

More information

INDEX.

Α.

Accursius, Mariangelus, note written by, in a Donatus, 151.

Advertisements, wood-cuts prefixed to, n. 530. Allegory of Death, a tract printed at Bamberg, 1462. 210.

Almanach de Paris, with wood-cuts, by Papillon, 544.

Almanacks, sheet, 1470. 1500. 274.

Alphabet of figures, engraved on wood, in the British Museum, 131; with figures, of a Dance of Death, preserved in the public library at Basle, 423.

Altdorffer, A. 385.

Amman, Jost, cuts designed by, in a book of trades and professions, 488; other cuts designed by him, 491, 492.

Amonoph, a name on an Egyptian brickstamp, 8.

Andreani, Andrea, chiaro-scuros engraved by, 513.

Angus, George, of Newcastle-on-Tyne, printer, wood-cuts used by, in cheap works, 220. 277. 527.

Annunciation, old cut of the, 63.

Ansgarius, St., supposed to have been the compiler of the Biblia Pauperum, 116.

Antichrist, cut of, 85,

Antonianus, Silvius, a cardinal, claimed by Papillon as a wood engraver, 405.

Antonio, Marc, his copies of the Little Pas-sion and the Life of the Virgin, designed by Durer, 304.

Antwerp, painters' company of, entertain Du-rer, 315; procession in honour of the Virgin, 316.

Apelles, the image of the life of man as painted in a table by, 519.

Apocalypse, an ancient block-book, 78-86; cuts in illustration of, from Durer's designs, 290.

Arch, triumphal, of Maximilian, designed by

Durer, 309. Aretin, J. C. Von, 140. Ars Memorandi, 139.

Ars Moriendi, an old block-book, 142.

Art, early German, 387. Assen, J. W. Van, 383.

Astle's Origin and Progress of Writing, 24.

Atkinson, G. C., his Life of Bewick, 562, 563. 565. 582. 583. 595.

Austin, an English wood-engraver, 628.

В.

Babylonian brick, 9.

Balls, leather, formerly used by pressmen, not so elastic as composition rollers, 703. Bamberg, a book of fables printed at, in

1461, 207. Bämler, John, a printer of Augsburg, 231.

Baptism of Drusiana, 84.

Bartsch, Adam, of opinion that Albert Durer did not engrave on wood, 287.

Battailes, La Fleur des, 1505. 255.

Baxter, George, his improvements in printing in colours, 370; his chiaro-scuros and picture-prints, 712.

Beating time with the foot mistaken for printing, 147.

Beaumont, Sir George, curious alphabet of figures engraved on wood, formerly belonging to, 131.

Bechtermuntze, Henry and Nicholas, early printers, related to Gutemberg, 175, 176.

Beddoes, Dr. Thomas, his poem of Alexander's expedition down the Hydaspes, with wood-cuts, by E. Dyas, 1792, n. 548.

Behaim, Michael, letter to, from Albert Durer, 285.

Behaim, H. S. note, 306. 385.

Beilby, Ralph, the partner of Bewick, 580. Beildeck, Lawrence, his evidence in the suit of the Drytzehns against Gutemberg, 1438,

Bekker, R. Z. editor of a collection of wood-cuts, from old blocks in the possession of the Baron Von Derschau, 274.

Bellini, Giovanni, his praise of Durer, 293. Benting, William, Lord of Rhoon and Pendraght, a fictitious character, mentioned by T. Nieuhoff Piccard, 432, 433. 435.

Bernardin, St., account of an old wood-cut of, 72.

Beroaldus, Peter, editor of an edition of Pto-

lemy, 244.
Best, Andrew, and Leloir, their metallic relief engraving, 721.

More information

740

INDEX.

Bethemsted, a name in an old book of woodcuts, 136.

Beugnet, a French wood engraver, 634. Bewick, Thomas, his birth, 1753, 559; apprenticed to Mr. R. Beilby, 562; engraves the diagrams in Hutton's Mensura-tion, 1768—1770, 562; receives a premium for his cut of the Old Hound, 1775, 564; visits London, 565; cuts engraved by him in a Hieroglyphic Bible, 566; his love of the country, 567; his cuts in Gay's Fables, 568; his cut of the Chillingham Bull, 569; his Quadrupeds, 1791, 570—579; his British Birds, 1797—1804, 580—593; his Select Fables, 1818, 593-598; his cut of the Old Horse waiting for Death, 598; his diligence, 599; his death, 603; tribute to his merits from Blackwood's Magazine, 604.

Bewick, John, notice of his principal works,

605-608.

Bible, the Mazarine, printed prior to August 1456, 171.

Bible supposed to have been printed by Pfister, at Bamberg, 221.

Bible cuts, Lyons, 1538, designed by Holbein, 438-444.

Bible, Quadrins Historiques de la, 479. Biblia Pauperum, 101—117.

Bildhauer, 3.

Binding, old, 76.

Birds, engraved by Bewick's pupils, n. 582. Birkman, Arnold, Dance of Death, copied from the Lyons edition, published by his heirs, Cologne, 1555—1572, 405.

Blake, William, his mode of engraving in metallic relief, 715. Blind Beggar of Bethnal Green, cut from,

627

Block-books claimed for Lawrence Coster, 74.

Blocks, original, of the Triumphs of Maximilian, preserved at Vienna, 353.

Bombo, the name of a dog, supposed by Papillon to be the name of a wood-engraver, n. 405.

Bomb-shell, cut of a, from a book printed in 1472, 229.

Borbonius, or Bourbon, Nicholas, verses by, in praise of Holbein, 426. 428. 440.

Borders, flowered, earliest specimens of in books, 255.

Böttiger, C. A., n. 26.

Box-wood, different qualities of, 637. 643.

Brands for marking cattle, 13.

Branston, Robert, notice of his principal wood-cuts, 628—631.

Branston, R. the younger, wood-engraver, 633; his method of engraving in metallic relief, 719.

Branston, F. W. wood-engraver, 633.

Braunche, Robert, his monument at Lynn, 27. Breitkopf, G. J., his attempt to print maps with separative pieces of type-metal, 1776,

Bridget, St., cut of, 66.

Breydenbach's Travels, 1486, 251-254.

Brief of Indulgence, an early specimen of typography, 168.

Briefe, cards so called in Germany, 54.

Briefmalers and Briefdruckers, 56. British Birds, History of, with cuts by Bewick, 580-593.

Broughton, Hugh, his Concent of Scripture, with copper-plate engravings, 1591, 504.

Buchel, Emanuel, a Dance of Death copied by, in water-colours, 392.

Bukinck, Arnold, printer, his edition of Ptolemy, 1478, with maps, engraved on copper, 243.

Bullet, J. B., his Researches on Playing

Cards, 53.
Bulwer, Sir E. L. erroneously mentions William Harvey as continuing the profession of a wood-engraver, 476.

Burgmair, Hans, painter, and designer on wood, 336, 337.

Burleigh, Lord, his portrait in Archbishop Parker's edition of the Bible, 1568, 500.

Burnet, John, his engraving of Chelsea Pensioners, after Wilkie, 259.

Burning in the Hand, 14.
Bury, Richard de, makes no mention of wood engraving, 51.

Businck, chiaro-scuros engraved by, 523. Buttons, silver, engraved by Bewick, n. 568. Bybel, Historische School en Huis, Amster-

dam, 1743, with wood-cuts, 545. Byfield, John and Mary, wood engravers, 633.

Calderinus, D., editor of an edition of Ptolemy, 244.

Camus, his account of a book printed at Bamberg, 1462, 208.

Capitals, ornamented, in Faust and Scheffer's Psalter, 201; in English and other books,

Car, triumphal, of Maximilian, designed by Durer, 307.

Cards, known in 1340, 53.

Caron, Nicholas, wood-engraver, his portrait

of Papillon, 553.
Carpi, Ugo da, engraver of chiaro-scuros, on wood, 279. 370.

Casts, stereotype, early, 499; modern, 721; clichage, 722.

Catherine, St., patroness of learned men, 252. Catholicon Johannis Januensis, 174.

Cauteria, 14.

Caxton, W., books printed by,—Game of Chess, 233; Mirror of the World, 237; Golden Legend, Fables of Esop, Canterbury Tales, 238.

Caylus, Count, chiaro-scuros executed by, and N. Le Sueur, n. 540.

Cessolis, J. de, his work on Chess, 241.

Champollion, n.8. Chantrey Sir F., monument by, in Lichfield

Cathedral, 669. Characters in an old Dutch Dance of Death,

Charlemagne, his monogram, 17.

More information

INDEX.

741

'Chelsea Pensioners, engraving of, after Sir D. Wilkie, 259.

Chaucer's Canterbury Tales, 62.

Chess, the Game of, printed by Caxton, 233. Chiaro-scuro, engraving on wood, known in Germany in 1509, 280.

Chiaro-seuros, 465. 481. 483. 513. 523. 535. 539.711.

Children in the Wood, cut from, 626. Chillingham bull, cut of, by Bewick, 569.

Chinese engraving and printing, 26.

Chirotipografia, or hand-printing, n. 58. Christopher, St. wood-cut of, in the possession of Earl Spencer, 59.

Circular wood engravings in the British Museum, 69.

Cleaning wood-cuts after printing, mode of, 734.

Clennell, Luke, a pupil of Bewick, biographical notice of, 615-622.

Clerc, Sebastian le, cuts in Croxall's Æsop's Fables, copied from his engravings, 534.

Clichage, a mode of taking a cast from a wood-engraving, 722.
Coeck, Peter, of Alost, his Costumes and

Manners of the Turks, 480.

Coining, its antiquity, 22.

Cole, Humphrey, an English engraver, 1572, 500.

Collation of editions of the Speculum Salvationis, 126-129.

Cologne Chronicle, unfairly quoted by the advocates of Coster, 150.

Colonna, Francis, author of the Hypnerotomachia, 265.

Colour, the meaning of the word when ap-

plied to engravings, 259.
Committee of the House of Commons on Arts and their Connection with Manufactures, 368.

Concanen, M., wood-cut in Miscellaneous

Poems, published by, 1724, 537.
Coornhert, Theodore, claims the invention of printing for Harlem, 180.

Copper-plate engraving, its invention ascribed to Varro, 25.

Copper-plates, earliest books containing, 246; the earliest engraved in England, 502-

Coriolano, Bartolomeo, chiaro-scuros engraved by, 523.

Cornelius, a bookbinder, his account of Coster's invention, 185-187.

Coster, Lawrence, first mentioned by Hadrian Junius as the inventor of printing, 181; account of his invention, 183.

Cotman's Sepulchral Brasses, 26.

Coverdale, Miles, cuts in his translation of the Bible, 1535, 461—464. Cowper, Edward, his invention for piercing

wood blocks for map engraving, 249.
Cracherode, Rev. C. M. books presented by him to the British Museum, 91. 425. 460.

Cranach, L. painter and designer on wood, 333; chiaro-scuros cut after, 334; figure of Christ printed in colours, supposed to be by him, 481-483.

Cranmer, Archbishop, his Catechism, 1548, with wood-cuts, 454-458.

Crown-piece of George IV. impressions of casts from, 700.

Cross-hatching, 251—253. 635. 680. 682.

Croxall's Æsop's Fables, wood-cuts in, 1722,

Cuningham's, Dr. William, Cosmographica Glass, 1559, 505-509.

Cunio, Alberic and Isabella, pretended wood engravers, 33.

Curved lines, the effect of, 664.

D.

Dammetz, Lucas, called also Lucas Van Leyden, 371.

Dampth, its effect on box-wood, 639.

Dance of Death, in old churches, 391; at Basle, 391, 392; in old French and other books, 394, 395; the Lyons Dance of Death, 1538, with cuts, designed by Hans Holbein, 396-438.

Dante, edition of, with copper plates, 1482, 246; the cat edition of, Venice, 1578, 512. Dates of block-books and cuts, mistake about,

Day, John, an English printer, supposed to

have also engraved on wood, 507. Denecker, Jobst, publisher of a Dance of Death at Augsburg, 1544, 404.

Dentatus, the large cut of the death of, engraved by W. Harvey, 624; specimens of it, 682. 692.

Derschau, the Baron Von, his collection of old wood-blocks, 274.

Desroches, M. ascribes the invention of printing to "Vedelare Lodewyc," 147. Deutsch, N. E., 379.

Doctrinale gette en mole, 150. Dodd, Daniel and John, wood engravers, 633.

Dolce, Ludovico, his Transformationi, a paraphrase of Ovid's Metamorphoses, 471.

Dominicals, stamped on paper, 148. Dominotiers, 59.

Donatus, a grammatical treatise so called, printed from wood-blocks, 143; one supposed to have been stamped, 1340, 148; idea of typography perhaps suggested by such a work, 151.

Douce, Francis, his opinion about the name Machabre, 391; his list of books containing figures of a Dance of Death, 394; his edition of the Dance of Death, 1833, 406; denies that the cuts in the Lyons edition were designed by Holbein, 416; but believes, on the authority of an unknown writer, named Picard, that Holbein painted a Dance of Death in the old palace at Whitehall, 431.

Drawings, of a Dance of Death, supposed to be originals, by Holbein, n. 428; by Robert Johnson, purchased of Beilby and Bewick, by the Earl of Bute, 610; on wood, mode of preparing the block for, 643; for wood engraving, difficulty of obtaining good, 671.

3 c

More information

742

Drytzehn, Andrew, a partner of Gutemberg's,

Dünne, Hans, work done by him for Gutemberg, on account of printing, previous to 1438, 158.

Durer, Albert, placed as pupil under Michael Wolgemuth, 288; earliest known copperplate of his engraving, 1494, 290; his illustrations of the Apocalypse, 291; his illustrations of the Apocalypse, 291; his visit to Venice, 292; his illustrations of the History of the Virgin, 294—298; of Christ's Passion, 299. 302; triumphal car, 307; triumphal arch, 309; his earliest etchings, 312; specimen of his carving in the British Myseum, 313; his pacture the British Museum, 313; his poetry, n. 314; his visit to Flanders, 314-326; his death, said to have been hastened through his wife's bad temper, 330.

Dyas, E. a self-taught wood-engraver, n. 549. Dyers of Ovingham, 593.

Egyptian brick-stamp, 7.

Emblems of Mortality, with cuts, engraved by John Bewick, 1789, 395. 605.

Emblems, Religious, with wood-cuts, 1808,

English book, the earliest, that contains woodcuts, 233—237.

Engraving, the word explained, 2; copperplate, 25. 246. 502—504.

Enschedius, J. specimen of typography discovered by him, 198.

Entkrist, Der, an old block-book, 143.

Erasmus, portrait of, painted by Durer, 318; invoked by Durer to exert himself in behalf of the Reformation, 323; his worldly wis-dom displayed in his letter introducing Holbein to Aegidius, 449.

Etching, the process of, explained, n. 312; in metallic relief, 715.

Eve, creation of, conventional mode of representing, 263. Evelyn's Sculptura, 6.

Eyek, Hubert and J. Van, paintings by them, 320, 321.

Fables, book of, printed at Bamberg, 1461, 207; Select, with cuts, by Bewick, 1818, 593. 598.

Falconer's Shipwreck, 1808, with cuts by Clennell, 616

Fanti, Sigismond, his Triompho di Fortuna, Venice, 1527, 380. 382.Fantuzzi, Antonio, called also Antonio da

Trente, engraver of chiaro-scuros, 465. Fasciculus Temporum, with wood-cuts, 1474,

Faust, John, becomes a partner of Gutemberg, 161; sues him for money advanced, 163; gains the cause, 165.

Fellowship, or Guild of St. Luke, at Antwerp,

Figures du Nouveau Testament, 479.

Flaxman's Lectures, print of the creation of

Eve in, 263; his opinion of expression and

INDEX.

sentiment in art, 664; cut from a design by, 670

Folkard, W. A., wood engraver, 633.

Forma, a shape or mould, 55. Formschneiders, 23. 55. 57.

Fournier, P. S. his discoveries with respect to the Speculum Salvattionis, 124; his opinion of wooden types, 167: his works, 554. 556.

Fox, George, the Quaker, 47. Fox's, John, Acts and Monuments, 510.

Frellon, John and Francis, publishers of the second edition of the Lyons Dance of Death, 401.

Frey, Agnes, the wife of Durer, her avarice and ill-temper said to have hastened her husband's death, 331.

G.

Gænsfleisch, a surname of the family of Gutemberg, 152.

Galenus de Temperamentis, with a title-page, engraved on copper, printed at Cambridge, 1521, 502.

Galius, Nicholas, tells the story of Coster's invention to H. Junius, 184.

Gamperlin, Von, cuts ascribed to, 378.

Garfagninus, Joseph Porta, 466, 467. Gebhard, L. A., his notice of the History of the Council of Constance, with cuts of

arms, 231. Gemini, Thomas, his Compendium of Anatomy, with copper-plate engravings, London, 1545, 503.

Gent, Thomas, wood-cuts in his History of

Ripon, 221.

George IV. his signature stamped, 18; his snuff-box, with designs, by Flaxman, 671.

Gesner, Conrad, expressly mentions the cuts in the Lyons Dance of Death as having been designed by Holbein, 437.

Ghesquiere, M., his answer to M. Desroches, 147.

Gilpin, Rev. William, his definition of tint, 260, 261.

Giolito, Gabriel, printer, of Venice, 470. Giraffe, wood-cut of a, in Breydenbach's Travels, 1486, 254.

Glasses, observations on the use of, 650. Globe, glass, the engraver's, to concentrate the light of the lamp, 652.

Glockendon, George, an early German wood engraver, 276.

Glockenton, A., cuts ascribed to, 382.

Goethe, allusion to Sir Theurdank, in his Götz Von Berlichingen, n. 340. Golden Legend, printed by W. de Worde,

1493, large cut in, 239.

Goldsmith and Parnell, Poems by, printed by Bulmer, 606.

Goltzius, Hubert, his portraits of the Roman Emperors in chiaro-scuro, from plates of metal, 1557, 483, 484.

Goltzius, Henry, chiaro-scuros by, 514. Goose, Bernacle, said to be produced from a tree, 495.

More information

INDEX.

743

Gorway, Charles, wood engraver, 633. Gospels of Ulphilus, 58. Gothic monograms, 19. Grand-duc de l'armée céleste, 212.

Gratture, the French term for the process of thickening the lines in a wood-cut by scraping them down, 550.

Gravers, 654.

Gray, Charles, wood-engraver, 633.

Green, W. T., wood-engraver, ib.
Greff, Jerome, publisher of a pirated edition of Durer's Illustrations of the Apocalypse, 291.

Greffier and Scrivener, n. 2.

Gregson, Mr. C., letter to, from Bewick, 561**.** 567.

Gringonneur, Jacquemin, cards painted by, 53.

Gritner, a French wood-engraver, 634.

Grotesque, n. 11.

Grün, H. B., 385, 386.

Gubitz, a modern German wood-engraver, 634. Guicciardini, L., mentions the report of printing having been invented at Harlem, 181.

Gutemburg, John, his birth, 150; residing at Strasburg in 1434, 153; his partnership with Andrew Drytzehn, 154; evidences of his having a press in 1438, 157; and for the purpose of printing, 158; his return to Mentz and partnership with Faust, 161; partnership dissolved, 163; proofs of his having afterwards had a press of his own, 173, 174; his death and epitaph, 177.

Hahn, Ulric, Meditationes J. de Turrecremeta printed by, in 1467, 225. Hancock, Charles, his patent for engraving in

metallic relief, 719.

Handgun, figure of one seen in cut in Valturius de re Militari, 1472, 229.

Hans, Young, Briefmaler, 143. 273. Harrington, Sir John, his translation of Ariosto, with copper-plate engravings, 1591, 504.

Hartlieb, Dr. Cyromantia, 142. Harvey, William, a pupil of Bewick, notice of his works as an engraver and designer, 622---627.

Hawkins, John Sidney, editor of Emblems of Mortality, 1789, 395.

Hawkins, Sir John, wood-cuts in his History of Music, 1776, 558.

Haydock, R., his translation of Lomazzo, with copper-plate engravings, 1598, 504. Head of Paris, the lover of Helen, serves for that of Thales, Dante, and others, 258.

Hegner, Ulrich, author of Life of Holbein, his notice of the Dance of Death at Basle, 392; of the German names in proof impressions of the cuts in the Lyons Dance of Death, 399; of Hans Lutzelburger, 424; his Life of Holbein, 446. 450.

Heilman, Anthony, his evidence in the suit of the Drytzehns against Gutemberg, 1438, 157.

Intaglio engraving on wood, so that the outlines appear white upon black, 272.

Heineken, Charles, Baron Von, his disbelief of Papillon's story of the Cunio, 34; his opinion that cards were invented in Germany, 54; his notice of the old wood-cut of St. Christopher, 59; of the History of the Virgin, 86; of the Poor Preacher's Bible, 103, 105, 116; of the Speculum Salvationis, 124; his erroneous account of a Dutch wood-cut, by Phillery [Willem] de figursnider, 373.

Helgen, figures of Saints, 58.

Henderson, Dr. his History of Wines, with Illustrations, by W. Harvey, 625.

Henry VIII, his signature stamped, 18. Heures a l'Usaige de Chartres, printed by S. Vostre, 1502, 282.

Hieroglyphic sonnet, 473; Bible, 566.

Highland Society, diploma of, 617.

Historiarum Veteris Testamenti Icones, or Bible-cuts, designed by Holbein, 438-

History of the Virgin, an ancient block-book, 86-100.

Hodgson, Solomon, printer of the first four editions of Bewick's Quadrupeds, 578.

Hodgson, T., the engraver of a cut in Sir John Hawkins's History of Music, 1776,

Hogenberg, R. portrait of Archbishop Parker engraved by, 1572, 504. Holbein, Hans, the designer of the cuts in

the Dance of Death printed at Lyons, 445; his birth, 445; his marriage, 446; how employed at Basle, 447; visits England, 450; revisits Basle, 451; his death, 452.

Hole, Henry, a pupil of Bewick, n. 616. Holl, Leonard, printer of Ulm, his edition of

Ptolemy, 1483, 243.
Hollar, W. his etchings of the Dance of Death, 405.

Holzschneider, 3.

Horace, his well-stored wine, 11.

Horne, Rev. T. H. probably incorrect with respect to a date, 75.

Hortus Sanitatis, 1491, 255.

Householder, the Good, 518.

Howel's Medulla Historiæ Anglicanæ, with wood-cuts, 1712, 529.

Hughes, William, wood engraver, n. 628. Hunting and Hawking, Book of, printed at St. Albans 1486, and at Westminster in

1496, 239. Hutton's Mensuration, with diagrams engraved by Bewick, 1768-1770, 562. Hypnerotomachia Poliphili, 266. 272.

Images of the Old Testament, with cuts, designed by Holbein, 438-443. Impressions from wood and from copper, the

difference in the mode of taking, 5. Initial letters, flowered, 232.

Insanity of engravers, 543. Inscriptions on bells, 24.

More information

744

INDEX.

Jackson, John Baptist, an English wood en-graver, perhaps a pupil of Kirkall, 537; Papillon's notice of him, 538; engraves several chiaro-scuros at Venice, 539; establishes a manufactory for paper-hangings at Battersea, and publishes an essay on chiaro-scuro engraving, 539-542.

Janszoon, Lawrence, supposed to be the same person as Lawrence Coster, 195.

Javelin-headed characters, 9

Jean-le-Robert, his Journal, 149.

Jegher, Christopher, wood engravings by, from drawings by Rubens, 519.

Jettons, or counters, 24.

Johnson, Robert, a pupil of Bewick's, list of tail-pieces in the British Birds designed by, 587; notice of his life, 609.

Johnson, John, a pupil of Bewick, 611. Journal, Albert Durer's, of his visit to Flan-

ders, 314. Junius, Hadrian, claims the invention of printing for Lawrence Coster, 181-185.

Kartenmachers in Germany, in the fifteenth century, 54.

Killing the black, a technical term in wood

engraving, explained, 282.

Kirkall, E. copper-plate frontispiece to How-el's Medulla Historiæ Anglicanæ, engraved by, 1712, 531; chiaro-scuros engraved by, 535; copper-plates engraved by, in Rowe's translation of Lucan's Pharsalia, and other works, 536.

Klauber, H. H. repainted the Dance of Death in the church-court of the Dominicans, at Basle, 393.

Knight, R. Payne, his bequest of a piece of sculpture, by A. Durer, to the British Museum, 313.

Knight, C., his patent illuminated prints and maps, 713. 721.

Koburger, Anthony, printer of the Nuremberg Chronicle, 1493, 257.

Koning, J. a modern advocate of Coster's invention, 193.

Krismer, librarian of the Convent of Buxheim, 64.

Kunig, der Weiss, the title of a work, with wood-cuts, chiefly written by the Emperor Maximilian, 345; summary of its contents, 347.

Kupfer-stecher, 3.

Küttner, K. G. his opinion of Sir Theurdank, 341.

Ladenspelder, Hans, 426. Laer, W. Rolewinck de, his Fasciculus Tem-

porum, with wood-cuts, 1474, 232. Lamp, the engraver's, 652.

Landells, Ebenezer, wood-engraver, 633. Landscer, Mr. John, his theory of vegetable putties, 92; his observations on the term colour, as applied to engravings, 259.

Laocoon, burlesque of the, by Titian, 517. Lapis, Dominico de, printer of Bologna, his edition of Ptolemy, with an erroneous date, 244.

Lar, the word on a Roman stamp, 10.

Lee, J. wood-engraver, 627

Leglenweiss, the word explained, 57. Legrand, J. G. his translation of the Hypnerotomachia, 266.

Lehne, F. his observations on a passage in the Cologne Chronicle, 150; his Chronology of the Harlem Fiction, 189; his re-

marks on Koning, 194. Leicester, Robert Earl of, his portrait in Archbishop Parker's edition of the Bible,

1568, 500.

Leland, John, his Næniæ, 1542, contains a portrait, engraved on wood, of Sir Thomas Wyatt, 453.

Letania Lauretana, with wood-cuts, Valencia, 1768, 556.

Lettere Cifrate, 472. Leyden, Lucas Van, visited by Durer, 325;

his engravings, 371. Lhuyd, Humphrey, erroneously described by Walpole as an engraver, 501.

Libripagus, a definition of the word, by Paul

of Prague, 222.
Lignamine, P. de, in his Chronicle, 1474,
mentions Gutemberg and Faust, as printers at Mentz in 1458, 173.

Linton, J. W. wood-engraver, 633. Lobel and Pena's Stirpium Adversaria, with copper-plate title-page, London, 1570, 504. Lodewyc von Vaelbeke, a fidler, supposed to have been the inventor of printing, 146.

Logography, 498.

Lorenzo, Nicolo, books containing copperplates printed by him, 1477—1481, 246.

Lorich, Melchior, 487. Loudon's Arboretum, with cuts, printed from

casts of etchings, by Branston, 718. Lowering, the practice of, no recent invention, 548.

Lowering, concave, 700.

Lowering, advantages of, 707. Lowering, complicated, 709.

Lowering, the difference between cylindrical rollers and the common press, so far as relates to, n. 724.

Lucchesini, an Italian wood-engraver, about 1770, 556.

Luther, Martin, his cause espoused by Durer, 321; caricature portraits of, 324, 325.

Lutzelburger, Hans, a wood engraver, 421-424.

Lydgate, John, mentions vignettes in his Troy Book, 699.

Lysons, Mr. Samuel, letter from, to Sir George Beaumont, 133.

Μ.

Mabillon, 17. Machabre, The Dance of, 391-394.

More information

INDEX.

745

Mair, an engraver, a supposed chiaro-scuro by, 1499, 280.

Maittaire's Latin Classics, wood-cut orna-

ments in, 1713, 531.

Mallinkrot, his translation of a passage in the Cologne Chronicle, 151.

Mander, C. Van, ascribes the Lyons Dance of Death to Holbein, 437.

Mantegna, Andrea, wood-cuts of the Hypnerotomachia ascribed to, 266.

Manung Widder die Durken, an early specimen of typography, 169.

Map engraved on wood, specimen of a, 695. Maps engraved on wood and on copper, the earliest, 243; names of places in, printed in type, 1511, 247; printed in colours, 1538, 248; improvements in engraving, 248; printed in separate pieces, with types, 1776, 249; improvements in printing, 497; early, on copper, published in England, 500-502; Knight's patent il-

luminated, 714. Marcolini, F. wood-cuts in his Sorti, 1540, 466. 470.

Marks, double, on wood-cuts, 420.

Martin, J. wood-engraver, 633.

Mary de Medici, her portrait mistaken by Papillon and Fournier for a specimen of her own engraving on wood, 547. 555.

Matsys, Quintin, entertains Durer, 316. Maude, Thomas, extract from his poem of the School Boy, 564.

Maugerard, M. copy of an early edition of the Bible discovered by, 171.

Maximilian the First, Emperor of Germany,

his triumphal car and arch, designed by Durer, 307-309; the Adventures of Sir Theurdank, the joint composition of himself and his secretary, 340-345; works celebrating his actions,-The Wise King, 345; the Triumphal Procession, 349.
Mechel, Christian von, of Basle, his en-

gravings after Holbein, 421. Medals, 385.

Meditationes Joannis de Turrecremata, 225. Meerman, G. his disbelief of the story of Coster's invention, 190; and his subsequent attempts to establish its credibility, **1**91—193.

Mentelin, John, printer, of Strasburg, for-merly an illuminator, 149.

Mentonnière, 552. 651.

Merchants'-marks, 22.

Metallic relief engraving, erroneous statemetallic relief engraving, erroneous statements about, 368; Blake's metallic relief engraving, 715; portrait thus executed by Lizars, 717; Woone's, 718; Hancock's patent, 719; Schonberg's metallic relief, 718; Branston's, 719; Sly's, 720; Messrs. Best, Andrew, and Leloir, 721.

Metamorphoses, Ovid's, printed at Venice, 1447, 263.

1497, 263.

Meydenbach, John, said to have been one of Gutemberg's assistants, 204. Meydenbach, Jacobus, printer of the Hortus

Sanitatis, 1491, 255.

Mints, provincial, for coining money, 24.

Mirror of Human Salvation, 117.

Mirror of the World, printed by Caxton, 237. Missale Herbipolense, with a copper-plate engraving, 1481, 245.

Moffet's Theatre of Insects, 525.

Monogram, 17, 19.

Montagna, Benedetto, wood-cuts of the Hypnerotomachia ascribed to him, 267.

Monte Sancto di Dio, Il, an early book, containing copper-plates, 1477, 246. Monumental brasses, 26.

Mort, Les Simulachres de la, Lyons, 1538, 396.

Mosses, Thomas, wood engraver, 633.

Munita, n. 11.

Munster, Sebastian, his Cosmography, 492; his letter to Joachim Vadianus about an improvement in the mode of printing maps, 497.

Murr, C. G. Von, references to his Journal of Art, 2. 11. 55, 56. 59. 64. 72, 73. 94. 286. 289. 293, 294. 311. 314. 319. 322, 323, 331, 339, 342,

Names of wood engravers at the back of the original blocks of The Triumphs of Maximilian, **35**3, 354.

Naming of John the Baptist, a piece of sculpture by A. Durer, 314.

Nesbit, Charlton, a pupil of Bewick, notice of some of his principal cuts, 612-615.

Neudörffer, his account of Jerome Resch, a wood engraver, contemporary with Durer, 287.

Nicholson, Isaac, a pupil of Bewick, 622. Northcote, James, his mode of composing the cuttings for his Fables, n., 625.

Notarial stamps, 20, 21. Nummi bracteati, 19.

Nuremberg Chronicle, 257, 258.

Oberlin, J. J. Essai d'Annales de la Vie de

Gutenberg, 153, 160, 167, 169, 176.
Odes, two, by Lloyd and Colman, with woodcuts, 1760, 557.

Ortelius, Abraham, his collection of maps, engraved on copper, 1570, 500.

Ortus Sanitatis, 257.

Ottley, W. Y. adopts Papillon's story of the Cunio, 34. 45; his advocacy of Coster's pretensions, 196; ascribes the introduction of cross-hatching to M. Wolgemuth, 251; and the designs of the cuts in the Hypnerotomachia to Benedetto Montagna, 267.

Outline, in wood engraving, the difference between the white and the true, 667; engravings in, 670.

Overlaying wood-cuts, mode of, 696. 730. Ovingham, the parsonage at, 560.713.

Oxford Sausage, with wood-cuts, 1764, 557.

More information

746

INDEX.

P.

Palatino, G. B. his work on Penmanship,

Paper, proper for printing wood-cuts, 729; India paper, injurious to wood-cuts, 731. Paper-mark in an old book of wood-cuts,

Paper money, 32.

132.

Papillon, John, the elder. 526.

Papillon, John Michael, his story of the Cunio, 40: notice of his works, 542. 554. Parafe, or ruche, 18.

Parker, Archbishop, his portrait, engraved by R. Hogenberg, 1572, 504. Parkinson's Paradisus Terrestris, 525.

Parmegiano, chiaro-scuros after his designs,

Pasti, Matteo, supposed to have designed the cuts in Valturius de re Militari, 1472, 227. Patroner, the word explained, n. 397.

Paul of Prague, his definition of "libripagus," 222.

Pepyr, Edmund, his mark, 22.

Peringskiold, 16.

Petit-Jehan de Saintré, Chronicle of, 53. Petrarch's Sonnetti, Lyons, 1545, cuts in,

Petronius, n. 10. Pfintzing, Melchior, joint author of Sir Theurdank, 340.

Pfister, Albert, works printed by, at Bamberg in 1461 and 1462, 207. 224. Phillery, properly Willem, de figuersnider,

mistakes about a cut of his engraving, 374.

Piccard, T. Nieuhoff, an unknown discoverer of a painting of the Dance of Death, by Holbein, 432. 435.

Pictura, a wood-cut sometimes called, 428. Pilgrim, John Ulric, cuts ascribed to, 382.

Pinkerton, John, his statement that several of the cuts in Bewick's Quadrupeds were drawn on the block by R. Johnson, n. 581.

Pinx. et Sculp. not to be found on early woodcuts, 44.

Pirkheimer, Bilibald, letters written to him by Albert Durer, 292-294; his letter to Tscherte, announcing Durer's death, 331.

Pittacia, small labels, n. 10.

Plebanus, a curate or vicar, 77. Pleydenwurff, William, with M. Wolgemuth, superintends the cuts of the Nuremberg Chronicle, 1491, 257. Ploughman, Pierce, his Creed, 22.

Plug, mode of inserting in an engraved woodblock, 646.

Poetry, specimen of Durer's, n. 314.

Poetry, specimens of Clennell's, when insane, 621.

Poliphili, Hypnerotomachia, 264. 272.

Polo, Marco, 31.

Poor Preacher's Bible, 100-117.

Portraits of Bewick, list of the principal, n. 602.

Powis, W. H. wood engraver, 633.

Prayer-Book, Queen Elizabeth's, 1569, 509. Prenters of Antwerp in 1442, 149.

Press made for Gutemberg previous to 1438, 157.

Press, rolling, for copper-plate printing, 5. Press, steam, wood-cuts printed by, 729.

Preusch, his attempt to print maps by a typo-metric process, 249.

Printing, Gutemberg occupied with the invention of, in 1436, 158.

Printing in colours, a figure of Christ, with the date 1543, 481—483; Savage's decorative printing, 711; G. Baxter's improvements, 712; C. Knight's patent illuminated prints and maps, 713—715.

Printing wood-cuts, best mode of, 724-736. Priority of editions of the Speculum Salvationis, 126.

Procession, triumphal, of Maximilian, 349.

Procopius, 16.

Proofs of wood engravings, mode of unfairly taking, 552.

Psalter printed by Faust and Schaffer in 1457, 201.

Ptolemy's Cosmography, with maps, engraved on wood, 1483, 243; an edition printed by Dominico de Lapis, at Bologna, 244; at Venice, by J. Pentius de Leucho, 1511, 247.

Q.

Quadrin's Historiques de la Bible, 479.

Quadrupeds, History of, with cuts, by Be-. 1791, 570. 5**7**9.

Quintilian, his notice of the manner of boys learning to write by tracing the letters through a stencil, 15.

Raffaele, designs for the wood-cuts of the Hypnerotomachia ascribed to him, 266; a wood-cut after a drawing by, in Marcolini's Sorti, 466.

Rahmenschneiders, or border-cutters, 232. 384.

Raidel, his Dissertation on an edition of Ptolemy, 245; dates, erroneous in books,

Raimbach, Abraham, his engraving of the Rent-day, after Sir D. Wilkie, 259.

Raynalde's Birth of Mankind, with three copper-plate engravings, 1540, 502. Rebus, or "name devises," 475.

Relief, metallic, engraving in, erroneous statements about, 368; practised by Blake and others, 715—721.709, 710.

Rembrandt, cuts copied from etchings by, 676. 680. 684. 687.

Renaudot, l'Abbé, 31.

Rent-day, engraving of a group from, after Sir D. Wilkie, 259.

Reperdius, George, a painter praised by Nicholas Bourbon, 426.



More information

INDEX.

747

Requeno's Chirotipografia, n. 58.

Reynolds, Nicholas, an English engraver on copper, 1575, 501.

Reyser, George, printer of the Missale Herbi-polense 1481, 245.

Robin Hood's Garland, with wood-cut on the title-page, 1670, 527.

Rocca, Angelus, mentions a Donatus on parchment, 151.

Rogers, William, an English copper-plate engraver, about 1600, 505.

Rolling-press, 5.

Rollers, composition, not so good as com-position balls for inking certain kinds of wood-cuts, 736.

Roman stamps, 10. 12, 13.

Rotundity, how indicated by straight lines, 665.

Rubens, P. P. his praise of the cuts in the Lyons Dance of Death designed by Holbein, 438; wood engravings from his designs, 520.

Runic cyphers and monograms, 18, 19. Ryther, Augustine, an English engraver on copper, 1575, 501.

Sachs, Hans, his descriptions of cuts de-

signed by Jost Amman, 488. Salmincio, Andrea, wood-cuts ascribed to, 524.

Sandrart, J. his notice of the Dance of Death, with cuts, designed by Holbein, 437. Saspach, Conrad, his evidence in the Dryt-

zehns' suit against Gutemberg, 1438, 157. Savage, W. chiaro-scuros in his Hints on Decorative Printing, 711; his opinion as to the best mode of working a form containing

wood-cuts, 730. Saxton, Christopher, his collection of English County Maps, engraved on copper, 1573 -1579, 501.

Schapf, George, an early wood engraver, 142. 276.

Schaufflein, Hans, painter, generally supposed to have engraved on wood, 339, 340. 342. 345. 354.

Schedel, Hartman, compiler of the Nuremberg Chronicle, 1493, 257.

Scheffer, Peter, a partner of Gutemberg and Faust, 162; mentioned by Faust as his servant, 163; a clerk, or copyist of books, 205.

Schelhorn's Amenitates, 139.

Scheepflin, Vindiciæ Typographicæ, 153-158. Schön, Martin, 93.

Schön, Erhard, 485.

Schonberg, Mr. his attempts to engrave in metallic relief, 718.

Schönsperger, Hans, the printer of Sir Theurdank, 341.

Schopper, Hartman, verses by, in a book of trades and professions, 488.

Schoting, of Nuremberg, in a cut thus inscribed, the date 1584, mistaken for 1384, 75.

Schultheis, Hans, his evidence in the Drytzehns' suit against Gutemberg, 1438, 156. Schussler, John, a printer of Augsburg, 231.

Schwartz, J. G. Documenta de Origine Typographiæ, 152. 164, 165. 174. Scopoli, mistakes Mr. B. White's sign for the

name of his partner, 377.

Scrive, a tool to mark timber with, 2.

Scrivener and Greffier, n. 2.

Scriverius, his account of Coster's invention,

Seals, engraved, 25.

Sebastian, St. account of an old wood-cut of, 70.

Shade for the eyes, 651.

Shields of arms in the block-book called The Apocalypse, 82; in the History of the Virgin, 94. 96, 97.

Sichem, Cornelius Van, wood engraver, 521. Silberrad, Dr. old wood-cuts in the possession of, 276.

Simulachres et Historiées Faces de la Mort, Lyons, 1538, 396.

Singer's Researches on the History of Playing Cards, 12; his unacknowledged obligations to Breitkopf, 34.

Skippe, John, chiaro-scuros engraved by, 711. Slader, Samuel, wood engraver, 633.

Sly, Stephen, his experiments in metallic relief, 720.

Smith, John Orrin, wood engraver, 633. Snuff-box, George the Fourth's, with designs, by Flaxman, 670.

Solis, Virgil, 485.
Solomon, Bernard, of Lyons, 475—480.
Somervile's Chase, with cuts, designed by John Bewick, 607.

Sonetto figurato, 473.

Sorg, Anthony, of Augsburg, account of the Council of Constance, with wood-cuts, printed by him in 1483, 231.

Sorti, Marcolini's, a work containing woodcuts, 465-470.

Southey, Robert, his notice of two odes by Lloyd and Colman, with wood-cuts, 557. Spanish marks, 18, 19.

Specklin, D. mentions wooden types, 160. Speculum Salvationis, a misnamed blockbook, 117. 131.

Speed's History of Britain, 525.

Sporer, Hans, an old briefmaler, 142. 273. Springinklee, Hans, 347. 385.

Stabius, J. his description of the triumphal arch of Maximilian, 309.

Stamham, Melchior de, Abbot of St. Ulric and Afra, at Augsburg, printing-presses bought by him, 202.

Stampien, to stamp with the foot as a fidler

beats time, mistaken for printing, 147. Stamping of letters in manuscripts, 57. Stampilla, 18.

Stamps, Roman, 12; notarial, 20, 21.

Steiner, J. M. his notice of a book printed at Bamberg in 1462, 208.

Stencilling, 15.

Stereotype, early, 499; modern, 721. Stigmata, 14.

More information

748

INDEX.

Stoke-field, knights and bannerets created after the battle of, 233.

Stothard, Thomas, R.A. his Illustrations of Rogers's Poems, 1812, engraved on wood,

Strephon's Revenge, 1724, copy of a tail-

piece in, 537. Sueur, le, Peter and Vincent, 526; Nicholas, 554.

Swedish coins, 20.

Sweynheim, Conrad, printer, the first that devised maps engraved on copper, 244.

Switzer, cuts engraved by, 525. Sylvius, Æneas, his account of the Bernacle, or tree-goose, 495.

т.

Temple, W. W. a pupil of Bewick, 622. Terms, abstract, derived from names expressive of tangible and visible things, 260.

Terra-cottas, called Typi, 8. Testament, Figures du Nouveau, 479.

Theodoric, his monogram, 16.

Ther-Hoernen, Arnold, prints at Cologne an edition of the Fasciculus Temporum, with

wood-cuts, 1474, 232. Theurdank, the Adventures of, an allegorical ooem, by the Emperor Maximilian and his Secretary, 340; the text erroneously supposed to have been engraved on wood, 342.

Thompson, John, wood engraver, a pupil of R. Branston, notice of some of his prin-

cipal cuts, 632. Thompson, Charles, wood-engraver, 632. Thurston, John, designer on wood, n. 613. Tindale, William, cuts in his translation of the New Testament, 1534, 459, 460.

Tinsel money, 19.

Tints, mode of cutting, 659-663.

Tint-tools, 65

Titian, wood-cuts after, 516.

Tools, wood engravers', 653—657.
Topsell's History of Four-footed Beasts, 525. Tract printed by A. Pfister, at Bamberg, 1461, 1462, 207—224.

Transferring, old impression of wood-cuts, n. 128; old wood-cuts and copper-plates, 723, 724.

Travelling printers, 225.

Tree goose, 494.

Treitzsaurwein, M. Secretary to the Emperor Maximilian, nominal author of the Wise King, 345.

Treschel, Melchior and Gaspar, printers of the Lyons Dance of Death, 1538, with cuts, designed by Hans Holbein, 396.

Trithemius, his account of the invention of printing, 161.

Triumphal procession, usually called the Triumphs of Maximilian, 349-367.

Trusler, Dr. his Progress of Man and Society,

with cuts, by John Bewick, 606.
Turner, Dr. William, his account of the

Tree goose, 495. Turner, the Rev. William, his opinion of cross-hatching, 635.

Turrecremata, J. de, his Meditationes, 225. Typography, invention of, 145; not a chance discovery, 178.

U.

Underlaying wood-cuts, mode of, n. 730. Unger, father and son, German wood engravers, 1779, 634.

Urse Graff, a cut designed by, probably copied by William de figuersnider, 377; other cuts with his mark, 378.

Vagabonds and sturdy beggars, 14. Valcebro, Ferrer de, his notice of the Bernacle or Tree goose, 496.

Valturius, R., de Re Militari, 227.

Vasari, George, claims the invention of chiaro-scuro engraving for Ugo da Carpi, 279.

Vasey, George, wood engraver, 633.

Vaugris, V. printer of a piracy of the Lyons
Dance of Death, at Venice, 1542, n. 403. Vecellio, Cesare, his book of Costumes,

Venice, 1589, 515. Vegetable putties, a theory of Mr. J. Land-

seer, 92.

Veldener, John, printer of an edition of the Speculum Salvationis, 1483, 130; one of the earliest printers who introduced ornamental borders engraved on wood, 232.

Venice, foreign cards prohibited to be brought into the city of, 1441, 56.

Verona, Johannes de, 227.

Vesalius's Anatomy, Basle, 1548, erroneously said to contain cuts designed by Titian, 515.

Vignettes, 699.

Vincentini, J. N. engraver of chiaro-scuros,

Vostre, Simon, Heures printed by him, 282.

Waagen, Dr. G. F. extract from his evidence before the Committee on Arts and Manufactures, 387.

Walsokne, Adam de, his mark, 22.

Walton's Angler, cuts of fish in Major's edition of, 632.

Wand-Kalendars, or sheet almanacks, 1470. 1500, 274. Ward, James, R. A. cut of a dray-horse

from a drawing by, 676.

West, Benjamin, P. R. A. his design for the diploma of the Highland Society, 617. Wethemstede, John, prior of St. Albans,

Whimper, J. W. wood engraver, 633.

White, Henry, senior and junior, wood engravers, 633.

Whitehall, fictions about a Dance of Death painted by Holbein in the old palace at, 432-434.

Wilkie, Sir David, R. A. his sketch for his



More information

749INDEX.

picture of the Rabbit on the Wall, 672; group from his Rent-day, 673; from his Village Festival, 697.

Willett, R. his opinion of wooden types, 167. Williams, Samuel, wood engraver, 633. Williams, Thomas, wood engraver, 633.

Willis, Edward, a pupil of Bewick, n. 616. Wimpheling, verses by him, celebrating Gu-

temberg as the inventor of printing, 191. Wirtemberg, Counts of, their arms, 98. Wolgemuth, Michael, not the first that intro-

duced cross-hatching in wood-engravings, 251. Women, engravers on wood, n. 285.

Wood for the purposes of engraving, several kinds mentioned by Papillon, 550; mode of preparing, 636-640.

Wood-cut, the earliest known with a date, 59. Wood-cuts, largest modern, 369.

Wood engravers unfriendly to the progress of typography, 219.

Wooden types, 160. 167, 168. Woone, Mr. his patent for engraving in metallic relief, 718.

Worde, W. de, cuts in books printed by him,

Wordsworth, William, his high opinion of Bewick's talents, 605.

Wright, John, wood engraver, 633.

Wyatt, Sir Thomas, a wood-cut portrait of, from a drawing, by Holbein, 454.

Zainer, Gunther, of Augsburg, the Legenda Aurea, with wood-cuts, printed by him, in 1471, 230.

Zainer, John, of Reutlingen, prints at Ulm in 1473, an edition of Boccacio de Claris Mulieribus, with wood-cuts, 231.

Zani's arguments in favour of Papillon's story of the Cunio, 48, 49.

Zerlegen, a word used by German printers to denote the distribution of the types, occurs in connection with Gutemberg's press in 1438, 157.

Zuyren, J. Van, claims the invention of printing for Harlem, 179.

THE END.