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A Biographical Dictionary

Containing An Historical Account Of All The Engravers, From The Earliest Period Of The Art Of Engraving To The Present Time; And A Short List Of Their Most Esteemed Works. ... To Which Is Prefixed, an Essay On The Rise And Progress Of The Art Of Engraving, Both On Copper And On Wood. ...

Strutt, Joseph

London, 1786

Corrections and Additions.

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CORRECTIONS and ADDITIONS.

V O L I.

Preface, page vi. line 4, for Virtue read Vertue.
 Essay, page 5, 6 lines from the bottom, for aqua tinta read aqua tinta.
 — 9, l. 7, read or an other ductile substance.
 — 23, l. 28, for Giovanna Mariae read Giovanni Maria.
 — 28, in the Latin Prayer, Stanza I. l. 5, for In read In. Stanza II. l. 2, for Angelorum read Angelorum. Stanza III. l. 5, for via read vita. Stanza IV. l. 3, for Luceus read Lucens. Stanza V. for auglorum read angelorum. Stanza VII. l. 6, for Geus read Gens.

Page.

- 2, line 9, read the designs.
 7, — 1, for Giovanna read Giovanni.
 Immediately above FRANCESCO ALBANI insert the name of *Angelo Albanaf.*
 The account of this artist is given by mistake under the first name ANGELO.
 14, — Under the article of Corregio add, there are, however, some few doubtful etchings marked *Aut. Correg. fec.* which are very slightly executed, and in a style greatly inferior to what one might have expected from the hand of that master.
ib. — 26, for ALLEGINI read ALLEGRINI.
 19, — 10, for Biscaino read Biscaino.
 25, — Under the article Marco Angeli add, Marco Angelo is mentioned by Florent le Comte as an engraver of ornaments and grotesque subjects.
 26, — 16, Giovanna read Giovanni.
 29, — 6, for disingenious read disingenuous.
 34, — 3, for Marquis read Marquise.
 42, — 39, for Edelinck read Edelinck.
 48, — 34, read and other masters.
 60, — 11, for 1638 read 1600.
ib. — 24, the same.
 64, — 22, *Belisarius*, this print is by Scotin and not by Baron.
 66, — last line but one, for Admirandi read Admiranda.
 68, — 10, after the date 1591 add, and all the vignettes representing his life and death, from his own designs.
 71, — 5 from the bottom, for length-was read length-ways.
 88, — 9, for 1642 read 1742.
 94, — 35, for Bilibard Pyrckmeiel read Bilibald Pyrckheimer.
 99, — 24, for this last read the last.
 126, — 31, *dele* Born 1630. Died 1681. and read Flourished 1615.
ib. — 36, *dele* and he died A. D. 1681, aged 51 years.
 129, — 2 from the bottom, after the words "*the art of drawing*" add, and another Treatise upon the Art of Engraving, the best edition, &c.
 145, — 4, after the words "initials P. B." add and often signed his name at length, as for instance, to two middling-sized landscapes, length-ways, in one of which is represented *the fall of Icarus*; and in the other, *Mercury carrying Psyche to Heaven*: they are slight, hasty etchings, and signed Peter Breugel fec. Rome, 1583.
 146, — 4, read small plate, length-ways, conjointly with Matheus.
ib. — 22, Giovanna Mariae read Giovanni Maria.
ib. — 23, 1562 read 1502.
 147, — 8, Giovanna read Giovanni.
 153, — 5, after the word Flourished add 1600.
ib. — 37, for Vinckboons read Vinckenbooms.
 154, — 22, for a middling-sized upright plate, read two middling-sized upright plates.



- Page.
 171, line 4 from the bottom, *add*, Domenico Campagnola did engrave some few designs on copper, but they are executed with the graver only, and among others are the following: *An old man in armour, with a youth leaning against a tree, holding a Pan's pipe in his hand, and a dog is lying at his feet; a small upright plate, marked DO. CAP. and a small plate, length-ways, representing children at play, marked DOMENICO CAMPAGNOLA, 1517.*
- 172, — 25, for C. D. CAMPIGLIA read GIOVANNI DOMENICO CAMPIGLIA.
 173, — 17, for CANTAGELLINA read CANTAGALLINA.
 174, — 28, for DOMINICO read DOMENICO.
 176, — 21, after the words "is wanting" *add*, he sometimes signed his plates with his baptismal names only. I shall mention *a battle*, from Raphael, a middling-sized plate, length-ways, in the front of which is represented *a man with a javelin, and another man on horseback, with a sabre in his hand, riding over a third, who is lying upon the ground: in the fore ground are depicted a spear and a shield.* This print is inscribed J. IACOBUS VER. F. which in English we should read *John James of Verona fecit.*
- 177, — 35, read C. R. V. S. fecit Messana 1735.
 178, — 4, for 1500 read 1510.
ib. — 24, for Vasari read Vasari.
 191, — 6 from the bottom, for CHAPREON read CHAPERON.
 201, — 6 from the bottom, after the words "not specified," *add*, I have seen a small portrait of J. Tintoretto, the painter, engraved in a style resembling that of Cornelius Cort, inscribed *Alexandro Victorio Classico sculp.*
- 211, — 4, after the words, "upon the first stroke," *add*, I have seen by him a copy from the small print by Martin Rota, of *the last judgment*, after Michael Angelo; it is not however a capital performance.
 216, — 23, after the words, "are specified," *add*, Mr. Evelyn indeed tells us that he engraved the heads for the Lives of the Painters, by Vasari, and that Vasari himself made the designs. They are certainly very masterly performances, but exceedingly slight.
- 221, — 4, for CORTERI read CORTESI.
ib. — 22, the same.
ib. — 27, for Tobias read Tobit.
 229, — line the last, *add*, but his great work was the engravings which he made for the elegant publication, entitled *Le Pitture di Pel. Tibaldi*, which was published at Venice 1755, and these prints, though not correctly drawn, have great merit.
- 261, — Under the article DOUGHTY, it is proper to add, that he was pupil to Sir Joshua Reynolds, and died on his passage to the East-Indies. The abilities of this young man were such, that great expectations were entertained in his favour.
- 264, — 24, GASPER DUCHE, the abbreviated name of DUCHET. See Duchet the next page, who was the same artist.
 269, — 39, after the word "plate" *add*, it is certainly a representation of Fortune.
 270, — 18, leave out the particle *on.*
ib. — 31, for Venet read Vernet.
 271, — 17, to the word Flourished *add*, 1520.
ib. — 24, after the word "animal" *add*, I have seen a small upright plate representing *the annunciation of the Virgin*; the Deity appears at the upper part of the print, surrounded with small angels, who are playing upon musical instruments; it is executed in a slight scratching style, with the graver only, and the word IOHANNES is inscribed upon a tablet, beneath which is the name DV. VER. Upon one of the columns is affixed the date 1520.
- 286, — 17, GIOVANNA read GIOVANNI.
ib. — 29, the same.
 293, — 30, FIALATTI read FIALETTI.
 294, — 13, FIQUET read FICQUET.
 297, — To the article HENRY FLETCHER I wish to add, That in a letter to Sir Hans Sloane from Henry Fletcher, it appears that he resided next door to the
 Wheat

- Page. Line.
 Wheat Sheaf, White Hart Corner, Holborn, near the end of Drury-Lane; this letter bears date July 19, 1729. See the Sloanian MSS. at the British Museum, No. 4044.
 302, — at the bottom of the page insert the name of ANTONIO FONTUZZI. The account of this artist is referred to in the Dictionary from Fantuzzi, but was omitted by accident in its proper place; it is given in the second table, page 367.
 315, — last but three, for Giovanna read Giovanni.
 353, — last but six, the same.
 363, — 21, for the sixth chapter read fourth chapter.

V O L. II.

- 1, — 5, after the words, "the old man" add, he also engraved an emblematical print in the style of Anthony Maffon, which he dedicated to that artist.
 2, — 8, leave out the word Flourished.
 ib. — 22, A. HAELWEGH read ADRIAN HAELWEGH.
 3, — 16, C. HAGENS read CHRISTOPHER HAGENS,
 7, — 32, after the word "fetus" add, and views of gentlemen's seats, in conjunction with J. Kip, large plates, length-ways, in folio.
 16, — 24, after the words "this volume," insert, I have seen the name of Jacobus ab Heyden, to which is added, Chalcog. et Civis Argent 1634, affixed to a large upright portrait of the Landgrave of Thurlys, very neatly engraved; and to several other portraits.
 20, — 22, FRANCIS HOFFMAN; this name should have been inserted after James Hoefnagle.
 ib. — 32, after the words "aqua forte," add, I found a very curious portrait in Mr. Gulston's Collection, of Francis Hoffman, drawn and engraved by himself, in which he is styled the inventor of ships with three bottoms.
 27, — 17, for an E and an R. read an E and a P.
 30, — 20, after the words "end of the volume," add, to a portrait of John, King of Portugal, he affixed this inscription Wilbelmus Hondius Calcographus Regi.
 33, — 27, for Jerom read John.
 53, — 17, after the word "comedian" add, with this inscription, T. Johnson, ad vivum pinx. et sculp. a half sheet print.
 87, — 7 from the bottom, for a small o read a small n.
 89, — 13, after the word Flourished add 1623.
 ib. — 16, after the words "mention them" add, I have since seen by him the frontispiece to a book of perspective, printed at Nuremberg, A. D. 1623.
 97, — 34, prefix the baptismal name of DAVID to the family name of LOCKLEY.
 103, — 3 from the bottom, for 1660 read 1600.
 110, — 2, instead of the word Flourished, insert Born, 1584. Died, 1669.
 134, — 14, after the words, "and other masters," add, he has affixed the following inscription to a Franciscan Friar, etched with great spirit, from a design of his own, Lud. Matthiolus Acad. Clementinus del. et sculp. 1714.
 151, — 22, for DOMINICO read DOMENICO.
 160, — 33, for F and M read P and M.
 172, — 15, after the words Cornelius Tromp, add, To several portraits for books this name (for I suspect it to be the same person) is written J. V. Munnichuyfen. They are very indifferent.
 183, — 3, for GIACOPO read JACOPO.
 186, — 2, for P and M read P and N.
 212, — 7, after the words "other masters," insert, Basan speaking of this artist informs us that he engraved *La Vierge a la Rose*, from Parnigiano, with so much art, that it passed for the work of Agostino Carracci.
 223, — 22, after the word "collector," add, this artist may be referred to in the first volume, under Pietro Antonio.

Page.

247, line 30, I wish this passage to be read as follows, I have given one mark attributed to him by professor Christ, and others, at the end of the volume, which is the only one that can properly be said to belong to him as an engraver.

270, — 29, for 1610 read 1510.

284, — 14, for L. P. read L. R.

DIRECTIONS to the BINDER.

V O L. I.

The Patera, a plate unnumbered, to face the Title.

Plates I. II. III. IV. V. VI. VII. placed together, to face page 32 of the Essay.

Plate VIII. to face page 365.

Plate IX. to face page 366.

V O L. II.

Adam and Eve, a plate unnumbered, to face the Title.

Plates I. II. III. IV. V. VI. VII. placed together, to face page 16 of the Essay.

Plate VIII. to face page 444.

Plate IX. to face page 446.