

Burlington Fine Arts Club

1875

EXHIBITION

OF A

SELECTION FROM THE WORK

OF

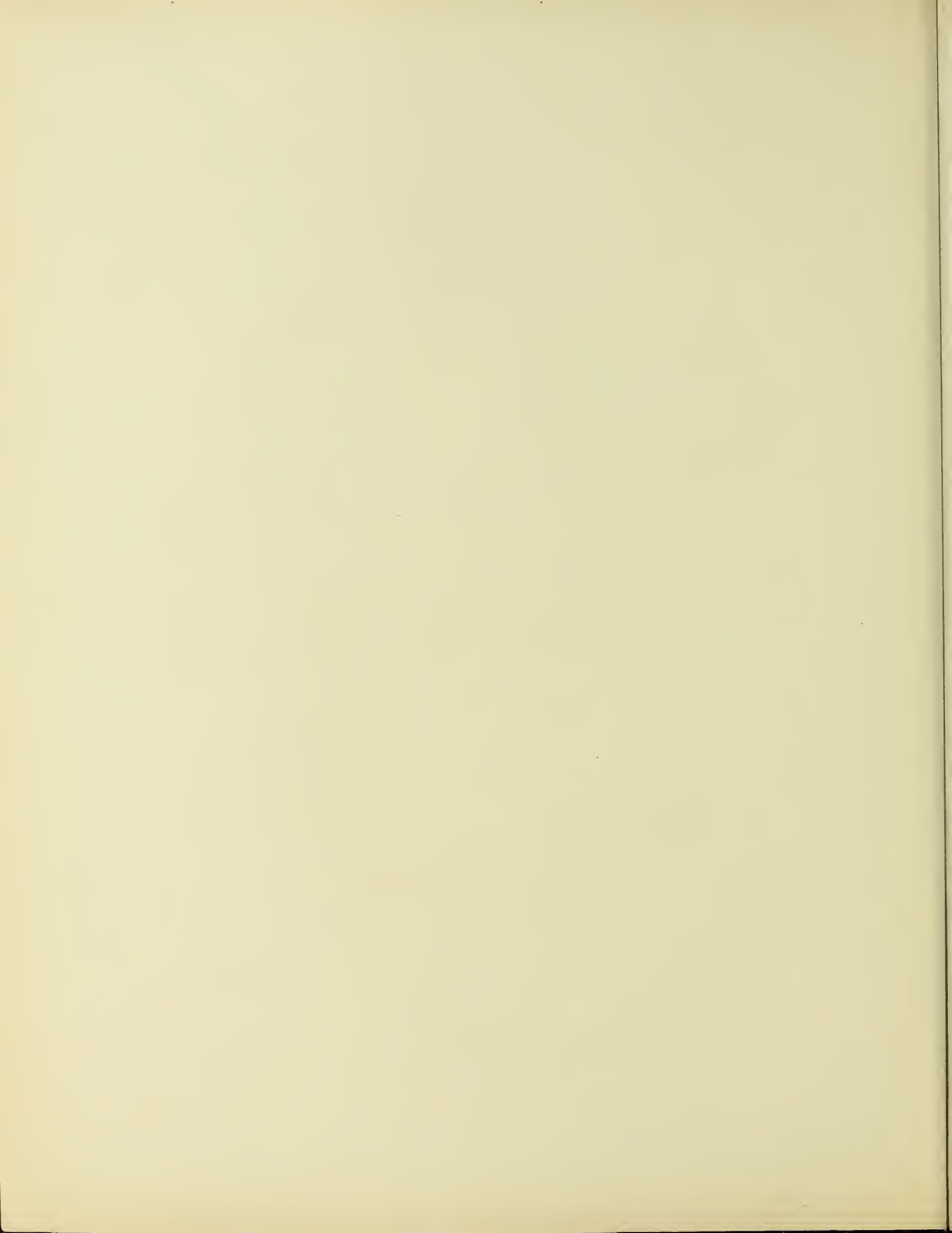
WENCESLAUS HOLLAR



Printed by

SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON

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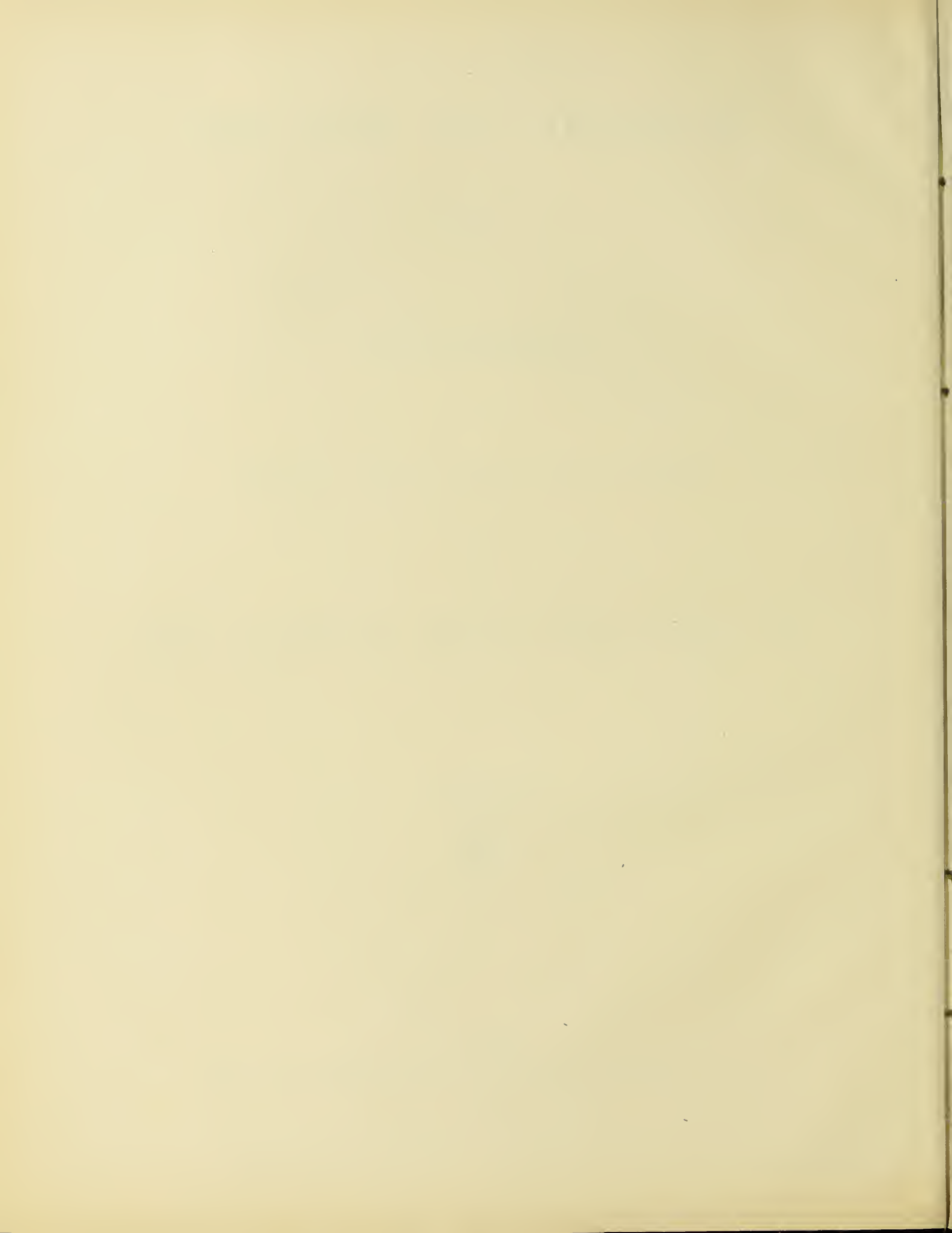
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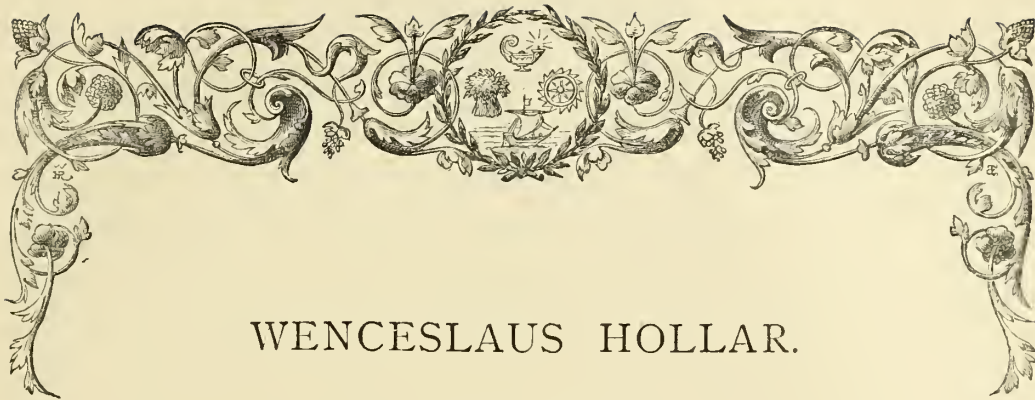
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WENCESLAUS HOLLAR.

WENZEL or Wenceslaus Hollar, a Bohemian of gentle blood—the most accurate delineator and the most ingenious illustrator of his time, and as to technic the most able etcher—was born at Prague, on the 13th of July 1607. He was destined for the law, and studied for that profession till the troubles that came upon Bohemia ruined his family, and drove him from his country. Hollar was then free to follow the natural bent of his mind, and entered at once on his artist's career. The earliest of his essays with the point that have come down to us bear the date 1625, when he would be about 18 years of age; these little pieces, together with another of his early works, dated 1626, are shown in our present Exhibition (No. 92), and Hollar's early taste for Dürer will at once be noticed. In 1627 we find Hollar at Frankfort, receiving instruction from Matthew Merian, a well-known etcher and engraver of the day; from 1629 to 1633 he appears to have resided at Strasburg; and from 1633 to 1636 in Cologne. To the period of his Strasburg sojourn perhaps belong the 'Four Seasons,' represented in Strasburg views, which are exhibited No. 81. To the early part of his residence at Cologne, in 1633, belongs the frontispiece to Mendoça's 'Viridarium,' exhibited No. 119. To the year 1635 belongs the charming little etching of the 'Lady playing the Spinnet,'

exhibited No. 78, and several of the set of small heads known as the 'Reisbüchlein'; two of this latter set, exhibited No. 79, have always been taken for portraits of the artist. To the year 1636 belong the 'Lacemaker,' exhibited No. 78, 'A Bird's-eye View of Cologne and Deutz' (Parthey, 857), and a portion of the set of small full-length costumes, specimens of which are exhibited No. 29. In this year (1636) Hollar came under the notice of the art-loving Thomas Earl of Arundel, as he passed through Cologne on a mission from Charles I. to the Imperial Court at Vienna. The Earl was pleased with the artist, and at once took him into his service. The drawing of an 'Execution,' exhibited No. 127, is a memento of Hollar's sojourn in the Earl's company at Lintz; and we find by the legend on the 'Long View of Prague' (P. 880), which Hollar worked subsequently at Antwerp, in 1649, that it was in this year, during the Earl's stay at Prague, that the artist made his drawing* for the print. The Earl returned to England in the spring of 1637, bringing Hollar with him. Whatever was the exact nature of our artist's position in the Earl's household, he would seem to have enjoyed the privilege of working on his own account, as to this year (1637) belongs the 'View of Greenwich,' exhibited No. 86, which plate he is said to have worked for Stent, the publisher, for the small sum of thirty shillings. To this year also belongs the interesting bust of a young man, exhibited No. 113, which has always passed for a portrait of the youthful Milton. In 1638-9 we find Hollar engaged with the Arundel Collection, producing, among other pieces, the interesting diptych of 'Richard II., attended by his Patron Saints, worshipping the Infant Saviour in His Mother's arms,' exhibited No. 48. To this year belong also his two portraits of the Earl, his patron—the one a bust in armour, after VAN DYCK, exhibited No. 83; the other a large equestrian portrait (P. 1352). In this

* In Vertue's time, in 1745, this drawing was in the possession of Dr. Rawlinson. Where is it now?

year Hollar became known at Court, and gave instruction in drawing to the young Prince, afterwards Charles II. In 1640 Hollar produced his magnificent 'Sacramental Cup,' exhibited No. 85, after a drawing* by Andrea Mantegna; and in the following year his portraits of the King and Queen, in ovals, of which a very rare uncut impression is exhibited No. 68; also the Princess Mary, exhibited No. 123, and other portraits.

In 1642 the Earl of Arundel left England, and we find Hollar passing into the household of the Duke of York. Before this, but in what year we know not, Hollar had married a lady of the name of Tracy, one of the attendants on the Countess of Arundel. We hear of two children by this marriage, the one a son of high promise, who died in the Great Plague of London, in 1665; the other a daughter, whose history is unknown, but of whose great beauty we hear in Aubry's letters. The Civil War, drawing as it did all men into its vortex, about this time (1643-4), claimed Hollar as its prey; and we find him accordingly at Basing House,† in the company of Fuller, Inigo Jones, Johnson the herbalist, Faithorne, and other supporters of Church and King, during the famous siege in which the Marquis of Winchester so long baffled the armies of the Parliament. Here, we are told, Hollar was taken prisoner; this must have been some time in the year 1644, and before the surrender of the House, which did not fall till the King's cause was utterly ruined, and Cromwell came in person to reduce it, in October 1645. During both the years 1643-4 Hollar was very busy, as we have 67 plates bearing the date 1643, and 41 the date 1644; and

* This drawing, at that time in the Arundel Collection, is now the property of Mr. Holford.

† The etching of Basing House, of which a copy is given in Bailey's 'Life of Fuller,' p. 322, though of the time, is clearly not Hollar's work. Among his small heads, we have one of the Marquis of Winchester, exhibited No. 123.

no doubt a fair proportion of his undated plates belong to these two years.* Among other pieces, he at this time produced that charming set of plates the 'Four Seasons,' represented by full-length figures of ladies, with views of Albury, Cheapside, and St. James's Park as the backgrounds, exhibited No. 42; also the 'Seasons' represented by ladies half-lengths, exhibited No. 24; while to 1641 belongs the set of 'Seasons' represented by ladies three-quarter lengths, also exhibited No. 90.

Of the plates which bear the date 1644, two (P. 1419, 1420), belonging to the set of ladies' heads in circles, of which specimens are exhibited No. 41, bear this signature, 'W. Hollar, fecit, Antuerpiæ, 1644'; whence we infer that Hollar, after his capture, was released, or managed to escape, and passed over sea to join the Earl of Arundel at Antwerp, in the latter part of 1644. In 1646, Lord Arundel, by the advice of his physician, left Antwerp for Italy, where he died, at Padua, the same year. Hollar was therefore now thrown entirely on his own resources, and we find him very prolific during his residence at Antwerp, which lasted till 1652. To the years 1645-51 inclusive belong some 352 of his dated plates—that is, more than a third of his dated work. He was employed by the various Antwerp publishers, who no doubt treated him as shabbily as their English brothers had already done, and subsequently did again. Among the plates due to this Antwerp period may be mentioned his muffs (with the exception of one plate, dated 1642), the set of small butterflies, and probably also the larger set, exhibited No. 112, and the Holbein vases. The set of shells also (of which magnificent specimens are exhibited No. 15), the rarest and perhaps the most beautiful work of his needle, though undated, is assigned by tradition to this epoch. Again, many of his portraits were

* Hollar executed in all about 2,740 plates; of these, only 944 bear any date.

worked at this time—for instance, his Charles II., when young, after VAN DYCK, the only one among all his plates of which we know that he was himself the publisher. The first state of this portrait, exhibited No. 118, has at the end of the dedication, ‘W. Hollar, fecit et exc.’ But even this plate soon passed out of Hollar’s hands, as we find in a subsequent state the name of the Antwerp painter, Meyssens, as the publisher. To this period also belong the two well-known portraits of the artist, exhibited No. 79 and 88. And chief of all the works of this period, we have his masterpiece in the portrait of James Duke of York, painted by Teniers the younger in 1651, and apparently engraved by Hollar at the same time. This alone, if no other portrait by Hollar had come down to us, would sufficiently prove how unjust is the charge sometimes brought against our artist, that he failed in portraiture. Of this truly magnificent work, a perfect impression is exhibited No. 8. To this period also belong many of Hollar’s most pleasing and interesting landscapes—for instance, the six small views of Albury, exhibited No. 43, and perhaps the larger view of Albury House, also exhibited No. 6.

In the year 1652 we find Hollar once more in London, and engaged on the plates for Ogilby’s *Virgil*, which appeared in 1654; two of the plates (P. 316, 317) are signed ‘W. Hollar, fecit, Londini, 1652’; thus also is signed the portrait of Madame Killegry, exhibited No. 106. To this year belong also other portraits, as that of Anna Maria of Spain, exhibited No. 93; and the charming miniature portraits (exhibited No. 49) of Mary of Warwick and Anna Webouts. During the years that intervened between his return to England and the Restoration, we hear of Hollar as living at one time with the famous engraver, and his old comrade in arms, Faithorne,* near Temple

* We find Faithorne’s name as publisher of the set of birds worked by Hollar, after BARLOW (P. 2124).

Bar ; and then, again, with Stent, Overton, or other of the publishers, who seem to have treated him badly and worked him hard, and in their hands Hollar—good, honest man—seems to have been a mere child.

Besides the plates for Ogilby's *Virgil* and *Homer*, Hollar at this time worked those for Dugdale's '*Warwickshire*' and '*St. Paul's*,' for the first portion of the '*Monasticon*,' for Stapylton's *Juvenal*, Ware's '*Antiquities of Ireland*,' and for other books. He is said to have been paid for his work by time,* and to have been most conscientious in the matter, so that he carefully accounted for the shortest interruptions, and deducted the time so wasted. We may notice, as belonging to the period before the Restoration, his portrait of Chaloner, exhibited No. 16, which bears the date 1655 ; this is one of the rarest and most esteemed of Hollar's portraits.

At the Restoration, we might have expected that Hollar's fortunes would have mended ; but it was not so. He seems to have been neglected, as were so many among the Royal adherents. The publishers continued to impose upon his good-nature and his necessities, as in the well-known instance of Stent and the portrait of Hobbes of Malmesbury, a work of the year 1665. Of this portrait, we are told by Hollar himself, in a letter to Aubry, that Stent demurred to receive it of him, though the likeness was undoubted ; the publisher's object being to beat down the price. Then, to make matters worse, came the Great Plague, which put an end to any demand for Hollar's work ; and to crown the whole, we are told that in this year (1665), after the death of his son, Hollar, in spite of his distress, married a second time ; † all that we know of his good-natured, kind hearted, improvi-

* Four pence per hour was, we are told, the price paid to Hollar by the booksellers !

† We have no record of the death of his first wife.

dent character would lead us to expect what his subsequent history seems to prove, that his bride was portionless. In 1666 the Fire of London supplied Hollar with a certain amount of employment; thus we have, with the date 1666, some plans of London, showing the part of the City that had suffered from the fire, as P. 1003, exhibited No. 75, also P. 1004 and 1015, with 1028, the little plate of the burning St. Paul's, which appears on the title-page of Sancroft's sermon, 'Lex ignea,' preached before the king. Hollar was also engaged this year on his plates for Æsop, and on a portion of those for Sandford's 'Genealogical History,' published later. To this and the following year also belong some plates of naval engagements—for instance, that exhibited No. 110, 'The burning of the town of Skelling and above 150 Dutch Vessels,'* the exploit which brought upon England the damage and disgrace of a Dutch fleet sailing up the Thames to Sheerness and Chatham.

We are told that Hollar had several children by his second wife, but we know nothing of them. In the years 1668-9, we find him at Tangier, whither he had been sent by the king to make drafts of the town and forts, and on this work he was employed a twelvemonth. We have as the result of his expedition twelve small and three larger plates of the fortifications of Tangier, besides a large map of the whole city (P. 1187—1202). This business proved all but fatal to Hollar, as on his return, in the December of 1669, he was in great danger of capture and slavery, and was only saved by the skill and bravery of Captain Kempthorne, who, with his one ship, the *Mary Rose*, succeeded in beating off seven Algerine men-of-war. Hollar worked a plate of this engagement for Ogilby's 'Africa' (p. 218), and an impression, with an account of the engagement under, is exhibited No. 101.

* See Pepys' Diary. ii. 431, and passim.

For his services at Tangier, Hollar obtained, after long application and much loss of time, the sum of £100.

After his return to England till his death, which took place in March 1677, in Gardiner Street, Westminster, Hollar was again occupied in working for the booksellers and publishers;* and we find his plates in Ogilby's 'Africa' and 'China,' in the latter part of the 'Monasticon,' in Ashmole's 'Order of the Garter,' in Thoroton's 'Nottinghamshire,' in Sandford's 'Genealogical History of the Kings of England,' and in other works. In connection with one or other of these works, we hear of his making a tour in the midland and northern counties of England; and at page 390 of Sandford's history is the plate on which, as we are told, Hollar was engaged at the time of his death—'The Tomb of Edward IV. in Windsor'—an impression of which is exhibited No. 58. At the time of his last illness the bailiffs were in his house, and the dying man begged as a favour that the bed on which he lay might not be taken from him till after his death. Vertue, on searching the parish registrar of St. Margaret, Westminster, found this entry, 'Wenceslaus Hollar, buried 28 March 1677.'

There would be something sad and even affecting, in the contemplation of a life thus passed in unremunerative labour, if the very fact of its being unremunerative did not suggest that with Hollar the incentive to

* To this last period belongs his fine plate of Edinburgh (P. 973; V. iii. 331). This magnificent plate Parthey had evidently not seen, and of it only two impressions are known—the one in the British Museum, the other at Windsor; and therefore it has not been possible to exhibit the plate here. It is on two sheets, with a dedication by John Ogilby to the magistrates of Edinburgh, and is dated 1670. It may be here noticed that some plates, which might well, from their interesting nature, have been exhibited, are excluded by their size; thus the 'Bird's eye View of London before the Fire' (P. 1014), a work of the year 1647, measures, when put together, over eight feet in length.

exertion was not so much gain as the love of his art—if we might not with good reason hope that he found his reward and forgot his troubles in the pleasure arising from the constant exercise of his art. If we consider the difficulties under which, from first to last, his work was carried on, the vicissitudes and hardships that everywhere attended him, we may well wonder at and respect the spirit and mental elasticity which sustained him throughout, and animated him in his range of subjects, and the freshness of his treatment of those subjects.

Hollar's widow survived him many years, and some time after his death sold to Sir Hans Sloane a large collection of the artist's works. This collection was subsequently acquired by the British Museum, and formed the nucleus of the present magnificent and all but complete collection of Hollar's works there existing. In the Royal Library at Windsor Castle is another very fine and pretty complete collection of Hollars.

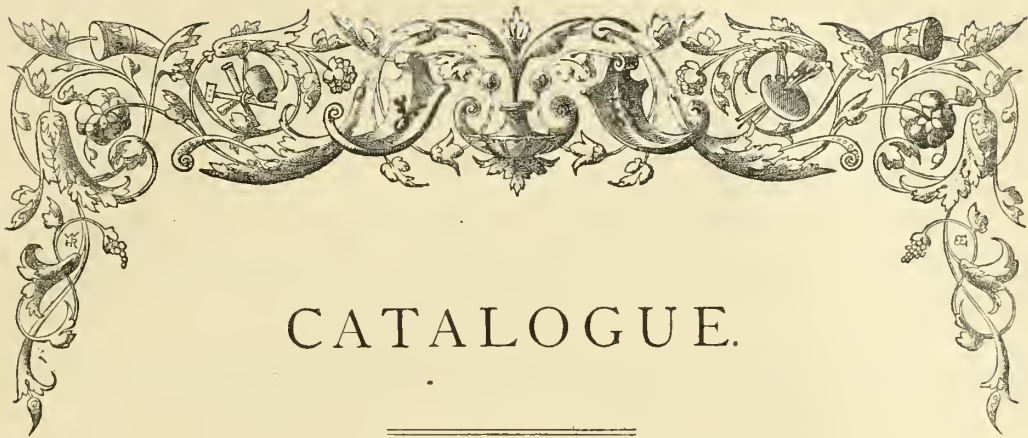
The two catalogues* of Hollar's works are the English Catalogue of Vertue, published in 1745, and republished in 1759, with additions; and the German Catalogue of Parthey, published at Berlin in 1853. This latter Catalogue is almost perfect; as to the large number of pieces (2,733) therein described, scarcely a dozen remain to be added; while the pieces wrongly ascribed to Hollar are but three or four, and the errors in description are also remarkably few.

Drawings by this artist are not uncommon; autographs are exceedingly rare. At Colonel Durrant's sale, in June 1856, Lot 242 was thus described :

* In the following catalogue of Hollar's etchings here exhibited, references will be found to both Parthey and Vertue.

'A long and interesting autograph letter, signed by Hollar, and addressed probably to Sir W. Dugdale, asking his advice as to the relief of a friend who had become bail for him at the sessions at Hixes Hall;' and Lot 243, thus described: 'Hollar's receipt for £5, the amount for a plate contributed by Lord Darcy to the "History of St. Paul's"; and a portion of a document directing a payment to Hollar, his Majesty's stenographer.' Also at the Brentano sale at Frankfort, in May 1870, Lot 342 consisted of an impression of (P. 74) 'The Queen of Sheba's Visit to Solomon,' after HOLBEIN. The impression was a trial-proof, and on the back was a letter in German from Hollar to H. van der Borcht, the publisher, on the subject of the print. These are, as far as is known, all the autographs of Hollar that are in existence.





CATALOGUE.

* * In the references appended to each plate, P. denotes the published Catalogue of Parthey ; V. that of Vertue.
From want of space, it has not always been possible to exhibit the whole of a set of plates ; in such cases, therefore, as in numbers 3, 10, 15, and 29, a selection has been made.

No. 1.—HENRY HOWARD, EARL OF SURREY. P. 1509.
V. Class viii. 27.

After HOLBEIN. The impression here shown is in the first state before any letters, and before the flower-work on the cloak was introduced.

Lent by F. Seymour Haden, Esq.

No. 2.—THOMAS KILLIGREW. P. 487. V. (?)

This satirical print usually passes for Killigrew, but Ames takes it for a satire on Charles II. and his amours. In the famous Townley Collection of Hollars, sold in 1818, was a smaller print of the same subject, without any inscription.

Lent by F. Seymour Haden, Esq.

No. 3.—THE DANCE OF DEATH. P. 232-62. V. i. 12-41.

After HOLBEIN. In the ordinary state, the initials of Holbein and Hollar are found on every plate ; but in this magnificent set, which is in the earliest state, the artists' initials are not yet introduced, except that 'W.H.' occurs in four of the plates, viz. 'The Empress,' 'The Cardinal,' 'The Duke,' and 'The Bride,' numbered by Parthey, respectively, 6, 8, 9, 21.

The plates in the later state are also found without the ornamental borders, which are after DIEPENBECKE.

Lent by F. Seymour Haden, Esq.

No. 4.—LONDON VIEWS. P. 907-10. V. iii. 3-6.

- (1) The Royal Exchange.
- (2) The Tower.
- (3) Piazza in Covent Garden.
- (4) St. Mary Over's, in Southwark.

Proofs before the numbers of these interesting plates. Hollar worked the last plate, and probably the others also, at Antwerp, in 1647.

Lent by F. Seymour Haden, Esq.

No. 5.—LONDON FROM THE TOP OF ARUNDEL HOUSE.
P. 1011. V. iii. 27.

A very fine impression, with large margin. Lent by F. Seymour Haden, Esq.

No. 6.—ALBURY HOUSE, THE WEST PROSPECT OF. P. 954.
V. iii. 69.

This charming plate, which is not dated by the artist, Vertue assigns to the year 1665.
Lent by F. Seymour Haden, Esq.

No. 7.—AMOENISSIMI PROSPECTUS. P. 719-26. V. iii. 112-19.

Fine impressions of a set of views on the Rhine. With the exception of the view of Strasburg, they were worked by Hollar, in London, in 1643-4. From want of space, only four of the eight are here shown.

Lent by F. Seymour Haden, Esq.

No. 8.—JAMES DUKE OF YORK. P. 1424. V. viii. 313.

After TENIERS. This print of the youthful Duke of York, afterwards James II., is one of the rarest, as it is also one of the most beautiful, of Hollar's portraits.

Lent by F. Seymour Haden, Esq.

No. 9.—CHARLES I. P. 1432. V. viii. 50.

In an oval, after VAN DYCK. This impression is in the earliest state, before any address.

Lent by F. Seymour Haden, Esq.

No. 10.—DUTCH SHIPPING. P. 1261-72. V. iv. 1-12.

A selection of three, from a superb set of these interesting plates. The numbers appended, to the right, underneath, are written, not printed, and these impressions are in the earliest state, before any address on the title. With these is exhibited 'The Ship-of-War.'

P. 1280; V. 4, 32 (?).

Lent by F. Seymour Haden, Esq.

No. 11.—THE HANGING HARE. P. 2058. V. xi. 79.

After BOEL. This magnificent impression is in the first state; later on Boel's name was erased, and that of J. le Pouter, the publisher, was introduced.

Lent by F. Seymour Haden, Esq.

No. 12.—PROSPECT OF THE CHOIR OF ST. GEORGE'S CHAPEL, FROM THE EAST. P. 1079. V. ix. 145.

A very scarce proof of this marvellous piece of work. The effect of distance and the precision with which the minute work is executed are beyond all praise. This plate was worked for Ashmole's 'Order of the Garter,' in which book, at p. 147, an ordinary impression of the plate is found.

Lent by F. Seymour Haden, Esq.

No. 13.—ANNA DACRES, COUNTESS OF ARUNDEL. P. 1349. V. viii. 171.

The mother of Hollar's patron, Thomas Earl of Arundel. A print of great rarity, after VORSTERMAN.

Lent by F. Seymour Haden, Esq.

No. 14.—NATHANIEL FIENNES. P. 1469. V. viii. 103.

This anonymous portrait passes for that of Nathaniel Fiennes, second son of Lord Say and Sele, colonel in the army of the Parliament, a great favourite with Cromwell, and one of his keepers of the Great Seal.

Lent by F. Seymour Haden, Esq.

No. 15.—VARIOUS SHELLS. P. 2187-224. V. x. 24-61.

This is the rarest set of plates executed by Hollar, as it is also one of the most beautiful. The selection here exhibited consists of very early impressions, and the plates are uniformly most rich in colour.

Lent by F. Seymour Haden, Esq.

No. 16.—SIR THOMAS CHALONER. P. 1371. V. viii. 312.

After HOLBEIN. This is a very rare plate, in either of the two known states. The first state, here shown, is distinguished by the words 'Poeseas—vero—I.R.I.' which in the second state are altered into 'Poeseos—vere—IMP.'

This is Sir T. Chaloner the elder, ambassador to Spain in Elizabeth's reign, and author of the 'Right ordering of the English Republic,' as also of sundry poetical works. His son was tutor to Prince Henry, son of James I.

Lent by F. Seymour Haden, Esq.

No. 17.—EDWARD VI. P. 1395. V. viii. 26.

When a child, with a rattle. After HOLBEIN. The picture was exhibited in 1866 at South Kensington, and is now at Burlington House.

Lent by F. Seymour Haden, Esq.

No. 18.—BYRSA LONDINENSIS VULGO—THE ROYAL EXCHANGE OF LONDON. P. 1036. V. iii. 2.

The impression here exhibited is the very rare first state of the plate before the medal with the head of Gresham was introduced, and with the dedication to the Lord Mayor, Wollaston, alone.

Lent by F. Seymour Haden, Esq.

No. 19.—ANTWERP CATHEDRAL. P. 824. V. ix. 5.

The impression of this magnificent plate here shown is in the earliest state, with only one line of inscription under, and before the additional shading on the right. The plate in a later state is found in Leroy, 'Castella Brabantiae,' Amsterdam, 1696.

Lent by F. Seymour Haden, Esq.

No. 20.—CATHARINE INFANTA OF PORTUGAL, WIFE OF CHARLES II. P. 1448. V. viii. 212.

Probably a trial-proof of this very rare portrait. It is before the framework afterwards introduced. An impression in the ordinary state is exhibited No. 91, and should be compared with this.

Lent by F. Seymour Haden, Esq.

No. 21.—CHARLES, BY THE GRACE OF GOD PRINCE OF WALES, DUKE OF CORNWALL.

It seems doubtful whether any part of this important portrait is Hollar's work. It is not described by Parthey or Vertue, but it has been sold in an important sale of portraits as a work of Hollar's. In any case, it is a very fine piece of work and an important portrait of the Hollar period.

Lent by F. Seymour Haden, Esq.

No. 22.—ANN BOLEYN AS ST. BARBARA. P. 176. V. i. 4.

After HOLBEIN, from the Arundel Collection. A magnificent impression.

Lent by F. Seymour Haden, Esq.

No. 23.—HENRY VIII. P. 1414. V. viii. 14.

After HOLBEIN. An ordinary impression of this plate should be seen in order fully to appreciate the beauty of that here exhibited.

Lent by F. Seymour Haden, Esq.

No. 24.—THE FOUR SEASONS. P. 614-7. V. xiii. 4-7.

The four seasons represented in half-length figures of ladies. Judging from the brilliancy of the impressions, these are no doubt proofs before the English verses, which in the ordinary state of the plates are found underneath.

Lent by F. Seymour Haden, Esq.

No. 25.—THE TRUE MANNER OF THE TRIAL AND EXECUTION OF THOMAS EARL OF STRAFFORD. P. 551-2. V. ii. 33-4.

Of these interesting plates, there are three states : (1) with English inscriptions, (2) with German inscriptions added, (3) with Latin inscriptions added. In this last state the plates occur in J. P. Lotichii Res Germanicæ (published at Frankfort by M. Merian in 1650), vol. ii. p. 757.

Such an impression as that here exhibited, with the two plates on one sheet, is of the greatest rarity.

Lent by F. Seymour Haden, Esq.

No. 26.—ENGLISH VIEWS. P. 911-14. V. iii. 11-14.

- (1) London.
- (2) Whitehall, Lambeth.
- (3) Tothill Fields.
- (4) Windsor.

A very fine series of these interesting plates. They are not signed by Hollar, and so the year in which he worked them is not known.

Lent by F. Seymour Haden, Esq.

No. 27.—JOHN MALDER. P. 1463. V. iii. 111.

Bishop of Antwerp. After the portrait by VAN DYCK in the Museum at Antwerp.

Lent by F. Seymour Haden, Esq.

No. 28.—ELIZABETH HARVEY. P. 1412. V. viii. 262.

After VAN DYCK.

Lent by F. Seymour Haden, Esq.

No. 29.—THEATRUM MULIERUM, or AULA VENERIS.
P. 1804-1907. V. vii. 93-195.

A selection from this charming series of costume prints. These impressions, excepting the first title, are in the earliest state, before the German or English inscriptions.

Lent by F. Seymour Haden, Esq.

NO. 30.—ROBERT DEVEREUX, EARL OF ESSEX. P. 1401.
V. viii. 294.

In the first state, before the plate received Stent's address.

Lent by F. Seymour Haden, Esq.

NO. 31.—JOHN PRICE. P. 1534. V. viii. 131.

This anonymous portrait is that of John Price, of whom Hollar executed another portrait, described P. 1485. Price was one of the first theological critics of his time, and a writer in defence of Charles I. He died at Florence about 1676.

Lent by F. Seymour Haden, Esq.

NO. 32.—NATHANIEL NYE. P. 1475. V. viii. 138.

A splendid impression, with large margin, of this youthful mathematician. The plate was worked for his 'Treatise on Gunnery.'

Lent by F. Seymour Haden, Esq.

NO. 33.—CATHERINE OF ARAGON. P. 1549. V. viii. 19.

After HOLBEIN ; from the Arundel Collection. This anonymous portrait passes for that of Catherine of Aragon.

Lent by F. Seymour Haden, Esq.

NO. 34.—MORETT. P. 1470. V. viii. 22.

After HOLBEIN ; from the Arundel Collection. Morett was Henry VIII.'s jeweller.

Lent by F. Seymour Haden, Esq.

NO. 35.—LORD DENNY. P. 1387. V. viii. 18.

After HOLBEIN ; from the Arundel Collection. The portrait of Sir Anthony Denny, the only one of Henry VIII.'s attendants who dared, in the king's last illness, to inform him of his danger.

Lent by F. Seymour Haden, Esq.

NO. 36.—ROBERT DEVEREUX, EARL OF ESSEX, ON
HORSEBACK. P. 1400. V. viii. 55.

The impression here exhibited is the very rare first state of the plate, with only two lines of inscription under, and with the address of John Patridge.

Lent by F. Seymour Haden, Esq.

No. 37.—SIR HENRY GULDEFORD. P. 1409. V. viii. 20.

This portrait of the friend and correspondent of Erasmus is after HOLBEIN. He was Controller of the Household to Henry VIII. The picture was exhibited at South Kensington in 1866. Lent by F. Seymour Haden, Esq.

No. 38.—FRANCIS DE NEVILLE. P. 1473. V. viii. 129.

A very fine impression of this portrait, which was worked for 'The Conversions of F. N., wherein many Secrets of the Romish Clergy are Revealed,' Lond. 4to. 1644. Lent by F. Seymour Haden, Esq.

No. 39.—MARTIN LUTHER. P. 1462. V. viii. 213.

An early impression of the portrait, before the words 'Germaniæ Elias' were erased. Lent by F. Seymour Haden, Esq.

No. 40.—WILLIAM OUGHTRED. P. 1477. V. viii. 133.

A fine impression of Oughtred, the mathematician, Rector of Albury, who died of joy at the Restoration of Charles II. This portrait was worked for his 'Key of the Mathematics,' Lond. 8vo. 1647. Lent by F. Seymour Haden, Esq.

No. 41.—LADIES' HEADS IN CIRCLES. P. 1908-44. V. vii. 33-50;
viii. 182-201.

These are costumes of Hollar's time in England and abroad. A selection of fourteen very fine impressions from this interesting set. Lent by the Rev. J. J. Heywood.

No. 42.—THE FOUR SEASONS. P. 606-9. V. xiii. 8-11.

A beautiful set of these charming prints, in which the four seasons are represented by full-length figures of ladies. The backgrounds are very interesting, those of Spring and Autumn being views of Albury; that of Summer St. James's Park, with Whitehall and St. Paul's in the distance; and that of Winter old Cheapside. Lent by S. Addington, Esq.

No. 43.—THE SIX VIEWS OF ALBURY. P. 937-42. V. iii. 61-6.

A very fine set of these charming little views of Albury, the seat of Hollar's patron—the Earl of Arundel. In the second plate may be seen the Earl walking with his family. Lent by R. P. Roupell, Esq.

No. 44.—DR. CHAMBERS. P. 1372. V. viii. 28.

This portrait of Henry VIII.'s physician, after HOLBEIN, is wrongly described by Parthey as being without Hollar's signature. Dr. Chambers was one of the founders of the College of Physicians; he subsequently took holy orders, and rose to be Warden of Merton College, Oxford, and Dean of the King's Chapel at Westminster. He died in 1549.

Lent by F. Seymour Haden, Esq.

No. 45.—ALATHEA COUNTESS OF ARUNDEL. P. 1354.
V. viii. 7.

After VAN DYCK. This lady was daughter of Gilbert Talbot, Earl of Shrewsbury, and wife of Hollar's patron. A fine impression of this portrait, such as that here shown, is very rare.

Lent by F. Seymour Haden, Esq.

No. 46.—VENUS. P. 271. V. ii. 7.

After ELSHEIMER, from the Arundel Collection. This is a proof before the lettering. Of this charming little plate we have a repetition by Hollar (P. 271 A.) and a reverse by Vorsterman.

Lent by F. Seymour Haden, Esq.

No. 47.—THE GENTLEMAN PAYING HIS RESPECTS TO A
LADY, AND THE LADY WITH THE FRONTLET.
P. 1997-8. V. vii. 197-8.

Lent by F. Seymour Haden, Esq.

No. 48.—RICHARD II., ATTENDED BY HIS PATRON SAINTS,
ADORING THE INFANT CHRIST IN THE
VIRGIN'S ARMS. P. 229. V. viii. 271.

The diptych in this uncut state, before the two compartments were separated, is excessively rare. An interesting account of the original painting at Wilton will be found in Waagen's 'Treasures of Art in Great Britain,' vol. iii. pp. 150-1. It appears to be the work of an early Italian painter, and to have been executed soon after Richard's accession, in 1377, as the king is evidently very young. Lent by the Rev. J. J. Heywood.

NO. 49.—(1) MARY COUNTESS OF WARWICK. P. 1729.
V. viii. 309.

(2) ANNA WEBOUTS. P. 1728. V. viii. 271.

Two of Hollar's most charming little portraits, both the work of the same year (1652).
Unfortunately there is but little authority for the names given to the portraits.

Lent by the Rev. J. J. Heywood.

NO. 50.—HUGH LUPUS, EARL OF CHESTER, SITTING IN
HIS PARLIAMENT. P. 529. V. ii. 210.

A fine impression of this plate, which Hollar worked for King's 'Vale Royal of Chester,'
1656; the plate occurs at p. 120.

Lent by F. Seymour Haden, Esq.

NO. 51.—JOHN IV. OF PORTUGAL. P. 550. V. viii. 121.

This plate is very rare. It is in three compartments (1) the portrait of the king,
(2) the Murder of Vasconcellus, the Spanish Deputy, (3) the King's Coronation.

Lent by F. Seymour Haden, Esq.

NO. 52.—LOVELACE. P. 1692. V. (?)

This rare anonymous portrait has always passed for that of Richard Lovelace. The
tragical tale of his loss of his mistress, Lucy Sacheverel, with his other misfortunes, is well
known.

Lent by R. P. Roupell, Esq.

NO. 53.—ROBERT EARL OF WARWICK. P. 1518. V. viii. 268.

This portrait of the Lord High Admiral of England is in the first state, before the
plate received the address of the publisher Stent.

Lent by S. Addington, Esq.

NO. 54.—THOMAS À BECKET. P. 1370. V. viii. 125.

From the original by VAN EYCK, formerly in the Arundel Collection. This is one of
the rarest of Hollar's pieces.

Lent by S. Addington, Esq.

NO. 55.—GEORGE LORD DIGBY. P. 1530. V. viii. 39.

A very rare portrait of the Earl of Bristol, after H. VAN DER BORCHT.

Lent by S. Addington, Esq.

NO. 56.—ARTHUR EARL OF DONEGAL. P. 682. V. iii. 438.

This rare little portrait belongs to the Map of Enishowen, in Ireland, which Hollar worked for the Earl. This nobleman was the eldest son of Lord Chichester, and a steady supporter of King Charles in Ireland. Charles, on Ormond's recommendation, made him Earl of Donegal; he lived to see the Restoration, and died in 1675.

Lent by S. Addington, Esq.

NO. 57.—MAP OF THE HARBOUR OF NEWCASTLE, NEAR
TINMOUTH BARRE, WITH THE BLOWING UP
OF THE WRECKS OF CAPTAINS VICARS AND
GRAYS SHIPS, IN THE HARBOUR, 1673. P. 1284.
V. iv. 28.

A very fine impression of this scarce and curious plate. Lent by R. P. Roupell, Esq.

NO. 58.—THE TOMB OF EDWARD IV. AT WINDSOR.
P. 2282. V. ix. 210.

This plate was worked for Sandford's 'Genealogical History,' and on it Hollar is said to have been engaged at the time of his death.

Lent by A. Morrison, Esq.

NO. 59.—THE ISLINGTON VIEWS. P. 915-20. V. iii. 15-20.

This most interesting set of views of London, from the neighbourhood of Islington, was worked by Hollar the year before the Fire.

Lent by R. P. Roupell, Esq.

NO. 60.—ARUNDEL CASTLE AND TOWN. P. 955. V. iii. 24.

Very scarce in this state. In the ordinary impressions of the plate the word 'on' is introduced after 'Towne.'

Lent by the Rev. J. J. Heywood.

NO. 61.—ONE OF THE ARUNDEL VASES. P. 2633. V. xii. 10.

This beautiful design is after HOLBEIN.

Lent by the Rev. J. J. Heywood.

NO. 62.—PROSPECT OF THE CHANCEL OF ST. GEORGE'S
CHAPEL, FROM THE EAST. P. 1084. V. ix. 149.

This plate was worked for Ashmole's 'Order of the Garter,' p. 145. The impression here shown is a proof before any lettering in the tablet at the top.

Lent by A. Morrison, Esq.

No. 63.—THOMAS HOBBS. P. 1417. V. viii. 143.

After CASPAR. This is the first state of the plate, before the words 'Æt. 92, obiit. 1679,' were introduced. With reference to this portrait, Hollar says, in a letter to Aubry, that he had shown it to some of his friends, who pronounced it a very good likeness, but 'Stent has deceived me, and maketh demur to have it of me, so that at this present my labour seemeth to be lost; for it lieth by me.' This seems to have been a piece of Stent's meanness with a view to beat down the price; and we know, judging from the price paid for the 'Greenwich,' that he gave Hollar little enough for his plates.

Lent by R. P. Roupell, Esq.

No. 64.—THE HOLLOW TREE AT HAMPSTEAD. P. 979.
V. iii. 70.

The locality of this tree is somewhat uncertain; on the impression in the British Museum is written with pen 'Langley Park, near Windsor,' and Vertue so describes the plate. But in the Royal Collection at Windsor we find a later state of the plate, with various trifling alterations, printed on a broadside, and on this we read 'London, Printed by E. Cotes for M. S., at the Blue Bible, in Green Arbour, and are to be given or sold on the Hollow Tree at Hampstead.'

Lent by the Rev. J. J. Heywood.

No. 65.—CHARLES II. B. 1440. V. viii. 249.

After VAN HOECKE. A work of the year 1650. Hollar also worked a smaller plate after the same picture.

Lent by R. P. Roupell, Esq.

No. 66.—ANASTASIA STANLEY, LADY DIGBY. P. 1387 A.
V. viii. 261.

This lady, the wife of Sir Kenelm Digby, is generally known as Venetia; but in Hutchin's 'History of Dorset' we find her called Anastatia. Parthey had not seen this rare portrait.

Lent by the Rev. J. J. Heywood.

No. 67.—THE FLEETS OFF DEAL. P. 548. V. iii. 337-8.

A long view of Deal and Sandown Castles, with the Spanish, English, and Dutch fleets in the Downs, in 1640. An account of this little-known historical incident will be found in Lingard, ix. 369.

Lent by R. P. Roupell, Esq.

No. 68.—CHARLES I. AND HENRIETTA MARIA. P. 1433
and 1416. V. viii. 123.

In this early state, before the plate was divided, these portraits are of extreme rarity. They were worked by Hollar in England, in 1641.

Lent by R. P. Roupell, Esq.

NO. 69.—THE SEVERALL FORMES HOW KING CHARLES
HIS ARMY ENQUARTERED IN THE FIELDS,
BEING PAST NEWCASTLE, ON THE MARCH
TOWARDS SCOTLAND, A.D. 1639. P. 544. V. iii. 271.

Of this diptych, the one sheet contains a portrait of Charles I. in an oval of palms, with a dedication at top by Thomas Sanford, and the names of the various regiments underneath; the other sheet contains four views of the different dispositions of the royal camp. The portrait was also worked separately (P. 1434), and in that state is not uncommon; but the whole diptych, as here shown, is very rare.

Lent by R. P. Roupell, Esq.

NO. 70.—LADY CATHARINE HOWARD. P. 1721. V. viii. 209.

This plate is excessively rare. It would appear that Hollar, after having taken a very few impressions, cut the plate, formed the upper part of the figure into an oval, worked upon it all over, and added a dark background, so producing the plate described by Parthey, 1423. (V. viii. 210.)

This lady was the granddaughter of Thomas Earl of Arundel, and daughter of Henry Baron Mowbray; she married John Digby, eldest son of Sir Kenelm Digby.

Lent by R. P. Roupell, Esq.

NO. 71.—THE WINTER HABIT OF AN ENGLISH GENTLE-
WOMAN. P. 1999. V. vii. 108.

This interesting costume print is after VAN DYCK.

Lent by the Rev. J. J. Heywood.

NO. 72.—INTERIOR OF ST. GEORGE'S CHAPEL. P. 1081.
V. ix. 199.

This plate appears to have been worked for Ashmole's 'Order of the Garter,' but not used. It is very rare.

Lent by R. P. Roupell, Esq.

NO. 73.—SIR THOS. WENTWORTH, EARL OF STRAFFORD.
P. 1508. V. viii. 202.

After VAN DYCK. This plate was worked by Hollar in 1640, the year before the Earl's trial and execution. Parthey describes two different plates, but the differences he notes between them are of the very slightest.

Lent by R. P. Roupell, Esq.

No. 74.—STRASBURG CATHEDRAL. P. 892. V. ix. 7.

This plate was worked by Hollar when residing at Strasburg, in 1630, but published at Antwerp in 1645. Merian, Hollar's teacher, copied it for his 'Topography of Alsace.'

Lent by R. P. Roupell, Esq.

No. 75.—A MAP OF THE CITY OF LONDON AFTER THE FIRE. P. 1003. V. iii. 29.

This plate Hollar worked in 1666, soon after the Fire; the blank space signifies the extent of the fire.

Lent by A. Morrison, Esq.

No. 76.—LAUD FIRING A CANNON. P. 482. V. ii. 205.

This print seems to refer to the 'Canons and Institutions Ecclesiastical,' which Laud passed through Convocation in May 1640. These, in December of the same year, the House of Commons declared to be illegal, and resolved that the clergy had no power to make canons to bind either clergy or laity. The figures on the right are thought to be Wren of Ely, Morton of Durham, and Williams of York. Those on the left are said by Grainger to be Prynne, Bastwick, and Burton, but this seems very doubtful. The word 'oath,' over the ball, refers to the oath framed by Laud, and known as the 'etcetera oath.' In the Royal Collection at Windsor is an impression of this plate, with a superscription of two lines, thus—'This Canon's sealed, well forged, not made of lead, Give fire; O noe, 'twill breake and strike us dead.' And, again, with nine lines under—'That I. A. B. doe swears—So help me God in Jesus Christ.' The impression of the print here exhibited is in the earliest state.

Lent by the Rev. J. J. Heywood.

No. 77.—WILLIAM LAUD, ARCHBISHOP OF CANTERBURY.

(1) P. 1304. V. viii. 82. A fine impression of this scarce little portrait.

(2) P. 1453. V. viii. 140. Before the name of Van Dyck, as painter, was introduced. In the British Museum is a still earlier state, with the name spelt 'Loud.'

Lent by the Rev. J. J. Heywood.

No. 78.—(1) THE LADY PLAYING ON THE SPINET. P. 594. V. vi. 5.

An early impression of this charming little etching, before the number 24 in the top right corner.

(2) THE LADY WITH A MUFF, CALLED LADY CATHARINE HOWARD. P. 1712. V. viii. 276.

(3) THE LACEMAKER. P. 595. V. vi. 4.

Lent by the Rev. J. J. Heywood.

No. 79.—WENCESLAUS HOLLAR.

(1) and (2) are from the 'Reisbüchlein,' a set of small plates worked by Hollar at Cologne, in 1635-6. These two (P. 1649 and 1669) seem to be portraits of the artist himself.

(3) and (4) are proofs, (a) and (b), of P 1420, V. viii. 1, both before the name, and with variations in the coat of arms. Lent by the Rev. J. J. Heywood.

No. 80.—THE NORTH AND SOUTH VIEWS OF ARUNDEL HOUSE. P. 1034. V. iii. 67-8.

After ADAM A. BIERLING. Very fine clear impressions of these interesting plates. Lent by the Rev. J. J. Heywood.

No. 81.—THE FOUR SEASONS. P. 622-5. V. xiii. 23-7.

Four views in Strasburg, the Shooting-ground, the Bathing-place, the Wine Market, and the Parade. These impressions are in the first state, with the address of Jac. van der Heyden. They are, probably, early works of Hollar's, produced when he lived at Strasburg. Lent by the Rev. J. J. Heywood.

No. 82.—(1) ALATHEA TALBOT, COUNTESS OF ARUNDEL, AND HER DAUGHTER-IN-LAW, LADY MOWBRAY, small ovals, on the same plate. P. 1725, 6. V. vii. 311-2.

(2) THOMAS HOWARD, EARL OF ARUNDEL, AND HIS SON, HENRY BARON MOWBRAY, small ovals, on the same plate. P. 1350, 1471. V. viii. 59.

Lent by the Rev. J. J. Heywood.

No. 83.—THOMAS HOWARD, EARL OF ARUNDEL. P. 1351. V. viii. 255.

After VAN DYCK. A bust of Hollar's patron in armour. This is the earliest state of the plate, before it received the address of any publisher.

Lent by the Rev. J. J. Heywood.

No. 84.—A SATIRE UPON CHEMICAL MEDICINES, or
ALLEGORY ON THE DEATH OF JAMES I.
P. 468. V. ii. 39.

Of the three compartments the larger refers to the death of James I. and to the opinion current at the time that he was poisoned by the Duke of Buckingham, with the assistance of one Dr. Lamb, a chemist of the day. The figure on the bed is the king; that on the left, holding a bottle, is Lamb; Buckingham peeps out on the right, saying, 'Thanks to the Chymist.' Beyond the Duke stands a priest, saying, 'Sumus fumus,' and to the right again sits a mourning female figure.

The other two compartments were produced later, in 1672, and used with the larger plate for a broadside satirising the pretensions of empirics.

Lent by the Rev. J. J. Heywood.

No. 85.—THE LARGE SACRAMENTAL CUP. P. 2643. V. xii. 1.

This beautiful design is after a drawing by ANDREA MANTEGNA, formerly in the Arundel Collection, now in the possession of Mr. Holford. A very fine impression, with good margin.

Lent by the Rev. J. J. Heywood.

No. 86.—THE LONG VIEW OF GREENWICH. P. 977. V. iii. 21.

Of this plate there are four different states. (1) The state here exhibited, with a dedication by Hollar to the Queen, Henrietta Maria; the only other impression known of this state of the plate is in the British Museum. (2) With the dedication erased, and the tablet left blank. (3) With Latin verses introduced in the tablet. (4) With English verses following the Latin. In this state the sky is clear, while in the first three states it is clouded on the right. We are told that Hollar worked this plate for the publisher Stent for thirty shillings! Very probably Stent, finding that from the Queen's unpopularity the dedication interfered with the sale of the plate, induced Hollar to erase it, and to substitute the verses in its place.

Lent by the Rev. J. J. Heywood.

No. 87.—THE THREE CONVERSATION PIECES. P. 591-3.
V. vii. 252-4.

Very rare and curious.

Lent by the Rev. J. J. Heywood.

No. 88.—WENCESLAUS HOLLAR. P. 1419. V. viii. 2.

At an open window, through which we have a view of Antwerp. He holds his plate of St. Catherine, after RAPHAEL. Proof and print of this portrait, after MEYSSENS. The print has underneath what seems to be Hollar's own account of himself.

Lent by the Rev. J. J. Heywood.

No. 89.—LADY ELIZABETH SHERLEY. P. 1503. V. viii. 354.

After VAN DYCK. This impression is a proof before the name. The plate is very rare in any state. In the British Museum may be seen two unfinished proofs, and also a print with the lady's name, and Stent's address. The lady was a Circassian, and wife of Sir Robert Sherley, the famous adventurer of James I.'s time.

Lent by the Rev. J. J. Heywood.

No. 90.—THE FOUR SEASONS. P. 610-13. V. xiii. 20-23.

Figures of ladies, three-quarter length, with views of London and Albury.

Lent by A. Morrison, Esq.

No. 91.—CATHARINE INFANTA OF PORTUGAL, WIFE
OF CHARLES II. P. 1448. V. viii. 212.

This very rare portrait is taken from the picture presented to Charles by Don Francisco de Mello, the Portuguese Ambassador. See No. 20.

Lent by S. Addington, Esq.

No. 92.—(1) A WOMAN IN A PENITENTIAL POSTURE.

Such is the description given by Vertue, i. 67. This little plate has escaped Parthey's notice.

(2) AN ECCE HOMO IN A SMALL SQUARE.

So described by Vertue, i. 66, and his description is copied by Parthey, 104.

(3) THE VIRGIN, SEATED, EMBRACING THE
INFANT JESUS. P. 132 A. V. i. 68.

This plate, dated 1626, is the earliest in which Hollar's signature appears at full length. It is after DÜRER, Bartsch 35. Parthey appears never to have seen either of these three little plates; they are wanting in our two great English collections—at Windsor Castle and the British Museum.

(4) THE VIRGIN SUCKLING THE INFANT JESUS.
P. 132. V. i. 74.

Reverse, after DÜRER, B. 34. The cypher which appears on (1), (2), and (4) is taken by Vertue to express 'Wenceslaus Hollar, Pragensis, Excudit.' The artist, at the time he executed these plates, was about 18 years of age; and we have no doubt in them some of his very earliest essays with the needle.

Lent by the Rev. J. J. Heywood.

No. 93.—ANNA MARIA OF AUSTRIA. P. 1344. V. viii. 105.

The second wife of Philip IV. of Spain. Lent by the Rev. J. J. Heywood.

No. 94.—WENCESLAUS HOLLAR.

Portrait of the artist, by his pupil, R. Gaywood. Lent by R. P. Roupell, Esq.

No. 95.—VIEW OF RICHMOND PALACE. P. 1058. V. iii. 23.

A fine impression, with large margin, of this very interesting print. In front is a group of nine persons, of whom the two boys, who alone are covered, would seem to be the young princes Charles and James. The plate was worked in 1638.

Lent by A. Morrison, Esq.

No. 96.—YOUTH PLAYING A MANDOLIN.

This very rare and exquisite etching has escaped Parthey's notice, but is in Vertue's Catalogue, class viii. 305. The player sits by an open window, through which is a view of a tower and some shipping. This is perhaps the most delicate and elegant of all Hollar's etchings, and so scarce is it that only one other impression is known—that in the British Museum.

Lent by A. Morrison, Esq.

No. 97.—HANS VON ZÜRCH. P. 1411. V. viii. 35.

After HOLBEIN; from the Arundel Collection; with a dedication from Van der Borcht to M. Merian, Hollar's instructor.

Lent by the Rev. J. J. Heywood.

No. 98.—JAMES STEWART, DUKE OF LENOX; and JAMES
MARQUIS OF HAMILTON. P. 1305, 1296. V. viii.
89, 86.

Rare early state of these portraits, before the plate was divided.

Lent by S. Addington, Esq.

No. 99.—THE SET OF MUFFS. P. 1945-52. V. xiii. 12-19.

This is one of the most beautiful of Hollar's works. The fine set here exhibited includes both states of P. 1947, which plate was, after a time, cut at top.

Lent by A. Morrison, Esq.

No. 100.—THE LONG LONDON VIEWS. P. 1037-40. V. iii.
7-10.

- (1) The Parliament House, the Hall and Abbey.
- (2) Lambeth House.
- (3) Whitehall.
- (4) Westminster Hall.

These plates were worked by Hollar, at Antwerp, in 1647; the plates were subsequently reduced in breadth, but those here exhibited are fine impressions from the uncut plates.
Lent by A. Morrison, Esq.

No. 101.—KEMPTHORNE'S ENGAGEMENT IN THE 'MARY
ROSE,' WITH SEVEN ALGIER MEN-OF-WAR.
P. 1247. V. iv. 29.

Of this engagement Hollar was an eye-witness, on his return from his visit to Tangier. The skill and bravery of Captain Kempthorne saved him from capture. The plate is found at p. 218 of Ogilby's 'Africa.'
Lent by A. Morrison, Esq.

No. 102.—THE ACADEMY OF PLEASURE. Undescribed in
Parthey's Catalogue. V. xiv. 16.

The portrait of the man in the high-crowned hat is not Hollar's work, but probably Loggan's.
Lent by S. Addington, Esq.

No. 103.—MARGARET LEMON. P. 1456. V. viii. 259.

After VAN DYCK. The painter's mistress. Lent by the Rev. J. J. Heywood.

No. 104.—NEGRO HEADS. P. 2003-5, 2007. V. viii. 327, 324-6.

Lent by A. Morrison, Esq.

No. 105.—TRIAL OF ARCHBISHOP LAUD. P. 555. V. ii. 31.

This plate was worked for Prynne's 'Breviate of the Life of William Laud,' published at London in 1644. The impression here exhibited is a proof before Hollar's signature and before the letters of reference.
Lent by R. P. Roupell, Esq.

No. 106.—MADAME KILLEGRY. P. 1449. V. viii. 258.

After VAN DYCK. It is quite uncertain who this lady was.

Lent by the Rev. J. J. Heywood.

No. 107.—THE VIRGIN AND CHILD ADORED BY ST. DOMINIC AND ST. CATHERINE OF SIENA.

This plate is very rare and quite undescribed. It decorates a large painted sheet, which may be seen in the British Museum, and is headed thus: 'Indulgences and Privileges granted to the Sodality of our most Sovereign and Immaculate Lady of the Rosarie.'

Lent by the Rev. J. J. Heywood.

No. 108.—ALGERNON PERCY, EARL OF NORTHUMBERLAND. P. 1474. V. viii. 290.

A very rare equestrian portrait of the Earl, who was Lord High Admiral in 1637, superseded by Warwick in 1642, died in 1668.

The face of this portrait was subsequently several times altered, and the plate did duty for Oliver Cromwell, General Fairfax, and James Duke of York.

Lent by R. P. Roupell, Esq.

No. 109.—THE PROSPECT OF KINGS LYN FROM THE WEST. P. 987. Undescribed by Vertue.

This is one of the rarest of Hollar's works, done, perhaps, for some book which was never published.

Lent by the Rev. J. J. Heywood.

No. 110.—THE ENGLISH ROYAL NAVY, UNDER THE COMMAND OF HIS H. PRINCE RUPERT AND THE DUKE OF ALBEMARLE, RIDING BEFORE THE VLY, AT THE BURNING OF ABOVE 150 DUTCH VESSELS, AND THE TOWN OF SKELLING, Aug. 9 and 10, 1666. P. 1246. V. iv. 25.

This piece is rare.

Lent by the Rev. J. J. Heywood.

No. 111.—THE RUINS OF PERSEPOLIS. P. 1140. V. iii. 269.

This fine plate appears to have been worked for some book that was never published. It is dated 1663.

Lent by the Rev. J. J. Heywood.

NO. 112.—BUTTERFLIES AND INSECTS. P. 2176-83. V. x.
16-23.

In this set of 8 plates we have pretty nearly the same creatures represented as in the set of 12 smaller plates which Hollar executed at Antwerp in 1646, but for some reason, while the set of smaller plates is very common, this set is very rare.

Lent by the Rev. J. J. Heywood.

NO. 113.—(1) SIR THOMAS FAIRFAX. P. 1402 A. V. viii. 57.

The first state of the plate before any address, wrongly described by Parthey as a copy.

(2) MILTON WHEN A YOUNG MAN. P. 1679
V. viii. 124.

One of Hollar's earliest works in England. Most rare.

(3) WILLIAM LILLY, THE ASTROLOGER. P. 1459.
V. viii. 214.

A very rare little portrait.

(4) VAN DYCK WITH THE SUNFLOWER. P. 1393.
V. viii. 150.

After VAN DYCK : Dedicated to John Evelyn.

(5) HENRY COLTHURST. P. 1698. V. viii. 291.

Proof before the name.

(6) MAJOR WILDMAN, WITH VIEW OF LONDON
AND ST. PAUL'S IN THE DISTANCE. P. 1697.
V. viii. 275.

Wildman was a man of considerable ability, much employed by Cromwell on secret service. *See* Clarendon, 'History of Rebellion,' Book 14.

Lent by the Rev. J. J. Heywood.

NO. 114.—SMALL EQUESTRIAN PORTRAITS.

(1) FREDERIC HENRY PRINCE OF ORANGE.

(2) COUNT PAPPENHEIM.

(3) GONZALO FERNANDEZ DE CORDOVA.

(4) JOHN PRINCE OF ORANGE.

P. 1332-4 and 6. Entitled by Vertue, viii. 286-9, 'The Grand Capriol.'

Lent by the Rev. J. J. Heywood.

No. 115.—VIEWS IN GERMANY. P. 751-62. V. iii. 144-55.

An interesting set of views in the neighbourhood of Strasburg, Augsburg, and Stutgard, worked by Hollar in England in 1663-5, from sketches taken when he resided at Strasburg in 1629-30.
Lent by the Rev. J. J. Heywood.

No. 116.—LONG VIEW OF DEUTZ. P. 859. Vertue does not describe this plate.

To complete the set of plates described by Parthey, there should be a long view of Cologne, also on four plates, over the view of Deutz. This portion of the whole is exhibited as being a very fine impression of an important work of Hollar's in this class.
Lent by the Rev. J. J. Heywood.

No. 117.—ARMENTIERES. P. 559. V. iii. 389.

View and plan of the city, besieged and taken by the Archduke Leopold in 1647. A perfect impression of this fine and rare set of plates, executed by Hollar in 1648.
Lent by the Rev. J. J. Heywood.

No. 118.—CHARLES II. P. 1442. V. iii. 254.

After VAN DYCK. Portrait of Charles when young, with a view of St. James's Park and Whitehall in the background. There are four different states of this plate, which is noteworthy as being the only * one of Hollar's plates which bears his own name as publisher — 'W. Hollar, fecit et exc.' But even this plate, we find, soon passed out of his hands, as the third state bears the name of Meysens, the Antwerp publisher. The impression here shown is in the first state, and is distinguished by the freshness of the work, and the absence of the word 'prius' found in all the later states between 'sic' and 'depictam.'

Lent by the Rev. J. J. Heywood.

No. 119.—FRONTISPIECES TO

- (1) 'Clidamas; or, the Sicilian Tale.' P. 2655. V. xviii. 35.
- (2) Fuller's Sermons. P. 2664. V. xviii. 21.
- (3) Dugdale's 'Monasticon.' P. 2660. V. xiv. 9.
- (4) 'Bibliotheca Regia.' P. 2650. V. (?) King Charles I. steers the vessel.

* Unless indeed we suppose that the rare little pieces described in No. 92 were really published by Hollar.

- (5) 'The Triumph and Unity of Truth.' P. 605. V. ii. 230.
 (6) 'Viridarium' of F. de Mendoc̃a. P. 2680. V. xiv. 23.
 (7) Dolben's 'Thanksgiving Sermon for a Victory at Sea,
 preached before the King August 14, 1666.' Undescribed.
 (8) Marquis of Winchester's 'Translation of the Holy History';
 P. 1277. V. iv. 40.
 (9) Carleton's 'Philosophia.' P. 2651. V. xiv. 2.

Lent by the Rev. J. J. Heywood.

No. 120.—HEADS OF LADIES.

- (1) COUNTESS OF SUFFOLK. P. 1727. V. viii. 217.

This is, perhaps, Susannah Countess of Suffolk, daughter of Lord Holland, who died in 1649.

- (2) COUNTESS OF KENT. P. 1539. V. viii. 274.

After FERDINAND the younger. This lady was the sister of Alatheia Countess of Arundel. She died in 1651.

- (3) MARY QUEEN OF SCOTS. P. 1705. V. viii. 223.

- (4) ELIZABETH DUCHESS OF RICHMOND AND
 LENOX. P. 1704. V. viii. 175.

After VAN DYCK. She was daughter of the first Duke of Buckingham.

- (5) MARIE DE MEDICIS. P. 1709. V. viii. 179.

- (6) THE WIFE OF ALEXANDER ROELANS.
 P. 1730. V. viii. 270.

This portrait is sometimes taken for that of Mary Beaumont, mother of the first Duke of Buckingham.
 Lent by the Rev. J. J. Heywood.

No. 121.—ANN OF CLEVES. P. 1343. V. viii. 27.

After HOLBEIN; from the Arundel Collection. Lent by the Rev. J. J. Heywood.

No. 122.—(1) JAMES STANIER, MERCHANT OF LONDON.

After GARRET. He was also a writer, and translated Ovid's 'Epistles.'

(2) SIR SAMUEL MORLAND. P. 1531. V. viii. 80.

After GONZALES COQUES. The well-known mechanic, and author of the 'History of the Evangelical Churches of Piedmont'; employed by Cromwell, but pardoned by Charles II. and created a baronet.

(3) JOHN THOMPSON. P. 1510. V. viii. 216.

After Gowy.

(4) THE MERCHANT. P. 1694. V. viii. 144.

According to the Townley Catalogue, a portrait of Stanier.

(5) MARK GARRARD, THE PAINTER. P. 1407.
V. viii. 45.

After Himself.

(6) JOHN BANFI-HUNIADES. P. 1358. V. viii. 137.

After Gowy. A fine specimen of Hollar's miniature work. He was a noted alchymist, and a great friend of Elias Ashmole; a Hungarian by birth, and a professor in Gresham College.
Lent by the Rev. J. J. Heywood.

No. 123.—PORTRAITS IN OVALS. P. 1288—1326. V. viii. 49,
59—78.

Sixteen portraits from this interesting set, our most authentic, and in some cases only pictorial record of many of the great men of Hollar's time. A writer of this century, certainly no blind admirer of Hollar, calls him a most faithful delineator of whatever was placed before him; and we have without doubt handed down to us in this set of small portraits, the very looks and characters of the men, with many of whom Hollar was brought into very close and intimate relations. We have here, among others, a portrait of the Marquis of Winchester, in whose famous defence of Basing House Hollar took part.

Lent by the Rev. J. J. Heywood.

No. 124.—MAP OF ENGLAND, SURROUNDED BY MINIA-
TURE PORTRAITS OF THE KINGS. P. 651. V. iii.
424.

Of this map there are two states; the first state, here shown, is rare; in the second state the vacant circle is filled up with the head of Charles II.

Lent by the Rev. J. J. Heywood.

No. 125.—THE VINE. P. 491. V. xiv. 35.

An allegory on the fruit of the Vine, its use and abuse, with warnings against intemperance. This impression is signed by Hollar; the plate is more usually found without his signature.

Lent by the Rev. J. J. Heywood.

No. 126.—THE PROSPECT OF THE INSIDE OF ST. GEORGE'S HALL. P. 581. V. ii. 48.

This plate was worked for Ashmole's 'Order of the Garter,' p. 593. It represents the sovereign, Charles II., and the Knights of the Garter at Dinner, with their attendants. The impression here shown is a proof before the tablet at top, and before the reference numbers.

Lent by the Rev. J. J. Heywood.

No. 127.—THE EXECUTION OF SOME AOOOTE REBELS AT LINTZ IN 1636.

This drawing appears to have been made by Hollar after he entered the service of the Earl of Arundel. The Earl, in 1636, on his mission to the Emperor at Vienna, sojourned in various German towns, and amongst others at Lintz, on the Danube. This drawing was in Dr. Wellesley's collection, one of whose family made a rough etching from it.

Lent by the Rev. J. J. Heywood.

No. 128.—THE MONASTERY OF GROENENDAEL. P. 849. V. iii. 171.

This charming plate of the cloister of the Green Valley, near Brussels, is a good specimen of Hollar's finest work, and proves him a master in the etcher's art.

Lent by the Rev. J. J. Heywood.

No. 129.—THE SAVOY. P. 1229. V. iii. 264.

This little print is very rare.

Lent by the Rev. J. J. Heywood.

No. 130.—MERCURY AND HERSE. P. 268. V. ii. 3.

This charming little print is after ELSHEIMER. Lent by the Rev. J. J. Heywood.

No. 131.—A SOLEMN LEAGUE AND COVENANT FOR REFORMATION AND DEFENCE OF RELIGION.
P. 469-76. V. i. 190, and ii. 209.

This interesting sheet is of excessive rarity. The 8 compartments are sometimes found separate, as at Windsor. The only other known impression of the undivided plate is in the British Museum. Lent by S. Addington, Esq.

No. 132.—THE SOUTH-EAST CORNER OF TANGIER. P. 1188.
V. iii. 73.

The impression here shown is a proof before the reference numbers and explanations.
Lent by the Rev. J. J. Heywood

No. 133.—THE FIRST SIX LETTERS OF THE ALPHABET
ADORNED WITH FIGURES OF DEATH'S DANCE.
P. 266. V. i. 44.

Lent by the Rev. J. J. Heywood.

No. 134.—LUCASTA. P. 1532. V. viii. 79.

This charming and rare little portrait, after COOPER, has always passed for that of Lucy Sacheverel, the beloved of Lovelace. Lent by S. Addington, Esq.

No. 135.—VARIOUS SMALL VIEWS.

(1) JERLBACH. P. 1235. V. iii. 231.

In two states. The plate having failed to the right, by the church, was cut. The state described by Parthey is the cut plate; the impression here shown of the uncut plate is probably unique.

(2) WAGENINGHEN. P. 898. V. iii. 243.

(3) RHENEN. P. 778. V. iii. 236.

(4) SEBINS. P. 779. V. iii. 237.

(5) PONS PRAGENSIS. P. 748. V. iii. 141.

(6) VILLAGE BY A RIVER, AFTER PETERS. P. 741.
V. iii, 134.

(7) CALES. P. 936. V. iii. 59.

Lent by the Rev. J. J. Heywood.

No. 136.—QUI ANTEA NON CAVET, POST DOLEBIT. P. 2673.
V. xiv. 11.

This plate appears to be the title of some book ; in the Townley Catalogue it is called the title to the 'Academy of Love.' It is explained as referring to Prince Charles smitten by the charms of Henrietta Maria, when he saw her in 1623 on his way through Paris to Madrid.

Lent by the Rev. J. J. Heywood.





