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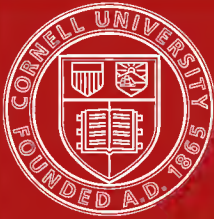
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A CATALOGUE.



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A CATALOGUE OF A SMALL PORTION OF
THE ENGRAVINGS AND DRAWINGS
ILLUSTRATIVE OF THE
LIFE OF SHAKESPEARE,

PRESERVED IN THE COLLECTION

FORMED BY

James Halliwell
J. O. HALLIWELL, ESQ., F. R. S.

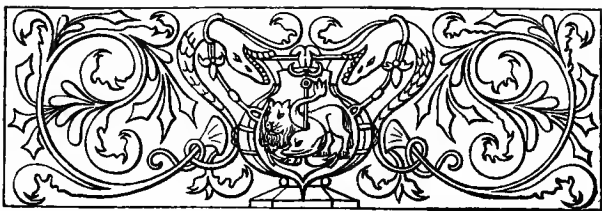
At No. 11, Tregunter Road, London.



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Cornell University .



PREFACE.

THE following pages contain a list of a small portion,—a very small portion,—of the largest collection of engravings and drawings illustrative of the Life of Shakespeare which has ever been formed.

Although this selection has reference solely to my own requirements, there are included in it a sufficient number of interesting objects to justify a limited circulation of the Catalogue.

J. O. H.

11, Tregunter Road, S. W.

April, 1868.



ANNE HATHAWAY'S COTTAGE.

I.

BXTERIOR, taken from the orchard.
Sam. Ireland del. Published in 1795.

2. Shakespeare's Courting-chair in Anne Hathaway's cottage. A wood-engraving from Ireland's Views, 1795.

3. A Plan of the Mill Farm, and of all the inclosures in and near Shottery, with the Fishery in the Avon late Lady Carrington's, c. 1800. A tracing from the original.

8 *Anne Hathaway's Cottage.*

4. Interior. Drawn and etched by W. Rider, published November 1st, 1827, by the artist and by J. Merridew, Leamington and Warwick.

5. Exterior. Barn on the left. Drawn and etched by W. Rider. Published by the artist and Merridew, 1827.

6. Exterior. Woodcut engraving of a model in Fisher's Shakspearean Cabinet, 1830.

7. Exterior. Barn on the left, but differing from the view by Rider. A drawing in water-colours, executed about 1830. Artist not known.

8. Ann Hathaway's bed and chair. Drawn by Mrs. P. Dighton. Lithographed by J. Salmon. 1835.

9. Interior. The kitchen. Drawn by Mrs. P. Dighton. Lithographed by J. Salmon, 1835.

10. Exterior. Drawn by Mrs. P. Dighton, Lithographed by J. Salmon, 1835.

Anne Hathaway's Cottage. 9

11. Exterior. Small woodcut engraving from the Casket published on April 23rd, 1837.

12. Exterior. Pencil copy of a sketch made by F. W. Fairholt in 1839.

13. The Foot-bridge leading to the cottage. Copy of a sketch taken by F. W. Fairholt in 1842.

14. Exterior. Copy of a pen-and-ink sketch taken by F. W. Fairholt in 1842.

15. Exterior. Copy of a pencil sketch taken by F. Goodall, R.A., 1848.

16. The back of the Shakespeare Inn, Shottery. A copy of a pencil sketch by F. Goodall, R.A., taken in 1848.

17. Houses at Shottery, a photograph by Dr. Diamond, taken about 1850.

18. Exterior. Lithograph by C. Graf, published by F. and E. Ward, Stratford-on-Avon, 1851. Sheep in the foreground. Taken from a drawing made by an Edinburgh artist in 1850.

10 *Anne Hathaway's Cottage.*

19. Entrance to the village of Shottery, copy of a pencil sketch by F. W. Fairholt, taken in 1852.

20. Exterior. A photograph by W. G. Colbourne, taken in 1857.





SHAKESPEARE'S BIRTH-PLACE.

21.

AN original drawing of the exterior by Richard Greene, executed between the years 1762 and 1769. *The earliest representation of the Birth-place known to exist.*

** This very interesting drawing was obtained from an illustrated copy of Dugdale's Warwickshire, fol. 1656, which formerly belonged to Richard Greene, apothecary of Lichfield. The volume had been preserved for about eighty years in a private library in London, whence it was obtained by Mr. Lilly, the well-known bookseller, who kindly yielded to my wish to purchase this relic separately. There are several other drawings by Greene in the same volume, the earliest dated in 1762, the latest in 1769. To judge by the character of the work, the present drawing belongs nearer to the former date. It differs slightly from the one by the same artist, engraved by Cole in 1769, but corrects a serious error made probably by the engraver.

12 *Shakespeare's Birth-Place.*

22. Exterior. "A House in Stratford-upon-Avon, in which the famous poet Shakespeare was born." R. Greene delin. B. Cole sculp. An engraving published in the Gentleman's Magazine of July, 1769.

* * * The house is here represented as if it were detached, but this circumstance is due to the fashion of engravers at the period. There is a print of Milton's house in London, executed in the last century, in which it appears detached instead of in a row. In Green's lithograph of 1823, Shakespeare's house is represented as it appeared in 1769, with portions of the houses on each side. Where is Green's authority?

23. Exterior. Pencil copy of a drawing in the British Museum, executed about 1780. Trees on either side.

24. Exterior. A copy of Cole's 1769 engraving of Greene's view, from Malone's Supplement to Shakespeare, 1780.

25. A rude drawing by J. Jordan of the Swan and Maidenhead, with part of the adjoining house, on the river side. Taken about 1785. From a collection of Ireland Forgeries and Papers, sold by Manson in 1812.

Shakespeare's Birth-Place. 13

26. Exterior. A. Smith sculp. London, printed for J. Bell, British Library, Strand, Nov. 23th, 1786. A copy of Greene's view.

27. Exterior. A finer impression of the same, on India paper, and without date or name of publisher.

28. Exterior. A copper-plate engraving, by Ph. De la Motte, 1788.

29. A view of the house where Shakespeare was born, a tracing of a large original drawing by Jordan, taken about the year 1790.

30. Exterior. Tracing of an original drawing made by John Sharp, who died early in 1806. The drawing probably made about 1790.

31. Exterior. A view of the front taken from the west in October, 1792, giving the old timbered appearance of the whole. Wood-engraving from Ireland's Views, 1795.

32. David and Goliath, a design in plaster, for-

14 *Shakespeare's Birth-Place.*

merly in the Swan and Maidenhead. Wood-engraving, from Ireland's Views, 1795.

33. Arms of the Merchant of the Staple in a pane of glass formerly in the Birth-place. Wood-engraving from Ireland's Views, 1795.

34. Interior. Kitchen of the House in which Shakespeare was born. Etched by S. Ireland. In aquatinta. From the Picturesque Views on the Warwickshire Avon, 1795.

35. View of the Brook House, "in which Shakespeare was really born, April 23, 1564." J. Jordan, del. 1799.

36. Exterior. With a jubilee procession. Copy of an old drawing formerly in the possession of Mr. George Daniel, described as "an original drawing of the Stratford Jubilee, 1769." It is an old drawing, but certainly not taken on the spot, nor much, if any, earlier than 1800.

37. Exterior. The Birth-place and the Swan and Maidenhead, before the latter was refronted.

Shakespeare's Birth-Place. 15

Engraved by Alfred Baker, aged 13 years, from a sketch taken in 1804.

38. Exterior. Drawn by R. B. Wheler, engraved by Eginton of Birmingham. Published in May, 1806. See No. 50.

39. Exterior. D. Parkes del., July 4th, 1806. J. Basire sculp. Published in the Gentleman's Magazine, 1807.

40. Exterior. A large unfinished etching, showing the Swan and Maidenhead before it was re-fronted. A man leading a horse, a dog preceding him, in the foreground. C. 1810. Very rare, if not unique.

41. Exterior. Engraving of the house and inn, as they appeared about 1810. Poultry in the foreground. The letter S conspicuously seen in a compartment over the window of the butcher's shop.

42. Exterior. A view of the Birth-place and the Swan and Maidenhead, from a drawing taken about the year 1810. The landlord just coming out of the

16 *Shakespeare's Birth-Place.*

Swan. Three posts in the foreground. A wood-engraving, Sears sc.

43. Exterior. An engraving of the Birth-place and the Swan and Maidenhead. London, Published by O. Hodgson. The house is represented as it appeared about the year 1812, but the engraving appears to be of a later date.

44. Exterior. The Birth-place and Swan and Maidenhead, as they appeared about 1812. A recent wood-engraving. H. Fitzook given as the name of the designer.

45. Exterior. The house and inn as they appeared about the year 1812. Drawn by J. Archer, engraved by W. Finden. A steel engraving.

46. Exterior. A wood-engraving copied from Wheler's view. From the Monthly Magazine for February, 1818.

47. Exterior. Drawn and engraved by J. Storer for Cole's Residences of Actors. A plate from the *Histrionic Topography*, 1818. This is the earliest

Shakespeare's Birth-Place. 17

engraving, I believe, in which the Swan and Maidenhead is shown with its modern brick front.

48. Exterior. Woodcut engraving showing the Swan and Maidenhead and adjoining houses. W. Alexander del. 1820.

49. Interior. The Shop of Shakespeare's Birth-place. C. F. Green lithog., March, 1823.

50. Exterior. Appearance of Shakespeare's Birth-place in 1806. R. B. Wheler delin. C. F. Green lithog., May, 1823. See No. 38.

51. Exterior. Shakespeare's Birth-place as it appeared previous to the Jubilee in 1769. C. F. Green lithog., 1823.

52. Arms of the Merchant of the Staple, and the old sign affixed to Shakespeare's House. C. F. Green lithog.

53. David and Goliath, from the Plaster Relieve formerly in the House of Shakespeare's birth. C. F. Green lithog. 1824.

18 *Shakespeare's Birth-Place.*

54. Interior. South part of the Chamber in which Shakespeare was born. C. F. Green delin. et lithog.

55. Interior. North part of the chamber in which Shakespeare was born. C. F. Green delin. et lithog.

56. Interior. Kitchen of the Birth-place of Shakespeare. C. F. Green delin. et lithog.

57. Exterior. Appearance of Shakespeare's Birth-place in 1824. C. F. Green delin. et lithog.

58. Exterior. A wood-engraving by Mason from the Prolegomena to the Works of Shakespeare, 8vo., 1825. Three figures, a gentleman, lady and boy, in the foreground.

59. Exterior. A lithograph, marked Pl. xxxiv. at top, as if belonging to a series. A large post on the extreme right. A huge leg of mutton and a corresponding piece of beef hanging in the shop.

60. Exterior. A view of the Birth-place, with a Jubilee procession, and the crowning of the bust of

Shakespeare's Birth-Place. 19

the Poet opposite the room in which he was born. Lithographed by N. Whittock, 39, Rathbone Place. No date, but perhaps 1827.

61. Exterior. Lithograph by J. Boosey and Co., 310, Strand. Slightly varied from, but evidently a copy of, Fahey's lithograph of 1827.

62. Exterior. Shakespeare's Birth-place, as it appeared at the time of the Jubilee of 1827. Fahey lithog. Published by J. Ward.

63. Exterior. Drawn and etched by W. Rider. Published November 1st, 1827, by the artist and by J. Merridew, Leamington and Warwick. A proof.

64. Exterior. Part of the Swan and Maidenhead, all the cottages on the left, and a small portion of the White Lion Inn shown. Original water-colour drawing by Shepherd, c. 1830.

65. Exterior. Wood-engravings of the house as it appeared in 1769 and 1830, from models in the Shakespearean Cabinet of Clara Fisher, 1830.

20 *Shakespeare's Birth-Place.*

66. Exterior. Shakespeare's Birth-place as it appeared previous to 1769. Published by Henry Merridew, Coventry.

67. Exterior. The butcher's shop and the four cottages on the left, part of the Swan and Maidenhead, showing one window. A woman standing up in the doorway of the cottage next the butcher's, a table before her. Two figures in the foreground. Lithograph, drawn, printed and published by G. Rowe, artist, &c., Exeter Hall, Cheltenham.

68. The Room in which Shakespeare was born. Drawn by Mrs. P. Dighton. Lithographed by J. Salmon. Published at Stratford-on-Avon, 1835.

69. Exterior. The Swan and Maidenhead, and adjoining houses on either side are shown. Drawn by Mrs. Dighton. Lithographed by J. Salmon. Published at Stratford-on-Avon, 1835.

70. Interior. The Room in which Shakespeare was born, drawn from nature and on stone by J. Brandard.

71. Exterior. Sign-post of the Coach and

Shakespeare's Birth-Place. 21

Horses on the left. Drawn from nature and on stone by J. Brandard. Leamington, published by C. Elston.

72. Exterior. Shakespeare's House as it appeared in 1787, and "as it now appears, 1837." Wood-engravings from the Casket of April 23rd, 1837.

73. Interior. The Room in which Shakespeare was born. J. Brandard, artist. Steel engraving. Sold only at the Shakespeare House. Proof.

74. Exterior. Copy of a water-colour drawing from the original, executed about 1842, belonging to Mr. Bolton.

75. Exterior. A large engraving, drawn by J. T. Clark, engraved by T. H. Ellis, from an original drawing taken in 1846.—Another copy, in which it is said to be "from an original drawing in 1849."

76. Exterior. Shakespeare's House, Stratford-upon-Avon. Engraving published by J. Harwood, 26, Fenchurch Street, London, Nov. 1st, 1847.

22 *Shakespeare's Birth-Place.*

77. Exterior. Facsimile copy of a pencil sketch by F. Goodall, R.A., taken July 30th, 1848.

78. Exterior. A coloured lithograph, showing the whole of the Swan and Maidenhead and the cottages on the left. A gentleman and lady in the foreground opposite the Birth-place, the former pointing it out with his stick to the latter.

79. Exterior. A large engraving, drawn by J. T. Clark, engraved by T. H. Ellis, from an original drawing taken in 1849. See 75.

80. Exterior. A photograph showing two lower windows in the Swan and Maidenhead, the cottage to the left of the butcher's shop, and part of the adjoining cottage. Two figures near the door of the shop, and another inside looking out of the open window. This photograph after the purchase of the house by the Committees, and before the restorations.

81. Exterior. Large photograph, showing part of the first cottage on the left which was pulled down, and about half the first lower window of the Swan and Maidenhead. Figures of three gentlemen

Shakespeare's Birth-Place. 23

on the pavement, and four shutters reclining against the extreme right of the Birth-place, c. 1850.

82. Exterior. The whole of the Swan and Maidenhead and the cottages on the left shown. Lithograph by C. Graf. Published by F. and E. Ward, Stratford-on-Avon, 1851, from a drawing made by an Edinburgh artist in 1850.

83. Exterior. Wood-engraving. The frontispiece to Captain Curling's *Forest Youth, or Shakespeare as he Lived*, 1853.

84. Exterior, showing only part of the Birth-place, but the whole of the adjoining cottage. A photograph by H. T. Buckle, author of the *History of Civilization*, taken about the year 1854.

85. Interior. The room in which Shakespeare was born, a chromo-lithograph by F. Dangerfield from a drawing made in 1856 by Mr. S. Stanesby.

86. Exterior. A view showing the houses in Henley Street from the cottage at the left of the Birth-place to the Market-house. A chromo-

24 *Shakespeare's Birth-Place.*

lithograph by F. Dangerfield, from a drawing made in 1856 by Mr. S. Stanesby. These were probably the last drawings of the Birth-place taken previously to the restorations, and they are extremely accurate.

87. Exterior. A large photograph of the Birth-place and the Swan and Maidenhead, taken in 1857, published by E. Adams, Stratford-on-Avon. The cottages to the left taken down.

88. Exterior. Large photograph showing the Swan and Maidenhead after its restoration, the window of the butcher's shop untouched, and the inscription board over it. Published by E. Adams, Stratford-on-Avon, 1858.

89. Exterior. A photograph showing the Henley end of the Birth-place, shortly after the adjoining cottages were removed, and one window of the Swan and Maidenhead with the brick-fronting of the inn.—Another of the same period, showing two windows and a door of the inn.

90. Exterior. W. L. Walton, 1861. M. and N.

Shakespeare's Birth-Place. 25

Hanhart lith. The drawing whence this was taken must have been made long before 1861.

91. Interior. A large coloured lithograph of the Birth-room. F. T. Parris, 1864.





CHARLECOTE.

92.

THE East Prospect of Charlecote in Warwickshire, the seat of the Reverend William Lucy, 1722. H. Beighton, delin., 1722; E. Kirkall sculp.

93. Exterior. Charlecote House from the banks of the Avon. Sam. Ireland del. In aquatinta, from Ireland's Views, 1795.

94. Daisy Hill, a farm-house, anciently the keeper's lodge, where Shakespeare is said to have been confined previously to being brought before the magistrates for deer-stealing. Woodcut from Ireland's Views, 1795.

95. Sir Thomas Lucy, knt., taken from his Monument in Stratford Church. Etched by Sam. Ireland. Published for him, 1795.

96. Charlecote House, Warwickshire. Drawn by J. P. Neale, engraved by W. Radclyffe, 1820.

97. Charlecote Vicarage. Drawn by P. Dewint. Engraved by W. Radclyffe. Birmingham, 1823.

98. The Keeper's Lodge, Fulbroke Park. Drawn and etched by W. Rider. Published November 1st, 1827, by the artist and by J. Merridew, Leamington and Warwick. Proof.

99. Exterior of Charlecote Hall, from the gateway. Drawn and etched by W. Rider. Published November 1st, 1827, by the artist and by J. Merridew, Leamington and Warwick. Proof.

100. Charlecote Hall and Gateway. Drawn by J. D. Harding. Engraved by W. Radclyffe. Birmingham, 1827.

101. Charlecote, the seat of George Lucy, Esq., drawn and engraved by T. Radcliffe. Birmingham, 1829.

102. Charlecote Hall and the Keeper's Lodge at

Charlecote. Engravings of two models in Clara Fisher's Shakesporean Cabinet, 1830.

103. The Hall at Charlecote where Shakespeare was tried. Drawn by Mrs. P. Dighton. Lithographed by J. Salmon. Stratford-on-Avon, 1835. Plain.—Another copy, coloured.

104. Charlecote. Drawn by A. E. Everitt, engraved by Hincliff. Published by H. T. Cooke.

105. Charlecote Hall, the Residence of George Lucy, Esq. Drawn from nature and on stone by J. Brandard.





THE NEW PLACE.

106.



VERA Effigies Jacobi Cooke, medici ac chirurgi peritissimi. R. White scul. 1683.

107. King Charles the First giving his Royall Orders to his Secretary of War, Sir Edward Walker, knight. An engraving published in 1705. Sir Edward Walker owned New Place.

108. The House in Chapel Street next to the Town Hall, a copy of a drawing made in 1767.

109. A Plan of the New Place side of Chapel Street, 1785, a tracing from the original.

110. New Place, from a Drawing in the Margin

of an Ancient Survey found at Clopton in 1786. Published by Rivington, 1790.

111. The Grammar Schools, shown with the old timbers, a copy of a drawing made about the year 1790.

112. Shakespeare's House, New Place, Chapel and Grammar School. Sam. Ireland del. From Ireland's Views, 1795.

113. A Plan of Chapel Lane in 1805, referred to in the Defendant's brief in the trial of an indictment of Dr. Bree against the inhabitants of Stratford-on-Avon for a nuisance. A copy of the original.

114. A View of Stratford-upon-Avon showing the bottom of Chapel Lane and the Bancroft. Drawn by R. B. Wheler. Engraved by F. Eginton. 1806.

115. New Place, Chapel, Guild-hall, &c. Drawn by R. B. Wheler, engraved by F. Eginton, Birm., 1806.

116. Shakespeare's Desk. Rev. R. Nixon, F.S.A., del. 1824. Fahee lithog. Printed by C. Hullmandel. Published by J. Ward.

117. Shakespeare's Hall, with a view down Chapel Street to the Guild Chapel. Published by Ward, 1827.

118. Chapel Street, showing the old character of the house on the New Place side of the Town Hall. Drawn and engraved by T. Radclyffe. Birmingham, 1829.

119. The Grammar School at which Shakspeare was educated. Engraving of a model in Clara Fisher's Shakspearean Cabinet, 1830.

120. A View of Stratford-on-Avon. It shows the old cottages at the bottom of Chapel Lane. From West's History of Warwickshire, 1830.

121. Stratford-upon-Avon, Street View. Shakspeare's Hall, New Place Garden, Guild Chapel, &c. Published by Henry Merridew, Coventry.

122. New Place, the Residence of Shakspeare,

where he died. From a model in Clara Fisher's Shaksperian Cabinet, 1830.

123. The Falcon Inn. An engraving of a model in Clara Fisher's Shaksperian Cabinet, 1830.

124. Shakespeare's Desk at Stratford-on-Avon, still to be seen in the Grammar School where he received his education. Drawn by Mrs. P. Dighton. Lithographed by J. Salmon. Stratford-on-Avon, published June 1st, 1835.

125. Views of the Cassolette made from the Mulberry-tree, planted by Shakespeare, now in the possession of George Daniel Esq., 1837.

126. The Site of New Place, drawn from nature and on stone by J. Brandard. Leamington, published by J. G. Elston.

127. Shakespeare's School and the Old Guildhall. Taken from the back of the Schools. Published by Harwood, 1847.



ENGRAVED PORTRAITS.

128.

THE engraved head of Shakespeare on the title-page of the first collective edition of his Plays, 1623, Martin Droeshout sculpsit, London. *The original engraving by Droeshout before it was altered by an inferior hand, of extreme rarity, and the earliest engraved portrait of Shakespeare in existence.*

* * No writers on the subject have suspected that the engraved portrait of Shakespeare, by Droeshout, 1623, has hitherto been accessible to them and to the public only in a vitiated form.

A very superficial comparison of this original impression with the print in its ordinary state, will suffice to establish the wide difference of appearance between the two impressions, a difference so great as to present an absolute variation of expression. But a long and most attentive examination will be required before all the minute points of difference will

be observed. Amongst these may be specially mentioned one in the left eyebrow of the portrait, which, in the original, is shaded from left to right, whereas, in the other, it is shaded from right to left. In the latter, under the shading can be traced, with the aid of the magnifying glass, portions of the earlier work, a fact decisively proving that the engraving was altered, perhaps by some inferior hand, into the form hitherto generally seen.

The following observations upon the present copy of the engraving were kindly communicated by my late friend, F. W. Fairholt, F.S.A. "The portrait, in this state of the engraving, is remarkable for clearness of tone; the shadows being very delicately rendered, so that the light falls upon the muscles of the face with a softness not to be found in the ordinary impressions. This is particularly visible in the arch under the eye, and in the muscles of the mouth; the expression of the latter is much altered in the later states of the plate by the enlargement of the upturned moustache, which hides and destroys the true character of this part of the face. The whole of the shadows have been darkened by cross-hatching and coarse dotting, particularly on the chin; this gives a coarse and undue prominence to some parts of the portrait, the forehead particularly. In this early state of the plate the hair is darker than any of the shadows on the head, and flows softly and naturally; in the retouched plate the shadow is much darker than the roots of the hair, imparting a swelled look to the head, and giving the hair the appearance of a raised wig. It is remarkable that no shadow falls across the collar; this omission, and the general low tone of colour in the engraving, may have induced

the retouching and strengthening which has injured the true character of the likeness, which, in its original state, is far more worthy of Ben Jonson's commendatory lines."

Mr. William Smith, whose knowledge of early engravings is unrivalled, thus writes, in reference to a suggestion that the variations were caused by an accident to the plate,—“ I was unwilling to answer your note until I had made another careful examination of your engraving, as well as of the very fine impression in the usual state which we have recently purchased for the National Portrait Gallery. This I have now done, and I can find no traces of any damage whatever. I fully believe that, on what is technically termed *proving* the plate, it was thought that much of the work was so delicate as not to allow of a sufficient number of impressions being printed. Droeshout might probably have refused to spoil his work, and it was retouched by an inferior and coarser engraver.”

129. Effigies Generosimi Gulielmi Fairfax. An engraving by Martin Droeshout, placed in this collection for the purpose of comparison, and as an evidence of his merit as an artist.

130. A full-length portrait of Queen Elizabeth, with a view of Woodstock in the back-ground. Engraved by M. Droeshout, 1631.

131. The portrait of Shakespeare by Droeshout, 1632, in a perfect copy of the title-page of the

second folio ; a very rare example, being one of the few known in which there is the erroneous spelling, *Coppies*. This may be safely regarded as one of the earliest impressions made from the plate for this edition, the word *coppies* being correctly spelt in later copies.

132. Portrait copied from Droeshout, with the dress altered, engraved by Marshall, 1640. Verses underneath, commencing,—“ This Shadōwe is renowned Shakespear's.” The original. I have also copies of the above in various states.

133. A miniature engraved head of Shakespeare in a plate with other contemporary writers, the engraved frontispiece to Witt's Interpreter, or the New Parnassus, 1655.

134. The head, in an oval, copied from the Droeshout print, only reversed. Under it is a representation on the stage, with the figures of a man and woman ; the latter is in the act of stabbing herself. Frontispiece from the Rape of Lucrece, ed. 1655. At the bottom of the plate are the following lines,—

The Fates decree, that tis a mighty wrong
To Woemen kinde to have more Greife then Tongue.

This is a fine impression of the original, the rarest of the early engraved portraits of Shakespeare.

135. The Droeshout engraving, from the third folio of 1664. A slip cut off on the right-hand side.

136. Droeshout's engraving, an impression from either the second folio, 1632, or the third of 1664, a marvellously bad impression, the worst I ever met with.

137. Droeshout's engraved portrait of Shakespeare from the fourth folio of 1685, with the original verses.

138. Small portrait in an oval, supported by a square pedestal. On each side is Tragedy and Comedy, holding wreaths of laurel over the portrait; above the head is Fame, blowing a trumpet. Engraved by M. Vander Gucht, 1709. This is the earliest engraving of the Chandos portrait.

139. A copy of the Chandos Portrait, a small plate from Milton's *Paradise Regained*, 1713.

140. The Chandos Portrait, Vertue sculp. An oval, the centre one of six other portraits of the poets. The frontispiece to the Poetical Register, 1719, but afterwards used for other works. Wivell, p. 233, does not appear to have been acquainted with its early date.

141. The Chandos Portrait. G. Vertue sculp.

142. William Shakespeare ad Originalem Tabulam penes Edwardum Dominum Harley. G. Vertue sculp. 1721.

143. The Chandos Portrait. B. Arland del. G. Duchange scul., 1733. An engraving of great merit.

144. The Chandos Portrait. "Mr. W^m. Shakespear." Lud. Du Guernier sculp.

145. The Chandos Portrait. J. Miller sculp. The date is said to be 1766, and the engraving of great rarity. See Wivell's Remarks, p. 238.

146. A copy reversed, and with alterations, of Marshall's engraving of 1640. When executed I

do not know, but some time in the last century. Underneath are the following lines,—

For ever live thy fame, the world to tell
Thy like no age shall ever paralell.

147. William Shakespear, from an original Picture by Cornelius Jansen in the Collection of C. Jennens, Esq. R. Earlom fecit, 1770.

148. From the Chandos picture, engraved by J. Hall, 1772. It is a good engraving, but the reverse way.

149. The Chandos Portrait, engraved by C. Knight from a drawing made by Ozias Humphry, 1786. According to a MS. note by Park,—“ this plate went into the possession of Richardson, who, at the sale of Sir W. Musgrave’s prints, declared he lost it in removing from Castle Street to York House, Strand.”

150. Shakespeare, from the original picture in the possession of Mr. Richardson, 1805.

151. William Shakspeare, from an original Picture formerly in the possession of Prince Rupert,

42 *Engraved Portraits.*

now in the Collection of his Grace the Duke of Hamilton, 1811.

152. William Shakspeare. Engraved by W. Hall, 1812.

153. William Shakspeare, after a miniature in the possession of Sir. J. B. Burges, Bart. Agar sculp. 1822. Proof before letters.

154. A copy of Droeshout's engraving, the collar unshaded, published by W. Smith, n. d.

155. Shakespeare, from Ozias Humphry's Drawing of the Chandos Picture. Scriven sculp.

156. William Shakespear from the original Picture by Cornelius Jansen in the collection of the Duke of Somerset. Engraved by Charles Turner. 1830.

157. A copy of Droeshout's engraved portrait of Shakespeare, drawn on wood by J. T. Blight, F. S. A., engraved by J. H. Rimbault. A proof, the only one taken. It is hardly necessary to say that a reproduction of this engraving on wood is a task of very great difficulty.



STRATFORD-ON-AVON.

158.



OUTH-EAST Prospect of Stratford-upon-Avon, 1746. R. Greene, del.

159. Sketch of Stratford Jubilee Booth or Amphitheatre. From the Gentleman's Magazine for October, 1769.

160. Stratford Jubilee. The booth in the Bancroft, procession, &c. A plate from Ireland's Views, 1795.

161. Stratford Bridge, from the Warwick road. The Guild Chapel and houses in the distance. Sam. Ireland del. From Ireland's Views, 1795.

162. The Mill and Church, taken from the

opposite side of the river. Sam. Ireland del. A plate from Ireland's Views, 1795.

163. Stratford-upon-Avon. A view showing the Bancroft. Drawn by R. B. Wheler. Engraved by F. Eginton, 1806.

164. The Bridge. A view showing part of Bridge-street. Drawn by R. B. Wheler. Engraved by F. Eginton, 1806.

165. The College. Drawn by R. B. Wheler. Engraved by F. Eginton, 1806.

166. Jubilee Amphitheatre on the Bancroft. A view showing also some of the houses on the water side. Drawn by R. B. Wheler. Engraved by F. Eginton, 1806.

167. N. W. View of Stratford College. From the Gentleman's Magazine for April, 1808.

168. Stratford-upon-Avon, Warwickshire. Engraved by Owen from a drawing by Mr. D. Parkes, 1811.

169. Market Cross, Stratford-on-Avon, as it appeared in 1820. Drawn and lithographed by C. F. Green.

170. The Church, Stratford-on-Avon. So called, but it is a view showing mainly the grounds between the Church and the bottom of Southern Lane. J. D. Harding del. Printed by C. Hullmandel. Published by Messrs. Elliston, 1824.

171. The Shakspeare Jubilee at Stratford-upon-Avon. A coloured lithograph so entitled. The old Market-cross decorated with flags, c. 1827.

172. Stratford-on-Avon and Town Hall. A small lithograph, showing old houses opposite the Town Hall in High Street, at the corner of Sheep Street, c. 1830.

173. Avon Bank, Stratford-upon-Avon, late the seat of Lord Middleton, now of Miss Byerleys. F. Calvert delin. W. Hill sc. Published by W. Emans, Birmingham.

174. The old carved House in High Street. A

large woodcut, sketched by F. W. Fairholt, engraved by C. D. Laing. Published in the Builder.

175. Bridge Street, showing Middle Row. A photograph, a waggon with its shafts supported by uprights in the centre.

176. A large photograph of Middle Row, a high pump rather prominent in the foreground.

177. The Garrick Tavern and the old carved House in High Street. A large photograph by S. Poulton, London and Reading.





THE CHURCH.

178.

MONUMENTS of the Cloptons, 1592.
Etchings from Dugdale's *Antiquities of
Warwickshire*, 1656.

179. The Church, 1746. See No. 158.

180. The Church, 1795. See No. 162.

181. The Church. Exterior. Drawn by R. B. Wheler. Engraved by F. Eginton, 1806.

182. South-east view of the Church. A large original drawing in water-colours, by J. C. Buckler, 1823.

183. The Church. North-west View. Drawn by J. P. Neale. Engraved by J. Le Keux, 1824.

184. View in the North Aisle. Drawn by J. P. Neale. Engraved by J. Le Keux, 1824.—Another view by the same Artists, the Interior of the Chancel.

185. The Church. South side. Drawn by J. P. Neale. Engraved by J. Le Keux. 1824.

186. A small wood-engraving of the head of the Font in which Shakespeare was baptized. From Neale's Views, 1825.

187. Two views of the Exterior, one small and one large, both lithographed by Fahee or Fahey, and published by Ward at Stratford-on-Avon, 1827.

188. Exterior. Sexton sitting on a tomb-stone, and two figures in the foreground. Drawn by Mrs. P. Dighton. Lithographed by J. Salmon, Stratford-on-Avon, June 1st, 1835.

189. The Chancel, with Shakespeare's Tomb. Drawn by Mrs. P. Dighton, lithographed by J. Salmon. Stratford-on-Avon, 1835.

190. The Font at which Shakespeare was baptized. Drawn by Mrs. P. Dighton. Lithographed by J. Salmon. Stratford-on-Avon, June 1st, 1835.

191. Chancel of the Church, showing the new timber roof, designed by Harvey Eginton, architect, and executed under the direction of the Committee of the Royal Shakspeare Club, 1837.

192. The interior of the Chancel, as seen from the exterior through an open door. A coloured lithograph.

193. The Chancel, drawn from nature and on stone by J. Brandard. Leamington, published by C. Elston.

194. Exterior, from the opposite side of the river, from a sketch taken in 1850. C. Graf, lith. Published by F. and E. Ward, Stratford-on-Avon, 1851.

195. Interior. C. Graf, lith. Stratford-on-Avon, published by F. and E. Ward, 1851.



THE CRAB-TREE.

196.



THE Crab-tree as it appeared in 1792.
A wood-engraving from Ireland's Views,
1795.

197. Bitford Grange. S. Ireland del. A plate from Ireland's Views, 1795.

198. Bitford, Warwickshire. The Church and bridge. Sam. Ireland del. A plate from Ireland's Views, 1795.

199. Two rude coloured drawings of the crab-tree, executed about the year 1800, copies of the originals in the Stratford Museum.

200. A large pencil drawing of Wixford Bridge, copied from a sketch taken about the year 1810.

201. The Crab-tree, a copy of an original sketch, taken by C. F. Green, July 13th, 1823.

202. The Falcon Inn, at Bidford, from a model in Clara Fisher's Shakspearean Cabinet, 1830.

203. Shakespeare's Crab-tree, from a model in Clara Fisher's Shaksperian Cabinet, 1830.





SHAKESPEARE'S JOURNEYS.

The Routes illustrated are those from Stratford to London, Stratford to Worcester, Stratford to Gloucester, and from London to Dover.

204.



DOVER. W. Hollar fecit, 1648. A small etching, two figures and a curious rock on the foreground, to the left.

205. The Clyff of Dover. W. Hollar fecit. A small etching, prominently showing Shakespeare's cliff.

206. Dover Castle. W. Hollar delineavit et sculpsit. Two figures and a groine in the foreground.

54 *Shakespeare's Journeys.*

207. Dover Castle, the West side. A small etching by Hollar, but no name of artist. Ships on the sea to the extreme left.

208. The ancient palace at Greenwich, called Placentia, the Birth-place of Queen Elizabeth.

209. Plan and View of Oxford. A plate from Gotofredi Archontologia Cosmica, 1649.

210. A new description of Kent, divided into the fyue lathes therof, &c., by the travayle of Phil. Symonson of Rochester, gent. Printed and sovd by P. Stent, at y^e white Horse in giltspure street, 1659. In the right-hand corner is a long narrow etching headed, "Dover Castle and Towne, from y^e Landside," W. Hollar fecit.

211. A View of the Castle, Town and Cliffe of Dover. An engraving published about 1730.

212. Dover. I. Nixon del. Sparrow sc. Published by E. Harding, Sep. 10th, 1791.

Shakespeare's Journeys. 55

213. Evesham Bridge, &c. Sam. Ireland del.
From Ireland's views on the Warwickshire Avon.
1795.

214. Evesham Abbey gate. S. Ireland delin.
Published for Saml. Ireland, Feb. 1st, 1795.

215. Pershore, Worcestershire. Sam. Ireland
del. From Ireland's Views, 1795.

216. Dover. Engraved by I. Walker from an
original drawing by I. Nixon. 1800.

217. Shakspeare Cliff, Dover. Drawn by S.
Owen. Engraved by W. B. Cooke. London, pub-
lished June 1st, 1816.

218. The Crown Inn at Oxford. From a model
in Clara Fisher's Shaksperian Cabinet, 1830.

219. Shakespeare's Cliff, Dover, a large wood-en-
graving from the Saturday Magazine of April 15th,
1837.

220. Shakespeare's Cliff, Dover, from a sketch
taken in 1843. F. W. Fairholt sc.

56 *Shakespeare's Journeys.*

221. Banbury. . . Ancient Doorway of the White Horse Inn, relics of the old Church, and other engravings from Beesley's History of Banbury, 1848.





THE NEIGHBOURHOOD OF
STRATFORD.

222.

THE West View of Welcombe Hills.
Published 1st September, 1777, by S.
Hooper, Ludgate Hill.

223. A pen-and-ink sketch found amongst some Shaksperian papers of the late George Steevens, and supposed to be a view of Mary Arden's house at Wilmecote. Executed about the year 1780.

224. A view of the back of Clopton House. S. Ireland, delin. A plate from Ireland's Views, 1795.

58 *Neighbourhood of Stratford.*

225. Clopton House. S. Ireland, delin. Published for Sam. Ireland, Feb. 1st, 1795.

226. Bishopton Chapel. A woodcut, c. 1808.





LONDON.

227.

LONDON, Westminster, and Southwark, as they appeared in 1543, from a drawing by A. Van Den Wyngerde in the Sutherland Collection. Lithographic facsimile.

228. A View of London about the year 1560. Done from a print engraven on wood in Sir Hans Sloane's collection, and copyed in small, 1738.

229. Plan of London from Braun's Maps, fol. colon. 1574. A fine copy, coloured.

230. A reduced copy of Braun's map of London, executed in Germany about the year 1590.

231. Map of London, with the Arms of the City Companies. Joannes Norden Anglus descripsit anno 1593. The original map, and the only one of any use, the reprint of 1723 being inaccurate.

232. Westminster, with part of Lambeth, described by John Norden, 1593. The original map.

233. Map of London, from Speed, 1611.—Map of Westminster, Speed, 1611.

234. “Londinum Florentissima Britanniae Urbs, Emporiumque Toto Orbe Celeberrimum.” An engraved view of London, executed about the year 1616, so inscribed in large characters in one line at the top. It is about seven feet long by one foot and a half wide. *C. Visscher, excudit.*

. There is a map of a similar size by the same artist in the British Museum, but the present one is more elaborately and minutely executed, and varies from the other in some important particulars. The British Museum copy has been published in lithographic facsimile.

235. London. A long narrow etching, executed about the year 1640. Not by Hollar. In a plot of ground in Southwark is seen one tree and a number

of figures, the centre one being a man carrying a long pole.

236. An Exact Delineation of the Cities of London and Westminster, and the suburbs thereof, with all the thoroughfares, &c., described by Richard Newcourt of Somerton, commenced some time between 1643-7, but not finished until 1656. Engraved by William Faithorne. Facsimile.

237. Civitatis Westmonasteriensis pars. W. Hollar fecit, 1647. Parliament House, the Hall, the Abby.

238. The Interior prospect of the Body of the Cathedrall Church of St. Pauls from West to the quire. An etching by Hollar, c. 1647.

239. Tootehill Fields. An etching by Hollar, St. Paul's in the distance. The number "41" in the lower right-hand corner.

240. Westminster Hall. W. Hollar fecit, 1647.

241. An etching by Hollar showing Whitehall, the river, and Lambeth Palace, c. 1647.

242. A long view of London, from Gotofredi Archontologia Cosmica, fol. 1649. Sometimes, but erroneously, sold as executed by Hollar. Forty-three references, e. g., 9. Konigs Pallast.

243. London. A diminutive view from Blackfriars' Stairs on the left to the Bridge on the right. An etching of merit, executed about the year 1650.

244. London,—

London the glory of Great Britaines Ile,
Behold her Landschip here, and tru pourfile.

Hollar's View from Howel's Londinopolis, 1657.
There are fourty-six references.

245. A True and Exact Prospect of the Famovs City of London from S. Marie Overs Steeple in Southwarke, designed by W. Hollar, 1666. Two views, one before, the other after the fire. Modern impressions from the old plates.

246. South West View of the Middle Temple Hall, the exterior, 1804.



WARWICKSHIRE.

247.

THE Prospect of Warwick from Coventre
Roade on the North-east part of the
Towne. Also, the prospect of it from
London road on the south side of the
Towne. W. Hollar fecit 1654.

248. The Ground plott of Warwick. W. Hollar
fecit, 1654.

249. The Ground Plot of Kenilworth Castle.
From Dugdale's Antiquities of Warwickshire, 1656.

250. Views of Kenilworth Castle. Three long
etchings by Hollar from Dugdale's Warwickshire,
1656.

251. Two Prospects of Tamworth, by Hollar.
252. The Prospect of Coventre from Warwick roade. The Prospect of vpon Leicester roade. Etchings by W. Hollar.
253. A Plan of the City of Coventry surveyed in 1748 and 1749 by Samuel Bradford. Engraved by Thomas Jefferys.
254. Kenilworth Castle from the South. T. Smith pinx. F. Vivares sculp. Published by Boydell, 1769.
255. Ruins at Kenelworth. Samuel Ireland del. A plate from Ireland's Views, 1795.
256. Warwick Castle. South and East Views. Two water-colour drawings by Buckler, 1812.
257. Kenilworth Castle. View of part of the Hall. Engraved by Joseph Skelton from a drawing by Charles Wild, 1813.
258. Cross at Henley-in-Arden. A plate from the Gentleman's Magazine, 1815.

259. Hampton-in-Arden. Lithographic copy of a drawing by D. Cox. A large farm-house, the tower of the Church seen behind it. c. 1820.

260. Cottage in the Forest of Arden. I. G. Strutt fecit, 1829. In front of the cottage is a wooden bridge over a small stream.

261. The Church at Henley-in-Arden. Drawn by J. C. Jackson, lithographed by J. Brandard. c. 1840.





WINDSOR.

Including the Localities mentioned in the Merry Wives of Windsor, and the road from London to Windsor through Knightsbridge, Kensington, Brentford and Staines.

262.



MAP of Berkshire. Christophorus Saxton descripsit. Gulielmus Hole sculpsit. From Camden, 1607.

263. Windsor Castle and part of the Town, a large and curious pen-and-ink drawing executed about the year 1640.

264. Windsor Castle. The royal carriage with attendants and running footmen proceeding to the Castle. W. Hollar fecit 1644.

265. View of Windsor Castle, with 28 references. At the top is a long narrow separate Prospect of the Castle from the S. E. W. Hollar delineavit et sculpsit.

266. Prospect of Windsor Castle and Towne from South S. West.—Prospect of the same Castle from West South West.—Prospect of it from West and by South. W. Hollar delin. et. sculp.

267. Y^o South side of Windsor Castle. A long etching, the tower of the old Church being on the extreme left. The initials I. B. near the middle of the engraving. W. Hollar fecit.

268. Prospect of Windsor Castle from the North. Christopher Wren delineavit. W. Hollar fecit, 1667. Windsor Bridge on the extreme right.

269. A reduced copy, in water-colours, of the large picture of Windsor Castle, temp. William III. preserved in the Shakespeare Museum, Stratford-on-Avon. By J. T. Blight, F.S.A.

270. The Royall Palace and Town of Windsor. Printed and Sold by Henry Overton at the White

Horse without Newgate. A very large view, King William the Third's garden very conspicuous in the foreground.

271. The Meeting in the Park between Doctor Caius and Sir Hugh Evans, Windsor Castle in the background. A plate from Rowe's Shakespeare, 1709.

272. Windsor Castle. Figures hay-making in the foreground. From Cox's *Magna Britannia*, 1720.

273. The Royal Pallace and Town of Windsor. From Cox's *Magna Britannia*, 1720.

274. Windsor Castle. Le Chasteau de Windsor. L. Knyff del. I. Kip sculp. A large view marked 7. c. 1724.

275. A Prospect of the House att Windsor belonging to his Grace Charles Beauclerck, Duke of St. Albans. L. Knyff del. I. Kip scul. A large view numbered 14. Shows old Windsor Church, part of the town of Windsor and Eton College. 1724.

276. The Royall Palace and Town of Windsor. Le Palais Royal et Ville de Windsor. Antony Hauduroy delinea. T. Kip sculp. Printed and sold by Tho. Bowles, n. d.

277. The Royal Palace of Windsor Castle, the river in the foreground. c. 1725.

278. A Plan of Windsor Park, drawn and engraved by J. Rocque, 1738.

279. North View of the Castle and College of Windsor. W. Richardson del. T. Pine sculp. Published by W. Collier at Eton, 1742.

280. Plan of the Town and Castle of Windsor and Little Park. Published by W. Collier at Eton, 1742. The scarce original map, in which appears the earliest known representation of Herne's Oak.

281. Another copy of the same map, in which it is stated to have been "survey'd and drawn by W. Collier of Eton, 1742."

282. The Royal Palace of Windsor. H. Gravelot delin. T. Major sculp. Printed for John Bowles,

1745. A large print. Several reduced copies of it were subsequently published.

283. Datchet Bridge upon the River Thames. W^m Oram delin., July 25th, 1745.

284. A View of the Royal Palace at Windsor. From the Gentleman's Magazine for October, 1765.

285. Datchet Bridge near Windsor. P. Sandby pinxt. E. Rooker Sculp., 1774.

286. Windsor Castle, engrav'd from an original Drawing (made about 1670). Sir Peter Lely del. R. Godfrey sculp. Published in 1775.

287. Windsor. P. Sandby del., 1780.

288. The South East View of Maidenhead Bridge, April, 1780.

289. A Tower of Windsor Castle, and old Ale-house. P. Sandby fecit. Published Feb. 1st, 1780.

290. Windsor Bridge. Published October 10th, 1790, by W. Payne Thornhaugh.

291. Herne's Oak. T. Thornton del. Medland sculp. Published June 17th, 1792, by E. Harding.

292. Hernes Oak, Windsor Park. Published for S. Ireland, May 1st, 1799.

293. Eton Bridge. S. O. and W. C., 1809.

294. North West View of Windsor Castle. Drawn and etchd by I. Farington, R. A.

295. A large pencil sketch by Belanger of Windsor Castle, taken from the opposite side of the river. 1810.

296. Ancient Kitchen, Windsor Castle, 1818.

297. A large old oak (perhaps meant for Herne's) in Windsor Forest, the Castle in the distance. A lithograph, 1818.

298. Old Houses at Eton. Drawn by S. Owen. Engraved by W. B. Cooke, 1819.

299. Windsor Castle, engraved in imitation of a

highly interesting tinted drawing by Wenceslaus Hollar in the possession of the Publisher, 1828.

300. Herne's Oak. A pencil sketch by J. Douglas, 1828.

301. Herne's Oak. Drawn by W. Bromet, F.S.A., engraved by C. Hollis. From the *Gent. Mag.*, March, 1840. An impression on large paper.

302. Old Stabling of the Three Pigeons, Brentford. Drawn and etched by W. N. Wilkins, June, 1848.

303. The old Bridge between Windsor and Eton, a pencil sketch from an old painting in the possession of G. Tuck, Esq.





MISCELLANEOUS.

304

PORTRAIT of James the First. Simon Passæus sculp. Lond. John Bill excudit. From the Workes of the most high and mighty Prince James, Kinge of Great Britaine, &c., fol. Lond. 1616. Verses underneath commencing,—“Crounes haue their compasse.” These lines are attributed to Shakespeare in a MS. in the Bodleian Library.

305. Portrait of John Combe taken from his Effigies on an Alabaster Monument in the Church at Stratford-upon-Avon. Etched by Sam. Ireland. A plate from Ireland's Views, 1795.

306. The Remains of the Church where Shakspeare was married. From a model in Clara Fisher's Shaksperian Cabinet, 1830.



THE MONUMENTAL EFFIGY.

307.

NO. BARCLAIUS. Natus 28 January, 1582; obiit 12 April 1621. See this engraving particularly described in Wivell's Inquiry, 1827, pp. 64-66.

308. The Monumental Effigy, with the inscriptions on it and on the grave-stone. Etched by Hollar. From Dugdale's Antiquities of Warwickshire, 1656.

309. The Monumental Effigy. G. Vertue sculp. This large engraving was executed about the year 1725.

310. The Monumental Effigy, a small engraving from Pope's second Edition of Shakespeare, 1728.

78 *The Monumental Effigy.*

311. The monument in the Chancel, the inscription on the grave-stone shown in the foreground. Sam. Ireland del. A plate from Ireland's Views, 1795.

312. Shakspeare's Monument. Drawn by R. B. Wheler. Engraved by F. Eginton, Birm. 1806.

313. Monument of Shakspeare in Stratford Church. Boydell del. Starling sc.

314. Shakspeare, from the Monument at Stratford. Published by W. Scott, 1810.

315. Mr. William Shakspeare "his true Effigies." Engraved by Wm. Ward, A. R. A., from a Painting by Tho^s. Phillips, Esq., R. A., after a cast by G. Bullock. 1816.

316. Shakspeare, engraved by W. T. Fry after a Cast made by Mr. George Bullock from the Monumental Bust. 1817.

317. William Shakspeare, from the Monumental Effigy in the Church at Stratford-upon-Avon. Drawn by J. Thurston. Engraved by W. Finden. 1820.

The Monumental Effigy. 79

318. William Shakspeare, from his Monument at Stratford. Fry sculp. Published by Rivington, 1822.

319. Interior of the Chancel, shewing Shakspeare's and other Monuments. Drawn by J. P. Neale. Engraved by H. Le Keux. 1824.

320. The Bust, engraved by I. S. Agar from an original Drawing by A. Wivell in the possession of John Cordy, Esq., 1825. Proof.

321. Shakspeare. Drawn by Mr. John Boaden from the Stratford Bust. Engraved by E. Scriven, 1825.

322. Shakspeare, from the Monument in Stratford-upon-Avon Church. Published by J. Bacon, Stratford-upon-Avon, April 23rd, 1827.

323. The Monument. Engraved by W. Wallis from a drawing in the possession of J. Britton. The figure of the bust by A. Wivell. 1827.

324. Shakspeare's Monument in Stratford Church. Published by J. Ward, Stratford. 1827.

80 *The Monumental Effigy.*

325. The head and a small portion of the other part of the bust. Engraved by T. A. Dean after a drawing by A. Wivell. 1827. Large paper.

326. The Verses on Shakespeare's Grave-stone. A lithograph published by Ward, Stratford-on-Avon, 1827.

327. Shakespeare's Tomb. Drawn by Mrs. P. Dighton. Lithographed by J. Salmon. Stratford-on-Avon, 1835.

328. The Monument. C. Graf, lith. Published by F. and E. Ward, Stratford-on-Avon. 1851.

329. William Shakespeare, from his Monument at Stratford. Engraved by Francis Holl.

330. William Shakespeare, from the Bust in the Church at Stratford-upon-Avon. E. W. Robinson del. H. Robinson sc. 1860.





MAPS AND PLANS.

331.



MAP of Middlesex. Joannes Norden
Angl. descripsit, 1593. The original
map.

332. A Plan of the Clopton estates at Stratford-on-Avon, Robertus Treswell alias Somerset des-
cripsit mense Aprilis, 1599. FS.

333. Warwici Comitatus Descriptio, 1603. Printed
and sovd by P. Stent. In some copies of this map,
the imprint has the name of Overton as the pub-
lisher.

334. Middlesex olim a Trinobantibus habitata.
Johannes Norden descripsit. From Camden, 1607.

335. Warwici Comitatus a Cornaviis olim inhabitatus. Christophorus Saxton descripsitt, William Kip sculpsitt. From Camden, ed. 1607.

336. The Counti of Warwick, the Shire Towne and Citie of Coventre described. Performed by John Speede, 1610. Plans of Warwick and Coventry in the upper corners.

337. Map of Warwickshire, the Edge Hills and the Rolritch Stones being shown in the lower right-hand corner. From Drayton's Polyolbion, 1613.

338. Wigorniensis Comitatus cum Warwicensi necnon Coventriæ Libertas. Amstelodami, apud Joannem Jansonium.

339. Middlesex, described by John Norden, augmented by I. Speed, sold by Henry Overton at the White Horse without Newgate.

340. Maps of Warwickshire Hundreds, from the first edition of Dugdale's Warwickshire, 1656.

341. A Mapp of Warwickshire, with its Hundreds, by Ric. Blome. 1673.

342. A Map of proposed alterations and erections on the Bridgetown side of the Avon river, Stratford-on-Avon. Yarranton, 1677. On a larger scale than that usually found in copies of Yarranton's work.

343. The Mappe of Norfolk, Suffolke, Cambridgeshire, Bedford, Hartford, Buckingham, Oxford, Northampton, Warwick, Huntington, &c. A large crowded map, showing some of the roads. c. 1680.

344. A New Map, containing the Towns, Gentlemens Houses, Villages and other Remarks, round London, as from London to Windsor, Ware, Chelmsford, &c. Maed and sold by H. Moll in Vanly's Court in Black-fryers. c. 1724.

345. A Map of Kineton Hundred, Warwickshire, reduced from an actual Survey made in the year 1725 by Henry Beighton. 1730.

346. An Accurate Map of the County of Worcester, by Eman. Bowen.

347. An Accurate Map of Warwickshire, drawn from the best Surveys and Intelligence by Thomas Kitchin. Printed for C. Bowles, 1777.

348. Plan of Stratford-on-Avon from an original survey by S. Winter junior, c. 1780. A recent tracing.

349. Ichnography of the Borough of Stratford-upon-Avon and the Village of Old Stratford. Very rude plans executed by J. Jordan about the year 1780.

350. An Accurate Map of the County of Warwick divided into its Hundreds. Engraved by Thomas Jefferys.

351. Plan of Stratford-upon-Avon, 1802. FS.

352. A New Map of the County of Warwick, divided into Hundreds. Printed for C. Smith, 1804.

353. A Plan of Stratford-upon-Avon. Published by J. Ward. From Wheler's Guide, 1814.

354. Stratford-on-Avon, enlarged from the Ordnance Survey by R. K. Dawson, Lieutenant R. E.



ACTORS AND THEATRES.

355.

THE Swan Theatre on the Bankside, as it appeared A. D. 1614, from the long view of London called the Antwerp View.

356. The Bear Garden, from an enlarged Drawing of a very scarce View of London called the Antwerp View.

357. Comedians acting before Prince Charles at Madrid, 23 March, 1623, from a German Print in the Grenville Library.

358. The Globe Theatre, from an enlarged Drawing of an extensive View of London in 1647, engraved by Hollar.

359. S. Marie Ouer's in Southwarke. W. Hollar fecit, 1647.

360. The Bear Garden, from an enlarged Drawing of an extensive View of London in 1647, seven feet nine inches by eighteen inches, engraved by Hollar.

361. The Interior of an English Theatre, Sir John Falstaff and Mrs. Quickly in the foreground. The original engraving from the Wits, or Sport upon Sport, 1672.

362. Richard Burbadge, from an original Picture in Dulwich College. S. Harding del. et sculp., 1790.

363. Nathaniel Field, from an original Picture in Dulwich College. S. Harding del. W. N. Gardiner, sc. London, 1790.

364. John Lowin, 1640, ætat. 64. From an original Picture in the Ashmole Museum, Oxford. Nugent sculp. London, 1792.—Another copy, engraved by T. Holloway.

Actors and Theatres. 87

365. Nathaniel Field, from the original Picture in Dulwich College. J. Rogers sc.

366. Will^m. Cartwright, from an original Picture in Dulwich College. Published by Harding, 1800.

367. The Fortune Playhouse, Golden Lane. Published 7th October, 1811, by Robert Wilkinson.

368. The Duke's Theatre, Dorset Gardens. Published by Nichols, 1814.





THE CHAPEL OF THE GUILD.

369.



ARMS in the Windows of the Chapell ;
Armes cut in Stone on the Front of the
Porch. From Dugdale's Antiquities of
Warwickshire, 1656.

370. The Last Judgement, or the Day of Doom,
copied by Fisher in 1804 from paintings discovered
on the west side of the wall which divides the nave
and chancel. The original drawing.

371. Judgement of the Whore of Babylon, a
painting on the West wall of the Nave, north of the
entrance and below St. George and the Dragon.
Fisher del.

90 *The Chapel of the Guild.*

372. Combat of Heraclius with the son of Cosdroy ; decapitation of Cosdroy, King of Persia, by Heraclius. Paintings on the North side of the Chancel. Fisher del.

373. Sketches of the North and South sides of the Chancel, showing the situation of the paintings ; the paintings at the Vicar's door. Fisher del.

374. Visit of the Queen of Sheba to Solomon ; victory of Constantine over Mexentius. Paintings on the North side of the Chancel. Fisher del.

375. Saint Modwena and St. Edmund the King, paintings in the westernmost niches on the South and North sides of the Nave. Fisher del.

376. The Exaltation of the Holy Cross, from a painting on the South side of the Chancel. Fisher del.

377. Figures on the Porch ; arms on the spandrils of the North door within the Church ; carved work on the spandrils of the South door within the Church. Original drawings by Fisher. These do not appear to have been engraved.

The Chapel of the Guild. 91

378. Painting of the Death of Becket on the West wall of the Nave, South of the entrance. Fisher del. Below are fragments of inscriptions not in the published copy.

379. Painting of St. George and the Dragon on the West wall of the nave, North of the entrance. Fisher del.

380. Miracles of the Holy Cross, two paintings on the North side of the chancel. Fisher del.

381. Invention of the Holy Cross, two paintings on the North side of the Chancel. Fisher del.

382. Angel with admonitory verses, a painting on the West wall, South of the entrance and beneath the Death of Becket. Also, the verses, "Erthe out of erth," separately drawn on a larger scale. Fisher del.



NOTE.

The original drawings by Fisher, Nos. 370 to 382, are important, the engraved copies not being quite accurate. They are, however, perhaps replicas, another series of them being in the valuable library of John Staunton, Esq., of Longbridge.

