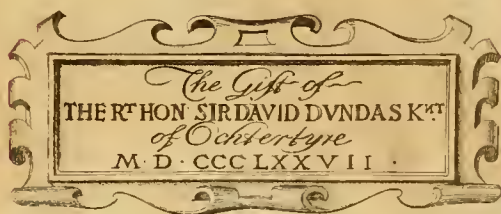


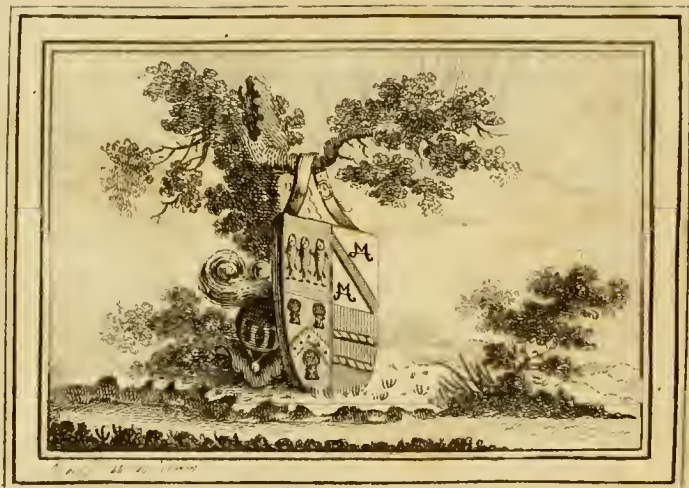




CHARLES. W. G. HOWARD.







Kingham

f4. 10.0

pro



WENCESLAUS HOLLAR

Gentilhomme ne a Prage l'an 1607. a esté de nature fort inclin^e p^r l'art de menature princps.
lement pour esclaircir, mais beaucoup retardé par son pere, lan 1627, il est party de Prage aijant
demeure en divers lieux en Allemagne, il s'est addonne pour peu de temps a esclaircir et apliequer
leau forte, estant party de Coloigne avec le Comte L'Arondel vers Vienne et dillec per Prage
vers l'Angleterre, ou aijant esté serviteur domestique du Duc de Iorck, il s'est retire de la a cause
de la guerre a Anvers ou il reside encores.

Le. Neysens pinxit et excudit.

A
DESCRIPTION
OF THE
WORKS

Of the Ingenious DELINEATOR and ENGRAVER

WENCESLAUS HOLLAR,

DISPOSED INTO

CLASSES of DIFFERENT SORTS;

With some Account of His LIFE.

By GEORGE VERTUE,

A Member of the SOCIETY of ANTIQUARIES.

The SECOND EDITION, with Additions.



LONDON, Printed for WILLIAM BATHOE, at his Circulating
Library in the *Strand*, near *Exeter Exchange*. 1759.

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TO THE
MOST NOBLE LADY
Margaret-Cavendish-Holles
BENTINCK,
Dutcheſs of *Portland*.

MADAM,

THE Observations of ancient Orators say, that the Imitation of a most absolute Beauty is ever most hard and difficult; so the Similitude of a perfect Beauty is as rarely seen as the Beauty itself: *Ovid* expresseth the same, when speaking of *Pygmalion* (a famous Sculptor) who carv'd the Snow-white Ivory Image with such skilful Dexterity, that it was altogether inimitable — *operisque sui concepit amorem*. Another Author says, “ Such
“ as

“ as carve Images, having gathered all
 “ that in several Bodies is reputed to be
 “ most perfect and fair, bring it, by the
 “ means of their Art, into one singular I-
 “ mitation and well-proportion'd Beauty.”
Tully says, “ Man himself is born to con-
 “ template, and to imitate the World, he
 “ not being in any manner of way perfect,
 “ but only a small Parcel of what is per-
 “ fect.” — So, in some degree, for the
 Honour of another Sort of Sculpture.

This Account of the Works of HOLLAR contains a particular Description of each *Print* done by this rare Artist, either from his Drawings of *Plans, Prospects, or Portraits; Habits and Dresses; Churches, Monuments, and Antiquities, &c.* or from Designs by famous *Italian, German, Dutch, and English* Masters: some done from the famous Collection of King *Charles I.* and especially from those belonging to that Noble MÆCENAS, *Thomas Earl of Arundel*, the foremost of *English* Noblemen who cultivated those rare and valuable

D E D I C A T I O N. v

valuable Monuments of Antiquity, from all Parts of the Learned World into this Nation.

He it was that brought and supported HOLLAR in *England*: and from his Encouragement principally, and his immense Treasure of rare Original Pieces of Art, has been produced these so much admired Works, now collected by the Curious abroad, as well as in *England*. Here indeed his Works most abound; and as Artists in other Countries have been renown'd where they most resided, so HOLLAR undoubtedly was so much employ'd by his Patrons, and for the Illustration of the History of *England*, that of his Works in all kinds, various Collections have been made, which gave Birth to this Publication, by the generous Patronage of Your GRACE's most Noble Father, the late Earl of OXFORD, whose great Acquisitions of this Master's Works were numerous beyond all Comparison: Those carefully selected, and the Additions since made by Your

b GRACE,

GRACE, renders it now the most compleat Collection known.

These Amusements (permit me to observe) are the least Part of Your GRACE's Noble Genius: Your early Inclination to the Love of such Arts, guided your Pencil to the producing several surprizing Works; of which my Weakness to express, and your known Unwillingness of having published, obliges me to pass over in Silence; acknowledging Your beneficent Goodness; and with the most humble Duty desiring Your GRACE's Protection to these Endeavours of,

MADAM,

May it please Your GRACE;

Your most obedient,

and most humble Servant,

G. VERTUE.

LONDON

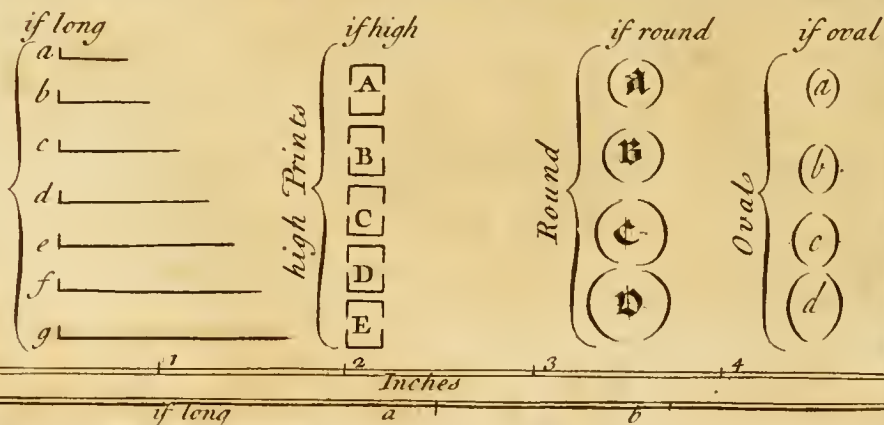


A Table of HOLLAR'S Works divided into CLASSES, to distinguish the Several Dimentions of the Prints.

CLASS.	CLASS.	CLASS.
I. Religious Subjects,	V. Italian designs,	X. Insects, Shells,
II. Historys, Fables,	VI. Landskips Dutch,	XI. Animals, V. Avont's boys,
III. Mapps, Planns,	VII. Habits of Nations,	XII. Vases, Seals, Medals,
IV. Ships, Sea-prospect	VIII. Portraits,	XIII. Muffes, Swords,
	IX. Churches, Monuments	XIV. Titles of Books,

*Remarks if Printed in sheet plates..... sh.
if half-sheets..... hsh.
quarter..... 4°
octavo..... 8°*

other Signatures to express the different bigness of small Prints





CLASS I.

Religious Subjects of the Old and New Testament, and Death's Dance.

1	S T. Christopher (a small piece) <i>Alb. Durer.</i>	[B]	1642
2	St. George. <i>A. Durer.</i>	[B]	—42
3	Our Saviour on the Cross. <i>A. Durer.</i>	[B]	—42
4	A Woman at full length, crowned, in an Ermin Mantle, and a Chalice in her Hand, with the Eucharist in it. <i>H. Holbein inv.</i>	4°	—47
5	Our Saviour and the Virgin (in a small round)	(A)	
6	David playing on the Harp before Saul. <i>H. Holbein inv.</i>	(A)	—38
7	Juda and Thamar. <i>Holbein inv.</i>	(A)	—40
8	David killing Goliah (in a small square) <i>H. H.</i>	g	—
9	David delivering a Letter to Uriah to carry to the Army (in the like Size) <i>Holb. inv.</i>	g	—38
10	The Descent from the Cross. <i>H. H. inv.</i>	4°	—40
11	Solomon visited by the Queen of Sheba. <i>H. Holb. inv. ex Col. Arund.</i> The original Drawing is now in the royal Collection in Kensington Palace.	h. sh.	—42

* See *Vertue's Catalogue of Queen CAROLINE's Pictures, Drawings, Limnings, Enamels, Models in Wax, &c.* page 5. N° 37.

12 } 41 {	Holbein's Death's Dance through the various States of Life (in thirty Prints, small square Form.) <i>Abr. a Diepenbecke inv.</i> the Decorations and Borders.		1651
42	A Reverse of the first Print.		
43	Death's Dance thro' all Degrees, in one Plate. <i>Dugdale's St. Paul's.</i> p. 290. <i>Hollar's Name is not to it, it was afterwards added to Dugdale's Monasticon Anglicanum, vol. 3. pa. 368. and the Name of Hollar engraved on the Plate.</i>	h. sh.	
44	The first Letters of the Alphabet, viz. A B C D E F, in Capitals, adorn'd with small Figures of Death's Dance.	[B]	
45 } 46 { 47 }	Three Plates of Death's Dance, from the Set after <i>Holbein</i> , with four <i>Latin</i> Verses at Bottom.	[B]	
48	One of the Emblems of Death's Dance, without the Border; and four <i>Latin</i> Verses at bottom, the Rich Man dis-regarding the Prayers of the Poor. After <i>Holbein</i> .	[B]	
49	The Holy Family, ex Coll. Arund. <i>Perino del Vago inv.</i>	4°	—42
50	A Scripture Figure of St. John sitting on a Rock, one Hand pointing to Heaven, a Cross in the other. <i>A. Corregio inv.</i>	4°	—42
51	A large Scripture Piece of our Saviour and St. Thomas. <i>Fr. Salviati inv.</i> ex Coll. Arund.	sh.	—46
52	Another, in the like Capital Manner, of King Ahasuerus and Queen Esther. <i>Inscript. wanting.</i>	2 sh.	
53	St. Francis in the Desert: <i>A. Brower pinxit.</i>	h. sh.	

54	The same St. Francis, smaller.	8°	
55	A Reverse of the same.		
56	St. Erpho, xvii th Bishop of Munster, standing with his Pastoral Staff.	8°	1650
57	The Decollation of John the Baptist, in a small Oval, from <i>Elfsheimer</i> .	(a)	—46
58	A Reverse of the same.		
59	Two of the Apostles, St. Laurence and St. John, after <i>Elfsheimer</i> .	8°	—50
60	A Scripture Piece of our Saviour tempted in the Desert, after <i>Elfsheimer</i> .	4°	
61	Tobit guided by the Angel, after <i>Elfsheimer</i> .	b—	
62	St. Mary Magdalene. <i>Egid. Sadeler delin.</i>	h. sh.	—46
63	A Magdalene praying before a Crucifix in a Cave, her Elbow on a Death's Head, Roots lying by her: Angels with the Cross above, &c. <i>Van Avont inv.</i> A large Sheet.	sh.	
64	The Virgin Mary and our Saviour receiving the Cross, &c. <i>Jo. Hintz inv.</i> [N. B. This has been thought (through mistake) the first Piece that Hollar ever etch'd, he being then but twenty Years old; it is very ill done.]	4°	—27
65	A small Oval of a Woman, with Hands folded in a penitential Posture.	(a)	
66	An <i>Ecce Homo</i> , in small square; this Cypher <i>WÆ*</i>	[A]	—25
67	Another of the same Size, a Woman half length in a penitential Posture, as before, with this Cypher <i>WÆ*</i> . [Q. if Hollar's Date.]	[A]	1625
68	The Virgin Mary and the Infant in her Arms sitting against a Tree. <i>A. Du-</i>		

* Wenceslaus Hollar Pragensis Excudit.

	rer, 1513. <i>W. Hollar.</i> [This is the earliest Date of Hollar's Works with his Name to it at length.]	[B]	1626
69	A small Magdalene, with a Cross and Book before her. After <i>Holbein.</i>	(A)	—38
70	The Virgin Mary suckling our Saviour. <i>J. Rottenkamer pinx.</i>	h. sh.	—47
71	<i>Salvator Mundi.</i> After <i>Leonard da Vinci.</i>	h. sh.	—50
72	An elegant Representation of King Richard II. (in his Youth) at his Devotion; painted on two Tables: In one he is represented kneeling by his three Patron Saints (St. John Baptist. King Edmund and King Edward the Confessor) having a Crown on his Head, clad in a Robe adorn'd with white Harts and Broom-Cods, in allusion to his Mother's Arms, and his own Name of Plantagenista. Thus he is praying to the Virgin Mary with the Infant in her Arms (on the other Table) surrounded with Christian Virtues, in the Shape of Angels, with Collars of Broom-Cods about their Necks, and white Harts on their Bosoms; one holding up a Banner of the Cross before them, and on the Ground are Lilies and Roses. Verses at bottom, composed by Hen. Pecham, explain the whole Picture. And it is express'd at Top to be etch'd from an ancient Original Painting in Colours, and then dedicated to King Charles I. is now in the Possession of the Earl of Pembroke*.	h. sh.	1639

*The Tables or Pictures are about 18 Inches high, both joined together.

73	The Honour of the Cross in the Adoration of Helen and Constantine.	[A]	
74	The Virgin and her Son. From <i>A. Durer</i> ; with a Greek Verse from Luke ii. 27. [<i>This is one of the first Works of W. Hollar</i>]	[A]	1625
75	Abraham and Melchisedech.	f—	—74
76	<i>Ecce Homo</i> , with Thorns on his Head. [<i>The Head only</i>]	h. sh.	
77	<i>Salvator Mundi</i> , in a small Oval.	(a)	
78 } 95 }	Eighteen Common Prayer Book Cuts, of the Nativity, Baptism, Raising the Widow's Son, Healing the Woman's Issue, Turning the Buyers and Sellers out of the Temple, Giving Sight to the Blind, Accusing the Adulteress, and Conference with the Samaritan Woman, At the Passover, Appearing to his Disciples going to Emmaus, The Transfiguration and Ascension. [<i>The Subjects of some of them are written under, in English.</i>]		8°
96 } 111 }	Sixteen Cuts for the Common Prayer, of a smaller Size, after <i>Holbein</i> ; designed to satirize the Religious of the Romish Church, as the Persecutors of Christ; being habited like the Pope, Bishops, Monks and Friars; with four English Verses at the bottom of each.		4°
112	An <i>Ecce Homo</i> , a capital Piece, in a Table of near twenty Figures at full Length. <i>Titian pinx.</i> 1543.	[B]	
113	Christ on the Cross, Angels catching the Blood from his Wounds. A capital Piece, after <i>Vandyke</i> . A large Sheet.	2 sh.	1650
114	St. Paul preaching to the Gentiles.	8°	—52 —53

115	The Body of Christ taking down from the Cross to be buried ; with the Sepulchre in view.	8°	
116 } 7,8 }	Three Scripture Pieces from Genesis xviii. &c.	a—	1674
119 }	Seven for the Office of the holy Week.		
126 }	1. Our Saviour on an Ass, the Multitude spreading Palms. 2. Christ on the Mount, after <i>Palma</i> . 3. Christ in Agony at the Sight of the Instruments of his Passion, after <i>Stella</i> . 4. The Last Supper. 5. The Crucifixion, after <i>Palma</i> . 6. Soldiers at the Door of the Sepulchre, after <i>Stella</i> . 7. The Resurrection. <i>See The Office of the Holy Week, printed at Paris 1670*</i>	8°	
127	An Ecclesiastical Tree, representing on the Branches the many and high Degrees of Men, who have followed the Rule of St. Bennet ; out of whose Figure it springs ; accompanied on each side with St. Gregory, St. Austin, St. Cuthbert and St. Dunstan. <i>Dugdale's Monast. Anglic. tom. 1.</i>	h. sh.	
128	A Representation of the holy Reliques preserved at Aix la Chapelle. In twenty-nine Compartments, in one Sheet.		
129	A Sacrifice by Angels: The Devil tempting our Saviour in one Corner of the Desert.	b—	1652
130 } 135 }	Six Days of the Creation.	[C]	
136	B. Philibertus and St. Agatha.	[C]	
137	A Communion Table. <i>Emblem 3.</i>	[C]	

* They were afterwards put to the Common Prayer, with the Addition of another, viz. The Adoration of the Wise Men.

138	St. Joseph leading our Saviour.	[C]	
139	The Transfiguration on Mount Thabor.	[C]	
140	A miraculous Image of the holy Virgin fastened to a Tree.	[D]	1648
141	Another smaller.	[B]	—48
142	A Monk sitting under a Tree, with a Book in his Hand: And a distant View of Thong Castle.		8°
143	Revelations; vii. Lights or Lamps, the Holy Lamb.		4°
144	The Trinity, Father, Son, and the Dove.	[B]	
145	The Virgin Mary embracing the Child: The City of Cambray, in small, at a Distance.		8°
146	<i>Arce Noachanae figura</i> and the Description. St. Bruno.		—46
147	The Augsburgh Confession: Martin Luther and the Elector of Saxony: with a Candlestick of seven Branches.		h. sh.
148 } 183 }	Thirty-six small Scripture Stories, beginning with Adam and Eve drove out of Paradise.		h. sh.
184 } 187 }	Four of the Days of the Creation (square)		a—
188 } 189 }	Two other Days (longer)		b—
190	The solemn League and Covenant for Defence of Religion and the King, &c.		c—
191	A lighted Candle in a Candlestick, with a Crown: At bottom, <i>Sacra Nemesis</i> , a Woman striking some Flies with a Flap; and an Eagle flying towards her.		sh.
192	A Magdalene lying at length in a Cavern. (<i>very small</i>)		4°
193	Quakers Meeting, a square sheet.		d—

- 194 St. Catherine, in half length, from *Raphael Urbin*, ex Coll. Arundel. h. sh.
- 195 A Poem on sacred Contentment. sh.
- 196 The Holy Virgin appearing to St. Norbert, and causing white Robes to be brought him by Angels: At the bottom an Inscription, beginning — *Diva Virgo*. After *Diepenbecke*.
- 197 St. Fiacre invoked by the Princes of England. A little Piece.
- 198 } A Manual of Prayers and Litanies ac-
209 } cording to the Days of the Week. 12°
This Title and Eleven Plates, Morning Prayer. Sunday, Resurrection. Monday, Christ raising the Dead. Tuesday, Eating the Passover. Wednesday, Carrying the Holy Cross and Followers. Thursday, Last Supper. Friday, Crucifixion. Saturday, Salutation. Psalms, King David kneeling. Kneeling before the Altar. Receiving the Sacrament.
- 210 An Angel holding up a Cross with a Crown upon it, and leading a Youth, who has a Snake encircled about his Hand, and a Bird upon that; an Emblematical Device *perhaps of Eternity*.
- 211 St. Bruno standing, his Character wrote at the Bottom of the Print.
- 212 St. Bathilda of France, Foundress of the Abbey of Chelles, died in the Year 669. Jan. 26. *W. Hollar fecit*. A Woman in a Nun's Dress sitting under a Throne, crown'd; and with a Glory, three Men in Robes and with Coronets coming to her.

- 213 St Daicola, Abbot of Leutra, died in the Year 591. Jan. 18. *W. H.* He is standing in a Chamber, dress'd like a Bishop; t'other Episcopal Saint at some distance seems to be hanging a Mantle on the Sun Beams that come in at the Window.
- 214 St. Bennet, surnamed Biscop, Founder of the Monasteries of St. Peter and St. Paul, and Beginner of the Geriben Congregation, died in the Year 690. Jan. 12. *W. Hollar fecit.* It is a Bishop standing by a River, his two Foundations with their Names over them, on each side of it.

The Plates of the above three Prints were bought by the late Dr. Rich. Rawlinson, at a Broker's Shop some few Years ago, and Copies taken from them, and given to his Friends, they are probably at Oxford with his other Curiosities.

CLASS II.

Histories, Fables, and Emblems.

1	S E L E U C U S his strict Execution of his Law against Adultery, upon his own Son. From the Original in the Arundel Collection, by <i>Julio Romano</i> , with Verses under it by <i>Henry Pecham</i> . <i>The Drawing of this Original being done with a Pen, was sold in Richardson's Sale of Drawings, being only the Lines not shaded.</i>	sh.	1637
2	A Reverse of the same.		
3	The Daughters of Aglaura returning from the Fields, their Heads adorn'd with Flowers, and Baskets full in their Hands, to offer them at the Temple. <i>Elzheimer pinx.</i>	(b)	
4	The Satyr and Traveller. From <i>Elzheimer</i> .	f —	—44
5	Pallas with the Arts about her. After <i>Elzheimer</i> .	a —	—46
6	Juno on her Throne, &c. After <i>Elzheimer</i> .	a —	—46
7	Venus. After <i>Elzheimer</i> , ex Col. Arund.	a —	
8	Another, a little different.		
9	A Reverse of the last.		
10	The Fable of the Goddess Latona. After <i>Elzheimer</i> .	c —	—49
11	A Reverse of it.		

12	The Fable of Stello metamorphosed by Ceres into a Lizard, from Ovid. After <i>Elzheimer</i> .	h. sh.	1646
13	A Reverse of the same.		
14	An Emblem of Humility in the two Goats on the Bridge. <i>G. Fogl. pinx.</i>	(25)	—49
15	The Fable of the Satyr and the Porrage.	f —	
16	The Fable of the Horse and the Lion.	f —	
17	An emblematical Piece of the Rat and Cockatrice.	f —	
18	Another, signifying the Nature of Flatterers, in the Camelion. <i>These four last belong to one Sett.</i>	f —	
19 } 29 }	Eleven <i>Emblemata Nova</i> , in a Frontispiece with ten more Plates of Emblems, with Latin Verses and Titles explaining them. [<i>Probably one wanting.</i>] One shews the Expediency of making a Beginning; another, of the Honour Youth are led to, by flying from Bacchus and Venus; another of the Blessings of Temperance; another, illustrating the Danger of Grandeur, in the Story of Damocles, with the Sword of Dionysius hanging by an Hair over his Head while he was feasting; another of the Virtue of Mediocrity, shewing Plenty standing in the Midst between Profuseness and Parsimony, further illustrated by the Fable of Dædalus and Icarus, &c.		89
30	An Emblem of the Orange-Tree supported by the English and Belgic Lions, with the Rose Trees in view. Latin and English Verses underneath.	h. sh.	—41 31 The

31	The Form and Manner of Archbishop Laud's Tryal in the House of Peers.	h. sh.	1641
32	Archbishop Laud's Tryal before the House of Lords and Commons, shewing the Tapestry Hangings.	.	
33	The true Manner of the Sitting of the Houses of Lords and Commons, upon the Tryal of Thomas Earl of Strafford, &c.	h. sh.	
34	The Manner of the Execution of Thomas Earl of Strafford Lord Lieutenant of Ireland on Tower Hill, 12 May 1641.	h. sh.	
35	The Proclamation of Peace between Spain and the States General before the Stadt House at Antwerp.	h. sh.	—48
36	An emblematical Representation of the Plenty flowing from the said Peace to the Empire, France, and Spain. <i>Corn. Schut. inv.</i>	sh.	
37	An Emblem of Civil Discord; represented by the Amphibœna, or Serpent, with a Head at each End: The Pyramids in Prospect, &c.	f—	—43
38	<i>Ars Baculus Vitæ</i> ; an emblematical Figure to represent the Safety and Ornament of Art in Prosperity or Adversity.	[A]	
39	A Satyr upon Chemical Medicines, a Man lying in his Bed, a Coffin covered with a Pall.	a—	
40	Fortune on a Globe, Cup, &c. in one Hand, an Eel in the other. <i>W</i> 1555. <i>W</i> .	[A]	—26
41	A military Procession, relating to some History in the Time of our Civil Wars.	d—	

- | | | | |
|----|---|--------|------|
| 42 | An Army drawn up in Battalia, with Carriages, &c. seeming part of the same History. [<i>Q. If these two last be Hollar's Work.</i>] | d — | 1626 |
| 43 | The Coronation of King Charles II. at Westminster. | sh. | |
| 44 | A Representation of William the Conqueror's constituting Robert Marmion Governor of Tamworth Castle, with a View of the Castle, as painted in the East Window of the Chancel; with the Effigies subjoin'd on the same Plate of a Knight of the Family of Ferrers and his Wife, &c. kneeling; as in the North Window of the Church at Tamworth. <i>Dugdale's Warwicksh.</i> p. 823. <i>Hollar's Name is not to it.</i> | h. sh. | |
| 45 | The Manner of Maximilian King of the Romans sitting at Dinner on the Day of his Investiture with the Order of the Garter; and the Manner of Ferdinand Prince of Spain's sitting at Dinner on the Day of his Investiture. [<i>Both in one Plate.</i>] <i>Hollar's Name is not to it. Ashmole's Order of the Garter,</i> p. 404. | h. sh. | |
| 46 | A Representation of the Combat in Paris between John de Astley and Peter de Masse, Aug. 29. 1438. Also the Combat in Smithfield between the said John Astley and Sir Philip Boyle, Jan. 30. 1441. <i>Dugdale's Warwick.</i> | sh. | |
| 47 | A View of the Fireworks near Stockholm, performed to celebrate the Investiture of Charles of Sweden with | | |

	the Order of the Garter, <i>Anno</i> 1669. <i>Hollar's Name is not to it. Ashmole,</i> p. 424.	sh.	
48	Prospect of the Inside of St. George's Hall at Windsor with the Sovereign and Knights of the Garter at Dinner, and their Attendants. <i>Hollar's Name</i> <i>is not to it. Ashmole,</i> p. 593.		
49	} Four Prints of Ogilby's Homer. <i>F.</i> 52 } <i>Clein inv.</i>	h. sh.	1656
53			
97	} Forty-five Prints of Ogilby's Virgil. <i>F. Klein inv.</i> One is a Figure reach- ing a Bough, engraved by <i>Faithorne,</i> the Landscape by <i>Hollar.</i> [<i>There are</i> <i>several more of this Sett not by Hollar.</i>]	h. sh.	—52 and —54
98			
113	} The Set of Prints to Sir Robert Staple- ton's Translation of Juvenal in Folio, after <i>E. Streeter,</i> <i>J. Dankerts</i> and <i>F. Barlow.</i>	h. sh.	—58 and —59
114			
123	} Ten Plates of the Story of the Ephesian Matron, in Folio, in <i>Ogilby's Æsop.</i>		—66
124			
180	} A Set of <i>Æsop's</i> Fables in eighty Plates Folio, by <i>Ogilby.</i> [<i>There are but fifty</i> <i>seven by Hollar, not half of them have</i> <i>his Name.</i>]		—64 —65
181			
199	} Another Set of Fables, a Size bigger, being nineteen in Number.		
200			
201	Another Fable of a small Set, a Heron and a Wolf.	c —	
201	Templum Honoris; Armatura fortium. Templum Laboris. Within a Circle is a Labyrinth, In via virtuti nulla est via. a large Sheet.		
202	A Man sitting leaning his Head on his Left Hand pensive, his Cloak dou- bled with Depictions of Women's		

	Faces, Whores of all Kinds, a little Monkey sitting by him. This is to represent the Vice of Lechery.	h. sh.	
203	Fable of the old Man letting his Son ride the Ass, with Latin and Dutch Verses.	a —	
204	An Hospital for People in all Degrees of Life or Business.	h. sh.	
205	A Bishop firing of a Cannon, several Men standing by. <i>This Cannon is sealed, &c.</i>	h. sh.	
206	King Charles I. kneeling — a Rock in a Storm.	8°	1649
207	A March of Soldiers turning about, a Waggon at last. English Verses at bottom.	h. sh.	
208	<i>Generalissimo Heertog. van Fridland,</i> Feb. 25. 1634. a dark Piece fighting. In four Stories.	h. sh.	
209	A solemn League and Covenant, in several Divisions.	sh.	
210	Hugh Lupus sitting in his Parliament.	h. sh.	
211	<i>Pompe Funebre de M. Jean Baptiste de Tassis.</i>	sh.	—45
212	Opinion sitting in a Tree; Verses in English; a Conference between Opinio and Viator; a Gentleman standing on one side of the Tree, and on the other side a Fool watering the Tree.	h. sh.	
213	A Patentee; the Picture of him standing, Wolfs-head, hooked Fingers, screw Legs, Bags of Money, &c.	h. sh.	
214	A Fountain of Pleasures for seven Days, represented in a large Sheet. Beauty, Gardens, &c. to the Memory of Johannes Holman. <i>Diepenbecke delin.</i>		

- | | | |
|-----|---|-------------|
| 215 | A Battle, or Army of Sweden against Oppenheim. | fh. |
| 216 | <i>Deorum Græcanicorum Genealogia</i> , only Names in Squares. | fh. |
| 217 | Q. Mary of Medicis, K. Charles I. and his Queen standing. The Mayor of London kneeling.* | h. fh. |
| 218 | <i>Fons Signatus</i> , a large Building representing the liberal Arts, and a Fountain supported by the Women; a Proof (so far) done by <i>Hollar</i> . | |
| 219 | An Emblem of a Man standing, going between warlike Arms, and Nature of Animals, a Leopard, a Dragon. Serpent, and a Lamb. | [B] |
| 220 | Fame flying, holding the Portrait of Mary de Medicis, Time and Death laying down. | fol. |
| 221 | King Charles I. standing with a Sword in one Hand, and Scales in the other; the Emblem of Justice with her right Hand crowning him with Laurel, and in her Left holding the Sceptre, four Lines in French underneath. <i>This first printed from the Plate.</i> | h. fh. |
| 222 | The same Print alter'd; Shoe-strings instead of Roses; and at bottom a Line of English. | h. fh. |
| 223 | The Prince of Orange standing in armour, an Angel holding a Horse, Fame holding up a Laurel, a Camp at a Distance. <i>La Serre.</i> | h. fh. 1639 |

* This and the six following belong to *La Serre's* History of the Journey of *Mary de Medicis* into *England*, and of her Reception there. It is a pompous Folio, with curious Prints of Towns, Seats, and the Palace of *St. James's* at that Time.

- 224 Queen Henrietta Maria fitting, Pallas standing by her.
- 225 An Allufion. The Stadthoufe in Amfterdam — Multitudes of People, Men and Women, ftanding cloath'd in the Habits of feveral Nations, being land and amphibious Animals, Monkeys and Frogs.
- 226 The Statues or Pedeftals of Jupiter, Pallas, Mercury and Neptune, with Multitudes of People before them. h. fh.
- 227 The Princefs of Orange fitting; three Graces offering Palms to her. fol.
- 228 } Two Sheet Plates of King Charles the
229 } Second's Cavalcade through the City of London to his Coronation, 22^d of April 1661. *Four long Slips on each Plate.*
- 230 Three Perfons endeavouring to blow out the Sun with Bellows.
- 231 A Man fitting, holding up above his Head a Mirror, a Woman, a Monkey, and a Globe; fix Lines in Dutch.
- 232 An Emblem, representing a Map of the Ifland of Britain and Ireland covered with Armies, and explanatory Verfes at Bottom. fh.
- 233 A great Letter T. On one Side of it a Horfe, on the other a Bullock with four Men. *It is the firft great Letter in Ogilby's Homer's Odyfsey.*
- 234 St. George fighting with the Dragon; an Ornament to a Letter I, in *Afhmole's Order of the Garter*, p. 1.

- 235 A Roman Army affaulting a Citadel under their Shields, lock'd together after the Testudo Manner. *Spelmanni Aspilogia*, p. 27.
- 236 Two Roman Soldiers, with several military Ensigns, and Ruins at Rome. *Vide Spelmanni Aspilogia*, p. 15. 4^o
- 237 Four ditto with military Ensigns before the Emperor, *ibid.* p. 16. 4^o
- 238 A great Letter S, with a Prospect of a Country House and two Men, one mending a Plough, *ibid.* and in *Ogilby's Esop.* 1653
- 239 A Head Piece to Ogilby's Virgil, five Boys one with a Crook, &c. p. 1.
- 240 A great Letter V, a Shepherd tending his Flock, *ibid.* p. 1.
- 241 Another Head Piece, Boys playing with a Satyr, *ibid.* p. 7.
- 242 Ditto Boys playing with a Goat, *ibid.* p. 11.
- 243 Ditto Boys crowning a Lion, *ibid.* p. 19.
- 244 A great Letter M, four Figures dancing round a Statue of Ceres, *ibid.* p. 23. *There are several other Head and Tail-pieces and great Letters in the same Book that appear to be Hollar's, but as they have not his Name, are omitted.*

CLASS III.

Maps, Plans, Views, and Prospects.

1	LONDON in a large View, two Yards and half long, from Westminster to beyond St. Catherine's, with Latin Verses at the bottom, by <i>Edward Benlowes</i> , Esq; dedicated to Queen Henrietta Maria and William Prince of Orange; and sold at Amsterdam by <i>Corn. Danckers</i> .	7 sh.	1647
2	The Royal Exchange of London, with Latin and English Verses in the Compartment for the Title; and appendant thereto, Sir Thomas Gresham's Head as in a little Medal.	sh.	—44
3	Another View of the Royal Exchange (smaller.)	e —	
4	A View of the Tower of London.	e —	
5	The Piazza in Covent Garden.	e —	
6	St. Mary Over's Church in Southwark. [<i>These last four are one Set.</i>]	e —	—47
7	Lambeth House, (long half Sheet.)		—47
8	White Hall.		
9	<i>Civitatis Westmonasteriensis pars.</i> [<i>being the Parliament House, Hall and Abby.</i>]		—47
10	Westminster Hall. [<i>These four are of a Size, and a different Set.</i>]		—47
11	A small View of London from over the		
			Water,

	Water, chiefly below Bridge, and as far as St. Paul's.	c—	
12	A small View of Lambeth and Whitehall.	c—	
13	A small View of Tothill Fields.	c—	
14	A small View of Windsor Castle. [<i>These four are a Set.</i>]	c—	1644
15	Islington by the Water-side.	b—	—65
16	A View of London by Islington.	b—	—65
17	Another Prospect by Islington.	b—	—65
18	Prospect on the North Side of London.	b—	—65
19	The Waterhouse at Islington.	b—	—65
20	Another View of the Waterhouse by Islington. [<i>These six are a Set.</i>]	b—	—65
21	A Prospect of Greenwich for many Miles, to London, &c. (near a Yard long) with four Latin Verses thereon.	2 sh.	—37
22	Part of a View of London below Bridge, the Tower of London, &c.	a—	
23	A View of Richmond.	h. sh.	—38
24	A Prospect of Arundel Town and Castle West Side.	h. sh.	—44
25	A Prospect of the Inside of the Gatehouse next the Court at Waerton, being the North Side. <i>Richard Hall delin. Thoroton's Nottinghamsh. p. 98.</i>	h. sh.	—76
26	London in a small Ground Plan of one Mile in an Inch.	c—	
27	London from the Top of Arundell House.	b—	
28	A Map or Ground Plot of the City of London and the Suburbs, within the Jurisdiction of the Lord Mayor, shewing the present Condition since the last sad Accident of Fire: The blank Space signifying the burnt Part, and		

where.

	where the Houses are expressed yet standing. With a general Map or Ground Plot of the whole City of London and Westminster, and all the Suburbs, (in a little Compartment below) by which may be computed the Proportion of what is burnt with what is standing, (<i>in a small Sheet.</i>)	sh.	1666
29	A Map or Ground Plot of London, the Blank signifying the burnt Part without the Plan at bottom, <i>something smaller than the above.</i>	sh.	—66
30	A new Map (or Ground Plot) of the Cities of London and Westminster, and the Borough of Southwark, with the Suburbs; shewing the Streets, Lanes, Alleys, Courts, with the other Remarks, as they are now truly and carefully delineated; and the Prospect of London, as it was flourishing before the Destruction by Fire over it. Sold by <i>Robert Green</i> and <i>Robert Morden</i> , (<i>a large Sheet.</i>)		—75
31	London, without any other Title or References, in a small Ground Plot.	c —	
32	A Map of both Cities, London and Westminster, before the Fire, with References, (<i>about the same Size.</i>)	d —	
33	London, and the Liberties of Westminster, another Ground Plot, with References, (<i>somewhat larger.</i>)	e —	
34	London, inscrib'd in a Compartment, with a Distich in it, shewing this to be the Landscape and true Profile) with References, (<i>about the Size of half a Sheet.</i>)	h. sh.	

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|---|------------|------|
| 35 A true and exact Prospect of the famous City of London, from St. Mary Overies Steeple in Southwark, in its flourishing Condition before the Fire: In a View about three Fourths of a Yard long; and underneath, (<i>in the same Plate</i>) another Prospect of the said City taken from the same Place, as it appeareth now after the said Calamity and Destruction by Fire, of <i>the same length</i> . | 2 sh. | 1666 |
| 36 The Prospect of London and Westminster, taken from Lambeth: Beginning at Peterborough House and ending at St. George's Southwark; in a large Draught of four Sheets; the whole about a Yard and three Quarters long, with Figures and Letters referring to the chief Buildings mention'd at bottom, <i>no date</i> . | | |
| 37 A New Map of the Cities of London and Westminster, with the Borough of Southwark; and all the Suburbs (<i>being a Copy</i>) shewing the several Streets, Lanes, Alleys, and most thorough-Faires. Being a ready Guide for all Strangers to find any Place therein. <i>Drawn first by W. Hollar in 1675. Sold by Robert Greene.</i> | 2 lar. sh. | |
| 38 Ogilby's Plan of London in 20 Sheets, 16 Plates near done by <i>Hollar</i> ; the others finish'd by the Graver of another Hand. | | |
| 39 London, a small Prospect, long and round at the Ends. | f — | |
| 40 An Exact Survey of the Streets, Lanes, | | |

and

	and Churches, contained within the Ruins of the City of London, first describ'd in Six Plates, by John Leake, J. Jennings, W. Marr, W. Legbourne, T. Streete, and R. Shortgrave, in Dec. 1666; By the Order of the Lord Mayor, &c. of the said City: <i>Reduced here into one entire plate, by J. Leake, publish'd by the Care and Charge of N. Brooks, in two Sheets.</i>	2 sh.	1667
41	A Map of the Isle of Man with eight little Prospects about it of the Island and principal Places in it; and at the bottom on one side the Arms of the Island, and on the other the Arms of Lord Fairfax. (<i>In Chaloner's Treatise of this Island, joyn'd to King's Vale Royal of England, fol. 1656. The Prospects only seem of Hollar's Etching.</i>)	d—	—56
42	A Prospect of Chester, the South West Side, with a Ground Plot of it, with Arms and Medals, and on the left hand, at bottom, a small Map of Cheshire, <i>King's Vale Royal of England.</i>	sh.	
43	A Prospect of Glastonbury Town from the South West, dedicated to Elias Ashmole. <i>Dugdale's Monast. Vol. I. p. 2.</i>	h. sh.	
44	Another of Glastonbury from Compton Hill, with the Plan of the Abby, dedicated to T. Stanley, Esq; <i>Dugdale's Monast. Vol. I. p. 2.</i>	h. sh.	
45 } 48 }	Four several Prospects of Elizabeth Castle in the Isle of Jersey.	b—	—50
49 } 53 }	Five Views of Dover, as Dover Cliff; another Prospect of it from the Sea:		—51

	Dover Castle, and another Prospect of it from the West-Side, &c.	b —	
54	A View of Pemsey in Suffex.	b —	
55	Divers Views after the Life of W. Hollar: <i>P. Tempest ex.</i> being a Title Page so inscrib'd, in a Compartment of Fruits, and Fishes.	b —	
56	Part of Plymouth Sound.		1676
57	Another View by Plymouth.		—76
58	Another View by Plymouth, at Cat-water; with Plimstoke in prospect.		—76
59	A View of Calais.		
60	Deal Castle.		
	[<i>These from N^o 44 are a Set.</i>]		
61	} Six several Views by Albury in Surry, (the Earl of Arundel's Seat.)	c —	—45
66			
67	The North Prospect of the Earl of Arundel's House in London.	d —	—46
68	The South Prospect of the same House. <i>Adam a Bierling delin.</i>	d —	—46
69	The West Prospect of Albury, the Earl of Arundel's Seat.	fh.	—65
70	A great hollow Tree, twenty-six Feet round at bottom with a Door in the Trunk, and Stairs within up to the Top; thirty-three Feet high, where there is a Square Turret, thirty-four Feet about, and People in it. <i>Langley Park near Windsor.</i>	4 ^o	—53
71	The Yew Tree in <i>Ansley Park</i> , a Bower in it, and a Ladder to go up into it.		
72	Divers Prospects in and about Tangier, exactly delineated by W. Hollar his Majesty's Designer, Anno 1669, and etch'd by him. Beginning (in the		

	same Plate under that Title) with the Prospect of the North-side of Tangier, regarding the main Sea, &c.	c —	1673
73	The South-East Corner of Tangier.	c —	
74	Part of Tangier from above, without the Water Gate.	c —	—70
75	Prospect of the lower Part of Tangier, from the Hill West of Whitehall.	c —	
76	Prospect of York Castle at Tangier from the Strand, and the North-West.	c —	
77	Prospect of the Inner part of Tangier with the upper Castle from the South-East.	c —	
78	Prospect of the Country from Peterborough Tower, Westward of Tangier.	c —	
79	Prospect of the West Front of Tangier Castle.	c —	
80	The lower Inner part of Tangier with York Castle, &c. from South East.	c —	—73
81	Prospect of the West-side of York Castle at Tangier, opposite to the upper Castle, taken from the Hill before the Gate.	c —	—69
82	Prospect of the Grounds about Henrietta Fort.	c —	
83	Prospect of the Bowling-Green at Whitehall, by Tangier.	c —	
	<i>These Twelve are a Set, without you add the Three following long Slips, of half a Sheet.</i>		
84	Prospect of Tangier from the West.	h. sh.	
85	Prospect of Tangier from the S. E.		
86	Prospect of Tangier from South-East.		
87	Newark Abbey in Surrey.	a —	
88	Bramber Castle.	a —	

89	Thetford Abbey.	a —	
90	Queensborough Castle in the Isle of Sheppy.	a —	
91	Ruins of Bramber Castle in Suffex. [<i>These Five are a Set.</i>]	a —	
92	Wiston Place.	b —	
93	Hascomb Hill in Surrey.	b —	
94	Ruins of Bramber Castle in Suffex. <i>A larger View than before.</i>	b —	
95	Portsmouth in Prospect, and over to the Isle of Wight.	b —	
96	Old Shoreham (in Suffex.) [<i>These Five, and London from the Top of Arundel House, go together.</i>]	b —	
97	The North Prospect of Canterbury, with the Ground Plot of the City, and View of the South-side of Christ-Church, and the Cathedral, after Tho. Johnson; dedicated to Gilbert (Sheldon) the Archbishop, by John Ogilby; <i>a large Sheet.</i>		
98	Two different Prospects of Warwick with a Ground Plot of the City, on one Sheet. <i>Dugdale's Warwickshire, p. 298.</i>	sh.	1654
99	Two Prospects of Coventry in Warwickshire with the Ground Plot, <i>in one Sheet plate. Dugdale's Warwick. p. 86.</i>	sh.	
100	The Map of Knightlow Hundred in Warwickshire. <i>ibid. p. 4.</i>	sh.	
101	The Prospect of Guy's Cliff in Warwickshire, with a draught of the said Guy Earl of Warwick's Statue in St. Mary Magdalene's Chapel; and the Picture of John Rous the Antiquary,		

from

- from an Illumination of his own in an ancient Roll concerning the Earls of Warwick; *all in one half Sheet. Dugdale's Warwicksh. p. 184.*
- 102 The Ground Plot of Kenelworth Castle. *ibid. p. 160. Hollar's Name is not to it.* h. sh.
- 103 The Prospect of Kenelworth Castle in the said County, in three different Views, *upon one Sheet. ibid. p. 160.* sh.
- 104 The Prospect of Compton House in Warwickshire. *ibid. p. 463.* e —
- 105 Prospect of Maxtore Castle in that County. *ibid. p. 728.* c —
- 106 Two different Prospects of Tamworth in the said County, *on one half Sheet. ibid. p. 816.* c —
- 107 The Prospect of Birmingham, in a separate Plate, *ibid. p. 645.* c —
 [The three last Plates have not Hollar's Name.]
- 108 A View of the Town of Hull and the Humber, with a Bird sight Prospect of Kingston upon Hull; at a Corner of the bottom part is a small Map of Lincolnshire, with a part of Yorkshire and Nottinghamshire. h. sh.
- 109 The Prospect of Cambridge, from London Road, with the Ground Plan, Arms of the Colleges, and such Nobles who have borne the Title of the Earldom. h. sh.
- 110 Prospect of Oxford from the East, with the Ground Plan; and Arms of the Colleges. sh.
- 111 Boscobell House, and White Ladies, h. sh.

112	Amœnissimi aliquot Locorum in diversis Provinciis jacentium Prospectus, &c. a W. H. inculp. Lond. and under this Title, in the same Plate, a View of St. John's, by Strasburg, a Church Spire.	a —	1643 and —44
113	A Prospect of Coln, at a distance; near the Port is a high round Tower, and People walking towards the Port.	a —	
114	A Prospect up the Rhine of Lewenberg, Drachenfels, Godesberg, by Bonn, two Men walking towards the Port, small distant Hills and Towns.	a —	
115	A Prospect of Bonn, more distinct, a great House and a small Gate, a Man on Horseback riding towards it.	a —	
116	A Prospect of Strasburgh, two Men standing pointing to some large co- ver'd Boats, before ground.	a —	—50
117	A Prospect of Coblentz and Hermen- stein, on a Mountain or Hill.	a —	
118	A Prospect of Mullem. Rhenus fl.	a —	
119	Collen, by Cunsberts Thurn. The high round Tower, two Men and three Women going towards the Gate. [The last Eight are a Set.]	a —	
120	Lorentzbery by Prague. Prospectus ali- quot locorum diversus, &c. Lond.	e —	—43
121	Another View of Bonn, by the Rhine; a piece of Ruins, on the fore ground two Men standing looking towards the Sea.	e —	—34
122	Hemfen by Mechelem.	e —	
123	Another View of Colln and St. Severin, a Windmill on a Hill near the mid- dle.	e —	

124	Bruffells, a piece of the Walls and the Towers.	e —	
125	A Prospect by Duren.*	e —	
126	The Holtzpfort of Duren.*	e —	1664
127	A Prospect along the River Xelda, at Prague.	e —	
128	Herbipolis Wurtzburg, a City on a Hill; Hollar delineavit in Legatione Arundeliana ad Imperatorem.	e —	—36
129	A Prospect of Mentz.	e —	—34
130	Another View of Bonn, by the Rhine.		
131	Arx Moguntiensis; a City near the River Side.	e —	
	[<i>These Twelve are a Set.</i>]		
132	A Prospect of Masbach by the Danube.	e —	
133	A Prospect of Nidder-attaich by the Danube.	e —	
134	A Prospect from the Design of J. Peeters.	e —	
135	A Prospect of the River Danube.	e —	
136	A Prospect of Reineck by the Rhine.	e —	
137	} Two several Prospects of Passau.	e —	
138			
139	A Prospect of Duytz and Colln.	e —	
140	A View of Nonnendverdt by the Rhine.	e —	
141	A View of the Bridge at Prague.	e —	
142	Another View of Drachenfels and Levenburg.	e —	
143	Another Prospect by Duren, Jan. 2d [These are another Sett] two of this Sett, are above, mark'd thus, *	e —	—49
144	} Six several Views at Strafsburg; <i>delin.</i>	c —	
149			
150	A Prospect of Canstatt and Munster by the Neccar; <i>delin.</i> 1628.	e —	
151	A Prospect of Rotten Tower at Augspurg. <i>M. Merian delin.</i>	e —	

152	A View of Esslingen by the Neccar; <i>delin.</i> 1629.	e —	
153	A View of Ingolstatt by the Donaw.	e —	1665
154	A Prospect by Stutgard.	e —	
155	Another Prospect by Stutgard. [<i>These twelve are a Set.</i>]	e —	—63
156	A Prospect of Rudesheim by the Rhine.	a —	
157	A Prospect of Shenken Shantz and other Towns along the Rhine.	a —	
158	A Prospect of Lillo by the Shelde.	a —	
159	A Prospect of Emeric by the Rhine.	a —	
160	A Prospect of Philip's Shantz and Antwerp.	a —	
161	A Prospect of Hochst and Gelderspach.		
162	A Prospect of Roorort by the Roer.	a —	
163	A Prospect of Strasburgh.	a —	—43
164	A Prospect of Wasfertzoll by Strasburgh.	a —	
165	A Prospect of Dormanskirk and Rin- dorp.	a —	
166	A Prospect of Campen.	a —	
167	Bonn along the Rhine. [<i>These twelve are another Set.</i>]	a —	
168	A large and distinct View of St. Mary's Church at Tongerlo in Brabant, with the Convent, Abbey, Library, Gar- dens, &c. <i>Leo Van Heil delin.</i> a large Sheet. <i>Castella & Prætoria</i> <i>Nobil. Brabantiaë</i> , p. 124.	sh.	—50
169	Another large and distinct View of the Monastery of Groenendaël, near Brussels. Dedicated to Peter Parys, Prior thereof, by <i>Peter Van Avont.</i> <i>Castella & Prætoria Nobil. Brabantiaë</i> , p. 68.	sh.	—49
170	A View of Savonere half a League from the Town of Spaw.	b —	
171	Another		

Class III. *Maps, Plans, Views, &c.*

171	Another View of the Monastery of Groenendael; or, Viride Valle by itself on the side of the Pond, dedicated to Peter Parys by <i>P. Van Avont. As the larger Piece was before.</i>	c —	1647
172	A View of the Monastery of Rothendael (Rubræ Vallis) Dedicated to Adrian Vander Reest, Prior thereof, by <i>Peter Van Avont.</i>	c —	—48
173	A View of Antwerp, with the Oesterhuys at a distance beyond the Bridge. <i>Sebastian Vranx inv.</i>	c —	
174	} Ruinæ aliquot: five, Antiquitatis Romanæ Monumenta a Sebastiano Vranck olim delineata. Eleven more several Views of these ancient Ruins, in the same small draught with the Title.	f —	—50
185			—51
186	Louving in Ireland.	c —	—73
187	Tyrus by Sidon. <i>J. Peeters inv.</i>	c —	
188	A View up the Maese with a Coach passing along in a Ferry-Boat, &c. <i>J. Peeters inv.</i>	c —	
189	Dordrecht. <i>J. Peeters inv.</i>	c —	
190	A Ground Plot of the City of Candia.	h. sh.	—68
191	A View of Befagno.	f —	—65
192	A View of S. Julian D'Arba.	f —	
193	Another View of S. Julian D'Arba.	f —	—66
194	A View by Genoa.	f —	
195	Another View by Genoa.	f —	—65
196	Another by Genoa.	f —	—69
	[<i>These last Six are a Set.</i>]		
197	A small Prospect, in a narrow Plate, without any Name, representing a hilly Country, the Sea in View, and a Man wading to Shore from a Ship with Goods on his Back, &c.	e —	

198 Another

198	Another very small View, of the same size, shewing the Town of Naerden, at a great distance.	e —	
199	Under-Affaw in the like Dimension.	e —	
200	Ugfiap, Muyen, and Amsterdam in the like diminutive View.	e —	
201	A Storm-piece, with the Waves in long foaming Furrows, in the same size.	e —	
202	} Three more of the same size with the 204 } Sea and Ships.	e —	
		[These eight belong to one Set, probably.]	
205	Drachenfels Levenberg and Konigs Winter, along the Rhine.	c —	
206	Nonnenwerdt and Rolandseck along the Rhine.	c —	
	[These Two Views are longer than what are of the same in a Set.]		
207	Amœnissimæ aliquot Locorum in diversis Provinciis jacentium Effigies a W. H. delin. & sculp. Colon. Agrip. and under this Title a small View of Prague.	g —	1635
208	Another View by Prague.		
209	Of Prague, in another small View, from St. Lorentzberg to Schloß.		
210	A View of Nurnberg.		
211	A View of Augsburg and St. Ulricks.		
212	Wurtemberg by the Neckar.		
213	} Four small Views, at and by Straf- 216 } burg.		
217	A View by Spier to Der Thumb.		
218	A View by Hanaw, up to Steinheim.		
219	A View of Frankfort.		
220	Ruddeßheim in Rinckow.		
221	Cobolentz and Ehrenbreitstein.		

222	A View of Drachenfels.		
223	Of Collen from St. Severin to Duetz.		1645
224	Another of Collen, with the Beyen Tower, and new Bulwark.		
225	A View of Duren.		
226	A View of Wefel.		
227	A View of Delfshaven.		
228	The Zuyder Zee (or South Sea.)		
229	The Zuyder Zee, another Sea-piece.		
230	Of the Meer; another Sea-piece. [<i>These Twenty-four are numbred, and are one Set; same Bigness.</i>]		
231	A Prospect without a Title. A River on the fore Ground with a Barge in it; Woods and Hills behind. [<i>This belongs to the Eight following.</i>]	e —	
232	Donanstauff along the Danube; (in an Oval.)	b —	
233	The Texel.	e —	
234	Another View of Prague by the River Molda.	e —	
235	Randerigal by the Danube.	e —	
236	A View of Rhenen, after <i>J. Peeters</i> .	e —	
237	A View of Sebins by the Donaw.	e —	
238	Wiedt and Platfern, with the Donaw running between them.	e —	
239	A View without Title, having a Tower, Bridge, Windmills, &c. in View.	e —	—76
240	Another View of an old Building, River, a Man a fishing, &c. after Gerardus; without a Title.	e —	
241	A View of Muyderberg.	e —	
242	A View of Ober Wefel and along the Rhine.	e —	
243	A View of Wageninghen.	e —	
244	A View of Harlem.	e —	

245	A View of Milke by the Donaw.	e —	
246	A View of Regenspurg.	e —	
247	A View of Bonn, in a different Prospect.	e —	
248	The Tower of Mentz and along the Rhine.	e —	
249	Kronenburg on a Rock, with the Emblem of Gratitude in the Stork carrying its aged Parent.	e —	
250	A View of Passau. (<i>different from the two before.</i>)	b —	
251	A View of a House and Gardens, with the Virgin Mary, and the Infant on her Arms, on a Camel, shining down upon it.	e —	
252	Old Ruins, after Vrank.	a —	1676
253	Another View of Ruins, with a large round Tower.	a —	
254	Willebrock by Boom, with Mechelen at a distance, after J. Brughel.	d —	
255	A Plan of the City of Ninive, with an Account of its Dimensions.	d —	
256	Boyen Tower with the new Bulwark, with a View of Colen and Duytz by the Rhine.	b —	
257	A View of the Congratulations paid to Count de la Tour, upon his publick Entry into Holland after the Conclusion of the Peace between Spain and the Empire with the States, with Fire-Works and Title with the Arms. <i>Five Plates without the Title.</i>		
262			
263	The Castle of Monjardin, with the French Inscription, giving an Account of Emprardus, and the Incorruption of his Corps after 400 Years. <i>Ab. a Diepenbeck delin.</i>	h. sh.	—50

Class III. *Maps, Plans, Views, &c.*

264	A View of the Savoy, next the River of Thames.	a —	
265	Prospect of Windsor Castle, from the S. E. with a Bird-sight View of the whole Building and Town. <i>Ashmole's Order of the Garter</i> , p. 130.	sh.	
266	Prospect of Windsor Castle from the North. <i>Ashmole</i> , p. 150.	sh.	1667
267	Three other Prospects of Windsor Castle and Town from South S. W. and West S. W. also West and by South, in one Sheet. <i>Ashmole</i> , p. 130.	sh.	
268	A Map of Æneas's Voyages, according to Virgil's six first Æneids. <i>Ogilby's Virgil</i> .	sh.	—53
269	The Ruins of Persepolis, &c.	sh.	—63
270	A Map of Antoninus his Itinerary thro' Britain, with the English Names of the Places joined to the ancient Roman ones. <i>Antoninus's Itinerary</i> by <i>Burton</i> .	sh.	
271	The several Forms how K. Charles his Army quarter'd in the Fields, being past Newcastle, on his March to Scotland, Anno 1639. Dedicated to the said King Charles, (whose Picture is here etch'd under the Dedication) by Tho. Sandford. Quarter Master.	sh.	
272	A View of the Disposition of a single Regiment of Infantry in the Field, according to the Military Discipline at that time, under K. Charles; (<i>seeming another Sheet of the foregoing Work.</i>)	sh.	
273	A Battalion of his said Majesty's Army, as drawn up by his Command, before the Dissolution of his Forces, on the		

	Conclusion of the Peace, (with the Scots.)	h. sh.	
274	A Map of King Charles's Camp, or Leaguer in the North 1639.	sh.	
275	An emblematical View of the Civil Wars and Troubles in England, in King Charles I.'s Time, in a Map of England and Ireland, with seventeen small historical Prints at top and bottom. <i>Rushworth's Collections</i> , Vol. I. <i>Hollar's Name is not to it.</i>	sh.	
276	Gratz, a large Prospect of the River and City, <i>in two Sheet plates.</i>		
277	Hildesheim oppidum; <i>one Sheet.</i>	sh.	
278	A Plan or Prospect of Siena. Six Balls the Arms.	sh.	
279	Rostochium Urbs; <i>a Sheet.</i>	sh.	
280	Osnabrug Urbs, <i>a Sheet</i> ; the Arms a Wheel.	sh.	
281	Civitas Oldenburgenfis; <i>a Sheet.</i>	sh.	
282	} The City of Florence, <i>in two Plates</i> ;		
283		} the Arms six Balls.	sh.
284	Lucern; at bottom an Executioner putting out one Eye of a Bishop, another with a Sword to cut off the Head of a Saint kneeling.		sh.
285	The City of Ferrara; <i>a Sheet.</i>	sh.	
286	Breda, the Arms three Crosses; <i>a Sheet.</i>	sh.	
287	The City of Nuremberg, a Plan; <i>Albert Durer's</i> Head in a small Circle on the Compartment.	sh.	
288	The City of Pavia; <i>a Sheet.</i>	sh.	
289	A Prospect. Prætorium de Rivieren.	sh.	1651
290	} Ten German Views of <i>Hollar's</i> first		
299		} manner, published by <i>Hogenberg</i> , the first only has <i>Hollar's</i> Name to it;	

	viz. 1. of Prag. 2. Kochoaus. 3. Esslingen. 4. Prag. 5. by Strasburgh. 6. <i>no Name</i> . 7. Brusseck. 8. Reinbruck. 9. Reinbuck zol haufs. 10. Schiff-mash.	f —	
300	Tabingen a City. <i>Hollar Pragæ fec. This looks to have been some of his first Works.</i>	d —	
301	Solfaterra, Holes in the Ground, Smoak arising out of them.	g —	
302	View of a Town in Holland, great Houses on one Side, an Arcade at the End, Columns supporting a Ship, over a part of a Bridge: Multitudes of small People, also many Boats and Barges on the Water, crouded with People. <i>No Date, Title, or Name of Hollar.</i>		
303	Three Prospects of Hurst Castle, Porchester Castle, and of the West Side of Cowes Castle. <i>Hollar and F. Place fecit.</i>	c —	
304	Alt Margraven Baden, a Prospect.	e —	
305	A Map of the County of Middlesex.	d —	1667
306	A Map of the Kingdom of England.	h. sh.	—67
307	The South Side of Windsor Castle, and at bottom a new Map of Berkshire; <i>a large Sheet.</i>	sh.	—66
308	Africa, a Sheet Map.	sh.	—66
309	Great-Britain, a Map of England, Scotland, and Ireland; Plan of London, and under it London in Flames; Plans of York, Oxford, Dublin, Edinburgh and Cambridge.	sh.	—67
310	Map of Denmark, the Baltick Sea.	sh.	—67
311	A Map of Italy.	sh.	—69

38	<i>Maps, Plans, Views, &c.</i>	Class III.
312	England, a Sheet Map; round about it small Views, 30 of them; of the principal Cities in England.	
313 } 320 }	Small Maps of Berkshire, Cheshire, Hertfordshire, Middlesex, Norfolk, Staffordshire, Surry, Suffex.	1670
321	Syria Veteris Descriptio.	d —
322	Candia, a Map, Prospect of the City, and other smaller Cities in that Island.	sh. —68
323	The City of Candia, with the Turkish Army about it; <i>a small Plate.</i>	
324	A new Map of Ireland, <i>a Sheet Plate,</i> and four chief Cities.	—53
325	A View of a City on a Hill with Walls about it, and a lower part or Town environ'd with fascine Walls, a Tablet hanging to a Tree; <i>no Name or Date to it.</i>	sh.
326	A small Map of Berkshire, with a View of Windsor at the Top. <i>Askmole's History of Berkshire.</i>	—71
327	A small Map of Africa, between an Elephant and a Rhinoceros; <i>being a Head Piece for Ogilby's History of Africa.</i>	
328	Babylon; a Plan of it and the Tower of Babel.	h. sh. —42
329	A Plan and View of a City, <i>no Name to it,</i> walled round almost circular. Stairs ascending to the Gate or En- trance of it.	sh. —43
330	The Prospect and Church of Mere- beck.	sh.
331	Edinburgh, the City from the South, <i>in two Sheets.</i>	2 sh.
332	Oxford City, a Plan and a Prospect.	sh.
		333 Brie-

333	Brietenfeld, Linckel, Clein Wiederitsck, &c. the Portraits of three Generals, in Ovals. An Engagement and Field of Battle.	sh.	
334	A Prospect of an Indian Town by the Sea side, Forts and Ships near it; underneath is a Plan of a City near the Coasts, and many Ships, in a Square; the Manufacture is Blacks making Sugar.	sh.	
335	The Siege of Saldtfield in May 1640. a German Title; the Armies drawn up.	sh.	
336	Another City in Germany besieged, a great many Tents on the fore ground, Women washing and cooking.	sh.	
337	A long Slip Print, <i>in two Plates</i> :		
338	Delineatio Classium, Hispanicæ, Anglicæ & Hollandicæ juxta Dælum & Sanduicum.		1649
339	S. Maria de Monte Serato.	sh.	—49
340	A mountainous Rocky View, a House of a square form, at some distance a Church and a Village.	sh.	
341	Descriptio Majoris Cartusicæ, Montium & Ædificiorum dependentium. <i>In four Sheets, very rare.</i>	4 sh.	—49
342	Minda Saxonicæ inferioris, &c. <i>a Sheet.</i>	sh.	
343	Hattuan, a Prospect of the City, under it a Plan of the same.	sh.	
344	Bacharach in Germany, two Views of it in Slips one over the other; the Coat of Arms at the Top, a Lion passant over Lozenge, Arg. & Vert.	sh.	
345	Onoltzback, a View of it; the Arms in several quarterings; <i>a half Sheet Slip.</i>		

- 346 Coburgium inter Antiquioris Franconiæ Civitates, hodie Aula illustri & Collegio Gymnastico celebre, a View of it; this Title in the middle, and a Coat of Arms each side; *a half Sheet Slip.*
- 347 Leodium Civitas; *a Sheet plate.*
- 348 Asylum Patris Francisci, a high Mountain in the middle of the View. Another View on the same Plate; the Arms three Bees, and has the Pope's Mitre and Keys.
- 349 Rotterdam, *a large Sheet*; the Arms four Lions in quarters, a Pale at bottom of the Shield.
- 350 The Ground Plot of Canton. *Ogilby's China, Vol. I. p. 36. It is without Hollar's Name.*
- 351 Marcoduri Civitas in ducatu Juliacensi; *a Sheet plate, Hollar delin.*
- 352 A View of a City upon a Hill Side, at bottom a Man sitting drawing; another View at the bottom of the Plate with Hills, and a Church at top of one of them.
- 353 Pifa, a Plan and View, and the Tower at one Corner, a large Square at bottom to inscribe the Arms of Florence, viz. six Balls.
- 354 The Island of Malta, the Arms at one Corner.
- 355 A View of a City towards the River-side, a Bridge over it about the middle. And another View to the Land Side, two Men standing and pointing towards the City; *both in the same Plate.*

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| 356 | Hala, the Imperial Eagle the Arms; and at the other end a Cross. | sh. |
| 357 | Hamburgh; a Plan of the City. | sh. |
| 358 | A Plan, a Church or Religious Convent at one End, at a distance from another small Church are Numbers of small Figures going round like a Procession, a Village, Houses scatter'd. | sh. |
| 359 | Freyburg in Uchtlandt, a great Church, in the middle a high square Tower. | sh. |
| 360 | A little fortified Town standing in the midst of Water, Woods, Hills, Vineyards, &c. at bottom a Man standing, holding a Pole-ax in his Hands behind him, another standing in white by him. | sh. |
| 361 | St. Goar; State of St. Goar by the Rhine, the Arms above in the middle. | |
| 362 | Goa; the Arms of Portugal at the right Corner. | sh. |
| 363 | Mountains cover'd with Vineyards and Woods, and a Town near the border of a River; a Barge sailing near the bottom: Another in the same plate, under it a prodigious high Mountain, a City below it. A Cartel of a Skin of a Goat, the head in the middle part. | sh. |
| 364 | A View of Olnofback, <i>in 2 sheets</i> , with | |
| 365 | little References to the several Parts. | 2 sh. |
| 366 | A Ground Plot or View of Ratisbon. | sh. |
| 367 | Philipsburgh Fortification and Siege. | sh. |
| 368 | Bonn Prospect and Plan, <i>in one Sheet</i> . | sh. |
| 369 | Torrencis Abbatix in Comit. Devon. Dedicated to John Stowel. <i>Dugdale's Monast. Vol. II. p. 632. without Hol- lar's Name.</i> | sh. |

370	Prague, a large Prospect, <i>in three plates.</i> drawn 1636, and done at Antwerp.		1649
371	An Arch rais'd to the Honour of Leopold Arch-Duke, with Arms and Trophies.	h. sh.	—48
372	Genep Fortifications, in 1635.	h. sh.	—50
373	Thonaw a River, in two Prospects.	h. sh.	
374	Regensburg a long Bridge, rising Sun in the middle.	h. sh.	
375	Regensburg, a very long Slip Print, the Name over the great Church.		
376	Insula Purgatorii S. Patricii.	8°	
377	The Plan of Collen upon the Rhine, with Coats of Arms at bottom.	h. sh.	—33
378	The Prospect of Collen with Arms at bottom, and the Imperial Eagle in the middle at top.	h. sh.	
379	Fleckenstein, a high Tower.	4°	
380	Ticinum, vulgo Pavia; <i>a large Sheet.</i>	sh.	
381	Heidelberg, upon the Neccar; <i>a large Sheet.</i>	sh.	
382	Monachium vel Munich; <i>a large Sheet.</i>	sh.	
383	Aurich, Mienburg, Emmerick, Minda, Hervordia, and Vefalia. Six Views in long Slips; <i>the last has Hollar's Name.</i>		
388			
389	A long View of the City of Armentiers in Flanders, and a Plan of the City and Country; besieged and taken the 30 th of May 1647, by Arch-Duke Leopold.	4 sh.	—48
390	Scenographia Horti Palatini Heidelbergæ exstructi, 1620.		
391	A Prospect of the high Tower at Canton, a Chinese Building. <i>Ogilby's China, Vol. I. p. 34.</i>	d—	

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| 392 | Prospect of Aston House. <i>Dugdale's Warwicksh.</i> p. 639. <i>It is without Hollar's Name.</i> | c — | |
| 393 | A new Map of Flanders. <i>A Sheet.</i> | | 1667 |
| 394 | Chur. <i>A long Plate</i> : A City with Fortifications round it. | | |
| 395 | Abbildung der stat Budeffin. A City besieged Sept. 1620. | h. sh. | |
| 396 | } The Kingdom of England and Principality of Wales exactly described, with every Shire, and the small Towns in every one of them, useful for all Commanders, and quartering of Soldiers, in six Maps, and the Title, <i>printed and sold by John Garrett, W. Hollar fecit; the Name of Hollar is only to the Title.</i> | | |
| 401 | | | |
| 402 | A Map of China, taken by Nieuhoff; <i>Ogilby's China</i> , Vol. I. | sh. | |
| 403 | The City and Castle of Batavia; two long Views <i>on one Plate</i> . <i>It is without Hollar's Name</i> , <i>ibid.</i> p. 26. | h. sh. | |
| 404 | Paulo Timon; a View with a Mountain and two Ships. <i>ibid.</i> p. 29. | | |
| 405 | Makou; a City, with Water and Ships before it. <i>ibid.</i> p. 30. <i>it is without Hollar's Name.</i> | h. sh. | |
| 406 | Water Castle by Canton; a Castle with Trees. <i>ibid.</i> p. 37. | | |
| 407 | A Triumphal Arch at Canton. <i>ibid.</i> p. 38. <i>it is without Hollar's Name.</i> | | |
| 408 | Ufu; a City with Water before it. <i>ibid.</i> p. 67. | | |
| 409 | Pagode; or Temple of Paolinx. <i>ibid.</i> p. 78. <i>it is without Hollar's Name.</i> | | |
| 410 | Jamcesfu; a Pagode with Houses before | | |

	it; and of one Side, Water and a Boat. <i>Ogilby's China</i> , Vol. I. p. 82.		
411	Prospect of Kajutfin. <i>ibid.</i>		
412	Prospect of Xantsui. <i>ibid.</i> p. 93. <i>without Hollar's Name.</i>		
413	The Ground-plot and Form of the Palace of Peking. <i>ibid.</i> p. 127.	e —	1669
414	Prospect of the Inner Court of the Emperor's Palace at Peking. <i>ibid.</i> p. 126.		
415	A Chinese Sepulchre. <i>ibid.</i> p. 178. <i>without Hollar's Name.</i>		
416	The Wall of China. <i>ibid.</i> p. 425. <i>without Hollar's Name.</i>		
417	A Bridge from Mountain to Mountain, 500 Foot high. <i>ibid.</i> p. 133. <i>without Hollar's Name.</i>	fh.	
418	A View of Dormanskirk, Rindorp; a Man driving a Cart.	b —	
419	The Siege of the City of Oppenheim upon the Rhine; with the Swedes and Spanish Armies.	d —	—25
420	A Map of Hungary.	fh.	
421	———— of Asia.	fh.	
422	———— of Africa.	fh.	
423	———— of America.	fh.	
424	A Map of England, with Kings Heads about it in small Squares.	fh.	
425	Eton; <i>half Sheet.</i>	h. fh.	
426	A Plan of Mardyke.	fh.	—57
427	A Plan of Old Jerusalem.	fh.	—56
428	A Map of Kent, with the Town and Castle of Dover, and Prospect of Rye. <i>Vandyke delin. The Prospects only are Hollar's. See Philipot's Villare Cantianum.</i>	2 fh.	

429	The River of Tyne leading from the Sea on the East, to Newcastle to the West.	h. sh.	
430	A Map of Surry (with the Hundreds)	4 ^o sh.	1667
431	A Map of the Holy Land.		
432	A Globe or Map of the World.		
433	A Map of the City and Port of Tripoli in Barbary, Plan and Prospect.	sh.	—75
434	A Prospect of the Straights of Sicily.		
435	Faro de Messina; a long Slip.		
436	A large Plan and Siege of Landrecy, taken by the Spaniards.	4 sh.	—47
437	A Plan and View of Philipsburg.	h. sh.	—35
438	A Map of Ennithore, a Province in Ireland; with a Head (Lord Donnegal.)		—67
439	Pigot's House, at Thrumpton; the South-side. <i>Thoroton's Nottingham.</i> p. 15.	h. sh.	—76
440	Bunney House, the North-side. <i>ibid.</i> p. 48.	h. sh.	—76
441	Holm-Pierpont; Prospect of the House and Church. <i>ibid.</i> p. 88.	sh.	—76
442	Clifton House, the North-side. <i>ibid.</i> p. 56.	h. sh.	—76
443	Langar House and Church. <i>ibid.</i> p. 108.	h. sh.	—76
444	Wollaton Hall. <i>ibid.</i> p. 222.	sh.	
445	Offington House. <i>ibid.</i> p. 358.	h. sh.	—76
446	The Old Abbey Gatehouse at Workfop. <i>ibid.</i> p. 459.		—77
447	Plumtre's Hospital, <i>ibid.</i> p. 495.		—77
448	Prospect of Newark from Lincoln Road. <i>ibid.</i> p. 202.	h. sh.	—76
449	Prospect of Newark from Hawson. <i>ibid.</i> p. 203.	h. sh.	—76

46	<i>Maps, Plans, Views, &c.</i>	Class III.
450	A Map of the ancient Jerufalem, with the Ichnography, or Ground-Plan; taken chiefly from the Description of <i>John Bapt. Villalpandus</i> , in two Sheets.	1660 —57
451	Proſpect and Ruins of the Abbey of Ofney near Oxford. <i>Dugdale's Monast.</i> Vol. II. p. 136.	
452	Ruins of Giſburn Abbey. <i>Dugdale's Monast.</i> Vol. II. p. 148.	h. ſh. —61
453	A Map of South Wales.	
454	A true Map of the Town and Port of Plymouth, with the Fortifications, as in the late Siege 1643. <i>a ſmall Sheet. In the Narration of that Siege by John White.</i>	—44 4°
455 } 465 }	Eleven Maps of the Fens. <i>In Dugdale on Imbanking and Draining of Fens. Hollar's Name is only to the laſt.</i>	—61

CLASS IV.

Ships, and Sea Prospects.

1	NAVIUM variæ Figuræ & Formæ.	c —	1647
2	West-Indian Merchant Ship of Holland.	c —	—47
3	East India Ships of the Dutch Company.	c —	—47
4	The Hull of a Ship, with the Carpenters at work on her.	c —	—47
5	Another View of the West India Merchant Ships of Holland.	c —	—47
6	A Dutch Man of War.	c —	
7	Another View of a Dutch East India Ship, and of a Man of War.	c —	—47
8	Other Dutch Ships of War.	c —	—47
9	The Hoey of Brussels, and Convoy of Mechelen, with a Prospect of Antwerp.	c —	
10	The Dutch Merchant Ships called Ulieten.	c —	—47
11	The Boyers.	c —	
12	Dutch Merchant Ships called Uliet, and another Dutch Ship, something less, without Name. [There are but Twelve of this Sett, the last does not belong to it.]		
13			
14	Four Storm-pieces.		
17		d —	—66

- 18 } Five more in less Plates, without
 22 } Date; in one there is an English and
 French Ship, by their Colours. After
H. Pieters.
- 23 A Representation of the Battle fought
 between the English Fleet, com-
 manded by his Highness Prince Ru-
 pert, and George Duke of Albemarle
 in the Royal Charles; and the Dutch
 Fleet, commanded by Admiral De
 Ruyter, on July 25, 1666. Toge-
 ther with a List of the English
 Ships and Captains, with their Num-
 bers of Men and Guns. *Three Sheets.*
- 24 Another Sea-Fight, or Part of the
 same, with Letters of Reference to
 many of the Ships, but no Inscription
 at Bottom to explain them. *One
 Sheet.*
- 25 A Representation of the English Royal
 Navy, under the Command of his
 Highness Prince Rupert and the Duke
 of Albemarle, riding before the Uly,
 at the burning of above 150 Dutch
 Vessels, and the Town of Scheveling,
 under the Conduct of Sir Robert
 Holmes, 9th and 10th of Aug. 1666.
One Sheet.
- 26 } Two Sheet Maps more of the Royal
 27 } Navy, in like Situation, probably
 Part, or a Sequel of the foresaid Re-
 presentation.
- 28 A View of Tinmouth-Castle, Town
 and Shipping, with the Wrecks of
 Captains Vicars and Gray; more par-
 ticularly in a Compartment above,

b — 1665

—66

Class IV. *Ships, and Sea Prospects.*

49

	the Manner how the Water curl'd and smok'd while one of those Ships burnt, after it was sunk under Water.	sh.	1673
29	A View of Captain Kempthorn's En- gagement in the <i>Mary Rose</i> , with Seven Alger Men of War: With a Narrative thereof, printed at bottom, from the Letter-press. <i>Hollar was</i> <i>in this Engagement. Ogilby's Africa,</i> p. 218.	sh.	—69
30	A Prospect of Ships on the River Chatham by Sheerness. TP. Mark of <i>P. Tempest</i> .	b —	
31	An old Castle, Ship and Boats, three Men on the Fore-ground; seems the same Hand as the last. <i>Ar. Tooker, ex.</i>	c —	
32	{ Five Prints of Ships sailing.		
36			
37	{ Three Views of Sea Fights.		
39			
40	A Frigate, equipp'd for War, under Sail.		—53

CLASS V.

LEONARDO DA VINCI'S, *and other*
Italian *Designs.*

1	A Roman Sacrifice. <i>Andr. Mantegna inv.</i>	h. sh.	1638
2	} Diversæ Probæ: consisting of small 6} Heads, Hands and Eyes, <i>in five</i> <i>Plates.</i>	[A] f	—45
7		g—	—45
10	} Four small Plates of Heads, from <i>Leon. da Vinci.</i>	g—	—45
11		g—	—45
15	} Five Plates more of deformed Faces, 15} from <i>Leon. da Vinci</i> , two in a Plate.	e—	—45
16		8°	—45
18	} Three Pieces more of the like, two 18} in a Plate, by <i>Leon. da Vinci.</i> <i>[There are Six more of this Set, not</i> <i>by Hollar, but done by Lanier.]</i>	[C]	—45
19		[C]	—51
20	A Death's Head. <i>Leon. da Vinci inv.</i>		
21	Ditto, the back Part of the Head.		
22	Trunk of a Man's Body sideways, without Head or Arms, representing all the Prominencies of the Muscles, from <i>Leon. da Vinci.</i>		
23	Another like Representation, with the Head and Arms, having the Skin off; <i>ex Arundell. Coll.</i> from <i>Leon. da Vinci.</i>		
	23 Another		

23	Another like Representation of the back Part of the Body, from <i>Leon. da Vinci.</i>	[B]	1645
24	A Man's Head, -side Face, curl'd Hair, from <i>Leon. da Vinci.</i>	[D]	
25	Four Faces in different Characters, on one Plate, from <i>Leon. da Vinci.</i>	h. sh.	—46
26	An old Woman and young Man. <i>Leon. da Vinci.</i>	4°	—46
27	The King and Queen of Tunis, in one Plate, from <i>Leon. da Vinci.</i>	a —	
28 } 32 }	Divers Effigies: Consisting of five small Heads, in five square Plates. <i>Leon. da Vinci.</i>	[B]	—48
33	Variaæ Figuræ & probæ: Under a side Face, from <i>Leon. da Vinci.</i>	[C]	—45
34	Another side Face, with the Hand appearing out at the Mantle. <i>Leon. da Vinci.</i>	[B]	
35	A young Man in an ancient Bonnet, long Hair. <i>ex Arundell. Coll. Leon. da Vinci inv.</i>	[C]	—46
36	A young Woman.	[C]	—45
37 } 41 }	Five small Heads of old Men with Beards. <i>Leon. da Vinci.</i>	[B]	—45
42 } 46 }	Five Heads of old Men without Beards, and little or no Hair. <i>Leon. da Vinci.</i>	[C]	—48
47	A Head in Profile, the Garment unfinished. <i>F. Parm. inv.</i>	[D]	
48	Another small Head with Flowers and Pearl about it. <i>F. Parm. inv.</i>	[B]	
49	A full Face of a young Woman with a Bonnet and Feather, a Jewel at her Neck, and Ermine about her Shoulders. <i>F. Parm. inv.</i>	[C]	—46

50	Another of a Boy with thick Hair. <i>F. Parm. inv.</i>	[C]	1645
51 } 52 }	Two small Women's Faces, one with the Head reclined, and dress'd with Jewels and Ribbons. <i>Mazulino inv.</i> The other in Profile, the Hair filleted back. <i>F. Parm. inv.</i>	[B]	—45
53	Another, after the same manner as the last.	[B]	—45
54 } 59 }	Six Warrior's Heads in Profile, with rich wrought Murrions, adorn'd with Plumage. <i>F. Parm. inv.</i>	[B]	—45
60 } 61 }	Two small Pieces of Two Women at length. <i>scil. Roman Statues. F. Parm.</i>	[D]	—45
62	A Cupid or Boy sleeping under a Tree, with a Club under him. <i>F. Parmeg. inv.</i>	4°	
63	The same Print altered.		
64	Cupid on an Eagle. <i>Julio Romano inv. ex Coll. D. Nicolai Lanniere.</i>	e —	—52
65	Cupid taming the Panther. <i>Jul. Romano inv. ex Coll. Lanniere.</i>	e —	—52
66	Romulus and Rhemus sucking the Wolf. <i>Jul. Romano inv. ex Collect. N. Lanniere.</i>	e —	—52
67	Cupid taming a Lion, after <i>Julio Romano</i> ; from the Collection of <i>Nic. Lanier.</i>	e —	—52
68	A Sphinx with a Basket of Flowers on its Head, after <i>J. Romano</i> ; from the said Collection.	e —	—52
69	Cupid embracing a Swan, after <i>J. Romano</i> ; from the said Collection. [<i>These last Six are a Set.</i>]	e —	—52
70	Three Boys Heads, in a small Piece.	e —	—45

Class V. L. da Vinci's, &c. *Designs.*

53

71	Two Womens Heads, in one Piece, to the Shoulders; both Profiles.	f—	1645
72	An old Man's Head. <i>F. Zuccaro inv.</i>	[B]	—60
73	Divers Antick Faces, after <i>Leonard da Vinci</i> , in a Title hanging to the Tooth of one of them. [<i>Twenty-three more of the same Set. F. Place inv. 1665, 66, and 67.</i>]	[A]	—67
74	Variaë Figuræ & probæ, artem Picturæ incipiendi Juventuti utiles. <i>a W. Hollar. Antverpiæ.</i>	f—	—45
75 } 85 }	Eleven Plates of Heads, mostly after <i>Leonard. da Vinci</i> , of different Sizes.	[A]	
86 } 87 }	Two more Ditto.	[B]	
88	An Antique Busto of a Woman's Head, one Breast and Part of the Arm naked. From the <i>Arundelian Collection.</i> [<i>This Print is sometimes with a Border.</i>]	8°	—45
89	A Woman's Head with her Hair in a Bag, her Arms in her Sleeves. <i>Giorgione inv.</i>	[B]	—60
90	A Monk with his Cowl appearing about his Neck.	[B]	
91	A Woman with short curl'd Hair, and close-bodied Coat adorn'd with Loops and Festoons of Flowers, <i>à la Cavaliere. Il. Padona inv.</i>	8°	—45
92	A Woman's Head in a little Cap, her Hair dress'd down in Waves, Neck bare. <i>Monfignor inv.</i>	8°	—45

L. da Vinci's, &c. <i>Designs.</i>		Class V.
54		
93	Another with her Hair gather'd into a wrought Bag, Arms folded in her Sleeves.	8° 1646
94	Another with her Hair in a Gawse or Net-work Bag, and a Lock down the Cheek. <i>Monignor inv.</i>	8° —45
95	Another with her Hair, behind, in a wrought Bag, and comb'd streight down the Sides, with her Neck bare. <i>Lorenzo di Credi inv.</i>	8° —46
96	Another in black Hair, with a Hood on the hinder-part of the Head, spreading down over her Shoulders and Neck. <i>Monignor inv.</i>	8° —45
97	}	
106		
	A Drawing Book, in Ten Plates, of Eyes, Mouth, Nose, Ears, Heads, Hands, Arms, Feet, Legs, Anatomy Figures, and the Statue of Venus.	
107	A Scull and Bones, small.	g —
108	Diversæ Probæ, Aq. fort.	[A] —45

CLASS

CLASS VI.

Dutch Designs and Landscapes.

1	A Droll Dutch Piece of the strange Sight in a Glafs, with Six Dutch Verfes at Bottom.	a —	
2	An old Man's Head, and a young Woman's in Profile, in one Piece. <i>Ƴ. Hulſman inv.</i>	f —	1635
3	A naked Woman fitting down and leaning on her Arms; a ſmall Piece, ſaid to be Rembrandt's Wife. <i>Rembrandt inven. Amſtelod.</i>	c —	—35
4	A Woman with her Bobbins making Lace.	b —	
5	A Woman playing on the Spinnet.	a —	—35
6	A Landscape, in a ſmall Round, of <i>Hollar's</i> firſt Manner.	a —	
7	An old Cottage. <i>The Twelve following are a Set of Landſcapes.</i>	f —	
8	One, after <i>John Wildens.</i>	c —	—50
9	One, after <i>P. Van Avont</i> , with Hogs and Cows in it.		
10	One, ſhewing a ſmall Spire of a Building through a Wood; a Tree fallen in one Part. Two Men, a Woman with a Basket upon her Head, leading a Boy by the Hand, &c.		
11	One, with Sheep grazing in a Plain		

between

56 Dutch *Designs and Landscapes.* Class VI.

	between the Trees; Shepherds under them. From <i>P. Avont.</i>		1644
12	One, after the Painting of <i>Jacques Van Artois.</i>		—48
13	One, of Peasants with Guns, shooting at the Herons in the Water from behind the Sedges. After <i>Van Artois.</i>		—50
14	Three more, after <i>Van Artois</i> , in the same Year.		—49
16			—52
17	One, after <i>Van Artois.</i>		
18	One, after <i>Van Artois</i> , without Date. <i>C. Galle excud.</i>		—51
19	One, after <i>Louis de Vadder.</i>		
20	Prospect of a House, a long open Gallery joining two Houses together: A Waggon in front driving towards the House.	c —	
21	A Boy's Face, in a free enlarged Manner. <i>Egidius Sadeler, delin.</i>	4°	—46
22	A Nymph of Diana, with Bugle Horns, Dogs, Quiver, &c. the Figure by <i>P. Pontius</i> ; the back Ground by <i>Hollar.</i>	4°	
23	One Ditto, in the same Manner, by <i>P. Pontius</i> and <i>Hollar</i> ; the Nymph a sleeping.	d —	
24	Ditto, a Reverse.		
25	Dutch Boors, drinking and dancing with their Frows, in a Landscape. <i>D. Teniers pinx.</i>	h. sh.	—49
26	A Dutch Winter-piece. <i>A. Braun. inv.</i>	h. sh.	—46
27	Dutch Boors and their Frows fighting, large Figures. <i>P. Breughel inv.</i>	h. sh.	—46
28	A Dutch Wedding, Feasting and Dancing, in a Landscape; a large Piece. <i>P. Breughel inv.</i>	h. sh.	—50
29	Ditto, a Reverse.		

Class VI. Dutch *Designs and Landscapes.*

57

30	A Prospect on the Water, Boats, Windmills, &c. <i>Johan. Breughel inv. J. Mexssens excud.</i>	c —	1641
31	A Landscape after <i>J. Breughel</i> , with old Houses, Trees, &c. a Cart going, and People returning from Market with Goods.	c —	—52
32	A Dutch Prospect of Passengers going by Water, after <i>P. Breughel</i> .	d —	—49
33	Dutch Carriages to the Water-side, and Prospect up the River. <i>Breughel pinx.</i>	c —	—50
34	A Dutch Landscape from the <i>Arund. Collect.</i> by <i>Breughel</i> .	a —	—50
35	The Fellow to it; with a Windmill and Carriages.	a —	—50
36	Ditto, a Reverse.		
37	Another of Rocks shaded with Trees, and Cattle going to Water. <i>P. Brill pinx. ex Coll. Arund.</i>	c —	—50
38	A Catoptric View, either Local or Personal, as it is held: Being a rugged Hill, or Promontary, beheld Broadways; but Endways, a Human Face and all its Features, Hair, Beard, Ear, Eye, Nose, and Mouth, &c.	b —	
39	Part of a Building, representing the upper-end of two Pillars of the Corinthian Order supporting a Cornish.	b —	—46
40	The Portico or Piazza of a stately Fabrick, in Perspective. <i>A. Elsheimer inv. Solomon's Porch.</i>	4 ^o	
41	A Landscape, after <i>Elsheimer</i> , in a Circle.	c —	—46
42	A Landscape of a steep craggy Hill, and Cattle at the Foot of it; after <i>Elsheimer</i> .	d —	—49

58 Dutch *Designs and Landscapes.* Class VI.

43	} Two small Landscapes; after <i>El-</i>	a —	1646
44			
45	A Landscape with an old House and Water before it.	b —	—50
46	A great Stump of a Tree; old Houses at a Distance unfinish'd. <i>A long half Sheet.</i>		
47	A Landscape with a Castle, near Hand a Boat with a Flag at the Stern.		
48	A View and Landscape of People drinking the Waters at Savona.		
49	A Landscape; <i>Louis de Vadder inv. J. Meyssens excudit. W. Hollar fecit.</i>	b —	—41
50	Another; Rev. admodum Domino D. Adriano Vander Keest, &c. <i>Petrus Van Avont, W. Hollar fecit.</i>		
51	A Monastery with Water before it; Rev. admodum Domino D. Petro Parys, &c. <i>Petrus Van Avont, W. Hollar fecit.</i>		
52	Nymphs and Satyrs in a Wood; <i>Adam Elsheimer inv. W. Hollar fecit.</i>		

CLASS

CLASS VII.

Various Habits of Nations and Religions.

1	FIVE small Heads of Women in Foreign Habits, in one Piece.	e —	
2	{ Two Womens Heads in Ovals.	a —	1649
3			
4	{ Two different of Hollar's Wife.	b —	—44
5			
6	{ Twelve Womens Heads, in Foreign Dress, with a Title in High Dutch; and a Man's Head. <i>One from Rembrandt.</i>		—35
18		a —	and —36
19	{ Two, one a Woman, the other a Man laughing; Hat and Collar-band. <i>Biller inv.</i>		
20			
21	{ Nine Womens Heads. } <i>in a smaller Form.</i>		
29		a —	—45
30	{ Two Mens Heads.		
31		b —	—48
32	A Woman's Head, long black Hair.		
33	{ Eighteen Womens Heads in Foreign Dress, in Circles.		
50			
	One of them in the Habit of a Gentlewoman of Austria.		
	One a Merchant's Wife of Frankfort.		—39
	One a Merchant's Wife of Hanover.		—42

One

60 *Various Habits of Nations, &c.* Class VII.

	One a Citizen's Daughter of Strafburgh.	b —	1644
	One in a large Ruff over her Handkerchief and broad-brimm'd Hat; and some with Fur Caps on.		—45 and —46
51	} Five Womens Heads in eight square		
55		} Frames; one of them in a Hat, drawing on her Glove, with Verses under her; another of them is playing on the Virginals, &c. (<i>Q. if they are not the Senses.</i>	8°
56	} Twenty-eight, Ornatus Muliebris Anglicanus; or the several Habits of English Women, &c. London.		d —
83		Twenty-seven Plates, the same Size with that of the Frontispiece of Women at full length, in different Ornaments; some in Dress, five in Hats, and five with Caps on.	
84	} Nine Creation Robes of Nobility, viz.	c —	—38
92		of Charles, Prince of Great-Britain; of the Duke of Buckingham; the Earl of Arundel; of a Marquis; of a Viscount; of a Baron; of William Earl of Salisbury, Knight of the Garter; of Judge Hatton; and of a Bishop.	
93	Theatrum Mulierum, five Varietas atque Differentia Habituum Fœminei Sexus diversorum Europæ Nationum hodierno Tempore, vulgo in usu Pars prima. Lond. <i>H. ad Vivum.</i>	c —	—42
94	Aula Veneris: sive Varietas Fœmineæ Sexus diversarum Europæ Nationum different. Habituum ut sunt apud illas nunc usitati. Lond.	c —	—44 <i>viz.</i>

viz. Of small Figures.

- 95 Domini Majoris sive Prætoris Londinensis Uxor hab.
 96 Nobilis Mulier Anglicana.
 97 Nobilis Mulier Anglica.
 98 Nobilis Mulier Aulica Anglicana.
 99 Mulier generosa Anglica.
Four different.
 100 Mulier Nobilis aut generosa Anglica.
 101 Nobilis Mulier Anglica in vestitu Hiemali.
 102 Civis Londinensis Uxor.
 103 Mercatoris Londinensis Uxor.
 104 Civis Londinensis melioris qualitatis Uxor:
 105 Civis vel Artificis Londinensis Uxor.
 106 Mulier Anglica habitans in pago.
 107 Civis Londinensis Filia.
 108 The Winter Habits of English Gentlewomen. *Vandyke.*
 109 Mercatoris Londinensis Filia.
 110 Mulier Hibernica vel Irlandica.
 111 Mulier Scotica.
 112 Nobilis Mulier Gallica.
 113 Mulier Nobilis aut generosa Gallica.
 114 Mulier generosa Gallica.
 115 Matrona Parisiensis
 116 Mercatoris Parisiensis Uxor.
 117 Opificis Parisiensis Uxor.
 118 Rustica Gallica.
 119 Mulier generosa Italica.
 120 Mulier Calabria, vulgo Foretana di Napoli.
 121 Mulier generosa Hispanica.
 122 Mulier Nobilis Hispanica.
 123 Cives Hollandica.

All are of one Size or Dimension.

- 124 Mercatoris Hollandici Uxor.
 125 Navigatoris Hollandici Uxor.
 126 Nobilis Mulier Brabantica.
 127 Mulier generosa Brabantica.
 128 Mulier Belgica in vestitu Domestico.
 129 Mulier Antverpiensis.
 130 Mulier Antverpiensis bonæ qualitatis.
 131 Mulier primaria Antverpiensis.
 132 Cives aut Mercatoris Antverpiensis Uxor.
 133 Mulier Pragensis.
 134 Civis Pragensis Filia.
 135 Mercatoris Pragensis Uxor.
 136 Mulier Bohemica bonæ qualitatis.
 137 Nobilis Mulier Bohemica.
 138 Rustica Bohemica.
 139 Mulier Westphalica, ex Archiep. Monasterii.
 140 Civis Colonienfis Uxor.
 141 } *Two of Mulier Colonienfis, different.*
 142 }
 143 Mulier Colonienfis bonæ qualitatis.
 144 Mulier Colonienfis Espatians,
 145 Ancilla Colonienfis.
 146 Civis Colonienfis Filia.
 147 Mulier generosa Colonienfis.
 148 Mulier ex Inferiori Palatinatu.
 149 Mulier Franconienfis.
 150 Matrona Francofurtensis.
 151 Mercatoris Norimbergensis Uxor.
 152 Civis Norimbergensis Uxor.
 153 Mulier Austriæ Superioris.
 154 Mulier generosa Viennensis Austriæ.
 155 Mulier Viennensis in Domo.
 156 Mulier Viennensis Austriæ.
 157 Mulier Augustæ Vindelicorum.
 158 Mulier Augustana.

All these of the same Set.

- 159 Mulier Moguntiana.
 160 Mulier ex Ducatu Wittembergensis.
 161 Mercatoris Hanaviensis Uxor.
 162 Mercatoris Francofurtensis Uxor.
 163 Mulier Suevica vel Augustana.
 164 Mulier Suevica inferioris conditionis.
 165 Matrona Argentinensis.
 166 Matrona Argentinensis Cœnam Domini accedens.
 167 Virgo Nuptialis Argentinensis.
 168 } *Two* Virgo Argentinensis, *different.*
 169 }
 170 } *Two* Mulier Argentinensis, *different.*
 171 }
 172 Ancilla Argentinensis.
 173 } *Two* Mulier Diepana, *different.*
 174 }
 175 Matrona Bernensis.
 176 Mulier Bernensis.
 177 } *Two* Mulier Basiliensis, *different.*
 178 }
 179 Virgo Basiliensis.
 180 Matrona Tiguriensis.
 181 Virgo Tiguriensis.
 182 Virgo Nuptialis Tiguriensis.
 183 Mulier Danica.
 184 Mulier Aulica Turca.
 185 Mulier Morefca.
 186 Matrifana M.
 187 Mulier Matrifana.
 188 Mulier generosa Græca in civitate Peru.
 189 Mulier ex Virginia.
 190 Mulier Persiana.
 191 Mulier habitans Algeri.
 192 Mulier Hebræa in Thracia.
 193 Mulier Religiosa Antverpiensis.

The same Set.

64 *Various Habits of Nations, &c.* Class VII.

194	Laica Soror Ord. S. Claræ.		
195	Laica Soror Clariffa.		
196	Mulier Argentinensis, <i>two unfinished.</i>		
197	A French Cavalier making his Bow.	d —	1644
198	A Dutch Lady with a Poke on her Forehead.	d —	
199	The Winter Habit of an English Gentlewoman, <i>in a larger Plate.</i>	h. fh.	
200	} Two Nuns without Names, <i>different.</i>		
201			
202	Norbertini Ordinis Præmonstratensis.		
203	Canonicus Regularis Ordinis Præmonstratensis.		
204	Unus Carmelita.		
205	Pater Carmelita.		
206	} <i>Two Patres Dominicani, different.</i>		
207			
208	Patres Minores F. de Paula.		
209	Carmelita Discalceatus.		
210	} Three Fryars without Names, <i>different,</i> in black Habits.		
212			
213	Ordinis Carthusiani Monachus. <i>Dugdale's Warwicksh. p. 132. without Hol- lar's Name.</i>		
	Fourteen Habits of Religious Orders, at full Length, <i>in half Sheets, in Dugdale's Warwickshire, viz.</i>		
214	Templars, p. 705.		
215	Knights-Hospitaliers, p. 707.		
216	Trinitarians, p. 394.		
217	Minorites, p. 114.		
218	Carmelites, p. 118.		
219	Augustine Hermits, p. 780.		
220	Dominicans, p. 368.		
221	Secular Canons, p. 344.		
222	Regular Canon of St. Augustine, p. 156.		

- | | | | |
|-----|--|--------|------|
| 223 | Monialis Ordinis Sti Gilberti. | | |
| 224 | Canonicus Regularis Ordinis Sti Gilberti. <i>Dugd. Monast.</i> Vol. II. p. 755. | | |
| 225 | Canonicus Regularis Sancti Sepulchri, <i>Dugdale's Warwicksh.</i> p. 363. | | |
| 226 | Benedictini Monachus, <i>ibid.</i> p. 99. | | |
| 227 | Cistercian Monk, <i>ibid.</i> p. 144. [<i>Most of these were afterwards added to Dugdale's Monasticon.</i>] | | |
| 228 | Equus Hospitalarius. <i>Dugdale's Monast.</i> Vol. II. p. 489. | h. sh. | |
| 229 | Equus Templarius. <i>Dugd. ibid.</i> p. 517. | h. sh. | |
| 230 | The ancient Habits and Ensigns of the Five Officers of the Order of the Garter. <i>Ashmole's Order of the Garter,</i> p. 234. | h. sh. | 1666 |
| 231 | Habits and Ensigns belonging to the Order of the Passion of Jesus Christ. <i>ibid.</i> p. 86. <i>without Hollar's Name.</i> | h. sh. | |
| 232 | A Procession of the Sovereign, and Knights Companions at the Feast of St. George, designed by Marcus Gerard, and set forth in the 20 th Year of Queen Elizabeth, with a View of Windsor Castle and St. George's Chapel in one Corner, by <i>Tho. Dawes, Rouge Croix,</i> <i>ibid.</i> p. 515. | sh. | |
| 233 | The several Ensigns of the Orders, absolutely Military, <i>ibid.</i> p. 94. <i>without Hollar's Name.</i> | sh. | |
| 234 | The several Ensigns of the Religious Orders of Knighthood, <i>ibid.</i> p. 51. <i>without Hollar's Name.</i> | sh. | |
| 235 | A Representation of the Red Book of the Order of the Garter, in its rich embroider'd Binding, with the De- | | |

	vice on the Cover, of two Pens in Saltire, surrounded with the Garter, and C. R. with a Crown over it, <i>ibid.</i> p. 250. <i>without Hollar's Name.</i>	8°	
236	The embroider'd Purse for the Great Seal, belonging to the Order of the Garter, with the King's Arms upon it, <i>ibid.</i> p. 247. <i>without Hollar's Name.</i>	8°	
237	A Draught of the Wooden Chair in St. George's Hall, said to be the Founders; and in which, the Sovereigns used <i>anciently</i> to sit at Dinner. <i>ibid.</i> p. 589. <i>without Hollar's Name.</i>	c —	
238	The present Habits, Ensigns and Badges of the Officers of the Order of the Garter. <i>ibid.</i> p. 235. <i>without Hollar's Name.</i>	h. sh.	
239	The Sovereign's Mantle, Knight's Mantle, Hood, Surcoat, Garter, Collar, Cap and Feather, Ribbon and George's of the Order. <i>ibid.</i> p. 202.	sh.	1666
240	The Grand Procession of the Sovereign, and Knights Companions of Order, <i>Anno 23 Caroli II.</i> <i>In one Sheet.</i> <i>ibid.</i> p. 576.	sh.	—72
241	The Pourtraictures of King Edward III. with the first Twenty-five Knights Companions in the Habit of the Order of the Garter, and Surcoat of their Arms. (<i>Each at full length in one Sheet</i>) <i>ibid.</i> p. 642. <i>without Hollar's Name.</i>	sh.	
242	A Lady with a Veil, and a Fan in both Hands, whole Length. <i>An unfinish'd Print.</i>	h. sh.	—43
			243 Nine

243	} Nine Dresses of several Countries, in an 8° Size, <i>viz.</i> Femme de Munich ; de Naples ; de Paris ; Damoiselle Angloise ; Femme Suisse ; Fille de Zurich ; Femme de Cologne ; Norice de France, & Damoiselle suivante d'Angleterre. <i>These are Copies from Hollar's small ones.</i>		
251			
252	} Three Conversations, or Three of the Senses, Tasting, Smelling and Hear- ing. <i>Square.</i>	b —	
254			
255	Figure of a Man at length, in a broad- high-crown'd Hat, a Ruff, Broad Sword, and like the Character of some German Buffoon, or Bravo, in a Comedy ; with four Dutch Lines at bottom, threatening to beat his Rival, if he does not resign his Mistress ; who appear walking together, and he pointing at them,	8°	1646
256	A Man's Head with a Hat on, and a Band about it, made of Green Boughs with Leaves and Fruit upon it. After <i>F. Biler.</i>	b —	—35
257	A Woman's side Face in a Fur Cap.	b —	—51
258	A Woman in a modern Grecian, or Turkish Head-dress. <i>M. Schoen inv.</i>	b —	—46
259	Beggars, after <i>Callot inv.</i>	e —	
260	} Two Plates of Men.		
261			
262	} <i>Two Plates of Women.</i>		
263			
264	Three Chinese Men, and a Boy. <i>one Plate, Ogilby's China, Vol. I. p. 180.</i>		

68 *Various Habits of Nations, &c.* Class VII.

- 265 Chinese Men and Women Rusticks,
five Figures. *Ogilby's China*, Vol. I.
p. 183.
- 266 Tartarian Men, three Figures, one
Shooting with a Bow and Arrow.
ibid. p. 254.
- 267 Tartarian Women, three Figures. *ibid.*
p. 255.
- 268 Chinese Manner of Writing. *ibid.*
p. 430.
- 269 Three Chinese Comedians. *ibid.* p. 159.
[*These last Six are without Hollar's
Name.*]



CLASS

CLASS VIII.

Portraits, English and Foreign.

1	Hollar's Head, in his Hair and Whiskers, <i>in an Oval. Æt. 40.</i> 4°. his Coat of Arms underneath.	b —	1647
2	Wenceslaus Hollar, in his Hair and Whiskers, peaked Beard, laced Band, holding an etch'd Picture in his Hand; on it Raph. Urb. W. Hollar F. his etching Tools before him; <i>in a Square.</i>	4° a —	
3	The Head of Hollar, <i>in small.</i>	a —	
4	Hollar's own Head.	b —	
5	The Earl of Arundel on Horseback in Armour: <i>London, sold by W. Bentley.</i>	h. sh.	—39
6	Thomas Howard Earl of Arundel and Surry in Armour, with a Truncheon in his right Hand, his left supported by a Helmet; <i>half Length, A. Vandyke pinx.</i>	h. sh.	—46
7	Alathea Countess of Arundel, holding a String of Pearls in her Hand; <i>half Length, A. Vandyke pinx.</i>	h. sh.	—46
8	A Woman with small Flowers in her Hand, 1497. by <i>Albert Durer.</i>	h. sh.	—46
9	Albert Durer, senior.	h. sh.	—44
10	Albert Durer, jun. Pictor and Sculptor.	h. sh.	—45
11	The Holy Virgin, with her Hands join'd, Hair dishevelled; after A.		

70 *Portraits English and Foreign.* Class VIII:

	Durer. <i>In Arund. Collect.</i>	h. sh.	1646
12	Hans Holbein, <i>in a Round</i> , Æt. 45. <i>An. 1543. Erasmi Stultitiæ Laus.</i>	c —	—47
13	Another, <i>different, in the same Book.</i>		
14	Henricus VIII. Rex, <i>in a Cap and Feather and Band; in Arund. Coll. Holbein pinx.</i>	c —	—47
15	Joanna Seymour Regina, <i>old fashion'd Hood, Necklace with Diamonds; ex Collect. Arund.</i>	c —	—48
16	Anna Bolen Regina, <i>oval Frame, Hood, Necklace, &c.</i>	c —	—49
17	Princeps Maria, Henrici VII. Filia, <i>in an old fashioned Head-Dress, Neck-lace; Holbein pinx. in Arund. Collect.</i>	c —	—47
18	Lord Denny. <i>In a Round.</i>	c —	—47
19	A Lady. <i>Holbein pinx. in a Round; ex Collect. Arund.</i>	c —	—47
20	Henrici Guldeforde, <i>with a Cap, Collar of the Garter, furr'd Gown and Truncheon; ex Coll. Arund. Holbein p. the Picture is at Kensington Palace.</i>	c —	—47
21	Lady Guldeford, <i>in a Hood and Neck-lace. Holbein pinx. ex Coll. Arund.</i>	c —	—47
22	Mr. Morett, Jeweller to K. Henry VIII. <i>in a Cap, Hair, Beard, and furr'd Gown. Holbein p. in Arund. Coll.</i>	c —	—47
23	A Reverse of the same Head.		
24	A Man's Head, <i>his Cap on, striped Habit. Holbein p. ex Arund. Coll.</i>	c —	—47
25	Anna Clivensis, <i>half Length.</i>	h. sh.	—48
26	Edwardus VI. Angliæ Rex; <i>a Cap and Feather, Rattle in his Hand. Holbein pinx. in Arund. Coll.</i>	h. sh.	
27	Henricus Howard Comes Surriæ, Ætat. 25. <i>in a Cap and Feather, a Cloak</i>		

with

	with his Hand coming out of the middle, Ruffles and a Ring. <i>Holbein p.</i>	h. sh.	
28	Dr. Chambers, <i>Ætat.</i> 88. <i>Holbein p.</i>	h. sh.	1640
29	An old Woman or Lady's Head.	8°	—49
30	An old Man, square cut Beard, his Cap on, <i>said to be Charles Brandon, Duke of Suffolk.</i>	8°	—49
31	A Youth, Cap and Feather on.	8°	—47
32	A Reverse of the same.		
33	A Youth, Cap on, cut and flash'd.	8°	—46
34	A Reverse of the same.		
35	Hans Van Zurick, Goldsmith, 1532. <i>Holbein p.</i>	h. sh.	—47
36	A Profile Head, with a Bonnet on.	8°	—46
37	A Lady's Head richly adorned, <i>said to be Mary Queen of France</i> , afterwards Dutchess of Suffolk *.	8°	—46
38	A Man's Head, Cap on, Beard.	8°	—46
39	Lord Digby in Armour, half Length.	h. sh.	—42
40	A small Head in Profile, only to the Neck, the Hair tied up.	b —	—45
41	Richard Hooker, Author of the Book of Ecclesiastical Politie, with a Cap, Ruff and Book. <i>Vide Ames Catalogue</i> , p. 83.		
42	A Man's Head in Profile, <i>in short freez'd Hair</i> , Chin bristled, and Collar unbotton'd. <i>ex Coll. Arund.</i>	c —	
43	Henry Vanderborcht, Painter. 7	4°	—48
44	Henry Vanderbocht, senior, Painter.	4°	—50
45	Marcus Gerrardus, Painter. <i>Se ipse pinx.</i>		

* It is the same Head which is engrav'd amongst those of Illustrious Persons, and called *Catherine Howard* by Mr. *Richardson*, who bought it out of the *Arundelian Collection*. It is now in the Cabinet of *H. Walpole*, Esq;

72 *Portraits English and Foreign.* Class VIII.

	Short Hair, Whiskers, peaked Beard, large Ruff; <i>an Oval.</i>	4°	1644
46	Adam Elzheimer. <i>Meysens pinx.</i>	4°	
47	A Turk's Head; <i>ad vivum delin. Londini 1637, & fecit Antverpiæ.</i>	c —	—45
48	King Charles I. a Head, <i>in an Oval</i> , Palm Branches, two Cannons erect, Arms and Standard.	h. sh.	
49	King Charles I. a Head, <i>in an Oval</i> , scal'op'd Lace-band.	c —	
	Henrietta Maria Queen, a Head, <i>in an Oval.</i>	c —	—41
[<i>These two last but one Plate.</i>]			
50	Carolus Dei Gratia Angliæ Rex. Hat and Cloak on. Behind him a View of the Thames and part of London. <i>Vandyke pinxit.</i>	c —	—49
51	Queen Henrietta Maria to the Shoulders, Head not finish'd; her Hair adorned with Pearls, Ear-rings and Necklace; <i>in a Round.</i>	4°	—41
52	Carolus II. a Head, <i>in a Square.</i>	4°	—50
53	King Charles II. standing, Pallas and other emblematical Figures. <i>C. Schut. inv.</i> The Face grav'd by some other Hand. <i>A Sheet Plate.</i>		—50
54	King Charles in Armour, half Length. The Figure of the King grav'd by another Hand. The Ground and Ornaments Hollar's.	sh.	
55	Robert Devereux, Earl of Effex on Horseback in Armour; underneath the Horse a Map of part of England, with the Places pointed out where the most considerable Battles were fought, and the principal Sieges.	h. sh.	—45

Class VIII. *Portraits English and Foreign.* 73

56	James Harrington, Esq; <i>P. Lely pinx.</i>	c —	1658	
57	Sir Thomas Fairfax, General, (with a Dutch Inscription) in his Hair, Whiskers, peaked Beard, Band, in Armour, <i>an Oval.</i>	b —	—48	
58	Peter Smart; with a Cap, Whiskers, long Beard, Ruff, a Book in his Hand, <i>Ætat. 73.*</i>	b —	—41	
59	Thomas Earl of Arundel, and his Son, Henry Baron Mowbray, <i>in two Ovals. One Plate.</i>	a —		
60	Sir Benjamin Rudyerd.	Small Oval Heads.		
61	Sir W. Waller.			
62	Edward Lord Mountague.			
63	Philip E. of Pembroke and Montgomery; his Hair, Whiskers, peaked Beard, large laced Band, Collar of the Garter.			
64	Henry Hastings, Earl of Huntington.			
65	Oliver St. John, Earl of Bolingbroke.			
66	John Lord Finch; in a black Cap, Hair, Whiskers, and a peaked Beard. <i>Bower pinx.</i>		a —	
67	Prince Rupert; in his Hair, Whiskers, peaked Beard, laced Band, Collar of the Garter, in Armour.			—43
68	Edward Herbert, Lord Herbert of Castle Island, and Lord Herbert of Cherbury in England; in his Hair, black Cap, Whiskers, peaked Beard, laced Band.			

* The Inscription says, he lost above 300*l.* a Year for preaching against Popery in the Year 1628, and was imprisoned in the King's Bench eleven Years by the High Commission.

74 *Portraits English and Foreign.* Class VIII:

69	Lionel Cranfield, Earl of Middlesex.	a —	
70	William Seymour, Marquis and Earl of Hartford, and Baron Beauchamp, afterwards Duke of Somerset; in a Cap, Whiskers, peaked Beard, Band.		
71	John Pawlet, Marquis of Winchester.		
72	Mildmay Fane, Earl of Westmorland, Lord De le Spencer and Burgh-Wash; in his Hair, Whiskers, peaked Beard, Band, Sash.	a —	
73	Sir George Crooke, one of the Justices of the King's Bench; black Cap, Hair, Beard, Ruff, and Judges Habit.		
74	Sir Robert Barkley; in a Cap, Hair, Whiskers and peaked Beard, large Ruff, Judges Robes.		
75	Sir Richard Hutton, one of the Justices of the King's Bench; in a Square Cap, Whiskers, Ruff, Judges Robes.		
76	The Lady Mary, Princess, <i>to be sold at Bridewell</i>	a —	
77	Martin Tromp, Admiral.	a —	
78	W. Cornelius de Witt.	a —	
79	A Lady's Head; <i>S. Cooper pinx.</i>	a —	
80	A Gentleman's Head; <i>Casal pinx.</i>	a —	1650
81	Edward Earl of Dorset.		
82	Archbishop Laud; in a square black Cap, Hair, Beard, small Ruff, Bishop's Habit.		
83	John Pym.		
84	William Fines, Lord Say and Seal.		

Small Oval Heads.

- 85 Two of Sir Edward Deering, *different.*
- 86 James Marquis of Hamilton, Earl of Arran and Cambridge; with his Hair, Whiskers, peaked Beard, Band, Collar of the Garter.
- 87 Francis, Lord Cottington.
- 88 Basil Fielding Earl of Denbigh.
- 89 James Stuart, Duke of Lenox, Earl of March, &c. in his Hair, Whiskers and Band.
- 90 William Cavendish, Earl of Newcastle.
- 91 Mountjoy Blunt, Earl of Newport.
- 92 William Cecil, Earl of Salisbury; in his Hair, Whiskers, peaked Beard, laced Band, Star, Collar of the Garter.
- 93 Sir Thomas Wentworth, Earl of Strafford, in his Hair, in Armour, a Truncheon in his left Hand, a Camp at a Distance.
- 94 Henry Grey, Earl of Stamford.
- 95 William Nassau, Prince of Orange.
- 96 Oliver Lord Protector.
- 97 Sir Edward Littleton.
- 98 Robert Earl of Warwick.
- 99 Henry Earl of Holland.
- 100 Henry Earl of Manchester.
- 101 Nicholas Lockyer; in his Hair, Whiskers, peaked Beard, Band, a Book before him.
- 102 Philip Lord Wharton.
- 103 An English Nobleman in Armour.
- 104 Philippus IV. Hispaniarum Rex.

Small Oval Heads.

a —

a —

c —

1644

105 Anna

76 *Portraits English and Foreign.* Class VIII.

105	Anna Maria Hispaniarum Regina.	h. sh.	1652
106	Carolus Ludovicus, Comes Palatinus. <i>Vandyke pinx.</i>	h. sh.	—46
107	Richardus Dominus Weston, Comes Portlandiæ; in his Hair, peaked Beard, Collar of the Garter. <i>Van- dyke pinx.</i>	h. sh.	—45
108	Francis Cottington, Lord Cottington of Hanworth, Master of the Court of Wards, Chancellor of the Exchequer, in his Hair, Whiskers and peaked Beard, laced Ruff. <i>Vide Ames, p. 46.</i>		—45
109	Domina Maria Stuart, Comtissa Port- landiæ; in her Hair, with Pearl Necklace, laced Tucker, Pearls round her Breast. <i>Vandyke pinx.</i>	h. sh.	—50
110	Domina Elisabetha Villiers, Ducessa Le- nox, &c. in her Hair, Necklace, Fruit and Flowers in her Hand. <i>Vandyke pinx.</i>	h. sh.	
111	Episcopus Joannes Malderus. <i>Vandyke p.</i>	h. sh.	—45
112	Lucas & Cornelius De Witt. <i>Vandyke p.</i>	h. sh.	—46
113	Carolus Quartus Lotharingiæ Dux; a Head.	b—	
114	Ditto, he is kneeling; his Surcoat has Crosses, a Book on the Table, the Madona holding a Shield of Arms.	b—	
115	A Man's Head (<i>in an Oval</i>) in a laced Ruff, a Barrel under his Cloak. <i>Sign of the Bell, medium Barrels.</i>	a—	
116	William of Nassau, Prince of Orange, (<i>square.</i>)	a—	
117	Cardinal Granville's Head.	8°	
118	Edward III. King of England.	8°	
119	Richard III. King of England.	8°	
120	Amos Comenius.	8°	

Class VIII. *Portraits English and Foreign.* 77

121	Don John, King of Portugal, his Head, Coronation, and the Murder of Vaas-Concellos.	h. sh.	
122	William Lilly.	b—	
123	King Charles I. <i>in an Oval.</i>	b—	
124	A Boy's Head: or Youth's Bust almost Profile, on a Pedestal that is square; no Inscription.	c—	1637
125	Vera Effigies Sti. Tho. Arch. Episc. Cantuarenfis & Martyr.	c—	—47
126	} <i>Two of Charles Prince of Wales, different.</i>	b—	
127			
128	Carolus II. Rex.	8°	
129	Francis de Neville.	c—	—44
130	Alexan. Henderfon. English Verses at Bottom.	c—	—41
131	A Man Reading, sitting in a Chair. <i>in Silentio & in Spe. J. Dankert delin.</i>	4°	
132	Rich. Bernard. <i>Æt.</i> 74. in a Cap, Beard, Book in his Hand. <i>It is a Frontispiece to Bernard's Thesaurus Biblicus.</i>	4°	—41
133	Gulielmus Oughtrede. <i>Æt.</i> 73.	4°	—46
134	D. Franciscus Junius. <i>A Head in an Oval.</i>	c—	—39
135	Johannes Pricæus Anglo-Britannus.	4°	—44
136	John Diodati. <i>Æt.</i> 66. <i>Frontispiece to his Annotations on the Bible.</i>	4°	—43
137	Johan. Britanniadès. <i>Gowry delin.</i>	a—	—44
138	Nathaniel Nye. <i>Æt.</i> 20. <i>Frontispiece to a Treatise on Gunnery.</i>	c—	—44
139	Elias Allen, <i>Æt.</i> — in his Hair, Whiskers and Beard, Band, in his right Hand a Pair of Compasses, before him a great Variety of mathematical Instruments. <i>H. Vander Borcht p. 1653.</i>	h. sh.	—66

78 *Portraits English and Foreign.* Class VIII.

140	Archbishop Laud, a Head in a Square. <i>Vandyke pinx.</i>	4 ^o	1640
141	Another, a large Oval.		
142	Hon. Franciscus Bacon.	4 ^o	
143	Thomæ Hobbes, <i>Æt.</i> 92. <i>ob.</i> 1679.	h. sh.	
144	A Head, black Hair, a Merchant.	b —	—50
145	Mr. Edward Calvert.	c —	—44
146	Henry I. Van Craenhals.	a —	—44
147	Johan. Henry Craenhals.	c —	—50
148	Joannes de Reede. <i>Æt.</i> 52. 1645. Hol- lar.	c —	—50
149	Dominus Petrus Rubens Pictorum A- pelles.	h. sh.	
150	Dominus Anthony Vandyke, Equitis, Pictor. <i>Se ipse delin.</i>	4 ^o	—44
151	Stochovio Pictor.	8 ^o	—50
152	A Reverse of the same, without In- scription.		
153	Adrian Van Venne.	4 ^o	
154	Jacobus Vann-Eff. a Painter.	4 ^o	
155	Bonaventura Peeters, a Painter.	4 ^o	
156	Johannes Van-Balen.	4 ^o	
157	Franciscus Junius, <i>Æt.</i> 49. <i>Vandyke p.</i>	4 ^o	
158	Another, larger.	h. sh.	
159	Franciscus Van Wyngarde. <i>V. Castel- lanus delin.</i>	h. sh.	—51
160	Raphael de Urbin, Pictor.	h. sh.	—51
161	Giorgion di Castel Franco, Pittore.	h. sh.	—50
162	Bonamica Buffalmacco, Pittore.	h. sh.	—50
163	The same Head, with the Name of Tedescho de Casa Fuschera.		
164	Johannina Veffella Pictressa.	h. sh.	—50
165	Vittoria Colonna.	h. sh.	—50
166	Arcolano Armafrodito.	h. sh.	—50
167	La Bella Laura.	h. sh.	—50
168	The same Head, with the Name of		

Catarina

Class VIII. *Portraits English and Foreign.* 79

	Catarina Cornara Regina.		
169	Pietro Aretino. <i>Titian pinx.</i>	h. sh.	1647
170	Another Reverse.		
171	Pietro Aretino, Profile. <i>Titian pinx.</i>	h. sh.	—49
172	Daniel Barbaro. <i>Titian pinx.</i>	h. sh.	—50
173	Bindo Altoviti. M.D.XXIII. <i>Titian p.</i>	h. sh.	—49
174	The same Head, with the Name of Monfig. Gio. della Casa.		
175	Dutchess of Lenox and Richmond.	a.—	—45
176	Lady Catherine Howard, <i>two of them,</i> <i>one a Profil.</i>	b.—	—45
177			
178	Hollar's own Head.	b.—	
179	Mary of Medicis.	b.—	—48
180	A smiling Face, <i>in a Square.</i>	c.—	
181	An American of Virginia, aged 23.	8°	—45
182	Twenty Womens Heads in English Dress; one of them Queen Henrietta Maria. <i>In Circles.</i> Some with Hats on; one dress'd in a Hood and a Fur Tippet over her Kercher.		—42
201		b.—	—45 and
			—46
202	The Earl of Strafford. <i>Vandyke pinx.</i>	h. sh.	—40
203	The Head of Nicholas Lockyer, <i>in an Oval.</i>	c.—	—43
204	A small Head in Bust, from <i>Martin Hemskirk, WP.</i>	a.—	
205	William Fenner, B. D.	4°	—56
206	William Burton, L. L. <i>Antiqua Sepulta vetusta</i> ; in his Hair, Whiskers, peak- ed Beard, Band, in his right Hand a Book. <i>Frontispiece to Antoninus's Iti- nerary by Burton.</i>	h. sh.	
207	Muley Arsheid Zeriff, Prince of Taffa- leta. <i>Ogilby's Africa</i> , p. 164.	4°	—70
208	Richard Lord Protector.	4°	
209	Lady Catherine Howard, <i>near half Length.</i>	4°	

80 *Portraits English and Foreign.* Class VIII.

210	The same Lady Katherine, &c. a Head <i>in an Oval. Ad vivam Æt. 13.</i>		
211	A Reverse of the same.	c —	1646
212	Queen Catherine, as dress'd when she came from Portugal; <i>an Oval.</i>	4°	
213	Martin Luther, <i>Natus 1483. Ob. 1546.</i>	8°	
214	William Lilly, <i>Æt. 57. a Reverse.</i>	c —	
215	Christina Queen of Sweden.	c —	—50
216	Johan. Thompson, <i>Æt. 27. Gowy de- lin.</i>	c —	—44
217	Dorothy, Countess of Suffolk; white Feather at her Ear; <i>in an Oval.</i>	b —	
218	Charles the Second's Mistresses, a saty- rical Print. <i>Vide Ames, p. 38.</i>		
219	Margaret, Countess of Essex, black Feather; <i>ditto.*</i>	b —	
220	Penelope, Countess of Wilton; a Jewel before her Breast.	b —	
221	Mademoiselle Anne Benoys.	b —	
222	Anna Francisca de Bruyns, <i>Æt. 23.</i>	8°	—48
223	Mary Queen of Scots, a little Head.	a —	
224	Launcelot Andrews, Bishop of Winton.	b —	—47
225	Another, <i>different</i> ; in a Cap, Whif- fers and a peaked Beard, Band, and Bishop's Habit.		—43
226	Caspar Kinschotius, with Six Latin Verses, at Bottom.	c —	—52
227	Another, <i>different.</i>	c —	—50
228	Ralph Venning, <i>Æt. 53. Ob. 1673.</i>	c —	
229	Jacobus Staniere, Mercator.	b —	—43
230	A Reverse, without Writing.		
231	John Booker, Mathemat. with a Book in his Right Hand, with R.		—43

* There never was a *Margaret* Countess of *Essex*; it is probably, (if the Portrait of a Lady *Essex*) *Elizabeth Pawlett*, second Wife of *Robert*, General for the Parliament.

232	Johan. Tradefcant, Pater.	b—	
233	Johan. Tradefcant, junior. [<i>These two in a little Book called Mufcum Tradefcantianum.</i>]	b—	
234	D. Auguftino Wickmanno.	b—	1651
235	Jacobus Rœlans.	8°	—48
236	Alexander Rœlans, <i>Æt.</i> 18.	8°	—55
237	Joannes Rœlans, <i>Ob.</i> CXC.IX.	8°	—48
238	Gabriel Rœlans.	8°	—43
239	Jacobus Rœlans.	8°	—48
240	Jacobus Rœlans, <i>Eq. Aurat.</i>	8°	—48
241	Stefano della Bella.	4°	
242	Dr. Baftwick; in his Cap, Hair, Whif- kers, peaked Beard, and laced Band.	a—	
243	Mr. W. Prynne, in his Hair, Whif- kers, peaked Beard, laced Ruff.	a—	
244	Mr. H. Burton.	a—	
245	Dr. Laighton, in a laced Cap, Whif- kers, Beard and Band.	a—	
246	John Lilburn, in his Hair, Whifkers, laced Band, Arms. [<i>These laft Five have Twelve Lines or thereabouts, containing an Account of them, under their Heads.</i>]	a—	
247	Rupertus Princeps, in his Hair, laced Band, Collar of the Garter, in Ar- mour.		
248	Q. Henrietta Maria; her Hair adorned with Pearls; Necklace, and Hand- kerchief.		
249	Carolus Secundus. <i>Vanboeck pinx.</i> The King's Arms, Crown and Garter at Bottom.	4°	—50
250	John Overall, Bifhop of Norwich.	b—	—57
251	Roberti Saunderson, Epifc. Lincoln. in a Cap, Hair, Whifkers, peaked		

82 <i>Portraits English and Foreign.</i>		Class VIII:
	Beard, Band, Bishop's Habit, Arms, <i>in an Oval Frame.</i>	b — 1668
252	Clemens IX. Pontifex.	4° —67
253	Gulielmus Dugdale, <i>Æt.</i> 50. An. 1656, in a high crown'd Hat, Hair, Band, his right Hand on a Roll of Paper, a Table with Ink, Standish, &c. Arms. <i>It is the Frontispiece to his Antiquities of Warwickshire and St. Paul's.</i>	h. sh. —56
254	Carolus II. Rex, half Length. <i>Vandyke pinx.</i>	h. sh. —49
255	Dominus Thomas Arundel, <i>a large Oval in Armour.</i> VIRTUS, LAUS, ACTIO.	h. sh. .
256	Philip Earl of Pembroke, <i>a large Oval. Ant. Vandyke pinx.</i>	h. sh. —42
257	Ignatii Jones, Mag. Brit. Architect. in a Cap, Hair, Beard, falling Band, an open Sheet of Paper in his Hand; an <i>Oval. Vandyck pinx.</i>	4°
258	Mrs. Killegrew holding Flowers in her Left Hand, <i>in a Square</i> , half Length, after <i>Vandyke.</i>	h. sh.
259	Margarite Lemon. <i>Vandyke pinx</i> *	h. sh. —46
260	A Lady, half Length, a Square black Fir-Tippet on, hangs down to her middle; both her Hands before her. No Name; <i>called Howard. Van- dyke pinx.</i>	h. sh. —57
261	Anastasia Stanley, Lady Digby.	h. sh. —46
262	Lady Elizabeth Harvey. <i>Vandyke p.</i>	h. sh. —64
263	Johannis Clenche, Equitis Justitiarum; in a Judge's Habit, Cap and Ruff.	h. sh. —64
264	Robert Heath, Equitis Justitiarum.	h. sh.
265	Ranulphi Crew, Equitis Justitiarum;	

* She was *Vandyck's* Mistress; there is a fine Picture of her at Hampton Court.

Cap,

Class VIII. *Portraits English and Foreign.* 83

	Cap on, Ruff, Collar, and Judge's Robes. [<i>These three are in Dugdale's Origines Juridiciales.</i>]	h. sh.	1664
266	King Charles I. on Horseback; Horse prancing on his two hind Legs; an Army beneath at a Distance. <i>It is without Hollar's Name.</i>	h. sh.	—44
267	King Charles I. of Blessed Memory on Horseback, on a Pedestal, as at <i>Charing Cross.</i>	sh.	
268	Robert Earl of Warwick standing in Armour; in his Hair, large Whiskers and Tip, a Cane in his right Hand, on the Left side his Helmet on the Ground, a curious Prospect of Ships and the Sea.	h. sh.	
269	Lady Mary Princess of Orange standing.	4 ^o	—41
270	A Woman's Head, <i>in Oval</i> , with a Pique Devant; her Hair tied up at the End with Ribbons; a broad plain Handkerchief, threefold, over her Shoulders.	b —	—48
271	Portrait of a young Woman to the middle, with a Fan in her Hand. <i>In an Oval.</i>	b —	—52
272	A small Head, <i>in a Square</i> , of a Woman in a laced Dowd hanging over her Forehead.	b —	
273	The Head of a young Woman; with one Lappet of her Cap thrown carelessly behind, the other hanging down over her Shoulder; and a Covering of Gause or Network Lawn over her Bosom, close up to her Neck; <i>in a small Square.</i>	b —	

84 *Portraits English and Foreign.* Class VIII.

274	A Lady's Head, <i>in a small Oval</i> ; her Hair comb'd strait on the Forehead, frizled down the Sides, and a broad Tucker round her Neck. <i>Ford pinx.</i>	a —	
275	Head of a Man in a Gown, and short Band, a Curtain behind him half drawn, discovering a distant Prospect: <i>In an Oval of two Palm Branches, wrote under Nil Admirari.</i>	c —	
276	Portrait of a Lady with her Hands in a Muff, and a Tippet about her Shoulders.	c —	1646
277	The Statue of Homer on a Pedestal.	h. sh.	
278	Redivivo Phœnici Carolo II. in Armour, a Truncheon in his Right-Hand: The Head and Figure of the King engrav'd; the Ground and Ornaments etch'd by Hollar. <i>A Sheet Plate. Arms & Cornucopia. Diepenbeck delin.</i>		
279	Princeps Elisabetha, Filia secunda Caroli Primi.	b —	—50
280	Princeps Christina Dei Gratia Suecorum Regina.	c —	
281	A Youth, Francis Battalia an Italian, that swallowed Stones; in his Right Hand a Cup, in his Left a Plate with Stones.	h. sh.	—41
282	Blasii de Manfre, a Man spouting Water out at his Ear. Latin Verses at Bottom.	4 ^o	—51
283	Portrait of a Lady in half Length, gathering Myrtle in her Right Hand from a Tree, in a Vase or Jar.	h. sh.	—52
284	The Picture of John de Gavarelle, Knight of the Order of Christ, lying		

	in his Coffin, and clad in the Habit wherein he made his Pilgrimage. <i>Obiit</i> 1645.	4°	
285	A half Length of a Lady with her Hands before her; <i>in small.</i>	8°	1637
286	Four Noblemen on Horseback; the Grand Capriol, viz. Frederick Henry, Prince of Orange; John Count of Nassau; Godfred Henry Count of Pappenheim; Gonçalo Ferdinand de Cordua: <i>in Four 8° Plates.</i>		
289			
290	Algernoon Earl of Northumberland on Horseback.	h. sh.	—40
291	A Youth with a Helmet.	b —	—44
292	Jacobus Franquart, Pictor.	c —	—48
293	Rev ^{du} s Arthur Lake, Episc. Bathon.	8°	—40
294	Robert Devereux, Earl of Essex, standing.	4°	—50
295	The Emperor Leopold, when Archduke of Austria.	4°	
296	William of Nassau, Prince of Orange, born 1627, standing at whole Length, married 1641.	4°	
297	William of Nassau, born Prince of Orange; a Head <i>in an Oval</i> , a laced Band.	4°	
298	A Man standing, his Hat in his Right Hand, the Head not done; at Bottom Stag-Hunting, <i>in small.</i> <i>To this Plate is put the Face of King Charles II.</i>	h. sh.	
299	A Man standing in Black, holding a Paper in his Right Hand, Left Hand on the Table; his Arms on a Pillar, <i>a Chevron between Three Stags, Currant.</i>	4°	—53
300	A Youth, <i>in an Oval</i> , with Ornaments, standing; his Gloves in his Right		

86 *Portraits English and Foreign.* Class VIII:

	Hand, his Left on his Sword; at Bottom a Death's Head.	4°	
301	Anna D'Acres, Comitissa Arundelia, a Head Profile, with a Patch on her Temple, <i>in an Oval.</i> <i>Æt.</i> 69, 1628. <i>She was born 1559, or thereabouts, when L. Vosterman was in England, who drew it from the Life.</i>	c —	
302 } 304 }	Three Portraits of Ladies, half Length.	8°	
305	A Man sitting in a Chair, playing on the Lute; small Ships, and a Castle at a Distance.	4°	
306	A Reverse of the same; <i>no Name to it, or Date.</i>		
307	A Man standing, Hat and Cloak; a Head of another coming out of his Body. <i>A Twin-Birth, so born, seen at Colen 1635.</i>	4°	
308	Dom. Joan. per Graca de Dios Rei de Portugal; half Length.	4°	
309	A Lady's Head, <i>in an Oval</i> , both her Hands holding Flowers; a Curtain behind her, and a little Garden View.	b —	1652
310	Henr. Maria, half Length, <i>in a Square</i> , both her Hands, Crown on a Table; <i>all unfinished.</i>	h. sh.	
311	Joannes Spotiswood, Archiepisc. S. Andreanus, in a Cap, Whiskers, Beard, Ruff, Bishop's Habit, Arms under the Purse. <i>Æt. suæ</i> 74, 1639. <i>It is the Frontispiece to Spotiswood's History of the Church of Scotland.</i>	h. sh.	
312	Thomas Chaloner Miles, <i>Holbein pinx.</i> <i>Ætat. suæ</i> 28. 1548; half Length.	h. sh.	—55
313	Sereniss. Jacobus Dux Eboracensis, <i>in</i>		

	<i>an Oval of Palms; Ætat. 18. 1651. Teniers pinx.</i>		
314	A Man, unknown, standing with an Apron on, a Basket on his Left Arm, a Paper in his Right Hand, a high-crown'd Hat with a Ribbon about it, and these Words, <i>This you see</i> ; his Hair, loose Handkerchief. <i>This is tack'd to a Book, intituled, The Academy of Pleasure, &c. Ames, p. 168.</i>	h. sh.	1665
315	An unknown Person, sitting leaning on a Table, a quarter'd Cap and Gown, lined with a great many female Heads, <i>a square Print. Ames, p. 168.</i>		
316	Sir Thomas Cromwell, Knight; <i>the Bottom only of Hollar.</i>	4°	
317	An old Man's Head in a large Cap or Bonnet, long-forked Beard, Gold Chain and Jewels pendant about his Neck. <i>A side Face, from a wooden Print of Holbein's.</i>	8°	—47
318	A smaller side Face of a young Man, in a slash'd Cap or Bonnet. <i>Holbein inv.</i>	b —	—48
319	A Woman's side Face in a Fur Cap. <i>Holbein inv.</i>	b —	—48
320	A Woman in an high-crown'd Hat.	8°	—45
321	A small Man's Head in Shadows, as by Candlelight, bushy Hair, and Cap on. <i>J. Felix Biler inv.</i>	b —	—35
322	A Man's Face in Profile; the Bonnet over the Forehead. <i>Martin Zimmerman. inv. ex Arund. Collect.</i>	8°	—46
323	A Woman's Head in Profile, the Hair tied up behind, and comb'd down before, with a scollop'd Band about		

88 *Portraits English and Foreign.* Class VIII.

	her Neck. <i>J. Felix Biler inv.</i>	b—	1636
324	A Negroe's Head, <i>in an Oval.</i>	a—	—35
325	} Two ditto <i>square</i> , one Man, one Wo-		
326		man.	b—
327	} Three ditto, two Men, one Woman,		
329		less.	a—
330	A Man's Head in Profile, with the Hood down on one side of the Face. <i>C. Scretta Bob. inv. 1627.</i>	c—	—35
331	Portrait of a Woman in a wrought close-bodied Gown, long dishevelled Hair, crown'd with Flowers, her Arms before her, and a Flower in her Hand. <i>Martin Schon. inv.</i>	8°	—46
332	The young Viceroy of Kanton on Horseback. <i>Ogilby's China</i> , Vol. I. p. 43. <i>without Hollar's Name.</i>		
333	The old Viceroy of Kanton, sitting cross-legg'd. <i>ibid.</i> p. 45.		
334	The Supreme Monarch of the China Tartarian Empire. <i>ibid.</i> p. 141.	h. sh.	
335	P. Adam Schaliger, a German Mandarin of the first Order. <i>ibid.</i> p. 17.	h. sh.	
336	Matthæus Riccius, and L. Paulus Colaus, Propagators of the Christian Law in China, <i>ibid.</i> p. 393. <i>without Hollar's Name.</i>	h. sh.	
337	Ambassadors of the Zutadsen, three Figures, <i>ib. 115. without Hollar's Name.</i>		
338	} Twelve Figures of Chinese Persons, a		
349		King, Queen, &c. <i>ibid.</i>	h. sh.
350	Cardinal Bellarmine.		
351	} Two Ladies, <i>in Ovals.</i>		
352			
353	Richard Lovelace Lucaſta.	8°	—60
354	Lady Shirley, <i>in a Square.</i> <i>Vandyke p.</i>	4°	

CLASS IX.

*Churches, Monuments, Cenotaphs, and
Coats of Arms.*

1	THE Earl of Arundel's Monument: Fame, Time, Death, Honour, Downfall of Arts, &c. Arms and Emblems.	sh.	
2	A Monumental Column, in Memory of Elizabeth, Wife of Robert Cole, Esq; of Wye in Kent, with their Arms. <i>Obiit 14 Nov. Ætat. 31.</i>		1652
3	A Front View of the Cenotaph erected in the Cathedral at Antwerp, for Balthasar Carolus Prince of Spain, only Son of King Philip IV.	2 sh.	—47
4	A View in small of Strasburgh Church, and the Clock, in another Plate.	c —	
5	The West Prospect of the Tower and Cathedral Church of the Virgin Mary at Antwerp. <i>In Castella & Prætoria Nobil. Brabantia</i> , p. 79. <i>a large Sheet.</i>	sh.	—49
6	The Ectype or Model of the elegant Tower at Mechlin, Three Quarters of a Yard long. <i>ibid.</i> p. 104.	sh.	—49
7	The Cathedral Church at Strasburgh in the larger Draught, first drawn and etch'd on the Spot 1630; and now again at Antwerp. <i>Large Sheet.</i>	sh.	—45

8	The King's Arms, C. R. <i>It is the Frontispiece to King Charles's Works.</i>	fol.	1662
9	The Arms of the City of London.		
10	The Arms of the Twelve Companies, viz. Mercers, Grocers, Clothworkers, Vintners, Haberdashers, Goldsmiths, Salters, Merchant-Tailors, Skinners, Drapers, Fishmongers and Ironmongers; with their Mottoes. <i>In twelve Plates.</i>		
21			
22	The West Prospect of the late Conventual Church of Westminster. <i>Dugdale's Monast.</i> Vol. I. p. 60.*	h. sh.	
23	The North Prospect of the same. <i>ibid.</i> Vol. I. p. 56.	sh.	—54
24	The Plan of the same Church. <i>ibid.</i> [<i>This is by King.</i>]		
25	St. Mary's Church in Nottingham, not finished quite, by Hollar. <i>Thoroton's Nottinghamsh.</i> p. 491. [<i>This was probably one of the last Works of Hollar, whose Name is not to it; and it appears also in Thoroton, that p. 501. is wholly blank, intended for some Print which he did not live to finish. He was buried March 28. 1677.</i>]	sh.	—77
26	Church of Newark upon Trent. <i>Thoroton's Nottinghamsh.</i> p. 198.	sh.	—76
27	A Funeral Monument for Henry Bourchier, Earl of Bath, an Urn with a Cushion and Coronet on it, supported by four Wolves; dedicated to Lady Rachel his Relict. <i>Sandford's Genealog. History:</i> p. 235.	h. sh.	

* Hollar's Coat of Arms, encircled with Lillies: and opposite to it, P. S. *ne memoria Petri Pauli modo cum mole ruat.* P. Wenceslaus Hollar E. Bohem.

28 } 33 }	Six Plates of the Fenestral-Arms in the Refectory of Lincoln's-Inn, and the Middle-Temple Hall. <i>Dugdale's Origines Juridiciales.</i>	c —
34	Two Monuments in Polesworth Church of the Cockeys; and Arms in the Windows. <i>Dugdale's Warwicksh. p. 804. without Hollar's Name.</i>	h. sh.
35	Two Women kneeling, as in the Window of the Hermitage in Warwickshire. <i>ibid. p. 806. it is without Hollar's Name.</i>	a —
36	Arms in the Window of Newton Church in Warwickshire. <i>ibid. p. 812. it is without Hollar's Name.</i>	c —
37	Three Monuments of the Throckmortons, in one Plate. <i>ibid. p. 562.</i>	h. sh.
38	Another Monument of Sir John Throckmorton and his Lady. <i>ibid. p. 563. without Hollar's Name.</i>	h. sh.
39	Sepulchral Effigies of John Harman Bishop of Exon, his Father and Brother. <i>ib. 669. without Hollar's Name.</i>	h. sh.
40	The Monument of Mrs. Jane St. Andrew. <i>ibid. p. 68.</i>	h. sh.
41	The Monument of Sir Marmaduke Constable, and Arms in the Window. <i>ibid. p. 769. without Hollar's Name.</i>	4 ^o
42	Three Monuments of the Holts, and one of W. Booth, at Aston in Warwickshire; in one Plate. <i>ib. p. 643.</i>	h. sh.
43	The Monument of Sir George Digby and his Lady, also of Alice Clifton, at Colshill in the said County, with Arms in the Church there. <i>ibid. p. 737.</i>	h. sh.

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| 44 | The Monument of Francis Throckmorton, Esq; <i>ibid.</i> p. 608. <i>without Hollar's Name.</i> | h. fh. |
| 45 | Three Monuments of the Digby's and their Wives, <i>in one Plate.</i> <i>ibid.</i> p. 736. <i>without Hollar's Name.</i> | |
| 46 | Monumental Effigies of J. Ludford, and Arms at Ansley, <i>ibid.</i> p. 748. <i>without Hollar's Name.</i> | |
| 47 | Monumental Effigies of Judge Bingham and his Wife, at Middleton Church in Warwickshire; and Arms in the Windows; <i>ibid.</i> p. 758. <i>without Hollar's Name.</i> | 4° |
| 48 | Three Monuments of the Berminghams, at Bermingham in the said County; <i>on one Plate,</i> <i>ibid.</i> p. 662. <i>without Hollar's Name.</i> | h. fh. |
| 49 | Sepulchral Effigies of the Grefwold's and Dabridgecourt's, in the said Church. <i>ibid.</i> p. 691. | h. fh. |
| 50 | Another of Tho. Dabridgecourt, with Arms. <i>ibid.</i> p. 703. <i>without Hollar's Name.</i> | |
| 51 | Coventry Cross. <i>ibid.</i> p. 95. | |
| 52 | Monumental Effigies of Lord Ferrers of Chartley in Bromwich; with the Family Arms in the Hall Windows. <i>ibid.</i> p. 629. | c — |
| 53 | Monumental Effigies of Lord Edmund Ferrers; and Arms in the Window of the Gild, <i>ibid.</i> p. 661. <i>without Hollar's Name.</i> | |
| 54 | Monument and Arms of Tho. Crew, Esq; and his Wife, in the said Church. <i>ibid.</i> p. 633. <i>without Hollar's Name.</i> | 4° |

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| 55 | Monuments and Arms of the most ancient Family in Warwickshire, the Arderne's at Aston near Bermingham. <i>ibid.</i> p. 642. | h. sh. |
| 56 | Two Monuments of the Erdingtons in the South Isle. <i>ibid.</i> p. 640. | 4° |
| 57 | The Arms, Inscriptions, &c. of the Conways. <i>ibid.</i> p. 626. <i>without Hollar's Name.</i> | 4° |
| 58 | Two Monuments, one of John Harewell, Esq; and his Wife with Arms, &c. the other without a Name. <i>ibid.</i> p. 603. | h. sh. |
| 59 | Monument of Beauchamp of Powick, and his Lady in Eatendon Church: With Seals of the Ethingtons and the Shirleys. <i>ibid.</i> p. 478. | h. sh. |
| 60 | Monument of Clement Throckmorton, Esq; and Katherine Cecil his Wife, at Haseley. <i>ibid.</i> p. 496. <i>without Hollar's Name.</i> | c — |
| 61 | Four Monuments of the Shuckburghs and their Wives, &c. with Arms in the Windows. <i>ibid.</i> p. 208. <i>without Hollar's Name.</i> | |
| 62 | Arms in the Window of St. Michael's Church; and the Monument of Katherine, Daughter to Thomas Duke of Norfolk, and Wife of Henry Lord Berkley; with that also of Sir Thomas Berkley, Knight, her Son. <i>ibid.</i> p. 107. | h. sh. |
| 63 | The Monument of Foulke Grevile, Knight, and his Lady, with Arms in the Church Window. <i>ibid.</i> p. 573. <i>without Hollar's Name.</i> | 4° |

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| 64 | The Monument of W. Willington and his Wife. <i>ibid.</i> p. 456. <i>without Hollar's Name.</i> | c — |
| 65 | Arms in the Church Window at Compton, and Effigies of the Verneys. <i>ibid.</i> p. 439. | h. sh. |
| 66 | Monumental Effigies of Sir William Bagot and his Lady, with the Monument, of Mrs. Ellen Champion, with Arms. <i>ibid.</i> p. 154. | h. sh. |
| 67 | Monumental Effigies of Mrs. Margaret Archer, and Arms in the Church Window. <i>ibid.</i> p. 578. | 4° |
| 68 | Monumental Effigies of Lord John de Moubray, William de Bliche and his Wife, and Roger Soyn, with Arms. <i>ibid.</i> p. 753. | |
| 69 | In a North Window of Snitfield, Thomas de Cantelupe Bishop of Hereford, and the Arms of Clinton Earl of Huntington, and Cantelupe of Snitfield. <i>ibid.</i> p. 505. <i>without Hollar's Name.</i> | |
| 70 | Monument and Effigies of Francis Smith, Esq; <i>ibid.</i> p. 602. <i>without Hollar's Name.</i> | 4° |
| 71 | Monuments and Arms of the Bracebridge's in Kingsbury Church, <i>ibid.</i> p. 763. <i>without Hollar's Name.</i> | h. sh. |
| 72 | Two Monuments in Ipsley of Ralph Hubaude and his Wife; also of Sir John Hubaude and his Lady; <i>in one Plate.</i> <i>ibid.</i> p. 552. <i>without Hollar's Name.</i> | h. sh. |
| 73 | Figures and Arms in the Church Windows at Grendon. <i>ibid.</i> p. 796. | h. sh. |

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| 74 | } | Two Monuments in Tarbick Church | | h. sh. |
| 75 | | of Henry Lord Windsor and his Lady,
<i>two Plates. ibid. p. 548, 549. without Hollar's Name.</i> | | |
| 76 | | Monuments and Arms of J. Wyard,
Welch, &c. at Mereden Church. <i>ibid.</i>
p. 83. | | h. sh. |
| 77 | } | Monuments of the Frevills and Ferrers | | h. sh. |
| 78 | | in Tamworth Church, <i>in two Plates,</i>
<i>ibid. p. 822. without Hollar's Name.</i> | | |
| 79 | | Four Monuments of the Purefoys, <i>in</i>
<i>one Plate. ibid. p. 790. without Hol-</i>
<i>lar's Name.</i> | | h. sh. |
| 80 | | Another of George Abbot, Esq; Mem-
ber of Parliament, who died 1648.
and Michael and Gamaliel Purefoy,
<i>in the same Plate. ibid. p. 791. with-</i>
<i>out Hollar's Name.</i> | | h. sh. |
| 81 | | The Monument of Thomas Spencer at
Claverdon. <i>ibid. p. 498.</i> | | h. sh. |
| 82 | | A small Chapel, with an Inscription to
the Memory of Isabella le Despenser,
Countess of Warwick, the Founder,
who died 1439. <i>ibid. p. 331.</i> | | 4° |
| 83 | | Monument of Sir Thomas Puckering,
Son of the Lord-Keeper. <i>ib. p. 352.</i> | | h. sh. |
| 84 | } | The Monument, Effigies and Arms, | | h. sh. |
| 85 | | of Edward Peyto, Esq; and his Wife
Goditha; three Angels supporting the
Arms; <i>in two small Plates. ibid. p.</i>
<i>379, 380. without Hollar's Name.</i> | | |
| 86 | | The Monument of Humphrey Peyto
and Ann his Wife, with Arms in
Chesterton Church Window. <i>ibid. p.</i>
<i>382. without Hollar's Name.</i> | | h. sh. |
| 87 | | Monument at Stonely for Lady Alice, | | Wife |

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| | Wife of Sir Robert Dudley, and her Daughter Aliza. <i>ibid</i> , p. 174, | 4° |
| 88 | The Monument of Robert Dudley, Baron of Denbigh, Son of Robert Earl of Leicester, in our Lady's Chapel. <i>ibid</i> . p. 359. | h. sh. |
| 89 | Another of Ambrose Dudley. <i>ibid</i> . p. 356. <i>without Hollar's Name</i> . | h. sh. |
| 90 | Another of Robert Earl of Leicester and his Lady. <i>ibid</i> . p. 358. | h. sh. |
| 91 | Four Monumental Effigies of Thomas Lucy, Laurence Clare, John Manners, and John Tunstal; <i>in one Plate</i> . <i>ibid</i> . p. 348. <i>without Hollar's Name</i> . | h. sh. |
| 92 | The Monument of Richard Beauchamp, Earl of Warwick; with the Names of all the little Copper Statues, at the Ends and Sides thereof. <i>ibid</i> . p. 328. | h. sh. |
| 93 | Six Fenestral Paintings, with their Arms in St. Mary's Hall, of William Beauchamp, Lord Bergavenny and his Lady Joan; Richard Earl of Warwick, and his Countess Isabella; Humphrey Earl of Stafford, and John Duke of Norfolk, <i>ibid</i> . p. 121. | |
| 94 | Monumental Statues of the Earl of Warwick, who died 1410, and his Countess; Thomas Hungerford and his Lady; John Bewfoo and his Lady; and of a Seneschal of Warwick; <i>in one Plate</i> . <i>ibid</i> . p. 188. | h. sh. |
| 95 | Five Fenestral Figures in the Windows of St. Mary's Church of the Beauchamps; with a Monument of Thomas Beauchamp, Earl of Warwick, | |

- and Lady Katherine Mortimer his Wife, *ibid.* p. 318. h. sh.
- 96 Ten more Fenestral Figures in the same Church, of Ladies of this Family, with their Names. *ibid.* p. 321. *without Hollar's Name.* h. sh.
- 97 Five more of Men of this Family, with their Names, and the Tomb of Thomas Beauchamp Earl of Warwick, and Lady Margaret his Wife. *ibid.* p. 324. h. sh.
- 98 Eight Paintings more in the Window of our Lady's Chapel, of the Family of the Beauchamps; being Richard Earl of Warwick, Founder of that Chapel, his two Wives, one Son, and four Daughters. *ibid.* p. 330. h. sh.
- 99 Eighteen Standards of Arms, supported by Stags. *ibid.* p. 378. *without Hollar's Name.* h. sh.
- 100 The Monument of James Enyon, and his Wife, with the Arms at Honingham. *ibid.* p. 290. *without Hollar's Name.* h. sh.
- 101 Two Monuments of the Burdets, and Arms in the Windows. *ibid.* p. 814. *without Hollar's Name.*
- 102 Monuments of the Astleys, and their Arms. *ibid.* p. 15. h. sh.
- 103 } Four Plates of Monuments, Fenestral
106 } Paintings and Arms of the Fieldings and their Wives, in the Church and Parlour Window at Newnham. *ib.* p. 53, 54, 58, 59. *without Hollar's Name.*
- 107 Monuments of the Bakers in Newbold Church upon Avon. *ibid.* p. 65. *without Hollar's Name.* h. sh.

98	<i>Churches, Monuments, &c.</i>	Class IX.
108	Arms depicted on the Wainscot Ceiling in the Roof of Maxtoke Hall, which was the Prior's Lodging.	4°
109	Figures and Arms in the North and East Windows of the Wigstons, &c. in St. Margaret's Church, <i>ibid.</i> p. 27. <i>without Hollar's Name.</i>	h. sh.
110	Four Monuments of the Lucys and others. <i>ibid.</i> p. 348.	h. sh.
111	Arms in the Manor House at Compton-Murdack. <i>ibid.</i> p. 434. <i>without Hollar's Name.</i>	h. sh.
112	A Fenestral Figure of Walter Arderne and Arms, in the Window at Dere-tend Chapel. <i>ibid.</i> p. 645.	a —
113	Arms at Berkswell Church. <i>ib.</i> p. 719.	c —
114	Monuments of the Astleys and Peytos. <i>ibid.</i> p. 77.	h. sh.
115	Two Monuments of William Peyto and his Wife, and Sir William Compton and his Wife and Children. <i>ib.</i> p. 383. <i>without Hollar's Name.</i>	h. sh.
116	The Monument of Sir Fulk Grevill, Lord Brook. <i>ib.</i> p. 361. <i>without Hollar's Name.</i>	h. sh.
117	A Fenestral Figure in the Window at Weston Church, and the Monument of Anne Danet. <i>ibid.</i> p. 201. <i>without Hollar's Name.</i>	
118	Five Fenestral Figures and Arms in the North and East Windows of Bulkington. <i>ibid.</i> p. 40.	h. sh.
119	Monument of J. Wightwick in St. Michael's Church. <i>ibid.</i> p. 108.	
120	Three Monuments of the Lucys and their Wives. <i>ibid.</i> p. 400.	

- 121 Two Figures of Sir John Grevill and his Wife kneeling in the Window at Binton. *ibid.* p. 536. *without Hollar's Name.*
- 122 Two Knights arm'd and kneeling, holding their Arms, in the Window at Manceter. *ibid.* p. 776. *without Hollar's Name.*
- 123 Four Fenestral Figures and Arms in the Windows at Merevale. *ibid.* p. 783. *without Hollar's Name.*
- 124 } Monuments of the Verneys and Odingtons; *two Plates.* *ibid.* p. 437, 438. h. sh.
- 125 }
 126 } Five Monuments of the Dighys and
 127 } their Wives, with Arms in the Window; *two Plates.* *ibid.* p. 736, 737. h. sh.
- 128 The Monument of George Carew, Earl of Totness, and his Lady. *ib.* p. 519. *without Hollar's Name.* h. sh.
- 129 The Monument of William Clopton, and the Monument of William Shakespeare the Poet. *ibid.* p. 520. *without Hollar's Name.* h. sh.
- 130 } Four Monuments of the Boughtons and
 131 } Allestleys, in Newbold Church upon Avon; *two Plates.* *ibid.* p. 65, 66. h. sh.
- 132 Monuments of Thomas Fisher and his Wife, also of Sir William and Sir Edward Peito, with Arms. *ibid.* p. 350. h. sh.
- 133 Monument of John Fisher, Esq; and his Wife, also of Sir Clement Fisher (his Son) and his Wife. *ibid.* p. 725. *without Hollar's Name.* h. sh.
- 134 Monument of the Wolveys, with Arms and two Fenestral Figures in the Windows of Shilton Church. *ibid.* p. 47.

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| 135 | Two Monuments and Arms of the Berkleys, and Arms in the Windows of St. Michael's Church. <i>ibid.</i> p. 106. | h. sh. |
| 136 | William Hopkins's Monument. <i>ibid.</i> p. 349. | |
| 137 | Three Monuments <i>in one Plate</i> , with cumbent Statues on them; the uppermost two Persons Arms on a Shield; the Back of the Print, Birmingham Chancel, Dominus Edmundus Ferrers standing; Arms of Stafford Ferrers, &c. and Twenty-two Shields of Arms, in the Window of the Church of Birmingham. <i>ibid.</i> p. 661, 662. | h. sh. |
| | [Note. <i>Besides those already mention'd, there are in Dugdale's Warwicksh. a great Number of Plates of Arms in Church Windows, &c. but as they have not Hollar's Name, are omitted in this List.*</i>] | |
| 138 }
142 } | Five Leaves of Arms (each Leaf of both Sides) containing Four Hundred and Twenty-eight Coats of Arms of the Knights of the Garter. <i>Half Sheet Plates, in Ashmole's Order of the Garter; without Hollar's Name.</i> | |
| 143 | A View of the Temple of Honour, <i>ibid.</i> p. 3. | 4 ^o |
| 144 | Prospect of the Choir of St. George's Chapel at Windsor from the West; <i>one Sheet. Hollar Scenograph. Regis.</i> | sh. |
| 145 | Prospect of the Choir from the East. <i>Hollar Scenograph. Regis. ibid.</i> p. 106. <i>without Hollar's Name.</i> | sh. |

* By the great Number of Plates drawn by *Hollar* in this City and County, he must surely have been long resident there.

146	Prospect of the Inside of the Chapel. <i>ibid.</i> p. 152.	sh.	
147	Another inside Prospect with the Pulpit and the Sovereign's Seat. <i>ibid.</i> p. 155.	h. sh.	1663
148	Prospect of the Chancel or Screen, from the West and the East; <i>two</i> <i>Plates. ibid.</i> p. 156.		
149		h. sh.	
150	Prospect of St. George's Chapel and the Tomb-House from the South, with the Ground Plot thereof. <i>ib.</i> p. 136.	sh.	—71
151	The same, a meridian Prospect. <i>Dug- dale's Monast.</i> Vol. 3. p. 87.	sh.	—71
152	Prospect of the West-End of St. George's Chapel.	h. sh.	
153	The South Prospect of the Cathedral at Canterbury. <i>Tbo. Johnson delin.</i>	h. sh.	
154	Herefordiensis Ecclesiæ Cathedralis ab Occidente prospectus. <i>Dugdale's Mo- nast.</i> Vol. 3. p. 180.	sh.	
155	Herefordiensis Ecclesiæ Cathedralis ab Aquilone Prospectus. <i>ibid. ibid.</i>	sh.	
156	A View of King Henry VII. Monu- ment in the Chapel at Westminster- Abbey. <i>Hollar Ætat.</i> 58. <i>Sandford's</i> <i>Genealogies.</i> p. 442.	sh.	—65
157	The Monument of Bishop Hacket.	h. sh.	
158	Tumulus Francisci Bacon, apud Sti. Albani; in a Nich, the Effigies sitting in an Elbow Chair, the Right Hand hanging over the Arm, the Left sup- porting his Head, a large Hat and Ruff, Whiskers and Beard, Trunk Breeches, Rose in his Shoes, a long Robe. <i>In Bacon's Resuscitatio.</i>	h. sh.	
159	The Tomb of Margaret Countess of Richmond, Mother of King Hen- ry VII. with Arms.		

160	A canopy'd Monument on four Pillars; and under it a Coffin cover'd with a Pall, having a Crown or Coronet thereon: Two Boys with extinguish'd Torches at Top, supporting the Arms of Portugal, and Banners of the Arms on the Corner Pinacles; this Motto on the Cornish, <i>Mors ultra non erit.</i> Also a Scale of Feet.	4°	1653
161	Orientalis Ecclesiæ Lincolnenses Facies. <i>W. Hollar Regiæ Majest. Scenographus delin. & sculp. Dugdale's Monast. Vol. 3. p. 256.</i>	sh.	—72
162	Ecclesiæ Cathedralis Lincolnensis, a Meridie prospectus. <i>ibid.</i>	sh.	—72
163	Ecclesiæ Cathedralis Lincolnensis Facies Occid. <i>ibid.</i>	sh.	—72
164	Ærea Ecclesiæ Cathedralis Lincolnæ. <i>ibid.</i>	sh.	—72
165	Ecclesiæ Cathedralis Lincolnensis Septentrione prospectus. <i>ibid.</i>	sh.	—67
166	Navis Ecclesiæ Cathedralis B. Mariæ Virginis Lincolnæ prospectus interior. <i>ibid.</i>	sh.	—72
167	Chori Ecclesiæ Cathedralis B. Mariæ Virg. Lincolnæ prospectus interior. <i>ibid.</i>	sh.	—72
168	A Coat of Arms. Motto, <i>Arma Pacis Fulcra.</i> Two armed Men Supporters.	8°	—43
169	A Coat of Arms supported by two Lions; in the Shield, St. Michael beating down the Devil. A small View of a City at bottom.	b —	—46
170	Arms; two Swans Supporters.	b —	
171	St. Martin's Church at Utrecht. <i>A large Sheet.</i>		—60

172	A large Coat of Arms supported by Pallas and Hercules. Motto, <i>Virtute & Fide. Quellin. delin.</i>	h. sh.	1645
173	Arms; a Fleur-de-Lis in Ornament. <i>L. Horn. Collen.</i>	h. sh.	—33
174	Two Plates of the Plans of Solomon's Temple. <i>One Sheet and a half.</i>		—57
175	The Jewish Sacrifice in the Temple of Solomon. <i>A large Sheet.</i>		—60
176	Scenographia totius Templi Hierosolymitani, omniumque illius Porticum. <i>A. Solomone.</i>	sh.	—59
177	Three Prospects of Solomon's Temple; <i>in one large Sheet.</i>		
178	The Furniture of the Temple, viz. Golden Candlestick, Golden Altar, Laver, Ark, with a View of the Inside of the Sanctum Sanctorum, &c.	sh.	—56
179	A distinct Representation of several Parts of the sacred Temple, the Form, Dimensions and Ornaments. <i>These six are generally bound in the large Bible printed by Field.</i>	sh.	—57
180	A Church, and Boys two and two going into a Porch; People kneeling in the Church-yard.	sh.	
181	Plan of the Cath. Church of Canterbury.	h. sh.	
182	Christ Church at Canterbury.	h. sh.	
183	St. Mary Overy's Church; <i>unlike the Work of Hollar.</i>	h. sh.	—61
184	Two Monuments of Bishops.	c —	
185	Three ditto without Names.	c —	
186	Two Monuments, <i>on one Plate</i> , like the other.	h. sh.	
187	Ecclesiæ Salvatoris Brugis.	c —	
188	Burtoniensis Ecclesiæ (in agro Staffor-		

	diensi) prospectus. <i>Dugdale's Monast.</i> Vol. 2. p. 870.	sh.	1661
189	Ecclesiæ Cœnobialis Colcestrensis in agro Effexiano. <i>Dugdale's Monast.</i> Vol. 2. p. 890. <i>from a Draught in the Cotton Library.</i>	sh.	—61
190	Ecclesiæ Cathedralis Cicestrensis ab A- quilone prospectus. <i>ibid.</i> Vol. 3. p. 315.	sh.	
191	Ecclesiæ Cathedralis Sarisburiensis, a Septentrione prospectus. <i>ibid.</i> Vol. 3. p. 374.	sh.	—72
192	Ecclesiæ Cathedralis Sarisburiensis ab euro Aquilone prospectus.		
193	Ecclesiæ Cathedralis Sarisburiensis Fa- cies Orientalis.	sh.	
194	Ecclesiæ Cathedralis Lichfeldiensis ab Occidente prospectus; <i>without Hollar's Name.</i>	h. sh.	
195	Ecclesiæ Cathedralis Lichfeldensis a Meridie prospectus. <i>Dugdale's Monast.</i> Vol. 3. p. 216.	sh.	—72
196	Facies interior Montis Pietatis Bruxel- lensis.		
197	Facies exterior ditto.	c —	
198	Turris & Ædes Ecclesiæ Cathedralis Ar- gentinensis, viz. Straßburgh; <i>with Latin Verses at one Corner.</i>	h. sh.	—45
199	The Choir of St. George's Chapel at Windfor. <i>A Proof.</i>	h. sh.	—60
200	Another Part of it; the Choir.	h. sh.	—63
201	An Archade Cenotaph illuminated. <i>Quellin pinxit.</i>	sh.	
202	Basilica Aquisgrana.	sh.	
203	The King's Royal Arms and Supporters; at Bottom, <i>Dieu & mon Droit.</i>	h. sh.	

204	Cathedral Church of York; a Meridian Prospect. <i>Dugdale's Monastic</i> . Vol. 3. p. 129.	sh.	1672
205	A Proof of a Monument, without writing. A Statue of a Lady lying along, with her Hands upon her Breast; Avelyne, Countess of Lancaster. <i>Sandford's Genealogies</i> , p. 104. See N ^o 216.	h. sh.	—66
206	The Monument of the noble Prince Edward, called <i>The Black Prince</i> . <i>ibid.</i> p. 188.	h. sh.	
207	Elizabeth Dutchess of Exeter, and John Lord Fanhop, both kneeling. <i>Taken from a Painting in the Window in Amptbill Church. ibid.</i> p. 254.	4 ^o	—67
208	The Monument of Thomas, Duke of Clarence, and his Lady Margaret; and John Beaufort, Earl of Somerset, her former Husband. <i>ibid.</i> p. 302.		
209	The Monument of Charles Somerset, Earl of Worcester, and Elizabeth Herbert his first Wife, inclos'd within a Rail of Brass. <i>ibid.</i> p. 329.	h. sh.	—68
210	The sumptuous Monument wrought in Steel, erected in St. George's Chapel at Windsor, for King Edward IV. [<i>This Plate, partly done by Hollar, one of his last unfinished Works, shews his feeble Hand before his Death.</i>] <i>ibid.</i> p. 390. <i>without Hollar's Name.</i>	sh.	
211	A noble Monument in Worcester Cathedral, of Arthur Prince of Wales, eldest Son of King Henry VII. <i>without Hollar's Name. ibid.</i> p. 446.	sh.	

212	Monument of Anne Dutchess of Exeter and her Husband Sir Thomas Sellynger, Knight, both on their Knees. <i>ibid.</i> p. 377.		
213	A Monument for King William the Conqueror. <i>ibid.</i> p. 7. <i>without Hollar's Name</i>		
214	A Monument of Willam Earl of Flanders, and his Seals. <i>ibid.</i> p. 17. <i>without Hollar's Name.</i>	4°	
215	A Monument of King John, a cumbent Statue. <i>ibid.</i> p. 85. <i>without Hollar's Name.</i>		
216	A Monument of Aveline, Countess of Lancaster. <i>ibid.</i> p. 104. <i>without Hollar's Name.</i>	h. sh.	1666
217	A Monument for Edmund, Earl of Lancaster. <i>ibid.</i> p. 106.	h. sh.	
218	Philippa, Dutchess of York, her Monument; a cumbent Figure. <i>ib.</i> p. 304. <i>without Hollar's Name.</i>		
219	A Prospect of Eaton College and Church to the North.	sh.	—72
220	Chinese Sepulchre.		
221	The Gate of St. John's Jerusalem, in the Suburbs of London; the Chapel; the Hospital House.	h. sh.	—61
222	St. Katherine's Hospital, near London.	h. sh.	—60
223	Conventualis Ecclesiæ Hospitalis S. Catherinæ juxta Turrim Londin. Meridie prospectus.	sh.	—60
224	Southwell Church, North Prospect. <i>Dugdale's Monast.</i> Vol. 3. p. 10.	sh.	—72
225	————— West Prospect. <i>ibid.</i>	sh.	
226	A Prospect of Higham Ferrers Church to the South. <i>ibid.</i> p. 175.	h. sh.	

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| <p>227 Monument of Humphry Barlowe. <i>Thoroton's Nottinghamsh.</i> p. 46.</p> <p>228 Richard Parkins and his Wife at Bunny. <i>ibid.</i> p. 47.</p> <p>229 William St. Andrew's Monument. <i>ibid.</i> p. 21.</p> <p>230 John St. Andrew's Monument. <i>ibid.</i> p. 22.</p> <p>231 Mansfield's Monument. 1624. <i>ibid.</i> p. 27.
<i>In Willoughby Church.</i></p> <p>232 Three Monuments of the Willoughbys, in one Plate. <i>ibid.</i> p. 36.</p> <p>233 Four Monuments more of the same Family, in one Plate. <i>ibid.</i> p. 37.
<i>Monuments in Clifton Church.</i></p> <p>234 Three Views of a Monument of one of the Cliftons between two Wives. <i>ibid.</i> p. 58.</p> <p>235 Monument of Sir Gervis Clifton. <i>ibid.</i> p. 59.</p> <p>236 Two Monuments of George Clifton, Esq; and his Wife. <i>ibid.</i> p. 61.</p> <p>237 Sir Gervaise Clifton, Bart. his Monument. <i>ibid.</i> p. 61.
<i>Monuments at Holm Pierrepoint.</i></p> <p>238 House and Church at Holme Pierrepoint. <i>ibid.</i> p. 88.</p> <p>239 Two in the South Isle, without Names, <i>ibid.</i> p. 88, 89.</p> <p>240 Monument of Gertrude, Countess of Kingston. <i>ibid.</i> p. 90.</p> <p>241 Sir Henry Pierrepoint's Monument. <i>ib.</i> p. 91.
<i>In the Chancel at Titbby.</i></p> <p>242 Monument of Thomas Chaworth, Esq;</p> | <p>1676</p> <p>h. sh.</p> <p>h. sh.</p> <p>—76</p> <p>h. sh.</p> <p>h. sh.</p> |
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- and his Wife, with Arms in the Window. *ibid.* p. 99.
Monuments at Langar:
- 243 Monument of Henry Chaworth, with Arms. *ibid.* p. 106.
- 244 Monument of Sir John Chaworth and his Wife. *ibid.* p. 107.
- 245 Monument of George Chaworth, Esq; and his Wife. *ibid.* p. 108.
- 246 Monument of Thomas Lord Scroop and his Lady. *ibid.* p. 106. h. sh. 1676
- 247 A cross-legged Knight, couchant upon an old low Tomb-stone. *Memoriae Horatorum apud Flintham.* (Butler) with a Shield, and a Lion passant Gard. *ibid.* p. 135.
- At East Bridgford.*
- 248 Two Monuments of Caltoft, *on one Plate.* *ibid.* p. 152. h. sh.
- At Staunton.*
- 249 Four Monuments of the Stauntons, Sir Major, Sir William, Sir Major and his Wife, all cumbent, *on one Plate.* *ibid.* p. 164. h. sh.
- 250 An old Monument of a Knight lying cross-legged, with a Shield, without a Name. *ibid.* p. 182.
- 251 Johannes Tevery's Monument. *ibid.* p. 214. h. sh.
- 252 Gervaise Tevery and his Wife. *ibid.* p. 215. h. sh.
- At Wollaton.*
- 253 On the South Wall an old Monument without a Name. *ibid.* p. 223.
- 254 Richard Willoughby, a Skeleton at bottom. *ibid.* p. 224. h. sh.

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| 255 | Henricus Willoughby, and his four Wives. <i>ibid.</i> p. 225. | h. sh. | |
| 256 | Another Henricus Willoughby, & Anna Uxor ejus. <i>ibid.</i> p. 226. | | |
| 257 | Henricus Willoughby, Filius. <i>ibid.</i> p. 227. | | |
| | <i>At Gunnalston.</i> | | |
| 258 | Three Monuments, two of Knights; upon one of their Shields three Hedge-Hogs, the other a Lady. <i>ib.</i> p. 301. | | |
| 259 | Monument of two Gervase's Pigot. <i>ibid.</i> p. 16. | | |
| 260 | A Monument of Reynold Peckham, Esq; and his Wife, in the Chancel at Offington. <i>ibid.</i> p. 356. | h. sh. | |
| 261 | Of William Cartwright and Grace his Wife, and Children. <i>ibid.</i> p. 357. | h. sh. | |
| 262 | Monument of John Plumptre, 1552; and two others, <i>on the same Plate</i> , without Names; <i>unlike Hollar's former Works.</i> | sh. | 1677 |
| 263 | St. Egwin, Bishop of Worcester kneeling. | | |
| 264 | Ichnography of the Cathedral at Norwich. | | |
| 265 | Two Views of the Monument of Thomas Lord Bruce in Gisburn Abbey. <i>Dugdale's Monast.</i> Vol. 2. p. 148. | h. sh. | |
| 266 | Wigorniensis Ecclesiæ Cathedralis ab Aquilone prospectus, with the Plan, <i>on the same Plate.</i> <i>Dugdale's Monast.</i> Vol. 3. p. 43. <i>without Hollar's Name.</i> | sh. | |
| 267 | Arms of the Marquis of Dorchester. <i>The following are in Dugdale's St. Paul's.</i> | | |
| 268 | Templi Parochialis S. Fidis Ichnographia. p. 114. | h. sh. | |

269	Ecclesiæ Parochialis S. Fidis Prospectus Interioris, p. 115.	h. sh.	
270	Capella Thomæ Kempe Londin. Epif. p. 40. <i>without Hollar's Name.</i>	sh.	
271	Domus Capitularis S. Pauli, Meridie Prospectus, p. 126.	sh.	
272	Ecclesiæ Paulinæ Prospectus. p. 132.	sh.	1657
273	Areæ Ecclesiæ Cathedralis S. Pauli Ich-nographia.	sh.	—57
274	Ecclesiæ Cathedralis S. Pauli, a Meridie Prospectus.	sh.	
275	Ecclesiæ Cathedralis S. Pauli, a Septen-trione Prospectus.	sh.	—56
276	Ecclesiæ Cathedralis S. Pauli, ab Occi-dente Prospectus.	sh.	
277	Ecclesiæ Cathedralis S. Pauli, Orientalis Facies.	sh.	—56
278	Ecclesiæ Cathedralis S. Pauli, ab Oriente Prospectus.	sh.	
279	Navis Ecclesiæ Cathedralis S. Pauli Pro-spectus interior.	sh.	—58
280	Partis exterioris Chori ab Occidente Prospectus.	sh.	
281	Chori Ecclesiæ Cathedralis S. Pauli Pro-spectus Interior.	sh.	
282	Orientalis Partis Eccl. Cath. S. Pauli Prospectus interior.	sh.	
	<i>Note. Five of the above are also in Dugdale's Monast. Vol. 3. p. 298.</i>		
283	Monument of Johannis de Bello Cam-po. p. 52.	h. sh.	
284	Monument of Johan. Donne, p. 62. <i>without Hollar's Name.</i>	h. sh.	
285	Monuments of Ricardi Regis, John Acton, Esq; and Simon Edolph, Esq; <i>in one Plate.</i> p. 72.	h. sh.	

286	Monuments of Thomas Okeford, Will. Rythyn, Ricardi Litchfield, and another without a Name, p. 74.	h. sh.
287	Monuments of William Worsley, Roger Brabazon, Valentine Carey, p. 76. <i>without Hollar's Name.</i>	h. sh.
288	Monument of Joannis Newcourt, and another without a Name, p. 78.	h. sh.
289	Monuments of Eustachius de Fauconbrigge, Henricus de Wengham Decanus de Tottenhall, p. 80.	h. sh.
290	Monuments of Henrici de Lacie Comitibus Lincolnæ, Rob. de Braybroke, p. 84.	h. sh.
291	Monument of Rogeri Nigri Londoniensis Episcopi. p. 86.	h. sh.
292	Monument of Johannis Gandaviensis Ducis Lancastriæ & Uxoribus ejus. p. 90. <i>without Hollar's Name.</i>	h. sh.
293	Monument of Sebba Rex Orientalium Saxonum, Ethelredus Anglorum Rex. p. 92.	h. sh.
294	Monument of Gulielmi Aubræi, p. 96.	h. sh.
295	Monuments of Johannis de Chishull Londin. Episcop. and another without a Name. p. 98.	h. sh.
296	Monument of Radulphi de Hengham, Johannis Tomkins. p. 100.	h. sh.
297	Monument of Simonis Burley Militis. p. 102.	h. sh.
298	Monument. Clausura circa Altari Sti. Erkenwaldi. p. 112.	h. sh.
299	Monuments of Robertus Londinensis, Gulielmus Greene, Thomas de Eyre. p. 60. <i>without Hollar's Name.</i>	h. sh.

- 300 Arms of Mr. Selden. *To the Dedication of Upton de Studio Militari.*
- 301 Arms of Mr. Upton. *In the same Book.*
- 302 Arms of Sir H. Spelman. *To Spelmanni Aspilogia; in the same Book.*
- 303 Prospect of York Cathedral.
- 304 Another View of the same.
- 305 Area Spaldingensis Cænobii Ichnographia.
- 306 Thalami portarum atriorum — Part of Solomon's Temple under it. *W. Holzar fecit aqua fortis 1657. Æt. 50.*

1672



CLASS X.

Insects, Flowers and Shells.

- 1 **M**USCARUM Scarabæorum, Vermiumque Variæ Figuræ & Formæ, &c. *ex Arundel. Collect. Antwerp.* being the Frontispiece of some succeeding Plates.
- 2 A Plate of four Butterflies, and two small Beetles.
- 3 Another of a Flying-Beetle, and three Butterflies.
- 4 } Three more Plates of other Flies,
6 } Butterflies and Grasshoppers.
- 7 } Three more Butterflies, Caterpillars,
9 } &c.
- 10 } Three more Butterflies with Claw
12 } Wings, &c.
- 13 } Two more of Butterflies, of various
14 } Shapes and Spots.
- Fourteen Plates.*
- 15 A very large Butterfly or Moth, double Wings, with four round Spots.
- 16 } Eight Diversæ Insectam Aligerorum,
23 } Vermiumque, &c. the Title-Page, and seven Plates.
- 24 } A most curious Book of Shells, in
61 } *Thirty-eight Plates.* Some of the Plates have Letters of Reference, most of them have none. *Many Collectors*

e — 1646
and
—47

c —

of Hollar's Works have them not; nor are they to be met with in the most numerous Collections, except Two or Three, where they are esteemed as great Rarities.*

- 62 Rhabarbarum, the Plant growing. *Ogilby's China*, Vol. 1. p. 408. *without Hollar's Name.*
- 63 Cia, or Tea Herb, as it grows. *ibid.* p. 409. *without Hollar's Name.*
- 64 Teng, another Herb.
- 65 Po-lo-mie, an extraordinary Excrecence that grows on a Tree in China; with a View of Men and Women eating of it; it is much esteem'd. *ibid.* p. 410. *without Hollar's Name.*

* At a Sale of Prints and Drawings which were brought from *Holland*, and sold at *Covent Garden* in *December 1750*, was one Sett of Shells, done by *Hollar*, being 38 Plates; they being very scarce, sold for 10*l.* 5*s.* to Mr. *Barnard*, Son to Sir *John*.



CLASS XI.

Animals, Hunting, Fishing, and VAN AVONT'S Boys.

1	A Lion Couchant. <i>A. Durer, 1518.</i> <i>ex Arund. Collect.</i> $\overline{\text{AD}}$	e—	1645
2	A Boar. <i>L. Cranich delin.</i>	e—	
3	A Lion Passant. <i>A. Durer inv. ex Coll.</i> <i>Arund.</i> $\overline{\text{AD}}$	e—	—49
4	A Shock Dog. <i>A. Maetham delin.</i>	f—	—49
5	An Afs. <i>J. Bassan delin.</i>	f—	—49
6	Pædopægnion: Or Views of Boys Sport- ing. <i>Pet. Van Avont invent.</i> In the Title Plate.	c—	—46
7	The Head of Georgius ab Etenhard, Eques 1646. <i>The Title.</i>		
8	The Head of Petrus Vanden Avont.		
9	<i>Antwerp. Pictor.</i> Another Ditto.		—51
10	Two Views of Boys sporting with		
11	Birds and Arms.		
12	Two Views more of Boys with Fishes		
13	and Fruits.		
14	Two Views more of Boys with		
15	Lambs, &c.		
16	Two Views more of Boys Dancing,		
17	&c.		
18	Two of Boys in Bacchanal.		
19			
20	Several Boys carrying a young Bacchus. <i>Von Avont.</i>		

- 21 } Two more, in like manner, with
 22 } Goats.
 23 } Two more, mounted on a Goat and a
 24 } Panther.
 25 } Two more playing in different Postures,
 26 } setting in Clouds.
 27 } Two more of Boys in Concerts of
 28 } Musick.
 29 Another of Boys eating Grapes, &c.
 30 One of Angels, supporting the Cross.
 31 Another of Angels with the Cross in the
 Clouds, and others below, with the
Sudorium, on which was said to be the
 Impression of our Saviour's Face; and
 other Instruments of his Crucifixion.
 32 One of Angels bearing up the Cross;
high, oval at Top.
 33 } And Three more. *Twenty-eight in*
 35 } *all.*
 36 Animalium, Ferarum & Bestiarum,
 Florum, Fructuum, Muscarum, Ver-
 miumque, Icones variæ, ad vivum
 delineatæ.

*This Sett is Twelve Plates; there
 are but Four of them Hollar's, viz.
 the above Title and Three more
 following; the others are grav'd
 by other Hands.*

- 37 A Leopard, the Gilderland Rose, French
 Anemony, &c.
 38 The Elephant, and Monkey, Crown
 Imperial, Daffodil, &c.
 39 The Peony, African Marigold, Nar-
 cissus, Rose, &c.

*There is one invented by Hollar, but
 not etch'd by him.*

4°

a —

d — 1663

d — —62


d —

d — —63

40 Several

40	Several ways of Hunting, Hawking and Fishing, after the English Manner; <i>invented</i> by Francis Barlow, <i>etch'd</i> by W. Hollar, <i>viz.</i>	d —	1671
41	Hare-hunting; Coney-catching;		
42	River-fishing; Salmon-fishing;		
43	Angling. <i>These Six first Plates by Hollar, the Seven remaining by another, viz.</i>		
44	Heron-hawking; Pheasant-hawking;		
45	Partridge-hawking; Otter-hunting;		
46	Coursing the Fallow-Deer; Stag-hunting, and a Fox-hunting.		
47	A Frontispiece to a Book of Sporting, adorn'd with Dogs, Fowling-piece, Pouch, &c. and a Coat of Arms at Bottom, with Space in the Middle for a Title, but none inscrib'd.	b —	—46
48	The same with a different Coat of Arms, dedicated to Theodore Paw; with the Title of Animals, by <i>P. Van Avont</i> . <i>Belonging to this Book.</i>	b —	—46
49	A dead Deer. <i>Of this there is a Reverse.</i>	b —	—46
50	Three Plates of Dogs, of various		
52	Kinds.	b —	and
53	One of Sheep.		—47
54	Four more of Dogs.	b —	—46
57	One of Leopards intoxicated with Grapes; <i>after Rubens</i> .	b —	
59	One of Lions; <i>after Rubens</i> .	c —	—46
60	Some Asses and Swine; <i>after Barlow</i> .	b —	—62
61	An Elephant, and Camel, and Monkeys; <i>after Barlow</i> . <i>A Reverse of this last.</i>	b —	—63

62	} Two Plates of Bears; <i>after Barlow.</i>	b —	1662
63			
64	} A Plate of Goats, and another of	b —	—63
65			
66	One of Wolves.	b —	—62
67	One of Deer. <i>And a Reverse.</i>	b —	
68	} Two of Cows. <i>And a Reverse of</i>	b —	—59
69			
70	One of Dogs; <i>after Barlow.</i>	b —	
	<i>These belong to one Sett; and have a Title Page by Tempest, and Three Plates by Gaywood.</i>		
71	} Two Plates of Hunting-horns.	b —	
72			
73	} Horns, &c.	b —	
74			
75	} Two more of dead Deer, Hares, &c.	b —	
76			
77	} A dead Hare hanging by the Foot,	h. sh.	—49
78			
79	Divers Kinds of Birds; <i>after Francis Barlow: The Title Page by Gaywood.</i>		
80	One of Ostriches; <i>also by him.</i>		
81	} First an Eagle. Two Plates of Tur-	b —	—54
82			
83	} One of various Kinds; and One of		
84			
85	} One of the Owl, Magpye, &c. and		
86			
87	} Four of Water-Fowl, and other		
88			
89			
90			
91			
92			
93			One

93	} One of a Cock, Hen and Chicken,		
94		} and One of Pheasants.	
95	} One of Herons, and One with Two		
96		} Swans.	
97	} One of Ducks and Mallards, &c. and		
98		} One with Peacocks.	
<i>Seventeen Plates in all, by Hollar.</i>			
99	A Bird upon the Branch of a Tree.	f —	1646
100	A Duck.	e —	—46
101	The Figure of a Mole.	f —	—46
102	A Cat's Head, at large.	4 ^o	—46
103	Two Stags Couchant; <i>from A. Durer,</i> 1518. 	g —	—49
104	Little Boys in Bacchanal, carrying another towards a Spring, issuing from an Urn, held by the Figure of a River.	f —	
105	An Elephant, with several Actions of the Elephant about it, and the Description in Dutch. <i>Q. If Hollar's, which was shewn in 1629 alive.</i>	h. sh.	—29
106	A Rhinoceros and a Salt Cow, with a Bird and a Lamb: <i>Ogilby's China, Vol. 1. p. 234. without Hollar's Name.</i>		
107	An Elephant, with a Camel, Deer and other Cattle. <i>ibid. p. 235. without Hollar's Name.</i>		
108	Hippopotamus, a Sea-Horse. <i>ibid. p. 412. without Hollar's Name.</i>		
109	Feki Foli gi kerker. Two Figures with a Sort of a Badger. <i>ibid.</i>		
110	A Whale and small Fish. <i>Ogilby's China. Vol. 1. p. 237.</i>		
111	The Bird Louwa. <i>ibid. p. 492. without Hollar's Name.</i>		

CLASS XII.

*Coins, Medals, Seals, Vases and
Cups.*

1	A Large Eucharistical Cup, richly wrought with the Story of our Saviour, the Apostles, &c. with the Inscription, expressing it to be taken from a drawing with a Pen; made by <i>Andrea Mantegna</i> , and preserv'd in the <i>Arundelian Collection</i> .	sh.	1640
2	The same, without the Inscription.		
3	A Sett of Vases from the Original Drawings, by <i>Hans Holbein</i> ; in the <i>Arundelian Collection</i> . London and Antwerp.		—42
11			—45
		8°	—46
12	A small Figure of Temperance, on a fine wrought Cover for a Cup; from <i>Holbein</i> .		
		8°	—49
13	A fine wrought Pattern for the Foot of a Cup; the Design drawn by <i>Hans Holbein</i> for King Henry VIII. <i>The above are a Sett.</i>		
14	The Form or Ornament of some Roman Javelins, as in some of their Emperors Coins; <i>In Four Circles.</i> (<i>In Upton. De re Militari.</i>)		
		b—	
15	Two Pieces of Roman Ensigns.	b—	

<p>16 Sabolt Beham. Maler. XXXX. IAR. } ALT. MDXXXX. } Anna Behamin. Alt. XXXV. } Medal. } IAR. MDXXXX. } Reverse, a Laurel Wreath, with this } Cypher ISB. } [See <i>Repertorium Sculptile-Typicum</i>, 8°, 1730, p. 10.]</p>	<p>a —</p>	<p>1647</p>
<p>17 The Figure of a Stone, shaped like the End of a Pole Axe, preserved in Mr. Ashmole's Repository. <i>Dugdale's War-</i> <i>wicksb.</i> p. 778.</p>	<p>e —</p>	
<p>18 The first Silver Coin with the Garter about the Arms; it is a Half Crown of Charles the First. <i>Ashmole's Order</i> <i>of the Garter</i>, p. 207. <i>without Hol-</i> <i>lar's Name.</i></p>		
<p>19 Two Coins more, in Honour of the Garter, upon the Investiture of Fre- derick King of Bohemia, and Robert Earl of Salisbury: Also a Ring made Garterwise. <i>ib.</i> p. 207. <i>without Hol-</i> <i>lar's Name.</i></p>	<p>c —</p>	
<p>20 Three Pictures and Eight Medals of Princes, in the Collars of the Orders whereof they were Companions. <i>ibid.</i> p. 223.</p>	<p>h. sh.</p>	<p>—67</p>
<p>21 The Seals and Signet of the Order of the Garter. <i>ibid.</i> p. 247.</p>	<p>h. sh.</p>	<p>—70</p>
<p>22 Three Seals of the Emperors of Russia, and two Coins of Count Mansfield, and the Duke of Mantua, with the Figure of St. George upon them. <i>ib.</i> p. 229.</p>	<p>h. sh.</p>	<p>—67</p>
<p>23 Seals and Coins having the Arms en- circled with the Collars and Garter</p>		

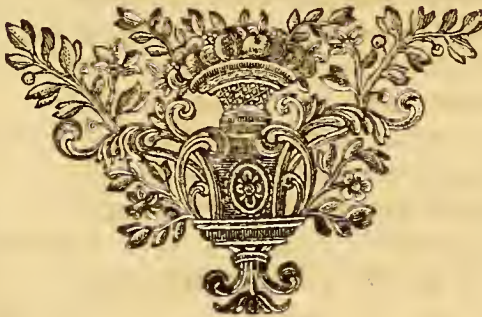
- of their Orders. *ibid.* p. 224. *without Hollar's Name.*
- 24 A Medal struck by Charles XI. King of Sweden, upon his Investiture with the Garter, expressing the Concord of the Two Crowns. *Salus Populorum. ibid.* p. 405.
- 25 Another, *somewhat different*, with a fuller Inscription; and the Garter, 29 May 1671. *ibid.* p. 455.
- 26 The Seal of Office belonging to Garter King at Arms. *ibid.* p. 208. *without Hollar's Name.*
- 27 A Medal of Charles the First, on the Reverse the Star and Garter 1629. *ibid.* p. 216. *without Hollar's Name.*
- 28 Two Medals on the Installation of Prince Charles to the Order of the Garter. *ibid.* p. 366. *without Hollar's Name.*
- 29 Three Seals with two Reverses of Sir Roger Harpur and his Wife, *on one Plate. Dugdale's Warwicksh.* p. 381.
- 30 A small Medal of Lewis XIV. King of France 1647. *And the Reverse.*
- 31 } Five Plates of Roman Medals, diffe-
35 } rent Sizes; *which may be Queried.*
- 36 An Oval Seal of Christopher Wren, Dean of Windsor.
- 37 The two Great Bells of China, viz. of Erfurd, and of Pekin.
- 38 A Mask and Letters, A. M. T.
- 39 A Plate of several Royal Seals, being of William I. Conqueror, William II. and Henry III. *Sandford's Genealogies.* p. I.

h. fh.

b—

a—

- 40 William Earl of Flanders, his Seals. *Sandford's Genealogies*, p. 17.
- 41 A Plate of Seals of Richard Earl of Cornwall; and another Seal, as King of the Romans. *ibid.* p. 94. *without Hollar's Name.*
- 42 Edmund Earl of Cornwall, a Seal. *ibid.*
- 43 The Seal of Gilbert de Clare. *ibid.* p. 139.
- 44 A Plate of Seals. King John and Henry III. two Seals. *ibid.* p. 56. *without Name.*
- 45 } Five Plates of Roman Medals.
- 49 }
- 50 Signa Imperatoria, Tit. Claud. Nero. *In Spelmanni Aspilogia.* p. 15.



CLASS XIII.

Seasons, Muffs, Fans and Swords.

1	V	Arious Ornaments for the Hilt, Locket, and Chape of a Sword, or Dagger; from <i>Holbein</i> .	8°	1644
2	}	Two more Plates of the like Orna-	8°	—45
3		ments; from <i>Holbein</i> .		
4	}	The Four Seasons in half Length; with	4°	—44
7		four English Verses under each.		
8	}	Four Seasons at full Length; with	h. sh.	1643 and
11		four English Verses under each.		
12	}	Two small Plates with a Muff, Hand-	g —	—44
13		kerchief and Mask in it.		
14		Another with Muffs and Tippet.	f —	—45
15	}	Two more with single Muffs in them,	f —	—45
16		tied round the middle with Ribbons or Laces.		
17		Another Plate with five smaller Muffs in it, and Hands in them.	e —	—45 and
18		A larger Plate with Muffs, laced Handkerchiefs, Gloves, Fans, Mask and Pincushion.	b —	—46 —47
19		A Plate of Muffs, different from the others.	e —	—45
20		Spring; a Woman, with Flowers in a Square. Latin and English Verses at Bottom.	h. sh.	—41

Summer ;

21	Summer; a Woman, a Veil over her Face, a Fan in her Right-hand. Latin and English Verses.	h. sh.	1641
22	Autumn; a Woman, Fruit in a Dish, &c.	h. sh.	—41
23	Winter; a Woman, a Muff on her Left-hand. Verses as before, the Four in Square, and half Figures.	h. sh.	—41
24	Another, almost the same, without any Writing.		
25	Summer; a smaller Square. <i>A Copy from the other.</i>	d —	
26	The Design of a Sword-Hilt, Hook, &c. made by <i>H. Holbein</i> for Prince Edward. <i>From the Arundelian Collection.</i>	4°	—42
27 } 30 }	Four Seasons, represented in Towns. <i>Zu. Strasburg, by Jac. Vander Heydon.</i>	c —	
31 } 34 }	Four Seasons, represented in the open Country, with Dutch Villages. Latin Verses.	a —	
35 } 46 }	Twelve Months of the Year.		



CLASS XIV.

Frontispieces and Titles of Books, that generally have no other Plate of HOLLAR's Works.

- | | | | | |
|---|---|--|-----|------|
| 1 | A | Figure of Painting, or Sculpture, drawing of Heads, with this Inscription; <i>Variæ Figuræ, a W. Hollar, &c. Collectæ & Insculptæ Antverpiæ.</i> | b— | 1646 |
| 2 | The Frontispiece of Thomas Compton Carleton's Book, entitled, <i>Philosophia Universa</i> , Folio, printed 1649. <i>Antw.</i> dedicated to Maximilian Duke of Bavaria; representing him on a Throne, and his two Sons on each Side, alluded to in Virgil's Verse of the Golden Bough; with an Emblem at Bottom of the Bavarian Bounty, in a Fountain watering all Parts of the Earth. <i>Abr. Diepenbeck delin.</i> | h: sh. | —49 | |
| 3 | Another Frontispiece of a Book, with a Woman representing the Ottoman Empire, holding the Map of her Dominions; with Pallas and Mercury on the Sides. | 8° | —50 | |

4 Another

- | | | | |
|---|--|----------------|------|
| 4 | Another Frontispiece of the Virgin Mary appearing to St. Norbet, and causing White Robes to be brought him by Angels, with Figures of an active and contemplative Life on each Side; and at the four Corners, St. James, St. Joseph, St. Gifelbert, and St. Wilhelm, in Compartments. <i>Abr. a Diepenbecke inv. Q. If this is not the same as N^o 196. Class I.</i> | 4 ^o | 1650 |
| 5 | The Busto of King Charles II. on a Pedestal, there filed <i>Societatis Regalis Author & Patronus</i> . Fame holding a Wreath of Laurel over his Head. The Lord Chancellor Bacon, and Lord Bronker on each Side. Books and Instruments of Arts on either Side. <i>Evelyn inv. Before Spratt's History of the Royal Society.</i> | 4 ^o | —67 |
| 6 | The King's Arms and Ornaments, being the Head Piece at the Beginning of Ashmole's Order of the Garter. | c — | |
| 7 | A small Prospect of the City of Antioch, with four English Verses at Bottom, by <i>John Quarles</i> ; a Frontispiece to some Book. | 8 ^o | —57 |
| 8 | A Title-Page of a Book, representing Moses and Aaron, holding up the Table of the Law, in the middle: At Top, a Minister preaching to his Congregation: And at Bottom, Moses on the Mount receiving the Law, and a Priest at the Altar. | 8 ^o | |
| 9 | <i>Monasticon Anglicanum</i> : Or the Frontispiece to that Work. St. Gregory | | |

	and St. Austin on each Side, and Emblematical Compartments at Top and Bottom.		
10	Frontispiece in 8°, of Figures of Pallas and Hercules, or Art and Labour; on each Side, Crowns, Mitres, Cardinals Hats, &c. <i>At Top if filled up, it's a Frontispiece: If not, 'tis one of the Borders of Death's Dance.</i>	8°	
11	An English Gentleman paying his Courtship to a Lady, with a Cupid between them, in a Publick Assembly; at Bottom, <i>Omnia Vincit Amor</i> , seeming Part of the Frontispiece of a Book, or else a Head-piece to some Book of Complements.	a —	
12	Frontispiece to Bishop Andrews's Manual for the Visitation of the Sick.	12°	1642
13	Frontispiece to Martial's Epigrams; wherein one Satyr holds up a Looking Glass to another.	4°	
14	Frontispiece to the Bible: Inscribed <i>The Holy History</i> ; Faith holding up a Glass to Moses, thro' which he sees Things Invisible as well as Visible. <i>Lond.</i>	4°	—53
15	Frontispiece to Dr. Whitlock's Zootomia, or Moral Anatomy of the Living by the Dead. (A Book of Essays in 8° about 1653.)		
16	Frontispiece to a Book, called the Academy of Pleasure; furnished with Letters, Dialogues, Songs, &c. Mercury, Venus setting, Juno.	8°	—65
17	Golden Remains of John Hales of Eton College.	4°	—50

18	Frontispiece to Mr. Evelyn's Translation of the First Book of Lucretius. <i>Mary Evelyn inv.</i>	8°	1656
19	The Frontispiece of an Embassy to the Emperor of China; representing him sitting in his Chair of State, attended by his Guards, &c. Before <i>Ogilby's</i> Edition of that Embassy in Folio.	h. sh.	—68
20	A New Book of Flowers and Fishes; collected and composed out of the best Authors. Under this Title, in a Compartment, adorned with Festoons of Flowers, is a Sea Prospect, and Fishermen making a Draught with a Drag-Net. <i>There are Twelve Plates as mentioned of this Sett; but not done by Hollar.</i>	4°	—62 and —71
21	The Frontispiece of the Sphere of M. Manilius, made an English Poem, by Edward Sherburne, Esq; <i>In a large Folio.</i>		—73
22	Title-Page, <i>Caroli Lotharingæ Ducis Clypeus Spiritualis. Bruxellæ.</i>	12°	—45
23	<i>Viridarium Sacræ & Profanæ, &c. Hollar.</i>	8°	—33
24	The Revelation of St. John, illustrated by Thomas Brightman.	4°	—44
25	Regeneration Sermons, by Isaac Ambrose.	4°	
26	<i>Clidamas, or the Sicilian Tale, by J. S.</i>	8°	—39
27	A Chain of Scripture Chronology.	4°	
28	<i>Tubus Optico-Geometric.</i>	4°	—31

130 *Frontispieces and Titles, &c.* Class XIV.

29	The Frontispiece to Stapylton's Juvenal.	h. sh.	
30	Title to the Entry of Queen Mary de Medicis, and her Arms by La Serre	h. sh.	
31	A Title-Plate, <i>Square</i> . Hippocrates standing on one Side, and Galen on the other.	4°	
32	Pious Annotations upon the Bible, by John Diodati. <i>Geneva</i> .	4°	1643
33	The Device of the University of Cambridge; representing the Bust of a Woman, holding up a Sun in one Hand, and a Cup in the other. <i>In an Oval Form</i> .	b —	
34	Casimirus Emblematico-Anagrammaticus, a Circle with several small Circles about it.	4°	
35	A Title to some German Book with several Texts, explained by Figures in several Compartments. In the middle, Christ hanging on the Vine as on the Cross. <i>Ego sum Vitis vos palmites</i> .	4°	
36	A Title of a Book, two Men riding and measuring for the Roads in Ireland. <i>Half Sheet</i> .	h. sh.	
37	The same, before <i>Ogilby's Roads</i> , folio. A Gate of a City, two Men riding and surveying the Roads; in the Top are three Angels supporting three small Maps. <i>Barlow inv.</i>	h. sh.	—75
38	A long Slip of Ornaments, being Emblems drawn by <i>Kleyn</i> for Virgil — some done by <i>Hollar</i> .		
39	Twenty-four Letters, an Alphabet in small Size.		

Clafs XIV. *Frontispieces and Titles, &c.*

131

40	Ditto, another of large Capitals.		
41	A Title. A Treatise of the Cause and Prevention of the Errors of the present Times. <i>London.</i>		1637
42	Frontispiece of Plagues of Egypt, in small Compartments. <i>Brussels, A. D. 1633.</i>		—33
43	A large Plate with Ornaments and Scroll Work, a Fleur-de-lis in the Middle.	fol.	
44	Six of these in small, with a fleur-de-lis; <i>on one Plate.</i>		
45	The Psalms of King David, paraphrased by <i>M. Smith</i> ; Heads of David, Moses, Asoph.	8°	
46	Consecration of a Church, a King kneeling; under the Title, <i>an Oval</i> ; a small Division, by <i>Lancelot Andrews</i> , Bp. of Winton.	12°	
47	A Poem on Sacred Contentment; an Ornament or Border about it. <i>A whole Sheet.</i>		
48	Title-Page of Babel, or the Confusion of Tongues.	4°	
49	Front of Dr. Donne's Works, his Effigies laying in a Tomb in his Winding-Sheet.	4°	—59
50	The Sinners Tears.	8°	—53
51	Whole Duty of Man.	8°	—59
52	Magiarum Disquisitiones.	4°	
53	Count Palatine sitting on his Throne. Folio Sheet Title.		
54	Inside of a Church (<i>Spare thy People, O Lord</i>) the Congregation kneeling at Prayers.	12°	

55 Decapla

132 *Frontispieces and Titles, &c.* Class XIV.

55	Decapla in Pfalmos, a Title-page, containing Ten different Men and Languages.	h. sh.	1639
56	S. S. Biblia Polyglotta. Folio.		—57
57	A Sphere; being the Frontispiece to Instructions for Forraine Travel.	12°	—42
58	A large Compartment, Title and Arms of Lamoraldo Claudio Fran. Comiti de la Tour. <i>For the Plates belonging to this Book, see p. 30. N° 255.</i>		—50
59	Puteani Bruxella Septinaria, in a small square Plate, the Arms of the City of Brussels, being St. Michael overcoming the Evil Spirit, in an Oval, a Crown of Pearls over the Compartment, Two Lions Supporters and two Standards; at a Distance a small View of Brussels. <i>See N° 169. p. 102. There are other Prints in the Book, but they don't appear to be Hollar's.</i>		—46

60 *Frontispiece & Title to Sr Cosins's
Hist. of the Canon of the Holy Scripture k: Th 4to. 1657
Moses & 12 Prophets - Apostles - Doctors of Church*



*Mr. WENCESLAUS HOLLAR's Ground
for Etching in Copper or Brass; with
his Directions how to use it.*

TAKE three Parts of Virgin Wax, one Part of Asphaltum, one Part of the best Mastick; if you will you may take away some third Part, or thereabouts, of the Asphalt, and put instead of it as much Rosin that is transparent and clear, which I hold better than Asphaltum altogether, for this will make the Ground too black; it is true, you shall better see your Stroke when you work, but when you are to stop to some Things which you would have faint, then you shall hardly see your Work, by Reason of the Blackness of the Asphalt, when the Work doth appear black also, but the Rosin will make the Ground paler and transparent, thorough which you shall see what you do.

So then beat your Asphalt and Rosin to Powder, as also the Mastick, and mingle them well together; then put the Wax into a clean Pipkin, where nothing hath been before, except such Ground, and set it over a gentle cool Fire, and let it melt, till it beginneth to boil, then put the Asphalt and the Mastick into it, and mingle it altogether till all be well melted. Then take some Porringer, or such like Thing, full of clean Water, and pour that boiling Stuff into the Water, provided that the Dregs at the Bottom do not go with it; then let it be cold, so as you may work it into a Ball, or what you will; then take a very clean and fine Linnen Cloth, double or treble folded, and put into it a Piece of the Ground, as big as a Walnut

or more, and tie it with something till you have Occasion to use it.

Now for the Copper, that must be well polished; but though it be never so well polished, you must (before you put the Ground upon it) rub it over with a Coal, which must be prepared thus, *viz.*

Either burn some Charcoals, and when they are well kindled, take them and put them into cold Water, they that shall sink are the best, they that shall swim are naught, and take heed that there be no Outside or Crust left on the Coal, for that will make Scratches, therefore it must be well scraped off with a Knife, or burnt Billets of Beach-Wood, according to the former Directions, those Coals will be more gentle; and when you have rubbed the Copper with these Coals, then pour clean Water over it, and let the Copper stand sloping till it be dry; then scrape some Chalk upon the Copper, and rub it off with a very clean Rag: that done, there must nothing touch the Copper till you put the Ground on, which must be done thus, *viz.* Put into some Fire-pan some Small-Coal (for the Charcoals are too hot) lay down the Copper over that, so as the Fire may have Air; then take your Ground tied up in a Linnen Rag, and rub up and down the Copper, neither too thick nor too thin, but so as sufficiently may cover the Plate; then take a Feather of the Wing of a Duck, or some other Bird that hath stiff Feathers, and so spread the Ground as smooth as possibly you can, first all one Way, then cross and cross again, till it be well to your Eye, and take heed all the while, that your Copper be not too hot; for then the Moisture of the Ground is burnt away, which will cause the Ground to break in Etching. That done, let it be cold, then grind some White Lead with Gum Water, and mark, that so much Gum as big as a Cherry-stone will serve for a Piece of White Lead as big as a Nutmeg, or more, but you must remember to put as much Water amongst it, as that the
White

White may conveniently go out of your Pencil, and spread over the Plate; then you must have a good big Pencil or Brush, as the Painters do use, the Hair of which in Compass may be about the Bigness of a Walnut, or more, especially for your great Plates, with that strike twice or thrice cross over the Plate, till it lieth even; then you must have another Pencil or Brush bigger than the first, but smooth, made of Squirrels Tails, with that you may smooth gently the White, which you could not do with the other Brush, and so let it dry.

Then take your Design, after which you are to work, and scrape on the Backside thereof some red Chalk all over, and then take a soft small Coal or Charcoal, and rub it over the red Chalk, till both mingle together; then take some hard Brush, or a great Pencil that is very stiff; and rub it till all be fine and even, and so lay the Design upon the Copper; and with a blunt Point of a Needle draw the Out-strokes; and that done, take off your Design, and so go to work; but if you would preserve the Print or Drawing you would copy, from being soiled on the Backside, you may rub over a Piece of Venice Paper with red Chalk, according to the former Directions, and so put your Print on that; by which Means your Print will be kept clean.

You must have commonly three or four Sorts of Needles, some bigger, and some smaller, which must be put into a little Stick of the Thickness of a Pen, and on the other End a Pencil to sweep off the Ground that will rise up where you have wrought it away. To make the bluntest Needles, you must rub them on the Backside of a Plate; the finest Needles you must whet gently on a fine Whetstone, till it be a very small Point; but let it not be too sharp, but blunt it on a Table-book Leaf, or some such Thing; and always when you do leave your Work, be sure not to let your Plate stand open, but wrap it up in a Paper, for the Air will in Time corrupt the Ground, and take

take out the Moisture from it, which will be prejudicial in Etching, and subject to Danger, especially in Winter Time, when you commonly must keep a good Fire when you work, otherwise your Ground will leap away.

When you are going to etch, then take some Green-wax, and melt in some little Pipkin, then with a Pencil cover all the four Edges of the Copper, then take more of the Wax, and frame it into long flat Pieces, in shape of a Ruler, but nothing so broad, put them along the Edges, where you have done with your Pencil, then you must have a little Piece of a Pencil Stick, or some such Thing, made sharp underneath the broad Way, not point Way; with the Help of that make your Wax stick to the Copper, still stopping it as you go along round about it: if the Work be fine, take Aqua-fortis of Three-pence the Ounce, and put it to some Wine Vinegar, but take at least two Parts of Wine-Vinegar to one Part of Aqua-fortis; but if the Work be coarse, requiring much Deepness, then you may take of the Aqua-fortis alone, and such Things as you would have faint, you must pour off the Aqua-fortis off the Plate, and put on in the Room of it only fair Water, and so let the Plate stand till it be dry, which done, melt some Candle Grease with a little of your Ground, and so stop such Places with a Pencil dipt in that Mixture as you would have faint, then pour on your Aqua-fortis again, the same as was before, and do that so often as Occasion will require; then lay the Copper on the Fire, till the Ground shall melt, and wipe it off with a Rag, then rub the Plate with a little Piece of a Beaver Hat dipt in Oil, and so your Plate is done.



THE
L I F E
 OF
WENCESLAUS HOLLAR,
 ENGRAVER.

HE was born at Prague, a capital City in 1607. Bohemia, of a genteel Family; was bred up and designed to study the Law, being put Clerk to some of that Profession (*which he was obliged to leave*) he and his Relations being opposite to the Imperial Interest, when those Civil Factions happened, and the Battle of Prague, Anno Dom. 1619; whereby they were entirely ruined. *Hollar*, then young, had a natural Inclination to Drawing, being ready at his Pen, and in Scholarship. The Profession his Parents intended him to follow, not meeting with proper Encouragement, he by degrees practised drawing Views, &c. having had some Instructions under *Merian*, a noted Engraver then living, he entirely followed the Bent of his Genius; he made several little Essays before he left his native Country, as

- a Print of the *Ecce Homo* 1625; and another of the Virgin, *both small Plates*, are his *first Essays*.
1625. The Virgin and a Christ, after *Albert Durer*; with *Greek Verses* at the Bottom of the Plate.
1626. The Virgin Mary and the Infant in her Arms, is another.
1626. Fortune on a Globe, after *AD*, *Albert Durer*.
And in 1627, the Virgin and the Babe receiving the Cross; after *J. Heintz*. This is a little larger, yet are but small Beginnings.

Hollar by his own Practice and Study had improved himself in drawing Geometrical and Perspective Views, Plans, &c. and especially by the Neatness and Curiosity of his Pen, drew Landscapes and Views of Towns extremely well.

He travelled to several great Cities in *Germany*, through *Francfort* to *Colen* and *Antwerp*; and returned again to *Colen*, where he resided some Time with difficulty enough to subsist. Thus passing some Time or Years in drawing Views and Plans of Cities, which are printed from the Plates he has done, he also etch'd a Book of small Heads from *Henzelman* and *Biler*; at *Colen* he published a View of *Herbipolis* or *Wurtzburg*, where under is writ, *Hollar delineavit in Legatione Arundeliana ad Imperatorem*. And he made a large Drawing, a Prospect of the City of *Prague*, which being curiously and exactly done with the Pen and Pencil (no doubt) gave great Pleasure and Satisfaction to the noble Earl of *Arundel*, who then was there on the Spot *Anno* 1635; which Drawing is of the same Magnitude with the Print engraved after it, on two long Plates. He did many Drawings with the Pen in all Countries and

* The Drawing now in the Possession of Dr. *Rawlinson*.

Places where he resided, in *England*, in *Germany* and *Flanders*; though few of them are entirely finished, and fewer preserved; though certainly, he drew most Part of all the Designs for his Plates that he engraved^b.

Thus it happened that the Earl of *Arundel* passing through *Germany* to the Imperial Court, as *Hollar* was recommended to him at *Collen*, being pleased with his Drawings and Representation of those Towns he had an Intention to visit in his Embassy, he took him along with him: By this Opportunity *Hollar* had the Patronage of the greatest Collector and Lover of Arts then living, besides a Prospect of being recommended in *England* to the Favour of his Majesty King *Charles* the First, then known to be the Royal Encourager of all curious Arts and ingenious Men, which drew many excellent Artists into this Nation.

This Nobleman, in his Embassy, going through several great Towns and Cities^c, staid Eight Days at *Collen*, Four at *Mentz*, Thirteen at *Prague*, Eleven at *Nuremberg*, at *Augsburg* Two, *Wurtzburg* Four, *Francfort* Five, *Regensburg* Nine Days at the Emperor's Court; from the Third of *August* till the Eighth of *November* at *Vienna*; so travelling from *April* to *December*, his Excellency arrived at *London*; and in his Train came *Hollar*, to begin the Year 1637. The Prospect and View of *Greenwich* in Two Plates, dated 1637, of which Date are his first Works in *England*. He

^b Which considered apart from his other Works, must take up great Part of his Life-time.

^c An exact Account of the Earl of *Arundel's* Embassy to the Emperor 1635. In 1636, several curious Drawings by *Hollar*, Views on the *Rhine*, in the Possession of the Dutchess of *Portland*.

did from the *Arundel* Collection many Plates in that and the following Years 1638, 1639. as may easily be observed in the Catalogue of his Works, as those Two Prints from an antient Altar-folding Table representing King *Richard* the Second kneeling before his Patron Saints, inscribed to the King, and copied from the Original, then in the *Arundel* Collection, and now in Lord *Pembroke's*.

1639. Also a Print of the Earl of *Arundel* on Horseback; and great Numbers of other Plates.

As he grew in Esteem here, his Friends procur'd him the Honour (some little Time before the Civil Wars broke out) to teach the Prince the Art of Drawing, and by this Means got into the Service of the Royal Family^d.

1640. In this Year he published Twenty-six Plates, *Ornatus Muliebris, &c. Londini.*

And the fine curious Cup, from a Design of *Andrea Mantegna*, preserved in the *Arundel* Collection.

In the next Year he did King *Charles* and his Queen, and other Prints: Several from *Vandyke's* Pictures.

It is certain he could not so well enter into that Master's true Manner of Drawing, in his Grace and Touches, as other Engravers, some in *England*, and others Abroad, who had studied his Way or Manner of Drawing and Painting; for which Reason he could not obtain *Vandyke's* Recommendation, nor that of his Admirers (which is no

^d I believe it was Prince *Charles*, having seen a small Pocket Book, with Silver Clasps mounting the Arms or Badge of the Prince of *Wales*, the Crown and Feathers: Within this Book are several Drawings, Parts of the Face and Heads to begin to learn from, with *Hollar's* own Hand-writing; which Book was in the Possession of the Right Hon. the Earl of *Oxford*.

strange Thing) if we consider, that it is in the Beginning that most Artists learn a good or indifferent Manner, such as their Genius leads them to, which afterwards is very difficult to alter, yet *it may be said*, that amongst the Imitators of the Works of *Vandyke* in Print, several are done by *Hollar*, not done by any other Engraver, others as well, and always collected amongst the Works of *Vandyke*.

But, to do Justice to *Hollar's* Memory, some Heads, I mean Portraits, may be observed and mentioned to be truly well done, so far did he arrive to excel (from the smallest Beginning) to the most difficult Branch of that Profession; which is to express Life and Likeness, on which depends great Application and Study.

Most of these Portraits were graven in *England*, in 1642. he did a Print of the Queen of *Sheba* before *Solomon*, from a Drawing by *H. Holbein*, in the *Arundel* Collection; with many other *Italian* Masters; 1643. *Theatrum Mulierum*, Sixty Plates, in the Habits of different Countries in *Europe*, with a second Title *Aula Veneris*, 1644. *Lond.*

As his good Fortune depended much upon his noble Patron, so the Misfortune of the King's Friends, the Loyalists, in those Civil Wars, or grand Rebellion, toss'd *Hollar* about with the loyal Party; and when Distraction ran so high, that it drove the Earl of *Arundel* out of *England* into *Flanders*, his Houses here, and Estates being plunder'd or destroy'd; poor *Hollar* being left behind, try'd in some Way the Fortune of War, by entering under the Command of the Noble Marquis of *Winchester* and Colonel *Robert Peake* at *Basinghouse* in *Hampshire*; there he was made Prisoner

The L I F E of

of War, made his Escape from thence, and went over to *Antwerp* to his Patron the Earl of *Arundel* *.

In this Year 1645, he began to work at *Antwerp*, where he settled, and there mostly employed his Time in publishing Prints from the *Arundel* Collection; as *Diversæ Probæ, Muscæ*, a Book of *Leonard Da Vinci's* of Heads, *Epif. Malderus*, the *Religious Men*, &c. small whole Lengths:

1646. But the Year following his Noble Patron being advised for his Health to go to *Italy*, having resided at *Antwerp* from 164 $\frac{2}{3}$ to 1644^f, in hopes that Air would be of Benefit to him, he there died at *Padua*. The last Works done by *Hollar* from that Nobleman's rare Collections was the Book of Shells, which containing Thirty-eight Plates, having neither Title nor Explication, is now the most scarce of any of his Works. Those of his Insects are extremely curious, and those Plates of his Muffs are incomparable. As all his Works are done by Etching, he has so well adapted that Manner of Engraving to them, which makes them so valuable.

Soon after the Decease of the Earl of *Arundel*, *Hollar* was turned adrift; and, for some Years afterwards, whilst he continued at *Antwerp*, he work'd for several People, Print-sellers or Publishers of his Works, no doubt at very low Prices, for I don't find that at any Time he work'd for himself to sell or publish, as has been customary with Professors of that Art, when they had Sub-

* Who was there retired with his Lady, and all his Family, and most valuable Collection of Pictures, &c.

^f In a Letter to Sir *Richard Brown* at *Paris*, returning him Thanks for his good Offices done to him when at *Antwerp* and at *Paris*; another Letter, dated *August* 23, 1646, from *Padua* to Mr. *John Evelyn*, then at *Paris*.

stance of their own, or Friends and Interest sufficient. However, having gain'd the Reputation of an ingenious Man, he did engrave his own Picture, first in an Oval, being then *Ætat.* 40. *Anno Dom.* 1647. with his Arms at bottom.

In a fine Collection of *Hollar's* Prints, being Five large Volumes in Folio, (probably) collected in *Holland*, underneath a Print of himself, is an Encomium writ in several *Latin* Verses, and the same in *English*, translated by the same Hand, which I have transcribed with the Permission of my Noble Patron the Earl of *Oxford*, who hearing of this extraordinary Collection of *Hollar's* Prints, sent a Commission to an Agent in *Amsterdam* to buy them; to add to, and improve his own fine Collection. To the Honour of *Hollar* it is thus express'd in one of those Books, writ with the Pen:

Qui mores hominum multorum vidit & urbes,
Itacus est digitis dignus, Homere, tuis :
At mores hominum melior qui sculpsit & urbes,
Solus erit digitis gloria lausque suis :
Qui tantum vidit, cæcum tulit ille Poetam ;
Qui sculpsit, propriis claruit ex oculis.
Æternum vives, proprio tumulatus in ære,
 HOLLARE ; nec norunt hæc monumenta mori.

For Towns and Fashions seen by Sea or Land,
Ulysses got the Praise of *Homer's* Hand ;
 But who these Towns in Bras and Fashions
 fram'd,
 Needs only by his own Hand to be fam'd.
 Blind Poets serve to blaze the Feats of Sight,
 Whilst, HOLLAR, thou canst shine by thy own
 Light ;

Inshrin'd

Inshrin'd by thy own Brass then may'st thou lie,
And live; such Monuments can never die.

In this Year, and the following Years 1648, —49, 1650,—51. he grav'd many Heads, Portraits, Landscapes after *Breughil*, *Elzheimer*, *Teniers*, the *Triumphs of Death*, &c. and some of the most valuable Part of his Works from famous Paintings.

1648. In 1648, there being a Book then publishing by *J. Meyfens*, living at *Antwerp*, containing the Pictures and Lives of the most famous Artists living, and lately dead. *Meyfens* being an ingenious Man, a Lover and Professor of Art, had been indefatigable in his Collections on that Account, for the Honour of the *Low-Countries*, *Flanders*, *Holland*, &c. Of these *Hollar* has done near half a Score Plates, and amongst them his own Picture, drawn by *Meyfens*; underneath which is the following short Account of him:

W. H.

A Gentleman born at *Prague* 1607, was naturally much inclined to the Art of Miniature, but discouraged by his Father. He in 1627 left *Prague*, living some Time in several Towns in *Germany*, and practising the Art of Graving with *Aqua fortis*: He set out from *Collen* with the Earl of *Arundel* towards *Vienna* and to *Prague*; from thence he returned with this Nobleman, and came to *England*, where he had been domestic Servant to the Duke of *York*. He retired to *Antwerp* on account of the Civil Wars, where he now resides.

This small Account, I believe, was put under
the

the Plate by his own Direction, because I have seen it without; but more especially (it may be observed) that he has engraved the Characters of the other Painters, done for the same Book himself, but (perhaps modestly) avoided the doing of his own.

After the Death of King *Charles* the First, he immediately grav'd his Picture, and several Loyalists; the King^s and the Duke of *York* his Master coming into *Flanders*, *Teniers* drew the Duke's Picture, and *Hollar* engraved a Plate after it, which is scarce, being done in 1651, *Ætat.* 18.

Thus *Hollar* stay'd a few Years chiefly at *Antwerp*, when abroad from *England*, and did several Works, which may be discover'd by their Dates, for which he was particularly remarkable more than many other Engravers: However, after the Death of his Patron, he continued working from the *Arundel Collection*, but was paid by others; after *P. Brill*, many Landscapes, some dated 1650 and 1652, *ex Arund. Coll.* and published by *Meyfens*; but meeting with small Encouragement there, made him inclinable to return to *England*, the Government seeming to him to be a little settled, and several Works there going forward, wherein he was useful and necessary, and no other Person then capable of doing the like, by which Means he might expect to live better than elsewhere.

The first Plates done by him after his Return are 1652. after some Drawings of *Julio Romano*, and many in *Ogilby's Virgil*; several Heads and Title Pages;

^s He engraved King *Charles* the Second standing with Emblems; and afterwards made a Print of his Royal Master, *Jacobus Dux Eboracensis*, *Ætat.* 18. 1651. *Teniers* pinx. From the Scarcity of this Print, 'twas perhaps done for *Teniers* the Painter.

Numbers of Plates in the *Monasticon*, *Dugdale's St. Paul's Cathedral*; *Stapleton's Juvenal*, and *Dugdale's Warwickshire*. These furnished him with full Employment for several Years.

Whenever *Hollar* did those little Plates, where *Christ* is persecuted by Monks and Friars, there is no Date nor his Name to them, and only one Print of the sixteen has the Name *Holbein*, which may be fictitious; *these very scarce*.

1654. About this Time *Hollar* lived in the House with Mr. *Faithorne*^h, Engraver, near *Temple-Bar*, and went on with the Plates for *Virgil*, *Dugdale*, and *Ogilby's Africa*, &c.

1660. Thus till the Restoration of the King he was certainly fully employed, and might then have soon amended his Fortune, with the Return of so many of his Friends, and the Restoration of Peace and Freedom; but the Smallness of the Price paid him by the Undertakers of these Works kept him still low; *to mention only the View of Greenwich*, a long Print of two Plates; it has been well attested to me, that *Stent* the Printseller, paid him no more than 30s. for Drawing and Engraving, which two Plates might be fairly worth five times as much, taking Advantage of the poor Man's Necessity in the Sicknes Time, 1665. which put a Stop to all Works of this Kind; and the Fire of *London* happening the Year after, so stagnated all Affairs of Prints and Books, and reduced him to such Difficulties, as he could never overcome.

1665. The Monument of King *Henry* the Seventh, printed in *Sandford's General History* (a most labo-

^h Others he work'd for, as *Stent*, *Overton*, &c. Printfellers, who kept him in their Houses, confined to hard Labour, and small Pay, at his usual Method, by the Hour-glass.

rious and difficult Work) is underwrit, *W. Hollar fecit Aqua forti* 1658, *Ætat.* 58. compleat; which shews he thought it a Work of Merit to be done by a Man at that Age, and who had been above or full forty Years a Practitioner in the Art.

Some Years after the Restoration, by Appointment from the Crown, he was sent Abroad to ⁱ *Tangier* with the Lord *Howard* Governor, there he was to take the Draughts ^k of the Town and Forts, which he did, being employed a Twelvemonth in that Affair. In his Way home he run the Risque of being taken by a *Turkish* Rover, as is related more at large in *Ogilby's Africa* 1670, in Captain *Kemphorn's* Engagement in the *Mary Rose* with Seven *Algerine* Men of War, in *December* 1669, with a Print of that Action done by *Hollar* ^l. Yet, after all these Difficulties, at his Return to *England*, after long Attendance and Loss of Time, could get no more than One Hundred Pound for all his Labour and Service.

*Haud facile emergunt, quorum virtutibus obstat
Res angusta domi.* Juv. Sat. 3. v. 165.

That worthy Gentleman Mr. *Evelyn*, in his History of Calcography, says of him: “ *W. Hollar*,
“ a Gentleman of *Bohemia*, whose indefatigable
“ Works in *Aqua fortis* do infinitely recommend
“ themselves, by the excellent Choice which he
“ hath made of the rare Things furnished out of

ⁱ Several Drawings done by *W. Hollar*, dated 1669, of *Tangier*, in the Possession of Sir *Hans Sloane*, Bart.

^k Many of these he afterwards published in Print, and are Part of this Collection of his Works. To some of his Prints he writes himself *Scenographus Regis*.

^l In this Action Eleven Persons were killed, and Seventeen wounded; the next Day they got into *Cadiz*.

The LIFE of

“ the *Arundelian* Collection, and from most of
 “ the best Hands and Designs, for such were those
 “ of *Leonard da Vinci, Fr. Parmensis, Titian,*
 “ *Jul. Romano, A. Mantegnio, Corregio, Perin.*
 “ *del Vago, Raph. Urbino, Seb. del Piombo, Palma,*
 “ *Albert Durer, H. Holbein, Vandyke, Rubens,*
 “ *Brueghel, Bassan, Elsheimer, Brower, Artois,*
 “ and divers other Masters of prime Note, whose
 “ Drawings and Paintings he faithfully copied,
 “ besides several Landscapes, Towns, Solemnities,
 “ Heads, Portraits, Fowls, Beasts, Insects, Vessels,
 “ and other signal Pieces, not omitting what he
 “ hath etch’d after *Cleyn, Streeter, and Dankers,*
 “ for Sir *Philip Stapylton’s Juvenal, Mr. Ross’s*
 “ *Syllius Italicus, the Polyglot Bible, the Monasticon,*
 “ First and Second Part, *Dugdale’s St. Paul’s*
 “ and *Survey of Warwickshire,* with other innu-
 “ merable Frontispieces and Things done by him
 “ after the Life; and to be (*eo nomine*) more
 “ valued and esteemed than where there has been
 “ more Curiosity about Chimeras, and Things
 “ which are not in Nature; so that of Mr.
 “ *Hollar’s* Works we may justly pronounce, there
 “ is not a more useful and instructive Collection
 “ to be made^m.”

Foreigners are also curious in collecting his Works
 in several Parts; *L’Abbe de Marolle’s* Catalogue
 mentions 959 Pieces that he had then, certainly
 nothing near what he hath done in all.

There are others who pretend to have the intire
 Works of *Hollar,* collected by himself, which is
 not to be depended on, tho’ there are several rare

^m In 1672, he travelled in *England* Northward; and in his
 Way, drew Views of *Lincoln, Scuthwell, Newark, and York*
Minster; and in 1675, —76, and —77, he did his Plates of
Nottinghamshire.

Collections made by the Curious formerly, and more of late Years; whereby his Works became more scarce and valuable. Some of his last Works are printed in *Sandford's Genealogical History* and *Thoroton's Nottinghamshire*.

Amongst his Misfortunes (*a real Loss*) was that of a hopeful Son, about Seventeen, as I was inform'd by a Person that was intimate with *Hollar*, and who had learnt of him his Method of working, and had given good Proofs of his Skill and Affection to the Art in several Plates, marked *F. P. Francis Place*.

Others learn'd of *Hollar*, and assisted him in his Works: — *Carter, Dan. King, and Gaywood*; by these there are tolerable Things grav'd, particularly by the last, who imitated his Master much, and soon after his Death, under some of his Works writes himself *Quondam Discipulus*. *Dudley* also, another Workman, uses the same Style of *Quondam Discipulus*, though not so good a Workman. *F. Place* and *P. Tempest* had also some Instruction in the Art under him, and assisted and engraved for him.

Hollar thus having led a painful and laborious Life, always attended with Difficulties, reach'd to the Age of Seventy Years, at which Time he liv'd in *Gardiner's-Lane* in *Westminster*, where he dy'd, but so indigent, that there was an Execution in his House; of which, when he was dying, he was sensible enough to desire only to die in his Bed, and not to be remov'd till he was buried, which was to the New Chapel Church-yard *Westminster*, where he was interr'd.

The exact Time and Place of *Hollar's* Death being so obscure, no Author or Writer of his Life, either here or abroad, could certainly tell where,

some having positively asserted he died at *Antwerp*, and others were uncertain. Many Years ago, being desired by the Earl of *Oxford* to draw up some Account of him and his Works, upon searching the Parish Register of *St. Margaret's Westminster* ⁿ, I found thus: *Wenceslaus Hollar buried 28th of March 1677.* °

The Widow of *Hollar* survived him, and several Years afterwards sold a large Book of his Works to Sir *Hans Sloane*, Bart. ^p

But lately having the Opportunity of digesting of a prodigious Number of *Hollar's* Works at the Command of her Grace the Dutchess of *Portland*, to make one comp'eat Collection from all those Acquisitions and Purchases of that Master, left by her Noble Father the Earl of *Oxford*, from thence I have been able to make further Observations than heretofore, and by that Means principally have enlarged the Materials of this Account, as well as the Number of Prints done by him, many Hundred Plates more than ever were to be found in the most accurate Collections in *France*, *Holland*, or *England*.

Such an Account being much desired by many of the Curious, particularly in *England*, where his principal Works were done, and so many Collections of this Master's Works, which abound with great Variety, I am obliged to acknowledge their Civilities, and the Opportunities of seeing the Works of *Hollar* in the Possession of Dr. *Mead*, Sir *John Evelyn*, Sir *Anthony Westcomb*, *Bryan*

° Directed to me by a Letter from a Friend of his, who saw him buried, and attended at his Funeral.

• Perhaps died a Day before.

^p There were Four Volumes of his Works sold in Mr. *Bridges's* Sale for 100 *l*.

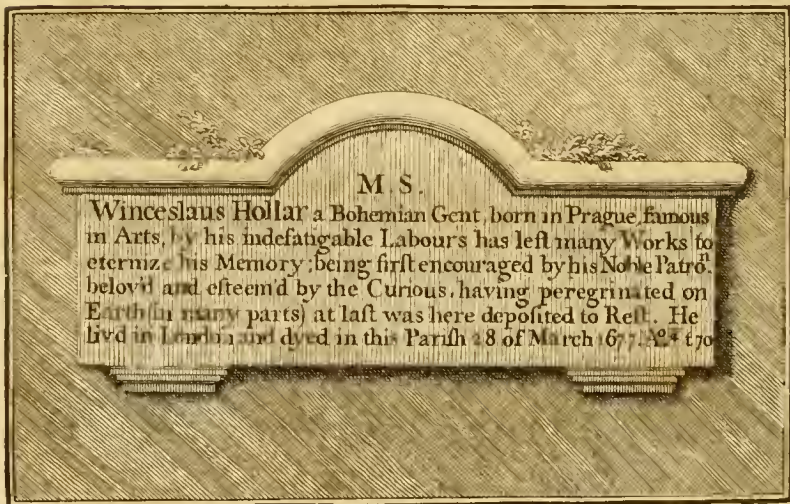
Fairfax, Esq; *Mr. Samuel Gale*, and *James West*, Esq; &c. these, and other worthy and curious Gentlemen, whom I visited on this Account, as far as my Skill or Endeavours, and the Vacations from my other Affairs would permit; in the first Place to observe those Pieces well known to be *Hollar's Works*; also as there are many Plates in printed Books surely his Works, though his Name nor Mark to them; therefore may happen not to be mentioned: yet rather than to escape any true Print, some doubtful ones may be inserted, which I hope will be generously excused, as well as the irregular Order of placing some Prints in this Account; as in other Collections abroad of famous Masters Works, the best Judges have not taken upon them to decide affirmatively without Appeal to the Publick, leaving to Time and Observations to clear up the Difficulty of making on any Subject a complete Collection or Series of a Work of so various and extensive a Nature.

F I N I S.

*Having designed a Monumental Stone to be put up for
HOLLAR, if this small Impression meets with a suitable
Encouragement; a Friend of mine sent the following Lines,
tho' the Plate underneath was already engrav'd :*

The Works of Nature and of Men,
By thee preserv'd, take Life again;
And ev'n thy PRAGUE serenely shines,
Secure from Ravage in thy Lines.
In just Return this Marble Frame
Would add some Ages to thy Name:
Too frail, alas! 'tis forc'd to own,
Thy SHADOWS will out-last the STONE.

W. B.







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