







W. Hollar fecit, 1646.

Hollar

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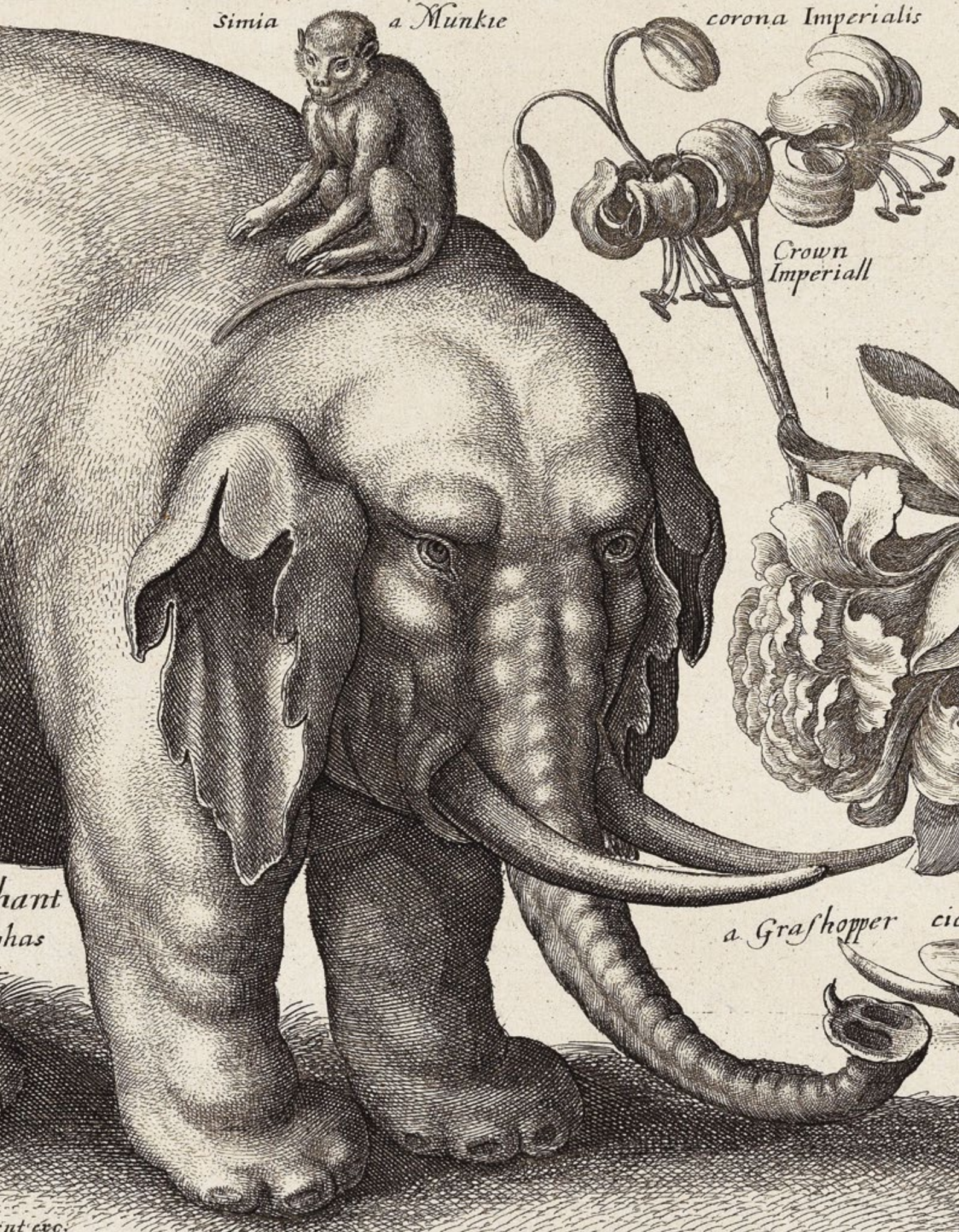
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Introduction

Life

Wenceslaus Hollar (1607-1677), whose surviving works number almost three thousand images, ranks among the most prolific artists of the seventeenth century. From portraits to architectural designs, heraldic arms to records of the latest fashion, his etchings and engravings were admired by both the public, to whom printing made such art more accessible, and his fellow craftsmen, including Rembrandt.

Born in Prague, Hollar showed an interest in art from a young age: “when a schoole-boy he tooke a delight in draweing of mapps; which draughts he kept, and they were pretty...So that what he did for his delight and recreation only when a boy, proved to be his livelyhood when a man”. As an engraver, he cut his teeth copying the works of masters such as Dürer, with some of his earliest pieces dated to 1625. Shortly after these early experiments, Hollar left his native Czechoslovakia for Germany, where he lived in various towns and cities including Strasbourg and Cologne, continuing to produce engravings. He also took trips to various locations such as the Netherlands, exposing himself to new peoples and landscapes that inevitably ended up in his work.

A major change to Hollar’s fortunes came in 1636, when an embassy sent by Charles I to Prague passed through Cologne. The mission was headed by the Earl of Arundel, whom it is believed the king had sent on this hopeless task in order to remove him temporarily from court. The official business involved persuading the Holy Roman Emperor to restore Charles’s nephew to power, but Arundel, who was among the greatest collectors in England at the time, was no doubt far more interested in using the trip as an opportunity to acquire new curiosities and artworks.

It is not known how Hollar came into contact with the diplomatic mission, but with his artistic talents and native’s knowledge of Prague, where the embassy was headed, he caught Arundel’s eye. Thus he became one of the “several gravers” whom a contemporary records “the Earl of Arundel had...at work with a design to make a large volume of prints of all his pictures, drawings and other rarities”.

Following the predictably fruitless trip to petition the Emperor, Hollar returned with the Earl’s entourage to England, where he appears to have been lodged at Arundel House on the banks of the Thames in London (see item 60). At first, he was mainly occupied with the engraving of the family collection, but he soon began to broaden his scope, making portraits of the city’s inhabitants, as well as etchings of its buildings (such as items 31 and 61) and landscapes (items 33, 34, & 45). After the Earl left England, never to return, in 1641, Hollar branched out even further, producing images that covered all range of subjects, from women’s fashion



(items 78 & 79) to cartography (item 21, for example). While at Arundel House, he also married a lady-in-waiting and had two children, one of whom would sadly die of the plague just a few years later.

In 1645, Hollar left England for seven years, during which he lived in the great publishing city of Antwerp and produced some of his finest still-lives (items 81-84). He did, however, maintain patrons in England, namely William Dugdale and the Duke of York, later James II, who facilitated commissions for him upon his return in 1652, including his important contribution to Ogilby's Britannia (item 98). The final two decades of his life saw a steady production of work consistent with the quality that had come to define his engraving. The only trip of note that he took during this time was an embassy to Tangiers in 1668, during which he made numerous interesting etchings of the African city (see items 70 & 71). Hollar died within a decade of the trip, his will indicating no significant wealth apart from the lasting legacy and reputation created by six decades of artistic output.

## Work

Hollar's work demonstrates a persistent regard for the appearance of things; be that people, places, buildings or materials. His technical skill allowed him to portray these things just as he saw them in real life, without embellishment or omission. While this led to certain criticisms, with some claiming that Hollar's work is devoid of emotion, it not only demonstrates his acute mastery over the medium, but also allows the viewer a wide range of interpretative possibilities.

Far from purely aesthetic objects, however, Hollar's etchings and engravings are also valuable historical documents. Having directly witnessed many of the seventeenth century's most momentous events, including the Thirty Years' War, the Bubonic Plague, the English Civil War, and the Great Fire of London, Hollar was provided with rich content for his oeuvre. His parallel views of London, before and after the fire (item 58), for instance, serve as a valuable resource for assessing the impact of the catastrophe.

Similarly, Hollar's cartography doubles as both important factual material and works of art. Having made maps since his school days, he seems to have had a personal interest in the representation of the world. Indeed, geography and maps creep into even his non-cartographical works, with globes a frequent feature of his decorative title-pages. As well as his major contributions to mapping, such as the "Quartermasters Map" (items 19-21) and his comparative map of war-torn England and Czechoslovakia (item 5), Hollar was responsible for many other cartographical publications that no doubt helped to supplement his income.

Some of Hollar's most iconic and recognizable prints come from his range of still-life etchings. The so-called "Dead Mole" (item 93) is a particular famous example. While animals were a common feature in sporting and landscape prints, Hollar's mole stands out among the more majestic menagerie of dogs, horses and birds typically depicted. The true subject of the etching is in fact the creature's fur, which is depicted with immense skill, capturing not only its texture but also the natural tufts and layers that make for such a realistic image. "The Dead Mole" epitomizes Hollar's ability to transform the most mundane and even gruesome subjects into works of art.



1 HOLLAR, Wenceslaus, and VIRGIL

*Publii Virgilio Maronis Opera per Johannem Ogilvium edita et sculpturis aenis adoranata.*

Publication  
London, Thomas Roycroft, 1654-1658.

Description  
First edition. Two volumes, folio (409 by 258mm). Title printed in red and black, (volume one) 2ff. 447 pp., portrait frontispiece of Ogilby by W. Faithorne after Lely, additional frontispiece by P. Lombart after F. Cleyn (trimmed), 94 full-page engravings after F. Cleyn with coats-of-arms inscribed underneath each of them, of which 33 by Hollar, folding map entitled “Aenae troiani navigation” by Hollar, 12 engraved initials and headpieces, 4 plates cut down and mounted; (volume two) 7 ff., 586 pp. portrait frontispiece of Ogilby by W. Faithorne after Lely (trimmed), additional frontispiece by P. Lombart & Richer after F. Cleyn, 98 full-page engravings with coats-of-arms inscribed underneath each of them, after F. Cleyn, of which 39 by Hollar, folding map titled “Aenae troiani navigation” by Hollar mounted on tab, 22 engraved initials and head-pieces. Late eighteenth or early nineteenth century russia, blind roll-tooled borders, gilt fillets, spine in compartments, corners slightly rubbed, title and author inscribed in gold on a green morocco lettering piece, with all edges in gilt.

References  
Brunet V p. 1289; Lowndes, V, p. 2776; NHG Hollar 1344, 1351, 1353, 1355-1395; Pennington 290-332.

£2,500



First edition of this translation by Ogilby illustrated with more than seventy engravings by Hollar

John Ogilby (1600-1676) was one of the most interesting British mapmakers, and translator of Homer and Virgil. After a slightly disreputable start in life, Ogilby gained a certain notoriety in 1637 when he opened the first theatre of Ireland in Dublin. Here he mingled dance and drama, but was beset with financial difficulties and the institution had to close in 1641. In 1650, he published his first important work ‘The fables of Aesop paraphras’d in verse’, illustrated by F. Cleyn. The second volume of his translation of the works of Virgil, of which the present item is an example, was published in 1658, the year of Lord Cromwell’s death. After a period out of favour during the Commonwealth, the Restoration of Charles II brought fortune back to Ogilby with a commission to help in the arrangements for the coronation in 1660 with the composing of speeches and songs. Following the Great Fire of London in 1666, he repositioned himself as a publisher specializing in geographic and cartographic material, and in the following decade produced two incredibly accurate plans of London, and his magnum opus: ‘Britannia, Volume the First: or, an Illustration of the Kingdom of England and Dominion of Wales’ (1675), the first published road-book of any country in western Europe. The volume was hugely successful, and much reprinted and, when the copyright expired, heavily copied by subsequent mapmakers.

Provenance:  
Sir Edward Henry Scott (1840-1880) 4th Baronet of Lytchett Minster, bibliophile (bookplate).





From the Bibliotheca Lamonia

2 HOLLAR, Wenceslaus, and VIRGIL

*Publii Virgilii Maronis Opera per Johannem Ogilvium edita, et sculpturis aenis adornata.*

Publication  
London, Thomas Roycroft, 1663.

Description  
Folio (442 by 274mm). Title-page printed in black and red, edges rubbed, 448pp, engraved frontispiece by P. Lombart after F. Cleyn, portrait frontispiece of Ogilby by W. Faithorne after Lely, 97 engravings after F. Cleyn with coats-of-arms inscribed underneath each, of which 37 engraved by Hollar, 24 engraved initials and head-pieces, folding engraved map. Eighteenth century red morocco, decorated in blind with gilt fillets, spine in compartments with raised bands, with all edges in gilt.

Collation: 5 ff., A2-Z2, Aa2-Zz2, Aaa2-Kkk2.

References  
Catalogue des livres de la bibliothèque de feu M. de Lamoignon, vol.1, p. 261 n°2364. NHG Hollar 1344, 1351, 1353, 1355-9, 1360-1393; Pennington, 290-330.

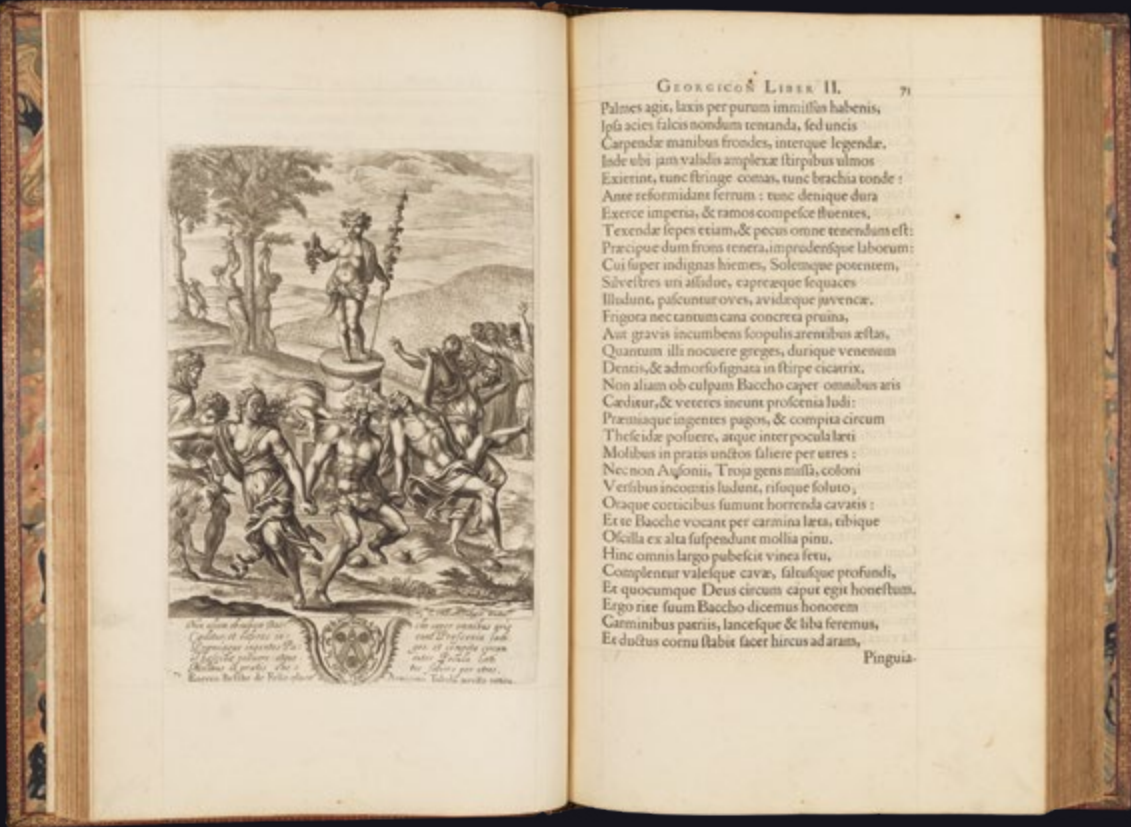
£2,500

A nice example of the final edition of Ogilby’s translation of Virgil, with a grand French provenance: Bibliotheca Lamonia, one of the most important private libraries in France during the Enlightenment. The Lamoignon’s family was a dynasty of Chancellors of France who protected Diderot and d’Alembert’s Encyclopedie project from censorship by the Church.

The Bibliotheca Lamonia was collected over more than a century by the Lamoignon family, from Guillaume de Lamoignon (1617-1677), lawyer and first president of the Parlement, through Guillaume-Chrétien de Lamoignon de Malesherbes (1721-1794), French statesman, magistrate sympathetic to the Enlightenment project, and, as Royal Censor (1752-1763), responsible for the compromise with the church that allowed the publication of Diderot’s ‘Encyclopédie’, to Chrétien François de Lamoignon de Basville (1735–1789), penultimate Chancellor of France under the Ancien Régime. Chrétien François died in May 1789 and his son was exiled to England with a major part of the Bibliotheca Lamonia, the catalogue of which includes the present example.

Provenance:

- 1. Bibliotheca Lamonia (bookplate).
- 2. Cecily Mary Savern (bookplate).





Parliamentary Mercies

3 [HOLLAR, Wenceslaus]

*All the memorable & wonderstrikinge Parlamentary mercies effected for & afforded unto this our English Nation, within this space of lesse than 2 yeares past A.o 1641 & 1642.*

Publication  
[London, 1643].

Description  
Three engraved prints, each with two scenes, trimmed to neatline and laid down.

Dimensions  
Sheet: 134 by 102mm (5.25 by 4 inches).  
Plate: 125 by 90mm.

References  
NHG Hollar 419-421 I; Pennington 491A (8-10).

£600

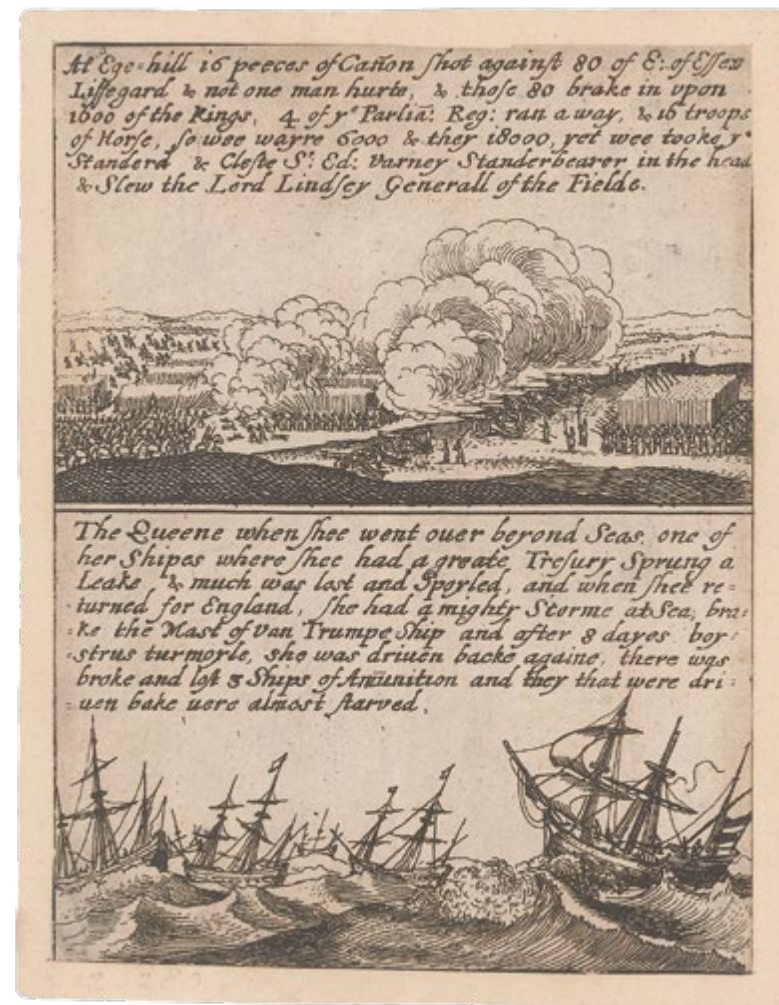
Protestant schoolmaster John Vicars became a well-known pamphleteer in the run up to and during the Civil War, in which he supported the Parliamentarian forces. In 1642, he produced a pamphlet entitled ‘All the memorable & wonderstrikinge Parlamentary mercies effected for & afforded unto this our English Nation, within this space of lesse than 2 yeares past A.o 1641 & 1642’, which contained ten plates by Hollar. Each of these, which appeared also in Vicars’s pamphlets of 1646, 1648, 1651 and 1652, were split horizontally into two prints showing different scenes. Among these is a scene showing the events of May 2, 1643, “ye Crosse in Cheapeside was pulled downe, a Troope of Horse & 2 Companies of foote wayted to garde it & at ye fall of ye tope Crosse dromes beat trumpets blew & multitudes of Capes wayre throwne in ye Ayre & a great Shoute of People with ioy, ye 2 of May the Almanake sayeth, was ye invention of the Crosse, & 6 day at night was the Leaden Popes burnt in the place where it stood with ringinge of Bells & a greate Acclamation & no hurt done in all these actions”.

In the late thirteenth century, the queen consort Eleanor of Castile died during a pilgrimage in the East Midlands, and her husband King Edward I ordered a series of “Eleanor crosses” to be stationed at each of the twelve sites at which the procession bearing her body back to London had stopped. Two of these were put up in London, at Cheapside and at Charing Cross. During the Civil War, these crosses were seen as a symbol of royal oppression, and both were destroyed by Parliamentarians in the 1640s. The diarist John Evelyn recorded that on May 2, 1643, “I went from Wotton to London, where I saw the furious and zealous people demolish that stately Cross in Cheapside”. Hollar, himself a royalist, depicted the destruction of the cross in a small etching showing a large crowd, many on horseback, gathered around the monument, as men on ladders hack at its plinth and two more pull down the cross atop with ropes. Accompanying the scene is another vignette showing an event that occurred just over a week later on the same site: “10 of May the Boocke of Sportes upon the Lords day was burnt by the Hangman in the place where the crosse stode, & at Exchange”. It shows Parliamentarians burning the ‘Boocke of Sports’, a declaration by James I, reissued by Charles I, listing the sports and recreations permitted on Sundays and other holy days. Its perceived leniency was fiercely opposed by the Puritan factions, resulting in ceremonial burnings, as shown here.





The upper scene on the second print shows the Battle of Edgehill, the early and inconclusive conflict in the Civil War that prevented either side gaining enough power to end the war sooner. The lines of cavalry, canons and infantrymen are surmounted by a legend describing the scene. The lower scene shows six ships on the turbulent ocean waves. The legend explains that a large part of the royal treasury was sunk or damaged aboard these ships when the Queen was sailing abroad. Henrietta Maria had journeyed to the Hague early in 1642, which is the voyage probably depicted here, although it is recorded that the following year her attempt to return to England was hampered by storms that almost sunk her ship and forced her to make a hasty return.



The third print shows soldiers and other figures embarking from a pier into boats on the upper design. These vessels were used to allow the members of the Houses of Commons and Lords to safely depart from Parliament in the dangerous circumstances brought on by the Civil War. The legend explains that these small boats were “furnisht with Ship-guns & other Warrlike instruments” and indeed there seems to be smoke billowing from many of them. In the lower view numerous representatives from the counties of “Buckingham... Essex, Hertford, Barkshire, Surrey & others” travelling on horseback to London to present a petition to Parliament.





Postmasters of the Empire...

4 CHIFFLET, Jules

*Les Marques d’Honneur de la Maison de Tassis.*

Publication  
Antwerp, Plantin, 1645.

Description  
Folio (413 by 250mm), half-title, engraved title-page, 5 ff., 256 pp., 5 ff. index, 1 f. device, engraved frontispiece and 6 full-page plates included in the pagination, 3 double-page engraved plates and 25 engraved text illustrations, contemporary sprinkled calf, rebacked preserving original backstrip.

References  
Funck 291; NHG Hollar 717 II, 2639;  
Pennington 531ii, 2463.

£2,700

A celebration of the family of Thurn and Taxis, hereditary postmasters of the Holy Roman Empire, notable for the fine double-page plate by Hollar of the funeral procession of Jean-Baptiste de Tassis, behind which procession, the life of the town continues in all vigour and vitality. Hollar also adds the landscapes to the coat of arms of the Thurn and Taxis family found on page 129. The other plates are fine portraits and funeral monuments, several by Cornelius Galle, of various members of the family.





The Civil Wars in England and Prague

5 HOLLAR, [Wenceslaus]

*Sed nulla potentia longa est Quo non discordia Cives.*

**Publication**  
[?c1659].

**Description**  
Engraved map with view and 16 inset vignettes, trimmed to neatline with margins extended.

**Dimensions**  
Sheet: 313 by 376mm (12.25 by 14.75 inches).  
Plate: 295 by 352mm.

**References**  
NHG Hollar 1706; Pennington 543;  
BM 1868,0808.3229.

£500

Hollar’s detailed print is not simply a map of the British Isles but also a political commentary comparing the English Civil War and the Bohemian Civil War of a few decades earlier.

The Thirty Years’ War, which lasted from 1618 to 1648, provided the training field for many English and Scottish soldiers who became members of Swedish mercenary forces, before later fighting in their own civil war at home. The English Civil War took place alongside the end of the longer, more widespread and bloodier conflict in mainland Europe, in which the Bohemian Civil War, or Hussite Wars, which was fought 1619 to 1634, played a significant role in the early developments. For this reason Hollar, who was Czech but spent much of his career in England, presents the conflicts together on a single sheet. The central portion of the print is taken up on the left with a map of the British Isles, with armies drawn up on the land and battle ships assembled in the North Sea, and on the right with a view of Hollar’s native Prague and the Battle of the White Mountain, which occurred in 1620. Surrounding these two images are sixteen vignettes presenting notable historical events, identified along the lower edge in four columns of text. Among these are a scene showing Jenny Geddes throwing her stool at Mr Hannay, the Dean of St Giles, Edinburgh, when he began to read from the new prayer book (C); the King dissolving his fourth Parliament in 1640 (F) and also confronting Speaker Lenthall as he attempts to arrest five members (I); peaceful bucolic scenes reflecting on life before the wars (O; P); Emperor Matthias making Ferdinand King of Hungary (T); the citizens of Prague presenting Frederick of the Palatinate with the crown of Bohemia (V); the Defenestration of Prague when the Barons’ secretary was ejected from a castle window, and remarkably survived (W); the execution of Protestant prisoners after the Battle of the White Mountain (Z). In the centre of these columns is a roundel (M), captioned “Twas a Curst Cow, kickt down ye Milk shee gave: Let us old Englands Lawes and Freedome have”. The cow kicking over milk-pail had become an emblem of civil war.





A previously unrecorded state

6 HOLLAR, [Wenceslaus]

*Sed nulla potentia longa est Quo non discordia Cives.*

Publication  
[after c1659].

Description  
Engraved map with view and 16 inset vignettes, trimmed to plate mark.

Dimensions  
300 by 365mm (11.75 by 14.25 inches).

References  
NHG Hollar 1707; cf. Pennington 543.

£1,500

A variant of the previous item with slight differences, such as the lettering on the top row of squares, and the addition of decorative elements and ships.





The First Bishops’ Wars

7 [HOLLAR, Wenceslaus]

*The Severall Formes How King Charles his Armeý enquartered in the fields being past New Castle, on the march toward Scotland Anno Domini 1639.*

Publication  
Thomas Sanford, [c]1639.

Description  
Etched print, trimmed.

Dimensions  
390 by 317mm (15.25 by 12.5 inches).

References  
NHG Hollar 265 I; Pennington 544;  
RCIN 722136.

£2,000

The Bishops’ Wars of 1639 and 1640 were two short campaigns between Charles I and the Scots following the king’s attempt to enforce Anglican observances in the Scottish Church and to abolish episcopacy in Scotland, thus the name of the conflicts. During the First Bishops’ War, Charles’s army made four encampments between Newcastle-upon-Tyne and Berwick-upon-Tweed from May 21st to 27th, 1639, each captioned with their location and their regiments identified by an alphabetical key on the opposite side. This key sits beneath a portrait of King Charles I, which is surmounted by a rectangular cartouche containing the dedication by Thomas Sanford. Sanford, who published the print, served as quartermaster in the Earl of Northumberland’s Regiment of Foot (labelled A) during the army’s retreat from Newcastle to York in the Second Bishops’ War of 1640.





# The Battle of the Downs

8 HOLLAR, Wenceslaus

*Vera et exacta delineatio  
classivm Hispanicae, Anglicae,  
et Hollandicae, prout in Freto  
Brittanico iuxta Dealum Castrum  
et Sandvicum in primo congressu  
ante proelium te ostenderunt.*

Publication  
[London, Cornelis ?Boll], 1640.

Description  
Etched view on two sheets.

Dimensions  
Sheet: 165 by 1030mm (6,5 by 40,5 inches).  
Plate: 152 by 1020mm.

References  
NHG Hollar 285; Pennington 548.

£2,000

The Spanish, English and Dutch fleets are shown assembled in the waters off the coast of Kent, between Deal Castle, a Tudor fortress constructed exactly one hundred years before, and Sandwich, which was the site of one of Britain’s major ports, as well as the namesake of delicacy invented there. Although the title, in a square cartouche in the lower left-hand corner, states that the image shows the “assembly before the battle...in 1640”, it actually depicts the prelude to the Battle of the Downs, which took place on 21 October 1639.

The battle formed part of the Eighty Years’ War between Spanish and Dutch forces. Spain was making an attempt to re-assert naval control over the English Channel, challenging decades of Dutch dominance over the sea lanes. The Spanish leader Admiral Antonio de Oquendo took refuge in The Downs, an anchorage between the ports of Dover and Deal. Here English neutrality offered some protection, allowing most of the reinforcements to avoid the Dutch blockade by using small, fast frigates. Eventually the Dutch entered the Downs and attacked the Spanish fleet, which was unable to manoeuvre in the cramped waters, and thus lost many ships. The Spanish defeat off the Kentish coast only helped reinforce Dutch supremacy over the waters.

Deal Castle is shown in the centre of the right hand sheet, with various figures in and around the distinctive rose-plan fortress. Numerous ships are visible on the sea in the background, identified in an alphabetical key in the lower right-hand corner. The key also shows the village of Deal on the left, again with the fleets assembled in the background. A small crowd of English men and women are gathered on the hillside looking out at the ships.





Strafford’s Trial

9HOLLAR, W[enceslaus]

*The True Maner of the Sitting of the Lords & Commons of Both Howses of Parliament, upon the tryal of Thomas Earle of Stratford, lord Lieutenant of Ireland.*

Publication  
1641.

Description  
Etching, trimmed to platemark.

Dimensions  
259 by 278mm (10.25 by 11 inches).

References  
NHG Hollar 330 I; Pennington 551i; BM Q.6.21.

£1,500

The case agains Thomas Wentworth, Earl of Strafford, is the focus of several prints by Wenceslaus Hollar. The present examples depicts Strafford’s trial in the House of Lords, which came about after his long-term opponent John Pym brought the case for impeachment to the House on November 11, 1640. Although Strafford went in person to confront his accusers, he was immediately withdrawn, taken into custody, and held in the Tower of London. Eventually the impeachment charge failed and so Parliament passed a bill of attainder allowing Strafford to be charged and executed on May 12, 1641.

Hollar’s print shows the packed House of Lords during Strafford’s trial, with a 25-point alphabetical key identifying various figures and features shown, such as the King’s “Seate of State”, “P. the Earls, Q. the Viscounts, R. the Barons, S. the Knights”, and naturally “V. the Earle of Strafford”, standing in a raised box and facing away towards the top of the House. Interestingly, the clerks seems to be making their notes on the floor.





The execution of the Earl of Strafford

10 H[OLLAR, Wenceslaus]

*The True Maner of the Execution of Thomas Earle of Strafford, Lord Lieutenant of Ireland upon Tower hill.*

Publication  
[London], 1641.

Description  
Etched view, trimmed to platemark.

Dimensions  
180 by 260mm (7 by 10.25 inches).

References  
NHG Hollar 331 I; Pennington 552i; BM 1880,1113.3453.

£2,000

Thomas Wentworth, 1st Earl of Strafford was Lord Deputy of Ireland for eight years before returning to England in 1640 to serve as leading advisor to King Charles I. Upon his return, however, he faced impeachment on account of his “high misdemeanours” in Ireland. Three weeks after Parliament had been assembled, Strafford was taken to the Tower of London. Despite a large number of people willing to testify against his character, the Commons was unable to lay a charge of high treason against him, and therefore passed a bill of attainder allowing him to be sentenced to death. Strafford himself even sent Charles I a letter releasing the king from his oath to spare his advisor’s life, and thus with the royal signature, the death warrant was put into effect on May 12, 1641.

Contemporary reports claim that a crowd of 300,000 gathered around Tower Hill to witness the execution, although given that this was roughly the population of London at the time, it is likely to be an exaggeration. Nonetheless, as Hollar’s engraving of the scene shows, there were undoubtedly a huge number of people desperate to witness the event. Thousands of indistinct figures, mostly men but also many women, all wearing broad-brimmed hats, crowd onto wooden stands, two of which are collapsing due to the cumulative weight of the spectators. On a raised platform in the centre of the image, the executioner holds an axe and Strafford is shown kneeling before the block. Hollar identifies several important attendees with a numerical key: “A. Doctor Usher, Lord Prima.te of Ireland, B. the Sherifes of London, C. the Earle of Strafford, D. his Kindred and Friends”. The present print is an example of the first state, with later states having the written information in German also.

11 H[OLLAR, Wenceslaus]

*The True Manner of the Execution of Thomas Earle of Strafford, Lord Lieutenant of Ireland upon Tower hill.*

Publication  
[Frankfurt], 1641 [but 1643].

Description  
Etched view, trimmed to neatline.

Dimensions  
184 by 255mm (7.25 by 10 inches).

References  
NHG Hollar 331 II; Pennington 552ii; Met 17.3.3280.

£600

The second state of the print, which has the written information in German along the lower edge and was included in the ‘Theatrum Europaeum’, published by J.P. Abelin in Frankfurt in 1643.





# The trial of Archbishop Laud

12 HOLLAR, W[enceslaus]

*The manner and forme of the Arch-Bishops triall in the House of Peeres.*

Publication  
[London, Printed by F.L. for Michaell Sparke Senior, 1644].

Description  
Etching, trimmed to plate mark.

Dimensions  
196 by 150mm (7.75 by 6 inches).

References  
NHG Hollar 544 II; Pennington 555.

£1,500

William Laud served as Archbishop of Canterbury under Charles I from 1633 until his execution in 1645. This was in part due to his theological and ecclesiastical views, but mostly because of how he used his power and proximity to the king to manipulate and persecute his opponents. The Long Parliament of 1640 accused Laud of treason, alongside that of the Earl of Strafford, whose execution was also depicted by Hollar. As in the case of Strafford, Parliament was unable to find any solid grounds on which to convict Laud, and therefore eventually passed a bill of attainder under which Laud was beheaded on Tower Hill on 10 January 1645.

Hollar’s detailed engraving of the scene of Laud’s trial was included in a book published in 1644, before the execution, entitled ‘A breviat of the life, of William Laud Arch-Bishop of Canterbury: extracted (for the most part) verbatim, out of his owne diary, and other writings, under his owne hand. / Collected and published at the speciall instance of sundry honourable persons, as a necessary prologue to the history of his tryall, for which the criminal part of his life, is specially reserved by William Prynne of Lincolnes Inne, Esquier’.

The house is packed with attendees, among whom many are identified by an alphabetical key. These are the Archbishop himself, the Lieutenant of the Tower of London where he was being imprisoned, his defence council, the clerk, members of the House of Commons and Henry Burton, who was surely excellent evidence against Laud’s character, since he had his ears cut off for daring to criticise him in a pamphlet. The letters also identifies various features of the house such as the tapestries on the walls. The key was printed in ‘A breviat of the life of William Laud....’ but is not included here.





Lamoral II's embassy to Hemiksen

13 HOLLAR, Wenceslaus

Excellentissimo Domino d.  
Lamoraldo Claudio Francisco...  
Antoni.

Publication  
[Antwerp], 1650.

Description  
A set of four etchings plus title, fine  
impressions printed on paper with a  
Strasburg Lily watermark, trimmed on the  
platemark but showing the borderline as  
usual, mounted and contained within a  
black buckram box.

Dimensions  
Approximately 248 by 408mm (9.75 by 16  
inches).

References  
NHG Hollar 1082-1086; cf. Pennington  
562-6.

£3,000

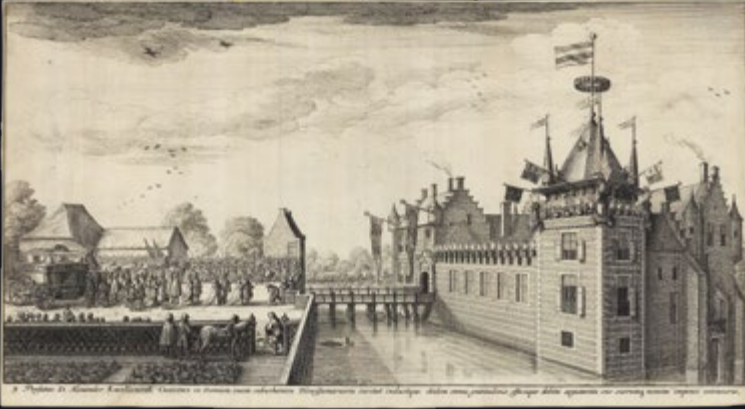
A set of four etchings (plus title-page), to commemorate the visit paid by the Imperial Post-master General, the Count de la Tour et Taxis (Thurn und Taxis), and his wife to the Imperial Postmaster of the Netherlands, Alexander Roelants. During the brief period he was out of England, from 1645 to 1652, Hollar may have personally witnessed the event.

Lamoral II Claudius Franz, Count of Thurn and Taxis had inherited the office of Imperial Postmaster General from his mother, who had been instrumental in the development of the imperial postal system. In 1649, Lamoral himself was granted permission to set up post stations anywhere within the Holy Roman Empire, a task to which he personally dedicated himself, visiting new stations and campaigning for the expansion of the network. It is likely that Hollar's prints show him doing just this.

Drawn in 1650, the set of four etchings with titlepage shows the count approaching Hemiksen in Antwerp, where Hollar lived at this time, visiting its church, meeting with Roelants and watching a firework display. Lamoral and his wife are accompanied in each print by a retinue of attendants and surrounded by the curious residents of Hemiksen. Beneath each image is a short inscription in Latin describing the scene, which is unlikely to be by Hollar himself.

The present examples do not appear to be states known to Pennington, differing slightly in the appearance of Hollar's signature, which is found only on the etching showing the count's arrival at the city walls.

Provenance:  
The title: G.A. Cardew (collector's stamp Lugt 1134). The four etchings: John Cornforth.





# The Battle of Bugia

14 [HOLLAR, Wenceslaus]

*Bugia Burning of the 7 Argiers Men of Warre and 3 Prices in the Port of Bugia, May 8, 1671, by his Ma.sties Fleet, Under the Command of S.r Edward Spragge.*

Publication  
1671.

Description  
Etching.

Dimensions  
Sheet: 293 by 355mm (11.5 by 14 inches).  
Plate: 227 by 310mm.

References  
NHG Hollar 2134; Pennington 576;  
RCIN 802363.

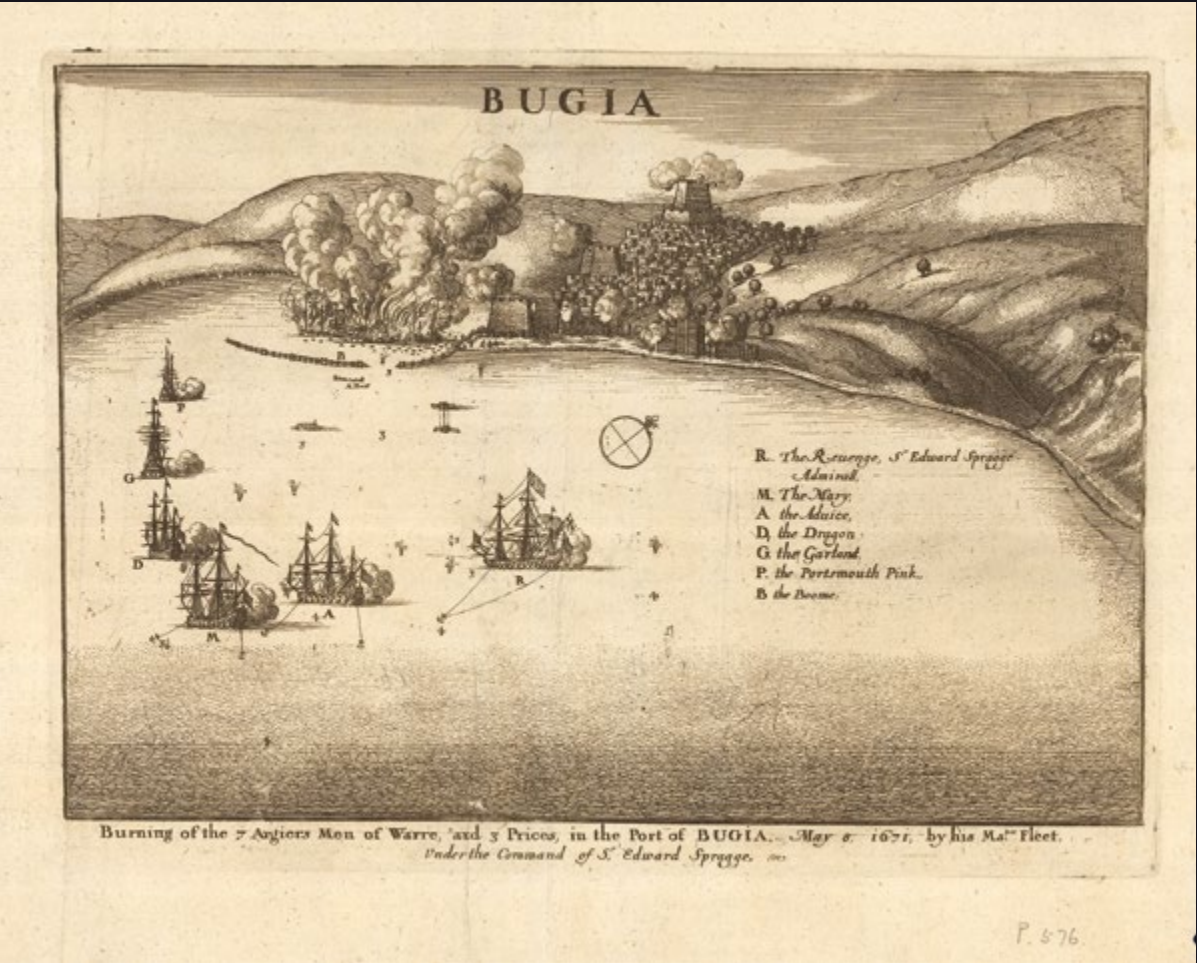
£1,200

The Barbary Corsairs, or Barbary Pirates, was the collective name given to the Muslim privateers who operated from the so-called Barbary Coast of North Africa, primarily in the ports of Algiers, Tunis and Tripoli, from the sixteenth to the nineteenth centuries. Over this period the Corsairs captured and enslaved over one million people, and raided many European towns and coastal villages as far north as Iceland.

During the various international conflicts that characterised this period, the European sea-powers had often co-operated with the Corsairs against their opponents, thus encouraging the enterprise until in the mid-seventeenth century. Their activities had reached such a height that Charles II ordered the Royal Navy to launch a systematic campaign against the Corsairs. One of the most significant English defeats of the Corsairs was at the port of Béjaïa in Algeria, led by Sir Edward Spragge. A letter sent to Paris on June 10 describes the conflict:

“We have advice, that Sir Edward Spragge, Admiral of the English fleet in the Mediterranean, having met with nine Argiers men of war, and three merchant ships belonging to the same place, near Bugia, they immediately betook themselves under the shelter of the Castles there, carrying their richest things ashore, and putting themselves in the best posture of defence they could; in the meantime the English prepared to attacque them with their Fireships, which they did with that success, as to set most of them on fire, in which the Christian slaves that were on board were not wanting in what they could to contribute their assistance; the rest of the ships that escaped the fire, were seized on by the English, who have likewise received some damage in the action; and that Sir Edward Spragge was returned with his fleet before Argiers again”.

Wenceslaus Hollar’s depiction of the battle shows the bay with the burning town extending all the way down to the water’s edge. Two men-of-war are shown anchored in the shallows firing on the fleet in the harbour, while three further vessels form a line ahead, led by the ‘Portsmouth Pink’ and also firing. A seven-point alphabetical key identifies elements the ships shown: “R. The Revenge, S.r Edward Spragge Admirall, M. The Mary, A. The Advice, D. The Dragon, G. The Garland, P. the Portsmouth Pink, B. The Boome”. The numbers 3 and 4 also appear in the waters, perhaps indicating depth.





The Full-Length Seasons

15 HOLLAR, W[enceslaus]  
[The seasons, full-length].

Publication  
1643-1644.

Description  
Four etchings.

Dimensions  
Sheet: 366 by 255mm (14.5 by 10 inches).  
Plate: 262 by 182mm.

References  
NHG Hollar 438 II, 439-441;  
Pennington 606-9.

£12,000

In the 1640s, Wenceslaus Hollar produced a series of personifications entitled ‘Full-length Seasons’. His depiction of spring, a female figure, is set against the background of a large country house with an impeccably manicured garden. She wears an elaborate dress with a sheer, lace-trimmed collar, with an arrangement of flowers in her loose hair and a bouquet of flowers in her right hand. Below the image are four lines of verse describing the season:

“Welcom sweet Lady you doe bring  
Rich presents of a hopefull Spring  
That makes the Earth to looke so greene  
As when she first began to teeme.”

His depiction of summer stands in profile with her head and face covered by dark veil, wearing low-cut dress with puffed, slashed sleeves and white lace collar falling to her elbows. In her right hand she is holding an open fan with her right hand. In the background is a large park with tree lined avenues, open expanses of grass, and on the right hand-side a largely stately building. There are various figures wandering through the park. Below the image is a short verse describing the season:

“How Phoebus, crowns our Summer days  
With stronger heate and brighterrays;  
Her lovely neck and brest bare,  
whilst her fann cools the Ayre.”

Hollar’s personification of autumn is equally apt, with the female figure standing on the banks of a river with a large house in the background, wearing a long dress with collar and shawl, as well as a dark scarf wrapped around her head. In one gloved hand she holds a fur purse attached to her dress by a cord. The verse describing her reads:

“As Autumnes fruit doth mourne and wast  
And if not pluckt it dropps at last  
So of herself she fears she shall,  
If not timely gather’d fall.”

His depiction of winter is set in Cornhill against the background of the Royal Exchange, with people travelling along the street by foot, coach or horse. The woman representing winter stands wearing a black mask and long fur coat. Below the image are four lines of verse describing the season:

“The cold, not cruelty makes her weare,  
In Winter; furs and wild beastshaire;  
For a smoother skinn at night  
Embraceth her with more delight.”





The Half-Length Seasons

16 HOLLAR, W[enceslaus]  
*Ver [and] Aestas [and] Autumnus [and] Hiems.*

Publication  
1641.  
  
Description  
Four etched portraits, trimmed to platemark.

Dimensions  
250 by 177mm (9.75 by 7 inches).

References  
Met 29.102.139, 47.100.516, 47.100.513, 47.100.514; NHG Hollar 332 IV, 333-335 II; Pennington 610-613.

£8,000

Wenceslaus Hollar produced six different series of prints representing the seasons. Three of these sets are comprised of female personifications, one of four full-length figures standing outside, and the other two of three-quarter-length portraits of women in interior settings. The present examples are of the second kind, with Autumn, Winter, Summer and Spring shown as luxuriously attired ladies surrounded by symbolic objects and described in a short verse, printed below the image in both Latin and English.

Spring is portrayed as a fashionably dressed young woman in the most elaborate setting, as she stands beside a table covered with a cloth, on which there is an ornate vase holding a vast bouquet of flowers. A garden can be seen through the large window behind her. Her head uncovered, she wears a low cut dress veiled by a transparent collar trimmed with two lace borders. To her right the muff used during the winter is being stored in a case, as described in the accompanying verse:

“Ffurs fare you well the Winter is quite gone  
And beauty’s quarter is now coming on  
When nature striveth most to show her pride,  
Our beauty’s being the cheefe we must not hid[e]”

The personification of summer stands against an open window draped with curtains, through which a bay is visible. Although her face is veiled, her attire is far more exposing than those of the former seasons. She holds a fan in her right hand, while resting the other on a light pair of gloves lying on the table, which also bears two pumpkins. The heat of summer is described in the verse:

“In Summer when wee walke to take the aire  
Wee thus are vayl’d to keepe our faces faire  
And lest our beautie shoold be soyld with sw[eat]  
Wee with our ayne fannes depell the heate.”

Autumn is represented by a young woman with fair hair wearing a black scarf tied under her chin over a lace-trimmed white collar, which covers her shoulders. Her right hand rests on plate with fruit, with an apple held in her left. The background is notably plain. The verse describing the season reads:

“Our joy and sorrow now come both together  
Autumne brings freute, but Also cold weather  
Here tast the first the last you’ll feele no doubt  
Except attird like mee you kepe it out.”





Winter likewise stands in a plain room and is represented by young woman. A black hood surrounds her dark curls, and her voluminous black dress is ornamented with a large lace-trimmed white collar. She is holding a large fur muff in her left hand, while a fur stole and half mask lie on the table to her right. The season is described in verse below the image:

“Thus against winter wee our selves doe  
and thinke you then the cold can doe us harm  
but though it be to hard for this attire  
yet wee’ll orecome it not with sword but fire.”

Provenance:  
G.A.C (collector’s stamp).







# AUTVMNVS

*Conuenere simul iam tristia et gaudia luctus.  
AUTVMNVS fugas frigora et nide parit.  
Has primo gustes posthac sensurus et illa.  
Nō bene mundus vobis, vel igne calas.*

# AUTVMNE

Our ioy and sorrow now come both together  
Autumne brings freute, but Autumne brings  
here last the first, the last you'll feele no doubt  
except attird like mee, you kepe it out.



# HYEMS

*Cum deformis Hyems gelidas conserinxerit undas  
Pectore, ne Sanguis torpeat hīce legor  
Pollibus Armenijs, et velis, vincimus auras.  
(non gladio) et claro MYLCIBER igne tuo.*

# WINTER.

Thus against winter wee our selues doe arm  
and thinke you then the cold can doe us harm  
but though it be to hard for this allire  
yet wee'll orecome it not with sword but fire.



## The Strasbourg Views

17 HOLLAR, W[enceslaus]

*Ver [and] Aestas [and] Autumnus [and] Hyems.*

Publication  
Strasbourg, Jac[ob] vander Heyden, [1628-1629].

Description  
Four etched views, trimmed to platemark.

Dimensions  
105 by 245mm (4.25 by 9.75 inches).

References  
NHG Hollar 62 I, 63, 64 I, 65;  
Pennington 622-625.

£4,000

Wenceslaus Hollar's oeuvre contains multiple views of Strasbourg, where he lived for a time as a young man. Around 1628, he produced a series of four etchings for the publisher Jacob van der Heyden, showing the city during the different seasons.

Hollar's scene of a spring day in Strasbourg takes place at the shooting range outside of the city, which can just be seen through the trees on the left. A huge number of people are gathered in open fields, mainly gathered on the left as on the right targets are lined up. The figures are depicted wandering, sitting or standing, a few engaged in more active pursuits such as riding, playing a ball game, and, of course, shooting. Surprisingly for a spring scene most of these figures seem to be wearing cloaks. At the centre is an enclosure containing multiple buildings, a well and several seating areas including a canopied bench wrapped around a tree.

Representing summer is one of Hollar's most dynamic views of Strasbourg, showing crowds of people swimming in the river, jumping from balconies and rowing in small groups. A covered bridge extends along the left-hand side, from which one figure is depicted mid-jump. The skyline is filled with buildings of various sizes and styles, the tallest being the steeple of a church. Trees and embankments bring a sense of nature to the urban background.

Featuring prominently in Hollar's autumnal view of Strasbourg is Ancienne Douane, the old customs house, which was built on the Grand Île at the centre of the city in 1358. During the seventeenth century it was used as a depot for wine, the making and trading of which played an important role in the city; in fact, the Strasbourg Hospice which offered food and shelter to the poor and to travellers was funded by the profits of its famous cellars, which were established in 1395 and still exist today. Workers on the quay are shown unloading a great number of barrels from long barges on the Rhine. Situated in front of the larger customs house is a building with two conical roofs and from which two cranes appear to be operated. In the background the Romanesque Strasbourg Cathedral looms above the many other rooftops that form the urban centre; following the destruction of the spire of St. Mary's Church in Stralsund in a fire two decades later, the Cathedral would become the world's tallest building and remain so for the subsequent 227 years.

The final wintery scene is complete with procession of sleighs crossing the large square and forming a circle in the middle. Children are playing and spectators enjoying the scene. The square is surrounded by buildings of various heights, the largest being a tall tower beside a grand church on the far side.





The twelve months

18 HOLLAR, W[enceslaus]

[Twelve Months of the Year with Signs of the Zodiac].

Publication  
[Strasbourg, Jacob van der Heyden, c1629/1630].

Description  
12 etchings, trimmed to platemark.

Dimensions  
Each approximately: 96 by 130mm (3.75 by 5 inches).

References  
NHG Hollar 46 II, 47, 48, 49 I, 50—53, 54 I, 55-57; Pennington 630-41; Turner, S., 'Drawings for prints by Wenceslaus Hollar', Paris, 2012.

£12,000

Wenceslaus Hollar’s earliest published prints were made while he was working in Strasbourg alongside publisher Jacob van der Heyden. They are twelve landscape scenes after Jan van de Velde, a Dutch Golden Age painter and engraver who had produced his series in 1618.

“To make them he first drew accurate copies in pen and ink outlines over graphite, on a smaller scale than Van de Velde’s prototypes. These are preserved in Coburg. The framing borderline must also have been carefully measured and used to fix the design. Significantly the drawing for October is blackened on the verso with chalk for transfer to the plate. Usually when this technique is used, incised lines are apparent – these are barely visible but he must have used a blunt implement and pressed hard following the lines of the image subsequently filling in the detail, such as the clouds in the sky in the finished print” (Turner).

Each print shows a different month of the year in an outdoor setting; some are rural, others in more urban areas with buildings and crowds. Four lines of Latin verse beneath the images describe the months shown. For March, for example, the verse reads:

“At cum terrificis turbidus imbris,  
Auster saeva fugat frigora rusticus  
Ramos Arboribus deputat et cito  
Vertuntur rigidis arva ligonibus”  
‘But when with terrible showers the wild wind  
chases off the savage cold, the peasant prunes  
The branches on the trees, and the fields  
Are soon ploughed with stiff hoes’.







*Onusque colens et Charitum chorus MAIUS Sic pol. indomitae commodas in cauum  
Otianda Venus, mensis amernus Adymbam pariter curile iro Deo.*



*Et dum candidulum, velligeni gregis IUNIS Per saltus bromulas per gravula nemus  
Duo, lanam regaal, vos Dryades cila Currentes choreas ductile ludicras.*



*Hortorum vigilam dicite profidam SEPTEMBER. Quae largo Deo hic favore reddidit  
Littere rylhada, capite muneris, Quam nunc poma cubant versicoloria.*



*Nidato modulus coepere viniter OCTOBER. Alter vira fore fervida deliquit  
Voad calu gremul, fundit et in caum. Et ferec lapida pmona, subidet.*



*Nunc flagrans tenens stella Canicula IULIUS Et ingrom ad culidum gnomen, frosfinem  
Natural foyetes regiternum malum: Sicatum loebes conditur horum.*



*Regnas diva Ceres inclita, fructibus AUGUSTUS Hi quae nos ferimus, ha fata prosperas  
Profecta uberibus ab Jove calico, Et spicas rutilo semine digerimus.*



*Nunc pinguis, laevi, cadite bestias NOVEMBER. Hirsutibus boves et vitulos laeos  
Porcos, et pecudes de grege condito Festinate viri frigora prodeant.*



*Rufos ventis hyems, et nyadum gela DECEMBER. Gnalesmes choros, utrum aliquis perit.  
Convexit fluvios, et glacialibus Moxa fore dies affy laboriosa.*



# The Verney Copy of the first edition of the Quartermaster’s Map

19 HOLLAR, W[enceslaus]

*The kingdome of England & principality of Wales exactly described whith every sheere & the small townes in every one of them : in six mappes, portable for every mans pocket.*

Publication  
[London], Thomas Jenner, 1644.

Description  
Folio (425 by 305mm). Engraved title-page and 6 maps tipped-in and made up to size, contemporary calf with roll tool gilt border, rebacked retaining original spine.

References  
NHG Hollar 550-554; Pennington 652-7. Neither NHG nor Pennington mention different states of the 1644 edition of the map. However, recent (as yet unpublished) research by Art Kelly in Chicago has revealed that the Quartmaster’s map may be viewed as having five distinct “editions” (broadly, but not exclusively, with title pages corresponding to the years 1644, 1671, 1676, 1688, and 1752), with several states, and varying combinations, of the sheets in each. We are grateful to Mr Kelly for informing us that the present map is an example of the final identified variant (thus far!) of the 1644 version.

£7,500

During the English Civil War, Parliamentary publisher Thomas Jenner worked alongside Royalist supporter and newly arrived immigrant Wenceslaus Hollar to produce a detailed map of England and Wales. A reduced version of Christopher Saxton’s 1583 map, it is printed on six sheets, with the western tip of Cornwall printed on a separate smaller piece of paper and glued on. It became known as the “Quartermasters’ Map”, perhaps because of the importance of this leading military rank during the Civil War, and it has been said to show every town, village, and estate capable of housing a garrison. The extensive title certainly advertises it for such a purpose: “Usefull for all Commanders for Quarteringe of Souldiers, and all sorts of Persons, that would be informed where the Armies be; and never so Commodiously drawne before this”. Hollar’s engraved lettering looks better than his spelling!

After the conflict, and with England now a safer place to travel, the title of later editions was amended from “portable for every mans pocket” to “usefull for all Gentlemen and Travellers and all sorts of Persons that would be Informed of the Distance of Places”. Although towns, villages, rivers, hills, county boundaries and a few important buildings are shown, no roads appear. The map would prove highly influential in English cartography over the subsequent decades.

There is a reference to the map in Pepys’s diary for 9 June 1667: “My Lord Barkeley wanting some maps, and Sir W. Coventry recommending the six maps of England that are bound up for the pocket”.

Provenance:

1. Edmund Verney (1636-1688) (inscription).

On the verso of the title:

“This booke is myne, Edmund Verney, Anno Domini 1666”

Verney’s grandfather, Sir Edmund Verney, had held the position of Standard Bearer to Charles I, and died at Edge Hill in 1642, some two years prior to the publication of the map.

2. Syston Park (bookplate).

From the Thorold Collection at Syston Park, Lincolnshire. Syston Park was once owned by the Verney family.



Image depicts item as if joined



20 [HOLLAR, Wenceslaus]

*[The kingdome of England & principality of Wales exactly described whith every sheere & the small townes in every one of them: in six mappes, portable for every mans pocket].*

Publication  
[London, Thomas Jenner, 1644].

Description  
Folio in plano (430 by 560mm). 6 engraved maps, soiled, missing sections of blank margin at upper and lower right corners, contemporary quarter calf over marbled paper boards, rebacked retaining original spine.

References  
NHG Hollar 550-554; Pennington 652-7. Neither NHG nor Pennington mention different states of the 1644 edition of the map. However, recent (as yet unpublished) research by Art Kelly in Chicago has revealed that the Quartmaster’s map may be viewed as having five distinct “editions” (broadly, but not exclusively, with title pages corresponding to the years 1644, 1671, 1676, 1688, and 1752), with several states, and varying combinations, of the sheets in each. We are grateful to Mr Kelly for informing us that the present map is an example of the final identified variant (thus far!) of the 1644 version.

£5,000

...the six maps of England that are bound up for the pocket” (Samuel Pepys)

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Image depicts item as if joined



# The map that lasted 100 years

21 [HOLLAR, Wenceslaus]

*Carte de l'Angleterre et d'une partie d'Ecosse Gravée par le celebre Hollar.*

Publication  
London Sr J. Rocque Strand a Londres, 1752.

Description  
Engraved map in 6 double-page sheets, fine original outline hand-colour, a few skilfully repaired tears at centrefolds.

Dimensions  
Each approximately 425 by 305mm (16.75 by 12 inches).

References  
HG Hollar 550-555; Pennington 652-7. 656 and 657 in Pennington's state iv and vi respectively (see BLMC K.5.49). However, recent (as yet unpublished) research by Art Kelly in Chicago has revealed that the Quartmaster's map may be viewed as having five distinct "editions" (broadly, but not exclusively, with title pages corresponding to the years 1644, 1671, 1676, 1688, and 1752), with several states, and varying combinations, of the sheets in each. We are grateful to Mr Kelly for informing us that the present map is an example of a variant of the 1752 version.

£3,500

A fine example of John Rocque's edition of "The Quartermaster's Map", published some 108 years after Thomas Jenner's original edition.

The succession of states of the "Quartermaster's Map" is complex and confusing. The map was first issued by Jenner in 1644, and, according to Pennington: there were two states. He re-issued it in 1671. On Jenner's death his stock passed to John Garrett, who added roads and re-issued it in 1676. Another issue with more (?) roads added was advertised in the Term Catalogues for 1688. The map was again advertised for sale by Garrett in 1718.

The plates apparently passed to John Rocque, who re-issued the map in 1752 with few changes [as here], but with the erroneous statement that it was Oliver Cromwell who inspired the original publication, and with the addition of a French title on sheet 5. In his catalogue of 1788, Robert Sayer asserts "The plates having been un-noticed for several years, by the ignorance of the Proprietor, were procured by Mr J. Rocque... in the year 1752". There was another issue after Rocque's death in 1762, with some re-engraving of the engraved lines and a few more roads added, although Rocque's title and 1752 imprint were retained. It is Richard Gough who, in volume one of his 'British Topography' of 1780 asserts that the map was "retouched by Jefferys". The plates then passed on to Robert Sayer, for the map is listed in his catalogue of 1788. In 1794 Laurie & Whittle took over Sayer's stock, and the map appears in their catalogue of 1800. But its usefulness cartographically had vanished, since it is advertised in 1813 as "much esteemed by antiquaries".

The last mention of the map is in R.H. Laurie's catalogue of 1824, after which it was sold for copper, according to a manuscript note in one of the firm's lists.





## Hollar's exceedingly scarce broadside of Crete and the Cretan War

22 HOLLAR, Wenceslas

*The Land & Kingdom of Candia.*

Publication  
London, Wenceslas Hollar, 1668.

Description  
Two engraved maps on one mapsheet, inset views of Canea (Chania), Retimno (Rethimno), Candia (Heraklion), Suda (Souda), and port of Suda (Souda), inset plans of Candia (Heraklion) and Canea (Chania), trimmed to image, a few minor losses skilfully repaired in facsimile.

Dimensions  
260 by 330mm (10.75 by 13.5 inches).

References  
NHG Hollar 2000 I; Pennington 691.

£4,000

Hollar's rare broadsheet documenting the Cretan War (1645-1669).

### The Cretan War (1645-1669)

Although most of Crete was conquered by the Ottomans in the first few years of the war, the fortress of Candia (modern Heraklion), the capital of Crete, resisted successfully. Its prolonged siege, “Tro’s rival” as Lord Byron called it, forced both sides to focus their attention on the supply of their respective forces on the island. For the Venetians in particular, their only hope for victory over the larger Ottoman army in Crete lay in successfully starving it of supplies and reinforcements. Hence the war turned into a series of encounters between the two navies and their allies. Venice was aided by various Western European nations, who, exhorted by the Pope and in a revival of crusading spirit, sent men, ships and supplies “to defend Christendom”. Throughout the war, Venice maintained overall naval superiority, winning most naval engagements, but the efforts to blockade the Dardanelles were only partially successful, and the Republic never had enough ships to fully cut off the flow of supplies and reinforcements to Crete. The Ottomans were hampered in their efforts by domestic turmoil, as well as by the diversion of their forces north towards Transylvania and the Habsburg Monarchy.

The prolonged conflict exhausted the economy of the Republic, which relied on the lucrative trade with the Ottoman Empire. By the 1660s, despite increased aid from other Christian nations, war-weariness had set in. The Ottomans on the other hand, having managed to sustain their forces on Crete and reinvigorated under the capable leadership of the Köprülü family, sent a final great expedition in 1666 under the direct supervision of the Grand Vizier. This began the final and bloodiest stage of the Siege of Candia, which lasted for more than two years. It ended with the negotiated surrender of the fortress, sealing the fate of the island and ending the war in an Ottoman victory. In the final peace treaty, Venice retained a few isolated island fortresses off Crete, and made some territorial gains in Dalmatia.

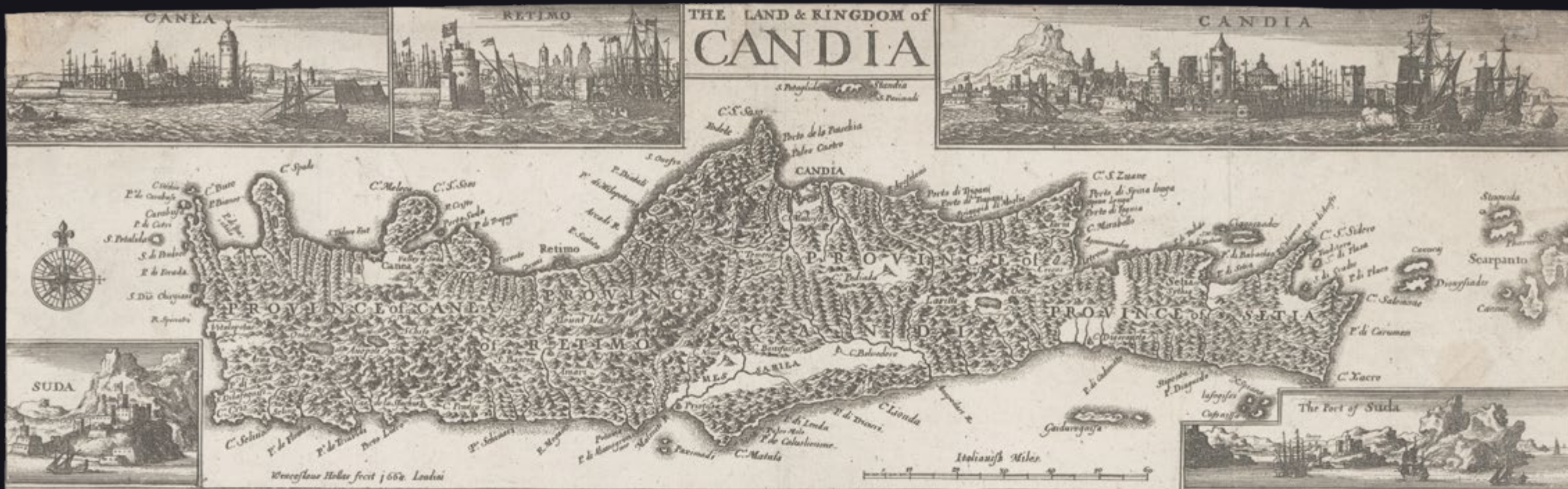
On the broadside, Hollar provides an extensive introduction to Crete including its history, inhabitants, natural resources, climate, geographical features, and its principal cities. He goes on to discuss the number of Venetian soldiers garrisoned on the island - said to be 12,000 men, in order to "keep their owne Highland-Candian's in subjection who are natural... bloodthirsty and deceitfull seeming to rather favour the Turke rather than the Venetian". He ends the text with a brief discussion of the Turkish invasion, which consisted of 60,000 men, with only the ports of Heraklion and Souda holding out against the invaders.

The text below the plans of Heraklion and Chania reports on the final siege of 1668, with the defendants still holding out. The city would fall the following year.

Rare. We are only able to trace three institutional copies: The Royal Collection, Windsor; The British Museum; and The Czech National Library.







This Island and Kingdome of Candia, anciently Creta, of Chalce (which in latine is as much) whereof there is great abundance and the best. But now it is called Candia, after the Capitall City of that name which, very famous for traffic by Sea, The Situation thereof, is in the Mediterranean Sea, having to the East Asia, Rhodes & Cyprus, to the South, Afrique or the Coast of Libya, to the West Europe, and the nearest Morea, to the North, it lyeth like a Barr before the mouth of Archipelago, betwix Europe and Asia (a great stumbling bloke to the Turke). The length of it from the East to the West, is 240 Italian miles, & where broadest, 50 Miles, or in Comparison to England, it may be, the length as from about Salisbury, to the Landend in Cornwall, & in quantity as Cornwall Devonshire, Dorsetshire, and halve Somersetshire, in forme not unlike there, by reason of the two Seas, on the North and South, it being also broadest in the middle as here about Devonshire. It is more Mountainous then plaine, but nevertheless the Mountaines are also profitable affording great plenty of Decree in the Woods, the cause that the natives have ever bene and still continue great hunters and Excellent Archers, (Countrymen especially) who never goe abroad without a Bow and Arrowes, besides other Armes, They are likewise Generally most Expert Seamen, and the best in the Levant, & nothing inferior to any Rivers there are many, but onely shallow, by reason of their short course, and Rocky passages. The Country is divided into four parts, under the Jurisdiction of the four Cities. Candia, Canea, Retimo, & Sythia, in every one residing a Governour, but all under him of Candia. The Climate is very hot, as that they goe seldom out of their houses about noone, but betimes before noon, and toward evening, & then who is desirous to see the Beauties of their Romen, he must come a broad after Sun-set, for then they come out about their affaires, which maketh inticement to many, by their alluring behaviour, and the rather by their husbands faults, who keeping many young Boyes for themselves, doe neglect these their unsatiable lustfull Wiffes, which maketh them so kinde to Strangers. It was an Old saying, that all things proceeding out of that Island were the best, not the Commodities onely, but the Lawes and Government also, from whence the Grecians had it, from them the Romanes, afterward other Europeans. They had their owne Kings for many hundred Yeares, till came into the Romanes hands, from them under the Constantinopolitane Emperours, then it was given by Baldwinus the Emperour to Bonifacius Marquisse of Montferrat, of whom A 1194 the Venetians bought it, and kept it till now, sending thither once in 3 Yeares one of their Illustrissimos as a Governour or Vicerey, by the name of Polastar, who is the Generall over the rest, having power to impose, or depose Magistrates, Capitaines, Officers, Souldiers and others whatsoever in the behalfe of S. Marke or Duke of Venice, who at his return is to give a strict account of his Government, as



that sometime such one doeth loose his head with Estate. Hee Resideth in Candia, which is the Metropolis of that Kingdome, where also is a Bishop's See, this is a large and famous City, situate on a plaine by the Sea Side, having a goodly haven for Ships, and a faire Arsenal with 36 Gallies, it is very populous and rich, inhabited partly by Venetians, & partly by the naturall Candians, it is exceeding Strong, and in Peace time dayle guarded with 2000 Souldiers, and they keepe a constant Army in the hand of 12000 men disposed of into Cities and Garrisons, not onely against forraigne Invasions, but also to keepe their owne Righland Candians in subjection, who are naturall martiall, Tirrenicall, bloodthirsty and deceitfull, seeming rather to favour the Turke then the Venetian. Their Apparel is onely of linnen, and Boots of white leather, by reason of the heat upon the head a Steele Cap a Bow and arrowes, a long Sword by his side, and a round Target hangin at his girdle, and a broad Ponyard besides, but they of the City doe never suffer them to enter thus, but they are disarmed at the Gates, and when they goe out, restored againe, They muster thorough all the Island every 8 day, and are well provided of Armes. The Women weare breeches as men doe, and boots after the same manner, and their upper Coats no longer then the middle of their Thighs. The better sort of people goe after the Venetian fashon. Canea is the second City of this Realme, Exceeding populous, well walled and fortified equalizing any strength in Europe, it hath a large Cattle, where a Venetian sub Governour doeth reside, then is Retimo, this hath no Waller but a Castle. The fourth is Sythia also head of a Province. The Island of it selfe inaccessible for Ships, but in those four Cities and some few other places well guarded to hinder it. The Principall Commodities of this Island, are the Excellent Wines, especially the Malvasy, and the best Sugar in the World, which wee commonly call Sugar-Candy, then Cyprus Wood, of which there are warts Mountaines full, which they use for all things, Yewes and Carpenters worke, Timber for building, Masts for gallies, the rest for fuel. As for Variety and plenty of all sorts of Excellent rare Fruits, it doeth surpass all other adjacent Islands, especially the Valley of Suda, a second Paradise, the graine is brought from other parts. Of Wild and hurtfull beastes, as Lyons, Boares, Wolves, etc. there is none, neither any venomous Vermine, yet there is a sort of Serpents but their Sting not hurtfull, on the contrary, their women are said to be so Venemous, that being angry, if they scratch or bite a Man, and fetch Blood, without present remedy he must dye. The natives are of the Grecian Church, Except the Venetians, and Strangers. A 1645 The Turke unexpectedly in Peace time picking quarrell, landed 6000 men, and presently besieged Canea, and before the Venetians could provide for defence, he took that, and the whole Island, except the City of Candia, two or 3 other Forts, among where is that of Suda, whose haven or Bay may receive at once about 2000 Ships and Gallies, the rest is all his.



The “most accurate and best equipped”  
polyglot bible

23 *Biblia Sacra Polyglotta, complectentia textus originales, Hebraicum, cum Pentateucho Samaritano, Chaldaicum, Graecum; versionumque antiquarum, Samaritanae, Graecae LXXII Interp., Chaldaicae, Syriacae, Arabicae, Aethiopicae, Persicae,, Vulg. Lat. Quicquid comparari poterat; cum textuum et versionum orientalium translationibus Latinis... Edidit Brianus Waltonus.*

Publication  
London, Thomas Roycroft, 1655-57.

Description  
6 volumes, folio (450 by 270mm). Title-page printed in red and black, red-ruled throughout, engraved portrait frontispiece of Walton by Pierre Lombart, engraved additional engraved title-page, three engraved maps of the Holy Land, (one double-page), four architectural plates (3 double-page), all by Hollar; contemporary blind stamped calf, spines gilt in 8 compartments, double red and green morocco labels, sprinkled edges, with early re-backs and slifol repairs to spine.

Collation: (vol.I) 4 ff., A2-D [D2], 50 pp., 865 pp.; (vol.II) 889 pp. [1], 29 pp., [1]; (vol.III) 447 pp. [1], 389 pp., [1], 227 pp., [1], 149 pp., [1]; (vol.IV) 87 pp., [5], 128 pp., [1] 23 pp., [1], 20pp., 159 pp. [1], 390 pp.; (vol. V) [1], 390 pp.; (vol. VI) title, 72 pp., 56 pp., 68 pp. (misnumbered 98), 80 pp., 196 pp. 140 pp., 24 pp., 58 pp. (recte 60 pp. cause pp. 47-48 are repeated) 0692

References  
Darlow & Moule 1446; NHG Hollar 638, 1629, 1640, 1642, 1641, 1643, 1637 II; Pennington 692, 1129, 1132-1135, 2649ii; Wing B2797.

£5,000

According to Darlow and Moule, the “most accurate and best equipped” polyglot bible.

In completing this monumental undertaking Brian Walton (1600-1661) had the help of nearly all contemporary English scholars, particularly the Orientalists Edmund Castell, Thomas Hyde, and Samuel Clarke. The excellence of this Polyglot over others consists in the greater number of translations of the Old Testament into many languages, and the much greater and more intelligent work of the editor. For example, Walton’s apparatus, a critical-historical introduction in volume one was not superseded for more than a century, and was several times republished.

The first four volumes contain the Old Testament in the Hebrew with the Antwerp interlinear version. These texts form the Old Testament with their translation in Latin and Greek arranged side by side or one under the other. The New Testament appears in volume V, the text with few changes from Robert Stephen’s folio edition of 1550. Edmund Castell wrote in his Lexicon Heptaglottum that this Bible was “probably the greatest and most perfect work of the kind ever performed by human industry and learning”.

The publication dates on the title of volumes I & VI and colophons of volumes II-V may be slightly spurious as COPAC notes that “although dated 1657, the work was printed between 1653 and early 1658. It was apparently published later in 1658 though some copies were not issued until after the Restoration in 1660. These copies have a variant form of the preface (cf. Darlow & Moule)”. The British and Foreign Bible Society’s Historical Catalogue of the Printed Editions of Holy Scripture, 1911 (volume II, page 26) also gives the dates of publication of the Bible as 1655-57, the whole being issued in 1658, although volume one had been completed in 1654. This may be the source of Darlowe & Moule’s assertion.

Provenance:  
Weston Library (bookplates in each volume).  
Weston Park, Staffordshire, seat of the Earls of Bradford.





A fantastic artistic recreation of ancient Jerusalem, complete with the Temple envisaged before its destruction

24 *The Holy Bible: Containing the Bookes of the Old & New Testament, [together with] The Book of Common Prayer, and Administration of the Sacrements: And other Rites and Ceremonies of the Church of England; with the Psalter, or Psalms of David.*

Publication  
Cambridge, J. Field, 1659-1660.

Description  
3 parts in 2 volumes, folios (450 by 280mm), red-ruled throughout, 8 engraved plates of which 7 double-page or folding, comprising a large double-page view of the Garden of Eden by Pierre Lombart, 4 architectural plates of which 3 double-page, 3 engraved maps of the Holy Land, panoramic view of Jerusalem, plate of the English Royal arms, all by Hollar, cancel leaf lacking in volume one, corners worn, occasional light damp-staining just affecting the extreme edges of some margins.early nineteenth century diced Russia gilt, rebound to style, all edges gilt.

Collation: (vol.1) [1], 8 ff., A6-Z6, 2A6-2Z6, 3A6-[3L5-6] 3Z6, 4A6-4Z8; (vol.2) a6-y3, 1 f., A6-Z6, 2A6-2E8, 2 ff., A-Z, 2a-2l.

References  
Darlow & Moule, 668; NHG Hollar 1731-1734; Pennington, 692, 1130 1131, 1134, 1135, 2422; Wing B2258.

£4,000

Known as “The Ogilby Bible”, the work is famed for Hollar’s view of the Temple of Solomon. The building is shown as though it were a Renaissance-style palace and its panoramic view of Jerusalem taken from eastward. The city has an architectural air of seventeenth century London, and shows the influence of Hollar’s first master, Matthäus Merian, for whom he worked until the mid-1630’s. It was during his time with Merian that Hollar met Thomas Howard, second Earl of Arundel, came to England and develop his artistic career.

Provenance:  
Arthur Gregory of Stivichall (bookplate).





Views of German towns

25 HOLLAR, W[enceslaus]

*Amoenissimae aliquot locorum  
in diversis provinciis iacentium  
prospectus.*

Publication  
London, 1644.

Description  
Eight etched views.

Dimensions  
105 by 180mm (4.25 by 7 inches).  
Largest plate size: 95 by 175mm.

References  
NHG Hollar 442 III, 443 II, 444 II, 445 I,  
446 III, 447 III, 448 II, 449; Pennington  
719-726.

£2,000

While living in London, Hollar produced a series of eight views of German towns and cities, one also featuring the collection's title: 'Amoenissimi Aliquot Locorum in diversis Provinciis iacetium Prospectus' ('A view of some of the most pleasant places situated in different regions'). The views, based on Hollar's own drawings from his time living in Antwerp, were published in 1644 in London.

As typical of Hollar's urban vistas, the views are often staged so as to look at the buildings of the town or city across a river or other body of water, combining natural geography and manmade topography. Many of the prints also contain human figures, including bargeman, people walking along the river, or men riding on horseback. The views within the 'Prospectus' are:

- 1. [Title] Strasburg
- 2. Colln
- 3. bey Bonn
- 4. Bonn
- 5. Strassburg
- 6. Hermenstein
- 7. Mullem
- 8. Zu Collen





# Views from Northern Europe

26 HOLLAR, W[enceslaus]

[Six Northern European views:  
Duren, Hemsén, Cologne, Bonn,  
Brussels].

Publication  
[London], 1664.

Description  
Six etched views.

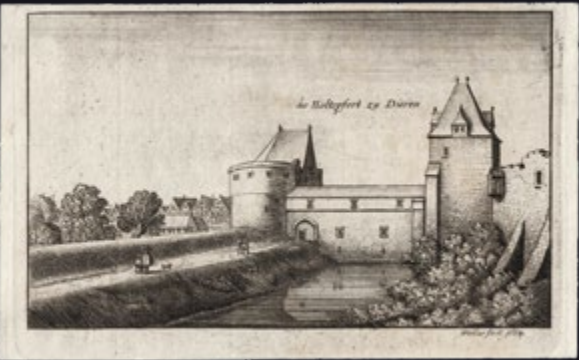
Dimensions  
Sheet: 90 by 136mm (3.5 by 5.25 inches).  
Plate: 81 by 123mm.

References  
NHG Hollar 1818-1821 I, 1823 II;  
Pennington 729-733 and 737ii.

£1,500

In the mid-1660s, Hollar engraved a set of views of towns and cities in northern Europe, which it is believed he drew three decades earlier in person, when he was living in Cologne. The views of Duren and Bonn, specifically, are linked to drawings he made of the cities in 1633 and 1635. All of the views include figures walking around the area, often carrying heavy loads. The focus, however, is clearly on the natural geography of the landscape, as well as the impressive buildings constructed there, including churches, castles, windmills and city walls. The views are:

- 1. zu Hemsén bey Mechelen
- 2. Zu Colln
- 3. bey Brussels
- 4. Zu Duren
- 5. die Holtzpfort zu Duren
- 6. zu Bonn





Views along the Rhine

27 HOLLAR, W[enceslaus]

[German Views].

Publication  
?[London, 1643].

Description  
12 etched views, trimmed to platemark.

Dimensions  
53 by 172mm (2 by 6.75 inches).

References  
NHG Hollar 466-477 I; Pennington 763-774.

£3,000

In 1632 Hollar took a journey up the Rhine, during which he made drawings of the various towns, villages and landscapes he saw from Cologne to Antwerp. These drawings formed the basis for a series of German views later published in print. Prominent geographical and topographical features are sometimes labelled, especially rivers, and the scenes are often ornamented with figures. List of plates:

- 1. Strasbourg: the toll house
- 2. Strasbourg
- 3. Rüdesheim
- 4. Gelderspach
- 5. Bonn
- 6. Rüsselheim
- 7. Schenkenschanz
- 8. Roerort
- 9. Emmerich
- 10. Kampen
- 11. Lillo
- 12. Philips Shantz





Groenendael Abbey

28 HOLLAR, W[enceslaus]

*The Abbey of Groenendael.*

Publication  
?[Antwerp], 1647.

Description  
Etching

Dimensions  
160 by 217mm (6.25 by 8.5 inches).

References  
NHG Hollar 945 I; Pennington 849.

£600

The Abbey of Groenendael was founded in 1350 on the site of a hermitage. During the fifteenth century the abbey and its famous library were sacked by Calvinists but later restored under imperial authority. Hollar’s print of the Abbey was made during the peace negotiations between the Spanish Empire and Dutch Republic that resulted in the Treaty of Münster, officially closing the Eighty Years’ War. Much of modern-day Belgium, including Brussels and the site of Groenendael Abbey, became part of the Spanish Netherlands.

The present print shows the Abbey’s long hall with the top of the church rising behind it. A lake fills the foreground, with swans swimming on its surface, monks wandering on its banks and one fishing on the right-hand side. Along the lower edge an inscription reads “R.do admodum Dno. D: Petro Parys, Canonorum Regularium Ordinis S. Augustini Congregationis Windesemensis per Ger / manium inferiorem Commissario neo-non Ecclesiae B. Mariae in Viride Valle Priori dig;no hoc Monaterij sui simulacrum D..C.Q. Petrus van Arnout”. Here Hollar explains that he has based his depiction of the site “Of the canonical clergy of the order of St. Augustine at the Windesheim congregation, through lower Germany” on a design by Flemish artist Pieter van Avont.



Lucerne

29 [HOLLAR, Wenceslaus after Martinus MARTINI]

*Lucerna Helvetiorum Vulgo Lucernn.*

Publication  
[Amsterdam, 1657].

Description  
Etching, trimmed to plate mark.

Dimensions  
315 by 486mm (12.5 by 19.25 inches).

References  
BM 1872,0113.383; NHG Hollar 206 III; Pennington 861.

£3,000

Around the turn of the seventeenth century Swiss goldsmith and engraver Martinus Martini made a print of his native Lucerne, a city which saw much of the drawn-out conflict between Protestants and Catholics from the sixteenth to eighteenth centuries. In the mid-seventeenth century Martinus’ view was replicated by Wenceslaus Hollar and included in a number of important cartographical and topographical works, such as Jansson’s ‘Illustriorum regni Galliae civitatum tabulae’ (1650) and De Wit’s ‘Theatrum’ (1695).

The aerial view of Lucerne looks over Lake Lucerne across which extends Chapel Bridge, an early wooden bridge constructed in the fourteenth century. The streets, squares, horses, churches, monuments and gardens of the Medieval city are shown in great pictorial detail, with small figures wandering throughout, and a 95-point legend identifies many the sites and structures.

Beside the simple cartouche that houses this key there are two vignettes depicting the martyrdoms of Leodegar and Mauritius, Lucerne’s patron saints. The former, in honour of whom a major church had recently been completed, is shown having his eyes gouged out; the latter is about to be beheaded for refusing to harm other Christians on the orders of the Roman Emperor Maximilian. In the lower right-hand corner besides these is an elaborate circular cartouche flanked by trumpet-bearing male busts and bordered with armourial escutcheons of the surrounding villages in the Canton of Lucerne. In the centre a janiform eagle sits on the blue and white shield of Lucerne, flanked by two lions rampant.





A panorama of Prague

30 HOLLAR, Wenceslaus

Praga.

Publication  
Antwerp, 1649.

Description  
Etched panorama on three sheets, joined.

Dimensions  
Sheet: 322 by 1145mm (12.75 by 45 inches).  
Plate: 277 by 1123mm.

References  
NHG Hollar 1037 I; Pennington 880.

£4,000

In the mid-seventeenth century Wenceslaus Hollar executed an impressive view of his birthplace, the city of Prague. The print was published the year after the end of the Thirty Years' War, which saw a number of battles and skirmishes occur in and around the city, culminating in the Battle of Prague in 1648. The population of the city shrunk to one third of its pre-war numbers, but it steadily grew again in the latter half of the seventeenth century.

At the centre of Hollar's view the Charles Bridge is shown, the medieval stone arch bridge that remained the only means of crossing the River Vltava until 1841, representing a key connection for trade between Western and Eastern Europe. With the view looking south, Prague Castle is on the near-side of the river, the medieval castle complex covering a large area. Other key features include the Strelecky ostrov island in the middle of the Vltava, the Vysehrad fort in the west, the Emauzsky and Strahov monasteries, and numerous churches. 20 such sites are identified in Czech, Latin and German in a key along the lower-edge of the image. In the sky above the urban vista are six coats-of-arms representing the city's central districts.





London Views

31 HOLLAR, W[enceslaus]

*Byrsa Londinensis vulgo the Royal Exchange [and] Castrum Royale Londinense vulgo the Tower [and] Piazza in Conventgarden [and] S. Marie Ouer's in Southwarke.*

Publication  
[London, c1647].

Description  
Four etched views.

Dimensions  
Sheet: 160 by 265mm (6.25 by 10.5 inches).  
Plate: 151 by 260mm.

References  
NHG Hollar 946-949 II; Pennington 907-910.

£8,000

During the mid-1640s, Hollar produced a series of four views of notable locations in the City of London. The first focuses on the Royal Exchange, which Queen Elizabeth I officially opened on 23rd January 1571, granting it the licence to sell alcohol and valuable goods. Based on the Antwerp bourse, it was designed to be the trading centre of the City of London. The original building, built and largely funded by Sir Thomas Gresham, was destroyed in the Great Fire of London in 1666, but its image is preserved in the present print by Wenceslaus Hollar.

Flemish-Italianate buildings surround an open courtyard used for trading, with covered porticoes used in the event of rain. The square bell tower, which rises up in the background, was surmounted with a grasshopper, although this detail is not particularly distinct on the view. The first floor has niches where statues stand between the pilasters, and only one window in the centre of each side. Figures stand or walk beneath the arcades and in the court, with one man chasing some small boys with a rod. The title is presented above in a banner held by a putto.

The second print shows the Tower of London. During the Civil War, the Tower was held by Parliament, along with its important arsenal of gunpowder and artillery which enabled Parliament to equip an army of 20,000. The Tower itself, however, did not play an important role in the conflict, although it was during the subsequent Commonwealth that the first permanent garrison was installed there. Hollar's print of the Tower, made towards the end of the war, is viewed from across the River Thames, with Traitor's Gate visible to the front. The foreground of the image is crowded with pinnace-rigged ships, rowing boats and cargo vessels on the waters of the Thames, as well as figures walking and working on the wharf.

The third shows Covent Garden. The first recorded use of this name is from a document of 1515 that details how the local Abbey granted a lease of the walled garden. Over the following centuries the site underwent many developments, for example in 1630 when Inigo Jones was commissioned to design and build a church and three terraces of buildings around the large piazza. The external houses initially attracted London's elite, although the invasion of coffee houses, taverns and prostitutes during the mid-seventeenth century eventually drove them out. It is this period of expansion depicted by Hollar in his view of the 'Piazza in Conventgarden', published in 1647. It shows the market from the west looking at the facade of the Jones' church. Short posts delineate the square itself, although there does not seem to be any specific activity associated with it at this time. Figures are passing through the piazza by foot, on horseback and by carriage.

The fourth depicts what is now Southwark Cathedral, presenting the church's impressive facade from the south, with numerous stained glass windows and a high tower at the centre. It was in fact from the top of this tower that Hollar drew his great panorama of London in the same year. Thought to have long been a nunnery dedicated to the Virgin Mary,





the site was consecrated in 1106 as an Augustinian priory. The site was later re-dedicated as the Church of St Saviour's after the dissolution of the monasteries, before eventually being established once again in the name of St. Mary. The name given by Hollar, "S. Marie Ouers", refers to the fact that it was considered to be "over" the river, being situated on the south bank.

In the foreground, people are gathered in the cathedral's courtyard, perhaps preparing to enter, while in the background the many buildings of the city can be seen across the river, captioned "London". The building to the left of the cathedral may be Winchester House, although Hollar does not identify it by name.





English Views

32 HOLLAR, W[enceslaus]

*London [and] White Hall [and] Tootehill Fields [and] Windsor.*

Publication  
[London, 1644].  
  
Description  
Four etched views, trimmed to platemark.

Dimensions  
100 by 175mm (4 by 7 inches).

References  
NHG Hollar 450 I, 451, 452 I, 453 I;  
Pennington 911-914.

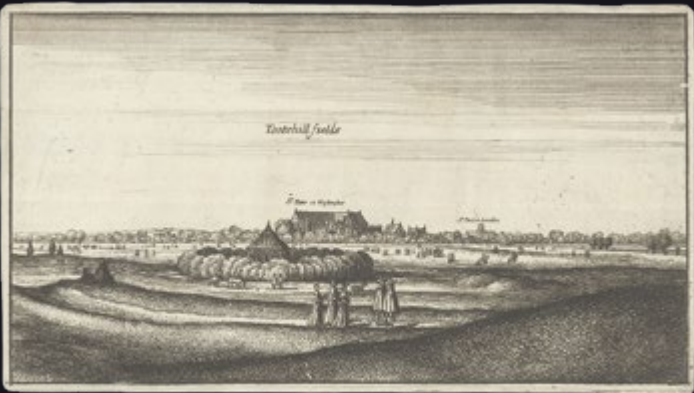
£3,000

In 1644, Hollar produced a set of four views featuring impressive English buildings. The first of these shows the London skyline as seen from Milford Stairs below Arundel House, where he was then staying with his patron Thomas Howard. In the foreground a couple walk along a wooden landing stage around which small rowing boats are moored. In the background the tower of St Mary Overy, the Tower of London and London Bridge are visible. The title “London” seems to be by another hand.

The second view also features the River Thames (“Thames flu.”), looking across the low water to Lambeth Palace. In the foreground the north bank of the Thames is occupied with a range of buildings, some with stairs leading directly down to the water’s edge. A two-storied wing at the centre has a slope leading down to a collection of ferry boats, which passengers could use to cross the Thames, as indeed numerous figures are doing in Hollar’s view. Unlike the Privy Stairs further up river which led directly through a passage to the quarters of the royal pages and royal cooks, Whitehall Stairs was a public landing place.

The third view is from Tothill Fields, an area of Westminster just south of St James’s Park on the northern banks of the Thames. In the centre foreground is a summer house enclosed by bushes but it is the buildings in the distance that are most notable. In the centre “St Peter in Westminster” is identified as part of the Abbey, and just to the right “St Paul in London”. Figures and horses are also shown wandering the fields of “Tootehill”. The final view is further removed from London, showing Windsor Castle from the south east across a large field across which a coach escorted by 11 armed horsemen hurry towards the structure. A few spectators look on while others continue on their walk.

Provenance:  
Fürstlich zu Waldburg-Wolfegg’sche Kupferstichkabinett (library stamp).





Ferries across the Thames

33 [HOLLAR, Wenceslaus]

*Whitehall [and] Lambeth.*

Publication  
?[London, 1644].

Description  
Etching.

Dimensions  
Sheet: 280 by 380mm (11 by 15 inches).  
Plate: 101 by 175mm.

References  
NHG Hollar 451; Pennington 912.

£750

Published as part of Hollar’s series of ‘English views’, the present view shows Lambeth Palace from the river at Whitehall Stairs. In the foreground the north bank of the Thames is occupied with a range of buildings, some with stairs leading directly down to the water’s edge. A two-storied wing at the centre has a slope leading down to a collection of ferry boats, which passengers could use to cross the Thames, as indeed numerous figures are doing in Hollar’s view. Unlike the Privy Stairs further up river which led directly through a passage to the quarters of the royal pages and royal cooks, Whitehall Stairs was a public landing place.





Views from Islington

34 HOLLAR, [Wenceslaus]

[Views near London].

Publication  
[London, 1665].

Description  
Six etchings, trimmed to plate mark.

Dimensions  
95 by 129mm (3.75 by 5 inches).

References  
NHG Hollar 1827-1832 I; Pennington 915-920 – all first states.

£4,800

During the summer of 1665, Wenceslaus Hollar’s only son died during an outbreak of the bubonic plague, but, unlike many others with the means, Hollar did not flee the city for the safer countryside but remained in London. During this time he produced a series of views of, or from, Islington, which was far less populous than the urban centre, and which had long supplied the city with water. While there, he produced a series of six views of the area that often feature its important waterways. In the present set are all six examples of the views in their first state.





Overton’s issue of the Views from Islington

35 HOLLAR, W[enceslaus]

*Views of London.*

Publication  
[London] John Overton, after 1665.

Description  
Six etched views.

Dimensions  
Sheet: 102 by 143mm (4 by 5.75 inches).  
Plate: 90 by 124mm.

References  
NHG Hollar 1027-1032 II; Pennington 915-919 states ii/ii, 920 state iii/iii.

£2,400

A later state of the views. “The set was still being advertised as late as 1795 in Laurie & Whittle’s catalogue, after appearing in R. Sayer’s list of 1786” (Pennington).

The views are:

- 1. The Waterhouse
- 2. By the Waterhouse
- 3. By Islington (signed right)
- 4. By Islington (signed left)
- 5. On the North Side of London
- 6. Waterhouse by Islington





Views after the Life

36 HOLLAR, W[enceslaus]

*Divers Views after the Life.*

Publication  
[London], P[ierce] Tempest, 1650.

Description  
Title-page and 15 etchings, small unidentified blue triangular collector's stamp on verso of each.

Dimensions  
620 by 135mm (24.5 by 5.25 inches).

References  
Calais 2501; Deal 2511; Dover 2505-2509 I; Elizabeth Castle 1089-1092; NHG Hollar: Title 2504; Pennington 921-936; Pevensey 2510 II; Plymouth 2343-2345.

£4,800

Pierce Tempest is said to have been a pupil and assistant of Wenceslaus Hollar's, and certainly published and sold some of his later work from his shop on the Strand during the late-seventeenth century. Among these was a series of sixteen landscape prints of various locations in and around England, entitled 'Divers Views after the Life'. The phrasing of the title and the perspective of the etchings indicate that Hollar personally drew the scenes whilst a passenger on a vessel travelling between England and the Low Countries via the Channel Islands.

The title-page to the collection shows a cartouche comprised of fish and fruit surmounted by a monster's head, while in background there is view of ships at sea. Indeed the sea features in many of the prints, which include two views of Dover and another of Calais ("Cales"), in which vessels are shown on the water. In another view the ruins of the Roman Saxon Shore fort at Pevensey ("Pempsey") on the Sussex coast is depicted, with the empty ocean receding into the background.





Views of Albury

37 HOLLAR, W[enceslaus]  
*bey Albury in Surrey.*

Publication  
[London], 1645.

Description  
Six etchings.

Dimensions  
Sheet: 125 by 193mm (5 by 7.5 inches).  
Largest plate: 90 by 160mm.

References  
BM 1910,0212.348; NHG Hollar 723-728 I;  
Pennington 937-942.

£3,000

The small village of Albury in Surrey appears in the Domesday Book as Eldeberie, at which time its assets included one church, one mill, one acre of meadow and woodland worth 30 hogs. Albury Estate, which covers 150 acres of land, has a church that predates the Norman Invasion of England, and gardens designed by John Evelyn in the mid-seventeeth century. Interestingly the estate, which is by far Albury’s most significant feature, does not appear on the six prints of the village produced by Wenceslaus Hollar in 1645. These instead show a group of people walking along a path on a sloping hillside by the river Tillingbourne; an landscape of the river with a church steeple in the background; another scene of people walking along the same path, also showing the steeple; a view of a grand building across the river with a large felled tree in the foreground; a scene with a man riding a horse across a gated field, river and church in the background; a couple rowing on the river surrounded by swans.





Bramber Castle

38 [HOLLAR, Wenceslaus]

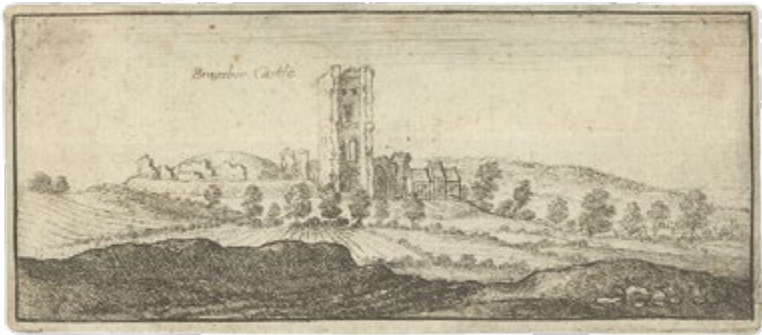
Bramber Castle.

Publication  
?[1652-1677].  
  
Description  
Etching, trimmed to platemark.  
  
Dimensions  
42 by 100mm (1.75 by 4 inches).

References  
BM Q,6.96; NHG Hollar 2513; Pennington 944.

£200

The construction of a motte-and-bailey castle beside the River Adur in West Sussex was started around 1070 shortly after the Norman invasion. Bramber Castle remained in aristocratic hands for several centuries before it was recorded as a “late castle” used for grazing in the 1550s. During the Civil War, the Castle was a Parliamentary base, resulting in a skirmish nearby in 1643, when Royalist forces tried to secure possession of a bridge over the Adur.  
Following the conflict Wenceslaus Hollar visited and etched the remains of Bramber Castle, his print showing the ruins of the original structure, with only its tower still standing. The intersections of walls also stand, but new buildings are already shown to be being erected just to the right of the castle. It is views from across rolling fields that surround the village of Bramber.



The Isle of Wight during the Civil War

39 HOLLAR, W[enceslaus]

The Isle of Wight, seen from Portsmouth.

Publication  
[London], ?1643.  
  
Description  
Etching.  
  
Dimensions  
Sheet: 94 by 146mm (3.75 by 5.75 inches).  
Plate: 83 by 132mm.

References  
NHG Hollar 464 I; Pennington 952.

£1,200

Wenceslaus Hollar’s view of the Isle of Wight from the English mainland was made during the English Civil War, when King Charles I had fled to the island, hoping to receive the sympathy of its governor, who instead imprisoned him in Carisbrooke Castle. The view shows two men on horseback on the top of a hill in the foreground, looking out at the Isle of Wight across the Solent. The city of Portsmouth is shown in the mid-distance, with a few towers among its buildings and many boats traversing its waterways.





Coastal shoreham

40 HOLLAR, W[enceslaus]

*Old Shooram.*

Publication  
[London], ?1645.

Description  
Etching and drypoint print, trimmed to plate mark.

Dimensions  
90 by 140mm (3.5 by 5.5 inches).

References  
BM Q.6.101; NHG Hollar 465 II; Pennington 953.

£800

The coastal town of Shoreham-by-Sea in West Sussex dates back to pre-Roman times, with its town and port established by Norman conquerors. In the eleventh century. In 1153 Muslim scholar Muhammad al-Idrisi descibed it as “a fine and cultivated city containing buildings and flourishing activity”. The area expanded during the following centuries, particularly the nineteenth. Hollar’s view of the seventeenth century town looks out at the sea, on which several boats are sailing; in the foreground is a hill with riders descending. In the mid-distance there is a church on the coast, but overall there is little evidence of the “flourishing activity” described by al-Idrisi.

Provenance:  
William Sharp (Lugt 2650).



Arundel Castle

41 HOLLAR, W[enceslaus]

*A Prospect of Arrvndell Castle & Towne on y West Side.*

Publication  
[London, John Hind], ?1644.

Description  
Etching, trimmed to plate mark.

Dimensions  
179 by 245mm (7 by 9.75 inches).

References  
BM Q.6.55; NHG Hollar 556 V; Pennington 955.

£2,500

Originally a motte-and-bailey castle inhabited by Roger de Montgomery, the first Earl of Arundel and cousin of William the Conqueror. Across the following centuries the families that resided there carried out extensive expansion and renovation work. During the English Civil War the castle was besieged with 10,000 royalists within and the following decade much of the castle was destroyed on the orders of Parliament. Wenceslaus Hollar’s view of Arundel from 1644 therefore preserves an important moment in Arundel’s history. Viewed from the east the western side of the castle is seen on its sloping hilltop, the town below filled with buildings with a vast expanse of fields before them, separated by a large river.





A monumental record of Britain’s ecclesiastical architecture

42 DUGDALE, sir William & Roger DODSWORTH

*Monasticon Anglicum, sive Pandectae coenobiorum Benedictionorum Cluniascensium Cisterciensium Carthusianorum a primordiis ad Londinensis, Eboracensis; Curiarum Scaccarii, Augmentationum; bibliothecis Bodleianae, Coll. Reg. Coll. Bened. Arundellianae, Cottonianae, Seldenianae, Hattonianae aliisque digesti.*

Publication  
London, Typis Richardi Hodginsonne, 1655.

Description  
First edition. Three volumes, folio (335 by 217mm). Later gilt panelled diced Russia, rebacked to style, spines gilt with double olive morocco lettering pieces, corners worn.

Volume one: Additional engraved title-page, letterpress title-page printed in red and black, 21ff., pp.18, [2], 19-1151, [1], 58 plates, illustrated coats-of-arms, genealogical tables, maps and plans, engraved by Daniel King, Wenceslaus Hollar, and Robert Vaughan. London, Typis Richardi Hodginsonne, 1655.

Volume two: title-page printed in red and black, 10ff., pp.72, 71-94, 87-732, 735-828, [6], 831-1057, [57] indices, 18 plates, illustrations, portraits, and plans by Wenceslaus Hollar. London, Typis Aliciae Warren, 1661.

Volume three: title-page printed in red and black, 2ff., pp.292, [2], 218, 30 (?of 31) plates, illustrations and plans engraved by Wenceslaus Hollar after Richard Hall (includes ‘The daunce of the Machabree’ by John Lydgate in verse (p367-374, 2nd sequence); the engraved illustration of Death leading all estates by Hollar, after the original by Hans Holbein), Savoy [i.e. London], Excudebat Tho. Newcomb, 1673.

References  
NHG Hollar 1418, 1578, 2587, 1422, 2589, 2590, 2244, 2591, 2592, 1420, 1421, 1425, 1426, 1424, 1427, 1419, R159, R160, R161, 2394; Pennington 227, 956A-B, 962, 963, 963A-B, 965B, 973C-D, 975, 976, 1041, 1042, 1042A, 1064, 1955, 1957-9, 2260; Adams, ‘London Illustrated 1643-1851’, 1983, 122.

£3,500

Together the three volumes in ‘First Edition’ from Dugdale’s monumental study of the edifices of English monasticism. The first volume of ‘Monasticon Anglicanum’ appeared in 1655 (with Dugdale & Dodsworth named as joint authors) with subsequent volumes coming in 1661 and 1673. “It gave the history of the various orders in England, and an account of all individual monastery, were printed in full, and all known benefactions of land made to the monastery were set down. ‘Monasticon Anglicanum’ established for the first time the importance of charters as a primary source for the writing of medieval history and as source of understanding the legal practice of earlier centuries and aspects of the feudal system relating to conditions of tenure. Equally it established for the first time since the Reformation the importance of monasteries and the scale of their territorial possessions” (ODNB).

Provenance:  
Charles Tennant (bookplate).





Cambridge

43 [HOLLAR, Wenceslaus]

Cambridge.

Publication  
?[c1643].

Description  
Etching, trimmed to neatline, margins  
extended.

Dimensions  
Sheet:262 by 285mm (10.25 by 11.25 inches).  
Plate: 252 by 271mm.

References  
NHG Hollar 2519; Pennington 960;  
RCIN 802776.

£2,500

Hollar made the present print of Cambridge during the Civil War, when the city was headquarters to the Eastern Counties Association, an organisation administering a regional East Anglian army, which became the mainstay of the Parliamentary military effort before the formation of the New Model Army. In 1643, while King Charles I was based in Oxford, control of Cambridge was given by Parliament to Oliver Cromwell, who had been educated at Sidney Sussex College.

The view is oriented to the west and spans central Cambridge from the northern parts of Grantchester in the south across the university city to Castle Mound in the north, which like its counterpart in Oxford was constructed after the Norman conquest and became used as a jail during and following the English Civil War. The isometric view encompasses Cambridge’s many impressive buildings, as well as the surrounding fields. A key in the upper right-hand corner identifies most of the significant structures and sites including the university colleges, churches, markets and bridges.

In the upper left-hand corner is a map of Cambridgeshire, with parts of the surrounding counties of Norfolk, Suffolk, Essex, Bedfordshire, Hertfordshire and Northamptonshire also shown. Along the upper border of the main view are also “the armes of such princes and noblemen as have borne the titles of the earldome of Cambridge”, as well as the University Arms and a shield showing St. John’s College’s famous New Bridge, now commonly known as the Bridge of Sighs. In the left- and right-hand margins of the print there are twenty coats of arms for the different colleges. Above the main image is a “prospect of Cambridge from London Road” in which the turrets of several prominent buildings include King’s Chapel and St. Mary’s Church are depicted against a backdrop of rolling fields.





The Prospect of  
CAMBRIDGE  
from London road.



THE ARMES  
OF SUCH PRIN-  
CES AND NOBIL-  
MEN AS HAVE  
BORNE THE TIT-  
LES OF THE EARL-  
DOM OF CAMBRIDGE.



- A. Trinity's Colledge.
- B. Kings Colledge.
- C. Clare Hall.
- D. Corpus Colledge.
- E. S. Johns Colledge.
- F. Saint Sepulchre.
- G. All helmes in y. towne.
- H. Saint Michael.
- I. Trinity Church.
- K. Saint Edward.
- L. Saint Benet.
- M. Corpus Christi Colledge.
- N. Saint Peter.
- O. Saint Giles.
- P. Magdalen Colledge.
- Q. Emmanuel Colledge.
- R. Christ's Colledge.
- S. Saint Andrews.
- T. Jesus Colledge.
- V. Queens Colledge.
- W. Saint Bonifas.
- X. Pembroke Hall.
- Y. Peter house.
- Z. Saint Clement.
- 1. Little S. Martin.
- 2. The Castle.
- 3. Great S. Martin.
- 4. Market Ward.
- 5. High Street.
- 6. Barnwell gate.
- 7. Breton's.
- 8. All Saints at the Castle.
- 9. Pagan's house.





Hollar’s Canterbury

44 HOLLAR, W[enceslaus]

*The North Prospect of Canterbury.*

Publication  
London, Henry Overton, [1724].

Description  
Three etchings on one sheet.

Dimensions  
512 by 605mm (20.25 by 23.75 inches).

References  
NHG Hollar 2520 II; Pennington 961ii.

£2,000

During the English Civil War, the city of Canterbury was governed by a puritan mayor, against whom riots broke out when he attempted to ban Christmas Day church services. This unrest later spread to a revolt throughout the entire county of Kent, which contributed to the start of the war’s second phase. Ultimately, however, Canterbury surrendered to the Parliamentary forces following the Battle of Maidstone in 1648. Hollar’s etchings of the city were made after this conflict, probably during the early years of the Restoration.

The print is divided into three images. Along the top, ‘The North Prospect of Canterbury’ shows a panoramic view of the rolling countryside surrounding the city, whose cathedral tower stands out prominently. To the right there is a cartouche containing the print’s dedication to the Archbishop of Canterbury. Below on the left is ‘The Groundplott of Canterbury’, an aerial plan of the central city with a key in the corner identifying notable sites, referred to using both an alphabetical and numerical system: A-Z and 1-50. Finally on the lower right is ‘A Prospect fo the Southside of Christ Church the Cathedrall of Canterbury’, showing the south facade of the impressive church, with a few separate buildings just visible to the left.

The views were originally drawn by Thomas Johnson, who was active in Canterbury during the Commonwealth and worked with Hollar directly. The dedication in the cartouche on the panorama is by John Ogilby, for whom Hollar produced many prints during the 1650s, 1660s and 1670s. The present example is the second state, reissued by Henry Overton during the eighteenth century, and included in ‘Nouveau Theatre de la Grande Bretagne’ of 1724. The only difference is the addition of Overton’s imprint to the lower right-hand border.









# Greenwich

45 HOLLAR, Wenceslaus

*Grænwich.*

Publication  
1637 [but c1642].

Description  
Etching on two sheets joined, trimmed to neatline, some creases and old repairs.

Dimensions  
150 by 834mm (6 by 32.75 inches).

References  
BM 1855,0609.23; NHG Hollar 246 III;  
Pennington 977iii.

£4,000

Hollar’s panoramic view of Greenwich encompasses many of the features that made the seventeenth century town an important location, from Greenwich Palace to the buildings of the City of London visible in the background. From the top of a hill, the Thames can be seen extending into the distance, small and large vessels alight on its waters, while the nearby land is taken up by fields and buildings alike. Large clouds loom overhead and two female figures stand on the hillside. Just to their left is an ornate cartouche containing the dedication to Queen Henrietta Maria, wife of Charles I, although the text was changed in later editions.

In the centre is shown the facade of Queen’s House, originally commissioned by Queen Anne and then granted by Charles to Henrietta Maria, with Inigo Jones completing a new wing. Standing to the left, on the site of what would soon become the Royal Observatory, is Greenwich Palace, the birthplace of many Tudor monarchs and a favourite hunting lodge among the London nobility. During the Civil War, the palace was used as a biscuit factory and prisoner-of-war camp, and large parts were

destroyed. Following the conflict, both palace and park were seized to serve as the “mansion” of the Lord Protector during the Interregnum. Although King Charles II would later make ambitious plans for a new palace, finances never allowed these to come to fruition.

The panorama was one of the earliest views of London made by Hollar, created the year that he arrived in England with Thomas, Duke of Norfolk.

The present example is the third state of the print, in which four lines of Latin are found in the cartouche, along with the signature of “Hen: Pechamus”. This state therefore dates before 1643, when Peacham died.





# Greenwich

46    HOLLAR, Wenceslaus    A later state of the print, with a modified Latin inscription in the cartouche. It was printed and published by Peter Stent in London.

*Grænwich.*

Publication  
London, Peter Stent, 1637 [but 1650s].

Description  
Etching on two sheets joined.

Dimensions  
Sheet: 159 by 840mm (6.25 by 33 inches).  
Plate: 150 by 834mm.

References  
BM 1855,0609.23; NHG Hollar 246 V;  
Pennington 977iv.

£2,500





The tree-house on Hampstead Heath

47 HOLLAR, W[enceslaus]  
*[Print of large tree with door].*

Publication  
[London], 1653.

Description  
Etching, trimmed to platemark.

Dimensions  
168 by 200mm (6.5 by 7.75 inches).

References  
Loudon, J. C., Arboretum Et Fruticetum Britannicum, 1838; NHG Hollar 1319 I; cf. Pennington 979i; 1850,0223.257.

£1,800

One of Hollar’s most intriguing London scenes shows a large tree in Hampstead Heath, which has been hollowed out and provided with an octagonal platform on the top. In his view, five people are seen atop it, and it is said that at times the octagonal platform was sometimes used as “a school for young gentlemen”. A couple are shown wandering from the door in the base of the trunk, and in the background there are cottages, fields and barns.

“A hollow elm stood formerly at Hampstead, but in what spot is uncertain. It was engraved by the celebrated Hollar, in 1653... It was hollow from the ground to the summit, from which the trunk appears to have been abruptly broken off; and in the hollow a wooden stair, or ladder, was formed which conducted to a turret on the top, containing seats on which six persons might sit... Hollar’s engraving appears also to have been sold at the tree” (Loudon).

It has been hypothesised that the tree itself was located near to the site of the famous inn, Jack Straw’s Castle, where Charles Dickens and William Makepeace Thackeray were known to have dined, and that it was later incorporated into the grounds of Tudor House, a residence that later became a Jewish hospital.



The Siege of Hull

48 [HOLLAR, Wenceslaus]  
*The Towne of Hull.*

Publication  
[London, 1642].

Description  
Etched plan with inset view and map, trimmed to plate mark.

Dimensions  
262 by 306mm (10.25 by 12 inches).

References  
BL K.Top 44.32; Met 20.81.2.37; NHG Hollar 657; Pennington 984.

£500

In 1642 Wenceslaus Hollar produced a plan of Hull in the East Riding of Yorkshire, likely prompted by the recent siege of the city during the Civil War. The siege marked a significant escalation in the conflict between Charles I and his Parliament after the king attempted to secure the large arsenal held in Kingston upon Hull but was rebuffed by the town’s Parliamentary governor. Although he retreated to York, Charles later got news that Hotham might be willing to give up the town if the encroaching Royalists forces were of sufficient size to enable him to surrender with his honour intact. Therefore Charles led 4,000 soldiers, expecting an easy victory, but meanwhile Hull had been reinforced by sea, with Parliament sending reinforcements to ensure Hotham’s loyalty. The Royalists then staged a largely ineffective siege, which was attacked by a series of successful Parliamentary sallies that eventually destroyed their most important magazine, upon which they lifted the siege and withdrew to York.

As well as the typical urban features, Hollar’s view shows the city’s fortifications and the ships on the Humber that supplied the forces during the siege. Several areas are labelled directly on the view, but there is also a 13-point alphabetical key in the upper right-hand corner that identifies other sites. In the lower right-hand corner of the print is an inset map of Humberside, Yorkshire and Lincolnshire, while along the upper edge extends a panoramic view of the tower from the Humber.





Blome’s edition of Hollar’s London

49 BLOME, Ric[hard] [after] HOLLAR, W[enceslaus]

London.

Publication  
[London, Thomas Roycroft, 1673].

Description  
Engraved map.

Dimensions  
Shee: 192 by 313mm (7.5 by 12.25 inches).  
Plate: 170 by 274mm.

References  
BL01016085051; NHG Hollar 2216 II;  
Pennington 1000ii.

£1,500

Richard Blome was an English engraver, cartographer and printer who successfully published and sold a large number of maps, none of which were original. In fact, he was even accused of plagiarism, since he often failed to credit the original sources. Despite being embroiled in several conflicts that led one critic to remark that “Mr. Blome hath got nothing but scandal and evil will by his bad accompts and great mistakes”, Blome won the favour of Charles II. The newly-restored king granted the publisher a royal privilege and recommended his work to friends and officials alike. As a result, Blome’s maps, books, prints and playing cards enjoyed wide circulation throughout England and Europe.

In 1673, he published his ‘Britannia’, in which there was an aerial view of London originally made by Wenceslaus Hollar in 1667, but reengraved with a new dedication to Sir Robert Vyner, whose coat of arms is depicted at the bottom, and a border consisting of the arms of the 12 Great City Livery companies in the side margins. Extending the short distance from Westminster in the west to Stepney in the east, the aerial view depicts the city’s streets, buildings and notable sites in detail, with a 45-point numerical key and a 24-point alphabetical key identifying important features.

With the arms of the Livery Companies of the City of London

50 HOLLAR, W[enceslaus]

*Plan de Londres tel quil etoi avant  
l’incendie de 1666 grave par Hollar.*

Publication  
London, Rob[er]t Wilkinson, ?[1816].

Description  
Etched plan, trimmed to platemark and laid  
on linen.

Dimensions  
176 by 280mm (7 by 11 inches).

References  
BM 1852,0612.152; NHG Hollar 2216 V;  
Pennington 1000iv.

£500

Wenceslaus Hollar’s plan of “London before the fire in 1666” extends from Westminster eastwards to Stepney and from St George’s Fields in the south up to Clerkenwell in the north. The central city is packed with buildings that would soon be destroyed in the Great Fire, as shown on many of Hollar’s other maps, plans and views. Here they all remain intact and many are identified by either the alphabetical key on the left (a-z) or the numerical key on the right (1-45). The present example is the fourth state, which was included as an illustration in Blome’s ‘Britannia’ (1673) and is bordered by sixteen coats of arms of the City companies, which were not etched by Hollar. Interestingly, it has also been re-titled in French.





A streetmap of London before the fire

51 HOLLAR, W[enceslaus]

*London.*

Publication  
?[1642] ?[1666].

Description  
Etched plan.

Dimensions  
Sheet: 109 by 178mm (4.25 by 7 inches).  
Plate: 101 by 171mm.

References  
MET 56.581.8; NHG Hollar 2522 II;  
Pennington 1001; RCIN 802850.

£2,000

Hollar produced a small and simple isometric plan of London before the Great Fire of 1666. It extends from the area just west of St. Paul’s Cathedral, of which the original structure is shown, across to east Aldgate. Only the cathedral and a few of the streets are labelled, namely “Cheape-side”, “Poultry”, “Corn-hill”, “Gracechurch Streete”, “Leddonthall Streete”, “Bishopsgate Streete”, “Broed Streete”, and “New Fenchurch”. The additions of title and signature to the second state are both surrounded by scratches to the plate.





## The first survey after the Great Fire of London

52 HOLLAR, W[enceslaus]

*A Map or Groundplott of the City of London with the suburbes thereof so farr as the Lord Mayors Iurisdiction doeth extend by which is exactly demonstrated the present condition of it since the last sad accident of fire, the blankespace signifying the burnt part, & where the houses be those places yet standing.*

Publication  
[London], 1666.

Description  
Etched plan, trimmed to neatline.

Dimensions  
231 by 332mm (9 by 13 inches).

References  
BM Q,6.57; NHG Hollar 1915 III;  
Pennington 1003.

£10,000

The Great Fire of London broke out in a bakery on Pudding Lane, on Sunday 2nd September 1666 and raged for three days destroying most of the City of London. By the end, the fire had consumed some 13,000 buildings from Temple in the west to The Tower in the east, and Cripple Gate in the north, with thousands of people being left homeless. Just five days after the flames had been tamed, the King commission Wenceslaus Hollar and Francis Sandford “to take an exact plan and survey of our city of London with the suburbs adjoining as the same now stands after the sad calamity of the late fire with a particular depiction of the ruins thereof”.

Hollar was an obvious choice as he had been preparing, since 1660, a large bird’s-eye view of the city, some “10 foot in breadth, and 5 foot upward”. Although his grand view was backed by the King, the project struggled for funding, and the Great Fire would make many of his endeavours redundant. Nonetheless, the two men worked quickly to survey the wreckage and by mid-November Hollar had engraved the first map showing the extent of the damage: ‘A Map of the Groundplott of the City of London with the Suburbs thereof...’.

The area devastated by the fire is shown devoid of house; only the street layout and the ground plans of the churches and principal public buildings are marked. A key in the lower left-hand corner lists 101 churches, 82 of which had been consumed by the fire, together with a list of 24 public buildings and gates (A-Z), and 14 whares, staires, and docks (a-o). This map together with John Leake’s survey of the city of 1667, which Hollar would also engrave, would form the basis for the reconstruction of the city.

Hollar work was extensively used by the likes of John Evelyn and Robert Hooke, for the reconstruction of the city, and copied by many European mapsellers. The plan is even mentioned in glowing terms by Samuel Pepys in his diary, 22 November 1666:

“My Lord Boruncker did show me Hollar’s new print of the City, with a pretty representation of that part which is burnt, very fine indeed; and tells me that he was yesterday sworn the King’s servant, and that the King hath commanded him to go on with his great map of the City, which he was upon before the City burned, like Gombout of Paris, which I am Glad of”.

And by John Evelyn:

“I have since lighted upon Mr. Hollar’s late Plan, which looking upon as the most accurate hitherto, has caus’d me something to alter what I had so crudely don [sic]”.





A MAP or GROUNDPLOTT OF THE CITY OF LONDON, WITH THE SVBVRBES THEREOF  
 so farr as the Lord Mayors Iurisdiction doeth extend, by which is exactly demonstrated the present condition of it,  
 since the last sad accident of fire, the blanke space signifying the burnt part, & where the houses be, those places yet standing. A° 1666





Hollar’s post-fire survey of London

53 HOLLAR, W[enceslaus]

*A Map or groundplot of the City of London and the Suburbes thereof that is to say all which is within the iurisdiction of the Lord Mayor or properlie calld ‘t Londo[n] by whijch is exactly demonstrated the present condition thereof since the last sad accident of fire. The blanke space signifeing the burnt part & where the houses are exprest those places yet standi[n]g.*

**Publication**  
London, Sold by Iohn Overton at the Whitehorse in little Brittain, next doore to little S. bartholomew gate, 1666.

**Description**  
Engraved map, with inset map and key, trimmed to neatline.

**Dimensions**  
265 by 342mm (10.5 by 13.5 inches).

**References**  
BM 1856,0607.6; NHG Hollar 1916 II; Pennington 1004ii.

£10,000

Soon after, or more probably concurrently with, the engraving of the previous item, Hollar prepared this map, for the map and printseller John Overton. The map is on the same scale as the former work, and bears an almost identical title. However, Hollar has slightly increased its extent to include Lincoln Inn’s in the west, and more buildings east of The Tower of London. The area devastated by the fire is shown devoid of house; only the street layout and the ground plans of the churches and principal public buildings are marked. The key, which has been moved to the lower right-hand corner, lists 101 churches, 82 of which had been consumed by the fire, together with a list of 24 public buildings and gates (A-Z), and 14 whares, staires, and docks (a-o). Hollar has also included, for the first time on any post fire map, an inset of the whole of London, ‘A General Map of the whole City of London with Westminster and all the suburbs...’, which puts into context just how devastating the fire was for central London.

This map together with John Leake’s survey of the city of 1667, which Hollar would also engrave, would form the basis for the reconstruction of the city. Hollar work was extensively used by the likes of John Evevlyn and Robert Hooke, for the reconstruction of the city, and copied by many European mapsellers. The plan is even mentioned in glowing terms by Samuel Pepys in his diary, 22 November 1666:

“My Lord Boruncker did show me Hollar’s new print of the City, with a pretty representation of that part which is burnt, very fine indeed; and tells me that he was yesterday sworn the King’s servant, and that the King hath commanded him to go on with his great map of the City, which he was upon before the City burned, like Gombout of Paris, which I am Glad of”.

And by John Evelyn:  
“I have since lighted upon Mr. Hollar’s late Plan, which looking upon as the most accurate hitherto, has caus’d me something to alter what I had so crudely don [sic]”.

The present example is the second state, which was printed and sold by John Overton.





Flourishing London

54 HOLLAR, W[enceslaus]

*A New Map of the Citties of London Westminster & ye Borough of Southwarke, with their Suburbs, Shewing ye. Strets, lanes, Allies, Courts etc. with othe remarks as they. are now, Truly & Carefully delineated.*

Publication  
London, Robert Green at ye Rose and Crown in Budg-Row, And by Robert Morden at ye Atlas, in Cornhill, 1675.

Description  
Etched map with view.

Dimensions  
Sheet: 462 by 597mm (18.25 by 23.5 inches).  
Plate: 440 by 590mm.

References  
NHG Hollar 2328 II; Pennington 1005ii.

£20,000

Spanning central London from St James’s’ Park in the west across to Stepney in the east, and from Lambeth in the south up to Clerkenwell. As indicated in the title, the various geographical and topographical features of the city are shown in great detail, some labelled directly on the map, but the majority identified by the 93-point key in the upper right- and left-hand corners. Among these are “Westminster Abby”, St James’s House, Hay Market, “Charing Crosse”, Drury Lane, “The Strond, the Savoy, “Bloemsbury Market”, Russell Street, Cheapside, “Mooregate” and “Pauls Churchyard”.

Above the map is “A Prospect of London as it is Flourishing at this Present Time”. Hollar’s print had originally shown a “prospect of London as it was Flourishing before the Destruction by Fire”, and the changes made here do not appear to be by the same hand. These changes include the addition of “the Monymment”, a new tall steeple on Bow church, and the alteration of the design of the Royal Exchange. The view still remains largely similar to the original, however, showing the city as seen from St George’s church in Southwark, and extending from the Savoy in the west to Limehouse in the east. Numerous churches and other prominent sites are labelled, including “the Globe” and the nearby “Beere bayting house”. On the river are several three-masted merchantmen, along with many smaller vessels.





PROSPECT OF LONDON AS IT IS FLOURISHING AT THIS PRESENT TIME



- Names of places contained in this Map
- |                         |                         |
|-------------------------|-------------------------|
| 1. Westminster Abbey    | 11. St. John's          |
| 2. Westminster Hall     | 12. Long acre           |
| 3. Palace Yard          | 13. Drury Lane          |
| 4. Old Buryard          | 14. The Strand          |
| 5. Petty France         | 15. The Haymarket       |
| 6. Privy Gardens        | 16. St. Clements        |
| 7. Banqueting House     | 17. Green Street        |
| 8. Whitehall Court      | 18. Abchurch Lane       |
| 9. St. Dunstons Church  | 19. Abchurch Lane       |
| 10. St. Dunstons Church | 20. St. Dunstons Church |
| 11. St. Dunstons Church | 21. St. Dunstons Church |
| 12. St. Dunstons Church | 22. St. Dunstons Church |
| 13. St. Dunstons Church | 23. St. Dunstons Church |
| 14. St. Dunstons Church | 24. St. Dunstons Church |
| 15. St. Dunstons Church | 25. St. Dunstons Church |
| 16. St. Dunstons Church | 26. St. Dunstons Church |
| 17. St. Dunstons Church | 27. St. Dunstons Church |
| 18. St. Dunstons Church | 28. St. Dunstons Church |
| 19. St. Dunstons Church | 29. St. Dunstons Church |
| 20. St. Dunstons Church | 30. St. Dunstons Church |

A New Map of the Cities of LONDON WESTMINSTER & SOUTHWARKE, with their Suburbs. Showing the Streets, Lanes, Alleys, Courts, and other remarkable places, as they are now, truly & carefully delineated, by Robert D'Alton, of the City of London.

- |                |                         |
|----------------|-------------------------|
| 31. The Temple | 41. St. Dunstons Church |
| 32. The Temple | 42. St. Dunstons Church |
| 33. The Temple | 43. St. Dunstons Church |
| 34. The Temple | 44. St. Dunstons Church |
| 35. The Temple | 45. St. Dunstons Church |
| 36. The Temple | 46. St. Dunstons Church |
| 37. The Temple | 47. St. Dunstons Church |
| 38. The Temple | 48. St. Dunstons Church |
| 39. The Temple | 49. St. Dunstons Church |
| 40. The Temple | 50. St. Dunstons Church |

- Within Southwark
- |                       |
|-----------------------|
| 1. St. Mary's Church  |
| 2. St. Mary's Church  |
| 3. St. Mary's Church  |
| 4. St. Mary's Church  |
| 5. St. Mary's Church  |
| 6. St. Mary's Church  |
| 7. St. Mary's Church  |
| 8. St. Mary's Church  |
| 9. St. Mary's Church  |
| 10. St. Mary's Church |

Scale of 1000 Common paces, containing one English mile.



“A variety of Ornaments”

55 OGILBY, John and MORGAN, William

[A Prospect of London and Westminster taken at Several Stations to the Southward thereof by William Morgan].

Publication  
[London, Sold at the Author’s House in White Fryers, 1676].

Description  
Oblong quarto (360 by 480mm) first four leaves and leaf after panorama in manuscript containing transcripts of Ogilby and Morgan’s advertisements, 16 sheets pasted on to leaves, consisting of title-page, border vignettes, and panorama to Ogilby’s map of London, nineteenth century half red morocco, over red buckram boards, title in gilt to upper cover and spine.

References  
Barker and Jackson, pp. 38-41; cf. Dallaway, James, ‘Inquiries into the origin and progress of the science of heraldry in England’, Gloucester, 1793; Howgego 28; NHG Hollar 2346; Pennington 1007; Worms, Laurence and Baynton-Williams, ‘British Map Engravers’.

£16,000

Title, and upper border vignettes, with the prospect of London intended to accompany Ogilby and Morgan’s plan of London published in 1682. The only large-scale map (scale: 300 feet to one inch) to cover the whole of London until Rocque’s plan of 1746.

Morgan announced the completion of the map in the London Gazette, May 1682, and in November of the same year, he advertised a ‘Prospect of London and Westminster’ and ‘A Variety of Ornaments’ to be sold with the map or separately, as here.

The ‘Variety of Ornaments’ mentioned in the advertisement consisted of the elaborate title piece, together with engraved views of the Statue of Charles I, Westminster Abbey, Whitehall, The Banqueting House, Somerset House, Mercers Chapel, Royal Exchange, Guildhall, St Paul’s and the Statue of Charles II, Temple Bar, and John Ogilby presenting the Subscription Book, the latter two of which are not present here.

Image depicts item as if joined.





The prospect of London and Westminster, which is almost eight feet in length, “provides an unequalled Panorama of London and Westminster from the Thames, as rebuilt and developed after the Great Fire” (Howgego).

The complete map with prospect is known in only one extant example: The Royal Library, Copenhagen. The British Library contains examples of the map and the prospect separately. Howgego records a further three examples of the prospect: Pepys Library, Cambridge; The British Museum, Print Rooms; and The Guildhall Library. We are unable to trace another example of the prospect or vignettes appearing on the market since the Second World War.





# From Arundel House

56 HOLLAR, W[enceslaus]

*London from ye top of Arundell House.*

Publication  
[1643].

Description  
Etching, trimmed to platemark.

Dimensions  
87 by 135mm (3.5 by 5.25 inches).

References  
MET 20.81.2.1; NHG Hollar 460 II;  
Pennington 1011.

£1,200

Located on the Strand, Arundel House was an extravagant town-house, more akin to a small palace, that belonged to the Bishops of Bath and Wells before being confiscated by Henry VIII during the Dissolution of the Monasteries and subsequently passed through the hands of various noblemen. Wenceslaus Hollar had stayed at the House himself, the current owner, Thomas Howard, Earl of Arundel, being a great patron of the arts and having a keen eye for promising young talent. His first print to prominently feature the building is a view of London from its roof.

Three men stand by the rampart wearing broad-brimmed hats and one a cloak. They are looking out at the impressive vista that encompasses Old St. Paul's Cathedral and the buildings of the Temple among London's rooftops, many of which would be destroyed in the Great Fire two decades hence. To the right, the Thames is filled with small and large vessels, a reminder of the importance of London's arterial waterway for travel and trade at this time.





The changing landscape of seventeenth century London

57 HOLLAR, W[enceslaus]

*The Prospect of London and Westminster taken from Lambeth.*

Publication  
[London, c1710-1753].

Description  
Engraved panorama.

Dimensions  
645 by 790mm (25.5 by 31 inches).

References  
NHG Hollar 955 II; Pennington 1013ii.

£5,000

Hollar’s prospect of London shows the north bank of the Thames from Peterborough House in Fulham to St George’s Allhallows Church in Barking. On the south bank Lambeth Palace fills the centre. The view offers a snapshot of everyday life in the city: on the river, the Lambeth ferry is visible with a coach and two horses on board, with passengers waiting on the opposite bank. The hills of Hampstead and Highgate have been outlined on the horizon, indicating the growth of the city after the fire. A key beneath the image identified numerous geographical and topographical features on the view.

The present example is the second state of the view, and is thus a valuable source of information about the changes to the city that occurred from the date that it was first published in the 1640s. In the second half of the seventeenth century London underwent the Civil War, the Black Death and the Fire of London, precipitating a wave of rebuilding and restructuring across the city. The legacy of the Fire is shown by the new St Paul’s Cathedral as designed by Sir Christopher

Wren, with a dome rather than a spire. The spires to the left are some of the fifty new churches Wren built to replace those lost in the Fire. To the right, the Monument to the Fire of London (marked ‘at’) is present, erected in 1677. These later reworkings, executed by another hand, help to form a comprehensive understanding on the major changes seen to the London skyline over the decades.

The present copy must date from after 1697, when St. Paul’s Cathedral, which is shown with its classical dome, was completed. A manuscript note on one example dates it at 1710, while a John Bowles and Son catalogue for 1753 listed a ‘Prospect of London & Westminster from the South’, and Laurie & Whittle were known to be publishing re-worked impressions in the late eighteenth century.





Before and after the fire

58 HOLLAR, W[enceslaus]

*A True and Exact Prospect of the Famous City of London from S. Marie Overs Steeple in Southwarke in its flourishing condition before the fire... Another prospect of the sayd city taken from the same pllace as it appeareth now after the sad calamitie and destruction by fire in the yeare M.DC.LXVI.*

Publication  
[London, 1666].

Description  
Two etchings on two sheets, trimmed to platemark.

Dimensions  
221 by 670mm (8.75 by 26.5 inches).

References  
NHG Hollar 1917 III; Pennington 1015iii.

£3,500

In 1666, Wenceslaus Hollar produced a print showing two views of the London from the south bank of the Thames, from Temple in the west to the Tower of London in the east. The image above shows the city before the Great Fire that ravaged it that year, the second the same area but after the devastation, thus showing the extent of the damage. The fire had destroyed almost 400 acres within the City Walls, including an estimated 13,000 houses and 87 churches. The latter were replaced with 53 churches built by Sir Christopher Wren alone, in addition to St Paul's Cathedral. The Cathedral shows little external damage on Hollar's print, and indeed it may have been possible to reconstruct the original structure, but the decision was made to take advantage of the disaster to press on with previously proposed plans to modernise the building. A 50-point numerical key along the lower edge of the print identifies notable churches in the city.

The present example is the third state, which was published by John Overton between 1669 and 1707.





Views of St Paul’s Cathedral

59 HOLLAR, W[enceslaus]

*Ecclesiae Cathedralis S. Pauli A Septentrione Prospectus [and] Ecclesia Parochialis S. Fidis. Prospectus Interior.*

Publication  
[London, Thomas Warren], 1656 [but 1658].

Description  
Two etchings, trimmed.

Dimensions  
199 by 382mm (7.75 by 15 inches) [and] 187 by 310mm.

References  
BM 1854, 0812.399; NHG Hollar 1697 I, 1692 I; Pennington 1019 and 1030.

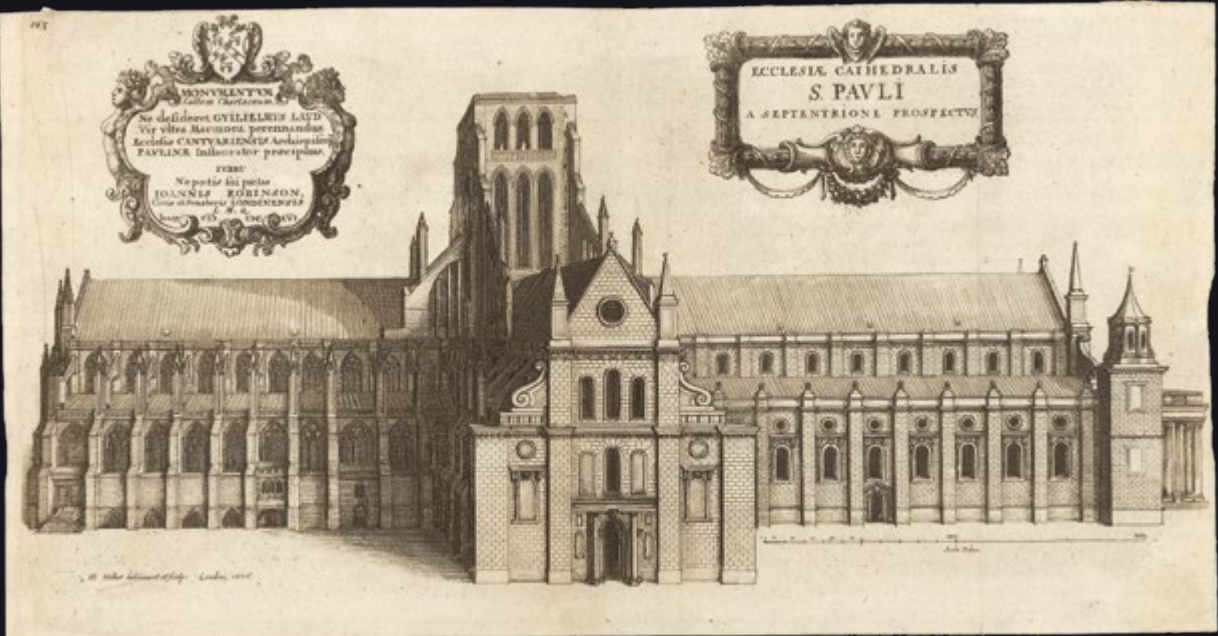
£400

In 1659 historian William Dugdale published a ‘History of St Pauls’, which alongside the text contained 26 engraved plates of illustrations, views and portraits relating to the great cathedral. Many of these had been executed by Wenceslaus Hollar.

The first is a view of the north side of the cathedral, without the spire. The portico visible on the right had been added to the west front by Inigo Jones in the 1630s. There had also been recent changes made to the nave but these are not shown particularly well from the exterior. Tall windows run along the entire facade in two layers, with the northern transept fronted with additional windows, columns and decorative features. A scale bar runs along the base of western half of the building, indicating that the portion measures just over 200 feet. An ornate oval cartouche in the upper left-hand corner contains the dedication to William Laud, Archbishop of Canterbury by John Robinson. Executed over a decade earlier by Parliament and a staunch advocate of Charles I’s policies, Laud is a rather strange choice for a dedication in a book published during the Protectorate period. However Laud had been at the head of the beautification and restoration programme that included Jones’ reconstruction of the western facade of St. Paul’s, which may explain the reference here. An equally ornate rectangular cartouche on the other side contains the title.

The accompanying print is a view of the crypt beneath the choir, which is also known as St. Faith’s after the parish that previously stood there. The vaulted arches dominate the image but in the background a screen is visible across the church. Windows are set high into the walls on either side, and the base of each arch is supported by multiple Doric columns.

In the upper corners are the coat of arms and dedication to “Guil. Bishop”. The see was abolished during the Commonwealth and Protectorate, when Dugdale’s work was first published, but previously William Juxon had served as Bishop of London from 1633 to 1646. Juxon’s coat-of-arms, however, bore the image of “four black Moors’ heads”, which differs from the coat of arms shown here.





# Views of Arundel House

60 HOLLAR, W[enceslaus] [after]  
Adam A. BIERLING

*Aula Domus Arrundeliana Londini,  
Meridiem versus [and] Aula  
Domus Arrundeliana Londini,  
septentrionem versus.*

Publication  
1646.

Description  
Two etchings, trimmed to platemark.

Dimensions  
82 by 190mm (3.25 by 7.5 inches).

References  
BM 1880,1113.2929 and BM 1880,  
1113.2931; NHG Hollar 862, 863;  
Pennington 1034 and 1035.

£1,200

Located on the Strand, Arundel House was an extravagant town-house, more akin to a small palace, that belonged to the Bishops of Bath and Wells before being confiscated by Henry VIII during the Dissolution of the Monasteries and subsequently passed through the hands of various noblemen. Wenceslaus Hollar made two prints of Arundel House in 1646, perhaps spurred by death of Thomas Howard, Earl of Arundel, whose family maintained the palace until its destruction. In fact, Hollar had stayed at the House himself, the Earl being a great patron of the arts and having a keen eye for promising young talent.

The present print shows the complex from the north; it was drawn by Adam Alexius Bierling, a draughtsman and art dealer active in Antwerp during the mid-seventeenth century, and engraved by Hollar. Looking on to the courtyard of the house, there are men standing in and walking or riding through the square, as well as a coach being prepared with six horses. On the right- and left-hand sides the buildings have dormer windows in the roofs, and in the background smoke pours from chimneys. Through a gap in the rooftops a stretch of the Thames is just visible, complete with a small vessel.

The second print shows to house from the south, with numerous men are crossing the square or are gathered there in conversation, all wearing hats and cloaks. A coach and two horses stand outside the house to the left, with another man on horseback outside the entrance to the stables on the right. Looking northwards other tall structures can be seen along the seventeenth century London skyline.





## Views of Westminster

61 HOLLAR, W[enceslaus]

*Ciuitatis Westmonasteriensis pars [and] Palatium Archiepilcopi Cantuariensis prope Londinum vulgo Lambeth Houle [and] Palatium Regis prope Londinum vulgo White hall [and] Sala regalis cum Curia West monastery vulgo Westmoinster Hall.*

Publication  
[London], 1647.

Description  
Four etchings.

Dimensions  
Sheet: 235 by 402mm (9.25 by 15.75 inches).  
Plate: 150 by 325mm.

References  
NHG 950-953 all first state; Pennington 1037-1040 all first state.

£8,000

In 1647, Wenceslaus Hollar produced a number of views of Westminster, the heart of London. The first shows Westminster from the Thames, and includes numerous buildings, the three most significant identified by name. “Parlament House”, “the Hall” and “the Abby” dominate the vista, together comprising the Palace of Westminster. With the first foundation stone lain over one thousand years ago, the buildings that make up the palace changed much over the subsequent centuries, surviving the Great Fire of London in 1666 but suffering great damage in 1834 from another fire.

Hollar’s print shows the seventeenth century complex: the Abby is yet to gain its now-iconic western towers, constructed in 1722; the building labelled “Parlament House” is St Stephen’s Chapel, which was later destroyed. The Palace of Westminster was designated as the permanent seat of the English Parliament in 1548, with St Stephen’s Chapel used as the seat of the House of Commons until 1834. Westminster Hall, by contrast, remains much the same, being the oldest part of the Palace still existing. Two years after the print was published Charles I would be brought to trial there.

A second view focuses on Lambeth Palace. Also known as Lambeth House, the location on which it stands was acquired by the Diocese of Canterbury in 1200, and has since served as the Archbishop’s London residence. The earliest remaining part of the building is the chapel constructed in the thirteenth century, with much of the current structure built during the Tudor period. Hollar’s print shows Lambeth Palace during the civil war, when its great hall was ransacked by the Cromwellian troops; it was later rebuilt with a late Gothic hammerbeam roof. The view is taken from the opposite bank of the Thames, with various small and large boats on its waters, looking across at the site. The Great Hall forms the centre of the complex, with towers at either end and smaller buildings with crenellated ramparts. To the right are numerous smaller buildings and a group of people waiting by the stairs down to the river.

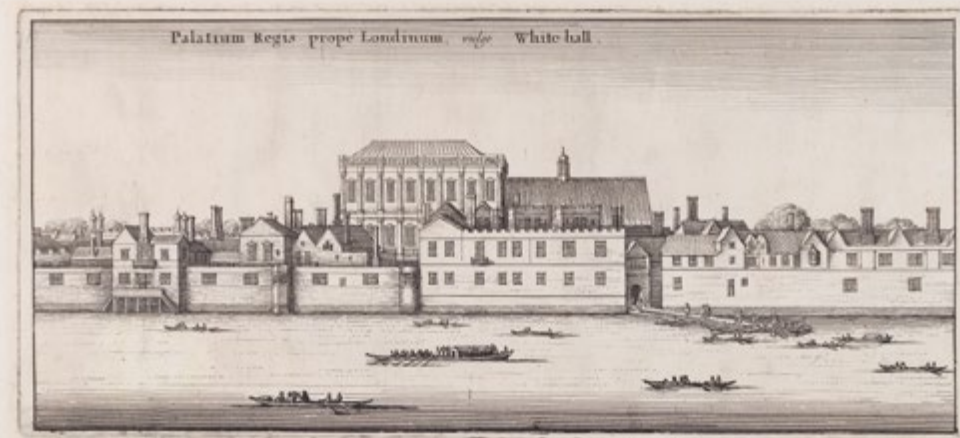
The third view is of the Palace of Westminster, which served as the main residence of the English monarchs from 1530 until 1698, when much of the was destroyed by fire. It had been established as the royal household by Henry VIII after the Palace of Westminster was itself burnt down. With various restorations and expansions over the subsequent centuries, Whitehall grew until it was at one point the largest palace in Europe, with over 1,500 rooms. The Palace of Versailles was soon to overshadow it however, boasting an impressive 2,400 rooms. At its height, the palace extended for 23 acres over a huge area bordered to the north by Northumberland Avenue and Downing Street to the south. The palace underwent major architectural changes under King James II, who commissioned Sir Christopher Wren to add a new chapel, modify some of the private apartments and redesign the queen’s private lodgings. These expansions were conducted throughout the 1680s, and therefore do not appear on Hollar’s view of the palace,





made several decades earlier. It shows Whitehall from the opposite bank of the River Thames, on which there are multiple small vessels. Particularly prominent in the view is Banqueting House, which was designed by Inigo Jones, himself a resident of the adjacent Scotland Yard, begun in 1619 and completed shortly afterwards in 1622. The building was made to host the elaborate entertainment put on by British monarchs, although in the case of Charles I it is better known as the scene of his decapitation.

The final print shows Westminster Hall, which was completed in 1099 under the son of William the Conqueror; at this time, it was the largest hall in Europe. It was renovated, rebuilt and refurbished numerous times across the following centuries, and was used for judicial purposes, ceremonies and banquets. The present view shows the square directly to the north of Westminster Hall, with the building seen on the left and the Abbey visible over the roofs on the right. The square, with an elaborate fountain on the northern side, is filled with people moving about on foot, in carriages or by horse.





Hollar’s view of Oxford

62 HOLLAR, W[enceslaus]

Oxforde.

Publication  
?[1643].

Description  
Etched view, margins reinstated.

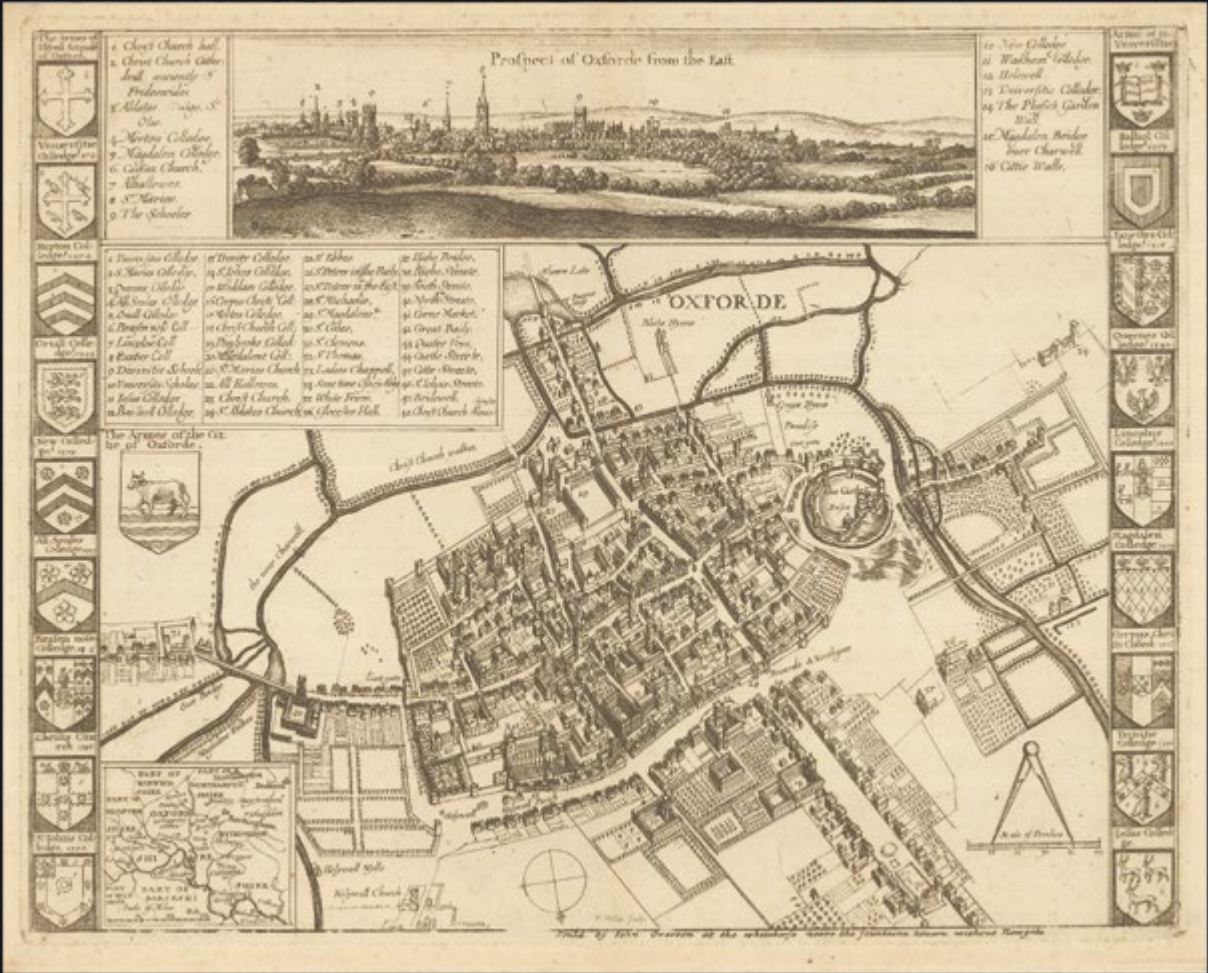
Dimensions  
Sheet: 320 by 385mm (12.5 by 15.25 inches).  
Plate: 290 by 387mm.

References  
NGA 1943.3.4936; NHG Hollar 2523 II;  
Pennington 1054.

£2,500

Hollar made the present print of Oxford during the period in which the city was housing the court of King Charles I, after the king’s expulsion from London in 1642. The view is oriented to the south and spans central Oxford from the district of St Clement’s in the east to Osney Abbey in the west, encompassing the city’s many impressive buildings, as well as the surrounding fields. A 48-point key in the upper left-hand corner identified most of the significant structures and sites including the university colleges, churches, markets and bridges. Also prominent on the plan is “the castle prison”, a Norman medieval castle which was mostly destroyed in the Civil War and was then used exclusively as a prison.

In the lower left-hand corner is a map of Oxfordshire, with parts of the surrounding counties of Glostershire, Warwickshire, Northamptonshire, Buckinghamshire, Berkshire and Wiltshire also shown. The view also shows “the armes of the citie of Oxforde”, a cow, and a scale bar ornamented with a pair of compasses. In the left- and right-hand margins of the print there are eighteen coats of arms for the different colleges, depicted in order from the oldest to newest, which was at this time Jesus College established in 1571. Above the main image is a “prospect of Oxforde from the East” in which 16 spired buildings are identified by name, set against a backdrop of rolling hills.





# Richmond Palace

63 HOLLAR, W[enceslaus]

*Richmond.*

Publication  
[London], 1638.

Description  
Etching on one sheet, trimmed to platemark.

Dimensions  
115 by 340mm (4.5 by 13.5 inches).

References  
BM Q,6.54; NHG Hollar 259; Pennington 1058.

£4,000

Constructed in 1501 by Henry VII, Richmond Palace was one of the favoured a royal residences on the Thames in England, situated just nine miles (14 km) to the south-west of Westminster, but still in what was then a rural area. It was the preferred home of Elizabeth I, who died there in 1603, and it remained a in use as a residence of the monarchs until the death of Charles I in 1649. Within a few months of his decapitation, Parliament ordered the survey and sale of Richmond Palace, which fetched £13,000. Over the following decade it was largely demolished, with the building materials re-used in other minor projects.

The view shows the cupola-topped towers of the Palace from across the Thames. Surroundings include a walled garden, square barn, fields, houses and a church tower. In the foreground a large group are embarking from a barge on the river; it is made up of King Charles II, Queen Henrietta Maria, and their three children, along with five attendants. There are a number of other indistinguishable figures on the far bank and rowing on the Thames.





Windsor Castle

64 HOLLAR, W[enceslaus]

*Windsor Castle.*

Publication  
[London, J. Macock for Nathanael Brooke, 1672].

Publication  
Etching.

Dimensions  
Sheet:134 by 222mm (5.25 by 8.75 inches).  
Plate: 95 by 175mm.

References  
NHG Hollar 2165 I; Pennington 1072.

£350

In 1672, English antiquarian and politician Elias Ashmole published ‘The institutions, laws and ceremonies of the noble Order of the Garter’, which contained 47 engraved plates, the majority by Wenceslaus Hollar. These included one of Windsor Castle, which Ashmole had taken Hollar to visit on May 24, 1659. New members of the Order of the Garter are invested at the castle and many of their other ceremonies are held there; initially there were a group of impoverished military veterans attached to the order who were granted a stipend and lodgings at Windsor Castle.

Hollar’s image of Windsor Castle is divided into an upper view showing a ‘Prospect of the Castle from the S.E.’, seen as from the park with the river Thames in the background, and a lower aerial view depicting all the external and internal structures that make up the huge castle complex, as well as many of the surrounding buildings and fields. In the upper right-hand corner of this second section is a 28-point numerical key identifying significant features on both views. Small figures are also shown walking along Windsor’s streets, courts and fields in both.



St. George’s Chapel

65 HOLLAR, W[enceslaus]

*St. George’s Chapel .*

Publication  
[London, Printed by J. Macock, for Nathaniel Brooke], 1663 [but 1673].

Description  
Etching, trimmed to platemark, some losses to top corners.

Dimensions  
293 by 325mm (11.5 by 12.75 inches).

References  
NHG Hollar 2175 I; Met 23.89.1; Pennington 1078.

£600

Originally founded by King Edward III in the fourteenth century and greatly extended during the following century, St. George’s Chapel at Windsor Castle served as the stage for numerous royal services, weddings and burials throughout history. As well as the bodies of kings, the chapel was also home to a fragment of the True Cross which attracted pilgrims during the late medieval period. Two decades before Hollar made the present print, the chapel had been plundered by Parliamentary forces during the Civil War; in 1643 the lead was stripped from the roof and parts of Henry VIII’s funeral monument were stolen. Following his execution in 1649, Charles I was buried in a small vault in the centre of the choir. After the restoration, St. George’s Chapel underwent a programme of repairs and reconstruction.

Hollar’s print shows the chapel from the west, facing the choir. All the walls have tall windows, and the north and south sides have flags hanging above the seats. The vaulted ceiling is just as detailed as the walls and seating. Executed in 1663, the print was later included in Elias Ashmole’s ‘The Order of the Garter’ (1672), a detailed history of the order which has its spiritual headquarters at the chapel.





Italian Views

66 HOLLAR, W[enceslaus]

[Six Italian Views, Genoa, St  
Giuliano d'Arba and Besagno].

Publication  
[London, Ar. Tooker], 1665-9.

Description  
Six etchings.

Dimensions  
Each approximately, Sheet: 71 by 115mm  
(2.75 by 4.5 inches).  
Plate: 56 by 96mm.

References  
NHG Hollar 833-838 II; Pennington 1095-  
1100 ii.

£2,400

Between 1665 and 1669, Wenceslaus Hollar published a series of views of contemporary northern Italian towns and cities. He had previously produced illustrations of famous ancient monuments in the country, which he is never recorded to have visited. His patron, the Earl of Arundel, however, had toured Italy extensively, collecting both curiosities and contacts, and it is possible that Hollar's etchings were thus inspired by Arundel's collection or anecdotes. Hollar may of course have visited the places shown himself, but there is no evidence of such a journey.

The series includes a view of Besagno, with four large villas on the banks of the river, two of St Julian d'Arba, again with large country houses and waterways, and three of Genoa, one showing its fortified walls and great domed cathedral, and the other two presenting a more pastoral, idyllic picture. Some of the etchings contain figures, but on the whole the emphasis is clearly on the natural landscape and buildings.

The series was first published by Arthur Tooker in London, although the second state, as here, has his address removed.





Jerusalem

67 HOLLAR, Wenceslaus

Jerusalem.

Publication  
[Cambridge, Field, 1660].

Description  
Engraved view with one inset plan, on four  
sheets.

Dimensions  
440 by 2030mm (17.25 by 80 inches).

References  
NHG Hollar 1732 I; Pennington 1130.

£10,000

An exceptionally fine impression of Hollar’s panorama of Jerusalem.

Wenceslaus Hollar contributed engraved plates to numerous Bibles, showing religious and ancient artefacts, scenes, views, plans and maps. Many of these were drawn after Juan Batista Villalpando whose seminal work on the Holy Land at the beginning of the seventeenth century influenced generations of scholars, architects and artists. Although Villalpando was accused of heresy for misinterpreting scripture, eventually being found innocent by the Spanish Inquisition, his Biblical cartography and imagery had a great impact on the architecture and construction of later monasteries, churches and even wider urban spaces.

The main image is a magnificent view of Jerusalem, encompassing the great city walls, the countless small and large buildings within it, and the surrounding hills. The river valley in the foreground is cultivated with trees and fields, while within the walls the city appears to be constructed according to a grid-like system, dominated by the Temple atop Mount Moriah at the centre of the view. Hollar included a numerical key in the upper right-hand corner of his plan to identify Jerusalem’s various structures, spaces and sites, which are further examined in an aerial inset plan in the opposite corner.

Oriented to the west, the inset plan show the entirety of the city as well as those parts of the surrounding area that contained sites and buildings of religious or historic importance. In fact, the number of sites shown outside of the city walls exceeds that within, since only the most important monuments, structures and places inside Jerusalem are shown, unobscured by the mass of nameless buildings that appeared on many contemporary views. Among the sites that do appear are the palace of Herod, the Hippdrome and, of course, the Temple of Solomon, which naturally bears a close resemblance to the more detailed illustrations found in Villalpando’s ‘in Ezechielem Explanationes’, which Hollar also replicated.

The relief and layout of the surrounding area are represented pictorially, as are its important locations, such as the Mount of Olives, the Garden of Gethsemane and the Camp of Pompey, which was set up during the seige of 63 BC. The Kidron Brook runs north to south along the eastern walls of the city, and further to the east, beyond the Mount of Olives, the neighbouring town of Bethany is represented as a modest collection of buildings.





Ninevah

68 HOLLAR, W[enceslaus]

*Ninive five Ninus Muri maiore quovis latere 150 Stadia longi brevior 90: ambitu 480, sive millia passuum 60, pedes alti 100 crassi ut tribus curribus. sufficerent turrib[us] ornati, 1500.*

Publication  
London, 1642.

Description  
Etched plan, trimmed to neatline.

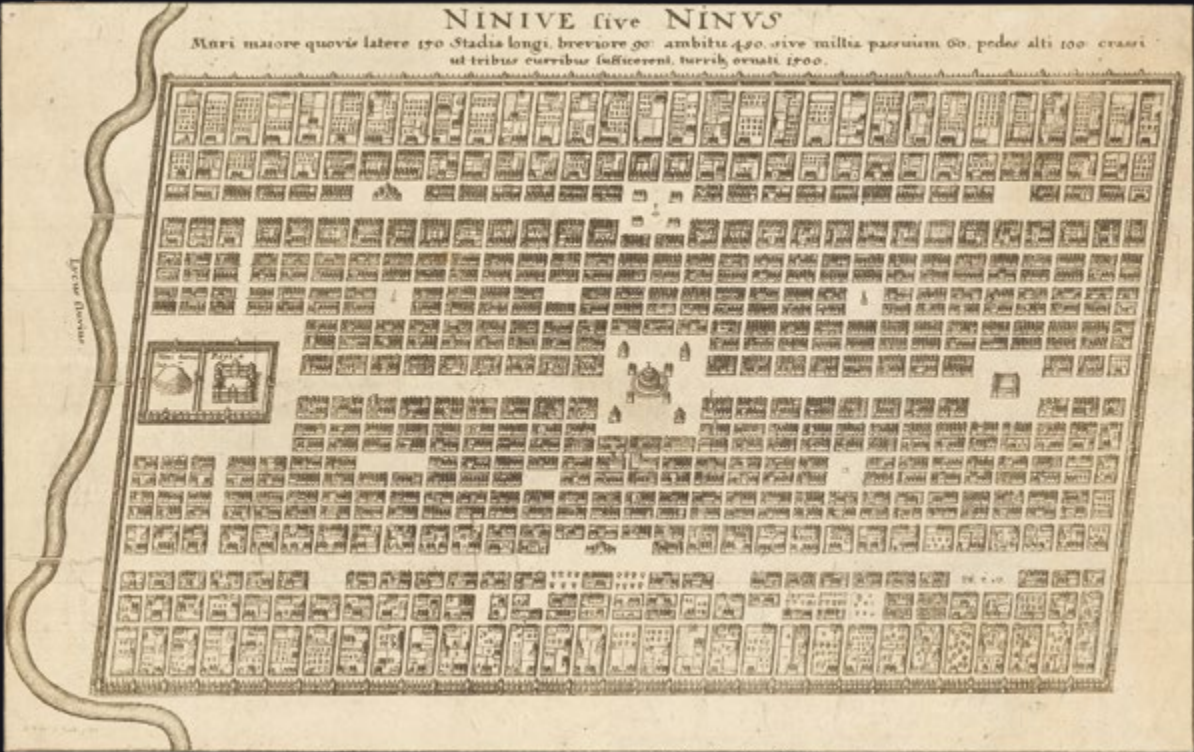
Dimensions  
180 by 282mm (7 by 11 inches).

References  
BM 1850,0223.269; NHG Hollar 408; Pennington 1139.

£350

Nineveh was an ancient Assyrian city in Upper Mesopotamia, located in modern-day Iraq. Not only was it the capital city of the Neo-Assyrian Empire, but also the largest city in the world for several decades. Furthermore, Nineveh played an important role in many Biblical episodes, most notable in the story of Jonah. After failing to fulfil God’s order to warn the inhabitants of Nineveh about the threat of divine retribution, Jonah found himself tossed into the sea and swallowed by a whale, subsequently spending three days and nights in its stomach (Jonah 1:17). Only after he promised to fulfil his duty was he belched up onto the land, from where he hurries to Nineveh and encourages the entire population to repent of their wrongdoings. A shrine to the prophet was erected in the city, but in Hollar’s print the only tomb shown is “the mound of Ninus” (“Nini Tumulus”), who according to Hellenistic historians had founded Nineveh.

Hollar’s depiction, which was originally accompanied by a corresponding plan of the other major Mesopotamian city of Babylon, shows a highly organised city set on a grid structure with open squares containing monuments and gardens. The only site identified, other than Ninus’s tomb, is the palace (“Regia”), probably intended to represent the great palace built by Sennacherib around 700 BC. Hollar has mistakenly named the river running alongside Nineveh as the Lycus, which was much further from the urban area. The city in fact lay on the eastern banks of the great River Tigris, which was one of the two rivers that give the land in between its name; Mesopotamia translates to the land “in the middle of the rivers”, the other being the Euphrates.





One of the most informative accounts of China  
from the seventeenth century

69 NIEUHOF, Johannes, and John  
OGILBY

*An Embassy from the East-India  
Company of the United Provinces  
Provinces to the Grand Tartar Cham  
Emperour of China, delivered by  
their Excellencies Peter de Goyer  
and Jacob de Keyzer at his Imperial  
City of Peking.* [bound with]  
MONTANUS, Arnoldus, *Atlas  
Chinensis: being a second part of  
A relation of remarkable passages  
in two embassies from East-India  
Company of the United Provinces,  
to the vice-roy Singlamong and  
General Taising Lipovi, and to Konchi,  
Emperor of China and East Tartary...*  
London, Tho. Johnson, 1671.

Publication  
London, John Macock, 1669.

Description  
Two volumes. Folio, (406 by 270mm).  
Volume one: title-page printed in red and  
black, portrait frontispiece of John Ogilby  
signed by P. Lilly, additional engraved  
title-page by Hollar, double-page engraved  
map and 19 engraved plates (of which  
one double-page, 121 engravings in the  
text, of which 14 signed by Hollar. Volume  
two: letterpress title-page printed in red  
and black, additional engraved title-page,  
double-page engraved map, 38 plates in  
full-page of which 32 double-page, 57  
engravings in the text. Bound in uniform  
contemporary mottled calf, rebacked to  
style with spine gilt with morocco labels.

Collation: Volume one: A-Z2, 2A2- 2Z2,3A2-  
3Z2, 4A2-4I2, a-e2, 2B-2Z2, 2A-2E.  
Volume two: [2], B2-Z2, 2A2-2Z2, 3A2-3Z2,  
4A2-4Z.

Montanus, Arnoldus, *Atlas Chinensis*:  
Title printed in red and black, additional  
engraved title.

Collation: [2], B2-Z2, 2A2-2Z2, 3A2-3Z2,  
4A2-4Z. Illustration: double-page engraved  
map, 38 plates in full-page of which 32  
double-page, 57 engravings in the text. 1143.

References  
Introductory note p10-18, 'An Embassy  
from the East India Company', Scholar  
Press, 1976; NHG Hollar 2038-2112;  
Pennington 1143-1186; Wing N1152 and  
M2482.

£7,500

Nieuhof’s celebrated account of the first trade mission undertaken by the Dutch East India Company (VOC) to the Imperial Court and the Emperor of China and one of the very few non-Jesuit sources of the period. Originally published in Dutch in 1665, it “is regarded as the definitive account of the Dutch Embassy to Peking...” breaking the age-old policy of keeping foreigners out of the country. John Ogilby worked on the works’ translation and until the mid-nineteenth century it remained “the most authoritative account of China”. The numerous engravings were executed after the author’s own drawings and give a detailed picture of Chinese life as well as illustrating views and places.

Johannes Nieuhof came into the service of the VOC, after having travelled in the service of the Dutch West India Company through the West Indies and Brazil, from 1640-1649. After two year’s traveling through the East-Indies as a steward of the VOC, he was sent on this Dutch embassy to the Chinese Imperial Court, probably also because he was known to be an accomplished draughtsman. The embassy, together with embassies from the Mogols,the Tibetans and the South Tartars, was received in Peking after a five-month journey from Canton. The object of the embassy was to obtain free trade throughout China. As usual the embassy also served as an explorer’s expedition and a number of scientist were members of it. They studied, described and drew from nature everything interesting they passed en route. So the present account is not only written in a lively manner, but also richly illustrated with large views of all ports and places visited, starting with Batavia from which the expedition sailed, and with numerous text-engravings illustrating in detail Chinese life and customs in the seventeenth century, including a beautiful series of engravings of the plants and animals, all after Nieuhof’s drawings.

The work was first published by Jac. van Meurs at Amsterdam in 1665 and became highly popular and was published in German, French, English and Latin.







till he hath receiv'd his full number. This punishment is inflicted whilst the Mandarin sits on the Bench for at other times he hath no prepar'd Staves; yet these Cane-bearers attend him where-e're he goes, and he makes use of them to punish petty Criminals; for if any one on Horseback chanceth to meet the Mandarin, and does not light, or rather Ride on one side out of the way when he passes by him, he receives fifteen Blows with the Cane. And this Authority he uses not onely in Places and Towns where he Commands, but where-e're he comes.

The Lords and Masters have the same privilege to punish their Servants, onely they are not to make them pull off their Stockings. School-masters use the same way to punish their Scholars, of what Degree soever, and without making them lie on the Ground, never using any Rods; for they are amaz'd when they hear that the Children in Europe are whipp'd on their Buttocks, looking upon it as a severe and cruel punishment.

There are also a kind of People in China that maintain themselves by undertaking this punishment in the stead of others for a Sum of Money: but this is not usual in all Accidents, neither is it permitted if the punishment be great; but if it be endurable, the Criminal agrees with him that is to undergo it for him, giving him so much for every Blow in the presence of the Mandarin.

Tortures.

Two kind of Tortures are in use with the Chineses, one on the Feet and another on their Heads. For the Feet they have an Instrument call'd *Kiaqua*, which consists in three pieces of Wood laid cross one another, of which the middlemost is fast and unmovable, but the other two are to be turn'd about and put between the Legs of the Malefactor, and Chain'd close to them, so that they bruise the Shin-bones and enter the Flesh. For the Hands they have three other Pieces call'd *Touzu*, which they put between every Finger, and so squeezing them one against another, tie them hard together with thin Cords for a considerable time. They use yet a third kind of Torture in the following manner:



They strip the Offender, and being stark naked tie his Hands on his Back, and make his Feet fast backward to the Hair of his Head; then two Executioners run a long Pole between his Arms and Legs over his Shoulders, with which they lift him up by force, and so put him to great pain.

When the Malefactors are carry'd before the Bench to have their Trial, or receive their Sentence, they are always Guarded with several of the Mandarins Servants and Soldiers, Arm'd with *Glavies*, Lances, and the like; one of them goes before with the Prisoner, whose Hands are ty'd behind him, and a Rope about his Neck, and their Aprons, which at other times they wear under their Coats, are then girt over them.

### Coyn or Money.

What concerns their Money, the Emperors would never Coyn any, either of Gold or Silver, to prevent the falsifying, to which the covetous Chineses are much inclin'd. By weight onely they set the value, and know very exactly how to distinguish the mix'd Metal from the other. They never use Gold to buy any thing with, but look upon it rather to be a Commodity above Money or Merchandise; wherefore they make all their Payments in Silver, cut into small Pieces with Iron Scissors: they cut as much as they judge the Commodity is worth which they buy, and then melt it again into Bars according to every Mans Fancy, till it is cut again according to the Buyer's occasion; to which purpose they always tie a pair of Scissers at their sides, and also a little Scale with Weights, lock'd in a wooden Box: yet for many Ages have they us'd a Copper Coyn call'd *Pikjens*, which the Emperor *Ven*, who began to Reign before the Birth of Christ nine hundred and seventy years, brought into a better Form, permitting them without fraud to be Coyn'd through the whole Empire; for at that time they were made onely in the Emperor's Court, to his no small advantage. He caus'd their Coyn



## Views of Tangiers

70 HOLLAR, W[enceslaus]

[Views of Tangiers].

Publication  
1670-1673.

Description  
Eight etched views.

Dimensions  
Sheet: 135 by 222mm (5.25 by 8.75 inches).  
Plate: 130 by 213mm.

**References**  
NHG Hollar 2227 I, 2288 II, 2229 II, 2230 II, 2231 I, 2232 I, 2234, 2235; Pennington 1187i, 1188ii, 1189ii, 1190ii, 1191i, 1192i, 1194, 1195.

£4,000

The expanding Portuguese colonial forces had their sights set on the coastal Moroccan city of Tangier throughout the fifteenth century, until they finally succeeded in taking it in 1471. It remained in European hands throughout the following centuries, being passed to Spain in the seventeenth century as part of the union of the crowns between the two countries, and then in 1661 it was given to King Charles II as part of the dowry given to him with the Portuguese infanta Catherine of Braganza. The King immediately sent embassies to assess his new land and, by January 1662, English Tangier was fully occupied, with Charles declaring it “a jewel of immense value in the royal diadem” even though the departing Portuguese had done their very best to strip the city of everything valuable. A garrison was established in Tangier, which also received a charter making it equal to other English towns. Nonetheless, the regiment stationed there was constantly under attack by local mujahideen offended by the Christian presence in their country. An uneasy truce was struck between 1663 and 1664, but was called off when 470 English soldiers were killed in an ambush. A longer-lasting peace treaty was made in 1666, and the English took advantage of the respite to greatly improve the defences first established by the Portuguese. They also planned to build a mole (or breakwater) in the harbour much like that in Gibraltar, however incompetence, waste and outright fraud caused costs to swell. Although it eventually extended almost half a kilometre through the waters, the mole was destroyed and the £340,000 spent on its construction was wasted.

On one of the missions sent to assess and plan for the development of English Tangier was Wenceslaus Hollar, who travelled to Morocco in 1668. During and after his visit he produced 15 views of the city from different perspectives. Among these, many focus on Tangier Castle, the name given to the Portuguese fortifications, atop which the English flag is flown from 'Peterborough Tower', another familiar name the colonists had given to the buildings they inherited in Tangier. Likewise "the way to Whitby" is marked on one print.

Other views give more detailed glimpses into the urban centre, with dozens of rooftops crowding around the base of the fortified walls, in which York Tower stands as the tallest point. The views are often filled with figures, from soldiers to travellers, and of course numerous ships are almost always present on the surrounding waters. Often the “coast of Spaine” is visible in the very distance.





Views of Tangiers

71 HOLLAR, W[enceslaus]

[Views of Tangiers].

Publication  
1670-1673.

Description  
Three etched views, trimmed to neatline.

Dimensions  
154 by 446mm (6 by 17.5 inches).

References  
NHG Hollar 2239-2241;  
Pennington 1199-1201.

£1,500

The expanding Portuguese colonial forces had their sights set on the coastal Moroccan city of Tangier throughout the fifteenth century until they finally succeeded in taking it in 1471. It remained in European hands throughout the following centuries, being passed to Spain in the seveteenth century as part of the union of the crowns between the two countries, and then in 1661 it was given to King Charles II as part of the dowry given to him with the Portuguese infanta Catherine of Braganza. The King immediately sent embassies to assess his new land and by January 1662 English Tangier was fully occupied, with Charles declaring it “a jewell of immense value in the royal diadem” even though the departing Portuguese had done their very best to strip the city of everything valuable. A garrison was established in Tangier, which also received a charter making it equal to other English towns. Nonetheless, the regiment stationed there was constantly under attack by local mujahideen offended by the Christian presence in their country. An uneasy truce was struck between 1663 and 1664, but was called off when 470 English soldiers were killed in an ambush. A longer-lasting peace treaty was made in 1666, and the English took advantage of the respite to greatly improve the defences first established by the Portuguese. They also planned to build a mole in the harbour much like that in Gibraltar, however incompetence, waste and outright fraud caused costs to swell. Although it eventually extended almost half a kilometre through the waters, the mole was destroyed and the £340,000 spent on its construction was wasted.

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Get your ship together

72 HOLLAR, Wenceslaus

*Navium variae figurae et formae a Wenceslao Hollar: in diuersis locis ad uiuum de linealae & aquaforti aeri insculptae.*

Publication  
1647.

Description  
Twelve etchings of ships and maritime scenes, trimmed to platemark.

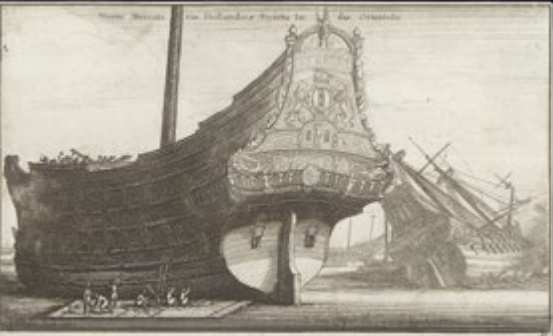
Dimensions  
145 by 232mm (5.75 by 9.25 inches).

References  
NHG Hollar 956 V, 957-967 II; Pennington 1261-72.

£12,000

In 1647, following his return to the continent, Wenceslaus Hollar made a visit to the Netherlands, where he drew the Dutch VOC ships. These were later published as a series of etchings entitled ‘Navium variae figurae et formae’. The twelve plates show a range of large vessels, some at sea and some docked in harbour, some with sails unfurled and others still seemingly in the process of being built. The intricacy of both the decorative and technical details serve as a reminder of the Dutch naval supremacy at this time.

Furthermore, most of the ships are examples of the Dutch fluyt (“vlieten”), which was designed in the sixteenth century as a cargo vessel. Its efficiency, with capacity for twice the cargo of a typical ship and requiring only a small crew, was a great contribution to the rise of the Dutch seaborne empire during the seventeenth century. The series also features boeiers (“boyers”), a ship of. about 16 to 25m in length idea for the shallow waters around the Netherlands, and warships (“naves bellicae”) with cannons lined along their sides.





# The whale and the warships

73 HOLLAR, W[enceslaus]

[Etching of ships at sea].

Publication  
[London], Peter Stent, 1665 [and]  
[Germany, 1627-1636].

Description  
Two etchings, trimmed to platemark.

Dimensions  
155 by 283mm (6 by 11.25 inches) [and]  
122 by 269mm.

References  
Met 62.635.397; NHG Hollar 234 II, 1841  
I; Pennington 1275, 1282.

£2,000

In 1665 Wenceslaus Hollar published with Peter Stent four plates showing dramatic maritime scenes. Stent, who died the same year, was one of the most successful London printmakers of the mid-seventeenth century, and his plates were later acquired by John Overton. Present here is one of the prints from the sea storms set depicting warships and a spouting whale; and an earlier, undated, print from the German period showing Dutch ships in a storm and a whale in the middle.





Hollar’s self-portrait

74 [HOLLAR, Wenceslaus after Joannes MEYSENS]

*Wenceslaus Hollar.*

Publication  
[Antwerp, Jan Meyssens, 1649].

Description  
Engraved portrait, trimmed to platemark.

Dimensions  
160 by 114mm (6.25 by 4.5 inches).

References  
NHG Hollar 1058 IV; Pennington 1419ii.

£400

The portrait shows Hollar in half-length almost facing front, wearing a doublet buttoned down the front and open over left shoulder. He is holding a copper-plate of his St Catherine, whose painting was among those in the collection of his English patron, the Count of Arundel. Hollar is standing next to a table covered with etching tools and in front of open window on right with church and roofs seen in distance on the right. The coat of arms showing the emblems of the Hollars of Prácheň and the Löws of Löwengrün appears in the upper left-hand corner. French text beneath the portrait gives a short biography.

The portrait appeared in ‘Image de divers hommes’ (1649), a collection of portraits of some of the most renowned artists of the time, which quickly became popular in Flanders and England, and was reprinted numerous times. Hollar himself produced the portrait, along with many of the other plates in the book, after a portrait painted of him by Jan Meyssens, the editor of the work.



The young Charles II

75 HOLLAR, W[enceslaus] [after] Ant[hony] van DYCK

*Carolus II DG Magna Britannia Fra et Hibernia Rex.*

Publication  
[Antwerp, Johannes Meyssens], 1649.

Description  
Etched portrait, trimmed to plate mark.

Dimensions  
250 by 182mm (9.75 by 7.25 inches).

References  
NHG Hollar 1064 II; Pennington 1442ii; RCIN 602331.

£400

In the 1630s Sir Anthony van Dyck executed a series of painted portraits, which were made into engraved prints for his ‘Icones Principum Vivorum’, a work which remained incomplete at his death in 1641, but which was subsequently finished and published in 1645. Johannes Meyssens used it as the basis for his ‘Image de divers hommes’, to which Wenceslaus Hollar contributed a large fraction of the 74 new portraits included in the first edition of 1649. These included a portrait of the young Charles II after van Dyck, who had been appointed court painter by his subject’s father in 1632. With Charles I beheaded in the January of 1649, this print was published with Charles II as king de jure, as shown by the caption declaring him “Magna Britannia Fra et Hibernia Rex”. He is shown in three-quarter length wearing a coat, lace collar and sash over his left shoulder. In his left hand he holds his hat and in the right a staff. The Banqueting Hall is visible through the window behind him, seen across St James’s Park.





When life gives you Lemon...

76

HOLLAR, W[enceslaus] [after]  
VAN DYCK, Anton[y]

*Marguerite Lemon Angloise.*

Publication  
Hen[d]r[ick] van der Borch [the Younger],  
1646.

Description  
Etched portrait.

Dimensions  
Sheet:352 by 265mm (13.75 by 10.5 inches).  
Plate: 265 by 184mm.

References  
BM 1853,0611.220; Maddicott, H, “Qualis  
vita, finis ita’: The life and death of Margaret  
Lemon, mistress of Van Dyck’, The Burlington  
Magazine, 2018; NHG Hollar 867;  
Pennington 1456ii; MET 1994.610(61).

£600

Son and student of the German painter Hendrik van der Borch the elder, van der Borch II joined Wenceslaus Hollar as part of the artistic retinue of Thomas Howard, Earl of Arundel, and soon became close friends with the engraver. After van der Borch turned to publishing prints and dealing art, the two worked in collaboration on several projects. Among these was an album containing 92 portraits of European women, both famous and anonymous. Included among these was an engraved print by Hollar of Marguerite Lemon, or Leman, after her lover Anthony van Dyck.

“Nothing is known about [Lemon’s] early life, upbringing and education before, at some point during the 1630s, she became Van Dyck’s mistress. James suggests that the relationship probably began around 1632–33 during the painter’s second stay in London, from 1632 to 1641, while Lemon was still in her teens, and that she remained his mistress until, it must be assumed, his marriage to the aristocratic Mary Ruthven. This took place in February 1640... Lemon would have enjoyed a life of luxury and privilege during her stay in Van Dyck’s lavishly maintained household, where Charles I and his courtiers were welcome visitors.

Frequently quoted comments by two contemporaries are the source of what little is known of Lemon’s life and character. Hollar, an admirer of Van Dyck, and in England from 1637 to 1644, is reported to have claimed that she was a “dangerous woman” and so jealous of Van Dyck’s unchaperoned female sitters that “in a hysterical fit” she once threatened to bite his right thumb off in order to wreck his career...

Other evidence for Lemon’s life comes from works of art. James claims that she appears in so me twelve paintings by Van Dyck, arguing that the number of times he chose to paint her portrait and the length of time she also acted as his model is indicative of her impact on his art... The first of these, dated by Millar to c1638, is the original from which Hollar’s etching derives, as well as a number of later copies and versions by other artists. A head and shoulders portrait, it depicts Lemon in the fashions of a lady of the court: her shoulder-length hair is wavy and curled and she wears a pearl necklace and silk gown as well as a garland of red flowers and a jewel in her hair. Although he portrayed her as the epitome of youth and beauty, Van Dyck also depicts her – looking back over her left shoulder at the spectator – with a certain self-assurance; she has a will of her own. Her glance conveys an intimacy and close relationship between sitter and artist: as Millar writes, the painting was “probably always designed to be a very personal and private work of art” (Maddicott).

Hollar’s portrait is inverted but otherwise identical to van Dyck’s painting, and is accompanied not only by ten lines of verse in French detailing the admiration Lemon received in England, but also by Virgil’s famous quotation: “Omnia vincit amor, & nos Cedamus Amori” (“Love conquers all, and let us yield to love”). Also included beneath the portrait are Hollar’s, van Dyck’s and Borcht’s names, and the year of publication.





Rubens by Hollar

77 HOLLAR, W[enceslaus] [after Peter Paul RUBENS]

*Peter Paul Rubens Petrus Pavlus Rvbenivs.*

Publication  
[London], Frans van den Wyngaerde, [1644–52].

Description  
Engraved portrait, trimmed to neatline.

Dimensions  
241 by 182mm (9.5 by 7.25 inches).

References  
BM P,3.237; NHG Hollar 1239 I; Pennington 1498.

£400

Flemish artist Peter Paul Rubens had executed a self-portrait when he was 50, which was subsequently re-engraved and published by numerous printmakers. Wenceslaus Hollar produced a version in the mid-seventeenth century, probably based on David Huatt’s from c1730. It shows the bust of Rubens wearing a wide-brimmed hat and slashed doublet with a floaty collar. The image is set within an ornate oval frame decorated paintbrushes and palettes. Beneath the portrait are lines that also appeared on Huatt’s print:

“Excellentissimus Dns D. Petrus Paulus Rubenius pictorum Apelles, decus huius saeculi, orbis miraculum, Aulam Hispanicam, Gallicam, Anglicam, Belgicam penicillo suo illustravit. Quem gladio donavit Philippus Quartus Hispaniarum, et statuit sibi a Secretis in sanctiore suo consilio Bruxellensi, ac iam ad Regem Anglicae Legatum extraordinarium misit.”

“The most excellent Sir Peter Paul Rubens, the Apelles of painters, the glory of this age; with his brush he illustrated the marvel of the world, the court of Spain, of France, of England, of Belgium. Philip the Fourth of Spain knighted him, and placed him as the private secretary of his honoured council at Brussels, and then sent him an special ambassador to the King of England”.





# The great costume book of pre-Commonwealth England

78 HOLLAR, Wenceslaus

*Ornatus muliebris Anglicanus, or The Severall Habits of English Women from the Nobilitie, to the country woman, as they are in these times.*

Publication  
London, Sold by H. Overton at the White Horse without New-gate, 1640 [but c1717].

Description  
Small quarto (250 by 180mm), title, and 26 etched plates (each measuring approximately 122 by 72mm), etched title to the 'Theatrum mulierum...' (dated 1643) bound in after title, nineteenth century half calf, rebacked.

References  
NHG Hollar 294-320 II; Pennington 1778-1803A.

£8,000

The first 16 plates “depict ladies of the highest fashion wearing the grandest cloths that Caroline costumiers could provide. Plates 17-25 show women smartly dressed - scarcely decked out with the splendour required by the court, but in a style more than adequate for the more sober requirements of the city. The final figure, turning her back on the predecessors in the set, is a peasant woman with a basket of vegetables, whom Hollar has deliberately etched in a more severe style. The plates have been arranged with great care so that the poses rotate and complement each other” (Godfrey page 75).

Several of the images have been derived from the canvases of Anthony van Dyck, as Hollar has access to van Dyke’s studio “over a period of years [with,] presumably, permission to make sketches” (Godfrey page 13). At least four of the costumed women may be identified in paintings by van Dyck still extant.

Provenance:

William Hayward Roberts (baptised 1734–1791), schoolmaster, poet, cleric, and Provost of Eton College (ownership inscription: “Wm Roberts, Worplesdon” to front free endpaper and title-page).





The fashion bible

79 HOLLAR, Wenceslaus

*Theatru[m] mulierum sive varietas atque differentia habitum foeminei sexus, diuersorum Europae nationum hodierno tempore vulgo in usu.*

Publication  
London, Sold by H. Overton at the White Horse without Nw-gate, 1643 [but c1717].

Description  
Oblong quarto (201 by 249mm). Etched title-page and 48 etched plates (each measuring approximately 58 by 89mm) by Hollar on 24ff. (i.e. printed two to each leaf), nineteenth century half green morocco, lettered in gilt on the upper cover, rubbed at the extremities, title soiled with tears and losses to lower margin, now mounted onto conservation tissue, final leaf foxed an lightly soiled with small creases and tears to outer margins.

References  
Colas 1465; Hier 443; Lipperheide 30; NHG Hollar 487-527 all final state; Pennington 1804-1907; Stent E1-4.

£3,000

A fine later example of Hollar’s ‘Theatrum mulierum’, or ‘Theatre of women’.

Originally published by Peter Stent in 1642 with between 36 and 49 engraved plates, the ‘Theatrum’ showed female figures wearing a range of costumes and dress from across Europe. Throughout the following decades, and indeed centuries, further editions of the ‘Theatrum’ were published, their various prints total around 105. Examples include “An English Lady of Quality”, “A Machanicks wife of Paris”, “An Irish woman”, “A laysister of the Order of St Clare”. Of perhaps greater interest in a book about the costume of women are the three plates of the costume of men: “A regular Cannon of the Order of Premonstratum”, “A Carthusian”, and a “Nortortine Monk of the Order of Praemonstratentium”.





Questionable courtezans...

80 HOLLAR, Wenceslaus [but  
?BICKHAM, George jnr]

*Portraits of Celebrated Courtezans  
from the Original Copper Plates...,  
in the Reign of Charles the Second.*

Publication  
[London, c1825].

Description  
Octavo (248 by 160mm). Letterpress title-  
page, 10 etched plates (each approximately  
103 by 65mm), printed onto much larger  
sheets, no titles, but lettered within the  
plate giving the name of the woman and her  
rates, contemporary quarter blue morocco,  
cloth boards, spine lettered in gilt, ruibbed  
with upper joint repaired.

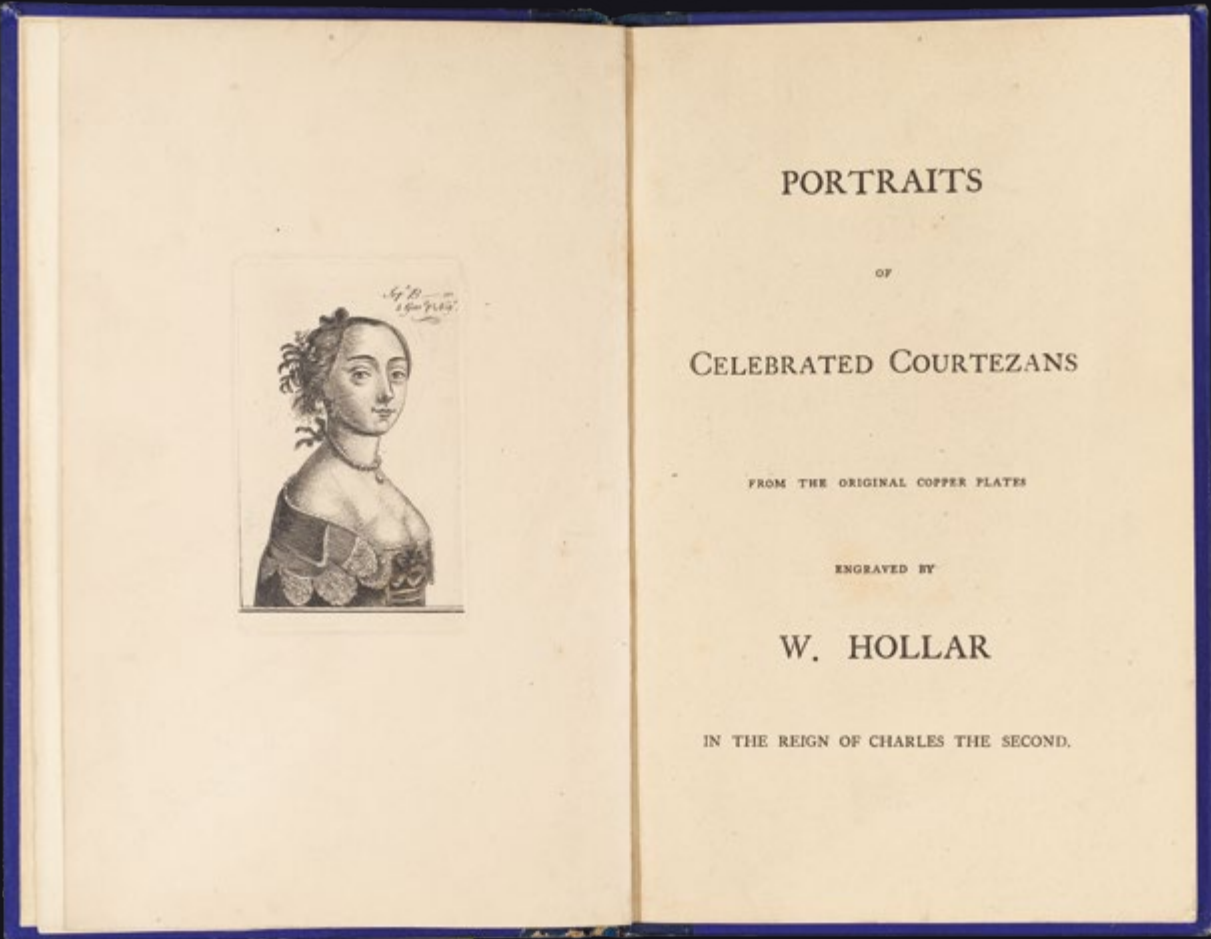
References  
NHG Hollar R148-157; Pennington 1944A.

£400

Pennington casts aspersions on the Hollar attribution: “The print dealers catalogues from H[ollar]’s time to 1825 do not mention them; and if they are from Hollar’s plates, which is unlikely, these have been so heavily reworked as to have lost their Hollar quality. Some seem to be copies of the Theatrum mulierum figures”.

A more likely attribution is to George Bickham jnr., who advertised “10 Ladies of Pleasure, or the Shades of Concubine Row”, as no. 110 in his catalogue of c1740.

Lettered within the plate of each courtezan is an abbreviated note of her name and the amount charged for services rendered, thus: “Flo.a A-w, a gui[nea] a time or “Elia F-k 10 Gns a time”!





Brocaded muff

81 HOLLAR, W[enceslaus]

[Brocaded muff].

Publication  
[Antwerp, 1647].

Description  
Etching.

Dimensions  
82 by 113mm (3.25 by 4.5 inches).

References  
Monteyne, J. 'Enveloping Objects: Allegory and Commodity Festish in Wenceslaus Hollar's Personifications of the Seasons and Fashion Still Lives', Art History 29(3), 2006; NHG Hollar 798; Pennington 1946.

£6,000

During the 1640s, Hollar produced a series of still life etchings with a focus on fashion, perhaps to complement his other contemporary series on women's dress and his female personifications. The present example features a fur muff with a brocade band at its centre. Monteyne has hypothesised that such items plays a symbolic role in Hollar's work:

“The fur muff in these etchings is shown to be an enigmatic entity, not only intersecting with issues related to fetishism, eroticism and urban space in early modern London, but is also poised on a threshold between different economies of the object, between residual classical and medieval systems of representation and newly emergent anxieties about the commodity and exchange value”.



Muff with half-mask

82 HOLLAR, W[enceslaus]

[Muff with half-mask].

Publication  
[Antwerp, 1647].

Description  
Etching.

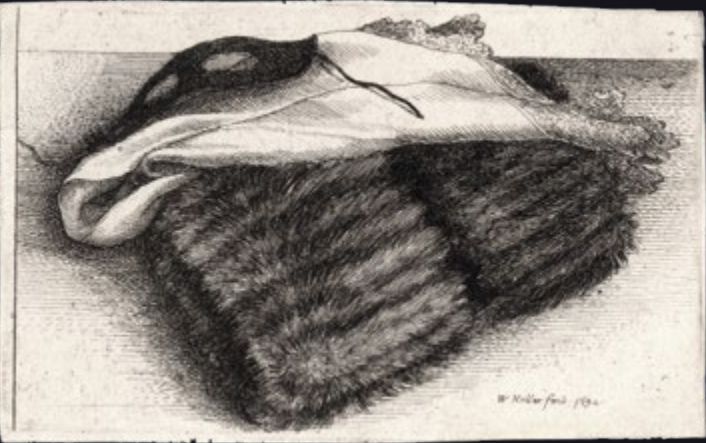
Dimensions  
58 by 93mm (2.25 by 3.75 inches).

References  
Monteyne, J. 'Enveloping Objects: Allegory and Commodity Festish in Wenceslaus Hollar's Personifications of the Seasons and Fashion Still Lives', Art History 29(3), 2006; NHG Hollar 383; Pennington 1948.

£4,000

During the 1640s, Hollar produced a series of still life etchings with a focus on fashion, perhaps to complement his other contemporary series on women's dress and his female personifications. The present example features a fur muffs, lying partly on a white lace handkerchiefs, accompanied by a black half-mask. Monteyne has hypothesised that the muffs that appear in such prints plays a symbolic role in Hollar's work:

“The fur muff in these etchings is shown to be an enigmatic entity, not only intersecting with issues related to fetishism, eroticism and urban space in early modern London, but is also poised on a threshold between different economies of the object, between residual classical and medieval systems of representation and newly emergent anxieties about the commodity and exchange value”.





Luxury Fashion Accessories

83 HOLLAR, W[enceslaus]  
*[Collection of fashion accessories].*

Publication  
Antwerp, 1647.

Description  
Etching.

Dimensions  
110 by 205mm (4.25 by 8 inches).

References  
Monteyne, J. 'Enveloping Objects: Allegory and Commodity Festish in Wenceslaus Hollar's Personifications of the Seasons and Fashion Still Lifes', Art History 29(3), 2006; NHG Hollar 799; Pennington 1951.

£10,000

During the 1640s, Hollar produced a series of still life etchings with a focus on fashion, perhaps to complement his other contemporary series on women's dress and his female personifications. The present example features a selection of luxury accessories including fur muffs, a lace handkerchief, a fan, gloves, a pin-cushion, gauntlets and a mask.

Monteyne has hypothesised that the muff plays a symbolic role in Hollar's work:  
"The fur muff in these etchings is shown to be an enigmatic entity, not only intersecting with issues related to fetishism, eroticism and urban space in early modern London, but is also poised on a threshold between different economies of the object, between residual classical and medieval systems of representation and newly emergent anxieties about the commodity and exchange value."



A study of a muff

84 HOLLAR, W[enceslaus]  
*[Five angles of a muff].*

Publication  
[Antwerp], 1645-46.

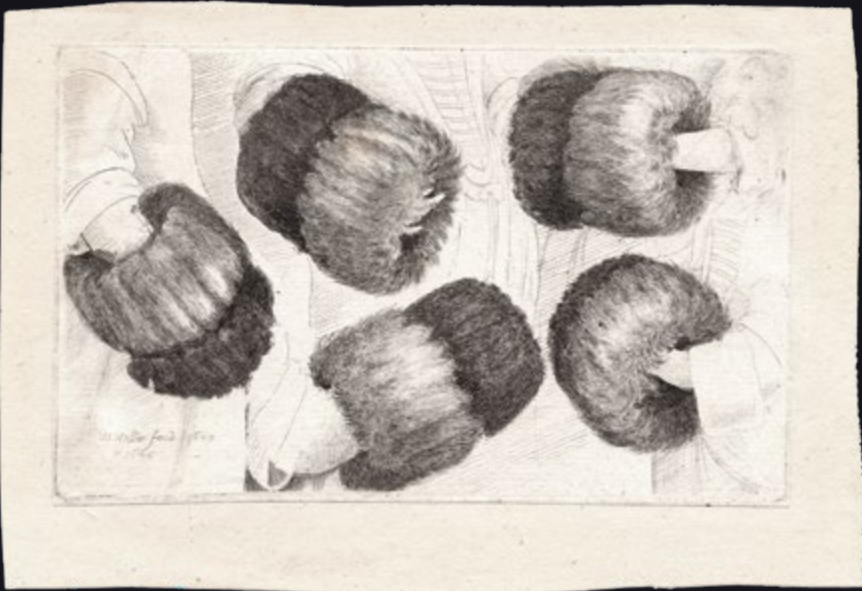
Description  
Etching.

Dimensions  
78 by 130mm (3 by 5 inches).

References  
Monteyne, J. 'Enveloping Objects: Allegory and Commodity Festish in Wenceslaus Hollar's Personifications of the Seasons and Fashion Still Lifes', Art History 29(3), 2006; NHG Hollar 796 I; Pennington 1952.

£2,000

During the 1640s, Hollar produced a series of still life etchings with a focus on fashion, perhaps to complement his other contemporary series on women's dress and his female personifications. The present example is a study in still-life, showing a muff from five different angles.





African boy in doublet

85 HOLLAR, W[enceslaus]

*[Print of an African boy in doublet].*

Publication  
[Antwerp], 1645.

Description  
Etching.

Dimensions  
82 by 61mm (3.25 by 2.5 inches).

References  
NHG Hollar 812; Pennington 2003;  
RCIN 804318.

£15,000

In 1645, after his escape from the Parliamentary forces that had captured him as part of the Royalist regiment and his return to Antwerp, Hollar published a number of portraits, the most remarkable of which show three diasporic African people. The present image shows an African boy in profile, wearing a soft white collar with a pattern of pointed rays, over a white doublet fastened in the front with six buttons. Unfortunately almost all the subjects of Hollar’s portraits remain anonymous, but this boy is wearing clothes typical of a servant in the Netherlands in the seventeenth century.





An African boy

86 HOLLAR, W[enceslaus]

[Print of an African boy, no shading].

Publication  
[Antwerp], 1645.

Description  
Etching.

Dimensions  
Sheet: 70 by 57mm (2.75 by 2.25 inches).  
Plate: 62 by 47mm.

References  
NHG Hollar 814; Pennington 2004.

£12,000

In 1645, after his escape from the Parliamentary forces that had captured him as part of the Royalist regiment and his return to Antwerp, Hollar published a number of portraits, the most remarkable of which show three diasporic African people. The present image shows an African boy in profile wearing a broad white collar, set in an oval frame; it is much the same as another portrait produced by Hollar at this time, but much of the facial detail lacks shading. Unfortunately almost all the subjects of Hollar’s portraits remain anonymous.





# Hollar’s portrait of an African boy

87    HOLLAR

*[Print of an African boy].*

Publication  
[Antwerp], 1645.

Description  
Etching, some spotting to corners.

Dimensions  
81 by 64mm (3.25 by 2.5 inches).

References  
Met 61.663.192; NHG Hollar 147;  
Pennington 2005.

£4,000

In 1645, after his escape from the Parliamentary forces that had captured him as part of the Royalist regiment and his return to Antwerp, Hollar published a number of portraits, the most remarkable of which show three diasporic African people. The present image shows an African boy in profile wearing a broad white collar, set in an oval frame. Unfortunately almost all the subjects of Hollar’s portraits remain anonymous.





An African woman in profile

88    HOLLAR, W[enceslaus]

*[Print of an African woman in profile].*

Publication  
[Antwerp], 1645.

Description  
Etching, trimmed to platemark.

Dimensions  
60 by 45mm (2.25 by 1.75 inches).

References  
NHG Hollar 813; Pennington 2007.

£12,000

In 1645, after his escape from the Parliamentary forces that had captured him as part of the Royalist regiment and his return to Antwerp, Hollar published a number of portraits, the most remarkable of which show three diasporic African people. The present image shows an African woman in profile wearing a simple bonnet and broad white collar. Unfortunately almost all the subjects of Hollar’s portraits remain anonymous.





An African girl

89 HOLLAR, W[enceslaus]

*[Print of an African girl with hair bonnet].*

Publication  
Antwerp, 1645.

Description  
Etching.

Dimensions  
76 by 56mm (3 by 2.25 inches).

References  
NHG Hollar 815; Pennington 2008.

£15,000

In 1645, after his escape from the Parliamentary forces that had captured him as part of the Royalist regiment and his return to Antwerp, Hollar published a number of portraits, the most remarkable of which show three diasporic African people. The present image shows an African girl wearing a laced bonnet and collar over neat dress, appearing to smile at the viewer. Unfortunately almost all the subjects of Hollar’s portraits remain anonymous.





A Turkish man

90 HOLLAR, W[enceslaus]

[Print of man in turban with moustache].

Publication  
Antwerp, 1645.

Description  
Etching.

Dimensions  
Sheet: 86 by 67mm (3.5 by 2.75 inches).  
Plate: 80 by 60mm.

References  
Met 17.3.3117; NHG Hollar 817 III;  
Pennington 2010.

£3,000

In 1645, after his escape from the Parliamentary forces that had captured him as part of the Royalist regiment and his return to Antwerp, Hollar published a portrait that he had drawn upon arriving in England in 1637. The image shows a moustached Turkish man wearing a large turban held in place by a jewelled chain, and a large jacket over an embroidered doublet. It is unclear whether the series of portraits drawn by Hollar in the late 1630s and published in 1645 are based on actual people Hollar had interacted with.





English hunting scenes

91 HOLLAR, W[enceslaus] [after]  
Francis BARLOW

*Seuerall Wayes of Hunting,  
Hawking, and Fishing, According  
to the English Manner.*

Publication  
London, John Overton, 1671.

Description  
Title page and twelve etchings.

Dimensions  
Sheet:200 by 290mm (7.75 by 11.5 inches).  
Plate: 165 by 280mm.

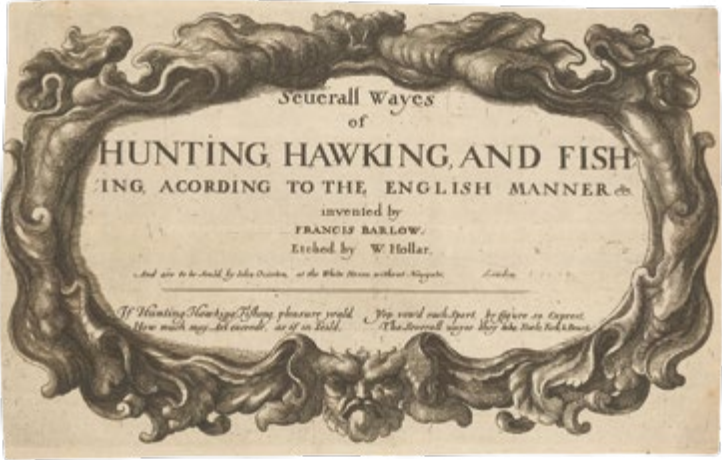
References  
NHG Hollar 2135, 2136, R167, 2137, 2138,  
2139, R168-174; Pennington 2028-40.

£6,000

Known as “the father of British sporting painting”, Francis Barlow was one of the most prolific illustrators and printmakers of the seventeenth century, as well as Britain’s first wildlife painter and the creator of one of the earliest comics, ‘A True Narrative of the Horrid Hellish Popish Plot’ (1682). Barlow was particularly well-respected for his intricate paintings of British wildlife, 12 of which were published in print form in 1671, etched by Wenceslaus Hollar.

This collection was entitled ‘Seuerall Wayes of Hunting, Hawking, and Fishing, According to the English Manner’, with each plates showing a variation on a hunting scene. These generally involve groups of men in the English countryside in the attempt to capture a range of native animals, from deer to fish to rabbits. Some show hunts taking place on horseback, others rather more peaceful fishing scenes. Each has four lines of verse beneath the image, such as:

“The princely Stagge yt rangeth through the woods,  
Coasting the Countrey crossing Rivers, Flouds;  
By fullmouth’d Hounds pursuesd, there yeelds his breath  
The Noble traine comes in & winds his Death.”





All creatures great and small

92 HOLLAR, Wenceslaus

*Animalium, ferarum, et bestiarum, florum, fructuum, muscarum, vermiumque icones variae, omnes ad vivum delineatae.*

Publication  
London, Peter Stent, 1663.

Description  
Small oblong album (244 by 335mm) containing a set of 12 etchings (title-page and 11 plates) tipped in to wove paper album sheets mounted on vellum guards, bound in half brown morocco with rectangular lettering piece to upper cover, together with two additional plates, loosely inserted: title.

References  
NHG Hollar 1813-1815, 2711-2718;  
Pennington 2064-75.

£20,000

In 1663, Peter Stent published a collection of Hollar’s etchings of “Beasts, Flowers Fruits, butterflies, & other Vermine, Exactly drawne after ye life & naturall”. The work was comprised of 12 horizontal plates, including the extravagant title page, all of which show at least one animal and numerous plants. The creatures range from everyday, with butterflies and swans, to the exotic, with lions and elepants, to even the mythical, with the first plate showing a griffin. All the main examples of flora and fauna are identified by name in English, some accompanied also by the Latin equivalent. The title-page shows a menagerie of wild animals, including monkeys, boars and a unicorn, gathered outside the gates to an extensive walled garden comprising 32 rectangular flower beds; this may represent the exotic menagerie and private gardens said to have been established by King Solomon in ancient Jerusalem, of which Hollar, who created numerous Biblical maps and views, would have been well aware.





The plates are:

1. Animalium, ferarum, et bestiarum, - two states: Pennington 2064 ii (with the words "booke" and "liffe" corrected to "book" and "life"), and iii (with the imprint of John Overton), loosely inserted.
2. [Leopard and flowers] - Pennington 2065 i.
3. [Elephant and flowers] - two prints, both Pennington 2066 ii (with the addition of Latin names), one loosely inserted with traces at elephant's foot.
4. [A peony] - Pennington 2067 ii.
5. [Lion and tulip] - Pennington 2068 (only state, engraved by John Dunstall).
6. [Camel and giraffe] - Pennington 2069 (only state, engraved by David Loggan).
7. [Wolf] - Pennington 2070 (only state, engraved by Peter Williamson).
8. [Goose and lilies] - Pennington 2071 (only state, engraved by Peter Williamson).
9. [Bear and cherries] - Pennington 2072 (only state).
10. [Boar and mastiff] - Pennington 2073 (only state).
11. [A griffin] - Pennington 2074 (only state).
12. [A horse] - Pennington 2075(only state).













Hollar’s famous etching of a mole

93 HOLLAR, W[enceslaus]

[Dead Mole].

Publication  
1646.

Description  
Etching.

Dimensions  
70 by 140mm (2.75 by 5.5 inches).

References  
NHG Hollar 908; Pennington 2106; RCIN  
804452.

£2,500

One of Hollar’s most well-known prints depicts a dead mole laid on its stomach, facing right. While animals were a common feature in sporting and landscape prints at this time, they were largely limited to grander forms of wildlife such as dogs, horses and birds. Although Hollar’s mole undoubtedly stands out among this more majestic menagerie, the true subject of the etching is the fur. Fur muffs also feature in a number of Hollar’s still-life and fashion prints, and it may be that the present image was made in preparation for those, or simply as a study in capturing the material. Apart from the four claws and nose of the mole, the etching is entirely focused on the fur, which Hollar depicts with immense skill, capturing not only its texture but also the natural tufts and layers that make the image so realistic.





Bird prints

94 HOLLAR, W[enceslaus] [after]  
Francis BARLOW

*Diversae Avium Species  
Studiosissime ad Vitam  
Delineatae.*

Publication  
Gulielm Faithorne 1658.

Description  
Title page and nine engraved prints.

Dimensions  
165 by 220mm (6.5 by 8.75 inches).

References  
NHG Hollar: Title-page and Eight Doves  
both 1654; 1655, 1656, 1657, 1658, 1659,  
1660, R198, 1662; Pennington 2124,  
2125, 2127, 2128, 2131, 2132, 2133,  
2138, 2139, 2143.

£8,000

Known as “the father of British sporting painting”, Francis Barlow was one of the most prolific illustrators and printmakers of the seventeenth century, as well as Britain’s first wildlife painter and the creator of one of the earliest comics, ‘A True Narrative of the Horrid Hellish Popish Plot’ (1682). Barlow was particularly well-respected for his intricate paintings of British wildlife, nine of which were published in print form in 1658, etched by Wenceslaus Hollar.

This collection was entitled ‘Diversae Avium Species Studiosissime ad Vitam Delineatae’, with each plates showing a range of different birds in natural or domestic settings. The title page shows a banner held up by two large and impressive birds, perhaps phoenixes. The avian examples within the collection are largely less grand, with chickens, ducks, pheasants, owls, geese and smaller birds prominently featured, although the final print shows three peacocks, one with its huge decorative tail held open and aloft.





A Water Fowl

95 HOLLAR, W[enceslaus]

[Print of a Water Fowl].

Publication  
1646.

Description  
Etching, trimmed to plate mark.

Dimensions  
188 by 193mm (7.5 by 7.5 inches).

References  
NHG Hollar 912; Pennington 2160;  
RCIN 804520.

£200

Among the many prints of animals and nature made by Wenceslaus Hollar is an etching of a lone water fowl depicted in profile. The bird is shown squatting on the ground with its left foot extended. It has a long, thin and rather sharp-looking beak, and its eye is positioned on the side of its head. In the background a collection of trees and buildings, including a castle, are visible, their minuscule scale indicating extreme distance.





Butterflies and insects

96 HOLLAR, Wenceslaus  
*Muscarum scarabeorum  
vermiumq varuiæ figure & formæ.*

Publication  
[Antwerp], 1646.  
  
Description  
Oblong octavo (165 by 198mm). Set of 12  
etchings (title-page and 11 plates) tipped  
into album, fine impressions, uniform margins  
throughout, each print bears the collector’s  
stamp of the Brentano Collection on the  
verso, nineteenth century paneled calf.

References  
NHG Hollar 913-924 - all first state;  
Pennington 2164-2175 - all first state.

£12,000

A complete set of uniformly brilliant impressions of this magnificent series of etchings, all in their first state. The decorative title-page shows an ornamental cartouche surrounded by insects, with the text inn an oval. The plates show, amongst others, grasshoppers, moths, butterflies, caterpillars, beetles, dragonflies, a bumble bee, and a wasp. They appear to be the first work executed by Hollar after his escape from Basing-House, when he at once adjourned to Antwerp, joining there his noble patron, the Earl of Arundel, whose valuable collection has also been transported to Antwerp.

“Hollar copied the images, as he states on the title, from a set of coloured drawings in the Arundel Collection, which could possibly be the volume of drawings in colour of birds etc. listed in the Towneley sale of 1818 (see item 100), and there attributed (by the auctioneer?) to H. Thomas Moufet or Moffet, who has previously issued a similar book of butterflies and insects ‘Insectorum sive minimorum animalium theatrum’, London, 1634. Such representations of insects were not uncommon in early seventeenth century Dutch works on natural history. What may more have influenced H[ollar] is ‘Diverse insectorum volatiliū icones ad vivum... depictæ per... D.I. Hoefnagel, published by N. Visscher in 1630” (Pennington).





Provenance:

1. Brentano Collection

The Collection of Antonia Brentano, daughter of Johann Melchior Birckenstock (1738-1809), whose collection of prints she inherited. Antonia married Franz Brentano, and the collection was sold in Frankfurt in 1870.

2. Ownership stamp of Vernon John Watney, Cornbury to loose front endpaper.

Vernon John Watney (1860-1928) was the son of James Watney (1832-1886), MP for East Surrey and member of a brewing family. Vernon John was chairman of Watney & Company's Brewery from 1887-1898. From 1889-92 he was a Moderate Party member of the London County Council representing Westminster. He was Master of the Worshipful Company of Brewers for 1893-94. In 1901 he bought the estate of Cornbury Park, Charlbury, Oxfordshire. He was High Sheriff for Oxfordshire for 1908 and a member of Oxfordshire County Council, serving as vice chairman in 1927.













First edition

97     SANDFORD, Francis

*A Genealogical History of the Kings of England and Monarchs of Great Britain &c. From the Conquest, Anno 1066 to the year 1677 Containing a Discourse Of their several Lives, Marriages and Issues, Times of birth, Death, Places of Burial, and Monumental Inscriptions. With their Effigies, Seals, Tombs, Cenotaphs, Devices, Arms, Quarterings, Crests and Supporters.*

Publication  
London, Printed by Th. Newcomb, 1677.

Description  
First editon. Folio (270 by 220mm), title-page printed in red and black, 5 ff., pp. 578 [recte 590, mispagination occurs between pp. 84 and 94], 6 ff. [incl. errata], profusely illustrated by Hollar 23 of which full-page and 26 engravings in the text, 8 genealogical tables, occasional light browning, later blind-tooled Russia rebacked relaying part of the original backstrip, corners repaired.

References  
Lowndes 2187; Moule, CCLXXVI; NHG Hollar 2360, 2368, R232, 2369, 2354, 2356, 2357, R233, R234, 2359, 2638, 1618, 2364, 2363, 2352, 2365, 2367, 2361, 2351, 2366, 2353, 2355, 2358, R235; Pennington 2252, 2282, 2302-3, 2308, 2312-3, 2317A, 2328, 2333, 2335A, 2355, 2362-3, 2365, 2379, 2414-5, 2423, 2465, 2617-8, 2622, 2624; Wing S 651.

£1,500

Francis Sandford (1630-1694) herald and genealogist died on 17 Jan. 1694: “advanced in years, neglected, and poor” in the prison of Newgate, where he had been confined for debt. This book was his most renowned work in which he described all the English rulers principally by means of reference to the numerous “Seals, Tombs, Cenotaphs” to be found in Westminster Abbey and elsewhere. For the accompanying illustrations 23 of the full-page plates and one smaller image were supplied by Hollar, with the remainder, mainly comprising smaller images and text vignettes, being executed by the engraver Richard Gaywood.

“This magnificent volume was compiled by the direction and encouragement of Charles II. During a severe illness with which the author was attacked, a part of the text was furnished by Gregory King, who assisted in preparing the work for the press. The plan of the performance is excellent and the plates are by Hollar and other eminent artists”.

Provenance:  
Earl Gower (bookplate).





98 HOLLAR, W[enceslaus] [after]  
Fran[cis] BARLOW

*Britannia, Vol. I or an Illustration  
of the Kingdom of England  
and Dominion of Wales By  
a Geogrpahical & Historical  
Description of the Principal Roads.*

Publication  
[London], 1675.

Description  
Etched title page.

Dimensions  
Sheet: 415 by 265mm (16.25 by 10.5 inches).  
Plate: 370 by 230mm.

References  
BM 1880,1113.5757; NHG Hollar 2332 II;  
Pennington 2681.

£150

The title page to Ogilby’s ‘Britannia’

John Ogilby was one of the most interesting British mapmakers. After early setbacks as a dancer and theatre owner, he established himself as a publisher in London, specialising in lavish classical translations, which he made himself, notably illustrated editions of Virgil. After the Great Fire of London in 1666, Ogilby repositioned himself as a publisher specializing in geographic and cartographic material, and the following decade produced two incredibly accurate plans of London. Ogilby’s magnum opus, however, was his ‘Britannia, Volume the First: or, an Illustration of the Kingdom of England and Dominion of Wales’ (1675) the first published road-book of any country in western Europe, the roads drawn on a uniform scale of one inch to one mile, in the form of strip-maps running up the page. The volume was hugely successful, and much reprinted and, when the copyright expired, heavily copied by subsequent mapmakers, including Owen and Bowen, John Senex and Thomas Gardner.

The present title-page, however, is from the first edition of the seminal work, and was etched by Wenceslaus Hollar after a design by Francis Barlow. It shows an ornate gateway tower leading into London with the arms of the city flying above. Numerous figures and animals are gathered around the gateway as well as on the hillside and in the harbour that form the background. The attempt to incorporate a range of Britain’s landscapes has resulted in a rather surreal image combining different scales and styles. In the air three putti hold banners bearing maps, roadmaps and of course the work’s title.





Hollar’s first catalogue raisonné

99 [HOLLAR] VERTUE, George (ed.).

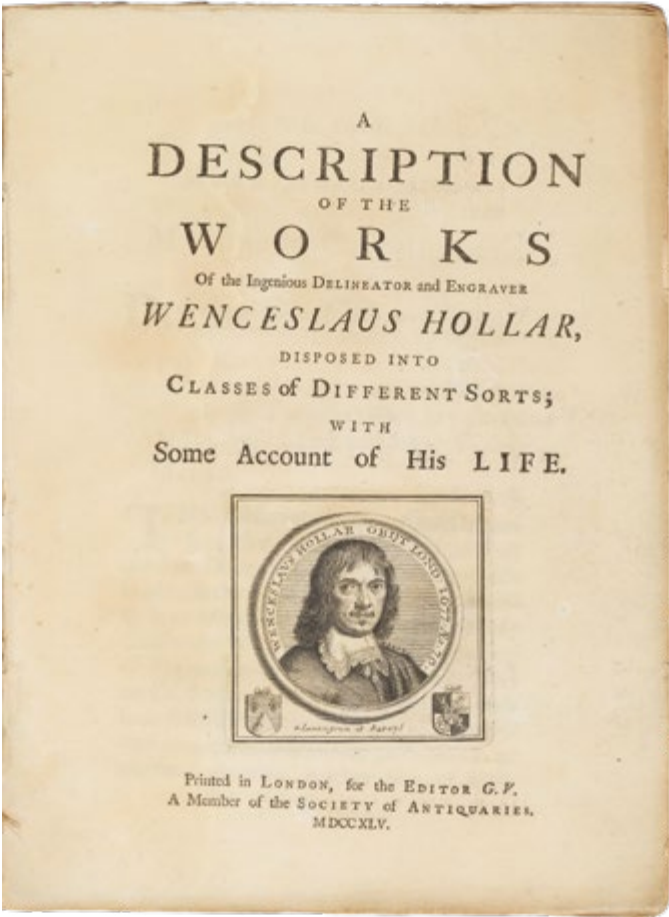
*A Description of the Works of the Ingenious Delineator and Engraver Wenceslaus Hollar...*

Publication  
London, for the author, 1745.

Description  
First edition. Small 4to (255 by 184mm). Title-page with engraved portrait vignette, engraved plate, 2 head-pieces and tail-piece, errata leaf at end, partially uncut, annotated in iron gall ink, eighteenth century decorative printed paper wrappers, spine defective, housed within modern black cloth case.

£4,500

Uncommon. Whilst institutional examples abound, we can find only six instances of a copy for sale at auction since WWII.



100 [HOLLAR]. KING, Thomas

*Towneley Collection of Hollar’s, a catalogue of a capital collection of prints, The Work of that incomparable Artist, Wenceslaus Hollar, Formed at a considerate degree of Expense, by the late John Towneley, esq. Being the most complete ever yet offered to the Public..., together with a Matchless Collection of Drawings in Colours, of Natural History, Inimitably Executed by Hollar; Russia Portfolios; which will be Sold by Auction by Mr. King, at his Great Room, No. 38 King Street, Covent Garden, on Tuesday, the 26th Day of May, 1818, and Four following Days.*

Publication  
London, W. Smith, King Street, Seven Dials. 26th May 1818.

Description  
Quarto (235 by 175mm), 44pp, disbound.

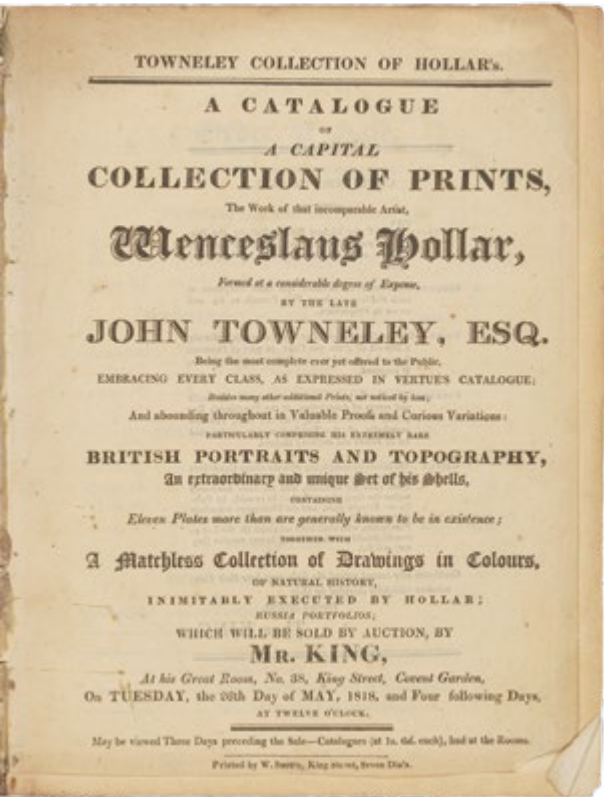
£2,500

The Towneley sale catalogue

The auction catalogue for the Towneley Collection of Hollar’s prints. The catalogue is organised “...as expressed in Vertue’s catalogue [of Hollar’s works, 2nd ed. 1759] Besides many other additional prints, not noticed by him; and abounding throughout in Valuable Proofs and Curious Variations”.

The auction contained 527 lots, which realised a total of £2,102. 10s 6d. It was widely reported at the time that the executors, in order to prevent a public sale, had offered the collection for less than half that sum. A good proportion of the lots were acquired by the dealer John Simco on behalf of the Royal Collection.

Scarce. OCLC cites only five examples in institutional holdings (BL, Bodleian, Huntington, Trinity College Connecticut, and University of Toronto). To this we are able to add an example sold at auction in 2013 (not this copy).





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