

**A HAND-LIST OF THE DRAWINGS  
AND ENGRAVINGS ILLUSTRATIVE  
OF THE LIFE OF SHAKESPEARE:  
PRESERVED AT HOLLINGBURY  
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Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649479153

A Hand-List of the Drawings and Engravings Illustrative of the Life of Shakespeare: Preserved at Hollingbury Copse, Near Brighton by J. O. Halliwell-Phillipps

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Cover @ 2017

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**J. O. HALLIWELL-PHILLIPPS**

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U. K. ...

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# A HAND-LIST

OF

## The Drawings and Engravings

ILLUSTRATIVE OF

## THE LIFE OF SHAKESPEARE, *com.*

PRESERVED AT

HOLLINGBURY COPSE, NEAR BRIGHTON,

*(... ed.)*

That quaint wigwam on the Sussex Downs which has the honour of sheltering more rarities connected with the personal and literary history of the Great Dramatist than are elsewhere to be found south of the Metropolis.

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## PREFACE.

It is very difficult to meet with pictorial illustrations of the Life of Shakespeare that belong to even a small antiquity. With the exception of two or three found in periodicals, and which are sufficiently common, any of the kind which were executed more than seventy years ago are of exceedingly rare occurrence. The Bodleian Library, so rich in English topography, has none ; while in that enormous literary warehouse, the British Museum, there are hardly any of the slightest interest.

There are, indeed, only two large and important collections of drawings and engravings illustrative of Shakespearean biography. One of these, that now preserved at the Birth-Place, was formed by the late Mr. W. O. Hunt and myself in years gone by, when we ransacked Stratford-upon-Avon and its neighbourhood for every relic of the kind. The other, that now at Hollingbury Copse, is the result of purchases from other localities. Each collection is, at present, of unique interest, and is likely to remain so. It is not probable that another, of equal value to either, could now be formed.

But although this is not probable, there is no telling what the accidents of discovery may

bring forth—in some forgotten portfolio, or in a find revealed by the disturbance of interior plasters. It is only about twelve years since that I purchased from my old friend, Mr. Joseph Lilly, the well-known bookseller of Garrick Street, a volume the inclusion of which, in itself alone, would have conferred a distinction on any such collection as that now briefly calendared. It was a copy of the first edition of Dugdale's *Antiquities of Warwickshire*, 1656, which had belonged to Richard Greene of Lichfield, a person who was intimately connected with Stratford-upon-Avon, and who had illustrated that fine old work with original drawings made by himself and others between the years 1760 and 1769. It was thus that I became possessed of the inestimable earliest representation of the Birth-Place known to exist, and of various sketches executed during that period, all of which are unique and most of extreme interest.

Amongst these and other noticeable articles may be mentioned,—Nos. 1 to 6 and 570 to 577, Fisher's original drawings of the paintings in the Guild Chapel, taken at the time of their discovery in 1804, and valuable as being more accurate than the engraved copies; Nos. 7 to 11, the London Arches of Triumph, 1604; Nos. 17, 18, 75, 150, 151, 155, 207, last century



drawings and views of Stratford Church ; Nos. 28, 245, 545, Braun's plan of London, 1574 ; No. 35, Collier's rare plan of Windsor, 1742, showing Herne's Oak ; No. 45, a view of Charlecote, 1722 ; No. 65, Norden's original plan of Middlesex, c. 1593 ; Nos. 67, 666, 1069 to 1071, plans and drawings by John Jordan, a Stratfordian who died in 1809 ; Nos. 193, 737, the earliest known engravings of Shakespeare's Cliff near Dover, sketches by Hollar, c. 1640 ; No. 195, the oldest view of Herne's Oak ; No. 433, an early view of Charlecote ; No. 455, Winter's plan of Stratford, c. 1760 ; No. 506, a view of Stratford bridge, c. 1762 ; No. 563, a ground-plan of Stratford College, temp. Hen. 8, a remarkably curious relic preserved on the cover of a valuable early manuscript of local collections purchased in London at the sale of the Wheler library ; No. 652, a view of Stratford College taken in 1765 ; and No. 979, the rare contemporary engraved portrait of Shakespeare's friend, Lord Southampton. The collection is peculiarly rich in engraved views of the Shakespearean localities, especially in those of the Birth-Place and the Church.

But the gem of my collection is the engraving of Shakespeare by Droeshout, 1623,

*in its original proof state before it was altered by an inferior hand into the vitiated form in which it has been so long familiar to the public.* This is the earliest engraved portrait of the great dramatist, and differs so materially from the later impressions that it gives a new and more pleasing idea of his features. Here we have the most reliable likeness of Shakespeare in existence, the only one which has not been injuriously tampered with, while, at the same time, the evidences of its genuineness and its antiquity are incontestable. Although it is not likely to be absolutely unique, it is certainly of the most excessive rarity, being the only copy that has yet been noticed.

The present collection is not the result of a mere desire for accumulation. It has been formed with the definite purpose of illustrating the Life of Shakespeare by representations of every morsel that could be found of his own contemporary England,—that is to say, of every object that he himself was likely to have seen. Deeply impressed by the rapidity with which these vestiges were disappearing, I engaged Mr. J. T. Blight, F.S.A., a very accomplished draughtsman, to make sketches in furtherance of this design during the years from 1862 to 1868. Not only was every corner of Stratford-

upon-Avon and its neighbourhood explored, but we followed as far as we could the routes known to have been taken by the poet in his various journeys, anxiously searching for remains that could be positively assigned to his own times, and carefully excluding those which had passed through the hands of the modern restorer. A considerable proportion of the sketches then made are of objects that have since been either modernized or destroyed.

A large work on the lines above indicated could hardly fail to be welcome to the student, but, as is so often the case, the time occupied in gathering together the necessary artistic and literary material has practically excluded the collector himself from the opportunity of making an effective use of his accumulations. As our Brighton whip, in the old days of coaching, used to say,—“tempus will fudgit,”—and it has fudgited with me until there is but a little working slice of it left. That slice is insufficient for the due execution of such an undertaking. In a very few years, half a century will have elapsed since my first work on Shakespeare was published, and the termination of that period must also, if I survive, be that of my student work. If the fate of the Archbishop of Grenada is to be escaped, this