

**EXHIBITION OF A
SELECTION FROM
THE WORK OF
WENCESLAUS HOLLAR**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649277575

Exhibition of a selection from the work of Wenceslaus Hollar by Various

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

VARIOUS

**EXHIBITION OF A
SELECTION FROM
THE WORK OF
WENCESLAUS HOLLAR**

Burlington Fine Arts Club

1875

EXHIBITION

OF A

SELECTION FROM THE WORK

OF

WENCESLAUS HOLLAR



Printed by

SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON

1875

5767

H72b

FOGG MUSEUM LIBRARY
HARVARD UNIVERSITY

g P. Sachs 12 Jan 49

e
GILSON

LIST of CONTRIBUTORS to the EXHIBITION.

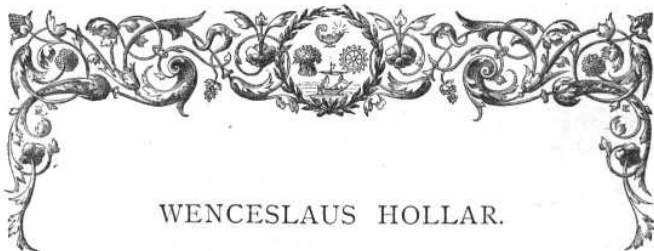
S. ADDINGTON, ESQ.

F. SEYMOUR HADEN, ESQ.

REV. JAS. J. HEYWOOD.

A. MORRISON, ESQ.

R. P. ROUPELL, ESQ., Q.C.



WENCESLAUS HOLLAR.

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

exhibited No. 78, and several of the set of small heads known as the 'Reisbüchlein'; two of this latter set, exhibited No. 79, have always been taken for portraits of the artist. To the year 1636 belong the 'Lacemaker,' exhibited No. 78, 'A Bird's-eye View of Cologne and Deutz' (Parthey, 857), and a portion of the set of small full-length costumes, specimens of which are exhibited No. 29. In this year (1636) Hollar came under the notice of the art-loving Thomas Earl of Arundel, as he passed through Cologne on a mission from Charles I. to the Imperial Court at Vienna. The Earl was pleased with the artist, and at once took him into his service. The drawing of an 'Execution,' exhibited No. 127, is a memento of Hollar's sojourn in the Earl's company at Lintz; and we find by the legend on the 'Long View of Prague' (P. 88c), which Hollar worked subsequently at Antwerp, in 1649, that it was in this year, during the Earl's stay at Prague, that the artist made his drawing* for the print. The Earl returned to England in the spring of 1637, bringing Hollar with him. Whatever was the exact nature of our artist's position in the Earl's household, he would seem to have enjoyed the privilege of working on his own account, as to this year (1637) belongs the 'View of Greenwich,' exhibited No. 86, which plate he is said to have worked for Stent, the publisher, for the small sum of thirty shillings. To this year also belongs the interesting bust of a young man, exhibited No. 113, which has always passed for a portrait of the youthful Milton. In 1638-9 we find Hollar engaged with the Arundel Collection, producing, among other pieces, the interesting diptych of 'Richard II., attended by his Patron Saints, worshipping the Infant Saviour in His Mother's arms,' exhibited No. 48. To this year belong also his two portraits of the Earl, his patron—the one a bust in armour, after VAN DYCK, exhibited No. 83; the other a large equestrian portrait (P. 1352). In this

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

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

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

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

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

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

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

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