A catalogue of engraved portraits, topographical drawings and prints, coins, gems, autographs, antiquities, and works of art, exhibited at the opening of the New Library and Museum of the Corporation of London, November, 1872 / edited by W.H. Overall ; with an historical account of the ancient and modern library at Guildhall by W. Sedgwick Saunders.

Contributors

Guildhall Library (London, England)
Overall, William Henry, 1829-1888.
Saunders, William Sedgwick.

Publication/Creation

London : [publisher not identified], 1872 (London : Blades, East, and Blades)

Persistent URL

https://wellcomecollection.org/works/j28zn26u

License and attribution

This work has been identified as being free of known restrictions under copyright law, including all related and neighbouring rights and is being made available under the Creative Commons, Public Domain Mark.

You can copy, modify, distribute and perform the work, even for commercial purposes, without asking permission.

wellcome collection

Wellcome Collection
183 Euston Road
London NW1 2BE UK
T +44 (0)20 7611 8722
E library@wellcomecollection.org
https://wellcomecollection.org

DOMINE DIRIGE

EX BIBLIOTHECA

CAR. I. TABORIS.

22502946195

CRAWFORD
Binder
St Pauls Street
City

G Rose Innes Junr C. C
12 March 1873

A CATALOGUE

OF

ENGRAVED PORTRAITS,

Topographical Drawings and Prints,

COINS, GEMS, AUTOGRAPHS, ANTIQUITIES,

AND

WORKS OF ART,

EXHIBITED AT THE OPENING OF THE

NEW LIBRARY AND MUSEUM

OF THE

CORPORATION OF LONDON,

November, 1872.

EDITED BY W. H. OVERALL, F.S.A., LIBRARIAN.

WITH AN HISTORICAL ACCOUNT OF THE

ANCIENT AND MODERN LIBRARY AT GUILDHALL,

BY

W. SEDGWICK SAUNDERS, M.D., F.S.A.,

Chairman of the Committee.

LONDON.

1872.

LONDON:
PRINTED BY BLADES, EAST, AND BLADES, ABCHURCH LANE,
KING WILLIAM STREET, CITY, E.C.

WELLCOME LIBRARY
General Collections
M
4321
B78.41

Wellcome Library
for the History
and Understanding
of Medicine

SELECT COMMITTEE

FOR THE ERECTION OF A

NEW LIBRARY AND MUSEUM.

W. SEDGWICK SAUNDERS, M.D., F.S.A. (*Chairman.*)

Sir DAVID SALOMONS, Bart., M.P., *Alderman.*

HENRY AARON ISAACS.

WILLIAM HARTRIDGE.

JOHN HAMPTON HALE.

JAMES EBENEZER SAUNDERS, F.L.S., F.G.S.

HENRY LAWRENCE HAMMACK.

Sir THOMAS DAKIN, *Alderman.*

C. REED, F.S.A., M.P., *Deputy.*

WILLIAM CAVE FOWLER, *Deputy.*

CHARLES JOHN TODD.

JOHN STAPLES.

RICHARD NATHANIEL PHILIPPS, LL.D., F.S.A.

Digitized by the Internet Archive
in 2015

https://archive.org/details/b21780262

CONTENTS.

Introduction, by Dr. W. Sedgwick Saunders.

Description of the Architecture of the Building, by Horace Jones, Esq., V.P.R.I.B.A., Architect of the Corporation of London.

Description of the Stained Glass Windows, by Mr. Hughes and the Council of the London and Middlesex Archæological Society.

Portraits, exhibited by J. Anderson Rose, Esq.

Portraits and Engravings, exhibited by A. Morrison, Esq.

Topographical Drawings and Prints, exhibited by J. E. Gardner, Esq.

Paintings and Gems, exhibited by F. Cook, Esq.

Antiquities and Plate, exhibited by Geo. Lambert, Esq., F.S.A.

Armour and Antiquities, exhibited by J. Walker Baily, Esq.

London Antiquities, exhibited by Rev. J. W. Mayhew.

Coins, exhibited by F. Kendall Glover, Esq.

Printers' Medals, exhibited by Wm. Blades, Esq.

Medals and Works of Art, exhibited by J. S. and A. B. Wyon.

Autographs, exhibited by C. Reed, Esq., M.P., F.S.A.

Engravings of the Wouverman Gallery, exhibited by H. N. Nissen, Esq.

Autographs, Antiquities, Medals, &c., exhibited by the Library Committee.

Plate; a selection, exhibited by the various Livery Companies.

Miscellaneous.

Microscopes.

INTRODUCTION.

THE most careful inquiry* fails to afford trustworthy evidence of the existence of a Library at Guildhall earlier than the beginning of the fifteenth century, although a reasonable presumption obtains that something of the kind was established long anterior to this date, and probably consisted, in part at least, of manuscripts of the eleventh, twelfth, thirteenth, and fourteenth centuries.

We know that a "lybrarye atte Guyldehalle" was spoken of by Whittington, and that both he and William Bury were amongst its generous benefactors.

Richard Whittington founded a Library at Grey Friars in the year fourteen hundred and twenty-one (1421), at a cost of four hundred pounds of the then currency; and in the "Grey Friars Chronicle of London," Preface, page xiv., we find the following description of its size, furniture, &c. :—

De fundacione librariæ.—"Anno domini M°cccc°xxj° vene-
"rabilis vir Ricardus Wyttyngton mercer et maior Lond'
"incepit novam librariam, posuitque primum lapidem fundalem
"xxj° die Octobris, in festo sancti Hillarionis abbatis. Et anno
"sequente ante festum Nativitatis Christi fuit domus errata
"et cooperta. Et in tribus annis sequentibus fuit terrata,
"dealbata, vitreata, ambonibus scannis et cellatura ornata, et
"libris instaurata. Et expensæ factæ circa prædicta se

* The writer has undertaken this inquiry at the special request of his colleagues, it having been thought that some account of the origin and progress of the Library at the Guildhall would form an appropriate prefix to this Catalogue.

"extendunt ad cccccIvj.li. xvis. viiid. de qua summa solvit "praedictus Ricardus Whyttyngton cccc. li et residuum solvit "Reverendus pater frater Thomas Wynchelsey et amici sui: "quorum animabus propicietur Deus. Amen."

Stow has amplified this description of Whittington's Library by stating that it was "129 foot (*sic*) in length, and 31 in breadth, all wainscoted about, having twenty-eight desks, and eight double settles of wainscot." The admeasurements were probably of his own taking. The desks, double settles, and books on the desks, are also enumerated in King Henry's letters patent.

The walls and windows of this library could be seen from the western walls of the cloisters as late as 1826.

To the "*lybrarye atte Guyldehalle*," Whittington gave many literary treasures, and in estimating their value and importance, it should be remembered that the donor possessed exceptional opportunities for making such a collection, afforded by his extensive mercantile transactions with most parts of the civilized world. The books were of course in manuscript, and consequently of great value; and for the preservation of the same, he devoted a like sum of four hundred pounds for the erection of a suitable edifice, to enable the literati of the City of London to consult them with that seclusion and comfort which are essential to profitable study.

This incident in the life of our traditionary Civic Hero adds much to the lustre of his fame; what grander outlet for fabulous wealth could this flesh-and-blood citizen have found than providing the means of disseminating knowledge, or how could he have more nobly supplemented his known munificence in the relief of indigence?

The temptation to enter, even briefly, upon the state of learning at this date is very great, but a mere glance must suffice.

Locke has said that, "The pictures drawn in our minds are "laid in fading colours, and if not sometimes refreshed, vanish "and disappear;" and the writer gladly avails himself of the teachings of so great an authority as an excuse for the few con-

densed notices it is proposed to make on the subject of the progress of the English language from the Conquest to the end of the seventeenth and the beginning of the eighteenth centuries. The authors on this subject are so numerous, and the difficulty of selection so embarrassing, that a faint outline only can be given, which the industry and research of those who feel an interest in the inquiry may readily fill in.

William the First ended his career A.D. 1087, and the policy adopted throughout his reign tended to the substitution of his own Norman-French language for that of the English, or Saxon-English, people whom he had subdued; to this end all laws (not made in Latin) and all *law proceedings* were in French, and no writer in the so-called English tongue of that period is now recognized. Thus matters continued until the fourteenth century. It is not until 1343 that any legal instrument can be found written in English; and although Edward the Third, in 1362, directed that all pleadings in the Courts of Law should be conducted in English, the earliest instance that occurs of the use of the language in Parliamentary proceedings is in 1388. The unsettled condition of the English language from the eleventh to the end of the fourteenth century accounts for the preference given to the Latin tongue by all writers of eminence; and, with the rare exceptions of John Gower and Geoffrey Chaucer, nothing of real value in the mixed language in common use amongst the people at that period has been transmitted to us.

Little is now extant of Gower's labours, but Chaucer's "Canterbury Tales," and other works, abundantly prove the uncertainty of the English tongue, and to how large an extent it was mixed with Norman words, now obsolete, or intelligible only to the student of *old* French.

Chaucer has the credit of writing the first book on *Science* in the mother-tongue, and his treatise on the Astrolabe is the oldest work in English now known to exist on any branch of science. He was in every respect an accomplished scholar; and it has been truly said of his writings, that all that preceded him was barbarism in comparison with his own lofty style and aim.

His perfect command of the classic authors, and deep acquaintance with such sciences as were then known, his allusions to the philosophy of Aristotle and Seneca, his constant reference to the Holy Scriptures, are evidences of cultivation patent to every reader of his works. He was, moreover, one of ourselves, for he calls himself a Londoner—whether of plebeian or noble origin is questioned; but certain it is that he was what Leland described him, "an acute logician, a grave philosopher, a merry poet, an ingenious mathematician, and a devout theologian."

"Who noble is, may laugh to scorn
The man who is but *nobly born*."

In 1372 he was sent by Edward the Third on an embassy to Genoa,* and it is curiously coincident that Petrarch and Boccaccio, in Italy, were his contemporaries, and that they should, like him, have attacked the practices of the priests of their days. Perhaps, so far as Chaucer is concerned, much of this spirit may be placed to the account of his intimacy with Wickliffe, whose pupil he is said to have been. (The venerable reformer translated a portion of the Bible into English, a work now lightly esteemed, but curious as a specimen of the current language of his day.) Another of his contemporaries was Richard de Bury, Bishop of Durham, who deserves honourable mention, not less for his learning than for his munificence towards the students of his age. In the time of Henry IV. he built a library in Durham College, Oxford, now called Trinity College, and in his treatise "Philobiblon," he exhorts all readers "to approach a "book with due reverence, neither to open nor shut it without "caution."

* Chaucer is supposed to have met with Petrarch either at the marriage of Lionel, Duke of Clarence, with the daughter of the Duke of Milan, 1368, or it may have been a few years later, 1372, when he went on his mission to Genoa; on the latter occasion Petrarch gave to his visitor the beautiful tale of Griselda, which he had just received from his friend Boccaccio. Every reader of the Decameron, who has also read the "Canterbury Tales," must be struck with the similarity of design in the two performances. The plague or pestilence to which these contemporary authors refer was known in England as "The *Black Death*," which Barnes, in his Hist., Ed. 3rd, published 1688, says destroyed nearly nine-tenths of the population. On his return from this mission he was made Comptroller of the Port of London.

Like nearly all the authors of his day, he wrote in Latin, and this contempt for the vernacular was somewhat justified by the unsettled character of the language. His quaint estimate of books, and their especial uses, may be here recited : "Books are "the *masters* who instruct us without *rods*, without *hard words* "and *anger*, without *clothes* and *money;* if you approach them, "they are not *asleep;* if, investigating, you *interrogate* them, they "conceal nothing; if you mistake them, they never *grumble;* "if you are ignorant, they cannot *laugh* at you."

We find confirmatory evidence of this mixture of languages from the writings of Higden. Ralph Higden's "Polichronicon" was written in Latin, 1357, and although translated into English by John de Trevisa in 1361, it was not until 1482 that Caxton made it available to the general reader by selecting it as one of the early productions of his printing press.

His remarks are, "Children in schools, against the usage and "manner of all other nations, be compelled to leave their own "language and for to construe their lessons in French, and so "they have done since Normans first came into England. Also "gentlemen be taught for to speak French from the time that "they rocked in their cradle, and can speak and play with a "child's brooch (toy). And uplandish men will like themselves "to gentlemen, and delight with great business for to speak "*French* to be told of. This manner was much used before the "Great Plague, and is since some deal changed, for Sir John "Cornewaile, a master of grammar, changed the teaching in "Grammar Schools and construction in French, and other "schoolmasters use the same way now, in the year of our Lord "1385, the ninth year of King Richard 2nd, and leave all "French in schools and use all construction in English; thus "they learn their grammar sooner, but learn now no French, "which is hurt to them that shall pass the Sea."

This anomalous condition of the mother tongue sorely perplexed Caxton, who complained of the difficulty he found in "reducing" (translating) out of French into English, on account of the variableness of the significance of words in different

parts of the country; each county having its own vocabulary and mode of expression.

Although very gradually, the change came at last, and the example of Sir John Cornewaile found followers in the course of time, when English became more and more cultivated, and French suppressed; but the effect of long usage was felt up to the time of Spenser, about 1590, in whose "Faerie Queen" evidences of great improvement are seen, although the critics of his day describe his writings as being of a more antique cast than that commonly employed at the time; and, indeed, it has been alleged that he reverted to the English of an earlier age on some principle of poetic propriety or effect. It is very remarkable that no works of great importance have reached us between Chaucer and Spenser. He was undoubtedly a native of London, for he says of himself,—

> "—— Merry London, my most kindly nurse,
> That to me gave this life's first native course."

Even so late as the time of Elizabeth we find the great Burghley seldom read any English books; according to his biographer, "his reading was for the most part in Latin, French, and Italian, and *seldom* in English,"—no marvel, when the limited and by no means attractive nature of early English literature is considered.

But we must devote a few lines to the mode of producing books before the art of printing was discovered. We have been too much accustomed to impute sloth and ignorance to the monks, but in very truth it is to them and their superiors we owe not only the multiplication of copies of the Classics and the Church Fathers, but even the preservation of Letters. In every great abbey a scriptorium was fitted up; the transcription of the service books for the choir was intrusted to *novices*, but the Missals and Bibles were executed by monks of mature experience and approved skill. No doubt there were other copyists in large towns besides the monks. It is said that in the fourteenth century more than six thousand persons were engaged in Paris in copying and illuminating manuscripts. The Jews

were also very expert in caligraphy, as many Hebrew manuscripts now extant will show.

The Anglo-Saxon monks were the originators of the small Roman letter used in modern times; careless or illegible writ ing is seldom met with amongst the remains of monastic pen industry; the leaves of the richest books were sometimes composed of purple vellum, for the better display of the initial letters, which generally consisted of brilliant colours, mixed with gold and silver; but these purple MSS. are extremely rare. Rough sheepskin, pasted on a wooden board and fastened at the corners by large metal or other bosses, was used for the common sorts of binding, but for the binding of the more costly specimens the covers were inlaid with jewels, ivory, metals and other adornments, and velvet, although enormously dear, was reserved for the richest and rarest kinds of books.

The cost of production must have been enormous, but no data are available for absolute certainty on this subject; their value may, however, be inferred from the extraordinary precautions taken for their preservation, and the conditions imposed when the owners were generous enough to lend them. In 1299, the Bishop of Winchester borrowed a Bible, in two volumes, folio, from a convent in that City, giving a bond for its due return expressed in the most formal and solemn manner. This Bible had been given to the convent by a former Bishop, and in consideration of the gift, and one hundred marks, the monks said mass daily for the soul of the donor; and even after the invention of linen paper, whereby the cost of production was lessened, it was enacted by the statutes of St. Mary's College at Oxford, in 1448, that no scholar should occupy a book in the library more than an hour, or, at most, two hours, "lest others should "be hindered of the use thereof." When a book was bought, it was customary to call witnesses to the transaction; and a formal record was made of the transfer. At the Conquest of Paris, in 1425, the Duke of Bedford sent the Royal Library to England. It consisted of eight hundred and fifty-three volumes only. But it was valued at two thousand two hundred

and twenty-three pounds, or about twenty-five thousand pounds of present money. This is supposed to have been the foundation of the magnificent Library of Humphrey, Duke of Gloucester, the patron of our Sir Richard Whittington. His gifts to the University of Oxford were princely—more than six hundred volumes, twenty of which were of the value of one thousand pounds. But for such patrons as this, the progress of learning, slow as it was, would have been scarcely perceptible.

The discovery of the art of printing from movable types has been traced to John Gutenberg, who died in 1468. To William Caxton, however, the honour is due of first introducing the art into this country, which, during his residence at Bruges, he had acquired of Colard Mansion, who printed for him his translation of "The Recuyell" in 1474.

This unquestionably was the first work printed in the English language, and was followed in the course of the next year by "The Chess Book;" in 1476 Caxton returned to England, and having set up his press in the Almonry at Westminster, he issued, in 1477, "The Dictes and Sayings of the Philosophers," which Mr. Blades * has shown to be the first printed book with a date in England.†

The great discovery which has enfranchised the human mind, and given to man the full opportunity for developing all his latent powers, is at the present moment fulfilling its mission.

The art of printing came long before the masses were able to read, and as all innovations are decried by the ignorant, we must not be greatly surprised that a departure from established custom was jealously opposed. Shakespeare, the ever ready teacher, showed the "very age and body of the time, its form and pressure," on this subject. He makes Jack Cade (in Henry VI.) thus address Lord Say: "Thou hast most traitorously

* "Life of Caxton," Vol. I. p. 60.

† Caxton was buried at St. Margaret's, Westminster, 1491, in the registers of which parish may be seen the following entries :—

"Item, atte bureyng of William Caxton, for iiij. torches, vjs. viij$^{d.}$—Item, for the belle at same Bureyng, vj$^{d.}$"

"corrupted the youth of this realm in erecting a *grammar school*, "and whereas our fathers had no other books but the *score* and "the *tally*, thou hast caused printing to be used, and contrary to "the King, his crown and dignity, thou hast built a paper-mill." Jack Cade was a representative man, but Southey also tells us, "That one of the first effects of printing was to make proud "men look upon learning as disgraced by being brought within "reach of the *common people*." So that at one time it was thought derogatory for a nobleman to be able to read and write.

That England stood in a very inferior position in a literary point of view, compared with other countries, is shown by the following table, arranged by M. Radel. Between the first discovery of printing to the year 1500, there were published in—

Venice,	2789	volumes.
Rome,	972	„
Paris,	789	„
England,	127	„
Spain,	126	„

And up to the year 1536—

Paris,	3056	„
Venice,	2229	„
Strasbourg,	1024	„
Lyons,	997	„
England,	306	„
Spain	147	„

So that Caxton's complaint of little regard for the English tongue, even amongst Englishmen, was well founded.

Coming down to the time of Henry the Eighth, the Reformation appears to the front. This great event had already made way in Germany, where Luther, having shaken off the trammels of Rome, had translated the Holy Scriptures into pure and nervous language, intelligible to the great masses of the Teuton races. Henry, from being his bitter opponent, became his imitator, and inaugurated the Protestant Reformation. Of the motives of the King, and the uses he made of the power he assumed, and the property he confiscated, it is no part of the

present design to speak. Whatever may be the character of the *instrument*, the *work* accomplished was a noble one. It gave liberty of *thought;* and this very soon demanded, and obtained, liberty of *speech*, and the free transmission of thought, through the agencies of that art which Caxton had made known to his countrymen. But Henry did more than abolish the monastic system; he caused the "*sacred oracles of God*" to be "*made known to the commons in their own tongue;*" instead of a mass, in Latin, of which the people knew nothing, excepting so much as they could repeat, as a parrot does his lesson, they had the glorious teachings of the word of God, so faithfully transmitted by the zealous translators, that even to the present day, those who follow the Ritual of the Church of England, use the Psalms of David just as they came from the pen of Cranmer and his helpers. Nor was it long before the influence of the lofty periods of the Bible, its sublime and elevating imagery, and the necessary adoption of many expressive thoughts which the beauty of the Hebrew poets suggested, gave a tone to, as it, at the same time enriched, the language of the common people. To hear the grand words of Scripture read in their own tongue, was a privilege which the masses appreciated; and the teachings of the Gospel became part of their inheritance. Concurrently with this effect upon the uneducated, the exercise of *free thought* by the *learned* was still more apparent; and it is well worthy of notice that, adopting Dr. Johnson's words: "In the time of Henry the Eighth, the learned "languages had been successfnlly cultivated by Lilly, Linacre, "and More, and afterwards by Clerk, Hadden, and Ascham. "Greek was taught in the principal schools; and those who "united elegance with learning, read the Italian and Spanish "poets; but literature was yet confined to professed scholars, or "to men and women of rank. The people were gross and dark, "when to be able to *read* and *write* was a *rare accomplishment.* "The vulgar almost always esteem most what they do not "understand; hence they delighted in tales of giants and "dragons, enchantments and impossible achievements."

We now come to the time of Ben Jonson; a little later on to that of Bacon, Burton, Fuller, and many others whose writings testify to the refinement which had taken place. But the great event, in a literary sense, of Elizabeth's reign, was the advent of the greatest poet and dramatist England, or any other country, has ever produced—

"Sweetest Shakespeare,* fancy's child,
Warbling his native wood notes wild."

The reign of James the First is chiefly distinguished by the new translation of the Bible, a work of such excellence, that the profoundest scholars, without any theological bias, have accepted is as the most perfect standard of English vernacular that now exists, or, to speak more accurately, ever existed. Macaulay says, no man has completed his knowledge of English who has not availed himself of the rich diction of the Bible now in use.

We must not pass over such great names as *Milton*, *Dryden*, *Pope*, and *Addison*, but in the latter we recognize the perfection of our native language. Whoever wishes, says Johnson, to attain an English style, familiar, but not coarse; elegant, but not ostentatious, must give his days and nights to the volumes of Addison. His pages contain wisdom without prudery, mirth without, obscenity,† and religion without cant. The many discoveries in arts

* In our library may be seen one of the best of the five *genuine* autographs of the immortal bard (which was purchased by the Corporation, 17th May, 1843, at a public auction, at a cost of £145), affixed to a deed of bargain and sale, with the seals attached, of a house in Blackfriars, purchased by him from Henry Walker, dated 10th March, 1612. "Between Henry Walker, Citizein and Minstrell, of London, of the one partie, and "William Shakespeare, of Stratford-upon-Avon, in the Countie of Warwick, Gentleman, "William Johnson, Citizein and Vintener, of London, John Jackson and John Hemyng "(Shakespeare's fellow-comedian and one of the legatees in his will), of London, Gentle-"man, of the other partie, regularly enrolled in the Rolls Chapel, having the following "endorsement, 'Sealed and delivered by the said William Shakespeare, William Johnson, "and John Jackson, in the pnce of Will Atkinson, Edward Ouery, Robert Andrews, scr., "Henry Lawrence, servant to the same scr.'" Of the remaining four signatures, three are attached to his will in Doctors' Commons, and one to a mortgage-deed of the 11th March, 1612 (which was purchased by the British Museum on the 13th June, 1858, for the sum of £315).

† It is painful to reflect upon the general taste for indecent allusions, or even direct violations, of purity, which defile the pages of our early writers. This glaring defect shuts out from domestic readings many amusing, and in some degree instructive, examples of English writings. The restoration of Charles the Second was the most marked period for this licentious indulgence. Jeremiah Collier, a non-juring clergyman, had the

and sciences since his time have increased our vocabulary by the adoption of necessary explanatory terms, but as these are all, by a very questionable law, given to us in Greek or Latin dress, the language of the people is not thereby enlarged. In this respect it would have been more creditable to our learned men if, following the example of the German philosophers, they had used words explanatory of the various discoveries, understood by those who knew no language save their mother tongue. National gratitude is a rare quality; men are so occupied with the literature of the day, that those who enlarged, purified, and adorned the common language, are forgotten or unknown. Isaac Barrow, the precursor and teacher of Newton, was the most learned man of the time of the Restoration. His sermons are masterpieces of logical eloquence; his scientific attainments were in advance of his age; his playful humour and trenchant *wit* made him an agreeable companion and a formidable opponent. Charles the Second used to say, "Dr. Barrow is the most *unfair* preacher I know: he exhausts his subject, and leaves nothing to be said by those who follow him." The old story of his encounter with Rochester may not be known to every one. Meeting him at Court, the profligate wit began his banter by saying, "Doctor, I am yours to my shoe-tie." Barrow, bowing with mock obsequiousness, replies, "My lord, I am yours to the ground." "Doctor," retorts the wit, "I am yours to the centre of the earth." "My lord," rejoins Barrow, "I am yours to the antipodes." "Doctor," says Rochester, "I am yours to the lowest pit of hell." Barrow, turning on his heel, concludes, "There, my lord, I leave you."

Tillotson, who published Barrow's works, was himself a large

courage to attack this foul hydra, and to the honour of Dryden (himself no slight offender), the justice of Collier's censure was admitted by him, and apologized for. Even Swift was conspicuous in this dirty literature; but, to the credit of the taste of our days, such ribaldry is now kept out of sight. Oblivion is the penalty the decencies of modern society have decreed. Prynne, the victim of Laud, in the beginning of Charles's troubles, and the persecutor of Laud, when his turn came, wrote a book against stage-plays, entitled, "Histriomastix," for which the *Star Chamber* sentenced him to stand in the pillory, to have his ears cut off, and to pay a heavy fine. Laud caused Prynne to lose his ears; Prynne assisted to get Laud's head cut off!!—rather a large *quid* for Laud's *quo!*

contributor to refined and masculine English ; indeed, theology apart, it must, in justice, be conceded, that we owe very much to the Church dignitaries for the expansion and embellishment of our prose writings. Lowth, father and son, were perfect specimens of the learned Christian, profound scholars, masters of rhetoric, and deep critical exponents of the Hebrew Scriptures—more especially the Jewish Prophets. Lowth the son published an English Grammar, the Life of William of Wykeham, and the Life of his own father. His biographer says of him, that "He united the qualities of the gentleman with "those of the scholar. His piety had no tincture of morose-"ness ; his charity no leaven of ostentation. Whilst virtue and "learning are respected amongst men, his memory will be "reverenced and admired."—These men soared above Church millinery, and what Bishop Blomfield called "*ecclesiastical* "*histrionics.*" They had to defend their Protestantism against such opponents as *Fenelon*, the *Jesuit fathers*, and *Pascal.*

* * * * * * *

But my sketch must not assume the proportion of a finished picture, although to condense this subject is far more difficult than to extend, and it seems almost unpardonable to pass over such great events and the great doers of them ; therefore, with many apologies for the digression, we will proceed to trace from its small beginnings the growth of the Institution now under immediate consideration.

After Whittington came John Carpenter, the founder of the City of London School, who, not content with having presented several important works during his lifetime, gave the following directions in his Will, which was proved in the Consistory Court of the Bishop of London May 12th, 1442, a copy of which is enrolled in the Hustings Court.

"If any good or rare books shall be found amongst the residue "of my goods, which by the discretion of Master William Lich-"field and Reginald Pecok may seem necessary to the *common* "*library at Guildhall* for the profit of the students there, and "those discoursing to the common people, then I will and be-

"queath that those books be placed by my executors and "*chained* * in that library, in such form that the visitors and "students thereof may be the sooner admonished to pray for "my soul." (*Brewer's "Life of Carpenter."*)

This "Common Library at Guildhall" was undoubtedly the then *National* library, and the citizens of London may fairly claim to be the parent of that monster *bibliothèque* now annexed to the British Museum; for it is an unimpeachable fact that the Government took up the idea of the formation of the latter three centuries later—1753.

This circumstance supports the assertion of my friend Mr. George Norton,† to whom the Corporation is so deeply indebted, that the City of London has been the pioneer of every great institution in this country;‡ in further proof of which we may remind our readers that, *inter alia*, the Common Council existed as a deliberative and *representative* assembly long before the establishment of Parliament itself, its first Court being elected in 1347, and consisting of 133 members.

The following extracts from the Corporation Records also refer to our early library:—

Letter Book K, fol. 39, July 4, 1426: "Upon the Petition of "John Coventry, John Carpenter, and William Grove, the

* The practice of "*chaining books*" was not initiated by Carpenter, since we find in the "Philobiblon," written by *Richard de Bury*, in 1344, directions for the proper reverence to be observed by readers. He reprobates the unwashed hands and dirty nails, and says, "Let there be a due decorum with bookes that they be not thrown aside without being duly closed." Anthony à Wood says, in his "Lives of Eminent Oxford Men:" "In the time of Henry IV. a library was built in Durham College, now Trinity College, and the books, given by De Bury, were put into *pews* or *studies*, and *chained* to "them." The custom of chaining books was adopted in all parish churches, when, after the Reformation, they were supplied with a copy of the Bible for *common use*, which was *chained to a desk*. In the Paston Letters, temp. Henry VI., we find complaints of dishonest retention of books borrowed. The Faculty of Medicine of Paris being asked by Louis the *Eleventh* to lend a book, required a valuable service of plate to be deposited with them as security for its due return.

† Norton's "Commentaries on the Charters of London."

‡ It may also be mentioned that, amongst the muniments in the Town Clerk's office, there is a deed of conveyance to trustees of estates in the City, as security to persons whose houses, &c., they had insured against fires, and also a number of the policies issued by the Corporation for that purpose, 1681–2, which proves conclusively that the Corporation of London was the first public body to inaugurate the system of fire insurance in this country.

"Executors of Richard Whittington and William Bury, the "Custody of the New House, or Library, which they had built, "with the Chamber under, were placed at their disposal by the "Lord Mayor, Aldermen, and Commonalty."

Letter Book K, fol. 219: "Terciodecimo Die Julii, anno "regni Regis Henrici Sexti, post conquestum vicesimo secundo "(1444), venit hic coram Thomas Catworth, Maiore et Alder- "mannis Civitatis London, Magister Johes Clipston, Capellanus "et custos Librarie Guyhald, Civitatis predicte, et quandam "porrexit supplicacoem sub tenore sequenti."

"To the full Honourable Lord and Souveraignes Maire and "Aldermen of the Citee of London, besechith lowely your Prest "and Bedeman Maister John Clipstone, keper of your liberary "atte Guyldehalle, for as moche as it hath likede you for to "take to hym the kepinge and charge of the said liberary. "Please it to you, for to consider the greet attendaunce and "charge the whiche he hath with it, and in waytenge therupon "to graunte that he may be made so sure of his *lyflode, housyng*, "and easement of the gardyn which he hath for that occupacion "atte this day, that he be nat hereafter putte away therefro, ne "noo part there-off, nor noon other charge put upon hym so "that he may have more cause and occassion to pray besyly for "the *weele* of *you* and of the sayd *Citee*," &c.

The answer, in Latin, states that the request having been duly weighed, and the great merits and industry of the petitioner considered by the said "Maire and Aldermen," his prayer was granted with occupation for his whole life.

Stow, when writing of the building, afterwards called *Blackwell Hall*, says, "Adjoining this Chappell was sometyme a fayre "and large *librarie*, furnished with Bookes pertaining to the "Guildhall and Colledge:—These Bookes as it is said were, in "the raigne of Edward the Sixth, sent for by Edward Duke of "Somerset, Lord Protector, with promise to be restored shortly: "Men laded thence three carries (carts) with them, *but they were* "*never returned*" (1552).

Our thrifty ancestors appear to have become speedily recon-

ciled to their loss, and to have converted their library into a clothes mart, as is shown by the following entry :—

Letter Book R, fol. 58, March 6, 1553: "Item for certeyn "consideracons movyng the Court, yt is agreid by the same that "Sir John Aylif, Knight, nowe keper of Blackwell Hall, shall "have the whole Lybrarye of the Guyldhall College, as well "above as beneth, from the feste of the Annuncyacon of our "Ladye nowe nexte comyng for the terme of his naturall lyf, "yeldyng therefore yerely duryng the same terme to the Mayor "& Coialtye & Cytezens of this Cytie to th' use of the poore "£v, so alweyes that he use and occupye the same as a coen "Mket howse for the sale of clothes, and none otherwyse."

After this act of spoliation, by which everything worthy of selection had been abstracted, the once famous "*librarie*" retained a very dubious and inconsiderable position, and what Somerset left was finally destroyed in the Great Fire of London in 1666.

In considering the origin of our civic educational institutions, it is remarkable how much has been done by private benefactors, and how little by the Corporation. Whilst we have slept, cities and towns of relatively small importance have stolen a march upon us. They have their libraries and museums steadily progressing, keeping pace with the advances of science, and providing for their inhabitants retreats for mental recreation and literary improvement. These incentives to learning grow out of the enlarged education which is the peculiar feature of the present day. It will no longer suffice to rest upon the narrow teachings of our immediate predecessors, for their standpoint is occupied, if not overstepped, by the lowest form of learning adopted in our national schools; and now, "the age is "grown so picked," that the "toe of the peasant galls the kibe of the peer."

But our business is with our own times. Let the shortcomings of the *past* be remembered only as they serve to increase the obligations of the *present*.

Whatever may be the justice of our claim for the advance-

ment of learning in our day and generation, we may fairly boast of a desire for its diffusion; and to this end the free circulation of the teachings of the masters is the most obvious way.

To bring within the reach of the inquiring mind the results of study enshrined in an extensive and well-selected library is the great purpose of such aggregations of wisdom, and therein the man whose pecuniary means are unequal to the acquisition of the sources of knowledge necessary for the prosecution of his literary work finds the object of his desires provided for him. To such a man a library is a mine of wealth; and the words of Prospero—

"My library is dukedom large enough,"

are felt and understood; it should, therefore, be the proud aim of those possessing such treasures, to offer facilities and give a hearty welcome to all whose researches have for their end the enlargement of human understanding, the diffusion of useful and elevating knowledge, and the consequent contentment and happiness of their fellow-men.

In an address delivered by the late Sir John Herschell, on the occasion of opening a public library at Windsor, now forty years ago, the great philosopher said:—"There is a want, too "much lost sight of in our estimate of the privations of the "humbler classes—it is the want of *amusement*. It is in vain to "declaim against it. Equally with any other principle of our "nature, it calls for indulgence; and it only requires to be kept "within bounds, and turned to innocent and beneficial objects, to "become a spring of happiness. I hold it, therefore, to be a "matter of very great consequence, independent of the kindness "of the thing, that those who are at their ease in the world, "should be at some pains to furnish available means of harmless "gratification to the industrious and well-disposed classes. Now, "of all the amusements which can possibly be imagined for a "hard-working man, there is nothing like an entertaining book, "provided he has a taste for it, and supposing him to have the "book to read. It relieves home of its dulness, it transports him "into a livelier, gayer, and more interesting scene—nay, it accom-

"panies him to his next day's work; and if the book be anything "above the very idlest and lightest, gives him something to *think* "*of*, besides the drudgery of his every-day occupation—some- "thing he can enjoy when absent, and look forward with pleasure "to return to. But, supposing him to have made choice of a "good book, what a source of domestic enjoyment is laid open! "what a bond of family union! He may read it aloud, or make "his wife read, or one of his children, or pass it from hand to hand. "All have the benefit, all contribute, to the gratification of the "rest. Nothing unites people like companionship in intellectual "enjoyment. It furnishes the master-key by which each may "avail himself of his privilege, as an intellectual being, to—

> " Enter the sacred temple of his breast,
> And gaze and wander there a ravish'd guest;
> Wander through all the glories of his mind,
> Gaze upon all the treasures he shall find."

These are the works of the profound philosopher, the deep thinker, the unsurpassed mathematician, the great astronomer, *Herschell:* no sensational writer, who bids for applause at the expense of sober sense, but a wise and good man, whose golden words deserve to be written on our hearts.

The calamity of the year 1666 paralyzed all literary aspiration on the part of the members of the Corporation of London, and we are driven to the humiliating confession that no attempt was made to reinstate the library for more than a century and a half after the above foray, for it was not until 1824 that sanction was given to commence the work of reconstruction. The merit of moving in the matter is due to the late Mr. Lambert Jones, who agitated persistently until he succeeded in arousing attention, and, after much opposition, he was permitted to proceed. A committee was appointed to conduct the business of forming a new library, which, with the exclusiveness of the day, was restricted to the use of members of the Corporation. From insignificant commencements and puny efforts, sometimes languishing, and at others excited to spasmodic action, the collection has grown, year by year, into greater importance;

so far as the accumulation of books is concerned, our pace has been steady and satisfactory, and we now possess a complete collection of all works relating to the City of London; the various departments of literature, science, and arts are fairly represented, whilst many interesting specimens of the antiquities of London proper, through many centuries of time, are not inadequately displayed in our infant museum.*

* The first attempt at the formation of a civic museum dates from November 5th, 1829, when several Roman and other antiquities discovered in digging the foundation for the new Post Office in St. Martin's-le-Grand, the new London Bridge, the Royal Exchange, and the old Guildhall Chapel, were presented to the Corporation. Since that period many liberal gifts have been made, and some collections purchased. Of these the following may be mentioned:—

THE RUNIC STONE.

Found in St. Paul's Churchyard in August, 1852, at a depth of twenty feet below the surface. The inscription upon the stone: "Kina caused this stone to be laid over, or in memory of, Taki." A skeleton was found by the stone.

The Danes invaded England in the reign of King Alfred, 871–901. Seven years of his reign was spent in incessant struggles against them.

Canute shared the kingdom with Edmond Ironsides in 1016, but there is no reason to suppose this stone to relate only to the later date; it most likely belongs to the 9th century. Presented by F. Cook, Esq.

PERSONAL ORNAMENTS, such as *Fibulæ* or brooches, some being highly ornamented. Jewels with part of the enamel still remaining; *Armillæ*, or bracelets, finger rings; *Bullæ*, or beads.

ARTICLES FOR DOMESTIC USE.—*Aciculæ*, or brass hair pins; *Acus*, or pins in bone, iron and brass; *Scalpelli*, or knives, of various sizes and make, some richly ornamented; *Spatulæ*, strigils or bathing scrapers, combs of various descriptions; *Acus*, or needles of various sizes; *Acus Babylonicæ*, or embroidery needles; *Subulæ*, or bodkins in bone and ivory; *Calami* or Textiles, weaving bobbins; *Slateræ*, or steelyard balances, keys of various forms, finger rings; *Ligulæ*, or spoons for getting out unguents, and *Cochelare*, or bone and bronze spoons.

THE POTTERY.—Specimens of almost every description of pottery, whether made in this country by the Romans or imported by them from Rome. *Urns, Vases, Amphoræ, Pateræ* of all sizes; *Terra Cotta Lamps*, with devices or letters; *Mortaria, Cinerary Urns.* Among the SAMIAN WARE are every kind of vessel, and hundreds of pieces showing each a different maker's mark. Figured Bowls, with representations of flowers, fruits, and foliage, field sports, sports of the Amphitheatre, &c., &c. Castor and Upchurch Ware. Among the specimens of early GLASS will be found, *Ampullæ, Unguentarii, Lacrymatories*, Drinking Cups, &c., &c. The Leather *Crepide* of all sizes and makes—some with *Caliga* Soles, some with the *Sandalium*, and some with fragments of the *Ansæ*, or Latchets.

ARTICLES FOR WRITING.—*Tabellæ*, or Tablets for writing upon, over the inside of which were rolled a thin layer of white wax, upon which the Stilus, was used. The specimens in the Museum are very rare. One is a complete page, measuring 5¾ inches by 4¼, having a margin of ⅜ of an inch in breadth on every side, to shield the waxen surface and prevent friction. The creases cut by the leather thong which bound the two cases together as a book or letter are visible on the edges. The Stili, or Writing Pens, are very numerous; some are over 5 inches in length. Among the *Workman Tools*, &c., will be found Saws, Augers, Gouges, Cramps, Rivets, Nails, &c.

ROMAN TESSELATED PAVEMENT found in Bucklersbury, about nineteen feet from the

From its commencement our modern library was most meanly housed, and the accommodation afforded to readers has always been, until now, scanty and inadequate to its ever-increasing requirements; despite many efforts from good and true men, it was not until the mighty leverage of the Press

level of the roadway, at a very short distance from the course of the stream, and parallel therewith.

In form, it is a parallelogram, 13 feet wide and 12 feet 6 inches long, exclusive of a semi-circular portion at its northern end of 7 feet 3 inches in diameter, making its total length about 20 feet. It was enclosed by walls of brick and tile, with blocks of chalk and rag-stone, about 18 inches thick. These rested upon a chalk foundation, laid on square, wooden piles, pointed at the end, and from 3 to 4 feet long; these were firmly driven into the clay. At the line of the floor ran a neatly-turned plaster moulding, which had evidently gone round the buildings, and formed the base of the stucco covering of the walls; arrangements for warming the building by a hypocaust were discovered beneath the flooring.

There are several other specimens of Tesselated Pavements found in different parts of the City.

DEÆ MATRES, OR MATRONÆ—Found in Hart Street, Crutched Friars, among the *débris* of Roman buildings. It measures 2 feet 8 inches in length, 1 foot 5 inches in width, and 1 foot 8 inches in depth. It represents three draped female figures sitting, holding in their laps baskets of fruit. It is supposed to be a votive altar.

A ROMAN ALTAR—About 4 feet high, dug up in 1806, at Ludgate. From the inscription it will be seen that Anencletus Provincialis erected this memorial to his "most dutiful" or "most pious" wife, who died at the early age of nineteen years, and was buried where the monument was erected. It has the following inscription:—

D. M.
CL MARTI
NAE AN XIX
ANENCLE
TVS
PROVINC
CONIVGI
PIENTISSIMAE
H. S. E.

ROMAN COFFIN.—*Marble Sarcophagus* found at Lower Clapton. It is about 6 feet 3 inches long, 1 foot 3 inches wide, and 1 foot 6 inches deep, the thickness being about 2½ inches. The front is ornamented with a fluted pattern, the channels being filled to a third of their height with a bead. There is a medallion in the centre, about 12 inches in diameter, containing a bust or portrait of the deceased. The right hand is supported by the thumb (apparently hooked within the folds across the breast), the fore and middle fingers bring stretched to their full length. The side of the coffin is finished off by two Corinthian pilasters.

An ancient stone coffin, of the twelfth or thirteenth century, found in the chapel of St. Mary Magdalen, formerly attached to the Guildhall. The lid is ornamented with a cross between two trumpets, and bears the following inscription: GODEFREY LE TROUMPOUR: GIST CI: DEU: DEL: EALME: EIT: MERCI—*i.e.*, Godfrey, the trumpeter, lies here. The Lord have mercy on his soul.

THE MEDIÆVAL COLLECTION contains, besides all kinds of vessels in Pottery or Glass, a valuable series of Signaculæ, or Pilgrim Signs, Spurs of all sizes, Spoons, Knives, &c., &c.

was brought to bear, and many hard, although just, criticisms had been published, and until all the facts of the case had been placed before the Common Council in a pamphlet * issued by the writer in 1869, that the shortcomings of our old buildings were recognized and acknowledged; from that moment the Corporation have acted with the profuse liberality which has ever characterized its public acts, when properly informed and convinced.

In the month of September, 1869, the author being Chairman of the Committee to whom the affairs of the Guildhall Library and Museum were intrusted, had the honour, with the full concurrence of his colleagues, to bring before the Court of Common Council the urgent claims of the institution to their immediate consideration, and to pray them to adopt such measures as they might think desirable and practicable for the construction of a building more worthy of the City of London. The response to this appeal was most cheering. The Court appointed a Special Committee, with full powers to prepare plans and take other steps for the purpose of effecting the desired object.

The first duty devolving upon the Committee consisted in educating themselves in the requirements of a good Library and Museum; and, to this end, visits were made to the principal Libraries in this and other countries, but more especially to those of the Colleges at Oxford and Cambridge. Wherever they went they were most cordially received; and every facility was afforded them of observing the merits and defects of existing structures. Profiting by these advantages, and by the advice and presence of Mr. Horace Jones, the accomplished city architect, a block plan was prepared and instructions given, which have been faithfully executed; in this work he has been ably assisted by Mr. Charles Baily, to whose profound knowledge of Gothic Architecture the Committee are greatly indebted. The general design in the construction of the new buildings embraces

* Guildhall Library; its Origin and Progress: being an Appeal to the Corporation of London for its Reconstruction.

the idea of adapting them to State ceremonial purposes, in addition to the more immediate and legitimate wants of a Library, pure and simple; and to carry out this effectively, it has been necessary, in some places, to sacrifice architectural propriety. Notably, the ceiling of the Museum will serve as an example, where, but for the necessity of utilizing the nave for occasional municipal festive gatherings, a system of groining, in accordance with the style of the building, would have been adopted. For this anomaly, the architect is in no way responsible; and it is only due to that gentleman to state as much, since the defect adverted to has been already made the subject of adverse criticism in some of the notices recently issued from the Press.

The accommodation afforded will, it is hoped, satisfy all reasonable expectations; and, without trenching upon the technical description of the building, given in another part of this Catalogue, it may be stated that provision has been made for ladies in the Library, one of the bays having been appropriated for their exclusive use, to which is appended a retiring room; also that, for the first time in the City of London, a public Reading Room, of ample proportions, has been added, and, at considerable expense, furnished with maps, plans, dictionaries, directories, and works on banking, finance, commerce, and heraldry, &c., &c.

The construction of the Muniment Rooms has received much attention at the hands of the Committee; and special care has been taken to provide for light, air, ventilation, and warmth. The largest chamber is intended as a depository for those papers which have an antiquarian or historical value, and will be made available to Students, under proper precautions and restrictions; the remaining rooms being reserved for the enormous mass of charters, title-deeds, rolls, and other documents, the accumulation of eight centuries.

Having had the honour to be chosen Chairman of this Committee, the author is bound to express in the warmest

terms the obligations he is under to his colleagues for the uniform attention and great devotion with which they have brought their respective judgments to bear upon all the details of this great undertaking. He would wish, also, to offer his best thanks to his friend, W. H. Overall, F.S.A., the ever-ready, courteous, and efficient Librarian, for his active assistance and co-operation, and the sacrifices of personal comfort he has made in working with the writer long after official hours. To this harmonious action the public owe the rapid progress of the works which the liberality and confidence of the Corporation enabled us to enter upon.

Whatever may be the decision as to the manner in which the duties of the Committee have been performed, whether we have come up to or fallen short of the estimate of what the Library and Museum of this great City ought to be, we hope, at least, the public will recognize in this work a standing memorial of the generous sympathy of the Corporation with every undertaking devoted to the mental elevation of its citizens. The functions of the Special Committee will shortly end; the immediate necessity which called it into life has ceased; the reproach of neglect which lay upon the civic authorities is now removed; and on them now devolves the agreeable duty of dedicating this new temple of literature to the free use of the public. But although the precise duties of the Special Committee have terminated, the pleasure of assisting in the development of the resources of the new institution will remain, and to these objects, helped, as they hope, by their fellow-citizens, they propose to devote themselves. The primary duty of the administrators of this *free* library will be to extend invitations far and near to all classes of readers, to facilitate their studies in an obliging and generous spirit. The tendency of public opinion removes all need for appeals on behalf of institutions of this nature; their existence is in obedience to a loudly-expressed desire that education shall take higher ranges, and extend to wider objects than heretofore. In this respect it is

gratifying to be enabled to say, that within the last few years the sphere of usefulness of the Guildhall Library has been much enlarged by the introduction of works on subjects which had been previously either totally neglected or inadequately represented. Let us not be too presumptuous ; we are but the followers, "*longo intervallo*," of Richard Whittington.

W. SEDGWICK SAUNDERS.

QUEEN STREET,
November, 1872.

APPENDIX.

A BRIEF notice of some of the early books of the Corporation cannot fail to be interesting to those who take delight in studying the customs of our forefathers; they contain what Lord Bacon called the "remnants of history," and, as Mr. Riley has felicitously described them, consist of "notices of the every-day life "of our greatest community in the middle ages, belonging to times "so remote and descriptive of manners, usages, and notions, so "entirely dissimilar to those of the present day, that they have "the charm almost of novelty and of freshness." The jealousy with which all access to these works has been guarded throughout many centuries is gradually yielding to a more correct appreciation of their historical value and importance, and the researches of Fabyan, Arnold, Stow, Tate Cotton, Strype, and, more recently, Harris, Palgrave, Thomas Duffus Hardy, M. Thierry, M. Delpit, Lappenberg, Froude, and Ril eyhave done much to indicate the rich source of hidden wealth lying enshrined in these documents, in which it is not too much to say lie the real materials for the yet unwritten history of our country.

LIBER CUSTUMARUM, 1st to the 17th Henry II. (1154–1171), written in Latin and Norman-French, was published in 1860, by permission of the Corporation, in the Rolls series, and edited by Mr. Riley.

LIBER DE ANTIQUIS LEGIBUS. 1st Richard I., 1188; Written in Latin and Norman-French. Treats, amongst other important matters, upon the old laws of London. This book was published in 1846, with the permission of the Corporation, by the Camden Society, and subsequently translated by Mr. H. T. Riley, M.A., (1863).

LIBER DUNTHORN. So called from the writer, who was Town-clerk of London. Written in Latin, Norman-French, and English. Contains Transcripts of Charters from William the Conqueror to 3rd Edward IV., 27th August, 1464, and of that part of *Liber Albus* which relates to the Hustings Court; with other Extracts from the Letter Books and Rolls.

LIBER ORDINATIONUM. 9th Edward III., 1225, to Henry VII. Written in Latin and Norman-French; contains, besides the early Statutes of the Realm, the Ancient Customs and Ordinances of the City of London. At folio 154 are entered, Instructions to the Citizens of London as to their conduct before the Justices Itinerant at the Tower.

LIBER DE ASSISA PANIS. 12th Edward I. (1284) to the 16th Henry VI. (1438). Written in Latin and Norman-French; contains the various Customs connected with the Assize of Bread—regulating its Weight and Price, and prescribing the penalties to be inflicted upon Bakers for any infraction of the Laws laid down for their guidance; and also mentioning the several Frauds practised by the craft, with details of the modes of Punishment for the same.

On page 55, there is an entry of the admission of Brokers for the sale and purchase of Wine, 12th Edward II., John de Wengrave, Mayor. Also, an admission of Keepers of the Small Beam; and on page 35*b* there is an Orphanage entry as to the custody of William Scurreye, *temp.* John Gisors, Mayor, 9th Edward II.

LIBER MEMORANDORUM. 26th Edward I., 1298, to the 28th of Edward III., 1354. Neatly written in Latin and Norman-French. Nearly all the entries in this book, to page 151, are identical with those in *Liber Horn.* The succeeding pages to 169 consist of Transcripts of Statutes and Customs of the City.

Some extracts from this volume have been printed in *Liber Albus*, Part III. of the Rolls series.

LIBER HORN. 5th Edward II., 1311. This volume, by Andrew Horn, Citizen and Fishmonger, Chamberlain of London, was written in Latin and Norman-French, and bequeathed to the City by his will, dated 9th October, 1328.

This is a compilation containing Transcripts of Charters, Statutes, Grants, Customs, Precedents, Oaths, Charters of Companies, Charters of Towns, Writs, &c.

LIBER LEGUM (1342–1590). A large volume, well written in Latin, Norman-French, and English. The book is thus described in a Calendar of the City's Records, 4th Edward I. to 6th James I.: "*The Booke "wherein Acts of Comon Counsell (which have been ordeyned since the "Charter de Condendis Legibus, Anno 15th Edw. III.*, 1341), *are "ingrossed.*"

Itconsists of a collection of Extracts from the Letter Books, commencing with Book F, 1342, 16th Edward III., and ending with Book Z, 1584. The last entry is dated 1st August, 32nd Elizabeth (1590).

LIBER ALBUS. Written in Latin and Norman-French. The compilation of John Carpenter, Town Clerk, 1419, Member of Parlialiament, the friend and executor of Richard Whittington, and the founder of the City of London School. Published in 1859, with the permission of the Corporation, by the Master of the Rolls, under the editorship of Mr. Riley, who also prepared a translation of the same in 1861.

CARTÆ ANTIQUÆ. 1st Edward III., 1327, to the 11th of Henry VII., 1495. Written on vellum, in Latin, Norman-French, and English, and containing Transcripts of Charters and Statutes. This book is beautifully written and illuminated, and has an *Alphabetical Index* of the same date as the Transcript.

LIBER FLEETWOOD. Beautifully written by William Fleetwood, Recorder, who presented it to the City of London, July 31, 1576. It has a *Table of Contents*, and consists of — "Dedicatory Epistle "to the Lord Mayor and Aldermen; Names of all the Courts of "Law within the Realm; The Arms of the Lord Mayor, Alder-"men, &c., for this Present Year, 1576, emblazoned; The Liberties, "Franchises, and Customs of the City; The Liberties, Customs, "and Charters of the Cinque Ports; The Queen's Prerogative in "the Salt Shores; The Liberties of St. Martin's-le-Grand."

CHARTERS, Transcript of. Written in Saxon, Latin, and Norman-French, beginning with William the Conqueror, and ending the 50th of Edward III.

The earliest Charter in the possession of the Corporation is that of *William the Conqueror*, the probable date of which is about 1066-8;— this, it is well known, is simply confirmatory of previous Charters of *Edward the Confessor* and others, of which, however, all traces are lost. The Charters granted in succeeding Reigns, down to 50*th*

Edward III. (1376), and the Inspeximus of *Charles II.* (5th September, 1664), have been transcribed and translated at great expense, and the latter Charter has been translated for the Corporation by Sir T. Duffus Hardy, Deputy-Keeper of the Public Records.

CITY COMPANIES. Enrolment of their Charters and Bye-laws, from 1684 to 1846. Written on paper, in Latin and English. It has a *Table of Contents.*

SETTING THE WATCH. Ancient Manner and Order of Setting the Watch. 1585. In English.

CHRONICA FRANCIÆ. 1st Henry IV. (on vellum, in Norman-French). This book is thus described by M. Jules Delpit, in his work entitled "Collection Générale des Documents Français qui se trouvent en Angleterre," published in Paris, in 1847:—

"This large volume of 495 folios, written on vellum, in two columns, "apparently contains exactly the same matter as the editions of the "'Great Chronicles of France,' published in 1836, by M. Paulin, of "Paris. The text of this copy is more ancient than the one from "which M. Paulin compiled his work. The copy at the Guildhall is a "beautiful volume, ornamented with vignettes and miniatures. The "first folio is, unhappily, spoiled, but, nevertheless, the volume is the "*best and the completest known.* The Chapter describing the love of "the Count of Champagne for the Queen Blanche is perfect."

Alderman Fabyan (Sheriff, 1493), in his "Chronicles of England and France," evidently made good use of this book. At page 289 he says: "Many more stories and acts might I bring in and set in this story "of this King Phylip, if I should follow the *French Book*, for he "maketh there a rehearsal that containeth 39 *great leaves of parchment*, "out of which I have taken such as seemeth most convenient, and "have passed over the other for length of time." Referring to the Manuscript, the life of Philip occupies 39 *pages*, beginning with his birth and ending with an account of the appearance of a great comet, or blazing star, and his gifts for the recovery of the Holy City of Jerusalem.

A SERIES OF LETTER BOOKS, from A to ZZ, 1275–1688.

These Books commence about 140 years before the Journals of the Common Council, and about 220 years before the Repertories of the Court of Aldermen, and contain almost the only remaining Records of those Courts prior to the commencement of such Journals and

Repertories. They are writtten on vellum, in Latin, Norman-French and English, and consist of entries of a miscellaneous character, chiefly relating to the City and the Companies, such as Hustings Recognizances, Assize of Bread, Freedoms, Orders of the Mayor and Aldermen, the Common Council, &c., Letters from the Kings, Proclamations, Precepts, Writs, Charters, Grants, Leases, Regulations for the preservation of the Peace, for the punishment of Offenders and the safe keeping of the City, Sumptuary Laws, Fishery Regulations, Orphanage, &c., the last few volumes being chiefly confined to Orphanage.

Extracts from the first nine Letter Books have been recently published by the Corporation, under the title of "Memorials of London and London Life in the 13th, 14th, and 15th Centuries," edited by Mr. Riley.

JOURNALS of the Proceedings of the Common Council.

Commencing 1416, and continuing to the present time. Until the commencement of the Repertories (1495), the proceedings of the Court of Aldermen are also entered in these Books.

They are written on paper, in Latin, French, and English, and have been *Indexed by Mr. Alchin*, from the commencement to 1811, in four vols.

REPERTORIES, containing the proceedings of the Court of Aldermen.

Commencing 1495, and continuing to the present time. Written in Latin, French, and English.

REMEMBRANCIA.

The volumes thus designated include a Collection of Correspondence, &c., between the Sovereigns, various eminent Statesmen, the Lord Mayors and the Courts of Aldermen and Common Council, and other public men, on matters relating to the Government of the City and country at large.

On the 10th Dec., 1579, 22nd Elizabeth (Repertory 20, fol. 23^b), Mr. Town Clerk was ordered "to cause the answer from henceforth to "be made of such letters as shall be directed to this Court from any "personage of honour or credit, to be entered in a book provided for "that purpose." But on the 12th April, 1580, 22nd Elizabeth (Repertory 20, fol. 60), this duty was assigned to Mr. Norton, the Remembrancer.

The series consists of nine volumes, which date from 1580 to 1664.

FIRE DECREES—"Wherein are recorded the Orders, Judgments, and "Decrees made by the Justices of the Courts of King's Bench and "Common Pleas, and the Barons of the Exchequer, by virtue of an "Act intituled, 'An Act for erecting a Judicature for determination "of differences touching houses burnt or demolished by reason of the "late fire which happened in London,' begun at Westminster the 8th "May, 1661, and continued by several prorogations to the 18th "September, 1666; and then continued to the 8th of February fol-"lowing, and then prorogued to the 10th of October, 1667." These consist of nine volumes, commencing 1666 and ending 1673. They are written on vellum, in English; every Decree being signed by the Judges. *Each volume contains its own Index.* There is also a *General Index on vellum.*

FIRE DECREES (Southwark), one volume.—"Decrees of the Court of "Judicature erected by Act of Parliament to determine differences "touching houses burnt and demolished by the late dreadful fire in "Southwark." From 8th June to 17th July, 1677.

This volume is written on vellum, in English, and is *Indexed.* The Court was held in the Guildhall; the Lord Mayor, Aldermen, and Justices of the Courts being present, by whom the Decrees are signed.

VIEWERS' REPORTS.

Three volumes, commencing 13th March, 1667, ending 24th November, 1691.

Containing Reports to the Court of Aldermen from Peter Mills, Robert Hooke, and John Oliver, the three Surveyors for rebuilding the City of London, and also from the four Sworn Viewers, with respect to differences between parties concerning Lights, Party Walls, Obstructions to Buildings, &c.

These Books are written on vellum, in English, and are *Unindexed.*

There is likewise a Counterpart Deed of Conveyance to Trustees (another copy of which is preserved in the Town Clerk's office) of Estates of the City as security to persons whose houses, &c., they had insured against fire, and also a number of the policies issued by the Corporation for that purpose, 1681-2.

W. S. S.

ARCHITECTURAL DESCRIPTION OF BUILDING.

THE NEW LIBRARY AND MUSEUM which lies at the east end of the Guildhall occupies the site of some old and dilapidated houses formerly fronting Basinghall Street, and extending back to the Guildhall. The total frontage of the new buildings to this street is 150 feet, and the depth upwards of 100 feet. The structure consists mainly of two rooms or halls placed one over the other, with reading, committee, and muniment rooms surrounding them. Of these two halls the Museum occupies the lower site, the floor being level with the ancient Crypt of the Guildhall, with which it will directly communicate, and is consequently somewhat below the present level of Basinghall Street. This room, divided into nave and aisles, is 83 feet long and 64 feet wide and has a clear height of 20 feet. The large fire-proof muniment rooms on this floor entered from the Museum are intended to hold the valuable archives of the City.

The Library above the Museum is a hall 100 feet in length 65 feet wide and 50 feet in height, divided, like the Museum, into nave and aisles, the latter being fitted up with handsome oak bookcases, forming 12 bays, into which the furniture can be moved when the nave is required on State occasions as a reception hall ; one of the principal features in the whole design of this building being its adaptability to both the purpose of a library and a series of reception rooms when required. The hall is exceedingly light, the clerestory over the arcade of the nave, with the large

windows at the north and south ends of the room, together with those in the aisles, transmitting a flood of light to every corner of the room. The oak roof, the arched ribs of which are supported by the arms of the twelve great City Companies, with the addition of those of the Leathersellers' and Broderers', and also the Royal and City arms, has its several timbers richly moulded, and its spandrils filled in with tracery, and contains three large louvres for lighting the roof and thoroughly ventilating the hall. The aisle roofs, the timbers of which are also richly wrought, have louvres over each bay, and the hall at night will be lighted by means of sun-burners suspended from each of these louvres together with those in the nave. Each of the spandrils of the arcade has, next the nave, a sculptured head, representing History, Poetry, Printing, Architecture, Sculpture, Painting, Philosophy, Law, Medicine, Music, Astronomy, Geography, Natural History, and Botany. The several personages chosen to illustrate these subjects being Stow and Camden, Shakespeare and Milton, Guttenberg and Caxton, William of Wykeham and Wren, Michael Angelo and Flaxman, Holbein and Hogarth, Bacon and Locke, Coke and Blackstone, Harvey and Sydenham, Purcell and Handell, Galileo and Newton, Columbus and Raleigh, Linnæus and Cuvier, Ray and Gerard. There are three fireplaces in this room. The one at the north end, executed in D'Aubigny stone, is very elaborate in detail, the frieze consisting of a panel of painted tiles, executed by Messrs. Gibbs and Moore, and the subject an architectonic design of a procession of the Arts and Sciences, with the City of London in the middle, emblematized by an enlarged representation of the ancient seal, viz., St. Paul, and some mediæval buildings with a river in the foreground. The quatrefoil panels on either side have the sculptured heads, executed by Mr. J. W. Seale, by whom most of the stone carving has been done, of Carpenter, the founder of the City of London School, who left certain books by will to the Guildhall Library in the year 1442, and Chaucer, the "Father of English Poetry." The two chimney-pieces at the south end are also carved and foliated with the words Anno

Domini MDCCCLXXII. on the frieze of one, and "Domine Dirige Nos," the City motto, on the other, surmounted in both instances with the Royal, City, Middlesex, Westminster, and Southwark shields of arms. The screens in front of these fire-places are executed in oak, the panels being inlaid with coloured foreign woods, and the bases of the screens forming dwarf book-cases which are fitted to receive large folio books. The whole of the furniture throughout the building is oak, and has been executed by Messrs. Cooper and Holt. The hall, with the rest of the rooms, is warmed by means of hot-water pipes with open gratings in the floor.

Adjoining the Library, on the east side, is the Committee-room, which is lighted by windows looking on to Basinghall Street, and has a very richly moulded waggon-headed roof, the principal ribs of which are supported on stone corbels, bearing the shields of arms of the several members of the Committee specially appointed for the erection of this building.

The Public Reading-Room, at the south end of the Library, is a commodious apartment, 50 feet in length by 24 feet wide, lighted by a window at the west end, and also by skylights in the roof.

The building is entered by a porch having wrought-iron entrance-gates in Basinghall Street, and on the left hand side of this porch is placed the marble foundation-stone, the scroll, containing the following inscription, being held by a sculptured female figure, typifying the City of London, in bas-relief:—

This Stone
Was laid October XXVII., A.D. MDCCCLXX.,
by
WILLIAM SEDGWICK SAUNDERS, M.D., D.L.,
Chairman of the Library and Museum Committee
Of the Corporation of the City of London,
During the Mayoralty of
The Rt. Honble. ROBERT BESLEY.

HORACE JONES, Architect.

Passing through the porch, the lower hall is reached, from which a short flight of steps descends to the Museum. On the right of this hall is a room fitted up with cases around the walls, for the reception of books, &c.; and on the left, through an oak screen, the principal staircase is reached. The whole of this staircase is executed in stone, the balustrade being pierced with open tracery. The entrance to the Reading-Room is from the upper landing; and the Library is entered through the upper hall, affixed to the wall of which is a brass tablet, commemorative of the erection of this building, inscribed as follows:—

This Building was erected by the
CORPORATION OF LONDON
Under the direction of a Committee
Specially appointed by the Court of Common Council.

W. SEDGWICK SAUNDERS, M.D., F.S.A., Chairman.
Sir DAVID SALOMONS, Bart., M.P., Alderman.
HENRY AARON ISAACS, F.S.S.
HENRY DE JERSEY, Deputy.
HARLES REED, M.P., F.S.A., Deputy.
WILLIAM HARTRIDGE.
WILLIAM CAVE FOWLER, Deputy.
JOHN HAMPDEN HALE.
CHARLES JOHN TODD.
JAMES EBENEZER SAUNDERS, F.L.S., F.G.S.
JOHN STAPLES.
HENRY LAWRENCE HAMMACK.
RICHARD NATHANIEL PHILIPS, F.S.A.,

Commenced, 1870. Finished, 1872.

HORACE JONES, V.P.R.I.B.A., Architect.

The entrance from Basinghall Street will be used only on State occasions, the ordinary entrance being from the porch of the Guildhall, through a corridor 100 feet in length, occupying the site of the old Library, and an opening from thence immediately communicates with the dais of the Guildhall.

The total amount expended upon the building by the Corporation of the City of London will be above £50,000, exclusive of the value of the land; but this amount includes the whole of the furniture and fittings, which are in keeping with the architecture.

The building has been erected from the designs and under the superintendence of Horace Jones, Esq., the Architect to the Corporation. The style of architecture is perpendicular Gothic, in accordance with that of the Guildhall. The work of the New Library was commenced in 1870, the contractors being Messrs. George Trollope and Sons; the fittings being supplied by Messrs. Cooper and Holt, the painted windows by Messrs. Ward and Hughes, the gas-fittings by Messrs. Dodson, and the hot water apparatus by Messrs. Haden and Son.

THE

STAINED GLASS WINDOWS

IN THE

LIBRARY AND READING-ROOM.

ETC.

CONSIDERING the purpose of the building, the stained glass in it required a special treatment, so as to admit as much light as possible consistent with a decorative effect; consequently a large amount of white glass has been introduced, and the colour concentrated.

It is said that stained glass should be so rendered as to be rather an auxiliary to the architecture with which it is united than an independent object of interest; and it should be employed rather to subdue and enrich the light which it transmits than to serve as a means of displaying imitative or Academic Art, which is often obtrusive; or, in other words, fitness rather than splendour.

The large NORTH WINDOW of seven lights, divided by a transom, is the gift of some of the inhabitants of the Ward of Aldersgate. It has two major subjects, or pictures, in rich colours, and eight single figures.

The subject occupying the three upper centre lights is the Introduction of Printing into England, and represents Caxton and his Printing Press in the Almonry at Westminster; the principal or centre figure being the great Printer showing to King Edward the Fourth and the Abbot of Westminster his works. Wynkyn de Worde is engaged at the press, pulling a proof. Pynson is carrying a forme; in the background a boy is engaged mulling the ink.

The four side figures are Guttenberg, who was the first to conceive the idea of printing from movable types; Wynkyn de Worde, foreman to Caxton, and Pynson, one of his workmen, who succeeded him in his business, and subsequently became the king's printer; also Bishop Coverdale, the translator of the Bible.

The treatment of these figures is what is termed grisaille, so as to compliment, or set off, the colours in the centre group.

The subject in the three lower centre lights is Richard de Bury, Bishop of Durham,* purchasing the Library of the Abbot of St. Albans for fifty pounds' weight of silver.

This, also, is in rich colours, and the four side figures, like the upper ones, are in grisaille, on a silver quarry ground. The figures represent Whittington and Gresham, both founders of Libraries in this city, with the addition of Stow and Milton.

Below, the subject is a representation of the old Alders-gate.

The Clerestory contains twenty-eight windows, having two lights each, in which are represented the Symbols of the Planets also Night and Day, upon a grisaille quarry ground.

The aisles are lighted by fourteen windows of three lights each, having the Signs of the Zodiac, also on quarry grounds, with labels running across, containing the following Proverbs, or Aphorisms, taken from the Works of Shakespeare:—

BE JUST AND FEAR NOT.

DARING, BOLD, AND VENTUROUS.

SPEAKING IN DEEDS.

BE COMFORT TO MY AGE.

GOD SHALL BE MY HOPE.

SEEK THE LIGHT OF TRUTH.

THE TIME OF LIFE IS SHORT.

BE THAT YOU ARE.

TRUTH IN VIRTUE.

I AM NOT BOOKISH.

* He was born at Bury St. Edmunds 1281, educated at Oxford, and was tutor to Edward III., who gave him the Bishopric of Durham in 1333, and appointed him Lord Chancellor of England in 1334, and Lord Treasurer in 1336. He was a friend and correspondent of Petrarch. He wrote a treatise on the love of books in 1344, and frequently accepted payment in books instead of money. He died in 1345, and was buried at Durham. He left his valuable library to Durham College, Oxford.

ALL WITHIN THE WILL OF GOD.
SWIFT AS A SHADOW.
VIRTUE IS BEAUTY.
DO WRONG TO NONE.
DEEP WITHIN THE BOOKS OF GOD.
USE THE OLIVE WITH THE SWORD.
GOD GIVE YOU JOY.
LEARNING IS BUT AN ADJUNCT.
DIGEST THINGS RIGHTLY.
ROSES HAVE THORNS.
THINGS WON ARE DONE.
TIME'S THE KING OF MEN.
KINDNESS, NOBLER EVER THAN REVENGE.
ORDER GAVE ALL THINGS VIEW.
A THOUSAND MORAL PAINTINGS.
THE WILL OF HEAVEN BE DONE.
SERMONS IN STONES.
BOOKS IN THE RUNNING BROOKS.
WHAT, AT YOUR BOOKS SO HARD?
READ ON THIS BOOK.
WORDS SWEETLY PLACED.
WITTY WITHOUT AFFECTATION.
HEAVEN HAS AN END IN ALL.
MINE HONOUR IS MY LIFE.
ACHIEVEMENT IS COMMAND.
THEY ARE SET HERE FOR EXAMPLES.
GOOD ANGELS GUARD THEE.
LIVE ALL FREE MEN.
HATH ALL THE GOOD GIFTS OF NATURE.
RESOLVE WHAT TALES I HAVE TOLD YOU
AN HONEST CHRONICLER.
IT WAS A WORTHY BUILDING.
IGNORANCE IS THE CURSE OF GOD.

GOD BIDS US DO GOOD FOR EVIL.
SWEET MERCY IS NOBILITY'S TRUE BADGE.
AS TRUE AS STEEL.
LEARN OF THE WISE.
MEN'S EYES WERE MADE TO LOOK.
AUDACIOUS WITHOUT IMPUDENCY.
HERE IS MY JOURNEY'S END.
THERE IS A HISTORY IN ALL MEN'S LIVES.
AN HONEST MIND, AND PLAIN.
MY LIBRARY WAS DUKEDOM LARGE ENOUGH.
MY BOOKS I PRIZE ABOVE MY DUKEDOM.
I CANNOT HIDE WHAT I AM.
YOU TWO ARE BOOK MEN.
TRUTH WILL COME TO LIGHT.
TAKE COUNSEL OF SOME WISER HEAD.
IN PURITY OF MANHOOD STAND UPRIGHT.
LIFE'S BUT A WALKING SHADOW.
TRUE AS TRUTH'S SIMPLICITY.

THE COMMITTEE ROOM.

The windows in this Room are filled with glass in hexagonal quarries, each having a varied object of animal, bird, or flower, and medallions representing the Four Seasons, the Elements, Printing, Engraving, Time, &c.; in the centre windows are the Arms of the present Lord Mayor, Sir John Sills Gibbons, Bart., and those of the two late Lord Mayors, Sir Thomas Dakin, and Robert Besley, Esq.

The South Window contains the Armorial bearings, Crests, &c., of the several Minor Companies.

The idea of displaying the heraldic bearings of those important City Companies whose arms are not set up in Guildhall, originated with the Council of the London and Middlesex Archæological Society, and their suggestion to the Companies to contribute this valuable addition to the ornamental glazing of the library met with a ready response. The Committee appointed by the Society to effect this object consisted of Charles John Shoppee, F.R.I.B.A., Alfred White, F.S.A., F.L.S., Joshua W. Butterworth, F.S.A., Henry Campkin, F.S.A., and the Honorary Secretaries of the Society, Edward W. Brabrook, F.S.A., and John Edward Price, F.S.A., who received the cordial co-operation of the New Library and Museum Committee, presided over by Dr. W. Sedgwick Saunders, F.S.A.

The best authorities have been consulted as to the precedence of the several Companies, and the correct blazon in each case has been obtained from the Herald's College through a member of the Society, John de Havilland, Esq., F.S.A., York Herald. Several of the Companies are entitled to supporters, but they are of necessity omitted here.

The execution of this window was entrusted to Messrs. Ward and Hughes, of Frith Street, Soho Square, who have

executed many of such embellishments in the buildings at Guildhall.

The window contains seven lights and tracery. Tracery are the Royal Badges, and some conventional ornaments.

Each of the seven lights contains the Armorial bearings, helmet, crest, mantlings, and motto of three Companies, which are placed in the following order :—

First Row.—Dyers, Brewers, Leathersellers, Pewterers, Barbers, Cutlers, and Bakers.

Second Row.—Wax-chandlers, Tallow-chandlers, Armourers and Braziers, Girdlers, Butchers, Saddlers, and Carpenters.

Third Row.—Cordwainers, Founders, Broderers, Coopers, Joiners, Cooks and Stationers.

A desire having been expressed by other Companies that their Arms should appear, arrangements have been made for their insertion in the window upon the principal staircase, but the list is not yet complete.

1. THE DYERS'.

Sable, a chevron engrailed argent, between three madder bags of the last, corded or.

Crest.—Three sprigs of the grain-tree erect vert, fructed gules.

Motto.—Da gloriam Deo.

This Company was incorporated by Henry VI., the 16th February, 147$\frac{1}{2}$, in the forty-ninth year of his reign.

The arms are from the original grant, dated 10th February, 1471.

2. THE BREWERS'.

Gules, a chevron argent, charged with three barrels sa., hooped or, between three pairs of barley garbs saltire wise proper.

Crest.—A demi-Moorish woman couped at the knees, her hair dishevelled or, habited sa. frettée argent, holding in each hand three ears of barley, her arms extended.

Motto.—In God is all our trust.

The charter was granted to the Company by Henry VI., 22nd February, 1437, in the sixteenth year of his reign.

The arms were granted by Hawkslow, Clarencieux, July 23, 1468; confirmed and augmented by Hawley, Clarencieux, 35th Henry VIII.

3. THE LEATHERSELLERS'.

Argent, three bucks statant, regardant gules, attired and onglé sable.

Crest.—A demi-buck gules, springing attired and onglé sable.

Motto.—Soli Deo honor et gloria.

The charter was granted by Henry VI., 1444.

The grant of arms is dated 21st May, 1479, 19th Edward IV.

4. The Pewterers'.

Azure, on a chevron between three cross bars of pewter argent, as many roses gules, seeded of the second and barbed vert.

Crest.—A mount vert, thereon two arms embowed, vested and frilled argent, holding in both hands a pewter dish.

Motto.—In God is all my trust.

The Company incorporated 20th January, 1474, 13th Edward IV.

These arms granted by R. Cooke, Clarencieux.

5. The Barbers' (formerly Barber-Surgeons).

This Company still bears the arms of the Barber-Surgeons, which were reserved to them by the Act of Parliament of George II., severing the Surgeons from the Barbers, and making them two corporations.

The arms are quarterly. First and fourth sable, a chevron between three fleams (lancets), ar. for the Barbers; second and third (as given them for a cognizance by Henry VII.), per pale argent and vert, a spatula in pale azure, surmounted of a double rose gules and argent, crowned with an imperial crown, or. for the Surgeons; over all, the cross of St. George, charged with a lion of England.

Crest.—An opinichus or, with wings addorsed.

Motto.—De præscientia Dei.

This Company was incorporated in the reign of Edward IV., through the influence of Thomas Morstede, Esq., Chirurgeon to Kings Henry IV., V., and VI., and to Edward IV. and one of the Sheriffs of London, 1436.

These arms were granted by the three Kings-at-Arms, Garter, Clarencieux, and Norroy, June 2, 1569.

The Barbers' arms were granted 30th Henry VI., 1451—1452.

6. The Cutlers'.

Gules, three pairs of swords in saltire argent, pommelled and hilted, or.

Crest.—An elephant argent, armed or, bearing a castle or, the trappings and girths argent, with pennons, displayed from the castle gules.

Motto.—Pour parvenir a bonne foy.

This Company was incorporated by Henry V., and the arms were granted by Thomas Holme, Clarencieux, 16th Edward IV., 1476—1477.

7. The Bakers'.

Gules, an arm embowed, vested gules, cuffed or, holding a balance between three garbs or: on a chief barry wavy of four argent and azure, a cloud proper between two anchors or, the arm descending from the cloud.

Crest.—Two arms embowed proper, holding in their hands a chaplet of wheat or.

Motto.—Praise God for all.

This ancient Company received a new charter in the 1st year of Henry VII., 1485—1486. Confirmed by Henry VIII., Edward VI., Mary, Elizabeth, and James I.

8. The Wax-Chandlers'.

Azure on a chevron argent, between three mortcours (mortuary lights) or, as many roses gules, seeded or, barbed vert.

Crest.—A demi-maiden, vested or, bodiced ermine, crined or, issuant from a wreath of gilly-flowers.

Motto.—Truth is the light.

This Company was incorporated in 1484 by Richard III., and the arms then granted by Thomas Holland, Clarencieux.

9. The Tallow-Chandlers'.

Per fesse azure and argent, a pale, counterchanged three doves rising or, each holding in its beak an olive-branch or, beaked and membered gules.

Crest.—In a silver charger radiated or, the head of S. John the Baptist, decollated proper.

Motto.—Ecce agnus Dei qui tollit peccata mundi.

This Company was incorporated in the 2nd of Edward IV., 1462—1463, and their arms granted by John Smart, Garter, 35th Henry VI., 1456—1457.

10. The Armourers and Brasiers'.

These were two Companies until united by Queen Anne.

Their arms are per pale.

1. *The Armourers'.*—Argent, on a chevron sable, a gaunltet or, between four swords in saltire argent, purfled and pommelled and hilted or. On a chief sable, in a plate between two helmets argent, garnished or, a plain cross, gules.

2. *The Brasiers'.*—Azure, on a chevron or, three roses barbed vert, seeded or in chief. Two flagons in base, a flesh-pot or.

Crest.—A demi-man of arms, armed argent, open-faced, purfled or, holding in his hand a mace of war.

Motto.—We are one.

Modern Motto.—Make all sure.

The Armourers' were incorporated by Henry VI., the King being pleased to style himself a brother of the Company.

The arms were granted to the Armourers' Company by Thomas Hawley, Clarencieux, October 15, 3rd and 4th Philip and Mary, 1556.

The Brasiers' Company is referred to in the City Records, 1501–2, in the mayoralty of John Shaw, as the 50th Company, but having no livery.

11. The Girdlers'.

Per fesse azure and or, a pale, counterchanged between three gridirons or, their handles in chief.

Crest.—St. Lawrence, issuant out of clouds, with glory round his head, vested azure, girdled or, holding in his dexter hand a gridiron, and in his sinister hand a boot or, each arm cuffed and frilled or.

Motto.—Give thanks to God.

This Company was incorporated August 6, 1449, 27th Henry VI.

12. THE BUTCHERS'.

Azure, two pole-axes in saltire argent, handled or, between two bull's heads couped and armed of the second. On a chief argent a boar's head couped gules, armed of the second, between two bunches of holly vert.

Crest.—A winged bull or and argent.

Motto.—Omnia subjecisti sub pedibus oves et boves.

This Company was incorporated by King James I., September 16, 1605, in the third year of his reign.

13. THE SADDLERS'.

Azure, a chevron between three saddles or.

Crest.—A horse argent, saddled, bridled, and caparisoned or, plumed argent.

Motto.—Hold fast; sit sure.

Modern Motto.—Our trust is in God.

This is a very ancient Company, having been incorporated in the reign of Edward I.

The arms are given from ancient examples, as the original grant was destroyed in the Great Fire of 1666.

14. THE CARPENTERS'.

Argent, a chevron engrailed between three compasses, their points extended towards the base, sable.

No crest.

Motto.—Honor Deo.

This Company was incorporated in Edward the Fourth's reign and the arms were granted by T. Hawkeslow, Clarencieux, 24th November, 1466.

The history of this Company has been ably written by Mr. Edward Basil Jupp, F.S.A., Clerk of the Company.

15. THE CORDWAINERS'.

Azure a chevron or, between three goats' heads, erased argent, attired or.

Crest.—A goat's head, argent erased.

No motto.

Its incorporation was in the 17th year of King Henry VI., 1438—1439.

16. THE FOUNDERS'.

Azure, a laver pot between two taper candlesticks or.

Crest.—A fiery furnace proper; out of the clouds two arms, the hands proper, the sleeves azure, holding a pair of closing tongs sable, taking up a melting-pot proper.

Motto.—God the only Founder.

This Company was incorporated by King James I., September 18, 1614.

Their arms were granted in 1590, the 32nd year of Queen Elizabeth, giving evidence of an earlier incorporation.

17. THE BRODERERS (Embroiderers).

Party of six argent and sable, on a fesse gules, between three lions of England, two broches (or embroidery needles) saltirewise between as many trundles or.

Crest.—On a heart the Holy Dove displayed, argent, radiated or.

This Company was incorporated in 1561 by Letters Patent of Queen Elizabeth,

18. THE COOPERS'.

Gyrony of eight gules and sable, a chevron between three annulets or; on the chevron a royne between two broad axes azure. On a chief vert three lilies argent.

Crest.—A heathcock, azure, displayed semée of annulets sable, holding in its beak a lily argent.

Motto.—Laude Maria Virgo.

Modern Motto.—Love as brethren.

This Company was incorporated by King Henry VII. in 1501, and the arms granted by Thomas Wryothesley, Clarencieux October 12, 1509.

19. THE JOINERS'.

Gules, a chevron argent between two pairs of compasses above, and a sphere in base or. On a chief of the second a pale sable charged with an escallop shell argent, between two roses gules.

Crest.—A demi-savage proper, wreathed and close girted vert, holding in his right hand a tilting spear or, bladed argent.

Motto.—Join truth with trust.

This Company was incorporated in the 13th year of Queen Elizabeth, 1570—1571.

20. THE COOKS'.

Argent, a chevron engrailed sable, between three columbines proper.

Crest.—A pheasant proper, standing on a mount vert.

Motto.—Vulnerati non victi.

This Company is first mentioned as a fraternity in the 4th Henry IV., and was incorporated in the third and fourth year of Philip and Mary, 1557.

The arms were granted by Sir Gilbert Dethick, September 6, 1557.

21. THE STATIONERS'.

Azure, on a chevron between three clasped Bibles or, an eagle gules, radiated of the second, volant between two roses of the third, leaved vert. In chief, issuant from a cloud, the Holy Dove displayed argent, radiated and crowned of the second.

Crest.—An eagle proper rising within a nimbus or, holding a penner, and inkhorn sable.

Motto.—Verbum Domini manet in æternum.

This Company was incorporated on May 4, 1557, in the 3rd and 4th of King Philip and Queen Mary.

THE FREE READING-ROOM.

The subject of the Window at the West End of this Room is the "School of Philosophy," taken from Raphael's celebrated mural painting.

The principal personages represented are Plato, Aristotle, Archimedes, Socrates, Zoroaster, Alcibiades, and Pythagoras.

In this window, as in the others, a considerable amount of white glass has been used, in order to secure an abundance of light.

It is the gift of Baron Lionel de Rothschild, one of the Members of Parliament for the City of London, through Henry A. Isaacs, Esq., a Member of the Select Committee for the Erection of the New Library and Museum.

In the upper part are represented the Armorial bearings of the Donor and the Shield of the Corporation of London.

A COLLECTION

OF

ENGRAVED PORTRAITS

CATALOGUED AND EXHIBITED

By JAMES ANDERSON ROSE, Esq.

COLLECTION OF ENGRAVED PORTRAITS.

This Catalogue is arranged alphabetically under the Names of the Engravers.

At the end is a List of the Portraits arranged alphabetically, with references to the Engraver and No. in the Catalogue.

AKERSLOOT. WILHELM,

Worked at Haarlem in 1626.

1. FREDERIC HENRY OF NASSAU. Prince of Orange, son of William the Silent — born 1584 — Stadtholder — succeeded his brother Maurice — died 1647.

AMMAN. JOBST,

Born at Zurich, 1539; died at Nuremburg, 1591.

2. COLIGNY. GASPARD II. DE, The Admiral — born 1517 — Colonel-General of French Infantry, 1547 — Admiral of France, 1552 — distinguished at the Battle of Renti, 1554 — captured by the Spaniards at St. Quentin, 1557 — defeated at Dreux, 1562 — at Jarnac, 1569 — at Moncontour, 1569 — murdered in the Massacre of St. Bartholomew, 1572.

This portrait of Coligny, engraved in 1573, *only one year after his death, represents all the incidents referred to in the following extract:—*

"A man named Maurevert, a retainer of Guise, was placed in a house belonging to the Guises, between the Louvre and the Rue de Bethisi,

COLIGNY (*continued*) :—

where his intended victim lodged. On the morning of the 22nd (August, 1572), as the Admiral was slowly walking past, reading, Maurevert succeeded in shooting him. The work was not done effectually ; the gun was loaded with slugs, one of which shattered a finger, the other lodged in an arm. The Admiral was assisted home . . . . .

"Two days passed, during which the massacre of St. Bartholomew was arranged, the lists of those who were to die were drawn up. Guise and Aumale undertook the Admiral. The signal was to be the tolling of the great bell at the Palace of Justice, and the first death was to be Coligny's.

"On the 24th of August, 1572, the bell boomed out, and the massacre of St. Bartholomew commenced.

"The Admiral was feverish with his wounds, and had not slept. The surgeon and a Huguenot minister, named Malin, had passed the night with him. At the first sounds he imagined that there was an *émeute* of the Catholics at the Court ; but the crash of his own gate, and shots and shrieks in the court below the window, told him that, whatever was the cause, his own life was in danger. He sat up in his bed. 'M. Malin,' he said, 'pray for me ; I have long expected this.' Some of his attendants rushed half-dressed into the room. 'Gentlemen, save yourselves,' he said to them ; 'I commend my soul to my Saviour.'

"They scattered, escaping, or trying to escape, by the roofs and balconies ; a German servant alone remained with him. The door was burst open immediately after, and the officer who was in charge of the house, a Bohemian servant of Guise, and a renegade Huguenot soldier, rushed in with drawn swords.

"'Are you the Admiral?' the Bohemian cried. 'I am,' replied Coligny ; 'and, young man, you should respect my age and my wounds. But the term of my life does not rest in the pleasure of such as thou.' The Bohemian, with a curse, stabbed him in the breast, and struck him again on the head. The window was open. 'Is it done?' cried Guise from the court below. 'Is it done?' 'Fling him out, that we may see him.' Still breathing, the Admiral was hurled upon the pavement. The Bastard of Angoulême wiped the blood from his face to be sure of his identity ; and then, kicking him as he lay, shouted, 'So far well. Courage, my brave boys ! now for the rest !' One of the Duc de Nevers's people hacked off the head. A rope was knotted about the ankles, and the corpse was dragged out into the street amidst the howling crowd."—*Froude.*

3. *Woodcut of the* BAPTISM OF CHRIST, *containing portraits of* LUTHER, MELANCTHON, *the* ELECTOR OF SAXONY, *and others.*

ANONYMOUS. ENGRAVERS UNKNOWN.

4. BURLEIGH. WILLIAM CECIL, Lord, the great Statesman of Queen Elizabeth's reign—born at Bourne, Lincolnshire, 1520—died 1598.

5. CHARLES I. ; with the names of His Majesty's ships and their captains, and catalogue of all the horse and foot raised out of every shire. *Dutch broadsheet.*

6. CROMWELL. OLIVER, Lord Protector—born 1599—died 1658.

Equestrian portrait, with view of London from the south side of the Thames, old St. Paul's, and old London Bridge.

"The first time that ever I took notice of him was in the very beginning of the parliament held in November, 1640. I came one morning into the house, and perceived a gentleman speaking (whom I knew not) very ordinarily apparelled, for it was a plain cloth suit, which seemed to have been made by an ill country tailor; his linen was plain and not very clean; and I remember a speck or two of blood upon his little band, which was not much larger than his collar. His hat was without a hatband; his stature was of a good size; his sword stuck close to his side; his countenance swollen and reddish; his voice sharp and untunable; and his eloquence full of fervour, for his subject-matter would not bear much of reason. . . . . I sincerely profess it lessened much my reverence for that great Council, for he was very much hearkened unto."—*Sir Philip Warwick's Memoirs.*

"When Lord Digby asked, 'Pray, Mr. Hampden, who is that man? for I see he is on our side by speaking so warmly to-day:' Hampden answered, 'That sloven whom you see before you hath no ornament in his speech; but that sloven, I say, if we should ever come to a breach with the King (which God forbid!), in such a case, I say, that sloven will be the greatest man in England!'—*Sir Richard Bulstrode's Memoirs.*

7. CONTEMPORARY PORTRAITS, published in Holland in 1649, in a work called *Tragicum Theatrum*, containing:—

1. Charles I. 2. View of Whitehall, with his execution. 3. Charles II. 4. Strafford. 5. Archbishop Laud. 6. Fairfax. 7. Cromwell. 8. The Duke of Hamilton. 9. Lord Holland.

8. DARNLEY. HENRY STUART, Lord, Consort of Mary, Queen of Scots—born 1541—married 1565—with associates murdered David Rizzio, 1566—murdered near Edinburgh, 1567.

"The murder of Henry Stuart, Lord Darnley, is one of those incidents which will remain till the end of time conspicuous on the page of history. Darnley had been ill, and was taken by Bothwell to the Kirk-a-Field house, where lodgings had been prepared for him. On the 9th of February, 1567, Mary Stuart went from Holyrood to spend the evening with her husband. She was more than commonly tender, and Darnley, absorbed in her caresses, paid no attention to sounds in Mary Stuart's room below him, where Bothwell's servants had poured out several bags of gunpowder in a heap on the floor. Bothwell and Argyle were with Darnley and Mary when the signal concerted beforehand for the party to break up was given. The Queen suddenly recollected that there was a dance at the palace of Holyrood, and that she had promised to be present. She rose, kissed her husband, wished him good-night, and returned to Holyrood: the lords followed her. Darnley was left alone with his page and his two servants. Darnley, though it was late, was in no mood for sleep. He said, 'It is very lonely.' The shadow of death was creeping over him; he was no longer the random boy who two years before had come to Scotland, filled with idle dreams of vain

DARNLEY (*continued*) :—

ambition. Sorrow, suffering, disease, and fear had done their work. He opened the Prayer-book, and read over the 55th Psalm, which, by a strange coincidence, was in the English service for the day that was dawning.

"These are the last words which are known to have passed the lips of Mary Stuart's husband :—

"'Hear my prayer, O Lord, and hide not Thyself from my petition.

"'My heart is disquieted within me, and the fear of death is fallen upon me.

"'Fearfulness and trembling are come upon me, and an horrible dread hath overwhelmed me.

"'It is not an open enemy that hath done me this dishonour, for then I could have borne it.

"'It was even thou, my companion, my guide, and my own familiar friend.'

"Forlorn victim of a cruel time! Twenty-one years old—no more.* At the end of an hour he went to bed, with his page at his side. An hour later they two were lying dead in the garden under the stairs.

"The exact facts of the murder were never known—only at two o'clock that Monday morning a 'crack' was heard, which made the drowsy citizens of Edinburgh turn in their sleep, and brought down all that side of Balfour's house of Kirk-a-Field in a confused heap of dirt and ruin. Nelson, the sole survivor, went to bed and slept when he left his master, and 'knew nothing till he found the house falling about him;' Edward Seymour was blown in pieces, but Darnley and his page were found forty yards away, beyond the town wall, under a tree, with 'no sign of fire on them,' and with their clothes scattered at their side. Hay and Hepburn told one consistent story to the foot of the scaffold :—When the voices were silent overhead they lit the match and fled, locking the doors behind them. In the garden they found Bothwell watching with his friends, and they waited there till the house blew up, when they made off and saw no more. It was thought, however, that in dread of torture they left the whole dark truth untold; and over the events of that night a horrible mist still hangs, unpenetrated and unpenetrable for ever."—*Froude.*

9. DRAKE. SIR FRANCIS, Maritime Discoverer—born 1545 (date uncertain)—commanded numerous expeditions to the West Indies—circumnavigated the globe—took possession of California—one of the commanders against the Spanish Armada—died 1595.

"Of such captains as Francis Drake heaven never makes but one at a time."—*Kingsley's Westward Ho!*

10. ESSEX. ROBERT, Earl of, Earl Marshal of England—Queen Elizabeth's Lieutenant and Governor-General of the kingdom of Ireland,—born 1567—served under Leicester in the Netherlands, 1587—married the widow of Sir Philip Sydney, 1590—with Lord Howard of Effingham captured Cadiz, 1596—Lord Lieutenant of Ireland, 1599—marched into London and attempted to excite insurrection—tried and executed, 1601.

Equestrian portrait.

* Curious mistake of Mr. Froude, Darnley was 26 years old.

11. ESSEX. ROBERT DEVEREUX, Earl of—born 1592—only son of the Earl of Essex, the favourite of Queen Elizabeth—married Lady Frances, daughter of the Duke of Suffolk, from whom he was divorced (when she married Robert Carr, afterwards Duke of Somerset, both infamous for the murder of Overbury)—Essex married his second wife, Elizabeth, daughter of Sir William Pawlett, from whom also he separated—commanded the army of the Parliament against Charles I., for which he had a grant of 10,000*l.* a-year (30,000*l.* of our money)—he was set aside with Sir William Waller and others by the self-denying ordinance of the Long Parliament, which purported to prevent any Member of Parliament from holding a military appointment (Cromwell and his party, however, continued to hold their places in Parliament and their commands in the army)—died 1646.

Small oval—very rare.

12. FAIRFAX. LORD TOMAS, father of Fernando Lord Fairfax, and grandfather of Thomas Lord Fairfax, the Parliamentary commanders.

"A curious print."—*Granger.*

13. FAIRFAX and CROMWELL. *Dutch broadsheet, with verses.*

14. FLEETWOOD. The Right Honourable CHARLES, the Lord Deputy—Lieutenant-General at Battle of Dunbar, 1650—at Battle of Worcester, 1651—married Cromwell's daughter Bridget—Lord Deputy in Ireland, 1651—one of the Major-Generals, 1655—one of Cromwell's peers, 1658—opposed Richard Cromwell—died in obscurity.

15. GRANVELLE. ANTHONY PERRENOT, Cardinal—born at Ornans in Burgundy, 1517—Bishop of Arras—Minister of Philip II. under the Duchess of Parma in the Netherlands—envoy to Rome—died at Madrid, 1586.

"Granvelle had studied history with attention. At the age of twenty he spoke seven languages with perfect facility. His industry was enormous. He could write fifty letters a-day with his own hand; he could dictate to half a dozen amanuenses at once, on as many different subjects, in as many different languages, and send them all away exhausted."—*Motley.*

16. HENRY IV. King of France and Navarre, son of Antoine de Bourbon, King of Navarre, and Jeanne d'Albret—born at Pau, 1553—at Battles of Jarnac and Moncontour—married Margaret of Valois, sister of Charles IX., at Paris, 1572—narrowly escaped from the Massacre of St. Bartholomew, 1572—defeated Duke of Joyeuse at Coutras, 1587—succeeded Henry III., 1589—defeated Mayenne at Ivry, 1590—abjured Protestantism and became a Roman Catholic, 1593—published the Edict of Nantes, 1598—marriage with Margaret of Valois annulled, 1599—married Marie de Medici, 1600—assassinated at Paris by Ravaillac, 1610.

Equestrian portrait.

"The most good-humoured, the least vindictive, the most ungrateful, the falsest of mankind."—*Motley.*

17. MAXIMILIEN I. The Emperor—born 1459—married Mary of Burgundy at Ghent, 1477—(married his son Philip the Handsome to Joanna, daughter of Ferdinand and Isabella)—invaded Burgundy, and subsequently Italy—held a diet at Augsbourg—died 1519.

Reverse copy of excessively rare portrait by Lucas van Leyden.

18. MELANCTHON. PHILIP, Reformer—born at Bretten, Lower Palatinate, 1497—Professor of Greek at Wittemburg, 1518—accompanied Luther to Leipzic Disputation, 1519—prepared Profession of Augsbourg, 1530—held Disputation at Worms and Ratisbon, 1540-1—died at Wittemburg, 1560.

"Melancthon, the precocity of his youth being followed by a splendid maturity, became not only one of the greatest lights of the Reformation, but, far above all others, the founder of general learning in Germany."—*Hallam.*

19. PARMA. ALEXANDER FARNESE, Prince of—born about 1552—Governor of the Netherlands, 1578—wounded and died at Arras, 1592.

One of the greatest masters of the art of war.

"Alexander Farnese was of an iron nature that never knew fatigue or fear. Untiring, uncomplaining, thoughtful of others, prodigal of himself, generous, modest, brave; with so much intellect, and so much devotion to what he considered his duty, he deserved to be a patriot and champion of the right rather than an instrument of despotism. Still in the noon of manhood, a fine martial figure, standing, spear in hand, full in the sunlight, though all the scene around him was wrapped in gloom—a noble, command-

PARMA (*continued*) :—

ing shape, entitled to the admiration which the energetic display of great powers, however unscrupulous, must always command. A dark, meridional physiognomy; a quick, alert, imposing head; jet-black, close-clipped hair; a bold eagle's face, with full, bright, restless eye; a man rarely reposing, always ready, never alarmed; living in the saddle, with harness on his back;—such was the Prince of Parma; matured and mellowed, but still unharmed by time."—*Motley.*

"Alexander Farnese, Prince of Parma, Captain-General of the Spanish armies, and Governor of the Spanish possessions in the Netherlands, was beyond all comparison the greatest military genius of his age. He was also distinguished for political wisdom and sagacity, and for his great administrative talents. He was idolised by his troops, whose affections he knew how to win without relaxing their discipline or diminishing his own authority. Pre-eminently cool and circumspect in his plans, but swift and energetic when the moment arrived for striking a decisive blow; neglecting no risk that caution could provide against; conciliating even the populations of the districts which he attacked by his scrupulous good faith, his moderation, and his address; Farnese was one of the most formidable generals that ever could be placed at the head of an army designed not only to win battles but effect conquests. Happy it is for England and the world that this island was saved from becoming an arena for the exhibition of his powers."—*Froude.*

20. PAUL III. Pope ALESSANDRO FARNESE—born 1468—Pope 1534—died 1549.

"Easy, magnificent, and liberal; circumspect, watchful, and temporising."—*Ranke.*

BALLIU. PETER DE,

Flemish Engraver. Born at Antwerp about 1614.

21. AREMBERG. ALBERT, Count,

BARLOW. THOMAS OLDHAM,

Contemporary English Engraver.

22. EGG. AUGUSTUS, R.A., English Painter—born 1816—died 1863 (at Algiers).

23. NEWTON. SIR ISAAC, England's great Philosopher—born in Lincolnshire, 25th December, 1642—educated at Cambridge—discovered the method of fluxions—discovered the composition of white light—presented his *Principia* to the Royal Society, containing his theory of gravitation and refraction of light—died at Kensington, 1726, aged 84.

"Nature and Nature's laws lay hid in night;
God said, 'Let Newton be,' and all was light."—*Pope.*

He looked upon himself in a very different light. A short time before his death he remarked, 'I know not what I may appear to the world, but to myself I seem to have been only like a boy playing on the seashore, and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me.'

BARTOLOZZI. FRANCESCO,

Born at Florence in 1730; worked in England; died at Lisbon in 1813.

24. BINGHAM. The Honourable MISS,

After Sir Joshua Reynolds.

25. CLIVE. Lord—born in Shropshire, 1726—went to India in the Civil Service—entered the army, 1747—distinguished himself at siege of Pondicherry—took Arcot—captured Fort William—won the battle of Plassey, 1757—created Lord Clive—violently attacked and abused in England for his administration in India—parliamentary inquiry into his conduct—great debate, and the House of Commons voted that he 'had rendered great and praiseworthy services to his country'—died by suicide, 1774.

Saying of Clive,—"When I think of what I might have taken, by —— I am astonished at my moderation."

"His name stands high on the roll of conquerors; but it is found in a better list—in the list of those who have done and suffered much for the happiness of mankind."—*Macaulay.*

26. FREDERICK II. the Great, King of Prussia—born 1712—died August 17th, 1786.

"I define him to myself as hitherto the last of the kings; when the next will be, is a very long question. But it seems to me as if nations, probably all nations, by and by, in their despair—blinded, swallowed like Jonah, in such a whale's belly of things, brutish, waste, abominable (for is not anarchy, or the rule of what is baser over what is nobler, the one life's-misery worth complaining of, and, in fact, the abomination of abominations, springing from and producing all others whatsoever?), as if the nations universally, and England too if it hold on, may more and more bethink themselves of such a man and function and performance, with feelings far other than are possible at present."—*Carlyle.*

Whereon Professor Morley in the *Fortnightly Review* remarks: "This Spirituality sinks wholly out of sight in connection with such heroes as the coarse and materialist Buonaparte, and the not less coarse and materialist Frederick. 'The admiration for military methods, on condition that they are successful—for Mr. Carlyle, like Providence, is always on the side of big and victorious battalions—is the last outcome of a devotion to vigorous action and practical effect, which no verbal garniture of a transcendental kind can hinder us from perceiving to be more purely materialist and unfeignedly brutal than anything which sprung from the reviled thought of the eighteenth century.'"

27. MARY, QUEEN OF SCOTS, and her Son JAMES.

It is very doubtful whether this is a portrait of Mary, though engraved and published as her portrait; and her Son, who is represented in this engraving with her as a grown lad, Mary never saw after his infancy. After Zucchero.

BARY. HENRY,

Dutch Engraver. Born at Antwerp about 1625; died at Amsterdam about 1670.

28. BATELIER. JACQUES DE, French Advocate, 1586.

29. VLUGH. DAVID, Dutch Admiral, 1667.

30. WIT. JOHN DE—born at Dort, 1625—joint commander of the Dutch fleet with De Ruyter—grand pensionary of Holland—opposed the House of Orange—when Louis XIV. invaded Holland, John and his brother Cornelius de Wit were murdered by the mob at the Haghe, 24th July, 1672. *Unique proof.*

31, 32, 33. WIT. CORNELIUS and JOHN DE—scenes of the massacre of the brothers De Witt, at the Haghe, 1672. *By De Hooghe.*

BAUSE. JOHN FREDERICK,

Dutch Engraver. Born 1738; died 1814.

34. FREDERICK II. King of Prussia. (*See* No. 26.)

35. LA PETITE RUSÉE.
Known also as "The Laughing Girl." After Sir Joshua Reynolds.

36. PETER THE GREAT. Emperor of Russia—born 1672—visited England and worked in Deptford Dockyard—suppressed the Strelitz conspiracy with excessive cruelty—defeated by Charles XII. at Narva—defeated Charles XII. at Pultowa—married Catherine—died 1725.

BEAUVARLET. JACQUES FIRMIN,

Born at Abbeville, 1731; worked at Paris; died 1797.

37. MOLIÈRE. JEAN BAPTISTE POQUELIN DE—celebrated French dramatist—author of 'Tartuffe'—born at Paris, 1622—died at Paris, 1673.

BELLA. STEPHANO DELLA,

Born at Florence, 1610; worked in Italy and Paris; died 1664.

38. RICCI. BERNARDINO—Buffoon of Vettoria d'Urbino, Grand Duke of Tuscany.
Equestrian portrait. Florence in the background.

BELLIN. SAMUEL,

Contemporary English Engraver.

39. COX. DAVID, celebrated English water-colour painter.

BINCK. JACQUES,

Born at Cologne about 1490; worked at Nuremberg; died 1568.

40. CHRISTIAN II., King of Denmark—born 1480—died 1559.

BLAKE. W.

41. MRS. Q. A celebrated beauty of the time of George IV.

BLANCHARD. AUGUSTE, the younger,

Contemporary French Engraver.

42. MURILLO. BARTOLOMÉ ESTEBAN, Spanish Painter—born at Seville, 1618—studied under Velasquez at Madrid. His last work was the picture of St. Catherine in the church of the Capuchins, at Cadiz; while he was painting it he fell from the scaffold, which caused his death at Seville, 1682.

43. SCHEFFER. ARY, Modern French Painter—born at Paris, 1795—died 1858.

BLOOTELING. ABRAHAM,

Dutch Engraver. Born 1634; worked in Holland and London; died about 1695.

44. BEVERNINCK. D. HIERONYMUS VAN, celebrated Dutch Statesman—born 1614—died 1690.

45. DANBY. THOMAS OSBORNE, Earl of, Lord High Treasurer of England—born 1631—created Earl of Danby, 1674, Duke of Leeds, 1694—a friend of Buckingham, to whom he mainly owed his elevation, and in return gave his aid in working the downfall of Clarendon—impeached of high treason in 1678—committed to the Tower, 1679, where he remained five years—died 1712.

46. HUGENIUS. CHRISTIAN,

47. KORTENAER. EGBERT MEESY, Dutch Admiral—born 1600—killed in an engagement off Lowestoft with the English fleet, under the Duke of York (afterwards James II.) and Prince Rupert, 1665.

After Van der Helst.

48. MIERIS. FRANS, Dutch Painter—born at Leyden, 1635—Scholar of Gerhard Douw—died 1681. *Proof and Print.*

49. NES. AERT VAN, Dutch Admiral.

50. RUPERT. PRINCE—Count Palatine of the Rhine, third son of Frederic, King of Bohemia, and Elizabeth daughter of James I.—nephew of Charles I.—born at Prague, 1619—passed his childhood in England, to which country he was so attached that once, in the hunting-field, he exclaimed to a friend, "I wish I could break my neck, for then I should at least leave my bones in England" (*Letter from Mr. Gerard to Lord Strafford*). At thirteen years of age he distinguished himself under Henry, Prince of Orange—at eighteen he commanded a regiment of horse in the German wars—at the battle of Vlota, in 1638, he was taken prisoner—the Imperialists offered him freedom and military preferment if he would abjure Protestantism; he refused, and was kept a prisoner three years—in the Civil War he sided with the King, and won *his part* of the battles at Edgehill, Newbury, Marston Moor, and Naseby. He was dismissed by Charles I. for the surrender of Bristol—he then adopted the naval profession, and after the Restoration was second in

RUPERT (*continued*) :—

command in the great sea-fight with the Dutch in 1665, and Admiral of the English fleets in the naval engagements of 1673. He died in Spring Gardens, 1682, in the sixty-third year of his age.

"There is no personage in history, at the same time so notorious and so little known, for his true memory lies hidden under the calumnious cloud of Puritan hatred and Royalist envy and disparagement. He was bravest among the brave; honest among knaves; reproached as pure by profligates; philosophical among triflers; modest among boasters; generous in his lifetime, and poor at the period of his death."—*Memoirs of Prince Rupert, by Eliot Warburton.*

51. RUYTER. MICHAEL ABRAHAM DE, Dutch Admiral—born 1607—defeated by Admiral Blake—by Monk—sailed up the Thames and Medway—surprised Sheerness and Chatham—defeated combined English and French fleets—killed in battle, 1676.

52. STELLINGWERF. AUGUSTUS, Dutch Admiral.

After Van der Helst.

53. WIT. CORNELIS DE, Dutch Statesman—born at Dort, 1623—distinguished himself at battle of Schweringen, 1652—at Solebay, 1672—condemned to exile and murdered with his brother John at the Haghe, 1672.

Mezzotint, 1680.

BOISSARD. ROBERT,

French Engraver. Born at Valence, towards 1590.

54. CANDISH. Capt. THOMAS, Esq.—born 1564—was the second English navigator who went round the world. In 1791 he undertook a second voyage, in which he was less fortunate; his five ships were shattered by a storm off Patagonia, and attacked and disabled by a Portuguese squadron off Brazil. He died on his way home of fatigue and chagrin, 1593.

"As thou ye world, so let the world embrace thee;
As England thou, even so let England grace thee,
And love thy name; thy glory have no bound,
Who durst attempt to girt the world around.
Thy fame than Neptune's let us higher spread,
Thou went'st about the world unlimited."

54. CARLEILL. Captaine CHRISTOPHER—died 1593—a Cornish gentleman, son-in-law to Sir Francis Walsingham —served under the Prince of Condé.

"At any time, if Carleill led a fleete,
Neptune would lay his trident at his feete ;
And when by land his powers he did advance,
Mars himself would be glad to bow at 's launce.
Let then both land and sea his fame forth tell,
Who both on sea and land deserv'd so well."

55. GILBERT. SIR HUMPHERY, Kt.—born 1539—English navigator, half-brother of Sir W. Raleigh—sailed to North America, 1583—established a settlement at Newfoundland—wrecked and drowned off the Azores, 10th September, 1584.

"Heere may yee see the portrait of his face,
Who for his countries honour oft did trace
Along the deepe, and made a noble way
Vnto our growing fame, Virginia.
The picture of his minde, if yee do craue it,
Looke vpon vertue's picture and yee haue it."

55. FROBISHER. SIR MARTIN, Kt.—born 1536—died 1594—English navigator.

"The victory was decisive, but it was purchased dearly. Sir Martin Frobisher, in the heat of the engagement, and setting a noble example of heroic devotion to his men, received a shot in his hip He survived this fatal wound until he arrived at Plymouth ; but, in consequence of the unskilfulness of the surgeon who attended him, he expired a few days after his return.

"Thus fell one of the best seamen of his age—a man of the highest order of courage—an able commander, and a zealous prosecutor of geographical discoveries. He is said to have been a rigid disciplinarian, and disagreeably rough in his manners ; but his character was well adapted for his times ; and his energy, firmness, and zeal, conferred lustre upon the various scenes in which he was engaged."—*Southey.*

55. HAWKINS. SIR JOHN, Kt.—born about 1520—died 1595.

"His shadow to the world brave Hawkins showes,
Who was a Bulwark to his frinds, to foes
Resistles thunder ; who for countrie's sake
So many a hard attempt durst undertake
That Indians in their barbarous tongues do praise him
And unto Heaven his very foes doe raise him.
He in his life whole seas could boldly tame
Let not, then, lethe's Rever drowne his name."—*A. H.*

BOIVIN. R,

French Engraver. Born at Angers, towards 1530; worked at Paris; died at Rome, 1598.

56. LUTHER. MARTIN, Doctor—the great Reformer—born at Eisleben, in Lower Saxony, 1483, and died there, 1546.

"One brave spirit encountered and subdued a hostile world. An intellect of no gigantic proportions, seconded by learning of no marvellous compass, and gifted with no rare or exquisite abilities, but invincible in decision and constancy of purpose, advanced to the accomplishment of one great design, with a continually increasing momentum, before which all feebler minds retired, and all opposition was dissipated."—*Stephens' Ecclesiastical Biography.*

"They have challenged me to war. Well, they shall have war. They have scorned the peace I offered them. Well, they shall have no more peace. It shall be seen which will first be weary—the Pope or Luther. Thanks be to God, we know that they who possess and believe the gospel enjoy an uninterrupted jubilee."—*Luther.*

BOLSWERT. BOETIUS ADAM,

Dutch Engraver. Born about 1580; died at Antwerp, aged 54.

57. LOUIS WILLIAM, Count of Nassau.

BOLSWERT. S. A.

Dutch Engraver. Born at Bolswert about 1586; died at a very advanced age.

58. MARGARET OF LORRAINE (Duchess of Orleans), daughter of François, Comte de Vaudemont, and sister of Charles IV., Duke of Lorraine—secretly married, January 3rd, 1632, to Gaston, Duke of Orleans, brother of Louis XIII., as his second wife.

BONASONE. GIULIO,

Born at Bologna about 1500; pupil of Marc Antonio; worked at Rome, where he died in 1580.

59. MARCELLUS II., Pope—born at Fano, in the Roman States—succeeded Julius III., 1555—on the twenty-second day of his pontificate, the 30th of April, he died.

"Fate permitted the world to have sight of him only for twenty-one days."—*Ranke.*

60. PHILIP II. King of Spain, son of the Emperor Charles V. and Isabella of Portugal—born 1527—married first, Maria of Portugal, 1543; secondly, Mary of England, 1553; thirdly, Isabella, daughter of Henry II. of France

PHILIP II. (*continued*)—

(who had been engaged to Don Carlos, Philip's son); fourthly, Anne, daughter of the Emperor Maximilian—died in the Escorial, 1598, which he built to commemorate the victory over the French at St. Quentin.

"No greater mistake can be made than to ascribe talent to this plodding and pedantic monarch. The man's intellect was contemptible; but malignity and duplicity, almost superhuman, have effectually lifted his character out of the regions of the commonplace."—*Motley.*

BRAQUEMOND.

Contemporary French Engraver; now, 1872, the Director of the Sèvres Porcelain Works.

61. BRAQUEMOND. *Drawing of, by himself.*

62. ERASMUS of Rotterdam, celebrated Theologian, Scholar and Reformer—born 1467—died 1536, aged 70—friend of Dean Colet, Sir Thomas More, Latimer, and Holbein. *Proof etching.*

"Neither as a wit, nor as a theologian, nor perhaps even as a critic, does Erasmus rank among master intellects; and in the other departments of literature no one has ventured to claim for him a very elevated station. His real glory is to have opened at once new channels of popular and of abstruse knowledge; to have guided the few while he instructed the many; to have lived and written for noble ends; to have been surpassed by none in the compass of his learning, or the collective value of his works; and to have prepared the way for a mighty revolution, which it required moral qualities far loftier than his to accomplish. He was a Reformer until the Reformation became a fearful reality; a jester at the bulwarks of the Papacy until they began to give way; a propagator of the Scriptures until men betook themselves to the study and the application of them; deprecating the mere outward forms of religion until they had come to be estimated at their real value; in short, a learned, ingenious, benevolent, amiable, timid, irresolute man, who, though compelled to bear the responsibility, resigned to others the glory, of rescuing the human mind from the bondage of a thousand years."—*Stephens.*

63. MÉRYON. CHARLES,

Very rare etching by Braquemond—only three impressions exist.

The portrait has underneath it a sketch of Méryon in the madhouse, by Flameng, his friend.

Charles Méryon, born at Paris, 1821, of English origin, the greatest etcher of modern times, whose works will, ere many years have past, take rank next to Rembrandt; a man of tender soul, probably derived from his mother. In 1837 he went to the Naval School at Brest. He made several voyages, and, from 1842 to 1846, he circumnavigated the globe in the corvette *Le Rhin*. On account of his delicate constitution he gave up the sea-service. Whereon he writes: 'A few words on my past life as a naval officer. I wore the epaulette but a short time. I laid it aside

MÉRYON (*continued*) :—

simply because I did not feel sufficiently strong, either physically or morally, to command in all circumstances men, the majority of whom I consider as the most devoted, the most honourable, the best that can be met with. It is with a profound sentiment of sincerity, that I feel honoured in having spent the best part of my youth in the midst of such men, whether officers or sailors. The above-mentioned reason joined to a natural inclination I have always had for the arts, has made me venture upon the path on which I now walk.'

Méryon returned to Paris 1847; he painted pictures in which he failed, for although he possessed in a consummate degree a knowledge of the relative value of light and shade, either his eyes did not appreciate, or his hands could not manipulate, colour. He, thereupon, acquired his first notions of the art of etching, of which he ultimately became the great master. To exercise himself in the handling of the etching point, he made copies of the old masters. His genius was rapidly developing, and Victor Hugo wrote of his works: 'These etchings are magnificent things; this fine imagination should not be fettered in the great contest which it is waging—now in contemplating the ocean—now in contemplating Paris—the breath of the infinite traverses the works of M. Méryon, and makes of his etchings more than pictures—visions.'

Old Paris was being demolished; the picturesque swept away—sites and monuments, revered for their historical associations, ruthlessly destroyed, to be replaced by the monotonous and dreary productions of Imperial Communism. Méryon set to work to preserve, ere it was too late, records of the poetry of old Paris; and produced, with his etching needle, the most marvellous series of works of our time: full of power, of truth, yet of tragic mystery; preserving the details of architecture, he filled up his works with the reflex melancholy of his own soul. But to live he must sell. He had not yet made the taste to admire his works; publishers and buyers would have nothing to do with them. Modest, nervous, tongue-tied, and irritable, he tramped Paris with his folios of etchings, but beyond placing a few impressions in the hands of dealers, who sold little and paid less,—neither public nor private taste, nor patronage did anything for him. In a fit of despair he destroyed the copper-plates. Darker days set in upon him, and he passed into—worse than the valley of the shadow of death—the madhouse of Charenton; whence he was released by death.

BRUYN. ABRAHAM DE,

Flemish Painter and Engraver. Born at Antwerp, about 1538; worked in the manner of Wierix; died at Cologne at an advanced age.

64. CHARLES IX. King of France, second son of Henry II. and Catherine de Medici—born 1550. The massacre of St. Bartholomew, 1572, perpetrated in his reign—died 1574.

Charles was a weak, passionate boy, alone in the dark conclave of iniquity. He stormed, raved, wept, implored, spoke of his honour, his plighted word. But clear, cold, and venomous, Catherine told him it was too late. He might protest his innocence, but the world would not believe him. For an hour and a half the King continued to struggle.

"You refuse, then," Catherine said at last. "If it be so, your mother and your brother must care for themselves. Permit us to go." The King scowled at her. "Is it that you are afraid, Sire?" she hissed in his ear.

"By God's death," he cried, springing to his feet, "Since you will kill the Admiral, kill them all. Kill all the Huguenots in France, that none may be left to reproach me. Mort Dieu! Kill them all."—*Froude.*

BRY. JOHN THEODORE DE,

Born at Luttich, 1561 ; died at Frankfort, 1623.

65. COLUMBUS. CHRISTOPHER, discoverer of the New World —born near Genoa, about 1436; died 1506 (these dates uncertain) — married at Lisbon, Felipa, daughter of Perestrello, an Italian navigator—first offered his plans of discovery to Genoa—under the patronage of Isabella of Spain sailed on his first expedition, 1492—discovered the Bahamas, Cuba, Hispaniola—sailed on his second expedition, 1493—discovered Jamaica—sailed on his third expedition—discovered Trinidad—sent back to Spain in chains—sailed on his fourth expedition, 1502 —worried by his enemies—returned to Spain—died 1506—buried at Valladolid—his remains afterwards removed to Havana in Cuba.

"The majesty of great memories seems concentrated in the name of Christopher Columbus. It is the originality of his vast idea, the largeness and fertility of his genius, and the courage which bore up against a long series of misfortunes, which have exalted the Admiral high above all his contemporaries."—*Humboldt.*

"It was Thou, oh great God, Who inspired me, and conducted me there. Compassionate me ; deign to pardon this unhappy enterprise ; may the whole earth, and all in this world who love justice and humanity, weep over me ; and you, holy angels of heaven, who know my innocence, pardon this generation, which is too envious and too hard-hearted to pity me ! Surely those yet to be born will one day weep when they are told that Columbus, at his own expense, with little or no help from the Crown, at the risk of his own life and that of his brother, during 20 years and four voyages, rendered greater services to Spain than ever prince or kingdom received from any man ; that, in spite of this, without accusing him of a single crime, they have left him to perish poor and miserable, after depriving him of everything save his chains ; so that he who has given a new world to Spain, could not find, either in the new world or the old, a cabin for his miserable family and himself."—*Columbus' Letter to Ferdinand and Isabella.*

66. COLUMBUS. CHRISTOPHER.

Chromo-lithograph facsimile of the St. Christopher on the famous map of Juan de la Cosa, Columbus' pilot, made in 1500.

M. Ferdinand Denis, the Librarian of the St. Geneviève in Paris, suggests that St. Christopher represented Christopher Columbus carrying the Christian faith across the Atlantic, and that the face would be a portrait. (*See* the excellent work of Mr. R. H. Major, the Keeper of the Department of Maps in the British Museum, "*Select Letters of Christopher Columbus*," printed for the Hakluyt Society.)

CALAMATTA. LOUIS,

Born at Civita Vecchia, 1802; worked at Paris.

67. GUIZOT. FRANÇOIS PIERRE GUILLAUME, French Statesman and Historian—born 1787.

68. LISA MONA, portrait of, called "La Joconde."
After the picture in the Louvre by Leonardo da Vinci.

CALLOT. JACQUES,

French Engraver. Born at Nancy, 1592; travelled in Italy; returned to France, and died 1635.

69. LOUIS DE LORRAINE, Prince of Phalsburg, on horseback, was a natural son of Louis II. of Lorraine, Cardinal de Guise, and Aymerie de Leschereune dame de Grimancourt—died at Munich, childless, 1631.
The battle in the background of the engraving is very interesting, showing the costume, arms, and mode of fighting of the time.

CARRACCI. AGOSTINO,

Painter and Engraver. Born at Bologna, 1557: died at Parma, 1602.

70. TITIAN—born at Cador, in Friuli, 1477—died at Venice, 1576, of the plague, aged 99.

71. VERONESE. PAOLO CAGLIARI—born at Verona, 1530 or 1532—died at Venice, 1588.

CASA. NICCOLO DELLA,

Italian Engraver. Born at Rome, about the middle of the 16th century.

72. BANDINELLI. BACCIUS, Florentine Sculptor—born 1487—died 1559.

73. COSMO DE MEDICI II. Duke of Tuscany—born 1590—died 1621.
Engraved after the design of Baccius Bandinelli.

CATHELIN. LOUIS JACQUES,

French Engraver. Born at Paris, 1739; died 1804.

74. TURGOT. ETIENNE FRANÇOIS Marquis, French Governor of Guiana—born 1721—died 1789.

CAYLUS. COUNT,

Amateur Engraver. Born in Paris, 1692; died 1765.

75. LE TENDRE DESIR. *After Greuze.*

CECILL. THOMAS,

English Engraver. Worked in London from 1628 to 1635.

76. ARMSTRONG. ARCHIBALD, Jester to James I. and Charles I.—died 1672. *Very rare.*

Archee by kings and princes grac't of late,
Jested himselfe into a fayer estate,
And in this Booke doth to his friends commend
His Jeeres, Taunts, Tales, which no man can offend.

COINY,

Contemporary Engraver.

77. DANTE. ALIGHIERI—born at Florence 1265—exiled 1302—condemned to be burnt 1302—wanders in Italy, visits Paris 1308—died at Ravenna and buried there 1321. *After Raphael.*

COLLIN. RICHARD,

French Engraver. Born at Luxembourg, 1626.

78. MONTECUCCOLI. RAIMONDO, Italian General—born 1608—died 1680—one of the greatest masters of the art of war—opposed to Turenne. They manœuvred a whole campaign along the course of the Rhine, neither being able to obtain the advantage; Turenne said he had done so when the Battle of Salzbach began, in which Turenne was killed, whereon the French retreated.

79. MONTECUCCOLI. *Equestrian Portrait.*

CONRAD. ABRAHAM,

Worked in the first half of the 17th century.

80. LOVE. CHRISTOPHER—born at Cardiff in 1618—studied at Oxford and took Orders, but refusing to subscribe to the Canons relating to Prelates, he was ejected from the ministry of St. Peter-le-Bailey, at Oxford; he came to London, and was appointed to minister at St. Mary, Aldermanbury, but gave great offence for preaching against the King's Commissioners at Uxbridge, and subsequently being detected by the vigilance of Cromwell plotting for the purpose of restoring Charles II. ("Love's Plot"), he was executed on Tower Hill, 22nd August, 1651.

COUSINS. SAMUEL,

Contemporary English Engraver.

81. BONHEUR. ROSA,
Portrait by Dubufe. Ox painted by Rosa Bonheur.

82. BRADDYL. Mrs. *After Reynolds.*

83. LANDSEER. SIR EDWIN,

CRANACH. LUCAS,

German Painter and Engraver. Born 1470; died at Weimar, 1553.

84. FREDERICK III. "the Wise," Elector of Saxony—born 1463—protected Luther both from the wrath of the Pope and the anger of the Emperor—died 1525.

85. LUTHER. MARTIN, (*See* No. 56.)
Woodcut of Luther as a Monk.

CROSS. THOMAS,

English Engraver. Flourished about 1648.

86. The Effigies of THOMAS FIDELL, of Furnival's Inn, Gent. one of the Attornys of the Court of Comon Bench, aged 56 years.

87. The true Portraiture of Judge LITTLETON, the famous English Lawyer, Judge in the reign of Edward IV.—born about 1421—died 1481.

88. The true Portraiture of RICHARD PLANTAGENEST of England and of France, King Lord of Ireland, the third King Richard—began to reign, 1483—killed at the Battle of Bosworth Field, 1485.

DALEN. CORNELIUS VAN,

Flemish Engraver. Born at Antwerp about 1620.

89. CHARLES II. King of England, son of Charles I. and Henrietta Maria—born 1630—died 1685.

"Then came those days, never to be recalled without a blush, the days of servitude without loyalty and sensuality without love, of dwarfish talents and gigantic vices, the paradise of cold hearts and narrow minds, the golden age of the coward, the bigot, and the slave."—*Macaulay.*

"Had this king but loved business as well as he understood it, said Sir Richard Bulstrode, he would have been the greatest prince in Europe. Of his own country he used to say that it was the most comfortable climate to live under that he had ever experienced, as there were more days in the year, and more hours in the day, that a man could take exercise out of doors in it, than in any country he had ever known."—*Walpole.*

"Rochester's epigrammatic jest, that 'he never said a foolish thing, nor ever did a wise one,' forms a tolerable motto for his 'picture in little.' He had a constant maxim which was, never to fall out with anyone, let the provocation be ever so great; by which, he said, he had found great benefit all his life: and the reason he gave for it was, that he did not know how soon it might be necessary for him to have them again for his best friends."—*Park's Notes to Walpole.*

90. The Right Honourable and Most Noble ALGERNON PERCY, Earle of Northumberland, Lord Poynings, Fitzpayne and Brian, Knight of the most noble Order of the Garter, Admirall and Generall of his Majesties Fleet for this Expedition, A° 1636—dismissed in 1642—married, as his second wife, Elizabeth Howard, daughter of Earl of Suffolk—born about 1602—died 1668.

91. WILLIAM VI. Landgrave of Hesse.

DARET. PIERRE,

French Engraver. Born at Paris about 1610; worked in Paris and Italy; and died about 1680.

92. ANNE OF AUSTRIA, daughter of Philip III. of Spain, wife of Louis XIII. King of France—born 1601—died 1666.

With her two sons, Louis, afterwards Louis XIV. and Philip, Duke of Orleans.

93. LOUIS XIII. King of France, son of Henry IV. and Marie de Medici—born 1601—succeeded his father at the age of nine—married Anne of Austria—Father of Louis XIV.—died 1643.

Equestrian portrait, engraved 1643.

DEAN. JOHN (PUPIL OF VALENTINE GREEN),

94. CADOGAN. Lady, *After Sir Joshua Reynolds.*

DELARAM. FRANCIS,

Worked in London in the early part of the 17th century. Born 1590; died 1627.

95. ELIZABETH Queen of England—born 1533—died 1603.

"Hauinge reformed Religion, established Peace, reduced Coyne to y^e^ iuste value, deliuered Scotland from y^e^ Frenche, reuenged domesticall rebellio^n^, saued France from headlonge ruyne by ciuell war, supported Bellgia ouerthrowe y^e^ Spanishe inuincible nauie, expelled y^e^ Spaniard out of Irelande, and receau^e^d the Irish into mercie, enriched England by her most prudent Gouernement fortie-fiue yeares: Elizabeth, a victorious and triumphant Queen^e^; in the =70= yeare of her age, in most happie and peaceable manner, departed this life, leauing heare her mortall parts untill by the last trumpe she shall arrise immortall."

Queen Elizabeth, born at the palace of Greenwich, the daughter of Henry VIII. and Anne Boleyn, named after the King's mother, Elizabeth, wife of Henry VII. Elizabeth was not quite three years old at her mother's death.

"As to the beauty of this woman there is a greater mass of testimony, and from the very best judges too, than there is of the beauty of any personage in history; and yet it has become the fashion to deny even that. She was very graceful, active, accomplished in all outward matters, of a perfect figure, and of that style of intellectual beauty, depending on expression, which attracted far more than merely sensuous beauty."—*North British Review.*

"Among other circumstances favourable to literature at this period, must be reckoned the encouragement given to it by Queen Elizabeth, who was herself very learned, and addicted to poetical composition, and had the art of filling her court with men qualified to shine in almost every department of intellectual exertion.

"After every proper deduction has been made enough remains to fix this era as by far the mightiest in the history of English literature, or, indeed, of human intellect and capacity. There never was anything like the sixty or seventy years that elapsed from the middle of Elizabeth's reign to the period of the Restoration. In point of real force and originality of genius, neither the age of Pericles, nor the age of Augustus, nor the times of Leo X., nor of Louis XIV. can come at all in comparison, for in that short period we shall find the names of almost all the very great men that this nation has ever produced; the names of Shakspere and Bacon, and Spencer and Sydney, and Hooker and Taylor, and Barrow and Raleigh, and Napier and Hobbs, and many others,—men all of them, not merely of great talents and accomplishments, but of vast compass and reach of understanding, and of minds truly creative and original, not perfecting art by the delicacy of their taste, or digesting knowledge by the justness of their reasonings, but making vast and substantial additions to the materials upon which taste and reason must hereafter be employed, and enlarging to an incredible and unparalleled extent both the stores and resources of the human faculties."—*Edinburgh Review. Chambers'.*

96. GRESHAM. SIR THOMAS—born 1519—died 1579.

"The lively portraiture of y^e^ most worthy Cittizen, S^r^ Thomas Gresham, who amongst many other acts (whereby he hath eterniz'd his never dying fame), did at his owne proper cost, bild y^e^ Royal Exchange of London. Also he founded a colledg, and endowed it with livings for 7 learned men, for the reading of the 7 Liberall sciences," &c.

97. LOBEL. MATTHIAS DE, Botanist—born 1538—died 1616.
This print engraved 1615.

98. MARY I. Queen of England—born 1516—died 1558.
Holding the "suplication of Tomas Hongar." First state before the plate was altered to an oval.

"The Mightie Princess Marie, by the Grace of God, Queene of England, France, and Ireland," &c.

DELFF. WILLIAM JACOB,

Dutch Painter and Engraver. Born at Delff, 1580; died 1638.
Evelyn to Pepys, 1690:—"There is a Taille-douce of that mighty favourite (George Villiers, Duke of Buckingham), almost as big as the life, and nothing inferior to any of the famous Nanteuil's, engraved by one Jacob, of Delft, in Holland, from a painting of Miereveld, that were well worth the sending even into Holland for, and for whatever else is of this kind, of that incomparable workman's hand."

99. CARLETON. SIR DUDLEY—English Statesman, Ambassador to Holland and Venice—born 1573—Viscount Dorchester, and Secretary of State in the reign of Charles I., 1630—died 1631-2.

100. CHRISTIAN Duke of Brunswick—born 1599—died 1626—one of the romantic admirers of the Queen of Bohemia. He lost his arm at the Battle of Fleury, and wore an artificial one in silver. He was said to have died of poison.

101. ELIZABETH Queen of Bohemia, daughter of James I., King of England; sister of Charles I.—born 1596—married Frederic, Count Palatine of the Rhine—mother of Prince Rupert, and of Sophia (the mother of George I.)—died 1662—very popular in England; called the "Queen of Hearts"—died at Lord Craven's, Leicester House, north side of what is now Leicester

ELIZABETH (*continued*) :—

Square. The descendants of Charles I. ended with the death of Queen Anne, and the present Royal Family are descended from Elizabeth, the sister of Charles I.

"So engaging was the behaviour of the princess, that, according to Granger, she was called, in the Low Countries, the *Queen of Hearts*. The same writer remarks, that when she enjoyed only a phantom of royalty, and had nothing more than the empty title of queen, she bore her misfortunes with decency and even magnanimity; for poverty and distress seemed to have no other effect upon her but to render her more an object of admiration than she was before."—*Walpole.*

102. ERNEST CASIMIR, Count of Nassau—born 1573—celebrated general in the Thirty Years' War—killed before Ruremond, 1632.

103. FREDERIC King of Bohemia, Count Palatine of the Rhine—born 1596—married Elizabeth, daughter of James I., King of England—died 1632.

104. FREDERIC HENRY, the eldest son of the King of Bohemia—born 1614—returning, with his father, from Amsterdam to Utrecht in the common passage-boat, the overladen vessel overset, in a thick fog; the Palsgrave saved himself by swimming, but the Prince, clinging to the mast, was entangled in the tackling, and half drowned and half frozen to death. His voice was heard for a moment exclaiming, "Save me! father. Save me!" He seems to have been a noble fellow,—warm-hearted, religious, learned, generous, and brave. He was fifteen when he died, 1629.

105. GROTIUS. HUGO, Dutch Statesman and Jurist—born 1583—friend of Olden-Barneveldt—arrested by Maurice of Nassau, and condemned to imprisonment for life—escaped from Dordt in a box, his wife remaining in prison in his stead—whilst a refugee in Sweden he wrote *De jure Belli et Pacis*—appointed by Oxenstiern Swedish Ambassador to France—died 1645.

106. GUSTAVUS ADOLPHUS, King of Sweden—born 1594—succeeded his father, 1611—married Eleanora of Brandenburg, 1620—defeated Tilly at Leipzig, 1631—again on the Lech, 1632—defeated Wallenstein and was killed at Lutzen, 1632, aged thirty-seven years. The greatest, wisest, purest prince of men the world has yet seen.

"Gustavus was extremely fine and majestic in person; his eyes were blue and gentle in expression; his manners commanding, noble, and conciliating. His countenance was open and attractive."—*Menzel.*

"With the sword in one hand, and mercy in the other, he traversed Germany as a conqueror, a lawgiver, and a judge, in as short a time almost as the tourist of pleasure. Posterity regards him as the first and only just conqueror that the world has produced."—*Schiller.*

107. HENRIETTA MARIA. wife of Charles I., daughter of Henry IV. (King of France) and Marie de Medici—sister of Louis XIII.—born 1609—she was said to be secretly married to Henry Jermyn, Earl of St. Albans—died at the Castle of Colombe, in France, 1669; buried at St. Denis.

"I can send you gallant news, for we have now a most noble new Queen of England, who in true beauty is beyond the long-wooed Infanta; for she was of a fading flaxen hair, big-lipped, and somewhat heavy-eyed; but this daughter of France, this youngest branch of Bourbon (being but in her cradle when the great Henry, her father, was put out of the world), is of a more lovely and lasting complexion—a dark brown; she hath eyes that sparkle like stars; and for her physiognomy she may be said to be a mirror of perfection."—*Howell's Letters.*

"The character of Henrietta Maria has seldom been a favourite one with our historians. Generally speaking, they describe her, and not without reason, as having been turbulent and insincere; implacable in her resentments; rash in her resolves; precipitating her husband into the most unjustifiable excesses; and entertaining the most dangerous notions respecting the Royal prerogative."—*Jesse.*

Henrietta left England in June 1644, and never again saw her husband, Charles I.

108. HENRY FREDERIC, Prince of Orange, Count of Nassau, third son of William the Silent by his fourth wife, Louise de Coligny—born 1584—married Émilie de Solms, and was father of William II. of Orange, and grandfather of William III., who became King of England—died 1647.

109. HENRY MATTHEW. Count Turri.

110. MAURICE OF NASSAU, Prince of Orange, son of William I. by his second wife, Anne of Saxony—born 1567—maintained the war with Spain—opposed to Spinola, against whom he defended Ostend from 1601 to 1604—died at the Hague, 1625.

"Maurice of Nassau, Prince of Orange, succeeded his father in the government of the United Provinces at the age of sixteen. He, in a few years, became one of the greatest generals of his time, and completely executed the noble plan of liberty, which his father had formed, by reducing the Spaniards to a necessity of making peace. Upon this the Hollanders concluded a treaty with them, on the foot of free provinces. He took near forty towns, and as many fortresses, and won a considerable number of pitched battles. But the strongest proof of his capacity was his forcing Alexander Farnese, who had succeeded before in all his enterprises, to raise the siege of Bergen-op-Zoom. The young nobility and gentry went from all parts of Europe to learn the art of war under him. The following story is told by Barclay in his *Icon Animorum:*—Prince Maurice, in an engagement with the Spaniards, took twenty-four prisoners, one of whom was an Englishman. He ordered eight of these to be hanged to retaliate a like sentence passed by Archduke Albert upon the same number of Hollanders. The fate of the unhappy victims was to be determined by drawing lots. The Englishman, who had the good fortune to escape, seeing a Spaniard express the strongest symptoms of horror when it came to his turn to put his hand into the helmet, offered for twelve crowns to stand his chance. The offer was accepted, and he was so fortunate as to escape a second time. Upon being called a fool for so presumptuously tempting his fate, he said he thought he acted very prudently; for, 'as he daily hazarded his life for sixpence, he must have made a good bargain in venturing it for twelve crowns."—*Granger.*

111. MAURICE Count of Nassau. (*See* No. 110.)

112. MIEREVELD. M. J., Dutch Painter—born 1568—died 1641. *Proof.*

113. OXENSTIERN. AXEL, Count, Swedish Statesman—born 1583—Minister of Gustavus Adolphus, King of Sweden, and served him and his daughter Christina with consummate ability—died 1654.

114. PHILIP WILLIAM Prince of Orange, eldest son of William I.—kidnapped and taken to Spain by order of Philip II.; lived a prisoner there till the death of his father—died 1618.

115. WILLIAM I. OF NASSAU Prince of Orange—born 1533 surnamed 'The Taciturn,' one of the greatest men Europe has produced—freed Holland from Spain—

WILLIAM I. (*continued*) :—

appointed Stadtholder of the United Provinces—assassinated at Delft by Balthazar Gerard, 1584.

"Honoured by the whole community, his manner was graceful, familiar, caressing, and yet dignified. He had the good breeding which comes from the heart, refined into an inexpressible charm from his constant intercourse, almost from his cradle, with mankind of all ranks. He, upon no occasion, manifested anger to his servants, however much they might be in fault, but contented himself with admonishing them graciously, without menace or insult. He had a gentle and agreeable tongue, with which he could turn all the gentlemen at court any way he liked. William of Orange was neither 'silent' nor 'taciturn,' yet these are the epithets which will be for ever associated with the name of a man who, in private, was the most affable, cheerful, and delightful of companions, and who on a thousand great public occasions was to prove himself, both by pen and by speech, the most eloquent man of his age." —*Motley*.

Cardinal Granvelle wrote to King Philip at a very early period, "'Tis a man of profound genius, vast ambition,—dangerous, acute, politic."—*Motley*.

116. WILLIAM I. Prince of Orange. (*See* No. 115.)
Seated with sword and bâton.

117. WILLIAM I. Prince of Orange, THE ASSASSINATION OF, by Balthazar Gerard. *Engraved by Luyken.*

118. COLIGNY. LOUISA DE, fourth wife of William I., Prince of Orange—daughter of Admiral Coligny, murdered in the Massacre of St. Bartholomew—married first, Teligny who was murdered, and lastly her second husband, also murdered.

"Louisa de Coligny was a small, well-formed woman, with delicate features, exquisite complexion, and very beautiful dark eyes, that seemed in after years, as they looked from beneath her coif, to be dim with unshed tears; with remarkable powers of mind, angelic sweetness of disposition, a winning manner, and a gentle voice."—*Motley*.

119. LEWIS WILLIAM, Count of Nassau—born 1560—died 1620.

DEQUEVAUVILLERS. FRANÇOIS,

French Engraver.

120. KRATZER. NICHOLAS, Astronomer to Henry VIII.—born in Bavaria about 1487—long resident in England; erected a dial at Corpus Christi College, Oxford, in 1550.

DESVACHEZ.

French Engraver.

121. HEMLING I., Flemish Painter—born near Bruges about 1425. Some of his best works are still at the Hospital of St. John, at Bruges. Died 1500. Both dates doubtful.

It used to be said that he was a wounded soldier received as a patient into the Hospital of St. John, but this tradition is now exploded, and it seems that Hemling was a successful painter in his time, and possessed of considerable property at Bruges, which was then the principal entrepot of the commerce of Europe, and had more than 20 foreign ambassadors residing there.—*Weale.*

DICKINSON. WILLIAM,

Mezzotint Engraver. Born in London about 1746; died at the close of the 18th century.

122. GORDON. JANE, Duchess of.
After Sir Joshua Reynolds.

123. PERCY. DR., holding MSS. in his hand.
After Sir Joshua Reynolds, fine proof.

124. ROBINSON. MRS., "Perdita." *After Reynolds.*

125. TAYLOR. LADY, *After Reynolds.*

DIXON. JOHN,

English Mezzotint Engraver. Born about 1740. Died in London, 1780.

126. ROBERTSON. DR., Historian—born 1721, in Mid Lothian —wrote histories of Scotland, Charles V., and America —died 1793.

DOO. GEORGE T.,

Contemporary English Engraver. Born 1800.

127. CALMADY. Esq., the daughters of Charles B.
After Sir Thomas Lawrence.

128. CROKER. MISS, *After Reynolds.*

129. CUVIER. Baron, Eminent French Naturalist—born 1769—died 1832.

DOUGHTY. WILLIAM,

English Mezzotint Engraver.

130. ARIADNE. *Portrait after Sir Joshua Reynolds.*

131. KEPPEL. the Honourable AUGUSTUS, English Admiral —born 1725—accompanied Anson round the world—died 1786.

"I ever looked on Lord Keppel as one of the greatest and best men of his age."—*Burke.*

DREVET. CLAUDE,

Born at Lyons, 1710; died in Paris, 1768.

132. VINTIMILLE. CHARLES GASPARD GUILLAUME DE, *After Rigaud.*

DREVET. PIERRE (THE ELDER),

French Engraver. Born at Lyons, 1664; died in Paris, 1739.

133. BOURBON. LOUIS AUGUSTE DE, natural son of Louis XIV. and Madame de Montespan—born 1670—died 1706.

134. CONDÉ. LOUIS HENRY DE BOURBON, Prince de—born 1692—Minister of Louis XV.—died 1740.

135. HALIFAX. CHARLES MONTAGUE, Earl of, Statesman and Poet—born 1661—died 1715.

First state proof before letters.

136. LOUIS Dauphin of France, son of Louis XIV. and Marie Thérèse, of Austria; father of Philip V. of Spain—born 1661—died of small-pox, 1711.

137. PHELEPE V., Don, Par la Gracia de Dios Rey de las Españas.

138. TOULOUSE. LOUIS ALEXANDRE DE BOURBON, Compte de—born 1678—son of Louis XIV. and Madame de Montespan—distinguished himself at twelve years of age at the siege of Namur—Admiral of France—defeated the English under Admiral Rooke—friend of St. Simon—died 1737.

139. TOULOUSE. LOUIS ALEXANDRE DE BOURBON, Compte de,

Another portrait of the same personage, the hand gloved and holding a baton.

140. VILLARS. CLAUDE LOUIS HECTOR, Duc de—born 1653—Marshal of France—defeated at Ramilies; again at Malplaquet—defeated Eugène of Savoy—wrote memoirs—died 1734.

141. WURTEMBURG. CHRISTINE CAROLINE, MARGRAVE OF BRANDENBURG, Duchess of,

DREVET. PIERRE IMBERT (SON OF PIERRE DREVET),

French Engraver. Born in Paris, 1697; died 1739.

142. BOSSUET. JAQUES BÉNINGE, Bishop of Meaux—born 1627—Preceptor of the Grand-Dauphin, son of Louis XIV.—died 1704.

"Nothing short of the most obtuse prejudice could deny to Bossuet the praise of having brought to religious controversy every quality which can render it either formidable or attractive,—a style of such transparent perspicuity as would impart delight to the study of the year-books, if they could be re-written in it; a sagacity which nothing escapes; and a fervour of thought and feeling so intense as to breathe and burn, not only without the use of vehement or opprobrious words, but through a diction invariably calm and simple; and a mass of learning so vast, and so perfectly digested, as to be visible everywhere without producing the slightest encumbrance or embarrassment."—*Stephens.*

143. CISTERNAY DU FAY. CHARLES JERÔME DE, Capitaine aux Gardes Française.

144. LECOUVREUR. ADRIENNE, celebrated French Actress—born 1692—mistress of Marshal Saxe—died (suspected by poison) in 1730.

Rare state before the final e *was added to the word "model."*

145. LOUIS XV. OF FRANCE (when a youth)—born 1710—succeeded his great-grandfather Louis XIV.—died of smallpox, 1774.

146. ORLEANS. LOUIS, Duke of, son of Philippe, Duke of Orleans (Regent of France), and Madlle. de Blois (daughter of Louis XIV. and Madame de Montespan)—born 1703—married the Princess de Bade—died 1752.

147. ORLEANS, LOUISE ADELAIDE D', Abbesse de Chelles.
After Gobert.

148. ROHAN. ARMAND GASTON, Prince de — born 1674 — died 1749.

DROESHOUT. JOHN,

English Engraver. Worked in England in the 17th century; probably a relation of Martin Droeshout, who engraved the portrait of Shakespeare for the first folio edition of his plays.

149. ELTON. RICHARD, Author of a work on military tactics, entitled, *A Compleat Body of the Art Military, &c.*

DUNKARTON. ROBERT,

English Mezzotint Engraver. Born in London about 1744.

150. HOWE. The Right Honourable RICHARD, Earl—born 1725—known by sailors as "Black Dick," from his complexion—when he was presented to George II. His Majesty said, "Your life, my Lord, has been one continued series of services to your country"—M.P. for Dartmouth—relieved Gibraltar—defeated the French fleet with tremendous loss, 1st June, 1794. This consummate seaman died 1799, aged 73.

151. LINNEUS, Swedish Naturalist—born 1741—died 1778.
In his Lapland dress.

DURER. ALBERT,

German Painter and Engraver. Born at Nuremberg 1471; worked in Germany and in Italy; died 1528.

152. DURER. ALBERT,
In the Library of the Corporation of the City of London (Dutch books) there is a volume of autograph letters sent by the writers to Ortelius; and with their letters several of the writers forwarded their portraits. The collection contains a letter of Albert Durer, who sends with his letter his portrait, the same as this.

Camerarius says:—"Nature gave our Albert a form remarkable for proportion and height, and well suited to the beautiful spirit that it held within,—a noble soul in a befitting temple. He had a graceful hand, brilliant eyes, a nose well formed, neck a little long, chest full, legs straight; as to his fingers you would have said that you never saw any-

DURER (*continued*) :—

thing more graceful. Such, moreover, was the sweetness and charm of his language, that listeners were always sorry when he had finished speaking."

Durer travelled for four years in his youth. He was fond of company, where he no doubt shone and was welcome. His wife naturally wanted his society at home, and made her want known—perhaps often. Albert Durer was generous, gave away liberally; his wife was thrifty. Albert's boon companions, as is generally the case, hated Madame Durer, and it is the fashion now (this being an ungenerous age) to adopt their opinions against the wife, although Durer himself never, either in his letters or his journals, gives any countenance to them. In 1505 (leaving his wife at home) he went to Venice, where his society was eagerly sought. 'Here,' he says, 'I am a gentleman; at home I am only a parasite.' In a letter from Venice he speaks highly of some of the Italians, but, 'on the other hand,' he adds, 'there are also among them the most lying, thieving rascals that ever lived on the earth.' 'I have many good friends among the Italians, who warned me not to eat or drink with their painters.' In another letter he says, 'Learn also that the painters here are very ungracious towards me; they have summoned me three times before the magistrates.' Again he wrote, 'With the exception of the painters, every one wishes me well.' Writing from Venice to Perkheimer he says, 'I have given all the painters a rubbing down, who said that I was good in engraving, but that in painting I did not know how to use my colours.' He returned from Venice in 1507, and stayed thenceforward in Nuremberg until 1520. Durer worked for love of his art, not according to the rate of payment. 'No one shall persuade me,' he said, writing to Heller, 'to work according to what I am paid.' Like the great men of those times, he was proficient in many other things besides painting; he wrote treatises on architecture, fortification, music, fencing, and the proportions of the horse. In 1520 Durer went with his wife to the Netherlands. He kept a journal which gives a most interesting account of the country, the people, and the times. At Antwerp the painters invited him to their hall, where were many persons of distinction, and everything was served on silver. 'When,' says Durer, "I was conducted to the table all the people stood up on each side as if I had been a great lord; we were very merry together until quite late in the night; then they accompanied us home with torches, in the most honourable manner.' At Brussels, Margaret the Regent of the Netherlands sent for him, and, says Durer, 'she has behaved with especial kindness towards me.' From Antwerp Durer went to Bruges, and mentions that he saw there the Virgin and Child by Michael Angelo (still at the church of Notre Dame). The painters' guild, with the goldsmiths, painters, and merchants, 'prepared a banquet for me; the whole assembly, more than 60 persons, accompanied me home with torches.' At Ghent he saw the famous picture, the Adoration of the Lamb, by the Van Eyks. All the painters of Ghent met him, showed him great honour, and received him, he says, in splendid style. They entertained him night and day, and would not let him pay anything. Returning to Antwerp, Lucas Van Leyden, 'a little man who engraves in copper, invited me.' 'As I was going to set off from Antwerp the King of Denmark sent for me, and I was invited to dine with the King, and he showed himself very gracious to me.' (The King of Denmark was Christian II.) In the autumn of 1521 Durer returned to Nuremberg, where he died 1628. Melancthon speaks of Durer in the warmest terms of praise, saying of him, 'His least merit was his art;' and when Durer died, Melancthon wrote, 'I grieve for Germany deprived of such a man and such an artist.' Perkheimer, his friend, whose portrait he painted, said of him, 'I loved and esteemed him the most on account of his countless merits and rare integrity.'

153. DURER. ALBERT, his own portrait.
Large wood engraving.

154. THE PRODIGAL SON.
The Prodigal is said to be the portrait of Albert Durer himself.

155. FREDERIC III. Elector of Saxony. (*See* No. 84.)

DURR. JOHN,

English Engraver. Worked from 1625 to 1670.

156. ERSKEIN. ALEXANDER, Ambassador from the King of Sweden to the Congress of Munster.
His portrait is in Suyderhoefs engraving of Terburg's picture of the Treaty of Munster, given to the National Gallery by Sir Richard Wallace.

DUYSEND. CORR NIC,

Engraver and Publisher at Amsterdam.

157. CALVIN. JOHN, son of a Notary (Gerard Calvin)—born at Noyon, in Picardy, 10th July, 1509—died at Geneva, 27th May, 1564, aged fifty-five.

He was intended for the Church; at 14 he went to Paris, his ways of thinking were so severe and serious that his companions nicknamed him the "Accusative Case." At 20 he forsook theology for the law, and pursued his legal studies at Orleans, and afterwards at Bourges. Having adopted some of the reformed opinions, he was obliged to leave Paris, and wandered about the south of France, and ultimately reached Basle where Erasmus then resided. At 27 Calvin published the first edition of his Institutes, containing the embryo of every principle he afterwards advocated. He went to Italy in 1536. The cry of heresy hunted him from Italy, and on his way to Basle he stopped at Geneva, intending to stay but one night. Here he prepared, with Farel, a confession of faith for the reformed church, and ultimately he established a civil and ecclesiastical despotism at Geneva, whence he was expelled, and went to Strasburg, invited thither by Bucer; he had leisure which fitted, as he himself said "his timid, weak, and even pusillanimous nature." Calvin attended the diets of Frankfort and Ratisbon. Here he met Melancthon. Luther and Calvin never met. At 31 he married Idelette de Buren, the widow of an Anabaptist, for a nurse as he was in wretched health. A re-action set in at Geneva; the decree banishing Calvin was revoked, and, 12th September, 1541, he re-entered Geneva in triumph. Here he elaborated his Institutes and ecclesiastical ordinances, the laws of a larger part of Christendom. His ordinances were remorselessly worked, and between 1542 and 1546 58 persons were sentenced to death and 76 to exile; the 6th of March, 1545, the gaoler reported that the prisons were full, and would hold no more. Michael Servetus was born at Villanuova, in Spain. In 1534 Servetus met Calvin at Paris, and from that time they occa-

CALVIN (*continued*) :—

sionally corresponded. Servetus settled at Vienna as a physician. Servetus had offered to visit Calvin at Geneva. 'If he comes,' wrote Calvin to Farel, 'I shall never permit him to depart alive.' This was in February, 1546. In 1553, Servetus published a book teaching a mystic pantheism. He was denounced by a Genevan, imprisoned; the letters he had written to Calvin were furnished to the inquisition; he was condemned to be burnt over a slow fire, but contrived to escape from prison. On the 17 July, 1553, Servetus alighted at an inn on the lake of Geneva. He was recognised by Calvin, who caused his arrest, and Calvin's secretary at first prosecuted, but afterwards Calvin himself was the prosecutor. The trial lasted two months. Servetus was condemned to be burnt at the stake, where he died heroically and calmly. 'I am more deeply scandalised,' said Gibbon, 'at the single execution of Servetus than at the hecatombs which have blazed at the auto-da-fés of Spain and Portugal.' Probably personal enmity sealed the fate of Servetus, for Calvin corresponded affectionately with Socinus—friendly to his friend, he was an intense hater and an implacable foe. Gruet, for pasting a threatening placard on his pulpit, was tortured and put to death. Subject to violent fits of passion, overbearing, intolerant, with bad health, and irritable temper; but a man of commanding intellect, and one of the great legislators of the world." *Abridged from the Edinburgh Review*, 1870—*Calvin* by *Guizot*.

EARLOM. RICHARD,

English Mezzotint Engraver. Born 1728; died in London towards 1794.

158. CHALONER. SIR THOMAS—born in London about 1515—died 1565.

159. A Portrait of a LADY. *After Ferdinand Boll.*

ELSTRACKE. RENOLD,

Worked in London at the end of the 16th, and commencement of the 17th century.

160 BARNEVELDT. JOHAN VAN OLDEN—born 1547—executed by Prince Maurice in 1619.

"The portraicture of John of Oldenbarneveldt, Knight Lo. of Berkley, Roderio, &c., Advocat and Keeper of the Great Seale, and Recordes of Holland and West Frislande, &c. Ætatis suæ 71."

161. CÆSAR. The Right Honourable SIR JULIUS, Knight, Master of the Rowles, and one of his Ma$^{ties.}$ most hon^{ble} privie Counsell—friend of Lord Bacon—appointed Master of the Court of Requests, 1591—Knighted by James I., 1606—made a Privy Councillor in 1607—appointed Master of the Rolls, 1614—he died 1636, and was buried at St. Helen's, Bishopsgate; his tomb is now in a good state of preservation.

Very rare proof.

162. EDWARD THE BLACK PRINCE—born 1330.

"The most renowned Prince Edward (surnamed the Black Prince), sone to Edward III., Prince of Wales: Duke of Aquitaine and Cornwall, Earle of Chester and Kent. He was in his life tyme the flower of chivalrie. He entered Fraunce with an armie of eight thowsand men; gave battail to the Frenche King, and took him prisoner, and overthrew his armie, being three score thowsand in number, with the whole nobilitie and chivalrie of Fraunce. The Kinge was foure yere after raunsomed at five hundreth thowsand pounds, 1360. He died the 49 of his age, 1376, and lieth buried at Canterburie."

163. GUSTAVUS ADOLPHUS. the Most Victorious Prince by the Grace of God, King of the Swethers, Goths, and Vandals, Great Prince of Finland, Duke of Esthonia and Carelia, Lord of Ingria, &c. (*See* No. 106.)

Very rare.

164. SHEFFIELD. The Right Honourable Lord EDMOND, Baron, His M^ties. Gouernour of y^e Cittie and Countie of Yorke, and President of his Counsell established in y^e North, Knight of the Most noble order of the Garter—born 1566 (?)—was knighted in 1588 for his distinguished bravery against the Spanish Armada—died 1646.

165 SUFFOLKE. The Righte Honourable THOMAS HOWARD, Earl of, Lorde Walden and Lorde Tresurer of England, and one of his Ma^ties. most hon^ble. privie Counsell and Knight of the Most noble order of y^e Garter—born 1553—one of the volunteers against the Spanish Armada, in 1588—died 1626.

166. SUTTON. SIR THOMAS—born 1532.

"The portraiture of the most famous Mr. Thomas Sutton, Esquire, late of Castle-Camps, in Cambridgeshire: sometimes Master of y^e Ordinance at Barwicke: and sole ffounder of the admired Hospitall called the Kings Hospitall at y^e Charterhouse, who lived 79 yeeres, and died December aũ° 1611."

167. WHITTINGTON. RICHARD, Lord Mayor of London, 1397, 1406, 1419—died 1425.

"The true portraicture of Richard Whittington, thrise Lord Maior of London: a vertuous and godly man, full of good works (and those famous). He builded the Gate of London, called Newegate, which before was a miserable doungeon. He builded Whitington Colledge, and made it an Almose house for poore people. Also he builded a greate parte of y^e hospitall of S. Bartholomewes in Westsmithfield in London. He also builded the beautifull Library at y^e Gray Friers in Londõ., called

WHITTINGTON (*continued*) :—

Christes Hospitall: Also he builded the Guilde Halle Chappell (and Library), and increased a greate parte of the East ende of the saied halle, beside many other good workes."

"*The portrait of Sir Richard Whittington, by Elstracke, was published at first with his hand resting on a skull, but Dick Whittington without his cat was not to be submitted to by the public, so the skull was converted by the magic of the burin into a cat, and all was well. Some collectors, however, of the present day prefer the impression of the print, when they can get it, with the skull. There are very few known.*"—*Tiffin.*

168. WOLSEY. THOMAS, Cardinall, Archbishope of Yorke, and Chanceloure of England—born at Ipswich, 1471—died 1529-30.

"'Well, well, Master Kingston,' quoth he. 'I see the matter against me how it is framed; but if I had served God as diligently as I have done the king, He would not have given me over in my grey hairs.'

"Here is the end and fall of pride and arrogancy of such men, exalted by fortune to honours and high dignities; for I assure you, in his time of authority and glory, he was then the haughtiest man in all his proceedings that then lived."—*Cavendish's "Life of Wolsey."*

EDELINCK. GÉRARD,

Born at Antwerp, 1610; worked in Paris; died 1707.

169. BERRY. CHARLES, Duc de, son of Louis Dauphin of France, and Mary Christine of Bavaria—born 1686—married, in 1710, the eldest daughter of Philippe d'Orleans, Regent of France—died 1714.

170. BOURGOYNE. LOUIS, Duc de, eldest son of Louis, Dauphin of France, grandson of Louis XIV., father of Louis XV.—born 1682—married Marie Adelaide de Savoie, 1697—died 1712.

FABER. JOHN,

Born in Holland about 1684; worked in England; died 1756.

171. CROMWELL. OLIVER. (*See* No. 6.)

FAITHORNE. WILLIAM,

Born in London 1620; worked in England and France; died in 1691.

172. CHARLES I. King of England—born at Dunfermline, Scotland, 19th November, 1600—travelled through France as Mr. Smith, with the Duke of Buckingham, to Madrid to see the Infanta of Spain, 1623—King

CHARLES I. (*continued*) :—

1625—married Henrietta Maria, daughter of Henry IV., King of France, 1625—surrendered to the Scotch army, 1646—sold by the Scotch, and given up to the Commissioners of the Parliament, for 400,000*l.* (half down in cash, half credit), 30th January, 1647.

On the 5th of December, 1648, the parliament (from which for years all Royalists had been excluded) resolved, by a majority of 129 to 83, that the concessions made by the King "were sufficient grounds for settling the peace of the kingdom." The next day the whole of the majority of the parliament were arrested—imprisoned or obliged to fly—military despotism supplanted all the powers of the State—all Royalists were commanded to leave London under pain of death—40,000*l.* was demanded of the Common Council of the City of London—and they are informed by Fairfax that unless the money was forthcoming within fifteen days more regiments should be quartered upon them in order to facilitate the work—a portion of the minority of the parliament constituted a Court, formed for the most part of the soldiers or dependents of Cromwell, by whom Charles was condemned to death—beheaded 30th January, 1649.

King Charles "was the worthiest gentleman, the best master, the best friend, the best husband, the best father, and the best Christian that the age in which he lived produced: and if he were not the greatest king, if he were without some parts and qualities which have made some kings great and happy; no other prince was ever unhappy who was possessed of half his virtues and endowments, and so much without any kind of vice."—*Clarendon.*

"If we consider Charles as a monarch," says Granger, "we must in some instances give him up to censure; if as an accomplished person, we admire him; if as a master, a father, and a husband, we esteem and love him; if as a man who bore his misfortunes with magnanimity, we pity and respect him. He would have made a much better figure in private life than he did upon a throne."

"These colours are not dull and pale enough,
To show a soul so full of misery
As this sad King's was."—*Beaumont and Fletcher.*

173. CHARLES II. "Heire of y^e^ Royall Martyr." (*See* No. 89.)

174. CROMWELL. OLIVER, Lord Protector. (*See* No. 6.)
In armour, on horseback, brilliant impression and very rare.

175. ELIZABETH. Queen, seated between Lord Burleigh and Sir F. Walsingham. (*See* No. 95.)

176. EXETER. FRANCES BRYDGES, Countess of, second wife of Thomas Cecil, first Earl of Exeter, who died 1621. She had by him one daughter, who died young and unmarried.

177. FAIRFAX. SIR THOMAS, Generall of all the English forces for the service of y^e^ two houses of Parliament—born 1611—eldest son of Sir Ferdinando Fairfax and Lady Mary Sheffield, married Anne daughter of Lord Vere —died 1671.

"One can easily believe his having been the tool of Cromwell, when one sees, by his own memoirs, how little idea he had of what he had been about."—*Walpole.*

Fairfax himself, in his memorials, says: "This, with a natural inclination to change, I believe created thoughts of a new government, which in time gained the name of a commonwealth, but never arrived to the perfection of it; being sometimes democratical, then oligarchical, lastly, anarchical; and, indeed, all the ways of attaining to it, seem'd nothing but confusion."

"By the purging of the House, as they called it, the Parliament was brought into such a consumptive and languishing condition, that it could never again recover that healthful condition which always kept the kingdom in its strength, life, and vigour. This way being made by the sword, the trial of the king was the easier for them to accomplish. My afflicted and troubled mind for it, and my earnest endeavours to prevent it will, I hope, sufficiently testify my dislike and abhorrence of the fact. And what will they not do to the shrubs, having cut down the cedar?"—*Fairfax's Memorials of Himself.*

When, in the Civil War, the cathedrals of England were being desecrated, the tombs, historical monuments, painted glass destroyed, and the troopers of Cromwell stabled their horses in the churches, Fairfax, in command at York, issued (to his infinite credit) the most rigorous orders for the preservation of York Minster; and when at Oxford he preserved the Bodleian library. He was a collector of engraved portraits.

178. HAMILTON. the Right Honourable JAMES MARQUESS, Earle of Arran—born 1606—presided as Royal Commissioner at the memorable assembly of the Covenanters at Glasgow, in 1638, when the entire Episcopal Government and form of worship was abolished; although distrusted by Charles I., he was one of his best friends in his misfortunes, and marching into England with a hastily equipped and badly drilled army to the relief of his Royal Master, he was defeated at Preston by Cromwell, 17th August, 1648, and beheaded in Palace Yard, on the 9th of March, 1649.

179. HARVEY. WILLIAM, Discoverer of the circulation of the blood—born 1578—died 1657.

"When King Charles I., by reason of the tumults, left London, he attended him, and was at the fight of Edgehill with him; and, during the fight, the Prince and Duke of York were committed to his care. He told me that he withdrew them under a hedge, and took out of his pocket a book and read; but he had not read very long before a bullet of a great

HARVEY (*continued*) :—

gun grazed on the ground near him, which made him remove his station." —*Aubrey.*

"I have heard him say that after his booke of the circulation of the blood came out he fell mightily in his practice, and 'twas believed by the vulgar that he was crack-brained, and all the physicians were against his opinion." "All his profession, would allow him to be an excellent anatomist." "He did not care for chymistrey."—*Aubrey.*

180. HENRY VIII. King of England—born 1491—died 1547—married first, Catherine of Aragon, his brother Arthur's widow, 1509, divorced 1533; second, Anne Boleyn, 1533, beheaded 1536; third, Jane Seymour, 1536, died in childbirth of Edward VI., 1537; fourth, Ann of Cleves, 1540, divorced same year; fifth, Catherine Howard, 1540, beheaded 1542; sixth, Catherine Parr, 1543, who survived him.

Henry VIII. spoke and wrote four languages, and was well read in theology and history. He was the best rider, the best lancer, and the best archer in England. Under Henry the body of the people were prosperous, well fed, loyal, and contented. In all points of material comfort they were as well off as they had ever been before; better off than they have ever been in later times. He was always easy of access, and easy of manner. Nature had been prodigal to him of her rarest gifts. In person he resembled his grandfather, Edward IV., who was the handsomest man in Europe. His form and bearing were princely, and amidst the easy freedom of address his manner remained majestic. No knight in England could match him in the tournament, except the Duke of Suffolk; his powers were sustained in unfailing vigor by a temperate habit and by constant exercise. His state papers lose nothing by comparison with those of Wolsey or Cromwell. He had a fine musical taste, carefully cultivated; played almost on every instrument. His knowledge of a multitude of other subjects would have formed the reputation of any ordinary man. He was among the best physicians of the age. He was his own engineer, inventing improvements in artillery and shipbuilding, not as amateur, but with thorough workmanlike understanding. His reading was vast, especially in theology. In private he was good humoured and good natured; always kind, always considerate. The Venetian Ambassador described him in his despatches as most excellent in his personal endowments, but likewise so gifted with mental accomplishments of every sort that we believe him to have few equals in the world.—*Froude.*

"His memory," says Sharon Turner, "wants clearing of the blood and dirt which has been falsely heaped upon it."

Per contra: "The government was whatever the King ordered, and he a ferocious and terrific thing, swinging on high between two windy superstitions, and caught and propelled alternately by fanaticism and lust."—*Landor.*

181. HOBBES. THOMAS, of Malmesbury—born 1588—died 1679.

182. MILTON. JOHN—born in London, 1608—died 1674.
Portrait taken by Faithorne from the life.

Three poets in three distant ages born,
Greece, Rome, and England did adorn:
The first in loftiness of thought surpassed;
The next in majesty:—in both the last.
The force of Nature could not farther go;
To make a third she joined the former two.—*Dryden.*

183. MORDAUNT. JOHN, Viscount, celebrated adherent of Charles I.—made several attempts to restore Charles II., —father of the celebrated Earl of Peterborough—died 1675.

184. OGELVY. JOHN—born 1600—Poet, translated Virgil, and Homer—died 1676.

185. OGLE. SIR JOHN, Lieutenant Colonel to Sir Francis Vere.

186. RUPERT. Prince, "The Most Illustrious and High Borne Prince Rupert, Prince Electour palatine of y^e^ Righne, Second Sonne to Frederick King of Bohemia, Generall of y^e^ Horse of his ma^ties^ Army, Knight of y^e^ Most Noble Order of the Garter, &c." (*See* No. 50.)

187. VERE. SIR FRANCIS—born 1554—died 1608.

188. VERE. SIR HORACE, since Baron of Tilbury, younger brother of Sir Francis—born 1565—died 1635.

FAITHORNE, W. (JUN.)

Mezzotint Engraver. Born in London, 1656; died 1686.

189. WILLIAM III. of Orange, King of England—born at the Haghe, 1650—grandson of Charles I., King of England, and great-grandson of William I., Prince of Orange, and of Henry IV., King of France. Mary, the daughter of Charles I., married William II., Prince of Orange; Mary had a posthumous son, William III.,

WILLIAM III. (*continued*) :—

Prince of Orange, who married his cousin Mary, daughter of the Duke of York, afterwards James II., King of England. Cromwell demands the exclusion of William from the stadtholderate of the United Provinces—appointed stadtholder—opposes the invasion of Holland by the French—defeated by Condé, at Senef (when Condé remarked "that the Prince of Orange had in all things borne himself like an old general, except in exposing himself like a young soldier."—*Macaulay*)—invades England 1688—proclaimed Joint Sovereign with Mary, 1689—defeats James II., at the Boyne, 1690—died at Kensington, 1702, buried at Westminster.

"For thirteen years this Dutch William almost stood alone as the representative of what was heroic in England. He is not a hero to look upon, according to the vulgar notion of the hero."—*Knight.*

"He had a thin and weak body. . . . He was always asthmatical, and the dregs of the small-pox falling on his lungs he had a constant deep cough."—*Burnet.*

"Under his frigid demeanour superficial observers could comprehend nothing of the marvellous energy of this man of action. He had a memory that amazed all about him. In war he carried the hearts of all along with him by his fire and daring. In negotiation he accomplished the most difficult objects by his perseverance, and above all by his truthfulness. Tallard, the ambassador of Louis XIV, writes to his master, 'He is honourable in all he does; his conduct is sincere. If he once enters into a treaty with your Majesty he will scrupulously adhere to it.'"

"His name at once calls up before us a slender and feeble frame, a lofty and ample forehead, a nose curved like the beak of an eagle, an eye rivalling that of an eagle in brightness and keenness, a thoughtful and somewhat sullen brow, a firm and somewhat peevish mouth, a cheek pale, thin, and deeply furrowed by sickness and by care."—*Macaulay.*

"When his remains were laid out, it was found that he wore next his skin a small piece of black silk riband. The lords in waiting ordered it to be taken off. It contained a gold ring and a lock of the hair of Mary."—*The Last Words of Macaulay.*

FALCK. JEREMIAS,

Born at Dantzig, 1629; died in 1709.

190. BLAEU. WILLIAM—born at Amsterdam, in 1571—died 1638—a celebrated Dutch Geographer—an intimate friend of Tycho Brahé.

191. BRAHÉ. TYCHO, celebrated Danish Astronomer—a Dane of noble birth, born at Knudsthorp, 1546—studied at the University of Copenhagen, intended for the law, but spent his time and money on astronomical instruments—went to Wittenburg in 1566—at Rostock he fought a duel in which he lost his nose; he always afterwards wore an artificial nose made of gold; in 1569 he went to Augsburg, studied chemistry as well as astronomy; Frederic II., the Landgrave of Hesse Cassell, built him an astronomical castle called Uraniberg, stocked with instruments, allowed him 2000 dollars a year, besides a fief and a canonry; here he pursued his splendid career as a mathematician and astronomer during the life of Frederic and under Christian IV., till 1596, when he was gradually deprived of his appointments, and in 1597 finally left the country. On the pressing invitation of Rudolph II., who gave him a pension of 3000 dollars, Brahé settled in Prague, and died there on the 24th of October 1601, from the effects of a convivial party—he was buried at Prague, where his monument is still in the Cathedral. His name stands high in the list of illustrious men, as a philosopher, an inventor, and as one whose observations form the first great step of the moderns in astronomy. *Excessively rare unfinished proof.*

192. BRAHÉ. TYCHO, (*See* No. 191.)
Brilliant impression, finished—engraved 1644.

193. CHRISTINA Queen of Sweden, only child of Gustavus Adolphus—born 1626—died at Rome, 1689.

"Her intelligence and her talents are highly remarkable," exclaims Naudœus, with astonishment: "she has seen everything, read everything, she knows everything."

194. COPERNICUS. NICOLAUS, German Astronomer—born 1472 or 1473 at Thorn, in Prussia—educated at the University of Cracow, where he became Doctor of Medicine—went to Italy, and stayed some time at Bologna—about 1500 he had settled at Rome and

COPERNICUS (*continued*) :—

gave public instructions there—in a few years he returned to his native country—having taken Orders, he held a Canonry in the Church at Frauenburg—struck with the complexity and admitted defects of the Ptolemaic system (that the earth was stationary in the centre of the universe, and that the planets moved round it), he finally adopted his own system, which was published in 1543. Many of his propositions have long been rejected; and the system he actually promulgated, and which bears his name, is not the system now called 'Copernican'; but he did contend that the earth was not the centre of the universe, and that the earth and the other planets had a motion round the sun. Immense additions have been made to his system by Kepler, Galileo, Newton, and others. He was a mathematician of the first order, a sincere lover of truth, a mind free from trammels to an extent then unknown. While Copernicus was in daily expectation of receiving a complete copy of his book from Nuremburg, he was seized with paralysis. It came. He saw it, touched it, and died a few hours after, on the 23rd of May, 1543, and was buried in his Cathedral at Frauenberg. *Excessively rare.*

195. DILGERUS. DANIEL, *Engraved* 1648.

196. DUGLASS. RUPERT, Swedish General of the Horse to Christina Queen of Sweden. *Engraved* 1651.

197. FREDERIC III. King of Denmark—born 1609—died 1670. *Engraved* 1656.

198. GARDIE. GABRIEL DE LA, Comte d'Avensbourg, a Swedish Statesman—born 1622—died 1686. *Engraved* 1649.

199. GARDIE. JACOB DE LA, *Engraved* 1652.

200. GARDIE. PONTUS DE LA, Baron d'Eckholm—born about 1530—Captain-General and Governor of Livonia—drowned 1585. *Engraved* 1654.

201. HORN. GUSTAVUS, Swedish General—born 1592—died 1657. *Engraved* 1651.

202. LILLIO. AXELIO, Swedish Senator. *Engraved* 1651

203. OXENSTIERN. AXEL, Comte d'. (*See* No. 113.)

204. SPIGELIUS. ADRIAN, of Bruxelles, celebrated Surgeon.

205. TORSTENSON. LEONHARD, Swedish General—born 1603—married a daughter of Pontus de la Gardie—died 1651. *Engraved* 1649.

206. TYSZKIEWICZ. GEORGE, Bishop,

207. WITTEMBERG. ARFWEDO, *Engraved* 1651.

FILLIAN. JOHN,

English Engraver. Born about 1650.

208. CROMWELL. THOMAS, Lord Privy Seal, Vicar-General and Lord Chamberlain—born about 1490—created Earl of Essex—beheaded on Tower Hill 1540.

"Thomas Cromwell, Mayster of the King's Jewel-house, after that Mayster of the Rolles, then Lorde Cromwell, Knight Lord Priuie Seale, Vicker Generall, Earle of Essex, High Chamberlaine of England, etc., builded one verie large and spacious house in Throgmorton-street. This house being finished, and having some reasonable plot of ground left for a garden, he caused the pales of the gardens adjoining to the north part thereof on a sodaine to be taken downe 22 foote, to be measured forth right in to the north of every man's ground, a line there to be drawne, a trench to be cast, a foundation laid, and a high bricke wall to be builded. My father had a garden there, he had also an house standing close to his wall, this house was loosed from the ground, and carried on rowlers into my father's garden, 22 foote ere my father heard thereof, no warning was given to him, nor other aunswere when he heard thereof, and spake to the surueigher of that wirke, but that their myster, Sir Thomas, commanded them so to doe, no man durst go to argue the matter, but each man lost his land. The Company of Drapers in London bought this house, and now the same is their common hall. Hence the fine garden belonging to the Drapers' Company."—*Stow's History of London, edition* 1598, *folio* 140–1.

"For eight years his influence had been supreme with the King—supreme in Parliament—supreme in Convocation; the nation in the ferment of a revolution was absolutely controlled by him; and he has left the print of his individual genius stamped indelibly, while the metal was at white heat, into the constitution of the country. Wave after wave has rolled over his work. Romanism flowed back over it under Mary. Puritanism under another, even grander, Cromwell, overwhelmed it. But Romanism ebbed again, and Puritanism is dead, and the polity of the Church of England remains as it was left by its creator. And not in the Church only, but in all departments of the public service, Cromwell was the sovereign guide. In the Foreign Office and the Home Office, in

CROMWELL (*continued*) :—

Star Chamber and at council table, in dockyard and law court, Cromwell's intellect presided—Cromwell's hand executed ; his gigantic correspondence remains to witness for his varied energy. He pursued an object, the excellence of which, as his mind saw it, transcended all other considerations—the freedom of England and the destruction of idolatry ; and those who from any motive, noble or base, pious or impious, crossed his path, he crushed, and passed on over their bodies."—*Froude.*

209. FAITHORNE, WILLIAM, Engraver.

FINLAYSON. JOHN,

English Mezzotint Engraver. Born about 1730 ; died 1776.

210. ARGYLL. ELIZABETH, Duchess of Brandon and Duchess of, *After C. Read.*

211. DRUMMOND. WILLIAM, of Hawthornden—born 1585—died 1649.

212. WYNYARD. Miss, *After Reynolds.*

FIQUET. ETIENNE,

French Engraver. Born at Paris, 1731 ; died 1794.

213. CORNEILLE. PIERRE, French Dramatic Poet—born 1606—died 1684.

214. FENELON, DE LA MOTTE, Archbishop of Cambray—born 1651—died 1715.

215. FONTAINE. JEAN DE LA, the inimitable Fabulist—born 1621—died 1695.

216. MAINTENON. FRANÇOISE D'AUBIGNÉ, Marquise de—born 1635 — married Scarron, the poet ; when a widow, became governess to the children of Madame de Montespan and Louis XIV.—married Louis XIV. 1685, and died 1719.

217. MOLIÈRE. POQUELIN DE. (*See* No. 37.)

218. MONTAGNE. MICHEL DE, the celebrated French Essayist—born 1533—died 1592.

219. ROUSSEAU. JEAN BAPTISTE, French Poet—born 1670—died 1741.

220. VAYER. F. DE LE MOTHE LA, Preceptor to Monsieur Duc d'Orleans, only brother of Louis XIV.

FIRENS. PIERRE,

Engraver and Publisher. Born at the commencement of the 17th century; worked in Paris.

221. ANNE OF AUSTRIA. (*See* No. 92.)
Brilliant impression, and very rare.

222. HENRY IV. OF FRANCE 'Touching for the King's Evil.'

FISHER. EDWARD,

English Mezzotint Engraver. Born about 1730; died about 1785.

223. STERNE. LAWRENCE, A.M.—born at Clonmel, 1713—died in London, 1768.

Upon his gravestone in the burying-ground of St. George's, Hanover Square, his virtues as well as his talents are thus recorded:—

If a sound head, warm heart, and breast humane,
Unsullied worth, and soul without a stain;
If mental powers could ever justly claim
The well-won tribute of immortal fame,
Sterne was the man.

This is the white side. The black has been thus described by a kindred genius, William Makepeace Thackeray: "With his *Sentimental Journey* to launch upon the town, eager as ever for praise and pleasure; as vain, as wicked, as witty, as false as he had ever been; death at length seized the feeble wretch, and, on the 18th of March, 1768, that bale of cadaverous goods, as he calls his body, was consigned to Pluto."

To this sentence Lawrence Sterne has supplied the oblivious antidote: "The *accusing spirit*, which flew up to heaven's chancery with the oath, blushed as he gave it in; and the *recording angel*, as he wrote it down, dropped a tear upon the word and blotted it out for ever."—*Sterne's Story of Le Fevre.*

FLAMENG. LEOPOLD,

Contemporary French Engraver.

224. GUIZOT. FRANÇOIS PIERRE GUILLAUME. (*See* No. 67.)
After Rauory—proof before letters.

FORSTER, FRANÇOIS.

Swiss Engraver. Born 1790; worked at Paris.

225. DURER. ALBERT, (*See* No. 152.) *After himself.*

226. RAPHAEL. Portrait of—born 1483—died 1520.

After himself.

"The inspiration of Michael Angelo was followed by the milder genius of Raphael Sanzio, the father of dramatic painting, the painter of humanity; less elevated, less vigorous, but more insinuating, more pressing on our hearts, the warm master of our sympathies. What effect of human connexion, what feature of the mind, from the gentlest emotion to the most fervid burst of passion, has been left unobserved, has not received a characteristic stamp from that examiner of man? In composition, invention, expression, and the power of telling a story, he has never been approached."—*Fuseli.*

227. TITIEN. THE MISTRESS OF.

FRANÇOIS. ALPH,

Contemporary French Engraver.

228. BUONARROTI. MICHEL ANGELO—born in Florence, 1475—died at Rome, 1564, aged 90.

Sir Joshua Reynolds concluded his last lecture by saying, with great emotion, "And I should desire that the last words which I should pronounce in this academy, and from this place, might be the name of Michael Angelo."

"Sublimity of conception, grandeur of form, and breadth of manner, are the elements of Michael Angelo's style. By these principles he selected or rejected the objects of imitation. As painter, as sculptor, as architect, he attempted, and, above any other man, succeeded, to unite magnificence of plan and endless variety of subordinate parts with the utmost simplicity and breadth. His line is uniformly grand; character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him indiscriminately stamped with grandeur. A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity: his women are moulds of generation; his infants teem with the man; his men are a race of giants."—*Fuseli.*

229. TITIEN. (*See* No. 70.) *After himself.*

FURCK. SEBAST,

Born 1589.

230. RAMSAY. JAMES, Scotch Soldier—Æt. 47—1636.

GALLE. CORNELIUS, JUN.

Born at Antwerp, 1600.

231. PAPPENHEIM, GODFREY HENRI, Comte de, distinguished German General—served in the armies of Sigismund, King of Poland; Maximilian, King of Bavaria; and the Emperor of Austria—distinguished himself at the siege of Magdebourg—rival of Count Tilly—born 1594—died 1632.

GAUCHEREL. Leon,

Contemporary French Engraver.

232. Five Portraits of French Actors and Actresses.

GAULTIER. Leonard,

Born at Mayence, 1552 or 1560; worked in Paris; died in 1641.

233. Portraits (144) of Celebrated Men, Princes, Warriors, Statesmen, Ecclesiastics, Philosophers, Men of Letters, and Discoverers, who flourished principally in France from 1500 to about 1600, called "Chronologie Collée."

These are considered by some to be engraved by Thomas de Leu, but both Dumesnil and Blanc consider them to be the work of Leonard Gaultier. Very rare Collection.

1. Phil. de Commines, Sr. d'Argenton—2. Charles d'Amboise, Sr. de Chaumont—3. Gaston de Foix, Duc de Nemours—4. Arthus Gouffier, Sr. de Boisy—5. Pierre du Terrail, Sr. de Bayard—6. Loys de la Tremoille—7. Jacques de Chabanes, Sr. de la Palisse—8. Guillaume Gouffier, Sr. de Bonnivet—9. Jean Jacques Triuulce, Maréschal de France—10. Charles de Bourbon, Conestable de France—11. Odet de Foix, Sr. de Lautrec—12. Loys de Lorraine, Comte de Vaudemont.

234. 13. Theodore de Triuulce, Maréschal de France—14. Philippe de Villiers, Grand Me. de Rhodes—15. Franc. de France, Daulphin—16. Guillaume de Bellay, Sr. de Langey—17. Philippe Chabot, Admiral de France—18. Charles de France, Duc d'Orléans—19. François de Bourbon, Duc d'Anguyen—20. Henry d'Albret, Roy de Navarre—21. Jean de Bourbon, Comte d'Anguyen—22. Pierre Strozzi, Maréschal de France—23. Charles de Cossé, Sr. de Brissac—24. Anthoine de Bourb. Roy de Navarre.

235. 25. Franc. de Lorraine, Duc de Guyse—26. Nicol de Brichant, Sr. de Beauvais Nangis—27. Charles Tiercelin, Sr. de la Roche du Maine—28. Anne de Montmorency, Conestable de France—29. Jean de Valette, Grand Me. de Malte—30. Timoleon de Cossé, Sr. de Brissac—31. François de Colligny, Colonel de l'Infanterie—32. Loys de Birague—33. Gaspar de Colligny, Admiral de France—34. Blaise de Monluc, Maréschal de France—35. Philippe Strozzi, Colonel de l'Infanterie—36. Jacques de Savoye, Duc de Nemours.

PORTRAITS (*continued*) :—

236. 37. Guy de Laval—38. Anne de Joyeuse—39. Henry de Bourbon, Prince de Condé—40. Henry de Lorr, Duc de Guyse—41. Bern de la Valette, Admiral de France—42. François de la Nouë—43. Arman de Biron, Maréschal de France—44. Anne d'Anglure, Sr. de Glury—45. Loys de Gonzague, Duc de Nevers—46. François d'Espinay, Sr. de Sainct Luc—47. Robert Gaguin—48. Georges d'Amboise, Cardinal.

237. 49. Charl. de Lorraine, Cardinal—50. Charles de Bourbon, Cardinal—51. Odet de Colligny, Card. de Chastillon—52. René de Birague, Card. et Chanc. de Fra.—53. Pierre de Pinac, Archev. de Lyon—54. François de Faucon, Evesq. de Carcassonne—55. Guillaume Viole, Evesque de Paris—56. Jean de Morvilliers, Evesque d'Orleans—57. Jacques Amiot, Evesque d'Auxerre—58. Nicolas de Thou, Evesque de Chartres—59. Claude Despence—60. Jacques de Billy, Abbé de St. Mich. en l'her.

238. 61. Gentian Hervet—62. François Olivier, Chancelier de France—63. Michel de l'Hospital, Chancelier de France—64. Philippe Hurault, Chancelier de France—65. Franc. de Monthelon, Garde des Seaux—66. Gilles de Maistre, Premier President—67. Christofle de Thon, Premier President—68. Christofle de Harlay, President—69. Pierre Seguier, President 70. Guy de Faur, Sr. de Pybrac—71. Jean de la Gueste, President—72. Barnabé Brisson, President.

239. 73. Jacques Faye, Sr. Despaisses, President—74. Estienne Durantj, pre.-Presid. de Tholose—75. Guillaume Budé—76. Franc. de Montholon, Garde des Seaux—77. André Tiraqueau—78. Baptiste du Mesnil, Advocat-General—79. Gilles Bourdin, Procureur-General—80. Guy de Lesrat—81. Philippe Dece—82. André Alciat—83. François Duaren—84. Eguinaire Baron.

240. 85. François Baldwin—86. Jacques Cuias—87. Anthoine le Conté—88. François Hottoman—89. Hugues Doneau—90. Jean Robert—91. Mathieu Chartier—92. Charles du Molin—93. Jean de Luc—94. Pierre Pithou—95. Franc. Grimaudet—96. Antho. Matharel.

241. 97. Jean Fernel—98. Jacques Siluius—99. François Rabelais—100. Guill. Rondelet—101. Jean de Gorris—102. Louys Joubert—103. Jacq. d'Alechamps—104. André Vesale—105. Ambroise Paré—106. Clement Marot—107. Mellin de St. Gelais—108. Jean d'Aurat.

PORTRAITS (*continued*) :—

242. 109. Pierre de Ronsard—110. Joachim du Bellay—111. Louis de Mazures—112. Estienne Jodelle—113. Remy Belleau—114. Robert Garnier—115. Charles de Ste. Marthe—116. Jean Antho. de Baif—117. Maurice Seue—118. Erasme de Roterd.—119. Christof. de Longueil—120. François Vatable.

243. 121. Jacques Tusan—122. Guillaume Postel—123. Oronce Finé—124. Jacques le Febure—125. I. César Scaliger—126. Pierre Ramus—127. Adrian Turnebus—128. Pierre Belon—129. Mich. Nostradamus—130. Guill. Philander—131. Jean Stadius—132. Gerard Mercator.

244. 133. Abraham Ortelius—134. M. Antho. Muret—135. Franc. de Belleforest—136. André Theuet—137. Blaise de Vigenere—138. Robert Estienne—139. Christof. Plantin—140. Claude Garamont—141. François Clouet, dict Janet—142. Anthoine Caron—143. Germain Pilon—144. Aulbin Olivier.

245. CONDÉ. HENRY DE BOURBON, Prince—born 1588—died 1646—renounced Protestantism—three years in the Bastille—father of the Great Condé.
Engraved 1612.

246. CONDÉ. HENRY DE BOURBON, Prince de, at the age of sixteen. *Engraved* 1604.

247. HENRY IV. King of France. (*See* No. 16.)
Whole length, in rich armour, a hydra at his feet from which the seven heads are cut off. Very rare.

248. HOSPITAL. MICHEL DE L'—born 1505—died 1573—Chancellor of France—L'Hospital was the greatest, worthiest, and most learned chancellor ever known in France—a lawyer profoundly versed in polite learning, very eloquent, and an excellent poet.

"Who would not have thought that all was lost? But the Chancellor de l'Hospital watched over his country. This great man, amid civil troubles, made the laws speak, which were usually silent in these times of storm and tempest; it never occurred to him to doubt their power; he did reason and justice the honour to think that they were stronger even than arms; and that their sacred majesty had rights in the human heart not to be annulled when it was known how to render them available. Hence, these laws, whose noble simplicity may be compared to the laws of Rome—these laws, from which he banished, accor-

HOSPITAL (*continued*) :—

ding to the precept of Seneca, every preamble unworthy of the majesty with which they ought to be accompanied. Hence, those edicts, which, by their wise foresight, embrace the future as the present, and have since become a fertile source, from which has been drawn the decision of cases which they did not foresee; hence, those ordinances, whose united strength and wisdom make us forget the weakness of the reign in which they were passed; the immortal works of a magistrate above all praise, who felt the extent of the duties which he performed, and the power of the high office which he filled; who knew how to sacrifice it so soon as he perceived it to be the general desire to restrain its functions, and by whom all those have been judged who dared to sit on that tribunal without his courage or his knowledge."—*Henault.*

249. LOUIS XIII. King of France, when a boy. (*See* No. 93.) *Engraved* 1610.

250. MEDICI. MARIE DE, Princesse de Florence, 1600—born 1573—died at Cologne 1642, aged 68.

This is a portrait of Marie de Medici, the Queen of Henry IV., when young.

251. MEDICI. MARIE DE, Queen of France. (*See* No. 250.)

Whole length. Published by Le Clerc, and engraved by Gaultier, 1610.

252. NEMOURS. M. LA DUCH. DE.

GAYWOOD. ROBERT,

English Etcher; pupil of Hollar. Born towards 1650.

253. ALBEMARLE. GEORGE MONK, Duke of—born about 1608—died 1670—distinguished military commander—Restored Charles II.—Admiral of the fleet in conjunction with Prince Rupert, obtained great victory over the Dutch under De Ruyter, in a battle which lasted three days—married Anne Clarges, the daughter of a blacksmith.

"Nothing is more certain than that the intrepid commander, who was never afraid of bullets, was often terrified by the fury of his wife."—*Granger.*

254. LEYBOURN. WILLIAM, at the age of thirty—died about 1690—was originally a printer in London, afterwards an eminent author, and one of the most universal mathematicians of his time.

GHEYN. J. D.,

Dutch Engraver. Born at Antwerp 1565; pupil of Goltzius; died 1615.

255. GORLÆUS. ABRAHAM, Flemish Antiquarian, Numismatist, and Author—born 1549—died 1609.

256. GROTIUS. HUGO, when a boy aged 15, holding a medallion in his hand, with portrait of Henry IV. (*See* No. 105.)

257. HENRY IV. King of France. (*See* No. 16.)

GLOVER. G.,

English Engraver. Flourished in England, 1637.

258. DERING. SIR EDWARD,

259. PYM. JOHN, Parliamentarian Orator—born 1584—died 1643—the great opponent of the Earl of Strafford.

Engraved 1644.

The true Effigie of John Pym, Esquire, late Burges for Tavistocke in Devonshire.

Reade in this image him, whose dearest blood
Hee thought noe price to buy his countrye's good;
Whose name shall flourish, till the blast of ffame
Shall want a trumpet; or true worth a name.

GOLDING. RICHARD,

English Engraver.

260. CHARLOTTE AUGUSTA. Princess of Wales—born 1796—married Prince Leopold of Saxe-Coburg, 1816—died 1817.

261. VICTORIA. Queen, when Princess. *Engraved* 1830.

GOLE. JACOB,

Born in Amsterdam, 1660; died about 1730.

262. INNOCENT XI. Pope—born at Como, 1611—died 1689—is said to have favoured the descent of William III. on England.

263. KONINGSMARCK. OTTO WILLELM A.

GOLTZIUS. HENRY,

Dutch Painter and Engraver. Born in 1558; worked at Haarlem; died 1617.

264. BOLL. JOHN, Painter, of Malines.

265. DAVENTER. NICOLAS DE, Mathematician.
The upper portrait engraved in 1583. *Another portrait of the same engraved* 1595.

266. DECKER. CATHARINE, foster-mother of Goltzius.

267. D'EGMONT. DAMOISELLE FRANCHOYSE,

268. FAILLE. CORNELIA CAPELLA DE LA, wife of Noël de la Faille. *Engraved* 1580.

269. FAILLE. NOEL DE LA, Governor of Antwerp during the siege.

270. GALLE, PHILIPPE, Engraver at Antwerp.
Engraved 1582.

271. HENRY IV. King of France. (*See* No. 16.)

272. HENRY IV. King of France. (*See* No. 16.)
Impression before the name Paul de la Houue suppressed.

273. LEICESTER. ROBERT DUDLEY, Earl of—born 1532—died 1588.
Engraved 1586, *on a silver plate. Very rare.*

274. ZURENUS. JOHN,

275. PORTRAITS, by Goltzius. 1. Small oval. 2. Frederic II. King of Denmark—died 1588—oval. 3. Gerbrand Adriaenssz, Brederode Amsteldammer.

276. PORTRAITS, by Goltzius. 1. Moderata Durant, oval, 1580, reverse. 1. Godt Verzacht, oval, 1582. 3. Portrait let cito prima fugit, &c., 1581, reverse, town in background.

GOYA. DON FRANCISCO,

Spanish Painter and Engraver. Born 1760; worked at Rome and in Spain; died 1830.

277. BALTASAR. DON CARLOS, Prince of Spain, son of Philip IV. and Mary Anne of Austria, afterwards Charles II., King of Spain.

Etched after Velasquez.

278. MARGARET OF AUSTRIA. Queen of Spain, wife of Philip III., mother of Philip IV. and of Anne of Austria, wife of Louis XIII. *Etched after Velasquez.*

279. PHILIP III. King of Spain—born 1578—died 1621. Charles I., when Prince of Wales, went to Spain with the Duke of Buckingham to see the Infanta, who was the daughter of this Philip III.

Equestrian portrait after Velasquez.

GRANTHOME. JACOB,

Born at Heidelberg about 1560; worked in Italy and Paris.

280. FREDERIC IV. Count Palatine of the Rhine, called "the Just;" paternal grandfather of Prince Rupert—born 1574—fostered literature—died 1610. His son Frederic, who succeeded him, married Elizabeth, daughter of James I., King of England.

281. HENRY IV. King of France. (*See* No. 16.)

Engraved in 1594, *when Henry was forty-two.*

282. JOHN, Count Palatine of the Rhine.

Equestrian portrait.

GRATELOUP. JEAN BAPTISTE,

Amateur French Engraver. Born 1735; died 1815. *His engravings are very rare.*

283. POLIGNAC. Cardinal—born 1661—died 1741.

GRAVES. ROBERT,

Contemporary English Engraver.

284. DEVONSHIRE. Duchess of,

285. GRAHAM. Mrs. *After Gainsborough.*

286. SIDDONS. Mrs.
After her picture, by Gainsborough, in the National Gallery.

GREEN. VALENTINE,

Mezzotint Engraver. Born in London about 1707; worked in Germany and England; died 1800.

287. DANBY. HENRY DANVERS, Earl of, *After Vandyke.*

288. MOTHER AND CHILD, *After Falconet.*

289. RAY. Miss MARTHA—murdered, 1779, by the Rev. James Hackman. *After Dance.*

290. WASHINGTON. General, first President of the United States—born in Virginia, 1732—elected President, 1789—re-elected 1793—died 1799.

His mind was great and powerful, without being of the very first order; his penetration strong. As far as he saw, no judgment was ever sounder. It was slow in operation, being little aided by invention or imagination, but sure in conclusion. From councils of war, hearing all suggestions, he selected whatever was best. No general ever planned his battles more judiciously. But if deranged during the course of the action he was slow in a re-adjustment. He was incapable of fear. The strongest feature in his character was prudence. His integrity was most pure, his justice the most inflexible. No motives of interest or consanguinity, of friendship or hatred, being able to bias his decision. He was indeed, in every sense of the word, a wise, a good, and a great man. His temper was naturally irritable and high-toned. His heart was not warm in its affections. His person was fine; his deportment easy, erect, and noble; the best horseman of his age. His colloquial talents were not above mediocrity. In public, when called on for a sudden opinion, he was unready, short, and embarrassed. His education was merely reading, writing, and common arithmetic. On the whole, his character was, in its mass, perfect, in nothing bad, in a few points indifferent. Never did nature and fortune combine more completely to make a man great.—*Jefferson.*

Washington's will contains the following curious provision: "Item.—Upon the decease of my wife it is my will and desire that all the slaves whom I hold *in my own right* shall receive their freedom."

GRENAUD. H.,

Contemporary French Engraver.

291. COROT. French Painter—born at Paris. *Proof etching.*

GRIGNON. JAMES,

A French Engraver. Flourished about 1680.

292. VILLEROY. NICOLAS DE NEUFVILLE, Duc de, Marshal of France, Governor of the King Louis XIV.—born 1598—died 1685.

GROZER. JOSHUA,

293. DUNCANNON. Viscountess,
After Sir Joshua Reynolds.

GUNST. PETER VAN,

Dutch Engraver. Born at Amsterdam, 1667.

294. CHARLES I. King of England. (*See* No. 172.)
After Vandyck—painted in 1638.

295. HENRIETTA MARIA. Queen of Charles I. (*See* No. 107.)
After Vandyck—painted in 1638.

296. EUGÈNE. FRANCIS, Prince of Savoy, one of the greatest Generals of the time of Louis XIV.—born 1663—defeated the French at Carpi—again at Chiari—with Marlborough defeated the French at Blenheim—again at Turin, and drove the French out of Italy—with Marlborough defeated the French at Malplaquet—the Turks at Peterwardein—besieged Belgrade, and defeated the army sent to relieve it—died 1736.

Eugène was brought up a priest, and became the Abbé de Savoye ; "le petit abbé." Though not ill provided with church preferment, he hated the clerical profession, and asked to be allowed to change his benefices for a regiment of dragoons. Louis XIV. and his court ridiculed him, and laughed still more when they heard that he entered the military service of the Emperor of Germany. By losing the little abbé, Louis lost many a province and suffered many a defeat. The grand-nephew of Mazarin passed his sword through and through the very breast of France, and Marlborough had the noblest of colleagues in little Prince Eugène of Savoy. He was a great collector of engravings.

297. MARLBOROUGH. JOHN CHURCHILL, Duke of—born 1650—distinguished at Siege of Nimeguen, 1672—at Siege of Maestricht, 1673—commanded English army in Flanders, 1689—commanded in Ireland, 1690—served under William III. in Flanders, 1691—Commander-

MARLBOROUGH (*continued*) :—

in-Chief in Holland, 1701—drove French out of Venloo and Ruremonde, 1702—captured Liége, 1702—captured Bonn, Huy, Limburg, &c. 1703—defeated Bavarians at Schellenberg, 1704—with Prince Eugène defeats French at Blenheim, 1704—entertained by the City of London, 1705—defeated Marshal Villeroi at Ramilies, 1706—gained all Brabant, 1706—defeated the French at Oudenarde, 1708—captured Tournay, 1709—defeated French at Malplaquet, 1709—took Montaigne, Douay, Venaut, Aire, 1710—drove Marshal Villars from Arleux, 1711—returned to London, 1711—persecuted, deprived of his appointments, and quitted England, 1712—returned 1714—died at Windsor, 1722.

Bolingbroke, speaking of Marlborough, says, "He was so great a man I forget he had a defect."

Voltaire said of Marlborough that he had never besieged a fortress that he had not taken—never fought a battle that he had not won—never conducted a negotiation that he had not brought to a prosperous close.

GUTTENBERG. CARL, OR GOTTLIEB, CHARLES,

German Engraver. Born at Nuremberg 1744; died 1792.

298. JONES. JOHN PAUL, a Naval Adventurer in the service of the revolted States of America, during their war for Independence—a Scotchman, born 1747—his Scotch name was John Paul; took the name of Jones in America, probably in consequence of pecuniary difficulties—surprised Whitehaven with two boats and thirty-two men, burnt a ship, and escaped without the loss of a man—landed on St. Mary's Isle to kidnap the Earl of Selkirk, but as the Earl was gone to London, Jones's crew took the family plate—with the *Bon Homme Richard*, of forty-two guns, assisted by the *Alliance*, of thirty-six guns, captured the *Serapis*, of forty-four guns, commanded by Captain Pearson, the *Bon Homme* sinking immediately afterwards—he boasted that by his conduct he forced Holland (a neutral) into the war with England—entered the service of the Russians against the Turks—died at Paris, 1792.

HADEN. SEYMOUR,

A London Surgeon, and an Etcher of great celebrity.

299. HADEN, of Derby. *From a picture—proof etching.*

HAID. ELIAS,

German Engraver. Born at Augsbourg, 1739; died 1809.

300. MARIE ANTOINETTE. Dauphine de France, Archduchesse d'Autriche—born at Vienna, 2nd November, 1755—married Louis, Dauphin of France, 1770—Queen of France, 1774—guillotined at Paris, 16th October, 1793.

This is a German engraving of a portrait of Marie Antoinette, painted at Vienna by Millitz, and engraved at Augsbourg by J. Elie Haid.

For nearly two months and a half the Queen was confined in a damp dungeon at the Conciergerie, expecting her trial. On the 14th of October, 1793, the proceedings were opened. Fouquier Tinville read to the accused a libel, that, in his jargon, he styled her deed of accusation. The Queen of France replied to all with heroic calmness. The sitting was prolonged beyond measure, scarcely allowing the Queen to take a little refreshment. By weakening her bodily strength they hoped to shake the firmness of her character, and extinguish the pride of her lofty bearing. After the speech of the public prosecutor, the President asked her if she had anything to add. "Nothing in my own defence," she said, "but much for your remorse to feel. I was a Queen, and you have dethroned me; I was a wife, and you have murdered my husband; a mother, and you have torn my children from me. I have nothing left but my blood."

On returning to her dungeon she wrote that last admirable letter, in which were poured out, with all her tears, her sorrows and her mother's love. "16 October, half-past four in the morning. It is to you, my dear sister, that I write for the last time. I have been condemned, not to a shameful death—death is only shameful to criminals—but to rejoin your brother. Like him, innocent, I hope to manifest the same firmness as he in these last moments. I am calm as one is when the conscience reproaches one with nothing. I am profoundly grieved to quit my poor children; you know that I existed only for them; and you, my good, tender sister, you, who have in your friendship sacrificed everything to be with us, in what a position do I leave you!"

After giving, with exquisite pathos, advice to her children, the Queen concludes:

"I sincerely implore pardon of God for all the faults I may have committed since my birth. I hope that in His goodness He will deign to receive my last prayers, and those which I have long been offering up to Him; that He will please to receive my soul into His mercy and goodness. I ask pardon of all those I knew, and of you, my sister, especially, for all the trouble that, without knowing it, I may have caused you. I pardon all my enemies the evil they have done me. I bid here adieu to my aunts, and to all my brothers and sisters. I had friends; the thought that I am about to be separated from them for ever, and of their trouble, is one of the deepest regrets that I bear with me in dying; let them know at least that, up to my last moment, I thought of them.

MARIE ANTOINETTE (*continued*) :—

Adieu, my good and tender sister ; may this letter reach you ! Think always of me. I embrace you with my whole heart, and those poor dear children ! Oh, God ! how agonising it is to quit them for ever ! Farewell ! Farewell ! My remaining moments I shall occupy solely with my spiritual duties "

The original of this letter was found amongst Robespierre's papers.

301. MARIE ANTOINETTE (when a Prisoner in the Temple).

Copied the same size as the original picture in the gallery of the Duke of Aremburg at Brussels.

302. MARIE ANTOINETTE.

Facsimile of a caricature sketch made of her on the way to execution by David the painter.

"I was close to the right wheel of the cart ; very dirty and muddy it was, with a plank for a seat, with no hay or straw upon it ; a white horse, and a man with a stern and sinister countenance at the horse's head. Grammont, an actor belonging to the Comédie Française, gave the word of command ; every one turned towards the gates ; the wicket opened, and the victim, pale, but queenly still, appeared ; behind these came Sanson, the executioner, holding the ends of a thick rope which bound back the elbows of the Queen. She moved forward a few steps necessary to reach the step, to which a little ladder of four or five bars had been attached. The executioner, who was showing the Queen where she was to put her foot, gave his hand to support her ; the Queen turned her head gravely, made a sign in the negative, and, although her arms were tied behind her, ascended the ladder without aid. The cart proceeded slowly through an immense crowd of people. I had time to examine the Queen and her dress. She had on a white petticoat above, with a black one under it ; a kind of white night jacket, black ribbon on her wrists, a neckerchief of plain white muslin, and a cap with a small piece of black ribbon. Her hair was quite white, and cut close all round her cap. She was pale, but a slight flush was visible on her temples ; her eyes bloodshot, and her eyelids motionless and stiff. Grammont, who had accompanied the cart, held up his sword, brandishing it about in every direction ; then he turned towards the death-cart, saying, with horrid oaths, 'There she is, that infamous Antoinette ; she is done for, my friends.' Drunken vociferations followed. I slunk into the crowd, on a sign concerted with my friends ; we were forced to abandon all hope of saving the Queen."—*Account of Viscount Charles Desfossez.*

At certain points a multitude had been collected for the purpose of insulting the victim. The multitude thronged the steps of St. Roch, where the procession was halted that they might insult the Queen at their leisure. The Commune of Paris had despatched, as to a festival, all that crowd of drunken women, covered with rags, with red caps on their heads, who were enrolled and paid for the purpose of accompanying the victims to their death, howling and calling for her blood to drink. Still a Queen on the cart that bore her to the scaffold, a sort of dignified greatness seemed always shining round her. The august victim looked on, to the end, with calmness. When she reached the Place de la Concorde, where the blood of Louis XVI. had been shed, she ascended the steps of the scaffold with a firm tread, turned her gaze for a moment, with mournful meaning, on the Tuileries, prayed fervently, raised her eyes to heaven, and in a moment was no more.—*Beauchesne.*

HALBEECK. JOHN,

Born at Copenhagen ; worked in Paris at the commencement of the 17th century.

303. HENRY IV. on horseback. (*See* No. 16.)

HARDY. J.,

304. EDMUND BURKE. Statesman—born at Dublin, 1730—lost his only son, Richard Burke, a loss from which he never recovered—died 1797.

After Sir J. Reynolds.

"How proud should I be to give you a sample of the conversation of Mr. Burke ! But the subjects were in general so fleeting, his ideas so full of variety, of gaiety, and of matter ; and he darted from one of them to another with such rapidity, that the manner, the eye, the air with which all was pronounced ought to be separately delineated to do any justice to the effect that every sentence, nay, that every word, produced upon his admiring hearers and beholders.

"His pause, however, producing only a general silence, that indicated no wish of speech but from himself, he suddenly burst forth again into an oration so glowing, so flowing, so noble, so divinely eloquent, upon the life, conduct, and endowments of this Cardinal (Ximenes) that I felt as if I had never before known what it was to listen. I saw Mr. Burke, and Mr. Burke only. Nothing, no one else, was visible any more than audible. I seemed suddenly organised into a new intellectual existence that was wholly engrossed by one single use of the senses of seeing and hearing, to the total exclusion of every object but of the figure of Mr. Burke, and of every sound but that of his voice."—*Miss Burney to Mr. Crisp.*

HARTMAN. C.,

Contemporary German Engraver.

305. BORA. CATHERINE,—born at Loeben, 1499—a Nun at Ninepkchen; left the convent and became the wife of Martin Luther in 1525—died at Torgau, 1552.

Engraved from the original by Holbein in the gallery at Nuremberg.

HENRIQUEL-DUPONT,

Contemporary French Engraver.

306. MIRABEAU. HONORÉ GABRIEL RIQUETTI, Comte de, celebrated French Orator—born 1749—died 1791.

Declaiming at the Tribune—after De la Roche.

"Strange lot ! Forty years of that smouldering with foul fire-damp and vapour enough ; then victory over that—and, like a burning mountain, he blazes heaven high ; and for twenty-three resplendent months pours out, in flame and molten fire-torrents, all that is in him, the pharos and wonder-sign of an amazed Europe,—and then lies hollow, cold, for ever !"—*Carlyle.*

307. PETER THE GREAT. (*See* No. 36.) *After De la Roche.*

308. The PRINCE IMPÉRIAL—only son of the Emperor Louis Napoleon—born 1856.

309. RACHEL. ELISA FÉLICE, famous French Actress—born 1821—died 1858. *Engraved* 1852—*after Lehman.*

HENRIQUEZ. B. L.,

French Engraver. Born at Paris 1732; died 1806.

310. LOUIS XVI. King of France—born at Versailles, 23rd August, 1754—married Marie Antoinette, Archduchess of Austria, 1770—succeeded his grandfather, Louis XV., 1774—sentenced to death by the French Convention, 20th January, 1793—guillotined, 21st January, 1793. Louis XVI. was descended the sixth in generation from Charles I., King of England, and Henrietta Maria, as will be seen from the following pedigree :—

CHARLES I. = HENRIETTA MARIA.

Henrietta Maria = Philip, Duke of Orleans.

Anna Maria = Victor Amadée II.

Marie Adélaide = Duc de Bourgoyne.

Louis XV. = Marie Leczynska.

Louis Dauphin = Marie Josephe de Saxe.

Louis XVI. = Marie Antoinette.

311. VOLTAIRE. FRS. MARIE AROUET DE—born at Paris in 1694—died 1778.

Engraved from a picture by Barat, painted in 1774.

HODGES.

312. WINTER. ADMIRAL DE, Dutch Admiral—defeated by Duncan at Camperdown.

HOGENBERG. FRANZ,

Worked at Cologne, and died in the 16th century; brother of Abraham and Remegius Hogenberg.

313. ALVA. FERDINAND ALVAREZ OF TOLEDO, Duke of—born 1508—Alva came to England in the train of Philip II.—died 1582.

"Ferdinando Alvarez de Toledo, Duke of Alva, was now in his sixtieth year. The most successful and experienced general of Spain, or of Europe. No man had studied more deeply, or practised more constantly, the military science. In the most important of all arts at that epoch he was the most consummate artist. No man had besieged so many cities. No general had avoided so many battles. No soldier, courageous as he was, ever attained to a more sublime indifference to calumny or depreciation.

"In person he was tall, thin, erect, with a small head, a long visage, lean yellow cheeks, dark twinkling eyes, a dust complexion, black bristling hair, and a long sable-silvered beard, descending in two waving streams upon his breast.

"As a man, his character was simple. He did not combine a great variety of vices, but those which he had were colossal; and he possessed no virtues. The world has agreed that such an amount of stealth and ferocity, of patient vindictiveness and universal bloodthirstiness, were never found in a savage beast of the forest, and but rarely in a human bosom. Personally he was stern and overbearing. As difficult of access as Philip himself, he was even more haughty to those who were admitted to his presence."—*Motley.*

314. DON CARLOS. Son of Philip II. King of Spain, by Marie of Portugal—born 1545—he was affianced to the Princess Elizabeth, daughter of Henry II. and Catherine de Medici, but on the death of Mary of England, Philip's wife, Philip himself married the Princess Elizabeth—Don Carlos is supposed to have entered into various conspiracies against Philip—imprisoned and, it is said, murdered by order of Philip, 1568—Lord John Russell wrote a tragedy on the subject of, and entitled *Don Carlos.*

315. ELIZABETH Queen of England. (*See* No. 95.)
Very rare.

316. ELIZABETH Queen of England. (*See* No. 95.)
In a circle dated 1604.

317. ELIZABETH Queen of England. (*See* No. 95.)
Whole length, published by Liefrinck.

318. FRANCIS II., King of France, son of Henry II. and Catherine de Medici—born 1543—married Mary, Queen of Scots, 1558—succeeded his father, 1559—died 1560, aged 17.

The room at Orleans in which he died, in the presence of Catherine de Medici and Mary Queen of Scots, is still preserved, and is used now to celebrate marriages at Orleans.

An attempt has been made to alter this plate to Charles IX.

319. HENRY II. King of France—born 1519—when Duke of Orleans married Catherine de Medici—succeeded his father, Francis I.—his army defeated by the Spaniards and English at the battle of St. Quintin—his army, under the Duke of Guise, took Calais from the English, who had possessed it for 200 years—died 1559 from a wound at a tournament given in honour of the marriage of his daughter Elizabeth with Philip II. of Spain, and his sister Margaret to the Duke of Savoy.

320. HENRY III. King of France, third son of Henry II. and Catherine de Medici—born 1551—assassinated by a priest, Jaques Clement, 1589, at St. Cloud—he was the last king of the House of Valois.

"The olive-complexioned, delicate-featured Henry of Valois, with his dark, lustrous eyes, his jewelled ear-rings, and emeralds knotted in his hair, more resembled an Asiatic than a European. Superstitious, dissolute, and cowardly, he concealed the most deadly treachery under features of impassive immobility, and his nature secreted hatred as a cobra's fangs secrete poison."—*Froude.*

321. HENRY III. and HENRY IV. Kings of France, with views of Jaques Clément assassinating Henry III., &c. *Very rare.*

322. MARY Queen of England. (*See* No. 98.)

323. MARIE STUART Queen of Scots and France—born 1542—beheaded 1587.

324. PHILIP II. King of Spain. (*See* No. 60.)

HOLLAR. WENCESLAUS,

Born at Prague, 1607; worked in Germany, in England, and at Antwerp; died 1677.

"There came afterwards, you know, Lucas Vosterman, Hollar, Lombart, and other excellent artists; but these were of later times, which you do not enquire of. They wrought after Vandyke, the Arundelian Collection, and best painters. And now of late the skilful in mezzotint masters, who, for imitation of life, sometimes excel the *burin* itself ever so accurately handled."—*Evelyn* to *Pepys*, 1690.

325. ANNA BULLEN. Queen of Henry VIII.—born 1507—beheaded 1536.

"When she composed her hands to play, and voice to sing, it was joined with that sweetness of countenance that three harmonies concurred; likewise, when she danced, her rare proportions varied themselves into all the graces that belong either to rest or motion."—*Parks' Notes to Walpole.*

326. ARETINO. PETER, Italian satirical poet—born at Arezzo, 1492—died 1557—he had the modesty to style himself "the divine Aretino"—originally a journeyman bookbinder at Perugia—levied black mail by his satires on most of the princes of Italy and of Germany and France.

Copy (1647) *of the engraving by Marc Antonio of the picture by Titian.*

327. ARETINO. PETER,

328. ARUNDELL. THOMAS, Earl of, and Surrey, Earl Marshal and Lord High Steward of England—born 1592—employed in several embassies—collector of the Arundelian marbles—died in Italy, 1646.

HENRY, Baron Mowbray and Maltravers, eldest son of the Earl of Arundel.

Two small ovals in one plate. Very rare.

329. CATHERINE OF ARAGON — born 1483 — married to Arthur, Prince of Wales, eldest son of Henry VII., 1501—on the death of Arthur, betrothed to his brother, afterwards Henry VIII., 1505—married to Henry VIII. 1509—divorced 1533—died 1536.

330. CATHERINE HOWARD. The fifth wife of Henry VIII.—born 1522—married 1540—beheaded 1542.

331. CHAMBERS. DAVID, Physician to Henry VIII., Founder of the College of Physicians in London, Warden of Merton College, Oxford—died 1549, aged 88.
Engraved, 1648, *after picture by Holbein.*

332. CHARLES II. King of England. (*See* No. 89.)
As this print is dated 1649, *it must have been engraved immediately after the execution of Charles I. View of St. James's Park and Whitehall in the background.*

333. CHARLES LOUIS. By the death of his elder brother, Frederic Henry, who was drowned, became Count Palatine of the Rhine—second son of Frederick, King of Bohemia, and Elizabeth, daughter of James I. and sister of Charles I., brother of Prince Rupert and Maurice—born at Heidelburg, 1617—Charles Louis is said to have taken part with the Parliament against Charles I., in the hope of being chosen to succeed his uncle—his only son, Charles Louis, was the last Protestant prince of the Palatinate, and his only daughter, Elizabeth Charlotte, became Duchess of Orleans and ancestor of Philip Egalité.

334. DURER. ALBERT, the elder—born at Nuremberg, 1471—died 1528.

335. ESSEX. ROBERT DEVEREUX, Earl of, (*See* No. 11.)
Equestrian portrait, engraved 1643, *with map showing his military career.*

336. HOLBEIN. HANNS, celebrated Portrait Painter employed by Henry VIII.—born at Augsburg about 1495, and died about 1543. It has been recently ascertained that Holbein died about ten years before the date commonly given; a discovery which very considerably modifies the alleged paternity of many so-called Holbeins. *Engraved* 1641, *after Holbein.*

337. HOLLAR. WENCESLAUS, born at Prague, 1607—he was taken prisoner at Basinghouse in 1645, with Faithorne and others—went to Antwerp—returned to England —notwithstanding the most indefatigable exertions he lived in great indigence and distress—died 1677.

Such was the deplorable state of penury to which he was reduced, that when he was on the verge of his seventieth year, being attacked with his last illness, the bailiffs entered his apartment to seize the only bit of furniture that was left to him, the bed on which he lay. He entreated their forbearance only for a short time, as he should then have no further need of it; and earnestly requested that he might not be removed to any other prison than his grave. It is not known whether this petty mercy was granted him.

338. LOCKYER. NICOLAS, Chaplain to Oliver Cromwell, and a frequent preacher before the Parliament—author of several works—died 1684. *Engraved* 1643.

339. LUTHER. MARTIN. (*See* No. 56.)

340. MALDER. JOHN, Bishop of Antwerp.
Engraved after Vandyck and published at Antwerp, 1645.

341. MARY. Princess, daughter of Henry VIII. and Catherine of Aragon. (*See* No. 98.)
Engraved after Holbein 1640.

342. RUBENS. PETER PAUL—born at Cologne, 1577—visited England in 1629—knighted by Charles I.—died 1640.

Rubens writing about some proposed commissions to paint for Charles I., when Prince of Wales, thus describes his own abilities :—"As to His Majesty and H.R.H. the Prince of Wales, I shall always be very pleased to receive the honour of their commands; and with respect to the hall in the new palace, I confess myself to be, by a natural instinct, better fitted to execute works of the largest size rather than little curiosities. Every one according to his gifts. My endowments are of such a nature that I have never wanted courage to undertake any design, however vast in size or diversified in subject."—*Sainsbury's Original Papers relating to Rubens.*

"The two meteors of art, Peter Paul Rubens and Rembrandt Van Rhyn, both of whom disdaining to acknowledge the usual laws of admission to the Temple of Fame, boldly forged their own keys, entered and took possession, each of a most conspicuous place, by his own power. Rubens, born at Cologne, in Germany, but brought up at Antwerp, then the depository of Western commerce, a school of religious and classic learning, and the pompous seat of Austrian and Spanish superstition, met these advantages with an ardour and success of which ordinary minds can form no idea. Endowed with a full comprehension of his own character, he wasted not a moment on the acquisition of excellence incompatible with its fervour, but flew to the centre of his ambition, Venice, and soon compounded from the splendour of Paolo Veronese and the glow of Tintoretto, that florid system of mannered magnificence which is the element of his art and the principle of his school."—*Fuseli.*

343. STRAFFORD. SIR THOMAS WENTWORTH, Earl of, Lord Lieutenant Generall and Generall Governor of the Kingdome of Ireland, Lord President of the Councell established in the north parts of England, Lord Lieutenant of the County and Citty of Yorke, and one of his Ma^ties^ most honourable privy Councell, &c.—born in London, 1593—impeached for high treason, but for want of proof impeachment abandoned for Bill of Attainder—his rank, his power, his great abilities, rendered him in the highest degree obnoxious to the Parliamentarians, who persecuted him with relentless hatred—Pym was his great enemy, and exhausted every effort to procure his destruction—condemned, but so illegal was his sentence that it was expressly provided it should not be a precedent for the future—beheaded 1641. Strafford was lineally descended, as the preamble to his patent sets forth, from John of Gaunt.

"Great from his honours and preferments, but much greater in and from himself."—*Granger.*

344. The true Maner of the SITTING OF THE LORDS AND COMMONS OF BOTH HOUSES OF PARLIAMENT upon the Tryal of Thomas, Earl of Strafford, Lord Lieutenant of Ireland, 1641.

345. The true Maner of the EXECUTION OF THOMAS, EARLE OF STRAFFORD, Lord Lieutenant of Ireland, upon Tower Hill, the 12th of May, 1641.

346. VANDYCK. ANTHONY—born in Antwerp, 1599—his mother, perceiving him to be gifted by nature with superior talents, encouraged and assisted him—in 1615 he became a pupil of Rubens—in 1621 Vandyck went to Italy, where he stayed for five years, and painted many pictures in all the chief cities—he returned to Antwerp towards the end of 1626—he remained in Flanders more than five years after his return from Italy—painted most of the great men engaged in the commencement of the Thirty Years' War—invited to

VANDYCK (*continued*) :—

Holland by Frederick of Nassau, Prince of Orange, where he painted this prince and many other persons of rank —Vandyck visited England in 1632 — Lord Arundel introduced him to the notice of King Charles I., who assigned him a house in Blackfriars as well as a summer residence at Eltham, and often went in his barge from Whitehall to Vandyck's studio, and remained there for hours to watch the painter at his work. In three months after his arrival in England the King conferred on him the honour of knighthood, and in 1633 settled on him a yearly pension of 200*l.*— munificently patronised by the sovereign and the nobility, and accustomed to the princely style in which Rubens lived, and himself living for the most part, during his residence in Italy, in the palaces of his patrons, he had imbibed a high relish for the luxuries of life, and he now indulged in a prodigality of expense. He was given to gallantry, and lavish towards his mistresses. Once when Charles asked him if he knew what it was to want three or four thousand pounds, Vandyck replied, "Yes, Sire, he who keeps his house open for his friends, and his purse for his mistresses, will soon find a vacuum in his coffers." He became involved in his circumstances—the King and his friends promoted a marriage between Vandyck and Maria Ruthven, a young lady of great personal attractions attached to the household of Henrietta Maria— he went to Flanders with his wife in 1640, and thence to Paris. After residing there two months he returned to England. The gathering storm of the Civil War was rapidly approaching. In March, 1641, Vandyck saw the Royal Family dispersed (forced by tumults countenanced and secretly organised by the leaders of the Republican party), and in the May following his noble friend and patron, the Earl of Strafford, was brought to the scaffold. His spirit crushed, his bodily ailments increased, it became evident that his end was approaching. The King offered 300*l.* (equal to

VANDYCK (*continued*):—

1000*l.* of our money) to the physician who could preserve his life. No efforts could save him—he lingered on, and died at the early age of forty-two, at his house in Blackfriars, on the 9th of December, 1641, and was buried in old St. Paul's.

The portrait engraved in London, after Vandyke, and dedicated to John Evelyn.

HONDIUS. HENRY (THE YOUNGER).

Born in London about 1580; worked in England and Holland; died about 1648.

347. ELIZABETH Queen of England. (*See* No. 95.)

348. FERDINAND. The Emperor, *Engraved in* 1634.

349. MARIA ELEONORA. Wife of Gustavus Adolphus, mother of Christina—born 1603—mourned madly for her husband Gustavus (killed at the Battle of Lutzen); kept his heart in a golden box—died of grief, a few days after hearing the news of her daughter Christina's apostasy to Rome. *Engraved* 1629.

350. PHILIP WILLIAM, Prince of Orange, eldest son of William I., Prince of Orange. (*See* No. 114.)

HONDIUS. WILLIAM,

Born at the Haghe. 1610; worked there and at Dantzic.

351. ELIZABETH Queen of Bohemia. (*See* No. 101.)

352. FREDERIC King of Bohemia, Count Palatine of the Rhine. (*See* No. 103.)

353. ISABELLA CLARA EUGENIA. Daughter of Philip II. of Spain and Elizabeth (daughter of Henry II. and Catherine de Medici)—born 1566—married. 1599, the Cardinal-Archduke Albert VI. of Austria—left no children—died at Brussels, 1633.

354. JOHN ERNEST, The younger, Duke of Saxony.

355. LONGKIUS. HENRICUS CORNELIUS,
Engraved after Mytens, 1630.

356. WEERDENBURG. THEODORE DE,

HOPFER. DANIEL,

Engraver. Born about 1490; worked at Aagsburg.

357. LEOPOLD. The Emperor,

358. MAXIMILIEN I. The Emperor, (*See* No. 17.) *Very rare.*

HOUBRAKEN. JACOB,

Dutch Engraver. Born at Dordrecht, 1698; died at Amsterdam, 1780.

359. ANN BULLEN. Queen of Henry VIII. (*See* No. 325.)

360. ANNE OF CLEVES. The fifth wife of Henry VIII.

361. BACON. SIR NICOLAS, Statesman—born about 1510—died 1579.

362. BUCKINGHAM. GEORGE VILLIERS, Duke of—born 1592—murdered by Felton, at Portsmouth, 1628—the Mephistopheles of Charles I.

363. CARLTON. HENRY BOYLE, Lord,

364. CATHERINE OF ARAGON. Queen of Henry VIII. (*See* No. 329.)

365. CATHERINE HOWARD. Queen of Henry VIII. (*See* No. 330.)

366. COKE. SIR EDWARD, Lord Chief Justice—born 1550—died 1634.

367. HAMPDEN. JOHN, Statesman—born in London, 1594—died 1643.

368. HENRY, Prince of Wales, eldest son of James I.—born at Stirling Castle, 1593—died 1612—Ralegh wrote the History of the World for Henry, 1610.

369. KOK. FRANS BANNING, friend of Rembrandt.

370. MARIE ELIZABETH JOSEPHINE, Archduchess of Austria.

371. MARLBOROUGH. The Duke of, (*See* No. 297.)

372. PETERBOROUGH. CHARLES MORDAUNT, Earl of, celebrated Commander by land and sea—born 1658—in the war of the Spanish succession he succeeded in driving out of Spain the Duke of Anjou and the French army, though his own troops never amounted to half the number of the French—he was employed in numerous embassies, and was said to have seen more kings and more postilians than any man in Europe.

Being once surrounded by a mob, who took him for the Duke of Marlborough, at that time in disgrace with them, he extricated himself by the following address: "Gentlemen, I can convince you by two reasons that I am not the Duke of Marlborough. In the first place, I have only five guineas in my pocket; and, secondly, here they are at your service." So saying, he threw his purse amongst them, and got off with loud acclamations.

373. SOMERSET. EDWARD SEYMOUR, Duke of—beheaded 1552.

374. SYDNEY. SIR PHILIP—born at Penshurst, 1554—died at Arnheim, after the battle of Zutphen, 1586—buried in St. Paul's.

"On beholding the portraiture of Sir Philip Sydney at the gallery at Penshurst:

The man that looks, sweet Sidney, in thy face,
Beholding there love's truest majesty,
And the soft image of departed grace,
Shall fill his mind with magnanimity:
There may he read unfeign'd humility,
And golden pity, born of heavenly brood,
Unsullied thoughts of immortality.
And musing virtue, prodigal of blood:
Yes, in this map of what is fair and good,
This glorious index of a heavenly book,
Not seldom, as in youthful years he stood,
Divinest Spenser would admiring look;
And framing thence high wit and pure desire,
Imagin'd deeds that set the world on fire."—*Lord Thurlow.*

375. TEMPLE. SIR WILLIAM—born in London, 1628—died 1698.

376. WILLIAMS. Archbishop, Lord Keeper—born 1582—died 1650.

HOUSTON. RICHARD,

Mezzotint Engraver. Born 1725; died 1775.

377. GREENWAY. Miss, *After Reynolds.*

378. POWELL. Miss HARRIET, *After C. Read.*

379. POWELL. Lady HARRIETT, afterwards Countess of Seaforth. *After Reynolds.*

380. ROBINSON. Bishop,

381. WALDEGRAVE. MARIA, Countess of, and her daughter, LADY ELIZABETH LAURA. *After Sir J. Reynolds.*

HOUUE. PAUL DE LA,

Worked in Paris at the commencement of the 17th century.

382. BALSAC. HENRIETTA DE, d'Autriche, Marquise de Verneuil, second mistress of Henry IV. of France—she obtained a written promise of marriage from Henry IV. if she had a son within the year. Sully got this from her and tore it up. Henry gave her a second written promise, which she would not give up till she obtained 20,000 crowns. This document is now in the Bibliothèque at Paris—died 1633.

383. MONTPENSIER. HENRY, DUC DE, Peer of France.

384. RUDOLPH II. the Emperor—born 1552—reigned from 1576—died 1612.

385. SULLY. MAXIMILIEN DE BÉTHUNE, Duc de, French Statesman—born 1560—died 1641.

HUMPHRYS.

Contemporary English Engraver.

386. THE COQUETTE. *After Reynolds.*

HOUTEN. JOHN VAN.

387. EVERTZ. JAN, Dutch Admiral.

HURET. GRÉGOIRE,

French Engraver. Born at Lyons 1610; worked at Paris; and died 1670.

388. LOUIS XIII. seated on Clouds. (*See* No. 93.)

389. MARIE STEWART Queen of Scots. (*See* No. 323.)
View of execution in background.

IRELAND. SAMUEL,

390. HOGARTH. WILLIAM—born 1697—died 1764.
Etched by Samuel Ireland from an original portrait in oil by Hogarth.

ISAC. JASPER,

French Engraver. Worked in Paris in the first half of the 17th century.

391. CASTELNAU. MICHEL DE, Seigneur de Mauvissière, Statesman—born 1520—died 1592.

ISELBURG. PETER,

Born at Cologne, 1568.

392. HENRY VIII. King of England. (*See* No. 180.)

JACQUET. J.,

Contemporary Engraver.

393. PORTRAIT. *After Raphael.*

JESI. SAMUEL,

394. CELLINI. BENVENUTO, Sculptor, Artist, Author, Musician—born 1500—died 1570.

"Cellini was one of the most extraordinary men of an extraordinary age; his life, written by himself, is more amusing than any novel I know."—*Horace Walpole.*

395. LEO X. Pope, John de Medici—born 1475—Pope 1513—died 521.

JODE. ARNOLD DE,

Born at Antwerp, 1636.

396. LELY. SIR PETER, Court Painter in the time of Charles II.—born in Holland 1617—died 1680.

"1662. Oct^r. 20. With Commissioner Pett to Mr. Lilly's, the great painter, who came forth to us; but believing that I come to bespeak a picture he prevented it by telling us that he should not be at leisure these three weeks; which methinks is a rare thing. And then to see in what pomp his table was laid for himself to go to dinner.

"1667. March 25. Called at Mr. Lilly's, who was working . . . . but a mighty proud man he is and full of state."—*Pepys' Diary.*

"England had possessed Holbein, but it was reserved for the German Lely, and his successor Kneller, to lay the foundation of a manner, which, by pretending to unite portrait with history, gave a retrogade direction for near a century to both. A mob of shepherds and shepherdesses in flowing wigs and dressed curls, ruffed Endymions, humble Junos, withered Hebes, surly Allegroes, and smirking Pensierosas, usurped the place of truth, propriety, and character."—*Fusedi.*

JODE. PETER DE, THE YOUNGER,

Flemish Engraver. Born at Antwerp 1606; worked at Paris and Antwerp.

397. COLLIGNY. GASPARD DE, Seigneur de Chastillon, Mareschal de France—the father of the three brothers Colligny, Odet, Gaspar, and François, called Dandelot —died 1522.

398. HENRY, Prince of Wales, eldest son of James I. (*See* No. 368.)

399. JAMES VI. of Scotland, I. of England—born 1566—married Anne of Denmark—died 1625.

Engraved 1603.

See character of James by Fontenay, an agent of Marie Stuart, very curious and life-like. The following are extracts: "The King is for his age (18) one of the most remarkable princes that ever lived. He has the three parts of the mind in perfection. He apprehends readily, he judges maturely, he concludes with reason. His memory is full and retentive. His questions are quick and piercing, and his answers solid. . . . . In languages, sciences, and affairs of state, he has more learning than any man in Scotland. In short, he is wonderfully clever, and, for the rest, he is full of honourable ambition, and has an excellent opinion of himself. . . . . He dislikes dances and music, and amorous talk, and curiosity of dress and courtly trivialities. He has an especial detestation for ear-rings . . . . his manners are rough and uncouth. He speaks, eats, dresses, and plays like a boor, and he is no better in the company of women. He is never still for a moment, but walks perpetually up and down the room, and his gait is sprawling and awkward. His voice is loud, and his words sententious. His body is feeble, yet he is not delicate; in a word, he is an old young man. He is prodigiously conceited, idle, and careless. He told me . . . . he could do more in an hour than others could do in

KING JAMES (*continued*) :—

a day. He could listen to one man, talk to another, and observe a third. Sometimes he could do five things at once. He said he was his mother's son in many ways. His body was weak, and he could not work long consecutively, but when he did work he was worth any other six men put together."

In the appendix to *Fragments of Scottish History* it is said, "He was werey witty, and had als many redey vitty jests as aney man livinge, at vich he wold not smyle himselffe, bot deliver them in a grave and serious maner. He was werey crafty and cunning in pettey thinges, as the circumventinge aney grate man, the change of a favorite, &c., in so much as a werey wise man was wount to say, he believed him 'the wisest foole in Christendome,' meaning him wise in small thinges, but a foole in weighty affaires. He was infinitely inclined to peace, bot more out of feare than conscience, and this was the gratest blemishe this king had through all his reign."

"The love of peace seems to have been the ruling passion in James I. To this he sacrificed almost every principle of sound policy. He was eminently learned, especially in divinity; and was better qualified to fill a professor's chair than a throne."—*Park's Notes to Walpole.*

400. LIPSIUS. JUSTUS, Flemish Scholar and Critic—born 1547—secretary to Cardinal Granville—died 1606.

401. TILLI. JOHN TSERCLŒS, Count—born 1599—died 1632.

"Tilly was a native of Brabant, but having been bred up at the court of the Infanta at Brussels he affected something of the Spaniard. This ferocious soldier was remarkable by his morality and religion. If business had broken in upon his usual hours of prayer, the lost time was made up at night; and he had the reputation of inviolable sobriety and chastity. He was a little man, and Maréchal Grammont, who once saw him at the head of his army on the march, describes him as mounted on a white Croatian pony, and dressed in a green satin doublet with slashed sleeves, and trowsers of the same material. On his head he had a little cocked hat, with a drooping plume of red ostrich-feathers that reached down to his loins; round his waist a belt two inches broad, from which hung his sword, and a single pistol in his holsters, which, as he informed Grammont, he had never fired, though he had gained seven battles."—*Dyer's Modern Europe.*

402. WALLENSTEIN. ALBERT, Count, Duke of Friedland—born 1583—commanded the Imperial army during the greater part of the Thirty Years' War—assassinated at Egra, 1634.

403. WRANGEL. CHARLES GUSTAVUS, Swedish Commander—born 1613—died 1676.

JONES. JOHN,

Born about 1740.

404. ERSKINE. The Honourable THOMAS, afterwards Lord Chancellor—born 1750—died 1823.

After Sir Joshua Reynolds.

405. ERSKINE. The Honourable THOMAS, (*See* No. 404.)
After T. Lawrence, R.A.—engraved by Clint.

406. HAMILTON. EMMA, Lady. *After Romney.*

Lady Hamilton was born at Preston, in Lancashire, 1764. Her father was a labouring man named Lyons. After her father's death she obtained a situation as a nursery-maid in the family of a Mr. Thomas of Hawarden ; subsequently she came to London and again performed the duties of a nursery-maid in the house of Dr. Budd, Chatham-place, Blackfriars, one of the physicians to St. Bartholomew's Hospital. Leaving the service of Dr. Budd Emma Lyons became the servant of all work to a dealer in St. James's Market. This service she left for higher duties and better wages with a lady of quality. Here Captain, afterwards Rear-Admiral, Payne saw her and fell in love with her, and she accepted his offer of protection, but shortly afterwards deserted him for Sir Harry Featherstonaugh, a great lover of field-sports, with whom she became one of the most expert and graceful horsewomen of the period. Total ruin overtaking her keeper she fell into the hands of a Dr. Graham, a fashionable quack of the day, who hired her to illustrate his lectures on 'Health and Beauty.' Romney, the Royal Academician, and Hayley, the friend of Cowper, were her admirers. She became the mistress of Mr. Greville, the nephew of Sir William Hamilton, who had her taught music, painting, French, and Italian. The affairs of Mr. Greville fell into disorder and he had to call his creditors together and part with his property and his mistress to his uncle, Sir William Hamilton, in exchange for a cheque for a large amount. On the 6th of September, 1791, in her 27th year, the 'nursery-maid,' 'amazon,' 'lecturer's model,' and 'transferred mistress,' was married at St. George's Church, Hanover Square, to Sir William Hamilton, then in his sixtieth year. The ambassador with his wife retired to Naples, where Lady Hamilton now became the most intimate friend and ally of Caroline, Queen of Naples, sister of the unfortunate Marie Antoinette. In 1793, two years after her marriage with Sir William Hamilton, Lady Hamilton first saw Nelson, then 35 years old, and captain of the 'Agamemnon.' The 'little thread-paper' of a man produced an instantaneous and extraordinary effect upon Lady Hamilton, and her whole soul was absorbed in the one great thought how she might help and spur Nelson on to victory. The Battle of the Nile, one of the greatest victories of Nelson, was entirely due to Lady Hamilton. By her own energetic intercession, when every other appeal had failed, she obtained leave for the British fleet to victual and water in the Sicilian ports, in defiance of the existing treaty with France, and thus enabled Nelson to continue his pursuit of the French fleet, which he fell in with, fought, and destroyed on the glorious 1st of August, 1798. When Nelson then set foot a second time in Naples, ennobled with victory, he was little less than a total wreck. At Calvi he had lost an eye ; at Teneriffe his right arm was shattered and amputated close to the shoulder; at the Battle of the Nile he was wounded severely in the head. Incessant anxiety had blanched his brow, and he seemed on the verge of an early grave. In 1803 Sir William Hamilton died. Lady Hamilton lived openly with Nelson at Merton, in Surrey. In 1805, Nelson fell gloriously at Trafalgar.

"CODICIL TO MY LAST WILL AND TESTAMENT.—NELSON AND BRONTE.

"October the twenty-first, one thousand eight hundred and five, then in sight of the combined fleets of France and Spain, distant about ten miles.

"Whereas the eminent services of Emma Hamilton, widow of the Right Honorable Sir William Hamilton, have been of the very greatest service to my King and country to my knowledge, without ever receiving

HAMILTON (*continued*) :—

any reward from either our King or country ; first, that she obtained the King of Spain's letter in 1796 to his brother, the King of Naples, acquainting him of his intention to declare war against England, from which letter the ministry sent out orders to then Sir John Jervis to strike a stroke if opportunity offered against either the arsenals of Spain or her fleets ; that neither of these was done is not the fault of Lady Hamilton, the opportunity might have been offered ; secondly, the British fleet under my command could never have returned the second time to Egypt had not Lady Hamilton's influence with the Queen of Naples caused letters to be wrote to the Governor of Syracuse that he was to encourage the fleet being supplied with everything should they put into any port in Sicily. We put into Syracuse and received every supply, went to Egypt, and destroyed the French fleet. Could I have rewarded these services I would not now call upon my country, but as that has not been in my power, I leave Emma Lady Hamilton, therefore, a legacy to my King and country, that they will give her an ample provision to maintain her rank in life. I also leave to the beneficence of my country my adopted daughter, Horatio Nelson Thompson, and I desire she will use in future the name of Nelson only. These are the only favours I ask of my King and country at this moment when I am going to fight their battle. May God bless my King and country, and all those who I hold dear. My relations it is needless to mention, they will, of course, be amply provided for.

"Witness, "NELSON & BRONTE.
"Henry Blackwood.
"J. W. Hardy.'"

This codicil was kept back by the hero's brother, the Reverend William Nelson, until after he had obtained his earldom and a grant of 120,000*l.* of public money. *Catalogue of Antiquities exhibited at Ironmongers' Hall.*

The liabilities of Nelson's house at Merton were left to Lady Hamilton : she had to take a hasty departure and seek lodgings at Richmond. She next occupied temporary apartments in Bond-street : chased thence by importunate creditors, she hid herself for a time. In 1813 she was lodged in the King's Bench Prison, whence she was liberated by the charity of Joshua Jonathan Smith, an Alderman of the City of London. At length again threatened with arrest, sick at heart and penniless, the unhappy woman escaped to Calais. An English lady in Calais, of the name of Hunter, was in the habit of ordering meat daily for a favourite dog, and was assured by the English interpreter, when he met her in the butcher's shop, that he knew a poor gentlewoman residing in the Rue Français who would be glad of the worst bit of meat provided for the dog. By the humanity of Mrs. Hunter the poor invalid was indebted for bread till she was too ill to partake of it longer. The 'poor gentlewoman's name was Emma Hamilton,' who, having barely exceeded the term of middle age, and beautiful even in death, died destitute and broken-hearted, on the 15th of January, 1815, and was buried in the timber-yard at Calais.

407. HOOD. Rear Admiral Lord,
After Sir Joshua Reynolds—scarce proof.

408. HOOD. Admiral Lord,

409. KEMBLE. Miss, *Two Portraits, after Reynolds.*

410. PRICE. Lady CAROLINE, *After Reynolds.*

JUDKINS. ELIZABETH,

411. Mrs. ABINGTON. *After Reynolds.*

KAISER.

Contemporary Dutch Engraver.

412. SIX. The Burgomaster, friend of Rembrandt.
Engraved from the portrait of Six painted for him by Rembrandt and still (1872) *in the house of the descendants of Six at Amsterdam.*

KILIAN. LUCAS,

Born at Augsbourg, 1579; worked in Germany and Italy; died 1637.

413. AUGUSTUS, Duke of Brunswick.

414. CHRISTIAN IV. King of Denmark, brother of Anne of Denmark, Queen of James I., King of England —born 1577—died 1648.

415. DURER. ALBERT, (*See* No. 152.)
Both figures are portraits of Albert Dürer, the left one as he was in 1509, *and the other in* 1517, *engraved after a design by Albert Dürer.*

416. LESLIE. WALTER, Count, Ambassador from Leopold, Emperor of Germany, to the Sultan Mahomet—died 1668. *Engraved from life,* 1637.

417. SACHS. HANS, celebrated German Poet, son of a tailor, apprenticed to a shoemaker—born 1494, at Nuremberg—died 1576.

"Un des plus grand génies que l'Allemagne ont encore produits, sa prose pleine de force, de simplesse et de richesse."—*Retrospective Review.*

"Yet one man, of more brilliant fancy and powerful feeling than the rest, Hans Sachs, the shoemaker of Nuremberg, stands out from the crowd of these artizans. Most conspicuous as a dramatic writer, his copious muse was silent in no line of verse. Heinsius accounts the bright period of Hans Sachs' literary labours to have been from 1530 to 1538, though he wrote much, both sooner and after that time. His poems of all kinds are said to have exceeded 6000."—*Hallam.*

KOHL. CLEMENT,

German Engraver. Born at Prague, 1754; died 1807.

418. FREDERIC THE GREAT. (*See* No. 26.)

LARMESSIN. NICOLAS DE (THE ELDER),

French Engraver. Born at Paris, 1640.

419. VALLIERE. FRANCOISE LOUISE DE LA BAUME LE BLANC, Duchesse de la, Mistress of Louis XIV.—born 1644—became a nun—died 1710.

LASNE. MICHEL,

French Engraver. Born at Caen, 1595; died at Paris, 1667.

420. ESPERNON. JEAN LOUIS DE LA VALLETTE, Duc d', Statesman and Soldier of the time of Louis XIV.—born 1554—Governor of Guienne and of the City of Metz—died 1642. *Engraved*, 1632.

LAUTENSACK. HANS SEBALD,

German Painter and Engraver. Born at Bamberg about 1507; worked at Vienna and Nuremberg; died about 1560.

421. LAUTENSACK. HANS SEBALD,

Square half-length, richly habited, holding glass in left hand, with date thereon, 1554; *landscape and château seen at back. The scroll beneath has written in with ink the name of Hannsz Lautensack Mahler, in very old faded ink. Bartsch, vol. g., p.* 208, *No.* 1, *describes this as a portrait of a man; but Passavant, vol. iv., p.* 260–1, *particularly describes this print, and says it is the portrait of Hans Sebald Lautensack himself.*

422. ROGGENBACH. GEORGE, Jurist in Nuremberg. *Engraved*, 1554.

LE BLON. C.

Worked in 1652.

423. CHARLES LOUIS, Count Palatine of the Rhine. (*See* No. 333.) *Engraved*, 1652.

LEGROS. ALPHONSE,

Contemporary French Painter and Engraver.

424. HUGO. VICTOR,

LEISNIER.

Contemporary French Engraver.

425. CERVANTES DE SAAVEDRA. MICHEL, Spanish Novelist and Poet—born 1547—fought at the battle of Lepanto, where he lost his left arm—author of *Don Quixote*—died the same day that Shakespeare died, 1616.
Engraved after a picture by Velasquez.

426. RAPHAEL'S MISTRESS.

LENFANT. JEAN,

French Engraver. Born at Abbeville about 1615 ; died at Paris 1674.

427. PORTRAIT.
Proof engraved, 1661, *has name of P. Mariette written on the back, and date* 1661.

LEU. THOMAS DE,

Born at Paris, 1562 ; worked at Paris and Amsterdam ; died about 1620.

428. ARLENSIS DE SCUDALUPIS. PIERRE, Physician, Chemist, Astrologer, Alchemist, and Author, 1590.

429. BAR. CATHERINE DE BOURBON, Duchess de, only sister of Henry IV.—born at Paris, 1558—married in 1599, Henri de Lorraine, Duc de Bar, and died childless at Nancy, 1604.

430. BAR. HENRI DE LORRAINE, Duc de, Marquis du Pont —born 1563—married in 1599 Catherine de Bourbon, only sister of Henry IV.; secondly, in 1606, Marguerite de Gonzague—died at Nancy, 1624.

431. MEDICIS. CATHERINE DE, daughter of Lorenzo, Duke of Urbino, Queen of France—wife of Henry II.
This is a contemporary portrait, after the death of Henry II., and describes her as mother of the king ;

MEDICIS (*continued*) :—

but three of her sons were successively kings of of France—Francis II., Charles IX., and Henry III. In the reign of her son, Charles IX., she planned and executed the massacre of St. Bartholomew.

432. CHRISTOPHER, Prince of Portugal.

433. CONTI. FRANÇOIS DE BOURBON, Prince de—died 1614—he was the second son of Louis I., Prince de Condé, and Eléonore de Boye, and left no posterity.

434. CONTI. JEANNE DE COESME, Princess de, first wife of François de Bourbon—married 1582—died 1601.

435. ELIZABETH DE BOURBON, eldest daughter of Henry IV. and Marie de Medici—born 1602—when an infant married to Philip IV. of Spain—mother of Marie Thérèse, wife of Louis XIV.—died 1644.

Represented in the engraving as an infant.

LOUIS XIII. King of France—born 1601—died 1643.

Also represented in this engraving as an infant.

436. FRANCIS I., King of France—born 1494—had interview with Henry VIII. at the Field of the Cloth of Gold—war with the Emperor, Charles V.—invaded Italy—defeated and taken prisoner at the battle of Pavia—taken to Spain—returned to France—persecuted the Protestants—married Princess Claude, eldest daughter of Louis XII. of France, and afterwards Eleanor of Austria, sister of Charles V.—patronised learning and arts—died 1547.

"Francis has obtained a glorious title, the Father of French Literature."—*Hallam.*

437. GONDI. PIERRE DE, Cardinal—born 1533—was brother to the Maréchal Duc de Metz—Bishop of Langres—of Paris—Confessor of Charles IX. Brantome calls him "cunning, corrupt, false, and blasphemous"—died 1616.

438. GUISE. HENRIDE LORRAINE, Duc de—born 1550—assassinated at Blois, 1588—defeated the Huguenots at Château Thierry, where he was wounded in the face, and afterwards called "le Balafré." He was the idol of the Parisians, and arranged all the preliminary details of the massacre of St. Bartholomew; the murdered Coligny was flung from the window at the feet of Guise, who triumphantly kicked his dead body. Sixteen years later, Motley describes Paris and Guise,—

> "For that wolfish mob of Paris, which had once lapped the blood of 10,000 Huguenots in a single night, and was again rabid with thirst, was most docile and fawning to the great Balafré. It grovelled before him, it hung upon his look, it licked his hands, and at the lifting of his finger, or the glance of his eye, would have sprung at the throat of King or Queen-Mother, minister or minion, and devoured them all before his eyes."—*Motley.*
>
> Guise was invited to Blois, where the rooms may be seen now, restored as then, in which Henry III. distributed the daggers, with his own hand, to the assassins of Guise, who fell at the foot of the King's bed. Henry III. kicked his dead body in the face with foul indecency, as he had kicked Coligny's.

439. HENRY IV., King of France. (*See* No. 16.)

440. HERVET. GENTIAN, Canon of Rheims—born at Olivet, 1499—a distinguished and most voluminous controversialist—translated Demosthenes—was tutor to Arthur Pole, and went to Rome with his brother, Cardinal Pole—was at the Council of Trent, 1562–3, with the Cardinal Lorraine as one of his suite—died at Rheims, 1584.

441. JEANNE D'ALBRET. Queen of Navarre, mother of Henry IV.—born 1528—reluctantly consented to her son Henry's marriage with Marguerite, sister of Charles IX.—was cordially welcomed by the French Court, and died suddenly about a month before the marriage (generally supposed by poison), 1572.

442. LOUIS XIII. King of France. (*See* No. 93.)
A child on horseback.

443. MARIE STUART, Queen of Scots. (*See* No. 323.)

444. MONTMORENCY. HENRY, 1st Duc de, Constable of France, Comte de Damville,—born 1534—he was one of the suite of Mary Queen of Scots when she returned to Scotland as a widow in 1561—took Condé prisoner at the battle of Dreux—was first devoted to Guise and the Catholics, but provoked by the conduct of the Queen Mother Catherine, formed a league with the Protestants in 1575—he was married three times—died 1614.

445. NEVERS. CHARLES DE GONZAGUE, Duc de—born 1576—married, in 1599, Catharine de Lorraine, sister of Henry, Duke of Mayenne; she died in 1618—died 1637.

446. PAPILLON. MARC, Poet, Seigneur de Lasphrise—born at Amboise, 1555—was a soldier at twelve, reached the rank of captain, and fought by sea and land, always faithful to the royal cause—he wrote poetry in his leisure hours—returned to his own province in 1589.

447. SAINT-GERMAIN. DENIS DE,

448. SERVIN. MRE. LOUIS, Counsellor of the King and his Council of State—born about 1555—he was indebted to his mother, Madeleine Deschamps, for his education and taste for literature—was appointed Avocat-Générale by Henry III., and maintained the same place during the reigns of Henry IV. and Louis XIII.—he had an only son, who died in London—died at Paris, 1626.

LEWIS. CHARLES GEORGE,

Contemporary English Engraver.

449. ROSE. MRS. SUSANNA.

"Oh that those lips had language! life has passed
With me but roughly since I heard thee last;
Those lips are thine—thy own sweet smile I see
The same that oft in childhood solaced me:
Voice only fails, else how distinct they say,
'Grieve not, my child, chase all thy fears away!'

ROSE (*continued*) :—

The meek intelligence of those dear eyes
(Blessed be the art that can immortalise—
The art that baffles Time's tyrannic claim
To quench it—) here shines on me still the same.
Faithful remembrancer of one so dear,
Oh welcome guest, though unexpected here."

LEWIS. FREDERIC CHARLES,

English Engraver. Father of John Frederic Lewis, R.A., and Charles George Lewis, the engraver. Born 1780.

450. CALMADY. Esq., the daughters of Charles B.
First sketch for the Calmady children, after Sir Thomas Lawrence.

451. NICOLAS I. Emperor of Russia—born 1796—died 1855.

452. PITT. WILLIAM, son of the great Lord Chatham—born 1759—died 1806.

"During the debates on the war with France, I heard Fox characterise a speech of Pitt as 'one that would have excited the admiration and envy of Demosthenes.'"—*William Maltby.*

453. SEYMOUR. JANE, third wife of Henry VIII.—married 1536—died 1537, twelve days after the birth of her son, afterwards Edward VI.

LIGHTFOOT. P.,

454. DEVONSHIRE. Duchess of, and CHILD.
After Sir Joshua Reynolds.

LIGNON. ETIENNE FREDERIC,

French Engraver. Born at Paris 1779 or 1781 ; died at Paris 1833.

455. BUONAPARTE. JEROME, King of Westphalia—born 1784—died 1860.

456. LOUIS PHILIPPE. King of the French—born 1773—died at Claremont, in England, 1850. He was eldest son of Philippe "Égalité" and Louise Marie Adelaide de Bourbon, daughter of the Duc de Penthièvre.

457. TALMA. French Tragedian—born 1763—died 1826.

LOGGAN. DAVID,

Engraver. Born at Dantzig 1630. Died in London 1693.

458. CHARLES II. King of England. (*See* No. 89.)

459. COKE. SIR EDWARD. (*See* No. 366.)

460. DERBY. The Portraiture of the Right Honourable JAMES, Earle of—born 1596—died 1651.

"The great Stanley" married Charlotte de la Tremoille, the heroic defender of Lathom House. In the Civil War he espoused the Royal cause. After the battle of Worcester he surrendered on a promise of quarter for life, but these terms of surrender were infamously violated, and the Parliament sent down a commission to nineteen persons in Cheshire to try the Earl. This commission was composed of five colonels, three lieutenant-colonels, and eleven captains, all well known to be hostile to Derby. After a mock trial, in which he in vain urged that he had surrendered to "quarter for life," he was condemned to death, and directed to be executed in four days in his own town of Bolton. His case was laid before Parliament, when Cromwell, seeing a majority were inclined to vote for the execution being at least delayed, induced eight or nine members to leave the house with him, so as to reduce the numbers present to less than forty, whereupon the House was counted out. His letter to his family, and his last utterances "display," says Lodge, "one of the purest examples extant of the courage of a soldier, the patience of a philosopher, and the piety of a Christian." He wrote, just before his execution, to his countess (of whom, writing also to his children, he said, "there never was, nor never can be, a more deserving person,") and thus concluded the most touching letter ever penned, "Then prepare yourself to come to your friends above, in that blessed place where bliss is, and no mingling of opinion. I conjure you, my dearest heart, by all those graces that God hath given you, that you exercise your patience in this great and strange trial. If harm come to you, then I am dead indeed; and until then I shall live in you, who are truly the best part of myself. When there is no such thing as I, in being, then look upon yourself and my poor children; then take comfort, and God will bless you. I acknowledge the great goodness of God to have given me such a wife as you—so great an honour to my family—so excellent a companion to me—so pious—so much of all that can be said of good, I must confess it impossible to say enough thereof. I ask God pardon with all my soul that I have not been enough thankful for so great a benefit, and when I have done anything at any time that might justly offend you, with joined hands I also ask your pardon. I have no more to say to you at this time than my prayers for the Almighty's blessing to you, my dear Mall. and Ned, and Billy (his children). Amen, sweet Jesus! Refer all to the will of God, and to procure the best conditions you can for yourselfand our poor family and friends there, and those that came over with me; and so, trusting in the assistance and goodness of God, begin the world again, though near winter, whose cold and piercing blasts are much more tolerable than the malicious approaches of a poisoned serpent or an inveterate and malign enemy, from whose powers the Lord of Heaven bless and preserve you. God Almighty comfort you and my poor children, and the Son of God, Whose blood was shed for our good, preserve your lives, that by the goodwill and mercy of God we may meet once more upon earth, and last in the kingdom of heaven, where we shall be for ever free from all rapine, plunder, and violence; and so I rest everlastingly. Yours most faithfully, Derby."

In his speech on the scaffold he said, "I profess here, in the presence of

DERBY (*continued*) :—

God, I always fought for peace, and I had no other reason, for I wanted neither means nor honours, nor did I seek to enlarge either." The troops poured contumely on him, and cut and slashed the people with their swords, but his head fell amidst the tears and sobs of a sympathising multitude. With his body the following lines, by an unknown hand, were thrown into the coffin :

"Wit, bounty, courage, three here in one lie dead ;
A Stanley's hand, Vere's heart, and Cecil's head."

Of his unfortunate countess it is said, "Failing of all, her great heart overfilled with grief and endless sorrow, burst in pieces, and she died at Knowsley House, with that Christian temper and exemplary piety in which she had always lived."

461. ISHAM. THOMAS, of Lamport, Northamptonshire, Bart.

462. MEWS. PETER, called the Fighting Bishop—bore arms for Charles I.—Bishop of Bath and Wells, 1673 ; Winchester, 1684—died 1706.

463. ORMOND. JAMES, Earl of—born 1610—died 1688.

464. SHARP. JAMES, Archbishop of St. Andrews—born at Banff, 1618—murdered at Magus Muir, by the mob, 1679.

465. STAFFORD. ROBERT, of Bradfield, Berkshire. He was one of the sons of Sir Edward Stafford and Mary, only daughter of Sir William Forster.

LOMBART. PETER,

Engraver. Born at Paris about 1613 ; died 1682.

466. ARUNDEL. HENRY, Earl of,

467. BEDFORD. ANNE, Countess of,

468. CARLISLE. LUCY, Countess of,

469. CARLISLE. MARGARET RUSSELL, Countess of,

470. CARNARVON. ANNA SOPHIA, Countess of,

471. CASTLEHAVEN. ELIZABETH, Countess of,

472. CHARLES V. The Emperor, son of Phillip, Archduke of Austria, and Johanna, second daughter of Ferdinand and Isabella of Spain—born at Ghent, 1500—married Isabella, daughter of Emmanuel, King of Portugal—died at the Monastery of Saint Yust, Estramadura, 1558.

473. CROMWELL. OLIVER, (*See* No. 6.)

474. DAVISON. WILLIAM,

475. DEVON. ELIZABETH, Countess of,

476. HERBERT. PENELOPE, Lady,

477. MIDDLESEX. RACHEL, Countess of,

478. MORTON. ANNE, Countess of,

479. PEMBROKE. PHILIP, Earl of,

480. SUNDERLAND. DOROTHY, Countess of,

LONGHI. JOSEPH,

Italian Engraver. Born 1766; died 1831.

481. CANOVA. A., Italian Sculptor—born 1757—died 1822.

482. MOTHER AND CHILD. *After Sir Thomas Lawrence.*

483. NAPOLEON I.—born at Ajaccio, in Corsica, 1769—died at St. Helena, 1821.

"No great general ever lost two whole armies; Napoleon has lost seven, each of veterans; brave men, highly disciplined, against troops which, by every calculation, he should have subdued. The first was captured in Egypt; the second was wasted in Hayti; the third surrendered in Spain; the fourth in Portugal; the fifth was frozen in Russia; the sixth cut to pieces at Leipsig; the seventh found no refuge in its retreat from Waterloo. In every extremity he always has abandoned them. He has squandered more men and money than ever general squandered yet, and has never done anything with means apparently inadequate, as was done by Hannibal, by Marius, by Sertorius, by Julius Cæsar, by Gustavus Adolphus, by Charles the Twelfth, by Hyder Ali (the greatest man among the Asiatics, not excepting Mithridates), by Clive, and, lastly, by Frederick."—*Landor.*

Comparing Cromwell's dismissal of the Long Parliament with Napoleon's terror at the violence of the Council of Five Hundred, Landor says, Cromwell "walked into a den of lions and scourged them, growling, out; Bonaparte was pushed into a menagerie of monkeys, and fainted at their grimaces."

484. NAPOLEON I. With the Iron Crown of Lombardy.

LORCH. MELCHIOR,

German Engraver. Born 1527; died after 1590.

485. DURER. ALBERT, (*See* No. 152.)

LOUIS. ARISTIDE,

Contemporary French Engraver.

486. DE LA ROCHE. PAUL, French Historical Painter—born 1797—died 1856.

487. INNOCENCE. *After Greuze.*

LOUŸS. JACOB,

Born at Antwerp 1600.

488. ANNE OF AUSTRIA. (*See* No. 92.)

489. LOUIS XIII. King of France. (*See* No. 93.)

490. MARIA. Daughter of Philip III., King of Spain—born 1606—married the Emperor Ferdinand—died in childbed, 1646. The object of the romantic expedition to Madrid of Charles I., when Prince of Wales.

"She was equally remarkable for beauty of person and purity of morals, and with less flattery than the compliment is usually applied, is said to have resembled the angelic nature both in body and mind."—*Coxe's House of Austria.*

491. PHILIP II. Duke of Burgundy, called "The Good," son of Jean Sans Peur and Margaret of Bavaria—born 1396—died 1467.

492. PHILIP IV. King of Spain—born 1605—married Elizabeth, daughter of Henry IV. of France and Marie de Medici, and second, his niece, Mary Anne of Austria, daughter of the Emperor Ferdinand III.—Marie Thérèse, his daughter, married Louis XIV. of France—died 1665.

493. SPINOLA. AMBROSE—born at Genoa, 1569—sent to assist the Archduke, Albert, in the Netherlands—took Ostend, after a siege of three years, 1604—conquered the palatinate of the Rhine, 1620—governor of Milan—died 1630—originally a banker of Genoa—considered the greatest master of the art of war then in Europe, in competition with Maurice, Prince of Orange.

494. SPRANGER. BARTHOLOMEW, Painter of Antwerp.
Engraved by Muller. "In perpetuam amici memoriam."

LUBIN. JACQUES,

French Engraver. Born 1637; died .

495. COLBERT. JEAN BAPTISTE, French Statesman—born 1619—died 1683.

LUCAS. VAN LEYDEN,

Dutch Painter and Engraver. Born at Leyden 1494; died 1533.

496. LUCAS, VAN LEYDEN. Portrait by himself, pointing to a skull.

LUPTON. T.,

497. FRANCIS. SIR PHILIP, the reputed author of *Junius*.

MANDEL. EDWARD,

Contemporary German Engraver. Born 1809.

498. CHARLES I. (*See* No. 172.) *After Vandyck.*

499. DANTE. ALIGHIERI, Italian Poet—born at Florence, 1265—died at Ravenna, and buried there, 1321.

500. RAPHAEL. (*See* No. 226.)

501. TITIAN. (*See* No. 70.)

502. TITIAN'S DAUGHTER.

MARCENAY DE GHUY. ANTOINE DE,

Amateur Engraver. Born 1722 ; died at Paris 1811.

503. ARC. JOAN OF, called the Maid of Orleans—born 1412—enters Orleans besieged by the English, and compelled them to raise the siege, 1429—defeated the English at Jergean—again at Patay—captured—her trial demanded by University of Paris—condemned as a heretic—burnt at Rouen, 1431. The prosecutors against Joan were French, the witnesses were French, and the tribunal which condemned her was French.

504. TURENNE. HENRY DE LA TOUR D'AUVERGNE, Marshal—born at Sedan, 1611—commanded the French army in Germany, 1643 to 1648—conducted retreat from Marienthal, 1645—with Condé won Battle of Nordlingen, 1645—joined the Frondeurs, 1649—defeated at Rethel, 1650—commanded against Condé in the Netherlands, 1653 to 1659—apostatised from Protestantism—devastated the Palatinate—commanded on the Rhine against Montecuculi—killed at Salzbach, 1675.

"'Ah!' answered Condé to Don John's plan of battle, 'you do not know M. de Turenne ; faults are not committed with impunity before so great a man.' Don John persisted in his plan. Without making any further objection, Condé turned to the young Duke of Gloucester and asked him if he had ever yet seen a battle. 'No,' replied the Duke. 'Well, then,' continued Condé, 'in half an hour from this time you will see one lost.' "—*Lord Mahon's Life of Condé.*

MARCHI.

505. GOLDSMITH. OLIVER—born in County Longford, Ireland, 1728—author of *The Vicar of Wakefield, She Stoops to Conquer, The Traveller, The Deserted Village*—died in London 1774, at the age of forty-five.

"Who wrote like an angel, and talked like poor poll."

506. HARRINGTON. JAMES—born 1611—author of the *Oceana*—Groom of the Bedchamber to Charles I.—died 1677.

MARSHALL. WILLIAM,

Born about 1616.

507. BACON. SIR FRANCIS, second son of Sir Nicholas Bacon and his second wife, Ann, daughter of Sir Anthony Cooke—born 1561—created Lord Verulam, 1618—Viscount St. Alban's, 1620—died 1626.

Engraved, 1640, for his "Advancement of Learning."

"The Prophet of Arts, which Newton was sent afterwards to reveal."—*Walpole.*

"There happened in my time one noble speaker, Dominus Verulamus, who was full of gravity in his speaking. His language (where he could spare or passe by a jest) was nobly censorious; no man ever spake more neatly, more pressly, more weightily, or suffered less emptiness, less idleness in what he utter'd. His hearers could not cough, or looke aside from him, without losse. He commanded when he spoke, and had his judges angry and pleased at his devotion: no man had their affections more in his power. The feare of every man that heard him was, lest he should make an end."

"My conceit of his person was never increased towards him by his place or honours, but I have and do reverence him for the greatness that was only proper to himself, in that he seemed to me ever, by his work, one of the greatest men, and most worthy of admiration, that had been in many ages. In his adversity I ever prayed that God would give him strength; for greatness he could not want. Neither could I condole in a word or syllable for him, as knowing no accident could do harm to virtue, but rather help to make it manifest."—*Ben Jonson.*

"Who is there, that upon hearing this name of Lord Bacon does not instantly recognise everything of genius the most profound, everything of literature the most extensive, everything of discovery the most penetrating, everything of observation of human life the most distinguishing and refined? All these must be instantly recognised, for they are all inseparably associated with the name of Lord Verulam."—*Burke.*

508. ESSEX. ROBERT, Earl of, Parliamentary Commander. (*See* No. 11.)

Equestrian portrait, engraved 1643, *with map showing his military career.*

509. FAIRFAX. SIR THOMAS, Generall of the forces raised by the Parliament. (*See* No. 177.)

510. LILLY. WILLIAM, Astrologer—born 1602—consulted by both sides in the Civil War—died 1681.

MARSHALL. WILLIAM,

Contemporary American Engraver.

511. LINCOLN. ABRAHAM—born 1809—President of the United States—assassinated 1865.

Painted and engraved by William Marshall.

MARTIN. J.,

Mezzotint Engraver.

512. ROUSSEAU. JEAN JAQUES—born at Geneva, 1712—went to Paris, 1741—Secretary to Embassy at Venice, 1742—quitted Paris, 1762—in England, 1766—returned to Paris, 1770—died 1778. His remains removed to the Pantheon in Paris, 1794.

"The great professor and founder of the philosophy of vanity."—*Burke.*

MARTINET. ACHILLE,

Contemporary French Engraver.

513. EGMONT. Count, the night before his execution.
After Louis Gallait—presentation proof.

514. EGMONT and HORN. Counts, after death.
After Louis Gallait—presentation proof.

"Egmont, born 1522, was beheaded in the great square at Brussels, on the morning of the 5th of June 1568, and met his death with constancy. Horn's execution followed on the same scaffold, about noon. He also died with fortitude, though he displayed more violence and indignation than Egmont at his unmerited fate. He was outshone by Egmont, who, though far from being a great man, was a showy personage, brave, sparkling, and popular, but weak and vacillating. Horn, who was of more quiet, retiring manners, passed for morose, yet he also was but a commonplace character, and has been rendered conspicuous only by his tragic fate."—*Dyer's Modern Europe.*

MASSARD. JEAN BAPTISTE,

Born 1740; worked at Paris; died 1822.

515. NAPOLEON I. (*See* No. 483.)

MASSARD. L.,

Contemporary French Engraver.

516. VERNET. HORACE, French Painter—born 1789—died 1863.

MASSON. ANTOINE,

Born 1636; worked in Paris; died 1700.

517. BRISACIER. GUILLAUME DE, Secrétaire des Commandements de la Rhine, 1644. *Proof before letters.*

518. DUPUIS. PETER, Painter—born about 1608—died in 1682.

519. HARCOURT. HENRI DE LORRAINE, Comte d'—born 1601—Grand Ecuyer de France—died 1666.

520. MARIE DE LORRAINE, Duchesse de Guise, Princesse de Joinvil and Duchesse de Joyeuse, daughter of Charles of Lorraine, fourth Duke of Guise, and Henriette of Joyeuse, and grand-daughter of "Le Balafré"—born 1615—on the death of her great nephew, François Joseph, she became heiress of the title and fortune of the Guises—she never married, and with her the house of Guise became extinct—died at Paris, 1688.
Engraved, 1684.

521. SAINT ANDRÉ MONTBRUN. ALEXANDER DU PUY, Chevalier Marquis de—born 1600—a distinguished leader of the Calvinists—a Marshall's bâton offered him by Mazarin on condition of his abjuring the reformed religion, which he refused—served under Rohan in 1621, and under Gustavus Adolphus in 1631; died 1673. *Engraved*, 1670.

522. VANDOSME. LOUIS Duc de—born 1612—son of César, Duc de Vendôme, who was natural son of Henry IV. and Gabrielle d'Estrées—he bore the title of Duc de Mercœur before his father's death—distinguished himself at the siege of Arras, where he was wounded—he married Laura Mancini, a niece of Mazarin's—after her death, in 1657, he became an ecclesiastic, and was made Cardinal by Alexander VII.—Clement IX. appointed him Legate in France, and as such he held the Grand-Dauphin at his baptism—died 1669.

MATHAM. JACOB,

Born at Haarlem 1571; died 1631. His mother married Henri Goltzius, who taught him engraving.

523. GOLTZIUS. HENRY, celebrated Dutch Engraver—born 1558—descended from a family of sculptors and painters—a rich widow, the mother of Jacques Ma-

GOLTZIUS (*continued*) :—

tham, took a fancy to him and married him, though much his senior—became ill and depressed, and was ordered by his physicians to travel, which he did, *incognito*, visiting Germany, Rome, Naples, and, being under an assumed name, constantly heard his own works praised — died 1617, at Haarlem.

MATHAM. THEODORE,

Born at Haarlem 1589; worked in Holland and in Rome. Was son and pupil of Jacques Matham; he was also a painter, and the Duc de Savoie commissioned him to paint for his palace at Turin, which was destroyed in the reign of Louis XIV., but the paintings which decorated it are preserved to us by the engravings. Died about 1677.

524. CATHERINE CHARLOTTE.

525. LEO XI. POPE, Alessandro de Medici—born at Florence, 1535—son of Octavius de Medici and Françoise Salviati, niece of Leo X.—created Cardinal, 1583—sent as Legate, in 1596, to France, to the satisfaction of Henry IV., where he remained two years — unanimously chosen Pope in 1605, but only reigned twenty-six days—died at Rome, 1605.

526. PAAV. REINJER, President over Holland, Zealand, and West Friesland—born 1564—died 1636.

527. PHILIP WILLIAM, Count Palatine of the Rhine (*See* No. 114.)

528. WITT. CORNELIUS DE, (*See* No. 53.)

529. WOLFGANG WILLIAM, Count Palatine of the Rhine, Duke of Bavaria—born 1578—died 1614.

MATSYS. CORNELIUS,

Flemish Engraver. Born about 1500; worked to 1560.

530. HENRY VIII. (*See* No. 180.)

McARDELL. JAMES,

Born in Ireland 1710; died 1765.

531. BRIEN. MISS NELLY O. *After Reynolds.*

532. CAMPBELL. LADY MARY, afterwards Coke.
After Ramsay, 1762.

533. FENHOULET. LADY, *After Sir Joshua Reynolds.*

534. STANHOPE. GRISELDA, Countess, *After Ramsay.*

535. STUART. LORD JOHN AND LORD BERNARD, sons of Esme, Duke of Lennox—distinguished Royalists—both killed in the Civil War.

MECHEL. CHRISTIAN DE,

Swiss Engraver. Born at Bâle 1737. Studied at Nuremberg, Augsburg, and Paris, where he was instructed by Wille; went to Italy; spent ten years in Vienna, and then returned to Bâle. Died at Berlin 1817.

536. MORE. SIR THOMAS, and his family, after the picture by Holbein.

MEERSMAN.

Contemporary Engraver.

537. EDELINCK. GERARD, celebrated Belgian Engraver—born at Antwerp, 1640—died in Paris, 1707—he revolutionised the art of engraving by the variety of his lines, distinguishing the materials, and giving colour to the engravings: he signed all engravings ENTIRELY by him, "G. Edelinck," or "Edelinck eques," and "*Edelinck*" ONLY, in those in which he was assisted by his brother Gaspard or Pitau.

MERCURJ,

Italian Engraver. Born at Parma 1808; came early to Paris to study painting and engraving.

538. COLUMBUS. CHRISTOPHER, (*See* No. 65.)

539. MAINTENON. FRANÇOISE D'AUBIGNÉ, Madame de. (*See* No. 216.)

540. TASSO. TORQUATO, Italian Poet—born 1544—died 1595.

MÉRYON. CHARLES. (*See* No. 63.)

Born in Paris 1821 ; died 1868.

541. LECOMPTE. M. *Etching proof printed on vellum.*

METZMACHER.

Contemporary Engraver.

542. CAVOUR. CAMILLO BERSODI, Count — Italian Statesman — born at Turin, 1809 — died 1861.

543. CHARLES LOUIS NAPOLEON BUONAPARTE — born at Paris, 1808 — attempted insurrection at Strasburg, 1836 — banished to America — returned to Europe, 1837 — expelled from Switzerland and came to England, 1838 — landed at Boulogne and attempted insurrection, 1840 — sentenced to perpetual imprisonment, 1840 — escaped from Ham, 1846 — special Constable in London, 1848 — elected deputy by six departments, 1848 — elected President of French Republic, 1848 — *coup d'état*, 2 Dec. 1851 — Emperor, 1852 — married Eugénie Marie de Montijo, 1853 — allied with England in the Crimean war, 1854 — visited Queen Victoria, 1855 — visited by Queen Victoria, 1855 — Italian war against Austria, won Magenta and Solferino, 1860 — acquired Savoy and Nice for France, 1860 — joined England in Chinese war, 1860 — Mexican expedition, 1861-7 — declared war against Prussia, 19 July, 1870 — prisoner at Sedan, 1 Sept. 1870 — deposed in Paris, 4 Sept. 1870 — arrived in England, 20 March, 1871.

544. THEIRS. LOUIS ADOLPHE, President of the French Republic — born at Marseilles 1797. *Proof.*

MEURS. JACOB VAN,

Born at Amsterdam about 1640.

545. KÖNIGSMARK. JOHN CHRISTOPHER, Comte de, Swedish General — born in Germany, 1600 — served under Gustavus Adolphus — distinguished himself under Torstenson in 1650 — assisted at the Coronation of Christina at Stockholm, and was created Count and Field-Marshal on that occasion — several years a prisoner at Dantzic — died at Stockholm, 1663.

MEYER. H.,

Contemporary Engraver.

546. HUDDERSFORD. Mrs. *After Reynolds.*

547. ELDON. JOHN SCOTT, Baron, Lord Chancellor — born 1751—died 1838. *After Owen.*

This proof portrait of Lord Eldon was in the Mansion House at Newcastle, and on the passing of the Municipal Reform Act was, with the Mansion House and its contents, sold by the Corporation.

548. NELSON. HORATIO, Lord—born in Norfolk, 1758—Post-Captain, 1779—defeated the French Fleet at the Battle of the Nile, 1798—Copenhagen, 1801—defeated the French and Spanish Fleet, and killed at Trafalgar, 1805. *After Hoppner.*

"Monday, Oct. 21st, 1805, at daylight, saw the enemy's combined fleet from E. to E.S.E., bore away, made the signal for order of sailing, and to prepare for battle, the enemy with their heads to the southward ; at seven, the enemy wearing in succession. May the great God, Whom I worship, grant to my country, and for the benefit of Europe in general, a great and glorious victory. And may no misconduct in any one tarnish it, and may humanity after victory be the predominant feature in the British fleet. For myself individually, I commit my life to Him Who made me, and may His blessing light upon my endeavours for serving my country faithfully ; to Him I resign myself and the just cause which is entrusted to me to defend. Amen. Amen. Amen."—*Exact copy of the original in the handwriting of Lord Nelson, lent to me by Philip Champion Toker, Esq. for this Catalogue.*

MONCORNET. BALTHASAR,

French Engraver. Born at Rouen ; died about 1670.

549. ALENÇON. FRANÇOIS DE FRANCE, DUC DANION D', son of Henry II. and Catherine de Medici, suitor of Queen Elizabeth—born 1554—died unmarried 1584.

"He was a small brown creature, deeply pock-marked, with a large head, a knobbed nose, and a hoarse, croaking voice."—*Froude.*

"He was double-nosed ; but it was said, as he was double-faced, it was right that each face should have a nose."

MORGHEN. RAPHAEL,

Italian Engraver. Born at Florence, 1758 ; died 1833.

550. ARIOSTO. L., Italian Poet—born 1474—died 1533.

"Many faults of language in Ariosto are observed by his countrymen. They justly blame also his inobservance of propriety, his hyperbolical ex-

ARIOSTO (*continued*) :—

travagance, his harsh metaphors, his affected thoughts. These are sufficiently obvious to a reader of reflecting taste ; but the enchantment of his pencil redeems every failing, and his rapidity, like that of Homer, leaves us little time to censure before we are hurried forward to admire. The 'Orlando Furioso,' as a great single poem, has been very rarely surpassed in the living records of poetry. He must yield to three, and only three, of his predecessors. He has not the force, simplicity, and truth to nature of Homer, the exquisite style and sustained majesty of Virgil, nor the originality and boldness of Dante."—*Hallam.*

551. BUONAROTTI. MICHAEL ANGELO, (*See* No. 228.)

Small circle.

552. DANTE. (*See* No. 77.)

553. DANTE. (*See* No. 77.) *Small oval.*

554. GALILEI. GALILEO,

Engraved by Cipriani under the direction of Raphael Morghen.

Eldest son of a Florentine noble, born at Pisa, 1564, excelled in music and painting ; studied medicine at Pisa ; discovered the pendulum from the oscillation of the bronze lamp in the nave of the cathedral at Pisa. Composed essay on the hydrostatic balance ; observations on the combination of metals ; appointed professor of mathematics at Pisa, 1589 ; experimented on the velocity of falling bodies ; the whole body of professors at Pisa being hostile, resigned the Pisan professorship, 1592. Appointed mathematical professor at Padua, 1592. Wrote to Kepler, 1597 : "Many years ago I became a convert to the opinions of Copernicus, and by that theory have succeeded in fully explaining many phenomena which on the contrary hypothesis are altogether inexplicable. I have drawn up many arguments and confutations of the opposite opinions, which, however, I have not hitherto dared to publish, fearful of meeting the same fate as our master Copernicus, who, although he has earned for himself immortal fame amongst a few, yet amongst the greater number appears as only worthy of hooting and derision ; so great is the number of fools." Composed treatises on fortification, on mechanics, on gnomonics ; invented the thermometer, 1602 ; the telescope, 1609 ; discovered Jupiter's satellites, 1610. Quitted Padua and the service of the Venetian Republic, 1610 ; discovered Saturn's ring and the phases of Venus, 1610 ; the solar spots, 1611 ; denounced by the priests, and goes to Rome to defend the truth of the Copernican system, 1615. Guicciardini, the Florentine ambassador, wrote to the Grand Duke Cosmo II., that he had endeavoured to persuade Galileo to be quiet. 'But,' continued Guicciardini, 'Galileo fires up in defence of his opinions, and has small strength of prudence wherewith to control himself ; so that he renders this climate of Rome extremely dangerous to himself, particularly in these times, when we have a Pope who abhors *belles lettres* and geniuses, and will not hear of these novelties and subtleties. And every one seeks to accommodate his own brain and nature to that of our Lord Pope ; so that even those who know something, and are curious to know more, if they have any wisdom, pretend to know nothing, in order to keep free from suspicion.' Books in favour of the Copernican system prohibited at Rome ; concludes his great work, the *Dialogue on the Ptolemaic and Copernican Systems*, 1630 ; published 1632 ; persecuted henceforward by the Jesuits with cold ferocity for the remainder of his days ; order of the Inquisition to sequestrate every copy of the *Dialogue* throughout Italy ; summoned to appear

GALILEI (*continued*) :—

in person before the Inquisition at Rome, October, 1632. Aged 70 years, ill, nearly blind, in winter, the roads beset with brigands and malefactors, arrived there 20th February, 1632 ; cited before the tribunal of the Inquisition, menaced with torture, sick, old, blind, distressed in mind, suffering in body, numbed by despair, overwhelmed by anguish at his humiliation, Galileo, 'the greatest man the world has ever seen,' on the 22nd of June, 1633, was conducted to the great Hall of the Inquisition. There, before the supreme magistracy of the Holy See, made to kneel and hear the sentence which condemned him to imprisonment during the pleasure of the Holy Office, and to recite the abjuration dictated beforehand by the infallible Pope : 'I, Galileo Galilei, &c., aged 70 years, &c., tried personally by this Court and kneeling before you the most eminent and reverend Lord Cardinals, Inquisitors general against heretical depravity . . . . having been admonished by this Holy Office entirely to abandon the false opinion that the sun was the centre of the universe and immovable, and that the earth was not the centre of the same, and that it moved, &c., &c. I abjure with a sincere heart and unfeigned faith ; I curse and detest the said errors and heresies, and generally all and every error and sect contrary to the Holy Catholic Church.' It is said that Galileo, on rising from his knees after his abjuration, muttered, 'It does move though.' This is an invention of romance. It is impossible that Galileo should have uttered such words as would have caused his instant consignment to the deepest dungeon of the Inquisition. Discovered the moon's libration, 1637.

"Galileo to Diodati, July 4, 1637 : 'Alas ! your dear friend and servant Galileo has been for the last month hopelessly blind ; so that this heaven, this earth, this universe, which I, by my marvellous discoveries and clear demonstrations, had enlarged a hundred thousand times beyond the belief of the wise men of bygone ages, henceforward for me is shrunk into such a small space as is filled by my own bodily sensations.' Died after two months' suffering, 8th of January, 1642, aged 78 years."—*Life of Galileo. Lond. Macmillan,* 1870.

555. LAURA. *After Simon Memmi.*

556. MEDICI. LORENZO DE, "The Magnificent," son of Pietro Medici and Lucretia Fornabuoni, and grandson of Cosmo—born 1448—married, in 1469, Clarice Orsini —died 1492.

557. MAYER. GEORGE JOHN,

558. NAPOLEON I. (*See* No. 483.)

559. TASSO. (*See* No. 540.)

560. VINCI. LEONARDO DA, Painter, Sculptor, Architect, Engineer, &c.—born at Vinci, Val d'Arno, 1452—died in France, 1519.

"Leonardo da Vinci broke forth with a splendour which distanced former eloquence ; made up of all the elements that constitute the essence of genius, favoured by education and circumstances, all ear, all eye, all grasp ; painter, poet, sculptor, anatomist, architect, engineer, chemist, machinist, musician, man of science."—*Fuseli.*

MORGHEN, LONGHI, AND PUPILS.

561. ILLUSTRIOUS ITALIANS :—
Leo X.—Cosmo de Medici.—Lorenzo de Medici.

562. Vittoria Alfieri.—Ariosto.—Boccaccio.—Dante.

563. Andrea Doria.—Dandolo.—Americus Vespuccio.—Marco Polo.

564. Cellini.—Correggio.—Manuzio.—Pisani.

565. Giotto.—Michael Angelo.—Raphael.—Titian.

566. Guicciardini.—Maffei.—Metastasio.

MORIN. JEAN,

Born at Paris commencement of the 17th century, where he died about 1666.

567. ANNE OF AUSTRIA. (*See* No. 92.)

568. BENTIVOGLIO. GUIDO, Cardinal—Man of Letters and Statesman—flourished in France during the reign of Louis XIII.—born 1579—died at Rome, 1644. One of the Cardinals who signed the decree of the Inquisition condemning Galileo. Bentivoglio wrote the history of the wars of Flanders, translated into English by the Earl of Monmouth.

"Grotius, in a letter to Monsieur Du Maurier, the French ambassador at the Hague, says of this work : 'I confess my expectation was much deceiv'd in Cardinal Bentivoglio ; I could not hope from the hand of an enemy to receive so impartial a history of our wars. I doubted not his ability, for I had formerly seen some discourses of his ; but this shows he knew what to write, and wrote what he knew. His education abroad, and long residence in Flanders, enabled him for both. My countrey will by this be a gainer and a loser. Our courage and diligence was equal to theirs, our swords as sharp ; but now Bentivoglio hath conquer'd us with his pen, and will wound us to posterity.'"

569. HENRY II. King of France. (*See* No. 319.)

570. HENRY IV. King of France. (*See* No. 16.)

571. MAUGIS DES GRANGES. PIERRE, brother of the celebrated Abbé de Saint Ambroise, who first collected engravings in France, and whose collection of prints was acquired by M. l'Abbé de Marolles.

572. TARRISSE. DOM JEAN GRÉGOIRE. *Belle pièce.*

573. THOU. AUGUSTIN DE—the first of the name.

574. THOU. JACQUES AUGUSTE DE, President, Historian, 1617—born 1553.

575. VITRE. ANTOINE—celebrated Printer of Paris in the seventeenth century. *Belle pièce.*

MOUZYN. MICH,

Dutch Engraver.

576. RUYTER. MICHAEL, Admiral de, (*See* No. 51.)

MULLER. JEAN,

Born at Amsterdam about 1570; worked from 1589 to 1625.

577. ALBERT. Archduke of Austria, son of Maximilien II.—born 1559—married Isabella Clara Eugenia, daughter of Philip II. of Spain—husband and wife called the Archdukes—Governors of the Netherlands—died 1621.

578. ISABELLA CLARA EUGENIA (*wife of the preceding*). (*See* No. 353.)

579. CHRISTIAN IV. King of Denmark. (*See* No. 414.)

580. JOHN BEUCKLES, of Leyden, called the "King of the Anabaptists"—born about 1500—headed the Revolt at Munster—tortured and executed, 1536. His body was enclosed in an iron cage, which was suspended from the steeple of the Church of St. Lambert for many years. *Copy of rare print by Aldegrever.*

581. KNIPPERDOLLING. one of the followers of John of Leyden. *Copy of rare print by Aldegrever.*

582. MAURICE Prince of Orange. (*See* No. 110.)

583. SPINOLA. AMBROSE, (*See* No. 493.)

MULLER. JOHN GOTHARD VON,

Born 1747; pupil of Wille; died 1830.

584. WILLE. JOHN GEORGE, Engraver—born in Germany, 1717—worked at Paris—died 1807.

MURPHY. J.,

Mezzotint Engraver.

585. FARMER. Captain GEORGE—killed 1779.

NANTEUIL. ROBERT,

Famous French Engraver. Born at Rheims 1630; died 1678.

*** *The beautiful condition of these Portraits by Nanteuil is very noteworthy, considering that they have been engraved more than 200 years. It is lamentable to think, that of the engraved Portraits of to-day scarce a vestige will probably remain in 200 years, owing to the wretched paper now manufactured and used for engravings.*

586. BARBERIN. ANTOINE, Cardinal, Archbishop of Rheims —born 1608—died 1671. *Engraved from life*, 1663.

587. BEAUFORT. FRANÇOIS DE VENDÔME, Duc de—born 1616—died 1669.

588. BEAUMANOIR DE LAVARDIN. PHILIBERT EMMANUEL DE, Bishop of Mans—died 1677.
Engraved from life, 1660.

589. BELLIÈVRE. POMPONE DE, President of the Parliament of Paris, Ambassador to Italy and England—born 1606—died 1657. *Engraved* 1653.

590. BOILEAU. GILLES, the father of the celebrated Boileau Despréaux. *Engraved* 1658.

591. BOUILLON. FRÉDERIC MAURICE DE LA TOUR D'AUVERGNE, Duc de, the brother of the great Turenne—born 1605—died 1652. *Engraved from life*, 1649.

592. BOUILLON. GODEFROI MAURICE DE LA TOUR D'AUVERGNE, Duc de, Grand Chamberlain of France, son of Frederic Maurice, Duc de Bouillon—born 1641—married Marie Anne Mancini, niece of Cardinal Mazarin —died 1721.

593. BRAGELOGNE. MARIE DE, widow of Claude le Bouthillier, Superintendent of Finance. *Engraved from life*, 1656.

594. CASTELNAU. JACQUES, Marquis de, Marshal of France —assisted at the Siege of Dunquerque—served under Turenne. *Engraved from life*, 1658.

595. CHARLES DE LORRAINE,

596. CHAUBOND. N., Counsellor to the Parliament of Toulouse.

597. CHAVIGNY. LÉON LE BOUTHILLIER, Comte de, Minister of State.

598. CONDÉ. LOUIS DE BOURBON, the great Condé, surnamed "Monsieur le Prince"—born at Paris, 1621—distinguished himself by the most brilliant valour at the Siege of Arras, 1640—when twenty-one years of age appointed Commander-in-Chief of the army to defend Champagne and Picardy, and won the Battle of Rocroy, 1643; of 18,000 Spanish infantry then deemed invincible, 9000 were killed and 7000 were taken prisoners—reduced Thionville, then considered to be one of the best fortresses in Europe, terminating the most glorious campaign ever made by an officer of twenty-two—when twenty-three, in conjunction with Turenne, defeated Imperialists under Mercy, at Fribourg, 1644—won the Battle of Nordlingen, 1645, where all his aides-de-camp were killed or wounded; he himself had two horses killed under him, three wounded, a severe contusion of the thigh, a pistol-shot in the elbow, and more than twenty cuts and blows — took Mardyck and Dunkirk—compelled to raise the Siege of Lerida —commanded the army in Flanders and took Ypres—not only defeated, but nearly destroyed, the Spaniards at Lens, 1648. "A battle," said De Retz, "gained by that eagle eye which sees through everything in war, and is never dazzled there."—(*The Civil Wars of the Fronde.*) Imprisoned at Vincennes by order of Anne of Austria and Mazarin, 1650; afterwards at Havre—liberated 1651—defeated Turenne and entered Paris, 1652. The whole history of Condé is a proof that a consummate genius in war is sometimes wholly un-

CONDÉ (*continued*) :—

skilful in the conduct of a faction : the most intrepid man of his age fled before women, children, and donkeys ; tumults in the streets inspired him with deep disgust. Joined the Spaniards against France—defeated Prince of Orange at Seneff, 1674—drove Montecuculi across the Rhine, 1675—died at Fontainebleau, 1686. *Engraved* 1662.

On his return from the taking of Arras, Condé went to pay a visit to Cardinal Richelieu, who said of him, "I have just had a conversation of two hours with Monsieur le Duc on religion, war, politics, the interests of princes, and the administration of a state ; he will certainly be the greatest captain of all Europe, and the first man of his time, and, perhaps, of all future times, in all things."

Cardinal de Retz, although the enemy of Condé, said, "Monsieur le Prince was born a captain, which never happened but to him, Cæsar, and Spinola. He has equalled the first ; he has surpassed the second."

One day, when Turenne went to dine with Hocquincourt, and saw the disposition of his troops, he could not help telling him that he thought them very much exposed, and that he advised him to draw them nearer together. Hocquincourt, who was a general of very moderate talent, and consequently the more jealous of his authority, took no notice of this advice.

That same night, however, Turenne is awakened by the firing of musketry and cries of distress. He rises hastily ; he sees dismayed fugitives pouring in from all sides : he hears that Hocquincourt's troops have been assailed on several points with the rapidity of lightning ; that of his seven quarters five have been already carried, and that all those found in them have been either taken prisoners or put to flight. Without losing a moment, Turenne assembles his infantry, despatches orders to his cavalry, and rushes to the assistance of his imprudent colleague. He marches without a guide, in a dark night, but he sees from the distance two or three of Hocquincourt's quarters on fire, and, ascending a little hillock, he contemplates, by the dusky light of the flames, the skilful disposition of the attack. For some time he remains absorbed in his reflections ; at last he exclaims to those who surround him, "The Prince of Condé must be come !" Thus does one great genius discern another ; thus is the presence of a hero revealed already by his exploits.

It was truly, indeed, the great Condé, who, transported as though by enchantment from the further extremity of France (which he had traversed night and day, disguised as a courier), had brought back victory.—*Lord Mahon's Life of Condé.*

599. CRÉQUI. FRANÇOIS DE BONNE, Maréchal de. *Engraved from life,* 1662.

600. DUNOIS. JEAN LOUIS CHARLES D'ORLÉANS LONGUEVILLE, Comte de. *Engraved* 1660.

601. ESPERNON. BERNARD DE FOIX DE LA VALETTE, Duc d'. *Engraved* 1650.

602. EVELYN. JOHN.

"13 June, 1650. I sate to the famous sculptor, Nanteuil, who was afterwards made a knight by the French king for his art. He engraved my picture in copper. At a future time he presented me with my own picture, done all with his pen; an extraordinary curiosity." (Now at Wotton.)—*Evelyn's Diary.*

603. FOUQUET. BASILE, Abbé of Barbeaux and Rigny. *Engraved from life*, 1658.

604. FOUQUET. NICOLAS, Surintendant des Finances—born 1615—died in prison, 1680. *Engraved from life*, 1661.

605. JEANNIN. PIERRE, Surintendant des Finances—born 1540—died 1622.

606. LA MEILLERAGE. CHARLES DE LA PORTE, Duc de, Marshal of France—born 1602—died 1664. *Engraved* 1662.

607. LA VRILLIÈRE. LOUIS PHELYPEAUX DE, Secretary of State—died 1681, aged 83. *Engraved from life*, 1662.

608. LE TELLIER. MICHEL, Minister of State—born 1603—died 1685.

609. LE VAYER. FRANÇOIS DE LA MOTHE, Counsellor of State—Tutor of Monsieur Duc d'Orléans, only brother of Louis XIV. *Chef d'œuvre engraved from life*, 1661.

610. MAISONS. RENÉ DE LONGUEIL, Marquis de, Surintendant des Finances. *Engraved from life*, 1661.

611. MALLIER DE HOUSSAY. FRANÇOIS, Bishop of Troyes—died 1678.

612. MAZARIN. JULES, Cardinal—Statesman—born at Rome, 1602—entered Papal army, 1622—Nuncio to Paris, 1634—naturalised in France, 1639—Cardinal, 1641—Minister to Louis XIII., 1642—to Louis XIV., 1643—negociated Treaty of Westphalia, 1648—declared an enemy of the State, 1649—procured arrest of the great Condé, 1650—escaped to the Netherlands, 1651—recovered his authority, 1652—again compelled to retire

MAZARIN (*continued*) :—

1652—reinstated, 1653—negotiated peace of the Pyrenees, 1659—died at Vincennes, 1661.

Engraved from life, 1659.

The career of Mazarin is one of the romances of history. Like Napoleon, an Italian, he is supposed to have been the son either of a bankrupt tradesman or artisan of Palermo, who settled at Rome, where Mazarin became the cameriere or valet-de-chambre of the Constable Colonna. He was not naturalised in France till he was thirty-seven years of age. In person he was eminently prepossessing. From their letters now published it cannot be doubted that Anne of Austria had a passion for Mazarin.

As a financier he had neither skill nor conscience. Taxes everywhere increased, and forced loans, and he subjected to a duty all articles of consumption entering Paris—octroi, a tax as obnoxious and injurious as the excise, invented in England by Cromwell. We have abolished excise, but the French seem to admire and retain the invention of octroi. Whilst the people hated Mazarin for his financial measures, the nobles both detested and despised him for his personal character. During the civil wars of the Fronde all was anarchy in France, and Mazarin was twice exiled. The Parliament confiscated his estates, and caused his palace in Paris, together with the library and furniture, to be sold, and out of the proceeds offered a reward to whomsoever should bring him to justice, "alive or dead." The diplomatic triumphs of Mazarin were the Treaties of Westphalia and of the Pyrenees, and his management of Oliver Cromwell. One of the comical delusions of the English is, that Cromwell overreached Mazarin, whereas by Cromwell's wars with Holland, and especially with Spain, the supremacy of France on the continent of Europe was assured. Spain was by nature at this time declining, and France was advancing. The wars of William III., Marlborough, and Eugène of Savoy, were rendered necessary to strike down the preponderance of France which Cromwell's foreign policy had for the time secured.

Mazarin made France pay dearly for his triumph. He enriched himself unscrupulously, and amassed so large a fortune that in order to avert the envy of it, he made it over in his last days to the King, though confident that Louis would restore it.

Cardinal Mazarin died 8th March 1661, at the age of fifty-nine. Like Richelieu, he had conducted the affairs of France during a period of eighteen years.

"He is described by Madame de Motteville as gambling even on his death-bed, and amusing himself with weighing the pistoles he had gained, in order to stake the light ones again at play."—*Mémoires.*

613. MAZARIN. Cardinal. (*See* No. 612.) *Engraved* 1661.

614. MOLÉ. EDOUARD, French Statesman—born 1540—imprisoned in the Bastille—died 1614.

615. MOLÉ. MATTHIEU, celebrated French Statesman—son of the preceding—born 1584—President of the Parliament during the wars of the Fronde—died 1656.

Engraved from life, 1653.

"But during this time a troop of ruffians, excited by the generals, had broken down the barriers and had penetrated into the gallery. They

MOLÉ (*continued*) :—

were armed with daggers and pistols, and demanded, with tremendous vociferations, that they should have given up to them 'the great beard' (la grande barbe), for it was thus that the populace designated Molé.

"Even according to the testimony of his enemy, the Cardinal de Retz, the First President 'displayed the most extraordinary intrepidity. Though he saw himself the object of the popular fury, not a single movement of his countenance betrayed anything but the most sturdy firmness and an almost supernatural presence of mind, which is something even more than firmness. When some one proposed to him to escape through *les greffes*, by which he could retire to his house without being seen, he answered in these words, 'The Court never hides itself.'" —*Lord Mahon.*

616. PAYEN-DESLANDES. PIERRE, Abbé of St. Martin. *Engraved from life*, 1659.

617. POTIER. NICOLAS, *Engraved from life*, 1664.

618. SERVIEN. FRANÇOIS, Bishop of Bayeux. *Engraved* 1656.

619. THEVENIN. CLAUDE, *Engraved from life*, 1653.

620. TURENNE. HENRY DE LA TOUR D'AUVERGNE, Princeps et Vicecomes de (*See* No. 504.) *From life*, 1665.

621. RICHELIEU. ARMAND-JEAN DU PLESSIS, Cardinal, Duc de—born at Paris, 1585—Deputy to States-General, 1614—Secretary of State for war and foreign affairs, 1616—exiled, 1617–18—Cardinal, 1622—took Rochelle, 1628—First Minister of State, 1629—commanded in Italy, 1630—founded the French Academy, 1635—died at Paris, 1642.

"The Etats-Généraux of 1614 was memorable as being the occasion on which Richelieu made his first appearance in public life.

"On the 4th of May 1624 Richelieu, for the second time, took his seat at the council board, which he was henceforth to retain for life. He was now in his thirty-ninth year. His appearance and address were rather striking and imposing, than attractive or calculated to inspire confidence. His complexion was pale, his hair black and flowing; his eyes, though large, were lively and penetrating, and their effect was heightened by strongly marked brows. His forehead was high, his nose aquiline; his well-chiselled mouth was surmounted by a moustachio, whilst a small pointed beard completed the oval of his countenance. His features wore an expression of severity; his walk, though noble, was somewhat brusque: his discourse wonderfully lucid, though without much charm or attraction."—*Dyer's Modern Europe.*

622. TURENNE. HENRY DE LA TOUR D'AUVERGNE, Vicomte de, Marshal of France. (*See* No. 620.)

NOLPE. PETER,

Dutch Engraver. Born at the Haghe, where he worked from 1630 to 1670.

623. MEDICI. MARIE DE, second wife of Henry IV. of France. (*See* No. 250.)

NUTTER. W.,

624. BEAUCHAMP. LADY,

Portrait after Sir Joshua Reynolds.

OGBORNE. JOHN,

625. JORDAN. Mrs., in the Character of the Romp—Actress —born at Waterford, 1762—retired to France, where she died in great poverty at St. Cloud, 1816.

After Romney.

PASSE. CRISPIN DE,

Born about 1540; worked in Holland, in England, and in France; died at Utrecht about 1629.

PASSE. CRISPIN DE, THE YOUNGER.

Born at Utrecht between 1570 and 1576.

Evelyn writing to Pepys, 1690, says, "In the days of Queen Elizabeth, for before her time I hardly hear of any, came over one Crispin van de Pas; and in King James's, his brother Symon, who calls himself Passæus; and afterwards there came, and in Charles I.'s time, one Elstrack, Stock, De la Rem, and Miriam; and of our own countrymen, Cecil, Martin, Vaughan, and especially J. Pain, for I forbear to mention Marshal, Crosse, and some other lamentable fellows, who engravd the effigies of the noblemen, &c. then flourishing."

626. ANTONIA, Duchess of Cleves. *Engraved from life*, 1599.

627. CANDYSH. THOMAS, three portraits by Crispin de Passe, Hondius, and Boissard. (*See* No. 54.)

628. CHARLES I. when Duke of York. (*See* No. 172.)

629. CHARNIZAY. MENON, Sr. de.

630. ELIZABETH Queen of England. (*See* No. 95.)

Contemporary portrait, engraved 1592.

631. ELIZABETH Queen of England. (*See* No. 95.)

632. ELIZABETH Queen of England—whole length in the magnificent jewelled dress in which she went to St. Paul's to return thanks for the destruction of the Spanish Armada. (*See* No. 95.) *After J. Oliver.*

633. ERNEST CASIMIR, Count of Nassau. (*See* No. 102.)

634. FREDERIC IV. Count Palatine of the Rhine. (*See* No. 208.)

635. FREDERIC, King of Bohemia, his Queen Elizabeth, and five children (Henry, Charles, Rupert, Maurice, and a daughter).

The name of P. Mariette, 1646, written in front of the print.

636. HENRY IV. King of France. (*See* No. 16.)

637. ISABELLA CLARA EUGENIA, Wife of the Archduke Albert. (*See* No. 353.)

638. JOHN WILLIAM, Duke of Juliers and Cleves.

639. LOUIS XIII. on Horseback. (*View of the Siege of Rochelle beneath.*) (*See* No. 93.)

640. MARCHIO BADENSIS.

641. PHILIP Prince of Spain, afterwards Philip III. of Spain. (*See* No. 279.)

642. SIBYLLA, Princess of Juliers and Cleves. *Engraved* 1598.

PASSE. SIMON DE,

Born at Utrecht or Cologne about 1574 or 1581 ; worked in Germany, England, and Denmark, and died about 1644.

643. BACON. The Righte Honourable S^{r} FRANCIS, Knight, Lorde highe Chancelour of Englande and one of his Ma^{ties} most hon^{ble} privie Counsell.

Contemporary portrait, and esteemed to be the most genuine portrait of Bacon existing. (*See* No. 507.)

644. CECYLL. Generall, sonne to the right Honorable y^e^ Earle of Exeter—employed by his Ma^tie^ over his forces (y^e^ South and North Brittannes in the ayde ot y^e^ princes of Juliers and Cleve, &c.)—second son of Thomas, first Earl of Exeter—one of the greatest generals of his time—served thirty-five years in the Netherlands—created Viscount Wimbleton by Charles I. —died 1638. *Engraved* 1618.

645. COKE. SIR EDWARD. (*See* No. 366.)

646. DORSET. The Right Honorable RICHARD SACKVILLE, Baron of Buckhurst, Earle of—born 1589—died 1624.

"He was an accomplished gentleman, and an excellent judge and munificent patron of literary merit."

647. EFFINGHAM. The Right Honourable CHARLES HOWARD, Earle of Nottingham, Baron of, Lord High Admirall of England and Ireland—born 1536—Lord High Admiral, 1585—commanded the fleet against the Spanish Armada—died 1624.

648. EGMONT. LAMORAL, Count, Prince de Gavre—born 1522—accompanied Charles V. to Algiers—endeavoured to moderate the tyranny of the Spanish Government in the Low Countries—imprisoned by the Duke of Alva—married, in 1544, Sabine, Countess Palatine and afterwards Duchess of Bavaria—beheaded with Count Horn, 1568. He left a son who remained faithful to Philip II., and insulted the memory of his father.

649. ELIZABETH Queen of Bohemia. (*See* No. 101.)

650. ELLESMER. THOMAS EGERTON, Baron of, a natural son of Sir Richard Egerton, an eminent lawyer—born 1540—Solicitor-General 1581—Attorney-General 1592—Lord Chancellor 1603—created Viscount Bracklig 1616—died 1617. The Wits of Westminster, who disliked his judgments, called him Viscount Breaklaw.

"Fuller says that all Christendom afforded not a person who carried more gravity in his countenance and behaviour than Sir Thomas Egerton,

ELLESMER (*continued*) :—

insomuch that many have gone to the Chancery on purpose to see him ; yet was his outward case nothing in comparison of his inward abilities, quick wit, solid judgment, and ready utterance. Aubrey observed that Lord Egerton, the Chancellor, was a grave and great orator, and best when he was provoked."—*Park's Notes to Walpole.*

651. GONDOMAR. Count, Spanish Ambassador in the Reign of James I.—he spoke Latin with King James; drank with the King of Denmark, and assured the Earl of Bristol that he was an Englishman in his heart; very gallant to the ladies, to whom he frequently made presents. There never, perhaps, was a man who had so much art as Gondomar, with so little appearance of it—advised the Spanish match with Prince Charles.

This is a first and rare impression. The Latin dedication to Philip IV. was afterwards erased.

"Gondomar, that delightful literary ambassador, kept James in play, some seven years, with merry tales and quaint quips, and most compliant promises."—*I. D'Israeli.*

652. JAMES I. his Queen, ANNE OF DENMARK, and their eldest son, HENRY, Prince of Wales, *with their Arms from dies.*

653. MARY. second daughter of Philip III. of Spain—born 1606—died 1646. This was the Princess proposed by Gondomar for Charles I., who went to Madrid to see her ; the intended match was broken off, and she married Ferdinand III. of Germany.

654. MARY. daughter of Philip III. of Spain.

Another portrait—engraved 1622.

655. PLUVENEL. ANTOINE DE—born 1555—French rider and equerry to Henry of Anjou, who took him to Poland with him—was tutor to César, duc de Vendôme —a friend of Menon de Charnisay—wrote a book on horses for Louis XIII. which is still sought for and esteemed—died at Paris, 1620.

656. RALEIGH. SIR WALTER—born at Hayes Farm, near East Budeleigh, Devon, 1552—beheaded, 29th October, 1618.

One who was distinguished as "The noble and valorous knight;" a man of astonishing energy, who combined almost every variety of talent, whose acquirements in science were marvellous, whose heroic courage and indomitable perseverance are almost without parallel, whose enterprise was unchecked by difficulties and unchilled by failure, and who, while excelling by feats of arms and in strength of counsel, surpassed also in those arts which are the most exclusive produce of retirement and peace—history, oratory, philosophy, politics, and poetry.

The letter of Raleigh written in the Tower, from which the following extracts are taken, was sold to Mr. Addington, at Young's sale, for 90*l.*:

"Sir Walter Cope. You are of my old acquayntance, and were my familier frind for many yeeres, in wch time I hope you cannot say that ever I used any unkind office towards you. But our fortunes are now changed, and it may be in your power greatly to bynde me unto you, if the bynding of a man in my estate be worth anything. My desire unto you is, that you wilbe pleased to move my Lord Treasurer in my behalf, that by his grace my wife might agayne be made a prisoner with me, as she hath bine for six yeeres last past. Shee being now devided from me, and therby, to my great impoverishing, I am driven to keep two howses. A miserable fate it is, and yet great to me, who, in this wretched estate, can hope for no other thing than peacible sorrow.

"Sr, the matter is of no great importance (though a cruell destinie hath made it so to me), to desire that my wife may live with mee in this unsavory place. If by your mediation I may obtayne it, I will acknowledg it in the highest degree of thankfullness, and rest reddy in trew fayth to be commanded by you.

"October the 9. "W. RALEGH."

657. SIDNEY. Lady MARY, wife to Henry Herbert, Earl of Pembroke, the celebrated sister of Sir Philip Sidney—born about 1550—translated the Psalms—married, about 1576, to Henry, Earl of Pembroke, whom she survived twenty years—died in Aldersgate Street, London, September 25th, 1621.

On the Countess Dowager of Pembroke:—

"Underneath this marble hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother.
Death, ere thou hast killed another,
Fair and learn'd, and good as she,
Time shall throw a dart at thee."—*Spectator.*

658. SOUTHAMPTON. HENRY WRIOTESLEY, Earl of, second son of Henry, Earl of Southampton, and Mary, daughter of Anthony Browne—born 1573—friend of Shakespear—died 1624.

659. VANSOMER. PAUL, Flemish Portrait Painter—born 1576—died in England, 1621, and was buried at St. Martin's-in-the-Fields. *Engraved* 1622.

660. WALLINGFORD. WILLIAM KNOLLIS, Viscount, son of Sir Francis Knolles and Catherine Cary—died 1632.

661. WORCESTER. EDWARD SOMERSET, Earl of, one of the most accomplished gentlemen in the courts of Elizabeth and James I.—sent as Ambassador to James VI. of Scotland, on the occasion of his marriage with Ann of Denmark—died at his house in the Strand, 1627-8.

PASSE. WILLIAM DE,

Son of Crispin de Passe the Elder. Born at Utrecht 1572 or 1580; pupil of his father; worked in London.

662. JAMES I. seated on a throne, surrounded by his Family and that of the King of Bohemia; containing full-length Portraits of JAMES I., his Queen, ANNE of Denmark, and their children:—

Prince Henry Frederick—died 1612.
Prince Charles, afterwards Charles I.
Princess Elizabeth—married Frederick of Bohemia.
Princess Mary, Princess Sophia (both died young).

CHILDREN OF THE KING AND QUEEN OF BOHEMIA:—

Prince Frederick Henry—drowned at the age of fifteen, 1629.
Prince Charles Louis, married, 1650, to Charlotte, daughter of William V., Landgrave of Hesse.
Prince Rupert—died 1682.
Prince Maurice—lost at sea.
Princess Louisa Hollandina—became an Abbess.
Prince Louis.

PAUL. J.,

663. SPENCER. GEORGIANA, Viscountess, and her daughter.
After Sir J. Reynolds.

PAYNE. JOHN,

Born about 1606; pupil of Simon Pass, considered as the first artist of this country who distinguished himself by the graver; dissipated, and died early in indigence.

664. RUDYERD. SIR BENJAMIN, Surveyor of his Ma^{tyes} court of Wards and Liveryes, An^{o} Do^{mi} 1632.

PENCZ. GEORGE,

Painter and Engraver. Born at Nuremburg in 1500; worked in Italy and Germany; died at Königsberg, 1550.

665. JOHN FREDERIC, Elector of Saxony, surnamed "The Magnanimous"—born 1503—greatly aided the Reformation—died 1554. *Engraved* 1543.

PENNOCK. W.,

666. WHARTON. The true effigies of the old Lord
Printed for W. Pennock, in Pannier Aley, Paternoster Row.

PERSINIUS.

667. BALDASAR. CONTE DE CASTILLON, detto "Il Corteggiano." *Dedicated to Alphonso de Lopez.*

PFEIFFER.

668. FÜGER. JOSEPHA HORTENSIA,

PHILIPPE. PETER,

Dutch Engraver. Flourished at the Haghe about 1660.

669. STORMONT. JACOB, Dutch Theologian.

670. WILLIAM HENRY Prince of Orange (when young), afterwards William III. of England. (*See* No. 189.)

PICART. P.,

671. TINDAL. NICOLAS,

PITAU. NICHOLAS,

Born at Antwerp 1633.

672. MARIA THERESA OF AUSTRIA. Wife of Louis XIV. of France.
Engraved 1662, *two years after her marriage with Louis.*

673. MONTMOR. HENRY LOUIS HABERT DE,
Engraved 1667.

PLACE. FRANCIS,

674. CREW. NATHANIEL, Episcopus Dunelmensis.
Engraved 1670.

675. WOOLLTRICK. Mr. PHILIP, Probably a private Gentleman of Mr. Place's acquaintance.

POILLY. FRANÇOIS,

French Engraver. Born at Abbeville 1622; died at Paris 1693.

676. LOUIS XIV. (when young)—born at St. Germain, 1638—succeeded his father, Louis XIII., under Regency of his mother, Anne of Austria, 1643—married Maria Theresa of Austria, 1660—on death of Mazarin assumed the government, 1661—Louis acquired for France, and France permanently retained until 1871, French Flanders, with Lille, Picardie, Lorraine, and Alsace—died at Versailles, 1715.

"Louis XIV. was beginning to display that overbearing pride and ambition which during so many years disturbed the peace of Europe. Agreeably to his maxim, *L'état c'est moi*, he seemed to regard himself as the viceregent of the Almighty upon earth, and responsible to Him alone; in accordance with which principle he required from his subjects a blind and unlimited obedience. The tone which he adopted towards foreign powers was equally haughty and uncompromising. His lofty pretensions were manifested in his very bearing. He affected a peculiar gait, and even when playing at billiards retained the air of the master of the world. His bigotry was almost as remarkable as his pride. His religious education had been conducted by his mother, who had inspired him with all the prejudices of a Spanish devotee. These are the darker shades in Louis's character. He possessed, on the other hand, many solid as well as brilliant qualities, which gained him the admiration, if not the love, of his subjects, and entitled him, in their view at least, to the appellation of Louis le Grand. He was one of the handsomest men in his kingdom, and excelled in all bodily exercises, especially dancing. With a grave and dignified deportment he united affability and politeness towards his own sex, and a refined gallantry in his intercourse with ladies. His apprehension was quick, his judgment sound; and to these qualities were added great strength of will, and an indefatigable industry and application. By his patronage of literature and art he procured the reputation of a connoisseur; while the victories of his generals, often ascribed by popular flattery to himself, threw a military lustre over his reign. In his latter days, after the death of his confessor, Père la Chaise, in 1709, Louis surrendered the keeping of his conscience to Father le Tellier, a Jesuit, and under his direction sunk to the extremity of anile superstition, bigotry, and intolerance. In the last days of his existence, this mighty monarch was abandoned by all his family and courtiers—even by Madame de Maintenon, his wife—and expired in the presence only of priests, physicians, and attendants. He had attained the age of 77 years, during 72 of which he had sat upon the throne; the longest reign on record. He died with constancy and resignation.

"In spite, however, of his defects, Louis XIV. must be allowed in

LOUIS XIV. (*continued*) :—

many respects to have possessed the attributes of a great monarch. He was generous and munificent ; in grace, affability, and dignity of manner, in all that goes to constitute the outward bearing of a king, he was unrivalled ; and all his projects, however unjust and impolitic, were marked by grandeur of conception and ability and perseverance in their execution."—*Dyer's History of Europe.*

677. LOUIS XIV. (*See* No. 676.) *Engraved* 1660.

POILLY. NICHOLAS,

Brother of François. Born at Abbeville 1626 ; died at Paris 1696.

678. LOUIS XIV. (*See* No. 676.)

579. PORTRAIT with Motto, "Æternæ Excubiæ."

PONTIUS. PAUL,

Born at Antwerp 1596. Pupil of Lucas Vostermans.

680. AMBROISE. CONTE DE HORNES ET DE BASSINIJ, Baron de Boxtel.

681. BAZAN. DON ALVARO, Marquis de Santa Cruz—Admiral under Philip II.—Governor in Belgium—died 1646.

682. COLONNE or COLOMA. DON CHARLES, Spanish General in the Low Countries, under the Archdukes Albert and Isabella Clara Eugenia—died 1643.

683. FREDERIC HENRY, Prince of Orange—son of William I., Prince of Orange—born 1584—succeeded his brother Maurice as Stadtholder—besieged Herzogenbusch, 1629 and 1630—(this remarkable siege greatly facilitated the conquests of Gustavus Adolphus by engaging the whole Spanish forces in the Netherlands)—took Maestricht, 1632—recovered Breda, 1637—defeated Pappenheim—died 1647—father of William II., Prince of Orange, and grandfather of William III., King of England.

684. GUSMAN. DON DIEGO PHILIPPUS DE,

685. GUSTAVUS ADOLPHUS. King of Sweden. (*See* No. 106.)

686. HUNTER. JACOB PETER, Nobilis Scoto. *Very rare.*

687. MARIE DE MEDICI. Second wife of Henry IV. (*See* No. 250.)

688. OLIVAREZ. GASPAR GUSMAN, Duke of — celebrated Spanish Statesman — born 1587 — Minister of Philip III. and Philip IV.—opposed by Richelieu—dismissed 1643—died 1645. *After Rubens.*

689. PHILIP IV. King of Spain. (*See* No. 492.)

690. PHILIPPE LE ROY. Painter.

691. PONTIUS. PAUL, the Engraver—born at Antwerp, 1596 —Pupil of Lucas Vorsterman—friend of Rubens and Vandyck.

692. RAPHAEL D'URBIN. (*See* No. 226.)

693. SAVOYE. FRANÇOIS THOMAS DE, Prince of Carignan, youngest son of the Duke Charles Emmanuel—born 1596 — fought first with Spain against France, but afterwards served Louis XIII., who gave him, in 1642, the command of the armies of Savoy and France in Italy.

PRESTON. THOMAS,

Flourished about 1730.

694. BLAKE. ROBERT, General and Admiral of the Forces of England, &c. Denatus, 17 August, 1657, ætat. 59.

"Thy name
Was heard in thunder through the affrighted shores
Of pale Iberia, of submissive Gaul,
And Tagus trembling to his utmost source,
O ever faithful, vigilant, and brave,
Thou bold asserter of Britannia's fame,
Unconquerable Blake!"

Mr. Glover, London, p. 21 ; *Thos. Preston fecit.*

Done from a painting in the possession of Captain John Blake of Watcombe, in the Parish of Brockenhurst, Hants, and dedicated to the Citizens of London.

QUEBOREN. CRISPIN VAN,

Dutch Engraver. Born at the Haghe 1604 ; worked about 1630.

695. BROG. WILLIAM, Scotch General, served under Frederic Henry, Prince of Orange, particularly at the seige of Bois le Duc.

696. LOUISA of Nassau, daughter of Frederic Henry, Prince of Orange, and Emilia de Solms.

RABEL. JOHN,

A native of France, and flourished about the year 1588.

RABEL. DANIEL,

Son of the preceding.

697. CHARLES V. The Emperor. (*See* No. 472.)

RAJON.

Contemporary French Etcher.

698. MARIE STUART. *Two etchings.*

699. THREE PORTRAITS: 1. Sully Prud'homme, Poet.—2. Al. Dumas, père.—3. Mr. Cail.

REINSPERGER, J. C.,

German Engraver. Flourished 1747-1760.

700. MARIE THERESE, the Empress, Queen of Hungary and Bohemia—born 1717—died 1780.

REMBRANDT VAN RHIN,

Born near Leyden, 1608; died 1669.

701. ASSELYN. JOHN, a Painter.

702. FRANZ. ABRAHAM, a Dutch Print Dealer.

703. JONGE. CLEMENT DE, a celebrated Dutch Printseller, whose name is frequently found on the prints of the day. *Engraved* 1651.

704. REMBRANDT leaning on a stone sill. *Engraved* 1639.
"*Designed with taste, and extremely well executed.*"—Wilson.

Rembrandt is thus hypothetically described by a writer in a fine-art journal: "A man of sordid temperament—a great painter; a miser—a spendthrift; a low fellow, gross, licentious, insensible to the claims of society, or even of common honesty—a Jew, who constantly drew his subjects from some touching passage in the life of our Lord—an avaricious man, who spent a fortune on the emblems and accessories of his art—a coarse man, who surrounded himself with whatever could elevate the taste or correct the judgment.

"A house, the second on the right as you enter the Breestraat from

REMBRANDT (*continued*) :—

the bridge of St. Anthony, in the Jews' quarter of Amsterdam, squalid, neglected, stripped by the bailiffs, condemned by the law—fit tenement for a man who was born and died a beggar."

The reader of the above account may safely say what Hannibal said after he had listened to a discourse on war by the philosopher Phormion, "I have heard many fools in the course of my life, but never so great a fool as Phormion." Rembrandt, the magician of art, was born at Leyden, 1608, of parents in easy circumstances, who, at their death, left considerable property. Like Rubens, and many other men, the glory of art, he was intended for the law, but his love was for drawing and painting. He was placed by his father at Amsterdam, under Lastman, a celebrated painter of the time, and afterwards under Pinas, a painter of Haarlem. He returned to Leyden, and acquired such reputation with his graver and paint-brush that he was frequently sent for to take portraits in Amsterdam. He established himself in Amsterdam in 1630. Rembrandt married Saskia Uilenburg, 1634, a daughter of a burgomaster and magistrate in Friesland, a man of position, for he dined with William I., Prince of Orange, the day that William was murdered by Balthasar Gerard. Rembrandt now produced a succession of pictures and engravings unparalleled for their originality, their majestic power, their magic chiaroscuro, the marvels of the world. He created a new style by his infinite genius. But, like all geniuses, he had to create the taste that should admire his work. He would have been ostracised by an academy, for an academy is always the foe of genius—genius often uncompromising, independent, and wanting in the sleek docility which men in authority look for and require. In 1656 this mighty master was declared an insolvent debtor, and all that he possessed was sold under an execution ; his works of art, his furniture, his backgammon-board, his walking-sticks, his linen (then at the washerwoman's), his shirts, pocket-handkerchiefs, his Bible. His insolvency is easily explained. At that time in Holland there was great financial distress ; works of art were luxuries, and there was no demand for them, at least no means of paying for them ; the necessaries of life were hardly to be had. The treasury of the State, exhausted by war, was in a pitiable condition : commerce was paralysed : in Amsterdam, in 1653, there were nearly 3000 empty houses. By the provisions of the will of his first wife he had, on his second marriage, to give up to his son the whole of the maternal inheritance ; and his own property, when sold, realised, on account of the badness of the times, little more than a quarter of its value. Rembrandt had the friendship and esteem in his own day of Professor Tulp, one of the most renowned men of Amsterdam ; of the burgomaster Six ; of Uyten Bogaert, the chaplain of the Prince of Orange ; and of the banker of the same name ; of the celebrated preacher Jan Cornelius Sylvius ; of the poet Decker, and of Constantine Huygens, the secretary of Prince Frederic Henry. He was married three times, and his last days were spent in poverty. No admiration can be too great for his genius, and the man is equally entitled to our esteem and respect. Died at Amsterdam 1669.

"Rembrandt was a genius of the first class in whatever relates not to form. In spite of the most portentous deformity, and without considering the spell of his chiaroscuro, such were his powers of nature, such the grandeur, pathos, or simplicity of his composition, from the most elevated or extensive arrangement to the meanest and most homely, that the best-cultivated eye, the purest sensibility, and the most refined taste, dwell on them, equally enthralled. Shakspeare alone excepted, no one combined with so much transcendent excellence, so many, in all other men, unpardonable faults, and reconciled us to them. He possessed the full empire of light and shade, and of all the tints that float between them ; he tinged his pencil with equal success in the cool of dawn, in the noonday ray, in the livid flash in evanescent twilight, and rendered darkness visible." —*Fuseli.*

705. REMBRANDT in cap and feather. *Engraved* 1634.

706. REMBRANDT AND HIS WIFE. *Engraved* 1636.

707. SIX. The Burgomaster,

This celebrated Portrait is one of Rembrandt's best performances, the chiaroscuro being as finely preserved as in his best paintings. As the whole piece is illuminated from the window, all the light thrown upon the face is by reflection from the book; and the manner in which Rembrandt has expressed the attention of his friend and patron to the subject he is reading is inimitable. *Engraved* 1647.

708. SYLVIUS. JOHN CORNELIUS, celebrated Dutch Preacher.

709. A YOUNG MAN MUSING. *Engraved* 1637.

"*This is a finished piece, executed in good taste, and has a fine effect. The countenance is tranquil, and the attitude that of study.*"—Wilson.

710. PORTRAITS OF THREE WOMEN.

REYNOLDS. SAMUEL WILLIAM,

Mezzotint Engraver. Born 1774; died 1835.

711. GIRTIN. THOMAS, celebrated Water-Colour Painter—born 1775—died 1802.

712. REMBRANDT.

Mezzotint proof—from the picture in the National Gallery.

713. REYNOLDS. SIR JOSHUA (when young)—born near Plymouth, 1723—visited Italy, 1749-52—President of the Royal Academy, 1768—visited Paris, 1771—travelled in Holland and Germany, 1781—died in London, 1792.

"Sir Joshua Reynolds was, on very many accounts, one of the most memorable men of his time. He was the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, in facility, in happy invention, and in the richness and harmony of colouring, he was equal to the great masters of the renowned ages. In portrait he went beyond them, for he communicated to that department of the art in which English artists are the most engaged, a variety, a fancy, and a dignity derived from the higher branches.

"He possessed the theory as perfectly as the practice of his art. To be such a painter, he was a profound and penetrating philosopher."—*Burke.*

714. ROMILLY. SIR SAMUEL, M.P., distinguished Law Reformer — born 1757—called to the Bar, 1783 — Solicitor-General, 1806 — reformed the criminal law, 1807—M.P. for Westminster, 1818—died 1818.

715. WATT. JAMES, Engineer, Mechanician—born at Greenock, 1736—came to London, 1755—settled in Glasgow, 1756—patented his steam engine, 1769—partner of Boulton, 1773—term of patent extended, 1775—died 1819. *After the bust by Chantrey.*

"We have said that Mr. Watt was the great improver of the steam-engine; but, in truth, as to all that is admirable in its structure, or vast in its utility, he should rather be described as its inventor. It was by his inventions that its action was so regulated as to make it capable of being applied to the finest and most delicate manufactures, and its power so increased as to set weight and solidity at defiance. By his admirable contrivance it has become a thing stupendous alike for its force and its flexibility—for the prodigious power which it can exert, and the ease and precision and ductility with which that power can be varied, distributed, and applied. The trunk of an elephant that can pick up a pin or rend an oak is as nothing to it. It can engrave a seal, and crush masses of obdurate metal before it—draw out, without breaking, a thread as fine as gossamer, and lift a ship of war like a bauble in the air. It can embroider muslin, and forge anchors—cut steel into ribands, and impel loaded vessels against the fury of the winds and waves."—*Jeffrey.*

716. WINDHAM. WILLIAM, Statesman — born in London, 1750—entered University College, Oxford, 1767—M.P. for Norwich, 1784—Secretary at War, 1794 to 1801; again 1806–7—died 1810.

RICHOMME. TRE.,

French Engraver. Born in Paris 1785.

717. RAIMONDI. MARC ANTONIO, Italian Engraver—born in Bologna, 1488—died about 1527. Now justly considered the greatest of all engravers. Single impressions, in fine state, realise extraordinary prices: a print of his portrait of Aretin, a small engraving, sold for upwards of 500*l.* at the Brentano sale, at Leipzic, in 1871.

ROBINSON. JOHN HENRY,

English Engraver.

718. BEDFORD. The Duchess of, *After Vandyck.*

719. SCOTT. SIR WALTER, Scotch Poet and Novelist—born at Edinburgh, 1777—died at Abbotsford, 1832.

SCOTT (*continued*) :—

The great author of "Waverley" was lying in hopeless illness at the St. James's Hotel in Jermyn Street, in the summer of 1832. That the affliction of the most popular writer of his age should call forth every sentiment of respect from the high and the refined was, of course, to be expected ; but it is well to know that refinement had gone deeper into the native soil. Mr. Lockhart, in his *Life of Sir Walter Scott*, writes : "Allan Cunningham mentions that, walking home late one night, he found several working men standing together in the corner of Jermyn Street, and one of them asked him, as if there was but one death-bed in London, 'Do you know, sir, if this is the street where he is lying ?'"

720. VICTORIA. HER MAJESTY QUEEN,

After Partridge.

RODEN. W. J.,

German Engraver.

721. RUBENS. PETER PAUL, (*See* No. 342.)

Proof before any letters.

RODTTERMONDT.

Native of Holland. Flourished about 1640.

722. WALLER. SIR WILLIAM, Knt., Sergeant Maior Generall of y^e^ Parliaments army and a member of y^e^ Hono^ble^ House of Commons—born in Kent, 1597—M.P. for Andover, 1640—General in the Parliamentary Army, 1642—died at Osterly Park, Middlesex, 1668.

By the self-denying ordinance of the Long Parliament, Waller was set aside as a commander, with Essex and others. In the pursuit of the Civil War the character of Sir William Waller never deviated from that gallant courtesy which distinguished the gentlemen of that age, and this made him unpopular with the Independents, who were fighting nominally for liberty, but really for plunder and despotic power. In a letter written by Waller to Sir Ralph Hopton, 1643, Waller says, "That great God, Who is the searcher of all hearts, knows what a sad fear I go upon this service, and with what a perfect hate I detest a war without an enemie. . . . The God of peace send us, in His good time, the blessing of peace, and, in the meantime, fit us to receive it. We are both on the stage, and must act those parts that are assigned to us in this tragedy, but let us do it in the way of honour, and without personal animosities." Waller was one of the eleven members of the Long Parliament impeached by the army of high treason. In his vindication Waller summed up the result of the Civil War, "After the expence of so much blood and treasure, all the difference that can be discerned between our former and present estate is but this ; that before time, under the complaint of a slavery, we lived like freemen ; and now, under the notion of a freedom, we live like slaves, enforced by continual taxes and oppressions to maintain and feed our own misery."

ROSSI.

723. INNOCENT XII. Pope—born 1615—elected Pope, 1691—died 1700.

ROTA. MARTIN,

Born in Dalmatia about 1532.

724. BUONAROTTI. MICHAEL ANGELO, (*See* No. 228.)

725. MEDICI. ALEXANDER and COSMO DE,

This is a very curious print, and is very much in the style of Martin Rota. The city beneath is Florence. The print is signed at back, "P. Mariette, 1672."

726. RUDOLPH II. The Emperor, son of Maximilien II. (*See* No. 384.)

ROULLET. JOHN LOUIS,

Born at Arles, in Provence, 1645.

727. BERINGHEN. JACQUES LOUIS, Marquis de, Governor of the Citadel of Marseilles—born 1651—print collector—died 1723.

728. COLBERT. EDOUARD,

RUPERT. PRINCE,

The Inventor of Mezzotint Engraving.

729. HEAD. *Engraved* 1650.

Marked with a Crown, "R. P. f." This is one of the earliest mezzotint engravings known, and excessively rare.

RUTLINGER. JOHN,

An Engraver of the time of Queen Elizabeth.

730. ELIZABETH Queen of England. (*See* No. 95.)

An unfinished plate. Believed to be a unique portrait, and the engraving of it stopped by Queen Elizabeth. It is only a fragment laid down. The name of "Mariette" is written on the front of the print.

There is extant a proclamation, in the handwriting of Cecil, dated 1563, which prohibits "all manner of persons to draw, paynt, grave, or pourtrayit Her Majesty's personage or visage, for a time, until by some perfect patron and example the same may be by others followed, &c.—

ELIZABETH (*continued*) :—

and for that Her Majestie perceiveth that a grete nomber of Her loving subjects are much grieved and take grete offence with the errors and deformities allredy committed by sundry persons in this behalf, she straightly chargeth all her officers and ministers to see to the due observance hereof, and as soon as maybe to reforme the errors allredy committed," &c.

SADELER. ŒGIDIUS,

Born at Antwerp 1570; died at Prague 1629.

731. ANNA, Wife of the Emperor Matthias. *Engraved* 1616.

732. BUQUOY. CHARLES DE LONGUEVAL, Count of, Lord of Vaux. *Engraved* 1621.

733. MATTHIAS, Emperor of Germany, son of Maximilien II. —born 1557—died 1619. *Engraved* 1616.

SADELER. JOHN,

Born at Brussels 1550; died at Venice 1600.

734. FEYRABEND. SIGISMOND, celebrated Book Publisher at Frankfort. He published works illustrated with wood engravings by the most eminent artists of the day:—Solis, Jost-Amman, Boxberger, Stimmer, and Maurer. He himself illustrated the Bible of Zaplin, printed in 1561. The Fame with two trumpets, at the top of the portrait, was the trade mark of the books he published. *Engraved* 1587.

735. LUTHER, MARTIN, (*See* No. 56.) *Engraved* 1579.

736. MARIE DE MEDICI when young. (*See* No. 250.) *Engraved at Venice.*

SAILLIAR. L.,

737. WILLIAM III. when a youth. (*See* No. 189.) *Whole length.*

SALMON. ADOLPHE,

Contemporary French Engraver.

738. PIOMBO. SEBASTIAN DEL, Italian Painter, pupil of Bellini, afterwards of Giorgione — born 1485 — painted the Raising of Lazarus, in the National Gallery—assisted

PIOMBO (*continued*) :—

in the designs by Michael Angelo in competition with the Transfiguration by Raphael. Both pictures exhibited together in Rome—died 1547.

SALOM.

Italian Engraver.

739. MENASSEH BEN ISRAEL. Hebrew Theologian and Philosopher.

SANDRART. JACOB,

Worked at Ratisbon, 1653.

740. JOHN GEORGE, Duke of Saxony. *Engraved* 1653.

741. JOHN SEPTIMUS JORGER. *Engraved* 1662.

SCHMUZER. JACOB VON,

German Engraver.

742. MARIA THERESA. The Empress,

SCHUPPEN. PETER VAN,

Flemish Engraver. Born at Antwerp, 1623; pupil of Nanteuil; died 1702.

743. BEAUMONT. HARDINUS DE PEREFIXE DE, Archbishop. *Engraved* 1667.

744. LOUIS XIV. (*See* No. 676.) *Engraved* 1664.

745. LOUIS, Dauphin of France. (*See* No. 136.) *Engraved* 1684.

746. MARIE JEANNE BAPTISTE DE SAVOYE, Duchesse de Savoye, Princesse de Piedmont. *Engraved* 1666.

747. MAX. HENRIC. D. G. Archiep. Colon. S. R. J. Princeps Elector, Episcopus et Princeps Leod. Hild. etc. V. B. D. Ex.

SHARP. WILLIAM,

Born in London, 1749; died at Chiswick, 1824. An excellent engraver; and believed in Joanna Southcott and Brothers the prophet. He engraved the portrait of Brothers, and owing to the printer misplacing a comma, the inscription ran thus: "Believing him to be a man ordained, by God I engrave his portrait." The comma should have been after the word God. It may be said in defence of Sharp that his gullibility was respectable and innocent, compared with the gullibility of the present time, 1872.

748. CATHCART. General,

749. CHARLES I. King of England. (*See* No. 172.)

After Vandyck.

This is an engraving from the picture by Vandyck of which Mr. D'Israeli, in his Life of Charles I., relates the following:—

"Vandyck painted in one picture the head of Charles in three positions. This was sent by the Queen to Bernini, to model his celebrated bust. The well-known anecdote of the sculptor is authentic. Bernini was a great physiognomist, and after contemplating the portraits for a while, he exclaimed that he had never seen a portrait whose countenance showed so much greatness and such marks of sadness; the man who was so strongly charactered, and whose dejection was so visible, was doomed to be unfortunate!"

750. DAVIS. HART, a Connoisseur.

After Sir Thomas Lawrence.

751. KEMBLE. JOHN, *After Sir M. Shee.*

"When Kemble was living at Lausanne, he used to feel rather jealous of Mont Blanc; he disliked to hear people always asking 'How does Mont Blanc look this morning?'"—*Rogers.*

752. SHARP. WILLIAM, Engraver.

753. VITTORIA COLONNA. *After Michael Angelo.*

754. WASHINGTON. GEORGE, (*See* No. 290.)

SHERWIN. JOHN KEYSE,

Flourished about 1775; died 1790.

755. ABINGTON. Mrs., as Roxalana. *After Reynolds.*

756. CHATHAM. WILLIAM PITT, Earl of—born 1708—died 1778.

A high dignitary has lately ridiculed prestige. There may be leadership which causes in all subordinates, by land and sea, doubt, fear, cowardice, despair, and disaster, but Lord Chatham is a remarkable instance of the result of the prestige of great energy and great determination.

Macaulay says of Chatham: "The wealth of a rich nation, the valour of a brave nation, were ready to support him in every attempt. In one respect he deserved all the praise that he has ever received. That the national spirit rose to the emergency, that the national resources were contributed with unexampled cheerfulness, this was undoubtedly his work. The ardour of his soul had set the whole kingdom on fire. It inflamed every soldier who dragged the cannon up the heights of Quebec, and every sailor who boarded the French ships among the rocks of Brittany."—*Macaulay's Essay on Chatham.*

757. WOOLLET. WILLIAM, Engraver—born 1735—died 1785.

SICHEM. CHRISTOPH VAN.

Born in Holland about 1580. Lived at Amsterdam ; worked from 1601 to 1637.

758. ALBERT and ISABELLA. The Archdukes,

759. ALENÇON. FRANCIS, of Valois, Duke of,

760. ALVA. FERDINAND ALVARES, Duke of, (*See* No. 313.)

761. ELIZABETH Queen of England, (*See* No. 95.)

762. ERNEST, Archduke of Austria.

763. JOHN. DON, of Austria.

764. LEICESTER. ROBERT DUDLEY, Earl of, (*See* No. 273.)

765. MARGARET OF AUSTRIA, Duchess of Parma.

766. MARY, Queen of Hungary, Governor of the Netherlands, sister of Charles V.

767. MATTHIAS, Archduke of Austria, Governor of the Netherlands.

768. MAURICE, Prince of Orange. (*See* No. 110.)

769. PARMA. ALEXANDER FARNESE, Prince of,

770. REQUESENS. LOUIS, Governor of the Netherlands.

771. WILLIAM I. Prince of Orange. (*See* No. 115.)

SIEGEN. COLONEL VON,

Born in Holland 1609 ; died 1680. Claimed to be the Inventor of mezzotint engraving.

772. AMELIA ELIZABETH, Landgravine of Hesse.
This is one of the earliest mezzotints known, and excessively rare, engraved 1642.

LIEVIER. R. W.,

English Engraver.

773. LADY JANE GREY.

SIMON. JOHN,

Mezzotint Engraver. Born in Normandy about 1675; died in London about 1755.

774. ELIZABETH Queen of England. (*See* No. 95.)

SIMON. PETER,

775. GORDON. FRANCES ISABELLA KER, *After Reynolds.*

SIMON. PIERRE,

French Engraver, resident at Paris about 1680.

776. ASTORGA. ANTOINE PIERRE ALVAREZ OLARIS, Marquis d' *Engraved at Rome,* 1668.

777. CONDÉ. LOUIS DE BOURBON, Duc d'Enghien, Prince de *From life,* 1678.

778. ORLÉANS. Duc d', Frère du Roy Philippes de Bourbon.

SMITH. J.,

Mezzotint Engraver.

779. ANN, Her Royal Highness, Princess of Denmark.

780. ANNA. Queen of England—younger daughter of James II. and Ann Hyde, his first wife—born 1665—married Prince George of Denmark, 1683—became Queen on the death of her brother-in-law, William III., 1702; her husband died 1708—she had several children, but none survived her—died 1714.

781. CATHARINE, Daughter of John IV., King of Portugal.

782. CHARLES XII. King of Sweden.

783. GEORGE, Prince of Denmark—born 1653—died 1708.

784. JAMES II. King of England—born 1653—died 1701, at St. Germains.

785. KNELLER. SIR GODFREY—born 1648—died 1723 or 1726.

786. LOCKE. JOHN—born 1632—died 1704.

787. MARIA. Wife of William III.—born 1662—died 1694.

"Lord Bathurst has lent me a very entertaining collection of original letters from . . . . Queen Mary, &c. I cannot say these communications have given me a very great idea of Queen Mary's head ; but her heart, I am persuaded, was a very good one. The defect must have been in her education, for such spelling and such English I never saw ; romantic and childish, too, as to sentiment. My reverence for her many virtues leads me to hope she was very young when she wrote them."—*Hannah More's Memoirs.*

788. MARLBOROUGH. The Duke of, (*See* No. 297.)

789. NEWTON. SIR ISAAC, (*See* No. 23.)

790. WILLIAM III. King of England. (*See* No. 189.)

SMITH. J. R.,

Mezzotint Engraver.

791. ALMERIA. Mrs. ELIZABETH MEYMOTT. *After Opie.*

792. BEAUMONT. Lady, *Portrait after Sir Joshua Reynolds.*

793. CUMBERLAND. Miss, *After Romney.*

794. INGRAM. The Hon. Francis, *After Reynolds.*

795. MORDAUNT. Mrs. *After Sir Joshua Reynolds.*

796. MORRIS. Mrs. *After Sir Joshua Reynolds.*

797. ORLEANS. LOUIS PHILIPPE JOSEPH, Duke of, *After Sir Joshua Reynolds.*

798. SCHOMBERG. Marshal.

SOMPEL. PETER VAN,

Born at Antwerp about 1600 ; worked in 1643.

799. CHARLES V. The Emperor. (*See* No. 472.) *Engraved* 1644.

800. ELEONORA, Wife of the Emperor Ferdinand II.

801. FERDINAND, Brother of Philip IV. of Spain—son of Philip III. and Margaret of Austria—Cardinal and Governor of Belgium.

802. GASTON. JOHN BAPTISTE, Duke of Orleans, brother of Louis XIII.

803. ISABELLA CLARA EUGENIA. Widow of the Archduke Albert. (*See* No. 353.)

804. MARGARET. Wife of Gaston John Baptiste, Duke of Orleans, brother of Louis XIII.

805. MARIE DE MEDICI. Wife of Henry IV.

806. MAXIMILIEN II. The Emperor, son of Ferdinand I.

807. PHILIP the Bold, son of John, King of France—fought at Poictiers when only sixteen, and accompanied John in his captivity to England—governed France for Charles VI. The deadly feud with the Duke of Orleans began with these Dukes.

SOUBEYRAN. P.,

808. PETER THE GREAT.
Engraved in Paris, 1743, after a portrait by Caravac painted in 1723, two years before the death of Peter.
(*See* No. 36.)

SPOONER. CHARLES,

Mezzotint Engraver.

809. BRIEN. Miss NELLY O, *After Reynolds.*

ST. AUBIN. AUGUSTE,

French Engraver.

810. BRETEUIL. Marquise de

811. FRANKLIN. BENJAMIN, Printer—born at Boston, New England, 1706. *Engraved 1777.*

"Mr. Burke then, to Miss Shipley's great delight, broke forth into an eulogy of the abilities and character of Dr. Franklin, which he mingled with a history the most striking, yet simple, of his life, and a veneration the most profound for his eminence in science, and his liberal sentiments and skill in politics."—*Miss Burney to Mr. Crisp.*

812. NECKER. Mr.,

STOCK. ANDREW,

Born in Holland, 1590; resided chiefly at Antwerp, where he flourished about 1625.

813. LUCAS VAN LEYDEN. (*See* No. 496.)

STRANGE. SIR ROBERT,

Born in the Orkney Isles, 1721; died 1792.

814. STRANGE. SIR ROBERT,

SUYDERHOEF. JONAS,

Dutch Engraver. Born at Leyden about 1600; worked from 1630 to 1668.

815. AUGUSTA MARIA. Daughter of Charles I.—married William II., Prince of Orange—mother of William III., who married his cousin Mary, daughter of James II.: they afterwards became William III. and Mary.

816. CHARLES V. The Emperor. (*See* No. 472.)

817. CHARLES THE BOLD—born 1433—killed in battle, 1477.

818. DESCARTES. RENÉ—born at La Haye in Touraine, 1596—died at Stockholm, 1650.

"The century to which he belonged was wrong, in as far as its erudition was entirely without the light of philosophy; and he put it right, so that out of an age merely scholastic he made one truly enlightened."—*Henault.*

819. GOLTZIUS. HENRY. (*See* No. 523.)

820. HEINSIUS. DANIEL—born at Ghent about 1580—died at Leyden, 1665.

821. HENRIETTA MARIA. Queen of Charles I. (*See* No. 107.)

822. ISABELLA CLARA EUGÉNIA. (*See* No. 353.)

823. JOHN Duke of Burgundy, called the "Intrepid."

824. JOHN Count of Nassau.

825. MÆSTERTIUS. JACOB,

826. MARY. Wife of the Emperor Maximilien II., daughter of Charles V., sister of Philip II.—mother of sixteen children, including the Archdukes Rhodolph II., Ernest, Matthias, Albert. Anne, her eldest daughter, married Philip II., who was her uncle. Elizabeth married Charles IX., King of France.

827. MAURICE OF NASSAU, Prince of Orange. (*See* No. 110.)

828. MAXIMILIEN. The Emperor,

829. MONCADA. FRANCISCO DE, Count of Ossuna and third Marquis of Altona.

830. MUNSTER. The Treaty of, containing Portraits of all the Diplomatists assembled there.
After the picture by Terburg, presented to the National Gallery by Sir Richard Wallace.

831. PHILIP I. "the Handsome," father of the Emperor Charles V.—married Joanna of Castile, daughter of Ferdinand and Isabella.

832. JOANNA. Wife of Philip I. (called "Philip the Handsome"), the son of the Emperor Maximilien—mother of Charles V. Joanna was second daughter of Ferdinand and Isabella, called "Mad Joanna"—doating on her husband, after he was dead she carried his dead body about with her.

833. PHILIP II. King of Spain. (*See* No. 60.)

834. PHILIP III. King of Spain. (*See* No. 279.)

835. RENÉ OF NASSAU, Prince of Orange—was uncle of William the Silent, and dying without male issue left him the Principality of Orange and the other possessions of the House of Chalons in France. William already inherited great possessions in the Netherlands and Germany from his father, and this inheritance was considerably increased by the bequest of his uncle René.

836. RIVETUS. ANDREAS,

837. SIGISMOND III. King of Poland.

838. SPANHEMIUS. FREDERIC,

839. TROMP. MARTIN VAN, Dutch Admiral—born at the Briel, 1597—killed in battle, 1653.

840. WILLIAM III. King of England, when a boy. (*See* No. 189.)

The original drawing of this head, same size, by Honthurst, in black and red chalk, is in the British Museum (No. 56 of drawings exhibited in the King's Library).

SWANENBURGH. WILLEM,

Born 1581 ; died 1612.

841. MAURICE Prince of Orange. (*See* No. 110.)

SWORDTSMA. A.,

842. WILLIAM HENRY. Prince of Orange (afterwards William III.), when a child. (*See* No. 189.)

TAYLOR. WILLIAM DEAN,

English Engraver.

843. WELLINGTON. ARTHUR WELLESLEY, Duke of—born in or near Dublin, 1769—entered the army, 1789—served in Flanders, 1794-5—India, 1797—routed army of Dhoondia Waugh, 1800—defeated Scindia at Assaye, 1803—again at Argaum—took command in the Peninsula, 1808—defeated Laborde at Roliça—defeated Junot at Vimiera—passage of the Douro, 1809—defeated Victor at Talavera—defeated French at Busaco, 1810—lines of Torres Vedras—defeated Massena at Fuentes de Onoro, 1811—took Ciudad Rodrigo by storm, 1812—took Badajoz by storm—defeated Marmont at Salamanca—defeated Joseph at Vittoria, 1813—took San Sebastian by storm—defeated Soult at

WELLINGTON (*continued*) :—

Orthez, 1814—and at Toulouse — occupied Paris — defeated Ney at Quatre Bras, 1815—defeated Napoleon at Waterloo—died 1852, and lies buried in St. Paul's.

"In the whole of Europe there was one single great man opposed to Napoleon, wanting all the means of subsistence for an army, and thwarted in all his endeavours by those for whose liberation he fought. His bugles on the Pyrenees dissolved the trance of Europe. He showed the world that military glory may be intensely bright without the assumption of sovranty, and that history is best occupied with it when she merely transcribes his orders and despatches."—*Landor.*

"Of the Duke's perfect coolness on the most trying occasions, Colonel Gurwood gave me this instance. He was once in great danger of being drowned at sea. It was bedtime when the captain of the vessel came to him, and said, 'It will soon be all over with us.' 'Very well,' answered the Duke, 'then I shall not take off my boots.' "—*Rogers' Table-Talk.*

THIBAULT. TH.,

Contemporary Engraver.

844. PORTRAIT. *After Palma Vecchio.*

THOMSON. J.,

Mezzotint Engraver.

845. Portraits of Lady BAGOT, Viscountess BURGHERSH, and Lady FITZROY SOMERSET.
After Sir Thomas Lawrence.

TOMPKINS. CHARLES,

Contemporary English Mezzotint Engraver.

846. Portraits of TWO NUNS. *After Sant.*

TOURNY. J.,

Contemporary Engraver.

847. MASACCIO. Florentine painter—born 1402—died 1443.
Presentation proof etching.

TOWNLEY. CHARLES,

Born in London 1746.

848. REYNOLDS. SIR JOSHUA, (*See* No. 713.)

TREVETHEN. W.,

849. LUTHER. MARTIN, (*See* No. 56.)

TURNER. CHARLES,

Mezzotint Engraver. Born 1773; elected A.R.A. 1828; died 1857.

850. FLAXMAN. JOHN—born at York 1755—died in London 1826.

"As to Flaxman, the greatest sculptor of his day, the neglect which he experienced is something inconceivable. Canova could hardly believe that a man of such genius was not an object of admiration among his countrymen; and, in allusion to their insensibility to Flaxman's merits, and to their patronage of inferior artists, he said to some of the English at Rome, '*You* see with your ears!'"—*Rogers' Recollections.*

851. MANNERS. Lady LOUISA, *After Hoppner.*

852. PERCEVAL. The Right Hon. SPENCER—First Lord of the Treasury and Chancellor of the Exchequer—born 1762—shot by Bellingham, 11th May, 1812, in the lobby of the House of Commons.

853. PITT. WILLIAM, (*See* No. 452.)
After Sir Thos. Lawrence.

854. TURNER. JOSEPH MALLORD WILLIAM—born in London 1775—died 1851.

855. WHITMORE. Mrs. *After T. Phillips, R.A.*

ULLRICH. HEINDRICK,

German Painter and Engraver. Flourished about 1590.

856. COSMO MEDICI and his wife, MARIA MAGDALENA, Archduchess of Austria—Cosmo II. de Medici, fourth Grand Duke of Tuscany—born 1590—was eldest son of Ferdinand de Medici and Christine de Lorraine—married, 1609, Marie-Madeline of Austria—died 1621.
Engraved 1608.

857. GEORGE FREDERIC, Margrave of Brandenburgh.

VALCK. GERARD,

Born at Amsterdam 1626; pupil of Blooteling, with whom he came to London in 1672; died at Amsterdam 1720.

858. LUDWIG, Margrave of Brandenburgh.

VALDOR. JOHN,

859. MORE. SIR THOMAS—born 1480—beheaded 1535.

"The Commissioners once more adjured him to have pity on himself, and offered to re-open the court if he would reconsider his resolution. More smiled, and replied only a few words of graceful farewell. 'My Lords,' he said, 'I have but to say that, like as the blessed Apostle St. Paul was present at the death of the martyr Stephen, keeping their clothes that stoned him, and yet they be now both saints in heaven, and there shall continue friends for ever; so I trust, and shall therefore pray, that though your Lordships have been on earth my judges, yet we may hereafter meet in heaven together to our everlasting salvation; and God preserve you all, especially my sovereign lord the King, and grant him faithful councillors."—*Froude.*

VANDREBANC. PETER,

Born at Paris 1649; pupil of Poilly; died 1697. The account of Vandebranc, in *Anecdotes of Painting*, was communicated to Mr. Vertue by his youngest son, a poor labourer.

860. LAUDERDALE. RICHARD LORD MAITLAND, Earl of—eldest son of Charles, Earl of Lauderdale—died abroad.

861. SMITH. JOHN, Writing-master in London.

"The head of John Smith, a writing-master, done from an original by Faithorne, is one of his best portraits."

862. TENISON. THOMAS, Archbishop of Canterbury—born 1636—died 1715—founded a school and library in St. Martin's-in-the-Fields—the library, books, and MSS. were sold by auction, 1864. *Engraved* 1695.

863. WALKER. The Reverend and valiant Mr. GEORGE, Governor of London Derry—killed at the Boyne, 1690. *Engraved* 1689.

VAUGHAN. ROBERT,

Born 1600; died 1660.

864. DRAKE. SIR FRANCIS. (*See* No. 9.) *Two portraits.*

VELDE. JOHN VAN DE,

Born at Leyden about 1595; died about 1677.

865. CATTENDYCK. SIR JOHN, Knighted by James I. at Theobalds, June 5, 1624. *Proof, very rare and fine.*

866. COSTER. LAWRENCE, a Sexton of Haarlem—for whom the Dutch have claimed the invention of printing; a claim completely destroyed by Chatto in his *Treatise on Wood Engraving*, chap. iii., and later by Van der Linde with great force and earnestness. (See *The Haarlem Legend of the Invention of Printing by Laurens Janszoon Coster, critically Examined by Dr. A. Van der Linde.*)

867. ZAFFIUS. JACOBUS, Prebendary of the Cathedral of Haarlem. *Engraved* 1630.

VENEZIANO. AGOSTINO DE MUSIS, called "AGOSTINO."

Italian Painter and Engraver. Born about 1490; died 1540.

868. BARBARUSSA. ARIADENUS. *Engraved* 1535.

869. BARBAROSSA. Re de Algieri. Ditto, Barba-Rossa Soltan Charadin—Sovereign of Algiers (?)—died 1546. *Engraved* 1535.

870. VALLETA. JOHN DE, Grand Master of Malta, which he successfully defended against the Turks, who lost 20,000 men in the siege—Valetta in Malta was afterwards built by and named after him.

VERKOLJE. J.,

Born at Amsterdam about 1650; died 1693.

871. BOECKELLEN. MARTINUS VON,

VERMEULEN. CORNELIUS,

Born at Antwerp 1644; died 1710.

872. CATINAT. NICOLAS DE, Maréchal de France—born 1637—died 1712.

873. LUXEMBOURG. FRANÇOIS DE MONTMORENCY, Duc de—born 1628—died 1695. *Engraved* 1694.

874. TASSIS. MARIA LOUISSA DE,

VERTUE. GEORGE,

Born in London 1684; died 1756, and was buried in the cloisters of Westminster Abbey.

875. ANNA Queen of England. (*See* No. 325.)

876. BUCKHURST. THOMAS SACKVILLE, Earl of Dorset, Baron of—died 19 April, 1603.

877. BUTLER. SAMUEL, Poet—born 1612—died 1680—the author of *Hudibras*—buried in the churchyard of St. Paul's, Covent Garden.

878. CHAUCER. GEFFREY, Poet—born 1328—died 1400—buried in Westminster Abbey.

879. CORTES. FERNANDEZ—born 1485—died 1554—Conqueror of Mexico.

880. DRYDEN. JOHN, Poet—born 1631—Poet Laureate, 1670—died 1701. *Proof damaged twice by fire.*

"Pope is not to be compared to Dryden for varied harmony of versification, nor for ease."—*Rogers' Recollections.*

881. JONSON. BEN, Dramatist—born 1573—Poet Laureate, 1619—died 1637.

882. MILTON. JOHN, (*See* No. 182.)

883. SHAKESPEARE. WILLIAM, Dramatist and Poet—born 1564—died 1616.

The following verses refer to Droeshout's portrait of Shakespeare, prefixed to the first folio edition of Shakespeare's works:—

"This figure that thou here seest put,
It was for gentle Shakespear cut;
Wherein the graver had a strife
With Nature, to out-do the life.
O could he but have drawn his wit
As well in brass, as he has hit
His face, the fruit would then surpass
All that was ever writ in brass.
But since he cannot, reader, look
Not on his picture, but his book."—*B. J.*

"Bacon little knew or suspected that there was then existing (the only one that ever did exist) his superior in intellectual power. Position gives magnitude. While the world was rolling above Shakspere, he was seen imperfectly; when he rose above the world, it was discovered

SHAKESPEARE (*continued*) :—

that he was greater than the world. The most honest of his contemporaries would scarcely have admitted this, even had they known it. But vast objects of remote altitude must be looked at a long while before they are ascertained. *Ages are the telescope-tubes that must be lengthened out for Shakspere; and generations of men serve but as single witnesses to his claims.*"—*Landor.*

Shakespeare "learned to depend on his own myriad-minded genius, on his own thousand-tongued soul." "He was the man who, of all modern, and perhaps ancient, poets, had the largest and most comprehensive soul." "Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found her there." "He is the poet of the world. The magnitude of his genius puts it beyond all private opinion to set defined limits to the admiration which is due to it."—*Campbell.*

"By reflection of his light,
. . . . . I saw
A smile shoot, graceful, upward from his eyes,
As if they had gain'd a victory o'er grief;
And with it many beams twisted themselves,
Upon whose golden threads the angels walk
To and again from heaven."

Shirley's Comedy of "The Brothers."

884. STRAFFORD and SIR PHILIP MAINWRING his Secretary, Thomas Wentworth, Earl of Strafford. (*See* No. 373.)

885. STRYPE. REV. JOHN, Ecclesiastical Historian—born 1643—died 1737.

886. THURLOE. JOHN, Secretary of State to the Protectors Oliver and Richard Cromwell—born 1616—died 1668.

887. WILLIS. THOMAS, M.D., an eminent Anatomist, Philosopher, and Physician—born 1621—died 1675. His custom was to dedicate his Sunday fees to the relief of the poor.

888. WINWOOD. SIR RALPH, principal Secretary of State of King James I.—born about 1564—died 1617.

VISCHER. CORNELIUS,

Born 1618 at Harlem; died 1658 or 1670.

889. AAN. ALLE H. H., Cooplieden en Winkeliers.

890. BOUMA. GELLIUS DE, Minister of the Gospel at Zutphen. *This Portrait is considered by Mr. Wm. Smith to be the finest portrait by Cornelius Vischer.*

891. CALVIN. JOHN. (*See* No. 157.)

892. COLLIGNI. The brothers ODET, GASPAR, and FRANÇOIS. Odet de, Cardinal de Châtillon—born 1515—died 1571 (poisoned by his valet). Gaspar de, Admiral—born 1517—massacred at St. Bartholomew, 1572. François de (Dandelot)—born 1521—died 1569.

893. DOUSA. JAN, the first Curator of the University of Leyden—born 1571—died 1596. He had three sons, who distinguished themselves as men of letters.

894. DOMICELLA MAGDALENA MOORNIA. *Engraved* 1649.

895. LAUD. WILLIAM, Archbishop of Canterbury—born 1573—beheaded 1645. *Two Portraits.*

896. SERIVERIUS. PETRUS, Dutch Historian and Poet—born 1576—died 1660. *Engraved* 1649.

897. STRAFFORD. THOMAS WENTWORTH, Earl of, (*See* No. 373.)

898. VALDESIUS. FRANCISCUS, *Engraved* 1649.

899. VISCHER. CORNELIUS, his own Portrait when young—a celebrated Designer and Engraver—born about 1610–18—died 1658–70. *Engraved* 1649.

900. VRIES. DAVID PIETERZ DE, Grand Master of Artillery to the States of Holland. *Engraved* 1653.

901. WACHTELAAR. JOANNES,

902. WILLIAM I. Prince of Orange, and his Family.

903. WILLIAM and MARY at the Hague.

VISCHER. JOHN (the younger brother of Cornelius),

Born at Amsterdam 1636; was living in 1692.

904. HULST. ABRAHAM VAN DER, Vice-Admiral van Hollart.

905. WITT. Mr. CORNELIUS DE (*See* No. 53.)

VISCHER. L.,

906. WITT. JOHN DE (*See* No. 30.)

VIVARES. FRANCIS,

French Engraver. Born 1709; died about 1780.

907. VIVARES. FRANCIS, passed the greater part of his life in England, and is ranked among the English engravers.

VOERST. ROBERT VAN,

Born at Arnheim 1596; came to London in 1626.

908. CHARLES I. and HENRIETTA MARIA.
After Vandyck. Engraved 1634, *before the plate was retouched by Vertue.*

909. MANSFELD. ERNEST, Count, celebrated German General, natural son of Peter Ernest, Count Mansfeld; legitimised by the Emperor Rodolph—born 1585—served Austria—then joined the Bohemian Protestants against Ferdinand—in 1619 marched to raise the Siege of Prague, but defeated by Wallenstein—defeated Tilly—joined Maurice of Nassau—negotiated with Richelieu—came to England and got money from James I. to aid Frederic, King of Bohemia—defeated at Dessan by Wallenstein—died in his armour, standing between his two friends, 1626. One of the greatest generals of the seventeenth century, and least cruel and avaricious, certainly as compared with Tilly the Catholic, and Christian of Brunswick, the Protestant.

VOET. ALEXANDER,

910. CHARLES I. and HENRIETTA playing at Cards with CHRISTIAN IV., King of Denmark, and the DUKE OF BUCKINGHAM.

VORSTERMAN. LUCAS,

Born at Antwerp 1578; died about 1640.

911. ALOYSIUS. CONTARENO, eques Patritius Orator venetus, Ambassador from Venice to James I. *Ao.* 1628.

912. ARUNDEL. THOMAS HOWARD, Earl of—born 1592—collected the Arundelian Marbles, which were given to the University by his son—died 1646, in Italy.

913. BECKETT. THOMAS À, Saint, Archbishop of Canterbury—born 1119—murdered in Canterbury Cathedral, 1170.

914. BOURBON. The Constable, Charles IV., Constable de Bourbon, Comte de Montpensier—born 1490—killed at Rome, 1527.

915. CHARLES I. (*See* No. 172.)

916. HUGENIUS. CORST.

917. JOHN Count of Nassau.

918. MORE. SIR THOMAS (*See* No. 859.)

After Holbein—unlike all other known Portraits of More.

919. NORFOLK. THOMAS HOWARD, 3rd Duke of, son of Thomas, 2nd Duke of Norfolk, father of Surrey the poet—created Earl of Surrey, 1513—commanded at Flodden—attainted on the disgrace of his niece, Queen Katharine Howard—escaped execution by the death of the king—died 1554.

"*The finest English portrait that I have seen of Vorsterman's engraving, and which I believe is exceeded by none of his numerous works, is that of Thomas Howard, Duke of Norfolk, with the staves of Earl Marshall and Lord Treasurer, after a Painting of Hans Holbein.*"—Granger.

920. ROCKOX. NICOLAS, Town Councillor of Antwerp—born 1560—died 1640.

First state before the medals on the table.

WILKIN.

921. DUNCOMBE. LADY CHARLOTTE *After Hoppner.*

922. LANGHAM. LADY *After Hoppner.*

923. ST. ALBAN'S. CHARLOTTE, VISCOUNTESS *After Hoppner.*

WILLE. JOHN GEORGE,

German Engraver. Born at Köningsberg 1717; worked at Paris; died 1807.

924. CHARLES PRINCE OF WALES, the Pretender.

925. FREDERIC THE GREAT. (*See* No. 26.)

926. SAXE. MAURICE DE, Marshal of France, celebrated General, a natural son of Frederic Augustus II., King of Poland, and Aurora, Countess of Königsmark, a Swedish lady of high rank—born 1696—died 1750, and buried in the Lutheran Church at Strasburg.

WILLEMSON.

927. CHARLES II. (*See* No. 89.)

WILLIAMSON. P.,

An English Engraver. Flourished about 1660.

928. CATHERINE, Queen of Charles II., King of England, daughter to John IV., and sister to Alphonsus VI., Kings of Portugal—born 1638—died 1705. *Engraved* 1662.

929. WESTMORLAND. MILDMAY, Earl of—in the beginning of the Civil War he sided with the King, but in 1643 declared for the Parliament, to which he afterwards adhered—died 1665. *Engraved* 1662.

WOLFGANG. G. AND,

German Engraver. Born 1631.

930. GERMAN PORTRAIT.

Very early mezzotint—engraved 1668.

WONTNELIUS.

His name is only on the portrait of Queen Elizabeth as the publisher.

931. ELIZABETH Queen of England. (*See* No. 95.)

WOOLLET. WILLIAM,

Born at Maidstone 1735; died in London 1785. Was a pupil of Vivares.

932. RUBENS. PETER PAUL, (*See* No. 342.)

WYNGARDE. FRANCISCUS VANDEN,

A Flemish Engraver, who resided at Antwerp about the year 1640.

933. VOSTERMANS. LUCAS, Flemish Painter and Engraver—born 1578—was about eight years in England—he engraved a great many historical pieces after Rubens and Vandyck—died about 1640.

WAGNER. FRIEDRICH,

Contemporary German Engraver.

934. HOLZSCHUHER. HIERONIMUS, friend of Albert Durer.

The original portrait is in the possession of the descendants of Holzschuher, who are still living in Nuremberg, and who show the picture to any one visiting Nuremberg with unostentatious politeness.

WALDOR.

935. LOYOLA. IGNATIUS, Founder of the Society of Jesus, or the Jesuits—born 1491—died 1556.

WARD. JAMES,

Born in London 1775.

936. BURKE, RICHARD—obiit August 2, 1794, æt. 36.

Joshua Reynolds, Esq. pinx.

WATSON. CAROLINE,

Mezzotint Engraver. Born about 1760; died 1814.

937. CATHERINE. II. Empress of Russia, Sophia Augusta of Anhalt of Zerbst—born 1729—married the Grand-Duke Peter, nephew of the Empress Elizabeth—succeeded as Peter III. 1762—died 1796. Her son Paul I. succeeded her.

WATSON. JAMES.

Mezzotint Engraver. Born in London 1740.

938. AMHERST. LORD,
After Sir Joshua Reynolds. Rare—before the name on the plate.

939. O'BRIEN. NELLY, *After Sir Joshua Reynolds.*

940. BURKE. EDMUND, celebrated English Statesman, Orator, and Writer—born 1730—died 1797.

941. COVENTRY. BARBARA, Countess of.
After Sir Joshua Reynolds.

942. JOHNSON. Dr. SAMUEL—born 1709—died 1784.
After Sir Joshua Reynolds.

"Johnson grown old—Johnson in the fulness of his fame, and in the enjoyment of a competent fortune—is better known to us than any other man in history. Everything about him—his coat, his wig, his figure, his face, his scrofula, his St. Vitus's dance, his rolling walk, his blinking eye, the outward signs which too clearly marked his approbation of his dinner, his insatiable appetite for fish-sauce and veal-pie with plums, his inextinguishable thirst for tea, his trick of touching the posts as he walked, his mysterious practice of treasuring up scraps of orange-peel, his morning slumbers, his midnight disputations, his contortions, his mutterings, his gruntings, his puffings, his vigorous, acute, and ready eloquence, his sarcastic wit, his vehemence, his insolence, his fits of tempestuous rage, his queer inmates, old Mr. Levett and blind Mrs. Williams, the cat Hodge and the negro Frank—all are as familiar to us as the objects by which we have been surrounded.

"The roughness and violence which he showed in society were to be expected from a man whose temper, not naturally gentle, had been long tried by the bitterest calamities, by the want of meat, of fire, and of clothes, by the importunity of creditors, by the insolence of booksellers, by the derision of fools, by the insincerity of patrons, by that bread which is the bitterest of all food, by those stairs which are the most toilsome of all paths, by that deferred hope which makes the heart sick. Through all these things the ill-dressed, coarse, ungainly pedant had struggled manfully up to eminence and command."—*Macaulay.*

"The true spiritual edifier and soul's father of all England was, and

JOHNSON (*continued*) :—

till very lately continued to be, the man named Samuel Johnson—whom this scot-and-lot-paying world cackled reproachfully to see remunerated like a supervisor of excise. If destiny had beaten hard on poor Samuel, and did never cease to visit him too roughly, yet the last section of his life might be pronounced victorious, and, on the whole, happy. He was not idle ; but now, no longer goaded on by want, the light which had shone irradiating the dark haunts of poverty, now illuminates the circles of wealth, of a certain culture and elegant intelligence. He who had once been admitted to speak with Edmund Cave and Tobacco Browne, now admitted a Reynolds and a Burke to speak with him. Loving friends are there ; listeners, even answerers ; the fruit of his long labours lies round him in fair legible writings, of philosophy, eloquence, morality, philology ; some excellent, all worthy and genuine works ; for which, too, a deep earnest murmur of thanks reaches him from all ends of his fatherland. Nay, there are works of goodness of undying mercy, which even he has possessed the power to do : 'What I gave, I have ; what I spent, I had !' Early friends had long sunk into the grave ; yet in his soul they ever lived, fresh and clear, with soft pious breathings towards them, not without a still hope of one day meeting them again in purer union. Such was Johnson's life ; the victorious battle of a free, true man. Finally, he died the death of the free and true ; a dark cloud of death, solemn, and not untinged with haloes of immortal hope, 'took him away,' and our eyes could no longer behold him, but can still behold the trace and impress of his courageous, honest spirit, deep-legible in the world's business, wheresoever he walked and was."—*Carlyle.*

943. PEARSON. RICHARD, Captain of the *Arethusa.*

944. REYNOLDS. SIR JOSHUA, (*See* No. 713.)

945. RODNEY. GEORGE BRIDGES, Lord,

946. WHATMAN. Mrs. *After Cotes, R.A.*

WATSON. THOMAS,

Mezzotint Engraver. Born in London 1748 ; died 1781.

947. BARRE. Madame de. *After Dronais.*

948. BARTOLOZZI. FRANCESCO, *After Sir Joshua Reynolds.*

949. CREW. Miss,

950. GARRICK. DAVID—born at Hereford, 1716—died 1779. *After Sir Joshua Reynolds.*

Mr. Rogers used to relate Murphy's account of Garrick : "Mr. Murphy, Sir, you knew Mr. Garrick ?" "Yes, Sir, I did." "Pray, Sir, what did you think of his acting ?" "Sir, off the stage he was a mean, sneaking, pitiful little fellow ; but on the stage—Oh, my great God——!"

951. GOLDSMITH. OLIVER,

952. HARDINGE. Mrs. LUCY, *After Reynolds.*

953. HASTINGS. WARREN, Esq.—born at Daylesford, in Worcestershire, 1732—died there 1818.

"He had preserved and extended an empire; he had founded a polity; he had administered government and war with more than the capacity of Richelieu. He had patronised learning with the judicious liberality of Cosmo. He had been attacked by the most formidable combination of enemies that ever sought the destruction of a single victim; and over that combination, after a struggle of ten years, he had triumphed. He had at length gone down to his grave in the fulness of age; in peace, after so many troubles; in honour, after so much obloquy.

"His principles were somewhat lax; his heart was somewhat hard. But while we cannot with truth describe him either as a righteous or as a merciful ruler, we cannot regard without admiration the amplitude and fertility of his intellect, his rare talents for command, for administration, and for controversy; his dauntless courage, his honourable poverty, his fervent zeal for the interests of the State, his noble equanimity, tried by both extremes of fortune, and never disturbed by either."—*Macaulay.*

954. OSSORY. AMELIA, Countess of, *After Sir Peter Lely.*

955. STEWART. JAMES, Esq.

956. WANDESFORD. SIR CHRISTOPHER.

WAUMANS. CONRAET,

Dutch Engraver.

957. EMILIA DE SOLMS. Wife of Frederick Henry of Nassau—son of William I., Prince of Orange, and Louise de Coligny.

WEST,

Mezzotint Engraver.

958. BYRON. GEORGE NOEL GORDON, Lord—born in London, 1788—died at Missolonghi, 1824.

Unique proof before the border.

"At this period of his life his mind was full of bitter discontent. Already satiated with pleasure, and disgusted with those companions who have no other resource, he had resolved on mastering his appetites; he broke up his harems, and he reduced his palate to a diet the most simple and abstemious; but the passions of the heart were too mighty, nor did it ever enter his mind to overcome them. Resentment, anger, and hatred held full sway over him, and his greatest gratification at that time was in overcharging his pen with gall, which flowed in every direction, against

BYRON (*continued*) :—

individuals, his country, the world, the universe, creation, and the Creator."—*Dallas.*

"Surely all these stormful agonies, this volcanic heroism, superhuman contempt and moody desperation, with so much scowling and teeth-knashing, and other sulphurous humour, is more like the brawling of a player in some paltry tragedy which is to last three hours, than the bearing of a man in the business of life, which is to last threescore and ten years. Theatrical, false, affected. Satan is Byron's grand exemplar, the hero of his poetry, and the model, apparently, of his conduct."—*Carlyle.*

He was a gladiator, exposing for fame and gold the nakedness of a mind diseased.—(*See Preface to "Philip Van Artevelde," by Henry Taylor.*)

WHISTLER. JAMES ABBOT MCNEILL,

Contemporary Painter and Engraver.

959. WHISTLER. J. A. MCN., of Irish descent, American parentage, Russian birth, Parisian education — now domiciled in England. Mr. Whistler has executed a series of etchings in Paris, a set of the River Thames, and many portraits. Both as an etcher and painter he has rare, original, and peculiar endowments.

An etching of himself by himself—proof.

960 to 968. NINE PORTRAITS etched on copper.

Very rare—plates destroyed.

WHITE. GEORGE,

Mezzotint Engraver. Born 1671 ; died 1734.

969. COKE. Sir JOHN, Secretary of State to Charles I.

970. DODSON. W.—born 1610. Found by Vandyck in indigence ; recommended to Charles I. by Vandyck, and after Vandyck's death appointed painter to the King—fell into poverty and died 1646.

Engraved 1690.

WHITE. ROBERT,

Born in London 1645 ; died 1704.

971. BAXTER. RICHARD, celebrated Nonconformist Divine—born 1615—died 1691.

972. CAMDEN. WILLIAM, a learned Antiquary and Historian —born in the Old Bailey, 1551—died, 1623, at Chiselhurst, and buried at Westminster. The "Camden" Professorship at Oxford was founded by him.

973. DANBY. THOMAS, Duke of Leeds, Marquis of Carmarthen, Earl of Odly, son of Sir Edward Osborne, Kt. and Bart., and his second wife, ANNE WALMISLEY —born 1631—died 1712.

974. JEFFREYS. Sir GEORGE, Kt., Lord Chief Justice of England—born at Acton about 1640—died in the Tower, 1689.

Impression before the plate was altered to Lord Chancellor.

975. PEPYS. SAMUEL, Secretary of the Admiralty—born 1632—died 1703—President of the Royal Society, 1684. *Unfinished proof.*

976. RUPERT. Prince, (*See* No. 50.)

977. SHAFTESBURY. ANTHONY, Earl of—born 1621. Actively engaged in civil wars, and contributed to the Restoration; a member of the "Cabal," implicated in the Rye-House Plot, but fled to Holland before its discovery—died 1683.

978. TEMPLE. SUSANNA, the only daughter of Sir Alexander Temple—was Maid of Honour to Anne of Denmark, Queen of James I.; one of the greatest beauties at Court—married first Sir Geoffrey Thornhurst, and was drawn in her wedding habit by C^s^. Jansen—second, Sir Martin Lister.

WIERIX. ANTON,

The three brothers Wierix were natives of Antwerp, and flourished 1562-1618.

979. ALBERT. The Archduke, and CLARA ISABELLA EUGENIA, his wife.

980. ERNEST. Archduke of Austria.

981. HENRY IV. of France, and MARIE DE MEDICI.

982. MORE. SIR THOMAS. (*See* No. 859.)
Very rare—first state, Anton Wierix fecit et excud.

983. WILLIAM, Count Palatine of the Rhine.
BARTOLDUS GUILHELNI VANDEN ANFNEL. 1577. (*J. H. W.*)—Doctor TERANSOIS MAELSON. (*J. H. W.*)

WIERIX. HIERON.

984. ELIZABETH. Queen, *Three portraits—very rare.*

985. D'ORLEANS.

986. PHILIP II.

987. PHILIP EMANUEL of Lorraine, Duc de Mercueur et de Penthèvre.

988. Lord PHILIP NERINS. Lord BERNARD.

989. WILLIAM I. Prince of Orange. PHILIP II. King of Spain. RUDOLPH II. The Emperor. SIGISMUND III. King of Poland. DRAKE. SIR FRANCIS, Parma. ALEXANDER FARNESE, Prince of,

WIERIX. JOHN,

990. JAMES I. and ANNA. King and Queen.

991. MARGARETA PHILIPPI III.

992. BURNS. ROBERT, Poet—born at Alloway, Ayrshire, 1759—appointed exciseman, 1789—died at Dumfries, 1796, aged 37 years.

"So far from calling up disagreeable recollections of rusticity, his sentiments triumph, by their natural energy, over those false and fastidious distinctions which the mind is but too apt to form in allotting its sympathies to the sensibilities of the rich and poor. He carries us into the humble scenes of life, not to make us dole out our tribute of charitable compassion to paupers and cottagers, but to make us feel with them on equal terms, to make us enter into their passions and interests, and share our hearts with them as brothers and sisters of the human species."—*Campbell.*

"By far the most finished, complete, and truly inspired pieces of Burns are, without dispute, to be found among his songs, which we

BURNS (*continued*) :—

reckon by far the best that Britain has yet produced. His songs are already part of the mother-tongue, not of Scotland only, but of Britain, and of the millions that, in all ends of the earth, speak a British language. Perhaps no British man has so deeply affected the thoughts and feelings of so many men."—*Carlyle.*

993. CANNING. GEORGE, Statesman—born in London, 1770—died at Chiswick, 1827.

"Gentlemen, the end which I confess I have always had in view, and which appears to me the legitimate object of pursuit to a British statesman, I can describe in one word. The language of modern philosophy is wisely and diffusely benevolent ; it professes the perfection of our species, and the amelioration of the lot of all mankind. Gentlemen, I hope that my heart beats as high for the general interests of humanity ; I hope that I have as friendly a disposition towards other nations of the earth as any one who vaunts his philanthropy most highly ; but I am contented to confess that, in the conduct of political affairs, the grand object of my contemplation is the interests of England."—*George Canning's Speech at Plymouth.*

994. GIBBON. EDWARD, Historian—died in London, 1794.

"I was born at Putney, in the County of Surrey, the 27th of April, O. S., in the year 1737 ; the first child of the marriage of Edward Gibbon, Esq. and of Judith Porten. My lot might have been that of a slave, a savage, or a peasant ; nor can I reflect without pleasure on the bounty of nature, which cast my birth in a free and civilised country, in an age of science and philosophy, in a family of honourable rank, and decently endowed with the gifts of fortune."—*Gibbon's Autobiography.*

995. HENRY. Prince, the Navigator, fourth son of John I. King of Portugal, and Queen Philippa, an Englishwoman, daughter of John of Gaunt, Duke of Lancaster. He was thus the nephew of Henry IV. and great grandson of Edward III.

"That firm and large-minded man, to whose genius and perseverance we are indebted for our knowledge of one half of the world. The glory of Prince Henry consists in the conception and persistent prosecution of a great idea. The coasts of Africa visited, the Cape of Good Hope rounded, the New World disclosed, the seaway to India, the Moluccas and China laid open, the globe circumnavigated, and Australia discovered: within one century of continuous and connected exploration. Such were the stupendous results of a great thought and of indomitable perseverance, in spite of 12 years of costly failure and disheartening ridicule."—*Life of Prince Henry, by Major.*

The Portrait is an exact fac-simile of one in the original manuscript, drawn up in 1448 *and completed in* 1453. *The chronicle of the discovery and conquest of Guinea, written by command of the King, Affonso V., under the direction of Prince*

HENRY (*continued*) :—

Henry, now in the Royal Library in Paris (but how such manuscript got there nobody knows). The original miniature is the only authentic portrait of Prince Henry.

996. HUME. DAVID—born at Edinburgh, 1711—died 25th August, 1776. The following letter was addressed to the Countess of Boufflers, and is supposed to be the last written by the great historian, as he died only five days afterwards :—

"Edinburgh, 20th Augt. 1776.

"Tho' I am certainly within a few weeks, Dear Madam, and perhaps within a few days, of my own Death, I could not forbear being struck with the Death of the Prince of Conti, so great a Loss in every particular. My Reflection carryed me immediately to your situation, in this melancholy Incident. What a Difference to you in your whole plan of life! Pray write me some particulars; but in such terms that you need not care, in case of decease, into whose hands your letter may fall.

"My Distemper is a Diarhœa, or Disorder in my Bowels, which has been gradually undermining me these two years; but within these six months has been visibly hastening me to my End. I see Death approaching gradually, without any Anxiety or Regret. I salute you with great affection and Regard for the last time.

"DAVID HUME."

997. POPE. ALEXANDER—born in London, 1688—died 1744.

"People are now so fond of *the obscure* in poetry, that they can perceive no *deep thinking* in that darling man Pope, because he always expresses himself with such admirable clearness."—*Rogers' Recollections.*

998. RUSSELL. LORD JOHN.

Unfinished proof—whole length.

INDEX

TO

MR. ROSE'S COLLECTION OF PRINTS.

INDEX.

The References are to the Engravers and the Numbers of the Portraits.

Aan. Alle H. H., Cooplieden en Winkeliers C. Vischer, 889

Abington. Mrs. Elizabeth Judkins, 411; Sherwin, 755

Albemarle. George Monk, Duke of, Gaywood, 253

Albert. Archduke of Austria. Muller, 577

Albert and Isabella. The Archdukes, Sichem, 758; A. Wierix, 979

Alençon. Francis of Valois, Duke of, Moncornet, 549; Sichem, 759

Alfieri. Vittoria, Morghen's pupils, 562

Almeria. *See* Meymott

Aloysius. Contareno, Vorsterman, 911

Alva, Ferdinand Alvarez of Toledo, Duke of, Hogenberg, 313; Sichem, 760

Ambroise. Conte de Hornes et de Bassinij, Baron de Boxtel, Pontius, 680

Amelia Elizabeth, Landgravine of Hesse, Von Siegen, 772

Americus Vespuccio, Morghen's pupils, 563

Amherst. Jeffrey, Lord, J. Watson, 938

Andrea Doria, Morghen's pupils, 563

Ann, Her Royal Highness, Princess of Denmark, J. Smith, 779

Anna Bullen, Hollar, 325; Houbraken, 359; Vertue, 875

Anna Queen of England, J. Smith, 780; Vertue, 875

Anna, Wife of the Emperor Matthias, Sadeler, 731

Anne of Austria. Queen of Louis XIII. Daret, 92 ; Firens, 221 ; Louys, 488 ; Morin, 567

Anne of Cleves. Wife of Henry VIII. Houbraken, 360

Antonia, Duchess of Cleves, C. Passe, 626

Aremberg. Albert, Count, Balliu, 21

Aretino. Peter, Hollar, 326, 327

Argyll. Elizabeth, Duchess of Brandon and Duchess of, Finlayson, 210

Ariadne, (*Portrait after Reynolds*) Wm. Doughty, 130

Ariosto. Morghen, 550–562

Arlensis de Scudalupis. Pierre, Leu, 428

Armstrong. Archibald (Archee), Jester to James I. and Charles I. Cecill, 76

Arundel. Henry, Earl of, Lombart, 466

Arundel. Thomas Howard, Earl of, Vorsterman, 912

Arundell. Thomas, Earl of, and Baron Mowbray, Hollar, 328

Asselyn. John, Rembrandt, 701

Astorga. Antoine Pierre Alvarez Olaris, Marquis d', P. Simon, 776

Augusta Maria. Daughter of Charles I., wife of William II., Prince of Orange, Suyderhoef, 815

Augustus, Duke of Brunswick. Kilian, 413

Bazan. Don Alvaro, Marquis de Santa Cruz, Pontius, 681

Bacon. Sir Francis, Marshall, 507 ; S. Passe, 643

Bacon. Sir Nicolas, Houbraken, 361

Bagot. Lady, with Viscountess Burghersh and Lady Fitzroy Somerset, J. Thomson, 845

Baldasar. Conte de Castillon, Persinius, 667

Balsac. Henrietta de, Houue, 382

Baltasar. Don Carlos, Goya, 277

Bandinelli. Baccius, Della Casa, 72

Bar. Catherine de Bourbon, Duchesse de, Leu, 429

Bar. Henri de Lorraine, Duc de, Leu, 430

Barbarussa. Ariadenus, Veneziano, 868, 869

Barberin. Antoine, Cardinal, Nanteuil, 586

Barneveldt. Johan van Olden, Elstracke, 160

Barré. Madame de, T. Watson, 947

Bartolozzi. Francesco, T. Watson, 948

Batelier. Jacques de, Bary, 28

Baxter. Richard, R. White, 971

Beauchamp. Lady, W. Nutter, 624

Beaufort. François de Vendôme, Duc de, Nanteuil, 587

Beaumanoir de Lavardin, Nanteuil, 588

Beaumont. Lady, J. R. Smith, 792

Beaumont. Hardinus de Perefixe de, Schuppen. 743

Beckett. Thomas à, Vorsterman, 913

Bedford. Anne, Countess of, Lombart, 467

Bedford. The Duchess of, John H. Robinson, 718

Bellièvre. Pompone de Nanteuil, 589

Bentivoglio. Guido, Cardinal, Morin, 568

Beringhen. Jacques Louis, Marquis de, Roullet, 727

Berry. Charles, Duc de, Edelinck, 169
Beverninck. D. Hieronymus Van, Blooteling, 44
Bellarmin. Robert, Cardinal,
Bingham. Miss, (*after Sir Joshua Reynolds*) Bartolozzi, 24
Blaeu. William, Falck, 190
Blake. Robert, Preston, 694
Boccaccio. Morghen's Pupils, 562
Boeckellen. Martinus von, Verkolje, 871
Boileau. Gilles, Nanteuil, 590
Boll. John, Goltzius, 264
Bonheur. Rosa, Sam. Cousins, 81
Bora. Catherine, Wife of Luther. Hartman, 305
Bossuet. Jaques Béninge, P. I. Drevet, 142
Bouillon. Fréderic-Maurice de la Tour d'Auvergne, Duc de, Nanteuil, 591
Bouillon. Godefroi-Maurice de la Tour d'Auvergne, Duc de, Nanteuil, 592
Bouma. Gellius de, C. Vischer, 890
Bourbon. The Constable Vosterman, 914
Bourbon. Louis Auguste, natural son of Louis XIV. and Madame de Montespan. P. Drevet, 133
Bourgoyne. Louis, Duc de, Edelinck, 170
Braddyl. Mrs. Sam. Cousins, 82
Braguelogue. Marie de, Nanteuil, 593
Brahé. Tycho, Falck, 191, 192
Braquemond. Braquemond, 61
Brederode. Gerbrand Adriaenssz, Goltzius, 275
Breteuil. Marquise de, St. Aubin, 810
Brisacier. Guillaume de, Masson, 517
Brog. William, Queboren, 695
Buckhurst. Thomas Sackville, Earl of Dorset, Baron of, Vertue, 876
Buckingham. George Villiers, Duke of, Houbraken, 362
Bullen. *See* Ann Bullen.
Buonaparte. Jerome, Lignon, 455
Buonarotti. Michael Angelo, François, 228; Morghen, 551, 565; Rota, 724
Buquoy. Charles de Longueval, Count of, Sadeler, 732
Burghersh. Vicountess, with Lady Bagot and Lady Fitzroy Somerset. J. Thomson, 845
Burgomaster of Haarlem. Goltzius,
Burke. Edmund, J. Hardy, 304; J. Watson, 940
Burke. Richard, J. Ward, 936
Burleigh, William Cecil, Lord, Anon.
Burns. Robert, Walker, 992
Butler. Samuel, Vertue, 877
Byron. George Noel Gordon, Lord, West, 958

Cadogan. Lady, (*after Sir Joshua Reynolds*) Dean, 94
Cæsar. Sir Julius, Elstracke, 161
Cagliari. *See* Veronese.
Calmady. Esq., the Children of Charles B. Doo, 127
Calmady. Charles B., Esq., the Daughters of, First sketched for the picture called "Nature." F. C. Lewis, 450
Calonne. Monsieur de,
Calvin. John, Duysend, 157; Vischer, C., 891

Camden. William, R. White, 972
Campbell. Lady Mary, afterwards Coke. Mc Ardell, 532
Candysh. Thomas, Captain, Boissard, 54, 627
Canning. George, Walker, 993
Canova. A. Longhi, 481
Carleill. Captaine Christopher, Boissard, 54
Carleton. Sir Dudley, Delff, 99
Carlisle. Lucy, Countess of, Lombart, 468
Carlisle. Margaret Russell, Countess of, Lombart, 469
Carlos. Don, Hogenberg, 314
Carlton. Henry Boyle, Lord, Houbraken, 363
Carnarvon. Anna Sophia, Countess of, Lombart, 470
Castlehaven. Elizabeth, Countess of, Lombart, 471
Castlenau. Jacques, Marquis de, Nanteuil, 594
Castlenau. Michel de, Isac, 391
Cathcart. Colonel, W. Sharp, 748
Catherine II., Empress of Russia. C. Watson, 937
Catherine of Aragon. Hollar, 329; Houbraken, 364
Catherine of Braganza, Queen of Charles II. Williamson, 928
Catherine Charlotte. Matham, 524
Catherine Howard. Hollar, 320; Houbraken, 365
Catherine, Daughter of John IV., King of Portugal, I. Smith, 781
Catherine de Medicis. Leu, 431
Catinat. Nicolas de, Vermeulen, 872
Cattendyck. Sir John, Van de Velde, 865
Cavendish. Captain Thomas, *See* Candysh.
Cavour. Count, Metzmacher, 542
Cecyll. General, Simon Passe, 644
Cellini. Benvenuto, S. Jesi, 394; Morghen's Pupils, 564
Cervantes. Michel, Leisnier, 425
Chaloner. Sir Thomas, Earlom, 158
Chambers. David, Hollar, 331
Charles I. from the *Tragicum Theatrum.* Anonymous, 7
Charles I., King of England. Faithorne, 172; Gunst, 294; Mandel, 498; Sharp, 749; Vorsterman, 915
Charles I. and Henrietta Maria. Van Voerst, 908
Charles I. and Henrietta playing at Cards with Christian IV., King of Denmark, and the Duke of Buckingham. Voet, 910
Charles I.; with the names of his ships and captains, and horse and foot. Anonymous, 5
Charles I.; View of Whitehall, with his execution. Anonymous, 7
Charles I. when Duke of York. C. Passe, 628
Charles I., King of England, from the *Tragicum Theatrum.* Anon. 7
Charles II., King of England. Dalen, 89; Faithorne, 173; Hollar, 332; Loggan, 458; Willemson, 927.
Charles, Prince of Wales, the Pretender. Wille, 924
Charles V. The Emperor. Lombart, 472; Rabel, 697; Sompel, 799; Suyderhoef, 816
Charles IX., King of France. A. de Bruyn, 64
Charles XII., King of Sweden. J. Smith, 782
Charles the Bold. Suyderhoef, 817
Charles de Lorraine, Nanteuil, 595
Charles Louis, Count Palatine, Hollar, 333; Le Blon, 423.

Charlotte Augusta, Princess of Wales. Golding, 260
Charnizay. Menon, Sr. de, Passe, C., 629
Chatham. William Pitt, Earl of, Sherwin, 756
Chaubond. N., Nanteuil, 596
Chaucer. Geffrey, Vertue, 878
Chavigny. Léon le Bouthillier, Comte de. Nanteuil, 597
Christian II., King of Denmark. Binck, 40
Christian IV., King of Denmark. Kilian, 414; Muller, 579
Christian Duke of Brunswick. Delff, 100
Christina, Queen of Sweden. Falck, 193
Christopher, Prince of Portugal. Leu, 432
"Chronologie Collée." 144 Portraits called, Gaultier, 233
Cisternay du Fay. Charles Jerôme de, Drevet. P. I., 143
Clive. Lord, Bartolozzi, 25
Coke. Sir Edward, Houbraken, 366; Loggan, 459; Simon Passe, 645
Coke. Sir John, G. White, 969
Colbert. Edouard, Roullet, 728
Colbert. Jean Baptiste, Lubin, 495
Colligny. Gaspard de, Marshal of France (father of the three brothers Colligny). P. de Jode, 397
Colligny. Gaspard, the Admiral. Amman, 2
Colligni. The brothers Odet, Gaspar, and François. C. Vischer, 892
Colonne. Don Charles, Pontius, 682
Columbus. Christopher, Bry, 65; Mercurj, 538
Condé. Henry de Bourbon, Prince de, Gaultier, 245, 246
Condé. Louis Henry de Bourbon, Prince de, Drevet, 134
Condé. Louis de Bourbon, Prince de Condé. P. Simon, 777; Nanteuil, 598
Conti. François de Bourbon, Prince de, Leu, 433
Conti. Jeanne de Coesme, Princess de, Leu, 434
Copernicus Nicolaus, Falck, 194
Coquette. The, Humphrys, 386
Corneille. Pierre, Fiquet, 213
Corot. Grénaud, 291
Correggio. Morghen's Pupils, 564
Cortenaer. Egbert, Admiral,
Cortes. Fernandez, Vertue, 879
Cosmo de Medici II. Duke of Tuscany, Casa, 73; Morghen's Pupils, 561
Cosmo Medici and his wife Magdalena, Archduchess of Austria, Ullrich, 856
Coster. Lawrence, Velde, 866
Cosway, Mrs. V. Green
Coventry. Barbara, Countess of (*after Reynolds*) J. Watson, 941
Cox, David, Bellin, 39
Créqui. François de Bonne, Maréchal de, Nanteuil, 599
Crew. Miss, T. Watson, 949
Crew. Nathaniel, Bishop, F. Place, 674
Croker. Miss, Doo, 128
Cromwell and Fairfax, (*Dutch broad sheet*) Anon. 13
Cromwell. Oliver, Anon. 6, 7; Faber, 171; Faithorne, 174; Lombart, 473
Cromwell. Thomas, Fillian, 208
Cumberland. Miss, J. R. Smith, 793
Cuvier. Baron, Doo, 129

Danby. Henry Danvers, Earl of, Valentine Green, 287
Danby. Thomas Osborne, Earl of, Blooteling, 45
Danby. Thomas, Duke of Leeds, Marquis of Carmarthen, R. White, 973
Dandolo, Morghen's Pupils, 563
Dante. Alighieri, Coiny, 77; Mandel, 499; Morghen, 552, 553, 562
Darnley. Henry Stuart, Lord, Anon. 8
Daventer. Nicolas de, Goltzius, 265
Davenvoorde. Jan Van, Goltzius,
Davis. Hart, Sharp, 750
Davison. William, Lombart, 474
Decker. Catharine, Goltzius, 266
D'Egmont. Damoiselle Franchoyse, Goltzius, 267
De la Roche. Paul, Louis, 486
Derby. James, Earl of, Loggan, 460
Dering. Sir Edward, Glover, 258
Descartes. René, Suyderhoef, 818
Devon. Elizabeth, Countess of, Lombart, 475
Devonshire. Duchess of, R. Graves, 284
Devonshire, Duchess of, and Child, P. Lightfoot, 454
Dilgerus. Daniel, Falck, 195
Dodson. W. G. White, 970
Domicella Magdalena Moornia, C. Vischer, 894
Don Carlos, Hogenberg, 314
Don John of Austria, Sichem, 763
Dorset. The Right Honourable Richard Sackville, Baron of Buckhurst, Earle of, S. Passe, 646
Dousa. Jan, C. Vischer, 893
Drake. Sir Francis, Anon. 9; R. Vaughan, 864; H. Wierix, 989
Drummond, William, of Hawthornden, Finlayson, 211
Dryden. John, Vertue, 880
Duglass. Rupert, Falck, 196
Dumas, Al. père, Rajon, 699
Duncannon. Viscountess, J. Grozer, 293
Duncombe. Lady Charlotte, Wilkin, 921
Dunois. Jean Louis Charles d'Orleans Longueville, Comte de, Nanteuil, 600
Dupuis. Peter, Masson, 518
Durer. Albert, the elder, Hollar, 334
Durer. Albert, Durer, 152, 153, 154; Forster, 225; Kilian, 415; Lorch, 485

Edelinck. Gerard, Meersman, 537
Edward the Black Prince, Elstracke, 162
Effingham. The Right Honourable Charles Howard, Earle of Nottingham, Baron of, S. Passe, 647
Egg. Augustus, Barlow, 22
Egmont. Lamoral, Count, S. Passe, 648
Egmont. Count, the night before his execution, Martinet, 513
Egmont and Horn. Counts, after death, Martinet, 514
Eldon. Lord, Meyer, 547
Eleonora, Wife of the Emperor Ferdinand II. Sompel, 800
Elizabeth Queen of England, Delaram, 95; Faithorne, 175; Hogenburg, 315, 316, 317; Hondius, 347; C. Passe, 630, 631, 632; Rutlinger, 730; Sichem, 761; Simon, 774; H. Wierix, 984; Wontnelius, 931

Elizabeth Queen of Bohemia, Delff, 101; Hondius, 351; S. Passe, 649
Elizabeth de Bourbon, Leu, 435
Ellesmer. Thomas Egerton, Baron of, S. Passe, 650
Elton, Richard, J. Droeshout, 149
Emilia de Solms, Wife of Frederick Henry, Prince of Orange, Waumans, 957
Erasmus. Braquemond, 62
Ernest. Archduke of Austria. Sichem, 762; A. Wierix, 980
Ernest Casimir, Count of Nassau, Delff, 102; C. Pass, 633
Erskein. Alexander, Durer, 156
Erskine. The Hon. Thomas, J. Jones, 404; Clint, 405
Espernon. Bernard de Foix de la Valette, Duc d', Nanteuil, 601
Espernon. Jean Louis de la Vallette, Duc d', Lasne, 420
Essex. Robert, Earl of, Queen Elizabeth's favourite, Anonymous, Equestrian portrait, 10
Essex. Robert Devereux, Earl of, Parliamentary General. Anonymous, 11; Hollar, 335; Marshall, 508.
Eugène Francis, Prince of Savoy. Gunst. 296
Evelyn. John, Nanteuil, 602
Evertz. Admiral Jan, Houter, 387
Exeter. Frances Brydges, Countess of, Faithorne, 176

Faille. Cornelia Capella de la, Goltzius, 268
Faille. Noël de la, Goltzius, 269
Fairfax. Lord Tomas, Anon. 12
Fairfax. Sir Thomas, Faithorne, 177; Marshall, 509
Fairfax. Sir Thomas, from the *Tragicum Theatrum*. Anonymous, 7
Fairfax and Cromwell, (*Dutch broad sheet*) Anonymous, 13
Faithorne. William, Fillian, 209
Farmer. Captain George, Murphy, 585
Farnese. Alexander. *See* Parma.
Fenelon. De la Mothe, Fiquet, 214
Fenhoulet. Lady, McArdell, 533
Ferdinand. The Emperor, Hondius, 348
Ferdinand. brother of Philip IV. Sompel, 801
Feyrabend. Sigismond, Sadeler, 734
Fidell. Thomas, Cross, 86
Flaxman. John, C. Turner, 850
Fleetwood. General, Lord Deputy, Anonymous, 14
Fontaine. Jean de la, Fiquet, 215
Fouquet. Basile, Nanteuil, 603
Fouquet. Nicolas, Nanteuil, 604
Francis I. King of France Leu, 436
Francis II. King of France, Hogenberg, 318
Francis. Sir Philip. Lupton, 497
Franklin. Benjamin, St. Aubin, 811
Franz. Abraham, Rembrandt, 702
Frederick II. the Great. Bartolozzi, 26; Bause, 34; Köhl, 418; Wille, 925
Frederic II. King of Denmark. Goltzius, 275
Frederic III. King of Denmark. Falck, 197
Frederic III. Elector of Saxony. Cranach, 84; Durer, 155
Frederic IV. Count Palatine. Granthome, 280; C. Pass, 634

Frederic. King of Bohemia.
Delff, 103; Hondius, 352
Frederic, King of Bohemia, his Queen Elizabeth, and five children.
Passe, 635
Frederic Henry. Son of Frederic King of Bohemia. Delff, 104
Frederic Henry of Nassau, Prince of Orange.
Akersloot, 1: Pontius, 683
Frobisher. Sir Martin,
Boissard, 55
Füger. Josepha Hortensia,
Pfeiffer, 668

Galileo. Galilei,
Cipriani, under direction of Morghen, 554
Galle. Philippe, Goltzius, 270
Gardie. Gabriel de la, Falck, 198
Gardie. Jacob de la, Falck, 199
Gardie. Pontus de la, Falck, 200
Garrick. David,
Thomas Watson, 950
Gaston. John Baptiste, Duke of Orleans,
Sompel, 802
George, Prince of Denmark.
J. Smith, 783
George Frederick, Margrave of Brandenburgh. Ullrich, 857
Gibbon. Edward, 994
Gilbert. Sir Humphery,
Boissard, 55
Giotto, Morghen's pupils, 565
Girtin. Thomas, Reynolds, 711
Goldsmith. Oliver,
Marchi, 505; Watson, 951
Goltzius. Henry,
Matham, 523; Suyderhoef, 819
Gondi. Pierre de, Leu, 437
Gondomar. Count,
Simon Passe, 651
Gordon. Frances Isabella Ker,
Pierre Simon, 775
Gordon. Jane, Duchess of, (*after Reynolds*) W. Dickinson, 122
Gorlæus. Abraham, Gheyn, 255
Graham. Mrs. (*after Gainsborough*)
R. Graves, 285
Granvelle. Anthony Perrenot, Cardinal, Anonymous, 15
Greenway. Miss, (*after Reynolds*)
R. Houston, 377
Gresham. Sir Thomas,
Delaram, 96
Grey. Lady Jane, Lievier, 773
Grotius. Hugo, Delff, 105
Grotius. Hugo, when a Youth,
Gheyn, 256
Guicciardini.
Morghen's pupils, 566
Guise. Henri de Lorraine, Duc de,
Leu, 438
Guizot. François Pierre Guillaume,
Calamatta, 67; Flameng, 224
Gusman. Don Diego Philippus de,
Pontius, 684
Gustavus Adolphus, King of Sweden,
Delff, 106; Elstracke, 160; Pontius, 685

Haden. Haden, 299
Hale. Sir Matthew, Anonymous
Halifax. Charles Montague, Earl of,
P. Drevet, 135
Hamilton. Emma, Lady,
J. Jones, 406
Hamilton. James, Duke of, from the *Tragicum Theatrum*, Anon. 7
Hamilton. James, Marquess,
Faithorne, 178
Hampden. John, Houbraken, 367
Harcourt. Henri de Lorraine, Comte d',
Masson, 519
Hardinge. Mrs. Lucy,
Thos. Watson, 952
Harrington James, Marchi, 506
Harvey. William, Faithorne, 179

Hastings. Warren, Thos. Watson, 953
Hawkins. Sir John, Boissard, 55
Heinsius. Daniel, Suyderhoef, 820
Hemling. I., Desvachez, 121
Henrietta Maria. Queen of Charles I., Delff, 107; Gunst, 295; Suyderhoef, 821; Van Voerst, 908
Henry IV., King of France, with the Hydra. Gaultier, 247
Henry VIII., King of England. Faithorne, 180; Iselburg, 392; Matsys, 530
Henry, Prince of Wales, Eldest Son of James I. Houbraken, 368; P. de Jode, 398
Henry Frederic, Prince of Orange. Delff, 108
Henry. Prince, the Navigator. J. Wierix, 995
Henry Matthew. Count Turri. Delff, 109
Henry II., King of France. Hogenberg, 319; Morin, 569
Henry III., King of France. Hogenberg, 320
Henry III. and Henry IV., Kings of France. Hogenberg, 321
Henry IV., King of France. Anonymous, 16; Gaultier, 247; Gheyn, 257; Goltzius, 271, 272; Granthome, 281; Halbeeck, 303; Leu, 430; Morin, 570; C. Passe, 636
Henry IV., and Maria de Medici. A. Wierix, 981
Henry IV., King of France, "Touching for the King's Evil." Firens, 222
Holzschuher. Hieronimus, Wagner, 934
Hood. Rear-Admiral Lord, J. Jones, 407, 408
Horn. Gustavus, Falck, 201
Hospital. Michel de l', Gaultier, 248
Howe. Richard, Earl, Dunkarton, 150
Huddersford, Mrs. H. Meyer, 546
Hugenius. Christian, Blooteling, 46
Hugenius. Corst, Vorsterman, 916
Herbert. Penelope, Lady. Lombart, 476
Hervet. Gentian, Leu, 440
Hobbes. Thomas, Faithorne, 181
Hogarth. William, Ireland, 390
Holbein. Hanns, Hollar, 336
Holland. Henry Rich, Earl of, Anonymous, 7
Hollar, Wenceslaus, Hollar, 337
Hugo. Victor, Legros, 424
Hulst. Abraham Van der, Dutch Admiral, Jan de Vischer, 904
Hume, David, J. Wierix, 996
Hunter. Jacob Peter, Pontius, 686

Ingram. The Hon. Frances, (*after Reynolds*) J. R. Smith, 794
Innocence. (*after Greuze*) Louis Aristide, 487
Innocent XI. Pope, Gole, 262
Innocent XII. Pope, Rossi, 723
Isabella Clara Eugenia, wife of the Archduke Albert. Hondius, 353; Muller, 578; C. Passe, 637; Sompel, 803; Suyderhoef, 822
Isham. Thomas, of Lamport, Loggan, 461

James VI. of Scotland, I. of England, and his Queen, Anne of Denmark, whole length, John Wierix, 990

James I., with his family and the King of Bohemia. Wm. de Passe, 662

James I., Queen Anne of Denmark, and Henry, Prince of Wales. Simon Passe, 652

John Beukles of Leyden, called "John of Leyden." Muller, 580

John. Don, of Austria. Sichem, 763

John, Duke of Burgundy, called "the Intrepid." Suyderhoef, 823

John, Count Palatine of the Rhine. Granthome, 282

James VI. of Scotland, I. of England. P. de Jode, 399

James II. King of England. J. Smith, 784

Jeanne d'Albret, Queen of Navarre. Leu, 441

Jeannin. Pierre, Nanteuil, 605

Jeffreys. Sir George, Kt. R. White, 974

Joan of Arc. Ghuy, 503

Johanna. Wife of Philip the Handsome. Suyderhoef, 832

John, Count of Nassau. Suyderhoef, 824; Vosterman, 917

John Ernest, the younger, Duke of Saxony. Hondius, 354

John Frederick, Elector of Saxony. Pencz, 665

John George, Duke of Saxony. Sandrart, 740

John Septimus Jorger. Sandrart, 741

John William, Duke of Juliers and Cleves. C. Passe, 638

Johnson. Dr. Samuel, J. Watson, 942

Jones. John Paul, Guttenberg, 298

Jonge. Clement de, Rembrandt, 703

Jonson. Ben, Vertue, 881

Jordan. Mrs. (*after Romney*) Ogborne, 625

Kemble. Miss, (*after Reynolds*) 2 portraits. John Jones, 409, 409*a*

Kemble. John, Sharp, 751

Keppel. Admiral, Doughty, 131

Kneller. Sir Godfrey, J. Smith, 785

Knipperdolling. Bernard, Muller, 581

Kok. Frans Banning, Houbraken, 369

Königsmark. John Christopher, Comte de, Meurs, 545

Königsmarck. Otto Willelm, Gole, 263

Kortenaer. Egbert Meesy, Dutch Admiral. Blooteling, 47

Kratzer. Nicholas, Dequevauvillers, 120

La Meillerage. Charles de la Porte, Duc de Nanteuil, 606

Landseer. Sir Edwin, Sam. Cousins, 83

Langham. Lady, (*after Hoppner*) Wilkin, 922

La petite Rusée, known also as "The Laughing Girl." (*after Reynolds*) Bause, 35

Laud. William, Archbishop, Anon. 7; C. Vischer, 895

Lauderdale. Richard Lord Maitland, Earl of, Vandrebanc, 860

Laura. (*after Simon Memmi*) Morghen, 555

Lautensack. Hans Sebald, Lautensack, 421

La Vrillière. Louis Phelypeaux de, Nanteuil, 607

Lecompte. M. Méryon, 541
Lecouvreur. Adrienne, Drevet. P. J., 144
Leeds. Duke of. *See* Danby.
Leicester. Robert Dudley, Earl of, Goltzius, 273; Sichem, 764
Lely. Sir Peter, A. de Jode, 396
Leo X. Pope, Jesi, 395; Morghen, 561
Leo XI. Pope, Matham, 525
Leonardo da Vinci. Morghen, 560
Leopold. The Emperor, Hopfer, 357
Leslie. Walter, Count, Kilian, 416
Le Tellier. Michel. Nanteuil, 608
Le Tendre Désir. Count Caylus, 75
Le Vayer. François de la Mothe, Nanteuil, 609
Lewis William, Count of Nassau. Delff, 119
Leybourn. William, Gaywood, 254
Lillio. Axelio, Falck, 202
Lilly. William, Marshall, 510
Lincoln. Abraham, President of the United States. W. Marshall, 511
Linneus, Swedish Naturalist. Dunkarton, 151
Lipsius. Justus, P. de Jode, 400
Lisa Mona, called "La Joconde." Calamatta, 68
Littleton. Judge, Cross, 87
Lobel. Matthias de, Delaram, 97
Locke. John, J. Smith, 786
Lockyer. Nicolas, Hollar, 338
Longkius. Henricus Cornelius, W. Hondius, 355
Love. Christopher, Conrad, 80
Lorenzo de Medici. Morghen, 556, 561
Louis XIII., King of France. Daret, 93; Gaultier, 249; Huret, 388; Leu, 435, 442; Louys, 489; C. de Passe, 639.
Louis XIV. F. Poilly, 676; N. Poilly, 678; Schuppen, 744
Louis XIV. when young. F. Poilly, 676
Louis XV., King of France. P. I. Drevet, 145
Louis XVI., King of France, Henriquez, 310
Louis Philippe, King of the French. Lignon, 456
Louis, Dauphin of France. Drevet, 136; Schuppen, 745
Louis de Lorraine, Prince of Phalsburg. Callot, 69
Louis William, Count of Nassau. Bolswert, 57
Louisa de Coligny, fourth Wife of William I., Prince of Orange. Delff, 118
Louisa of Nassau. Queboren, 696
Loyola. Ignatius, Waldor, 935
Lucas van Leyden. Lucas, 496; Stock, 813
Ludwig, Margrave of Brandenburgh. Valck, 858
Luther. Martin, Boivin, 56; Cranach, 85; Hollar, 339; Sadeler, 735; Trevethen, 849.
Luther. Martin, in wood engraving of Baptism of Christ. Amman, 3
Luxembourg. François de Montmorency, Duc de, Vermeulen, 873

Mæstertius. Jacob, Suyderhoef, 825
Maffei. Morghen's Pupils, 566
Maintenon. Françoise D'Aubigné, Marquise de, Fiquet, 216; Mercurj, 539
Maisons. René de Longueil, Marquis de, Nanteuil, 610
Malder. John, Hollar, 340
Mallier de Houssay. François, Nanteuil, 611
Manners. Lady Louisa, (*after Hoppner*) C. Turner, 851

Mansfeld. Ernest, Count, Voerst, 909
Manuzio. Morghen's Pupils, 564
Marc Antonio. *See* Raimondi.
Marcellus II. Pope, Bonasone, 59
Marchio Badensis, C. Passe, 640
Marco Polo. Morghen's Pupils, 563
Margaret of Austria. Duchess of Parma, Sichem, 765
Margaret of Austria, Queen of Spain. Goya, 278
Margaret, Wife of Gaston John Baptiste, Duke of Orleans. Sompel, 804
Margaret of Lorraine, Duchess of Orleans. Bolswert, 58
Margareta Philippi III. J. Wierix, 991
Maria, Wife of the Emperor Ferdinand. Louys, 490
Maria, Wife of William III. J. Smith, 787
Maria Eleonora, Wife of Gustavus Adolphus. Hondius, 349
Maria Thérèsa. The Empress. Schmuzer, 742
Maria Thérèsa of Austria, Wife of Louis XIV., King of France. Pitau, 672
Marie Antoinette. Haid, 300, 301, 302
Marie Elizabeth Josephine, Archduchess of Austria. Houbraken, 370
Marie Jeanne Baptiste de Savoye, Duchesse de Savoye. Schuppen, 746
Marie de Lorraine, Duchesse de Guise. Masson, 520
Marie de Medici. Gaultier, 250; Nolpe, 623; Pontius, 687; Sadeler, 736; Sompel, 805
Marie Thérèse. The Empress. Reinsperger, 700
Maria, Queen of Scots, with her son James. Bartolozzi, 27
Marie Stuart, Queen of Scots. Hogenberg, 323; Leu, 443; Rajon, 698
Mary Stewart, Queen of Scots; View of Execution. Huret, 389
Marlborough. John Churchill, Duke of, Peter van Gunst, 297; Houbraken, 371; J. Smith, 788
Mary I., Queen of England. Delaram, 98; Hogenberg, 322
Mary. Princess, Hollar, 341.
Mary, Queen of Hungary. Sichem, 766
Mary, Daughter of Philip III. of Spain. Simon Passe, 653, 654
Mary, Wife of the Emperor Maximilien II. Suyderhoef, 826
Masaccio. Tourny, 847
Matthias. The Emperor, Sadeler, 733
Matthias. Archduke of Austria. Sichem, 767
Maugis des Granges. Pierre, Norin, 571
Maurice of Nassau. Prince of Orange. Delff, 110. 111; Muller, 582; Sichem, 768; Suyderhoef, 827; Swanenburg, 841
Maximilien I. The Emperor. Anonymous, 17; Hopfer, 358; Suyderhoef, 828
Maximilien II. The Emperor. Sompel, 806
Maximilien, Henry, Archbishop of Cologne, Prince-Elector Bishop. Van Schuppen, 747
Mayer. George John, Morghen, 557
Mazarin. Jules, Nanteuil, 612, 613
Medici. Alexander and Cosmo de, Rota, 725
Melancthon. Philip, Amman, 3; Anonymous, 18

Menasseh Ben Israel. Salmon, 739
Méryon. Charles, Braquemond, 63
Metastasio. Morghen's Pupils, 566
Meymott. Mrs. Elizabeth (Almeria), J. R. Smith, 791
Mews. Peter, Loggan, 462
Michael Angelo. *See* Buonarotti.
Middlesex. Rachel, Countess of, Lombart, 477
Miereveld. M. J. Delff, 112
Mieris. Frans, Blooteling, 48
Mirabeau. Honoré Gabriel Riquetti, Comte de, Henriquel-Dupont, 306
Molé. Edouard, Nanteuil, 614
Molé. Mattheiu, Nanteuil, 615
Molière. Jean Baptiste Poquelin de, Beauvarlet, 37; Fiquet, 217
Moncada. Francisco de, Suyderhoef, 829
Montagne. Michel de, Fiquet, 218
Montecuccoli. Raimondo, Collin, 78
Montmor. Henry Louis Habert de, Pitau, 673
Montmorency. Henry, Duc de, Leu, 444
Montpensier. Henry, Duc de, Houue, 383
Mordaunt. John, Viscount, Faithorne, 183
More. Sir Thomas, Valdor, 859; Vorsterman, 918; Wierix, 982
More. Sir Thomas, and his Family. Mechel, 536
Morris. Mrs. (*after Reynolds*) J. R. Smith, 796
Morton. Anne, Countess of, Lombart, 478
Mother and Child, Val. Green, 288
Mother and Child, Longhi, 482
Munster. The Treaty of, Suyderhoef, 830
Murillo. Bartolomé Esteban, Blanchard, 42

Napoleon Buonaparte, Longhi, 483; Massard, 515; Morghen, 558
Napoleon I. with the Iron Crown of Lombardy, Longhi, 484
Napoleon III. Metzmacher, 543
Napoleon-Eugène-Louis-Jean-Joseph, Prince Impérial, Henriquel-Dupont, 308
Necker. M. St. Aubin, 812
Nelson. Horatio, Earl, H. Meyer, 548
Nemours. M. la Duch. de, Gaultier, 252
Nes. Aert van, Dutch Admiral, Blooteling, 49
Nevers. Charles de Gonzague, Duc de, Leu, 445
Newton. Sir Isaac, Barlow, 23; J. Smith, 789
Nicolas I. Emperor of Russia, F. C. Lewis, 451
Norfolk. Thomas Howard, Duke of, Vorsterman, 919
Northumberland. Algernon Percy, Earl of, Dalen, 90

O'Brien. Miss Nelly, McArdell, 531; Spooner, 809; J. Watson, 939
Ogle. Sir John, Faithorne, 185
Oglevy. John, Faithorne, 184
Olivarez. Gaspar Gusman, Duke of, Paul Pontius, 688
Oliver. Isaac,
Opie. John,
Orleans. D' Hieron. Wierix, 985

Orleans. Duc d', Frère du Roy Philippes de Bourbon, Simon, 778
Orleans. Louis, Duke of, P. I. Drevet, 146
Orleans. Louis Philip Joseph, Duke of, called "Egalité," J. R. Smith, 797
Orleans. Louise Adelaide de, Abbesse de Chelles, P. I. Drevet, 147
Ormond. James, Earl of, Loggan, 463
Ossory. Amelia, Countess of, Thos. Watson, 954
Oxenstiern. Axel, Count of, Delff, 113; Falck, 203

Paav. Reinjer, Matham, 526
Papillon. Marc, Leu, 446
Pappenheim. Godfrey-Henri, Comte de, Galle, 231
Parma. Alexander Farnese, Prince of, Anon. 19; Sichem, 769; H. Wierix, 989
Paul, The Emperor, of Russia,
Paul III. Pope, Anon. 20
Payen-Deslandes. Pierre, Nanteuil, 616
Pearson. Captain Richard, J. Watson, 943
Pembroke. Philip, Earl of, Lombart, 479
Pembroke. Lady Mary, *See* Sidney.
Pepys. Samuel, R. White, 975
Percival. The Right Hon. Spencer, C. Turner, 852
Percy. Dr. Dickinson, 123
Peter the Great, Bause, 36; Henriquel-Dupont, 307; Soubeyran, 808
Peterborough. Charles Mordaunt, Earl of, Houbraken, 372
Philip I. "the Handsome." Suyderhoef, 831
Philip II. King of Spain. Bonasone, 60; Hogenberg, 324; Suyderhoef, 833; H. Wierix, 986, 989
Philip. Prince of Spain, afterwards Philip III. of Spain, Passe, 641
Philip III. King of Spain, Goya, 279; Suyderhoef, 834
Philip IV. King of Spain, Louys, 492; Pontius, 689
Phelepe V. of Spain, Peter Drevet, 137
Philip II. Duke of Burgundy, Louys, 491
Philip Emanuel of Lorraine, Duc de Mercueur et de Penthèvre, Hieron. Wierix, 987
Philip William, Prince of Orange, Delff, 116; H. Hondius, 350; Matham, 527
Philip the Bold, Sompel, 807
Piombo. Sebastian del, Salmon, 738
Phillippe le Roy, Pontius, 690
Pisani, Morghen's Pupils, 564
Pitt. William, F. C. Lewis, 452; C. Turner, 853
Pluvenel. Antoine de, Simon Passe, 655
Polignac. Cardinal, Grateloup, 283
Pontius. Paul, Pontius, 691
Pope. Alexander, 997
Portrait of a Lady reading, (*after Ferdinand Ball*) Earlom, 159
Portraits of two Nuns, Tompkins, 846
Portrait, Mezzotint by Wolfgang, 930
Portrait, (*after Raphael*) Jacquet, 393
Portraits of five French Actors and Actresses, Leon Gaucherel, 232
Portrait, unknown, Lenfant, 427
Portrait of a Young Man musing. Rembrandt, 709

Portraits of three Women, Rembrandt, 710
Portraits. (3) Goltzius, 175
Portraits, (3) Goltzius, 276
Portrait with motto, "Æternæ Excubiæ." N. Poilly, 679
Portrait, (*after Palma Vecchio*) Thibault, 844
Portraits (3) by Rajon, 699
Portrait by Prince Rupert. 729
Potier. Nicholas, Nanteuil, 617
Powell. Miss Harriet, Houston, 378
Powell. Lady Harriet, Houston, 379
Price. Lady Caroline, Jones, 410
Prince Impérial, Son of Louis Napoleon, Henriquel-Dupont, 308
Pym. John, Glover, 259

Q. Mrs. Blake, 41

Rachel. Eliza Félice, Henriquel-Dupont, 309
Raimondi. Marc Antonio, Richomme, 717
Raleigh. Sir Walter, Simon Passe, 656
Ramsay. James, Furck, 230
Raphael. Sanzio, Forster, 226; Mandel, 500; Morghen's Pupils, 565; Pontius, 692
Raphael's Mistress. Leisnier, 426
Ray. Miss Martha, V. Green, 289
Rembrandt, from the picture in the National Gallery. Rembrandt, 712
Rembrandt leaning on a stone sill. Rembrandt, 704
Rembrandt in cap and feather. Rembrandt, 705
Rembrandt and his Wife. Rembrandt, 706
René of Nassau, Prince of Orange. Suyderhoef, 835
Requesens. Louis, Sichem, 770
Reynolds. Sir Joshua, when young, S.W. Reynolds, 713; Townley, 848; J. Watson, 944
Ricci. Bernardino, Bella, 38
Richard III., King of England. Cross, 88
Richelieu. Armand Jean du Plessis, Nanteuil, 621
Rivetus. Andreas, Suyderhoef, 836
Robertson. Dr. Dixon, 126
Robinson. Bishop, Houston, 380
Robinson. Mrs. "Perdita," (*after Reynolds*) W. Dickinson, 124
Rockox. Nicolas, Vorsterman, 920
Rodney. George Bridges, Lord, J. Watson, 945
Roggenbach. George, Lautensack, 422
Rohan. Armand Gaston, Prince de, P. I. Drevet, 148
Romilly. Sir Samuel, S. W. Reynolds, 714
Rose. Mrs. Susanna, C. G. Lewis, 449
Rousseau. Jean Baptiste, Fiquet, 219
Rousseau. Jean Jaques, Martin, 512
Rubens. Peter Paul, Hollar, 342; Roden, 721; Woollet, 932
Rudolph II. The Emperor, Houue, 384; Rota, 726; H. Wierix, 989
Rudyerd. Sir Benjamin, Payne, 664
Rupert. Prince, Blooteling, 50; Faithorne, 186; R. White, 976
Russell. Lord John, 998
Ruyter. Michael Abraham de, Blooteling, 51; Mouzyn, 576

Sachs. Hans, Kilian, 417
Saint André Montbrun. Alexandre du Puy, Chevalier Marquis de, Masson, 521
Saint-Germain. Denis de, Leu, 447
Savoye. Françoise Thomas de, Pontius, 693
Saxe. Maurice de, Marshal, Wille, 926
Scheffer. Ary, Blanchard, 43
Schomberg. Marshal, J. R. Smith, 798
Scott. Sir Walter, Robinson, 719
Seriverius. Petrus, C. Vischer, 896
Servien. François, Nanteuil, 618
Servien. Mre. Louis, Leu, 448
Seymour. Jane, Queen, F. C. Lewis, 453
Shaftesbury. Anthony, Earl of, R. White, 977
Shakespeare. William, Vertue, 883
Sharp. James, Archbishop of St. Andrews. Loggan, 464
Sharp. William, Sharp, 752
Sheffield. Edmond, Lord, Elstracke, 164
Sibylla. Princess of Juliers and Cleves. C. Passe, 642
Siddons. Mrs. R. Graves, 286
Sidney. Lady Mary, Simon Passe, 657
Sigismond III., King of Poland. Suyderhoef, 837; H. Wierix, 989
Six. The Burgomaster, Kaiser, 412; Rembrandt, 707
Smith. John, Vandrebanc, 861
Somerset. Edward Seymour, Duke of, Houbraken, 373
Somerset. Lady Fitzroy, with Lady Bagot and Viscountess Burghersh. J. Thomson, 845
Southampton. Henry Wriotesley, Earl of, Simon Passe, 658
Spanhemius. Frederic, Suyderhoef, 838
Spencer. Georgiana, Viscountess, and her daughter, (*after Reynolds*) J. Paul, 663
Spigelius. Adrian, Falck, 204
Spinola. Ambrose, Louys, 493; Muller, 583
Spranger. Bartholomew, 494 (Catalogued under Louys, but said to be engraved by Muller)
Stafford Robert, Loggan, 465
St. Alban's. Charlotte, Viscountess, Wilkin, 923
Stanhope. Griselda, Countess, (*after Ramsay*) McArdell, 534
Stellingwerf. Augustus, Dutch Admiral, A. Blooteling, 52
Sterne. Laurence, Fisher, 223
Stewart. James, Esq. Watson, 955
Stormont. Jacob, Philippe, 669
Strafford. Earl of, from the *Tragicum Theatrum*, Anon. 7
Strafford. Sir Thomas Wentworth, Earl of, Hollar, 343; C. Vischer, 897
Strafford. Tryal of Thomas, Earl of, Hollar, 344
Strafford. Execution of Thomas, Earle of, Hollar, 345
Strafford. Thomas, Earl of, and Sir Philip Mainwaring. Vertue, 884
Strype. Rev. John, Vertue, 885
Strange. Sir Robert, Strange, 814
Stuart. Lord John and Lord Bernard, McArdell, 535
Suffolke. Thomas Howard, Earl of, Elstracke, 165
Sully. Maximilien de Béthune, Duc de, Houue, 385
Sunderland. Dorothy, Countess of, Lombart, 480
Sutton. Sir Thomas, Elstracke, 166

Sydney. Sir Philip, Houbraken, 374
Sylvius. John Cornelius, Rembrandt, 708

Talma, Lignon, 457
Tarrisse. Dom Jean Grégoire, Morin, 572
Tassis. Maria Louissa de, Vermeulen, 874
Tasso. Torquato, Mercurj, 540; Morghen, 559
Taylor. Lady, (*after Reynolds*) W. Dickinson, 125
Temple. Sir William, Houbracken, 375
Temple. Susanna, R. White, 978
Tenison. Thomas, Archbishop, Vandrebanc, 862
Thevenin. Claude, Nanteuil, 619
Thiers. Louis Adolphe, Metzmacher, 544
Thou. Augustin de, Morin, 573
Thou. Jacques Auguste, Morin, 574
Thurloe. John, Vertue, 886
Tilli. John Tserclœs, Count, P. de Jode, 401
Tindal. Nicolas. Picart, 671
Titian's Daughter, Mandel, 502
Titien's Mistress. Forster, 227
Torstenson. Leonhard, Falck, 205
Toulouse. Louis Alexandre de Bourbon, Comte de, Drevet, 138, 139
Tromp. Martin van, Suyderhoef, 839
Turenne. Henry de la Tour d'Auvergne, Vicomte de, Marcenay de Ghuy, 504; Nanteuil, 620, 622
Turgot. Etienne François, Marquis, Cathelin, 74
Turner. Joseph Mallord William, C. Turner, 854
Tyszkiewicz. George, Falck, 206

Valdesius. Franciscus, C. Vischer, 898
Valleta. John de, Veneziano, 870
Vallière. Françoise Louise de la Baume le Blanc, Duchesse de la, Larmessin, 419
Vandosme. Louis, Duc de, Masson, 522
Vandyck. Anthony, Hollar, 346
Vansomer. Paul, Simon Passe, 659
Vayer. F. de la Mothe le, Fiquet, 220
Vere. Sir Francis, Faithorne, 188
Vere. Sir Horace, Faithorne, 187
Vernet. Horace, Massard, 516
Veronese. Paolo Cagliari, Carracci, 71
Victoria. Queen, when Princess, Golding, 261
Victoria. Queen, (*after Partridge*) John H. Robinson, 720
Villars. Claude Louis Hector, Duc de, Peter Drevet, 140
Villeroy. Nicolas de Neufville, Duc de, Grignon, 292
Vintimille. Charles Gaspard Guillaume de, Drevet, 132
Vischer. Cornelius, C. Vischer, 899
Vittoria Colonna, Sharp, 753
Vitré. Antoine, Morin, 575
Vivares. Francis, Vivares, 907
Vlugh. David, Admiral, Bary, 29
Voltaire. Frs. Marie Arouet de, Henriquez, 311
Vostermans. Lucas, Wyngarde, 933
Vries. David Pieterz de, C. Vischer, 900
Vries. Dirk Jacobson de, Goltzius,

Wachtelaar. Joannes, C. Vischer, 901
Waldegrave. Maria, Countess of, and her Daughter, (*after Sir Joshua Reynolds*) R. Houston, 381
Walker. The Rev. and Valiant George, Vandrebanc, 863
Wallenstein. Albert, Count, P. de Jode, 402
Waller. Sir William, Rodttermondt, 722
Wallingford. William Knollis, Viscount. S. Passe, 660
Wandesford. Sir Christopher, Watson, 956
Washington. George, V. Green, 290; Sharp, 754
Watt. James, S. W. Reynolds, 715
Weerdenburg. Theodore de, W. Hondius, 356
Wellington. The Duke of, Wm. Dean Taylor, 843
Westmoreland. Mildmay, Earl of, Williamson, 929
Wharton. The Old Lord, Pennock, 666
Whatman. Mrs. (*after Cotes, R.A.*) Jas. Watson, 946
Whistler. J. A. McN. Whistler, 959
Portraits etched by Whistler, 960 to 968.
Whitmore. Mrs. Turner, 855
Whittington. Richard, Elstracke, 167
Wille. John George, Muller, 584
William I., Prince of Orange. Delff, 115, 116; Sichem, 771; H. Wierix, 989
William I., Prince of Orange, and his Family. C. Vischer, 902
William I., Prince of Orange, seated, with sword and bâton, Luyken, 117
William III., King of England. Faithorne, W., junr., 189; Sailliar, 737; J. Smith, 790; Suyderhoef, 840; Swordtsma, 842
William Henry, Prince of Orange, when young. Philippe, 670
William and Mary at the Hague. C. Vischer, 903
William VI. Landgrave of Hesse, Dalen, 91
William Lewis, Count of Nassau, Delff, 115
Williams. Archbishop, Houbraken, 376
Willis. Thomas, M.D. Vertue, 887
Windham. William, Reynolds, 716
Winter. Admiral de, Hodges, 312
Winwood. Sir Ralph, Vertue, 888
Wit. Cornelius de, Blooteling, 53; Matham, 528; J. Vischer, 905
Wit. John de, Bary, 30; J. Vischer, 906
Wit. Cornelius and John de, scenes of the massacre of, De Hooghe, 31 to 33
Wittemberg. Arfwedo, Falck, 207
Wolfgang. William, Count Palatine of the Rhine. T. Matham, 529
Wolsey. Thomas, Cardinal, Elstracke, 168
Woollet. William, Sherwin, 757
Woolltrick. Mr. Philip, Place, 675
Worcester. Edward Somerset, Earl of, Simon Passe, 661
Wrangel. Charles Gustavus, P. de Jode, 403
Wurtemburg. Christine Caroline, Margrave of Brandenburg, Duchess of, P. Drevet, 141
Wynyard. Miss, J. Finlayson, 212

Zaffius. Jacobus, Van de Velde, 867
Zurenus. John, Goltzius, 274

A SELECTION

FROM THE

COLLECTION OF ENGRAVINGS

BELONGING TO, AND EXHIBITED BY,

ALFRED MORRISON, Esq.

A SELECTION

FROM THE

COLLECTION OF ENGRAVINGS

BELONGING TO, AND EXHIBITED BY,

ALFRED MORRISON, Esq.

ALDEGREVER (Heinrich).

1. John of Leyden, King of the Anabaptists at Munster; headed the Revolt in 1534; taken prisoner and put to death in 1536.

ANONYMOUS.

2. Charles I., King of England. Curious broadside, in reference to the Expedition against the Scotch, in 1639, containing a whole-length portrait of the King in armour, surrounded by a description in Dutch and English of "the Names of the Earles, Lords, Knights and Gentlemen that attend his Majestie, each having 200 Horse a piece: As also a Cattalogue of all the Horse and Foote, raised out of every Shyre; with a list of his Majesties Schippes, and the Names of every Captaine of each Schip: Sr. John Pennington, being Admirall for this Expedition." Published at Amsterdam in 1639. On the right a paragraph in Dutch, headed—Latest News from Scotland, as follows:

"The King's family having commenced their journey on the 18th of March, the King himself went by Post on the 17th March, old style, intending to be at York or Newcastle on the third day, to march out with his army. The Scots have undertaken, with experienced commanders, to gather together their friends and followers and set them in order, thus to unite under General the Marquis of Hamilton, for the service of the King. The Earl of Lindsey is gone to sea with 17 of the King's great ships manned with 3,000 soldiers; 600 horse are said to be actually sent towards Scotland to despoil the border places: our adversaries here are awaiting their arrival; our excommunicated bishops with their followers have fled to England. It is already determined that the lands and property of the nobles, barons and burgesses who hold with us here, shall be divided as booty among our enemies."

From the Puibusque Collection.

*** There is a second state of this plate with different text, omitting the news from Scotland.

ANONYMOUS (*continued*).

3. COLIGNY (The Three Brothers).

(Whole-lengths.)

4. FREDERICK V. AND ELIZABETH OF BOHEMIA.

Full lengths, under two arches, with ten historical vignettes of their coronation, and a Dutch descriptive text.

"Nicolas Visscher exc."

*** The portraits of the King and Queen were afterwards erased, and Oliver Cromwell introduced instead of the King, and a figure of Justice in place of the Queen; the head-dresses in the historical vignettes were also altered.

5. HENRY IV., King of France, born 1553, assassinated 1610.

Half-length, in armour, an ornamented border, with view of the battle of Fontaine-Française beneath, in which Henri IV. defeated the Spaniards, June 5th, 1595.

"Ætat anno 44, 1595."

From the Puibusque Collection.

6. HENRY IV., of France.

Half-length, richly dressed; ruff; bare-headed.

"Harmanus Mull. excude." Title and four lines. French beneath.

From the Young Collection.

7. JAMES I., King of England, and ANNE of Denmark his Queen.

Whole-lengths, standing in niches holding sceptres, arms above, and long Latin inscriptions on pedestals beneath, between them a pedigree surmounted with a medallion portrait of Henry Prince of Wales.

8. JOHN of Austria. "Il Sr Don Gio de Austria, General della Sta. Legha," illegitimate son of Charles V., born 1545; died 1578; defeated the Turks at Lepanto, 1571.

Oval, in armour, in an architectural border, a medallion of the battle of Lepanto beneath. This print, in the manner of Vico, appears hitherto quite unknown.

From the Brentano Collection.

ANONYMOUS (*continued*).

9. LOUIS, Dauphin of France, Son of Louis XIV.

Large folio, three-quarter length, in cuirass, with a walking-stick.

10. MAURICE, Prince of Orange, and Henry Frederick, Prince of Orange.

Whole-lengths, in armour; a sea-coast and a Fleet in the back-ground; above, a festoon of arms. Engraved in the manner of Goltzius and Matham.

11. ORANGE FAMILY. "Het Wyt Beroemt Geslacht, van Nassou of Orangien." On the left, Frederick, Henry, and Amelia, his wife, Wilhelm and Louisa, their children. To the right, William, and Louisa, his wife, Prince Maurice, and Prince Philip. In the distance, Frederick and Elizabeth of Bohemia and their children.

C. J. Visscher, excudebat.

From the Donnadieu Collection.

12. WILLIAM, Prince of Orange, and Mary his Wife.

Equestrian portraits, with a view of the Hague in the background; beneath, inscriptions in Latin and Dutch on four tablets.

C. J. Visscher excudit.

13. In a rocky landscape, over which a torrent appears rushing from the sea; various grotesque and some wild animals are attacking and hunting each other. On the left, below a dragon attacking a lion.

*** This impression, described by Passavant (Vol. V., page 23), was sold in the Sternberg Collection, and is probably unique.

14. LONDON. "Delineation of the Citie of London, shewing how far the said Citie is burnt down, and what places do yet remain standing." With a descriptive Text, in Dutch, French, and English, beneath.

"Marcus Willemsz Doornich, Amsterdam, 1666."

ANONYMOUS (*continued*).

15. THE ROYAL EXCHANGE.

"Sir Thomas Gresham, Knight, at his own costs and charges, to the ornament and publike use of this Royall Citie of London, caused this place from the foundacion to be erected, the vii. of June, anno MDLXVI., and is full ended, MDLXIX."—"Fortune a my."

Rare Original and Copy. From the Dillon Sale.

ANSELIN (JEAN LOUIS).

16. POMPADOUR (JEAN ANTOINETTE POISSON MARQUISE DE), born 1722; married, in 1741, Normant d'Etiole; mistress of Louis XV., 1746; died 1764.

Half-length, holding a basket of flowers. *After G. Van Loo.* Proof before any letters.

From the Thiers Collection.

ARDELL (JAMES MAC).

17. BUCKINGHAM (GEORGE, 2ND DUKE of) and his brother Francis. They rose in arms with Lord Holland for Charles I., near Kingston-upon-Thames, but were defeated, and refused quarter.

Whole-length Mezzotint, after *Van Dyck.* Proof before any letters.

18. NEWTON (SIR ISAAC), Philosopher, published his "Principia," 1687; President of the Royal Society, 1703; knighted by Queen Anne, 1705; born 1642; died 1727.

Mezzotint, after *Enoch Seeman.* Proof before any letters.

From the Thiers Collection.

*** The picture was in the possession of Thomas Hollis.

19. RUBENS (PETER PAUL), with his Wife and Son, after the Picture by himself at Blenheim.

(Mezzotint, Proof before any letters.)

AUDRAN (CHARLES).

20. HAMPDEN (JOHN), celebrated Leader of the Parliament, killed in a skirmish at Chalgrove Field, Oxfordshire, 1643.

Oval, half-length, on a pedestal, with his arms beneath: "*Johannes Hampden, Vindex Libertatis. De pieta Tabella apud virum illustrem Richardum Ellys Baronettum.*" With Margin.

From the Marshall Collection.

*** This portrait is not described by either Bromley or Granger, nor is it in the British Museum.

BARBARY (JACOB DE WALCH), Master of the Caduceus.

21. JUDITH with the Head of Holofernes.

22. ST. CATHERINE holding a Palm in her Left Hand, the Right resting on a Sword.

BARLOW (FRANCIS).

23. ELIZABETH STUART, Second Daughter of Charles I., ob. 1650, æt. 15.

Oval, an angel drawing a black veil from her head towards the left of the engraving; on a tablet beneath,—

"From thy afflicted Vaile that Cypresse Bower
Still Water'd fresh by thy Celestiall shower
Come forth, come forth Bright Captive & Declare
With a Full Orb the Innocent, and Faire."

Granger describes this print with the address of Stent, which does not appear on this impression.

From the Wenman Martin Collection.

BEATRIZET (NICOLAS).

24. HENRY II. of France; born 1519; died 1559.

Bust, in oval. *From the Marshall Collection.*

BEHAM (BARTHOLOMEW).

25. CHARLES V., Emperor of Germany.

"Progenies divvm quintus sic Carolus ille Emperii Cæsar lumina et ora tulit aet. suæ xxi. Ann. MDXXXI."

BEHAM (Bartholomew) (*continued*).

26. FERDINAND I., Emperor of Germany, Second Son of Philip and Joanna of Spain, brother of Charles V.; born 1503; died 1564.
First state, before the address of *J. Ab. Heyden.*
From the Marochetti Collection.

BEHAM (HANS SEBALD).

27. FOUR VIGNETTES: The Eagle, The Satyrs, The Sphinx, and "Cuirasse entre deux Génies."

28. THE ARMS, with a Cock on a Shield.
From the Thiers Collection.

29. VIGNETTE, with an Ornamental Scroll.

30. VIGNETTE, with Two Genii riding on Chimera. "Les deux Génies."

BERGHEM (NICHOLAS).

31. THE COW DRINKING.
First state, with the name etched in large characters, and before the address of *Visscher.*
From the Arosarena and Marshall Collections.

32. LANDSCAPE with a man riding on an ass, addressing a bag-piper, called "Le Diamant."
First state, before the name of *Berghem.*

33. THE MAN SEATED ON AN ASS, dated 1644.
First state, pure etching, before much additional work.
From the Marshall Collection.

BINCK (JACOB).

34. MELANCTHON (PHILIP); born 1497; died 1560.
This print is dated 1530.

35. TOURNAMENT held in the Court of the Vatican in the Time of Pius IV. (*Passavant*, Vol. IV. p. 96.)
"Ant Lafieri formis" on the left beneath.

BLOOTELING.

36. MONMOUTH (JAMES, DUKE OF), Son of Charles II. and Lucy Walters; born 1649; beheaded 1685.

Three-quarters, in his robes, after *Sir Peter Lely.*

From the Tunno Collection.

37. SCHOUT MUYLMAN (PETER).

Equestrian portrait, after a picture painted by *Netscher, Wouvermans, and Wynants.* Proof before any letters beneath.

From the Marshall Collection.

38. SHAFTESBURY (ANTHONY ASTLEY COOPER, EARL OF.)

One of the "Cabal," 1670; Lord Chancellor, 1672; dismissed, 1673; attacked the Duke of York and the Duchess of Portsmouth, 1680; imprisoned, 1681; the Indictment against him thrown out by the Grand Jury, 1681; retired to Holland, 1682; born, 1621; died, 1683.

Three-quarters, in his robes, seated, after *J. Greenhill.*

*** Wesseley has omitted to mention this portrait.

BOLSWERT (BOETIUS ADAM).

39. BOHEMIA (FREDERICK, KING OF), ætat 16, 1613.

40. BOHEMIA (ELIZABETH, QUEEN OF), ætat 16, 1613.

After *Mirevelt.*

*** This fine pair of three-quarter length portraits were dedicated to King James in the year 1615.

BOLSWERT (SCHELTE A.)

41. THE CRUCIFIXION, after *Van Dyck*, called "Christ à l'Eponge."

(Impression before the hand of St. John was laid on the shoulder of the Virgin, before additional work on the cross below the arm of the Magdalen, and before the shadow in the foreground from the foot of the soldier with the words, "A. Van Dyc pinxit" on the left-hand lower corner of the engraving itself, and with the dedication.)

From the Debois Collection, 1833.

BOLSWERT (Schelte A.) (*continued*).

42. OUR SAVIOUR CRUCIFIED, with a View of Jerusalem in the background, after *Rubens.*
(First state, with the address of *Vanden Enden.*)

BOTH (JOHANN).

43. THE WAGGON DRAWN BY OXEN.

44. THE STONE BRIDGE.

BRADLEY.

45. DEVONSHIRE (GEORGINA, DUCHESS OF), died 1806.
(Whole-length Mezzotint, after *Gainsborough.* Private Plate. Proof before any letters.)

BRENTEL (FREDERICK).

46. SAXONY (FREDERICK, ELECTOR OF).
(Whole-length, in armour, with chimera at his feet; a camp in the background, and surrounded by various shields of arms. "*F. Brentel*, 1609."

CARACCI (AGOSTINO).

48. GREGORY XIII., POPE; elected 1572; died 1585.

CASA (NICOLO DELLA).

48. COSMO DE MEDICI.
(Three-quarter length, in richly-chased armour, his left hand resting on a spear; on a scroll, to the left, "Bacius Bandinel Flos, 1544." Beneath, the address of Lafrery.)

CHASTILLON (CLAUDE).

49. HENRI II. Representation of the Tournament on the Place Royal given in honour of the double Marriage of Philip II. of Spain and Elizabeth de Valois, and Marguerite, sister to the King, with the Duke of Savoy Henri II. was accidentally killed during these fêtes by Count Montgomery, June, 1559.

CHODOWIECKI (DANIEL NICHOLAS).

50. ZEITHEN (JOHANN JOACHIM, VON). Celebrated Prussian General; born 1699; died 1786.

(Whole-length, seated before Frederick II. of Prussia, and surrounded by the Prince of Prussia, Ferdinand, brother of the King, Duke Frederick of Brunswick, and Generals Mollendorf, Wartenberg, Braun, Prittwitz, Schulenberg, Holzendorff, Dolfs, Wolfradt, Leuts, and Tempelhof. Proof before any letters.)

From the Brentano Collection.

CLAUDE (GELÉE).

51. LE BOUVIER.

CLOUET (PIERRE).

52. LE JARDIN D'AMOUR, after *Rubens.*

First state, with the verses beneath in Dutch.

COURTOIS (P. F.).

53. "LA PROMENADE DES REMPARTS DE PARIS," and companion, "Tableaux des Portraits à la Mode."

The pair after *St. Aubin.*

DALEN (CORNELIUS VAN).

54. JOHN MAURICE, PRINCE OF NASSAU.

After *G. Flinck.*

DELAREM (FRANCIS).

55. GRESHAM (SIR THOMAS), Founder of the Royal Exchange, 1567; died 1579.

"The lively portraiture of y^e^ most worthy Cittizen, S^r^ Thomas Gresham, who amongst many other acts, wherby he hath eternizd his never dying fame, did at his owne proper cost bild y^e^ Royal Exchange of London. Also he founded a Colledg and endowed it with livings for 7 learned men for the reading of the 7 liberall sciences."

First state. "Are to be sould by Jo. Sudbu & G. Humb:". With large margin.

DELAREM (Francis) (*continued*).

56. HENRY FREDERIC, PRINCE OF WALES, eldest son of James I.; born 1593; died 1612.

Oval half-length, with collar and badge of the Garter, holding a baton, six English lines beneath.

"*Compton Holland excudit.*"

57. RICHMOND AND LENOX (FRANCES HOWARD, DUCHESS OF); married, first, Henry Prannel; secondly, Edward Seymour, Earl of Hertford; thirdly, Lodovick Stuart, Duke of Richmond; ob. 1639.

Oval, richly dressed with the motto, "*Coronat Constantia, anno* 1623." First state, before the Plate was reduced.

DELFF (WILLEM JACOBZ).

58. MANSFELD (ERNEST, COUNT), supported the Bohemian Protestants against Ferdinand, 1618; defeated Tilly, 1622; defeated at Dessau by Wallenstein, 1626, and died soon afterwards.

Large oval, after *Mirevelt.*

59. ORANGE (Princes of the House of); Philip, Maurice, Henry Frederick, William Louis, Ernest Casimir, John Ernest.

Equestrian portraits, after *Van der Venne*, 1621.

DESNOYERS (AUGUST-GASPARD LOUIS BOUCHER, BARON)

60. TALLEYRAND-PERIGORD (CHARLES MAURICE DE), Prince of Benevento; born 1754; Bishop of Autun, Member of the National Assembly, Minister for Foreign Affairs, and Ambassador to England; died 1838.)

Whole-length, seated, after *F. Gerard.* Artist's Proof.

DIRK VAN STAREN.

61. ST. LUKE PAINTING THE PORTRAIT OF THE VIRGIN AND CHILD.

From the Marochetti Collection.

DROESHOUT (MARTIN).

62. HAMILTON (JAMES, MARQUIS OF), Favourite of James I.; created a Peer of England in 1619; Lord High Commissioner of the Parliament of Scotland, 1621; ob. 1625; said to have been poisoned by the Duke of Buckingham.

    Whole-length, in armour, standing by a table under a canopy; four lines of title beneath, and "*Martin D., sculpsit, London*, 1623. Are to be sould at the Globe over against th' Exchange."

    With large margin.

DURER (ALBERT).

63. THE NATIVITY OF OUR LORD.

    From the Maberly Collection.

64. "L'HOMME DE DOULEURS AUX BRAS ETENDUS."

65. ST. ANNE AND THE VIRGIN.

66. THE VIRGIN, WITH THE INFANT SAVIOUR IN HER ARMS.

    From the Ferol, Arosarena, and Marshall Collections.

67. THE VIRGIN SUCKLING THE INFANT JESUS.

    From the Maberly Collection.

68. THE VIRGIN, WITH THE INFANT JESUS IN SWADDLING CLOTHES.

69. THE VIRGIN CROWNED BY TWO ANGELS.

    From the Morant Collection.

70. THE VIRGIN SEATED BY A WALL.

    From the Marshall Collection.

71. THE VIRGIN WITH THE PEAR.

    From the Dumesnil and Marshall Collections.

72. THE VIRGIN WITH THE MONKEY.

    First state, before the two scratches across the nose and the back of the monkey.

73. APOLLO AND DIANA.

    From the Marochetti Collection.

DURER (Albert) (*continued*).

74. MELANCHOLY.
This Impression was in the possession of P. Mariette, 1707.

75. JUSTICE.
From the Beckford and Morant Collections.

76. THE LADY ON HORSEBACK.
From the Thiers Collection.

77. THE HOSTESS AND COOK.
From the Palmer Collection.

78. THE ORIENTAL, WITH A WOMAN AND CHILD.
From the Debois and Marshall Collections.

79. THE OFFERS OF LOVE.
From the Palmer Collection.

80. THE LITTLE HORSE.

81. THE KNIGHT OF DEATH.
From the Palmer Collection.

82. THE SHIELD OF ARMS, with the Cock.
From the Archinto Collection.

83. THE SHIELD OF ARMS, with the Skull.
This Print was in the possession of P. Mariette, 1668.

84. MELANCTHON (PHILIP), born 1497; died 1560.
From the St. Aubyn and Marshall Collections.

85. PIRKHEIMER (BILIBALD), born 1470; died 1530.
From the Marshall Collection.

86. ERASMUS OF ROTTERDAM.
From the Marshall Collection.

87. MAXIMILIAN I., Emperor of Germany; born 1459; died 1519.
Large half-length in a border.

DYCK (SIR ANTHONY VAN).

88. DYCK (SIR ANTHONY VAN), Portrait of the Artist himself when about thirty years of age.

First state. Pure etching of the head only; a slight line indicating the collar; the marks from the polisher very distinct.

From the Marshall Collection.

89. LE ROY (PHILLIPUS).

The following description of another impression in the British Museum is taken from Mr. Carpenter's "Descriptive Catalogue of the Etchings of Van Dyck."

"In the collection of the British Museum there is an impression from a plate with the head turned towards the right shoulder, and which a casual observer would imagine to be a counterproof from an impression in the first state of the plate before described; but, on a careful examination, it will be found to be executed with a less painter-like feeling, more particularly where the nostril joins the upper lip, the working of the lines in the shadows about the eye is more mechanical and the extremities of the hair want the firmness of hand shown in the other, but still it has so much of the character of Van Dyck's work, that the compiler does not feel justified in omitting it."

From the Hawkins and Marshall Collections.

90. PONTIUS (PAUL) the celebrated Engraver, native of Antwerp, contemporary of Rubens and Van Dyck, after whose pictures he engraved many plates.

Proof before the inscription, with the marginal lines irregular and slight.

From the Marshall Collection.

91. SNELLINX (JOANNES) Historical Painter, native of Mechlin; born 1544; died 1638; patronized by Ernest, Count Mansfeldt, the Archduke Albert, and the Infanta Isabella.

First state, before the inscription, with only a marginal line etched beneath.

From the Carpenter and Marshall Collections.

92. SUTTERMANS (JUSTUS), distinguished Portrait Painter, a native of Antwerp; born 1597; died 1681. Having fixed his residence at Florence in the time of Cosmo II., he was retained by the Court to the end of the reign of Cosmo III.

First state, before the inscription, and with the marginal line merely etched in beneath.

From the Arosarena Collection.

DYCK (Sir Anthony Van) (*continued*).

93. VORSTERMANS (LUCAS), one of the most eminent Engravers of his time, 1630; he was employed in England by Charles I. and the Earl of Arundel.

First state, with margin, before the inscription or marginal line.

From the Northwick and Marshall Collections.

94. WAEL (JOANNES DE), Historical Painter; born at Antwerp 1560; died 1633; visited Paris and Italy.

First state, before the introduction of the sleeve and hand, and before the inscription.

From the Chambers, Hall, Weber, and Marshall Collections.

ELSTRACKE (RENOLD).

95. ELIZABETHA, D. G. Angliæ Franciæ et Hiberniæ Regina. Mortua 1602. Oval.

"Shee was, Shee is, what can there more be said?
In earth the first, in heaven the second maide."

"Are to be sold by J. Sudbury and George Humble in Popes Head Alle at the white horse."

96. FREDERICK V. and ELIZABETH OF BOHEMIA.

Whole-lengths, richly dressed, crowns on their heads; beneath, their titles in six lines.

"Are to be sold at the white horse in popes head Alley by John Spilsbury and George Humble."

From the Puibusque Collection.

97. JAMES I. and ANNE OF DENMARK.

Whole lengths, in their robes, standing under arches between which is the Genealogy of the House of Stewart to Prince Henry, whose Portrait is in an oval Medallion above.

"John Speed, excudebat; Renold Elstrak, sculpsit."

From the Dillon Collection.

ELSTRACKE (Renold) (*continued*).

98. MARY, Queen of Scotland, and LORD DARNLEY.

"The Most Excellent Princesse Marie Queen of Scotland, Mother of our Soveraigne Lord King James, and the most illustrious Prince Henry, Lord Darnley, King of Scotland, &c."

Whole-lengths, standing near each other, with the arms of France and Scotland between them. The King is represented in a cap and feather, holding a truncheon, the Queen magnificently attired, with a large veil and lace kerchief in her hand.

"R. Elstrak, Sculp. and sold by Sudbury and Humble."

*** This print sold in the sale of Sir Mark Masterman Sykes, 1824, for £81 18s.

99. MORE (SIR THOMAS).

"The true Portraicture of S^{r} Thomas More, sometymes Lord Chanceloure of England, famous for letters. He died anno 1534."

"Are to be sold by Compton Holland ouer against the exchange."

With large margin.

From the Wenman Martin Collection.

100. SIDNEY (SIR PHILIP).

"The pourtraicture of the most valiant, and perfect honourable Gentilman, S^{r} Philipp Sidney knight, late Gouerneur of Flushing in Zelande; Famous for Letters and Armes, H^{ee} received his Deaths wounde at a Battle nere Zulphen the 22 of Septemb: and died at Arneham the 16 day of October, A^{o} 1586."

"Vix ea nostra uoco."

With the address of "*Compton Holland.*"

*** This Print, which was done in the reign of Elizabeth, is supposed to be the first head published by Elstrack (Granger).

EARLOM (RICHARD).

101. FORMAN (HELENA), second Wife of Rubens.

Whole-length Mezzotint, attended by a Page. After *Rubens.* Published 1782. Proof before letters, or the motto beneath the arms.

EARLOM (Richard) (*continued*).

102. PITT (THE RIGHT HONBLE. WILLIAM), born 1759; Prime Minister 1783; died 1806.

Half-length oval Mezzotint. Proof before any letters.

103. A FRUIT PIECE. After *Van Huysum.*

Mezzotint, Artist's Proof, before the motto in the arms.

104. A FLOWER PIECE. After *Van Huysum.*

Mezzotint, Artist's Proof, before the motto in the arms.

FAITHORNE (WILLIAM).

105. BEAUFORT (HENRY SOMERSET, 3RD MARQUIS OF WORCESTER AND FIRST DUKE OF), ob. 1699, ætat. 70.

*** This Portrait has formed the subject of frequent controversy among connoisseurs, it being supposed by many to represent Edward Somerset, second Marquis, author of the "Century of Inventions." On the print we find :—

1st. The motto—"Mutare vel Temere Sperno"—under the coronet of a Marquis of the Worcester family.

2nd. That it is engraved by W. Faithorne, who returned from France about the year 1650, and died in the year 1691, and represents a man at the age of forty or forty-five, wearing the badge of the Garter.

The correspondent who signs S. in Wornum's edition of Walpole's "Anecdotes of Painters," clearly proves that it is not Henry, first Marquis of Worcester, who died in 1646

Edward Somerset, second Marquis of Worcester, was born about the year 1601; this would have made him forty-nine years of age at the earliest possible period Faithorne could have engraved the portrait, which does not resemble the pictures of this Marquis now in the possession of his Grace the Duke of Beaufort, the features being larger and finer in the engraving. The only authority that he had any right to wear the Garter is a "stupendous commission or warrant which remains in the Office of the Signet" (Lodges "Portraits of Illustrious Personages," Vol. VII. No. 18, 8vo, 1827), executed by Charles I. on the 1st of April, 1644. Neither Ashmole nor Beltz make any mention of his investiture, nor is there any notice of it on his coffin plate.

Henry Somerset, third Marquis of Worcester, was born in 1629, succeeded to the Marquisate in 1667, and was elected K.G. in 1672, and Duke of Beaufort in 1682; he died in 1699, aged 70.

Supposing Faithorne to have engraved this portrait in 1672, Henry Somerset, whom I consider it represents, would then have been forty-three years of age, and Walpole informs us that he had an impression on which the titles are finely written by Faithorne himself, "Henry Somerset, Marquis of Worcester." There is also a contemporary copy by Gaywood, bearing the same inscription.

106. CATHERINE OF BRAGANZA, daughter of John IV. of Portugal; born 1638; married to Charles II. in 1661; died 1705.

Richly dressed, as on her arrival from Portugal.

From the Wenman, Martin, and Corrie Collections.

FAITHORNE (William) (*continued*).

107. CHARLES II., "Heire of ye Royall Martyr."

Oval, in armour. The motto of the Order of the Garter above, and six lines beneath, commencing "The Second Charles, Heire of ye Royall Martyr."

This impression, in the first state before the arms, considered the finest in existence, was found by Mr. Evans in a book; it was sold to Mr. Crawhall in 1855, and afterwards passed into the hands of Mr. Marshall, at whose sale it was purchased in 1864.

108. CROMWELL (OLIVER), Lord Protector, born 1599; died 1658.

Whole-length, in armour, between pillars, surrounded by various emblems. Brilliant impression, in perfect condition.

From the Tunno Collection.

*** The lines on the scroll beneath appear to have been stopped out in this impression.

109. EXETER (FRANCES BRIDGES, COUNTESS OF), Daughter of Lord Chandos; second Wife of Thomas Cecil, first Earl of Exeter, maliciously accused of Incest with her Son-in-law, Lord Ross. James I. took great interest in this trial, and himself sat in judgment.

From the Tunno Collection.

110. FANSHAW (SIR RICHARD), Ambassador to Spain.

Oval, on a pedestal, before the error in spelling the word "Fanchaw" was corrected.

From the Young Collection.

111. KILLIGREW (THOMAS).

Three-quarter length, seated at a table with a dog.

From the Young Collection.

112. MARY, PRINCESS OF ORANGE.

Oval, holding her mantle, after *Van Dyck*. "Sould by Will. Faithorne."

FAITHORNE (William) (*continued*).

113. MARY, Daughter of Charles I.; born 1631; married William II., Prince of Orange, 1641; Mother of William III.; died 1660.

"The most Excellent and High Borne Princesse Mary Princesse of Orange Countesse of Nassow Cattimelle &c."

Half-length oval.

First state. "Are to be sould by Robt. Peake."

From the Puibusque Collection.

114. PASTON (LADY), second Wife to Sir William.

From the Fothergill, Bindley, and Tunno Collections.

115. PASTON (SIR WILLIAM), of Oxnead, Norfolk, distinguished traveller; created 1641.

Horace Walpole esteemed this Print the masterpiece of Faithorne.

116. SMITH (MARGARET); married to Sir Thomas Carye, afterwards to Edward Herbert.

Oval, in a square, after *Van Dyck.*

FALCK (JEREMIAS).

117. FREDERICK WILLIAM, the Great Elector of Brandenburg and Duke of Prussia, 1640.

Emancipated Prussia from feudal allegiance to Poland, 1656; died 1688.

Half-length oval, in armour.

FIRENS (PIERRE).

118. MARGUERITE DE VALOIS, first Wife of Henry IV.

Oval bust, with a high lace collar.

"Portraict au Naturel de la Royne Marguerite faict en Septembre, 1605;"—four lines in French beneath, "Le Clerc, excu."

FRANCIA (JACOMO).

119. A FEMALE SAINT standing and holding a Picture of the Madonna, around which is inscribed, "Ab omni malo defende tuum populum;" on the right, St. Martin and St. Francis; on the left, two other saints.

FRIZ (ANTONIO).

120. THE MARRIAGE of James Francis Stewart, the Old Pretender, and Maria Clementina, Daughter of John III., King of Poland. After *Agostius Massenci.*

GAULTIER (LEONARD).

121. ELIZABETH OF FRANCE, Queen of Spain, Wife of Philip IV.; born 1602; married 1615; died 1644.

Large half-length, richly dressed, with fine lace ruff, in an ornamental frame. Four lines of French verse beneath. Considered unique.

From the Brentano Collection.

GHEYN (JACOB DE).

122. GROTIUS (HUGO). Imprisoned for his adherence to the doctrines of Arminius, 1618; escaped 1612; while a refugee in Sweden wrote "De Jure Belli et Pacis," 1625; sent to Paris as Ambassador from Sweden 1635; born 1583; died 1645.

Undescribed first state, before the plate was cut, and with a note by the hand of Grotius himself, on the margin beneath, giving an account of Fl. Josephus having written a work at the age of fourteen.

And an impression with the Plate reduced.

From the Marshall Collection.

GOLTZIUS (HEINRICH).

123. CORNHERT (THEODORE), celebrated Dutch Literary character and Controvertist of Calvin and Beza; born 1522; died 1590.

Large oval bust, surrounded by emblems.

From the Brentano Collection.

GOLTZIUS (Heinrich) (*continued*).

124. GOLTZIUS (HENDRICK); born 1558; died 1617.
Bust, life size.
From the Camberlyn Collection.

125. HENRY IV. OF FRANCE.
With the address of *Paul de la Houue* effaced.
*** Marguerite de Valois, engraved as a pendant to this Portrait, will be found under Jerome Wierix.

GRANTHOMME (JACOB).

126. MARIE DE MEDICI, Queen of France and Navarre, Wife of Henry IV; died 1642, æt. 68.
Oval half-length, with a jewel in her hair; dated, 1601, and four lines of French verse beneath, commencing "Il faudroit un Paris."

HAELWEGH (ALBERT).

127. "Hanibali Schestedt Equiti Aurato Senatori Regni Daniæ et Norvegiæ Vicario Regio ejusdemq. Militæ Præfecto, ætatis 40, Ao. 1650."
Large oval, after *K. Van Mander*, with twelve Latin verses beneath.

HAID (JOHANN GOTTFRIED).

128. REMBRANDT'S MOTHER.
Proof before letters, after *Rembrandt.*

129. REMBRANDT HOLDING A DAGGER.
Proof before letters, after *Rembrandt.*

HOGENBERG (REMIGIUS).

130. ALENÇON (FRANÇOIS, DUC DE), Suitor to Queen Elizabeth.
Small oval. "Franciscus Valesius, Hen. III. R.F.F." "Re Hogenbergi fe."

HOGENBERG (FRANZ).

131. MARY I., Queen of England; born 1516; died 1558.

"Maria Henr. VIII. F. Dei Gratia Regina Angliæ et Franciæ et Hiberniæ. Fidei Defensatrix, 1555."

"Veritas Temporis Filia."

Oval, in an ornamental frame, pendant to the Philip II.; no address beneath.

From the Corrie Collection.

132. PHILIP II., King of Spain, Consort of Queen Mary; born 1527; died 1598.

"Philippus II. Carol. V. Caes. F. Rex Angl. et Franc. Princ. Hispan. etc. 1555." "Nec Spe nec. metu."

"Cock excudebat."

Oval, in an ornamental frame.

From the Tunno Collection.

HOLLAR (W.).

133. THOMAS CHALONER, Governor and Chamberlain to Prince Henry; ob. 1615, æt. 51. After *Holbein.*

First state, before the word "poeseas" was altered to "poeseos," and before the word "vero" was altered to "vere," and with I. R. I. after "ad Fer," instead of I. M. P.

134. ROBERT DEVEREUX, Earl of Essex; ob. 1646. "W Hollar fecit 1643."

First state, with the date 1643.

135. "SIR PHILIPP HERBERT, Knight, Earle of Pembroke" &c.; ob. 1649.

First state, before the hair was diminished on each side of the head, and before any address.

From the Marshall Collection.

HOLLAR (W.) (*continued*).

136. HENRY HOWARD, Earl of Surrey, æt. 25; beheaded 1547. Accomplished Nobleman and Poet in the reign of Henry VIII. After *Holbein.*

Proof before the flowers on the mantle; and an impression in the second state.

From the Tunno Collection.

137. VIEW of the Royal Exchange of London in the year 1644.

First state, before the Medallion Portrait of Sir Thomas Gresham, and before the alteration of the inscription.

From the Morson Collection.

138. THE CATHEDRAL OF ANTWERP.

First state, with only one line of title beneath, and before additional work on the houses to the right.

HUBER (JOSEPH IGNACE).

139. OLIGNY (MADEMOISELLE D') celebrated Actress of the Théâtre Français.

Oval half-length. Proof before letters, after *Vanloo.*

From the Thiers Collection.

ISSELBERG (PETER).

140. HENRY VIII., King of England.

"Henricus VIII Dei Gratia Angliæ, &c. Rex &c. Fidei Defensor," 1616.

Oval half-length, holding a scroll, the arms of England in the left top corner, and five Latin lines of inscription beneath.

From the Corrie Collection.

JARDIN (KARL DU).

141. THE FLOCK OF SHEEP AND GOATS.

Proof before the number.

JARDIN (Karl Du) (*continued*).

142. THE COWS, THE BULL, AND CALF.
Proof before the number, and before some dry point work on the rising ground in the distance to the right.

JODE (ARNOLD DE).

143. EVERTSEN (JAN), Vice-Admiral of Holland, 1666.
Half-length, in an oval wreath, after *Borselaer*.
Proof before letters.

KILIAN (LUCAS).

144. DURER (ALBERT), Painter, Engraver, and Wood Carver; born 1471; died 1528.
Half-length. "Se ipse pinxit."
First state, before the address of *Kummelmann*.
From the Thiers Collection.

LAUTENSACH (HANS SEBALD).

145. FERDINAND I., Emperor of Germany, second Son of Philip I. and Joanna of Spain; born 1503; died 1564.
Half-length, under an ornamental arch, the town of Vienna in the background, dated 1556.

LEU (THOMAS DE).

146. DRAKE (SIR FRANCIS).
Small oval, a shield on his left arm, after *Rabel*.

147. ELIZABETH, Queen of England.
Small oval in a square, richly-jewelled dress and large ruff; three large pearls in her stiffly-curled hair. No other head-dress; plain background.
Brilliant Proof before any letters
From the Young Collection.

LEU (Thomas de) (*continued*).

148. ELIZABETH OR ISABELLA OF FRANCE, eldest Daughter of Henry IV. and Marie de Medici, as an Infant; married Philip IV. of Spain, 1615; Mother of Marie Therese, Wife of Louis XIV.; born 1602; died 1644.

"Pourtraict de Madame *Fille Unique de Henri IIII Roy de France et de Navarre nee à Fontainebleau le 22 de Novembre à 9 heures du matin 1602."

Oval small whole-length, with four lines of French verse beneath a bird on the table by her side.

* "Fille Unique." This Print was engraved before the birth of Christine, February 10, 1606, who married Victor Amadeus, Duke of Savoy; and Henrietta Maria, born November 25, 1609; married Charles I. of England.

149. JEANNE D'ALBRET, Queen of Navarre, Daughter of Jean d'Albret and Queen Marguerite de France; married Antoine de Bourbon; Mother of Henry IV.; born 1528; poisoned 1572.

Oval, with four French verses beneath, "Voy le tyge," &c.

150. LOUIS XIII., King of France, as an Infant; born 1601; died 1643.

"Portraict au Naturel de Monseigneur le Daulfin ne a Fontaineblau le 27 Septembre a 10 Heures de Nuict 1601."

Oval small whole-length, with four lines of French verse beneath, holding a spear in his right hand.

151. RALEIGH (SIR WALTER).

In an oval border; beneath, in a vignette, a view of the English Fleet off Cadiz, and six Latin verses.

152. VIGENERE (BLAISE DE), born 1523; died 1595.

Proof before any letters, and an impression with the letters.

From the Marshall Collection.

LEYDEN (LUCAS VAN).

153. DAVID PLAYING BEFORE SAUL.

154. THE ADORATION OF THE MAGI.

From the Collection of Count Harrach.

LEYDEN (Lucas Van) (*continued*).

155. OUR SAVIOUR BROUGHT BEFORE THE HIGH PRIEST ANNA.

156–161. CHRIST PRESENTED TO THE PEOPLE.

The rarest and most esteemed of *Lucas Van Leyden's* engravings.

From the Marshall Collection.

162. THE RETURN OF THE PRODIGAL SON.

From the Munro Collection.

163. ST. GEORGE.

164. THE DANCE OF THE MAGDALEN; or, Marie Magdalen giving herself up to the Pleasures of the World.

*** Cette belle pièce que Lucas a gravée dans le temps de sa plus grand force, est une de ses meilleurs ouvrages. Les bonnes épreuves en sont extrèmement difficiles à trouver; elles se vendoient, déjà du vivant Lucas, un florin d'or."—*Bartsch.*

From the Marshall Collection.

165. A YOUNG MAN HEADING A TROOP OF SOLDIERS.

From the Marochetti Collection.

166. THE LADY AND GENTLEMAN WITH A FALCON.

167. THE LADY IN A WOOD, WITH HER ATTENDANT AND TWO MEN.

LOGGAN (DAVID).

168. CLARENDON (EDWARD HYDE, EARL OF), Lord High Chancellor to Charles II.; born 1608; died at Rouen, 1674.

Half-length, in his robes of office; ad vivum; with margin.

From the Marshall Collection.

LOMBART (PETER).

169. CHARLES I. in Armour, on Horseback, Mons. de St. Antoine holding his Helmet; in the Background a Battle.

After *Van Dyck.*

MANTEGNA (ANDREA).

170. THE ENTOMBMENT.

*** Bartsch has erroneously attributed this Print to Giovanni Antonio da Brescia; both Passavant (Vol. v., p. 75), and Ottley (Vol. II. p. 497), consider it to be by Mantegna.

MASSON (ANTOINE).

171. ANNE OF AUSTRIA.
Large oval, after *P. Mignard*, 1665.

MASSARD (JEAN BAPTISTE).

172. CHARLES I., King of England; born 1600; beheaded, 1649.
Whole-length, seated, with Henrietta Maria, and two of their children, after *Van Dyck*.
Artist's Proof before any letters, signed by the Engraver.

MATHAM (ADRIAN).

173. MONTROSE (JAMES GRAHAM), MARQUIS OF); executed 1650, æt. 37.
Half-length, in armour; arms, &c., in the top corners; four lines of inscription beneath.

MECKEN (ISRAEL VAN).

174. THE PORTRAIT of "Israhel van Meckenen, Goltsmit."
From the Marshall Collection.

175. THE DANCE OF HERODIUS.
From the Marochetti Collection.

176. THE CIRCUMCISION.
From the Marochetti Collection.

177. THE DEATH OF THE VIRGIN, surrounded by the Twelve Apostles.
From the Maberly Collection.

178. THE MASS OF ST. GREGORY.
From the Marochetti Collection.

MATHAM (Adrian) (*continued*).

179. THE DANCING COUPLE.

180. THE GUITAR-PLAYER AND THE YOUNG LADY SINGING.

181. THE ORGANIST AND HIS WIFE.

182. THE FALCONER AND THE YOUNG LADY.

183. THE DUET: a young woman playing the harp, accompanied by a youth playing on the guitar.

184. THE LOVERS SEATED IN A CHAMBER.

185. A SHIELD OF ARMS, with a Man standing on his Head.
From the Marochetti Collection.

186. A PIECE OF ORNAMENTAL FOLIAGE, in the midst of which a Female is seen surrounded by Six Men Dancing.
First state, before the retouch.
From the Marshall Collection.

187. A PIECE OF ORNAMENTAL FOLIAGE, in the midst of which is seated a Gentleman, and a Lady with a Lap-dog on her Knee.

188. A SCROLL OF ORNAMENT, in which is represented a Combat of Savages.

MONTAGNA (BENEDETTO).

189. MERCURY METAMORPHOSING AGLAURUS INTO STONE.

MORIN (JEAN).

190. MARIE DE MEDICI, Queen of France and Navarre, Wife of Henry IV.; died 1642; æt. 68.
Half-length, after *Pourbus.*

191. MAZARIN (JULIUS, CARDINAL), born 1602; succeeded Richelieu as Prime Minister to Louis XIII., 1642; assisted Anne of Austria in the Regency, 1643; retired to Cologne, 1651; recalled 1653; died 1661.
Half-length, after *Philip de Champagne.*

MULLER (JAN.)

192. ALBERT, Arch-Duke of Austria, Governor of the Low Countries; Son of Maximilian II.; married Clara Eugenia, Daughter of Philip II.; engaged in an unsuccessful warfare with Maurice of Nassau; besieged Ostend, 1601; born 1559; died 1621.

Three-quarters, richly dressed, after *Rubens*, before the "cum privileg" was erased.

193. CHRISTIAN IV. OF DENMARK, Brother of Anne, Queen of James I.; born 1577; died 1648.

Three-quarters, richly dressed, holding a baton, after *Peter Isaac.*

Proof before any letters, and before the helmet and part of the background was completed.

From the Tunno Collection.

194. MAURICE, Prince of Nassau, second Son of William I., Prince of Orange; born 1566; died 1625.

Three-quarter length in armour, after *Mirevelt*, dated 1608.

From the Marshall Collection.

195. SPINOLA (AMBROSE, MARQUIS), born 1569; sent to assist the Archduke Albert in the Netherlands; took Ostend after a siege of three years, 1604; conquered the Palatinate of the Rhine, 1620; Governor of Milan, 1629; died 1630.

Three-quarter length, in rich armour, after *Mirevelt.*

NANTEUIL (ROBERT).

196. BELLIEVRE (POMPONE DE), premier Président au Parlement de Paris, Fils de Nicolas, Président; Ambassador to Italy and England; born 1606; died 1657.

After *P. de Champagne.*

Second state, with an inscription on the tablet beneath, printed on satin.

NANTEUIL (Robert) (*continued*).

197. COLBERT (JEAN BAPTISTE), Contrôleur Général des Finances.

Oval life-size.

First state, before any lettering on the top of the oval border; and an impression in the second state.

198. MAZARIN (JULES), Cardinal, Ministre d'Etat; born 1602; succeeded Richelieu as Prime Minister to Louis XIII., 1642; assisted Anne of Austria during the Regency, 1643; died March, 1661.

First state, before the additional work in the face, and before the plate was cut.

199. NEMOURS (HENRI DE SAVOIE, DUC DE), born 1625; died 1659; third Son of Henry I. of Savoy, and Anne de Lorraine, Duchess d'Aumale; Archbishop and Duke of Rheims; married, 1657, Marie d'Orléans, Daughter of Henry II. d'Orléans, Duke de Longueville, and Louise de Bourbon Soissons.

First state, with the date 1651.

200. RETZ (JEAN-FRANÇOIS-PAUL DE GONDI, CARDINAL DE); at the age of twenty-three conspired against the Life of Richelieu; promoted the Insurrection of the Barricades, 1648; imprisoned by Mazarin in the Castle of Vincennes, 1652; Author of his own Memoirs; born 1614; died 1679.

First state, before the plate was cut.

From the Thiers Collection.

201. CONDE (LOUIS DE BOURBON, IIe DU NOM, PRINCE DE), while Duke d'Enghein commanded the French army in the Netherlands; defeated the Spanish Governor, De Mellos and Count de Fuentès, at Rocroy, 1643; assisted Turenne to gain his victory at Nordlingen, 1645; formed a new Fronde, 1649; arrested, 1650; defeated Turenne, near the Faubourg St. Antoine, and entered Paris, 1652; defeated by Turenne at Arras, 1654; assisted the invasion of Holland by Louis XIV., 1672; gained the battle of Senef, 1674; born 1621; died 1686.

NANTEUIL (Robert) (*continued*).

202. LOUVOIS (FRANÇOIS-MICHEL LE TELLIER, MARQUIS DE), Ministre et Secrétaire d'Etat, puis Chancelier et Garde des Sceaux de France; follower of Mazarin during the wars of the Fronde; obtained the signature of Louis XIV. to the Revocation of the Edict of Nantes, 2nd October, 1685; born 1603; died 1685.

Life-size. First described state.

From the Donnadieu Collection.

NUTTING (JOSEPH).

203. CHARLES I., surrounded by his Adherents: containing Medallion Portraits of—

Northampton (Earl of).
Montrose (Marquis of).
Lindsey (Earl of).
Strafford (Earl of).
Litchfield (Earl of).
Carnarvon (Earl of).
Kingston (Earl of).
Slingsby (Sir H.).
Faulkland (Lord).
Hopton (Lord).
Lisle (Sir George).
Penrudach (Colonel).
Derby (Stanley, Earl of).
Lucas (Sir Charles).
Greenvile (Sir Bevil).
Capell (Arthur, Lord).
Laud (Abp. of Canterbury).
Hewitt (Dr.).

OSTADE (ADRIAN VAN).

204. INTERIOR OF A COTTAGE, with a Peasant, his Wife, and three Children, called "La Famille."

Pure etching, before the horizontal lines on the steps of the staircase; the wall around the head of the man is left white.

205. THE PAINTER IN HIS STUDIO.

Before the cap of the painter was reduced in height, and with the verses beneath.

206. THE DANCE IN THE CABARET.

With the name of Ostade in the margin beneath.

OSTADE (Adrian Van) (*continued*).

207. A DUTCH INTERIOR, with Four Men and a Woman round a Table Carousing, called "Le Gouter."
Proof before the verses beneath, with the name of Ostade.
From the Thiers Collection

PASSE (CRISPIN DE).

208. ELIZABETH, QUEEN OF ENGLAND, born 1533; died 1603.
Whole-length, in the magnificent jewelled dress in which she went to St. Paul's to return thanks for the destruction of the Spanish Armada. After *J. Oliver.*
From the Sykes and Morant Collections.

209. GONDOMAR (COUNT), Spanish Ambassador in London from Philip IV. of Spain; proposed the Marriage of Charles, Prince of Wales, to a Spanish Princess, 1618.
Proof before the address of *Jenner*, dated 1622.
From the Marshall Collection.

210. GONDOMAR (COUNT). Ætatis suæ 54, A° 1622.
From the Marshall Collection.

211. GUSTAVUS ADOLPHUS, King of Sweden, Son of Charles IX; born 1594; fell in the hour of victory at the battle of Lutzen, 1632.
Equestrian Portrait, in armour; a battle in the background.
From the Tunno Collection.

212. MAURICE, Prince of Orange, second Son of William I., Prince of Orange; born 1566; died 1625.
Equestrian Portrait, in armour, with the battle of Nieuport in the background.
"Crispian van de Passe figuravit, sculpsit, et excudit. An. 1600."

PASSE (Crispan de) (*continued*).

213. PERCY (THOMAS), one of the Conspirators in the Gunpowder Plot; shot at one discharge with Catesby, by John Street of Worcester, who had loaded his musket with two bullets.

"Hæc est vera et prima originalis editio Thomæ Perci," etc., 1605. Six Latin verses; snakes twined about the oval of the frame, and vignettes in the corners.

"Crispin Van de Pas excudet."

PASSE (SIMON DE).

214. ANNE OF DENMARK, Queen of James I.

Oval, holding a fan, richly dressed, with ten English lines beneath; anno 1617.

"Are to be sould in Popes head Ally by Joh. Sudbury and Georg. Humble."

From the Grave and Tunno Collections.

215. COKE (SIR EDWARD), Lord Chief Justice.

Oval, with six Latin verses beneath.

"Compton Holland excudit."

216. HENRY FREDERICK, Prince of Wales, holding a lance; in the background a tilt.

"Are to be soulde by Compton Holland ouer against the exchange at the signe of the Globe."

*** This Print, executed the year of his death, 1612, was purchased at the Hague.

217. MARIA OF AUSTRIA, Daughter of Philip III. of Spain and Margaret of Austria; proposed Bride of Charles I. of England; married Ferdinand III., Emperor of Germany, 1631; Mother of Ferdinand IV. of Austria.

Small oval half-length, with four lines of English inscription beneath.

"Are to be sould by Geo. Humble."

From the Marshall Collection.

PASSE (Simon de) (*continued*).

218. MANSFELD (ERNEST, COUNT), distinguished German General; born at Malines, 1585; supported the Bohemian Protestants against Ferdinand, 1618; defeated Tilly at Wiesloch, 1622; commanded an English Army destined for the Palatinate; defeated at Dessau by Wallenstein, 1626; died at Wrakowicz, Nov. 30, 1626.

Oval half-length, in rich dress.

"Simon Passæus ad vivum delineavit et sculpsit Aº 1623, Crisp. de Pas excudit."

From the Grave and Tunno Collections.

219. PEMBROKE (PHILIP HERBERT, EARL OF), ob. 1652.

Oval, in a lace collar.

"Are to be sould by Jo: Sudbury & Ge. Humble."

220. PEMBROKE (WILLIAM HERBERT, EARL OF), Lord Chamberlain in the reign of James I.; Poet; ob. 1630.

Oval, holding the staff of Treasurer in his right hand, after *P. Van Somer.*

"Are to be sould by Jo Sudbury & Geo. Humble. Simon Passæus sculpsit. Lo Aº 1617."

221. SOMERSET (FRANCES, COUNTESS OF), married, first, Robert Devereux, Earl of Essex, from whom she obtained a divorce, and secondly, Robert Car, Earl of Somerset.

Oval, in the first state, with the hair very round and curled like a wig.

222. SOUTHAMPTON (HENRY WRIOTHESLEY, EARL OF), Patron of Shakespeare, Friend of the Earl of Essex, condemned to Death for his Share in the Plot against Queen Elizabeth, but pardoned; ob. 1624.

"Simon Passæus sculp: Lō Aº Doñi 1617. Are to be sould in Popes head Ally by Joh: Sudbury & George Humble."

From the Marshall Collection.

PASSE (Simon de) (*continued*).

223. WORCESTER (EDWARD SOMERSET, EARL OF), an accomplished Courtier in the reigns of Elizabeth and James I.; Master of the Horse to Q. Elizabeth; Keeper of the Privy Seal in the reign of James I.; ob. 1627.

Oval, *Anno* 1618; first state, with the address of *Sudbury and Humble.*

PASSE (WILLIAM DE).

224. BUCKINGHAM (GEORGE VILLIERS, DUKE OF), Favourite of James I. and Charles I.; assassinated by Felton, Aug. 23rd, 1628.

Richly dressed, on horseback, shipping in the distance; beneath, eight lines of title, and "Graven and dedicated by Wil Passaeus in the Yeare of our Lord God 1625," and engraved on a separate plate, but printed on the same sheet beneath, six lines giving the titles in French.

From the Marshall Collection.

225. CHRISTIAN IV. OF DENMARK, Son of Frederic II.; born 1577; succeeded his Father, 1588; crowned 1596; Brother of Anne, Queen of James I. of England; visited England 1606, and again in 1614; died 1648.

Whole-length, with his eldest son, Frederic Christian; the view of a park and deer in the background.

226. HAMILTON (JAMES, MARQUIS OF), 1625; sent by Charles I. with an Auxiliary Force to assist Gustavus Adolphus in recovering the Palatinate, 1609; commanded the Fleet sent against the Covenanters, 1639; created Duke, 1645; collected an Army in Scotland against the Parliament; surrendered at Uttoxeter to Cromwell, 1648; beheaded March 2, 1649.

Equestrian Portrait, in armour, a fleet in the distance.

"Sould by Will Webb in Cornhill right against Birchin lane end."

*** This Plate had previously served for the Portrait of the Duke of Buckingham, and was afterwards used for that of Cromwell.

PITAU (NICHOLAS).

227. SEGUIER (PIERRE), Chancellor of France; born 1588; died 1635.

After *N. de Plattemontagne*, 1668.

PONTIUS (PAUL).

228. BOURBON (ELIZABETH), Daughter of Henry IV. of France and Marie de Medicis; Sister of Henrietta Maria; married Philip IV. of Spain, 1615; born 1602; died 1644.

Half-length, arched top, after *Rubens*, "Paul Pontius sculptor 1632."

229. RUBENS (PETER PAUL).

Half-length, in hat and cloak, under an arch, "se ipse pinxit."

Proof before any letters, but very few impressions are known to exist in this state.

From the Marshall Collection.

PRESTON (CAPTAIN THOMAS).

Flourished about 1730.

230. BLAKE (ROBERT), celebrated Naval Commander; defeated De Witt and De Ruyter on the Coast of Kent, October 22, 1652; surprised in the Downs by Van Tromp, November 29, 1652; defeated the Dutch on the Coast of Holland, July 29, 1653; commanded in the Mediterranean; captured or destroyed a Spanish Fleet near Cadiz, 1656; born 1599; died 1657.

Mezzotint, Proof, the head only finished; supposed to be unique.

From the Tunno Collection.

QUEBOREN (CRISPIN VAN).

231. WILLIAM II., Prince of Orange; born 1626; died 1650.

Half-length oval, in armour, after *Honthorst.*

From the Puibusque Collection.

RAIMONDI (MARC ANTONIO).

232. ADAM AND EVE EATING THE FORBIDDEN FRUIT.

One of Marc Antonio's most exquisite productions, engraved from a design of Raphael, who probably assisted him in some parts of the outline, especially in the figure of Eve. (*Ottley, Vol.* II. p. 785.)

The present impression of this rare Print is believed to be unique, having been printed before the plate received much additional work; the outlines of the figures have not been strengthened, neither is there the slip of the graver from the thigh of Adam.

From the Marshall Collection.

233. THE MASSACRE OF THE INNOCENTS, after *Raphael*, by *Marc Antonio.*

This Impression of the plate, without the chicot, appears to have been twice in the possession of Mariette, in the year 1670, and again in 1683. It has also been in the Buckner and Goddard Collections.

234. THE LAST SUPPER, after *Raphael*, by *Mark Antonio.*

An impression on vellum.

From the Puccini Collection at Pistoja.

235. THE ENTOMBMENT OF OUR SAVIOUR, after *Francia*, by *Marc Antonio.*

From the Goddard Collection.

236. THE VIRGIN SEATED ON THE CLOUDS WITH THE INFANT SAVIOUR, after *Raphael*, by *Marc Antonio.*

From the De Valois, Buckner, and Goddard Collections.

237. SAINT CECILIA, after *Raphael*, by *Marc Antonio.*

From the Camberlyn Collection.

238. DIDO PRESENTING THE DAGGER TO HER BREAST, after *Raphael*, by *Marc Antonio.*

From the Marshall Collection.

RAIMONDI (Marc Antonio) (*continued*).

239. LUCRETIA, after *Raphael*, by *Marc Antonio.*

*** "This exquisite print, from a design of Raphael, appears from Vasari's account, to have been executed very soon after Marc Antonio's arrival at Rome, and to have given occasion to the notice with which Raphael afterwards honoured him."

(*Ottley, Vol.* II., p. 809.)

240. THE DANCE OF CUPIDS, after *Raphael*, by *Marc Antonio.*
From the Goddard Collection.

241. A CHILD CARRIED IN A BASKET BY TWO FAWNS, after an antique bas-relief, by *Marc Antonio.*

242. THE JUDGMENT OF PARIS, after *Raphael*, by *Marc Antonio.*

The marks of the pumice stone in the foreground are in this impression very distinct.

From the Hawkins and Hippisley Collections.

243. APOLLO SEATED ON MOUNT PARNASSUS, surrounded by the Muses and Poets, after *Raphael*, by *Marc Antonio.*

This impression is considered the finest known ; it has nearly one-quarter of an inch margin, and was in the Collections of Sir Peter Lely and the Rev. H. Æ. Goddard.

244. VENUS AFTER HER BATH WITH CUPID, after *Raphael*, considered by Bartsch to be a repetition by *Marc Antonio* himself.
From the Goddard Collection.

245. VENUS ACCROUPIE, after *Francia*, by *Mark Antonio.*
From the Durand, De Bammeville, and Goddard Collections.

246. CUPID AND THREE CHILDREN, by *Marc Antonio*, dated 1506, 18 S (Septembris).
From the Comte Harrach Collection.

247. MARS, VENUS, AND CUPID, by *Marc Antonio*, dated 1508.

Fine impression, in the first state, before the torch in the hand of Venus, and the head of Medusa on the shield.

From the Goddard Collection.

RAIMONDI (Marc Antonio) (*continued*).

248. AMADEUS. AUSTERITAS. AMITITIA. AMOR. After *Francia*, by *Marc Antonio.*

This impression has the border surrounding the engraving, and is from the Puccini Collection, purchased at Pistoja in 1862.

*** Mons. Galichon, of Paris, lately presented to the Bibliotheque an impression before much extra work on the gown of the figure of Amadeus.

429. TRAJAN BETWEEN ROME AND VICTORY, after one of the Bas-reliefs on the Arch of Constantine, by *Marc Antonio.*

One of the finest impressions known.

From the Puccini Collection, at Pistoja.

250. A MAN AND WOMAN STANDING, THE FEMALE RESTING HER FOOT ON A BALL; considered to be after *Francia.*

251. POETRY, after *Raphael's* Fresco in the Vatican, by *Marc Antonio:*

From the Goddard Collection.

252. A YOUNG WOMAN STANDING NEAR A TREE WATERING A PLANT, by *Marc Antonio.*

One of the rarest of the works of *Marc Antonio;* the present impression was purchased at Pistoja in the Collection of Cavalieri Puccini.

253. THE CARCASE, called "Il Stregozzo," after *Raphael.*

The finest impression known, in the first state, before the initials *A. V.* on the horn. Purchased at the Goddard Sale.

*** Exhibited at the Art-Treasures Exhibition, Manchester, 1857. Passavant, Vol. VI., p. 37, attributes this Print to Marc Antonio.

254. THE MUSICIAN PLAYING UPON A GUITAR, by *Marc Antonio.*

*** This is said to be the Portrait of Giovanni Philotheo Achillini of Bologna, author of the poem "Il Viridario," published in 1512.

RAIMONDI (Marc Antonio) (*continued*).

255. THE BATHERS, called "Les Grimpeurs," after the Design of *Michael Angelo*, for the Cartoon of Pisa, by *Marc Antonio.*

From the Sir P. Lely, Esdaile, and Palmer Collections.

*** Exhibited at the Art-Treasures Exhibition, Manchester, 1857. The background of this Print will be found to resemble much the print by Lucas Van Leyden, of the monk "Sergius killed by Mahomet."

256. CHRIST ON THE CROSS, with the Virgin and St. John on either side, supposed to be after a Picture by *Albert Durer*, by *Marc Antonio.*

REMBRANDT.

257. REMBRANDT LEANING ON A STONE SILL.

First state; the narrow band or fillet at the lower edge of the cap does not extend over the hair at the right extremity.

258. THE PORTRAIT OF REMBRANDT DRAWING.

Before the landscape seen through the window on the left.

From the Palmer Collection.

259. PORTRAIT OF REMBRANDT, in an oval.

Second state, before the plate was reduced to a perfect oval.

From the Palmer Collection.

260. CHRIST PREACHING IN THE TEMPLE, called, "La Petite Tomb."

First state, with margin.

*** The first state described by Wilson is now considered a forgery.

261. CHRIST HEALING THE SICK, called "The Hundred Guilder."

Second state, on thick China paper, with margin, before the background was more worked upon, so as to conceal the outline of the vault.

From the Six and Debois Collections. On the back is written by Debois: "Epreuve donne par Rembrandt au bourgue maître Six du cabinet du quel elle faisait partie ainsi que l'indique l'autographe Hollandais ci contre. F. D. 1836."

REMBRANDT (*continued*).

262. CHRIST PRESENTED TO THE PEOPLE.

Magnificent impression, with brilliant effect of burr, printed on China paper, with small margin, in the second state, and before the name of Rembrandt, with the date 1655.

From the Verstolk de Soelen and Herman de Kat Collections.

"The China paper on which impressions in this (first) and the next state are found, not being procured in sheets large enough to take the whole plate, Rembrandt was forced to paste pieces of paper to the top of each sheet, to obtain the desired size; such impressions are extremely rare, as he was soon tired of this method, and reduced the plate. An impression in this state, in the possession of M. Robert, at Paris, is described by De Clausin as unique, but the Denon Collection possesses a similar one, also, on China paper."—*Wilson.*

The present impression measures in the widest parts $17\frac{15}{16}$ in. by $15\frac{1}{4}$ in., whereas Wilson gives it before the plate was reduced as $17\frac{3}{16}$ in. by 15 in. The second state in the British Museum, previously in the Cabinet of Lord Aylesford, is on a single sheet of China paper, and has the same dimensions; but does not compare favourably as to condition with the present.

The superb collection of Rembrandt's Etchings in the Museum at Amsterdam, does not contain an impression in the second state, which is far more rare than the first.

263. ECCE HOMO.

First finished state, before the cross lines on the face of the Jew, above the man that holds the reed.

From the De Boissieux, Michel de Marseille, Debois, Delessert, Dreux, and Marshall Collections.

264. THE DESCENT FROM THE CROSS.

Before the address of *Ulenburgenses.*

265. THE DEATH OF THE VIRGIN.

Second state.

266. VIEW OF AMSTERDAM.

267. THE LANDSCAPE WITH THE THREE TREES.

From the Morant Collection.

REMBRANDT (*continued*).

268. LANDSCAPE WITH A COTTAGE AND HAY-BARN.

269. THE COTTAGE WITH THE WHITE PALES.
Second state.

270. THE LANDSCAPE WITH THE MILL.
From the Lord Aylesford and Limon Collections.
*** This piece is said to represent the house in which Rembrandt was born and his father's mill.

271. AN OLD MAN IN A FUR CAP DIVIDED IN THE MIDDLE.
From the Collection of M. Thiers.

272. DOCTOR FAUSTUS.
Second state, on Japanese paper.

273. YOUNG HAARING.
Second state, on thick Japanese paper.

274. JOHN LUTMA, a noted Goldsmith of Gröningen.
First state, before the introduction of the window and bottle in the background.

275. EPHRAIM BONUS.
Second state.

276. JOHN CORNELIUS SYLVIUS.
From the Count Graaf and Marshall Collections.

277. COPPENOL (LIEVEN WILLIAMS VAN), called the Great Coppenol.
Before the plate was reduced in size, with a fine specimen of his writing.

278. THE BURGOMASTER SIX.
Third state, with margin of this most rare Print.
From the Weber and De Kat Collections.
*** The first state, which may be considered almost unique, is at Amsterdam; the last impression sold of the second state, at the sale of Mons. Arosarena, realized above £250.

279. THE GREAT JEWISH BRIDE.

280. PORTRAIT OF AN OLD WOMAN SITTING, looking to the right. ("Rembrandt's Mother.")

REYNOLDS (SIR JOSHUA).

281. ANCASTER (MARY, DUCHESS OF).
Mezzotint, by *Dixon.*
Painted in 1764. In the possession of the Countess of Clare.
Whole-length, Proof before any letters.

283. BUNBURY (LADY SARAH).
Mezzotint by *E. Fisher*, 1766.
Painted in 1764. In the possession of Sir H. Bunbury.
Whole-length, Proof before any letters.

283. CHOLMONDELEY (MISS A.) afterwards Lady Mulgrave.
Whole-length, carrying a dog across a brook.
Mezzotint, by *G. Marchi.*
In the possession of Lord Romney.
Proof, with the artists' names etched.

284. CUMBERLAND (DUCHESS OF), Mrs. Horton.
Mezzotint, by *Watson.*
Painted Feb. 1773. In the possession of Sir Wilmot Horton.
Proof before the artists' names.

285. DAMER (THE HON. MRS. ANNE).
Mezzotint, by *S. W. Reynolds.*
Painted in 1771. In the possession of Colonel Dawson Damer.
Whole-length, proof before any letters.

286. DEVONSHIRE (GEORGIANA DUCHESS OF).
Mezzotint, by *Valentine Green*, 1780.
Painted in 1780. In the possession of Earl Spencer
Whole-length, proof before letters.

287. HARDINGE (LADY LUCY) with a Dog, Pearls in her Hair.
Mezzotint, by *J. Watson*, 1780.
Proof before letters.

288. HERBERT (LADY HARRIET), Sister of Lord Powis.
Mezzotint, by *Val. Green*, 1778.
Proof, with artists' names etched.

289. HORNECK (MISS MARY). "The Jessamy Bride," afterwards Mrs. Gwynn.
Mezzotint, by *Dunkarton.*
Painted Jan. 1766. In the possession of Sir Henry Bunbury, Bart.
Proof.

REYNOLDS (Sir Joshua) (*continued*).

290. JACOBS (MISS).
Mezzotint, by *Spilsbury.*
Proof before the artists' names.

291. MELBOURNE (LADY).
Half-length Mezzotint, by *Finlayson*, 1771.
Painted in 1770. In the Collection of Viscount Palmerston.
Proof before letters.

292. MONTAGUE (LADY CAROLINE).
Mezzotint, by *J. R. Smith*, 1776.
In the possession of His Grace the Duke of Buccleuch.
Proof, with the artists' names etched.

293. PALMER (MISS), afterwards Marchioness of Thomond.
Mezzotint, by *Doughty*, 1779.
In the possession of Miss Gwatkin.
Proof, with the artists' names etched.

294. REYNOLDS (SIR J.), with Bust of Michael Angelo.
Mezzotint, by *Valentine Green.*
In the Royal Academy.
Three-quarter length, Proof before any letters.

295. SALISBURY (EMILY MARY, COUNTESS OF).
Mezzotint, by *Valentine Green.*
In the possession of the Marquis of Salisbury.
Whole-length.

296. SPENCER (GEORGIANA, VISCOUNTESS), and her Daughter.
Mezzotint, by *Watson.*
In the possession of Earl Spencer.
Proof before the artists' names.

297. TOLLEMACHE (MRS.) as Miranda.
Mezzotint, by *John Jones*, 1785.
Painted in 1773. In the possession of J. Tollemache, Esq.
Whole-length, Proof with artists' names only

298. TOWNSHEND (ANNE, VISCOUNTESS).
Mezzotint, by *Valentine Green*, 1780.
Whole-length, Proof before letters.

RIBERA (GUISEPPE).

299. DON JUAN OF AUSTRIA, Spanish General, Son of Philip IV. of Spain and Maria Calderonna; in 1647 commanded the Spanish Army in Italy, and suppressed the Neapolitan Revolt; lost the Battle of Dunes in 1658 against Turenne; born 1629; died 1679.

Equestrian Portrait, with a view of Naples in the background, dated 1648.

First state, before the plate was retouched, the head altered to the Portrait of Charles II., and the date to 1670.

From the Collection of Baron Marochetti.

ROBINSON (R.)

300. THE SEVEN BISHOPS SENT TO THE TOWER IN 1688 BY JAMES II.

Kenn (Thomas), Bishop of Bath and Wells.
Lake (John), Bishop of Chichester.
Lloyd (William), Bishop of St. Asaph.
Sancroft (William), Archbishop of Canterbury.
Trelawney (Sir Jonathan), Bishop of Bristol.
Turner (Francis), Bishop of Rochester.
White (Thomas), Bishop of Peterborough.

Seven ovals, mezzotint, within etched border.

From the Tunno Collection.

ROKESZ (HENDRICH).

301. WILLIAM III. as Prince of Orange, ætat. 5.

After *Pieter Janse.*

The following description is taken from the Catalogue printed at the Hague, 1867, where this curious print was purchased :—

"Guillaume III. comme Prince d'Orange, aet. 5. Il est monté sur un bidet, au fond à gauche le Vyverberg et l'hôtel du Doelen, à droite le palais des Stadhouder. Au haut dans la planche sont les armes de Nassau et de Hollande, au bas le nom et le titre et huit vers hollandais de *Henr. Seel : D'Oranje spruyt verheft zich weder uyt den sadel*, etc. *Pieter Janse Invent. Hend. Rokesz sculpsit*, adr. *Lodewyck Lodewycksz*, 1655, in-fol. Très-beau et de toute rareté. Nous ne connaissons d'autre exemplaire dans les collections de Hollande."

ROOS (JEAN HENRI).

302. DIFFERENT GROUPS OF ANIMALS. (25, 26, 30.)

ROOS (JAN HEINRICH).

303. THE SHEPHERD SLEEPING NEAR HIS FLOCK.

ROTA (MARTIN).

304. MAXIMILIAN II., Emperor of Germany, born 1527; died 1576.

Half-length, in armour.

From the Brentano Collection.

305. RUDOLPH II.

Undescribed first state, before the words "Cum gra et pre Caes ad V. annos 1592."

From the Brentano Collection.

RUPERT (PRINCE).

306. AN EXECUTIONER, holding a Sword in one hand and a Head in the other, probably intended for that of John the Baptist, after *Spagnoletto.* On the sword is his monogram, and the date, 1658.

He engraved the head of the Executioner a second time on a smaller scale for Mr. Evelyn's "Sculptura," who informs us that it was presented to him by the Prince himself as a specimen of the new invented art.

RUYSDAEL (JACOB).

307. LANDSCAPE—a swamp in the middle of a forest—called "Les Voyageurs."

First state, before the clouds were added, and before some additional work on the trees, and in other parts of the composition.

*** But very few impressions are known to exist in this state. Bartsch gives his description from an impression in the Collection of Le Comte de Fries. The present impression was purchased at the sale of the Marshall Collection in 1864.

SAENREDAM.

307*. HENRY FREDERICK AND MAURICE, Princes of Nassau.

Whole-lengths, with sea-piece in the background.

SAFTLEVEN (HERMAN).

308. LANDSCAPE, with two Sportsmen on the Margin of a Wood.

309. LANDSCAPE, with a great Tree in the Foreground, dated 1647.
From the Thiers Collection.

SCHONGAUER (MARTIN).

310. THE ANGEL OF THE ANNUNCIATION.
From the Prince de Paar and Morant Collections.

311. THE VIRGIN STANDING, a Vase with Flowers by her side.
From the Morant Collection.

312. THE BAPTISM OF JESUS CHRIST.

313. ST ANTHONY TORMENTED BY DEMONS.
First state, before the prolongation of the horizontal lines to the middle of the print on the left.
From the Marquis de Brem Collection.

*** Cette estampe est une des plus considérables et des plus rares de l'œuvre. Vasari en parle avec éloge et rapporte, que Michel-Ange en avait coloré une épreuve dans sa jeunesse touché de la bizarrerie et de la variété qui se trouve dans cette composition.—*Bartsch.*

314. ST. LAURENCE.
*** This print was copied by Israel van Mecken.

SCHUPPEN (PETER VAN).

315. ORLEANS (PHILIPPE DE FRANCE DUC D'), Son of Louis XIII. and Anne of Austria; only Brother of Louis XIV.; born 1640; married, in 1661, Henrietta, Daughter of Charles I., who died suddenly, 1670; in 1671 he married Charlotte Elizabeth of Bavaria, and served in the Dutch Campaign; died 1701. He had seven children by his first marriage: Marie Louise, married Charles II., King of Spain, poisoned, it is said, in 1689; and Anne-Marie, married Victor Amadeus II., King of Sardinia; by the second marriage, Philip, Regent of France during the minority of Louis XV.; and Elizabeth Charlotte, married the Duke Charles de Lorraine.
Half-length large oval, in armour.

SHERWIN (WILLIAM).

316. ALBEMARLE (GEORGE MONCK, DUKE OF), served in the Low Countries under Lords Oxford and Goring; in the Civil War first adhered to the King, but afterwards joined the Parliamentary Army; commanded the Fleet with Prince Rupert and defeated De Ruyter; principal instrument in the Restoration; born 1608, died 1670.

Oval mezzotint, in armour, with English verses beneath, by *James Hoar, Jun.*)

*** Not mentioned by either Granger or Bromley. An impression was sold in the Sykes Sale (Lot 712) for £17.

SIMON (JOHN).

317. CHESTERFIELD (PHILIP DORMER, EARL OF).

Oval mezzotint, after *Hoare*. Plain dress, with star and ribbon. Proof. Only twenty-five impressions of this plate were taken; it was then gilt.

From the Young Collection.

SIMON (PIERRE).

318. ORLEANS (ANNE-MARIE LOUISE D'), Duchesse de Montpensier; only Daughter of Gaston de France, Duc d'Orleans (Son of Henry IV.) and Marie de Bourbon Montpensier; born 1627; died 1693.

Oval, half-length, life-size.

319. SEIGLIERE (JOACHIM DE), et de Boisfranc, Trésorier-Général et Surintendant des Bâtimens de M. le Duc d'Orleans.

Oval, life-size, after *Mignard*, 1676.

SMITH (JOHN).

320. BUCKINGHAM (JOHN SHEFFIELD, DUKE OF), Lord Chamberlain to James II.; Privy Councillor to Queen Anne, to whom he proposed marriage; married Catherine Darnley, natural Daughter of James II.; ob. 1721, æt. 75.

Oval, half-length, after *Kneller*. Proof before any letters.

321. BURNET (GILBERT), Bishop of Salisbury.

Oval mezzotint, after *Riley*. "Sold by R. Tompson."

From the Young Collection.

SMITH (JOHN RAPHAEL).

322. WARWICK (HENRIETTA VERNON, COUNTESS OF); born 1760; died 1838. Published 1780.
After *Romney*. Proof.

SOMER (J. VAN).

323. RUYTER (MICHIL ADRIANTSZ DE), Admiral.
Mezzotint, three-quarter length, in armour, holding a truncheon, after "*Charle de Jardin*."
"Johann Van Somer fec. 1671."

SQUARCIONE (FRANCESCO).

324. CARICATURE ON JUDAISM.
*** Only four impressions of this plate are known to exist. The present came from the Library of S. Giustina, Padua; the second was in the Ducal Gallery of Florence; and two are now in the Bibliothèque of Paris.

STOCK (ANDREW).

325 ORANGE (MAURICE, PRINCE OF); born 1566; died 1625
Three-quarters, his left hand on his sword.
"Effigiem hanc ad vivum Andreas Stockius in pussimam dicti Principis memoriam sculpsit Hagæ Anno 1627."
"Henr. Hondius excudit."

STOOP.

326. THE SERIES OF ETCHINGS EXECUTED IN COMMEMORATION OF THE ARRIVAL IN ENGLAND OF CATHERINE OF BRAGANZA.
1. The Entry of the Ambassador into Lisbon.
2. The Procession through Lisbon.
3. The Embarkation at Lisbon.
4. The Duke of York meeting the Royal Navy.
5. The Landing at Portsmouth.
6. The Coming from Hampton Court to Whitehall.
7. The Arrival at Hampton Court.

Forming the complete set, which is of the greatest rarity. Sir Mark Sykes' Collection only contained four.

Part of the above set are from the Marshall Collection.

STRANGE (SIR ROBERT).

327. CHARLES I. IN HIS ROBES, after *Van Dyck.*

Proof before any letters, with the marks of the graver in the margin.

SUYDERHOEF (JONAS).

328. THE FOUR BURGOMASTERS OF AMSTERDAM, arranging for the Reception of Marie de Medicis in their City, 1638.

After *Keyser*, with the name of both painter and engraver.

From the Archinto Collection.

329. AN INTERIOR WITH PEASANTS QUARRELLING, called the "Coup de Couteau."

After *Ostade*, with the address of *Clemen de Jonghe.*

From the Lanzet Collection.

TOMPSON (R.).

330. GWYNN (ELEANOR), Actress and Mistress of Charles II.; ob. 1687.

Three-quarter length, seated with her sons, Charles Earl of Beaufort and James Lord Beauclaire, after *Sir Peter Lely.*

The picture is at Welbeck.

ULLRICH (HEINDRICK).

331. THE GUNPOWDER CONSPIRATORS, 1605.

"Concilium septem Nobilium Anglorum coniurantium in necem Jacobi I. Magnæ Britanniæ Regis, totiusq Anglici Convocati Parlementi."

Portraits of Bates (Servant to Catesby), Robert Winter, Christopher Wright, John Wright, Thomas Percy, Guido Fawkes, Robert Catesby, and Thomas Winter.

Nine lines of German inscription beneath.

VALCK (GERARD).

332. GWYNN (ELEANOR); ob. 1687; seated on a Bank with a Lamb by her Side, after *Sir Peter Lely*.

"The sculpters part is done, the features hitt,
Of Madam Gwin. No arte can shew her witt."

303. MAZARIN (HORTENSE MANCINI, DUCHESSE DE), Niece of the Cardinal; married the Duc de Meilleraye, with whom she quarrelled, and came to England in 1675; rival of the Duchess of Portsmouth at the Court of Charles II.; ob. 1699.

Three-quarter length, seated, after *Sir Peter Lely*, dated 1678, before the pattern of flowers on the drapery.

VALLET (GUILLAUME).

334. CLEMENT IX. (POPE); Cardinal Julius Rospigliosi; elected 1667; died 1669.

Large half-length oval, after *Baptist Gaulli.*

From the Collection of Baron Marochetti.

VANDREBRANC (PIETER).

335. LAUDERDALE (RICHARD LORD MAITLAND, EARL OF), Lord Justice Clerk of Scotland, 1681; deposed from his offices for corresponding with the attainted Duke of Argyle; died abroad soon after the Revolution.

Half-length oval, sword and scales beneath; Anno 1683; ætat. 31; after *Michelin;* first state, before the plate was altered to resemble *Kneller's* picture.

VAUGHAN (ROBERT).

336. JONSON (BEN), Poet and Dramatist; ob. 1638, æt. 63.

Oval half-length; eight Latin and two English lines beneath, with large margin.

From the Camberlyn Collection.

"Are to be sould in Popes head alley, at the white horse, by Geo. Humble."

337. RICHMOND AND LENOX (JAMES STUART, DUKE OF), Son of Esme Stuart; devoted Royalist; obit. 1655.

"Are to be sould at the Unicorne in Cornehill neere the Exchange by W. Riddiard."

Half-length oval, in rich dress.

VENEZIANO.

338. BARBAROSSA (HAYRADDIN), founded the Piratical States of Barbary, 1518; defeated the Venetian Fleet at Prevesa, 1538; assisted the French at the Siege of Nice, 1543; died 1546; by *Agostino Veneziano.*

339. THE ENTOMBMENT OF OUR SAVIOUR, after *Francia*, by *Veneziano.*
From the Goddard Collection.

VISSCHER (CORNELIUS).

340. THE PANCAKE WOMAN.
Proof before the address of *Clement de Jonghe.*

341. RYCK (WILLIAM DE), Oculist of Amsterdam.

342. THE TRAVELLING MUSICIANS, after *Ostade.*
Proof before the address of *De Jonghe.*
From the Dumesnil, Johnson, and Marshall Collections.

343. WINIUS (ANDREAS DEONYSZOON), Russian Ambassador to Holland.
Three-quarter length, seated, called the "Pistol Man."
Second state, with the 2,500 on the barrel.
From the Debois and Marshall Collections.

VISSCHER (JOHANN).

344. INTERIOR OF A BARN, with Peasants Dancing. After *Berghem.* Called "Berghem's Ball."
Proof before any inscription beneath.
From the Marshall Collection.

VISSCHER (LAMBERT).

345. TROMP (CORNELIUS), Vice-Admiral of Holland, after *Bol.*
Three-quarters, in armour, a negro holding his helmet; a naval engagement in the distance.

VISSCHER (NICOLAS).

346. GUNPOWDER CONSPIRATORS; executed at Smithfield, 1606.
From the Tunno Collection.

VOSTERMAN (LUCAS).

347. ARUNDEL (PHILIP HOWARD, EARL OF), eldest Son of Thomas, Duke of Norfolk; imprisoned for his attachment to Mary, Queen of Scots; died in the Tower, 1595, æt. 39.

Oval, bare-headed, in a lace ruff, eleven buttons down the front of the doublet.

Proof before any letters; undescribed by either *Granger* or *Bromley.*

348. THE MADONNA AND ANGELS LAMENTING OVER THE DEAD BODY OF OUR SAVIOUR, after *Van Dyck.*

First state, before the third line of title, "Per illustri apud Domino," &c.

From the Durand Collection.

WARD (WILLIAM).

349. BEAUFOY (HENRY).

Whole-length, mezzotint, after *Gainsborough.*

Proof before any letters.

350. MALMESBURY (JAMES EDWARD HARRIS, EARL OF), born 1778.

Mezzotint, in his robes, after *Sir T. Lawrence.*

Proof before any letters.

WATERLOO (ANTONIO).

351. THE GREAT TREE IN FRONT OF THE INN.

Before the retouch.

352. ELIJAH FED BY THE RAVENS.

First state, pure etching, with the fine border line.

WATSON (JAMES).

353. POMPADOUR (JEAN ANTOINETTE POISSON, MARQUISE DE); born 1722; married, in 1741, Normant d'Etoile, Mistress of Louis XV., 1746; died 1764.

Bust in oval, after *Fr. Boucher.*

Proof before letters.

WATSON (THOMAS).

354. APSLEY (HENRY BATHURST, LORD).
Whole-length, with his Brother, after *N. Dance*, 1776.
Proof before any letters.

355. BEAUTIES OF THE TIME OF CHARLES II.
Cleveland (Barbara, Duchess of).
Ossory (Amelia, Countess of).
Northumberland (Elizabeth, Countess of).
Richmond (Frances Stewart, Duchess of).
Rochester (Henrietta Boyle, Countess of).
Whitmore (Lady).
The set of proofs with large margins, half-lengths, painted by *Sir Peter Lely*.
*** In the Gallery at Windsor.

WHITE (ROBERT).

356. BAXTER (RICHARD), celebrated NoncomformistD ivine; ob. 1691, æt. 76.
Small oval, holding a book, ætat. suæ 55, 1670; eight lines of English verse beneath.
"Farewell vaine world."

WIERIX (JEAN, JEROME, AND ANTOINE).

357. ALBERT, ARCHDUKE OF AUSTRIA, Nephew, afterwards Son-in-law, of Philip II.; Sovereign of the Catholic Low Countries; Cardinal at the age of eighteen; born at Neustadt, 1559; died at Brussels, 1621.
Oval half-length, in armour, dated 1600.
Brom the Marshall Collection.

358. CATHERINE DE BOURBON, only Sister of Henry IV., Duchesse de Bar; born in Paris, 1558; died at Nancy, 1604.
Large bust, richly dressed, dated 1600.
From the Marshall Collection.

WIERIX (Jean, Jérome, and Antoine) (*continued*).

359. JAMES I. AND QUEEN ANNE.

"Jacobus-et-Anna: Rex-et-Regina. Angliæ. Franciæ. Scotiæ et Hiberniæ.

Johan. Wiricx. F. et excud. cum. G. privil. Sig. de Buscher."

Whole-lengths, arms of England resting against a pedestal, on which is a helmet.

The inscription on this plate differs from that described by Alvin, No. 1956.

From the Tunno Collection.

360. MARGUERITE DE VALOIS, Wife of Henry IV of France.

"Hieronymus Wierx sculp in Septembri Anno 1660."

Second undescribed state, the address of De la Houue replaced by that of Harman Adolfz.

*** This is the pendant to the Portrait of Henry IV. under Goltzius.

361. MARIE DE MEDICIS (1796).

Richly dressed, with a ruff and pearl necklace.

From the Dillon Collection.

WILLE (JEAN GEORGES).

362. CLEOPATRA, after *Netscher.*

Proof before any letters, and before the completion of the border. Of the greatest rarity.

From the Marshall Collection.

ZAGEL (MATTHIAS.)

363. THE MARTYRDOM OF ST. SEBASTIAN.

364. THE GREAT BALL GIVEN AT MUNICH, in the year 1500, by Albert IV., Duke of Bavaria, who is represented playing at Cards.

365. THE YOUNG GENTLEMAN EMBRACING A LADY.

366. THE HUSBAND SUBJUGATED BY HIS WIFE.

From the Marochetti Collection.

367. GROUND PLAN OF THE TREASURY, dated March 1, 1797, signed by General George Washington.

TOPOGRAPHY

OF

LONDON, WESTMINSTER, AND SOUTHWARK.

By the kind permission of JOHN E. GARDNER, ESQ., *the following Selection of Views, Prints, and Drawings, illustrating the Topography of London, Westminster, and Southwark, has been made from his valuable and highly interesting Collection, and kindly lent by him for exhibition.*

This Collection has been arranged as a Walk through—

THE CITY.—Starting from East Smithfield, taking the leading thoroughfare to Temple Bar—through Fleet Street to Whitechapel, and from thence by Bishopsgate to the West End.

WESTMINSTER.—Starting from Temple Bar, by the Strand to Millbank, and by the Parks to Piccadilly, &c., to Lambeth.

SOUTHWARK.—By the High Street to St. George's Fields, &c.

An Alphabetical List of Places will be found at the end of the Catalogue.

W. H. OVERALL,

Librarian.

TOPOGRAPHY

OF

LONDON, WESTMINSTER, AND SOUTHWARK.

LONDON.

London.

1. VIEW OF, taken from the Upper Gallery of the Steeple of St. Bride's Church. *Allom del.; Willmore sculp.*

2. VIEW OF, from the River Thames. Plate IV.
Daniell del. et sculp., 1804.

3. GATES OF, and Westminster:—Ald-gate, Bishops-gate. Moore-gate, Cripple-gate, Alders-gate, New-gate, Ludgate, Temple-Bar, Kings-gate.
Sutton Nicholls sculp. Published by Bowles.

London Wall.

4. VIEW of part of the Antient Remains, now standing near Postern Row, Tower Hill. September, 1818.
Schnebbelie del.; Dale sculp., 1819.
VIEW of the same. A Water-Colour Drawing.
By Schnebbelie.

5. REMAINS OF, upon Tower Hill, near Trinity House, 1821. A Water-Colour Drawing.
THE SAME. An Unfinished Drawing. 1841.

6. FRAGMENT OF, near Pilgrim Street, Ludgate Hill. A Pencil Drawing.
PART OF, near Break-neck Steps, Old Bailey. A Pencil Drawing.

THE RIVER THAMES.

Frost Fair, 1683-4.

7. VIEW on the River Thames, with the Shipping below Bridge. A Water-Colour Drawing.

8. VIEW OF, from Bankside, with the several Booths. A Water-Colour Drawing.

9. AN EXACT and lively Mapp or representation of Booths, and all the varieties of Showes and Humours upon the Ice on the River of Thames, by London, during that Memorable Frost, in the 35th yeare of the Reigne of his Sacred Maty. King Charles 2d., Anno Dni. MDCLXXXIII; with an Alphabetical Explanation of the most remarkable Figures. Printed for, and sold by, William Warter, Stationer, at the Signe of the Talbott, under the Mitre Tavern, in Fleet Street, London.

10. ERRA PATER'S PROPHESY; or, Frost Faire, 1683–4; with a view of Booths, etc., the Roasting of an Ox, and a Coach crossing the Ice.

> Old Erra Pater, or his rambling Ghost,
> Prognosticating of this long strong Frost.
> Some Ages past, said yt ye Ice-bound Thames
> Shou'd prove a Theatre for Sports and Games,
> Her Wat'ry Green be turned into a Bare,
> For Men a Citty seem, for Booth a Faire;
> And now this, stragling Sp'rite is once more come
> To visit Mortalls and foretel their doom:
> When Maids grow Modest, ye Dissenting Crew
> Become all Loyal, the Falsehearted true,
> Then you may probably, and not til then,
> Expect in England such a Frost agen.

The top representation is a forgery of the original print.

11. WONDERS on the Deep; or, the most exact description of the Frozen River of Thames; also to what was remarkably observed thereon in the last great Frost, which began about the middle of December, 1683, and ended the 8th of February following.

12. A PROSPECT of the Frozen River Thames, off the Temple and Whitehall. Printed on the River, in February, 1684.

THE RIVER THAMES (*continued*).

Frost Fair, 1715-16.

13. A PROSPECT of the Fair kept upon the River of Thames, during the time it was Frozen, beginning on December y^e^ 3rd, and ended on the 28th of January, 1715-16. Drawn by C. Woodfeild, as it appeared upon a view at the Temple Stairs, looking towards London Bridge.

14. THE VIEW of, Frost Fair; and a Memorial Ticket printed by Mr. John Bromley on the Ice, at Hind's and Young's Booth, opposite Old Swan Stairs. January 13, 1715-16.

Frost Fair, 1740.

15. AN EXACT draught of, on the River Thames, as it appeared from Whitehall Stairs in the year 1740.

16. A REPRESENTATION of the Booths upon the River. Printed upon the Ice, January 23, 1740, with a Memorial Card of Thomas Barrett, printed February 5th, 1739-40.

17. FROST and Ice Fair, shewing the diversions upon the River Thames, begun the 26th of December, 1739, ended February the 17th, 1740.

TWO CARDS, printed on the River, one with the Ten Commandments; and around the other the following inscription:—

The Noble Art and Mystery of Printing being invented and practised by John Guttenburg, a soldier at Harlem, in Holland, ANN. 1440, King Henry the Sixth (1459) sent two private messengers, with 1,500 marks, to procure one of the workmen. These prevailed on one Frederick Corsellis to come over with them, and first instructed the ENGLISH in this most famous ART at Oxford the same year, 1459.

This was the composition of, and printed by, the celebrated Antiquarian, John Bagford, who erected a Printing-press for the purpose upon the ice.

18. THREE VIEWS taken on the River, showing the old London Bridge, Richardson's, and several other Booths in Frost Fair, 1739. Water-Colour Drawings.

19. A VIEW of the Booths, &c. Printed upon the River, January 28, 1740. At the bottom of the Print is a label of Dorothy Jones, aged 74. Printed on the River, February 6, 1740.

THE RIVER THAMES (*continued*).

Frost Fair, 1740 (*continued*) :—

20 THE ENGLISH CHRONICLE ; or, Frosty Kalendar : being an account of all the principal Frosts which have happened in England for many years past ; particularly the severe one this present year, in the months of December, January, and February, 1739. The Damage done to Man and Beast. Printed on the Thames, January, 1739–40.

21. ICE FAIR.

" Amidst the Arts that on the Thames appear
To tell the wonders of this Frozen year,
Sculpture claims Prior Place, since that alone
Preserves the Image when the Prospect's gone."

Printed on the River Thames, now frozen over, January 28, 1739–40.

ANOTHER ENGRAVING, printed on the River in 1740.

22. FROST FAIR.

" This transient scene, a Universe of Glass,
Whose various forms are pictured as they pass ;
Here future Ages may with wonder view,
And which they scarce could think, acknowledge true."

A label upon it shows that it was printed for Henrietta Cavendish Holles, Countess of Oxford and Mortimer, January 22, 1739–40.

Frost Fair, 1814.

23. THE FAIR on the Thames, February 4, 1814.

This Print, in commemoration of the remarkable severe Frost, which commenced December 27, 1813, and continued, with little interruption, until March 27, 1814. It was accompanied by usual thick fog, which lasted eight days, and was succeeded by a tremendous fall of snow, which prevented the regular communication with the Metropolis for several days. On Monday, January 31, 1814, the Thames presented a complete field of Ice between London and Blackfriars Bridges, and on February the 4th a fair was held, and the whole space between the two Bridges covered with thousands of spectators, attracted by curiosity from all parts of London.

24. AS IT appeared in the hard Frost, February 4, 1814, between London and Blackfriars Bridges, when the River was one sheet of Ice and Snow, and on which several trades and pastimes were carried on. This view was taken on the spot at Bankside, February 4.

THE RIVER THAMES (*continued*).

Frost Fair, 1814 (*continued*) :—

25. A VIEW of the Thames off Three Cranes Wharf, when frozen from Monday, 31st January, to Saturday, the 5th February, 1814, on which a Fair was held, attended by many hundred Persons. *Published Feb.* 18, 1814.

26. AN ARCH of London Bridge, as it appeared in the Great Frost of 1814. *Smith del. et sculp., Feb.* 5, 1814.

AN EXACT representation of the Ice at London Bridge on the 5th of February, 1814.

Published by J. M. Flindall.

27. A VIEW of London. Printed on the Ice, February 5, 1814.

GAMBOLS on the River. *Cruikshank del. et sculp.*

SEVERAL CARDS, etc., printed on the River during the Frost, and sold as Mementoes.

TOWER OF LONDON.

Tower of London.

28. A TRUE and Exact Draught of the Tower Liberties, survey'd in the year 1597 by Gulielmus Haiward and J. Gascoyne.

Reprinted by the Society of Antiquaries, 1742.

29. PROSPECTIVE View of, from the River.

Knyff del. ; Kip sculp.

30. CASTRUM Royale, Londinense. A View of the, from the River.

SOUTH-EAST VIEW of the, taken A.D. 1560, with a Plan of Hill, A.D. 1597. A Drawing.

ENGRAVING from the same.

The White Tower, erected by Bishop Gundulph, for William the Conqueror, 1078; strengthened by William Rufus, 1097.

31. VIEW of, from the River Thames, with Traitors' Gate and the Tower Wharf.

TOWER OF LONDON (*continued*).

Tower of London (*continued*) :—

PROSPECT of, as it appears to the River of Thames, with a description. *Sutton Nicholls del. et sculp.* Published by Sutton Nicholls, in Aldersgate Street, near the Half Moon Tavern, London.

32. NORTH-WEST VIEW of the, with the Entrance from Tower Hill. *Maurer del.* 1753.

GROUND PLAN of the Fortress. *Lempriere del.*, 1726; *Basire sculp.*

33. VIEW of the, from the River.

EXTERIOR VIEW of the Record Office.

INTERIOR of the Record Office. Rotunda Camera in Turre Londoni ad veteres Membranas.

EXTERIOR VIEW of the celebrated Canteen, called the "Stone Kitchen." (Now demolished.) A Pencil Drawing. *By Shepherd.*

EXTERIOR VIEW of the Golden Chain. (Taken down 1846.) A Pencil Drawing. *By Shepherd.*

White Tower.

34. EXTERIOR VIEW of the, 1836. A Pencil Drawing. *By Shepherd.*

NORTH-EAST VIEW of the. A Drawing. *By F. Nash.*

THE SAME. *Engraved by Pye*, 1821.

35. EXTERIOR VIEW, part of the. A Drawing. *By F. Nash.*

VIEW of the Front of the Tower. A Drawing.

THE SAME, by Night.

LORD HASTINGS on his way to Execution.

36. EXTERIOR VIEW of the White Tower. A Coloured Drawing. *By Valentine Davis.*

37. LONGITUDINAL SECTION of the. Drawn to Scale. *By Valentine Davis.*

TRANSVERSE SECTION of the. Drawn to Scale. *By Valentine Davis.*

TOWER OF LONDON (*continued*).

White Tower (*continued*) :—

38. GREAT ROOM on the Upper Story of the White Tower. A Coloured Drawing. *By Valentine Davis.*

42. THE OLD Gateway of the, 1780. *Green del.*
Published by Laurie and Whittle, 1794.

EXTERIOR of Martin's Tower, a Pencil Drawing.
By Shepherd.

ANOTHER VIEW of.

Bloody Tower.

43. THE ENTRANCE Gateway of the, 1821.

ANOTHER VIEW of the Gateway of the, where Edward the Third and his brother, Richard Duke of York, were murdered.

SEVERAL old houses adjoining the, now pulled down for improvements, Sept. 1840.

EXTERIOR of the Bloody Tower. A Pencil Drawing.
By Shepherd.

ANOTHER VIEW of the, taken in 1840. A Pencil Drawing.

Water Gate.

44. EXTERIOR VIEW of the Water Gate. A Coloured Drawing. *By Nash.*

St. Peter ad Vincula.

45. THE SOUTH-EAST prospect of the Chapel Royal of St. Peter in the Tower.
West and Toms del. et sculp., 1737.

ANOTHER VIEW of the.

Erected by order of King Henry I., about 1272.

TOWER OF LONDON (*continued*).

Armoury.

46. VIEWS in the. Four Drawings.

Jewel Tower.

47. COLONEL BLOOD and his Followers breaking into the Strong Room of the, and carrying off the Jewels. Original Drawing, an Engraving of the. Portrait of Blood.

Colonel Blood made his unsuccessful attempt to steal the Crown Jewels May 9, 1671.

BREAKING into the Strong Room and the removal of the Regalia on the night of the Fire, October 30, 1841.

48. AUTOGRAPH of Anna Bullen, made by her during her Imprisonment in the. A Drawing.

By Schnebbelie, 30 Oct., 1815.

AN ENGRAVING of the Same. *Wise sculp.*, 1815.

Armoury, Destruction of the.

49. CONFLAGRATION of the, on the night of the 30th of October, 1841. Drawn on the Spot by William Oliver, Esq. *Published* 1844.

50. THE CONFLAGRATION as seen from Tower Hill before the destruction of the roof of the Armoury. The same, as seen from the Parade.

THE RUINS of the long Armoury, as it appeared from the upper part of the Ordnance Map Office.

Peake del. et litho.

Tower of London.

51. VIEW of the Sailors' Cavalcade conducting to the Tower the thirty-two waggons loaded with Treasure taken by Commodore Anson from the Spaniards in 1744. *Published by Bowles*, 1744.

TOWER HILL.

Tower Hill.

52. A TRUE representation of, as it appeared from a raised point of view on the North side, Aug^{t} y^{e} 18, 1746, when the Earl of Kilmarnock and the Lord Balmerino were beheaded. *Budd, pinx.; Canot, sculp.*, 1747.

53. SEVERAL Wooden Houses in Queen Street, Tower Hill. Two Water-Colour Drawings. *By Richardson*, 1871

Trinity House.

54. VIEW of the South Front of.

Built by S. Wyatt; the first stone was laid Sept. 12, 1793, by W. Pitt It was completed in about four years.

DRAWING of the above. A Water-Colour.

55. VIEW of the South Front of, erected on Great Tower Hill.

GROUND PLAN of the Basement and principal Stories, 1798. *S. Wyatt arch.; Richardson del. et sculp.*, 1798.

St. Katherine Docks.

56. THE PROGRESS of the Excavations for the, 1827. A Water-Colour Drawing. *By Schnebbelie.*

Erected from the designs of Mr. Telford, engineer, and Mr. Hardwick, architect; begun May 3, 1827, completed and opened Oct. 25, 1828.

EAST SMITHFIELD.

St. Katherine.

57. INSIDE of the Collegiate Church of. Taken in July, 1780. *Carter del.; Roberts sculp.*

Founded by Queen Matilda about 1148; removed to make way for the St. Katherine Docks, 1825.

Red Lion Brewhouse.

58. INTERIOR VIEW of the. A Mezzotint.
Published by Wolstenholme, 1805.

EAST SMITHFIELD (*continued*).

Danish Church.

59. EXTERIOR VIEW of the. *Kip sculp.*, 1697.
Built by Caius Gabriel Cibber, in 1696, for Christian V., King of Denmark.

60. INTERIOR VIEW of the. *Cibber arch.; Kip sculp.*, 1697.

CRUTCHED FRIARS.

East India Warehouses.

61. VIEW of the, situated at the North-East corner of Crutched Friars, on the site of the Navy Office, May, 1806. A Water-Colour Drawing.
By Valentine Davis.

VIEW of the, from Cutler Street.
The site was sold to the St. Katherine Dock Company by Mr. Hoggart, for the sum of £164,000, March 11, 1836.

Milborne's Almshouses.

62. VIEW of, in Cooper's Row. Date, 1535. Street Front. A Pencil Drawing, 1852.

INTERIOR VIEW of. A Pencil Drawing, 1852.
Erected and endowed for thirteen decayed Members of the Drapers' Company, by Sir John Milborne, in 1521; removed to Tottenham, 1862.

Drapers' Almshouses.

63. VIEW of the Entrance to the. *Archer fecit.*

Navy Office.

64. PERSPECTIVE VIEW of the. *Taylor del.*, 1741.
Erected on the site of Lumley House, 1644.

Hart Street.

65. VIEW of a Mansion lately standing in. A Specimen of the Domestic Architecture of the reign of Henry VII. (Taken down in 1801.) *Smith del. et sculp.*, 1792.

MARK LANE.

Mark Lane.

66. OLD HOUSE, No. 35, in. Entrance Doorway. A Water-Colour Drawing. *By Richardson*, 1871.

CEILING from. A Coloured Drawing. *By Richardson*, 1871.

67. THE BACK Entrance to the Gate House, No. 33. A Water-Colour Drawing. *By Richardson*, 1871.

THE ENTRANCE in Mincing Lane. A Water-Colour Drawing. *By Richardson*, 1871.

EXTERIOR of an Old Mansion in, said to have been the Residence of the Spanish Ambassador. A Pencil Drawing. *By Shepherd.*

Corn Exchange.

68. PERSPECTIVE VIEW of the, erected in 1751.

VIEW of the Front of the New. *Read del.; Albutt sculp.*

VIEW of the Entrance to the, in Mark Lane. *Shepherd del.; Henshall sculp.*

69. EXTERIOR VIEW of the Old Corn Exchange. A Drawing.

INTERIOR VIEW of the. A Water-Colour Drawing. *By Rowlandson*, 1808.

70. CHRISTOPHER ATKINSON, Esq., in the Pillory, for fraudulent dealing in Grain. The figure on the right on Horseback is Brook Watson, Sheriff. A Rogue in Grain properly exalted

Allhallows Staining.

71. VIEW of. The Oldest Church in London. A Pencil Drawing. *By Shepherd.*

The Princess Elizabeth, after her release from the Tower, May 19, 1554, performed her devotions here.

THE ARMS of Lady Slany in the Window of, erected by the Grocers' Company. A Water-Colour Drawing.

MARK LANE (*continued*).

Allhallows Staining (*continued*):—

72. SOUTH-WEST Prospect of the.
West and Toms del. et sculp.

73. VIEW of the Exterior of. *Preston del.; Pearson sculp.*

74. COPY of the Ground Plot of, with the Entrances into the same Church. Taken 6th November, 1602. A Coloured Drawing.
By To. Goodwin, Practitioner in the Mathematicks.

75. VIEW of the Exterior of. Ichnography of the. A Drawing. *By Shepherd.*

MINCING LANE.

Commercial Sale Rooms.

76. EXTERIOR VIEW of the. A Water-Colour Drawing.
By Shepherd, 1813.

EXTERIOR of the New, in Mincing Lane (now used as the Custom House).
Published by Whittle and Laurie, 1815.

TOWER STREET.

The Old Trinity House, Water Lane.

77. EXTERIOR VIEW of. A Pencil Drawing.
By Shepherd, 1858.

Erected in 1671.

Ship Tavern, Water Lane.

EXTERIOR VIEW of. A Pencil Drawing.
By Shepherd, 1857.

St. Dunstan in the East.

78. EXTERIOR VIEW of, with details. A Pencil Drawing.

Partially destroyed in the Fire of 1666; restored by Sir C. Wren, in 1698. The Tower finished in 1702; the body of the Church was rebuilt in 1817.

ELEVATION of the Tower of, with section and details.
Bradbury del.; Roffe sculp., 1826.

Original Drawing of the above. *By Bradbury.*

TOWER STREET (*continued*).

St. Dunstan in the East (*continued*) :—

79. EXTERIOR VIEW of, looking South. A Water-Colour Drawing.

80. EXTERIOR VIEW of. *Shepherd del.; Lacy sculp.*
Original Water-Colour Drawing of the above.
By Shepherd.

81. VIEW of the Ruins of, sketched in 1819.

LOWER THAMES STREET.

Cold Harbour.

82. VIEW of the, as it appeared about 1600.
Published by Boydell, 1818.

VIEW of the Brewery and Dwelling-house belonging to Messrs. Calvert and Co., erected on the site of.
Schnebbelie del.; Howlett sculp., 1820.

Custom House.

83. VIEW of the, from the River, 1714. *Harris del. et sculp.*
Erected from the design of Mr. Ripley, 1720; destroyed by fire, February 12, 1814.

84. SOUTH VIEW of the New.
Laing del.; Stadler sculp., 1817.
Erected after the fire of 1814 by David Laing, and opened for business, May 12, 1817.

Billingsgate Market.

85. VIEW of Billingsgate Dock from Lower Thames Street. A Drawing in Sepia.

86. VIEW of the Dock and Market. A Water-Colour Drawing.

LOWER THAMES STREET (*continued*).

Billingsgate Market (*continued*) :—

INTERIOR of the Market during the Morning's Sale. A Water-Colour Drawing, highly finished.

A Market stood upon this site in the reign of Ethelred II. Fish sold here in the reign of Elizabeth. Made a free Market for the sale of Fish May 10, 1699. The present Market built by the Corporation from the design of Mr. Bunning, Architect, 1854.

87. VIEW of, from Lower Thames Street. A Pencil Drawing. *By Clemenson.*

THE SAME. A Water-Colour Drawing. *By Ireland.*

VIEW of, from the River. A Pencil Drawing. *By Shepherd.*

88. VIEW and Humours of. The Wonders of ye Deep, often attempted and never performed, but by Arnold Vanhaecken. 1762.

89. VIEW of the Fishing Smacks in Billingsgate Dock, with Oyster Boats. A Drawing in Ink. *By G. Cruikshank.*

VIEW of the Interior of the Market, 1849. A Drawing.

Coal Exchange.

90. INTERIOR VIEW of the. *Rowlandson and Pugin, del. et sculp.; Hill, aquat.*, 1808.

EXTERIOR VIEW of the. *Shepherd del.; Acon sculp.*

Waterman's Hall.

91. EXTERIOR VIEW of the, facing the Thames. A Pencil Drawing. *By Shepherd.*

VIEW of Waterman's Hall, Cold Harbour, 1650. *Shepherd del.; Howlett sculp.*

EXTERIOR of the Hall in St. Mary's Hill. A Pencil Drawing. *By Shepherd.*

Erected in 1786.

ST. MARY-AT-HILL.

St. Andrew Hubbard.

92. ELEVATION of the Church of, A.D. 1660. A Water-Colour Drawing.

THE SAME. A Small Engraving.

This Church was burnt in the Great Fire of 1666, and was never rebuilt, but was subsequently united with the Church of St. Mary-at-Hill.

St. Mary-at-Hill.

93. EXTERIOR VIEW of the Old Church of, which escaped the Fire of 1666.

GROUND PLAN of the Church of, with Eastern Elevation.

94. VIEW of the Exterior. *Coney del.; Skelton sculp.*, 1814.

Rebuilt by Sir C. Wren, after the Fire of 1666; finished, 1677.

VIEW of the Tower and Entrance of the Church of. A Water-Colour Drawing.

95. STONE CARVING over the Entrance to Churchyard. A Water-Colour Drawing. *By Richardson*, 1871.

COURTYARD to House No. 38. A Water-Colour Drawing. *By Richardson*, 1871.

LITTLE TOWER STREET.

St. Margaret's Patten.

96. EXTERIOR VIEW of the Church of.

Coney, del.; Skelton, sculp., 1814.

Rebuilt after the Fire of London by Sir C. Wren, and finished in 1687.

EXTERIOR VIEW of. A Pencil Drawing.

EXTERIOR VIEW of.

Billings del.; Le Keux sculp., 1838.

97. NORTH-EAST VIEW of. A Water-Colour Drawing.

NORTH-EAST VIEW of, with Architectural Details.

Coney del.

TWO SMALL VIEWS. *One by Shepherd.*

EASTCHEAP.

Eastcheap.

98. VIEW of the Boar's Head, and other Houses in, removed for the approaches of New London Bridge.
E. Scharf del., 1831.

From Sir J. Rennie's Collection.

TWO DRAWINGS of the Boar's Head, 1829.

Ship Tavern.

99. EXTERIOR VIEW of the, 1855. A Pencil Drawing.

Boar's Head Tavern.

SEVERAL DRAWINGS of the Sign of the.
By Shepherd and others.

St. Clement.

100. PERSPECTIVE VIEW of the Church of. A Water-Colour Drawing.

Rebuilt by Sir C. Wren after the Fire of 1666, and finished in 1686. The Tower is 88 feet high.

EXTERIOR VIEW of. *Coney del.; Skelton sculp.* 1812.

101. EXTERIOR VIEW of. A Pencil Drawing. *By Shepherd.*

SECTION of the Interior of.

EXTERIOR VIEW of. *Shepherd, del.*

ELEVATION of. A Small Engraving.

PLAN of the locality near.

Butchers' Hall.

102. VIEW of the Entrance to, in Pudding Lane. A Pencil Drawing. *By Shepherd.*

The Ancient Hall perished in the Great Fire, and the Second Hall, built by Sir C. Wren in 1668, was burnt in 1829. The present building was erected in 1831.

ARMS of the Company. In Colours.
Cope del. et sculp., 1806.

FISH STREET HILL.

Fish Street Hill.

103. VIEW of, from Gracechurch Street, representing the Monument, and the Church of St. Magnus, London Bridge. *Marlow del.; Morris sculp.*, 1795.

104. ELEVATION of the West Side of, removed for making the Approaches to the New London Bridge, 1831. (Taken expressly for Sir John Rennie.)
Scharf del., 1831.

St. Mary Magdalen.

105. EXTERIOR VIEW of the Church of.
Shepherd del.; Skelton sculp., 1812.

THE SAME. A Pencil Drawing.

Rebuilt from the design of Sir C. Wren, after the Fire of London.

The Monument.

106. "27 feet high at the base and 202 feet in the pediment; begun in the Mayoralty of Rich. Ford, Lord Mayor 1671; finished in the Mayoralty of Joseph Sheldon, Lord Mayor 1676." (*First state before the tablet.*)

107. VIEW of the. (*First state.*) *Bowles del. et sculp.*, 1762.

THE SAME. (*Unfinished proof of the above.*)

108. VIEW of the. *Lodge del. et fecit; Faithorne exc.*

109. REPRESENTATION of the Carved Work on the West Side of the Pedestal of the Monument of London.
Published by Bowles.

St. Magnus.

110. EXTERIOR VIEW of the Church of, looking North. A Water-Colour Drawing.

EXTERIOR VIEW of, looking South. A Water-Colour Drawing.

The ancient church being destroyed in the Fire of 1666, the present building was designed and erected by Sir C. Wren in 1676.

LONDON BRIDGE.

London Bridge (Old).

111. VIEW of the West and East Sides of Old London Bridge. *Sutton Nicholls fecit.*

Erected by Peter of Colechurch; begun in 1176, finished 1209. The houses upon it were removed to widen the thoroughfare in 1757.

112. VIEW of, taken from the West part of the leads of St. Mary Overy's Church. *Buck sculp.*, 1749.

113. SOUTH-EAST VIEW of the City of London, showing the Old London Bridge. Engraved from an ancient Picture. *Wood sculp.*, 1754.

114. VIEW of the Temporary Bridge before the Fire, April 11, 1758, with

SIDE VIEW of the Temporary Bridge on Fire, and

THE BRIDGE as it appeared with the Ruins of making two Arches into one. *Bickham del.*, 1758.

115. VIEW of the Old Bridge, showing the Destruction caused by the Fire, 1758. (*A rare unfinished proof.*)

116. VIEW of, before the late alteration, as in the year 1760. *Scott pinx.; Canot sculp.*, 1761.

117. VIEW of the Old, with St. Magnus' Church. A Pencil Drawing. *By T. H. Shepherd*, 1814.

VIEW on the New. A Water-Colour Drawing. *By G. Pine*, 1850.

118. SOUTH VIEW of a portion of Old London Bridge, with the Works in progress for the relief of the Navigation on the Southwark side. *Knight del. et sculp.*, 1826.

119. VIEW of the Old Bridge from Southwark, showing Old Fishmongers' Hall. A Water-Colour Drawing. *By Yates*, 1827–8.

120. NORTH VIEW of a portion of Old London Bridge, with the Works in progress for the relief of the Navigation on the City side. *Knight del. et sculp.*, 1827.

LONDON BRIDGE (*continued*).

London Bridge (*Old*) (*continued*) :—

121. VIEW of the Old and New London Bridge, showing the progress of the Works. Taken from the City side. A Water-Colour Drawing. *By G. Yates*, 1827.

122. VIEW of the Old and New Bridge during the time of its Construction. A Water-Colour Drawing. *By G. Yates*, 1828.

123. OLD LONDON BRIDGE. (Taken July 1830, previous to its removal for the new line of approach.) Coloured. *G. Scharf del. et sculp.*

124. VIEW of the Approach to, from the City Side, showing the Monument, St. Magnus' Church, and a distant View of the Bridge. A Water-Colour Drawing. *By Moore*, 1830.

125. VIEW of the Old and New Bridges from Southwark. A Water-Colour Drawing. *By G. B. Moore*, 1830.

126. VIEW of the Old and New Bridges. A Drawing in Indian Ink. *By Schnebbelie.*

VIEW of the Works at, during the laying of the Foundations of the New Bridge. A Water-Colour Drawing.

St. Thomas's Chapel.

127. INSIDE PERSPECTIVE VIEW of the Under Chapel of St. Thomas within London Bridge, from the West to the East End. The Foundation was laid in the Reign of Henry II., 1176, by Peter of Colechurch. It was finished in 1209. *Vertue*, 1747.

128. VIEW of the West Front of the Chapel dedicated to St. Thomas, on London Bridge. Also the Inside View from West to East, as it was first built anno 1209.

LONDON BRIDGE as it was first built anno 1209. *Vertue*, 1748.

LONDON BRIDGE (*continued*).

London Bridge (New).

129. VIEW of the Northern Approach to, while in a state of Progress. *Scharf del. et sculp.*

Built from the design of Sir John Rennie, F.R.S.; first pile driven March 15, 1824; first stone laid by John Garratt, Lord Mayor, June 15, 1825; opened by King William IV., Aug. 1, 1831.

130. VIEW of London and Southwark Bridges, from the Bankside. A Water-Colour Drawing. *By Yates*, 1837.

131. VIEW of the New Bridge from Southwark. A Water-Colour Drawing.

132. VIEW of the New Bridge from the River. A Water-Colour Drawing. *By Yates.*

133. VIEW of the New London Bridge, from Southwark, showing the New Fishmongers' Hall. A Water-Colour Drawing. *By Yates*, 1832.

134. VIEW of the New, taken from the River. A Water-Colour Drawing. *By G. Yates*, 1837.

VIEW of the New, taken from the City side. A Water-Colour Drawing. *By G. Yates*, 1837.

135. TWO VIEWS of New London Bridge. Pencil Drawings. (From the Collection of Sir J. Rennie.) *By Pugin.*

136. VIEW of the City end of the Old Bridge from the River, with St. Magnus' Church, and the Stone Steps of the New Bridge leading down to the River. A Water-Colour Drawing. *By Moore*, 1830.

137. VIEW of, showing St. Michael's Church, Crooked Lane. (Since taken down.) Coloured. *G. Scharf del. et sculp.*

Fishmongers' Hall (Old).

138. FRONT VIEW of, facing the Thames, previous to its demolition. A Water-Colour Drawing. (From Sir John Rennie's Collection.)

The ancient Hall of this Company was formerly the town residence of Lord Fanhope, from whom it was purchased November 16, 1434, and being destroyed in 1666, this building was erected from the design of Mr. Jarman, begun in 1668, and opened in June, 1671. This was taken down and the present one built from the design of Mr. Roberts, and finished in 1835.

LONDON BRIDGE (*continued*).

Fishmongers' Hall (*Old*) (*continued*) :—

139. ENTRANCE DOORWAY of Old, with the Arms of the Company above. A Coloured Drawing.
By Cottingham.

140. VIEW of the Old, facing the River, about 1650. A Pencil Drawing.

VIEW of the Old, Water Front. A Pencil Drawing.

VIEW of the New, from the Thames, 1834. A Pencil Drawing.

141. FRONT VIEW of the Old Hall.
Sutton Nicholls del. et sculp.

142. EXTERIOR VIEW of the Old. *Sold by Bowles.*

143. EXTERIOR VIEW of the Old, from the River-side. A Water-Colour Drawing.

144. INTERIOR of the Old Hall. A Drawing.
By Valentine Davis.

THE GATEWAY to, from Lower Thames Street. (Taken down in 1829.) A Pencil Drawing.

THE STATUE of Sir William Walworth, in. A Drawing.
By F. Nash.

EXTERIOR VIEW of the Old Hall.
Bartlett del.; Roberts sculp., 1829.

145. EXTERIOR VIEW of.
Henry Roberts, arch.; Haghe sculp.

146. EXTERIOR VIEW of. *Shepherd del.; Rogers sculp.*

147. VIEW of the Entrance in Upper Thames Street. A Water-Colour Drawing.

St. Michael, Crooked Lane.

148. PERSPECTIVE VIEW of the Church of, as shown during the alterations for the Approaches to New London Bridge.

The church was rebuilt 1336, at the expense of John Loufkin, four times Lord Mayor. To this edifice Sir William Walworth made many additions. It was destroyed in 1666, and rebuilt by Sir C. Wren 1687. The Tower was 100 feet high. It was removed for the new London Bridge approaches in 1831.

LONDON BRIDGE (*continued*).

St. Michael (*continued*) :—

EXTERIOR VIEW of, 1818. A Pencil Drawing.

EXTERIOR VIEW of, as rebuilt after the Fire of London. *Wells del. et sculp.*

SMALL VIEW of. *Shepherd del.*

St. Martin Orgar.

149. EXTERIOR VIEW of, the Smallest Church in London. *Allom sculp.*

Destroyed in the Fire of 1666, and not rebuilt, the parish being united to St. Clement, Eastcheap.

THE SAME. A Pencil Drawing. *By Shepherd.*

FRONT VIEW of. A Pencil Drawing. *By Shepherd.*

WEST PROSPECT of. *Seago*, 1795.

CANNON STREET.

London Stone.

150. VIEW of, in 1811. A Pencil Drawing.

THE SAME, in 1829. A Pencil Drawing. *By Shepherd.*

THE SAME. A Small Engraving.

This ancient Relic of Roman London is first mentioned in the Records of the Corporation, 1274; in "Liber De Antiquis Legibus" under the date 1188.

St. Swithin

151. EXTERIOR VIEW of the Church of, and of London Stone, 1830. A Pencil Drawing.

Rebuilt by Sir C. Wren 1680. The Tower is 150 feet high.

THE SAME. *Shepherd del.; Tingle sculp.*

VIEW OF LONDON STONE, at. A Water-Colour Drawing. *By Caulfield.*

SWITHIN'S LANE.

Salters' Hall.

152. EXTERIOR VIEW of, with the Entrance from St. Swithin's Lane.

Designed by Henry Carr, architect; the first stone laid 16th October, 1823; finished in 1827.

153. ORIGINAL SKETCH for the Principal Front of.

By L. N. Cottingham, arch., 1821.

VIEW of the Hall and Chapel. A Drawing.

154. THE LATE HALL of the Company, and part of the Meeting House.

Shepherd del.; Dale sculp., 1822.

155. INTERIOR of Salters' Hall Meeting.

Shepherd del.; Dale, sculp. 1822.

THE HERETICAL SYNOD at Salters' Hall.

DOWGATE HILL.

Skinners' Hall.

156. ELEVATION of, with Details. A Pencil Drawing.

EXTERIOR VIEW of. A Water-Colour Drawing.

Shepherd, 1811.

Erected after the Fire of London upon the site of their ancient Hall, which was purchased from Henry III. about 1260-2. It was refronted from the design of Mr. Jupp in 1791.

WATLING STREET.

St. Antholin.

157. VIEW of the Church of, looking West. A Water-Colour Drawing.

Rebuilt from the design of Sir C. Wren in 1682. The spire is about 154 feet high.

ENGRAVING of the Exterior, with the Steeple.

Pearson del.; Preston sculp.

158. THE NORTH-WEST PROSPECT of. *Cole del. et sculp.*

PLAN of Bread Street and Cordwainers' Wards.

159. EXTERIOR VIEW of, with Ground Plan.

WATLING STREET (*continued*).

St. Mary Aldermary, Bow Lane.

160. EXTERIOR VIEW of the Church of, with a Description.

Probably the third structure built upon this spot. The church being consumed, with the exception of the tower, in the Fire of 1666, it was rebuilt by Sir C. Wren. The Tower is 130 feet high.

Heminge and Condell, fellow players with Shakspere, and mentioned in his will, are buried here.

161. EXTERIOR VIEW of. *Shepherd del.; Wise sculp.*, 1812.

VIEW of. A Drawing.

ENGRAVING of the same.

By Shepherd.

162. ELEVATION of the Tower. With Architectural Details. A Pencil Drawing.

EXTERIOR VIEW of. A Pencil Drawing.

Allhallows, Bread Street.

163. NORTH-WEST PROSPECT of the Church of.

Built by Sir C. Wren. Milton was baptized in the old church, a record of which is still preserved in the registers of the parish.

164. NORTH PROSPECT of. *Druce del.; Bowles sculp.*

EXTERIOR VIEW of. A Pencil Drawing.

THE SAME. A Small View. *Shepherd del.*

St. Mildred, Bread Street.

165. EXTERIOR VIEW of the Church of. A Water-Colour Drawing.

Built by Sir C. Wren, 1682-4.

ANOTHER VIEW of. A Pencil Drawing.

By Shepherd, 1829.

St. Matthew Friday Street.

166. EXTERIOR VIEW of the Church of. A Water-Colour Drawing.

WATLING STREET (*continued*).

St. Matthew, Friday Street (*continued*) :—

ENGRAVING of the Same.

Coney del.; Skelton sculp., 1814.

The patronage of this church was vested in the Abbot and Convent of Westminster in 1322. The present church was rebuilt after the Fire of 1666 by Sir C. Wren; finished and opened for divine service Nov. 29, 1685. It cost £2,381 8*s.* 2*d.*

Gerrard's Hall, Basing Lane.

167. SOUTH-WEST VIEW of. (Published in 1811.)

Gisors Hall, Basing Lane, otherwise Gerrard's Inn Hall, the residence of Sir John Gisors, Mayor of London in 1245 and 1259. It was destroyed in the New Cannon Street Improvements, 1852.

168. NORTH-WEST VIEW of the Exterior of the. A Pencil Drawing. *By Shepherd*, 1852.

FIGURE OF GERRARD, the Giant, formerly placed outside the Hall. (Taken down 1852.) Now in the Museum of the Corporation of London.

169. INTERIOR VIEW of the Crypt of.

Mackenzie del.; Le Keux sculp.

VIEW of the Crypt before its Restoration. (Used for the Storage of Wine.) A Water-Colour Drawing.

St. Augustine.

170. EXTERIOR VIEW of the Church of, and Ground Plan.

Published by Overton.

Rebuilt after the Fire of London by Sir C. Wren, 1682.

171. VIEW of. A Pencil Drawing. *By Shepherd*, 1831.

UPPER THAMES STREET.

St. Martin's Vintry, and Old Whittington College, College Hill.

172. EXTERIOR VIEW of. A Pencil Drawing.

By T. H. Shepherd, 1828.

UPPER THAMES STREET (*continued*).

St. Michael Royal.

EXTERIOR VIEW of the Church of, as seen from Great Elbow Lane. A Water-Colour Drawing.

Erected from the design of Sir C. Wren after the Fire of 1666. Opened for divine service 1694. The spire was rebuilt in 1713.

Allhallows the Great.

173. EXTERIOR VIEW of the Church of. A Pencil Drawing. *By Shepherd*, 1831.

The old church, which was destroyed in 1666, was erected in 1361. Sir C. Wren built the present edifice in 1683.

ANOTHER VIEW of the same. A Water-Colour Drawing.

Steel Yard.

174. VIEW of the, from the River. A Water-Colour Drawing.

INTERIOR VIEW of the. A Coloured Drawing. *By Shepherd*, 1811.

The Easterlings, or Hanse Merchants, settled in England in the thirteenth century, and were licensed by Henry III. to erect a Guildhall, called Aula Teutonicorum, in 1250.

Steel Yard Wharf.

175. EXTERIOR VIEW of the. A Pencil Drawing.

VIEW of, as it appeared soon after the Great Fire in 1666. *Howlett, sculp.*, 1812.

VIEW of, in Upper Thames Street. A Coloured Drawing.

Steel Yard Quay.

SMALL VIEW of. *After Hollar.*

Vintner's Hall.

176. VIEW of the Courtyard. *Cole sculp.*

The ancient Hall built in 1350–2; burnt in 1666. The present Hall was built from the design of Sir C. Wren, at the expense of the Members. Opened April 10, 1671.

COAT of Arms. Coloured. *Cope exc.*, 1804.

UPPER THAMES STREET (*continued*).

Vintner's Hall (*continued*) :—

177. EXTERIOR VIEW of. *Shepherd del.; Acon sculp.*

ORIGINAL PENCIL Drawing of the above.

INTERIOR of the Council Chamber. Vintner Sheriff receiving the Congratulations of his Company. *Melville del.; Radclyffe sculp.*

ARMS of the Company. Several Drawings.

178. INTERIOR of, 1807. A Pencil Drawing. *By Valentine Davis.*

INTERIOR of Courtyard. A Water-Colour Drawing. *Shepherd.*

Three Cranes Wharf.

179. VIEW of, from the River. A Water-Colour Drawing. *By Tomkins, del.*

ANOTHER VIEW from the River. A Pencil Drawing. *By Shepherd.*

Often mentioned in Sir Walter Scott's "Kenilworth."

St. Michael, Queenhithe.

180. EXTERIOR VIEW of the Church of, looking South. *Coney del.; Skelton sculp.*, 1812.

The earliest record of this church dates as far back as 1181. Stephen Spilman, Alderman, left money for its repair in 1404. It did not escape the Great Fire; and was rebuilt by Sir C. Wren in 1677.

EXTERIOR VIEW of the, looking South. A Pencil Drawing. *By Shepherd.*

ENGRAVING of the Same. *Tingle sculp.*, 1831.

St. Mary Somerset.

181. THE SOUTH FRONT of the Church of. With full Architectural Details. A Pencil Drawing. *By Coney.*

AN ENGRAVING of the Same. *Skelton*, 1812.

UPPER THAMES STREET (*continued*).

St. Mary Somerset (*continued*) :—

EXTERIOR of, looking West. A Pencil Drawing.
By Shepherd, 1828.

The ancient edifice is mentioned in 1335. It was destroyed in 1666, and rebuilt by Sir C. Wren, 1695. The tower is 120 feet high; all but the tower was taken down 1868.

Baynard's Castle.

182. VIEW of. *Wooding sculp.*

VIEW of the South Front of, as it appeared about the year 1640. (Proof.) *Boydell*, 1818.

FRONT VIEW of. A Water-Colour Drawing.
By Valentine Davis.

The residence of Fitzwalters, the City Champion or Standard-bearer, built 1111; Henry VII. resided in it, and Charles II. supped here June 19, 1660.

St. Nicholas Cole Abbey, Old Fish Street.

183. ELEVATION, Section, and Ground Plan of the Church of. From actual Measurement.
J. E. Goodchild del. et sculp.

Burnt in 1666; rebuilt by Sir C. Wren 1677. The steeple is 135 feet high.

BLACKFRIARS.

"*The Times*" *Office.*

184. EXTERIOR VIEW of the, in Printing-House Square, 1811. A Water-Colour Drawing. *By Shepherd.*

The *Times* Newspaper established by John Walter, January 1, 1788, first printed by steam Nov. 29, 1814.

REMAINS of the Monastery of Blackfriars beneath the. A Water-Colour Drawing. *Sketched by Maund.*

A Sanctuary founded here by Hubert de Burgh, Earl of Kent, 1276; Henry VIII. held a meeting of Parliament for the trial of Queen Katherine of Arragon; surrendered to the King, 1538; sold by Edward VI. to Sir Francis Bryan. The Earl of Leicester built a Theatre upon the site in 1576, in which Shakspeare performed.

BLACKFRIARS (*continued*).

New Bridge Street.

185. VIEW of, looking South, with the Obelisk.
Nash del.; Bennett sculp.

186. PERSPECTIVE VIEW of. An Aquatint.

ALDERMAN WAITHMAN'S House in. An Engraving.

PORTRAIT of Alderman Waithman. *Page sculp.*, 1818.

187. RADLEY'S HOTEL, Exterior View of. A Water-Colour Drawing.

BOLT IN TON, Exterior View of the Old, with the date 1762. Now the Sussex Family Hotel. A Water-Colour Drawing.

Bridewell.

188. VIEW of the Courtyards of the. (First state before alteration of address.)
Sutton Nicholls del. et sculp.

King John held a council here in 1210; it was given to Wolsey, upon whose death it reverted to the Crown; it was then rebuilt by Henry VIII. for the reception of Charles V., 1522; given by Edward VI. as one of the Royal Hospitals, June 26, 1553; burnt in 1666, and re-erected by the Mayor and Aldermen as a House of Correction, 1669.

189. VIEW of the Courtyard of. A Drawing.

VIEW of the Quadrangle. A Drawing.

190. VIEW of part of the Quadrangle of, comprising the Male Prison, part of the Female Prison, and the Great Hall. An Original Drawing. *By T. H. Shepherd.*

ENGRAVING from the. *Dale sculp.*, 1822.

191. THE OUTER COURT of, 1803. A Pencil Drawing.
By Nash.

STAIRCASE of, 1803. A Pencil Drawing. *By Nash.*

Blackfriars Bridge.

192. VIEW of the New, during the progress of the Works, July, 1766. *Rooker del. et sculp.*

Erected from the designs of Robert Mylne. The first pile driven June 7, 1760; opened Nov. 19, 1769.

BLACKFRIARS (*continued*).

Blackfriars Bridge (*continued*) :—

193. VIEW of, from the Surrey side. With St. Paul's Cathedral. A Water-Colour Drawing.

VIEW of the. A Water-Colour Drawing.

194. VIEW of, during its Rebuilding. A Water-Colour Drawing. *By Maund.*

VIEW of, during its Demolition. A Water-Colour Drawing. *By Maund.*

195. VIEW of the New, during the progress of the Works, July, 1766. A Water-Colour Drawing.

196. THE TEMPORARY BRIDGE erected at Blackfriars. A Water-Colour Drawing. *By R. Godfrey.*

ENGRAVING of the Same. *Godfrey sculp.*, 1775.

VIEW of the Temporary Bridge from the City side. A Water-Colour Drawing.

TEMPLE.

Temple Church.

197. NORTH-WEST VIEW of the, showing the Circular Tower. A Water-Colour Drawing.

The oldest church in London. The round part was built previous to 1185. The body was rebuilt in 1585. It escaped the Fire of London. The circular area is 58 feet.

SOUTH-EAST VIEW of the. A Pencil Drawing.

THE SAME. An Engraving from the above.

198. THE SOUTH SIDE of the. Exterior View. *Emmett fecit.*

199. INTERIOR of the Circular Tower, with the Tombs of the Knights Templars. A Water-Colour Drawing, taken in 1784.

A SMALLER DRAWING of the Same.

TEMPLE (*continued*).

Temple Church (*continued*) :—

200. FRONT VIEW of. A Pencil Drawing. *By Shepherd.*
BACK VIEW of. A Water-Colour Drawing. *By Shepherd*, 1811.

201. INTERIOR VIEW of. *Malcolm del. et sculp.*, 1800.

202. INTERIOR VIEW of.

Middle Temple.

202A. THE INSIDE of ye Middle Temple Hall. *Emmett fecit.*

FLEET STREET.

Temple Bar.

203. THE OLD ORIGINAL BAR, which was built entirely of wood. From an old Drawing in the possession of the late Mr. Crace. A Pencil Drawing.

EASTERN VIEW of, as it appeared in 1667, being constructed entirely of wood, looking towards the Strand. A Pencil Drawing.

204. WEST VIEW of, previous to the improvements in Pickett Street.
(*From measurement.*) *Cooper del.*, 1797; *Audenet sculp.*

205. EASTERN VIEW of. A Water-Colour Drawing.

This building is first mentioned in the records of 1301. Upon the removal of the old Structure in 1670, Sir C. Wren designed the present building, Mr. Joshua Marshall being appointed mason; the Statues of Charles I. and II. and James I. and his Queen, Anne of Denmark, were carved by John Bushnell.

Button's Coffee House.

206. FRONT VIEW of No. 187, Fleet Street, the House of Button the Confectioner. (Taken down about 1839.) A Pencil Drawing.

THE SAME. A Water-Colour Drawing.

SIDE VIEW of, from Clifford's Inn Passage. A Water-Colour Drawing.

Much frequented by Addison, from whom it derived its celebrity.

FLEET STREET (*continued*).

Button's Coffee House (*continued*).

207. VIEW of No. 188, Fleet Street. A Water-Colour Drawing.

Rolls House, Chancery Lane.

208. WEST FRONT of the.
Campbell inv. et del.; Hulsbergh sculp., 1718.

PLAN of the First Story of the.
Erected September 18, 1717.

Serjeants' Inn, Chancery Lane.

209. FRONT VIEW of. (Taken down about 1832.)

THE SAME. Water-Colour Drawing.

ENGRAVING of the Same. *Shepherd del.; Bond sculp.*

THE SAME, during its Demolition. A Water-Colour Drawing.

The Judges first resided here in 1415; the Serjeants joined in the occupancy in 1440-1.

St. Dunstan in the West.

210. EXTERIOR VIEW of. A Water-Colour Drawing.
By Buckler, 1832.

The ancient church, founded in 1237, escaped the Fire of 1666; it was repaired in 1701, and in 1831–33 the present building was erected from the design of John Shaw, F.R.S. The clock and giants, made by Thomas Harrys in 1671, were sold to the Marquis of Hertford for £210 in 1830, and removed to his villa in Regent's Park, where they still do duty.

211. EXTERIOR VIEW of, looking West. A Pencil Drawing.

212. EXTERIOR VIEW of, looking East. A Pencil Drawing.
By Shepherd, 1830.

ENGRAVING OF THE SAME.
Shepherd del.; Allen sculp., 1829.

EXTERIOR VIEW of, looking West. A Water-Colour Drawing.

THE FIGURES on the Clock. Three small Views.

FLEET STREET (*continued*).

Clifford's Inn Hall.

213. EXTERIOR VIEW of. A Pencil Drawing.
By Shepherd, 1830.

ENGRAVING from the above. *By Hinchliff.*

A VIEW of the South aspect of the.
Storer del. et sculp., 1804.

EXTERIOR of Dyer's House, 14, Clifford's Inn. A Water-Colour Drawing.

Barnard's Inn Hall.

214. EXTERIOR VIEWS of. A Pencil Drawing.
By Shepherd.

ENGRAVING of the Same. *Symns.*

ANOTHER VIEW of. *Published by Ireland*, 1833.

White Horse Tavern, Fetter Lane.

215. THE CAMBRIDGE TELEGRAPH Coach starting from the, with a View of the Tavern.
Pollard pinx.; Hunt sculp.

Bolt Court.

216. EXTERIOR VIEW of Doctor Johnson's house in. A Pencil Drawing.

THE SAME. *Smith del.; Finden sculp.*, 1835.

INTERIOR VIEW of Doctor Johnson's House in.
Corbould del.; Finden sculp., 1835.

The Doctor died here 13th December, 1784.

Duke's Theatre, Dorset Gardens.

217. EXTERIOR VIEW of the Old Theatre, from Settle's "Empress of Morocco." *Sherwin del.*

EXTERIOR VIEW of the, facing the Thames.
Published by Nichols, 1814.

Built by Sir Christopher Wren, and opened 9th November, 1671; taken down in 1697.

FLEET STREET (*continued*).

St. Bride.

218. NORTH VIEW of the Exterior of the Church of, with the Steeple. A Pencil Drawing.

The ancient building, enlarged in 1480; destroyed in the Fire of London. The present was built from the design of Sir C. Wren in 1680; it cost £11,430. The first stone of the steeple was laid Oct. 4, 1701, it was completed in 1703, and was injured by lightning 1764. It is 226 feet high.

ENGRAVING of the Same.

Shepherd del.; Wise sculp., 1814.

TRANSVERSE SECTION of the Interior of. A Coloured Drawing.

LUDGATE HILL.

La Belle Sauvage Inn.

219. THE OUTER COURT of the Old Inn, 1828. (Now rebuilt.) A Pencil Drawing.

FRONT VIEW of the, 1856. A Pencil Drawing.

By Shepherd.

Ludgate Street.

220. A VIEW of, with the West Front of St. Paul's Cathedral.

Morris del. et sculp., 1794.

St. Martin.

221. EXTERIOR VIEW of the Church of, looking West. A Water-Colour Drawing.

EXTERIOR VIEW of, looking East.

Shepherd del; Jenkins sculp., 1814.

ELEVATION of. A small view.

Robert de Sancto Albano was Rector in 1322. The church was rebuilt in 1437, and being burnt in 1666, was rebuilt by Sir C. Wren, 1680–90. The steeple is 168 feet high. It cost £5,378 18*s.* 8*d.*

ST. PAUL'S CHURCHYARD.

Chapter House.

222. EXTERIOR VIEW of the. *Harris, del et fecit.*

ST. PAUL'S CHURCHYARD (*continued*).

Doctors' Commons.

223. VIEW of the Great Quadrangle during its demolition. A Water-Colour Drawing. *By Maund.*

Heralds' College.

VIEW of, during its demolition for New Street. A Water-Colour Drawing. *By Maund.*

224. VIEW of the College of Arms, or Heralds' Office, London, 1768. *Sherwin, sculp.*

Old Derby House, given to Garter King-at-Arms by Queen Mary as a College, July 18, 1555. Destroyed in the Fire of London. The present building erected by Sir C. Wren, 1683.

College of Advocates.

225. EXTERIOR VIEW of the. A Pencil Drawing. *By Shepherd.*

THE INNER COURT of the, 1855. A Pencil Drawing. *By Shepherd.*

Dean's Court.

A VIEW in. A Pencil Drawing. *By Shepherd.*

Prerogative Will Office.

THE ENTRANCE to. A Pencil Drawing. *By Shepherd.*

Paul's Cross.

226. A VIEW of, taken on Sunday, 26th of March, 1620, when King James I., his Queen, and the Prince of Wales, attended by the Archbishop of Canterbury and the Officers of State, etc., were present. His Majesty was received with great magnificence by Sir William Cockaine, Lord Mayor, assisted by the Aldermen, etc. The sermon was preached by Dr. John King, Bishop of London, recommending the restoration of the Cathedral, the spire of which had been destroyed by lightning. (From an Original Drawing belonging to the Society of Antiquaries.)

J. Stow sculp.

ST. PAUL'S CHURCHYARD (*continued*).

Paul's Cross (*continued*) :—

227. A VIEW of, from an Original Drawing in the Pepysian Library, Cambridge. 1809.

A WATER-COLOUR DRAWING from the above.

This Cross was erected about the year 1449 by Thomas Kempe, then Bishop of London, on the site of the ancient Cross, which had been destroyed by an earthquake in 1382. Henry III. directed the Lord Mayor, in 1259, to assemble the City Apprentices here, and to administer the Oath of Allegiance to them. It was taken down by order of Parliament in 1643, in the Mayoralty of Isaac Pennington.

ST. PAUL'S CATHEDRAL.

St. Paul's (*Old*).

228. THE CATHEDRAL CHURCH of St. Paul; as it was before ye Fire of London. South View.

Founded by Ethelbert, 610; burnt, 1087; rebuilt, 1240; considerably damaged by fire in 1561; repaired and opened in the presence of the Lord Mayor, November 1, 1561. A Portico added by Inigo Jones, 1633. Totally destroyed in the Fire of London.

VUE DE L'EGLISE de St. Paul du coté d'Occident Avant le Feu de 1666.

EAST PROSPECT of. *Harris sculp.*

DESTRUCTION of, by Fire. "Etiam periere ruinæ." *Hollar fecit.*, 1666.

THE SAME.
Printed by R. Norton for Robert Pawlett, 1679.

229. SOUTH PROSPECT of. (Reprint.) *Hollar del. et sculp.*

NORTH PROSPECT of. *Hollar del. et sculp.*, 1656.

230. VIEW of the East Front. *Hollar del. et sculp.*, 1656.

SOUTH PROSPECT of. *Hollar del. et sculp.*

SOUTH View of, as before the Fire of London, after the Spire was destroyed by Lightning.

THE SAME. (North View.)

231. EAST PROSPECT of. *Hollar del. et sculp.*

SOUTH VIEW of. *Hollar del. et sculp.*

ST. PAUL'S CATHEDRAL (*continued*).

St. Paul's (*Old*) (*continued*) :—

NORTH VIEW of. *Hollar del. et sculp.*

EAST PROSPECT of. *Hollar del. et sculp.*

232. WEST PROSPECT of. *After Hollar ; Finden sculp.*

NORTH PROSPECT of. *Finden sculp.*

233. ELEVATION of the West Front.
I. Jones, Architectus ; Flitcroft del. ; Hulsbergh sculp.

234. EAST VIEW of, before the Destruction of the Spire by Lightning. *Hollar del. et sculp.*, 1657.

235. COPY of the above. *Smart sculp.*

236. INTERIOR VIEW of the Nave, looking East.
Hollar fecit.

237. VIEW of the Interior of the Choir.
Hollar del. et sculp.

VIEW of the Exterior of the Choir, looking East.
Hollar del. et sculp.

238. INTERIOR VIEW of the East End. *Hollar, fecit.*

AREÆ Ecclesiæ Cathedralis S. Pauli Ichonographia.
Hollar dimen. del. et sculp., 1657.

239. WEST PROSPECT of, in Two Sheets.
Platt sculp. ; sold by Bowles.

240. INTERIOR of the Church of St. Faith's under St. Paul's.
Hollar del. et sculp.

GROUND PLAN of the Church of St. Faith
Hollar del. et sculp., 1657.

St. Paul's (New).

241. SOUTH-EAST PROSPECT of the Cathedral Church of.
Fourdrinier del. et sculp., 1743.

A Commission was issued by Charles II. for the rebuilding of the Cathedral. He approved of Wren's design; and in 1675 building operations began, the first stone being laid by Bishop Compton, June 21, 1675. The first service held in Dec. 2, 1697; the last stone laid 1710; cost £736,752 2*s.* 3½*d.*

ST. PAUL'S CATHEDRAL (*continued*).

St. Paul's (New) (continued) :—

242. ELEVATION of the West Front of, according to the former Design for the Towers.

243. VIEW of St. Paul's from Blackfriars Bridge, South side. A Water-Colour Drawing.

TWO VIEWS of St. Paul's from the River. Water-Colour Drawings.

244. VIEW of the South side of. A Water-Colour Drawing. *By J. Elmes, arch.*

245. ORTHOGRAPHY of, to the South, according to the first intention of Sir Christopher Wren.
Hulsbergh sculp., 1726.

246. NORTH PROSPECT of. *Published by Bowles.*

247. EAST PROSPECT of. *Emmett del.; Simon sculp.*

248. NORTH-WEST VIEW of.
Buckler del.; Lewis sculp., 1814.

249. SECTION of, according to the First Design of Sir Christopher Wren. *Hulsbergh, sculp.*

250. VIEW of the, according to the first Design of Sir Christopher Wren, Knt. *Schynvoet fec.*

251. SECTION of, decorated agreeably to the original Intention of Sir Christopher Wren.
Gwyn del.; Wale decor.; Rooker sculp., 1801.

252. SECTION of the Cathedral Church of, wherein the Dome is represented according to a former Design of Sir Christopher Wren, Knt.

253. WESTERN PROSPECT of, with the Queen's Statue. Erected on the Thanksgiving Day for y^e^ Generall Peace in y^e^ year 1713. *Lens del.; Hulsbergh sculp.*

254. SOUTH PROSPECT of, with the Procession of Her Majesty Queen Victoria, on her Visit to the City, November 9, 1837. *Compton del. et sculp.*

ST. PAUL'S CATHEDRAL (*continued*).

St. Paul's (New) (continued) :—

255. VIEW of the West Front of, with the arrival of the Funeral Car with the body of the late Duke of Wellington. *Maclure del. et sculp.*

256. SOUTH-EAST PROSPECT of the Interior of. *Printed and sold by Bowles.*

257. VIEW of the Interior of, under the Dome, with the Anniversary Meeting of the Charity School Children in. *Havell del. et sculp.*

258. INTERIOR VIEW of the, under the Dome. *Coney del. et sculp.*

259. EXTERIOR VIEW of the, looking North. A Pencil Drawing.

260. INTERIOR of the Dome of. *Coney del. et sculp.*

INTERIOR VIEW, under the Dome. A Pencil Drawing. *By G. B. W.*, 1829.

VIEW of the Choir. *Billings del.; Turnbull sculp.*

VIEW of the Whispering Gallery. *Billings del.; Challis sculp.*, 1837.

261. INSIDE of the Choir of, *Lens del.; Kip sculp.*, 1713.

262. VIEW of the Interior of the Choir of, on the Day of Thanksgiving for the Recovery of George III., April 23, 1789. *Dayes del.; Pollard sculp.*

263. INTERIOR VIEW of. A Washed Drawing.

264. INTERIOR VIEW of, from the West Porch. *Trevitt, del.*

265. AN ISOMETRICAL VIEW of, looking West. With Architectural Additions proposed by C. R. Cockerell, R. A., Professor of Architecture. *Cockerell del.; Richardson sculp.*

266. VIEW of the Monument erected in honor of Gen. Woolf. A Drawing.

ST. PAUL'S CATHEDRAL (*continued*).

St. Paul's (*New*) (*continued*) :—

267. WESTERN VIEW of the, with the Funeral Procession of Lord Nelson from the Admiralty, 9th January, 1806.

268. THE FUNERAL CAR on which the body of Vice-Admiral Horatio Viscount Nelson was conveyed from the Admiralty to St. Paul's Cathedral for interment.
Quin del.; Ackermann sculp., 1806.

269. VIEW of the Interior of the, under the Dome, with the Public Funeral of Lord Nelson. A Water-Colour Drawing.

270. VIEW of the Interior, under the Dome, with the Public Interment of the Duke of Wellington.
Maclure del. et sculp.

271. VIEW in the Crypt, showing the Monuments of Sir Christopher Wren, Sir Joshua Reynolds, and others. A Water-Colour Drawing.

SIR CHRISTOPHER WREN'S Monument in the Crypt.
Coney del. et sculp., 1817.

272. PROSPECT of the Choir of the, on the General Thanksgiving, the 31st of December 1706, Queen Anne and the Members of both Houses of Parliament being present. *Trevitt del. et sculp.*

273. ROYAL PROCESSION in, on St. George's Day, 1789, the day appointed for a General Thanksgiving for the King's Happy Recovery.
Dayes del.; Neagle sculp., 1793.

274. VIEW of the Interior of, with the Procession of the Installation of the Rev. C. R. Sumner, D.D., Lord Bishop of Llandaff, as Dean of the Cathedral.
Harwood del.; Woolnorth sculp., 1828.

275. VIEW of the Observatory erected on the Dome for obtaining a Survey of London.

INTERIOR of the Cupola. A Drawing.

276. THE STATUE of Her Majesty Queen Anne, erected at the West End in 1713. *Published by Bowles.*

ST. PAUL'S CATHEDRAL (*continued*).

St. Paul's Churchyard.

277. VIEW at the West End of, on a Windy Day. A Caricature.

SPECTATORS at a Print-shop in. A Mezzotint.
Published by Carington Bowles.

St. Paul's School.

278. EXTERIOR VIEW of the Old School, 1815. A Pencil Drawing.

FRONT VIEW of the, 1823. *Baker del.; Howlett sculp.*

EXTERIOR VIEW of the New. A Pencil Drawing.

This School was founded in 1512, by Dean Colet, son of Sir Henry Colet, Lord Mayor, for the education of 153 chlldren. The original building was destroyed by the Great Fire in 1666, and rebuilt soon after in nearly the same form. In 1783 it was repaired and beautified, and in 1823 it was taken down and the present building erected from the designs of George Smith in 1824-5. The Poet Milton and Pepys the diarist were educated here.

279. EXTERIOR VIEW of. *Pugin del.; Stadler sculp.*

INTERIOR VIEW of the School-room.
Mackenzie del.; Black sculp.

CHEAPSIDE.

Cheapside and Cross.

280. Entree Royalle de la Reyne Mere du Roy Tres-Chrestien dans la Ville de Londres.

(The earliest authentic View of Cheapside and the Cross, with the Procession of the Queen Mother, Mary of Medicis, and the Standings of the Livery Companies.)

281. VIEW of. A Water-Colour Drawing.

VIEW of, as it appeared on its Erection in 1606.

This Cross was one of the series of crosses erected by King Edward I. to perpetuate the memory of his beloved Queen, Eleanor, daughter of Alphonso, King of Castile, whom he had married when she was but fifteen years of age. She died at Hardeby, near Lincoln, but in the county of Nottingham, on the 28th of November, 1290, and wherever her body rested during its progress to Westminster Abbey, the King had a cross erected. There were twelve in all—at Lincoln, Grantham, Stamford, Stoney Stratford, Woburn, Dunstable, St. Albans, West Cheap, Charing, Geddington, Northampton, and Waltham. These last three still remain. Cheapside Cross is said to have been erected by Michael de Cantuaria, at a cost of £300. It was completed in 1293. It was rebuilt in 1441, partially defaced in 1581, and finally destroyed May 2, 1643.

CHEAPSIDE (*continued*).

Cheapside (*continued*) :—

282. VIEW of, with the Lord Mayor's Procession, and the Prince and Princess of Wales viewing it from the Residence of Mr. Barclay, Chemist, opposite Bow Church. (A Rare Engraving.)

No. 113, Cheapside, the residence of Sir Edward Waldo, built after the Fire of London, 1672.

283. VIEW of, with Christmas Gambols. The Apprentice's Boxing Day.

VIEW of the Entrance to Bow Church. The Review, or, the Round Hoops Condemned.

Published by Bowles.

284. THE EXECUTION of Thomas Venner at the Corner of Wood Street. (A Rare Engraving.)

285. VIEW of, in the City of London.

Dunyer del.; Baynes sculp., 1823.

Saddlers' Hall.

286. VIEW of the Entrance to. A Pencil Drawing.

EXTERIOR of. A Water-Colour Drawing.

By G. Shepherd, 1811.

ENTRANCE to. A Small View.

THE SAME. A Coloured Drawing.

287. INTERIOR VIEW of. A Water-Colour Drawing.

By Schnebbelie, 1821.

VIEW of, during Alterations. A Water-Colour Drawing.

By Schnebbelie, 1821.

GROUND PLAN of. A Water-Colour Drawing.

By Schnebbelie, 1821.

Erected from the design of Jesse Gibson, in 1822; since altered.

Bow Church.

288. EXTERIOR VIEW of.

Stow says it is the oldest church in the City. It was first built on arches of stone, and from that called St. Mary de Arcubus. In 1090 the roof of the ancient church was blown off by a violent wind. In 1271 the steeple fell down, doing considerable injury. It was not rebuilt till 1469. This building was destroyed in the Great Fire. In 1671 the present edifice was begun by Sir C. Wren; finished in 1680.

CHEAPSIDE (*continued*).

Bow Church (*continued*) :—

THE SAME. "Bow Kirche." *J. H. H. sculp.*

EXTERIOR VIEW of. *Kip fec.*

PLAN of Bow Lane and its Neighbourhood.

289. PROSPECT of Bow Church and Steeple in Cheapside, London, "whose height is from ye ground 225 foote, begun in ye yeare 1677, and finished in ye yeare 1680. Designed by Sir Christopher Wren, and built by John Tompson and Thomas Cartwright, Masons."
Thacker del.; Collins sculp.

290. WEST PROSPECT of the Church and Steeple of.
Published by Bowles.

291. VIEW of the West End of, with the North-east End of the Cathedral. A Water-Colour Drawing.

292. VIEW of Cheapside, with the North Prospect of the Church.

VIEW of the Steeple of.

293. EXTERIOR VIEW of, looking North-West.

294. VIEW of the Old Tower, with the Five Lanterns and the Norman Crypt. A Drawing.

295. VIEW of the Steeple of. This Steeple is founded on the old Roman Causey, which lies 18 feet below the level of the present Street, and the Church on the walls of a Roman Temple.
Hawksmoor del.; Hulsbergh sculp.

296. VIEW of the New Steeple, with part of Cheapside, 1822. A Pencil Drawing.

297. SECTION of, with the remains of the Ancient Crypt, erected in the reign of William the Conqueror.
Gwilt del.; Basire sculp., 1835.

298. CRYPT in, from the North Side, near the East end of the Nave. *Gwilt del.; Basire sculp.*, 1836.

CHEAPSIDE (*continued*).

Bow Church (*continued*) :—

299. VIEW of the Crypt of the Norman Church. A Drawing.
By F. Nash. Put in ink by M. A. Hedger.

300. VIEW of the Crypt of the Norman Church. A Drawing.
By F. Nash, 1806. *Put in ink by M. A. H.* (*Mary Ann Hedger*).

301. VIEW of the Crypt in, from the West End of the South Aisle or Corridor. *Gwilt del. ; Basire sculp.*, 1835.

302. ORNAMENTED TILE PAVING, used in the Substructure, or Ancient Church. From a single Specimen, found February 9. 1818, in removing the Rubbish at the West End of the Southern Arcade. A Water-Colour Drawing. *By Gwilt, jun.*, 1818.

303. ELEVATION of the Front of No. 73, Cheapside, the residence of Mr. Tegg, Bookseller, formerly the Mansion House of London.
Erected by Sir C. Wren, A.D. 1668-9.

The Blossoms Inn, Lawrence Lane.

304. VIEW of the Yard of. A Pencil Drawing, 1855.

The Castle, King Street.

INVITATION to a Meeting of the Social Tradesmen's Society, at.

Honey Lane Market.

305. PLAN of, with Views of the City of London School.

306. EXTERIOR of the City of London School.
Bunning del. ; Madeley sculp.

St. Lawrence.

307. VIEW of the Exterior of the Church of, with a Front View of the Guildhall.
Malton del. et fecit, 1783. *Proof before Letters.*

KING STREET.

Guildhall.

308. PROSPECT of the Guildhall. (Taken in 1755.)

Commenced in the Mayoralty of Sir Thomas Knolles, 1411. Sir John Shaa held the first feast in 1501. The Common Council Chamber built 1615. The roof of the Hall destroyed September 4, 1666. Soon after an additional story was added, and a temporary roof erected by Sir C. Wren. The Porch built from the design of George Dance, 1789. Interior of the Hall altered and improved, 1815. The Crypt restored by J. B. Bunning, 1851. The present roof erected from the design of Mr. Horace Jones, 1864.

PROSPECT of Guildhall, with the Chapel and Blackwell Hall.

309. VIEW of the Ancient Porch of the, with the Six Figures and Balcony. A Water-Colour Drawing.
By Schnebbelie, 1788.

310. VIEW of the Old Front of the, from a Drawing in the possession of Mr. Nichols.
Schnebbelie del., 1788; *Hollis sculp.*, 1818.

SIX STATUES, formerly standing on the Porch of the Hall.

311. INSIDE of Guildhall. First State before Shading

INSIDE of Guildhall, near Cheapside, London.

THREE SMALL VIEWS of the Exterior of.

312. INTERNAL VIEW of, showing the Old Roof and the former Position of the Clock and Giants.
Hawkins del. et sculp., 1801.

313. INTERIOR of the, as it appeared previous to the Alteration which took place immediately after the Entertainment given by the Corporation to the Prince Regent, the Emperor of all the Russias, &c., 1814.
Hawkins del., 1816.

314. INTERNAL VIEW of the Guildhall, looking West. A Water-Colour Drawing. *By Buckler*, 1816.

ENGRAVING of the Same. *Buckler sculp.*, 1818.

315. VIEW of the Interior. The Royal Banquet given to Her Majesty by the Corporation of London on the 9th of November, 1837. *Dighton del. et sculp.*

KING STREET (*continued*).

Guildhall (*continued*) :—

316. VIEW of the Roof, formerly standing on the.
Smith del.; Seago sculp., 1787.

VIEW of the Procession to the Guildhall, with the Colours taken from the French at Blenheim, 1704; Ramillies, 1706, &c.

THE OLD CHEST of the Shipwrights' Company, 1380.

317. THE GROINING to the Cellerage and Pillars. (Taken 1820.) *Schnebbelie del.*

318. VIEW of the Common Council Chamber at, during a Meeting of the Court, the Right Hon. John Garratt, Lord Mayor, in the Chair.
Dighton del.; Sutherland aquat., 1825.

319. ENTRANCE to the different Courts of Law.
Schnebbelie del., 1815.

GUILDHALL CHAPEL. Exterior View.
Schnebbelie del., 1815.

THE STATUE of Edward VI. in Guildhall Yard.
Drawn and Engraved by Isaac Mills, 1804. *Presented by him to J. B. Nichols, Esq.*

Guildhall Chapel.

320. THREE VIEWS of the Exterior.

Founded and dedicated to St. Mary Magdalen and All Saints, 1299; rebuilt by Sir Richard Whittington 1413; again rebuilt in 1431; purchased by the Corporation at the dissolution of the religious houses, and used as the Court of Requests; taken down for the present Law Courts 1822.

321. EXTERIOR VIEW of the Front of. A Water-Colour Drawing. *By Schnebbelie*, 1815.

322. EXTERIOR VIEW of, with the Statues. A Water-Colour Drawing. *By Shepherd.*

GROUND PLAN of the Chapel. A Drawing.
Taken by Schnebbelie, 1819.

323. EXTERIOR of the, with the Chapel and Blackwell Hall.

324. VIEW of the Interior. *Schnebbelie del.* 1818.

KING STREET (*continued*).

Guildhall Chapel (*continued*) :—

325. VIEW from the Yard of the. A Water-Colour Drawing. *By Schnebbelie*, 1820.

GROUND Plan of the Chapel, as the Court of Requests. A Water-Colour Drawing. *By Schnebbelie*, 1819.

326. VIEW of the Ruins of, and Blackwell Hall, upon their removal in order to erect the present Courts of Law. A Water-Colour Drawing. (In the foreground is the Arms of Blackwell Hall.) *By Schnebbelie*, 1820.

327. MONUMENT of Mr. Robert Wilkins in the South Aisle of. A Water-Colour Drawing. *By Schnebbelie*, 1815.

MONUMENT of Sir William Stewart, against the South Wall of the Chancel. A Water-Colour Drawing. *By Schnebbelie*, 1815.

Blackwell Hall.

328. VIEW of the Front of. A Water-Colour Drawing. *By Shepherd*, 1811.

Established in 1397 by the Corporation, by permission of Richard II., as a weekly Market for woollen cloths; rebuilt 1588; burnt in 1666; restored 1672; taken down for the present Law Courts 1822.

INTERIOR of the. A Water-Colour Drawing. *By Shepherd.*

329. FRONT VIEW of. *Valentine Davies*, 1866.

VIEW of the Great Court of. A Pencil Drawing. And several small Views. *By F. Nash.*

330. DEMOLITION of. East View. A Water-Colour Drawing, 1819.

FRONT VIEW of. A Water-Colour Drawing. *By Schnebbelie*, 1819.

BASINGHALL STREET.

St. Michael Bassishaw.

331. SOUTH-EAST VIEW of the Church of.
Coney del.; Skelton sculp., 1812.

The ancient church was founded in 1140; in 1246 the patronage was given by Henry III. to Adam Basing. The old building was taken down and rebuilt in 1460; this was destroyed by the Fire in 1666, when the present building was erected from the designs of Sir C. Wren; it was finished in 1679.

AN EXACT REPRESENTATION of the whole of the Procession of Alderman Kirkman's Funeral, taken as it passed through the City to St. Michael Bassishaw, together with the Procession on Foot to the Church. The Funeral Exercise, with all the Motions which the Association Companies went through.

John Kirkman, Citizen and Fishmonger, was elected Alderman of Cheap Ward 21st January, 1768; he was elected Sheriff on Midsummer Day, 1776; but he refused to serve the office 4th July, 1776; he died the 20th September, 1780. In endeavouring to prevent a disturbance of the peace at some riots which arose within the City he caught cold, and died in the thirty-fourth year of his age.

OLD JEWRY.

Old Jewry.

332. MANSION AND GATEWAY in the, the residence of Sir Robert Clayton, Knt., Lord Mayor in 1679.
Beugo fecit, 1811.

SIR ROBERT CLAYTON'S House, in which he entertained King Charles II. and his Brother the Duke of York. A Pencil Drawing. *By Shepherd.*

MANSION HOUSE. Exterior View of. *Gentleman's Mag.*

333. TWO VIEWS of the Old Mansion House in the, formerly the Residence of Sir R. Clayton, now used as the Lord Mayor's Court. *Shepherd del.*, 1856.

334. LONDON DOCK HOUSE. Entrance to the, from the Old Jewry. A Water-Colour Drawing.
September 18, 1810.

POULTRY.

Mercers' Chapel.

335. EXTERIOR VIEW of, in the Poultry. A Water-Colour Drawing. *By G. Shepherd*, 1811.

Erected by Sir C. Wren, 1682, upon the site of the Monastery of St. Thomas of Acon, founded by Thomas à Becket.

336. TWO EXTERIOR VIEWS of.

EXTERIOR VIEW of. A Water-Colour Drawing. *By Shepherd.*

THE SAME. *Engraved from the above by Barrenger.*

Bank of England.

337. VIEW of the, in the Poultry. (Grocers' Hall.)

VIEW of the, 1738. *From a scarce Map by Emanuel Bowen.*

Poultry Compter.

338. INSIDE VIEW of the. *Smith del. et sculp.*, 1813.

St. Mildred.

339. EXTERIOR VIEW of the Church of. *Shepherd del.; Gough sculp.*

EXTERIOR VIEW of. A Pencil Drawing.

VIEW of Cheapside, Poultry, and Bucklersbury. *Shepherd del.; Wallis sculp.*

340. EXTERIOR VIEW of. A Pencil Drawing.

ANOTHER VIEW of the same. A Drawing. (Exterior.)

Taken down in 1872.

Stocks Market.

341. VIEW of, with the Statue of King Charles the Second. *Sutton Nicholls del. et sculp.*

Mentioned as a Market in 1319. The statue of John Sobieski, King of Poland, his horse trampling upon a Turk, purchased by Sir Robert Viner in 1675, and the face recut to represent Charles II., and the Turk to Oliver Cromwell. The mansion erected on the site in 1735.

POULTRY (*continued*).

Stocks Market (*continued*) :—

342. VIEW of, in the year 1738. (In the original state before the reduction of the Plate.)
Nicolas del.; Fletcher sculp., 1752.

343. VIEW of, near Cornhill.

VIEW of the Statue of King Charles II. at the Entrance of Cornhill.

Mansion House.

344. VIEW of the, erected for the Residence of the Lord Mayor of London.

Built upon the site of the Stocks Market, from the designs of Mr. George Dance; the foundation-stone laid by Micajah Perry, Lord Mayor, Oct. 25, 1739; finished in 1753 in the Mayoralty of Sir Crisp Gascoigne, at a cost of £42,638 18*s.* 8*d.*; redecorated in 1868.

PROSPECTIVE VIEW of the.

EXTERIOR VIEW of the.
Dance, arch.; Maurer del., 1750.

345. VIEW of the Exterior of. *Malton del. et fec.*, 1783.

346. ELEVATION of the. A highly-finished Pencil Drawing.

ELEVATION of the. *Dance, architect; Toms sculp.*

347. VIEW of the Interior of the Egyptian Hall during a Banquet.

348. VIEW of the Interior of the Ball Room.

INVITATION TICKET to a Ball at the, April 17, 1775, Right Hon. John Wilkes, Lord Mayor.
Cipriani del.; Bartolozzi sculp., 1775.

WALBROOK.

Walbrook.

349. VIEW of, from the Bank. A Water-Colour Drawing.

VIEW of Bucklersbury. A Water-Colour Drawing.

WALBROOK (*continued*).

St. Stephen.

350. ELEVATION of the Church of, with Details. A Pencil Drawing. *Coney del.*

One of Wren's most celebrated churches. The first stone laid Oct. 16, 1672, completed in 1679. The spire is 128 feet high.

351. EXTERIOR VIEW of. A finished Pencil Drawing.

INSIDE VIEW of. *Wale del.; Müller sculp.*, 1746.

352. INTERIOR VIEW of. *Wale del.; Müller sculp.*, 1746.

353. PERSPECTIVE VIEW of the Inside of.
Sir Christopher Wren, arch.; Marshall del. et sculp.

Bank of England.

354. SIR J. SOANE'S Design for the. A Water-Colour Drawing.

Projected by William Paterson, and established by Charter of William III., July 27, 1694. The directors at first obtained permission of the Mercers' Company to carry on their business in their Hall; they afterwards removed to Grocers' Hall, and subsequently to their present building, which was opened in 1734, being built from the design of Mr. Sampson, to which two wings were added by Sir Robert Taylor; the whole was subsequently rebuilt from the designs of Sir John Soane.

355. VIEW of the, and the surrounding Locality in 1781.
Malton del. et fec.

356. PRINCIPAL FRONT of the. *Malton del. et sculp.*, 1790.

357. VIEW of the Principal Front.
Shepherd del.; Havell, sculp.

358. ELEVATION of the Principal Front. A Pencil Drawing.
By Pugin.

VIEW of the North and West Sides. A Pencil Drawing.
By Pugin.

VIEW of the Bank from Lothbury Court. A Pencil Drawing. *Pugin direx.; Arundel del.*

359. VIEW of, with the Royal Exchange and adjacent Building as they existed 1790.
Marlow pinx.; Kernot sculp., 1844.

360. VIEW of the Dividend Pay Office.

WALBROOK (*continued*).

Bank of England (*continued*) :—

361. INTERNAL VIEW of the Brokers' Exchange in the.
Malton del. et sculp., 1791.

362. INTERIOR VIEW of the Courtyard of the. A Water-Colour Drawing.

363. VIEW of the Principal Front of the, showing the Illuminations and Transparencies on the Recovery of George III., 24th April, 1789.

364. CENTRAL DEVICE of the Illuminations of the, on the 24th of April, 1789, on the Recovery of George III.
Hamilton pinx.; Tomkins sculp.

365. INTERNAL VIEW of the Transfer Offices at.
Malton del. et sculp., 1790.

366. VIEW of the West Quadrangle at the, with the Court Room. *Malton del. et sculp.*, 1790.

367. VIEW of the Board Room. *Malton del. et sculp.*

368. INTERNAL VIEW of the Four per Cent. Reduced Annuity Office. *Malton del. et sculp.*, 1790.

369. INTERIOR VIEW of the Dividend Office. A Drawing.
By Rowlandson.

370. PORTRAIT of Sir John Houblon, Knight and Alderman. Lord Mayor in 1696. First Governor of the Bank.

VIEW of his Residence. A Pencil Drawing.
By Shepherd.

PRINCES STREET.

Grocers' Company.

371. PRINCIPAL FRONT of the Hall of the.
Richardson sculp., 1802.

Erected from the designs of Thomas Leverton, in 1798–1802: the entrance in Princes Street in 1827.

ARMS of the Company.

LOTHBURY.

St. Margaret.

372. EXTERIOR VIEW of the Church of, looking West. A Water-Colour Drawing.

EXTERIOR VIEW of, looking East. A Pencil Drawing.

The ancient parish church was rebuilt in 1440, at the expense of Robert Large, Alderman. This was destroyed in 1666, and replaced by the present from the design of Sir C. Wren, in 1690. The steeple is 140 feet high.

373. JONES, LOYD AND CO. A View of the Banking House of. A Drawing. *By Schnebbelie*, 1815.

VIEW of Sir Thomas Estcourt's House in Broad Street.

THROGMORTON STREET.

Drapers' Hall.

374. EXTERIOR VIEW of, 1806. A Water-Colour Drawing. *By V. D(avis).*

Erected upon the site of the mansion of Thomas Cromwell, Earl of Essex. First meeting held the 7th August, 1541. It received considerable damage in the Fire of London, and was rebuilt from the designs of Mr. Jarman. The whole has been recently remodelled by Mr. Herbert Williams, 1868–9.

INTERIOR VIEW of, 1806. A Pencil Drawing. *By V. D(avis).*

375. EXTERIOR VIEW of. A Pencil Drawing.

INTERIOR COURT of. A Pencil Drawing.

376. ORNAMENTAL CEILINGS. Two Water-Colour Drawings.

BARTHOLOMEW LANE.

Auction Mart.

377. EXTERIOR VIEW of the. *Shepherd del.*; *Watkins, sculp.*, 1829.

Built by Walters, and opened in 1810; taken down and removed to Tokenhouse Yard, and opened August 1st, 1866.

EXTERIOR VIEW of the. A Water-Colour Drawing.

EXTERIOR VIEW of the. *Engraved from the above.*

378. EXTERIOR VIEW of the. *Dewint del; Heath sculp.*

INTERIOR VIEW of the, 1811.

THE HALL of the, 1811.

BARTHOLOMEW LANE (*continued*).

Stock Exchange.

379. EXTERIOR VIEW of the.
Shepherd del.; Cruse sculp., 1831.
Built from the design of James Peacock; first stone laid, May 18, 1800; opened in March, 1802; rebuilt by Thomas Allason, and opened March 2, 1854.

INTERIOR VIEW of the.
Rowlandson & Pugin del. et sculp.; Stadler aquat., 1809.

380. EXTERIOR VIEW of the, in Capel Court. A Pencil Drawing. *By Shepherd.*

INTERIOR VIEW of the (The Foreign House), 1830. A Pencil Drawing. *By Shepherd.*

INTERIOR VIEW of the (The English House). A Pencil Drawing. *By Shepherd.*

St. Bartholomew's Church.

381. EXTERIOR VIEW of. A Water-Colour Drawing.
The interior destroyed in the Great Fire of 1666, and in 1679 Sir C. Wren had completed the restoration of the building. It was taken down in 1840 and rebuilt in Moor Lane.

EXTERIOR VIEW of. A Pencil Drawing.

INTERIOR VIEW of the. A Water-Colour Drawing.

382. THE REMAINS of Myles Coverdale, Bishop of Exeter, as they appeared in the Chancel of. Buried, February, 1569. Exhumed, September 23, 1840. *Chabot, zinco.*
Re-interred in the church of St. Magnus, London Bridge.

383. PORTRAIT of Miles Coverdale, Bishop of Exeter. Born, 1486; died, 1567. *Day del.*, 1855.

THREADNEEDLE STREET.

Threadneedle Street.

384. VIEW of, in 1853. A Pencil Drawing.

THREADNEEDLE STREET (*continued*).

St. Bennet's Fink.

385. EXTERIOR VIEW of the Church of. *Malton*, 1797.

Rebuilt by Sir C. Wren after the Fire of 1666; it was removed during the alterations made in the neighbourhood of the Exchange, 1842–44.

386. EXTERIOR VIEW of the, demolished in the Improvements for the Exchange. A Water-Colour Drawing.

Merchant Taylors' Hall.

387. NORTH-WEST VIEW of the Ancient, with the Almshouses adjoining.

Goodman del., 1599; *Wilkinson*, 1817.

The Hall, in 1331, was the mansion of Sir Oliver Ingham, from whom it was purchased by John de Yakesley, King Edward III.'s Pavilion maker, for the use of the Company. It was then called New Hall, or Taylors' Inn. It was burnt in the Fire of London. The present building, erected from the design of Mr. Jarman, the City Architect, was completed No. 3, 1671.

388. VIEW of the Ancient Entrance in Threadneedle Street. A Water-Colour Drawing.

By Shepherd, 1811.

ENTRANCE to the. *Shepherd del.; Watkins sculp.*

ELEVATION of the, with Details. A Pencil Drawing.

389. VIEW of, from a Drawing in Crowle's Illustrated Pennant. A Water-Colour Drawing.

ANOTHER VIEW of. A Water-Colour Drawing.

390. VIEW of the Old Entrance. A Pencil Drawing.

By T. Shepherd.

VIEW of the New Front and Entrance to the. A Pencil Drawing. *By T. Shepherd.*

VIEW of the Inner Court of the. A Pencil Drawing. *By T. Shepherd.*

391. TWO VIEWS of the Inner Court of. Water-Colour Drawings.

South Sea House.

392. EXTERIOR VIEW of the. *Banks sculp.*, 1754.

The Company established the 6th May, 1710; built their Hall in 1711; attempt made to destroy it by fire 11th April, 1826; taken down 1853–4.

THREADNEEDLE STREET (*continued*).

South Sea House (*continued*) :—

393. INTERIOR of the Dividend Hall.
Rowlandson & Pugin del. et sculp.; Sutherland aquat.

VIEW in the Kitchen of the.

394. SOUTH SEA BUBBLES. Lucifer's New Row Barge. A Caricature.

395. THE BUBBLER'S MIRROUR ; or, England's Folley. Containing a List of the Bubbles. Printed and sold by Bowles. Two Plates, one with the Portrait of a successful, and the other with that of an unsuccessful Speculator.

396. ALLEGORICAL PRINT, representing the Speculators in the Bubble, 1720.

NECK OR NOTHING ; or, The Downfall of the Mississippi Company, showing the Execution of the Promoters of this Bubble.

Exchange Alley.

397. ALLEGORICAL PICTURE of the Lottery.
Marchant inv.; Ervelot del.; Parr sculp.

398. THE BUBBLES KINGDOM in the Aerial-World.
Pine sculp., 1720.

ROBBIN'S FLIGHT ; or, The Ghost of a late S.S. Treas-R., ferry'd into Hell, alias conveyed to Antwerp.

399. THE BUBBLER'S MEDLEY ; or, A Sketch of the Times, 1720. *Bowles.*

400. BUBBLER'S MELODY ; or, A Sketch of the Times, 1720. *Bowles.*

CORNHILL.

Cornhill.

401. VIEW of, St. Michael's Church, &c., looking West. A Pencil Drawing, 1828.

CORNHILL (*continued*).

Cornhill (*continued*) :—

402. TUN or Prison in, with the Water Conduit. In the foreground is a Female in Winter Dress.

Hollar fecit, 1643.

The only authentic authority showing the Tun and Conduit. A most interesting Print.

The building was called the Tun from its shape, erected in 1283, in the Mayoralty of Henry de Walleis, as a prison for vagabonds, &c.

A WATER-COLOUR DRAWING of the, from the above.

Exchange Alley.

403. PLAN of all the Houses destroyed by the Great Fire which began in, on Friday, March 25, 1748.

By T. Jeffreys, 1748.

VIEW of the Ruins after the Fire. Small Print.

Royal Exchange (Old).

404. BYRSA LONDINENSIS ; vulgo, The Royall Exchange of London. Interior View. *Hollar fecit*, 1644.

Very Rare Print. The first state, with the dedication to Sir John Wollaston, Knt., Lord Mayor, instead of the Royal Arms.

Founded by Sir Thomas Gresham, who laid the first stone 6th June, 1566. It was opened with regal ceremony 23rd January, 1571, when Queen Elizabeth commanded it to be called "Royal." Destroyed in the Fire of London, and rebuilt from the design of Edward Jarman ; the first pillar being placed by Charles II., 23rd October, 1667. Opened for business 28th September, 1669. It cost £58,962. Again destroyed by fire 18th January, 1838.

405. THREE VIEWS of. Water-Colour Drawings.

By Shepherd, 1810-12.

406. BIRD'S-EYE VIEW of the, 1671. *White del. et sculp.*

407. BIRD'S-EYE VIEW of the.

Sold by J. Garrett and T. Glass.

408. PERSPECTIVE VIEW of the Outside of the, in Cornhill.

Chapman del. ; Bartolozzi sculp., 1788.

409. VIEW of the. *Shepherd del. ; Havell, sculp.*, 1816.

410. ELEVATION, Plan, and History of the.

Donowell del. ; Walker sculp.

FRONT of the. *Wale del. ; Green sculp.*

CORNHILL (*continued*).

Royal Exchange (*Old*) (*continued*) :—

411. EXTERIOR VIEW of the, 1781. *Walton del. et fecit.*

412. VIEW of the Inside of the, as it now is, 1712, describing the Walks used by the Merchants of divers Nations, and representing the Statues of all the Kings and Queens.

VIEW of the North Side.

413. INTERIOR VIEW of the, with the Merchants' Walks. A Water-Colour Drawing.

414. VIEW of the Interior of the. *Vertue sculp*, 1739.

BYRSA LONDINENSIS ; vulgo, The Royal Exchange. Interior View. *Hollar fecit.*

415. INTERIOR of the, showing the Merchants' Walks, &c. *Sir W. Chambers del.; Bartolozzi sculp.* (*Proof before letters.*)

416. THE INSIDE of the.

THE INSIDE VIEW of the. *Bowles del. et sculp.* (*First state of the plate.*)

417. THE DESTRUCTION of, by Fire, on Jan. 10, 1838. *Heath sculp.*, 1838. (*Proof.*)

418. THE LONDON MERCHANTS TRIUMPHANT. Exterior View of, with the Burning in Effigy of one of the Promoters of the Excise Bill.

BAD NEWS upon Change. *Woodward del.*, 1794.

419. THE REMAINS of the, after the Fire. A highly-finished Water-Colour Drawing. *By G. S. Shepherd*, 1838.

420. PROCLAMATION of George IV. at, 31st January, 1820. *Published* 1827.

NEW TOWER of the. Erected in 1821.

421. THE STATUE of Sir Thomas Gresham in the. A Drawing. (From Sir M. Sykes' sale, 1824.) *By Vertue.*

422. PROCLAMATION of Peace, at the, April 29, 1802, in the presence of the Lord Mayor. (With three Views of the Exterior of the Exchange.) (*Proof before letters.*)

CORNHILL (*continued*).

Royal Exchange, The (New).

423. WEST FRONT of the.

Built from the design of W. Tite, F.R.S., under the direction of the Joint Gresham Committee; the first stone laid by Prince Albert, January 17, 1842; opened by Queen Victoria, Oct. 28, 1844; cost £150,000; business did not commence until January 1, 1845.

SOUTH-WEST VIEW of the.

Tite, arch.; Moore del.; Higham sculp.

424. TESSELATED PAVEMENT in the Great Court of the.

Designed by Henry Pether; Day and Haghe lith.

St. Michael.

425. EXTERIOR VIEW of the Church of.

Shepherd del.; Wise sculp., 1811.

VIEW of the Original ancient Steeple previous to its Destruction in 1421. 1809.

The body rebuilt after the Fire of London by Sir C. Wren, and finished in 1672. The steeple was rebuilt in 1721. The structure was again repaired in 1790, at a cost of £3,500. It was also beautified in 1860 and 1868. The tower is 130 feet high. Alderman Fabian, the Civic Chronicler, was buried here in 1511.

426. Drawing of the above. *By M. A. H.*

427. VIEW of the Tower of. A Drawing.

St. Peter.

428. SOUTH VIEW of the Church of.

Whichelo del.; Dale sculp., 1825.

The ancient building being destroyed in 1666, the present was erected from the design of Sir C. Wren, and was finished in 1670–1.

429. INTERIOR VIEW of the Church of.

Whichelo del.; Dale sculp., 1825.

LOMBARD STREET.

General Post Office.

430. INTERIOR VIEW of the. *Nicholls del. et sculp.*

Formerly the residence of Sir Robert Viner. First used as a Post-office 1748.

431. PERSPECTIVE VIEW of. A Water Colour Drawing.

LOMBARD STREET (*continued*).

VIEW of the "George and Vulture," 1855. A Pencil Drawing.

EXTERIOR of the Premises of Messrs. Martin, Stone and Co., in. A Water-Colour Painting. *Davis, del*

St. Mary Woolnoth.

432. EXTERIOR VIEW of the Church of.
Shepherd del.; Skelton sculp., 1812.
Repaired after the Fire by Sir C. Wren in 1677; rebuilt from the design of Nicholas Hawksmoor, a pupil of Sir C. Wren, in 1727.

EXTERIOR VIEW of. A Pencil Drawing.

433. EXTERIOR VIEW of, from Lombard Street. A Water-Colour Drawing.

FRONT VIEW of. A Pencil Drawing. 1830.

St. Edmund.

434. EXTERIOR VIEW of the Church of.
Shepherd del.; Wise sculp., 1813.
Designed by Sir C. Wren to replace the one destroyed in the Great Fire of 1666, and finished in 1690.

SMALL VIEW of. *Shepherd del.*

EXTERIOR VIEW of. A Pencil Drawing.

435. PERSPECTIVE VIEW of. A Water-Colour Drawing.

Allhallows.

436. EXTERIOR VIEW of the Church of.
Shepherd del.; Wise sculp., 1812.
Rebuilt by Sir C. Wren in 1694.

EXTERIOR VIEW of. A Pencil Drawing.

KING WILLIAM STREET.

437. VIEW of, during the demolition of Buildings for its Formation. A Water-Colour Drawing.
By J. F., 1834.

GRACECHURCH STREET.

The Spread Eagle Inn.

438. VIEW of the Courtyard of. A Drawing.
By Schnebbelie, 1814.

ANOTHER VIEW of the. A Pencil Drawing.
By Shepherd, 1858.

St. Bennet's.

439. VIEW of the North Side of the Church of. A Water-Colour Drawing.

Rebuilt after the Fire of London from the designs of Sir C. Wren, and finished in 1685; taken down, 1870.

440. VIEW of the Exterior, looking South.
Shepherd del.; Wise sculp.

FENCHURCH STREET.

Magpie and Punch-Bowl.

441. EXTERIOR VIEW of, as it appeared in 1828. A Coloured Drawing.

GROUND PLAN of. A Coloured Drawing.

442. ELEVATION in Churchyard, 1828. A Water-Colour Drawing.

END ELEVATION, 1828. A Water-Colour Drawing.

443. VIEW in Fenchurch Street, showing the Magpie and Punch-Bowl. A Drawing. *By Schnebbelie*, 1816.

ANOTHER VIEW in the same Street. A Drawing.
By Schnebbelie, 1818.

St. Katharine, Coleman.

444. THE SOUTH PROSPECT of the Church of.
West del.; Toms sculp., 1736.

RECTORY GROUND, with the Rector's House now building. A Water-Colour Drawing. *By Schnebbelie*, 1817.

The south aisle of the ancient church was repaired by Sir William White, Lord Mayor in 1489. The edifice was thoroughly repaired and beautified in 1620. It escaped the great Fire, but was rebuilt 1734.

FENCHURCH STREET (*continued*).

St. Katharine, Coleman (*continued*) :—

445. EXTERIOR VIEW of. A Water-Colour Drawing.
EXTERIOR VIEW of. *Coney del.; Skelton sculp.*, 1812.

Rose Tavern.

446. EXTERIOR VIEW of the, as it was in the year 1730. From a Drawing in the possession of Mr. Jones, of Putney.

Elephant Tavern.

EXTERIOR VIEW of the. *Published by Beugo*, 1811.

The house was noted for possessing some paintings executed by Wm. Hogarth, whilst residing there.

Ironmongers' Hall.

447. EXTERIOR of, with a View of Fenchurch Street.
Donawell del.; Bowles sculp., 1753.

Rebuilt from the design of Thomas Holden, and opened in 1750. The interior remodelled and completed 8th June, 1847.

ELEVATION of. *Holden, arch.*

448. EXTERIOR VIEW of. *Ackermann*, 1811.
EXTERIOR VIEW of. *Shepherd del.; Armytage sculp.*
EXTERIOR VIEW of. A Pencil Drawing.
ARMS of the Company.

St. Dionis' Backchurch.

449. VIEW of the Exterior of the Church of. A Pencil Drawing. *By Shepherd.*

This church was considerably damaged in the Great Fire, and the body was rebuilt from the design of Sir C. Wren, in 1674, who, about 10 years afterwards, rebuilt the Tower.

VIEW of the Exterior, engraved from the above.
Allen sculp.

ANOTHER VIEW of the Exterior.
Billings del.; Le Keux sculp.

450. EXTERIOR VIEW of. (*Proof before letters.*)
VIEW of the East end of. A Pencil Drawing.

FENCHURCH STREET (*continued*).

Fenchurch.

451. VIEW of the old Churchyard of, with the surrounding Houses. A Drawing in Sepia.

LEADENHALL STREET.

Leadenhall Street.

452. CURIOUS SUN-DIAL, formerly standing at the Intersection of Leadenhall, Gracechurch, and Bishopsgate Streets, and Cornhill, London. *Breun fecit*, 1825.

THE SAME. A Finished Drawing.

453. VIEW of Ancient Houses in, pulled down for the East India House. A Water-Colour Drawing.

454. DIRTY DICK, several Relics found in the House of. A Drawing.

EXTERIOR VIEW of the Warehouse in.
King del.; Taylor sculp., 1802.

EXTERIOR VIEW of a remarkable Old House in.
Rawle del. et sculp., 1802.

EXTERIOR of a Dirty Warehouse in.

EXTERIOR VIEW of an Ancient House in, the Residence of the late Richard Bentley, commonly called Dirty Dick. A Pencil Drawing. *By Shepherd.*

455. EXTERIOR VIEW of the Warehouse in, with several Portraits of Nathaniel Bentley, late Hardwareman.

THE SIGN of the Golden Lion and Case of Knives.

456. PUBLIC VIEW of the once elegant Dining-room in the Dirty Warehouse, with the facsimile of the Signature of Nathaniel Bentley, 1804. (Proof, very rare.)

THE SAME in the Third State.

ANOTHER VIEW of. A Water-Colour Drawing.

LEADENHALL STREET (*continued*).

Leadenhall Chapel.

457. VIEW, showing the Entrance to the Chapel of the Holy Trinity, from the Market. A Drawing.

This chapel was founded by William Rouse and others in 1466. Confirmed by the Corporation of London to the Trinity Priests, 1512.

458. VIEW of the Entrance to the, previous to its demolition in 1812. *Smith del. et sculp.*, 1814.

459. NORTH-EAST VIEW of the Chapel in, 1805. A Water-Colour Drawing.

ENGRAVING from the Same. (Proof.)

460. SOUTH-EAST VIEW of the Holy Trinity Chapel. *Sketched by M. A. H.*

THE REMAINS of. A Drawing. 1817.

WATER-COLOUR DRAWING, showing the Ancient Doorway, previous to its demolition.

461. SOUTH-EAST VIEW of the Chapel of the Holy Trinity. *Whichelo del.; Dale sculp.*

REMAINS of the Chapel of the Holy Trinity, 1816.

462. NORTH-EAST VIEW of the Chapel and Granary of Leadenhall. *Smith del. et sculp.*, 1812.

463. INTERIOR VIEW of the Chapel of the Holy Trinity. *Whichelo del.; Dale sculp.*, 1825.

Leadenhall Market.

464. VIEW in the Interior of, 1811. A Pencil Drawing. *By Schnebbelie.*

465. NORTH-EAST VIEW of the Exterior of, from a Sketch by John Carter, 1785. A Water-Colour Drawing.

466. VIEW of the Interior of the Great Court of the. A Pencil Drawing. *By F. Nash*, 1806.

DETAILS of the Architecture of the, 1806.

LEADENHALL STREET (*continued*).

East India House.

467. THE OLD EAST INDIA HOUSE.
From a copy of a Drawing by Vertue; Rye sculp.

EXTERIOR VIEW of. From a Painting in the possession of Mr. Pulham.

THE SAME. A Water-Colour Drawing.

468. EXTERIOR VIEW of the (New). *Malton*, 1799.

Built from the design of R. Jupp, 1799; enlarged by C. R. Cockerell; taken down June 20, 1861.

PEDIMENT of the Portico to the.

469. FRONT VIEW of the. *Shepherd del.; Stadler sculp.*

470. INTERIOR VIEW of the Sale Room at the.
Rowlandson & Pugin, del. et sculp.; Stadler aquat.

INTERIOR of the Court Room during a Meeting of the Directors. A Pencil Drawing. *By Shepherd.*

St. Andrews Undershaft.

471. VIEW of the Interior of the Church of.
Billings del.; Le Keux sculp.

The earliest mention of this church is in 1362. The present building, however, was not commenced till 1520; completed in 1532; escaped the Great Fire. Stow, the civic historian, was buried here in 1605.

THE MONUMENT erected to the Memory of John Stow. (Proof before letters.) *Whichelo del.; Storer sculp.*

472. NORTH PROSPECT of the. A Pencil Drawing.
Shepherd del., 1829.

VIEW of the Exterior of the, in St. Mary Axe.
Coney del.; Skelton sculp., 1812.

473. THE NORTH-WEST PROSPECT of the Church of, dedicated to Sir John Thompson, Knight, Lord Mayor, 1737. *West & Toms del. et sculp.*, 1736.

St. Katherine Cree.

474. THE SOUTH-WEST PROSPECT of the Church of.
West del.; Toms sculp., 1736.

GATEWAY of the Same. *Lester*, 1816.

Rebuilt and consecrated by Bishop Laud, January 16, 1630-31.

LEADENHALL STREET (*continued*).

Cock Tavern.

475. EXTERIOR VIEW of the. A Pen and Ink Drawing, 1798.

FRONT VIEW of the. (Proof before letters.)

THE ENTRANCE to the Jews' Synagogue in Leadenhall Street, formerly Bricklayers' Hall. *Nixon del.*, 1811.

Bull Inn.

476. VIEW of the Courtyard of the, date 1530, which escaped the Great Fire. A Pencil Drawing, 1852.

OLD HOUSES in Leadenhall Street. (Since taken down.) A Pencil Drawing, 1859.

St Michael.

477. REMAINS of the Church of (now subterraneous), with the Groined Arches and Ground Plan.
Shepherd del.; Wise sculp., 1815.

VIEW of the Crypt of. A Pencil Drawing.

478. THE ANCIENT CRYPT in. A Water-Colour Drawing.
By Shepherd.

ENGRAVING from the Same. *Varrall, sculp.*

ST. MARY AXE.

The Golden Axe.

479. EXTERIOR VIEW of, as in 1855, from a Drawing by a Belgian Artist in possession of the Landlord. A Water-Colour Drawing, 1871. *By Richardson.*

ANOTHER VIEW OF. A Water-Colour Drawing.
By Richardson, 1871.

480. EXTERIOR VIEW of the Spanish and Portuguese Almshouses and Schools, Henage Lane. A Pencil Drawing. *By Shepherd*, 1857.

EXTERIOR VIEW of the Ancient Houses at the corner of Bevis Marks and St. Mary Axe. "The Blue Pig." A Pencil Drawing. *By Shepherd*, 1846.

DUKE'S PLACE.

Duke's Place.

481. EXTERIOR VIEW of. *Valentine Davies, del.*

Bevis Marks.

EXTERIOR VIEW of Number 23. A Water-Colour Drawing. *By Richardson*, 1871.

DOORWAY of the same Building. A Water-Colour Drawing. *By Richardson*, 1871.

482. VIEW of the South Entrance of.
Smith del. et sculp., 1790.

Priory of the Holy Trinity.

483. VIEW of the Remains of the Priory of, as it appeared after the Fire of 1800. A Pencil Drawing.
By Whichelo, 1803.

VIEW of a Norman Arch, the Remains of. A Pencil Drawing. *By Whichelo*, 1803.

ANOTHER VIEW of the Remains. A Pencil Drawing.

REMAINS of the, destroyed *circa* 1803.

484. PART of Audley House, the Priory of the Holy Trinity, as it appeared after the Fire in 1800.
Rawle del. et sculp., 1802.

AN OLD BUILDING that stood in Duke's Place, and said to have formerly been a Priory. A Pencil Drawing.

485. RUINS of Part of the, near Aldgate, with Details and Plan of the Locality.
Schnebbelie del.; Taylor sculp., 1825.

ARCH AND DOORWAY of the Same, with Plan. Three Coloured Drawings.

486. THE PRIORY of the, a View of Part of the Ruins of. A Water-Colour Drawing.

GROUND PLAN of the Neighbourhood, showing the Remains. A Drawing.

DUKE'S PLACE (*continued*).

Priory of the Holy Trinity (*continued*) :—

487. REMAINS of the, now demolished. A Water-Colour Drawing. *By H. W.*, 1815.

REMAINS of the. A Small Engraving. With the Original Drawing.

488. THE ENTRANCE to the Priory of the. Taken in 1801. A Water-Colour Drawing.

The arch was about 12 feet high and 20 feet wide. The Mitre Tavern was erected over it, but a fire which happened in 1800, near Aldgate, disclosed the gateway.

The Jewish Synagogue.

489. VIEW of the Exterior of the New. *Eastgate sculp.*

VIEW of the Interior, during service, 1752.

VIEW of the Interior of the New Synagogue. *Pugin and Rowlandson del. et sculp.; Sunderland aquat.*, 1809.

490. ELEVATION of the. *Eastgate sculp.*

ENTRANCE to the. A Pencil Drawing.

VIEW of, with Duke's Place and St. James's Church, 1844. A Pencil Drawing.

491. INTERIOR VIEW of the. *Pugin and Rowlandson del. et sculp.; Sunderland aquat.*, 1809.

INTERIOR VIEW of. Celebration of the Feast of Tabernacles. *Shepherd del.; Melville sculp.*

Duke's Place.

492. A SCENE in. A Highwayman bringing for Sale some Stolen Watches and a Snuff-box, the Attendant standing ready with the Melting Pot.

St. James.

493. VIEW of the Exterior of the Church of. *Coney del.; Skelton sculp.*, 1812.

The old church was consecrated in 1622; the present built in 1727.

ALDGATE.

Aldgate.

494. VIEW of Ald-Gate, properly Eal-Gate or Old-Gate, from its antiquity. With several other small Views of the Same.

495. VIEW of "Aldgate House." The School-house built by Sir John Cass, 1710, with a View of the Old Watch-house of Portsoken Ward. A Water-Colour Drawing.

PENCIL DRAWING by the same Artist.

By Schnebbelie, 1815.

496. OLD HOUSES opposite Aldgate Pump, looking East. (Now taken down.) Jan. 3, 1853. A Pencil Drawing.

THE SAME, looking West. Jan. 3, 1853. A Pencil Drawing.

497. ANCIENT HOUSES, corner of the Minories. (Now being taken down.) Showing a Curious Corbel. Dec. 4, 1857.

VIEW of High Street, Aldgate.

Shepherd del.; Wallis sculp.

St. Botolph.

498. EXTERIOR VIEW of the Church of, dedicated to the Natives of the Parish of St. Botolph without Aldgate.

"A very curious print, showing the school-house built by Sir John Cass, and the old watch-house of Portsoken Ward."

499. THE NORTH-WEST PROSPECT of.

West del.; Toms sculp., 1739.

The church was founded about 1120; it was rebuilt in 1418, and again in 1744 from the design of Mr. George Dance, at a cost of £5,536 2*s.* 5*d.*

Saracen's Head Inn.

500. EXTERIOR VIEW of the, 1856. A Pencil Drawing.

By T. H. Shepherd.

Three Nuns' Inn.

EXTERIOR VIEW of the, 1856. A Pencil Drawing.

By T. H. Shepherd.

ALDGATE (*continued*).

Blue Boar Inn.

501. INTERIOR VIEW of the. Date 1500. (Now taken down.) A Water-Colour Drawing. *By T. H. Shepherd.*

Bull Inn.

EXTERIOR VIEW of the. A Pencil Drawing.

Butchers' Row.

502. ANCIENT HOUSE in, said to have been the Residence of John of Gaunt, Duke of Lancaster. 1853. A Pencil Drawing.

EXTERIOR VIEW of the Same. (Proof before letters.)

CARVED PANELS from the above.

503. VIEW of the Ancient Houses in. A Drawing in Sepia. *By Schnebbelie,* 1817.

THE CITY BOUNDARY, Aldgate High Street, looking West. A Pencil Drawing. *By Shepherd,* 1857.

MINORIES.

Convent of St. Clare, or Minoresses.

504. EXTERIOR VIEW of Part of the Priory. A Pencil Drawing. *Taken by F. Nash,* 1804.

505. PARTS of the North and East Walls of the, as they appeared after the late Fire, March 23, 1797. *Smith del. et sculp.,* 1812.

506. RUINS of the. *Cranch del.; Storer sculp.,* 1810.

PARTS of the South and West Walls of the. *Smith del. et sculp.,* 1797.

Petticoat Lane.

507. EXTERIOR VIEW of Robert Shaw's House in Sevenstep Alley. A Drawing. *By Richardson.*

MINORIES (*continued*).

Petticoat Lane (*continued*) :—

DRAWING of a Ceiling to a Room on the Ground Floor of an Old House in.
By C. J. Richardson, F.S.A.

508. PETTICOAT LANE, MINORIES, on Sunday Morning, 1838. A Water-Colour Drawing.

Sharp's Building, Tower Hill.

VIEW of the Exterior of several Wooden Houses at the Corner of. A Water-Colour Drawing.
By Richardson, 1871.

509. HIGH CHANGE, at Rag-Fair.
Published by Bowles, 1795

WHITECHAPEL.

Old Gravel Lane.

510. THE INTERIOR of an Old Mansion in, with Ornamental Ceiling. A Water-Colour Drawing.

ANOTHER VIEW in the same Building. A Water-Colour Drawing.

511. OLD MANSION in, said to have been the Residence of Sir Thomas Chitty, Lord Mayor. A Pencil Drawing.

DOOR of an old Mansion in, said to have been the Residence of Count Gondomar. *Archer fecit.*

512. CEILING of Great Chamber to an old House in.
Richardson del.; McLean imp., 1842.

513. INTERIOR of the Old House.
Richardson del.; McLean imp.

DETAILS of the above. Two Pencil Drawings.

WHITECHAPEL (*continued*).

Whitechapel.

514. EXTERIOR VIEW of Two Schools erected pursuant to the Will of Rev. Ralph Davenant, formerly Rector of St. Mary, Whitechapel, built in 1680, rebuilt in 1818, for 100 Boys and 100 Girls. A Drawing in Sepia. *By Schnebbelie*, 1815.

ENGRAVING from the Same. *Howlett sculp.*, 1819.

515. THE STATUE of the Rev. Ralph Davenant, the Founder of the Schools. A Water-Colour Drawing. *By Schnebbelie*, 1815.

London Hospital.

516. ISOMETRICAL VIEW of. (Proof before letters.) *Bellers pinx.; Chatelain et Toms sculp.*, 1753.

Founded in 1740; incorporated by Royal Charter 1758; enlarged and opened by the Prince of Wales July 4, 1864.

Trinity Almshouses.

517. VIEW of the, built by the Corporation of the Trinity House in the year 1696, at Mile End, near London, for 28 decayed Masters of Ships and Pilots, or their Widows. (Very rare Print in this state.) *Gribelin sculp.*

HOXTON.

PITFIELD STREET.

Aske's Hospital.

518. THE EAST PROSPECT of the Haberdashers' Hospital at Hoxton. Founded by Robert Aske, in 1692, for Poor Men, with a School for Boys. *Harris del. et sculp.*

SPITALFIELDS.

St. Mary.

519. FRONT VIEW of the Church of. A Pencil Drawing.
VIEW of, from the Churchyard. A Water-Colour Drawing.

NORTON FOLGATE.

Norton Folgate.

520. EXTERIOR of Turner's Free School. A Pencil Drawing. *By Shepherd.*

EXTERIOR of Sir George Wheeler's Chapel. A Pencil Drawing. *By Shepherd*, 1843.

EXTERIOR VIEW of Garrett's Almshouses, Elder Street. A Pencil Drawing. *By Shepherd*, 1843.

THE CITY BOUNDARY at, between Pilgrim Street and Spital Square. A Pencil Drawing. *By Shepherd*, 1859.

BISHOPSGATE WITHOUT.

Old Catherine Wheel Inn.

521. EXTERIOR VIEW of the. A Drawing. *By Schnebbelie*, 1816.

London Workhouse.

EXTERIOR VIEW of the, and the Badge worn by the Scholars. Two Drawings.

Erected in 1679-80. Sir Robert Clayton, Lord Mayor, elected the first President in 1680.

Devonshire Square.

522. VIEW of. *Sutton Nicholls del. et sculp.*

VIEW of. A Water-Colour Drawing. *By Valentine Davies.*

Sir Paul Pindar's House.

523. EAST VIEW of a Room on the First Floor of. *Smith del. et sculp.*, 1810.

524. EXTERIOR VIEW of the Lodge or Garden-house, Half-Moon Alley. *Schnebbelie del.; Dale sculp.*, 1819.

CHIMNEY PIECE in the Lodge. *Uting del. et sculp.*

525. FRONT VIEW of, in Bishopsgate Street. A Pencil Drawing. *By Shepherd.*

BISHOPSGATE WITHOUT (*continued*).

Sir Paul Pindar's House (*continued*) :—

526. EXTERIOR of the Front of, in Bishopsgate Street. A Tinted Drawing.

ANOTHER VIEW of. A Pencil Drawing.
By Shepherd, 1856.

527. EXTERIOR VIEW of, 1797. A Water-Colour Drawing.
By Ireland.

CEILING of Chapel in, with various Details.
Richardson del.; Day & Haghe lith.

White Hart Inn.

528. EXTERIOR VIEW of the, 1811. A Water-Colour Drawing. *By Shepherd.*

An ancient building, having the date 1480 upon the front: it was taken down in 1829.

529. EXTERIOR VIEW of the. *Published by Sewell.*

EXTERIOR VIEW of the. (Now pulled down.)
Shepherd del.; Lacy sculp., 1829.

COURT leading from Liverpool Street near to Bishopsgate Street. A Water-Colour Drawing.

HOUSE in Great St. Helen's, formerly the Residence of Sir John Lawrence, Lord Mayor of London A.D. 1665.
Prattent del. et sculp., 1796.

Ludgate Prison.

530. VIEW of, with a Plan of the London Workhouse, Sir Paul Pindar's Lodge, &c.
Schnebbelie del.; Cook sculp., 1819.

THE ABOVE VIEW, with Plan of the Prison. A Coloured Drawing.

St. Botolph.

531. EXTERIOR VIEW of the Church of, looking North-West, with a View of the Old Watch-house. A Pencil Drawing. *By Shepherd.*

BISHOPSGATE WITHOUT (*continued*).

St. Botolph (*continued*) :—

EXTERIOR VIEW of, with Architectural Details.
Coney del.

The ancient church escaped the Fire of London. The first stone of the present building was laid on April 10, 1725; consecrated in 1728.

532. NORTH-WEST VIEW of the Church.
Dance arch., 1727; *Moore del. et sculp.*; *Hawkins. aquat.*, 1802.

Alderman's Walk.

533. STAIRCASE to a House in. *Richardson del.*
EXTERIOR VIEW of a House at the North-Eastern Corner of the Square. Two Water-Colour Drawings.
By Richardson.

534. EXTERIOR of an Old Mansion in Alderman's Walk, said to have been the Residence of the Lord Mayor. A Pencil Drawing. *By Shepherd*, 1855.

Devonshire House.

EXTERIOR of the. A Water-Colour Drawing.
By Richardson, 1871.

BISHOPSGATE WITHIN.

Bishopsgate.

535. SEVERAL VIEWS of the Old Gate.

This gate was first mentioned in 1210; rebuilt by the Steel Yard or Easterling Merchants in 1479, and by the Corporation, 1731-5. Pulled down and sold.

St. Ethelburga.

536. WEST PROSPECT of the Church of.
West del.; *Toms sculp.*, 1736.

537. EXTERIOR VIEW of the. A Pencil Drawing.
INTERIOR VIEW of the.

Escaped the Fire of London; repaired by Mr. Withers in 1736.

Mackenzie del.; *Turnbull sculp.*, 1839.
ARMS in the Windows of. A Water-Colour Drawing.

BISHOPSGATE WITHIN (*continued*).

Marine Society.

538. EXTERIOR VIEW of the Society's House. A Pencil Drawing. *By Shepherd.*

Established by Mr. F. Walker in 1756; incorporated in 1772, when this Building was begun; it was finished in 1774-5.

INTERIOR VIEW of the Board Room. *Cipriani del.*

EMBLEMATICAL FIGURES referring to the Charity.

539. EMBLEMATICAL FIGURES representing Charity; in gratitude to the Memory of William Hicks, Esq., a Merchant of Hamburgh.

Edward pinx.; Hall sculp., 1774.

Great St. Helen's.

540. VIEW of an Old House in, formerly the Residence of Sir John Lawrence, Lord Mayor in 1665. A Water-Colour Drawing. *By Ireland.*

THE SAME. An Engraving. *Prattent del.*, 1796.

OLD HOUSES in. A Water-Colour Drawing. *By Richardson*, 1871.

541. EXTERIOR VIEW of an ancient Mansion in. Date 1645. A Pencil Drawing.

ELEVATION and Details of a House in, 1857.

STAIRCASE in the above House. A Water-Colour Drawing.

Almshouses.

542. EXTERIOR VIEW of the, 1871. A Water-Colour Drawing. *By Richardson.*

INSCRIPTION on Front of, 1871. A Water-Colour Drawing. *By Richardson.*

543. THE ELEVATION of the Almshouses endowed by Sir Andrew Judd, Knt., 1551. Rebuilt 1729.

Schnebbelie del.; Maddocks sculp., 1825.

BISHOPSGATE WITHIN (*continued*).

St. Helen's (Little).

544. BUILDING at the Entrance of, lately a Dissenting Meeting-house. (Demolished in 1799.) *Manson*, 1800.

THE SAME. A Pencil Drawing. 1831.

Leathersellers' Hall.

545. VIEW of, as it appeared shortly before the Demolition. Original Drawing, with Copy. *By Nash.*

546. EXTERIOR of the, next the Garden.

THE FRONT ENTRANCE, facing Little St. Helen's. Two Water-Colour Drawings.

PLAN of the Ancient Vaults under the Hall. Taken a short time before they were demolished in 1799.

DRAWING. Copy of the Same.

547. EXTERIOR VIEW of. Coloured Engraving.

548. EXTERIOR VIEW of the present Hall, erected in 1822. *Francis del. et sculp.*

ARMS of the Company.

549. INTERIOR VIEW of. *Malcolm del. et sculp.*, 1799.

CEILING, and other Details of. A Pencil Drawing. *By Capon*, 1799.

CATALOGUE and Bill of Sale of the Materials of. 1799. (This is believed to be unique.)

550. DEVICES and Dates on the Ceiling in the Council Chamber, 1567. Arms on the Ceiling, 1610. Device on Ceiling of Porch. Two Drawings.

551. THE NUNS' REFECTORY, afterwards the Leathersellers' Great Hall, as it appeared before the Demolition in 1799. Original Drawing, with Copy. *By Nash.*

552. VIEW of the Vaults under. Original Drawing, from Nichols' Collection, with a Facsimile of the Same.

BISHOPSGATE WITHIN (*continued*).

Leathersellers' Hall (*continued*) :—

553. THE CRYPT of the Antient Nunnery of St. Helen, over which was erected the Hall, &c., of the. With Details. *Capon del.; Wise sculp.*, 1817.

THE CRYPT of the Nunnery of St. Helen, with the Ceiling of a fine Apartment above, used as the Dining room of the. *Capon del.; Wise sculp.*, 1817.

554. VAULT under, in St. Helen's. Drawn just before it was demolished, 1799. Two Water-Colour Drawings.

REVIEW of the Loyal Volunteers in the Rear of. (A Proof.)

Crosby Hall.

555. NORTH-EAST VIEW of, showing part of the Interior of the Great Hall. *Nash del.; Wise sculp.*

Built by Sir John Crosbie in 1470–1. Richard, Duke of Gloucester, resided in, 1483. Sir Bartholomew Reed, Knt., celebrated his Mayoralty here in 1502. Purchased by Sir Thomas More 1523. Sold to the Crown Aug. 28, 1538. Purchased by Sir John Spencer, in 1594, for £2,560. Now the property of Mr. Gordon.

556. NORTH FRONT. A Water-Colour Drawing. *By F. Nash*, 1806.

DOORWAY in Great St. Helen's. A Drawing.

THE SAME, engraved. *Blackburn del.*

557. SOUTH-WEST VIEW of Crosby Place (restored).

VIEW of the Entrance to. *Rawle sculp.; Whichelo del.;* 1804.

558. EXTERIOR VIEW of the Old Hall and Staircase, before its Restoration. A Water-Colour Drawing.

EXTERIOR VIEW of the. *Shepherd del.*, 1829.

ENGRAVING of the Same. *Tingle sculp.*, 1830.

559. GENERAL GROUND PLAN of Crosby Place. *Hammon del. et sculp.*

PLAN of Ceiling in the Council Room and Ante-room. A Water-Colour Drawing.

BISHOPSGATE WITHIN (*continued*).

Crosby Hall (*continued*) :—

560. INTERIOR of Part of, called the Council Room, looking East. *Nash del.; Rawle sculp.*, 1816.

561. INTERIOR VIEW of, looking South. A Pencil Drawing. *By F. Nash*, 1816.

562. INTERIOR of the Great Bay Window, or Recess, and Part of the Vaults or Crypt, and several Architectural Details. A Water-Colour Drawing. *By Schnebbelie*, 1817.

ENGRAVING of the Same. *Howlett sculp.*, 1819.

563. VIEW of the Crypt under. A Water-Colour Drawing.

ENGRAVING of the Crypt, or Undercroft. 1811.

ANCIENT CRYPT under, now occupied by a Wine Merchant. A Pencil Drawing. *By Shepherd.*

St. Helen.

564. SOUTH-WEST VIEW of the Interior of the Church of, taken during the Repair in 1808 ; exhibiting also some of the principal Monuments. *Nash del.; Howlett sculp.*, 1817.

The original church founded in 1180. A priory of Benedictine Nuns was founded here about the year 1210. Augmented by William Basing, Sheriff of London in 1308. The building escaped the Fire of London. It was restored in 1868.

565. NORTH-EAST VIEW of. A Pencil Drawing. *By Whichelo*, 1804.

EAST VIEW of. *Malcolm del. et sculp.*, 1801.

PARTS of. Three Pencil Drawings. *By Nash*, 1806.

566. SOUTH-WEST VIEW of the Church of. A Drawing in Indian Ink. *By Schnebbelie*, 1816.

ENGRAVING of the Same. *Wise sculp.*, 1817.

567. EXTERIOR VIEW of. *Pearson del.; White sculp.*, 1810.

VIEW of the West End of the Church. A Water-Colour Drawing.

BISHOPSGATE WITHIN (*continued*).

St. Helen (*continued*) :—

568. THE SOUTH-WEST PROSPECT of the Church of.
West & Toms, del. et sculp.

569. VIEW of the Interior of, 1805. A Water-Colour Drawing.

570. INTERIOR VIEW of. A Pencil Drawing. *By F. Nash.*

MONUMENT of Sir Thomas Gresham.
Vertue del. et sculp.

DETAILS of. Two Pencil Drawings.

571. TOMB against the North Wall of the North Chancel of, with a Section showing in what manner the Base of the Tomb (or Squints) communicated with the adjoining Cloister, whereby the infirm Nuns were enabled to witness the Elevation of the Host during the Celebration of High Mass. Drawings.

Spread Eagle Inn.

572. INTERIOR of the. Two highly-finished Drawings.

St. Martin Outwich.

573. ANCIENT NORTH-EAST VIEW of, exhibiting the North Side of the Church.

THE PUMP formerly in the Middle of the Street, but now placed at the East End of the Church. 1814.

PENCIL Drawing of the same Locality.

Said to have been built by Martin de Oteswich and his brothers in the fourteenth century. The building escaped the Fire of 1666, but, being much decayed, it was rebuilt from the design of Mr. S. P. Cockerell, in 1796, at a cost of £5,256.

574. NORTH-EAST PROSPECT of the Parish Church of.
Cole sculp.

NORTH-EAST PROSPECT of the Church of.
West del.; Toms sculp., 1736.

575. EXTERIOR VIEW of the Church of, 1809. *Basire sculp.*
INSIDE of. *Ryley del.; Barrett sculp.*, 1796.

BISHOPSGATE WITHIN (*continued*).

St. Martin Outwich (*continued*) :—

576. TYPUS Parochiæ Divi Martini, vulgo St. Martin's Outwich, una cum parte Parochiæ Divi Petri in Cornehill. 1599. *Wilkinson*, 1797.

577. DETAILS of the ancient Remains discovered in. A Water-Colour Drawing.

578. MONUMENT of the Outwich Family in the Church of St. Martin Outwich. Original Drawing. *By Basire.*

London Tavern.

579. EXTERIOR VIEW of the. A Pencil Drawing.

EXTERIOR VIEW of the.

Shepherd del.; Rawle sculp., 1809.

THE SAME. (Proof before letters.)

FRONT VIEW of the. A Water-Colour Drawing.

Bishopsgate.

580. PLAN showing the Houses destroyed by Fire in, with a List of the Sufferers. 1785.

581. PLAN of the Fire in, which began on the 7th of November, 1765. *Wilkinson* 1825.

TWO SMALL PLANS of the Fire in Cornhill in 1759.

AUSTIN FRIARS.

The Dutch Church.

582. VIEW of the Exterior of the Dutch Church, Austin Friars. A Drawing.

VIEW of the Exterior of the Ancient Church of Austin Friars, 1828. A Pencil Drawing.

By Shepherd.

Founded by Humphrey Bohun for the Augustine Friars, 1253; given by Edward VI. to the Dutch Protestants, June 29, 1550; partially destroyed by fire Nov. 22, 1862; restored and reopened Oct. 1, 1865.

BROAD STREET.

St. Peter-le-Poor.

583. VIEW of the Church of. A Water-Colour Drawing.
VIEW of, in Broad Street, 1831. A Pencil Drawing.
Shepherd del.

The old church was erected in 1540, and considerably enlarged in 1615; it escaped the Fire of 1666, but was subsequently rebuilt from the design of Jesse Gibson, in 1792.

584. EAST END of. A Drawing in Sepia.
SOUTH VIEW of. A Drawing in Sepia.

Excise Office.

585. EXTERIOR VIEW of the.
T. H. Shepherd del.; Cruse sculp.
WEST FRONT of the New.
Robinson arch. et del., 1771.

Built by G. Dance, 1768–9, on the site of Gresham College; removed to Somerset House 1848.

586. EXTERIOR VIEW of, with the Old Excise Office. A Water-Colour Drawing.

587. THE EXTERIOR of the.
INTERIOR VIEW of the.
Rowlandson & Pugin del. et sculp.; Sutherland aquat.

588. VIEW of the, as illuminated on the 9th, 10th, and 11th of June, 1814, on Occasion of the Definite Treaty of Peace. *Brewster del. et sculp.*, 1814.
THE SAME. A Pencil Drawing.

Navy Pay Office.

589. VIEW of the Exterior of the. A Water-Colour Drawing.
By G. Shepherd, 1811.

Gresham College.

590. VIEW of, as it appeared before it was taken down to build an Excise Office.

BROAD STREET (*continued*).

Gresham College (*continued*) :—

VIEW of, showing the Lodgings of the Professors.
Vertue del. et sculp., 1739.

VIEW of the Quadrangle of the.
Wale del.; Taylor, sculp.

Pinners' Hall.

591. EXTERIOR VIEW of. A Pencil Drawing.

THE ROOF of. *T. Smith del.; Seago sculp.*

Built on a part of the site of the Priory of St. Augustine or Austin Friars in 1539; subsequently used as a meeting-house.

Broad Street.

592. VIEW of the Riots in, with the Volunteers firing upon the Rioters. (A Proof before letters.)
Wheatley pinx.; Heath sculp.

Great Winchester Street.

593. VIEW of. A Pencil Drawing. *By T. Shepherd.*

VIEW of an Old Mansion in, said to have been the Residence of Sir James Houblon. A Pencil Drawing.
By Shepherd.

594. PERSPECTIVE VIEW of. A Water-Colour Drawing.
By Schnebbelie, 1839.

Winchester House.

THE DEMOLITION of. A Water-Colour Drawing.
By Schnebbelie, 1839.

GROUND PLAN and Details of. A Water-Colour Drawing. *By Schnebbelie*, 1839.

595. VIEW of the Entrance to. A Water-Colour Drawing.
By Shepherd, 1811.

VIEW of the Back of. A Water-Colour Drawing.
By Ireland.

596. INTERIOR VIEW of. A Water-Colour Drawing. (The materials were sold by auction Feb. 21, 1839.)

LONDON WALL.

Allhallows.

597. THE SOUTH-EAST PROSPECT of the Church of.
West del.; Toms sculp., 1736.

This church was founded anterior to 1335; the records of the church extend back to 1455. It was repaired and beautified in 1627. Escaped the Fire of London, but was taken down and rebuilt from the designs of N. Dance, Junr., in 1765.

598. SECTION of the Interior of. A Water-Colour Drawing.
By Storace, 1806.

599. INTERIOR VIEW of. A Water-Colour Drawing.

St. Alphage.

600. NORTH-WEST VIEW of the Interior of the Church of.
Schnebbelie del.; Wise sculp., 1815.

ORIGINAL DRAWING of the above.
By Schnebbelie, 1814.

Sion College.

601. INTERIOR of the Quadrangle. A Pencil Drawing. 1852.

ENTRANCE to. A Water-Colour Drawing.
By G. Shepherd, 1811.

602. A VIEW of the North Front of, as it appeared in 1800, before it was rebuilt. A Drawing.
By W. Wise, 1815.

ENGRAVING of the Same.

St. James's in the Wall.

603. THE HERMITAGE of. A Pencil Drawing.
By F. Nash, 1806.

THE CHAPEL of the Hermitage; or, St. James's in the Wall. A Pencil Drawing. *By F. Nash*, 1806.

MOORFIELDS.

Moorfields.

604. EXTERIOR VIEW of an Ancient House in. (Taken down in 1843.) With Architectural Details. A Drawing. *By Shepherd.*

A WATER-COLOUR DRAWING of the Same.

Bethlehem Hospital.

605. A PROSPECT of the Hospital called Bedlam, for the relief and cure of Persons distracted. In Three Sheets. *White sculp.*

606. EXTERIOR VIEW of. "Hospitium Mente Captorum Londinense." *Soly fecit.*

Erected from the design of Robert Hooke in 1675, at a cost of £17,000; two wings were added in 1733; taken down for the Finsbury Improvements in 1815.

CRIPPLEGATE.

Grub Street.

607. A COPY of the Grub Street Journal, No. 48, with the Portrait and Character of the Right Hon. Humphrey Parsons, Lord Mayor, issued December 3rd, 1730.

Moor Lane.

608. VIEW of General Monk's House in. A Water-Colour Drawing. *By Ireland, 1797.*

Hanover Court.

SOUTH-EAST VIEW of the Porch of an Old House in. *Smith del. et sculp., 1809.*

Phillips' Court.

609. VIEW of the, in 1871. A Water-Colour Drawing. *By Richardson.*

Milton Street.

VIEW of a House in, 1871. A Water-Colour Drawing. *By Richardson.*

CRIPPLEGATE (*continued*).

Phillip Lane.

610. THE APE Tavern, Phillip Lane, London Wall, 1852. (Exterior View.) A Pencil Drawing. *By Shepherd.*

THE COCK Tavern and the Ape Tavern, Phillip Lane, 1852. A Pencil Drawing. (With Signs, &c.) *By Shepherd.*

Sweedon's Passage.

611. SOUTH-EAST VIEW of the Old House lately standing in, 1811. *Smith del et sculp.*

St. Swithin's Passage.

VIEW of an Old Building formerly in, said to have been the Mansion of Sir Richard Whittington. A Water-Colour Drawing. *By Richardson,* 1871.

St. Giles's.

612. EXTERIOR VIEW of the Church of, looking North. A Pencil Drawing. *By Shepherd.*

EXTERIOR VIEW of, looking South-west. A Water-Colour Drawing. *By Shepherd,* 1815.

This church was founded in the eleventh century. It was partially burnt in 1545, and rebuilt. The galleries were erected in 1624. It escaped the Fire of 1666. It has been several times repaired, the last repairs and restoration of tombs, &c., being in 1861, since which time the churchyard has been turned into a garden. There may still be seen in the churchyard, in spite of encroachment, one of the Towers of the old London Wall.

Here, in 1620, Cromwell married Elizabeth Bowchier; and here lie interred Fox, the Martyrologist, Frobisher, the great mariner, and the poet Milton.

Upper White Cross Street.

613. ORNAMENTAL CEILING in a Room on the Premises of Messrs. Hayward, Tyler and Co., Engineers, &c., No. 85. *Williams del. et lith.*

CEILING of Guest Chamber in an old Elizabethan House at the back of Nos. 84 and 85. A Coloured Drawing. *By Richardson,* 1871.

CRIPPLEGATE (*continued*).

Upper White Cross Street (*continued*) :—

614. STAIRCASE in an old House in. A Water-Colour Drawing. *By Richardson*, 1871.

DETAILS from old House in. A Water-Colour Drawing. *By Richardson*, 1872.

615. STAIRCASE in old House in. A Water-Colour Drawing. *By Richardson*, 1871.

Milton Street.

OLD HOUSES in Butler's Alley. A Water-Colour Drawing. *By Richardson*, 1871.

616. STAIRCASE to an old House in, showing the Entrance to the Guest Chamber. A Water-Colour Drawing. *By Richardson*, 1871.

ENTRANCE to Guest Chamber from Staircase, and Fire-place in Room above. A Water-Colour Drawing. *By Richardson*, 1871.

617. VIEW of the Entrance to. A Water-Colour Drawing *By Richardson*, 1871.

TWO VIEWS of a Court in. Water-Colour Drawings.

ALDERMANBURY.

St. Mary Aldermanbury.

618. EXTERIOR VIEW of the Church of, looking South. A Drawing. *By Shepherd.*

Founded in the eleventh century. It was rebuilt in the sixteenth century. This edifice was destroyed in 1666. The present building is from the design of Sir C. Wren. It was finished in 1677.

EXTERIOR VIEW of. A Pencil Drawing. *By Shepherd.*

WOOD STREET.

St. Alban.

619. EXTERIOR VIEW of the Church of. *Pearson del.; White sculp.*, 1810.

THE SAME. *Billings del.; Le Keux sculp.*, 1838.

INTERIOR VIEW of. *Billings del.; Lemon sculp.*, 1838.

Rebuilt by Sir C. Wren in 1684. He is said to have adhered to the ancient Gothic architecture of the old building. It was finished in 1685. It was restored by Gilbert Scott in 1859.

St. Michael.

620. THE EAST PROSPECT of the Church of. *Cole sculp.*

EXTERIOR VIEW of. *Coney del.; Skelton sculp.*, 1814.

Completed from the design of Sir C. Wren in 1675.

MONKWELL STREET.

Barber Surgeons' Hall.

621. A FRONT VIEW of. *Valentine Davis*, 1806.

A VIEW of the Exterior of the Hall. Designed by Inigo Jones. A Pencil Drawing. *By Shepherd.*

A VIEW of the Hall. A Drawing.

The Hall built by Inigo Jones in 1636, of which now only the Court-room remains, the rest of the old Hall being destroyed in the Fire of London. It was immediately rebuilt. This was removed in 1862.

622. A VIEW of the Front of the Old Hall. Designed by Inigo Jones. A Water-Colour Drawing. *By Shepherd*, 1812.

623. THREE EXTERIOR VIEWS of the, as seen from the Churchyard of St. Giles, Cripplegate. Water-Colour Drawings. *One by Valentine Davis & M. A. Hedger.*

624. THE HALL of the Company during the Meeting of the Members of the Court. A Water-Colour Drawing. *By Melville.*

AN ENGRAVING of the Same. *Ellis sculp.*

ADDLE STREET.

Brewers' Hall.

625. ELEVATION of. A Drawing. *By T. H. Shepherd*, 1831.

THE SAME.
T. H. Shepherd, del.; Radclyffe sculp., 1831.

GRESHAM STREET.

Waxchandlers' Hall.

626. EXTERIOR VIEW of the Old. A Water-Colour Drawing.
By Shepherd, 1811.
Erected by the Company after the Fire of London. Rebuilt from the designs of John Fowler in 1852.

627. EXTERIOR VIEW of the Old. A Pencil Drawing.
By Hedger.

THE SAME. A Pencil Drawing.

EXTERIOR VIEW of the New. 1856. A Pencil Drawing. *By Shepherd.*

Haberdashers' Hall.

628. INTERIOR VIEW of the Banquet Room after the Fire. Two Water-Colour Drawings.

629. THE ENTRANCE GATEWAY to Old Haberdashers' Hall. A Pencil Drawing. *By Thos. Shepherd*, 1830.

TWO SMALL DRAWINGS. *By the Same.*

THE ENTRANCE to the New Hall. A Pencil Drawing.
By Thos. Shepherd.

THE INNER COURT of the. A Pencil Drawing.
By Thos. Shepherd, 1852.

FOSTER LANE.

Goldsmiths' Hall.

630. VIEW of the New. A Pencil Drawing. *By Shepherd.*

FOSTER LANE (*continued*).

Goldsmiths' Hall (*continued*) :—

VIEW of the Old. (Taken down 1830.) A Pencil Drawing. *By Shepherd*

THE SAME.
Original Drawing by Shepherd for Engraving.

VIEW of the Old. *Shepherd del; Wallis sculp.*, 1830.

The ancient Hall, which was erected in 1407, being partially destroyed in the Fire of 1666, Sir C. Wren restored it in 1669. This was taken down to make way for the present handsome building, which was designed by Philip Hardwick, R.A., and finished in 1835.

631. INTERIOR of the Quadrangle of. A Water-Colour Drawing. *By Shepherd*, 1811.

632. A VIEW of the Interior of the Hall during a Ball.
Mackenzie del; Malcolm sculp.

A VIEW of the Grand Staircase.
Jewett del.; Melville sculp.

ST. MARTIN'S-LE-GRAND.

St. Martin's College.

633. THE REMAINS of the Crypt of the College of. Three Drawings.

ENGRAVINGS of the Ruins.
Schnebbelie del.; Ball sculp., 1819.

St. Martin's-le-Grand.

634. VIEW of St. Paul's from, the Site for the New Post-office. *Girtin del.; Baily sculp.*

Bull and Mouth Inn.

635. VIEW of the Old, opposite the Post-office. A Water-Colour Drawing.

THE SAME, Front View. A Pencil Drawing, 1833.

636. THE MAIL starting from the Bull and Mouth.
Henderson pinx,; Harris sculp.

ST. MARTIN'S-LE-GRAND (*continued*).

Bull and Mouth Inn (*continued*) :—

637. EXTERIOR VIEW of the. A Water-Colour Drawing. *By Nash.*

INTERIOR VIEW of the. (Taken down, 1830.) A Pencil Drawing. *By Shepherd.*

THE SAME. A Water-Colour Drawing. *By Valentine Davis.*

General Post-office.

638. A SOUTH-EAST VIEW of, with the Royal Mails starting from. *Pollard del.; Reeves sculp.*, 1830.

639. A NORTH-EAST VIEW of the, with the Royal Mails' Departure from. *Pollard del.; Reeves sculp.*

Erected from the designs of Sir R. Smirke, R.A., and opened 23rd of September, 1829.

Three Cups Inn

640. VIEW of the, now called the Clarence Hotel. A Pencil Drawing. *By T. H. Shepherd*, 1856.

VIEW of the Bell Inn, now a Distillery. A Pencil Drawing. *By T. H. Shepherd*, 1857.

VIEW of the Vine Inn, in Vine Yard. A Pencil Drawing, 1856.

ALDERSGATE.

Half Moon Tavern.

641. EXTERIOR VIEW of the. A Pencil Drawing, 1853.

THE NEW Money Order Office, and part of the French Protestant Church, and St. Botolph's, Aldersgate. A Pencil Drawing.

THE CITY BOUNDARY. Aldersgate Street. A Pencil Drawing. *By T. H. Shepherd*, 1857.

ALDERSGATE (*continued*).

Thanet House.

642. EXTERIOR OF, afterwards called Shaftesbury House. *Dunstall del.*

EXTERIOR OF. A Drawing, with two other Small Views, &c. *By F. Nash*, 1806.

Shaftesbury House.

643. THE CITY OF LONDON Lying-in Hospital for Married Women, instituted March 30, 1750. *Cole sculp.*

EXTERIOR VIEW of. *Shepherd del; Barenger sculp.*, 1831.

EXTERIOR of the. *Prattent del.; Simpkins sculp.*, 1806.

644. EXTERIOR VIEW of, 1818. A Water-Colour Drawing. *By Schnebbelie.*

FRONT VIEW of, 1797. A Water-Colour Drawing. *By Ireland.*

645. FRONT VIEW of. A Drawing. *By King.*

VIEW in the Rear of. An Etching.

St. Botolph.

646. EXTERIOR VIEW of the Church of. *Coney del.; Skelton sculp.*, 1814.

NORTH-EAST PROSPECT of. *West del.; Toms sculp.*, 1737.

The earliest mention of this church is in the fourteenth century. It was repaired and the steeple rebuilt in 1627; it escaped the Fire of London, but in 1790 it was found to be in such an unsound state that the whole fabric was rebuilt at a cost of £10,000.

Holy Trinity Priory.

647. FENESTRA Orientalis Sacelli Fraternitatis S. Trinitatis.

FIGURE of St. Fabian in Painted Glass in the Great Window of the, over the Aldersgate Coffee-House. 1790. *Drawn by W. Capon.*

ALDERSGATE (*continued*).

Holy Trinity Priory (*continued*) :—

PAINTINGS in the East Window of. Two small Sketches, 1783.

AN ANCIENT CHAIR formerly in the, of the date 1594.

648. THE BROTHERS' CHAPEL of the Holy Trinity, over the Aldersgate Coffee House (now destroyed).
Sketched by W. Capon, 1790.

649. INTERIOR of the Hall of the Brotherhood of the Holy Trinity. A Water-Colour Drawing.
By W. Capon, 1808.

THE SAME. An Engraving. (*Proof before letter.*)

SECTIS Australis Interior Sacelli Fraternam Sacrosancta Trinitatis. 1842.

MONKWELL STREET.

Salters' Almshouses.

650. VIEW of the. A Pencil Drawing, 1852.

VIEW of the Same. A Water-Colour Drawing.
By R. W. Schnebbelie.

BARBICAN.

Beech Lane.

651. PRINCE RUPERT'S HOUSE, Remains of.
Prattent del. et sculp., 1791.

REMAINS of, in 1796. *Hurst Chance & Co.*

BACK VIEW of. *Manson*, 1800.

THE SAME. A Water-Colour Drawing.
By Valentine Davis.

Chiswell Street

652. A VIEW of Whitbread's Brewery.

GOLDEN LANE.

Fortune Play-house.

653. EXTERIOR VIEW of the, 1811, with Plan of the surrounding Locality. *Shepherd del.; Wise sculp.*

PLAN of the Neighbourhood of. A Coloured Drawing. *By Gardner.*

GROUND PLAN of. A Coloured Drawing.

The theatre was erected for Philip Henslowe and William Alleyn, in 1601. It cost £1,320, and the first performance took place in May, 1601. It was burnt December 5th, 1621, but subsequently rebuilt. In 1661 it had ceased to be a theatre.

654. VIEW of a very Ancient House in, said to have been the Fortune Theatre. A Pencil Drawing. *By Shepherd*, 1823.

EXTERIOR VIEW of some Old Houses in, said to have been formerly the Nursery for Henry VIII.'s Children. A Drawing. *By F. Nash.*

Golden Lane Genuine Brewery.

655. A CORRECT VIEW of the. *Wolstenholme pinx.; Barnard sculp.*, 1807.

656. ISOMETRICAL VIEW of the Genuine Beer Brewery, established in 1804 by Messrs. Brown and Parry. *Barth del. et sculp.*, 1807.

OLD STREET.

Old Street.

657. A VIEW of Old Houses in. A Water-Colour Drawing. *By Schnebbelie*, 1817.

VIEW of a Fire in. A Water-Colour Drawing, 1850.

EXTERIOR VIEW of St. Luke's Church. Two Views.

THE SAME. A Water-Colour Drawing.

OLD STREET (*continued*).

St. Luke.

658. SOUTH-WEST VIEW of the Church of. *Cole sculp.*

EXTERIOR VIEW of. *Coney del. et sculp.*, 1818.

One of Queen Anne's fifty churches; consecrated 16th of October, 1733.

St. Luke's Hospital.

659. EXTERIOR VIEW of, 1812. A Water-Colour Drawing. *By Shepherd.*

TWO SMALL VIEWS of the Same. Water-Colour Drawings.

Founded in Windmill Street in 1751. The present building, designed by George Dance, Jun., was begun in 1782, and finished in three years; it cost £50,000, which sum was raised by subscription.

CITY ROAD.

Artillery Company.

660. VIEW of Mr. Lunardi's Balloon, at the time of his Ascent from the Grounds of, Sept. 16, 1784; the First Aerial Traveller in the English Atmosphere. *Brewer del.; Jukes aquat.*, 1784.

Peerless Pool.

661. VIEW of the House and Part of the Pool, 1811. A Water-Colour Drawing. *By Shepherd.*

VIEW of the, in 1798. A Water-Colour Drawing. *By Tomkins.*

CLERKENWELL.

Charterhouse.

662. VIEW of the. (Taken from the Green.) *Ward pinx.; Havell sculp.*, 1813.

Founded by Sir Walter Manny, Knt., as a monastery of Carthusian Monks, in 1340–1. After its dissolution it was purchased by Thomas Sutton of Lord Suffolk for £13,000, in 1611. School founded and opened in the June of 1611; opened as an hospital for aged men, &c., in 1614.

663. ENTRANCE to the. A Water-Colour Drawing. *By Valentine Davis.*

CLERKENWELL (*continued*).

Charterhouse (*continued*) :—

EXTERIOR VIEW of the Hall. A Pencil Drawing.
By Valentine Davis.

VIEW of the Hall and Chapel. A Water-Colour Drawing. *By S. Ireland*, 1798.

664. VIEWS of the Chapel, Ancient Gateway, and other parts of the Building. Small Water-Colour Drawings.

665. VIEW of the Old Chapel. A Pencil Drawing.
By Shepherd, 1817.

PART of the, now taken down. A Pencil Drawing.
By Shepherd, 1817.

VIEW of Pensioners' Hall. A Pencil Drawing.

Charterhouse Square.

666. BIRD'S-EYE VIEW of. *Nicholls del. et sculp.*

St. John's Gate.

667. VIEW of. *Smith sculp.*

THE SAME. *Prattent del.; Shirt sculp.*

THE SAME. *Peltro sculp.*

THE SAME, in 1859, with two other Drawings.

Built by Prior Docwra, in 1504; and from this Gate was published and issued the first number of the "Gentleman's Magazine," edited by Edward Cave, in 1731. The building restored by subscription in 1846; again repaired in 1865.

St. John's Priory.

668. EXTERIOR VIEW of. A Water-Colour Drawing.

ANOTHER VIEW of the Church in 1508.

VIEW of the Gate. A Pencil Drawing.
By Shepherd.

VIEW of the Gate. A Water-Colour Drawing.
By F. Nash.

REMAINS of the Priory Church of. A Pencil Drawing.
By F. Nash.

CLERKENWELL (*continued*).

Priory Church of St. John.

669. EXTERIOR VIEW of the. A Water-Colour Drawing.

Founded by Lord Briset in 1110; the church erected in 1185. King Henry II. visited the Patriarch in 1185, and King John was also entertained here in 1212. The chapel, built by Joseph de Chauncy in 1280, was destroyed by Wat Tyler in 1381; rebuilt in 1385. The Priory, suppressed with the other religious foundations by an Act of Parliament passed in the reign of Henry VIII. Subsequently, in the reign of Elizabeth, it was used by the Master of the Revels for housing the properties used in the performances.

BACK VIEW of the. A Coloured Drawing.

VIEW of the Crypt. A Coloured Drawing.

St. John of Jerusalem, Hospital of.

670. VIEW of the South Porch, the West Front of the Chapel, and the North-East View of the Hospital. In one Sheet.
Hollar del. et sculp., 1661.

Clerkenwell Green.

671. WOODEN HOUSES in, looking towards St. James's Church. A Water-Colour Drawing.
By Richardson, 1871.

SIDE of Public-house opposite Clerkenwell Church. A Water-Colour Drawing. *By Richardson*, 1871.

ST. JOHN STREET.

St. John Street.

672. THE INTERIOR of the Peel Meeting-House, in 1632, John Bunyan being present. A Mezzotint.

Red Bull Yard.

673. VIEW of the Stage of the Red Bull Playhouse during the Performance, Sir John Falstafe and the Hostess being the principal Characters. The Frontispiece to "Kirkman's Drolls," published in 1572. (Original Plate, very rare.)

COPY of the Same, with the Preface to the Work.

ST. JOHN STREET (*continued*).

Baptist's Head.

674. CHIMNEY PIECE in the. *Archer fecit.*

FRONT AND BACK VIEWS of the. Two Water-Colour Drawings.

Hicks's Hall.

675. EXTERIOR VIEW of. *Walker del. et sculp.*, 1796.

THE SAME. *Higham del. et sculp.*, 1816.

THE SAME. A Pencil Drawing, 1830.

INTERIOR VIEW of, 1844. A Pencil Drawing.

676. EXTERIOR VIEW of the Old, in St. John Street, pulled down in 1782. Copied from "Pink's Clerkenwell." *By M. A. Hedger.*

EXTERIOR VIEW of the New Hall (Sessions House), 1782. A Drawing. *By M. A. H.*

CARVED CHIMNEY-PIECE in the. A Water-Colour Drawing. *By Richardson*, 1844.

This relique is now in the south east room on the ground story of the Sessions House, it having been brought there from the ancient Hall built by Sir Baptist Hicks in St. John Street, opposite the "Windmill Inn." From this Hall the miles were measured northwards. The Hall was erected in 1612, and presented to the Justices of Middlesex as a Sessions House for ever in 1618. The new Hall was erected on Clerkenwell Green in 1782.

CLERKENWELL.

St. James.

677. THE OLD CHURCH. A View of the Ruins of. *Isham del.; Jukes aquat.*

TWO VIEWS of the Ruins, looking South and East. *Storer*, 1787.

ANOTHER VIEW of the Ruins. A Drawing.

Built upon the ruins of the Nunnery in the sixteenth century. In 1623 during a high wind, the steeple was blown down, doing considerable damage to the church, which was shortly afterwards repaired. The present building was designed by Thomas Carr, and finished in 1792.

678. THE SOUTH-WEST PROSPECT of.

VIEW of, from the West, as the same appeared whilst taking down, in order to be rebuilt. *Isham del.; Jukes aquat.*

CLERKENWELL (*continued*).

St. James (*continued*) :—

679. VIEW of the Tower and Arch of.
Isham del.; Jukes aquat.

INTERIOR VIEW of the Crypt. A Water-Colour Drawing.

COLUMNS in the Crypt, Ancient Doorway, and Ancient Seat in Church.

680. THE ANCIENT CHURCH of, from the Churchyard.
Woodthorpe sculp., 1802.

SOUTH-EAST VIEW of A Water-Colour Drawing.

St. Mary's Nunnery.

681. EXTERIOR VIEW of the Nun's Hall. A Water-Colour Drawing from "Crowle's Pennant." *By Richardson.*

REMAINS of the Church.

SEAL of the Nunnery, and the Tomb of Sir William Weston, the last Prior of St. John's.

682. VIEW of the Cloister of the. A Water-Colour Drawing.

SEVERAL PRINTS of the Same.

Eagle Square.

683. VIEW of. A Water-Colour Drawing.
By Richardson, 1871.

CARVED BRICKWORK on Front of a House in Eagle Terrace. A Water-Colour Drawing.
By Richardson, 1871.

Pear-Tree Court.

684. EXTERIOR VIEW of Several Houses in. Water-Colour Drawings.

Northampton Square.

VIEW in. A Water-Colour Drawing.

CLERKENWELL (*continued*).

Castle Street West.

VIEW, with the Church in the Distance. A Water-Colour Drawing.

Pear-Tree Court.

685. OLD HOUSES in. A Water-Colour Drawing.
By Richardson, 1871.

Clerkenwell Close.

VIEW of Oliver Cromwell's House in, now destroyed. A Water-Colour Drawing. *By Richardson.*

686. VIEW of Cromwell's House, 1794.

THE SAME. *Burrell sculp.*

BURNET'S Residence in. (Three Views.)

OLD HOUSE in, formerly the residence of General Monk. (Taken down about 1838.) A Pencil Drawing.

Cold Bath Fields.

687. SOUTH VIEW of the Cold Baths, supposed to be the coldest Spring near London. *Bengo*, 1812.

SOUTH VIEW of the Cold Bath. 1731.

SOUTH VIEW of ye Cold Bath. (From the Strawberry Hill Collection).

SOUTH VIEW of Sir John Oldcastle's. 1731.

Cold Bath Fields Prison.

688. VIEW from the South-West Boundary Wall of Reid's Brewery. A Water-Colour Drawing.

VIEW of the Mound previous to the building of the Prison. A Water-Colour Drawing.

AN ENGRAVING of the Same.

EXTERIOR VIEW of the Prison.

INTERIOR. The Treadmill.

Built in 1774–6; broken open by the Lord George Gordon rioters in 1780 re-erected upon a new system, in 1818, at a cost of £35,000.

CLERKENWELL (*continued*).

The New Prison.

689. PRINCIPAL ENTRANCE to Felons' and Reception Yards, looking outwards. (Now pulled down.) A Pencil Drawing. *By Shepherd.*

FELONS' Yard and Cells. (Now pulled down.) Jack Sheppard escaped from one of these Cells. A Pencil Drawing. *By Shepherd.*

YARD of Solitary Confinement Cell. (Interior of the Cell.) A Pencil Drawing. *By Shepherd.*

"As he went through Colbath Fields, he saw
A solitary cell;
And the Devil was pleased, for it gave him a hint
For improving his prisons in Hell."—*Coleridge.*

THE CHAPEL in the Prison. A Pencil Drawing. *By Shepherd.*

VIEW of the Exterior of the, from the Garden. A Pencil Drawing. *By Shepherd.*

690. ENTRANCE to the. (Two small Views.)

GATE of. A Pencil Drawing.

CELEBRATED HEAD on the Key-stone over the Gate of. A Pencil Drawing. *By Shepherd.*

INTERIOR of Chapel. A Pencil Drawing.

INTERIOR of Cells in the. Two Pencil Drawings.

House of Correction.

691. VIEW of the, taken from Gray's Inn Lane. 1794.

VIEW of the. *Sewell*, 1708.

ENTRANCE to the. *Shepherd del.; Watkins sculp.*

THE SAME. A Pencil Drawing.

ST. SWITHIN'S CHAPEL.

EXTERIOR of the House of Correction. *Cruikshank del. et sculp.*, 1833.

Erected in 1793 from the designs of Charles Middleton, at a cost of £65,656. It was completed and opened in 1794. Great additions have since been made to this structure in 1830,—1862-3.

CLERKENWELL (*continued*).

London Spa.

692. EAST VIEW of the. 1731. (A rare Print.)

VIEW of ye London Spaw from ye East. A Drawing. (From the Strawberry Hill Collection.)

THE MANNER of burying William Wiseman, who died in Prison, in Spa Fields.

A VIEW of Spa Fields, looking towards the City. A Drawing. *By Lens.*

Hockley in the Hole.

693. PORTRAIT of James Figg, Master of the Noble Science of Defence, Teacher of Small Backswords and Quarter-staff. *Scotin del. et sculp.*

694. PORTRAIT of Captain James Miller, who was challenged and vanquished by T. Buck at, in 1712.
Bonteux pinx.; Scotin sculp., 1738.

THE BEAR which was kept at the Mulberry Gardens in 1747, with several Bills issued at the time, announcing the Games to be played at.

Bagnigge Wells.

695. EXTERIOR VIEW of the.

THE ORIGINAL GARDEN ENTRANCE to. (The Wells established in 1680.)

THE RESIDENCE of Nell Gwynne at.
Smith sculp., 1844.

VIEW of the Brewery, and some Old Buildings adjoining the spot where the Bagnigge Wells Tea-gardens formerly stood. A Drawing.
By George Cooke, 1850.

On a tablet over the door, in the low wall, is this inscription:—"here is Bagnigge House, neare the Pindar a Wakefeilde, 1680."

696. EXTERIOR VIEW of the Old Tea Gardens in 1810. A Pencil Drawing. *By Shepherd.*

CLERKENWELL (*continued*).

Bagnigge Wells (*continued*) :—

MR. DEPUTY DUMPLING and Family enjoying a Summer Afternoon. (Showing the Entrance Gate, which is said to be accurate, from the distinct recollection of John Daniel.)

697. INTERIOR VIEW of, with several celebrated Characters. *Sanders pinx.; Smith fecit.*, 1772.

698. A TEA GARDEN, with Portraits of the Elder and Younger Morland.
Morland pinx.; Weiss sculp., 1800.

699. A SCENE; or, No Resisting Temptation. A Reminiscence of the Old Tea Gardens.

700. THE BEAUTIES of a Scene in the Tea Gardens. 1778.

Sadlers Wells Theatre.

701. THE EXTRAORDINARY PERFORMANCES of Mahomet Carather on the Slack Wire. (The Blondin of the Period.) *Boutatts fecit.*

This print is believed to be unique. It was originally in Sir W. Musgrave's collection, and sold to the Duke of Buckingham. It was subsequently purchased at his sale.

The oldest theatre in London. John Sadler erected a place for musical entertainment upon the site of a well noted for its chalybeate waters, in 1683. The entertainment in 1686 was enlivened by rope-dancing, tumbling, &c. The present theatre built from the design of Mr. Rosoman, in 1764.

702. VIEW of the Wonderful Performances of Carolus Richer upon the Slack Wire, &c. (A rare Print).

703. THE SURPRIZING PERFORMANCES of the famous Mr. Maddox on the Slack Wire at. (A rare and curious Print.)

704. THE SURPRIZING PERFORMANCES of the famous Ballance Master (Little Polander). A Water-Colour Drawing.

705. THE CURIOUS AND UNCOMMON PERFORMANCES of a Monkey, as they will be introduced every Evening at, by Signor Spinacuta.

CLERKENWELL (*continued*).

The New River Head.

706. SOUTH VIEW of the Waterhouse at the New River Head. A Drawing. (From the Strawberry Hill Collection.)

EXTERIOR of the New River Waterhouse. A Drawing. (From the Strawberry Hill Collection.)

707. VIEW of the Waterhouse from Islington.
Hollar del. et sculp., 1665.

VIEW of the Waterhouse. *Hollar del. et sculp.*, 1665.

VIEW by the Waterhouse. *Hollar del. et sculp.*, 1664.

VIEW of the Engine-house at the New River Head. (From Wellesley's Collection).

Powers given to the Corporation of London by Act of Parliament in 1605-6; transferred to Mr. Hugh Myddleton March 28, 1609, who, after overcoming great difficulties, not only in its construction, but in finding the money to carry on so great an undertaking, was assisted by King James with a loan of £8,600. It was completed, and opened by the Lord Mayor in state at the River Head, the 29th of September, 1620.

708. VIEW of the Waterworks at.

VIEW of London from Islington Fields, showing the New River Head and Waterworks. (A most interesting and valuable Print.)

709. VIEW of the Waterworks. A Water-Colour Drawing.
By Paul Sandby.

710. VIEW of the English Grotto near. (A rare Print).

THE CHARMS of Deshabille; or, New Tunbridge Wells at Islington. A Song sung at.

SMITHFIELD.

Cow Cross.

711. OLD HOUSES in, close to the Metropolitan Railway Station. A Water-Colour Drawing.
By Richardson, 1871.

VIEW of an Alley in. A Water-Colour Drawing.
By Richardson, 1871.

SMITHFIELD (*continued*).

Long Lane.

712. VIEW of, looking East. Several Engravings of Old Houses in. *By Shepherd*, 1807.

LITTLE BRITAIN, a View in.

CLOTH FAIR, House in.

Water-Colour Drawings.

713. HOUSES in, as they appeared in 1852. A Water-Colour Drawing. *By Richardson.*

MODERN LONDON ARCHITECTURE. House in Smithfield, facing the New Meat Market. A Water-Colour Drawing. *By Richardson*, 1871.

Smithfield Bars.

714. CURIOUS OLD HOUSES at, 1853. A Pencil Drawing. *By Shepherd.*

CITY BOUNDARY, Smithfield Bars. 1857. A Pencil Drawing. *By Shepherd.*

PERSPECTIVE VIEW of, showing Old Houses. 1845. A Pencil Drawing. *By Shepherd.*

Cloth Fair.

715. THE STINGO, or the "Dick Whittington," said to be the House in which he resided. A Water-Colour Drawing. *By Richardson*, 1871.

CARVED WOOD FIGURES from the above, 1871. A Coloured Drawing. *By Richardson.*

716. VIEW of, from the Entrance Gate. A Water-Colour Drawing. *By Richardson*, 1871.

HOUSES at the Entrance of. A Water-Colour Drawing. *By Richardson*, 1871.

717. EXTERIOR of the House of Sir Richard Rich. A Water-Colour Drawing. *By Richardson*, 1871.

SMITHFIELD (*continued*).

Cloth Fair (*continued*) :—

THE COAT OF ARMS of Sir Richard Rich in the Front of the House, and the Knocker on the Door of the School-house in Cloth Fair. A Water-Colour Drawing. *By Richardson*, 1871.

718. VIEW from Little Bartholomew Close, looking through the Gateway into King Street, 1871. A Water-Colour Drawing. *By Richardson.*

VIEW of the Barley-Mow. A Water-Colour Drawing. *By Richardson*, 1871.

MONTAGU COURT. Back of Houses over Entrance. A Water-Colour Drawing. *By Richardson*, 1871.

719. VIEW of, 1819. A Pencil Drawing.

CORNER HOUSE in, 1820. A Pencil Drawing.

OLD HOUSES in. Back and Front Views. Three Water-Colour Drawings.

720. VIEW from Window of School-house in. A Water-Colour Drawing. *By Richardson*, 1871.

THE BACK of No. 20 and adjoining Houses in. A Water-Colour Drawing. *By Richardson*, 1871.

721. VIEW of a House in, by the side of St. Bartholomew Church. A Water-Colour Drawing. *By Richardson*, 1871.

BACKS of Houses by the side of St. Bartholomew Church. A Water-Colour Drawing. *By Richardson*, 1871.

722. VIEW of the Hand and Shears in, where the Pie-Powder Court was formerly held. A Pencil Drawing. *By Whichelo*, 1818.

THE SAME. Engraved from the above.

VIEW of the Court of Pie-Powder at one of its Sittings. *Whichelo del.*, 1811.

SMITHFIELD (*continued*).

Cloth Fair (*continued*) :—

723. VIEW of the back of the Triforium of St. Bartholomew the Great. A Water-Colour Drawing.
By Richardson, 1871.

EXTERIOR VIEW of the Rising Sun and adjoining Buildings. A Water-Colour Drawing.
By Richardson, 1871.

St. Bartholomew the Great.

724. WEST VIEW of the Interior of the Chapel of.
Shepherd del.; Dale sculp., 1822.

THE Same. A Water-Colour Drawing.

Part of the old Norman building erected by Rahere in 1102. The tower added in 1628; subsequently restored.

725. WEST PROSPECT of the Church of.

WEST PROSPECT of the.
West & Toms del. et sculp., 1737.

726. VIEW of the Eastern Side of the Cloister of the Priory of. *Storer del. et sculp.*

VIEW of the Tower and Entrance to the. A Pencil Drawing. *By Shepherd*, 1829.

EXTERIOR VIEW of the Entrance to, from Smithfield.
Preston del.; Pearson sculp.

727. INTERIOR of the Church of.
Coney del.; Skelton sculp., 1814.

INTERIOR of the Priory of. *Coney del. et sculp.*, 1819.

728. VIEW of the Interior of. A Water-Colour Drawing.

VIEW of the South Transept of, now in Ruins. A Water-Colour Drawing. *By Nash.*

St. Bartholomew the Less.

729. EXTERIOR VIEW of the Church of. A Water-Colour Drawing.

INTERIOR VIEW of the Chapel. A Water-Colour Drawing. *Schnebbelie del.*, 1818.

SMITHFIELD (*continued*).

St. Bartholomew the Less (*continued*) :—

730. EXTERIOR VIEW of the Church of.
Coney del.; Jenkins sculp., 1814.

THE SAME. A Pencil Drawing.

A part of the foundation of Rahere. It escaped the Fire of London, but in the eighteenth century, being much decayed, it was rebuilt, excepting the tower, by George Dance. The body of the present building erected in 1823 from the designs of Philip Hardwick, R.A.

St. Bartholomew's Hospital.

731. THE OLD GATEWAY to. Two Pencil Drawings.

ENTRANCE to. *Higham del. et sculp.*, 1816.

Part of the Priory of St. Bartholomew founded by Rahere in 1102; repaired by a legacy of Richard Whittington, Mayor of London, in 1423; incorporated by Henry VIII. in 1547; enlarged, 1702.

PRINCIPAL GATE of. *Prattent del.; Owen sculp.*, 1813.

BIRD'S-EYE VIEW of. With a Description.

732. TWO VIEWS of the Entrance to the Hospital from Smithfield. A Water-Colour Drawing.

Smithfield.

733. TOURNAMENT in. The Combate in Smithfield betwixt John De Astley and Sir Philip Boyler, 30th January, 1441. (An exceedingly rare Engraving; the only authority known.) *Hollar del. et sculp.*

734. THE BURNING OF THE MARTYRS in, viz., Sir John Oldcastle, Lord Cobham, Anne Askew and others, as seen from the Church of St. Bartholomew the Less.

735. VIEW of, during the Market. A Water-Colour Drawing.

736. VIEW of, during the Market. A Water-Colour Drawing. (The architectural features were put in by Pugin.) *By Rowlandson.*

737. SALE of a Wife in Smithfield Market. Three Caricatures. 1797–1816.

CARICATURE of the Market Day. A Runaway Bull.

SMITHFIELD (*continued*).

Smithfield (*continued*) :—

738. A VIEW in, during the Horse Market on a Friday Afternoon. *Agalse del. ; Lewis sculp.*

739. EXTERIOR VIEW of some Old Houses lately standing at the South Corner of Hosier Lane. (Taken down in 1809.) *Smith del. et sculp.*, 1795.

Bartholomew Fair.

740. A PEEP AT (Atkins' Royal Menagerie). The Lion, Tigress and Cubs in the Menagerie of. A Bill of the Entertainment given in 1824.

Held under a charter granted by King Henry II.; proclaimed for the last time in the Mayoralty of Mr. Alderman Challis, September 5, 1853.

741. THE EXHIBITION of Nicholson's Scientific Pig, the wonderful Pig of Knowledge. Original Drawing of the. *Published by Carrington Bowles.*

742. A PORTRAIT of Jacob Hall, the celebrated Rope-dancer.

743. THE HUMOURS and Diversions of, showing Lee and Harper's Booth, Pinchbeck's Wonderous Clocks, with Musical Appliances, Mrs. Harris' Booth of Tumblers, and Yeats's Dexterity of Hand. (A rare Print.) *Published by Dicey.*

744. VIEW of the Entrance to the Hospital, with several Shows, &c. A Party being lighted by the Watchman and Linkman out of the Fair. A Water-Colour Drawing. *By Rowlandson*, 1807.

ENGRAVING of the Same.

745. VIEW of the several Shows and Booths in the. 1721. (Fan shape.)

746. PROCLAMATION issued for exhibiting the Smallest Man, Woman, and Horse in the World. 1712.

SMITHFIELD (*continued*).

Bartholomew Close.

747. EXTERIOR VIEW of the Old Coach and Horses near the Priory Church. A Pencil Drawing. *By Spencer*, 1839.

INTERIOR of one of the Rooms. *Archer fecit.*

748. Backs of Houses Nos. 3, 4, and 5. A Water-Colour Drawing. *By Richardson*, 1871.

HOUSES in. A Water-Colour Drawing. *By Richardson*, 1871

Ram Inn.

749. EXTERIOR VIEW of the. A Water-Colour Drawing.

SIGN of the. A Water-Colour Drawing.

Rose Inn.

EXTERIOR VIEW of the. A Water-Colour Drawing.

Duke Street.

750. EXTERIOR VIEW of several of the Old Houses in. A most interesting Drawing. *By Schnebbelie*, 1815.

VIEW of the Back Front of some Old Houses in. A Drawing. *By Schnebbelie*, 1815.

THREE OTHER VIEWS of Old Houses in.

Cock Lane.

751. VIEW of some Old Houses in. A Water-Colour Drawing. *By Shepherd*, 1812.

752. ENGLISH CREDULITY; or, The Invisible Ghost. (The Cock-Lane Ghost.)

THE COCK-LANE UPROAR at Miss Fanny's New Theatre in Cock Lane.

753. SCENE of the Cock-Lane Ghost. Three Small Drawings. *By Davis*, 1802.

SMITHFIELD (*continued*).

Pye Corner.

VIEW OF, near where the Fire of London ended, 1798. A Water-Colour Drawing. *By Ireland.*

Giltspur Street Compter.

754. EXTERIOR VIEW of the. A Water-Colour Drawing.

THE SAME. A Pencil Drawing.

THE SAME. *Shepherd del.; Acon sculp.*

ELEVATION of the. *O'Neil del.; Roberts sculp.*, 1789.

THE SAME. *Prattent del.; Owen, sculp.*, 1805.

Erected from the design of George Dance, at a cost of £20,000, in 1791. Taken down in 1853.

SNOW HILL.

St. Sepulchre's Church.

755. EXTERIOR VIEW of. 1802. A Water-Colour Drawing. *By Valentine Davis.*

The earliest notice of this church is in 1178, when it was presented to the Prior of St. Bartholomew's, Smithfield, by Roger, Bishop of Salisbury. The edifice was rebuilt in the fifteenth century. This was partially destroyed in the Fire of 1666; restored by Sir C. Wren in 1670; repaired in 1790, and twice since. The tower is 140 feet high. Roger Ascham was buried here 1569.

SMALL VIEW of.

SOUTH PROSPECT of. (First state before figures.) *Cole sculp.*

756. VIEW of the South Side of the. A Pencil Drawing. *By Shepherd.*

PORCH of the Church, recently restored. 1819. A Drawing.

ENGRAVING of the Same.

FIGURES and Shields of Arms in the Porch. A Drawing. *By Carter.*

757. EXTERIOR VIEW of. *Shepherd del.; Lacey sculp.*

VIEW of, from Skinner Street. *Billings del.; Le Keux sculp.*, 1837.

SNOW HILL (*continued*).

St. Sepulchre's Church (*continued*) :—

VIEW of, from Snow Hill. A Water-Colour Drawing.

INTERIOR of the Porch. A Water-Colour Drawing.

758. LAMB'S CONDUIT at. Burnt in 1666; restored 1677; Sir Thomas Davis, Knight, Lord Mayor.

ORIGINAL DRAWING of the. *By Sanderson*, 1745.

ENGRAVING of the above. *Leven sculp.*

Haberdashers' Almshouses.

759. PLAN and Elevation of the. A Water-Colour Drawing.

VIEW of the Saracen's Head Inn. A Water-Colour Drawing.

DESTRUCTION of the Old Saracen's Head. A Water-Colour Drawing.

Belle Sauvage Inn.

760. EXTERIOR VIEW of the. A Water-Colour Drawing.

INTERIOR VIEW of the. A Pen-and-Ink Drawing.

THE BRIGHTON COACH leaving the Inn at early Morning.

The George and Dragon Inn.

761. NOW called the Old George Inn, King Street. A Water-Colour Drawing. *By T. H. Shepherd.*

INTERIOR VIEW of the Same. A Water-Colour Drawing.

ENTRANCE to the Same. A Water-Colour Drawing.

ANCIENT TABLET on the Front of the George Inn, 1829. Three Small Drawings.

NEWGATE STREET.

Bull Head Court.

762. OLD HOUSE in, on the Front of which are the Figure of King Charles's Porter and Dwarf. A Pencil Drawing.

FIGURES of the Porter and Dwarf. Four Small Drawings.

Christ's Hospital.

763. CEREMONY of Laying the Foundation Stone of the Hall of. A Pencil Drawing. *By Pugin.*

Founded upon the site of the Grey Friars Monastery, purchased by the Corporation of Henry VIII., and confirmed by Charter of Edward VI., June 26, 1553. The first stone of the new hall, designed by John Shaw, was laid by the Duke of York, April 28, 1825; opened May 29, 1829.

764. INTERIOR VIEW of the Courtyard in. A Water-Colour Drawing.

765. INTERIOR VIEW of the Old Hall, 1816.
Pugin del.; Stadler sculp.

INTERIOR VIEW of the New Hall. A Water-Colour Drawing.

766. EXTERIOR VIEW of the New Buildings at. A Water-Colour Drawing.
John Shaw, arch.; John Shaw, Jun., del., 1831.

767. THE OLD CLOISTERS. (Now taken down.) A Pencil Drawing. 1821.

NORTH SIDE of the Old. Two Pencil Drawings.

PART of the Old Cloisters. A Pencil Drawing. 1821.

768. VIEW of the Old Grammar School, 1830. A Pencil Drawing.

TWO OTHER VIEWS of the Same.

VIEW of the Quadrangle at. A Water-Colour Drawing.

VIEW of the Same. A Proof Engraving.

NEWGATE STREET (*continued*).

Christ's Hospital (*continued*) :—

769. INTERIOR VIEW of the Chapel.
Radclyffe del. et lith.; Day & Haghe lith.

770. INTERIOR VIEW of the Large Hall of. A Water-Colour Drawing. (Large size.)

INTERIOR of the Great Hall.
Radclyffe del. et lith.; Day & Haghe lith.

771. VIEW of the Organ and Galleries at the End of the Hall in. A Water-Colour Drawing.
By Shaw, 1829.

772. THE ANNUAL ORATIONS on St. Matthew's Day in the Great Hall at. *Stothard pinx.; Walker sculp.*, 1799.

773. INTERIOR VIEW of the Buildings of. An Etching.
By Benjamin Green, Drawing Master to Christ's Hospital, 1771.

Christ Church.

774. EXTERIOR VIEW of, from the Churchyard. A Water-Colour Drawing.

FRONT VIEW of, 1839. A Pencil Drawing.

EXTERIOR VIEW of, 1830, with Details. A Pencil Drawing.

Part of the old Monastery of the Grey Friars purchased by the Corporation of London of Henry VIII., Dec. 27, 1546; destroyed in the Fire of London. The present edifice was built from the designs of Sir C. Wren; commenced in 1687, and completed in 1704; it has since been restored. Richard Baxter, the Nonconformist, was buried here.

OLD BAILEY.

Newgate Prison.

775. VIEW of the West Front of, looking on the Old Bailey. A Water-Colour Drawing.

VIEW of the Old Bailey Sessions House. A Water-Colour Drawing.

Erected from the designs of George Dance; begun in 1770, completed in 1782; the interior rebuilt 1857-9.

OLD BAILEY (*continued*).

Newgate Prison (*continued*) :—

776. INTERIOR of the Condemned Room. A Pencil Drawing.
By F. Nash.

INTERIOR of the Chapel. A Pencil Drawing.
By F. Nash.

OUTSIDE of the Chapel and Yard. A Pencil Drawing.
By F. Nash, 1805

EXTERIOR VIEW of the Prison. A Pencil Drawing,

777. VIEW of the Exterior from the Old Bailey during an Execution. A Water-Colour Drawing.

VIEW of the Chapel Yard. A Water-Colour Drawing. 1806. *By Valentine Davis.*

VIEW of the Press Yard, outside of the Condemned Cells and Room. A Water-Colour Drawing.
By Valentine Davis.

778. AN HOUR in, with Mrs. Fry addressing the Prisoners in Newgate.

THE NEW PLATFORM and Gallows in.

CONDEMNED PRISONERS receiving the Sacrament.
Etched by a Prisoner, 1828.

THE MORNING of Execution.
Thompson del. et sculp., 1828.

THE NEW GALLOWS in the, with Ten Criminals being executed.

THE EXACT REPRESENTATION of the Manner of Executing Criminals on the New Scaffold and Gallows opposite the New Gaol of Newgate.

779. AN EXACT REPRESENTATION of ye Holes Sheppard made in ye Chimney, and of ye Locks, Bolts, and Doors he broke open in makeing his wonderfull Escape out of Newgate, Oct. ye 15th, 1724, between 4 in ye afternoon and 1 in ye morning.
Published by Bowles.

OLD BAILEY (*continued*).

Newgate Prison (*continued*) :—

780. AN EXACT REPRESENTATION of the Old Gaol of Newgate. Daniel Malden's two surprising Escapes out of Newgate whilst under Sentence of Death, showing the Interior of the Chapel, Press-yard, and several Cells.

781. BEGGAR'S OPERA, Act III. : "When my hero in Court appears," &c. With a View of the Interior of Newgate. *Hogarth pinx.; Blake sculp.*, 1790.

782. AN EXACT REPRESENTATION of the Burning, Plundering and Destruction of Newgate by the Rioters on the memorable 7th of June, 1780.
O'Neil del.; Robert sculp., 1781.

NO POPERY ; or, Newgate Reformer.

Central Criminal Court.

783. INTERIOR VIEW of the, during a Trial. A Pencil Drawing.

THE SAME. Examination of a Witness. A Pencil Drawing.

PLAN of the Interior of the New, 1844. A Pencil Drawing.

Built in 1773; destroyed in the Gordon Riots, 1780; reconstructed in 1809-10.

Old Bailey.

784. EXTERIOR VIEW of the Residence of Jonathan Wild in.

VIEW of St. Sepulchre's Church, with Jonathan Wild going to the Place of Execution.

VIEW on the Leads of the Sessions House, with Blueskin attempting to cut the Throat of Jonathan Wild.

JONATHAN WILD pelted by the Mob on his Way to Tyburn.

OLD BAILEY (*continued*).

Surgeons' Theatre.

785. EXTERIOR VIEW of the. A Water-Colour Drawing.

ELEVATION of the Front of the. *Cole sculp.*

The College of Surgeons was incorporated in 1800. It removed from the Old Bailey to Lincoln's Inn, 1835.

FARRINGDON STREET.

Fleet Prison

786. INTERIOR of the Quadrangle.
Rowlandson & Pugin del.; Stadler aquat., 1808.

INTERIOR of the Yard with Prisoners. A Caricature.
Theodore Lane del. et sculp., 1828.

The first prison was established here during the reign of Richard I., 1189; made a prison for debtors in 1664; destroyed in the Fire of 1666; rebuilt in 1669; burnt by the rioters in 1780; rebuilt in 1782; taken down in 1846. Here Sir Richard Baker, author of "Baker's Chronicles," died 1644. Wycherley, the Poet, was confined here seven years, and Penn, the Quaker, for a short time.

787. EXTERIOR VIEW of, within the Courtyard, with the Prisoners playing at Tennis. A Water-Colour Drawing.

THE SAME. A Pencil Drawing.

VIEW of, during its Demolition. A Water-Colour Drawing.

788. INTERIOR of the Strong Room for Refractory Prisoners. A Pencil Drawing. 1811.

THE GOVERNOR'S HOUSE, Fleet Prison, and Waithman's Obelisk, Farringdon Street. A Pencil Drawing.

INTERIOR of the Fleet Prison from the Tennis Court. A Pencil Drawing.

INTERIOR of the Chapel, Fleet Prison. A Pencil Drawing.

789. EXTERIOR VIEW of the. A Water-Colour Drawing.
By Valentine Davis, 1805.

INTERIOR VIEW of the. A Water-Colour Drawing.
By Valentine Davis, 1805.

FARRINGDON STREET (*continued*).

Fleet Prison (*continued*) :—

790. PRAY REMEMBER THE POOR DEBTORS. Exterior of the Room called the Dead House, 1844.

INTERIOR of the Same. Pencil Drawings.
By Shepherd.

WATER-COLOUR Drawing of the Exterior, with the Almsbox.

Fleet Market.

791. VIEW of the Old. (Taken down about 1828.) A Pencil Drawing.

THE SAME. A Water-Colour Drawing.

THE SAME. *Shepherd del.; Barber sculp.*

THE SAME. Two small Views.

Completed and opened in 1737; removed out of the centre of the street, and the present Market built by the Corporation and opened November 20, 1829.

Fleet, The.

792. INTERIOR of the Fleet Ditch at the back of Field Lane. *Archer fecit.*

INTERIOR of a Field-Lane Lodging-house. A Water-Colour Drawing.

INTERIOR of the Fleet Sewer during its Repair. A Water-Colour Drawing.

HOLBORN BRIDGE.

West Street.

793. INTERIOR of a Room on the First Floor in a House in, showing a Sliding Panel next the Window where Plate or other Property could be hidden. July, 1844.

INTERIOR, in which the Sailor was thrown from the Window into the Ditch, and afterwards found in the Thames at Blackfriars Bridge. July, 1844.

HOLBORN BRIDGE (*continued*).

West Street (*continued*) :—

794. ROOM on the First Floor, showing the Double Communication between the different Apartments in the House. July 3, 1844.

ROOM on the Ground Floor, communicating with the one containing Trap-doors, &c., in the Old House in. July, 1844. Four Minute Pencil Drawings.
By Shepherd.

795. THE FLEET DITCH, as it appeared at the Back of, and near Sharp's Alley. Aug. 1844. A Pencil Drawing.
By Shepherd.

BACK VIEW of the House, showing its Connection with the Fleet Ditch. July 31, 1844. A Pencil Drawing.
By Shepherd.

THE SAME VIEW. A Water-Colour Drawing. (This was formerly used as a Bear pit.)

796. INTERIOR of Five Upper Rooms on the Second Floor, showing the Construction of the Mansion. July, 1844.

INTERIOR VIEW of a Dungeon under the House, where, it is supposed, the Victims were pushed down; also showing the Shaft communicating from the top of the House to the Bottom, where Property was secreted.

INTERIOR VIEW of a Room on the Ground Floor, in the House in West Street, formerly called Chick Lane, once the Red Lion Tavern—300 years since; showing some of the Trap-doors and Secret Hiding-places communicating with the Cellars below and the Fleet Ditch. Aug., 1844. Four Pencil Drawings.
By Shepherd.

797. FRONT VIEW of the Old Red Lion Inn, formerly the Habitation of Thieves. (Taken down in 1844.) A Water-Colour Drawing.

BACK VIEW of the Same. 1844. A Pencil Drawing.

HOLBORN BRIDGE (*continued*).

West Street (*continued*) :—

OLD HOUSES in a Court at the Back of the Old Red Lion Tavern. 1844. A Pencil Drawing.

798. EXTERIOR VIEW of Old Houses in. A Water-Colour Drawing.

DEMOLITION of Jonathan Wild's House in. A Water-Colour Drawing.

799. THE RED LION LODGING-HOUSE, with a View of the Fleet Ditch. (Pulled down in 1844 for the continuation of Farringdon Street.) A Coloured Drawing.

800. THE FLEET DITCH, from Red Lion Yard. The Back of Jonathan Wild's House, with the Drags and Trap a little beyond. A Coloured Drawing.

801. WEST SIDE of Jonathan Wild's House. A Water-Colour Drawing.

VIEW of Jonathan Wild's House. The Red Lion Inn and Tavern opposite. A Coloured Drawing.

GRAY'S INN LANE.

Liquorpond Street.

802. EXTERIOR VIEW of Reid's Brewery in. A Mezzotint.

803. PERSPECTIVE VIEW of. A Coloured Drawing.

EXTERIOR VIEW of Reid's Brewery. A Pencil Drawing.

VIEW of Mount Pleasant. A Water-Colour Drawing.
By S. W. Corner.

804. PERSPECTIVE VIEW of Portpool Lane in. A Coloured Drawing.

VIEW of Portpool Lane in, eading to the Brewery. A Water-Colour Drawing.

PERSPECTIVE VIEW of. A Drawing in Pen and Ink.

PLAN of the Brewhouse in. *Basire sculp.*

HOLBORN.

Leather Lane.

805. VIEW on Mutton Hill. A Water-Colour Drawing.

West Street Fleet Ditch.

VIEW of this noted Street. A Water-Colour Drawing.
By Mauná.

West Street.

THE RED LION PUBLIC-HOUSE in, the resort of the notorious Jack Sheppard and other noted Characters. (Pulled down August 12, 1844.) A Water-Colour Drawing.

Nag's Head Inn.

806. EXTERIOR VIEW of the, in Leather Lane, 1857. A Pencil Drawing. *By Shepherd.*

INTERIOR VIEW of the Courtyard of the Inn, with the Gallery, &c., 1857. A Pencil Drawing.
By Shepherd.

St. Andrew's.

807. EXTERIOR VIEW of the Church of.
Johnson del.; Jenkins sculp., 1814.

ORIGINAL DRAWING of the above.

808. NORTH-EAST VIEW of. *Buckler del; Lewis sculp.*, 1804.

Erected in 1686 by Wren upon the site of the old church. The poet Chatterton rests here.

Bangor House.

809. EXTERIOR VIEW of. A Water-Colour Drawing.
By Finlay.

THE SAME. A Pencil Drawing.

THE SAME. *Lester*, 1818.

THE SAME, 1819.

BACK VIEW of, 1799. A Water-Colour Drawing.
By Ireland.

HOLBORN (*continued*).

Shoe Lane.

810. VIEW of an Old House, and of the Doorway of the same in. Two Water-Colour Drawings.
By C. J. Richardson, 1871.

Oldbourn Hall.

811. VIEW of, and Ceiling. *Banks del. et sculp.*, 1823.

OLD HOUSE at No. 67, Shoe Lane. A Water-Colour Drawing.

812. INTERIOR of the Copper and Brass Works of Messrs. Russell & Pontifex. *Original Drawing by Pyne.*

ENGRAVING of the above. *Hill aquat.*

Black Swan Inn.

813. EXTERIOR VIEW of the, over against Furnival's Inn, 1754. A Drawing.

"It was the oldest house in London, said to be built in the reign of Richard II. Pulled down 1757."—*Note by* HORACE WALPOLE.

Bull and Gate Inn and Yard.

814. VIEW of the Interior of. A Water-Colour Drawing.
By Shepherd.

Originally called "The Bullogne Gate."

French Horn Inn and Yard.

(Now removed.) A Water-Colour Drawing.
Shepherd del., 1851.

King's Arms Inn.

815. VIEW of the, in King's Arms Yard; said to be the Oldest Inn in London. A Pencil Drawing.
By Shepherd, 1851.

THE SAME. A Water-Colour Drawing.

Blue Boar Inn.

816. TWO VIEWS of the Interior of. A Drawing.
By Shepherd.

THE SAME. In Water-Colours.

HOLBORN (*continued*).

Black Bull Inn.

TWO VIEWS of the Interior. A Pencil Drawing.
By Shepherd.

THE SAME. In Water-Colours.

Rose Inn.

817. EXTERIOR VIEW of the. A Water-Colour Drawing.
BACK VIEW of the. A Water-Colour Drawing.

Ely House.

818. VIEW of the Palace and Chapel from the Garden. A Drawing.

Bequeathed by John de Kirkeby, Bishop of Ely, in 1290, to his successor. John of Gaunt, Duke of Lancaster, died here in 1399. Sir Christopher Hatton, Lord Chamberlain to Queen Elizabeth, lived in this mansion, and died there in 1591. It was taken down in 1780–1.

RUINS of Ely Place and Chapel. An Original Drawing.
By J. Carter, F.S.A.

ETCHING of the above. *By Le Keux.*

Ely Chapel.

819. EXTERIOR VIEW of. Two Water-Colour Drawings.
VIEW in the Undercroft of. A Water-Colour Drawing.
By Dowell.

This chapel, dedicated to St. Etheldreda, is all that remains of the old buildings.

Furnival's Inn.

820. WEST VIEW of the Interior of. A Drawing.
By Schnebbelie.

ENGRAVING of the above. *Banks sculp.*, 1820.

The Society first established in 1563. The present building erected by Mr. Peto in 1818–19.

821. VIEW of the South Front previous to its Demolition in 1818. A highly-finished Pencil Drawing.
By Shepherd.

HOLBORN (*continued*).

Furnival's Inn (*continued*) :—

THE SAME, a little smaller.

VIEW of the Front of.
Shepherd del.; Henshall sculp.

ANOTHER VIEW of the Entrance.
Gressell del.; Jones sculp., 1823.

822. EXTERIOR VIEW of, with the Holborn Front. (First state.) *Sutton Nicholls del. et sculp.*

823. VIEW of the Interior of the Hall. A Water-Colour Drawing.

824. NORTH VIEW of the Interior of. A Water-Colour Drawing. *By Schnebbelie.*

ENGRAVING of the. *Dale sculp.*, 1820.

825. THE HALL of, demolished in 1819. A Water-Colour Drawing. (Taken in 1815.)

THE REMAINS of the Old Hall, 1818. A Pencil Drawing. *By Shepherd.*

VIEW of the Garden Front of the. *Ireland del.*, 1805.

Brookes's Market.

826. VIEW of several Houses in. A Water-Colour Drawing. *By C. J. Richardson*, 1871.

827. VIEW of Brookes's Market. A Water-Colour Drawing. *C. J. Richardson*, 1871.

EXTERIOR VIEW of the Old White Hart in, showing the Rooms in which was hatched the Cato-Street Conspiracy. A Water-Colour Drawing.
By C. J. Richardson, 1871.

ENTRANCE to White Hart Yard, leading to Gray's Inn Road, showing the Rooms in which Chatterton the Poet died.

HOLBORN (*continued*).

Thavie's Inn.

828. EXTERIOR VIEW of the. A Water-Colour Drawing

INTERIOR of the. A Pencil Drawing.

By Shepherd, 1858.

Founded by John Thavie in the reign of Edward III. ; afterwards granted to the Benchers of Lincoln's Inn, who sold it in 1771.

Staple Inn.

829. VIEW of, near Middle Row, said to be the oldest Inn in London. A Pencil Drawing. 1859.

VIEW of Holborn from Middle Row, 1832. A Pencil Drawing.

VIEW of Old Houses in Middle Row.

Pul del. ; Wimbridge lith.

830. EXTERIOR VIEW of. *Storer & Greig*, 1804.

EXTERIOR of the Hall of. A Pencil Drawing.

By Shepherd.

THE NEW BUILDINGS in, for the Masters in Chancery (Erected in 1843.)

EXTERIOR VIEW of the Old Hall. A Water-Colour Drawing.

LONDON.

London Wall.

831. THE REMAINS of, discovered at Tower Hill, next Trinity House. A Water-Colour Drawing, 1821.

ANOTHER VIEW of the. A Pencil Drawing.

832. THE REMAINS of the old Roman Wall uncovered at Tower Hill, 1818. A Water-Colour Drawing.
By Schnebbelie.

ENGRAVING of the Same. *Dale sculp.*

Aldgate Pump.

833. VIEW of. A Water-Colour Drawing.
By C. J. Richardson, 1815.

Newgate Pump.

834. VIEW of. A Water-Colour Drawing.
By C. J. Richardson, 1815.

Halls.

835. VIEWS of the Entrance to—
COACHMAKERS' HALL, Noble Street.
FOUNDERS' HALL, Lothbury.
JOINERS' HALL, Friars Lane, Thames Street.
BLACKSMITHS' HALL, Lambeth Hill.
Four Pencil Drawings. *By T. H. Shepherd.*

836. VIEWS of the Entrance to—
WEAVERS' HALL, Basinghall Street.
EMBROIDERERS' HALL, Gutter Lane.
MASONS' HALL, Basinghall Street.
FRAME WORKERS AND KNITTERS' HALL, Red-cross Street.
PLASTERERS' HALL, Addle Street.
Five Pencil Drawings. *By T. H. Shepherd.*

BLACKFRIARS.

River Fleet.

837. ENTRANCE to the, with Bridewell Bridge, 1756. A Drawing in Pen and Ink. (From a Painting at Hampton Court by W. James.) *By M. A. Hedges.*

DOCTOR SALMON'S HOUSE. Two small Views, 1660.

PORTRAIT of Dr. Salmon. *Van Hove, sculp*

Apothecaries' Hall.

838. EXTERIOR VIEW of. A Pencil Drawing.

VIEW of the Interior Court.
Shepherd del.; Hinchliffe sculp., 1831.

THE SAME. Two Pencil Drawings.

Bridewell Hospital.

839. FRONT VIEW of. A Water-Colour Drawing.

VIEW of the North Gateway.

NORTH VIEW of the Chapel and Part of the Great Staircase leading to the Hall, and North-East View of the Court Room. *Whichelo del.*, 1803; *Howlett sculp.*

Plate-Glass Manufactory.

840. THE STAIRS near the Surrey Side of Blackfriars Bridge. A Pencil Drawing.
By C. Nattes, 1802.

VIEW of Blackfriars Stairs, 1660.
Published by Richardson, 1801.

VIEW of the British Plate-Glass Warehouse.

VIEW of Puddle Dock. A Water-Colour Drawing.
By Valentine Davis, 1806.

BARBICAN.

841. ALDERMAN SKINNER'S ALMSHOUSES in Jacob's Wells Passage. A Pencil Drawing, 1857.

BARBICAN (*continued*).

OLD HOUSE, corner of Charterhouse Lane. A Pencil Drawing.

THE DRAPERS' ALMSHOUSES, Beech Lane, called Sir W. Staine's. A Pencil Drawing, 1853.

BASINGHALL STREET

Coopers' Hall.

842. VIEW of the Lottery Drawing at.
Rowlandson del. et sculp.; Stadler aquat, 1800.

INTERIOR of, with Representation of the Drawing of the Glasgow Lottery.
Hawkins del.; Day & Haghe lith.

Girdlers' Hall.

843. VIEW of the Entrance Gateway. A Pencil Drawing.

TWO SMALL VIEWS of the Same.

VIEW of the Interior Court. A Pencil Drawing. 1853.

THE SAME. A Water-Colour Drawing.

CHEAPSIDE.

Wood Street.

844. THE CROSS KEYS INN. A Pencil Drawing, 1856.

Lawrence Lane.

INTERIOR of the Blossoms Inn. A Water-Colour Drawing. *By Valentine Davis,* 1806.

Swan with Two Necks.

VIEW of the. A Pencil Drawing.
By T. H. Shepherd, 1855.

COLEMAN STREET.

Armourers' Hall.

845. FRONT VIEW of Old Armourers' Hall. (Now taken down). A Pencil Drawing, 1831.

ARMS of the Company. Coloured. *Cope exc.*, 1805.

CANNON STREET.

Bush Lane.

846. PLUMBERS' HALL. Exterior View of. A Pencil Drawing. *By T. H. Shepherd*, 1852.

ARMS of the Company. Coloured. *Cope exc.*, 1806.

Cloak Lane.

847. THE DOORWAY of Old Cutlers' Hall. A Drawing. *By T. Shepherd*, 1852.

THE EXTERIOR of New Cutlers' Hall. A Drawing. *By T. Shepherd*, 1851

Dowgate Hill.

848. THE DOORWAY of Innholders' Hall, Little Elbow Lane. Two Drawings. *By T. Shepherd.*

ANOTHER VIEW of. A Water-Colour Drawing. *By C. J. Richardson*, 1871.

Tallow-chandlers' Hall.

VIEW of the Gateway of. A Drawing. *By Shepherd*, 1855.

INTERIOR VIEW of the Courtyard. A Drawing. *By Shepherd*, 1852.

KING STREET.

Guildhall.

849. THE REPRESENTATION of the State Lottery at, 1763.

ANOTHER VIEW of the Same.

ANOTHER VIEW. A Proof.

KING STREET (*continued*).

Guildhall (*continued*) :—

850. METHOD of the Drawing. A State Lottery in.
THE SAME. *Sold by J. Corwitham.*
VIEW of the Lottery Wheels in.

LITTLE TRINITY LANE.

Painter Stainers' Hall.

851. EXTERIOR VIEW of. A Water-Colour Drawing. *By T. C. Dibdin*, 1854.
THE SAME. A Drawing. *By T. H. Shepherd*, 1830.
THE SAME. A Pencil Drawing.

LAWRENCE POUNTNEY LANE.

852. VIEW of Double Doorway in. A Water-Colour Drawing.
VAULTED CHAMBER beneath a House in. A Water-Colour Drawing.

SUFFOLK LANE.

Merchant Taylors' School.

853. EXAMINATION ROOM of. *Mackenzie del.; Havell sculp.*, 1816.
INTERIOR of the School-room of. *Pugin del.; Stadler sculp.*, 1816.
854. EXTERIOR VIEW of. A Pencil Drawing. *By T. H. Shepherd*, 1849.
EXTERIOR VIEW of. A Water-Colour Drawing.

CORNHILL.

855. VIEW of Lloyd's Subscription Room. *Pugin & Rowlandson del. et sculp.; Stadler aquat*, 1800.

CORNHILL (*continued*).

RUINS of the Lord Mayors' Court Offices, and the North-West End of the Royal Exchange Insurance Office. A Water-Colour Drawing. *By Miles*, 1838.

CRIPPLEGATE.

St. Giles.

856. EXTERIOR VIEW of the Church of. A Water-Colour Drawing.

PART of London Wall in the Churchyard of St. Giles, Cripplegate. A Water-Colour Drawing.
By Valentine Davis & M. A. Hedges.

857. VIEW of Rogers's Almshouses, in Hart Street. A Pencil Drawing, 1852.

OLD HOUSES by Cripplegate Church, Redcross Street. A Pencil Drawing, 1850.

OLD HOUSES in Redcross Street. A Pencil Drawing, 1850.

FLEET STREET.

Fetter Lane.

VIEW of Old Houses in. The Last Remnant of Old London. A Water-Colour Drawing. *By T. Shepherd.*

TWO other Drawings.

Water Lane.

858. EXTERIOR VIEW of the Black Lion Inn. A Pencil Drawing. *By T. H. Shepherd*, 1859.

VIEW of the Courtyard of the Black Lion Inn. A Water-Colour Drawing.

ENTRANCE to the Black Lion Inn. A Water-Colour Drawing.

LOMBARD STREET.

Post Office.

859. INTERIOR VIEW of. A Pencil Drawing.

INTERIOR, with the Sorters at Work.
Pugin & Rowlandson del. et sculp.

EXTERIOR VIEW of, built by Sir Robert Vyner for his Residence. A Water-Colour Drawing. *By Ireland.*

LUDGATE STREET.

Stationers' Hall Court.

860. EXTERIOR VIEW of Stationers' Hall. A Water-Colour Drawing. *By Valentine Davis.*

EXTERIOR VIEW of Stationers' Hall. Two Drawings.
By T. Shepherd, 1831.

MINCING LANE.

Clothworkers' Hall.

861. VIEW of, from the Courtyard. A Pencil Drawing.
By T. H. Shepherd, 1850.

ARMS of the Company. Coloured. *Cope exc.*, 1804.

MOORFIELDS.

Bethlem Hospital.

862. PART of Old, London Wall. A Water-Colour Drawing. *By G. Shepherd*, 1811.

VIEW of Old Bethlem Hospital. A Drawing in Sepia.
By G. Arnold, 1811.

863. THE GATES of Old Bethlem Hospital. A Water-Colour Drawing. *By C. J. Richardson*, 1815.

FIGURES over the Gateway of Old Bethlehem.
Stothard del.; Sharp sculp., 1783.

MOORFIELDS (*continued*).

Finsbury Circus.

864. ELEVATION AND PLAN of the London Institution. A Coloured Drawing.

FRONT VIEW of the London Institution.
Schnebbelie del.; Cook sculp., 1819.

Swan Alley, Moorgate Buildings.

865. VIEW of House in, opposite Postal Telegraph Office. A Water-Colour Drawing. *By C. J. Richardson*, 1871.

Green Arbour Court.

866. THE REMAINING Side of. (The opposite Side taken down for Railway Station.) A Water-Colour Drawing. *By C. J. Richardson*, 1871.

Sion College.

867. EXTERIOR VIEW of the Library. A Water-Colour Drawing. *By Valentine Davis*, 1806.

INTERIOR VIEW of the Library.
J. Sympson, Jun., sculp.

TWO VIEWS of the Interior of the Library.
Anonymous.

OLD JEWRY.

St. Olave's.

868. EXTERIOR VIEW of.
Shepherd del.; Watkins sculp., 1830.

THE SAME. Original Drawing of the above.
By T. H. Shepherd.

EXTERIOR VIEW of. *Coney del.; Wise sculp.*, 1818.

THE SAME. A Water-Colour Drawing.

SMITHFIELD (EAST).

St. Katherine's.

869. CONVENTUALIS Ecclesiæ Hospitalis S. Catharinæ juxta Turrim London a Meridie Prospectus.

EXTERIOR VIEW of. A Water-Colour Drawing. *By Valentine Davis.*

CARVING from the Pulpit of the.

THAMES STREET (LOWER).

Custom House.

870. NEW FRONT of the, towards the River Thames. *Ripley del. et sculp.*, 1722.

871. SOUTH PROSPECT of the. *Cole sculp.*

THE SAME. Two Engravings.

872. SOUTH VIEW of the, built by Mr. Thomas Ripley, after the former Structure, built in 1668, was destroyed by Fire in the year 1718. This fabric was also demolished by Fire, February 14th, 1814. *Fellows del.; Wise sculp.*, 1815.

RUINS of the Interior of the, after the Fire, 1814. Two Views.

873. VIEW of the Destruction of the, by Fire, February, 1814.

874. INTERIOR VIEW of the, as it was before the Accident. Laing, architect. A Water-Colour Drawing. *By Gifford.*

THE SAME. *Roffe sculp.*, 1817.

Billingsgate.

875. THE FIRST DINING HOUSE, soon to be pulled down for the Enlargement of the Market. A Water-Colour Drawing. *By C. J. Richardson*, 1871.

THE ROMAN BATH discovered near Billingsgate. A Water-Colour Drawing.

THAMES STREET (LOWER) (*continued*).

Billingsgate Dock.

876. VIEW of. Two Water-Colour Drawings.

THAMES STREET (UPPER).

Hour-Glass Brewery.

877. A CORRECT VIEW of the, belonging to Messrs. Calvert and Co. *Wolstenholme pinx.; Bromley sculp.*

Queenhithe.

878. EXTERIOR VIEW of the Lutheran Church. M. G. Martens, Pastor.

THREADNEEDLE STREET.

Merchant Taylors' Hall.

879. EXTERIOR VIEW of. A Water-Colour Drawing.
By V. Davis del.

INTERIOR VIEW of. A Coloured Drawing.
By Valentine Davis.

VIEW of the Crypt beneath. A Water-Colour Drawing.

Bank of England.

880. The Soldiers' Barracks at, behind the Wall in Princes Street. Mr. Soane, arch. A Drawing.
By Richardson.

TWO of the Bank Volunteers. *Barlow sculp.*

THROGMORTON STREET.

Drapers' Hall.

881. ANCIENT VIEW of. A Water-Colour Drawing.
By Valentine Davis.

FRONT VIEW of. A Water-Colour Drawing.
By G. Shepherd, 1809.

THROGMORTON STREET (*continued*).

Drapers' Hall (*continued*) :—

882. ELEVATION of the Front, to Throgmorton Street. A Coloured Drawing.

883. ELEVATIONS of the North and East Sides of the Old Quadrangle at Drapers' Hall. A Water-Colour Drawing.

TOWER HILL.

Tower Hill.

884. THE EXECUTION of the Duke of Monmouth at Tower Hill, in 1685. A German Print.

Trinity House.

885. EXTERIOR VIEW of. A Pencil Drawing.
By T. H. Shepherd, 1818.

THE SAME, with Details. A Pencil Drawing.

THE SAME. A Water-Colour Drawing.
By Gainsborough.

THE SAME. A Water-Colour Drawing, 1810.

INTERIOR of the Court-Room.
Rowlandson & Pugin del. et sculp ; Sutherland aquat, 1809.

Tower of London.

886. THE POSTERN GATE. A Drawing. *By Nash.*

887. THE MIDDLE GATEWAY to the. A Drawing.
By Nash.

888. CHAMBER in the, where Queen Elizabeth was Imprisoned. A Water-Colour Drawing.

889. THE FLAGSTAFF on the Tower. A Water-Colour Drawing. *By C. J. Richardson*, 1871.

RECORD OR WAKEFIELD TOWER. Two Water-Colour Drawings. 1807. *By Nash.*

TOWER HILL (*continued*).

Tower of London (*continued*) :—

890. INTERIOR VIEW of the Council or Ancient Prior's Room. A Pencil Drawing. *By Nash.*

INTERIOR of the Vaulted Chamber. 1807. A Pencil Drawing. *By Nash.*

INTERIOR of the Council Chamber. A Pencil Drawing. *By Nash.*

891. HOUSE occupied by the Governor of the Tower. Two Water-Colour Drawings. *By Richardson*, 1871.

892. THE ROOF of Mrs. Ramage, the Warden's House, where Lady Jane Grey was first placed. A Water-Colour Drawing. *By Richardson*, 1871.

WINDOW in Lady Jane Grey's Room from which she beheld her Husband's Execution. A Water-Colour Drawing. *By Richardson*, 1871.

893. THE PRISONERS' WALK, supposed to have been used by Sir Walter Raleigh. A Water-Colour Drawing. *By Richardson*, 1871.

THE CLERK OF THE WORKS' HOUSE, erected on the Site of Sir Walter Raleigh's Garden. A Water-Colour Drawing. *By Richardson*, 1871.

894. DOORWAY in Beauchamp Tower, leading to the Leads. A Water-Colour Drawing. *By Nash.*

VIEW of the Prisoners' Walk. A Water-Colour Drawing. By *Richardson*, 1871.

TOWER STREET.

Harp Lane.

895. EXTERIOR VIEW of Bakers' Hall. A Pencil Drawing.

ARMS of the Company. *Cope exc.*, 1805.

TOWER STREET (*continued*).

Little Tower Street.

896. VIEW of an Old House, No. 15, Little Tower Street. A Water-Colour Drawing.
By C. J. Richardson, 1871.

THE OLD TRINITY HOUSE, Water Lane. A Water-Colour Drawing. *By Valentine Davis*, 1806.

VIEW of an Old House in Water Lane. A Water-Colour Drawing.

WHITECHAPEL.

Whitechapel Road.

897. THE RED LION AND SPREAD EAGLE. A View of the Exterior of.

INTERIOR VIEW of the Same, where Dick Turpin is said to have shot Tom King. Two Pencil Drawings of. *By Shepherd.*

WESTMINSTER.

STRAND.

Temple Bar.

898. VIEW of, looking from St. Clement Danes' Church, 1839. A Water-Colour Drawing. *By Shepherd.*

This building is mentioned in the Records of the Corporation in 1315. It was built of wood in the reign of Queen Mary. The present Bar was erected for the Corporation by Sir C. Wren in 1670–72. The last exhibition of the heads of traitors upon the top of the Bar took place in 1772.

Snow's Banking House.

899. VIEW of the Exterior of, and Twining's House. A Water-Colour Drawing. *By G. Shepherd.*

Carey Street.

900. VIEW of the South-East End of. A Water-Colour Drawing.

THE BACK or South-West of an Old Mansion in St. Clement's Lane. A Water-Colour Drawing.

Lyon's Inn.

901. ENTRANCE to. 1855. A Pencil Drawing.

INTERIOR VIEW of, during its Demolition. A Water-Colour Drawing.

Established as one of the Inns of Chancery in the reign of Henry VIII. The Hall erected in 1700; taken down in 1865.

St. Clement's Lane.

OLD HOUSE in, said to have been the Residence of Alderman Picket. A Pencil Drawing.

Middle Serle's Place.

902. VIEW of. A Water-Colour Drawing.

STRAND (*continued*).

Pickett Place.

COURT leading from West Side of. A Water-Colour Drawing.

Boswell Court.

903. VIEW of Old. A Water-Colour Drawing.

New Inn.

904. EXTERIOR VIEW of, with Part of the Garden.
Ireland del., 1800.

EXTERIOR VIEW of, showing the Entrance. A Pencil Drawing.

VIEW of the Buildings and Grounds of. A Small Engraving.

Pickett Street.

905. PLAN, showing the Improvements contemplated on the South Side of St. Clement's.

VIEW of the Old Houses in, previous to their Demolition. A Drawing. *By Whichelo.*

VIEW of the North Side of St. Clement's Church.
Maurer del. et sculp., 1749.

Butcher Row.

906. VIEW of some Old Houses in, previous to their Demolition for the Improvements. Two Drawings.
Removed for the Pickett Street Improvements in 1802.

Clement's Inn.

907. VIEW of the Exterior from the Courtyard.
Ireland del., 1800.
The Hall built in 1715.

VIEW of the Entrance and Front of. A Pencil Drawing.

VIEW of, with the adjoining Buildings.
Storer del.; Greig sculp., 1804.

STRAND (*continued*).

Clement's Inn (*continued*) :—

908. ENTRANCE to Clement's Inn. A Water-Colour Drawing.

VIEW of the Interior of the Angel Inn, where Bishop Hooper was confined. A Pencil Drawing.
By Shepherd, 1822.

VIEW of some Old Houses, between Holywell and Wytch Street. A Pencil Drawing, taken in 1855.

St. Clement Danes' Church.

909. SOUTH PROSPECT of, with a View of the surrounding Neighbourhood. *Kip del. et sculp.*

Said to be the first church erected west of Temple Bar. The body of the old building taken down in 1680, and rebuilt from the design of Edward Pierce in 1682. The present tower erected from the design of Gibbs in 1719; it is 116 feet high.

SOUTH PROSPECT of, with Architectural Details. A Pencil Drawing. *By Coney.*

ENGRAVING of the Same. *Skelton sculp.*, 1818.

St. Mary-le-Strand.

910. SOUTH VIEW of St. Mary-le-Strand, with full Architectural Details. A Drawing. *By Coney.*

ENGRAVING of the Same. *Skelton sculp.*, 1818.

911. SOUTH-WEST VIEW of the Parish Church and surrounding Neighbourhood. A Water-Colour Drawing.
By Nurse, 1782.

Built by J. Gibbs, 1717, upon the spot where the old May-pole used to stand.

Holywell Street.

912. PERSPECTIVE VIEW of. A Water-Colour Drawing.

VIEW of, looking West. A Pencil Drawing, 1853.

STRAND (*continued*).

Drury Lane.

913 and 914. VIEW of Craven House in. *Ireland fec.*

ORIGINAL DRAWING of the above.
By Samuel Ireland, 1798.

Formerly the residence of Sir Robert Drury, in 1612. Purchased and rebuilt by William Lord Craven. Taken down in 1803.

915. FRONT VIEW of, the Site of Drury House. A Water-Colour Drawing. *By Nash.*

PORTRAIT of Sir William Drury.

916. VIEW of the Exterior of the Cock and Magpie, near the Residence of Nell Gwyn, in. A Pencil Drawing. *By Shepherd.*

AN ENGRAVING of. *Archer del. et sculp.*

ANOTHER VIEW. *Rawle del. et sculp.*

917. ASHLIN'S PLACE, adjoining High Street, Bloomsbury. A Water-Colour Drawing.

OLD HOUSE, 124, Drury Lane, corner of Princes Street. A Pencil Drawing, 1830.

REMAINS of an Old Inn in Russell Street, facing Drury Lane Theatre. A Water-Colour Drawing.

OLD HOUSES, 112 and 113, Drury Lane (opposite the Burial Ground). A Water-Colour Drawing.

Drury Lane Theatre.

918. VIEW of the Exterior of the Theatre. A Water-Colour Drawing. *By Valentine Davis.*

919. EXTERIOR VIEW of. Two Water-Colour Drawings. *By Winston.*

VIEW of the New Theatre, with the additional Scene Room, also the old Stage Door, and the Houses given by Garrick to the Theatrical Fund. A Water-Colour Drawing.

STRAND (*continued*).

Drury Lane Theatre (*continued*) :—

920. VIEW of the New Front, towards Bridges Street.
Adam arch.; Begbie sculp., 1776.

921. EXTERIOR VIEW of the Theatre. A highly-finished Water-Colour Drawing. *By Capon.*

ENGRAVING of the. *Wise sculp.*

922. PART of the Ruins of Drury Lane Theatre as it appeared after the Fire of 1807. Two Pencil Drawings.

923. INSIDE VIEW of, as it appears from the Stage, altered and decorated in the year 1775.
Pastorini sculp., 1776.

Opened as a theatre by Killigrew, April 8, 1663; burnt in 1672; rebuilt from the design of Sir C. Wren, and opened March 26, 1674. The interior remodelled by Adams, September 23, 1775; again burnt in 1809; rebuilt by Wyatt, and opened October 12, 1812.

924. INTERIOR of the Concert Room of Drury Lane Theatre. Two Water-Colour Drawings. *By Winston.*

Lincoln's Inn Chapel.

925. VIEW of the Interior.

ONE of the Painted Windows in. A Water-Colour Drawing, showing the Effigies of St. Jacobus, minor, St. Simon, St. Judas, St. Matthias.

Lincoln's Inn.

926. EXTERIOR of the Chapel of, with the Crypt or Undercroft. An Original Drawing.

Erected from the designs of Inigo Jones, 1621–23.

927. BIRD'S-EYE VIEW of the New Square, Lincoln's Inn.
Nicholls del. et sculp.

Lincoln's Inn Hall.

928. PAINTED WINDOWS in the Hall of. Water-Colour Drawings.

STRAND (*continued*).

Lincoln's Inn Hall (*continued*) :—

929. THE PROSPECT of, with a View of Lincoln's Inn Fields, with the ancient Footpaths across the Fields. (The first state of the plate.) *Kip del. et sculp*

THE SAME VIEW, with a Pond shown in the Fields, 1755.

Lincoln's Inn Square.

930. LARGE VIEW of. A Water-Colour Drawing.

SMALL VIEW of. *Wale del.; Fougeron sculp.*

931. VIEW of Ancaster House, and Lindsay House, on the West Side of. Pencil Drawings.
Inigo Jones, arch.; Shepherd del., 1842.

Newcastle House.

932. EXTERIOR VIEW of.
Nicholls del. et sculp.; sold by Bowles.

Originally built from the designs of William Winde, a pupil of Webbe, in 1686, for the Marquis of Powis. It was subsequently purchased by Holles, Duke of Newcastle.

HOLBORN.

Gray's Inn.

933. BIRD'S-EYE VIEW of, and of the adjacent Country.

934. BIRD'S-EYE VIEW of. (First state, before the address was shaded over.) *Nicholls sculp.; sold by Bowles.*

935. SECTION of the Hall of, showing the Timbers of the Roof, and the Oak Screen at the end. A Water-Colour Drawing. *By C. J. Richardson* 1871.

The Hall erected in 1560.

Gray's Inn Hall.

936. EXTERIOR of the Hall in. A Drawing.

INTERIOR of the Hall. *Storer del Greig*, 1804

EXTERIOR of the Chapel. A Drawing.

HOLBORN (*continued*).

Gray's Inn Hall (*continued*) :—

937. VIEW of the Entrance Gateway. A Pencil Drawing.

THE SAME. A Photograph.

VIEW of the Entrance Gateway, looking West. A Coloured Drawing.

The Gateway erected 1592.

Gray's Inn Lane.

938. EXTERIOR VIEW of several Old Houses in, with Corbels, &c. A Water-Colour Drawing.
By C. J. Richardson, 1871

The Foundling Hospital.

939. PERSPECTIVE VIEW of the, with Emblematic Figures.
Vale del.; Grignion & Rooker sculp., 1749.

940. VIEW of the Foundling Hospital.
Boitard del.; Parr sculp., 1753.

THE SAME, 1750. (Uncut. Very rare.)

941. VIEW of the Front of the, looking South, established for the Reception of Exposed and Deserted Young Children, erected in pursuance of a Royal Charter granted by George II., October 17, 1739.
Jacobson del.; Roberts sculp.

Founded by Captain Coram, in 1736, as an "Hospital for Exposed and Deserted Children." Erected from the designs of Mr. Jacobson, 1742–1756. The estate cost £5,500.

The orphans received into the Hospital were baptized there, some nobility of the first rank standing godfathers and godmothers. The first male was named Thomas Coram, and the first femaleEunice Coram. The most robust boys, being designed for the sea, were named after famous admirals, Drake, Norris, Blake, &c.

In 1760 the design of the institution was changed, and illegitimate children, whose mothers are known, received. Handel gave frequent concerts here for the good of the charity, and with a similar motive Hogarth painted several of his best subjects, which are still preserved.

942. VIEW of the Inside of the Chapel of the.
Sandon del. et fec., 1774.

HOLBORN (*continued*).

Southampton, or Bloomsbury Square.

943. BIRD'S-EYE VIEW of, and the surrounding Neighbourhood. *Sutton Nicholls del. et sculp.*, 175[illegible]

Originally called Southampton Square. Evelyn, in 1665, speaks of it as a noble square, or Prazza, or little Towne. Lord Mansfield's house, which was burnt by the rioters in 1780, was situated at the north-east corner.

Bloomsbury Square.

944. VIEW of, dedicated to His Grace the Duke of Bedford. *Dayes del.; Pollard & Jukes sculps.*, 1787.

RUSSELL STREET.

British Museum.

945. VIEW of Montague House. Now the British Museum, 1807. A Water-Colour Drawing. *By V. Davis.*

VIEW of Montague House during its Demolition. A Water Colour Drawing.

946. NORTH PROSPECT of Montague House. *Sanson fecit.*

947. LAST FRAGMENT of Montague House. Three Water-Colour Drawings. *By J. Findlay*, 1852.

948. ENTRANCE and Staircase of the. Two Water-Colour Drawings, 1838.

Queen Square.

949. BIRD'S-EYE VIEW of, and the Neighbourhood. *Dayes del.; Pollard & Dodd sculps.*, 1789.

Built in the reign of Queen Anne. Jonathan Richardson, the painter, died here in 1745.

Powis House.

950. EXTERIOR VIEW of, with Entrance Gates. (The large Print.) *Terasson sculp.*, 1714.

RUSSELL STREET (*continued*).

St. Giles.

951. VIEW of Meux's Brewery, at the Corner of Tottenham Court Road and High Street.

St. Giles's Church in the Fields.

952. NORTH-WEST VIEW of, dedicated to Sir George Cooke, Knt. *Donowell del.; Walker sculp.*

953. VIEW of the Interior, in 1734. (Proof before letters.) *Donowell del.; Walker sculp.*

Built from the designs of Henry Flitcroft, and finished in 1734. The tower is 160 feet high.

OXFORD STREET.

Pantheon.

954. SECTION of the Old. Designed by James Wyatt, arch. Copied from a Drawing by Sir John Soane. A Water-Colour Drawing. *By C. J. Richardson.*

Soho Square.

955. BIRD'S-EYE VIEW of, with the surrounding Neighbourhood.

Sutton Nicholls del. et sculp.; published by Bowles.

Originally called King's Square; begun in the reign of Charles II. Mrs. Connely held her levees here.

COVENT GARDEN.

Covent Garden.

956. BIRD'S-EYE VIEW of, and the surrounding Locality. (First state.) *Nicholls sculp.; sold by Bowles.*

Built, in 1633, from the designs of Inigo Jones.

957. VIEW of Old Covent Garden Market. A Water-Colour Drawing.

958. VIEW of the, and the Neighbourhood. A Water-Colour Drawing. *By Rowlandson.*

959. OLD SUN DIAL erected by Inigo Jones, 1640, in the centre of Covent Garden; removed to Bedford House, 1790. A Water-Colour Drawing.

COVENT GARDEN (*continued*).

Hummums.

960. VIEW of the Exterior of the. A Water-Colour Drawing. *By Valentine Davis.*

VIEW of the Fire in Covent Garden, the 20th of March, 1769.

This Fire destroyed the Piazza, on the south-east corner, which was not rebuilt.

Evans's.

961. INTERIOR of, when Richardson's, with the Lion's Head over the Mantelpiece. A Water-Colour Drawing. *By Jos. Wigley*, 1811.

Button's Coffee House.

962. VIEW of, where the celebrated Lion's Head was put up by Addison, in 1713. A Pencil Drawing, 1857.

THE LION'S HEAD from the above, removed by the Duke of Bedford. *Malton sculp.*

Tom's Coffee House.

963. EXTERIOR VIEW. A Pencil Drawing. *By T. H. Shepherd*, 1857.

THE COFFEE-HOUSE POLITICIANS.

Covent Garden Theatre.

964. FRONT VIEW of. A large Water-Colour Drawing.

The first Theatre was designed by John Rich, and opened December 7, 1732; reconstructed, by Henry Holland, at a cost of £25,000; burnt in 1808. The new building, erected in 1809, from the plans of Sir Robert Smirke, and cost £150,000; again burnt in 1856, when it was reconstructed by Mr. Barry, and opened in 1858.

VIEW of the Piazza of. A large Water-Colour Drawing. *Davis del.*

965. VIEW of the Piazza in. *Seller exc.*

THE SAME. *Hollar fecit.*

COVENT GARDEN (*continued*).

Covent Garden Theatre (*continued*) :—

966. THE PIAZZA from the Market. A Proof.
Sandby del.; Rooker fec.

967. INTERIOR of the Theatre, upon the alarm of Fire, which occurred at the Conclusion of the Bal Masqué.
Published 1856.

St. Paul's Church.

968. EXTERIOR VIEW of. A large Water-Colour Drawing.
By Sandby.

Built from the designs of Inigo Jones, and consecrated in 1638; burnt September 17, 1795, and rebuilt in 1798. Here, in 1641, was erected the first clock in Europe having a long pendulum, by Harris, of London.

STRAND.

Exeter Change.

969. WESTERN GATE of, 1811. A Water-Colour Drawing.

VIEW of Pidcock's Menagerie at. A Water-Colour Drawing.

970. DESTRUCTION of the Furious Elephant at. With Interesting Particulars relating to the Elephant.
Cruikshank fec., 1826.

Established by Dr. Barbon in the reign of William III. as a Bazaar; the upper rooms were formed into a Menagerie by Messrs. Pidcock, in 1810. He was succeeded by Mr. Cross, the possessor of the large elephant Chunee, which was shot in 1826. The skeleton is now exhibited at the College of Surgeons. The building was taken down in 1829.

Strand.

971. VIEW of the Strand West of Somerset House. A Water-Colour Drawing.

972. VIEW of, Corner of Wellington Street. A Water-Colour Drawing.

Coutts' Banking House.

973. EXTERIOR VIEW of. A Water-Colour Drawing.

STRAND (*continued*).

Wimbledon House.

NOW D'OYLEY'S Warehouse, No. 127, Strand. A Water-Colour Drawing.

OLD HOUSES in the Strand. Exterior View of.

OLD HOUSES at the Corner of Clement's Lane, Wych Street, where the Gunpowder Plot Conspirators used to meet. A Water-Colour Drawing.
By Samuel Ireland.

Arundel House.

974. AULA Domus Arrundelianæ Londini, Meridiem versus.
Adam & Bierling del.; Hollar fecit., 1646.

AULA Domus Arrundelianæ Londini, Septentrionem versus. *Adam & Bierling del.; Hollar fecit.*, 1646.
(Very brilliant impressions.)

975. NORTH AND SOUTH VIEW of Arundel House.
After Hollar.

VIEW of London from the Top of. *After Hollar.*

VIEW of London from ye Top of. An Original.
Hollar.

VIEW of London from Whitehall. An Original.
Hollar.

COPY of the Same.

LORD ARUNDELL in his Robes. *Hollar del et sculp.*

Somerset House (Old).

976. THE STRAND Front of, with the Entrance Gateway.
Moss del. et sculp.; Fukes aquat., 1777.

Erected as a town mansion by the Duke of Somerset, Protector, uncle of Edward VI., from the designs of John of Padua, in 1547. Queen Elizabeth occasionally resided in it. Cromwell lay in state in one of the apartments in 1658; taken down in 1775.

VIEW of the Strand Front of, showing the Entrance Gateway. A Drawing. *By T. Hunter*, 1775.

STRAND (*continued*).

Somerset House (*Old*) (*continued*) :—

977. VIEW of the River Front of. A Water-Colour Drawing.

VIEW of the East End of. A Water-Colour Drawing.

OLD SOMERSET STAIRS, leading to. A Water-Colour Drawing.

978. VIEW of the River Front of Old Somerset House. A Water-Colour Drawing.

979. VIEW of Old Somerset House from the River, with the Entrance Stairs, and the *Folly* moored out in the Stream. (A very early Drawing, from the Strawberry Hill Collection.)

980. VIEW of the Water Front of, from the River, with the *Folly* moored in the Stream. *Knyff del.; Kip sculp.*

Somerset House (New).

981. VIEW of, from the River. A Water-Colour Drawing. *By Tort.*

THE SAME. A small Water-Colour Drawing.

PREPARATIONS for clearing the Site of. A Pencil Drawing.

Erected from the designs of Sir William Chambers in 1776–80.

982. VIEW of the Water Gate from the Interior. A Water-Colour Drawing. *By Wenthier*, 1810.

VIEW of the River Front from the opposite Side. A Water-Colour Drawing. *By Shepherd*, 1808.

983. ELEVATION of, with Part of the North Side of the Strand. A Pencil Drawing, 1814.

THE SAME, reduced. A Pencil Drawing.

984. VIEW of Part of, from within the Gates. *Moss del. et sculp.*, 1777.

985. THE ROYAL ACADEMY of. View of the Strand Front. *Malton del. et fecit*, 1781.

STRAND (*continued*).

Waterloo Bridge.

986. VIEW of the Works for erecting. A Drawing. Taken in 1815. *By Schnebbelie*

Designed by Sir John Rennie, F.R.S.; first stone laid October 11, 1811; opened by the Prince Regent, June 18, 1817; cost £400,000.

SECTION, showing the Construction of the Arches. *Knight del.; Gladwin sculp.*

VIEW of the Works for the Bridge, taken from Arundel Stairs. A Drawing. *By J. Knight.*

REPRESENTATION of the First Stone, presented to Sir John Rennie by Mr. V. Davis on the Day of the Opening.

987. VIEW of the Works in Progress for building the, as seen from the Surrey Side of the River.

VIEW from the Interior of one of the Caissons, during the Progress of the Building. Two Pen-and-Ink Drawings.

988. VIEW of one of the Arches of. *Robson del.; Tombleson sculp.*, 1827.

VIEW of London from the Bridge. *West del.; Shury sculp.*

THE DEATH of Sam Scott, the great American Diver, who accidentally strangled himself while exhibiting his Performances on Waterloo Bridge, on Monday, January 11, 1841.

989. VIEW from, showing Hungerford Bridge, the Shot Tower, &c. A Water-Colour Drawing. *By Pyne*, 1850.

Marble Wharf.

990. ENTRANCE to, near Waterloo Bridge. A Water-Colour Drawing, 1827. *By Buckler.*

STRAND (*continued*).

Shot Manufactory.

VIEW of the, on the West Side of Waterloo Bridge. A Water-Colour Drawing, 1827. *By Buckler.*

991. VIEW of, on the East Side of Waterloo Bridge. A Coloured Drawing. *By Buckler*, 1827.

VIEW of the, on Fire, from Waterloo Bridge, 1826. *Daye del. et imp.*

Waterloo Bridge Road.

992. VIEW of. A Pencil Drawing. *By Schnebbelie.*

ROYAL SWIMMING BATH in. A Water-Colour Drawing. *By Buckler*, 1827.

York Road

VIEW of the Turnpike, &c. A Water-Colour Drawing. *By Buckler*, 1828.

Savoy, The.

993. VIEW of, from the River Thames. *Vertue del. et sculp.*, 1750.

Built by the Earl of Savoy, 1245; rebuilt by Henry, Earl of Lancaster, in 1328; totally destroyed by the rebels under Wat Tyler in 1381. It was not rebuilt till 1505; converted into an Hospital for poor Pilgrims in 1518; burnt March 2, 1776.

Savoy Chapel.

994. EXTERIOR AND INTERIOR VIEW of the Conflagration of the. Two Water-Colour Drawings.

Erected in 1505. It possessed the privilege of sanctuary. Repaired by George I. in 1721; burnt July 7, 1864; restored by Queen Victoria, and reopened April 21, 1867.

995. NORTH ELEVATION of the. *Cole sculp.*

VIEW of, from the Burying-ground. A Water-Colour Drawing.

THE SAME. *Shepherd del.; Allen sculp.*

THE SAME. A Pencil Drawing.

996. RUINS of the Old Chapel in. Two Water-Colour Drawings, 1707.

STRAND (*continued*).

Savoy Chapel (*continued*) :—

997. VIEW of, taken from the Churchyard. A Water-Colour Drawing. *By G. Shepherd*, 1813.

TWO OTHER DRAWINGS of, taken in 1799.

998. VIEW of Savoy Chapel, from the Churchyard. 1805. A Water-Colour Drawing. *By F. Nash.*

EXTERIOR of the, and Front View of the Palace. A Water-Colour Drawing. *By F. Nash.*

ANOTHER VIEW of the Ruins. A Water-Colour Drawing. *By F. Nash.*

999. GERMAN CHAPEL in the. A View of the Ruins of. A Pencil Drawing. *By F. Nash.*

TWO OTHER VIEWS of the. Pencil Drawings. *By F. Nash.*

Adelphi Terrace.

1000. VIEW of, from the River. A Water-Colour Drawing. *By Valentine Davis.*

Built by the Brothers Robert and James Adams, in 1768.

Adelphi Wharf.

1001. ENTRANCE to the. *Gericault del.; Hullmandel lith.*

THE SAME. A Lithograph.

VIEW of the Adelphi Dry Arches. A small Engraving.

Thatched House Tavern.

1002. THE OLD, formerly the Residence of Nell Gwyn in 1666, New Court, Strand. A Pencil Drawing.

THE SAME, looking from New Court. A Water-Colour Drawing. *By Shepherd*, 1853.

DREADFUL FIRE, corner of Hewitt's Court. *Lester*, 1818.

The Conservative Club now stands upon this site.

New Exchange.

1003. FRONT ELEVATION of the. (This is the only Delineation believed to exist.) *Harris del. et fecit.*

STRAND (*continued*).

New Exchange (*continued*) :—

DESIGN of a Screen, mounted with a Clock for the. A Pencil Drawing. *By Starling*, 1701.

Erected upon the site of Durham House. (*See* Remonstrance against the erection of, by the shopkeepers of the Royal Exchange, in the Index to "Remembrancia," Vol. II., printed by the Corporation.)

Hungerford Market.

1004. VIEW of the Old Market and Stairs. A Water-Colour Drawing.

Built by Sir E. Hungerford in 1680.

1005. VIEW of the Old, from the River, with a View of Hungerford Stairs. A Water-Colour Drawing. (From Sir C. Price's Collection.)

1006. TWO VIEWS, showing the Works in course of Execution at. Water-Colour Drawings. *By G. M.*

1007. VIEW of the New, taken from the Terrace. *Fowler arch ; Harris sculp.*, 1834.

Designed by Fowler ; the first stone laid June 18, 1831 ; completed and opened July 2, 1833.

Northumberland House.

1008. THE FRONT of, next the Strand, showing the Additions in 1749. *Garrett arch. ; June fecit*, 1752.

Built upon the site of the Hospital of St. Mary Rounceval, 1606–7; first called Northumberland House in 1643. Considerably altered in 1748. The old gateway still remains.

CHARING CROSS.

Charing Cross.

1009. VIEW of St. Mary Rounceval Chapel, on the Site of the present Northumberland House, with a View of Whitehall, Westminster Hall, the Chapel of St. Stephen and the Abbey. A most interesting contemporary Drawing. (From the Wellesley Collection.)

CHARING CROSS (*continued*).

Charing Cross (*continued*) :—

1010. THE EXACT PORTRAITURE of Charles the First, of blessed Memory, on a low Pedestal, previous to its removal at the Commonwealth. A Proof. (From the Wellesley Collection.)

1011. THE BRASS STATUE of King Charles y^e^ First at, erected on a Pedestal after the Commonwealth.
Sutton Nicholls del. et sculp.

This noble statue, the work of Hubert de Sœur, was cast in 1633.

1012. VIEW of the Pillory at.
Rowlinson & Pugin del. et sculp.; Bluck aquat.

VIEW of John Selman, who was executed near Charing Cross, on the 7th of January, 1612, for a Felony committed at Whitehall Chapel on Christmas Day.

VIEW of James Nailor, a Quaker, standing in the Pillory.

Also, a VIEW of Titus Oates in the Pillory.

The notorious Edmund Curll was also pilloried here.

1013. VIEW of the Old Cross erected by Pietro Cavalini in Memory of Queen Eleanor of Castile, by Order of her Husband, Edward I., at the Village of Charing, near Westminster, being the last Stage at which the Body stopped previously to its Interment in Westminster Abbey. *Wise sculp.*, 1814.

The most sumptuous of all the Eleanor crosses.

1014. THE VILLAGE of Charing, &c., from Radulphus Aggas's Map, taken in the Reign of Queen Elizabeth.
Published by Smith, 1808.

1015. PERSPECTIVE VIEW of. *Maurer del. et sculp.*, 1740.

THE SAME. Coloured View. *Published by Wilkinson.*

1016. VIEW of Old, with the surrounding Neighbourhood. A Water-Colour Drawing. *By C. Moore*, 1828.

CHARING CROSS (*continued*).

St. Martin's Church in the Fields.

1017. EXTERIOR VIEW of, from the Mews.
Pearson del.; Preston sculp.

The old church built at the charge of Henry VIII., to which Henry, Prince of Wales, added a chancel in 1607. Taken down in 1721, and the present building erected, from the designs of Gibbs. Finished in 1726; cost £36,000.

VIEW of, from the King's Mews, the site of Trafalgar Square. A Water-Colour Drawing.

THE SAME. Two small Engravings.

1018. WEST PROSPECT of. *Vertue sculp.*

SOUTH PROSPECT of, with a Plan. *Vertue sculp*

1019. PERSPECTIVE DRAUGHT of, with Ground Plan.
Gibbs arch.; Hulsbergh sculp.

1020. INTERIOR VIEW of. *Malton del.; Bickham sculp.*

1021. EXTERIOR VIEW of, showing the old King's Mews. A Water-Colour Drawing. *By Shepherd.*

Mews, The.

1022. EXTERIOR VIEW of. *Malton*, 1794.

PERSPECTIVE VIEW of the Royal Stables at Charing Cross. *Maurer del. et sculp.*, 1749.

Built in the reign of Richard II.; burnt in 1534; rebuilt, from the design of Kent, in 1732; removed in 1830.

Cockspur Street.

1023. PERSPECTIVE VIEW of, showing the Phœnix Fire Station.

FIRST STATION of the Phœnix Fire Office in.
Leverton del.; Loat lith.

Leicester Square.

1024. BIRD'S-EYE VIEW of.
Sutton Nicholls del. et sculp; sold by John Bowles.

WHITEHALL.

Whitehall.

1025. VIEW of, from the River, with Lambeth Palace in the Distance. *Hollar del. et sculp.*

TWO COPIES of the above. (Forgeries.)

VIEW of the Water Front of the King's Palace at Whitehall. *Hollar del. et sculp.*

PORTRAIT of Hollar, taken in 1643 by Gaywoode. (In most perfect condition.)

1026. PERSPECTIVE VIEW of. 1740. (First state before the date in corner was erased.) *Maurer del. et sculp.*

Built by Hubert de Burgh at the commencement of the thirteenth century. The residence subsequently of Cardinal Wolsey, from whom it was taken by Henry VIII., who made it one of the Royal Palaces 1529; burnt in 1697.

1027. VIEW of, showing the Banqueting House, Holbein's Gate, King Street Gate, and the Cockpit. A most interesting Water-Colour Drawing of the Time of Charles I.

1028. DESCRIPTION of the Royal Fireworks to celebrate the Universal Joy at the Happy Birth of the Prince of Wales, presented on the Thames over against Whitehall, on Tuesday night the 17th of July, 1688, before both their Majesties and the whole Court.

1029. REPRESENTATION of the Fireworks displayed on the Thames opposite Whitehall on the Birth of the Prince of Wales, Son of James the Second, in 1688. A Mezzotint.

1030. PORTRAIT of His Royal Highness the Young Prince and his Royal Mother. *Lens del. et fecit.*

1031. REPRESENTATION of the Royal Fire-work, perform'd by the directions of Coll. Hopkey and Coll. Borgard, on the River of Thames before Whitehall, y^e^ 7th of July, 1713, being y^e^ day appointed for a publick Thanksgiving for y^e^ General Peace.

Lens fec. et exc.

WHITEHALL (*continued*).

Whitehall (*continued*) :—

1032. VIEW of the Illuminations and Devices on the River Thames, opposite Whitehall, on the Occasion of the Birth of the Prince of Wales, with numerous Barges and Boats filled with Spectators. Original Drawing. *By Vandervelde.*

1033. A VIEW from Whitehall, of the Waterhouse, with Old St. Paul's in the Distance. An original Drawing. (From the Wellesley Collection. Previously from Strawberry Hill Collection.) *By Wyck.*

Richmond House.

1034. EXTERIOR VIEW of, now entirely demolished. A Pencil Drawing. *By Capon.*

Banqueting House.

1035. A VIEW of the West Front of. A Drawing copied from one made by Mr. Soane for the Silver Medal of the Royal Academy in 1771.

C. J. Richardson, 1828.

Erected from the designs of Inigo Jones; commenced in 1619, and finished in 1622, at a cost of £17,000.

1036. HER MAJESTY'S ROYAL BANQUETING HOUSE, 1713.

Terason del et sculp.

1037. FRONT VIEW of the Banqueting House.

Malton del. et fecit, 1781.

1038. BACK VIEW of the Banqueting House and Neighbourhood. *Sandby del.*

1039. THE BANQUETING HOUSE as seen from Pembroke House. A Pencil Drawing. *By Nattes.*

PEMBROKE HOUSE and Offices, the residence of Lord Tankerville, 1813. A Pencil Drawing. *By Nattes.*

1040. THE PROSPECT of. *Kip del. et sculp.*, 1824.

WHITEHALL (*continued*).

Banqueting House (*continued*) :—

1041. A VIEW of the Banqueting House, with the Execution of King Charles I. in Front of, 1649.

1042. TWO SMALLER VIEWS of the Execution.

A VIEW of the Front of the Banqueting House, with the Execution of King Charles I. A contemporary Engraving.

A PORTRAIT of the King.

THREE SMALLER VIEWS of the Execution of.

Whitehall Palace.

1043. A VIEW of, from the River Thames, showing the Parliament House, the Hall, and the Abbey.
Hollar fecit, 1641.

A VIEW of Whitehall from the River, taken March 27, 1625. (A Copy.)

1044. BIRD'S-EYE VIEW of, from the River, with a View of the Palace, the Horse Guards, and surrounding Locality, and a View of the *Folly* moored in the River. An original Drawing. *By Knyffe.*
Published by Wilkinson, in his "Londina Illustrata."

1045. THE PAGEANT on the River Thames at the Reception of the King and Queen by the several Companies of the City of London, upon their Return from Hampton Court, August 23, 1662.

York House.

1046. EXTERIOR VIEW of, at the Corner of Villiers Street. A Water-Colour Drawing.

York Stairs.

1047. A VIEW of, showing the Banqueting House, Westminster Hall, Abbey, &c. A Water-Colour Drawing.
By Verherden.

WHITEHALL (*continued*).

York Stairs (*continued*) :—

1048. VIEW of, and of the Old Water Tower, looking towards Westminster Bridge. A Water-Colour Drawing.
By Dayes.

Built by Inigo Jones for the Duke of Buckingham.

DOWNING STREET.

Downing Street.

1049. VIEW of. A Water-Colour Drawing.
By Capon, 1825.

Admiralty.

1050. ISOMETRICAL VIEW of the. *Bowles del et sculp.*

1051. ELEVATION of the Front Screen, and Ground Plan of the. Original Drawing. *By Adams.*

1051.* VIEW of, from St. James's Park. Temp. Charles II. A Water-Colour Drawing.

1052. WEST FRONT of the New, with the surrounding Neighbourhood. A Water-Colour Drawing.
Valentine Davis.

1053. VIEW of, from the Parade, with the surrounding buildings. A Water-Colour Drawing.
Rowlandson, 1807.

1054. VIEW of, from the Parade in St. James's Park, with the Procession of the King to Open the House of Lords. A Water-Colour Drawing. *By Maurer.*

ENGRAVING of the Same. *Maurer del et sculp*, 1752.

WESTMINSTER.

Westminster.

1055. A VIEW of, before the Building of Hungerford Bridge, taken from Goding's Ale Brewery. A Water-Colour Drawing. *By G. Yates*, 1838.

WESTMINSTER (*continued*).

Westminster (*continued*) :—

1056. VIEW of, from Pall Mall, showing the Conduit and St. James's Palace. An original Drawing in Water-Colours.

King Street Gate.

1057. A VIEW of. (Demolished A.D. 1723.)
Vertue det. et sculp.

King Street.

1058. VIEW of Old Houses in, to be taken down for the New Street. A Pencil Drawing. *By Shepherd*, 1858.

THE BOAR'S HEAD INN AND YARD, about to be taken down. A Pencil Drawing. *By Shepherd*, 1858.

Gate House.

1059. INTERIOR VIEW of the Old. A Water-Colour Drawing.

INTERIOR and Side Views of the Old.

EXTERIOR VIEW of the Old. A Drawing in Pen and Ink.

Horse Guards.

1060. VIEW of the Old Gate House. Two Drawings.

THE SAME. A Proof Engraving.

Duke Street.

1061. VIEW of an Old House in, formerly the Residence of Judge Jefferies. A Pencil Drawing. 1853.

THE LORD CHANCELLOR (Jefferies), taken disguised in Wapping. (Ingraved for the Devill's Broker.)

Tufton Street.

1062. VIEW of a House in, the Residence of Colonel Blood, who stole the Crown Jewels. A Pencil Drawing.

WESTMINSTER (*continued*).

Old Pye Street.

VIEW of Old Houses in. A Water-Colour Drawing.

THE SAME. (Now taken down.) A Pencil Drawing.

Cotton Garden.

1063. VIEW of. A Coloured Drawing. *By Smith.*

THE GARDEN of the Town House of Sir Robert Cotton, near the West end of Westminster Hall. He was the founder of the celebrated Library of MSS., now in the British Museum, which bears his Name.

St. Margaret's Church.

1064. INTERIOR of, as seen from the East End.

Cockerell, arch.; Kay del.; Hawkins sculp., 1804.

Originally built by Edward the Confessor, and made a sanctuary. This edifice was destroyed in the reign of Edward I.; subsequently rebuilt, and altered in the reign of Edward IV. The Covenant was read from the pulpit, September 25, 1642. Galleries have since been added. The structure was repaired at the expense of Parliament, in 1735; and the east end rebuilt in 1758.

Hugh Peters preached here before the Parliament, exciting them to bring Charles I. to trial. In a sermon on Barabbas, he exclaimed, "I have been in the City, and I declare these foolish citizens, for a little trading and profit, will have Christ (pointing to the Red Coats on the pulpit stairs) crucified, and the great Barabbas at Windsor released."

This was the parish church of William Caxton, England's Proto-typographer; here he audited the parish accounts; here he worshipped as one of "The Guild of our Lady;" and here in 1491, with more than usual ceremony, he was buried. In the churchyard, also, rest the bodies of Sir Walter Raleigh (1618); Milton's second spouse (1657); the mother of Oliver Cromwell (exhumed from Henry VII.'s chapel and reburied here); Admiral Blake, Hollar the engraver, and "Thesaurus" Hickes.

1065. INTERIOR VIEW of, where the Speaker and House of Commons resort on extraordinary Festivals, &c. (Engraved for Warner's Illustration of the Book of Common Prayer.)

Brooke fecit; printed for J. Crokatt & J. Hodges.

1066. INTERNAL VIEW of the Chancel of.

Cockerell arch.; Kay del; Hawkins sculp., 1804.

1067. THE GREAT EAST WINDOW of.

This window was ordered by the Magistrates of Dort, in Holland, for presentation to Henry the Seventh for his Chapel at Westminster, but on his dying before it was finished, it was set up in Waltham Abbey, on the dissolution of which it passed into private hands, and was finally purchased by the inhabitants of St. Margaret for their parish church.

WESTMINSTER (*continued*).

Broadway Chapel.

1068. FRONT VIEW of the, 1817. A Pencil Drawing.
By Schnebbelie.

BACK VIEW of the, 1817. A Pencil Drawing.
By Schnebbelie.

Westminster School.

1069. NORTH-EAST VIEW of the Old Dormitory in 1758, when the New Buildings were begun in Old Dean's Yard. A Water-Colour Drawing.

THE SAME. *Courtenay fec.*, 1760.

Founded by Henry the Eighth; incorporated by Queen Elizabeth, June 11, 1560; the schoolhouse erected 1599–1602.

1070. INSIDE VIEW of. A Water-Colour Drawing.

ENGRAVING of the Same.
Pugin del.; Stadler, 1816.

The Almonry.

1071. OLD HOUSE in, supposed to have been the Residence of Caxton. (Taken down for the New Street.) A Pencil Drawing.

THE SAME. An Engraving.
Prout del.; Cooke sculp., 1827.

St. John.

1072. EXTERIOR VIEW of the Church of.

FRONT VIEW of. *Shepherd del.; Watkins sculp.*

VIEW of, from the River. A Pencil Drawing.

EXTERIOR VIEW of, with Details. A Pencil Drawing, 1811. *By Coney.*

The second of the fifty churches built by 10th of Anne; erected from the design of Archer in 1726–8.

Tothill Fields.

1073. OLD HOUSES in, said to have been the Pest House in the Time of the Plague. A Pencil Drawing.

A VIEW of the Pest House in. A Water-Colour Drawing.

WESTMINSTER (*continued*).

Tothill Fields (*continued*) :—

1074. THE OLD PEST HOUSES. A Water-Colour Drawing. *By Sandby.*

THE SAME. *Sketched by Shepherd.*

Millbank.

1075. VIEW up the River from. *Farington del.; Stadler sculp.*, 1792.

THE SAME. A Water-Colour Drawing.

1076. VIEW of, on the River Thames, near London. *Laporte pinx.; Jukes aquat.*, 1795.

1077. VIEW of, looking towards Lambeth. A Water-Colour Drawing.

1078. VIEW of, looking towards Vauxhall. A Water-Colour Drawing. *By Sandby.*

ANOTHER VIEW of. *By Shepherd.*

1079. VIEW of. A very interesting Pencil Drawing. *By Capon*, 1816.

1080. A VIEW of the Exterior of Grosvenor House. A Water-Colour Drawing. *By Shepherd.*

1081. VIEW from, looking across the River. A Water-Colour Drawing.

BACK VIEW of Old Houses in. A Water-Colour Drawing.

1082. VIEW of the River Front of Peterborough House. A Water-Colour Drawing.

1083. VIEW on, near Vauxhall Bridge. A Pencil Drawing. *By Capel.*

WESTMINSTER ABBEY.

1084. A VIEW of, from the opposite Side of the River. A Coloured Drawing.

VIEW of, and of Westminster Hall and Bridge, from the opposite Side of the River. A Water-Colour Drawing. *By Shepherd*, 1808.

1085. DETAILS and Measurement of Saxon Pillars and Mouldings in the Crypt of, St. Peter's Church as built by Edward the Confessor, 1049. Two Water-Colour Drawings.

By W. Capon.

1086. WEST VIEW of the Jerusalem Chamber.
Jorden & Maxwell, 1805.

NORTH SIDE of the Jerusalem Chamber.
Nash del. et sculp., 1805.

THE SAME. A Water-Colour Drawing. *By Nash.*

1087. EXTERIOR of the Jerusalem Chamber, and Houses in the Sanctuary, as they appeared in 1808. A Drawing.
By W. Capon.

1088. SOUTH-WEST VIEW of the Sanctuary Church. A Coloured Drawing. *By Whichelo.*

NORTH-WEST VIEW of the Same. A Coloured Drawing. *By Whichelo.*

1089. EXTERIOR VIEWS of the. *Hollar fecit.*, 1654.

THE SAME. *King del. et sculp.*

1090. FRONT VIEW of the Abbey.

1091. EXTERIOR VIEW of King Henry VII.'s Chapel.
(*Proof before letter.*)

1092. VIEW of, showing Part of King Henry the Seventh's Chapel. A Coloured Engraving.

1093. INTERIOR VIEW of Henry VII.'s Chapel. A highly-finished Water-Colour Drawing.

1094. THE TOMB of Henry VII. in. *Hollar fec.*, 1665.

WESTMINSTER ABBEY (*continued*).

1095. VIEW of a Vault used as a Cellar in the House of Dr. Hoare, on the South Side of the Little Cloisters, adjoining the Abbey Church. A Water-Colour Drawing. *By W. Capon*, 1796 & 1824.

1096. SOUTH-EAST VIEW of the Chantry over the Tomb of Henry V., with several figures called the Ragged Regiment. A Water-Colour Drawing. *By Carter.*

1097. QUEEN ELIZABETH sitting on the Throne at her Coronation. An Engraving.

1098. INTERIOR of the, with the Coronation of Charles II. A fine Proof. *Hollar del.*

1099. THE INTHRONIZATION of their Majesties King James the Second and Queen Mary. An Engraving.

1100. VIEW in the Cloister. A Water-Colour Drawing.

1101. DEAN'S YARD, with the Entrance to the Cloisters. A Water-Colour Drawing.

1102. ENTRANCE to the Cloisters. A Water-Colour Drawing. *By W. Capon.*

1103. VIEW of the Tower. A Water-Colour Drawing.

1104. NORTH-WEST PROSPECT of. *Collins sculp.*

1105. NORTH-WEST PROSPECT of, with the Spire as designed by Sir Christopher Wren.
James del.; Fourdriner sculp.

1106. GEOMETRICAL ELEVATION of the West Entrance from actual Measurement. *Middleton arch. et sculp.*, 1803.

1107. VIEW of the South Front of. *Wild del. et sculp.*, 1805.

1108. INTERIOR VIEW of, representing the Musical Festival which took place in June, 1834.

1109. VIEW of the North-East Front of.
Whichelo del. Chater lith.

WESTMINSTER ABBEY (*continued*).

Westminster Abbey (*continued*) :—

1110. VIEW in the Cloisters, showing the Entrance to the Chapter House. A Water-Colour Drawing.
By Thompson.

ENGRAVING of the Same.

1111. VIEW in the Cloisters of. A Water-Colour Drawing.
By F. Nash.

SIDE CHAPEL in. A Water-Colour Drawing.
By F. Nash.

HOUSES OF PARLIAMENT.

St. Stephen's.

1112. A VIEW taken during the Demolition of the Princes' Chambers, showing the Figure of Henry III. painted in the Entrance. A Water-Colour Drawing.
By W. Capon (the bare mention of whose name is sufficient to testify to the scrupulous fidelity and exactness of these Drawings).

1113. THE BELL TOWER of, in the course of Demolition. Through the open Window are seen some of the Windows of Westminster Hall, and part of one of the Arched Buttresses built by Richard the Second.

The Hall was ordered to be built in 1097. Rufus held his first Court in the new building in 1099. St. Stephen's Chapel was commenced in 1329, and the bell tower was erected between 1331 and 1334.

1114. PERSPECTIVE VIEW of, of the Long Room looking North, known as Guy Faux's Cellar, under the Old House of Lords, supposed to have been the Kitchen of the Ancient Palace. A Water-Colour Drawing.
By W. Capon.

1115. VIEW in the Crypt, showing the later Work of Henry III., added to the Norman, &c. A Water-Colour Drawing. *By W. Capon.*

1116. VIEW of the Crypt under, with Architectural Details showing the Norman Pillars. A Water-Colour Drawing. *By W. Capon.*

HOUSES OF PARLIAMENT (*continued*).

St. Stephen's (*continued*) :—

1117. VIEW in the Crypt of, used in 1799 as a Kitchen, and called Guy Faux's Cellar. A Water-Colour Drawing. 1823.

1118. THE ENTRANCE to the Crypt or Vaults, called Guy Faux's Cellar. A Water-Colour Drawing.
By Cattermole.

1119. PORTRAITS of the several Conspirators concerned in the Gunpowder Plot, and the mode of their Execution. A curious Dutch Print. 1606.

1120. VIEW in the Undercroft of, looking West. A Water-Colour Drawing. *By W. Capon*, 1818.

1121. VIEW in the Crypt or Undercroft of, looking South. A Water-Colour Drawing. *By W. Capon*, 1818.

1122. VIEW in the Undercroft, looking North. A Water-Colour Drawing. *By W. Capon*, 1818.

1123. THE RUINS of. Sketched by James Hore, October, 1834, immediately after the Fire. A Water-Colour Drawing.

House of Lords.

1124. INTERIOR of the Old House of Lords in the time of Queen Elizabeth. The Commons introducing their newly-elected Speaker at the Bar of the House.

1125. VIEW of the Interior of the. A Coloured Lithograph.
Dolby.

1126. THE LOBBY or Entrance to the House. A Coloured Lithograph.

1127. VIEW of the Interior of the. A Coloured Lithograph.

1128. INTERIOR of the House of Lords; King James I. seated on his Throne. The Commons introducing their New Speaker at the Bar. With the Arms of the Peers.

HOUSES OF PARLIAMENT (*continued*).

House of Lords (*continued*) :—

1129. VIEW of the Royal Gallery to the House of Lords, as improved by George II. Original Drawing. *By Mr. Soane, arch.*, 1822.

1130. THE PRINCES' GALLERY. Water-Colour Drawing. From the same Collection. *By Gandy.*

House of Commons.

1131. CROMWELL Dissolving the Long Parliament. A rare Engraving.

PORTRAIT of Cromwell. A Water-Colour Drawing.

1132. THE ENTRANCE of, showing John Bellingham shooting at the Right Hon. Spencer Perceval. *Clark del.; Dubourg sculp.*, 1812.

1133. EXTERIOR VIEW of the Old House of Commons. Taken in 1851. Two Water-Colour Drawings.

Westminster Hall.

1134. VIEW of, from the River. *Hollar fec.*, 1647.

ANOTHER VIEW of the. Taken in 1625.

1135. VIEW of, and Abbey, as seen from Westminster Bridge. *Gendall del.; Havell sculp.*, 1819.

1136. EXTERIOR VIEW of, with the surrounding locality. *Hollar fec.*

THE BELL, called Old Tom, of Westminster.

1137. EXTERIOR VIEW of, with Palace Yard. A Water-Colour Drawing.

1138. VIEW of, looking South, being part of the ancient Palace of our Kings in Westminster; showing some part of the Works which had been constructed by King Henry III., and parts of other Works erected anno 1570; and likewise the more modern Fittings-up, as it appeared in July, 1822. A Water-Colour Drawing. *By W. Capon*, 1827.

WESTMINSTER HALL (*continued*).

Westminster Hall (continued) :—

1139. INTERNAL VIEW of. *Hawkins del. et sculp.*, 1834.

1140. INTERIOR VIEW of the. "The Last Day of Term." Very rare Print. *By Mosley*, 1738.

A PROSPECT of Westminster Hall.

1141. ENTRANCE to, with Buildings and Courts adjacent. A Water-Colour Drawing. *By Nash.*

1142. CORONATION BANQUET of James II. in. *Moore fec.*

1143. INTERIOR VIEW of, during the Banquet at the Coronation of George IV. With Painted Figures. A Drawing.

Exchequer Court.

1144. VIEW of the Inside of, with a Description.

INTERIOR of, on the First Day of Term. *Gravelot del.; Mosley inv. et sculp.*, 1797.

1145. VIEW of, looking North, showing some part of the West Side of the External Wall of Westminster Hall, as constructed by William Rufus; and a Doorway entering from the Hall; and the Wall built by Henry III., to join the original Work. (The Gallery was added in 1570.) A Water-Colour Drawing. *By W. Capon*, 1822–27.

St. James's Park.

1146. VIEW of St. James's Park and Westminster, looking from Pall Mall, and showing the Conduit. A Water-Colour Drawing.

1147. PROSPECT of St. James's Park, from Buckingham House. *Rigand fecit*, 1736,

1148. ELEVATION of Lord Spencer's, in the Green Park. A Coloured Drawing.

ST. JAMES'S PARK (*continued*).

St. James's Park (*continued*) :—

FRONT ELEVATION of "Mr. Spencer's."
Wale del.; Green sculp.

FRONT VIEW of Spencer House, showing the Queen's Library. A Drawing. *By Schnebbelie.*

1149. THE HOUSE of Judge Jeffreys in St. James's Park, formerly used as the Admiralty. A Pencil Drawing.

THE SAME. Three Water-Colour Drawings.

THE SEIZURE of Judge Jeffreys by the Press-gang, at Wapping. A Pencil Drawing.

1150. VIEW of, looking towards Cockspur Street. A Water-Colour Drawing.

TWO VIEWS in, near Carlton Terrace. Pencil Drawings. 1832.

1151. VIEWS of, looking towards Whitehall. Two Water-Colour Drawings (very rare). (From the Wellesley Collection.)

VIEW of, looking towards Whitehall. *Rawle del.*, 1804.

1152. VIEW of Rosamond's Pond in. A highly-finished Drawing in Sepia. *By Chatelaine.*

1153. VIEW of Rosamond's Pond in St. James's Park. A Drawing in Sepia. *By Paul Sandby*, 1758.

1154. VIEW of, with Rosamond's Pond. A Water-Colour Drawing. *By Hogarth.*

ENGRAVING from the.
Hogarth pinx.; Merigot sculp., 1799.

1155 VIEW of Marlborough House in, with the Triumphant Procession upon the Return of the Duke of Marlborough after the Battle of Ramillies.
Adlard, exc. et sculp.

A very rare and most interesting historical engraving.

ST. JAMES'S PARK (*continued*).

St. James's Park (*continued*) :—

1156. SOUTH-WEST PROSPECT of His Grace ye Duke of Marlborough's House in.
Lightbody del.; Harris fecit.

1157. PARK SHOWER; or, The Beau Monde in Distress. A Caricature. (Very rare and curious.)

1158. VIEW, showing the Booths erected at the Thanksgiving for the National Peace, February 1, 1814. Two Water-Colour Drawings.

1159. VIEW of the Public Fireworks to be exhibited on occasion of the General Peace concluded at Aix-la-Chapelle, October, 1748.
Printed for and sold by H. Overton.

1160. THE GRAND WHIM for Posterity to laugh at: being the Night View of the Royal Fireworks, as exhibited in the Green Park, St. James's, with the Right Wing on Fire, and the cutting away the two Middle Arches to prevent the whole Fabrick from being Destroy'd. 27th April, 1749.
Printed for T. Fox.

1161. VIEW of the Pagoda and Booths erected in, at the National Jubilee Fête in St. James's Park, on the occasion of the National Peace of February 1, 1814 A Water-Colour Drawing.

1162. VIEW of the Mall in. A Water-Colour Drawing. (From the Wellesley Collection.) *By Chatelaine.*

Buckingham House.

1163. FRONT VIEW of, looking upon St. James's Park, the, Residence of John Sheffield, Duke of Buckingham with Fountains in the Courtyard. (Upon the House is the following Inscription:—Sic siti lætantur lares.) *Published by Smith.*

1164. VIEW of the East Front of the Queen's Palace.
J. Miller del.; T. Miller sculp., 1706.

ST. JAMES'S PARK (*continued*).

Buckingham House (*continued*) :—

1165. VIEW of the East Front of the Queen's Palace. A Drawing.

1166. BUCKINGHAM PALACE (Exterior). Two Water-Colour Drawings.

1167. VIEW of the Front of, in St. James's Park, with the Promenade. (Rare Proof Engraving, 1789–90.)

1168. VIEW of Constitution Hill, Buckingham House, &c., taken from ye Reservoir in ye Green Park, at St. James's. *Chatelaine del*, 1748.

Green Park.

1169. VIEW of the Rotunda erected in, for the Exhibition of Mr. Copley's Picture, the Siege of Gibraltar.

VIEW of the Interior of the Rotunda.

Siege and relief of Gibraltar, painted by John Singleton Copley, R.A., for the City of London, by order of the Corporation, to be placed in the Council Chamber, as a testimony of respect to the late Lord Heathfield, then Governor of Gibraltar; Earl Howe, Commander of the Fleet. The painting is 25 feet wide, by 22½ feet high, divided into two compartments; the upper describing the victory of the garrison, and in the moment of their triumph a display of humanity that highly exalts the British character. It is composed of three large groups; that on the right contains the portraits of the principal British and Hanoverian officers, of the size of life, who are assembled on the rampart (the action being over) to view the dreadful scene which ensued from the battering ships being set on fire. Lord Heathfield, mounted on a white horse, in conversation with Generals Boyd, De La Motte, and Green, pointing to Sir Roger Curtis, and a detachment of British seamen, who, at the hazard of their own lives, are rescuing their vanquished enemies from destruction. At a distance is a view of the camp of the Allied Army, and the head-quarters of the Duke de Crillon.

1170. PERSPECTIVE VIEW of the Building for the Fire-works in the Green Park. Taken from the Reservoir. *Brookes del.; Angier sculp.*

1171. VIEW of the South Front of the Deputy Ranger's Lodge in the Green Park. *Adam arch.*, 1768; *T. Vivares incidit*, 1778.

Hyde Park.

1172. VIEW of Hyde Park Corner, with the old Turnpike. A Water-Colour Drawing.

HYDE PARK (*continued*).

Hyde Park (*continued*) :—

1173. VIEW of the Old Turnpike, and St. George's Hospital. *Dagaty del. et sculp.*, 1813.

TWO SMALL VIEWS of the Turnpike.

1174. VIEW of several Old Houses in St. George's Place, one being the Residence of Liston.

VIEW of the Apple Stall which stood at Hyde Park Corner.

This piece of ground was given by King George to an old soldier who had served under him ; it was afterwards purchased for Apsley House.

VIEW of an Old House in St. George's Place, once the Residence of Mr. Liston, 1854. Three Pencil Drawings. *By Shepherd.*

1175. NORTH-WEST VIEW of the Keeper's House in Hyde Park, in 1797. A highly-finished Water-Colour Drawing. *By Sandby.*

1176. VIEW of the Corner of Hamilton Street. A Water-Colour-Drawing. *By Bromley*, 1802.

VIEW of several Houses at Hyde Park Corner. A Water-Colour Drawing. *By James Miller.*

1177. VIEW of Stanhope Gate. A Water-Colour Drawing.

1178. VIEW of Grosvenor Gate. A Water-Colour Drawing.

1179. SEVERAL VIEWS of the Lock Hospital, with the Portrait of the Founder, Daniel Lock.

Afterwards turned into a chapel.

1180. VIEW of the Powder Magazine. A Water-Colour Drawing. *By Sandby.*

1181. TWO VIEWS in the Park. *Sketches by Rowlandson.*

1182. THE RING in the Park. (Curious; showing the Fashions just after the French Revolution, 1789–90.)

1183. THE ENCAMPMENT in, MDCCLXXX. *Sandby fec.*

HYDE PARK (*continued*).

Hyde Park (*continued*) :—

1184. VIEW of Hyde Park Fair, on the Day of Her Majesty's Coronation, June 28, 1838. *Clerk lith.*

HER MOST GRACIOUS MAJESTY'S Escort leaving the Palace, St. James's Park, June 28, 1838. *Clerk lith.*

1185. SERPENTINE RIVER, a Skating Match on the.
Lane del. et sculp., 1825.

Extraordinary Exploit.—On Tuesday, the 17th of January, 1826, Mr. Henry Hunt, Jun., for a bet of 100 guineas, made with a noble Lord of sporting celebrity, drove his father's matchless blacking van with four blood horses upon the ice over the Serpentine at the broadest part.
Ingrey & Madeley del. et sculp.

Tyburn.

1186. VIEW of Tyburn Turnpike.

ENTRANCE of Oxford Street, or Tyburn Turnpike, with a View of Park Lane. *Rowlandson del.; Schutz sculp.*

Kensington Gardens.

1187. VIEW of, showing the Old Penny Cake House. A Water-Colour Drawing.

PICCADILLY.

Barrymore's House.

1188. VIEW of Lord, from St. James's Park. A Pen-and-Ink Drawing.

VIEW of the Late Lord Barrymore's House.
Malcolm del. et sculp., 1807.

VIEW of Pulteney Hotel.

Burlington Arcade.

1189. VIEW of the, Piccadilly Entrance. A Water-Colour Drawing. *By Mackenzie.*

THE SAME. A Water-Colour Drawing.
By R. H. Schnebbelie, 1819.

Built by Sam Ware, in 1819.

PICCADILLY (*continued*).

Burlington House.

1190. PERSPECTIVE VIEW of. *Knyff del.; Kip sculp.*

1191. FRONT ELEVATION of. A Water-Colour Drawing.

The first house was built by Lord Burlington, in 1665; rebuilt in 1718.

1192. VIEW of the Garden Front of. Two Pencil Drawings, 1816.

1193. VIEW of the Colonnade. A Pencil Drawing, 1816.

VIEW of the Top of the Colonnade. A Pencil Drawing, 1816.

1194. VIEW of part of the Colonnade of. A Water-Colour Drawing.

1195. VIEW of part of the Elgin Marbles while at, 1816. Two Pencil Drawings.

Clarendon House.

1196. CALLED ALSO ALBEMARLE HOUSE. (A rare Print.) *Johannes Dunstall del.*

ANOTHER VIEW of. *Wise sculp.*

Erected by Edward Hyde, Earl of Clarendon, Lord High Chancellor during the reign of Charles II., with the stones intended for the repair of the old Cathedral of St. Paul's, for which purpose his Lordship purchased the materials, employed 300 men, and expended £50,000 in the building; it was subsequently sold by him to George Monk, Duke of Albemarle. In 1670 James Duke of Ormond resided here.

1197. ANOTHER VIEW of. *Sawyer, Jun., sculp.*, 1808.

Bath House.

VIEW of, as it stood in 1820. A Water-Colour Drawing. *By Windlater.*

Cleveland House.

1198. VIEW of the New Gallery. *Smith del.; Bond sculp.*, 1808.

PLAN of the Suite of Rooms on the First Floor of the Marquis of Stafford's Gallery at. *Tatham del.; Roffe sculp.*

PICCADILLY (*continued*).

Godolphin House.

1199. AFTERWARDS YORK HOUSE, Stable Yard, St. James's Palace.

1200. FRONT VIEW of. Pulled down May, 1825. A Water-Colour Drawing.

Built by Queen Anne for her Lord Treasurer, Lord Godolphin. On its demolition in 1825, Frederick, Duke of York, second son of George III., rebuilt it, and called it York House. It was sold, in 1841, to the Duke of Sutherland.

York House.

VIEW of. Now building. (Proof.)
C. J. Smith sculp., 1827.

VIEW of. Now Stafford House, the Duke of Sutherland's. *Shepherd del.; Wallis sculp.*, 1828.

Melbourne House.

1201. VIEW of, or York House, in 1805. A Water-Colour Drawing. *By Valentine Davis.*

Albany.

VIEW of the First Entrance to the, designed and erected by Sir W. Chambers. A Water-Colour Drawing.

Queensbury House.

1202. RESIDENCE of the Old Duke of Queensberry. A Water-Colour Drawing. *By Richardson.*

PORTRAIT of the Duke sitting upon the Balcony.

CARICATURE of Old Q-UIZ, the Old Goat of Piccadilly
Dighton del. et sculp.

Pulteney House.

1203. VIEW of, from the Green Park. A Water-Colour Drawing. *By Sandby.*

In 1868 the house still retained its ancient bow front, the lower part being converted into a saddler's shop.

PICCADILLY (*continued*).

Uxbridge House.

1204. VIEW of, from Saville Row. A Water-Colour Drawing.
By P. Sandby.

Burlington Street.

VIEW of, looking East. A Water-Colour Drawing.
By P. Sandby.

Piccadilly.

1205. VIEW of, from the Corner of St. James's Street. A Drawing. (Taken from Mr. Humphrey's Residence ; now Hoby's, the Bootmaker.)

"A small wilde buglosse grows upon the drie ditch bankes about Pickadilla."—*Gerard's Herbal*, 1596.

1206. VIEW of, drawn near the Basin in the Green Park. A Washed Drawing. *By J. C. Nattes*, 1824.

SIR FRANCIS BURDETT's Residence. A View of, from the Garden. *Girtin del. et sculp.*

THE ARREST of Sir Francis Burdett, M.P.
Cruikshank del.

Sir Francis was arrested, in 1810, for denying the power of Parliament to imprison delinquents. Baroness Burdett-Coutts is his daughter.

1207. THE DUKE OF BEAUFORT COACH starting from the Bull and Mouth, Regent's Circus.
Shayer pinx.; Hunt sculp., 1841.

ST. JAMES'S.

St. James's Palace.

1208. VIEW of the Entrance Gateway, looking North. (A beautiful Impression of a very rare Print.)
Hollar del., 1660.

VIEW of the Palace, from the Mall. A Drawing.

VIEW of the Palace, from the Park. An Engraving.

1209. COMME LA REYNE DANGLETER, acompaignee de ses enfans se jette aux pieds de la Reyne Sa Mere a son arrivee dans le Palays de S. James.

ST. JAMES'S (*continued*).

St James's Palace (*continued*) :—

COMME LE MY LORD MAIOR, acompaigne de see collegues vient salver la Reyne luy faire see presens.

1210. LE CERCLE de leurs Majestes dans le chambre, de presence a S. James.

COMME MESSIEURS DU CONSEIL prive viennent salver la Reyne dans sa chambre.

1211. ELEVATION and Plans of St. James's Palace. A Water-Colour Drawing.

1212. VIEW of the Entrance Gateway in Pall Mall. (A Proof before letters.) *Sandby del.; Rooker sculp.*

VIEW of the Palace, from St. James's Park. A Drawing in Water-Colours.

1213. VIEW of the Ball at St. James's, on the Celebration of Her Majesty's Birth-night, February 9, 1786. *Dodd del.; Noble sculp.*

VIEW of the Ball at St. James's on Her Majesty's Birth-night. *Dodd del.; Tukey sculp.*

VIEW of the Ball at St. James's on the King's Birth-day, June 4, 1782.

1214. VIEW of the Ceremony used at the Solemnization of the Marriage of the Princess Royal with ye Prince of Orange, March 14, 1734.

St. James's Chapel.

1215. INTERIOR VIEW of the German Chapel, St. James's Palace. *Wild del.; Havell sculp.*, 1816.

VIEW of the Ambassadors' Court. A Water-Colour Drawing.

1216. INTERIOR VIEW of the Chapel Royal. A Pencil Drawing. *By Schnebbelie*, 1816.

THE SAME. (Proof before letters.)

George IV., and Queen Caroline, and her present Majesty and Prince Albert, were married in this chapel.

PALL MALL.

Devayne's Banking House.

1217. EXTERIOR VIEW. A Water-Colour Drawing.

PENCIL DRAWING of the Same. *By F. Nash.*

WATER-COLOUR DRAWING of the Same.

Carlton House (Old).

1218. ELEVATION of the Screen of, with the Entrance Gateway. A Drawing to Scale.

Originally built by Lord Carlton, in 1709, from whom it went to Lady Burlington, who transferred it to Frederick, Prince of Wales, father of George III.

1219. ELEVATION of Old Carlton House. A Pencil Drawing. *By J. Nicholls.*

FRONT VIEW of Old Carlton House. A Water-Colour Drawing.

Carlton House (New).

1220. VIEW of the Front of, from Waterloo Place. A Water-Colour Drawing. *By Pugin.*

VIEWS of the Front of, looking North, and the Garden Front. Two Drawings.

VIEW of the Garden Front. A Water-Colour Drawing. *By W. Capon*, 1788.

1221. VIEW of the Garden, &c., at. (The Residence of Her Royal Highness the Princess Dowager of Wales.) *Woollett del. et sculp.*

1222. NEAPOLITAN FÊTE in the Gardens of, with Portrait of the Prince of Wales. (A rare Proof.)

Marlborough House.

1223. THE SOUTH-WEST PROSPECT of, from St. James's Park. *Lightbody del.; Harris fec.*

PALL MALL (*continued*).

Marlborough House (*continued*) :—

1224. AN EXACT REPRESENTATION of the Solemn and Magnificent Funeral Procession of His Grace John, late Duke of Marlborough, as it was performed on Thursday, the 9th of August, 1722. With a Description. A very rare Print.)

From the sale of Smith's Collection.

1225. A MORNING RIDE IN PALL MALL. (The Prince Regent and Colonel MacMahon on Horseback, passing Marlborough House.) *Etched by James Gillray*, 1804.

Built for the Duke of Marlborough, by Sir Christopher Wren. Purchased by the Crown, in 1817, as a residence for the Princess Charlotte. Queen Adelaide resided here; and it is now the town mansion of the Prince of Wales.

Schombergh House.

1226. EXTERIOR VIEW of. A Pencil Drawing. *By Shepherd.*

THE SAME. A Water-Colour Drawing.
By Valentine Davis.

VIEW of the Portico of. A Water-Colour Drawing.
By Richardson, 1815.

Built about 1650. The Duke of Schomberg, who was killed at the battle of the Boyne, in 1690, resided here. It was beautified for Frederick, the third and last Duke of Schomberg. William Duke of Cumberland, the hero of Culloden, resided at, in 1760. Gainsborough died here in 1788.

St. James's Square.

1227. BIRD'S-EYE VIEW of. (Earliest state. Rare.)
Sutton Nicholls del. et sculp.; sold by John Bowles.

St. James's Street.

1228. INTERIOR VIEW of Mr. H. Angelo's Fencing Academy.
Rowlandson fecit, 1791.

1229. INTERIOR of the Fives Court, with Randall and Turner Sparring. *Blake pinx.; Turner sculp.*, 1821.

PALL MALL (*continued*).

Suffolk Street.

1230. THE TRUE EFFIGIES of the Members of the Calves' Head Club, held on ye 30th of January, 1834, at ye Golden Eagle in.

THE HEALTHS.

To the pious memory of Oliver Cromwell.
Damnation to the Race of the Stuarts.
To the glorious year 1648.
To the Man in the Mask, &c., &c.

1231. THE SAME. Another Print.

New Regicides, bad as the old, dare call
The Martyr's blood on their own heads to fall;
And black as those who Frocks or Yizors wore,
These Sons of Hell thus trample on His Gore.

THE CALVES' HEAD CLUB BURLESQUE. A Drawing. *By Heemskerck.*

REGENT STREET.

1232. VIEW of Regent Street, looking North. A Pencil Drawing.

VIEW of the well-known Stables of Major Foubert. A Water-Colour Drawing. *By G. Shepherd*, 1811.

THE SAME. A Drawing in Pen and Ink.

Designed and carried out by J. Nash, architect, in 1814.

St. George's, Hanover Square.

1233. VIEW of the Exterior of the Church of. An original Drawing. *By Malton.*

Built from the design of John James, architect, in 1724. The ground being presented to the parish by Lieut.-Gen. W. Stewart.

Here Emma Harte, sometime a nursemaid, became Lady Hamilton, whose history is intimately connected with the later years of Lord Nelson. Lola Montes was married in this same church (1849) to Mr. Heald.

WESTMINSTER.

Westminster Bridge.

1234. VIEW of, with Parts adjacent. as in the year 1747. Engraved from the original Painting.

Scott pinx.; Canot sculp., 1758.

Built from the design of Charles Labelye. First stone laid by the Earl of Pembroke, January 29, 1739; completed and opened November 18, 1750.

LAMBETH.

Lambeth Palace.

1235. VIEW of, and of Old Westminster Bridge, from the River, with a Fisherman drawing in his Net. A Coloured Drawing. *By Swaine.*

Astley's Theatre.

1236. YOUNG ASTLEY, the Equestrian Hero, on the Gibraltar Charger presented to him by the Right Hon. General G. A. Elliott, Lord Heathfield. (A scarce Print.) *Hincks del. et sculp.*, 1789.

Erected by Philip Astley in 1773; burnt 1794; rebuilt 1795; burnt 1803; rebuilt 1804; again burnt June 8, 1841; rebuilt and opened April 17, 1843.

1237. INTERIOR VIEW of. A Pencil Drawing. *By Shepherd.*

VIEW of the Interior of, looking from the Stage. A Pencil Drawing.

THE SAME. *Ansted del. Roffe sculp.*, 1824.

EXTERIOR VIEW of the Old. 1855. A Pencil Drawing *By Shepherd.*

EXTERIOR VIEW of the New, 1842. A Pencil Drawing. *By Shepherd.*

1238. EXTERIOR VIEW of, as it appeared in 1777. From an original Drawing. *By William Capon; Smith sculp.*

INTERIOR VIEW of the Same. *Capon del.; Smith sculp.*

High Street.

1239. VIEW of the Watch-house in. A Water-Colour Drawing. *By Buckler*, 1828.

SCHOOLS FOR GIRLS in. Founded by Archbishop Tenison in 1696. A Water-Colour Drawing. *By Buckler*, 1828.

LAMBETH (*continued*).

High Street (*continued*) :—

1240. VIEW of Stiff's Drain-Pipe Manufactory and London Pottery. Two Water-Colour Drawings.

DESIGN in Dutch Tiles in a Recess over the Doorway of the above House. Dated 1751. A Water-Colour Drawing.

Westminster Road.

1241. EXTERIOR VIEW of the Lying-in Hospital. A Water-Colour Drawing.

VIEW of the Front of. A Drawing.
By J. Buckler, 1828.

ANOTHER VIEW of the same Building. A Drawing.

1242. WEST VIEW of the New Lying-in Hospital. A Water-Colour Drawing. *By Buckler*, 1828.

SOUTH VIEW of the New. A Water-Colour Drawing.
By Buckler.

Female Orphan Asylum.

1243. BIRD'S-EYE VIEW of the. A Water-Colour Drawing.

Lambeth Marsh.

1244. VIEW of, as it appeared about the year 1670.
Barnett fec.

THE SAME. A Finished Coloured Drawing.

Carlisle House.

1245. EXTERIOR VIEW of, with the Entrance. A Water-Colour Drawing. *By Buckler*, 1828.

VIEW of Carlisle House School (now demolished). From a Sketch by Whichelo. A Water-Colour Drawing. *By Richardson.*

LAMBETH (*continued*).

Bonner's Palace.

1246. VIEW of Old Houses near. A Water-Colour Drawing. *By Nash.*

OLD HOUSES in Lambeth Marsh, with Part of Bonner's Palace. A Water-Colour Drawing, 1805. *By Nash.*

Lambeth Church.

1247. VIEW from the River of Old Houses adjoining. A Water-Colour Drawing.

Searle's Boat-house.

VIEW of, and Part of Old Westminster Bridge, from the River. A Water-Colour Drawing.

Lambeth Terrace.

1248. VIEW of, near the Palace. A Coloured Drawing.

VIEW of Lambeth Hill, with the Windmill. An Engraving.

WINDMILL in Mill Street. A Coloured Drawing.

ORCHARD'S FLOUR MILL. A Coloured Drawing. *By Buckler*, 1828.

Palace Yard.

1249. HOUSE, formrly an Ancient Hostel, in. A Pencil Drawing. *By Shepherd*, 1857.

THE SAME, occupied by the Welsh Chapel, 1818. A Water-Colour Drawing. *By Buckler.*

1250. VIEW of an Old House in, formerly an Inn, said to have been the Resort of the London Apprentices after their Attack on Lambeth Palace, and also the Resting-place of Wat Tyler and his Men after burning the Furniture, &c., of Lambeth Palace, 1381. A Pencil Drawing. *By Shepherd.*

LAMBETH (*continued*).

Swan Yard.

1251. VIEW in. A Water-Colour Drawing.
By Buckler, 1828.

Lambeth Palace.

1252. VIEW of, in the County of Surrey.
Robertson del.; Lowry sculp., 1781.

1253. VIEW of the Old Cloisters. (Now taken down.) A Pencil Drawing, 1819.

VIEW of the Entrance Gateway of. A Water-Colour Drawing. *By Nash.*

VIEW of the Restored Part, from the Garden. A Pencil Drawing, 1852.

1254. PERSPECTIVE VIEW of. A small Dutch Print.

VIEW of, from the opposite Side of the River. A small Dutch Print.

VIEW of, from the River Thames.
Lodge del. et sculp.; Tempest exc.

VIEW of the River Front of. *Hollar fec.*, 1647.

1255. VIEW of, from the River Thames.

BIRD'S-EYE VIEW of, from the River. (The first state of the Print, before Lambeth was erased and Lambeth Palace inserted.)

1256. VIEW of, from the River, with the Three Bishops rowing towards the Palace. (Intended for Gibson, Sherlock, and Hoadley.)

1257. INSIDE VIEW of the Archbishop of Canterbury's Chapel in. A Water-Colour Drawing.

THE SAME. *Nash del.; Howlett fec.*

1258. DOOR of Lollards' Prison. A Water-Colour Drawing.

LAMBETH (*continued*).

Lambeth Palace (*continued*) :—

ENTRANCE to Lollards' Prison. A Water-Colour Drawing.

WINDOW in Lollards' Prison. A Water-Colour Drawing.

1259. VIEW of the several Prisoners, and the different Modes of Punishment in Lollards' Tower. With several Details of the Architecture, &c.

1260. VIEW of, from the River, 1837. A Pencil Drawing.

Lambeth Church.

1261. EXTERIOR VIEW of, with the Gateway. A Pencil Drawing.

THE SAME. A Pencil Drawing, 1830.

BIRD'S-EYE VIEW of, and of the River Thames. A highly-finished Pencil Drawing.

1262. THE PEDLAR AND HIS DOG. Painted in the South-East Window of the Middle Aisle, 1794. Four Views.

Pedlar's Acre.

1263. VIEW of several Old Houses in. A Drawing.
By J. Buckler, 1827.

VIEW of several Houses with Gables in Upper Street, near the Marsh Gate. A Drawing.
By J. Buckler, 1828.

1264. VIEW of the Exterior of Coade's Patent Cement Manufactory, at. A Drawing. *By J. Buckler*, 1827.

COURTYARD in the Same. With several Specimens of the Statuary, &c. A Water-Colour Drawing.
By G. Shepherd.

MISCELLANEOUS.

Kennington Common.

1265. A SERMON preached by the Rev. Mr. Whitefield, on Sunday, the 29th of April, on Kennington Common, close to the Gibbet, upon which three Malefactors are hanging in Chains. (A rare Print. From the Wellesley Collection.)

Volunteers.

1266. VIEW of the Loyal Associated Corps of the City of Westminster, showing the various Styles of Uniform. *Porter pinx.; Place sculp.*, 1799.

1267. VIEW of the Loyal Associated Ward and Volunteer Corps of the City of London, showing the various Styles of Uniform. *Porter pinx.; Place sculp.*, 1799.

1268. LONDON VOLUNTEER CAVALRY. *Ashby pinx.; Clint sculp.*, 1804.

1269. THE ENCAMPMENT in the Museum Garden, MDCCLXXX. *Sandby fec.*

SOUTHWARK.

Southwark and London.

1270. VIEW of, taken from Lambeth Marsh. A most interesting and highly-finished Drawing.
By William Capott, 1804 (*Draughtsman to His Royal Highness the Duke of York*).

1271. VIEW of the Entrance to London Bridge on the Surrey Side of the River, with the Church of St. Olave, Tooley Street. A Drawing.

ENGRAVING of the Same. *Dale sculp.*

1272. THE ENTRANCE to, with a Woman in the Cage.

THE EXECUTION of Conspirators at the Foot of the Bridge.

THE TRADE CARD of Samuell Grover, at the Sceptre and Heart, on London Bridge, maker of Surgical Instruments.

VENUS. An Engraving.
Sold by W. Herbert, at his shop on the Bridge.

High Street.

1273. VIEW of, being the Ancient Roadway leading from. Coloured. *G. Scharf del. et sculp.*

St. Saviour's Church.

1274. VIEW of, and the High Street, Southwark, from London Bridge. A Water-Colour Drawing. *By Buckler*, 1827.

SOUTHWARK (*continued*).

St. Saviour's Church (*continued*) :—

VIEW of, as it appeared before the Alterations in 1822. Taken from London Bridge, with a View of the Alcoves. A Water-Colour Drawing. *By Buckler*, 1822.

This ancient edifice is said to have been founded as early as 1106—the Choir and Lady Chapel being erected about 1208. In 1540 the church was purchased by the inhabitants of Southwark. The tower was repaired in 1689. The Choir was thoroughly restored by George Gwilt in 1822–24.

This church must always be interesting on account of the beautiful monument to one of England's earliest Poets, "the moral Gower." It has also a special Shakespearian attraction, for here lie the bodies of Edmund Shakespeare, Player, the Poet's youngest brother (1607); Fletcher, one of Shakespeare's company (1608); Henslowe, the Manager (1616); John Fletcher (Beaumont and Fletcher), Shakespeare's rival (1625); and Massinger, the Dramatist.

1275. SOUTH-EAST VIEW of, from the Burying Ground. A highly-finished Water-Colour Drawing.

1276. NORTH-EAST VIEW, taken from Montague Close. *Whichelo del.; Skelton sculp.*, 1813.

THE SAME. A Water-Colour Drawing. *By Nash.*

1277. EAST VIEW of, 1647. *Hollar fecit.*

THE SAME, 1661. *Hollar del. et sculp.*

1278. VIEW of, and the Remains of the Monastery of St. Mary Overy's. A Water-Colour Drawing. *By J. C. Buckler*, 1827.

VIEW of the Same. A Water-Colour Drawing. *By Nash.*

1279. VIEW of the Lady Chapel before the building of the present London Bridge. A Pencil Drawing. *By Shepherd.*

VIEW of Mrs. Alice Shaw Overman's Almshouses on the North Side of St. Mary Overy. (Founded in 1771, for Four Poor Widows and Four Poor Maidens.) A Drawing *By J. C. Buckler*, 1827.

PENCIL DRAWING of the Same. (Taken in 1855.) *By Shepherd.*

SOUTHWARK (*continued*).

St. Saviour's Church (*continued*) :—

1280. VIEW of the Chapel, &c., on the West Side of Cure's College.

VIEW on the North Side, and a View of the South Side. Three Drawings. *By J. Buckler*, 1828.

1281. VIEW of the Chapel in the Church of St. Saviour in which are interred the remains of Dr. Lancelot Andrews, Bishop of Winchester, under a handsome Monument, adjoining to the East End of Our Lady's Chapel, denominated the Spiritual Court, in which the Consistory Court of the Bishops of Winchester is held, and where, in the time of Bishop Gardiner, numerous Protestants were tried and condemned. A Drawing. *By Schnebbelie.*

ENGRAVING of the Same. *Dale sculp.*, 1825.

1282. VIEW of the Chapel of St. Mary Magdalen, on the South Side of St. Mary Overy. A Drawing. (Taken in 1824.) *By J. C. Buckler.*

VIEW in the Lady Chapel. *Cullum del.; Zobel sculp.*

1283. REMAINS of the Chapel of St. Mary Magdalen, on the South Side of the Choir of St. Mary Overy's. Two Drawings. *One by Buckler.*

1284. VIEW in the Crypt of. A Water-Colour Drawing. *By Zugler.*

REMAINS of the Priory of St. Mary Overy. *Taylor del. et sculp.*, 1831.

THE SAME. With Sections. A Proof.

PART of the Priory of St. Mary Overies. *Deeble del. et sculp.*, 1815.

1285. VIEW of the Choir, looking East. A Drawing. (Taken in 1818.) *By W. G. Moss.*

TWO ENGRAVINGS from the above. (Proofs.)

SOUTHWARK (*continued*).

St. Saviour's Church (*continued*) :—

1286. VIEW of the Choir, looking West. A Water-Colour Drawing. *By Moss*, 1818.

THE SAME. Engraved from the above. (With Proof.) *Moss del.; Smith sculp.*

1287. INTERIOR of the Lady Chapel. A Water-Colour Drawing. *By Moss*, 1817.

THE SAME. Two Proof Engravings from the above.

1288. INTERIOR VIEW of St. Mary Magdalen's Chapel. A Water-Colour Drawing. *By Moss*, 1817.

THE SAME. Two Proof Engravings from the above. *Moss del.; Shury sculp.*, 1817.

1289. VIEW of the Interior of the Lady Chapel. A Water-Colour Drawing.

ENGRAVING of the above. *O'Connor del. et sculp.*, 1832.

St. Saviour's Grammar School.

1290. EXTERIOR VIEW of. A Drawing. *By J. C. Buckler*, 1822.

Founded in 1562; burnt in 1676; rebuilt in 1678–80.

VIEW of Chain Gate Passage, on the East Side of St. Saviour's Churchyard. A Drawing. *By J. C. Buckler*, 1827.

1291. EXTERIOR VIEW of Mrs. Newcomen's School in Bowling Green Lane. A Drawing. *By J. C. Buckler*, 1827.

EXTERIOR VIEW of St. Saviour's Grammar School. A Pencil Drawing. *By Schnebbelie.*

THE NATIONAL FREE SCHOOL for Girls in Union Street. A Drawing. *By Buckler*, 1828.

SOUTHWARK (*continued*).

St. Saviour's Dock.

1292. VIEW of, from the Bank. *Phillips del. et sculp.*

VIEW of Old London Bridge from, showing the Water-works and the Entrance to the Dock. (From an old Painting.) A Water-Colour Drawing.
Copied by J. Appleton.

Southwark Fair.

1293. VIEW in, with the several Shows and Booths, &c., taken in 1640. A Drawing. (From Nash's Pennant.)

Established in 1550. It was anciently held in the month of September, being opened by the Lord Mayor in state. The ceremony is described in the Diary of Sheriff Hoare, in 1741. It was suppressed in 1763.

VIEW of a Fête at Horseydown in 1590. (Taken from a Picture at Hatfield House.)
By Hoffnagle; Le Keux sculp.

Bankside.

1294. VIEW of the Bear Garden, A.D. 1574. (Taken from the Antwerp View.) *By Valentine Davis.*

EXTERIOR VIEW of, and the Neighbourhood. (Taken from Hollar's View of London in 1697.)
Published by Wilkinson in 1810.

THE DWELLING-HOUSE of the Keeper of the Garden. A Drawing, taken in 1813.

VIEW of the Bull-pit, with the Entrance upon the Bankside. An early Engraving.

ADVERTISEMENT of the Performances in 1682.

1295. VIEW of, showing the Bear Garden and the Globe Theatre. (From the Venetian Map.)
Published by Nichols, 1816.

VIEW of the Swan Theatre as it appeared A.D. 1614. (From the Antwerp View of London.)
Published by Herbert, 1809.

THE SAME. *Published by Richardson,* 1804

SOUTHWARK (*continued*).

Globe Theatre.

1296. VIEW of the. A Water-Colour Drawing.
By Davis & Hedger

THE SAME. An Engraving.

VIEW of. (From Hollar's View of London, 1647.)
Published by Wilkinson, 1810.

TWO VIEWS of the Same. Water-Colour Drawings.
By Shepherd.

1297. VIEW of the Interior of the late Rev. Charles Skelton's Meeting-house, adjacent to the Site of the Globe Theatre, Maid Lane, Southwark, with the Windmill erected upon the Basement of the Meeting-house. An original Water-Colour Drawing. *By G. Shepherd.*
The whole destroyed in 1820.

ENGRAVING of the above. *Stow sculp.*

Falcon Coal Wharf.

1298. VIEW of. Once the Residence of Sir Christopher Wren. (Now taken down.)

A SOUTH VIEW of the Falcon Tavern, as it appeared in 1805. Celebrated for the daily Resort of Shakespeare and his Dramatic Companions. With a Plan. of the Site and its Vicinity.
Nash del.; Wise sculp., 1811.

SOUTH VIEW of the Same. A Water-Colour Drawing.
By Nash, 1805.

Anchor Brewery.

1299. CORRECT VIEW of the, belonging to Messrs. Barclay, Perkins, & Co.
Wolstenholme del.; Wolstenholme, Jun., sculp., 1823.

Winchester Palace.

1300. THE REMAINS of. A Drawing. *By J. S. Cotman*, 1828.

AN ENGRAVING of the above. *George Cooke del.*

SOUTHWARK (*continued*).

Winchester Palace (*continued*) :—

NORTH-WEST VIEW of the Ruins of the Palace, with the Circular Window, and Architectural Details. A Drawing. *By J. Carter*, 1814.

AN ENGRAVING of the above. *Basire sculp.*

1301. A SOUTH-EAST VIEW of, as it appeared about the year 1647. With a View of the Hall in 1619. A Drawing. (From Hollar's View, taken in 1617, and from existing Remains.)

AN ENGRAVING of the above.

Winchester House was founded in 1107, by William Gifford, Bishop of Winchester. It was destroyed by fire in 1814.

1302. BACK VIEW of the Remains of. A Water-Colour Drawing. *By Whichelo.*

THE SAME. An Engraving.

1303. REMAINS of, with a View of the Window in the Hall. *Storer del.; Greig sculp.*, 1805.

REMAINS of, and Details. A Coloured Drawing. *By Howlett*, 1819.

THE SAME. An Engraving from the above.

1304. THE LAST REMAINS of Old. A Pencil Drawing. *By Shepherd.*

BACK VIEW of. A Pen-and-Ink Drawing. *By Schnebbelie*, 1810.

SKETCH of the Hall in. (Taken 1814.) A Pencil Drawing. *By Nash.*

VIEW of, during its Demolition. *Le Keux sculp.*

VIEW of the Ruins of. A Water-Colour Drawing.

1305. REMAINS of Old Winchester Palace. Three Water-Colour Drawings.

HIGH STREET.

Inns.

1306. EXTERIOR VIEW of the Queen's Head Inn. (Date 1500.) A Pencil Drawing, 1853. *By Shepherd.*

VIEW of the White Hart Inn. A Pencil Drawing. *Shepherd del.*, 1827.

THE SAME, 1851. A Pencil Drawing.

1307. INTERIOR of the Quadrangle of the Half Moon Inn. (Taken in 1853.)

INTERIOR of the George Inn. (Taken in 1855.)

VIEW of the Courtyard of the Catherine Wheel Inn. (Taken in 1853.) Three Pencil Drawings. *By Shepherd.*

1308. VIEW of the Interior of the Dog and Bear Inn, and Old Croydon House, West Side of High Street. (Taken in 1825.)

EXTERIOR of the Old Ship Inn. (Taken down in 1831.)

EXTERIOR VIEW of the Nag's Head Inn. (Taken 1855.)

VIEW of the Spur Inn. An old Waggon House. Four Pencil Drawings.

1309. INTERIOR of the Quadrangle of the Tabard Inn. A Water-Colour Drawing.

VIEW of the Interior of the Courtyard of the Talbot Inn, formerly the Tabard. (Taken in 1856.) A Drawing. *By Shepherd.*

VIEW in the Courtyard of the Tabard Inn, from a Drawing by C. J. Keirnicx, and is particularly mentioned by Lord Orford in his "Anecdotes of Painting." A Water-Colour Drawing.

1310. EXTERIOR VIEW of the King's Head, on the East Side of, 1835. (Now taken down.) A Pencil Drawing. *By Shepherd.*

EXTERIOR VIEW of the Old King's Head. A Photograph.

HIGH STREET (*continued*).

Inns (*continued*) :—

1311. VIEW of High Street, Borough, 1858. A Pencil Drawing.

VIEW of the Borough, High Street, and St. George's Church. A Pencil Drawing.

VIEW of an Old House in High Street.
Published by Lester, 1816.

1312. VIEW of some Old Houses in High Street, proposed to be removed for New London Bridge. (Surveyed by R. Dodd, Engineer, 1798.)

VIEW of the Borough Market. *R. Sheppard sculp.*

1313. EXTERIOR VIEW of an Old House in (Baxter's Chop House.) Three Drawings.

Town Hall.

1314. VIEW of the South Front of the. (Taken down in 1801.) A Drawing.

VIEW of the Same, after it had been rebuilt. A Drawing. *By J. Buckler*, 1828.

VIEW of the, on St. Margaret's Hill. A Pencil Drawing. *By Shepherd.*

ENGRAVING of the Same.

ANOTHER VIEW of.
T. H. Shepherd del.; Winkles sculp., 1838.

1315. VIEW of Chapel Street, on the East Side of. A Water-Colour Drawing. *By Buckler*, 1827.

BOAR'S HEAD PLACE, formerly an Inn, on the East Side of. A Pencil Drawing, 1818.

THE SPUR INN, on the East Side of. A Pencil Drawing, 1855.

1316. VIEW of an Old House in, demolished in 1830. From a Sketch. A Water-Colour Drawing.
By Scharf, 1828; *Richardson del.*

HIGH STREET (*continued*).

Town Hall (*continued*) :—

THE SAME. *Higham del. et sculp.*, 1820.

THE SAME. *Taylor del. et sculp.*

THE SAME. Small View. *Lester*, 1816.

St. George the Martyr Church.

1317. SOUTH-EAST VIEW of the Exterior of. A Water-Colour Drawing. *By F. Nash.*

NORTH-WEST PROSPECT of. *Scales del. et sculp.*

Marshalsea Prison.

1318. VIEW of the Exterior of the Court-house of the. A Water-Colour Drawing.

INSIDE VIEW of the Palace Court of the. *T. P. del. et sculp.*

VIEW of the South Front, on the North Side of the Prison, near Blackman Street. *Lewis del. et sculp.*, 1723.

VIEW of the Exterior of the, before the erection of the New Building. A Drawing. (From an Original in the possession of J. Jenkins, Esq.) *By T. P.*

ENGRAVING from the Same, 1803.

1319. VIEW of the Lodge and Entrance to the. A Water-Colour Drawing. *By Nash.*

VIEW of King John's Court in the. A Water-Colour Drawing. *By Nash.*

PART of the. A Water-Colour Drawing. *By Nash.*

PART of King John's Court and Court-house, with the Building where the Naval Prisoners resided. A Water-Colour Drawing. *By Nash.*

Erected in the twelfth century; partially destroyed in the Gordon Riots, and the prisoners released, 1780; restored in 1781; abolished in 1842.

HIGH STREET (*continued*).

Park Street.

1320. VIEW in the Close. (Now destroyed). A Water-Colour Drawing. *By J. C. Richardson.*

ST. MARY OVERY'S COLLEGE, in Park Street, 1813.

MAZE POND, Borough. A View in.

THE BOROUGH MARKET, 1810.

1321. VIEW of Alleyn's Almshouses, Soap Yard, in the College in. (Founded by Alleyn the Player, 1500.) A Pencil Drawing, 1852.

RIPPON'S ALMSHOUSES for Poor Women, in New Park Street. A Water-Colour Drawing.
By T. H. Shepherd.

VIEW of Mrs. Overman's Almshouses, with Side of St. Saviour's Church. (Founded 1771.) A Pencil Drawing.

Kent Street.

1322. THE CHAPEL of the Hospital for Lepers in, called Le Lock, dedicated to St. Mary and St. Leonard. (Founded prior to 14th of Edward II.). 1813.
The chapel was erected in 1636.

TWO DRAWINGS of the Same.

1323. VIEW in Royal Oak Court, on the West Side of Kent Street.

VIEW of some Ancient Houses on the East Side of Blackman Street.
(Two Drawings). *By Buckler*, 1827.

1324. VIEW in Unicorn Court, on the West Side of Kent Street.

VIEW in Kent Street, on the West Side.
(Two Water-Colour Drawings.)
By J. C. Buckler, 1827.

BOROUGH ROAD.

British and Foreign School Society.

1325. EXTERIOR VIEW of. A Water-Colour Drawing.
By Buckler, 1828.

EXTERIOR VIEW of the Same. A Pencil Drawing.
By Pugin.

EXTERIOR VIEW of New Jerusalem Church Free School. A Water-Colour Drawing.
By J. C. Buckler, 1827.

Hedger's Almshouses.

1326. VIEW of, in Webber Row, Borough. (Founded for Five Poor Women, in 1757.) A Pencil Drawing.

Hopton's Almshouses.

FRONT VIEW of. (Founded in 1752.) A Water-Colour Drawing. *By Yates*, 1825.

Drapers' Almshouses.

VIEW of the, in Hill Street, Southwark, 1852. A Pencil Drawing.

Union Street.

1327. MR. CHURCHES' BAPTIST CHAPEL in Congregation Place. A Water-Colour Drawing.
By J. C. Buckler, 1828.

KING'S ARMS PUBLIC-HOUSE, in King Street, Southwark. A Water-Colour Drawing.
By J. C. Buckler, 1828.

The arms were removed thither from Bridge Gate, London Bridge, on its demolition.

ST. GEORGE'S FIELDS.

1328. ENTRANCE of St. George's Road, or the Obelisk Turnpike. With a View of the Royal Circus.
Dagaty del. et sculp., 1797.

ST. GEORGE'S FIELDS (*continued*).

VIEW of St. George's Fields. With the Obelisk and the Surrey Theatre.

THE SAME. *Published by J. Smith.*

King's Bench Prison.

1329. VIEW of the Courtyard of.
Pugin & Rowlandson del. et sculp.; Stadler aquat., 1808.

THE MOB destroying and setting fire to the King's Bench Prison and House of Correction, in St. George's Fields, 1780.

Erected in 1751, for the confinement of debtors; burnt in the riots of 1780; rebuilt 1781; abolished as a prison for debtors in 1861.

1330. EXTERIOR VIEW of the. A Coloured Drawing.

INTERIOR VIEW of the. A Pencil Drawing.

THE SAME. A Coloured Drawing.

Philanthropic Society.

1331. VIEW of the Interior of the Chapel of the. A Water-Colour Drawing.

1332. VIEW of the Schools and Chapel of the. A Water-Colour Drawing.

INTERIOR VIEW of the Grounds of the. A Water-Colour Drawing.

The Dog and Duck.

1333. VIEW of the Interior of; or, St. George's Spa, 1759. (A very scarce Print. From Mr. Fillingham's Collection.)

1334. EXTERIOR of the Tea Gardens and Assembly Rooms at St. George's Spa, 1825.

LABOUR IN VAIN; or, Fatty in Distress. With a View of St. George's Spa. (Early Impression.)
Published by Carrington Bowles, 1784.

ST. GEORGE'S FIELDS (*continued*).

Cuper's Gardens.

1335. VIEW of, from the River. A Water-Colour Drawing.

1336. VIEW of Beaufoy's Brewhouse, showing the Orchestra in. A Water-Colour Drawing. *By Davis.*

VIEW of Beaufoy's Brewery. A Water-Colour Drawing. *By Tomkins*, 1798.

1337. VIEW in, with Plan of the Gardens.
Ravenhill del.; Howlett sculp., 1825.

Feathers Tavern.

VIEW of the, Cuper's Bridge.
De Cort del.; Howlett sculp., 1825.

Elephant and Castle.

1338. NORTH-WEST VIEW of the Old, with the surrounding Neighbourhood. (Very early date.) A Pencil Drawing.

VIEW of the Old, with the Stage-coach Starting. A Water-Colour Drawing.

VIEW of the Present Building. A Coloured Drawing.

Fishmongers' Almshouses.

1339. EXTERIOR VIEW of. A Water-Colour Drawing.
By Schnebbelie, 1819.

1340. VIEW of the Front of, from Westminster Road. A Pencil Drawing, taken by T. Shepherd previous to their Removal in 1830.

DINING HALL of the Almshouses. A Water-Colour Drawing. *By Maund.*

VIEW of the Exterior of the United National Charity and Sunday Schools of St. Mary, Newington, erected in 1820. A Drawing.
By J. Buckler, 1828.

ST. GEORGE'S FIELDS (*continued*).

Queen Arm's Court.

1341. VIEW of the Watermen's Almshouses in, as they appeared in March, 1839. A Water-Colour Drawing.

THE CONTEST for Doggett's Coat and Badge. (A Prize rowed for, every 1st of August.)
Published by Hodgson & Co.

SKETCH of Watermen launching a Boat at the Foot of Blackfriars Bridge. *Atkinson del. et sculp.*, 1807.

St. Peter's Hospital.

1342. INTERIOR VIEW of the Chapel of. A Water-Colour Drawing. *By Buckler*, 1828.

WEST VIEW of. A Water-Colour Drawing.
By Buckler, 1828.

Rectory House.

1343. NORTH-EAST VIEW of the, 1827. A Water-Coloured Drawing. *By Buckler.*

SOUTH VIEW of the, 1827. A Water-Coloured Drawing. *By Buckler.*

Surrey Theatre.

1344. VIEW of the, and Turnpike, from the Borough Road. A Water-Colour Drawing. *By Buckler*, 1828.

THE RUINS of the, taken on the Spot, after the late Conflagration. A Water-Colour Drawing.

THE ROYAL CIRCUS. A Coloured Drawing.

Opened as the Royal Circus November 7, 1782; burnt August 12, 1805; rebuilt and opened on Easter Monday, 1806; first called the Surrey Theatre in 1810; again burnt on January 30, 1865; the present building erected and opened in December, 1865.

BLACKFRIARS ROAD.

Surrey Chapel.

1345. EXTERIOR of the, built by the Rev. Rowland Hill, A.M., A.D. 1784.
Published by Wilkinson, 1798.

VIEW of the Interior of the. A Water-Colour Drawing.

1346. VIEW in Bear Lane, near. A Drawing.
By J. Buckler, 1827.

EXTERIOR VIEW of the Almshouses by the King's Bench. A Drawing, 1812.

INTERIOR VIEW of a Soap Manufactory. A Drawing, 1810.

Christ Church.

1347. EXTERIOR VIEW of, from the South-West. A Water-Colour Drawing. *By Yates*, 1826.

INTERIOR VIEW of, Eastern End. A Water-Colour Drawing. *By Yates*, 1825.

INTERIOR VIEW of, Western End. A Water-Colour Drawing. *By Yates*, 1826.

1348. INTERIOR VIEW of, East End. A Water-Colour Drawing. *By G. Yates*, 1826.

VIEW of the Communion and of the Window above. Two Water-Colour Drawings. *By J. Hassell*, 1824.

Albion Mill.

1349. VIEW of the Exterior, taken from the River during the Fire of Wednesday, March 2, 1791.

VIEW of the Exterior, taken from the Bridge.
Pugin & Rowlandson del. et sculp.; Bluck aquat., 1808.

HORSEMONGER LANE.

Horsemonger Lane.

1350. EXTERIOR of the New County Gaol at, with Four Criminals being executed. A Water-Colour Drawing. *By T. King.*

ENGRAVING of the above. *Mills sculp.*

INTERIOR of the Chapel. A Water-Colour Drawing.
Built from the designs of George Gwilt in 1798–9.

GRAVEL LANE.

Gravel Lane.

1351. PERSPECTIVE VIEW of Ewer Street. A Pencil Drawing.

ALMSHOUSES on the East Side of. A Water-Colour Drawing. *By Buckler,* 1817.

ST. SAVIOUR'S ALMSHOUSES, erected in 1705. (Now taken down.) A Pencil Drawing, 1852.

1352. VIEW in, showing the Exterior of several Old Houses. in Ewer Street. A Pencil Drawing, 1852. *By Shepherd.*

EXTERIOR VIEW of Hopton's Almshouses. A Drawing. *By Schnebbelie,* 1813.

VIEW in the Courtyard of the Almshouses. A Pencil Drawing, 1852. *By Shepherd.*

1353. VIEW of Ewer Street, Gravel Lane. A Water-Colour Drawing.

THE KING'S ARMS, Surrey Row, Gravel Lane. A Pencil Drawing, January 30th, 1852.

VIEW of the Same. A Water-Colour Drawing.

Zoar Street.

1354. SOUTH-EAST VIEW of John Bunyan's Meeting-house in. A Drawing. *By T. H. Shepherd,* 1813.

ENGRAVING of the above, 1814.

GRAVEL LANE (*continued*).

Zoar Street (*continued*) :—

1355. INTERIOR VIEW of John Bunyan's Meeting-house in, when used for a Workshop in 1822. A Water-Colour Drawing.

AN ENGRAVING of the Same.

Church Street.

1356. VIEW of Edward Edwards' Almshouses in. Erected A.D. 1753. A Water-Colour Drawing.

THE SAME. An Outline Drawing in Pencil, 1855.

FRONT VIEW of the Same. "Mr. Edward Edwards, Sole Founder." A Water-Colour Drawing.
By G. Yates, 1825.

BERMONDSEY.

Bermondsey.

1357. SOUTH FRONT or Garden View of Jamaica House (Taken in 1829.)

THE THREE TUNS PUBLIC-HOUSE in Jacob Street. (Taken in 1837.)

FRONT VIEW of the.

THE COOPERS' ARMS in Russell Street. (Taken in 1837.) Three Pencil Drawings. *By G. Shepherd.*

Bacon's Almshouses and School.

1358. FRONT VIEW of. 1810. A Water-Colour Drawing.

EXTERIOR VIEW of. A Pencil Drawing. 1830.

Josiah Bacon, Esq., gave £700 to build this school, and £150 a year for educating sixty boys of his native parish.

Cromwell's House.

VIEW of an Old Mansion said to have been. A Pencil Drawing.

BERMONDSEY (*continued*).

Bermondsey Abbey.

1359. REMAINS of the Abbey, in Abbey Street.

MANSION built on the Site of the Abbot of Bermondsey's House, near Bermondsey Square, with Part of the Old Wall of the Abbey.

THE WHITE BEAR, in the Long Walk, Bermondsey Square, part of the Abbey Premises. Three Drawings.

1360. THE REMAINS of, near the Churchyard. (Taken down in 1806.) A Drawing, Aug. 14, 1805.
By Henry de Cort.

1361. VIEW of an Old Building on the Site of the Abbey. A Water-Colour Drawing.

VIEW in Blue Anchor Lane. A Water-Colour Drawing.

1362. REMAINS of. A Water-Colour Drawing.
By Whichelo, 1805.

A ROW of Old Houses fronting the Churchyard, Part of. A Water-Colour Drawing.
By Whichelo, 1805.

REMAINS of, in Bermondsey Street. A Water-Colour Drawing.
From a Sketch by Scharf; By Richardson.

1363. THE REMAINS of. With a View of the Old Gateway. A Drawing. *By Mr. Ireland.*

PART of the Old Wall of the Abbey, situated at the End of Long Walk. A Drawing.

VIEW of the North Front of Sir Thomas Pope's Residence. A Pencil Drawing. (Taken in 1827.)

1364. VIEW of the Remains of the Ancient Gate of, near the King John's Head. (Pulled down in 1806.) A Drawing. *By Henry de Cort, Aug.*, 1805.

BERMONDSEY (*continued*).

Bermondsey Abbey (*continued*) :—

1365. THE ANCIENT GATE of the Abbey. A Water-Colour Drawing. *By Whichelo.*

VIEW of the Entrance Gate to the Monastery, from the East. A Water-Colour Drawing. *By F. Nash.*

1366. BIRD'S-EYE VIEW of. A Water-Colour Drawing.

Manor House, Lower.

1367. FRONT VIEW of the Old. A Water-Colour Drawing. *By Yates*, 1826.

BACK VIEW of the Old. A Water-Colour Drawing. *By Yates*, 1826.

St. Helena, The.

FRONT VIEW of. (A Place of Public Amusement.) A Water-Colour Drawing. *By Yates*, 1826.

Horsleydown.

1368. AN ANCIENT MAP of. A Water Colour Drawing.

St. Thomas's Street.

1369. INTERIOR of the Chapel on the South Side of. A Water-Coloured Drawing. *By Buckler*, 1810.

THE CRYPT of the same Chapel. A Water-Coloured Drawing. *By Buckler*, 1810.

Guy's Hospital.

1370. PERSPECTIVE VIEW of. *West del.; Toms sculp.*

FRONT VIEW of, with the Gateway. *Rawle sculp.*, 1803.

THE SAME, within the Gateway. *Shepherd del.; Higham sculp.*

Founded and endowed by Thomas Guy; built from the designs of George Dance, 1722–24; cost £18,793.

BERMONDSEY (*continued*).

St. Thomas's Hospital.

FRONT VIEW of. A small Engraving.

Purchased of Henry VIII., upon the dissolution of monasteries, by the Corporation of London, July 5, 1551. Incorporated by Edward VI., August 12, and opened in 1552; enlarged 1736.

1371. VIEW of.

EXCHEQUER RECEIPT, with the Founder's Signature, 1693.

1372. A VIEW of the New Front of. (Taken in 1858.)

THE ARCADE leading from the Great Quadrangle to the Casualty and other Wards. (Taken in 1858.)

THE OLD FRONT of, from the Front Quadrangle, showing the New Wings and Statue. (Taken in 1858.) Three Pencil Drawings. *By G. Shepherd.*

1373. FOUR STATUES (an Old Man and Woman, and a Boy and Girl), which formerly stood on the Old Gateway of the Hospital. (Removed subsequently, and placed in the Grounds; since disappeared entirely.) Four Pencil Drawings.

1374. FRONT VIEW of, within the Quadrangle, before the Statue was removed. A Pencil Drawing.

THE STATUE of Edward the Sixth, at. A Water-Colour Drawing. *By Shepherd*, 1820.

1375. EXTERIOR VIEW of the Anatomical Musuem, 1858.

VIEW in the Gardens of. With Details. Four Pencil Drawings. *By Shepherd.*

St. Thomas.

1376. EXTERIOR VIEW of the Church of.
Shepherd del.; Wise sculp., 1814.

THE SAME. *B. Cole, sculp.*

VIEW of the Front. A Pencil Drawing.

BERMONDSEY (*continued*).

St. John's.

1377. NORTH-WEST VIEW of the Rectory-house of.

VIEW of, from the Churchyard. Two Water-Colour Drawings. *By J. Buckler*, 1828.

1378. CHARITY SCHOOL for Girls, adjoining the Old Burying Ground, St. John's, Southwark. A Water-Colour Drawing. *By J. C. Buckler*, 1828.

THE CAMBRIAN UNION SOCIETY'S CHAPEL for Seamen, St. John's, Southwark. (Formerly a Quaker's Meeting-house.) A Water-Colour Drawing. *By J. C. Buckler*, 1828.

TOOLEY STREET.

St. Olave's.

1379. A SOUTH-EAST VIEW of the Exterior of the Church of.

A VIEW of the Interior of. Two Highly-finished Drawings. (Taken in 1834.) *By G. Hawkins, Jun.*

Rebuilt from the designs of G. Flitcroft in 1737–9; the interior burnt in August 19, 1843; rebuilt in 1844–5.

1380. A NORTH-WEST VIEW of, from the River. A Water-Colour Drawing. *By G. Shepherd, Sen.*, 1811.

A SOUTH-EAST VIEW of.
T. H. Shepherd del.; Lacey sculp.

1381. INTERIOR VIEW of the Church of. Two Drawings. *By Yates*, 1826.

EXTERIOR VIEW of the Church and Shot Tower. A Pencil Drawing. *By Shepherd*, 1828.

Tooley Street.

1382. VIEW of Old Houses in. A Water-Colour Drawing.

PERSPECTIVE VIEW of, 1836. A Pencil Drawing.

VIEW of Pump Court, Vine Yard, St. Olave's, 1827. A Pencil Drawing.

TOOLEY STREET (*continued*).

Tooley Street (*continued*) :—

VIEW of Bridge Yard. A Pencil Drawing.

This was where the workmen were paid when Sir Christopher Wren was rebuilding London after the Great Fire.

1383. QUEEN ELIZABETH'S FREE GRAMMAR SCHOOL. A South View of. A Drawing. (Taken August 16, 1813.) *By Schnebbelie.*

AN ENGRAVING of the above. *Wise sculp.*, 1813.

1384. THE GREAT FIRE in, as seen from Nicholson's Wharf, after Two Days and Two Nights.
Anderson del. et lith.

Glean Alley.

1385. VIEW of Old Houses in, and Vane Street, 1827. A Pencil Drawing.

OLD HOUSE in Silver Street, near Glean Alley, Tooley Street, showing a Curious Corbel, 1836. A Pencil Drawing.

THE GEORGE PUBLIC-HOUSE in Stoney Street, 1831. A Pencil Drawing.

Unicorn Yard.

1386. VIEW of the Green School in Unicorn Yard, Saint Olave's. A Water-Colour Drawing.
By Buckler, 1828.

VIEW of St. Olave's Female Charity School, in Joiner's Street. A Water-Colour Drawing.
By J. C. Buckler, 1827.

ROTHERHITHE.

St Mary.

1387. INTERIOR VIEW of the Church of. Two Water-Colour Drawings. *By G. Yates*, 1826.

1388. A VIEW near Rotherhithe.
Published by Harris, 1780.

ROTHERHITHE (*continued*).

St. Mary (*continued*) :—

THE SWAN TEA GARDEN, Seven Islands. A Water-Colour Drawing.

SWAN TAVERN, near the Mill Pond, Seven Islands. A Water-Colour Drawing. *By J. C. Buckler*, 1827

1389. CEILING in the Room of an Ancient House in. Two Drawings. *By J. C. Buckler*, 1827.

THE EXTERIOR of the Rectory at. A Drawing. *By Yates*, 1826.

1390. VIEW of the Free School. A Water-Colour Drawing. *By Buckler*, 1827.

THE SAME. A Water-Colour Drawing. *By G. Yates*, 1826.

THE UNITED SOCIETY'S SCHOOL, Trinity Street. A Water-Colour Drawing. *By G. Yates*, 1826.

INDEX TO TOPOGRAPHY.

A.

Adelphi Terrace, 1000.
Adelphi Wharf, 1001.
Admiralty, 1050.
Albany, 1201.
Albion Mill, 1349.
Alderman's Walk, 533.
Aldgate, 494.
Aldgate Pump, 833.
Allhallows Staining, 71.
Allhallows the Great, 173.
Allhallows, Bread Street, 163.
Allhallows, Lombard Street, 436.
Allhallows, London Wall, 597.
Almonry, 1071.
Almshouses, Bishopsgate, 542.
Anchor Brewery, 1299.
Apothecaries' Hall, 838.
Armourers' Hall, 845.
Armoury, 46.
Artillery Company, 660.
Arundel House, 974.
Aske's Hospital, 578.
Astley's Theatre, 1236.
Auction Mart, 377.
Austin Friars, 582.

B.

Bacon's Almshouses and Schools, 1358.
Bagnigge Wells, 695.
Bangor House, 809.
Bank of England, 337, 354, 880.
Bankside, 1294.
Banqueting House, 1035.
Baptists Head, 674.
Barber Surgeons' Hall, 621.
Barnard's Inn Hall, 214.
Barrymore's House, 1188.
Bartholomew Close, 747.
Bartholomew Fair, 740.
Bath House, 1197.
Baynard's Castle, 182.
Beech Lane, 651, 846.
Belle Sauvage Inn, 219, 760.
Bermondsey Abbey, 1359.
Bermondsey, 1357.
Bethlehem Hospital, 605, 862.
Bevis Marks, 482.
Billingsgate, 875.
Billingsgate Dock, 876.
Billingsgate Market, 85.
Bishopsgate, 535.
Bishopsgate, Plan of, 580.
Blackfriars Bridge, 192.
Blackwell Hall, 328.
Black Bull, Shoe Lane, 816.
Black Swan, Shoe Lane, 813.
Bloody Tower, 43.
Bloomsbury Square, 944.
Blossoms Inn, 304.
Blue Boar, 501, 816.
Boar's Head, Eastcheap, 99.
Bolt Court, 216.
Bonner's Place, 1246.
Borough Road, 1325.
Boswell Court, 903.
Bow Church, 288.
Brewers' Hall, 625.
Bridewell, 188.
Bridewell Hospital, 839.
British and Foreign School Society, 1325.
British Museum, 945.
Broad Street, 592.
Broadway Chapel, 1068.
Brookes's Market, 826.
Buckingham House, 1163.

Bull and Gate, Shoe Lane, 814.
Bull and Mouth, 635.
Bull Head Court, 762.
Burlington Arcade, 1189.
Bull Inn, 476, 501.
Burlington House, 1190.
Burlington Street, 1204.
Butcher Row, 502, 906.
Butcher's Hall, 102.
Button's Coffee House, 206, 962.

C.

Carey Street, 900.
Carlisle House, 1245.
Carlton House (Old), 1218.
Carlton House (New), 1220.
Castle, King Street, 304.
Castle Street West, 684.
Central Criminal Court, 783.
Chapter House, St. Paul's, 222
Charing Cross, 1009.
Charterhouse, 662.
Charterhouse Square, 666.
Cheapside, 280.
Chiswell Street, 652.
Christ Church, Blackfriars, 1347.
Christ Church, Newgate Street, 774.
Christ's Hospital, 763.
Church Street, Blackfriars, 1356.
Clarendon House, 1196.
Clement's Inn, 907.
Clerkenwell Close, 685.
Clerkenwell Green, 671.
Clerkenwell Prison, 689.
Cleveland House, 1198.
Clifford's Inn Hall, 213.
Cloak Lane, 847.
Cloth Fair, 715.
Clothworkers' Hall, 861.
Coal Exchange, 90.
Cock Lane, 751.
Cockspur Street, 1023.
Cock Tavern, 475.
Cold Bath Fields, 687.
Cold Bath Fields Prison, 688.
Cold Harbour, 82.
College of Advocates, 225.
Commercial Sale Rooms, 76.
Convent St. Clare, 504.
Coopers' Hall, 842.
Corn Exchange, 68.
Cornhill, 401, 855.
Cotton Garden, 1063.
Coutts' Bank, 973.
Covent Garden, 956.
Covent Garden Theatre, 964.
Cow Cross, 711.
Cripplegate, 856.
Cromwell's House, 1358.
Crosby Hall, 555.
Cuper's Gardens, 1335.
Custom House, 82, 870.

D.

Danish Church, 59.
Dean's Court, 225.
Devayne's Banking House, 1217.
Devonshire House, 534.
Devonshire Square, 522.
Doctors' Commons, 223.
Dog and Duck, 1333.
Dowgate Hill, 848.
Downing Street, 1049.
Drapers' Almshouses, 63, 1326.
Drapers' Hall, 374, 881.
Drury Lane, 913.
Drury Lane Theatre, 918.
Duke's Place, 481, 492.
Duke Street, 750, 1061.
Duke's Theatre, Dorset Gardens, 217.
Dutch Church, 582.

E.

Eagle Square, 683.
Eastcheap, 98.
East India House, 467.
East India Warehouses, 61.
Elephant and Castle, 1338.
Elephant Tavern, 446.
Ely Chapel, 819.
Evans's, 961.
Exchange Alley, 397, 403.
Exchequer Court, 1144.
Excise Office, 585.
Exeter Change, 969.

F.

Falcon Coal Wharf, 1298.
Feathers Tavern, 1337.
Female Orphan Asylum, 1243.
Fen Church, 451.
Fenchurch Street, 441.
Fetter Lane, 857.
Finsbury Circus, 864.

Fishmongers' Almshouses, 1339.
Fishmongers' Hall (Old), 138.
Fish Street Hill, 103.
Fleet Ditch, 792.
Fleet Market, 791.
Fleet Prison, 786.
Fleet River, 837.
Fortune Play House, 653.
Foundling Hospital, 939.
French Horn, Shoe Lane, 814.
Frost Fair, 13.
Furnival's Inn, 820.

G.

Gate House, 1059.
General Post Office, Lombard Street, 430.
General Post Office, St. Martin's, 638.
George and Dragon Inn, 761.
Gerrard's Hall, 167.
Giltspur Street Compter, 754.
Girdlers' Hall, 843.
Glean Alley, 1385.
Globe Theatre, 1296.
Godolphin House, 1199.
Golden Axe Inn, 479.
Golden Lane Genuine Brewery, 655.
Goldsmiths' Hall, 630.
Gravel Lane, 1351.
Gray's Inn, 933.
Gray's Inn Hall, 936.
Gray's Inn Lane, 938.
Great St. Helen's, 540.
Great Winchester Street, 593.
Green Arbour Court, 866.
Green Park, 1169.
Gresham College, 590.
Grocers' Company, 371.
Grub Street, 607.
Guildhall, 308, 849.
Guildhall Chapel, 320.
Guy's Hospital, 1370.

H.

Haberdashers' Almshouses, 759.
Haberdashers' Hall, 628.
Half-Moon Tavern, 641.
Halls, 835.
Hanover Court, 608.
Harp Lane, 895.
Hart Street, 65.
Hedger's Almshouses, 1326.
Heralds' College, 224.
Hicks's Hall, 675.
High Street, Lambeth, 1239.
High Street, Southwark, 1273.
Hockley in the Hole, 693.
Holy Trinity Priory, 647.
Holywell Street, 912.
Honey Lane Market, 305.
Hopton's Almshouses, 1326.
Horse Guards, 1060.
Horsemonger Lane, 1350.
Horsleydown, 1368.
Hour-Glass Brewery, 877.
House of Commons, 1131.
House of Correction, 691.
House of Lords, 1124.
Houses of Parliament, 1112.
Hummums, 960.
Hungerford Market, 1004.
Hyde Park, 1172.

I.

Inns, 1306, 1307.
Ironmongers' Hall, 447.

J.

Jewel Tower, 47.
Jewish Synagogue, 489.

K.

Kennington Common, 1265.
Kensington Gardens, 1187.
Kent Street, 1322.
King's Arms, Shoe Lane, 815.
King's Bench Prison, 1329.
King Street, 1058.
King Street Gate, 1057.
King William Street, 437.

L.

Lambeth Church, 1244, 1247, 1261.
Lambeth Palace, 1235, 1252.
Lambeth Terrace, 1248.
Lawrence Lane, 844.
Lawrence Pountney Lane, 852.
Leadenhall Chapel, 457.
Leadenhall Market, 464.
Leadenhall Street, 452.
Leather Lane, 805.
Leathersellers' Hall, 545.
Leicester Square, 1024.

Lincoln's Inn, 926.
Lincoln's Inn Chapel, 925.
Lincoln's Inn Hall, 928.
Lincoln's Inn Square, 930.
Liquorpond Street, 802.
Little Tower Street, 896.
Lloyd's, 855.
London Bridge (Old), 111.
London Bridge (New), 129.
London Hospital, 516.
London Spa, 692.
London Stone, 150.
London Tavern, 579.
London Wall, 4, 831.
London Workhouse, 521.
Long Lane, 712.
Ludgate Prison, 530.
Ludgate Street, 220.
Lyon's Inn, 901.

M.

Magpie and Punch Bowl, 441.
Manor House, Bermondsey, 1367.
Mansion House, 344.
Marble Wharf, 990.
Marine Society, 538.
Mark Lane, 66.
Marlborough House, 1223.
Marshalsea Prison, 1318.
Melbourne House, 1201.
Mercers' Chapel, 335.
Merchant Taylors' Hall, 387, 879.
Merchant Taylors' School, 853.
Mews, The, 1022.
Middle Serle's Place, 902.
Middle Temple, 202A.
Milborne's Almshouses, 62.
Millbank, 1075.
Milton Street, 609, 615.
Monument, 106.
Moorfields, 604.
Moor Lane, 608.

N.

Nag's Head Inn, Holborn, 806.
Navy Office, 64, 589.
New Bridge Street, Blackfriars, 185.
Newcastle House, 932.
New Exchange, Strand, 1003.
Newgate Prison, 775.
Newgate Pump, 834.
New Inn, 904.
New River Head, 706.
Northampton Square, 684.
Northumberland House, 1008.
Norton Folgate, 520.

O.

Old Bailey, 784.
Oldbourn Hall, 811.
Old Catherine Wheel Inn, 521.
Old Gravel Lane, 510.
Old Jewry, 332.
Old Pye Street, 1062.
Old Street, 657.
Old Trinity House, 77.

P.

Painter-Stainers' Hall, 851.
Palace Yard, 1249.
Pantheon, 954.
Park Street, 1320.
Paul's Cross, 226.
Pear Tree Court, 684, 685.
Pedlar's Acre, 1263.
Peerless Pool, 661.
Petticoat Lane, 507.
Philanthropic Society, 1331.
Phillip Lane, 610.
Phillip's Court, 609.
Piccadilly, 1205.
Pickett Place, 902.
Pickett Street, 905.
Pinners' Hall, 591.
Plate Glass Manufactory, 840.
Plumbers' Hall, 846.
Post Office, Lombard Street, 859.
Poultry Compter, 338.
Powis House, 950.
Prerogative Will Office, 225.
Priory Church, Clerkenwell, 669.
Priory of Holy Trinity, 483.
Pulteney House, 1203.
Pye Corner, 753.

Q.

Queen Anne's Court, 1341.
Queenhithe, 878.
Queensbury House, 1202.
Queen Square, 949.

R.

Ram Inn, Smithfield, 749.
Rectory House, St. George's, Southwark, 1343.
Red Bull Yard, 673.
Red Lion Brewhouse, 58.
Regent Street, 1232.
Richmond House, 1034.
Royal Exchange (Old), 404.
Royal Exchange (New), 423.
Rolls House, 208.
Rose Inn, Smithfield, 446, 749.
Rose Inn, Shoe Lane, 817.
Rotherhithe, 1387.

S.

Saddlers' Hall, 286.
Sadler's Wells Theatre, 701.
Salters' Almshouses, 650.
Salters' Hall, 152.
Saracen's Head Inn, 500.
Savoy, 993.
Savoy Chapel, 994.
Schomberg House, 1226.
Searle's Boat House, 1247.
Serjeants' Inn, 209.
Shaftesbury House, 643.
Sharp's Building, Tower Hill, 509.
Ship Tavern, Eastcheap, 77.
Ship Tavern, Water Lane, 99.
Shoe Lane, 810.
Shot Manufactory, 991.
Sion College, 601, 867.
Sir Paul Pindar's House, 523.
Skinners' Hall, 156.
Smithfield, 733.
Smithfield Bars, 714.
Snow's Banking House, 899.
Soho Square, 955.
Somerset House (Old), 976.
Somerset House (New), 981.
Southampton Square, 943.
South Sea House, 392.
Southwark and London, 1270.
Southwark Fair, 1293.
Spread Eagle Inn, 438, 572.
Stationers' Hall Court, 860.
Staple Inn, 829.
Steel Yard, 174.
Steel Yard Wharf, 175.
Stock Exchange, 379.
Stocks Market, 341.
Strand, 971.
St. Alban, 619.
St. Alphage, 600.
St. Andrew Hubbard, 92.
St. Andrew's, Holborn, 807.
St. Andrews Undershaft, 471.
St. Antholin, 157.
St. Augustine, Watling Street, 170.
St. Bartholomew's Church, 381.
St. Bartholomew's Hospital, 731.
St. Bartholomew the Great, 724.
St. Bartholomew the Less, 729.
St. Bennet's Fink, 385.
St. Bennet's, Gracechurch Street, 439.
St. Botolph, Aldersgate, 498, 646.
St. Botolph, Bishopsgate, 531.
St. Bride, 218.
St. Clement Danes' Church, 909.
St. Clement, Eastcheap, 100.
St. Clement's Lane, 901.
St. Dionis' Backchurch, 449..
St. Dunstan in the East, 78.
St. Dunstan in the West, 210.
St. Edmund, Lombard Street, 434.
St. Ethelburga, 536.
St. George's Fields, 1317, 1328.
St. George's, Hanover Square, 1233.
St. Giles, 612, 856, 951.
St. Helena, Bermondsey, 1367.
St. Helen, Bishopsgate, 544.
St. James's Chapel, 1215.
St. James, Clerkenwell, 677.
St. James, Duke's Place, 493.
St. James in the Wall, 603.
St. James's Palace, 1208.
St. James's Park, 1146.
St. James's Square, 1227.
St. James's Street, 1228.
St. John's Hospital, 670.
St. John's Priory, 668.
St. John's, Southwark, 1377.
St. John Street, 672.
St. John, Westminster, 1072.
St. Katharine, Coleman, 444.
St. Katharine, Smithfield, 869.
St. Katherine Cree, 474.
St. Katherine Docks, 56.
St. Lawrence, Cheapside, 307.
St. Luke, Old Street, 658.
St. Luke's Hospital, 659.
St. Magnus, 110.
St. Margaret, Lothbury, 372.
St. Margaret's Patten, 96.
St. Margaret's, Westminster, 1064.
St. Martin, 221.

St. Martin Ongar, 149.
St. Martin Outwich, 573.
St. Martin's College, 633.
St. Martin's-in-the-Fields, 1017.
St. Martin's-le-Grand, 634.
St. Martin's Vintry, 172.
St. Mary Aldermanbury, 618.
St. Mary Aldermary, 160.
St. Mary-at-Hill, 93, 105.
St. Mary-le-Strand, 910.
St. Mary, Rotherhithe, 1387.
St. Mary Somerset, 181.
St. Mary, Spitalfields, 519.
St. Mary Woolnoth, 432.
St. Mary's Nunnery, 681.
St. Matthew, Friday Street, 166.
St. Michael, 620.
St. Michael Bassishaw, 331.
St. Michael, Cornhill, 425.
St. Michael, Crooked Lane, 148.
St. Michael, Leadenhall Street, 477.
St. Michael, Queenhithe, 180.
St. Michael Royal, 172.
St. Mildred, Bread Street, 165.
St. Mildred, Poultry, 339.
St. Nicholas Cole Abbey, 183.
St. Olave, Tooley Street, 1379.
St. Olave's, Old Jewry, 868.
St. Paul's Cathedral (Old), 228.
St. Paul's Cathedral (New), 241.
St. Paul's Churchyard, 277.
St. Paul's, Covent Garden, 968.
St. Paul's School, 278.
St. Peter ad Vincula, 45.
St. Peter, Cornhill, 428.
St. Peter-le-Poor, 583.
St. Peter's Hospital, 1342.
St. Saviour's, 1274.
St. Saviour's Dock, 1290.
St. Saviour's Grammar School, 1292.
St. Sepulchre, Snow Hill, 755.
St. Stephen's, 1112.
St. Stephen, Wallbrook, 350.
St. Swithin, 151.
St. Swithin's Passage, 611.
St. Thomas's Chapel, London Bridge, 127.
St. Thomas's Church, Southwark, 1376.
St. Thomas's Hospital, 1371.
St. Thomas's Street, 1369.
Suffolk Street, 1230.
Surgeons' Theatre, 785.
Surrey Chapel, 1345.
Surrey Theatre, 1344.
Swan Alley, 865.
Swan with Two Necks, 844.
Swan Yard, Lambeth, 1251.
Sweedon's Passage, 611.

T.

Tallowchandlers' Hall, 848.
Temple Bar, 203, 893.
Temple Church, 197.
Thanet House, 642.
Thatched House Tavern, 1002.
Thavie's Inn, 828.
Threadneedle Street, 384.
Three Cranes Wharf, 179.
Three Cups Inn, 640.
Three Nuns Inn, 500.
Times Office, 184.
Tom's Coffee House, 963.
Tooley Street, 1382.
Tothill Fields, 1073.
Tower Hill, 52, 884.
Tower of London, 886.
Town Hall, 1314.
Trinity Almshouses, 517.
Trinity House, 54, 885.
Trinity House (Old), 896.
Tyburn, 1186.

U.

Unicorn Yard, 1386.
Union Street, 1327.
Upper White Cross Street, 613.
Uxbridge House, 1204.

V.

Vintners' Hall, 176.
Volunteers, 1266.

W.

Walbrook, 349.
Water Gate, 44.
Water Lane, 858.
Waterloo Bridge, 986.
Waterloo Bridge Road, 992.
Waterman's Hall, 91.
Waxchandlers' Hall, 626.
Westminster, 1055.
Westminster Bridge, 1234.
Westminster Hall, 1134.
Westminster Road, 1241.

Westminster School, 1069.
West Street, 793, 805.
Whitechapel, 514.
Whitechapel Road, 897.
Whitehall, 1025.
Whitehall Palace, 1043.
White Hart Inn, 528.
White Horse Tavern, Fetter Lane, 215.
White Tower, 34.
Wimbledon House, 973.
Winchester House, 594.
Winchester Palace, 1300.
Wood Street, 844.

Y.

York House, 1046, 1200.
York Row, 992.
York Stairs, 1047.

Z.

Zoar Street, 1354.

CONTRIBUTIONS

BY

FRANCIS COOK, Esq.,

VISCONDE DE MONTSERRAT.

CONTRIBUTIONS

BY

FRANCIS COOK, Esq.,

VISCONDE DE MONTSERRAT.

PICTURES.

1. Velasquez.—Spanish Peasants. A woman making an omelette and a boy with a water melon. A work of the Master's early or "Seville" period.

2. Gainsborough.—An English Landscape.

3. Murillo.—Christ after the Flagellation consoled by Angels. Formerly in the collection formed by Noel Desenfans, the founder of the Dulwich Gallery, for Stanislaus, last King of Poland.

4. Sir Joshua Reynolds.—Portrait of a Lady.

5. Rubens.—Portrait of a Flemish Gentleman.

6. Chardin.—"La Fontaine." Interior or a kitchen with a servant girl drawing water. Painted for the Chevalier de la Roque. Engraved in the last century by Cochin.

7. Chardin.—"La Blanchisseuse." A woman washing, with a boy sitting near her blowing bubbles. Companion to the previous picture, also engraved by Cochin.

8. Greuze.—Head of a Boy.

9. Berghem. Italian Landscape, with a shepherd playing a hurdy-gurdy a Shepherdess and Cattle.

Pictures (*continued*) :—

10. JAN ASSELYN.—Landscape. The environs of a Dutch town on the banks of a river, with labourers excavating for fortifications or the dykes of a canal.

11. VANDYCK.—Portrait of Queen Henrietta Maria when young, in a white satin dress.

12. PARIS BORDONE.—Mars armed by Mercury and Bellona. The "Mars" is believed to be a portrait of Ottavio Farnese.

13. CLAUDE LORRAINE.—Landscape, with the Flight into Egypt.

14. DOMENICO THEOTOCOPULO, called "Il Greco." Christ driving the Money Changers out of the Temple.

15. GAROFALO.—Saint Christopher carrying the Infant Saviour. A fresco sawn from the wall and transferred to canvas.

16. FRA BARTOLOMMEO.—The Virgin and Child, and Saint Elizabeth. Painted in the year 1516. Signed and dated by the Painter.

17. ANDREA DEL SARTO.—Holy Family, The Virgin and Child, and St. Joseph.

18. VELASQUEZ.—Portrait of Queen Mariana of Austria, second wife of Philip IV. of Spain : probably painted immediately after her marriage.

19. METZU.—The Toilet.

20. RUYSDAEL.—View in the Environs of Haerlem.

21. GERARD DOUW.—Interior, with an old woman combing the head of a boy.

22. ADRIAN VAN DE VELDE.—Pastoral Landscape, with cattle and a shepherd washing his feet in a stream.

23. JOHN VAN EYCK.—The Holy Women visiting the Sepulchre after the Resurrection.

Pictures (continued) :—

24. SEBASTIAN DEL PIOMBO.—Portrait of an Italian lady. Engraved by Eneas Vico, early in the 16th century, as the portrait of Vittoria Colonna, and again by Hollar, in 1654, with the same title. On both engravings it is stated to be the work of Sebastian del Piombo. The picture, moreover, bears the initial signature of the painter, S. V. ("Sebastian Venetus"). The portrait is that of the same lady represented in the celebrated picture in the tribune of the Florence Gallery, commonly reputed to be "La Fornarina," the mistress of Raffaelle, and ascribed to that artist. This last-named work has, however, of late years also been attributed to Sebastian del Piombo. The picture represents the lady as a year or two younger than in that at Florence. It should be noted that the attitude and expression of the figure in the two pictures are similar but not identical, but that the costume is different.

25. HOLBEIN.—Portrait of Antoni Fugger, a patrician of Augsburg. Painted before Holbein came to England. Exhibited at the "Holbein Exhibition," at Dresden, in 1871, where also was sent by the Berlin Museum a silver point drawing of the same young man inscribed with his name.

26. ANDREA DEL SARTO.—His own Portrait. Acquired in 1871, in Madrid, from the Collection of the Condessa Pacheco.

27. ARY DE VOYS.—His own Portrait.

28. JOB BERKHEYDEN.—Interior of the Old Exchange at Amsterdam.

29. KAREL DE MOOR.—Portraits of Two Children.

30. GERARD DOUW.—Portrait of his Mother.

31. W. VAN DE VELDE.—A Calm, with fishing-boats on the seashore.

32. RUBENS.—Meleager and Diana chasing the Wild Boar. Finished sketch in colours for a large picture.

33. REMBRANDT.—His own Portrait in a Fancy Dress. Signed, and dated 1638.

Pictures (*continued*) :—

34. REMBRANDT.—Portrait of his Sister. Signed, and dated 1633.

35. REMBRANDT.—Portrait of Arlotta Adriaans. Signed, and dated 1639.

36. RUBENS.—Landscape, with a flock of sheep. Engraved by Bolswert. One of the set of Prints known as "The Small Landscapes."

37. CUYP.—The Environs of Dort, with sheep and cows in a meadow. Effect of sunset. Signed.

38. PAUL POTTER.—Two Cows on the Banks of a River. Signed, and dated 1649.

39. ALBERT DURER.—The Procession to Calvary: composition of numerous figures painted in grisaille. On a cartouche at the bottom of the picture is the following inscription:—

"Albertus Durer. super. tabula. hac. coloris. cinericii. fortuito. et. citra. ullam. a. veris. imaginibus. deliniationem. faciebat. Anno. salutis. MDXXVII. ætatis. vero. LVI. A.D."

"Albert Durer painted this picture in ashen-grey colours without the aid of any models, in the year of salvation 1527, being in the 56th year of his age, A.D."

This important and previously unknown work of the great German master was brought from Portugal, during the course of the present year.

40. GIORGIONE.—The Virgin and Child and the Infant St. John.

41. TINTORETTO.—The Baptism of Our Saviour.

42. CORREGGIO.—St. Jerome receiving Inspiration. Brought from Spain in the early part of the present century by the French painter Le Brun, and engraved in his "Gallery;" afterwards in the Collection of Sir Thomas Baring.

43. MURILLO.—"Ecce Homo," a work of the "Estilo Vaporoso" or fully developed period of the Master.

44. MORALES EL DIVINO.—Head of Our Saviour, "The Man of Sorrows;" acquired at Salamanca.

Pictures (*continued*) :—

45. Antonello da Messina.—Portrait of a Venetian Gentleman, painted circa 1480.

46. Cima da Conegliano.—Head of the Youthful Saviour or of St. John.

47. Giovanni Sanzio, the father of Raffaelle.—Portrait of Pico della Mirandola, from the Pourtales Collection.

48. Parmegiano.—The Repose in Egypt. From the Collection of Rogers the Poet.

49. Titian.—Atalanta and Hippomenes.

50. Sir Antonio More.—Miniature Portrait in oil of Roger Ascham.

51. David Teniers.—The Bowl Players.

52. Early Flemish School.—The Resurrection. One leaf of a triptych ; acquired in Spain.

53. David Teniers.—A Flemish Landscape.

54. P. Wouvermans.—A Sea-piece.

55. Lucas Van Leyden.—His own Portrait, holding a skull.

56. Early French School.—Two Portraits of Gentlemen.

57. Unknown.—Portrait of Philip II. of Spain.

COLLECTION OF ANTIQUE, GREEK, ROMAN, AND OTHER ENGRAVED GEMS.

1. Collection of thirty-six Scarabei and other early Archaic, Greek, and Etruscan Intagli, dates ranging from about A.C. 500.

2. Thirty-six Gems of pure Greek origin, probably dating circa A.C. 300–200.

3. Thirty-three Intagli, principally of Greco-Roman origin, circa A.C. 200–100.

4. One hundred and fifteen Intagli, principally of the Roman Consular and Imperial epochs.

Gems (*continued*) :—

5. Ninety-nine Roman Intagli; Imperial and other Portraits, Masks, Grylli, and Emblems, Animals, and Gems with Inscriptions, chiefly of the Roman periods.

6. Fifty-three miscellaneous Intagli and Camei, chiefly of antique Roman periods, and Cinque-cento and more recent Gems.

7. Ninety-seven antique Greek and Roman Camei and antique Rings in the original settings.

8. Forty-five Greek and Roman Camei.

9. Thirty-seven various Camei, antique and of recent epochs.

10. Seven Camei, principally of the Italian Cinque-cento period.

11. Sixty Gnostic and other Oriental Gems and Talismans.

12. Eighteen various Greek and Roman Intagli.

Twenty-eight Specimens of antique Greek and Roman Jewellery.

Thirty-six Mediæval and Cinque-cento Jewels, Rings, Enamelled Pendant Ornaments, &c.

Collection of Italian Majolica Ware, comprising Cisterns, Ewers, Plateaux, Pilgrims' Bottles, Plates, &c.

Collection of Antique Bronze Statuettes, Antique Glass, Ceramic Wares, &c.

Collection or Portrait Miniatures, chiefly of the English School of the 16th and early 17th century periods, compriaing works of Holbein, N. Hildyard, J. Hoskins, Isaac and Peter Oliver.

Shell-shaped Cup in pure white Jade, inscribed with the name of Shah Jehan, the celebrated Mogul Emperor of Hindustan, and dated in the year 1067 of the Hegira, or A.D. 1656. (Believed to be the finest known specimen ofJade work of Hindoo origin.)

LIST

OF

ANCIENT PLATE, ANTIQUITIES, &c.

EXHIBITED BY

GEORGE LAMBERT, ESQ., F.S.A.

LIST OF ENGLISH PLATE, *&c.*

1. A very fine NEF of Prague manufacture.

   The use of these Ships was common amongst the wealthy princes and merchants of the Continent, but was unknown in England. The earliest mention of a Ship in this country is in the inventory of the goods of Piers Gaveston, 1313. *There was also among the royal plate of King Edward III.,* A.D. 1334, *a Ship of silver. It has been thought that they were used for salt, but more probably confections and spices. The present example is of very late manufacture.*

2. The STANDING CUP of the Hatmakers' Guild of Nuremberg. It bears the following inscription:—"Hans Grabener, Lorentz Gebehart, Elter Levte, Meister unt Gesellen, Wilkom! Gestiftet, anno 1665."

3. The Smaller STANDING CUP of the Worshipful Guild of the Boot and Shoe Makers. It bears this inscription:—"Dieser Wielkum ist gemacht von die Silberne Schilde die die Gesellen an den innern Wielkum vorehret haben angefangen. An. 1663, bis An. 1705."

4. FIGURE OF ST. LAWRENCE. This Shrine, the work of the sixteenth century, bears this inscription:—"Lob de la poytrine. S. Vincent."

5. FIGURE OF A COOPER, with a Hammer in his hand for springing a bung, and a Cup in the left hand to obtain the sample. At his back a large Vessel, which can be disengaged and used as a Drinking Cup. It bears this inscription :—"Stuben Meister, Chiryerchef, 1664."

6. A Tall STANDING CUP, with the White Horse of Hanover as an ornamental Button. The Cup is chased with masks of Satyrs, and is of Hanoverian make, late seventeenth-century work.

7. A Tall STANDING HANAP, or CUP, of Nuremberg manufacture. The Knob, or Button, is a Cupid with a dart.

8. A FIGURE representing the Virgin triumphing over the Dragon.

9. A very fine INKSTAND, with Centre Figure of Britannia, and at the sides two figures representing Agriculture and Navigation.

This was the Prize Inkstand at the Exhibition, 1851 ; *also obtained the award of the Worshipful Company of Goldsmiths of the City of London.*

10. Silver double-handled LOVING CUP and COVER, with open-leaf Button, and chased raffle or acanthus leaf. *Temp. Charles II.* 1675.

11. Silver-gilt double-handled CUP and COVER. The Cup is half-fluted, and a bold gadrooning on the Cover and Foot. *Temp. William and Mary*, 1693.

12. A straight-sided double-handled LOVING CUP and COVER. Chased raffle leaf, and with a cord running all round under the Cover.

13. A EWER or IMBRIC of old Persian manufacture. It bears quotations from the Koran.

Rare, and in good preservation.

14. A STANDING CUP of "Grypseye."

These were very rare, and supposed to have been the eggs of the griffin (a fabulous animal). But it is that of the ostrich. Grypseye Cups are mentioned in the Will of the Bishop Brabook, of Exeter; and the griffin is supposed to be the bird of S. Cuthbert. Ostrich eggs were used as reliquaries, and they are supposed to symbolise at once, Faith and Constant Attention to the Creator. They are still used in the Greek and Oriental churches, from whom the use of them in Western Europe was adopted.

15. Antique PINE-APPLE CUP, with double-headed eagle Button. This is of Russian manufacture, and was made under the reign of Elizabeth, when the Russians besieged and took Berlin.

16. Fine Brass BECHER or DRINKING CUP. It represents cod-fishing, — driving the stakes to affix the nets, killing the fish by clubbing, hanging the nets out to dry. It bears 6 coats of arms.

17. Large double-handled CUP and COVER, ornamented with festoon drapery and masks.

18. Large double-handled CUP and COVER, designed by Flaxman, and made by Rundall and Co., to commemorate the victory of Trafalgar; on the obverse is Hercules slaying the Hydra, and the inscription, "Britons Strike Home." On the reverse, Britannia holding Victory in the palm of her hand, and these words, "Britannia Triumphans." At the top, serving as a button, is the British Lion.

19. Copy in Silver of the BOTTLE given to the great Duke of Marlborough by Queen Anne; the original was made in the reign of James I., by a French goldsmith, Le Maire, but better known by his Anglicised name of Paul Lemery.

20. An IVORY CASKET, of early date.

21. A CASKET, very small, of walnut wood, and ivory engraved; of German manufacture, and probably late 16th-century work.

22. A CASKET of ivory, bone, and wood, inlaid in a geometrical pattern.

23. A CASKET, inlaid, 18th century. This has been arranged for a lady's work-box; the outer case is of German manufacture.

24. A CASKET in perforated bone.

25. A Case of rare and antique Italian ivory-handled KNIVES and FORKS; the blades are of fine steel; each figure is different, and are dressed in the costumes of the period, 17th century. Venetian work.

26. A Collection of old SPOONS, English make, from time of Elizabeth to George I., mostly London make. 2 Exeter; 1 Newcastle.

27. Very fine set of Apostle SPOONS, 13 forming the set; it includes Matthias and the Master; Judas is left out.

28. Very fine specimen of EMERALD growing in its bed of Spar.

29. Box containing GLASS MODELS of all the well-known DIAMONDS in the world.

THE "LOTTERY" DIAMOND. England.
THE KOH-I-NOHR. England.
THE REGENT. France.
THE MOGUL. Said to be in China.
THE IDOL'S EYE. Russia.
THE TUSCAN. Tuscany, Italy.
THE SCHAK. Russia.
THE BLUE DIAMOND. The late Hy. Hope, Esq.
THE PORTUGUESE. Portugal.
THE PACHA. Egypt.
THE NORTH STAR. Russia.
THE SANCY. India.

ARMOUR, ANTIQUITIES, ETC.

Exhibited by

JOHN WALKER BAILY, Esq.

ARMOUR, ANTIQUITIES, ETC.

Helmets.

1. A FINE EXAMPLE of the English Armet, with peaked Vizor. Circa 1510; 2 Henry VIII.

2. A CASQUE, with Triple Crest or Comb, embossed with the Florentine fleur-de-lys, the cognizance of the Medici family, which differs from the French fleur-de-lys by having two sprigs or petals, one on each side of the centre leaf. This Badge was granted by Louis XI. of France to the House of Medici as a symbol of alliance, 1461–1483. This Casque probably belonged to an officer of the Body-Guard of Cosmo de Medici, Grand Duke of Tuscany, (1537—1574): unfortunately it has been mutilated.

3. A HELMET, of the Sixteenth Century, of steel repoussé work. The Crest represents a Warrior in Roman costume, probably intended for Mars, terminating in scrolls. On either side is a female winged figure; one is Fame, with her trumpet; the other is Peace, with a palm-branch; and each holds the God of War by his flowing beard. Italian work, circa 1540.

4. A HELMET with Vizor and Beaver, temp. Queen Elizabeth, 1558–1603. In this specimen, the Beaver as well as the Vizor must be raised to show the face; illustrating the passage in Shakspeare's *Hamlet*, where the young Prince of Denmark questions his friends respecting the Ghost of "the Majesty of buried Denmark"—

> *Hamlet.* Then saw you not his face?
> *Horatio.* Oh, yes, my lord, he wore his beaver up.

Generally, in helmets of this and the following reigns, "to wear the beaver up" would be to entirely conceal the face.

Helmets (*continued*) :—

5. A HELMET, temp. Elizabeth, with mentonière, screwed on for tilting.

   By the accidental flying open of the ventilator (the little door that opens on the right side of the mentonière), Henry II. of France met his untimely death at a tournament, A.D. 1559.

6. A FLUTED HELMET, temp. Elizabeth.

7. A CLOSE HELMET, temp. Charles I.

8. TWO ENGRAVED SPANISH MORIONS.

9. A POT HELMET, temp. middle of Seventeenth Century.

10. AN ITALIAN MORION.

11. A CASQUE, temp. Henry VIII.

Maces.

12. TWO MACES. The head of each has seven blades. The stem of one is divided into three parts by two cable collars ; the top part has a twisted pattern ; the middle one is octagonal, with a shield on each face ; and the bottom part is spiral, and contains portions of the original wooden handle.

Armour.

13. A TILTING SUIT, of fine form, comprising Mentonière, Grand Guard, and Elbow Shield. Formerly in the Bernal Collection.

14. TWO TWO-HANDED SWORDS.

15. A BILL, temp. middle of the Fifteenth Century.

16. AN ITALIAN GLAIVE.

17. A SPETUM, temp. Henry VIII.

18. A SPETUM, without the Handle.

19. A RANSEUR, without the Handle.

20. A RANSEUR, with the Handle.

Armour (continued):—

21. A HALBERT, engraved.

22. A LONG SWORD of the Thirteenth Century, discovered in the mud of the Thames opposite the Temple Gardens. The blade, which is double-edged, has a broad shallow flute down the centre of each side, and is 3 ft. 3½ in. long, and, at the hilt, 2⅜ in. wide. The handle, 7¾ in. long, is a flat bar, 1¼ in. wide next the hilt, and $\frac{5}{16}$ in. thick. The upper end passes through the pommel, which partakes slightly of an oval form, with deeply-hollowed edges to the back and front. In the centre of the pommel, on each side, is a small Greek cross, and on one side of the blade a dagger or short sword, of gold or some other bright yellow metal, is let into the iron. This is probably the Armourer's mark. The hilt is a square bar of iron, very slightly bent towards the blade, and is 8½ in. long. The grip on the handle has been of oak. The sword measures 4 ft. 2 in. in all.

23. A GERMAN ANELACE.

24. A CASE CONTAINING 38 SPURS of various dates.

25. A BRONZE HAND, Roman, from an excavation in the City. It has been thickly gilt.

26. SIX ROMAN HORSESHOES.

1. Found in the excavations in Blomfield Street; 8½ in. long.
2. Found in Liverpool Street; 7¼ in. long.
3. Found in London Wall; 6 in. long.
4, 5, and 6. Of different make; also found in London excavations.

27. TWO EXAMPLES of Burgesses' Caps, temp. Henry VI.–Henry VII., found, with others, at Windmill Street, Finsbury, about March, 1868. In two of the number, of which these are specimens, were found concealed, in the peculiar double rim, the gold Angel of Richard III. and the Quarter-Noble of Edward III., herewith exhibited: the condition of each is almost perfect.

The place where these were found was literally a rubbish heap, containing most interesting specimens of old shoes of the fifteenth to the sixteenth century.

Armour (*continued*) :—

28. A PIKE used in the Irish Rebellion of 1798.

29. AN ORNAMENTAL PANEL of Wrought-iron Work, 4 ft. 11 in. in length, by 3 ft. 1 in. in height, consisting of Scrolls and Foliage, with a Shield of Arms in the centre, having thereon three Martlets, with two Mullets in the chief.

It was taken from the house No. 45, Lincoln's Inn Fields, and is late seventeenth-century work.

A LIST

OF

LONDON ANTIQUITIES, ETC.

EXHIBITED BY

THE REV. SAMUEL M. MAYHEW,

VICAR OF ST. PAUL'S, BERMONDSEY, SOC. ARCHÆOL. BRIT.

A LIST

OF

LONDON ANTIQUITIES, ETC.,

EXHIBITED BY

THE REV. SAMUEL M. MAYHEW,

VICAR OF ST. PAUL'S, BERMONDSEY, SOC. ARCHÆOL. BRIT.

GROUP 1.

A magnificent Candelabra of old Venetian Glass.

GROUP 2.

Wineglass, once the Property of Charles I., engraved with the Royal Arms, and the Crest of the Prince of Wales, with the Motto "RADIAT."

A Wineglass, once the Property of George III. (engraved).

Two Venetian Glasses, from Burton Pyncent, Somerset, once belonging to the Right Honourable William Pitt.

Teapot, with Medallion Monograms of their Majesties, William and Mary.

Teapot, once belonging to the late Duchess of York, from Oatlands.

A large Medallion of Queen Anne, and another of George I., found on the Site of the City Gate—Oldgate.

Group 2 (*continued*) :—

Two Medalets of the "Old Pretender," Son of James II. found in Clement's Lane.

A Broken Sword: a True Relic of "Monmouth's Fight," Sedgemoor. (It is one of those improvised weapons wherewith many of his followers were armed, and has been preserved by a family, then, and now, resident in the neighbourhood.)

A beautiful Jug of Fulham Porcelain, marked; made by White, for Royal Use. (It bears the Ensigns of Majesty, and the Crest of the Prince of Wales, and was made probably 1762, the year of his birth.)

GROUP 3.

LONDON ANTIQUITIES.

From the Site of a Famous Monastery, within the City, suppressed A.D., 1538.

1. A Rosary of Seventeen Beads, closely imitating Emeralds Carnelians, &c., on Bronze Wire.
2. A Rosary of Fifty-three Artificial Gems, the central one engraved with a Cross.
3. A Pilgrim's "Canterbury Bell," from Altar of Thomas à Becket.
4. Another, on Bronze Wire, with Portions of a Hair Shirt adhering: probably buried in the hand of a monk.
5. A large Circular Bell, and Suspending Chain; engraved (M. Maria), broken by violence.
6. A number of Leaden Confessional Tokens.
7. An Ampulla, of Bronze.
8. Inlaid Handle of a Knife.
9. Carved Figure, in Wood—a Bishop: probably St. Dominic.

Group 3 (*continued*) :—

10. A large Fleshhook, for Kitchen Use (as also 1 Sam. ii. 13).

11. A Handle of an Aspergum, with three twisted Bands of Thorn, in allusion to the "Crown of Thorns."

12. A Reliquary: representing the Death of Becket, and probably once containing some of his blood.

13. A Stone Socket, for a Votive Candle. Engraved with Becket's name, "THOMAS."

GROUP 4.

RELICS OF THE GREAT FIRE.

1. A Saltcellar.

2. A Sack Pot, of Fulham Ware.

3. A Sacramental Cup.

4. A Flower Vase, originally of a Turquoise Blue. (It is nearly blanched, the porcelain melted and run into drops; fused iron and bronze have covered a portion of the surface.)

GROUP 5.

DRUIDICAL AND CELTIC REMAINS FOUND IN LONDON.

1. A Horn, ornamented by Bronze Plates, corresponding with similar, venerated by the Peasantry of the West of Ireland, and connected with the ancient Worship of Baal.

2 to 12. A selection of Celtic remains, for use or ornament.

DRUIDICAL CHARMS AND BEADS.

An Armlet of Sapphire Glass, with Enamelling, representing (it is supposed) the Golden Sickle. (It was found February, 1863, nearly forty feet beneath Thames Street. It is unique. All this glass is *Phœnecian.*)

GROUP 6.

THE INFANT HERCULES STRANGLING THE HYDRA.

This fine Bronze was discovered September 28, 1866. It is pronounced the work of John of Bologna. (*See* "Archæological Transactions," 1868.)

GROUP 7.

Specimens of Roman Iridescent Glass, from London.

GROUP 8.

APPARATUS OF A ROMAN TOILETTE.

1. The Bath. The Strigil; Soap-Strainer; Unguentaries, still containing Precious Perfumes, &c.

2. Unguentary of Pressed Glass; Combs; Mirrors; Bottles, when found, full of Hair-dye; Pins for the Hair and Dress; Bronze Buttons; a Bracelet of Egyptian Beads of Glass, exceedingly fine; Tweezers, &c., &c.

3. The Cover, in Bronze, of a Toilette Box, or "Cippus," from Cyprus.

GROUP 9.

Roman Horse Furniture, including Shoes; Ice-shoe, good; Bits, Driving Bits; Horse Teeth and Hoof; Chariot Hook, &c.

GROUP 10.

Two Armillæ, and a Ring of Bronze, found on a Female Skeleton near St. Paul's Cathedral, the ancient Site of the Temple of Diana. (The ring bears the emblem of Diana, and these ornaments belonged probably to a priestess of that goddess.)

GROUP 11.

EARLY CHRISTIAN RELICS, AND RELICS OF RELIGIOUS WORSHIP.

Group 11 (*continued*) :—

Two Seals, with Emblems of the NAME, and Passion.

A Paten, figured.

Three Emblems (ιχθυς) in Bone. (*See* Coll., R. Smith.)

A Silver Cross, from Sanctuary Church of St. Martin.

A Cherubic Head, of exquisite finish, from the Altar Crucifix.

A Hammer, emblematic of the Passion.

A Crucifix, found, with another, in Smithfield.

A Carving of the Mother and Child, &c.

GROUP 12.

A Collection of Rings, Roman, Saxon, Ecclesiastical, Mediæval, together with Ornamental Jewellers' Work, found in London.

GROUP 13.

PERSIAN WARE.

A magnificent Flowered Dish, in White and Blue.

Two Rose-water Vases.

One Jug, in Turquoise and White Stripes, set in Gilt Metal, of 16th century.

GROUP 14.

A collection of Articles for use or ornament, of the Era of Elizabeth, together with a Pipe, bearing the HEAD of Sir Walter Raleigh.

GROUP 15.

A fine Dish of Palissy—a Snake, Frog, and Lizard; together with Oak-leaves and Shells.

An Historic DISH, commemorating the Marriage of Henry IV. of France with Margaret of Valois. (This specimen bears the signature of Bernard Palissy, and is believed unique.)

GROUP 16.

A Carved Picture Frame, with Original Label, showing it to have been made, and sold on Old London Bridge.

Copy of the Original Label.
" PICTURES
" Carefully Cleaned, Lined, and Mended ;
" Carved and Gilt Frames for Pictures ;
" Pear-tree, and all other Sorts of Frames for Prints.
" Made and sold by JOHN LABAN,
" Map and Print Seller, at the Sign of the
" LAMB and THREE STARS, ON LONDON BRIDGE."

GROUP 17.

1. Fayence.—Italian, Flemish, and French. (Nevers, and Rouen.)
2. A Jasper Bowl (temp Charles I.).
3. An Agate Cantharus.
4. A Flower Tower.
5. A Saltcellar (high).
6. A Dish, belonging to 1st Earl of Westmoreland (Geo. I.).
7. Specimens of Flamand Gris ; also a large Cologne Jug. Medallioned. Clerkenwell.
8. A Flamand, damaged. Finsbury.
9. A Jug, with Portrait of BP. LATIMER.
10. A Restoration Jug, A.D. 1660.

GROUP 18.

Slate, inlaid with Gold and Shell, together with a large portion of a Canette, of exquisite moulding, with triplex Portraits of Queen Elizabeth. Commercial Road, East, once the fashionable quarter.

GROUP 19.

1. A Roman Knife, Bronze handled, with Ensign of the 22nd Legion.

Group 19 (*continued*) :—

2. A Fork (17th century) found in the wainscot of Milton's House, Barbican, August, 1864.
3. A Roman "Furca," in carved handle; believed unique. London.
4. Saxon Knives. London.
5. Mediæval Knives.
6. Roman, British, and Revolving Arrow Heads. (London.)

GROUP 20.

Specimens of ancient Egyptian Glass, at least 600 years A.C. Silver, Gold, and Grey Jasper imitations; also an Alabastron, of Deep Blue Glass, painted in pattern.

A LIST OF COINS.

Lent for Exhibition by

FREDERICK KENDALL GLOVER, Esq.

A LIST OF COINS.

British.

1. SPECIMENS of Early British in Tin, Silver, and Gold.

Saxon.

2. MERCIA—Burgred. A.D. 852. Penny.
3. EAST ANGLES—Eadmund. Penny.
4. NORTHUMBERLAND—Eanred and Ethelred. Stycas.

Saxon Saints, Archbishops, &c.

5. ST. EDMUND. Penny.
6. ST. PETER. (Struck at York (Eboraci).) Penny.
7. VIGMUND, Archbishop of York. Stycas.
8. CEOLNOTH, Archbishop of Canterbury. Penny.

Saxon Monarchs.

9. ECGBEORHT. A.D. 800. (Very Rare.) Penny.
10. ETHELWOLF. A.D. 837. (Very Rare). Penny.
    Monogram in the centre of the King's name.
11. AETHELBEARHT. A.D. 860. Penny.
12. AETHELRED I. A.D. 866. Penny.
13. AELFRED. A.D. 872. (Minted at Oxford.) Penny.
14. Ditto. (Minted at London.) Penny.
15. EADWARD I. A.D. 901. (Fine and Rare). Penny.
16. AETHELSTAN. A.D. 925. (Minted at Bath.) Penny.
17. Ditto. (Minted at London.) Penny.
18. EADMUND. A.D. 941. Penny.

Saxon Monarchs (*continued*) :—

19. EADRED. A.D. 946. Penny.
20. Ditto. Ditto. Penny.
21. EADWIG. A.D. 955. (Rare). Penny.
22. EADGAR. A.D. 958. Penny.
23. AETHELRED II. A.D. 978. (Minted at Maldon.) Penny.
24. Ditto. Ditto. (Minted at Oxford.) Penny.
25. Ditto. Ditto. (Minted at York.) Penny.
26. CNUT. A.D. 1016. (Minted at Exeter.) Penny.
27. Ditto. Ditto. (Minted at Bath.) Penny.
28. Ditto. Ditto. (Minted at London.) Penny.
29. HAROLD I. A.D. 1035. (Minted at Thetford.) Penny.
30. HARTHACNUT. A.D. 1040. (Rare, from Colonel Durrant's Collection.) Penny.
31. EADWARD THE CONFESSOR. A.D. 1042. Halfpenny.
32. Ditto. (Minted at London.) Penny.
33. Ditto. (Minted at Hertford.) Penny.
34. Ditto. (Minted at Bedford.) Penny.
35. HAROLD II. A.D. 1066. Penny.
(Reigned only 9 months.)

Kings of England.

36. WILLIAM I. A.D. 1066. Pax Type. Penny.
37. Ditto. (Minted at Winchester.) Penny.
38. Ditto. Ditto. (Minted at Dover.) Penny.
39. Ditto. Ditto. (Minted at Winchester.) Penny.
40. Ditto. Ditto. Penny.
41. Ditto. Ditto. (Minted at Dover.) Penny.
42. WILLIAM RUFUS. A.D. 1087. Penny.
43. HENRY I. A.D. 1100. (Very scarce.) Penny.

Kings of England (continued) :—

44. STEPHEN. A.D. 1135. (Rare and fine.) Penny.
45. HENRY II. A.D. 1154. Penny.
46. ELEANOR (Wife of Henry II., and Mother of Richard I). Penny.
47. RICHARD I. A.D. 1189. Pennies.
48. Ditto. Ditto. Penny.
49. Ditto. Ditto. Penny.
50. JOHN. A.D. 1199. Halfpenny.
51. Ditto. Ditto. Halfpenny.
52. HENRY III. A.D. 1216. Penny.
53. Ditto. Ditto. Penny.
54. Ditto. Ditto. Pennies.

Henry III. was the first King that struck gold in England. The piece he caused to be struck was of pure gold, and weighed two sterlings; it was to pass for twenty sterlings or pennies in silver.

55. EDWARD I. A.D. 1272. (Minted at London.) Farthing.
56. Ditto. Ditto. (Minted at Dublin.) Halfpenny.
57. Ditto. Ditto. (Minted at Dublin.) Penny.
58. Ditto. Ditto. (Minted at Bristol.) Penny.
59. Ditto. Ditto. (Minted at Waterford.) Penny.
60. Ditto. Ditto. Groat.
61. EDWARD II. A.D. 1307. (Minted at Canterbury.) Penny.
62. Ditto. Ditto. Penny.
63. Ditto. Ditto. Penny.
64. Ditto. Ditto. Penny.
65. Ditto. Ditto. Groat.

NOTE.—The coins of the first Edwards are difficult to separate from each other (Hawkins).

66. EDWARD III. A.D. 1327. Halfpenny.
67. Ditto. Ditto. Penny.
68. Ditto. Ditto. Half-Groat.

Kings of England (*continued*) :—

69, 70, and 71. EDWARD III. A.D. 1327. Groats.

72. Ditto. Ditto. Quarter-Noble
73. Ditto. Ditto. Half-Noble } (Gold).
74. Ditto. Ditto. Noble

75. EDWARD THE BLACK PRINCE. Penny.

76. Ditto. Half-Groat.

77. RICHARD II. A.D. 1377. Farthing.

78. Ditto. Ditto. Halfpenny.

79. Ditto. Ditto. Penny.

80. Ditto. Ditto. Half-Groat.

81 and 82. Ditto. Groats.

83. Ditto. Ditto. Quarter-Noble
84. Ditto. Ditto. Half-Noble } (Gold).
85. Ditto. Ditto. (With flag.) Noble

86. HENRY V. A.D. 1413. (Minted at Calais.) Half-Groat.

87. Ditto. Ditto. (Minted at Calais.) Groat.

88. Ditto. Ditto. (Minted at Calais.) Groat.

89. Ditto. Ditto. (Minted at Normandy.) Groat.

90 and 91. Ditto. (Minted at Rouen.) Groats.

92. Ditto. Ditto. Noble (Gold).

93 and 94. HENRY VI. A.D. 1422. (Minted at Calais.) Groats.

95. Ditto. Ditto. (Minted at Calais.) (Anglo-Gallic.) Salute (Gold).

96. EDWARD IV. A.D. 1461. (Rare.) Penny.

97. Ditto. (Minted at Dublin.) Half-Groat.

98. Ditto. (Minted at London.) } Groats.
99. Ditto. (Minted at London.)

Kings of England (continued) :—

100. EDWARD IV. A.D. 1461. Quarter-Noble (Gold).

101. Ditto. Ditto. Angel (Gold).

102. Ditto. Ditto. Noble or Ryal (Gold).

103 and 104. RICHARD III. A.D. 1483. (Minted at London.) Groats.

105. HENRY VII. A.D. 1485. (Minted at London, and with Full Face of the King.) Groat.

106. Ditto. Ditto. (Minted at London; an Anchor with Ditto.) Groat.

107. Ditto. Ditto. (Minted at London; a Cross and Ditto.) Groat.

108. Ditto. Ditto. (Minted at London; an Anchor and Ditto.) Groat.

In the eighteenth year of this King the old familar type of the full face was laid aside for that of the profile.

109. Ditto. Ditto. (Side Face; and Arms on the obverse.) Half-Groat.

110. Ditto (Side Face and Arms.) Half-Groat.

111. Ditto. Ditto. (With Side Face.) Groat.

112. Ditto. Ditto. (With Side Face.) Groat.

113. Ditto. Ditto. Angel (Gold).

114. HENRY VIII. A.D. 1509. Halfpenny.

115. Ditto. Ditto. Penny.

116. Ditto. Ditto (With Side Face.) } Half-Groats.

117. Ditto. Ditto. (With Full Face.) }

118. Ditto. Ditto. (Minted in Ireland.) Groat.

119. Ditto. (With Head of Henry VII.) Groat.

120. Ditto. Ditto. (With Full Face.) } Groats.

121. Ditto. Ditto. (With Side Face.) }

122. Ditto (With Side Face of Wolsey.) Groat.

Kings of England (continued) :—

123. HENRY VIII. A.D. 1509. (With Full Face; 3 Varieties.) Groat.
124. Ditto. Ditto. (With Full Face.) Shilling.
125. Ditto. Ditto. Half-Crown (Gold).
126. Ditto. Ditto. Crown (Gold).
127. Ditto. Ditto. Half-Sovereign (Gold).
128. Ditto. Ditto. Angel (Gold).
129. EDWARD VI. A.D. 1547. Threepenny-piece.
130. Ditto. Ditto. Sixpence.
131, 132 and 133. Ditto. Testoons (Base Metal).
134 and 135. Ditto. Shillings.
136. Ditto. Ditto. Half-Crown.
137 and 138. Ditto. Crowns.
139. Ditto. Ditto. Sovereign (Gold).
140. MARY QUEEN OF SCOTS. Penny.
141. MARY. A.D. 1553. Groat.
142. Ditto. Ditto. (Philip and Mary.) Sixpence.
143. Ditto. Ditto. (Ditto.) Shilling.
144. Ditto. Ditto. (Ditto.) (Rare type.) Shilling
145. Ditto. Ditto. Testoon.
146. Ditto. Ditto. Penny.
147. Ditto. Ditto. Half-Groat.
148 and 149. Ditto. Groats.
150. ELIZABETH. A.D. 1558. Farthing.
151. Ditto. Ditto. Halfpenny.
152 and 153. Ditto. Pennies.
154 and 155. Ditto. Twopenny Pieces.
156 and 157. Ditto. Threepenny Pieces.

Kings of England (continued):—

158 and 159. ELIZABETH. A.D. 1558. (Milled.) Sixpences.

160. Ditto. Ditto. (Hammered, 1562.) Sixpence.

161. Ditto. Ditto. (Ditto, 1569.) Sixpence.

162, 163 and 164. Ditto. (Hammered.) Shillings.

165. Ditto. Ditto. (Milled.) Shilling.

166. Ditto. Ditto. Half-Crown.

167. Ditto. Ditto. Crown.

168. Ditto. Ditto. (Milled.) Twopenny Piece.

169. Ditto. Ditto. Quarter-Shilling.

170. Ditto. Ditto. (Milled.) Fourpenny Piece.

171. Ditto. Ditto. (Drake.) Shilllng.

172. Ditto. Ditto. (A Portcullis.) Shilling.

173. Ditto. Ditto. (Ditto.) Half-Crown.

174. Ditto. Ditto. Quarter-Angel (Gold).

175. Ditto. Ditto. Half-Angel (Gold).

176. Ditto. Ditto. Angel (Gold).

177. Ditto. Ditto. Crown (Gold).

178. Ditto. Ditto. Half-Sovereign (Gold).

179. Ditto. Ditto. Fine Sovereign (Gold).

180. Ditto. Ditto. Sovereign (Gold).

181. Ditto. Ditto. (Very rare; extremely fine.) Noble or Rial (Gold.)

ELIZAB. &c., Queen, with sceptre and orb, standing in a ship; on the side, a full-blown rose, and on the flag the letter E. *Rev.* IHS.AVT. TRANSIENS, &c., radiated Rose within a beaded tressure of eight curves; in each curve lion and crown, and a fleur-de-lis alternated; three pellets in each of the outer angles. The last appearance of this beautiful type.

182. Ditto. Ditto. (A.D. 1601.) Penny.

183. Ditto. Ditto. (Ditto.) Shilling.

184. JAMES I. A.D. 1603. Farthing.

185. Ditto. Ditto. Halfpenny.

Kings of England (*continued*) :—

186. JAMES I. A.D. 1603. Penny.

187. Ditto. Ditto. Twopenny Piece.

188. Ditto. Ditto. (Minted in Ireland.) Half-Groat.

189. Ditto. Ditto. (Ditto.) Groat.

190. Ditto. Ditto. Sixpence.

191. Ditto. Ditto. (Four Mints.) Shillings.

192. Ditto. Ditto. Half-Crown.

193. Ditto. Ditto. Crown.

194. Ditto. Ditto. Crown (Gold.)

195. Ditto. Ditto. Half-Sovereign (Gold.)

196. Ditto. Ditto. Sovereign (Ditto).

197. Ditto. Ditto. (Struck as James VI. of Scotland.) Scotch Mark; equal to 13½*d.*

No piece of money called a Mark was ever struck in England.

198. CHARLES I. A.D. 1625. Rose Farthing.

199. Ditto. Ditto. Rose Halfpenny.

200. Ditto. Ditto. Rose Penny.

201. Ditto. Ditto. Rose Twopenny Piece.

202. Ditto. Ditto. Scotch. Twopenny Piece.

203. Ditto. Ditto. (Aboristwith.) Twopenny Piece.

202 and 203. Ditto. (Aboristwith.) Threepenny Pieces.

204. Ditto. Ditto. (Minted at Oxford.) Fourpenny-Piece.

205. Ditto. Ditto. (Minted at Oxford.) Fourpenny Piece.

206, 207, 208 and 209. Ditto. (Minted at Oxford.) Sixpences.

210 and 211. Ditto. { Briot, Bare head. / *Rev.* Sword and Olive Branch. / 1643. } Shillings.

Kings of England (continued) :—

212. CHARLES I. A.D. 1625. (Scotch Thistle.) Shilling.

213. Ditto. Ditto. (Briot—Scotch.) Shilling.

214. Ditto. Ditto. (Briot—Anchor.) Shilling.

215 and 216. Ditto. (York—Lion.) Shillings.

217. Ditto. Ditto. (Minted at Oxford.) Shilling.

218. Ditto. Ditto. (Minted at Oxford.) Half-Crown.

219. Ditto. Ditto. (Minted at York.) Half-Crown.

220. Ditto. Ditto. (Minted at Oxford.) Half-Crown.

221. Ditto. Ditto. (Briot—Anchor.) Half-Crown.

222. Ditto. Ditto. (Briot—Scotch.) Half-Crown.

223. Ditto. Ditto. (Plume on horse.) Half-Crown.

224. Ditto. Ditto. (Plume on horse). Crown.

225, 226, and 227 Ditto. (Minted at Exeter.) Crowns.

228. Ditto. Ditto. (Minted at Oxford.) Crown.

229. Ditto. Ditto. (Minted at Oxford.) Half-Pound.

230. Ditto. Ditto. (Minted at Oxford) 1642 (rare and well-preserved). Pound.

These large silver pieces were coined by the King in New Inn Hall, Oxford, from the plate of the various colleges.

231. CHARLES I. A.D. 1625. (Briot. Scotch.) Crown.

232. Ditto. A.D. 1643. A Pound.

Pound piece, Oxford, of fine work; m.m. plume, King on horseback trampling on armour; rev., EXVRGAT, &c., and within compartment RELIG. PROT: LEG ANG: LIBER: PAR 1643. Extremely fine and very rare.

233. Ditto. Ditto. Crown.

234. Ditto. Ditto. (Briot.) Sovereign.

235. Ditto. Ditto. (Scotch.) Sovereign.

236. Ditto. Ditto. (Minted at Oxford.) Three Pound Piece.

237. Ditto. Ditto. Sovereign.

Kings of England (*continued*) :—

237.*CHARLES I. Medal struck to commemorate the Visit of Charles the First to the City of London, 1633. *Ob.* King on Horseback, the Road strawed with Roses and Thistles. *Rev.* The Thames, with Old London Bridge, St. Paul's, &c. (Very fine and scarce.)

238. SIEGE COINS. A.D. 1648. (Minted at Pontefract.) Shilling.

239. Ditto. Ditto. (Minted at Pontefract.) Shilling.

240. Ditto. A.D. 1645. (Minted at Carlisle.) Shilling.

241. Ditto. Ditto. (Minted at Newark.) Shilling.

242. Ditto. Ditto. (Minted at Newark.) Half-crown.

243. Ditto. Ditto. (Minted at Colchester.) Sixpence.

244. Ditto. Ditto. (Minted at Colchester.) Half-crown.

This King's reign was the first and only one which produced any obsidional pieces, and although there is a great variety of them, it is now impossible to trace the places where many of them were struck. Colchester very rare.

245. COMMONWEALTH. A.D. 1649. Halfpenny.

246. Ditto. Ditto. Penny.

247. Ditto. Ditto. Twopenny Piece.

248. Ditto. Ditto. Sixpence.

249. Ditto. Ditto. Shilling.

250 and 251. Ditto. Ditto. Halfcrowns.

252. Ditto. Ditto. Crown.

This money was coined in pursuance of an ordinance of Parliament of the 17th July, 1649, and continued to be coined until the Restoration. The reverse has the two shields of England and Ireland conjoined, which has given occasion to the name of breeches money, by which it is often distinguished.

253. OLIVER CROMWELL. Shilling.

254. Ditto. Halfcrown.

Halfcrown: on the edge—IN THE THIRD YEARE OF FREEDOME BY GODS BLESSING RESTORED. 1651. The first coin struck with reading on the edge: the work of Simon. Fine and very rare.

255. Ditto. Crown.

All the pieces coined by the Protector are very beautiful, being the work of the incomparable Simon, and worked off by the mill and screw.

Kings of England (continued) :—

256. CHARLES II. A.D. 1649. (Hammered, with Numerals.) Maundy Money.

257. Ditto. Ditto. (Simon's, with Numerals.) Maundy Money.

258. Ditto. Ditto. (C's interlinked.) Maundy Money.

259. Ditto. Ditto. (Ditto). Sixpence.

260. Ditto. Ditto. (Thistle.) Sixpence.

261. Ditto. Ditto. (With Crowned Head.) Shilling.

262. Ditto. Ditto. Shilling.

263. Ditto. Ditto. Halfcrown.

264. Ditto. Ditto. (With Thistle.) Crown.

265. Ditto. (C's interlinked ; Rose under Head.) Crown.

266. Ditto. (Hammered.) Sovereign (Gold).

267. JAMES II. A.D. 1685. (With Arms.) Sixpence.

268. Ditto. Ditto. (Gun Money, struck in Gun Metal, for Silver.) Sixpence.

269. Ditto. Ditto. (With Arms.) Shilling.

270. Ditto. Ditto. (Crown and Sceptres crossed, with Value.) Shilling.

271. Ditto. (Small Ditto ; same Value.) Shilling.

272. Ditto. (Gun Money, struck in Gun Metal, with Crown and Sceptres, &c.) Shilling.

273. Ditto. Ditto. (With Arms.) Halfcrown.

274. Ditto. Ditto. (Gun Money, with Crown and Sceptres crossed ; struck in Gun Metal.) Halfcrown.

275. Ditto. Ditto. (With Arms.) Crown.

276. Ditto. Ditto. (Gun Money, in Gun Metal ; with King on Horseback.) Crown.

Kings of England (*continued*) :—

277. JAMES II. A.D. 1685. Guinea (Gold).

278. Ditto. Ditto. Maundy Money (Gold).

279. WILLIAM AND MARY. A.D. 1689. (With Shield and Crown.) Fourpenny-Piece.

280. Ditto. Ditto. (With Arms on the obverse.) Sixpence.

281. Ditto. Ditto. (Ditto). Shilling.

282. Ditto. Ditto. (Crown and Shield on the obverse.) Halfcrown.

283. Ditto. Ditto. (Ditto, Single quarterings.) Halfcrown.

284. Ditto. Ditto. (Cross Arms, W. & M. interlinked.) Halfcrown.

285. Ditto. Ditto. (With Shield and Crown.) Crown.

286. Ditto Ditto. (With Cross Arms.) Crown.

287. Ditto. Ditto. Half-Guinea (Gold).

288. Ditto. Ditto. Double Guinea (Gold).

289. Ditto. Ditto. Maundy Money (Gold).

290. WILLIAM III. A.D. 1694. (With Roses.) Sixpence.

291. Ditto. Ditto. (With Plumes.) Sixpence.

292. Ditto. Ditto. (With Arms.) Sixpence.

293. Ditto. Ditto. (Ditto). Shilling.

294. Ditto. Ditto. (Ditto). Halfcrown.

295. Ditto. Ditto. (Ditto). Crown.

296. Ditto. Ditto. Maundy Money.

297. ANNE. A.D. 1702. (Arms alone.) Sixpence.

298. Ditto. Ditto. (Arm sand Cross Plumes.) Sixpence.

299. Ditto. Ditto. (Arms alone.) Shilling.

Kings of England (continued) :—

300. ANNE. A.D. 1702. (Arms, Roses, and Plumes.) Shilling.

301. Ditto. Ditto. (Arms alone.) Halfcrown.

302. Ditto. Ditto. (Arms, Roses, and Plumes.) Halfcrown.

303. Ditto. Ditto. (Arms alone.) Crown.

304. Ditto. Ditto. (Arms, Roses, and Plumes.) Crown.

305. Ditto. Ditto. Guinea (Gold).

305*. Ditto. Ditto. (*1d.*, *2d.*, *3d.*, and *4d.*) Maundy Money.

306. GEORGE I. A.D. 1714. (Roses and plumes.) Sixpence.

307. Ditto. Ditto. (S. S. C.) Sixpence.

308. Ditto. Ditto. (Roses and Plumes.) Shilling.

309. Ditto. Ditto. (S. S. C.) Shilling.

310. Ditto. Ditto. (Plumes and Crown interlinked.) Shilling.

311. Ditto. Ditto. (Roses and Plumes.) Halfcrown.

312. Ditto. Ditto. (Brunswick.) ⅔ Dollar.

313. Ditto. Ditto. (Roses and Plumes.) Crown.

314. Ditto. Ditto. (Brunswick.) Crown.

315. Ditto. Ditto. Quarter-Guinea (Gold).

316. Ditto. Ditto. Half-Guinea (Gold).

317. Ditto. Ditto. Guinea (Gold).

318. Ditto. Ditto. Maundy Money.

319. GEORGE II. A.D. 1727. (Roses and Plumes. Young Head.) A Sixpence.

320. Ditto. Ditto. (Arms alone.) Sixpence.

321. Ditto. Ditto. (Roses and Young Head.) Shilling.

322. Ditto. Ditto. (Arms alone.) Shilling.

323. Ditto. (Arms alone. Lima nnder Head.) Shilling.

Kings of England (continued) :—

324. GEORGE II. A.D. 1727. (Arms alone. Young Head.) Halfcrown.

325. Ditto. (Arms alone. Proof. 1716.) Halfcrown.

326. Ditto. Ditto. (Brunswick.) ⅔ Dollar.

327. Ditto. Ditto. (Rose and Plumes. Young Head. Proof.) Crown.

328. Ditto. Ditto. (Arms alone. 1746.) Crown.

329. Ditto. Ditto. (Roses. 1743.) Crown.

330. Ditto. Ditto. Half-Guinea (Gold).

331. Ditto. Ditto. Guinea (Gold).

332. Ditto. Ditto. Two-Guinea Piece (Gold).

333. Ditto. Ditto. Five-Guinea Piece (Gold).

334. Ditto. Ditto. Maundy Money.

334.* GEORGE III. A.D. 1760. (Bank Token. 1806.) Five-penny Piece.

335. Ditto. Ditto. (1812. Proof.) 9*d.* Bank Token.

336. Ditto. Ditto. (1813.) 10*d.* Bank Token.

337. Ditto. Ditto. (1805.) 10*d.* Bank Token.

338. Ditto. Ditto. (1811. Proof.) 1/6*d.* Bank Token.

339. Ditto. Ditto. (1812. Proof.) 1/6*d.* Bank Token.

340. Ditto. Ditto. (1811. Proof.) 3/- Bank Token.

341. Ditto. Ditto. (1812. Proof.) 3/- Bank Token.

342. Ditto. Ditto. (1808. Irish.) XXX$^{d.}$ Bank Token.

343. Ditto. (Arms and Crowns. 1787.) Sixpence.

344. Ditto. Ditto. (Ditto. Proof.) Sixpence.

345. Ditto. Ditto. (Shield. 1816.) Sixpence.

346. Ditto. (Arms alone. 1764. Proof.) Shilling.

347. Ditto. (Arms and Crowns, without date.) Shilling.

348. Ditto. Ditto. (Ditto. 1787. Proof.) Shilling.

Kings of England (continued) :—

349. GEORGE III. A.D. 1760. (Shield. 1820.) Shilling.
350. Ditto. Ditto. (Plumes. 1799. Regent.) Shilling.
351. Ditto. Ditto. (Free Trade to Africa.) Shilling.
352. Ditto. Ditto. (Brunswick.) ⅔ Dollar.
353. Ditto. Ditto. (Brunswick.) ⅔ Dollar.
354. Ditto. Ditto. (1816. Proof.) Half-Crown.
355. Ditto. Ditto. (1817). Half-Crown.
356. Ditto. Ditto. (1818. Proof.) Crown.
357. Ditto. Ditto. (1804. Proof.) Bank of England Dollar.
358. Ditto. Ditto. (1804. Proof.) Dollar.
359. Ditto. Ditto. (1804. Proof.) 6/- Irish Token.
360. Ditto. Ditto. (Shield.) Quarter-Guinea (Gold).
361. Ditto. Ditto. (Shield.) Half-Guinea (Gold).
362. Ditto. (Spade. Proof.) Half-Guinea (Gold).
363. Ditto. (Garter. Proof.) Half-Guinea (Gold).
364. Ditto. Ditto. (Shield. Proof.) Guinea (Gold).
365. Ditto. Ditto. (Spade. Proof.) Guinea (Gold).
366. Ditto. Ditto. (Garter.) Guinea (Gold).
367. Ditto. Ditto. Seven-Shilling Piece (Gold).
368. Ditto. Ditto. (1817.) Half-Sovereign (Gold).
369. Ditto. Ditto. (1818.) Sovereign (Gold).
370. Ditto. Ditto. (1820. Proof.) Double Sovereign (Gold).
371. Ditto. Ditto. (Head and Bust. 1775.) Maundy Money.
372. Ditto. Ditto. (Ditto. 1800.) Maundy Money
373. Ditto. Ditto. (Head. 1818.) Maundy Money.
374. Ditto. Ditto. Threehalfpenny Piece.

Kings of England (*continued*) :—

375. GEORGE IV. A.D. 1820. Maundy Money.

376. Ditto. Ditto. (1821. Rose, Shamrock, and Thistle.) Sixpence.

377. Ditto. Ditto. (1826. Crown and Lion.) Sixpence.

378. Ditto. Ditto. (1824. Shield and Garter.) Sixpence.

379. Ditto. Ditto. (1821. Rose, Shamrock and Thistle.) Shilling.

380. Ditto. Ditto. (1825. Garter and Shield.) Shilling.

381. Ditto. Ditto. (1826. Crown and Lion.) Shilling.

382. Ditto. Ditto. (1820. Rose, Shamrock, and Thistle. Proof.) Half-Crown.

383. Ditto. Ditto. (1823. Garter and Shield.) Half-Crown.

384. Ditto. Ditto. (1826. Shield and Scroll.) Half-Crown.

385. Ditto. Ditto. (1821. St. George and the Dragon.) Crown.

386. Ditto. Ditto. (1826. Shield.) Crown.

387. Ditto. Ditto. (1826. Struck for Hanover eleven years after Hanover was separated from Britain.) ⅔ Dollar.

388. Ditto. Ditto. (1823. Shield. Proof.) Half-Sovereign (Gold).

389. Ditto. Ditto. (1823. Shield. Proof.) Sovereign (Gold).

390. Ditto. Ditto. (1823. Shield. Proof.) Double Sovereign (Gold).

391. Ditto. Ditto. (1826. St. George and the Dragon.) Double Sovereign (Gold).

392. Ditto. Ditto. (1821.) Half-Sovereign (Gold).

393. Ditto. Ditto. (1826. Proof.) Five-Pound Piece (Gold).

Kings of England (continued) :—

394. WILLIAM IV. A.D. 1830. (Proof. 1831.) Sixpence.
395. Ditto. Ditto. (Proof. 1831.) Shilling.
396. Ditto. Ditto. (Proof. 1831.) Half-Crown.
397. Ditto. (Proof. 1831. Very scarce.) Crown.
398. Ditto. (Proof. 1831.) Half-Sovereign (Gold).
399. Ditto. Ditto. Sovereign (Gold)
400. Ditto. Ditto. Double Sovereign (Gold.)
401. Ditto. Ditto. (Proof. 1831.) Maundy Money.
403. VICTORIA. A.D. 1837. (Proof.) Fourpenny Piece.
404. Ditto. Ditto. (Ditto.) Sixpence.
405. Ditto. Ditto. (Ditto.) Shilling.
406 and 407. Ditto. (Ditto.) Florins.
408. Ditto. Ditto. (Ditto.) Rupee.
409. Ditto. Ditto. (Gothic.) Rupee.
410. Ditto. Ditto. (Proof.) Half-Crown.
411. Ditto. Ditto. (Ditto.) Crown.
412. Ditto. Ditto. (Fine Proof.) Gothic Crown.
413. Ditto. Ditto. (Ditto.) Half-Sovereign (Gold).
414. Ditto. Ditto. (Ditto.) Sovereign (Gold).
415. Ditto. Ditto. Five-Sovereign Piece (Gold.)
416. Ditto. Ditto. (Proof.) Maundy Money.

Copper Coinage.

1. JAMES I. A.D. 1603. (First proposed 1607 ; current from 1613 to 1648.) Royal Farthing Token.
2. CHARLES I. A.D. 1625. (Ditto.) Royal Farthing Token.
3. Ditto. Ditto. St. Patrick Farthing.
4. COMMONWEALTH. A.D. 1649. Farthing.

Copper Coinage (*continued*) :—

5. CHARLES II. A.D. 1660. (Scotch.) Farthing.
6. Ditto. A.D. 1660. (Scotch.) Farthing.
7. Ditto. A.D. 1660. (Peister.) Farthing.
8. Ditto. (Date 1665, under Head.) Farthing.
9. Ditto. (Date 1672, under Britannia.) Farthing.
10. Ditto. (Pattern struck in silver.) Farthing.
11. Ditto. Ditto. (Proof.) Halfpenny.
12. Ditto. Ditto. (Irish.) Halfpenny.
13. Ditto. Ditto. (Rare Type.) Halfpenny.
14. JAMES II. A.D. 1685. (Pewter or Tin.) Farthing.
15. Ditto. Ditto. (Pewter or Tin.) Halfpenny.
16. Ditto. Ditto. (Irish. Copper. 1691.) Halfpenny.
17. WILLIAM AND MARY. A.D. 1689. (Britannia on the obverse.) Farthing.
18. Ditto. Ditto. (Reverse William, and obverse Mary.) Farthing.
19. Ditto. Ditto. (Tin.) Halfpenny.
20. Ditto. Ditto. (Copper.) Halfpenny.
21. WILLIAM III. A.D. 1694. Farthing.
22. Ditto. Ditto. Halfpenny.
23. ANNE. A.D. 1713. Farthing.
23*a*. Ditto. A.D. 1714. Farthing.
24. Ditto. A.D. 1713. (With Canopy or Porch on the reverse.) Farthing.

23 and 23*a*.—This is the farthing usually met with of this queen, and is common enough, although many believe there were only three or four of them struck; but No. 24 is very scarce. (Snelling.)

25. Ditto. Ditto. Halfpenny.
26 and 27. GEORGE I. A.D. 1714. Farthings.
28. Ditto. Ditto. (Wood's. Irish. 1723.) Farthing.

Copper Coinage (continued) :—

29 and 30. GEORGE I. A.D. 1714. Halfpennies.

31. Ditto. Ditto. (1719.) Halfpenny.

32. Ditto. Ditto. (1722. Britannia under the Rocks. Irish.) Halfpenny.

33 and 34. GEORGE II. A.D. 1727. Farthings.

35. Ditto. Ditto. (Irish. Proof.) Farthing.

36. Ditto. Ditto. (Isle of Man.) Farthing.

37. Ditto. Ditto. (Irish.) Halfpenny.

38. Ditto. Ditto. (Bronze. Proof.) Halfpenny.

39. Ditto. Ditto. Halfpenny.

40. GEORGE III. A.D. 1760. (Struck by Pretender in Ireland.) Farthing.

41. Ditto. Ditto. (Ditto.) Halfpenny.

42. Ditto. Ditto. (1773.) Farthing.

43. Ditto. Ditto. (1798. With Broad Rim. Proof.) Farthing.

44. Ditto. Ditto. (1799.) Farthing.

45. Ditto. Ditto. (1806.) Farthing.

46. Ditto. Ditto. (1806. Irish. Proof.) Farthing.

47. Ditto. Ditto. (1770. Proof.) Halfpenny.

48. Ditto. Ditto. (1790. Proof.) Halfpenny.

49. Ditto. (1789. Isle of Man. Proof.) Halfpenny.

50. Ditto. Ditto. (1798. Isle of Man. Broad Rim. Proof) Halfpenny.

51. Ditto. Ditto. Halfpenny.

52. Ditto. Ditto. (1797. British—Commercial. Proof.) Halfpenny.

53. Ditto. Ditto. (1799. Proof.) Halfpenny.

54. Ditto. (1805. Irish. Proof.) Halfpenny.

Copper Coinage (*continued*) :—

55. GEORGE III. A.D. 1760. (1806. Irish.) Halfpenny.
56. Ditto. (1786. Isle of Man. Proof.) Penny.
57. Ditto. (1797. Broad Rim. Proof.) Penny.
The first copper penny struck in England.
58. Ditto. Ditto. (1797. Broad Rim. Proof.) Penny.
59. Ditto. (1797. Commercial. Proof.) Penny.
60. Ditto. Ditto. (1805. Irish. Proof.) Penny
61. Ditto. Ditto. (1806.) Penny.
62. Ditto. Ditto. (1813. Broad Rim. Proof. Isle of Man.) Penny.
63. Ditto. Ditto. (1820. Proof. Struck January 19th, but never issued.) Penny.
64. Ditto. Ditto. (1789. Concordia. Irish.) Penny.
65. Ditto. Ditto. (1797. Proof. Broad Rim.) Twopenny Piece.
66. GEORGE IV. A.D. 1820. (1821. Lion side of Britannia. Proof.) Farthing.
67. Ditto. Ditto. (1826. Wyon. Proof.) Farthing.
68. Ditto. Ditto. (Ditto). Halfpenny.
69. Ditto. Ditto. (1822. Irish.) Penny.
70. Ditto. Ditto. (1826. Wyon. Proof.) Penny.
71. WILLIAM IV. A.D. 1830. (1831. Proof.) Farthing.
72. Ditto. Ditto. (Ditto). Halfpenny.
73. Ditto. Ditto. (Ditto). Penny.
74. Ditto. Ditto. (Guernsey. 1830. Proof.) One Double.
75. Ditto. Ditto. (Guernsey.) Four Doubles.
76. Ditto. Ditto. (Guernsey. 1834. Ditto.) Eight Doubles.
77. VICTORIA. A.D. 1837. (Proof.) ¼ Farthing.

Copper Coinage (continued) :—

78. VICTORIA. A.D. 1837. (Proof.) ½ Farthing.
79. Ditto. Ditto. (Old Type. Proof.) Farthing.
80. Ditto. Ditto. (New Type.) Farthing.
81. Ditto. Ditto. (Isle of Man.) Farthing.
82. Ditto. Ditto. (Old Type. Proof.) Halfpenny.
83. Ditto. Ditto. (New Type.) Halfpenny.
84. Ditto. Ditto. (Isle of Man.) Halfpenny.
85. Ditto. Ditto. (Jersey.) Halfpenny.
86. Ditto. Ditto. (1859. Old Type. Proof.) Penny.
87. Ditto. Ditto. (1863. New Type.) Penny.
88. Ditto. (1860. New Type. Not issued.) Penny.
89. Ditto. Ditto. (1861. Jersey.) Penny.

Colonial—Copper.

1. JAMES II. (West India Colonies.) Tin Halfpenny.
2. GEORGE I. (Rosa Americana.) Twopenny Piece.
3. Ditto. (½ Ditto.) Penny.
4. GEORGE III. (The last Coin struck for America. 1773. Proof.) Halfpenny.
5. Ditto. (Sierra Leone Company. 1791. Proof.) One-Cent Piece.
6. Ditto. (Ditto.) Penny.
7. Ditto. (1792. Barbadoes.) Halfpenny.
8. Ditto. (1788. Barbadoes.) Penny.
9. Ditto. (1792. Barbadoes.) Penny.
10. Ditto. (1796. African Proof.) ¼ Farthing.
11. Ditto. (1796. Proof. Free Trade to Africa.) ½ Farthing.
12. Ditto. (1791. Proof. Sierra Leone Company.) Penny.
13. Ditto. (1793. Bermuda. Proof.) Halfpenny.

Colonial—Copper (continued) :—

14. GEORGE III. (1806. Bahama. Proof.) Halfpenny.
15. Ditto. (1821. St. Helena. Proof.) Halfpenny.
16. Ditto. (1813. Proof. Essequebo and Demarara.) Penny.
17. Ditto. A.D. 1802. 48-Penny.
18. Ditto. Halfpenny.
19. Ditto. Farthing.
20. Ditto. (1813.) Penny Stiver.
21. Ditto. (1796. Free Trade to Africa.) Penny.
22. GEORGE IV. A.D. 1822. (Buenos Ayres, 1822.) Decimo.
23. VICTORIA. A.D. 1845. One Cent.
24. Ditto. (1837. Canada. Proof.) Halfpenny.
25. Ditto. (Ditto.) Penny.
26. Ditto. (1844. Gibraltar.) ¼ Farthing.
27. Ditto. (1835. Ionian Isles.) ½ Farthing.
28. Ditto. (1844. Gibraltar.) Two Quarts.

East India Company.

1. A.D. 1793. (Emperor Shah Alem.) Rupee.
2. A.D. 1793. (Emperor Shah Alem.) ¼ Rupee.
3. A.D. 1791. Half-Pie.
4. A.D. 1791. Kapang.
5. A.D. 1794. (On the obverse, the Company's Mark; on the reverse, a Balance.) Two-Kapang Piece.
6. A.D. 1798. Pie.
7. A.D. 1786. Kapang.
8. A.D. 1786. Two-Kapang Piece.
9. A.D. 1809. Half-Pie.
10. A.D. 1797. (With Broad Rim.) Kapang.

East India Company (continued):—

11. A.D. 1797. (Ditto.) Two-Kapang Piece.
12. A.D. 1804. Half-Pie.
13. A.D. 1804. Kapang.
14. A.D. 1804. Two-Kapang Piece.
15. A.D. 1803. Pie.
16. A.D. 1808. Kapang.
17. A.D. 1808. Two-Kapang Piece.
18. A.D. 1803. (Proof in Copper, Silver, Gold.) Cash.

VICTORIA. A.D. 1845. One Cent.

ROMAN COINS.

The As and its Divisions (Brass).

1. An As.
2. A Semis, or Half As.
3. A Quincunx, or Five Ounces.
4. A Triens, or Four Ounces.
5. A Quadrans, or Three Ounces.
6. A Sextans, or Two Ounces.
7. An Uncia, or 12th of an As.

NOTE.--These ponderous coins are of the earliest date, inconvenient in size, but of good workmanship. The As weighs about a pound, the Quadrussis about four pounds.

Family or Consular (Denarii, Silver).

8. AURELIA. ÆMILIA. APPULEIA.
9. CALPURNIA. CÆCILIA. CAESIA. CLODIAS. CLOVIA.
10. DIDIA. CLARA.
11. FUFIA. FURIA.
12. HOSIDIA.
13. JULIA.

ROMAN COINS (*continued*).

Family or Consular (Denarii, Silver) (*continued*) :—

14. LUCRETIA. LICINIA.
15. MARIA. MANLIA. MINATIA.
16. PLANCIA. POSTUMIA. POMPONIA. PINARIA.
17. ROSCIA.
18. SENTIA. SCRIBONIA. SABRIENUS. SERVILIA.
19. THORIA. TITURIA.
20. VIBIA.

Imperial (Silver and Brass).

21. JULIUS CÆSAR ; died B.C. 44. *Denarii and First Brass.*
22. MARCUS ANTONIUS ; died, B.C. 30. *Denarii and First Brass.*
23. AUGUSTUS. *Denarii, First and Second Brass.*
24. MARCUS AGRIPPA ; died B.C. 12. *Second Brass.*
25. CAIUS CÆSAR (Son of Agrippa and Julia) ; died A.D. 4. *Denarii.*
26. TIBERIUS ; smothered A.D. 37. *Second Brass.*
27. DRUSUS, Jun. (Son of Tiberius) ; poisoned A.D. 23. *Second Brass.*
28. GERMANICUS (Son of Drusus, Sen.) ; poisoned. *First and Second Brass.*
29. AGRIPPINA, Sen. (Wife of Germanicus) ; starved to death A.D. 33. *Denarii.*
30. NERO and DRUSUS (Sons of Germanicus). *Second Brass.*
31. CALIGULA ; killed A.D. 41. *Second Brass.*
32. CLAUDIUS ; poisoned A.D. 54. *Denarii, First and Second Brass.*
33. NERO ; committed suicide A.D. 58. *First, Second, and Third Brass.*

ROMAN COINS (*continued*).

Imperial (Silver and Brass) (*continued*) :—

34. OTHO ; died A.D. 69. *First Brass.* (A Copy.)

35. VITELLIUS ; died A.D. 69. *Second Brass.*

36. VESPASIANUS ; died A.D. 79. *Denarii, First and Second Brass.*

In the reign of this Emperor, Jerusalem was taken, and among the most interesting of the Roman series are the coins struck to commemorate that fearful event. Madden gives several varieties, all representing the palm tree of victory, beneath which a woman, symbolizing Judæa, is sitting in a posture of grief, recalling the prophecy of Isaiah (chap. iii. 26), "And she, being desolate, *shall sit upon the ground.*" Above are the words "Judæa capta." The present specimen is a First Brass.

37. TITUS ; died A.D. 81. *Second Brass.*

38. DOMITIANUS ; assassinated A.D. 96. *First and Second Brass.*

39. NERVA ; died A.D. 98. *Denarii and Second Brass.*

40. TRAJANUS ; died A.D. 117. *Denarii, First and Second Brass.*

41. HADRIANUS ; died A.D. 138. *Denarii, First and Second Brass.*

42. SABINA (Wife of Hadrianus). *Denarii.*

43. ANTONINUS PIUS ; died A.D. 161. *Denarii, First and Second Brass.*

44. MARCUS AURELIUS ; died A.D. 180. *Obv.* Aurelius ; *rev.* Antonius. *Denarii and Second Brass.*

45. FAUSTINA, Jun. (Wife of Marcus Aurelius). *Second Brass.*

46. LUCIUS VERUS ; poisoned A.D. 169. *Second Brass.*

47. COMMODUS ; strangled, A.D. 192. *Denarii, and First Brass.*

48. SEVERUS ; died, A.D. 211. *Denarii.*

49. CARACALLA ; died, A.D. 217. *Denarii.*

50. GETA ; assassinated, A.D. 212. *Denarii.*

51. MACRINUS ; slain, A.D. 218. *Denarii.*

ROMAN COINS (*continued*).

Imperial (Silver and Brass) (*continued*) :—

52. DIADUMENIANUS (Son of Macrinus); killed, when ten years of age, A.D. 218. *Denarii.*

53. ELAGABALUS ; slain, A.D. 222. *Denarii.*

54. ALEXANDER SEVERUS ; assassinated, A.D. 235. *Denarii and Second Brass.*

55. MAXIMINUS ; died, A.D. 238. *Denarii.*

56. GORDIANUS PIUS ; died, A.D. 238. *Denarii.*

57. PHILIPPUS, Sen. ; killed, A.D. 249. *Denarii.*

58. OTACILIA (Wife of Philippus). *Denarii and Second Brass.*

59. JOTAPIANUS ; killed, A.D. 248. *Denarii.*

60. ETRUSCILLA (Wife of Trajan). *Denarii.*

61. VALERIANUS ; died, A.D. 263, in Persian captivity. *Denarii.*

62. SALONINA (wife of Galienus). *Denarii.*

63. POSTUMUS ; killed, A.D. 267. *Denarii and Third Brass.*

64. AURELIANUS ; assassinated, A.D. 275. *Denarii and Third Brass.*

65. TACITUS ; assassinated, A.D. 275. *Second and Third Brass.*

66. PROBUS ; assassinated, A.D. 282. *Third Brass.*

67. NUMERIANUS ; died A.D. 284. *Third Brass.*

68. DIOCLOTIANUS ; abdicated, A.D. 285. *Second and Third Brass.*

69. CARAUSIUS ; assassinated, A.D. 289. *Third Brass.* Struck at Camulodunum (Colchester).

70. ALLECTUS ; slain, A.D. 296. *Third Brass.* Struck at Camulodunum and London.

71. CONSTANTIUS CHLORUS ; died, A.D. 306. *Third Brass.*

ROMAN COINS (*continued*).

Imperial (Silver and Brass) (*continued*) :—

72. SEVERUS; killed, A.D. 307. *Denarii.*

73. MAXENTIUS; drowned, A.D. 312. *Second Brass.*

74. ALEXANDER (Usurper in Africa); died, A.D. 311. *Denarii and Second Brass.*

75. CONSTANTINE THE GREAT; converted to Christianity, A.D. 311; died, A.D. 337. *Denarii, Second and Third Brass.*

76. FAUSTA (wife of Constantine); smothered, A.D. 326. *Second Brass.*

77. CONSTANTINE, Jun.; died A.D. 340. *A Gold Quinarius.*

78. THEODOSIUS II.; Emperor in the East; died, A.D. 450. *Gold.*

79. PLACIDIUS VALENTINIANUS; murdered, A.D. 455. *Denarii.*

MEDALS

CONNECTED WITH

PRINTERS AND THE ART OF PRINTING.

Exhibited by WILLIAM BLADES.

The Collection, a large portion of which is here exhibited, may almost claim as its title "The Medallic History of Printing;" for here are represented great and learned Printers of all ages and many countries: Gutenburg, Faust, and Schœffer of Germany; Coster of Holland; Aldus and Bodoni of Italy; Martens and Froben of Belgium; the Estiennes and Didots of France; and many others. Here, too, are the commemorative Medals which were struck in many French and German cities, when in 1740, *in* 1823, *in* 1837, *and in* 1840, *the larger part of Europe held a Jubilee in honour of the First Printers. Early Printing-guilds are also represented, and, lastly, medals of notable men who, as amateurs or otherwise, have at some time been Printers.*

PRINTERS' MEDALS.

GERMANY.

1. JOHN GUTENBERG, the Inventor of Printing. A Plaque.

   Born at Mayence, *c.* 1390; migrated to Strasbourg, 1420; matured his plans for printing from separate moveable types and issued the first printed book with a date, *The Mayence Psalter*, in 1457. Died neglected in 1468.

2. SIGISMUND FEIERABEND, *Frankfort*, 1585. "Ætat. 57." *Rev.* An Allegorical Device, with unknown engraver's Monogram, "VM." or "VN."

   Born 1528; died 1585. Pious and patriotic as a citizen; learned and accurate as a printer. (*See* Mr. Rose's Portraits, No. 734.)

JUBILEE OF 1740.

3. GOTHA. Aurora in her Chariot, as symbolical of the dawning light of the Press. *Rev.* Inscription.
   Christian Vermuth sc.

4. LEIPSIG. Gutenberg and Faust face to face. *Rev.* A Printing-press, &c. "Ars victura dum litteris prætium manebit." *Dassier sc.*

5. NURENBERG. Arms of the City and of the Curators. *Rev.* Inscription. *Nurnberger sc.*

   The reverse of this curious medal states that it was struck for the eight printers then established in the city. Hence it is known as "The Eight Printers' Medal."

6. The same. A Printing-press, above which flies Fame, blowing her Trumpet over the World. *Rev.* Inscription.
   Vestner sc.

7. The same. Germany crowned by Wisdom; on one side is a Printing-press. *Rev.* An Altar, upon which lies the first printed Bible. *Vestner sc.*

8. BRESLAU. Busts of Gutenberg and Faust. *Rev.* Inscription.

9. LEIPSIG. Typographia and "Spes O fidissima Musis." A Muse holding out a MS., while a Winged Genius shows her a Printed Book. *Koch sc.*

10. JOHANN CARL BRÖNNER, *Frankfort*, 1793. *Allemand sc.*

An eminent printer, born 1738; died 1813. His Life is published in two vols. 8vo. This medal was struck in his honour by the Lodge of Freemasons to which he belonged.

11. GRASS AND BARTH. *Breslau*, 1804.

Private and very rare; struck by the firm to commemorate the 300th anniversary of their printing-office, established in 1504.

PRINTERS' FESTIVAL, 1837.

12. AUGSBURG, 1837. The Thorwaldsen Statue of Gutenberg erected at Mayence. *Rev.* Inscription. *Neuss sc.*

13. MAYENCE, 1837. Bust of Gutenberg. *Rev.* The Thorwaldsen Statue.

14. The same, 1837. The Thorwaldsen Statue. *Rev.* Gutenberg explaining to Schœffer his grand discovery of Moveable Types. *Lorenz sc.*

Nos. 12, 13, and 14 are in memory of the erection at Mayence of a noble statue of Gutenberg, designed and modelled by the celebrated sculptor Thorwaldsen.

JUBILEE OF 1840.

15. AUGSBURG. The Thorwaldsen Statue. *Rev.* "Arte suâ litteras auxit." *Neuss sc.*

16. COLOGNE. Bust of Gutenberg. *Rev.* Arms of Mayence, Cologne, and Strasburg on the reverse. On the colophon, "Und es war licht." *Kramer sc.*

17. STUTTGART. Bust of Gutenberg. *Rev.* Inscription. *Heindel sc.*

18. BERLIN. Bust. *Rev.* Gutenberg sitting before a Printing-press examining his First Proof. *König sc.*

19. BERLIN. Bust of Gutenberg. *Rev.* Printers' Arms, and Legend. *Krüger sc.*

20. WOLFENBUTTEL. Upon an Altar a Flame. "Aliis inserviendo consumor." *Rev.* View of the Wolfenbuttel Library. "Amicis C. Schönemann."

Private medal, struck by the librarian for his friends.

21. MAYENCE. Bust. *Rev.* Mayence crowning Gutenberg, near to whom is a Press. *Erhardt sc.*

22. The same. Bust. *Rev.* Gutenberg in his Printing-office reading Proof. *Loos D. König sc.*

23. BAMBERG. A Printing-press. *Rev.* The City of Bamberg.

24. LEIPZIG. A Printing-press on a Cloud, beneath which is the City of Mayence. *Wartig sc.*

25. BASLE. Bust of Frobenius. *Rev.* Inscription. *Bovy sc.*

Froben is a celebrated name in typographical annals. He was a great friend of Erasmus.

---

26. ALBERT DURER, *Nurenberg.* Head, with the AD Monogram and 1514. A Plaque. *Durer sc.*

Born 1471; died 1528. The fame of Albert Durer as an artist has so completely eclipsed all his other claims upon our admiration, that even bibliographers have overlooked the fact of his having been a letter-press printer. For some new and interesting particulars concerning him. *See* Mr. Rose's Engraved Portraits, No. 152.

27. The same. Head, with "Imago Alberti Dureri, Ætatis suæ LVI." *Rev.* Arms, "MDXXVII."

27*. The same. Another reverse.

28. The same. Bust. A Plaque, 1561.

29. PERKHEIMER AND DURER *vis-à-vis.* A small oval Plaque.

30. ALBERT DURER. Bust of. "Geb. 20 Mai, 1471; Gest. 6. April, 1528." *Rev.* Inscription, 1828.

31. The same. Bust of. *Rev.* Eagle displayed, 1828.

The above two medals were struck for the Durer Festival, held in 1828.

32. AGNES DURER, Bust of. A Plaque, with the Monogram AD, 1508.

Upon the death of her husband in 1528 the widow continued the business for some time. Her imprint was "In ædib. viduæ Durianæ."

DENMARK.

33. TYCHO BRAHÉ, *Uranienbourg.* Bust. *Rev.* Arms, and the year 1595.

This celebrated Astronomer established a printing-office at Uranienberg, upon the Island of Hveen, which had been given to him by Frederick II., King of Denmark, for the erection of an Observatory. Here he printed his observations. His friend and assistant, Willem Blaeu, was the first to make improvements upon the old wooden presses. (*See* Mr. Rose's Portraits, No. 191.)

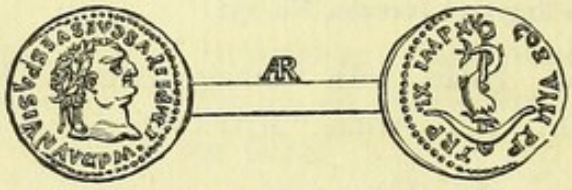
34. The same. Bust and *Rev.* Inscription.

ITALY.

35. ALDUS PIUS MANUTIUS, *Venice, c.* 1500. Bust of. *Rev.* an Anchor and Dolphin. *Francesca da Bologna sc. (?).*

[*This most rare contemporary medal is lent by Sir Anthony Panizzi, K.C.B.*]

Born 1449; died 1515. Aldus is deservedly famous for being the first to issue in a correct form, through the medium of the Press, the works of the old Hebrew, Greek, and Latin authors. His beautiful device of the Dolphin and Anchor, so well known in the annals of typography, was borrowed from the reverse of a denarius of the Roman Emperor Titus, as he himself tells us.



Mr. Panizzi has shown that the types of Aldus were cut by Francesca da Bologna, the celebrated painter, better known as "Il Francia." It is not improbable that this medal is also from his hands.

36. J. B. BODONI, *Parma*, 1800. Bust. *Rev.* Inscription :— "Civi optimo decurioni solertiss. artis typographicæ coryphæo eruditiss. ex XII. virum Parm. decreto."

Born 1740; died 1813. Was a Compositor at the Propaganda Press, Rome. Appointed chief of the Ducal Printing-office at Parma in 1768, whence he issued editions of the Classics which made him famous throughout all Europe.

37. The same, 1802. Bust. *Rev.* Inscription :—"Inter Typographos Cultor et Artifex venustatis elegantissimus."

38. PANFILO CASTALDI, *Milan*, 1868. Bust, surrounded by printing implements. *Calvi sc.*

Castaldi has been put forward of late years by Italians, and Italians only, as the real inventor of Printing. They assert that Castaldi revealed his discovery to Gutenberg, who appropriated it. A statue has been erected to the Italian "Claimant" at Feltre.

39. MILAN, 1867. *Society Medal* of Al Pio Instituto Tipografico.

40. FELTRE, 1868. *Commemorative Medal* of the Primo Congresso Tipografico. *Calvi sc.*

41. G. P. VIESSEUX D'ONEGLIA. *Rev.* "Per quarant' anni benemerito della Civiltà Italiana compieva l'ottantesimo della vita à 29 Settembre, 1859." *Ferraris sc.*

This beautiful medal was struck to commemorate the 80th birthday of this respected Printer of Florence.

42. J. POMBA, *Turin*, 1837. *Gaetazzi sc.*

Struck by the Chev. Pomba, the celebrated Printer of Turin, in remembrance of the successful conclusion of his great publication of the Latin and Italian Classics. The bust of the editor, Signor Bucherino, is on the obverse.

43. BOLOGNA, 1869. *Commemorative Medal.* A Printing Machine, upon which the Sun is shining; upon the rays are the names "Gutenberg—Castaldi." *Rev.* Arms of Bologna. *Calvi sc.*

Struck for the second Typographical Congress and Exhibition of Fine Printing.

HOLLAND.

GUILD MEDALS.

44. AMSTERDAM. *Printers' and Bookbinders' Guild, c.* 1639. A Printing-press, with the Master's name, "Johannes Wilmerdonk." *Rev.* Binders' tools.

Believed to be unique.

45. The same. "Boek-vercopers en Druckers gilt." *Ante* 1659.

46. MIDDLEBOURG. *Bookbinders' and Printers' Guild,* 1631. "Zacharias Roman, Deken."

The Livery Companies of London have many features in common with the old Guilds of Holland, as they existed before the revolutionary deluge of 1794 swept them away; although in no other country than Holland did they assume supreme power in the State. It was usual for the guilds in that country to strike medals as the visible signs of rank, as tokens of admission, or, as in the above medals, for presentation to the members when the master took office. The origin of Guilds is hidden in antiquity; but whatever it may have been, we all owe them a deep debt of gratitude for many benefits conferred upon the nations—for sowing the first seeds of freedom—for teaching men the knowledge of self-government, and the the irresistible power of intelligent union.

47. HAARLEM. *Jeton de presence, c.* 1640. Typography resting her arm upon a Printing-press. *Rev.* The Ship of Damietta, "Vicit vim Virtus."

One of these *jetons* was given to each member of the Town Council who attended a meeting, and the members were paid at the end of the Session according to the number of medals they could produce. The ship is in memory of the brave action of the Haarlemers at the Fort of Damietta in Egypt, 1245.

48. The same. Another, smaller.

49. The same, *c.* 1660. A Figure representing Haarlem holding in her hand a Ship (*see* No. 47, *ante*), and standing before a Printing-press. "Dam : capt : Typ : inv : Urb : defen :" (Damietta captured, Typography invented, and the City defended).

"Urb : defen :" This refers to the great siege of Haarlem by the cruel Duke of Alva, 1570.

50. LAURENCE COSTER, *Haarlem.* The Statue of Coster on one side ; on the other, a Statue of Junius the Historian.
Van Noorde sc.

John Enschedé, Type-founder at Haarlem, placed in his court-yard two statues, one of Coster and one of Junius, both from the chisel of Van Noorde. From these statues this medal was engraved in 1768. (*See* Mr. Rose's Portraits, No. 866.)

THE JUBILEE OF 1740.

51. HAARLEM. Bust of Coster, with a Printing-press. "Alter Cadmus." *Rev.* Arms of Haarlem, "Hinc totum spargunter in orbem litteræ." *Van Swindern sc.*

52. The same. Bust of Coster. *Rev.* Typographia holding as a garland the Arms of the Jubilee Committee.
Van Swindern sc.

53. The same. Bust of Coster. *Rev.* Inscription on the invention of Printing. *Holtzhey sc.*

54. The same. Bust of Coster. *Rev.* A boldly engraved Printing-press. *Marshoorn sc.*

55. The same. A personification of Haarlem sitting on a throne. One of the Cupids is holding the first book printed by Coster. *Rev.* Coster in the Haarlem Wood holding up the letter A. "Typographia hic primum inventa." *Holtzhey sc.*

FESTIVAL OF 1823.

56. HAARLEM. Science—a Printing-press, Books, &c. "Laus Urbi Lux Orbi." *Rev.* Inscription. *Braemt sc.*

Struck to commemorate the fourth centenary of the Invention of Printing by Lawrence Coster.

This set (gold, silver, and bronze), in the original case, is one of a very few prepared as presents for the King and the Commissioners who assisted at the Festival.

57. The same. Showing the Monument erected in the Haarlem Wood in 1823 to the memory of Coster.
De Vries sc.

FESTIVAL OF 1856.

58. HAARLEM. Representation of the bronze Statue of Coster, erected in the Market-place, 1856. "De Orbe meruit, Patria posuit." *Rev.* The Sun dispersing the Clouds.

The reverse refers to the increased favour with which the claims of Coster were then being received.

BELGIUM.

59. THIERRY MARTENS. *Alost.* Bust of Martens.

Alex. Geefs sc.

Rev. The Monument erected at Alost in 1856.

John Geefs sc.

Thierry Martens, long believed to be the first, was certainly the second and most celebrated printer in Belgium.

60. B. ARIAS MONTANUS, *Antwerp*, 1569. Bust of. Ætat. XLIII. *Rev.* Archimedes crying out Ευρηκα.

Montanus, the friend and correspondent of the most learned men of his time, was Press-reader to the celebrated printer, Christopher Plantin of Antwerp.

61. BRUSSELS, 1854. *Memorial Medal.* Typography standing mournfully with her right arm upon an idle Press. *Rev.* A list of Names of Committee-men.

Struck by the United Printers of Brussels in acknowledgment of the services of the Committee appointed to treat upon the question of Copyright.

FRANCE.

62. STRASBOURG, 1840. Bust of Gutenberg. *Rev.* A rude press. "Et la lumière fut." *Emmerick sc.*

63. PARIS, 1848. *The National Printing-office.* Paris personified seated upon a throne. By her side a Stanhope Press. *Rev.* Imprimerie Nationale. *Farochon sc.*

64. PARIS, 1843. *The Imperial Printing-office.* Bust of Napoleon III. *Rev.* Imprimerie Impériale. *Barre sc.*

65. LYONS, 1840. *Guild Medal.* Science surrounded by books, &c. "Bibliopolæ et Typographi Lugdun." *Rev.* Arms of the City of Lyons and of the Guild.

66. PARIS, 185–. Henri Estienne. Bust. *Rev.* Allegorical. *Fauginet sc.*

67. JOHN GUTENBERG, 1818. Bust. *Rev.* Inscription (*See* No. 1.) *Gayrard sc.*

[Series Numismatica Virorum illustrium.]

68. THE DIDOT FAMILY, 1823. Bust of "Pierre Didot l'aîné, Typographe Français." *Rev.* Printing-press as improved by Jules Didot. *Veyrat sc.*

For many years the Didot family have held a high position in the City of Paris.

The obverse of this medal is used again for 69 and 70.

69. The same, 1827. Bust as 68. *Rev.* "Nouveaux signes de ponctuation employés chez J. Didot l'aîné."

70. The same, 1830. Bust as 68. Two animals representing the letters J. D. (Jules Didot), imitated from initials engraved for a splendid edition of La Fontaine's Fables. *Veyrat and Susemiel sc.*

71. JOHN GUTENBERG, 1840. The Strasbourg Statue with plain reverse.

72. COMMEMORATIVE MEDAL, 1830. The Newspaper Press personified, with her foot on the Globe. Beneath is "Liberté de la Presse." *Rev.* The names of the Editors and Writers connected with the Parisian Press who were successful in opposing the oppressive restrictions of July 25, 1830. *Caqué sc.*

73. DIDOT, FIRMIN, 1857. Bust of. *Rev.* "Stephanorum Æmulus, Musarum Cultor." *Girodet del.; Barre sc.*

Firmin Didot, Chev. de la Légion d'Honneur, an erudite scholar and printer, is among the most honoured of the Parisian citizens.

74. F. A. VICOMTE DE CHATEAUBRIAND. Bust of. *Rev.* "Liberté de la Presse, 1833." *Caqué sc.*

Born 1768; died 1848. Struck in memory of the celebrated press prosecution in 1832.

75. C. L. F. PANCOUCKE, 1820. Victory galloping in her chariot over all Europe.

Struck to commemorate the beautiful edition of *Les Victoires et Conquêtes des Français*, printed by Pancoucke.

76. GUILD MEDAL, *Paris*, 1847. An open Volume in the rays of the Sun. "Ex utroque Lux." *Rev.* Arms of the Booksellers and Printers of Paris.

77. LEONARD DANEL, *Lille.* "A M^r. Léonard Danel le personnel de son Imprimerie, 6 Novembre, 1863."

78. Another, different, same date.

79. JUBILEE MEDAL, *Strasbourg*, 1840. The Statue erected by David d'Angers.

80. L. M. CORMENIN DE LA HAIE, VISCOMTE, 1840. Bust. *Rev.* A Printing-press without any legend. *Rogat sc.*

Cormenin is celebrated as the author of numerous political pamphlets against the Government of Louis Philippe. His *nom de plume* was "Timon."

81. The same, with profile to the left, and with an allegorical reverse. 1852. *Rogat sc.*

82. C. L. F. PANCOUCKE, 1820. *Barre sc.*

A magnificent medal to commemorate the printing by Pancoucke of *La Description de l'Egypte.*

83. The same, 1836. *Barre sc.*

A beautiful medal in commemoration of the printing of *Traduction des Auteurs Latines.*

84. HEAD OF GUTENBERG, as No. 62. *Rev.* "Société pour la défense de la Propriété littéraire." *Emmerick sc.*

85. PIERRE JEAN BÉRANGER. Bust of. *Montagny sc.*

86. Another, 1857. *David et Bauchery sc.*

87. Another, 1857. *Franky Magniadas sc.*

The poet Béranger passed a portion of his youth in a printing-office. To a young and aspiring compositor who sent him a poetical effort, begging his opinion, he thus wrote (22nd Dec. 1849), "I have no desire to discourage you in the double profession upon which you have entered, but I fear that to be a versifier is incompatible with success as a printer. I can only say that, personally, I have often repented having dropped the composing-stick for the pen."

88. F. A. VICOMTE DE CHATEAUBRIAND. Bust. *Rev.* Inscription commemorative of the Printing of his complete works. *Bovy sc.*

89. JOHN DESESSARTZ, Cardinal, Linc. Fac. Med. P. *Paris*, 177–. *Duviv sc.*

Established a printing-press in his private house, at which he often employed his leisure.

90. CARDINAL RICHELIEU, *Paris.* Bust of "Arm. J. du Plessis Richelieu." Struck in 1821. *Gatteau sc.*

91. The same. An oval Medallion.

92. The same, 1630. Bust of. *J. Warin sc.*

93. The same, 1631. Bust of. *J. Warin sc.*

94. The same, 1639. Bust of.

Cardinal Richelieu instituted a Society of Booksellers and Printers in 1633, under whose auspices were issued those beautiful service-books of the Church, which soon became sought for throughout all Christendom. In 1640 the Cardinal, after having established the Royal Printing-office at the Louvre, erected another at his own château, where he printed several works, copies of which are now looked upon as great bibliographical curiosities. He was born at Paris in 1585 and died 1642.

95. BRUNE, G. M. A., Marshal of France. Anno IX. (1800–1801.) *Salvirch sc.*

96. The same. *Cannois sc.*

One of Napoleon's best generals. Upon the Emperor's return from Elba he was appointed Commander of the Army of the Var. Assassinated by the mob at Avignon, after the Battle of Waterloo.

Marshal Brune amused his leisure by composing and printing, for which purpose he established a small but complete printing-office in his own house, Rue de la Harpe, Paris.

97. EMILE DE GIRARDIN, *Paris.* Bust of. *Borrel sc.*

In 1831 he undertook, together with M. Casimir Périer, to reform the newspaper press of Paris and reduce its price. In 1835 he started the *Panthéon*, in 100 vols., at one franc each, and in 1836 *The Press*, a daily paper. The whole newspaper press opposed him, and he had to fight four duels. He defended strongly the liberty of the press in 1832.

ENGLAND.

98. JOHN GOUGH NICHOLS. Busts of Himself and Wife upon the completion of twenty-five years of married life. *Wyon sc.*

J. G. Nichols, F.S.A. Born 1806. Printer and Author, eldest son of the late J. B. Nichols, F.S.A., and grandson of John Nichols, F.S.A., Author of *Literary Anecdotes of the Eighteenth Century*. An eminent Printer.

99. BENJAMIN FRANKLIN, 1836. Bust. *Rev.* "Eripuit coelo fulmen Sceptrumque Tyrannis." *Dupré sc.*

Printer, Statesman, and Philosopher. Born 1704; died 1790. Worked as a Pressman at Watts's, Wilde Court, Strand.

100. The same, and Mentyon. *Barre sc.*

101. The same. *Rev.* "Fulminis Tyrannidisque domitor," 1790. *Lageman sc.*

102. The same, 1818. *Godel sc.*

103. A "token" of "The Franklin Press," issued from Mr. Watts's Printing-office. (*See* No. 99.)

104. ALEXANDER HERZEN, 1863. *Rev.* A Bell and "Vivos voco."

Struck in commemoration of the first decennium of the Russian newspaper *The Kolokol* (The Bell), which was printed for some time in Herzen's own house in Henrietta Street, Covent Garden.

105. TOKENS of Denton, a Printer in Mead's Row, Lambeth, 1796.

Four varieties are shown, of which the gateway at Lambeth Palace is interesting, and the "Feathers" rare.

106. MEDALLET of Eaton the Demagogue. "Frangas non flectes, 1795. Printer to the Majesty of the People."

107. TOKEN of W. Gye, 1794, Printer at Bath.

108. JOHN WILKES. Bust. *Kirk sc.*

Born **1727**; died **1797**. Lord Mayor **1774**. Erected a printing-office in his private house, the chief publication from which was his notorious *Essay on Woman*.

WORKS OF ART.

EXHIBITED BY

MESSRS. J. S. AND A. B. WYON,

Medallists to the Queen.

WORKS OF ART

EXHIBITED BY

MESSRS. J. S. AND A. B. WYON,

Medallists to the Queen, &c.

1. A Collection of Seals of State, Colonial, Episcopal, and Corporation Seals and Medals, the work of the late *Benjamin Wyon*, Chief Engraver of Her Majesty's Seals.
2. Medallion Portrait of Her Majesty the Queen.
3. Great Seal of H.R.H. the Prince of Wales, as Hereditary Steward of Scotland.
4. Great Seal of the Dominion of Canada, 1867.
5. Medal struck by order of the Government of Canada to commemorate the Confederation of the Canadian Provinces, 1867.
6. The Victoria Faithful Service Medal, founded by the Queen, 1872.
7. Chromo-Lithograph of Badge and Chain of the Mayor of Stafford.
8. Prize Medal of the Cinque Ports Yacht Club, bearing the Portrait of H.R.H. Prince Arthur, K.G.
9. Model in Wedgwood Ware of Uncle Toby and Widow Wadman.
10. Model in Wedgwood Ware of Sir Donald F. McLeod, C.B., K.C.S.I., late Lieutenant-Governor of the Punjâb.

11. Prize Medal for Industrious Exhibitions—Allegorical Figure of Industry.
12. Medal of the Art-Union of London in Memory of C. R. Leslie, R.A.
13. Medal of the Art-Union of London in Memory of John Bacon, R.A.
14. Medal of the Acclimatisation Society of Victoria.
15. Medal of John Hampden.
16. Medal of the Queensland Exhibitors in the Exhibition of London, 1862.
17. The James Watt Medal of the Institution of Civil Engineers.
18. Medal of the Worshipful Company of Clothworkers of the City of London.
19. Medal of the Worshipful Company of Merchant Taylors of the City of London.
20. Medal of the Worshipful Company of Saddlers of the City of London.
21. Medal of the Worshipful Company of Painter Stainers of the City of London.
22. Medal of the Worshipful Company of Dyers of the City of London.
23. Medal of the Worshipful Company of Tallow-Chandlers of the City of London.
24. Medal of the Worshipful Company of Cutlers of the City of London.
25. Medal of the Worshipful Company of Coachmakers of the City of London.
26. Medal of the Worshipful Company of Stationers of the City of London.
27. Medal of the Cobden Club.
28. Medal of the Royal Perth Golfing Society
29. The Pollock Prize Medal, Royal Military Academy.
30. The Jelf Prize Medal, King's College, London.

31. Medal to commemorate the Laying of the Atlantic Telegraph.
32. Medal to commemorate the National Thanksgiving for the Recovery of H.R.H. the Prince of Wales.
33. Prize Medal of the Exhibition of Cordova, Argentine Republic.
34. Prize Medal of St. Peter's College, Radley.
35. Prize Medal of the Weymouth Rifle Volunteers.
36. Medal commemorative of the Marriage of their Royal Highnesses Prince and Princess Christian.
37. Medal commemorative of the Marriage of H.R.H. the Princess Louise and the Marquis of Lorne.
38. The Baily Medal, Royal College of Physicians.
39. The Propert Medal, Epsom College.
40. The Donaldson Medal, University of London.
41. Medallion Portrait of the Earl of Zetland, K.T.
42. Medallion Portrait of the late Rev. Dr. Jelf.
43. Medallion Portrait of Dr. Neil Arnott.
44. A Collection of Seals.
45. Seal of the Manchester and Salford Bank.
46. Seal of the Manchester and Liverpool District Bank.
47. Seal of the School Board for London.

AUTOGRAPHS, ETC.,

FROM THE COLLECTION OF

CHARLES REED, Esq., M.P., F.S.A., *Deputy.*

AUTOGRAPHS, ETC.

MONARCHS.

1. MONOGRAM of King Henry VII.
2. MONOGRAM of King Henry VIII.
3. INVENTORY of Crown Jewels in the Tower of London, signed by Queen Elizabeth.
4. WARRANT of King Charles I.
5. LETTER of King Charles II.
6. WARRANT, dated 1678, signed by the same King.
7. WARRANT, dated 1686, signed by King James II.
8. LETTER signed by King William and Queen Mary. Letter of Queen Anne. Signatures of the Four Georges, Queen Victoria, and Prince Albert.
9. SIGNATURES of Louis XIV., XV., and XVI. of France.
10. DOCUMENT signed by Catherine de Medicis.
11. LETTER of Napoleon Buonaparte.
12. DOCUMENT signed by Frederick the Great.

PRINCES.

13. LETTER of Prince Rupert.
14. COMMISSION signed by Oliver Cromwell.

STATESMEN.

15. SIGNATURES of Queen Elizabeth's Ministers, Buckhurst, Hunsdon, Egerton, Cecyll, Fortescue, and Knollys. 1600.
16. DOCUMENT signed by Cardinal Richelieu.
17. SIGNATURE of George Washington.

GENERALS AND ADMIRALS.

18. LETTER of Admiral Blake.
19. DOCUMENT signed by General Marlborough.
20. LETTER of the Duke of Wellington.
21. LETTER of Admiral Nelson. 1803.
22. WARRANT signed by General Bernadotte.
23. LETTER of General Giuseppe Garibaldi. 1863.

MUSICIANS.

24. LETTER of Beethoven.
25. LETTER of Mendelssohn. 1839.

POETS.

26. LETTER of William Cowper. 1780.
27. LETTER of Alexander Pope.
28. LETTER of Robert Southey.
29. LETTER of Fred. C. von Schiller.
30. LETTER of William Wordsworth.
31. LETTER of Johann W. von Goethe.
32. LETTER of Percy Bysshe Shelley.
33. LETTER of James Montgomery.
34. MANUSCRIPT of Lord Byron. 1819.
35. LETTER of Samuel Taylor Coleridge.
36. LETTER of Sir Walter Scott. 1813.

PHILOSOPHERS.

37. LETTER of Lord Bacon.
38. LETTER of Isaac Newton.
39. LETTER of Benjamin Franklin.

PHILANTHROPISTS.

40. LETTER of Edward Jenner, M.D., the Discoverer of Vaccine.
41. LETTER of Zachary Macaulay.
42. LETTER of John Howard.
43. LETTER of William Wilberforce.
44. LETTER of George Peabody.

TRAVELLERS AND VOYAGERS.

45. LETTER of Baron Humboldt. 1843.
46. LETTER of Belzoni.
47. LETTER of Sir John Parry.
48. LETTER of Sir John Franklin.
49. LETTER of Capt. McClintock.
50. NOTE of David Livingstone.

MISCELLANEOUS.

51. LETTER of Sarah Jennings, Duchess of Marlborough.
52. SIGNATURE of Sir Christopher Wren.
53. LETTER of Samuel Johnson.
54. SIGNATURES of some of the Leaders of the Commonwealth. 1648.
55. MANUSCRIPT of Matthew Henry (a Divine). 1696.
56. LICENSE to an Ejected Minister. 1672. Signed by King Charles II.
57. LETTER of Charles Mathews.
58. LETTER of Macready.
59. LETTER of William Cobbett.
60. LETTER of Lord Macaulay.

THE WORKS

OF

PHILIPPUS WOUVERMAN,

ENGRAVED FROM HIS BEST PAINTINGS,

BY

MOYREAU, COCHIN, MATHIEU, VARIN.

AND OTHERS.

Exhibited by HILARY NICHOLAS NISSEN, Esq.

THE WORKS

OF

PHILIPPUS WOUVERMAN.

ENGRAVED FROM HIS BEST PAINTINGS.

1. Philippus Wouwerman, Pictor Batavus.
2. Départ pour la Chasse au Vol.
3. La Chasse aux Canards.
4. La Marchande de Marée.
5. Grande Chasse a l'Oiseau.
6. L'Abreuvoir.
7. Le Passage de l'Eau.
8. Course de la Bague.
9. Les Marchands de Chevaux.
10. La Buvette des Chasseurs.
11. Le Cabaret.
12. La Fontaine des Chasseurs.
13. La petite Chasse au Cerf.
14. La Cascade.
15. L'Ecurie.

16. Fêtes et Adieux des Chasseurs.
17. L'Arrivée des Chasseurs.
18 Le Grand Marché aux Chevaux.
19. Quartier Général de l'Armée Holandoise.
20. Grande Chasse au Cerf.
21. La Boutique du Maréchal.
22. La Fontaine de Bacchus.
23. Départ pour la Chasse aux Chiens couchans.
24. Guerre des Huguenots sous Charles IX., en 1562.
25. Les Voituriers.

Bonnes gens qui Marchez et la nuit et le jour,
Vous êtes pour l'Etat d'aussi grande importance,
Jouissez du repos qu'on trouve en ce Séjour
Que les heureux Mortels qui sont dans l'opulence.

26. Le Colombier du Maréschal.
27. Les Baigneurs.
28. Quartier de Refraîchissement.
29. Prédication de St. Jean Baptiste.
30. La Chasse aux Eperviers.
31. Le Présent du Chasseur.
32. La Conduite des Dames pour la Chasse.
33. Le petite Foire aux Chevaux.
34. L'Ecurie Holandoise.
35. Le Vin de l'Etrier.
36. L'Hyver.
37. Les Maquignons à la Foire.
38. Petite Chasse à l'Oyseau.
39. Pillage des Reitres, pendant les Guerres civiles des François sous Henry III., en 1587.

40. La Famille du Maréchal.
41. L'Abreuvoir des Chasseurs.
42. Le Marchand de Foin.
43. L'Académie du Manége.
44. Le Défile d'Équipages.
45. Gardes de Cavalerie.
46. Le Marchand de Mitridate.
47. Le petit Pont de Bois.
48. L'Embrasement du Moulin.
49. La Défaite des Sarazins.
50. Les Chasseurs sortant de la Forest.
51. Le Boufon des Chasseurs.
52. Les Bohemiens.
53. Le Travail du Maréchal.
54. La Chaumière.
55. La Diligence Holandoise.
56. L'Accident du Chasseur.
57. La Fontaine de Neptune.
58. Le Port au Foin.
59. La Grote du Maréchal.
60. Les Marchands forains.
61. La Baraque du Pescheur.
62. L'Abreuvoir Hollandois.
63. La Buvette des Dames.
64. La Fontaine du Triton.
65. La Fontaine de Vénus.
66. La Charité des Capucins.

67. Le Conseil des Chasseurs.
68. Récréation Militaire.
69. Marche d'Armée.
70. Cavaliers du Manége.
71. Occupations Champestres.
72. Port de Mer.
73. L'Ecurie de la Poste.
74. La Fontaine du Dauphin.
75. La Buvette des Cavaliers.
76. Les Bucherons.
77. Le Quartier des Vivandiers.
78. Le Départ des Cavaliers.
79. L'Ecurie Flamande.
80. Départ pour la Chasse a l'Oiseau.
81. La Grote de l'Abreuvoir.
82. L'Ecuyer du Manége.
83. L'Abreuvoir Flamande.
84. Petite Meute de Chiens.
85. Petite Partie de Chasse.
86. Délassement de Troupes.
87. Partie de Chasse pour le Vol.
88. Dévalisement d'Equipage.
89. La Marchande de Canards.
90. Entrée d'Abreuvoir.
91. Accident de Voyage.
92. Veue de Hollande.
93. Port.

94. Chemin dans l'Eau.
95. Voleurs de Grands Chemins.
96. Les Dames allant à la Chasse.
97. La Famille du Bucheron.
98. Les Relais Flamands.
99. Retour de Chasse et Curée.
100. Halte d'Officiers.
101. La Blanchisseuse Flamande.
102. Le Ménage ambulant.
103. Le bon Berger.
104. Poste près d'Anvers.

ROMAN AND MEDIÆVAL

ANTIQUITIES, AUTOGRAPHS, MEDALS,

&c.

Exhibited by the LIBRARY COMMITTEE.

MEDALS, &c.

1.—A GOLD MEDAL, presented by the City of Paris to the City of London. *Obv.* The Arms of the City of Paris. *Rev.* "Ravitaillement de Paris. La Ville de Paris à la Citè de Londres. Temoignage de Reconnaissance. Fevrier, 1871."

2.—INTERNATIONAL EXHIBITION, 1851. *Obv.* The heads of H.M. The Queen and Prince Albert to the left. "Victoria D.G. Brit. Reg. F.D. Albertus Princeps conjux. MDCCCLI." *Rev.* Britannia crowning Industry with a Chaplet, surrounded by four emblematical figures, representing Europe, Asia, Africa, and America. "Dissociata locis concordi pace, ligavit."

Prize Medal of the Exhibition presented to the Corporation of London. Designed and Engraved by W. & L. WYON.

STRUCK BY ORDER OF THE CORPORATION.

3.—NEW LONDON BRIDGE, 1831. *Obv.* Bust of the King to the right. Legend: "William the Fourth." *Rev.* The Thames, spanned by a bridge of five arches, over which is "London Bridge;" and beneath, "Commenced 15 June, 1825. Opened 1 August, 1831."

Engraved by B. WYON.

4.—THE SAME. *Obv.* The City Arms, Crest, and Motto. *Rev.* Bridge-House Estate Arms. Legend: "London Bridge commenced 15 June, 1825. Opened 1 August, 1831."

Engraved by B. WYON.

5.—The Passing of the Reform Bill, 1832. *Obv.* Britannia handing a scroll bearing the word "Reform" to the Genius of Liberty. Upon the ground is another scroll bearing the words "Magna Charta." In the background is a slab bearing the names of "Grey," "Brougham," "Althorp," "Russell," surmounted by a medallion bearing the King's bust. In the exergue is "2nd and 3rd William IV." *Rev.* A wreath, the Regal Crown at top, and the City Arms at foot, enclosing the inscription, "Reform in the Representation of the People in the Commons House of Parliament, 1832."

Engraved by B. Wyon.

6.—Visit of the Queen to Guildhall, upon her Accession to the Throne, 1837. *Obv.* Bust of the Queen, crowned. Legend: "Victoria Regina." *Rev.* Front view of Guildhall. In the exergue: "In Honour of Her Majesty's Visit to the Corporation of London, 9th Nov., 1837."

Engraved by W. Wyon.

7.—Opening of the Royal Exchange, 1844. *Obv.* Bust of Sir Thomas Gresham. Legend: "Emporivm Regivm a Thomas Gresham, Eq. Avr. Cive Londinensi Conditvm A.S. MDLXXI." *Rev.* The statue of the Queen within the quadrangle of the building. Upon the pedestal: "A.S. MDCCCXLIV. XXVIII. Oct."

Engraved by W. Wyon.

8.—The same. *Obv.* Bust of the Queen. Legend: "Royal Exchange opened by H. M. Queen Victoria, Oct. 28, 1844." *Rev.* Three coats of arms, viz., City of London, Sir Thos. Gresham, and the Mercers' Company. Legend: "First Stone laid by H.R.H. Prince Albert, Jan. 17, 1842."

Engraved by W. Wyon.

9.—The Opening of the New Coal Exchange, 1849. *Obv.* A central circular compartment, surrounded by, and annexed by the rim to, three others, equi-distant, all containing busts, viz.: In the centre, the Queen; above, Prince Albert; to the left, the Prince of Wales; to the right, the Princess Royal. In the spaces between the compartments are two cartoons and an

inscription. 1. Prince Albert landing from the state barge at Billingsgate, leading by the hand the Prince of Wales and the Princess Royal. 2. The Presentation by the Lord Mayor of the Address. 3. "On behalf of Her Majesty Queen Victoria." Around is the legend: "New Coal Exchange, opened Oct. 30th, 1849, by H.R.H. Prince Albert." *Rev.* A boldly-designed view of the interior of the Exchange. In the exergue the City Arms. Inscription around the whole: "The Right Hon. Sir James Duke, Lord Mayor; John Wood, Esq., Chairman of the Committee; James R. Bunning, Esq., Architect."

Engraved by B. WYON.

10.—VISIT OF THE EMPEROR AND EMPRESS OF THE FRENCH TO GUILDHALL, 1855. *Obv.* Three-quarter-faced busts of the Emperor and Empress, the latter behind the former. Legend: "Napoleon III. et Eugenia Gallorum Imperator et Imperatrix." *Rev.* Britannia, behind whom is a lion, introduces France, beside whom is the imperial eagle, to the City of London, a matron, with mural crown, leaning on a shield bearing the City Arms. Legend: "Concordes Servat Amicitia." In the exergue: "Londini Recepti, 19 Apr., 1855."

Engraved by B. WYON.

11.—THE VISIT OF THE KING OF SARDINIA TO GUILDHALL, 1855. *Obv.* Bust of the King to the left, with legend: "Victorius Emmanuel II. Rex Sardiniae in Londonium a Praeside Civibusque Receptus. *Rev.* Britannia, seated, introduces Sardinia (a matron with helmet and shield) to the City of London (a matron with mural crown). Legend: "Liberi liberis gratulantur sociis." In the exergue: the City Arms and "Dec. 4, 1855."

Engraved by B. WYON.

12.—RECEPTION OF THE PRINCESS ALEXANDRA, 1863. *Obv.* Bust to the left, over which is "Alexandra." *Rev.* A group in front of the triumphal arch erected at London Bridge, over which is "Welcome, Alexandra." A draped figure with mural crown, representing London, welcomes the Princess, who is led by the Prince of Wales. On the left is Hymen, and on the right,

Peace and Plenty, the latter waiting on bended knee to present a necklace and earrings, which are borne on a velvet cushion. Exergue: City Arms. "Mar. 1863."

Engraved by J. S. *and* A. B. Wyon.

13.—The Visit of H.I.M. Abdul Aziz-Sultan of Turkey, 1867. *Obv.* The Head of the Sultan to the right, "Abdulaziz othomanorum imperator Londinium invisit MDCCCLXVII." *Rev.* The City of London receiving Turkey with emblems of Hospitality and festive Welcome. In the background are represented, on the one side, St. Paul's Cathedral, and on the other, the Mosque of Sultan Achmet at Constantinople.

Engraved by J. S. & A. B. Wyon.

14.—Opening of the Holborn Valley Viaduct and Blackfriars Bridge, 1869. *Obv.* Head of H.M. The Queen to the Left. "Victoria D.G. Brit. Regini F.D." *Rev.* Views of the Holborn Viaduct and Blackfriars Bridge, with the City Arms in the centre, supported on the left by the City of London, and on the right by Britannia.

Designed and Engraved by G. S. Adams.

CITY OF LONDON SCHOOL.

15.—Foundation Medal of the City of London School, 1834. *Obv.* Front view of the School. "City of London School." In the exergue: "Founded by the Corporation, 1834." *Rev.* A robed figure, representing Knowledge, seated, and leaning upon a book, instructs a youth whose hand rests upon a tablet bearing the name of "John Carpenter, 1447." The City Arms over all. Legend: "For the Religious and Virtuous Education of Boys, and their Instruction in Literature and Useful Knowledge."

Engraved by B. Wyon.

16.—MATHEMATICAL PRIZE FOR THE CITY OF LONDON SCHOOL, 1843. *Obv.* Three shields, point to point. 1. Arms of the Beaufoy family. 2. City Arms. 3. Monogram, J. C. (John. Carpenter). *Rev.* Wreath of laurel enclosing inscription, "Premium for Mathematical Proficiency." Legend: "City of London School, Founded MDCCCXXXIV."

17.—WRITING PRIZE OF THE CITY OF LONDON SCHOOL, 1845. *Obv.* Full-length figure of John Carpenter, book in hand, who established the first City school in 1445. *Rev.* Wreath with outside legend: "Prize for Writing. Founded by Thomas Lott, F.S.A., 1845."

18.—ARITHMETICAL PRIZE, 1845. *Obv.* Same as No. 6. *Rev.* Arms and crest of the Hale family, with motto, "Solo Deo Salus," and the year 1845. Legend, in Gothic characters: "Arithmetical Prize. From Warren Stormes Hale, Chairman, originator of the School."

Engraved by B. WYON.

19.—SHAKESPEARIAN PRIZE. *Obv.* Bust to the left, with legend: "William Shakespeare, born April 23, 1564. Died April 25, 1616." *Rev.* A group of figures from the most celebrated of Shakespeare's plays. In the exergue: "City of London Shakespearian Prize, founded 1851, by Henry B. H. Beaufoy, F.R.S. Born April 23, 1785."

Engraved by B. WYON, *and one of his finest works.*

20.—CITY OF LONDON SCHOOL MATHEMATICAL PRIZE, 1857. *Obv.* The City Arms surrounded by a wreath of oak leaves. Legend: "City of London School, founded 1834." Wreath with arms of the Edkin family at top. Legend: "Edkin's Memorial Prize for Mathematics. Inst. 1857."

Engraved by W. WYON.

21.—CITY OF LONDON SCHOOL. STEWART MEMORIAL PRIZE, 1866. *Obv.* Same as No. 20. *Rev.* Wreath, with legend: "Stewart Memorial Prize. Instituted 1866."

Engraved by W. WYON.

22.—City of London School. English Prize, 1868. *Obv.* Same as No. 15. *Rev.* The arms and crest of the Mowlem family. Motto: "Labore." Legend: "English Prize. Founded by John Mowlem, Esq., A.D. 1868."

Engraved by B. Wyon.

CHRIST'S HOSPITAL.

23.—Classical Prize. Gold Medal. Head of William Thompson, M.P., President, to the left, 1839. *Rev.* Front view of the Hall of Christ's Hospital. Exergue: "Christ's Hospital Classical Prize."

Engraved by B. Wyon.

24.—Mathematical Prize. The same as No. 23, with the word "Classical" altered to "Mathematical."

25.—Latin Verse Prize. Gold Medal. *Obv.* Head of George Richards, D.D., to the left. Born, 1767. Died, 1837. *Rev.* The arms of the Hospital. Christ's Hospital, 1552. "The Richard's Prize for Latin Hexameter Verse, founded, 1851."

Engraved by B. Wyon.

26.—Silver Medal. *Obv.* Bust of Edward VI. to the right. "Edward VI. D. G. Aug. Fh. et Hib. Rex." *Rev.* An open Bible. "Hear, read, mark, learn." Exergue: "Christ's Hospital, Inst. MDLII."

27.—Circular Silver Badge. Group of emblematical figures representing the education of poor children. "Auspicio Caroli Secundi Regis, 1673."

28.—Eliptical Silver Badge. Three scholars of Christ's Hospital holding respectively a Tablet of Figures, a Balance, and a Pair of Compasses. "Numero pondere et Mensura." Exergue: "Ex munificentia Hen. Stone Arm."

29. Oval Silver Badge. Figure of Commerce, surrounded with articles of merchandize, and ships in the background. "Prosperitas navibus magna Britanniæ." Exergue: "Ex munificentia J. Stock Arm, 1781."

Presented by the Governors of the Hospital.

ST. PAUL'S SCHOOL.

30.—PRIZE MEDAL. *Obv.* Bust of Dean Colet to the left. "Joannes Colet Scholæ Paulinæ Fundator MDIX. Fide et literis." *Rev.* "Æqualiter et diligenter. Vir honoratissimus Thomas Baro Truro Summus Magnæ Britanniæ Cancellarius in perpetuum donavit. A.D. MDCCCLI."

Engraved by L. C. WYON.

STATIONERS' SCHOOL.

31.—PRIZE MEDAL. Three shields point to point. 1. The City Arms. *Rev.* 2. The Stationers' Company. 3. Arms of Thomas Brown. "The Stationers' School. Brown Medal. Founded 1871." *Obv.* Head of Thomas Brown to the left. "Thomas Brown, Born 1778. Died 1869."

Engraved by J. L. *and* A. W. WYON.

MISCELLANEOUS MEDALS.

32.—CHARLES I. Triumphal Entry of Charles I. into London upon his return from Scotland in 1633. *Obv.* Equestrian figure of Charles I. to the left. "Carolus Augustiss et invictiss. Mag. Brit. Fran. et Hib. Monarcha, 1633." *Rev.* View of the City of London, the sun shining in his splendour above. "So orbem rediens sic rex illuminat urbem."

A very poor Copy.

33.—THE DUKE OF WELLINGTON. *Obv.* The head of Arthur Duke of Wellington to the left. *Rev.* A record of his services.

34.—ADMIRAL LORD NELSON. SILVER MEDAL. *Obv.* A female figure standing, holding in the right hand a palm branch, and with the left supporting a medallion containing the bust of Nelson to the left, and inscribed, "England's Hope and Britain's Glory. Rear-Admiral, Lord Nelson, of the Nile." *Rev.* View of the English and French Fleets. "Almighty God has

blessed His Majesty's Arms." Exergue: "Victory of the Nile, August 1, 1798." On the edge: "From Alexr. Davison, Esqr., St. James's Square. A tribute of regard."

Engraved by C. U. KUCHLER.

35.—THE SAME. A bronze copy.

36.—*Obv.* St. James of Compostella, the Patron Saint of the Company; a staff in his right hand; an escallop shell on either side. *Rev.* Arms and Crest of the Joiners' Company. "Founded MCCCCXCIII. Incorporated MDLXXI."

Engraved by W. J. TAYLOR.

37.—THE QUEEN'S VISIT TO THE CITY, 1837. *Obv.* Bust of the Queen to the left, crowned. "Victoria De Gratia Regina." *Rev.* The Queen, standing under a pavilion, being crowned by Britannia, and in the act of receiving the City sceptre from the Lord Mayor. In the background, figures of Fame blowing a trumpet, and Commerce holding a cornucopia. "In commemoration of Her Majesty's visit to the City of London, November 9th, 1837." At the top, "Welcome." At the bottom, "The Right Honrble. John Cowan, Lord Mayor."

38.—R. L. JONES, Esq., an active Member of the Corporation. *Obv.* Bust to the right. Legend: "R. Lambert Jones, A.D., MDCCCXLIX." *Rev.* Inscription within a wreath: "Presented by his grateful fellow-citizens to commemorate exertions by which the City of London was improved, Art encouraged, Health and Convenience promoted."

Engraved by W. WYON.

39.—Sir ISAMBART MARC BRUNEL, 1824. *Obv.* Head of Brunel to the left. "Sir Isambart Marc Brunel, F.R.S.," &c. *Rev.* View of Thames Tunnel. "Thames Tunnel, 1,200 feet long, commenced 1824; broke in 1828; recommenced 1835; opened to pedestrians 1842."

Engraved by J. TAYLOR.

40.—RICHARD SAINTHILL, 1855. *Obv.* Head of Sainthill to the right. "Richard Sainthill, of Topsham, Devonshire, Numismatist, born January 28th, 1787." 1855. *Rev.* Two female figures, one of them holding several banners. "Irradiating the present, restoring the past." Exergue: "Numismata."

Engraved by L. C. WYON.

41.—GEORGE FREDERICK HANDEL, 1857. *Obv.* Bust of Handel to the left. "Handel." *Rev.* An ancient musical instrument. "Handel Festival, Crystal Palace, June, 1857."

Engraved by PINCHES.

42.—TEST ACT ABOLITION, 1828. *Obv.* Britannia seated, presenting a scroll to Liberty. In the background Religion standing holding a cross. "Sacramental Test Abolished." Ex May 9th, 1828. *Rev.* An oak wreath, "Truth, freedom, peace, charity."

Engraved by S. CLUIT.

43.—ALDERMAN WOOD, twice Lord Mayor, 1816 and 1817. *Obv.* Bust of Alderman Wood to the right. "The Rt. Honble. M. Wood, twice Ld. Mayor of London, MDCCCXVI and XVII." *Rev.* A female figure seated, extending a drawn sword at a retreating figure with a mask, in the defence of a child kneeling at her side. "Indigence relieved, innocence protected, conspiracy defeated." *Ex.* "The cause which he knew not, he searched out."—Job.

44.—ALDERMAN BECKFORD, twice Lord Mayor, 1763 and 1770. *Obv.* Bust of Beckford. Full face. "Willm. Beckford, Esq." *Rev.* "The zealous advocate and invariable protector of the rights, privileges, and liberties of the people." Obiit, 21 Jun., 1770. Anno Ætatis, 65.

CATHEDRAL MEDALS.

45.—WESTMINSTER ABBEY. *Obv.* Exterior view of "Westminster Abbey." *Rev.* Interior view of Henry the Seventh's Chapel. "St. Peter's Church, founded about 612, rebuilt and erected an Abbey 958 and 1049–1066. The present church constructed 1220–1285. Restored end of the XVII century. Westminster Hall built 1397. The Chapel of Henry VII. commenced 1503. Restored 1809."

Engraved by J. WEINER, Brussels.

46.—YORK CATHEDRAL. *Obv.* Exterior view of York Cathedral. "York Cathedral. Built 630–642. Burnt 1069. Rebuilt 1070. Again burnt 1137. Reconstructed 1171–1361. Restoration finished 1832." *Rev.* Interior view of York Cathedral.

Engraved by J. WEINER, Brussels.

47.—ST. PAUL'S CATHEDRAL. *Obv.* Exterior view of St. Paul's Cathedral. "St. Paul's Cathedral, London." *Rev.* Interior view of the Nave and Aisles. "Founded VII century. Burnt XI century. Rebuilt in stone XII and XIII century. Again burnt 1666. Rebuilt in its present state 1675–1710. Archit.: Christ. Wren."

Engraved by J. WEINER, Brussels.

48.—LINCOLN CATHEDRAL. *Obv.* Exterior view of Lincoln Cathedral. "Lincoln Cathedral." *Rev.* Interior view of Lincoln Cathedral. "Founded 1085. Burnt 1141. Rebuilt 1185–1250. South Transept 1306."

Engraved by J. WEINER, Brussels.

49.—WINCHESTER CATHEDRAL. *Obv.* Exterior view of Winchester Cathedral. "Winchester Cathedral, founded at the epoch of the Saxon kings. The present Cathedral built 1079–1093. The Naves and the Aisles constructed by Wykeham, 1370–1400." *Rev.* Interior view of Winchester Cathedral.

Engraved by J. WEINER, Brussels.

DESCRIPTION OF THE PLATE

Lent by

LIVERY COMPANIES.

DESCRIPTION of the PLATE

LENT BY THE UNDERMENTIONED

LIVERY COMPANIES.

THE BARBER-SURGEONS' COMPANY.

HENRY VIII.'s CUP. A SILVER GRACE CUP AND COVER, presented by King Henry VIII. to this Company.

This Cup is noticed by Pepys in his Diary.—"About 11 o'clock Commissioner Pett and I walked to Chyrurgeons Hall, we being invited thither, and promised to dine there. . . . . Among other observables, we drank the King's health out of a gilt Cup given by King Henry VIII. to this Company, with bells hanging to it, which every man is to ring by shaking after he has drunk up the whole cup.

THE ROYAL OAK GRACE CUP. Presented by King Charles II. to the Company. It is of silver, in the form of an oak tree, the bowl being supported by the trunk and branches. On the side of the cup are four shields, two being inscribed, "Donum munificentissimy Regis Caroli Secundi anno 1676," and, "Impetrantibus Chirurgis Regijs Johanne Knight Chirurgo, Regis, principalj et Jacobo Pearse eodem anno S..... Magistro." The cover is surmounted by an arched crown gilt, with the Royal arms and supporters.

FOUR LOVING CUPS in Silver, each surmounted by a figure of Mars, and ornamented with the Arms of the Company and of the donors. Presented by Sir Martin Browne, Thomas Bowden, Alderman, John Frederich, and Thomas Bell.

THE BRODERERS' COMPANY.

THE HARRISON STANDING CUP AND COVER. The panels on the bowl, which are formed by repoussé scrolls, enclose winged figures. The panels on the rest of the cup are filled with fruit and flowers. The stem of the cup is the trunk of a tree, of which the branches have been lopped by the axe of a diminutive Woodman; on the cover is a vase containing flowers enamelled in colours. Around the rim of the cup is inscribed, "The Gift of Edmund Harrisoun, Imbroderer to our late Soveraigne King James, and unto or Soveraygne Lord King Charles that now is, 24 Die Jany., 1628, then being Warden of the Company of Broderers." On the foot is inscribed, "Unto the Misterie and Company of Broderers for ever, 1628." On the base of the foot, E. Harrison, ob. the 9th of Jan., 1666, Æ 77.

THE CARPENTERS' COMPANY.

THE 3 WARDENS' CUPS. 1. The gift of "John Ansell, having bene twice Mr. of ye Comp. of Carpenters, 1611." 2. The "gift of Thomas Edmones, youngest Warden of ye Companye of Carpenters, and Mr. Carpenter to ye Chamber of London and one of ye fower vewers of ye same cyttye, Anno. Dom. 1612." 3. "The guift of Anthony Jarman, yonger Warden of the Carpenters, and Mr. Carpenter to the Chamber of London, and one of the foure vewers of the same cyttye, August XIIth, 1628."

THE MASTERS' CUP.—Presented in 1611.

THE CLOTHWORKERS' COMPANY.

THE PEPYS' CUP. A large standing Goblet and Cover of pierced silver, flowers and scrolls. The scrolls are in four panels: in one is the teazle, in the second a ram, in a third the habbicks, and

in the fourth a griffin bezanté. The cover is surmounted by a ram seated: on the Cup is the following inscription in italics, "Samuel Pepys, Admiralitati Angl: à Secretis and Socet: Pannif: Lond: Mr. An. MDCLXXVII. D." On the foot are the arms of Pepys, &c.

THE WILLIAMSON CUP.—A loving Cup and Cover. On the cover is the crest of Williamson, viz., from a ducal coronet, a demi eagle displayed with the motto, "Alarum tuarum sub umbra." Engraved on the bowl is the following description, "The guift of the Right Honourable S^{r} Joseph Williamson, Knt., one of his Ma^{tys} Most Hon^{ble} Privy Council, and principal Secretary of State, and Master of this Wor^{ful} Company, A.D. 1676."

THE COOPERS' COMPANY.

A SILVER TANKARD. The gift of William Chisworth, Cooper, deceased 3rd December, 1661.

TWO MODEL CASKS in silver. 1—a Port Pipe, 2—a Sherry Butt, dated 1841.

THE FISHMONGERS' COMPANY.

DAWES' LOVING CUP.—The guift of Dame Anne Dawes, for her late husband, Sr. Jonathan Dawes, Kt., Aldman, and Sheriff of London, and Master of this Company, who deceased the 18th of Aprill, 1672.

MORTON'S LOVING CUP.—The gift of Richard Morton, Esq., Master or Prime Warden of the Worshipful Comp^{y} ffishmongers of London, Anno Domini, 1678.

ALLINGTON'S LOVING CUP. The gift of William Allington, Esq.,

Prime Warden of Ye Worll Company of Fishmongers, Anno 1676. Upon it are the arms of the Company and the Donor.

A Silver Monteth, or "John Bull's bowl," the gift of Sr. Thomas Abney, Knt. and Ald'rm'n, Master and Prime Warden of ye Worll Company of Fishmongers, London, from Midsomer, 94, untill Midsomer, 96. It has the arms of the Company and donor engraved upon it.

A Silver Salt. It is formed of 3 scallop shells borne up on the tails of as many dolphins, ridden by boys who hold coral and scallop shells, and in the centre is a nude boy. It is inscribed, The gift of Mr. John Rushout, whose arms are on the underside.

A Silver Tankard. The gift of Sr. Richard Bond, Knt., and Master of the Worll Company of Fishmongers, 1680.

THE FOUNDERS' COMPANY.

A Venetian Drinking Glass, with silver gilt mountings. It was presented to the Company by Mr. Richard Wioley, who was Master in 1631, and again in 1640, and, according to the desire expressed in his will, it was to be used on the Master's day.

Extract from the Will.

"I give and bequeath unto the said Company, my painted Drinking Glass with the silver and guilte foote, which my relation had brought from Bullen out of France, at the time when Henry VIII. King of England had that place yielded with him (1544), this glasse being parte of the pillage then taken by a Yeoman of the Crowne, and hath remained in one and the same familie to this day," &c.

Three Silver Tankards. The gift of Thomas Fisher, Master and Founder, 1706.

THE GOLDSMITHS' COMPANY.

A STANDING CUP AND COVER, in repoussé, in scrolls, and panels in high relief. On the cover are three panels, in which are recumbent figures of a Warrior with a dagger, Venus and Cupid with a rabbit, also another female figure. These appear to be reclining by the sea-shore, and in one panel is a castle in the background. Between these figures are winged heads of lions, and the Cover is surmounted by a figure of Mars, who holds a spear and a shield, on which is inscribed, "Gapitv lvm lvndense, 1596." In the inside of the Cover are other figures representing hunting the wild boar, &c.

THE GROCERS' COMPANY.

THE SANDERS CUP. In bold repoussé and chased work, with grotesque scrolls, having on the sides the arms, supporters, &c., of the Company, and the arms of the donor, with the following inscription round the rim:—"Religious, loyal, just, and true, Was he that left this plate to you. Donum Johannes Sanders armi. qui obiit 17 Oct., 1669, suae 76."

ALSTON CUP. The gift of Pennyng Alston, Knt., 1668.

THE INNHOLDERS' COMPANY.

TWO PLAIN CIRCULAR SALTS, the gifte of John Wetterworth, 1626.

GWALTER'S CUP. Around the upper part is inscribed, "Though I be gon, remember me, For as I am, so you shall bee. The gift of Grace Gwalter, in remembrance of her deceased husband, John Gwalter, the 27th of Februare, 1599."

THE OSBORNE CUP, the gift of Edward Osborne, 1658.

THE IRONMONGERS' COMPANY.

A Pair of Mazer Bowls.

Two Silver Salts. The gift of Mystris Felys Bate, 1500, and Mrs. Agnes Lewen, widow of Thomas Lewen, Alderman.

A Cocoa-Nut Cup or "Hanap," 16th century work. The gift of Master Harre Sturgon, 1526.

Four Loving Cups. 1.—"Humfreys' Cup," the gift of William Humfreys, Citizen and Ironmonger, Alderman of London, Sheriff in 1704, Master of the Company 1705, Lord Mayor 1714, knighted by Queen Anne, entertained George I. in Guildhall, created a baronet 30th November, 1714. 2.—The "Thorold" Cup, the gift of Sir George Thorold, Knt., Baronet, and Alderman of the City of London; served the office of Master in 1708, in which year he was knighted, made a baronet in 1709, served the office of sheriff. He was Lord Mayor in 1720. 3.—The "Lane Cup," the gift of Radulph Lane, Knt., 1712. 4.—"Westwood's Loving Cup," the gift of the late Robert Westwood, Master 1862.

A Pair of Silver Candlesticks, presented in 1770 by Alderman John Shakespear, Master of the Company in 1769–70.

THE LEATHERSELLERS' COMPANY.

Four Cups. "The guift of George Humble, Letherseller, 1640." He was Deputy of Langbourn Ward, 1633.

THE MERCERS' COMPANY.

The Leigh Grace Cup and Cover. The gift of Sir Thomas Leigh, Lord Mayor in 1558. Two bands around the Cup and Cover are inscribed in small gold capitals on blue enamel—"to

ELECT THE MASTER OF THE MERCERIE HITHER AM I SENT, AND BY SIR THOMAS LEIGH FOR THE SAME INTENT."

A SILVER GILT CARRIAGE on Four Wheels, used to contain spices or condiments. It is ornamented with scrolls and circular enamels of the Arms of the City and the Mercers' Company. The Covers are surmounted by female figures on enamelled pedestals of birds and flowers. In front of the car stands the "Master of the Mercerie," in furred robe and broad-brimmed hat.

THE MERCHANT-TAILORS' COMPANY.

A CIRCULAR ROSE-WATER DISH. The gift of William Ofley.

A LOVING CUP AND COVER. The gift of John Brett, 1680.

THE PAINTER-STAINERS' COMPANY.

FRYERS CUP. Richly chased with strap-work, flowers, &c. In the centre is a Medusa's head. Round the edge is engraved, "Leonhart Fryers, Sergeant, Painter, gave this, A. 1605."

THE CAMDEN CUP AND COVER. From the bottom of the bowl to about half-way up the sides are large repoussé acanthus leaves terminating in tuns; it stands on a bell-shaped foot, to which it is attached by a baluster stem and scrolls with female heads. The Cover is surmounted by a perforated pinnacle, and a figure of Minerva holding a shield, on which is a fess engrailed between six cross-crosslets fitchée. This Cup was bequeathed by the celebrated historian Camden to the Company in the following words, "Item, I bequeath to the Company of Painter-Stainers, of London, to buy them a piece of plate in memorial of me, Sixteen Pounds, to be inscribed, Gulielmus Camdenus Clarenceux Filius Sampsonis Pictoris. Londinensis Dono dedit," which inscription is on the rim of the Cup.

A Silver Salt. "The guift of Mr. John Beeston, to ye Company of ye Painter-Stainers."

The Thornhill Cup and Cover. Presented to the Company by Sir James Thornhill, Knt., Master, 1721.

THE SADDLERS' COMPANY.

A Cocoa-Nut Cup, or Hanap, with Cover. The Nut is divided in three panels by vertical bands of female therm figures ending in twisted serpents: in each compartment is a subject from the New Testament, carved in relief, viz.:—1. The Annunciation, in which the vase of lilies is placed between the Angel Gabriel and the blessed Virgin Mary; above is the Holy Spirit in a human form. 2. The Nativity, in which many figures are introduced. 3. The Adoration of the Magi, who are offering their gifts of gold, frankincense, and myrrh. It is 15th century work.

An Octagonal Salt. The gift of Thos. Fizer, Master of the Working Sadlers' Company, 1686–87.

THE SALTERS' COMPANY.

Two Loving Cups. The gift of Sir John Smith, Knt. and Alderman, and Sheriff in 1669.

A Silver Bowl. The gift of Sir Nicholas Crispe, Knt. and Bart., Anno Dom. 1666.

THE WAX CHANDLERS' COMPANY.

The Normansell Cup. A silver loving cup and cover, the gift of Richard Normansell. The cup is engraved over the whole surface with subjects and articles relating to the production and manufacture of Wax: on the bowl is a man tingling a swarm of bees, and another is hiving the same from the bough of a tree.

MISCELLANEOUS.

MISCELLANEOUS.

EDGAR WILLIAMS, Esq. Three Pictures. 1. The Studio—W. F. Witherington, Esq., R.A., P. MacDowell, Esq., R.A., and F. R. Pickersgill, Esq., R.A. 2. Admiral Taylor, C.B. 3. His Imperial Highness Higashi Fushimi No Muja, Prince Imperial of Japan.

By T. WILLIAMS, Esq. One Picture.

"27 August, 1667. This day Mr. Pierce, the Surgeon, was with me, and tells me how this business of my Lord Chancellor's was certainly designed in my Lady Castlemaine's chambre; and that when he went from the King on Monday morning, she was in bed, though about 12 o'clock, and ran out in her smock into her aviary, looking into Whitehall Gardens; and thither her woman brought her her nightgown, and stood blessing herself at the old man's going away; and several of the gallants at Whitehall, of which there were many staying to see the Chancellor's return, did talk to her in her birdcage."

The Artist, to show the ambition of the Mistress, has made Lady Castlemaine's nightgown crimson velvet and ermine.

Painted by E. M. WARD, R.A.

By R. H. MASON, Esq. A Portrait of the late Charles Dickens.

By J. E. GARDNER, Esq. Three Pictures. 1. Old Charing Cross, with Northumberland House and the Golden Cross. By Scott. 2. Frost Fair on the Thames, with a View of the Booths, Shows, &c., and Old London Bridge. 3. View of the Entrance to the River Fleet from the Thames.

By the Rev. G. G. DAUGERS. Five Pictures, and a Volume containing Specimens of Silks manufactured by the Descendants of the Huguenots settled in Spitalfields.

By Isaac Cruikshank. A Water Colour Drawing, representing His Majesty King George the Third presenting a Sword to Admiral Earl Howe, as a token of his respect for the services rendered to his country in the glorious victory over the French Fleet on the 1st of June, 1794.

Presented by George Cruikshank, Esq.

By The Corporation of London, through the Town Clerk. Several early Charters and Records.

By the Chamberlain. The Mace or Jewelled Sceptre, and the City Purse.

By E. J. Francis, Esq. Facsimile of the Leathersellers' Charters, &c.

PLATE.

By the Right Hon. The Lord Mayor. Several pieces of Plate from the Mansion House.

By Baron Lionel de Rothschild, M.P. Decorative Plate, Enamels, and other Works of Art.

By The Clockmakers' Company. A collection of Ancient Watches, &c.

By Wm. Pitman, Esq. A Collection of Apostle Spoons, and a richly-Jewelled Pendant Ornament, Set with Turquoise and Garnets, representing a "Pelican in his Piety."

By the Churchwardens of St. Giles', Cripplegate Without, Jesse Turner, Esq., and W. G. Larke, Esq. The Inquest Plate, viz., A chased Silver Cup, the gift of James Prescott. A brown Tobacco Dish, with silver feet, made in the year 1568. A Rummer, the gift of Mr. Vans, for being excused from serving

the office of scavenger in 1608. A pair of Goblets, the fine of Peter Phillips, for being excused from serving scavenger, 1612. A large Goblet, marked E. S. A large Rummer, engraved, the gift of Eleanor Hodson. A gilt Salver, chased. An antique tipped Horn Cup, with silver foot and lip.

By Messrs. Elkington & Co. Gold and Silver Plate (Modern) and Bronzes.

By Hart, Son, Peard, and Company. Specimen of Silver Art Work.

By the Dean of St. Pauls.—A Silver Alms Dish, richly gilt, 2 ft. 3 in. diameter; the centre subject, Raffaelle's Cartoon, S. Paul preaching at Athens, chased in high relief; the border, after a design by Sir Christopher Wren, with medallions containing scenes in the life of S. Paul:—1. S. Paul healed by Ananias;—2. S. Paul healing cripple;—3. S. Paul raising Eutychus;—4. S. Paul before Agrippa;—5. S. Paul at Melita;—and the arms of the donor.

Presented by Joshua W. Butterworth, Esq., F.S.A., *one of the Executive Committee for the completion of the Cathedral, in memory of his late father, H. Butterworth, Esq., F.S.A. Designed and manufactured by* Messrs. Lias & Son.

By G. S. Nottage, Esq. "The Reading Girl," by Pietro Magni, and "Grip, the Raven," formerly the property of the late Charles Dickens, Esq.

By Sir Benjamin S. Phillips, Alderman. A Bust.

By Sir John Bennett. Busts of Homer and Oliver Cromwell, and a life-sized Bronze.

By Mr. J. Mitchell. Cabinet Busts of the English Poets, Chaucer, Spenser, Shakespeare, Milton, and Scott.

By W. HEWETT, Esq. Specimens of Chinese and Japanese Manufacture :—1 pair of very large Chinese Vases and Covers. 1 pair of Chinese Vases, arabesque pattern. 1 Cloisonné Chinese Enamel Incense Burner and Cover. 2 Carved Ivory Chinese Pictures, framed. 1 Carved Ivory Work Box. 1 Chinese White Jade-stone Vase and Cover.

Japanese.—1 very large black and gold Japanese lacquered Dish. 1 fine Vase of the rare satsuma-ware, painted with flowers. 1 pair of large Japanese Bronzes, with raised birds. 1 set of 3 Japanese Bronzes, inlaid with silver. 2 large Japanese Bronze Storks. 2 Cloisonné Japanese enamel Dishes. A Japanese Ivory Cabinet, on stand.

By JAMES GREEN & Co., of 36, Upper Thames Street. A Selection of Modern Majolica and Porcelain from the Potteries of Worcester and Staffordshire.

By JAMES DOULTON, Esq. A Selection of Modern Pottery.

By R. W. MYLNE, Esq. Engineering Models, &c.

By P. BRANDON, Esq. The Head of an Indian from the banks of the Amazon, the bones of which have been extracted, and the flesh dried. Supposed to be preserved for the purpose of being carried as a trophy in the same way as the scalps are among the tribes of North America.

MICROSCOPES

EXHIBITED BY

THE OLD CHANGE MICROSCOPICAL SOCIETY

(*President*—CHAS. J. LEAF, Esq.. F.L.S., F.S.A., &c.),

AND SOME OF THE

PRINCIPAL MAKERS.

MICROSCOPES

EXHIBITED BY

THE OLD CHANGE MICROSCOPICAL SOCIETY

(*President*—CHAS. J. LEAF, Esq., F.L.S., F.S.A., &c.),

AND SOME OF THE

PRINCIPAL MAKERS.

OBJECTS.	EXHIBITED BY
1. Volvox globator	*The O. C. M. Society.*
2. Illustration of Pond Life.	" "
3. Conochilus volvox	*The President.*
4. Lophopus crystallinus	"
5. Plumatella repens..	*F. H. Leaf, F.R.M.S.*
6. Living Insects, (shown with new sub-stage)	*James Smith, F.L.S.*
7. Sole, Eel, Perch, Mackerel, Scales of ..	*F. Blankley, F.R.M.S.*
8. Prince of Wales, Portrait of (shown in the Lenses of the Eye of a Beetle)	*T. Rogers.*
9. Stephanoceros Eichhornii	*T. Birch.*
10. Tubicularia najas	*C. J. Richardson.*
11. Daphnia pulex, (fed with carmine) ..	*S. Piper, F.R.M.S.*
12. Frog, Circulation of Blood in Foot of	*E. C. Francis, F.R.M.S.*
13. Melicerta ringens	*T. W. Edmunds, F.R.M.S.*
14. Agate, Section of (Polariscope)	*H. Madle.*
15. Salacine, Crystals of	"
16. Ferns, Fructification of various	*C. D. Thomassin.*

OBJECTS.	EXHIBITED BY
17. Cheese Mites..	*W. Butt.*
18. Ferns, Scales of various (Polariscope)	*J. T. Green.*
19. Coal, Sections of, from Battle ..	*Charles Tyler, F.L.S., &c.*
20. Do. do. Australia, Durham, Derbyshire, and Dudley	,, ,,
21. Fossil Tooth, in Coal	,, ,,
22. Jet, Whitby	,, ,,
23. Tzetze Fly of Livingstone	,, ,,
24. Lapis-lazuli	,, ,,
25. Pearl, Section of	,, ,,
26. Brittle Starfish	,, ,,
27. Sponge, Section of (Turkey)	,, ,,
28. ,, Fossil (various)..	,, ,,
29. Diamond Beetle, Elytron of..	,, ,,
30. Hyalonema Mirabilis .. .. ,,	,, ,,
31. Euplectella aspergillum (several Specimens)	,, ,,
32. Gold, Natural Crystals of	*R. & J. Beck.*
33. Meta cinnabarite	,,
34. Moth Scales, Design made with	,,
35. Strychnine, Crystals of	,,
36. Moss, Southern Hanging	,,
37. Agate	,,
38. Citric Acid	,,
39. Tingis hystricellus (Plant Insect, Ceylon) ..	*C. Baker.*
40. Moth, Eye of Deathshead	,,
41. Dolichopus trivialis (Fan-tail Fly)..	,,
42. Hair, Growth of, in Skin of Horse	,,
43. Diatomaceæ (North Sea Mud)	,,
44. Parasite of Bat	,,

OBJECTS.	EXHIBITED BY
45. Diatomaceæ, Collection of (arranged)	*C. Baker.*
46. Echinus, Spines of (various)..	*C. Curtis.*
47. Mouse, Toe of..	,,
48. Caprella (a Crustacean)	,,
49. Oysters, Young of..	,,
50. Copper, Crystals of	,,
51. Cheese Mites	*C. Collins.*
52. Limpet, Palate of	,,
53. Rat, Small Intestine of	,,
54. Hippocampus, Young of	,,
55. Hairs, Vegetable, various (Polariscope) ..	,,
56. Oysters, Young of, living	*J. How.*
57. Frog, Circulation of Blood in Foot of (under the influence of Worrali Poison)	,,
58. Tourmaline, Artificial (Polariscope)	,,
59. Asparagine	,,
60. Iodo-sulphate of Quinine	,,
61. Chrysomate of Lead	,,
62. Deutzia, Cuticle of Petal of..	*T. Ross & Co.*
63. Rice-paper Plant, Section of Stem of	,,
64. Blow-fly, Tongue of	,,
65. Geranium, Petal of	,,
66. Diatomaceæ, Select Group of..	,,
67. Living Objects (various)	,,
68. Frog, Circulation of Blood in Foot of.. ..	*J. H. Steward.*
69. Pulex irritans, Pulsation of the Heart in ..	,,
70. Gold (threepennyworth)..	,,
71. Diatomaceæ (Selected)	,,
72. Deep Sea Soundings	,,

rary
ry
ding

OBJECTS.	EXHIBITED BY
73. Polycistina (Barbadoes)	*J. H. Steward.*
74. Diamond Beetle, Elytron of	,,
75. Silk, Various Coloured Threads of	,,
76. Pickwick, Photograph of Trial of	,,
77. Fern Scales, various (Polariscope)	,,
78. Sponges, A collection of various	*Chas. Tyler, F.L.S., F.G.S., &c.*
Marine Aquaria, containing	
79. Hippocampus ramulosus	*G. H. King.*
80. ,, breverostris, &c., &c.	,,