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Wenceslaus Hollar and his views of London and Windsor in the seventeenth century, Hardcover - by Arthur Mayger Hind (Author).

In he moved to Cologne. Employed as a draftsman, he travelled with Arundel to Vienna and Prague. Panorama of Prague in Arundel is seated in melancholy mode on his tomb in front of an obelisk perhaps commemorating the one he tried to import from Rome , and surrounded by works of art and their personifications. In , George Vertue paid homage to their association in the vignette he published on page one of his Description of the Works of the Ingenious Delineator and Engraver Wenceslaus Hollar. Nearly 3 feet 0. Afterwards he fixed the price of his work at fourpence an hour, and measured his time by a sand-glass. On July 4, Hollar married a lady-in-waiting to the Countess of Norfolk. Her name was Tracy; they had two children. Arundel had left England by , and Hollar passed into the service of the Duke of York , taking with him his young family. He continued to produce works prolifically throughout the English Civil War , but it adversely affected his income. With other royalist artists, notably Inigo Jones and William Faithorne the engraver, he stood the long and eventful siege of Basing House , and as there were some hundred plates from his hand dated during the years and he must have turned his enforced leisure to good purpose. After a short time he managed to escape. In Antwerp in , he again met with the Earl of Arundel. During this period of the unrest of the Civil Wars, he worked in Antwerp, where he produced many of his most renowned works, including Dutch cityscapes, seascapes, depictions of nature, his "muffs" and "shells". In he returned to London, and lived for a time with Faithorne near Temple Bar. During this time he also lost his young son, who was reputed to have artistic ability, to the plague. He died in extreme poverty, his last recorded words being a request to the bailiffs that they would not carry away the bed on which he was dying. Works Woman with high crowned hat. Wenceslaus Hollar, Antwerp, engraving, The Hollar Collection, Toronto Hollar was one of the best and most prolific artists of his time. His work includes some drawings and etchings. Hollar produced a variety of works; his plates number some , and include views, portraits, ships, religious subjects, heraldic subjects, landscapes, and still life in many different forms. His architectural drawings, such as those of Antwerp and Strasbourg cathedrals, and his views of towns, are to scale, but are intended as pictures as well. The prints were subsequently catalogued in by Gustav Parthey and in by Richard Pennington. A new complete illustrated catalogue has been published in the New Hollstein German series. A very rare original copper plate produced by Hollar has survived, an engraving of the city of Kingston upon Hull in Yorkshire, and is held in the British Library.

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Chapter 2 : Catalog Record: Wenceslaus Hollar and his views of London and | Hathi Trust Digital Library

Excerpt from Wenceslaus Hollar and His Views of London and Windsor in the Seventeenth Century I have not ventured on any general account of old London but have added in my catalogue a considerable number of topographical notes relating both to general plans and to buildings on which information is less readily accessible.

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Chapter 3 : Full text of "Wenceslaus Hollar and his views of London and Windsor in the seventeenth century"

Full text of "Wenceslaus Hollar and his views of London and Windsor in the seventeenth century" See other formats.

Pages in good clean condition throughout. All plates present and in good condition. Wenceslaus or Vaclav Hollar was born in Prague in 1607, at that time the capital of Bohemia, into a middle-class family, his father a lawyer and court bureaucrat. Hollar began sketching miniatures and maps in his youth. It was in his hometown that he learnt the skills of copper engraving and the new technique of etching in which more subtle gradations of tone and texture can be achieved. He additionally produced minute detail in his works – such as hair or fur – by hand-engraving onto a plate that he had already etched. The twenty year old Wenceslaus left Prague and spent several years travelling around what is now Germany, and during lived in Antwerp, everywhere filling sketchbooks with illustrations. By he was in Cologne, a city of rich merchants where he was probably able to obtain commissions for work. At that same time Thomas Howard, Earl of Arundel, was passing through the city with his entourage. He invited Hollar to join his party to record the journey in pictures. The group travelled up the Rhine, through war-torn areas of Germany, back through the Lowlands and on to London, Hollar sketching as they went. Howard lived at Arundel House on the Strand between London and Westminster and close to the royal palace at Whitehall. He was one of the great connoisseurs and collectors of antiquities of his time, a patron of the artists Peter Paul Rubens and Anthony Van Dyke, both of whom he had attracted to London. Hollar arrived in a country of peace and tranquillity compared with those he had left behind and London a town not too dissimilar to his boyhood home of Prague. He produced two etchings of Arundel House showing the inner courtyard and surrounding buildings. During his first six years Hollar worked on drawings for a catalogue of his collection that Arundel intended to publish. It was during that period that he filled his sketch-books with drawings of London that would eventually find their way into print in later years. At the same time he began producing work for publication. There was a growing number of merchants, gentry and aristocrats – such as the men who formed the Royal Society – with an interest in purchasing books for the knowledge they contained and they were published by various printers based around or close to St. It was he who began publishing prints of work by Hollar. In they were married. The country was moving towards civil war and in that year Hollar drew his well-known picture of the execution at the Tower of London of the Earl of Strafford and later one of the trial of Archbishop Laud. In King Charles fled Whitehall. The Earl of Arundel sent much of his collection to Antwerp while he went into exile in Italy, leaving his London home to be trashed by Parliamentary troops. He died in Padua in 1677. For Hollar six happy and productive years at Arundel House were at an end. Perhaps his greatest master-piece in that respect is the later over-head view of Windsor Castle from the height of an aeroplane, commissioned by Elias Ashmole. By the Civil War in England was over, the country was settling down to a period of peace under the Commonwealth government of Oliver Cromwell and many royalists returned from exile to try to pick up their lives again. In that year Hollar came back to his adopted homeland where he remained for the rest of his life. Initially he lived in the parish of St. Giles-in-the-Fields, perhaps in the new suburb of Bloomsbury. Hollar had soon made the acquaintance of William Dugdale, a gentleman antiquarian for whom he produced a series of etchings of the old St. Dugdale and others could not foresee that the cathedral would be destroyed by the Great Fire in the following decade but knew that it was in such poor shape that it might anyway fall down. In one of the prints Hollar added below in Latin: The series shows the building both with and without its medieval spire that that been destroyed by lightning a hundred years earlier. Other than Dugdale several other collectors, such as Elias Ashmole, John Evelyn and John Aubrey were to become friends, acquaintances and clients. Hollar also continued to have work published by Stent who was soon to die in the Great Plague of 1665. From that time onwards he spent the remainder of his career producing a large number of illustrations and etchings for books and prints, providing a relatively modest yet comfortable living and probably enough for Hollar and his wife to employ a servant. In the spring of 1677 Margaret died and was buried at the parish church of St.

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Giles-in-the-Fields, probably somewhere under what is now the Charing Cross Road area. In Hollar married again, to Honara Roberts and together they had at least two daughters. In January he landed himself in trouble with the Puritan authorities by attending a Catholic mass at the home of the Venetian Ambassador at Charterhouse Yard, which was strictly prohibited for English citizens. On one occasion Hollar attempted to publish his own accurate map of London and Westminster. In , soon after the Restoration, he sent a printed invitation to Charles II and others to sponsor him in the work. Hollar produced one sheet of the map showing the area between Whitehall and London, covering St. It is an aerial view of the area rather than a top-down plan in the modern sense of a map. The detail within it, showing every individual building and feature, is stunning and a copy remains with the British Museum. During the Great Plague Hollar and his family may well have spent their time in the safety of the countryside of Islington because in that year he produced a wonderfully tranquil series of etchings of the ponds and Water House at New River Head, the reservoirs of the New River Company. If he did indeed spend out of London it would perhaps answer why he produced not a single picture of the Great Plague. The Great Fire on the other hand was the event that galvanised him into creating some of his best-known and often reprinted works. A week after the flames had subsided he wrote to the King to point out that so many legal documents had been destroyed that a reliable map of London was required. A copy of it was shown to Samuel Pepys in November who wrote: In this post-Fire map the ruined areas of the City are in white, indicating the lost streets and sites of major former buildings, which are each numbered and listed. Within the white area streets are shown in the simple plan form that would become the norm thereafter. Around the outside there is a beautifully detailed aerial view of the surviving parts of the City, suburbs and Tower of London in the older pictorial style. In addition to the post-Fire map Hollar produced an often-reproduced double long-view of London from his usual view-point of Southwark, with an upper panorama showing the City before and the lower one after the catastrophe. Another panorama showed the City in flames. In the sixty-two year old Hollar joined an expedition to Tangier. Exactly delineated by W: In the latter s he and his wife rented their final house together in Gardiners Lane at Whitehall, immediately south of what is now Downing Street and where the Foreign Office stands. Aged sixty nine, Hollar died in March and was buried in the churchyard of their local church of St. On the three hundredth anniversary of his death a group of London-based Czech exiles organised a memorial stone in Southwark Cathedral close to that of Shakespeare which reads: Exile from Bohemia " Artist in England.

Chapter 4 : Wenceslaus Hollar - Wikipedia

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