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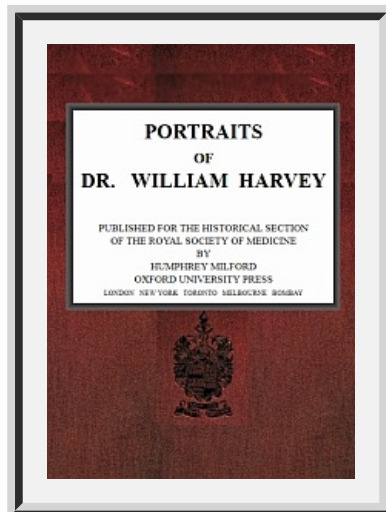
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*** START OF THE PROJECT GUTENBERG EBOOK PORTRAITS OF DR. WILLIAM HARVEY ***



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(etext transcriber's
note)

PORTRAITS OF DR. WILLIAM HARVEY

PUBLISHED FOR THE HISTORICAL SECTION
OF THE ROYAL SOCIETY OF MEDICINE
BY
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PREFACE

THE Council of the Royal Society of Medicine determined in 1912 to form a section for the study of the History of Medicine. The section immediately became popular, and one of its first actions was to arrange for the issue of occasional fasciculi dealing with such subjects in medical history as did not lend themselves readily to discussion. Mr. William Roberts pointed out in 1903 that the iconography of medical men had not yet received adequate attention, and he published (*The Athenaeum*, No. 3960, Sept. 19, 1903, p. 388) an account of the portraits of Dr. William Harvey which was afterwards revised and reissued in Dr. Weir Mitchell's privately printed *Some Memoranda in regard to William Harvey, M.D.* (New York, 1907). This account of the portraits of William Harvey was not illustrated, but it showed that many pictures existed. The Council of the Historical Section directed their Secretaries to obtain photographs of some of the portraits and write a short account of each, whilst they invited their President to superintend the reproductions in such a manner as to enable them to be issued at a moderate cost to those who wished to know how the great master of physiology appeared to his contemporaries. The present fasciculus is the result. It proves that the undoubted and contemporary portraits of Harvey are more numerous than was expected, either because 'the honest little Doctor' liked to have his picture painted, or, as is the more likely, because he could not resist the importunity of artists whom he must often have desired to help pecuniarily. Numerous portraits of gentlemen of the seventeenth century with peaked beards and white collars also exist, and some of them are labelled with Harvey's name. A comparison with the genuine portraits shows that these spurious ones can be divided into two groups: those which may have been portraits of Harvey's brothers, supposing that a family likeness existed, and those which are clearly not portraits of any member of the Harvey family even though they are labelled with William Harvey's name.

The genuine portraits, as they are seen in this collection, arranged in the order of apparent age, show that Harvey had a long face, not unlike that of Charles I, with refined features, and that his expression, always thoughtful, became one of settled melancholy as he grew older. His hands especially seem to have attracted the attention of the better painters; wonderfully shapely with long, thin, and nervous fingers, they seem made for delicate dissection and experimental work. His dress was a reflex of his character—in earlier years rich but not gaudy; in later years—after the execution of the King his master—always in sad colours relieved by muslin or lawn of the finest quality for collar and wristbands, but never again with lace or embroidery. A man of deep feeling, prone to anger, of the smallest stature, on the whole lovable when he was not racked by gout or sciatica.

The section of the History of Medicine owes its best thanks to those gentlemen who have allowed photographs to be made of the portraits in their possession, as well as to Mr. William Fleming of the Royal College of Physicians of London, to Mr. Sidney H. Badcock of St. Bartholomew's Hospital, to Mr. Emery Walker, and to the Clarendon Press, with its courteous Controller, for much help willingly given.

July, 1913.

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I

UNIVERSITY COLLEGE, LONDON

Head and shoulders directed to the right, head turned and looking at the spectator; very long hair which falls over the shoulders and forehead, dark tinged with grey, thick moustache and beard; full face, fresh coloured; blue eyes; dark dress or cloak, the folds of which are apparently supported by his arms and wrist.

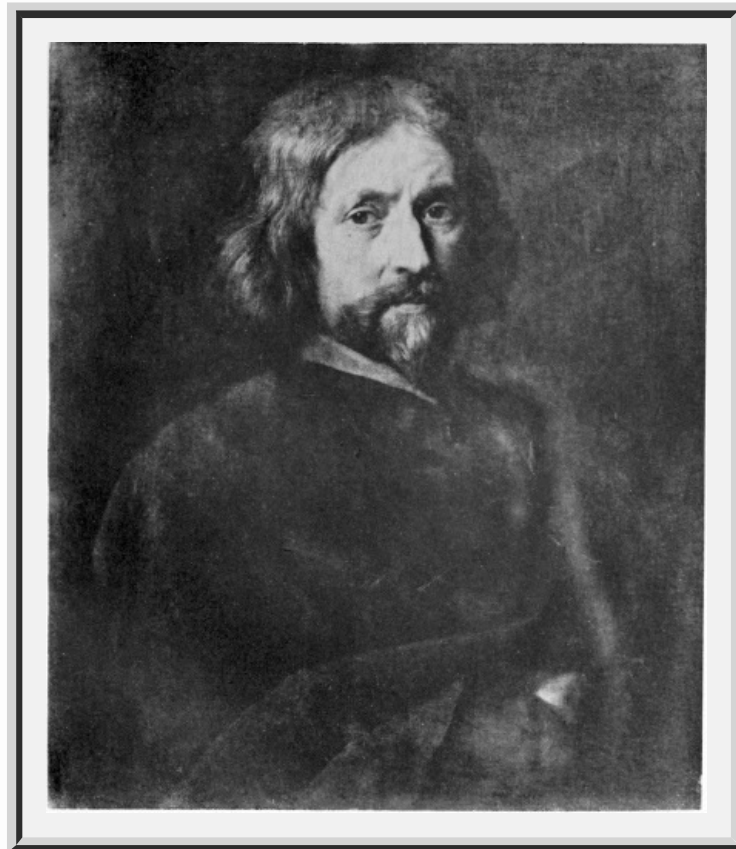
Canvas 25 in. by 21 in., inscribed in top left-hand corner, 'Quis ignorat figura Socratem.'

Exhibited at South Kensington 1866, No. 756, and engraved for the *Leisure Hour*, November 6, 1880.

Bequeathed in 1854 to University College, Gower Street, by Mr. George Field. It was in the possession of Mr. John Linnell Bond, architect to Sir E. Harvey, to whom it descended through Dr. Harvey's second brother. The portrait is attributed to M. C. Mierevelt (1567-1641).

Willis, in his *Life of Harvey*, says, 'The fine picture in the Museum of University College, London, is certainly not a portrait of Harvey.' A verdict which appears correct.

I



II

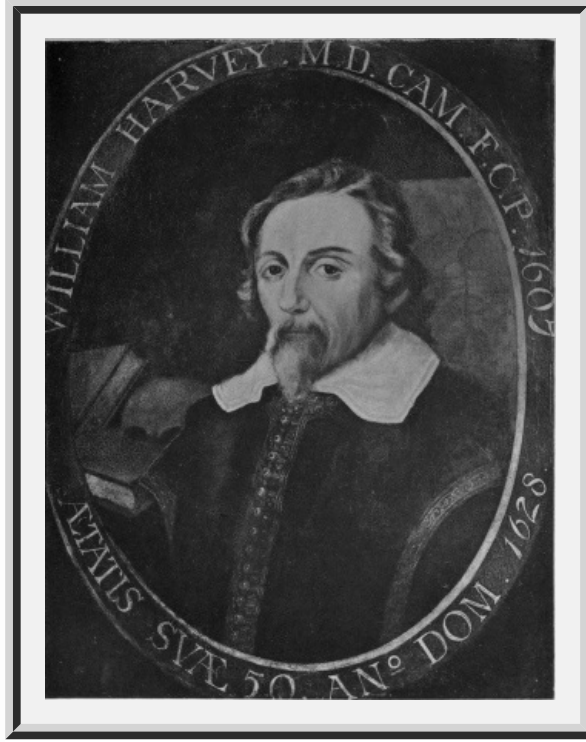
ROYAL COLLEGE OF PHYSICIANS

IN THE SECRETARY'S ROOM.

A bust in an oval, bearing the inscription, 'William Harvey M.D. Cam. F.C.P. 1607; aetatis suae 50 An^o. Dom. 1628.' Harvey is represented wearing a closely-fitting jacket with long sleeves. The jacket is buttoned down the front; the buttonholes and the armholes of the sleeves are ornamented with gold embroidery. He wears a lawn collar open in front and without tassels. The hair, beard, and moustache are just becoming grizzled. In the background, on the dexter side, a table with books, and a skull upon it is seen indistinctly: on the sinister is an 'anatomical table' of the arterial circulation similar to that which is still in the Royal College of Physicians.

The portrait is painted on a panel, and the size inside the frame is 27 in. by 21 in. It was bought in London for the College by Dr. J. F. Payne on January 19, 1909.

II



III

MERTON COLLEGE

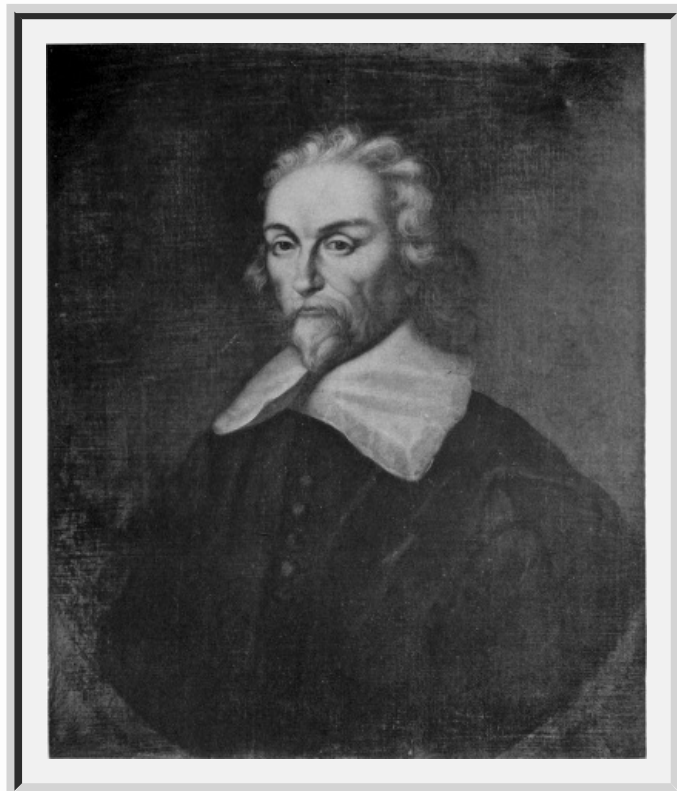
A bust three-quarters to the left; plain dark robe with falling collar embroidered at edge and no tassels. The face is thinner, the hair greyer, the collar is wider, and there is more hair on the chin than in the Bodleian portrait. (No. VIII.)

The picture was the gift of Mr. George Hammond to the College.

The portrait is ascribed to Janssen, and Mr. Roberts says, 'it is probably a replica of a picture which has not been traced.'

Size 30 in. by 25 in.

III



IV

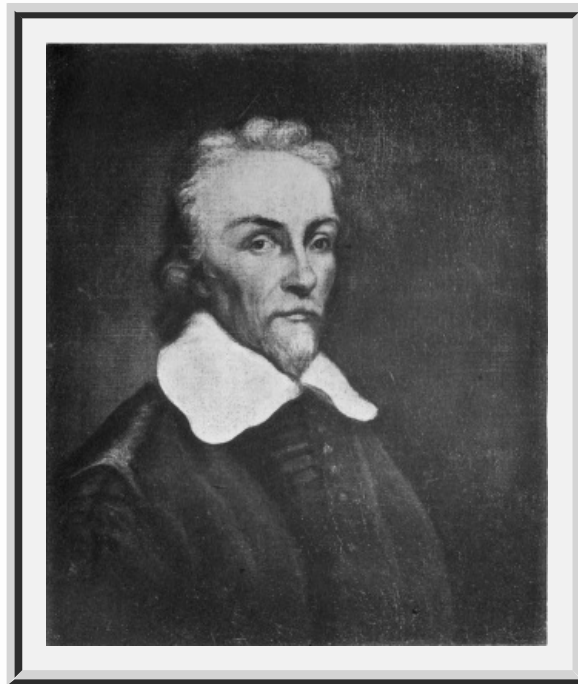
ROYAL COLLEGE OF PHYSICIANS

HANGING IN THE DINING-ROOM OF THE ROYAL COLLEGE OF PHYSICIANS OF LONDON.

A portrait of Harvey showing the head and shoulders, nearly full face but turned slightly towards the right of the spectator. He is dressed in a Doctor's gown with a plain white linen collar without tassels. The hair, moustache, and beard are more grizzled than in No. III and he appears to be a man of about 55-58.

The portrait is painted on canvas and measures 23½ in. by 19½ in. inside the frame, which is decorated with the Harvey coat of arms. It was bought in London in 1905 by the College on the recommendation of Dr. Theodore Williams. It resembles, but is not identical with, the portrait engraved by Houbraken after Bemmell at the cost of I. and P. Knapton in 1739, during the lifetime of Dr. Richard Mead.

IV



V

THE ROLLS PARK PORTRAIT

This portrait, attributed to William Dobson (1610-1646), is in the possession of General Sir Francis Lloyd, K.C.B., D.S.O., to whom the best thanks of the Society are tendered for the loan of the negative from which the collotype was made. The picture was formerly at Rolls Park, Essex, and was removed to Aston Hall, Oswestry, Salop by Captain Richard Lloyd, one of the lineal descendants of the Harvey family through his mother, a daughter of Admiral Sir Eliab Harvey. It appears very doubtful whether the portrait was ever intended to represent Dr. William Harvey.

V



VI

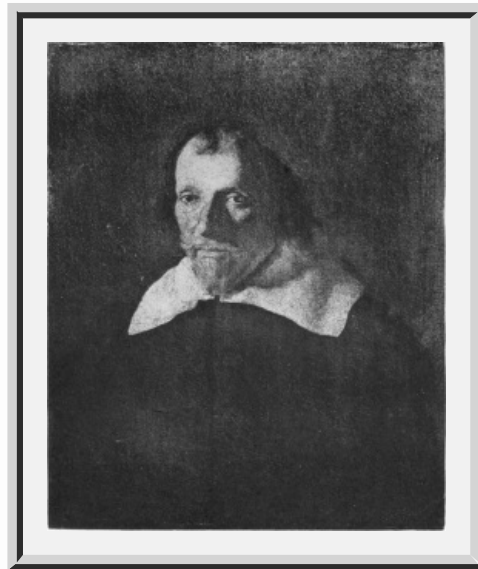
CAIUS COLLEGE, CAMBRIDGE

A half-length hanging in the Fellows' Combination Room at Caius College, Cambridge. It represents Harvey looking almost full-faced at the spectator. He wears a dark jacket with a large white linen collar. The face is not so thin or worn as in some of the other portraits, and is apparently that of a younger man. The hair is scanty on the top of the head, but he is wearing his moustache and beard in the shape made familiar by other portraits.

The painting measures 23½ in. by 20½ in. It was given to the College in 1798 by the Earl of Leicester, afterwards Marquis of Townshend. The painter is unknown.

Information received from the Master of the College—Dr. Hugh Kerr Anderson F.R.S.—and from Dr. J. Venn, F.R.S.

VI



VII

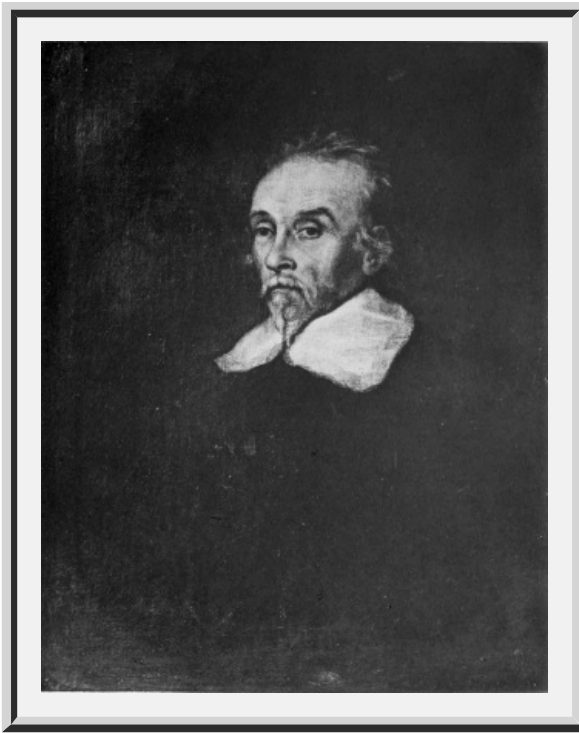
ABERDEEN PORTRAIT

A bust with falling collar, no tassels. The collar embroidered at the edge as in the portrait at Merton College, Oxford. The hair is scantier and the face is that of an older man than in the Merton College Portrait (No. III).

This picture was presented to the Aberdeen Medico-Chirurgical Society by Sir Walter Farquhar on July 4, 1815, with the statement that it had been given to him 'some time ago' by Lord Besborough.

The photograph from which the collotype was made was kindly lent by Dr. Matthew Hay, Professor of Forensic Medicine and Public Health in the University of Aberdeen.

VII



VIII

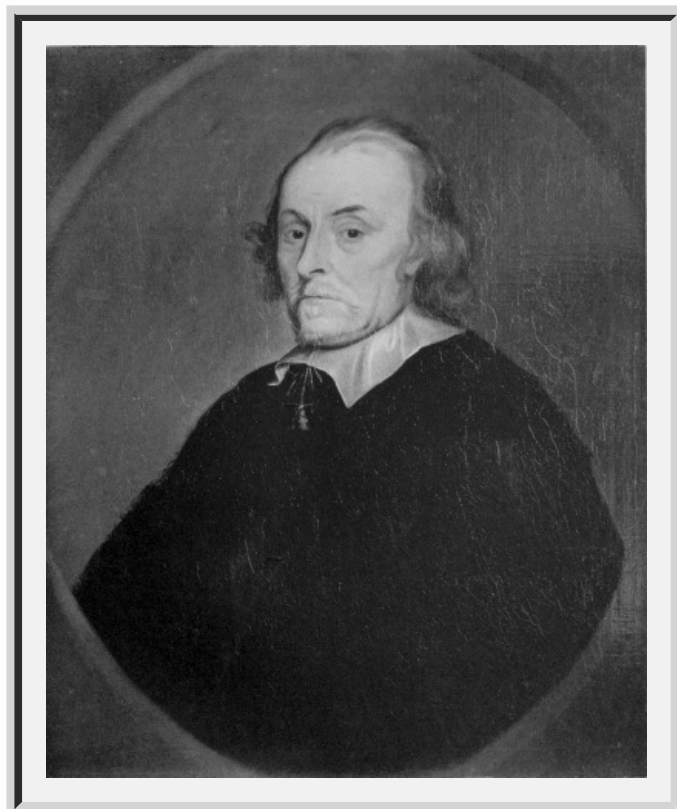
BODLEIAN LIBRARY PORTRAIT

The Bodleian Library at Oxford contains a portrait of William Harvey ascribed to J. Wollaston. It is a bust, three-quarters to left; long grey hair, brushed back off the forehead, grey moustache and tuft on chin; face deeply lined; white falling collar with tassel; black gown; painted in an oval spandrel. A canvas 30 in. by 25 in.

Given to the University by Humphrey Bartholomew of University College in 1735 in his set of eight doctors.

The portrait is similar, but not exactly so, to a mezzotint by McArdell. (*Catalogue of Oxford Portraits*. Compiled by Mrs. Reginald Lane Poole, vol. i, p. 51, No. 126, Oxford, 1812.)

VIII

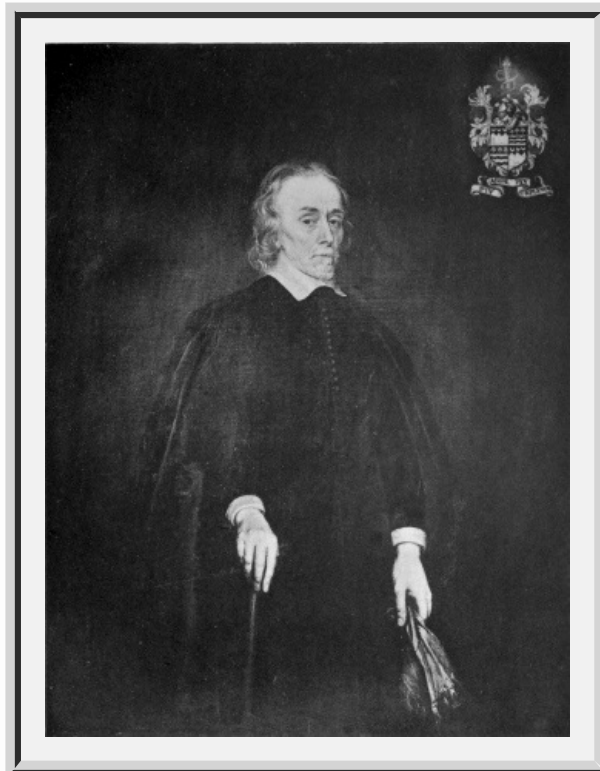


DR. FRANCK BRIGHT'S PORTRAIT OF HARVEY

This portrait is undoubtedly the most pleasing picture of Dr. William Harvey. It is owned by the Rev. James Franck Bright, D.D., formerly Master of University College, Oxford. The picture is at Hollow Hill, Ditchingham, Norfolk, and the Historical Section is greatly indebted to Dr. Bright for lending the negative from which this collotype has been made. The picture was inherited from Dr. Richard Bright (1789-1858), physician to Guy's Hospital, to whom it was given by Sir Francis Milman, M.D. (1746-1821). It is unsigned and has always been attributed to Sir Anthony Van Dyck (1599-1641), though several later critics prefer to think that it was painted by William van Bemmell (1630-1708).

It is a three-quarter length on canvas measuring 4 ft. 3½ in. by 3 ft. 4½ in., and represents Harvey standing and leaning lightly upon a crutch stick which he holds in his right hand, whilst in his left is a handkerchief with a gold fringe. He is dressed soberly in black with the plain white collar. The hair is iron-grey and long, as we know that he usually wore it. The face is small, drawn, pointed, with a good strong brow and forehead and a delicate mouth, shaded but not concealed by the small moustache and slightly peaked beard. The expression is remarkably thoughtful and almost suffering, for the painter has represented the mood in which Dr. Ent found him, when in reply to the question, 'Satin' salva omnia?' he gave the noble answer, 'Qui possint, ubi turbarum plena respublica, egoque adhuc ipsemet in alto mari?' The hands are singularly delicate and are most beautifully painted, with much character. There is no background to the picture, but in the right top quarter of the canvas is painted the coat armour usually assigned to the Harvey family, complete with crest and motto, which are not elsewhere given. The arms are those of the ancient Harvy family quartered with the coat used by Sir Daniel Harvey of Coombe Hill, Surrey, viz. Argent, two bars wavy, sable on a chief of the last three crosses patée fitchée or; and or, a chief indented sable, three crescents argent. The crest is the 'stemma' of the lighted candle entwined by two serpents and the motto 'piu (H)arde, piu Splend(ide)'. The crest is a specially interesting feature of the armorial bearings, for it is similar to the 'stemma' or memorial to Harvey discovered at Padua in 1893 and described by Prof. Darwin in the Cambridge Antiquarian Society's *Communications*, vol. viii (1894). The motto, too, does not appear elsewhere, so it may be assumed that these armorial bearings were adopted by William Harvey for his individual use. It is interesting to speculate whether the 'stemma' at Padua was placed in position when Harvey was a student and was thus prophetic, or whether it was not put into the cloister by his order when he visited Padua many years later and had already made his name as 'a medical light', in which case the crest is merely symbolic.

IX



ROYAL COLLEGE OF PHYSICIANS

(In the Large Library)

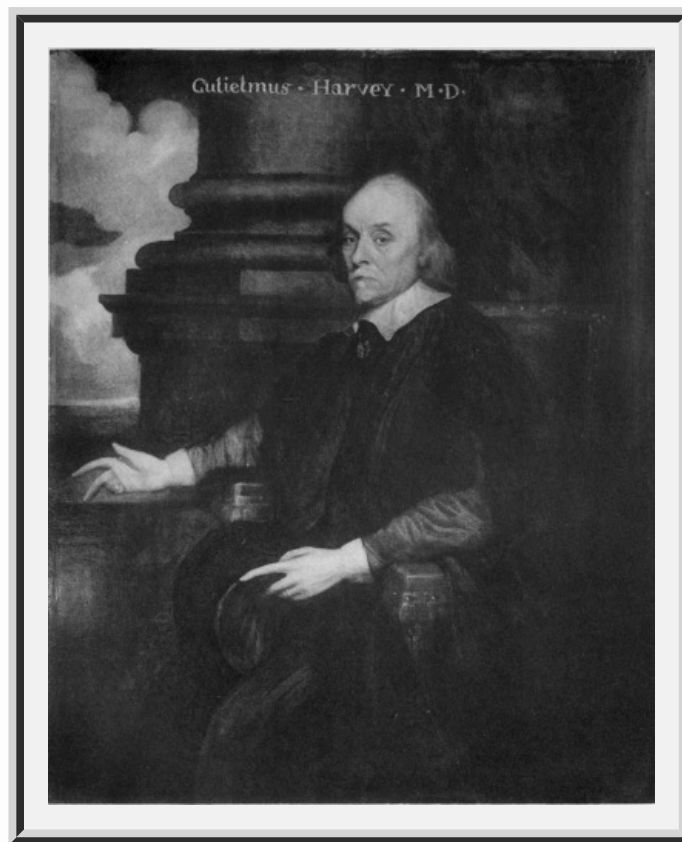
OIL PAINTING BY CORNELIUS JANSSEN

Three-quarter figure, sitting in a large arm-chair, directed to the left; three-quarter face, looking at the spectator; in gown, the arms of which are fastened with braided loops; the plum-coloured velvet sleeves of the under-coat have reversed cuffs. The left hand rests on a stone parapet, the finger outstretched as if in demonstration; the right hand holds a doctor's hat, which rests between the knees and is held sideways. The face is thin and long, with a small peaked beard and scanty grey hair. There is a stone pillar in the middle background; curtain to right, clouds to left. Size of canvas 52 in. by 42 in.

The pedigree and authenticity of this portrait are incontestable, as it was one of the three pictures saved at the Great Fire of London in 1666, which destroyed the College of Physicians then situated in Amen Corner. It is possible that the portrait was expressly painted for the College and it may have been a gift from Harvey himself. It is a pleasing picture spoilt by the right hand, which is so painted as to make it seem deformed.

The painter Cornelius Janssen or Janson van Keulen (1590-1664) lived in England from about 1618, until 1648, and was for the whole of that time a popular portrait painter. There are several reputed Janssen portraits of Harvey, some at least of which may have been painted as replicas by one or other of Janssen's pupils.

X



XI

MR. D'ARCY POWER'S PORTRAIT OF HARVEY

A three-quarter length of Harvey on a panel measuring 15½ in. x 12½ in. Harvey is represented standing in his study, with his left hand resting upon a table whereon is spread a diagram of the arterial system. He is clothed in a long-sleeved, damascened waistcoat confined at the waist by a belt, with collar and wristbands of point lace. Over all he wears a long gown heavily trimmed with fur. The background is a green curtain partially drawn aside to show the shelves of his study, and on the curtain is an inscription in red letters: 'Gulielmus Harveus M.D. Aet. sue 61, 1639.' The accessories are interesting. On the table a watch keeps down the edge of the diagram to prevent it folding up. There is an inkstand with a quill pen in it and a terrestrial globe. Immediately behind the table is a shelf on which is a simple microscope fitted with a coarse and fine adjustment, a retort partly filled with fluid, a pair of scissors, a dissecting-knife, and a sheet of paper. The bookcase consists of six wooden shelves divided by a median partition. The lowermost shelf has a urine-glass and a minim measure. In the partition nearest Harvey are two flasks, one containing

a green, the other a red fluid; a wide-mouthed jar covered with parchment—the jar is earthenware—and behind it are two square bottles like case-bottles. A quire of loose paper leans against it. On the other side of the partition of this lower shelf are two bottles, one unstoppered, the other stoppered, filled respectively with a red and green fluid. There is also an object like a catherine wheel. The second shelf from the bottom contains thirteen dumpy duodecimo volumes bound uniformly in parchment, whilst upon the other side of the partition are three quarto volumes well bound in morocco and piled one upon the other. The third shelf from the bottom is filled with books, four of which are smaller than the rest. The fourth shelf is wholly filled with books except for a space showing where one has been removed. The fifth shelf contains books of various sizes. On the top shelf are two skulls, a square case upon which stands a stoppered phial filled with some red substance, and four earthenware jars whose mouths are closed with parchment covers tied on. The picture is unsigned. It is painted in the traditional style, where much attention was paid to the minute details of dress and accessories, so that the work became almost that of a miniaturist. The face is clearly that of Harvey, a little lined, beard and moustache of the usual cut, hair worn long, partly hidden by a skull-cap. It represents Harvey in his happier days when as yet the King his master was alive, for in 1639—the date of the picture—he had just been appointed Senior Physician in Ordinary to the King, a post which carried with it those lodgings at Whitehall pillaged by the mob in 1642, when his goods were stolen and his papers scattered. The picture may show these very lodgings. In spite of its appearance of age there is reason to doubt whether it is a contemporary portrait.

XI



XII

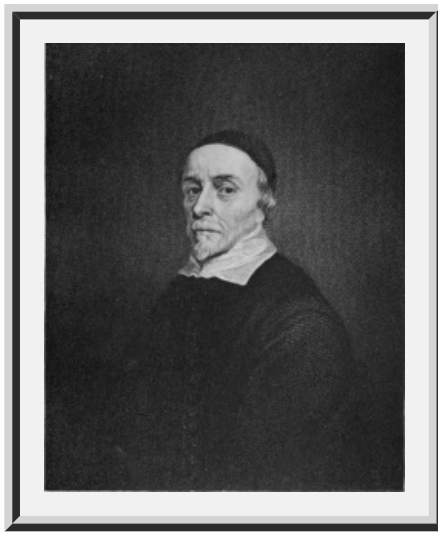
ROYAL SOCIETY PORTRAIT

A half-figure directed to the left, three-quarter face, looking at the spectator, in dark close-fitting cloak with a row of closely-placed buttons in the centre, white collar (which meets at the throat and is cut square) without tassels, black skull-cap, which almost entirely covers the hair, except at the left side; grey moustache, slight grey hair on lower chin. Size about 30 in. by 25 in. It probably represents Harvey between fifty and sixty years of age.

This portrait is stated in C. R. Weed's *Descriptive Catalogue of the Portraits in the Possession of the Royal Society*, 1860, p. 36, to be by De Reyn, but in the numerous engravings of it the painter is given as Janssen. It was presented to the Royal Society by the Rev. John Mapletoft, M.D. (1631-1721), who was elected F.R.S. February 10, 1675-6. The collotype is made from a steel engraving of the picture.

Jan de Reyn (1610-1678) was a pupil of Van Dyck, whom he accompanied to England and after whose death in 1641 he returned to his home at Dunkirk.

XII

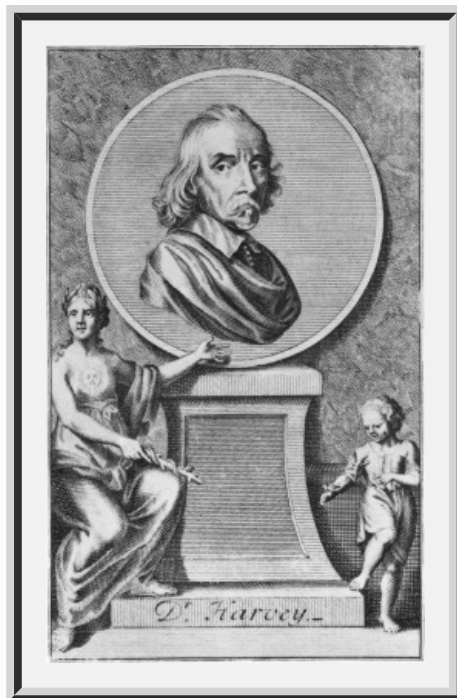


XIII

FAITHORNE'S BUST

A copy of the bust of Harvey by William Faithorne (the elder) (1616-1691). The bust, without the pedestal and allegorical figures, forms the frontispiece to the English edition of *The Anatomical Exercitations concerning the Generation of Living Creatures*, published during Harvey's lifetime in 1653. The likeness is probably a good one, as Faithorne was personally known to Harvey and he was one of the most distinguished engravers and portrait painters of his time. It should therefore represent Harvey as he appeared at the age of 65 or 66 years.

XIII



XIV

THE KING'S WESTON PORTRAIT

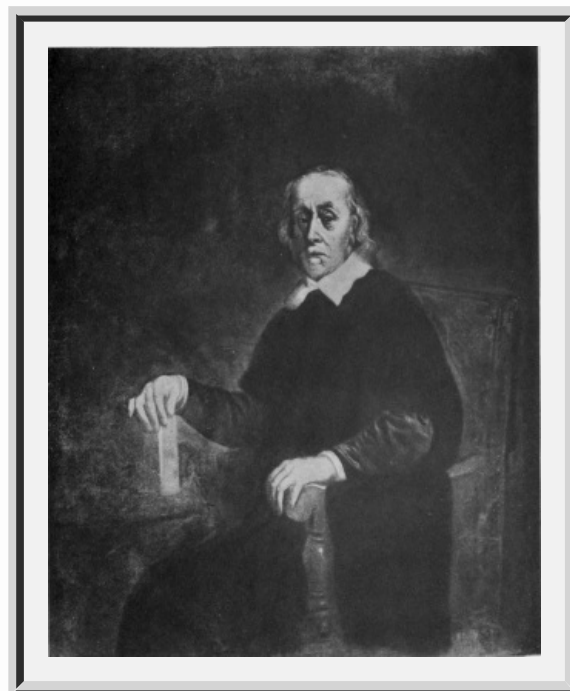
This portrait is at King's Weston House near Bristol in Gloucestershire, and is in the possession of P. Napier Miles, Esq., to whom the Historical Section offers its grateful thanks for the facilities he has offered for obtaining a successful photograph. Thanks are also given to Dr. J. A. Nixon of Clifton, who has spared himself no trouble to obtain the photograph from which the present collotype was made.

The picture is an oil-painting on canvas measuring 40 in. by 28 in. It is let into the wall on the right-hand side of the fireplace, with the light of the great west or north-west window falling full upon it. It is surrounded by a plaster moulding grained in

imitation of a light wooden frame. The portrait is that of an old man—nearer 80 than 70—with a small oval face, hollow-cheeked and wide-browed. The face is deeply lined and the eyes sunken. The beard is pointed, the hair grey, scantier and more nearly white than in Janssen's picture at the Royal College of Physicians. The whole expression is one of fatigue. He is sitting in a chair at a table, clothed in black and bare-headed. His gown is short-sleeved, without strings or buttons. The sleeves of a more shiny (velvet?) jacket or doublet show below the short sleeves of the gown. They end in a narrow white linen cuff, which is turned back to a depth of about half an inch. The gown, which is edged with fur, is open in front and shows the breast of a black velvet jacket, which is quite plain, without buttons or join in front. Round the neck is a soft white collar, smoothly turned down and not ruffled as in Janssen's picture. The linen of the collar and cuffs is of delicate texture, as is shown by its transparency. Harvey is represented sitting in a chair at a table, with the right hand resting upon a book, in old calf binding without lettering, which stands on end with its back to the spectator. The hands are exquisitely painted, small and very life-like. It is almost possible to feel the difference between the grasp of the right hand, which holds the book, and that of the left, which lies negligently on the end of the arm of the chair. The face, which is turned three-quarters to the left, has very decided high lights on the forehead and left cheek. The table is on the left side of the picture, and the colour of the chair, table cover—which is naturally indented by the knee of the sitter—and book are all of a light brown. The chair resembles that in Janssen's picture. It has become brown with age, but was perhaps originally pink. The background of the picture, which is without detail, is of a neutral brown tint, which lies between raw sienna and burnt umber, and is almost identical with the colour of the chair and table, which are thus rendered inconspicuous, though the figure is thereby thrown into relief. The canvas is labelled 'Dr. Harvey' in bold letters at the top right-hand corner. A copy in oils, 15 in. by 12 in., was made for Dr. Nixon and is signed 'Frank Holmes, Clifton, 1913'.

Miss Russell, an aunt of Lord de Clifford, who formerly owned King's Weston, writes: 'The pictures in the Great Hall at King's Weston near Bristol, formerly the seat of the Southwell family, were placed there by Mr. Edward Southwell, who died in 1755. They are all to be accounted family portraits except two hung together, one of Dr. William Harvey, the other of Sir Heneage Finch, Earl of Nottingham, and the connection of these two is easily accounted for. Sir Robert Southwell, the "Ned Southwell" of Swift's letters (1635-1702), principal Secretary of State for Ireland under William III and five times President of the Royal Society from 1690, studied medicine at Oxford—whilst Harvey was at Merton College—and anatomy abroad. He married on 26th January, 1664, Elizabeth, eldest daughter of Sir Edward Dering of Surrenden-Dering in Kent—a "very pretty woman" according to Pepys—whose mother was a daughter of Daniel Harvey, Dr. William Harvey's brother. Elizabeth, another daughter of Daniel Harvey, married Heneage Finch. The two portraits therefore are those of Lady Southwell's Grand-uncle and Uncle.' The Rev. Richard Warner, in his *Excursions from Bath*, 1801, attributes the picture to Sir Peter Lely (1618-1680), and as it is clearly in his earlier style it is modelled on the style of Van Dyck, to whom it has been attributed. Van Dyck, however, died in December, 1641, and Harvey was not so old or worn at this time.

XIV

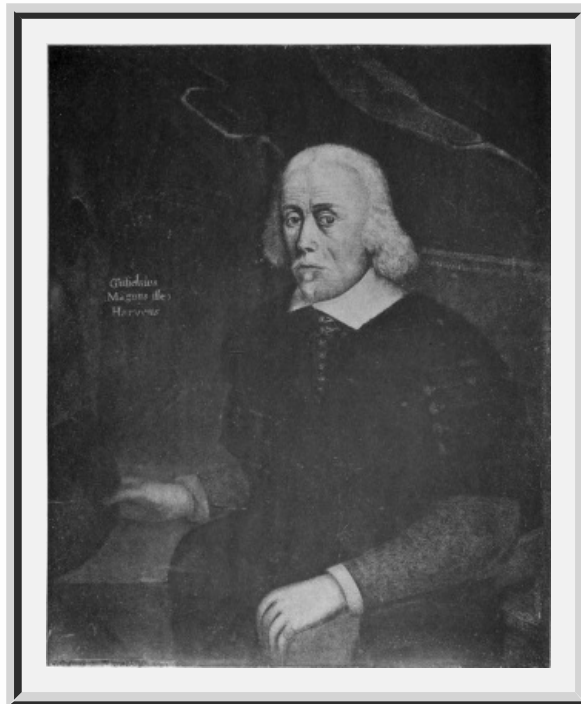


NATIONAL PORTRAIT GALLERY

A half-length figure seated in a large arm-chair, directed to the right; three-quarter face, looking at the spectator; in dark velvet coat or cloak with closely arranged row of buttons in the centre; the coat or cloak with six rows of braided bands, cut square at the elbows. A lighter sleeve is shown with narrow white cuffs or wristbands. The right hand is resting on a pillar and holds a cap, which is upright; the left hand rests on the arm of the chair. The falling collar has no tassels. The eyes are small and dark, the complexion sallow, and the features worn; the hair, moustache, and chin-tuft are white. There is a general resemblance to Harvey, but the face is too round, and the hands are certainly not like the hands portrayed in the other pictures.

The canvas measures 38½ in. by 31 in. and is inscribed 'Gulielmus (Magnus ille) Harveius'. It was purchased from the trustees of J. O. Else in January, 1859, and is partly reproduced in the facsimile issue of *An Anatomical Dissertation upon the Movement of the Heart and Blood in Animals*. Privately printed for G. Moreton, Canterbury, 1894.

XV



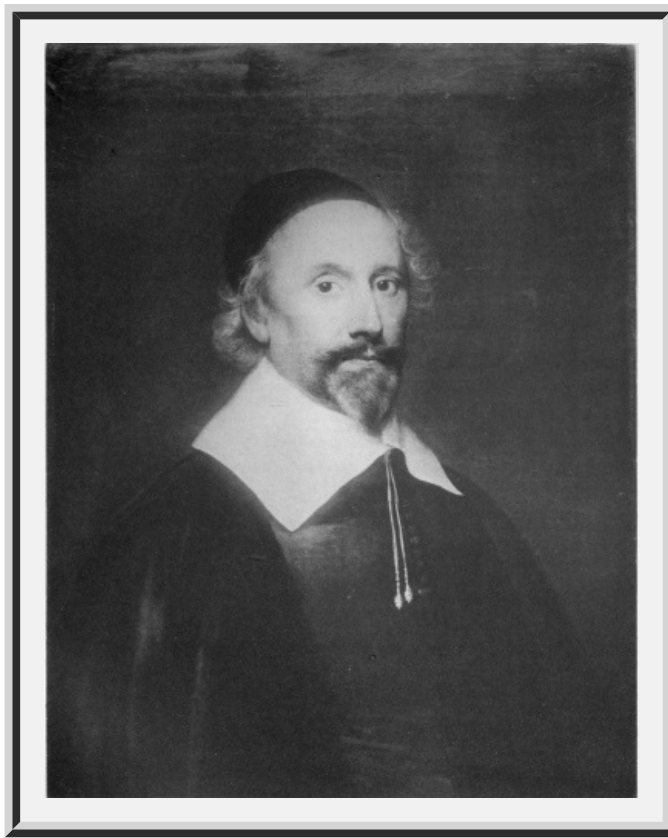
XVI

PORTRAIT FROM THE ERICH GALLERIES

Head and shoulders, to the right, nearly full face; wearing a dark gown with wide falling collar and tassels loosely tied. The face is thoughtful, with a full moustache and pointed beard. Head covered with a skull-cap allowing the hair to escape below it and exposing a wide brow. The canvas is signed very obscurely in the corner, just above the right shoulder, 'C. J. 1641'. It is attributed to Janssen and was bought by Mr. Erich at a sale. It appears doubtful whether the portrait represents Dr. William Harvey.

Size 30 in. by 25 in.

XVI



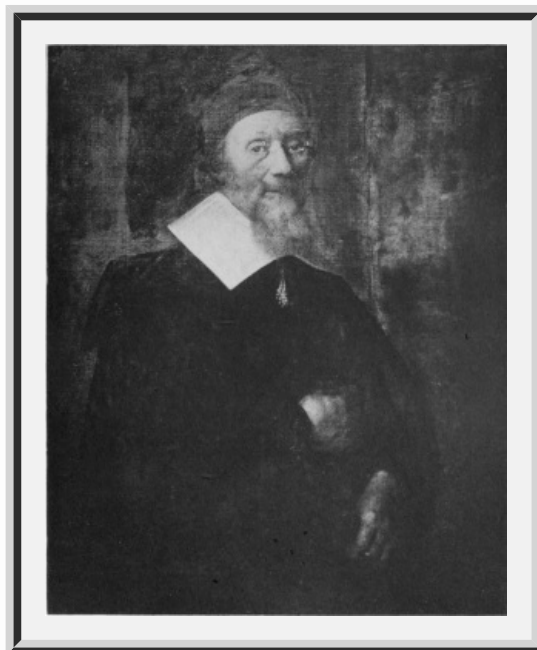
XVII

MR. COBBOLD'S PORTRAIT OF HARVEY

A half-length, standing, full face. If this is a portrait of Harvey it represents him as a much older man than many of the others, untrimmed, dishevelled, and altogether different from the spruce, well-groomed man who is usually represented.

The portrait is in the possession of John P. Cobbold, Esq., of Holywells, Ipswich, who has very courteously supplied the photograph from which the present collotype has been made. Dr. John Ogle (Harveian Oration for 1880, p. 118) states—without mentioning his authority—that the picture formerly belonged to the Earl of Winchilsea. It was copied by the Rev. Richard Cobbold, a former member of Caius College, Cambridge, and the copy was presented by him to the College in 1843.

XVII

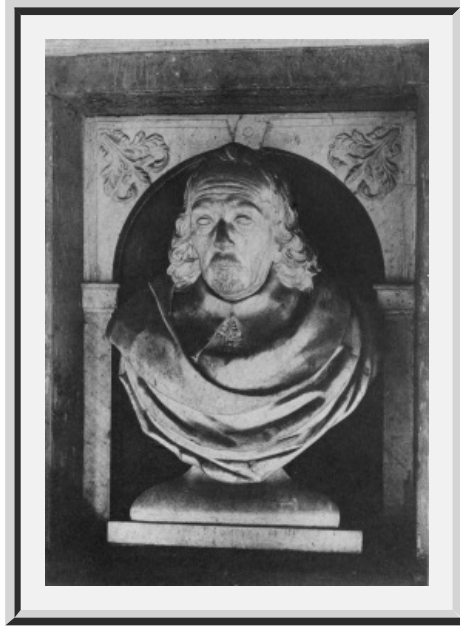


XVIII AND XIX

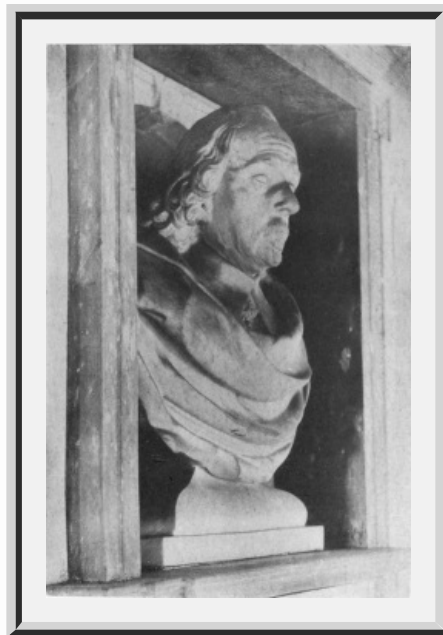
BUST IN HEMPSTEAD CHURCH

The bust is placed in the wall of the church at Hempstead and forms part of a marble monument with a long inscription in Latin. The bust was carefully examined some years ago by Mr. Thomas Woolner, R.A., who came to the conclusion that it was made from a death-mask. He says of it, 'The features presented by the bust are clearly those of a dead face. The sculptor exhibits no knowledge of sculpture except when he was copying what was directly before him. With the cast of the face for his copy he has shown true artistic delineation, but all that he has been obliged to add to make up the bust is of the worst possible quality. The ears are placed entirely out of position, the large, redundant head of hair is altogether out of character, imaginary, and badly executed, and the drapery of the shoulders is simply despicable.' The second collotype [Pl. XIX] shows that the right ear is a mere hole pierced in the rough marble block which forms the back of the head. No attempt is made to supply the pinna.

XVIII



XIX



XX

A photograph of Harvey's coffin taken about 1882. The coffin is shown propped up in the vault of the Harvey chapel at Hempstead Church. It is of lead with a rudely modelled face, a rope being twisted round the neck and a plate upon the chest bearing the inscription

DOCTOR
WILLIAM + HARVEY +

DECEASED + THE + 3 +
OF + JUNE + 1657 +
AGED + 79 + YEARS.

The leaden shell with its contents was deposited in the marble sarcophagus provided by the Royal College of Physicians of London on St. Luke's Day 1883.

The photograph from which the collotype was made was kindly sent by Mr. Willoughby Arthur Blackstone, M.R.C.S. Eng., L.R.C.P.

XX



ENGRAVED PORTRAITS

The British Museum Catalogue of Engraved Portraits, by Freeman O'Donoghue, F.S.A. (Lond. 1910, vol. ii, p. 459), gives a list of the Engraved Portraits of William Harvey, which has been enlarged by Mr. Sidney H. Badcock, who has made a special study of the Harvey Engravings.

1. H.L. to R. in gown; oval frame with ornaments. Plate to Birch's heads. Pub. Knapton, 1739, from the picture 'in the collection of Dr. Mead'.
Painter, Bemmell. Engraver, J. Houbraken.
Line, $14\frac{1}{8} \times 8\frac{3}{4}$ in.
One proof with artist's name only; two lettered impressions. In the first edition the portrait has a very narrow margin. A few copies were published in parts with a wider margin. The plate was also published as a proof before letters, a proof with letters and a wide margin, and it was issued in both states on India paper. It was re-cut for the fourth edition of Birch published in 1813 with a margin of 2-2½ inches.
2. A copy of the last with the ornaments; reversed and a square frame added to enclose the whole picture. Pub. G. Kearsly, 1777. From the *Copper-plate Magazine*.
Painter, Bemmell. Engraver, T. Cook.
Line, $5\frac{7}{8} \times 4\frac{3}{8}$ in.
3. Another copy with the ornaments; reversed. Plate to *Universal Magazine*. Pub. J. Hinton.
Painter, Bemmell. Engraver, Anon.
Line, $6\frac{1}{4} \times 4$ in.
4. Another copy to L., nearly full face; in Doctor's gown and collar with the strings tied: in an oval frame resting on a pedestal lettered 'William Harvey M.D.'
Painter, Bemmell. Engraver, T. Cook.
Line, $5\frac{1}{2} \times 3\frac{5}{8}$ in.
5. Another copy, bust only to R.; oval, at head of an account of him. Plate to *Biographical Magazine*. Pub. Harrison & Co., 1795.
Painter, Bemmell. Engraver, P. Audinet.
Line, $1\frac{7}{8} \times 1\frac{1}{2}$ in.
6. Another copy, bust only to L.; without background; four Latin lines below.
Painter, Bemmell. Engraver, Anon.
Line.
7. Nearly W.L. to R. seated, in gown, hat in r. hand. From the picture at the College of Physicians of London. Frontispiece to his *Opera Omnia*, 1766. Corn. Jonson, pinxt.
Painter, C. Janssen. Engraver, J. Hall.
Line, $7\frac{5}{8} \times 6\frac{3}{8}$ in.

8. Similar to the last but reversed.
Painter, C. Janssen. Engraver, Anon.
Line, 9¾ x 7 in.
9. Similar to the last; H.L. only to L.; oval frame. Unfinished plate as left at McArdell's death.
Painter, C. Janssen. Engraver, J. McArdell.
Mezz., 11 x 9 in.
10. Similar to the last; H.L. to L. Collar, with tassels tied, and doctor's gown. Pub. Laurie and Whittle, 1794. Van Dyck, pinxt.
This appears to be the re-worked plate from which No. 9 was printed with the incorrect attribution to Van Dyck.
Painter, C. Janssen. Engraver, J. McArdell.
Mezz. 13 x 9 in.
11. Similar to last but to R. Proof before any inscription.
Painter, C. Janssen. Engraver, (?).
Mezz. 3¼ x 2½ in.
12. Similar, head only, R. Vignette 1878. Proof before any inscription.
Painter, C. Janssen. Engraver, C. H. Jeens.
13. H.L. to L. in skull-cap. From picture belonging to the Royal Society. Plate in C. Knight's *Portrait Gallery*, 1833.
Painter, C. Janssen. Engraver, E. Scriven.
Stipple, 5 x 4½ in.
Also published by Wm. S. Orr, London.
14. Sculptured bust on pedestal to R. Frontispiece to English translation of his *De Generatione Animalium*, 1653 (Fagan, p. 41).
Engraver, W. Faithorne.
Line, 5 x 3¼ in.
15. Copy from the last. Circular medallion on pedestal supported by two allegorical figures with the title 'Dr. Harvey' and 'page 553' in top right-hand corner. (Reproduced as Plate XIII, p. 30.)
Line, 6¾ x 4½ in.
16. Nearly W.L. to L., seated in an arm-chair, in gown, hat in right hand, with title 'Gulielmus Harveius Doct. Professor regius Exercitationum Anatomicarum de Motu Cordis et sanguinis circulatione celeberrimus Auctor'. From the picture now in the National Portrait Gallery.
Engraver, (W. Hollar (?)) or more probably by Gaywood.
Etching, 7⅞ x 6 in.
17. H.L. to L. in broad collar and skull-cap. Pub. J. W. Parker.
Engraver, C. G. Lewis.
Etching, 5¼ x 4⅝ in.
18. W.L. to R., standing, holding tablet; vignette. Pub. 1815. (Fanciful.)
Painter, G. B. Cipriani.
19. Copy of No. 12. Sculptured bust on pedestal to R. Frontispiece to *William Harvey*, by R. Willis, M.D., 1878.
Photogravure, Goupil & Cie.
20. Similar to No. 10. Head only, to R. Frontispiece to *Lives of Physicians*, 1830.
Painter, C. Janssen. Engraver, W. C. Edwards.
Stipple, 3½ x 2⅞ in.
21. H.L. to L., nearly full face, in doctor's gown, with white collar and tassels. Lettered 'William Harvey M.D.' Pub. Arch. Fullerton & Co., Glasgow. Pub. in Cunningham's *Lives of Eminent Englishmen*, 1835, and again in 1836.
Engraver, S. Freeman.
Line, 7 x 5 in.
22. Bust in an oval, to R. Doctor's gown and collar with tassels and strings tied. Pub. Ed. Harding, 1801.
Sc. Harding.
Stipple, 10½ x 8½ in.
23. Vignette. Bust similar to No. 5, L. Pub. in *Physiognomical Portraits*.
Painter, Bemmell. Holl., sculpt.
Stipple, 2½ x 1¾ in.
24. Bust, R. Square collar and buttoned surtout. Lettered 'Guillaume Harvey'.
Painter, Vigneron. Engraver, Engelman.
Litho. 11 x 8¼ in.
25. Bust, inscribed 'William Harvey M.D.' between two columns. It forms the upper half of the certificate given to pupils attending the Anatomical and Chirurgical lectures of Dr. William Hunter. The plate seems to have come into the possession afterwards of George Fordyce, M.D. (1736-1802), who used it for a similar purpose.
Line, 11¼ x 8 in.

26. Nearly W.L. to L., seated, in gown, hat in left hand. From picture at Royal College of Physicians. Pub. in Pettigrew's *Portrait Gallery*, 1840. It was also published separately in proof and as a proof before letters.
Painter, C. Jansons (*sic*). Engraver, J. Thomson.
Printed by McQueen.
Steel engraving, 3½ x 3¾ in.
Janssen's picture reversed.
27. Reduced copy of No. 8. Frontispiece to *William Harvey*, by D'Arcy Power, 1897.
Painter, Cornelius Jonson (*sic*). Engraver, Hall.
Photo-sc., 3 x 3¼ in.
28. Three-quarter length to R., standing, in gown, left hand on diagram of arterial system; apparatus, shelves, and books in the background.
Painter, (?).
Process block, 6¼ x 5 in.
Presented to members of the Historical Section of the Royal Society of Medicine, Nov. 1912. See also Proceedings of the *Royal Society of Medicine* (Section of History), 1912, vi, p. 31, Pl. II.
29. Bust to L., in doctor's gown. The base of the pedestal inscribed 'Guil. Harvei illus.'
Etching, 2⅞ x 2⅝ in.
30. Bust to R.
W. Read, sc.
Engraving, 6¼ x 4⅞ in.
31. Bust to L. The medal of the Edinburgh Hunterian Society with the lettering 'In Gul. Harvei honorem MDCCLXXXII'.
Etching, 2 x 1⅜ in.
32. Bust to R., in doctor's gown, with wide lace collar and strings untied. Pub. by C. Forster in the *Literary Magazine and British Review*, 1790.
Painter, Bemmell, Sculpt., Blackberd.
Line, 7 x 4½ in.
33. Bust to R. as in No. 32. Pub. by J. Robins, 1830.
Painter, Bemmell. Engraver, J. Thomson.
Stipple, 7½ x 4½ in.
34. Bust to L., nearly full face, in doctor's gown with collar and strings tied, in an oval resting on a block which is lettered 'William Harvey M.D.' No name of painter or engraver.
Line, 5⅞ x 3⅞ in.
35. Bust to L., surtout buttoned, plain linen collar, no tassels, skull-cap. Lettered 'W. Harvey M.D.' Pub. by C. Knight in *Cabinet Portrait Gallery of British Worthies*, vol. vii, 1846.
Etching, 3½ x 2½ in.
36. 'Harvey demonstrating to Charles 1st his theory of the Circulation of the Blood.' From a painting by R. Hannah. Line engraving by H. Leman. Pub. Messrs. Lloyd Bros. & Co., 22 Ludgate Hill, 1851. (See the *Lancet*, 1851, i, p. 382.) Fanciful.
37. 'Harvey with the two children of Charles 1st at the battle of Edgehill 1642.' Fanciful.
W. F. Yeames, R.A., pinxt. H. Dixon, photo.
Frontispiece to Dr. John W. Ogle's *Harveian Oration* for 1881.
38. Bust to L., surtout buttoned with plain white falling collar: no tassels: no skull-cap. From the portrait in the National Portrait Gallery. Pub. for G. Moreton, 42 Burgate Street, Canterbury, 1894.
Photogravure, 5½ x 3¾ in.
Portraits of Harvey are also reproduced in *Clinical Sketches*, Lond. 1895, vol. i, facing page 16; B. W. Richardson, *Disciples of Æsculapius*, 8vo, Lond. 1910, i, 13-19; A lithograph by Hart and Mapother, Louisville, Kentucky; Engraving, G. Johnson, pinxt, T. Coldwell (Lond.), 1799; Engraving, Göttingen, T. C. Dieterich, 1789; Lithograph nach Hall von A. G. Eberhard; Engraving, Houbraken, pinxt., W. R. Jones, sc.

BUSTS

1. The monument in Hempstead Church near Saffron Walden in Essex.
2. Peter Scheemakers' (1691-1770) bust at the Royal College of Physicians, London. Presented by Dr. Mead in 1739. It was copied from an original picture in the possession of Dr. Mead.
3. Coin in the British Museum. It was struck at Berlin in 1825 in honour of Blumenbach.
4. Coin by Rogat.
5. The medal of the Harveian Society of Edinburgh.

STATUES

Mr. Bruce Joy's statue at Folkestone.

*** END OF THE PROJECT GUTENBERG EBOOK PORTRAITS OF DR. WILLIAM HARVEY ***

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