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To Her Majesty The Queen of Italy.  
Humbly offered by the Author  
Oct. 22. 1883

*"Michel più che mortal Angel divino."*

THE ART OF  
**Michel' Angelo Buonarroti**

AS

Illustrated by the various Collections

IN THE

*British Museum.*

BY

LOUIS FAGAN.

*Dept. of Prints and Drawings, British Museum. Membre Honoraire de  
la Société des Artistes Graveurs au burin de France. Author of the Life of  
Sir A. Panizzi, K.C.B., etc.*

WITH ILLUSTRATIONS AND A FRONTISPIECE BY THE  
AUTHOR.

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## Note.

THE Christian name of the great Artist, to whom these pages are devoted, may be written either as one word: *Michelangelo*; or, as two: *Michel' Angelo*. The *Angelo* was corrupted by his contemporaries into *Agnolo*, and more recently into *Angiolo*.

I have adopted the spelling of *Buonarroti*, as his friend and biographer GIORGIO VASARI wrote it. BENEDETTO VARCHI, in his "Orazione Funerale fatta . . ." etc., Florence, 1564, used but one "r." TICOZZI sinks the "u," and LANZI has *Bonarruoti*. It has also been spelt in the following manner: *Bonarote*, *Bonarotto*, *Bonarrota*, *Bonarroti* and *Bonarruoti*.

*Angiolo Schiavone*





In Michaëlem

Angelum Bonarotium.

Quae linguae, quaeve ora tuum clarissime terris,  
Quaeve manus, vel quae charta loquatur opus ?  
Spirantes, seu forte velis de marmore vultus  
Fingere, seu docta molliter aera manu :  
Seu vario distincta refers nova signa colore,  
Sive oculos pictis fallis imaginibus :  
Præritelis tibi signa boni, tibi signa Myronis,  
Cedat Apellea Cypria picta manu.  
Te coelum te terra novis expressa figuris,  
Perpetuumque colent, perpetuumque canent.

[Basilii Zanchii Bergomatis Poemata omnia.

Bergomi, 1747, p. 173.]



# Chronological Summary.

M. A. BUONARROTI.

A.D.		
<b>1444</b>	JUNE 11	Lodovico di Leonardo Buonarroti born.
<b>1473</b>	NOV. 16	Leonardo, eldest son, born.
<b>1475</b>	MAR. 6	<i>Michel' Angelo</i> born.
„	„ 8	Baptized.
<b>1477</b>	...	Buonarrotto, third son, born ; d. July 2, 1528.
<b>1479</b>	...	Giovan-Simone, fourth son, born ; d. January 9, 1548.
<b>1488</b>	APRIL 1	Entered the studio of Domenico and David Ghirlandajo.
<b>1488-90</b>	...	The St. Anthony, from Schön's engraving.
<b>1489</b>	...	Head of a Fawn, marble. Bargello. Florence.
C. 1489	...	Madonna and Child, St. John, and Four Angels. Unfinished. Stoke Park.
<b>1489-91</b>	...	Battle of Centaurs and Lapithæ, bas-relief. Florence.
<b>1490</b>	...	Entered Academy of Medici Garden.
<b>1490-2</b>	...	The Virgin with Two Children, bas-relief.
„	...	Holy Family, bas-relief. Louvre.
<b>1492</b>	...	Hercules, marble. Lost. Sent to France in 1529.
„	APRIL 8	Lorenzo de' Medici died.
„	„ 8	Left Academy of Medici Garden.
<b>1493</b>	...	Wooden Crucifix for the Church of S. Spirito. Lost.
C. 1493-5	...	Virgin with Two Children and Four Angels. National Gallery, London.
C. 1493	...	The Prior of the Convent and Hospital of S. Spirito, at Florence, gave M. A. rooms there, and every facility for dissection.
<b>1494</b>	...	Quitted Florence a short time prior to the expulsion of Pietro de' Medici, apprehending disturbances. Lodovico, his father, deprived of his office in the Custom House.
„	JAN. 20	A very heavy fall of snow at Florence.
„	„ 22	Made for Piero de' Medici a colossal figure, with snow.
„	OCT.	Visit to Bologna and Venice.

## Chronological Summary.

A.D.		
1495	...	Angel holding a Candelabrum, marble. In San Domenico, Bologna.
1495	...	Youthful St. John, marble. Lost.
„	...	Cupid Asleep, life size, marble. Lost. In 1502 it was in the possession of Isabella, Marchioness of Mantua.
1496	JUNE 25	Saw Rome, for the first time.
„	JULY 2	Wrote, from Rome, to Lorenzo di Pier Francesco de' Medici.
„	„ 11	Wrote, from Rome, to Lorenzo "The Magnificent."
„	...	Bacchus, marble. Bargello. Florence.
„	...	Cupid, marble. Lost.
1497	Nov. 18	Recommended by Cardinal di San Dionigi to the "Anziani di Lucca."
„	Nov.	First visit to Carrara.
„	...	Cupid, marble. South Kensington Museum.
1498	AUG. 27	Pietà, St. Peter's, Rome, agreement signed.
1500	...	Cartoon of St. Francis receiving the Stigmata, for San Pietro in Montorio.
1501	JUNE 5	Contract by which he is engaged to execute for Card. Francesco Piccolomini (afterwards Pope Paul III.), fifteen statues for the Piccolomini Chapel, Siena.
„	...	In Florence.
„	AUG. 16	Commissioned to execute the "David."
„	...	The Dying Adonis, marble. Bargello. Florence.
1502	AUG. 12	Commissioned by the "Signoria," to execute a "David" in bronze. Completed in 1508. Lost.
1503	APR. 24	Commissioned to execute Twelve Apostles in marble, for the Church of S <sup>a</sup> . Maria del Fiore, Florence.
„	...	St. Matthew, marble. Unfinished. Accademia, Florence.
„	...	Head of a Woman, marble. South Kensington Museum.

# Chronological Summary.

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A.D.		
C. 1503-4	...	Circular bas-relief of a Virgin, seated, with Child in her arms and St. John behind. Florence.
„	...	Circular bas-relief of Virgin and Child. Royal Academy, London.
C 1503	...	Circular picture of Virgin, Child and St. Joseph, for Angelo Doni. Uffizi.
„	...	A Virgin, bronze. Sent to Flanders. Lost.
1504	JAN. 25	Twenty-eight artists met in Florence to decide where to place the "David."
„	MAY 14	The "David" left Sa. Maria del Fiore.
„	„ 18	The "David" brought in front of the "Signoria."
„	JUNE 11	Pollajuolo and A. da San Gallo commissioned to design a pedestal for the "David."
„	SEPT. 8	The "David" uncovered.
„	„ 15	Another agreement to finish four statues, instead of twelve, for the Piccolomini Chapel.
„	OCT.	Cartoon of Pisa commenced.
1505	FEB. 28	Received (at Florence) 280 lire for the above cartoon.
„	MAR. 3 or 4	At Rome.
„	...	Contract : Tomb of Julius II.
„	APRIL	Left for Carrara.
„	AUG.	Cartoon of Pisa finished.
„	„ 30	P <sup>o</sup> di Zanobi sent in an account for supplying five laths, &c., for fixing up the cartoon of Pisa.
„	Nov. 12	} At Carrara.
1506	to MAY	
1505	...	Two colossal statues of "Captives," marble. Louvre.
„	...	Statues of "Captives." Unfinished. Marble. Palazzo Pitti.
1506	JAN. 27	Bought a small estate at Settignano.
„	MAR. 17	Giuliano de' Medici died.
„	„ 29	At Bologna.
„	APR. 18	Left Rome, in consequence of dissatisfaction at treatment received from Julius II.

## Chronological Summary.

A.D. 1506	MAY 2	Letter to G. da San Gallo respecting his sudden departure from Rome.
„	„ 10	Pietro Rosselli wrote from Rome to M. A.
„	„ 10	Giuliano da San Gallo left Rome for Florence in order to bring back M. A.
„	JULY 8	Julius II. wrote to the "Signoria," requesting them to inform M. A. that he could safely return to Rome.
„	AUG. 4	G. Balducci wrote from Rome to M. A.
„	„ 27	Julius II. left for Bologna.
„	NOV.	M. A. at Bologna.
„	„ 10	Julius II. arrived at Bologna.
„	„ 27	Reconciliation between M. A. and Julius II. at Bologna.
1507	FEB. 22	Julius II. left Bologna.
„	MAY 10	Commissioned by Soderini to execute a group, "Hercules and Cacus."
„	JUNE 29	Statue of Julius II. cast at Bologna.
„	AUG. 21	The statue nearly terminated.
„	„ 21	Soderini's letter to the Marchese di Massa.
„	„ 22	Soderini wrote to M. A. to return to Florence.
1508	FEB. 18	Still at Bologna.
„	„ 21	The statue of Julius II. uncovered.
„	MAR.	Returned to Florence from Bologna.
„	...	Purchased a house in Florence, now "Casa Buonarroti."
„	End of MARCH or beginning of APRIL	} Returned to Rome.
„	MAY 10	
„	„ 10	According to an entry in M. A.'s own hand-writing, he commenced to paint the ceiling of the Sistine Chapel.
„	„ 10	Soderini asked A. Malaspina to keep for him a block of marble, for M. A. to execute the group of Cacus, to be placed in the Piazza of the "Signoria."

# Chronological Summary.

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A.D.		
1508	MAY 11	P. di Jacopo Roselli received ten gold ducats from M. A. for work done in the Sistine Chapel.
„	JULY 2	Recommended Alonzo Berruguette to his brother.
„	AUG. 11	In Florence.
„	SEPT. 24	Mons. Robertet asked the "Signoria" to give him the "David" in bronze.
„	OCT. 14	The bronze "David" cast.
„	DEC. 16	Soderini wrote to Malaspina that M. A. was unable to commence the "Cacus," on account of the Pope not having granted him leave to go to Florence.
„	DEC.	The bronze "David" left Leghorn for France.
1509	JAN. 3	Received for the "David" ten "larghi" florins in gold.
„	„ 4	Soderini wrote to the Florentine Ambassadors in France, respecting the pedestal for the bronze "David."
„	FEB. 3	Answer from the Florentine Ambassadors respecting the pedestal.
„	NOV. 1	Generally supposed that a portion of the ceiling of the Sistine Chapel was shown to the public.
1511	JAN.	Visited the Pope in the camp before Mirandola.
„	DEC. 30	Statue of Julius II. thrown to the ground from its place over the door of S. Petronio, Bologna.
1512	MAY 20	Purchased a house and land at Santo Stefano in Pane.
„	JUNE 20	Purchased more land, also at Santo Stefano in Pane.
„	...	According to Vasari, Baccio Bandinelli destroyed the cartoon of Pisa.
„	OCT. 15	Sebastiano del Piombo wrote to M. A., at Florence, relating an interview he had with Julius II., and also that Raffaello, having seen M. A.'s paintings, abandoned his Peruginesque style.
„ 2	Nov. 1	Ceiling of the Sistine Chapel completed.



## Chronological Summary.

A.D.		
1512	...	Colossal Head, drawn in red chalk, in one of the lunettes of the Galatea Gallery, Farnese Palace.
"	...	Figure of Wisdom commenced.
1513	FEB. 21	Julius II. died.
"	" 24	Fresh contract with executor of Julius II. to complete the tomb on a smaller scale.
"	MAY 6	Received money, on account, for tomb of Julius II.
1514	JUNE 15	Figure of Christ. Minerva.
1515	JAN. 5	Received fifty ducats in gold from Bernardo Bini.
"	...	Purchased land at Settignano.
1516	" 21	Paid to Domenico da Settignano, at Carrara, 1,000 gold ducats.
"	JULY 4&8	Fresh contracts for the tomb of Julius II.
"	AUG. 30	Received money from Lanfredini.
"	OCT.	Took up his residence in the house of Francesco Pelliccia, at Carrara.
"	NOV. 1	Paid to above 100 gold ducats for marble.
"	" 18	At Carrara, purchased several blocks of marble from Mancino.
"	" 22	Borgherini wrote from Rome to M. A. informing him that Raffaello had modelled an "Amorino."
"	" 23	Wrote from Carrara to his brother Buonarroto respecting his father's illness.
"	DEC. 5	Left Carrara for Rome, on account of the Façade of San Lorenzo.
"	" 31	At Florence, and gave to Baccio d'Agnolo the model of the Façade.
1517	JAN. 2	Received money from Lanfredini.
"	FEB. 2	Jacopo Salviati wrote to M. A.
"	" 2	Buoninsegni wrote to M. A.
"	" 6	Returned to Florence from Rome.
"	" 25	Received 800 ducats from Jacopo Salviati, sent by Leo X.



## Chronological Summary.

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A.D. <b>1517</b>	MAR. 6	At Carrara. Paid twenty gold ducats to Matteo Cuccarello.
,,	,, 14	Agreement with Lionardo Casoni for marble.
,,	APRIL 7	} At Carrara.
,,	MAY 16	
,,	AUG. 16, 18	
,,	APR. 17	Bought land in Via Mozza, Florence.
,,	JULY 12	Ferrucci left Florence for Carrara to consult M. A. respecting the Façade of S. Lorenzo.
,,	AUG. 20	Left Carrara for Florence.
,,	AUG.	The Pope requested M. A. to prepare a new model for the Façade of S. Lorenzo.
,,	DEC. 25	Sent the above to Rome.
<b>1518</b>	JAN. 1	Buoninsegni wrote to M. A. respecting the Façade of S. Lorenzo.
,,	JAN.	Went to Rome.
,,	,, 19	Commissioned by Leo X. to build the Façade.
,,	FEB.	Received money from Lanfredini for the tomb of Julius II. M. A. at Florence.
,,	,, 6	Return to Rome.
,,	,, 25	Left for Carrara.
,,	MAR. 15	M. A. gave order to the scarpellini to work the quarries of Pietra-Santa.
,,	,, 20	At Florence.
,,	APR. 7	At Pisa.
,,	,, 17	At Carrara, and appointed Donato Benti his agent.
,,	,, 18	At Pietra-Santa.
,,	JULY 14	Bought land in Via Mozza.
,,	,, 2	Sebastiano del Piombo wrote to M. A.
,,	AUG. 12	} At Seravezza.
,,	SEPT. 2	
,,	OCT. 16	At Carrara.
,,	OCT. 28, 30	At Pietra-Santa.

## Chronological Summary.

A.D. <b>1518</b>	DEC.	In Rome, when he seems to have made designs for S. del Piombo.
<b>1519</b>	JAN. 30	Gabriello Paetoglio wrote to M. A. that the King of France desired to possess a work by his hand.
„	MAR. 26	Received from Card. de' Medici 500 ducats for the Façade of S. Lorenzo.
„	APR. 30	Jacopo Guidi promised to supply him with marble.
„	SEPT. 10	Left for Carrara.
„	OCT. 20	In Florence. Signed petition to Leo X. for the removal of the remains of Dante to his native city.
„	„ 27	Bought land, &c., at Rovezzano.
„	DEC. 29	Seb° del Piombo wrote to M. A. respecting the completion of the "Raising of Lazarus."
<b>1520</b>	MAR.	Commenced the new Sacristy at San Lorenzo.
„	„ 12	Leo X. allowed him to abandon the Façade of San Lorenzo.
„	APR. 11	Ill in Florence.
„	„ 20	Seb° del Piombo informed M. A. of Raffaello's death.
„	OCT. 8	Alessandro, Count of Canossa, wrote to M. A.
„	OCT.	Bought land at Settignano.
<b>1521</b>	APRIL	Received orders from Cardinal Giulio de' Medici to proceed to Carrara.
„	„ 22	Purchased a piece of marble for the group of the Madonna and Child, now in the Medici Chapel. The marble reached Florence in 1523.
„	„ 23	Paid in advance fifty gold ducats for said marble.
„	„ 29	At Carrara.
„	OCT. 26	Mem. for payment to workmen for statue of Christ, now in Santa Maria Sopra Minerva.
„	DEC. 1	Leo X. died.
<b>1522</b>	APR. 23	Paid for marble for the Madonna and Child, in Medici Chapel.
„	JULY 2	Ascanio de' Navi wrote to M. A., from Bologna, respecting the Façade of San Petronio in that city.

# Chronological Summary.

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A.D.		
1522	Nov. 13	Domenico da Settignano is fined by the <i>Vicario</i> two gold ducats, to be paid to Marco Rossi, of Carrara, for work executed on account of Pietro da Carona, M. A.'s agent.
1522-3	...	Resumed his work at the tomb of Julius II.
1522-6	...	At work on the "Laurenziana."
1523	JUNE 23	Bartolommeo Angiolini wrote to M. A. respecting a small picture for Cardinal Grimani.
,	JULY	Answered the above letter.
,	...	Designed a house for the Marquis of Mantua.
1524	OCT. 18	An urgent application, by M. A., to the Florentine Agent of Clement VII. for the payment of eight months' arrears of his salary, for work at the Medici tomb.
,	...	Made further designs for the group of "Hercules and Cacus."
,	Nov. 19	Clement VII. elected.
1525	FEB. 3	Paid to Antonio Mini six ducats and three lire.
,	APR. 23	Letter to M. A., informing him of the Pope's wishes, respecting a carved wooden ceiling for the Laurenziana.
,	JUNE 14	Appointed G. F. Fattucci his agent at Rome.
,	AUG. 3	Engaged Nicholò da Pescia as a servant.
,	DEC. 7	Sent to Clement VII. design for the "Laurenziana."
,	" 23	The Pope's answer to the above.
,	...	Designed a tomb for Bartolommeo Barbazza.
,	...	At Carrara.
1526	MAR 14	Jacopo Salviati wrote to G. B. Selimbeni in reference to some property M. A. intended to purchase.
1527	APRIL	A stone thrown from the top of the "Signoria" against some partisans of the Medici who were striving to enter the palace by force. The stone broke the left arm of the "David."
,	MAY 6	Rome taken by assault.

## Chronological Summary.

A.D.			
1528	JULY	2	Buonaroto died in the arms of M. A.
"	AUG.	2	The "Signoria" again commissioned him to take in hand the group of "Hercules and Cacus."
1529	JAN.	10	Elected magistrate of the "Nove della Milizia Fiorentina."
"	APR.	6	Appointed Commissary-General of the Fortifications of Florence.
"	"	28	} At Pisa and Leghorn.
"	"	29, 30	
"	MAY	3, 6	} At Pisa.
"	JUNE	5	
"	"	17, 19	} Sent to Ferrara to inspect fortifications.
"	JULY	28	
"	AUG.	2-9	At Ferrara. Visited fortifications on the 4th.
"	SEPT.	8	At Arezzo.
"	"	10	Wrote from Venice.
"	"	30	Declared a rebel by the "Balìa."
"	OCT.		At Castelnuovo di Garfagnana.
"	"	12	Goods, &c., belonging to him are hidden for fear of confiscation.
"	"	13	Galeotto Giugni wrote recommending M. A. to the mercy of the Florentine Republic.
"	"	20	Received a safe-conduct to return to Florence.
"	Nov.	9	Permission to leave Ferrara.
"	"	23	His condemnation as a rebel revoked.
"	...		Probably executed the bust of Brutus. Florence.
"	...		Jupiter and Leda, for the Duke of Ferrara. Lost.
1529-30	..		Repaired injuries done to the Campanile of San Miniato.
1530-1	...		Apollo, marble. Florence.
1530	JULY	3	Monna Cassandra died.
"	AUG.	12	Pardoned by Clement VII.
1530-6	...		Francesco Amadori di Colonello, of Castel-Durante, lived with M. A.

## Chronological Summary.

23

A.D.		
<b>1531</b>	JAN. 18	Benvenuto della Volpaja wrote to M. A. asking him to go to Rome.
"	MAY 26	Federigo Gonzaga is anxious to obtain a work by the hand of M. A.
"	SEPT. 29	The two female figures, Medici monument, finished.
"	NOV. 21	Out of health.
"	" 24	Brief of Clement VII., by which he orders M. A. not to overwork himself, and to confine his attention to the works in San Lorenzo.
"	" 31	The Pope ordered M. A., under pain of excommunication, to work solely upon the above monument.
"	DEC. 4	Giovanni Maria della Porta's letter respecting the tomb of Julius II.
<b>1532</b>	FEB. 2	Francesco Tedaldi wrote from Lyons to M. A. informing him that Antonio Mini and B. del Bene had arrived there and expected the picture of Leda to follow soon.
"	APR. 29	Fresh contract for the tomb of Julius II.
"	...	Wrote to Seb. del Piombo in reference to the tomb of Julius II.
"	...	Asked by Baccio Valori to design him a house.
C. "	...	"Dream of Human Life." National Gallery, London.
C. "	...	"Flight of Ganymede."
C. "	...	"Vice contending with Innocence." Villa Borghese
C. "	...	"The Descent from the Cross." (D. da Volterra).
"	...	Summoned to Rome by Clement VII. to paint the "Last Judgment."
<b>1533</b>	AUG. 12	Being in Florence, went to see his niece at Boldrono.
"	" 27	Asked by Cardinal Pucci to design a bridge and church at Igno.
"	SEPT. 5	Paid a sum of money to Pier Tedaldi.
"	" 22	Met Clement VII. at San Miniato.
"	" 23	Returned to Rome.

## Chronological Summary.

A.D.		
<b>1533</b>	DEC.	Left Rome for Florence.
<b>1534</b>	...	Works in San Lorenzo suspended.
„	SEPT. 23	Arrived in Rome.
„	„ 25	Clement VII. died.
„	OCT. 3	Paul III. elected.
<b>1535</b>	APR.	Last Judgment already begun.
„	SEPT. 1	Appointed Supreme Sculptor, &c., of the Apostolic Chamber.
„	„ 7	Wax head of St. Catherine.
<b>1536</b>	JAN.	Alexander, First Duke of Florence, assassinated.
„	MAY 4	Charles V. saw the Medici tomb.
<b>1537</b>	JULY 4	Letter, signed by Girolamo Staccoli, respecting a silver salt-cellar, designed by M. A. for the Duke of Urbino.
„	SEPT. 15	Pietro Aretino wrote to M. A. giving his views respecting the "Last Judgment."
„	OCT. 12	Model for a horse.
„	DEC. 18	Paul III. issued an order on the subject of the tomb of Julius II. and Sistine Chapel.
<b>1538</b>	MAY. 9	A brief, giving to M. A. a right of way on the Po, and pension of 12,000 gold ducats, yearly, for life.
„	...	Two busts of Paul III. Naples Museum.
„	...	Acquaintance with Vittoria Colonna.
<b>C. 1540</b>	...	Portrait of Vittoria Colonna.
<b>C. 1540-7</b>	...	Crucifixion, for Vittoria Colonna.
<b>C. 1540</b>	Nov. 25	M. A. thanked N. Martelli for a sonnet which he wrote on the "Last Judgment."
„	DEC. 4	Martelli wrote to M. A.
<b>1541</b>	Nov. 23	Cardinal Ascanio Parisani wrote to Guidobaldo II. that M. A. be wholly engaged on the Sistine frescoes, and that the tomb of Julius II. be completed by other artists.
„	CHRIST- MAS DAY	} The "Last Judgment" uncovered.



# Chronological Summary.

25

A.D.		
1541-2	...	Probably commenced the smaller of the two unfinished groups of the "Deposition," Rome.
1542	MAR. 6	The Duke of Urbino wrote to M. A. respecting the tomb of Julius II.
„	JULY.	M. A. prayed Paul III. to persuade the Duke of Urbino to allow another sculptor to execute the three statues intended for the tomb of Julius II.
„	„ II	Luigi del Riccio wrote to M. A. on the subject of the tomb of Julius II.
„	AUG. 20	New and final contract ratified, by which all previous ones were annulled, and the agreement entered into that the statues of Active and Contemplative Life, already begun, and to serve for the tomb of Julius II., be completed by Raffaello da Montelupo.
„	OCT.	Began to paint in the Pauline Chapel.
„	...	The Museum and Palazzo de' Conservatori commenced and finished.
1543	...	Wrote a letter, in which he refuted all the accusations brought against him with regard to the tomb of Julius II.
1544	JAN.	Designed monument for Cecchino Bracci. Not executed.
„	JULY	Ill at Rome.
„	...	Engaged upon the construction of the building on the Capitol.
1545	FEB.	Fortifications of the Borgo.
„	...	Letter to Vittoria Colonna respecting a Crucifix.
„	...	Fresh contract for the tomb of Julius II.
C. „	JAN.	Statues for above tomb placed in San Pietro in Vincoli, Rome.
„	FEB. 3	Wrote from Rome to Silvestro da Montanto to pay R. da Montelupo for the three statues executed for the tomb of Julius II.
„	NOV.	Pietro Aretino wrote from Venice condemning the "Last Judgment."

## Chronological Summary.

A.D.		
<b>1546</b>	JAN.	Serious illness at Rome.
„	FEB. 8	Francis I. wrote to M. A.
„	„ 26	Attended a meeting as one of the Commissioners on the Fortifications.
„	MAR. 20	Made a Roman citizen.
„	APR. 26	M. A. wrote to Francis I.
„	OCT. 2	Cosimo I. anxious that M. A. should return to Florence.
„	...	Blaire de Vignère recounts that, being in Rome, he had seen M. A. at work at his marbles with incredible vigour and impetuosity.
<b>1547</b>	...	The fortifications of Rome commenced.
„	JAN. 1	Appointed architect of St. Peter's.
C. „	FEB. 25	Vittoria Colonna died. Born 1490.
„	JULY	M. A. asked his nephew, with the concurrence of Messer Giovan Francesco, to take the height of the Cupola of St <sup>a</sup> Maria del Fiore, from the base of the lantern down to the ground.
<b>1548</b>	APR. 16	Leonardo, M. A.'s nephew, sent him, to Rome, copy of certificate of birth.
<b>1549-50</b>	...	Frescoes in Pauline Chapel finished.
<b>1549</b>	...	Varchi's comments on a sonnet by M. A.
„	...	Competition for the completion of the Farnese Palace.
„	NOV. 10	Paul III. died.
„	DEC. 21	Wrote to his nephew respecting the Pope's death.
<b>1550</b>	MAR.	Wrote a sonnet which he dedicated to Vasari.
„	APRIL	Two statues, "Slaves," sent to France.
„	AUG. 1	Wrote to Vasari respecting a tomb for Julius III.'s relatives.
„	SEPT. 15	Wrote to Vasari respecting the "Laurenziana" staircase.
„	OCT. 13	Wrote to Vasari respecting tombs of the Del Monte family, in San Pietro in Montorio.



## Chronological Summary.

27

A.D.		
1550	...	Group of the Deposition, Duomo, Florence, probably commenced.
1551	JAN.	Meeting held respecting St. Peter's.
1552	„ 23	Julius III. renewed M. A.'s appointment as architect of St. Peter's.
1553	...	Condivi wrote the Life of M. A., by order of Julius III.
„	NOV. 17	Annibal Caro wrote to Antonio Gallo respecting the tomb of Julius II.
1554	JAN. 1	Gave a dowry to the daughter of one Michele, a pork-butcher.
„	APRIL	Wrote to Vasari respecting the birth of his nephew, "Buonarroti."
„	AUG. 20	Vasari wrote to M. A. to abandon the works at St. Peter's and to return to Florence.
1555	...	Paul IV. remonstrated with M. A. on the nudity of the figures in the "Last Judgment."
„	...	Wrote a sonnet.
„	JUNE	Cosimo I. again asked M. A. to return to Florence.
„	JULY 19	Sold some land in Via Sangallo, Florence.
„	SEPT. 28	Vasari wrote to M. A. to return to Florence in order to finish the Sacristy and staircase in San Lorenzo.
„	NOV. 13	M. A.'s youngest brother died (Sigismondo).
„	DEC. 3	Death of Urbino, his servant.
1556	SEPT.	Flight from Rome to Spoleto.
C. „	...	"Deposition from the Cross," Duomo, Florence, completed.
C. „	...	Small Pietà, marble, blocked out. Lost.
1557	...	Wrote to Vasari respecting the Chapel of Francis I. in St. Peter's.
„	MAY 8	Cosimo I. again wrote to M. A. to return to Florence.
„	JULY 1	Wrote to Leonardo that he was unable to return to Florence, on account of his work in St. Peter's.
„	AUG.	Wrote to Vasari, asking him to thank Cosimo I.
1558	...	Wooden model of the Dome of St. Peter's.

## Chronological Summary.

A.D.		
1558	MAR. 28	Wrote to Cornelia, the widow of his servant.
	JUNE 6	Cosimo I. once more wrote to M. A. to return to Florence.
„		
„	SEPT. 28	M. A. wrote to Vasari respecting the staircase of the "Laurenziana."
1559	JAN.	Sent to Bartolommeo Ammanati a case containing the model of the staircase of the 'Laurenziana.'
„	MAR. 14	Benvenuto Cellini wrote to M. A. in a most affectionate and respectful manner.
„	JULY 7	Giòvan Francesco Lattini wrote to Cosimo I. that M. A., on account of his old age, was unable to leave Rome.
„	OCT. 19-26	Correspondence between Cosimo I. and M. A., in reference to designs made for the Church of San Giovanni de' Fiorentini.
„	NOV. 14	Catherine of France wrote to M. A.
1560	...	Designed mausoleum for the Marquis of Marignan, brother of Pius IV.
„	MAR.	Giovan de' Medici in Rome.
„	„ 5	Wrote to Cosimo, introducing Tiberio Calcagni, the bearer of designs of the Church of San Giovanni de' Fiorentini.
„	APR. 8	Vasari wrote to M. A. respecting certain buildings to be erected in Florence.
„	„ 25	Cosimo I. wrote to M. A., praising the designs for the Church of San Giovanni de' Fiorentini.
„	SEPT. 13	Wrote to Cardinal de' Carpi his intention to resign the office of Architect of St. Peter's.
C. „	...	Converted one of the halls of the Baths of Diocletian into a Church; now Santa Maria dell' Angeli, Rome.
„	OCT. 23	R. Strozzi's letter respecting tomb of Francis I.
„	„ 30	Catherine of France wrote to M. A.
C. „	...	Commissioned by Paul IV. to design various gates for the City of Rome.

# Chronological Summary.

29

A.D.		
1560	APR. 8	Vasari, newly arrived at Rome, wrote to Cosimo that he had seen his <i>great</i> M. A.
„	NOV.	Cosimo de' Medici at Rome.
1561	JULY 18	Wrote to Leonardo to spend 300 ducats in charity.
„	SEPT. 3	Cellini wrote to M. A.
„	„ 20	Wrote to his nephew to send copy of a contract respecting certain statues intended for Pius III.
1562	...	Florentine Academy of Design founded.
„	...	Baccio Bigio intrigued to support M. A.
1563	JAN. 31	Appointed Vice-President of the Academy of Design.
1564	FEB. 18 4-35 p.m.	} <i>Died.</i> 3, Via delle Tre Pile, Rome.
„	„	
„	„	Nanni Bigio wrote to Cosimo announcing the death of M. A.
„	„ 19	Inventory of clothes, papers, &c., belonging to M. A.
„	MAR. 2 8, 9, 10	} Letters respecting the funeral of M. A.
„	MAR. 11	
„	„ 12	Body reached Florence.
„	„ 12	Body in Santa-Croce.
„	„ 17	D. Ricciarelli wrote from Rome to Vasari, an account of what was found in the house of M. A.
„	JULY 14	Funeral obsequies at Santa-Croce.
1564-8	...	Monument in Santa-Croce erected. Designed by Vasari.
1573	...	Mons. de Thou saw statue of Cupid at Mantua.
1617	...	“Casa Buonarroti,” enlarged by M. A.’s nephew, called “Michel’ Angelo il Giovane.” Bas-relief, cast in bronze.
C. 1620	...	Michel’ Angelo il Giovane spent 130,000 lire in paintings, illustrating the Life of M. A.
1623	...	Poems of M. A. first published at Florence.
1632	...	Cardinal Richelieu removed to Poitou statues, “Slaves.”
1793	...	A. Lenoir purchased for the French nation the above statues

## Chronological Summary.

A.D.		
1823	MAY	Madonna and Child, bas-relief, purchased for the Uffizi, by Guicciardini.
1843	...	The "David" cleaned by Lorenzo Bartolini.
1851	OCT.	Comm <sup>re</sup> . Alessandro Manetti reported on the sad condition of the "David."
1866	APRIL	Commission appointed for the removal of the "David."
,,	MAY 27	First meeting.
1873	JULY 31	The removal of the "David" commenced.
,,	AUG. 4	Placed in the "Accademia delle Belle Arti."
1875	...	Fourth Centenary, Florence.
,,	MAR. 1	Sarcophagus, under the statue of Lorenzo, Medici Chapel, opened.



SHORT  
Biographical Notices  
OF THE  
COLLECTORS

TO WHOM THE DRAWINGS DESCRIBED IN THIS WORK HAVE  
AT VARIOUS TIMES BELONGED.



## CHARLES I.

KING OF ENGLAND.

1600—1649.

ONE of the first Acts of Parliament, after the execution of the King, was the disposal of the pictures, statues, drawings, etc. In March, 1648, Parliament ordered Commissioners to inventory the goods and personal estate of the King and Queen, and appraise them for the use of the public. This Inventory, which is in the British Museum, Department of Manuscripts, Harl. 4898, is a large folio volume of 689 pages. The sale extended over three years, viz., 1650 to August 9th, 1653, and realized £118,080 10s. 2d. (*See Fagan's Collectors' Marks*).

## SIR PETER LELY, KNT.

1617—1680.

PORTRAIT painter, born in Westphalia. He came to England at the age of twenty-four, and was introduced to King Charles I., whose portrait he painted. Lely lived for some years in Drury Lane, and from 1662 to 1680 in the Piazza, Covent Garden. His large collection of pictures, prints and drawings, were disposed of by auction, April 18th, 1682, the sale lasting forty days, and realizing the sum of £26,000.

## PIERRE-JEAN MARIETTE.

1694—1774.

THE following account of this eminent collector is, perhaps, the best which can be introduced into this work:—"Petit-fils d'un simple marchand d'estampes et fils de l'habile graveur Jean Mariette, est considéré comme un des types les plus parfaits parmi les amateurs, par la science et le goût. A 20 ans, ayant perdu son père, il vendit sa maison de commerce, et, maître de sa fortune, il entreprit des voyages qui le conduisirent d'abord à Vienne où il ne voulait que passer. Il y fut retenu deux ans par le Prince Eugène, qui le prit en affection et lui



“demanda de classer le Cabinet d’Estampes de l’Empereur  
 “Charles VI. D’Autriche il alla à Rome, se lia d’amitié avec tout  
 “ce qui s’y trouvait d’artistes français et italiens. De retour à  
 “Paris, il publia quelques ouvrages ayant trait aux arts. Il était  
 “contrôleur général de la Chancellerie de France et membre  
 “honoraire amateur de l’Académie de Peinture, et n’en dirigea pas  
 “moins la vente Crozat, dont une bonne partie des dessins vint  
 “enrichir sa collection.”

Mariette’s sale catalogue was compiled by the engraver, F. Basan, in 1775. It is adorned with a frontispiece by Choffard, after C. N. Cochin, fils, and consists of 1,491 lots. The sale took place in Paris as follows:—February 1st and following days, 60,000 francs. May, 9,000 francs. November 15th, &c., 1775. January, 1776, 288,500 francs. Total, 357,500 francs. The Bibliothèque du Roi acquired 12,504 prints for 20,663 francs 11 sols, and the Louvre, 1,300 drawings, for 52,000 francs.

The Michel’ Angelo drawings, lot 236, are described as follows:—“Quarante feuilles de différentes études de compositions, “Tombeaux, Figures et Têtes, faites à la plume et au bistre, d’une “touche savante et hardie, parmi lesquelles se trouve *cette main* “célèbre, dont il est fait mention dans la vie de cet auteur.”

In the priced copy of the sale catalogue belonging to the Department of Prints and Drawings, British Museum, this lot is recorded to have brought 818 francs 1 sol.

Mariette purchased this hand at the Crozat sale for eighteen livres. It was No. 15 in the catalogue. That it is the work of Annibale Caracci, and not of Michel’ Angelo, can hardly be doubted.

#### SIR JOSHUA REYNOLDS, P.R.A.

1723—1792.

**O**RIGINALLY intended for the medical profession, but showing at an early age a taste for Art, he was placed, in 1741, under Hudson. In 1746 Reynolds commenced practice in London. In 1749 he visited Italy, and after spending about three years in that country, returned to England. In 1768 he was unanimously elected First President of the Royal Academy.



Reynolds' collection of Drawings by Old Masters, prints, &c., sold as follows:—Drawings, in 1794, at fixed prices. Prints, drawings, books, etc., at Phillip's, March 5th (18 days) 1798, £1,903.

The drawings bequeathed to his niece, the Marchioness of Thomond, sold at Christie's in 1821, May 16th (2 days), £306 1s. 6d. Pictures, May 18th, £15,040 13s.; and other drawings, by Old Masters, May 26th, £962 12s.

## SIR UVEDALE PRICE.

1747—1829.

A DISTINGUISHED author, knighted in 1828. His collection of Drawings by Old Masters was formed during a tour taken by him in the years 1767 and 1768 in Holland, Germany, France, and Italy. These were sold at Sotheby's, May 3rd, 1854, and realized £589 12s. 6d.

## RICHARD PAYNE-KNIGHT.

1751—1824.

ONE of the most eminent collectors of his time, who bequeathed to the British Museum his choice collection of bronzes, medals, pictures, prints and drawings, valued at £30,000.

The drawings were contained in nine portfolios, and were received at the British Museum June 12th, 1824.

## JEAN-BAPTISTE WICAR.

1762—1834.

BORN at Lille. Studied painting under David, with whom, in 1784, he visited Rome. In 1793 he was appointed Keeper of the Antiquities at the Museum of the Fine Arts, Paris, and in 1796 a Commissioner to explore Italy, with a view of appropriating works of art for the French nation. In 1800 he retired, residing for many years in Rome. (*See Musée Wicar. Cat. des Dessins et Objets d'Art, Légés par J. B. W. Lille, 1856, 80 p. vii.*)

## SAMUEL ROGERS.

1763—1855.

**P**OET and banker. Blessed with ample means, he was enabled to enrich his house, No. 8, St. James' Place, with rare works of Art, a portion of which he bequeathed to the nation; remainder was sold at Christie's, April 28th, 1856 (19 days).

## SIR THOMAS LAWRENCE, P.R.A.

1769—1830.

**I**N 1787 he commenced oil painting. In 1791 he was elected an Associate of the Academy, and in 1794 a Royal Academician. In 1820 he was unanimously elected President of the Royal Academy. For a complete account of the Lawrence Collection of Drawings by Old Masters, purchased in 1835, by Messrs. Woodburn, see J. C. Robinson's Catalogue of the Michel' Angelo and Raffaello's drawings at Oxford, 1870, p. xviii.

## COUNT MORITZ VON FRIES.

1777—1827.

**B**ANKER, residing at Vienna; son of an Alsatian. He possessed a collection of one hundred thousand prints and drawings, sixteen thousand volumes, and three hundred pictures, the Curator being F. Rechberger. The collection sold as follows:—At Amsterdam, June 21st, 1824. Vienna, January 7th, February 4th, and March 3rd, 1828. A subsequent sale at Paris, February 25th (13 days), 1867. 212,512 francs.

## SAMUEL WOODBURN.

1785—1853.

**A**WELL-KNOWN Art dealer, whose knowledge of Art was great. By his skill and straightforwardness he realized, in partnership with his four brothers, a very handsome fortune. Their premises were in St. Martin's Lane, No. 112.

On June 5th, etc., 1854, Woodburn's Collection of Prints and Drawings were sold at Christie's, and realized £6,029 3s. 6d. The so-called "Lawrence Collection" sold also at Christie's, June 5th, 1860, for the sum of £8,992 11s. 6d.

LOUIS ROGER XAVIER DE MERYAN—MARQUIS  
DE LAGOY.

1789—1860.

**B**ORN at Aix, Provence. In 1820 Mr. Samuel Woodburn purchased from the Marquis 138 drawings for 137,500 francs, which he afterwards resold to Mr. Thomas Dimsdale. Sales, Paris, 1824, and April 17th, 1834.

WILLIAM II.

KING OF THE NETHERLANDS.

1792—1849.

**T**HE sale of His Majesty's collection took place at the Hague, August 12th, 1850, and following days. Mr. Woodburn attended at the sale, and was the principal purchaser of the Raffaello and Michel' Angelo drawings: of the former, thirty-three; and the latter, thirty-four.

COMM<sup>RE</sup> COSIMO BUONARROTI.

1790—1858.

**T**HE lineal descendant of Buonarroto Buonarroti de' Simoni, younger brother of Michel' Angelo. In 1814 he was appointed Auditor of the Royal Court of Florence. Subsequently he became Censor of the Lyceum and Assistant-Secretary of the Legislative Commission, etc.; in 1852, Minister of Public Instruction. The Commendatore bequeathed his residence, the house purchased by Michel' Angelo, No. 64, Via Ghibellina, to the City of Florence. Date of Will, February 9th, 1858.

It was his nephew, the painter, Cav<sup>r</sup>. Michel' Angelo Buonarroti, who sold, in 1859, the drawings and MSS. to the Trustees of the British Museum. He was born in 1805 and died in 1860.

LAMBERTO GORIN.

**N**OTHING known of him. Sale probably in 1800.





GLOSSARY  
OF  
TERMS USED IN THIS WORK.



*Abacus*.—The upper member of the capital of a column, and serving as a crowning both to the capital and to the whole column.

*Architrave*.—The lower of the three principal members of the entablature of an Order, being, as its name imports, the chief beam employed in it, and resting immediately on the columns.

*Attic*.—It is employed to decorate the façade of a storey of small height, terminating the upper part of a building.

*Basement*.—The lowest storey of a building, whether above or below the ground.

*Capital*.—The head or uppermost member of any part of a building, but generally applied in a restricted sense to that of a column.

*Cartoon*.—A distemper-coloured drawing, made on paper, linen, etc., of the exact pattern of a design intended to be executed either in tapestry, mosaics, or on glass. In painting, a design drawn on strong paper, sometimes afterwards calqued through and transferred on the fresh plaster wall, to be painted in fresco.

*Console*.—A bracket or truss, mostly with scrolls or volutes at the two ends, of unequal size and contrasted, but connected by a flowing line from the back of the upper one to the inner convolving face of the lower.

*Corinthian Order*.—The fourth order used in Roman and Italian architecture.

*Cornice*.—Any moulded projection which crowns or finishes the part to which it is affixed; as the cornice of an order, of a pedestal, of a pier, door, window, house, etc.

*Cyma*, called also *cymatium*, its name arising from its resemblance to a wave; a moulding which is hollow in its upper part, and swelling below. There are two sorts, the *Cyma recta*, just described, and the *Cyma reversa*, whose upper part swells, whilst the lower part is hollow.

*Dado*.—The die, or that part of the pedestal of a column between the base and the cornice. It is of a cubic form, whence the name of die. Large rooms are sometimes decorated with a base, dado, and cornice representing a pedestal, and the term dado is often applied to the whole.

*Doric Order*.—The first of the orders used in Grecian architecture, and the second as used in Roman and Italian architecture. Its capital is composed of straight lines and mouldings.



*Entablature*.—Those members of a portico which were constructed upon the columns, consisting of the epistylum, zophorus, and corona.

*Fascia*.—A flat architectural member in an entablature or elsewhere ; a band or broad fillet.

*Festoon*.—An ornament of carved work, representing a wreath or garland of flowers, or leaves, or both interwoven with each other. It is thickest in the middle and small at each extremity, a part often hanging down below the knot.

*Fresco*.—A kind of painting performed on fresh plaster, or on a wall covered with mortar not quite dry, and with water-colours. The plaster is only to be laid on as the painting proceeds, no more being done at once than the painter can despatch in a day. The colours, being prepared with water and applied over plaster quite fresh, become incorporated with the plaster, and retain their beauty for a great length of time.

*Frieze*.—The middle division of an entablature, that which lies between the architrave and the cornice.

*Fulcrum*.—The prop or support by which a lever is sustained.

*Hood-Mould*.—The projecting moulding forming a *drip* to protect the other mouldings to a door or window.

*Ionic Order*.—An improvement on the Doric was invented by the Ionians about 1350 B.C. Its distinguishing characters are the slenderness and flutings of its columns, and the volutes of rams' horns that adorn the capital.

*Jamb*.—In building a supporter on either side, as the posts of a door.

*Jambs*.—The side pieces of any opening in a wall, which bear the piece that discharges the superincumbent weight of such wall.

*Lintel*.—A horizontal piece of timber or stone over a door, window, or other opening to discharge the superincumbent weight.

*Niche*.—A cavity or hollow place in the thickness of a wall for the reception of a statue, vase, etc.

*Panel*.—A board whose edges are inserted into the groove of a thicker surrounding frame, as in a door.

*Pediment*.—The triangular crowning part of a portico, which terminates vertically the sloping parts of a roof.

*Pendentive*.—That portion of a groined ceiling supported and bounded by the apex of the longitudinal and transverse vaults.



*Pilaster*.—A sort of square column, sometimes insulated, but more commonly engaged in a wall, and projecting a fourth or fifth of its thickness.

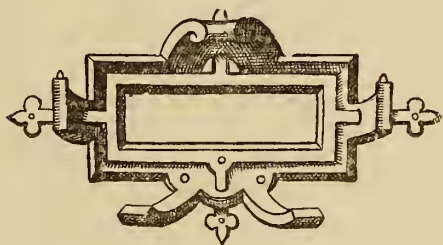
*Renaissance Architecture*.—The name given to the style which studied to revive the forms and ornaments of Roman Art, and partly of the Grecian.

*Scroll*.—A convolved or spiral ornament, variously introduced.

*Section*.—If a building, a geometrical representation of it as divided or separated into two parts by a vertical plane, to show and explain the construction of the interior.

*Soffit*.—A ceiling ; the lower surface of a vault or arch.

*Tympanum*.—The naked face of a pediment, included between the level and raking mouldings. The word also signifies the die of a pedestal, and the panel of a door.





Department of  
Prints and Drawings.

(Drawings.)

TOMB OF JULIUS II.

1505—1545.



## TOMB OF JULIUS II.

IN THE FOLLOWING DESCRIPTIONS, *right* and *left* ARE THE RIGHT AND LEFT OF THE DRAWING—NOT OF THE SPECTATOR.

---

### I.

A SLIGHT sketch of the lower part of the tomb, but without figures in the niches. Below the sketch, seven lines of manuscript in Michel' Angelo's handwriting.

*Questo schizo è una parte della faccia dinanzi della sepoltura el qualo . . . . è tucto finito di quadro e d' intagli, la qual parte è alta dalla terra alla prima Cornice braccia sei e dall' un canto all' altro di largeza braccia . . . . e di pezzi sessanta secte con quei pezzi segnati che ne . . . . el numero e da messo insieme . . . in una stanza che è in casa in sul cortile nella quale stanza e due ruote di carro che io feci fare, e lasso el resto a in un altro stanza terreno per casa per Roma.*

On the reverse of the sheet are given the forms of the blocks of marble, with their measurements and intended uses.

Pen and bistre drawing.

W:  $9\frac{1}{8}$  in. : H:  $5\frac{5}{8}$  in.

Collection: Buonarroti. Purchased in 1859.

### II.

TWO figures very slightly sketched. That to the right seems to be a female in a kneeling position, the body turned towards her right, and the arms raised over and encircling the head. That to the left is a reclining figure, turned to the right, with arms upraised, and hiding the face.

These figures were evidently intended to be executed in marble, for the measurements necessary for the blocking out of the work are marked in both cases.

Pen drawing in bistre.

W:  $8\frac{1}{4}$  in. : H.  $5\frac{3}{8}$  in.

Collection: Buonarroti. Purchased in 1859.

## Tomb of Julius II.

On the elevation of Julius II. to the Pontificate, November 1st, 1503, one of the first promptings of his ambition was to immortalise his memory by employing the greatest sculptors of the time, upon works connected with himself. Hence it was that upon the arrival of Michel' Angelo at Rome, in March, 1505, the Pope consulted him as to the best site for a monument which he proposed to erect at a cost estimated at from ten thousand to sixteen thousand ducats.

Many pages might be filled with a history of the vicissitudes undergone by the plans for this tomb. In the words of Vasari : "It was to surpass in beauty and grandeur, in imposing ornament "and elaborate sculpture, all artistic and imperial sepulchres."

This elaborate composition was intended to occupy a space of 34 ft. 6 in. by 23 ft. It was to be two storeys high, and to contain no less than seventy-eight statues. Some of these were designed to symbolize the victories that Julius intended to gain. The liberal arts, to the number of sixteen, under the guise of closely-bound slaves, were to express the idea that with the death of Julius they returned to the captivity from which he had rescued them. The Pontiff was to repose above, supported on one side by Moses, representative of the Hebrew dispensation, and on the other by the Apostle Paul, the expounder of Christian Law, the two combined being required to form one Julius. Two angels were to be in attendance, the one to bewail the loss incurred by Earth, the other to rejoice over the Pontifical Apotheosis as a gain to Heaven.

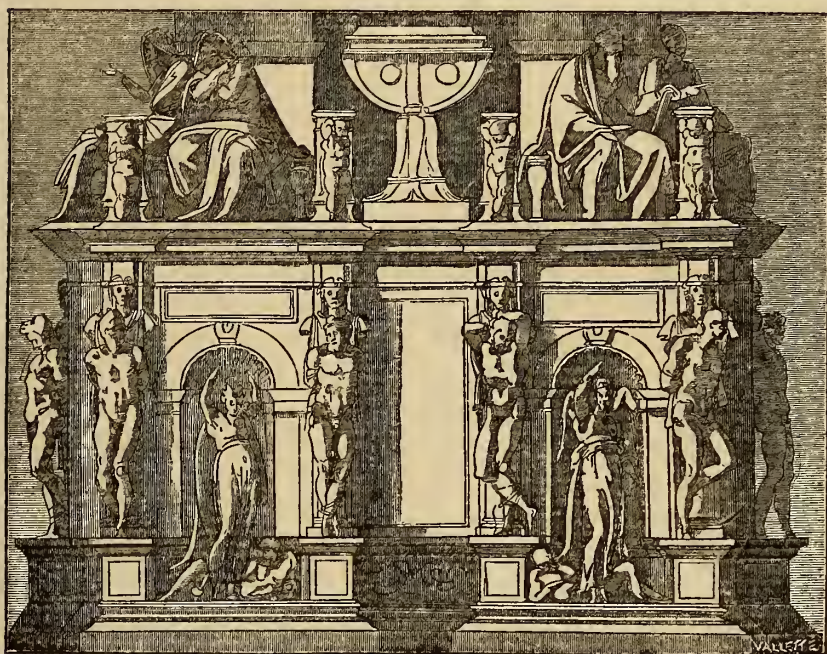
The plan of the whole was an isolated parallelogram, and the site chosen was St. Peter's. The great disproportion, both in style and size, between the tomb and the basilica which was to receive it, appears to have suggested to Julius II. the idea of reconstructing the Metropolitan Church of Christendom. In this latter undertaking much of the material destined for the tomb was absorbed, so that at the death of Julius, on the 21st of February, 1513, the sepulchral monument still remained unfinished. The first contract for its execution was signed in 1505; the second, for twenty-eight statues, on February 24th, 1513; the third, for six statues, on April 29th, 1532; the fourth was signed in 1545, and

## Tomb of Julius II.

49

was for three figures, as ultimately carried out. The only statue by Michel' Angelo's own hand is that of Moses. The statue which represents the recumbent Pope is the work of Maso di Boscoli. About January, 1545, the tomb as it now stands was placed in the church of San Pietro in Vincoli, Rome, of which Julius had been Cardinal-presbyter.

The following is from a drawing in the Uffizi :—



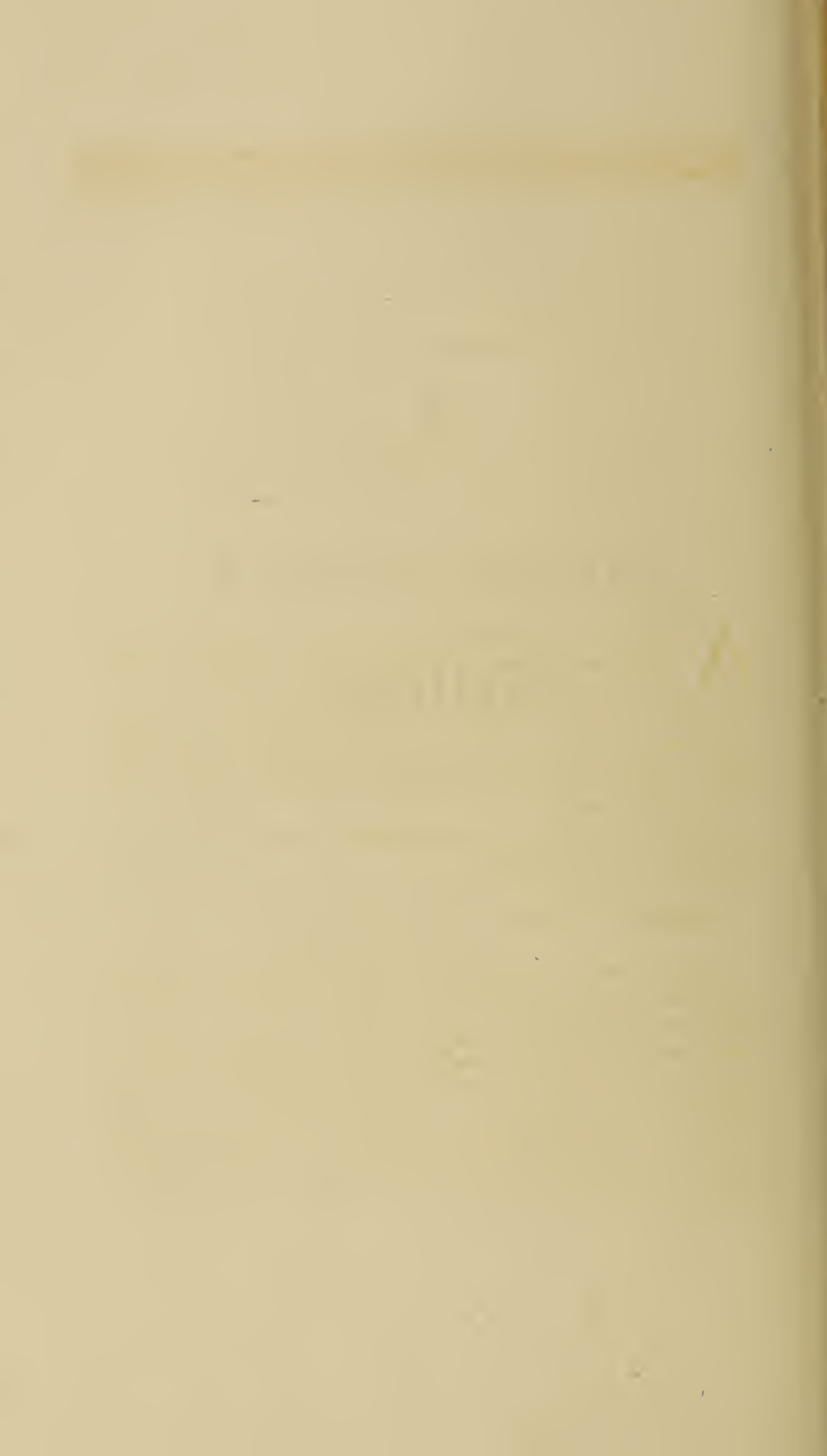




# Sistine Chapel.

(Ceiling.)

1508—1511.





## SISTINE CHAPEL.

### CEILING.

### III.

A SHEET of miscellaneous studies, containing, high on the left, two sketches of hands; below, on the same side of the sheet, an arm cut above the joint, and the inner bend of an elbow. The right of the sheet is occupied by a study for one of the pendentives, in the ceiling of the chapel. The design shows a seated figure, the head turned to the left, with an open book upon the knees.

The hand and arms are in black chalk, and the remainder of the design in pen and bistre.

W.  $15\frac{1}{2}$  in.; H. 11 in.

Collection: Buonarroti. Purchased in 1859.

There seems to be no doubt that these sketches and studies were intended for that portion of the ceiling wherein the figure of Daniel was subsequently painted. He is second to none in dignity and grandeur of composition. It is impossible to admire too much the masterly execution and foreshortening, the rich and truthful colouring of this figure. Daniel is looking over his right shoulder, and seems to listen; he has no pen in his hand, and makes a movement as if to write on another book, which lies on his right upon a desk.

The following shows the figure as it was ultimately carried out :—



IV.

**A** STUDY for the Prophet Jonah, on the pendentive immediately over the altar. He is represented as he appeared after being cast out from the belly of the whale. The face, seen in profile, is turned over the right shoulder, and is looking slightly upwards as though in amazement, with lips somewhat apart. The right leg is raised, the muscles of the thigh and calf strained; the outward edge of the foot rests on the object upon which he reclines, thus exhibiting its sole. The heel is on a level with the knee of the left leg, which hangs downward in a natural position. The body inclined towards the left, and slightly turned towards the right, is supported by the left arm, only a portion of which is seen. With the right hand the Prophet

clutches some drapery, which falls between his open and considerably fore-shortened thighs.

Black chalk.

H.  $14\frac{3}{8}$  in.; W.  $10\frac{1}{4}$  in. The four corners of the sheet are cut off, so that it forms an octagon of irregular shape.

Collections :—  
Lely, Reynolds, and  
R. Payne-Knight.

From the accompanying outline representing the fresco as finished, it will be noticed that Michel' Angelo's final decision was to turn the figure in the opposite direction.



Another study for the same figure is in the Louvre, No. 128, of the Official Catalogue.

Our drawing is noticed by Passavant in his "Tour of a German Artist in England," London, 1836, 8v., Vol. II., p. 98, No. 5, and also by Dr. Waagen, who, in his well-known work, "Treasures of Art in Great Britain," London, 1854, 8v., Vol. I., p. 225, says :—"Of the drawings ascribed to Michel' Angelo, the "best is the study for the Prophet Jonas, in black chalk, in which "the forms are indicated with the most profound knowledge and "with extreme grandeur."

The fresco in the Sistine Chapel, for which we here have the primary thought, is the first in order of the prophetic series. It was so placed probably from the fact that the Prophet Jonah was looked upon as a type of the great doctrine of the Resurrection.

## V.

**S**TUDY of two male figures undergoing the punishment of suspension or crucifixion; that on the right tied up to the branches of a leafless tree, his head, in left profile, the right arm extended, being fully foreshortened towards the spectator; the left hand is hidden behind him, and reaches over the branch to which he is attached. The left leg of this muscular man is in a straight position, the foot resting apparently with a grasping action on the trunk of the tree; the right leg raised, the foot touching the left knee, the leg appearing almost at right angles. The prominence given by the artist to the muscles of this figure indicate unmistakably the agony which the punishment is inflicting.

The second figure, which is placed a little below the one already described, but on the left of the sheet, has all its limbs pendent. The right arm in front of the body, the left at the back and over a wooden beam like the arm of a cross, the legs hanging downwards, slightly separated, and cut below the calf. The head has fallen upon the right breast, the whole posture suggesting that the victim is dead.

Pen and bistre.

H.  $9\frac{1}{8}$  in.; W.  $6\frac{1}{2}$  in.

Collection: Buonarroto. Purchased in 1859.

These two figures are early studies for that of Haman, which fills the pendentive at the left upper angle of the "Last Judgment." This representation of Haman, crucified, agrees with Dante's description:—

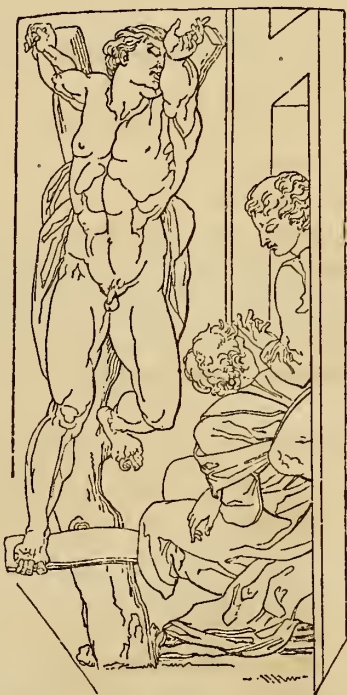
"Poi piove dentro all' alta fantasia  
 Un crocifisso dispettoso e fiero  
 Nella sua vista, e cotal si moria :  
 Intorno ad esso era 'l grande Assuero,  
 Ester sua sposa e'l giusto Mardocheo  
 Che fu e al dire e al far così intero."  
 Purg. xvii. l. 25.



“Next shower’d into my fantasy a shape  
 As of one crucified, whose visage spoke  
 Fell rancour, malice deep, wherein he died;  
 And around him Ahasuerus the great king;  
 Esther his bride; and Mordecai the just,  
 Blameless in word and deed.” . . . (Cary).

Compare with Acts X. v. 39:—“And we are witnesses of all things which he did both in the land of the Jews, and in Jerusalem; whom they slew and hanged on a tree.” And Book of Esther, Chap. VII.

The fresco, as Vasari observed, presents a signal triumph over difficulties created by the swell of the surface wall on which it is painted.



In the Royal Collection, Windsor, there is a sketch for the same figure, with careful repetition of the thigh and both feet, and in the Ambrosian Library, Milan, a finished drawing of the subject as finally carried out. It is executed in red chalk.

Another preliminary study is in the Malcolm Collection, No. 60.

## VI.

A SHEET of studies. On the left three sketches of male figures all turned towards the left; and on the right, one kneeling. This latter figure has the right arm extended over the head, which is aslant. The figure is on the right knee only, the left leg being in a perpendicular position, and the left arm and hand hidden behind it. In the upper right-hand corner of the paper a seated figure, leaning slightly back, with right leg raised and the arm engaged as though arranging parts of the drapery. Below this figure, and near the centre of the paper, another seated, leaning backwards and resting upon the right arm and hand; the head turned and looking over the right shoulder, the legs drawn up, and the left arm resting across them. To the left of this last a second in a similar attitude, with very little difference, except that the head appears to afford a side view of the face.

Pen and bistre.

On the reverse of the sheet the torso of a man, slightly turned towards his right.

Black chalk.

H.  $9\frac{3}{4}$  in.; W.  $7\frac{3}{8}$  in.

Collection: Buonarroti. Purchased in 1859.

The three sketches above described are studies intended for a figure on an angle of the seventh compartment of the Sistine Ceiling, that in which Noah appears offering Sacrifice before entering the Ark.

The following shows the figure as it was ultimately carried out.





## VII.

**S**TUDY for a nude male figure, in a recumbent position, turned to the left. The right arm raised, the hand on a level with the head, and the elbow supported on a bank. The face almost in right profile. The left arm is outstretched, and the forefinger of the left hand pointing. The left leg lies at full length across the drawing, whilst the right, slightly bent at the knee, is under it.

Red chalk.

W.  $15\frac{1}{4}$  in.; H.  $10\frac{1}{4}$  in.

Collection: R. Payne-Knight.

The Museum drawing is a COPY probably from an unknown study for the figure of Adam, in the second large compartment of the Sistine Ceiling. In the fresco he is represented thus:—



Adam is in the act of raising himself from the ground, and the Creator (not represented here) touches him with the point of his finger, and imbues him with life.

## Sistine Chapel.

The "Cappella Sistina," the Sistine or Sixtine Chapel, was built, in 1473, by Baccio Pintelli, a Florentine, for Sixtus IV., whence its name.

It is of an oblong shape, 133 ft. long, 43 wide, and 58 high. It is reserved for the special use of the Popes. Church ceremonies take place in it on the first Sunday in Advent, and in Holy Week.

According to an entry in Michel' Angelo's handwriting, it has hitherto been believed that he began to work upon the Sistine Ceiling on the 10th of May, 1508. A little reflection, however, shows this to have been impossible.\* The earliest date that can be admitted for the arrival of Michel' Angelo at Rome from Florence is the end of March or beginning of April, 1508. He was, as we know, still at Bologna on the 18th of February. No time, it may be assumed, was lost by the artist in receiving and acquiescing in the Pope's orders. The next step would be to fix upon the general arrangement. This would be rapidly accomplished by Michel' Angelo, but, in his case, two designs were prepared and successively submitted to the Pontiff; for Julius's first idea was that the decorations should consist only of the figures of the twelve apostles in the lunettes, the rest of the ceiling being filled up with ornamentation. The artist states in a letter, which is still extant, that he tried this proposed scheme, but was dissatisfied with the poverty of the effect, upon which the Pope gave him liberty to please himself, and the design ultimately adopted was the result. Then would follow the erection of a scaffold. This task was entrusted to Bramante, who, somewhat foolishly, performed his work without consulting Michel' Angelo, suspending the platform by ropes passed through holes in the ceiling. Buonarroti asked how these holes were to be filled up when the platform should be removed. He himself undertook to erect a scaffold or staging, which was built up in the ordinary manner from the ground. Two structures accordingly, each crowned by a platform 130 ft. long by 40 ft. wide, and nearly 55 ft. from the floor of the chapel, were successfully reared. The abortive structure of Bramante had to be removed before this could be done. All this preliminary work

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\* See Robinson's Catalogue of Oxford Drawings, p. 29, foot note.

was required to be carried out before the slightest preparation of the surface could be commenced. This preparation consisted in applying two coats of plaster, the first coarse and rough, the second a smooth *intonaco* spread freshly every day (*fresco*), upon which the painting was carried out. This latter surface could not be applied until the rough coating was dry, a process which usually requires a month.

Meanwhile studies had to be prepared, and, when the space could be accurately measured, cartoons made ready, and all the necessary staff of workmen and assistants engaged. It is, therefore, obviously impossible that Michel' Angelo could have commenced the actual fresco at so early a date as the 10th of May.

The ceiling of the Sistine Chapel forms in its section a wide arch flattened in the centre, and therefore affords convenient space for the series of subjects, nine in number, in which Michel' Angelo has depicted the principal facts recorded in the Book of Genesis. They are placed lengthwise in nine successive compartments. Upon the twelve pendentives of the vault he has introduced seven prophets and five sibyls. In the lunettes between them are figures illustrative of the scriptural genealogy of the Blessed Virgin and Jesus Christ. These various compartments are enframed in an elaborate-painted architecture.

The first compartment represents the Deity dividing the Light from the Darkness.

The second compartment is divided into two parts, in the first the creation of the sun and moon, in the second the creation of trees, herbs, etc.

In the third compartment the Creator is represented floating over the waters. The creation of Man, and then that of Woman.

In the next compartment two subjects are again combined. First the Fall of Adam and Eve, secondly their expulsion from Paradise.

In the seventh and eighth compartments are: first, the Deluge; secondly, Noah's sacrifice on leaving the Ark.

The last compartment represents the sin and the curse of Ham.

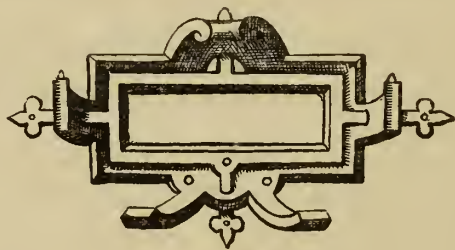
## Sistine Chapel.

In each of the corner pendentives there is a composition symbolical of the perpetual presence of God with his people. The first subject is that of the Brazen Serpent. In the opposite compartment is the punishment of Haman. The corresponding compartments at the other end of the chapel represent David decapitating Goliath, and Judith bearing the head of Holofernes.

The pedestals, which shut in the thrones or seats of the prophets and sibyls, are flanked by youthful Termini, painted in imitation of sculpture. These pedestals are in turn surmounted by coupled nude figures, between each of whom a bronze-coloured shield is interposed, on which are painted in bas-relief scenes and subjects derived from Jewish history. Bands of fruit and flowers are suspended between them.

We are told that when the execution of this work was committed to Michel' Angelo he felt great reluctance to undertake it, being desirous to proceed with the tomb of Julius II. Conscious, however, of his inexperience in the mechanical part of his art, he invited several painters to his assistance from Florence, but their work was so tame and spiritless that it was obliterated by Michel' Angelo, who then set to work to complete his task alone. When it was about half finished the Pope insisted on its being exhibited to the public. This was on the 1st of November, 1509.

The entire fresco was completed in 1512.



Biblioteca Laurenziana.  
(Florence.)

1525.





## LAURENZIANA.

### VIII.

**A** SHEET of four studies for renaissance windows. In the left upper corner a square-headed window with panelled jambs and architrave, and arched pediment. At each end of the lintel a square block, as if intended for the carver. In the right upper corner a square-headed window; jambs and architrave panelled in similar fashion to the first; triangular pediment, the lower part of which is concealed by a large shield of the Medici Arms, which also covers part of the panelled lintel. Over the shield appears a roughly indicated crest, suggesting the Papal Keys.

In the left-hand lower corner of the paper a rudimentary sketch for a square-headed window, showing merely a hood-moulding, and a jamb terminating in a Corinthian abacus. In the right lower corner of the sheet a sketch for a square-headed window, without pediment. The upper member is a cyma-recta; there is a label between it and the architrave.

On the back of this sheet there is another study for a square-headed renaissance window. It has an arched pediment, over which is imposed an ornamental Italian shield, blank, but crowned with Keys of Saint Peter in saltire, and ensigned with the triple tiara of the Pope. The arched pediment is supported at its extremities by engaged columns. Over it the outline of a triangular pediment is roughly indicated. The lintel of the window itself is panelled in divisions and supported by consoles.

Pen and bistre.

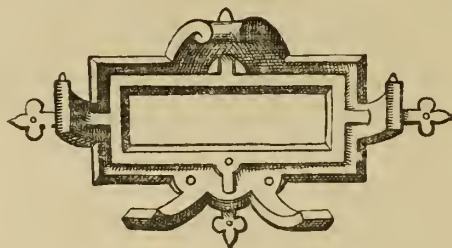
H. 10 $\frac{3}{4}$  in.; W. 8 $\frac{1}{2}$  in.

Collection: Buonarroti. Purchased in 1859.

In 1525 Michel' Angelo prepared designs for the Laurenziana Library. On the 7th of December of the same year he sent these designs to Pope Clement VII., and received a reply on the 23rd of that month, signed by the Pontiff's secretary, that "his holiness" was pleased with them, and he thought that the circular windows "would be handsome."

## Laurenziana.

This building, so called because it is attached to the Church of San Lorenzo, Florence, was built at the expense of Clement VII. in order to receive the valuable and extensive collection of about 9,000 manuscripts which were originally collected by the elder Cosimo, and added to by Lorenzo the Magnificent. At the death of the Pontiff, on the 25th of September, 1534, the works were abandoned for a time, but they were resumed in 1555, and ultimately completed by Vasari, who tells us that "the admirable distribution of the windows, the construction of the ceiling, and the fine entrance of the vestibule, can never be sufficiently extolled. Boldness and grace are equally conspicuous in the work as a whole, and in every part; in the cornices, corbels, the niches for statues, the commodious staircase and its fanciful divisions—in all the building, at a word—which is so unlike the common fashion of treatment, that every one stands amazed at the sight thereof."





Medici Tombs,  
San Lorenzo, Florence.

1520—1534.





## MEDICI TOMBS.

### IX.

TWO sketches for this monument.

In this study there are two sarcophagi, closely resembling each other, placed end to end, but only one seated figure. The upper part of the design consists of a central niche (in which the figure is placed), with an arched pediment and panelled frieze. On each side of this niche is a statue, with a circular tablet overhead and enclosed by pilasters. The lower storey consists of a band of panelling ornamented with tablets and festoons. At the foot of the whole design are the two above-mentioned sarcophagi, supported by feet and covered with arched lids.\*

On the reverse of this sheet, another sketch for the same tomb, in which each sarcophagus has the figure of its inmate placed immediately above it; otherwise the arrangements are similar to those of the sketches just described. Below No. 1 are two lines in manuscript, viz. :—

*la fama tua negl' epitaffi a giacere non va ne innanzi ne indietro  
perchè son morti coloro opare a fermo.*

Pen and bistre.

H.  $8\frac{1}{2}$  in.; W.  $6\frac{5}{8}$  in.

✱

Collection : Buonarroti. Purchased in 1859.

There is a sketch by Michel' Angelo at Vienna, evidently one of his designs for this Tomb. Mr. Wilson says :—"A scale "being applied, based upon the proportions of the figures, it was at "once evident that it was too large for any space in the Chapel

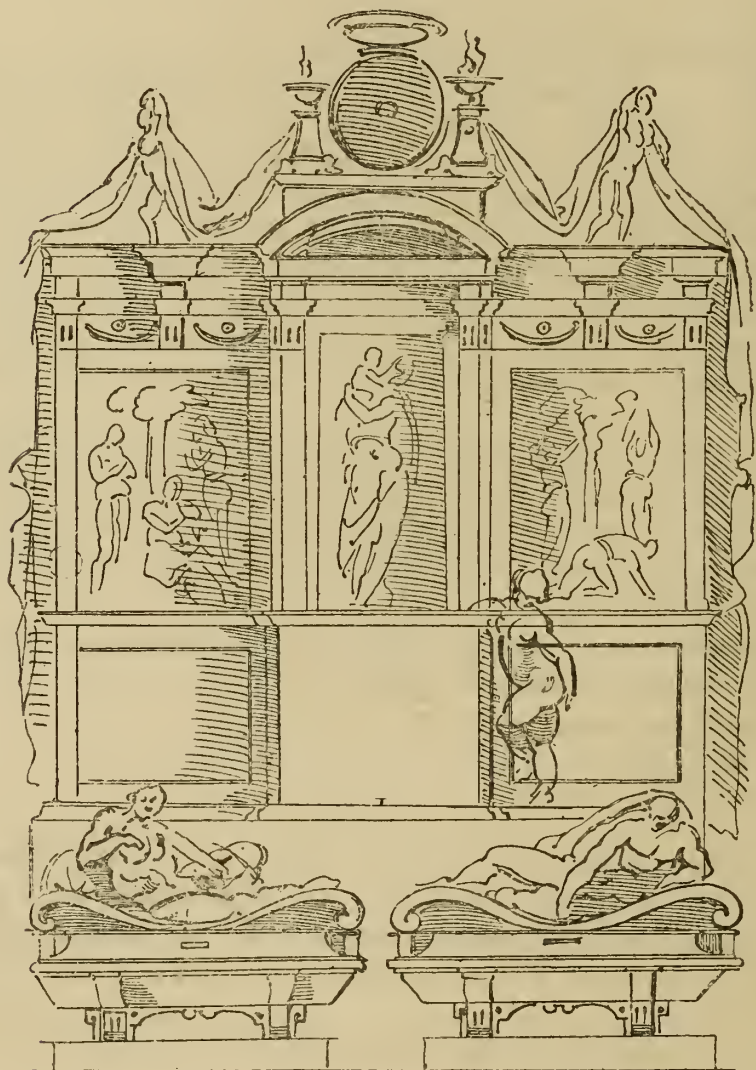
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\* For the revision of the architectural portion of this volume, I am indebted to Mr. Walter Armstrong.

## Medici Tombs.

“corresponding with the acute practical remark made by Clement  
“in his criticism. The figures were of different sizes, two measuring  
“seven feet in height being squeezed into spaces less than two feet  
“wide. Others on the cornice nearly thirty feet from the ground  
“are two feet shorter than those below and near the eye. The order  
“of Architecture is in this drawing entirely out of proportion.”

The following sketch is in the Uffizi :—



## X.

**A**NOTHER sheet of slight sketches, probably studies for the same monument.

- (a) Near the left upper corner of the sheet, a sketchy design for a (?) tomb.
- (b) Below *a*, a sketch elevation for one side of a quadrangular structure, apparently a tomb. In the centre a sarcophagus, with pyramidal tablet at the back and a seated figure at each end. An upper storey, consisting of a square tablet enframed by pilasters and ornamented by festoons, and end elevations of two other sides of the square, showing seated figures and sarcophagi, complete the design.
- (c) A sketch of a four-sided structure, resembling that shown in elevation in the sketch just described.
- (d) At the top, on the right-hand side of the sheet, there is another rudimentary sketch. A horizontal cornice crowns a storey made up of two tall round-headed niches and a square tablet, separated from one another by columns or pilasters. A sarcophagus, with two inverted scrolls upon the lid and a large circular tablet or recess behind it, form the lower part of this design.

The rest of the paper is occupied with six rough sketches, some being details for the same tomb, but drawn to a larger scale.

On the reverse of this sheet, a study of a female head turned towards the left, and seen from below.

Black chalk.

H.  $8\frac{3}{4}$  in. ; W.  $8\frac{3}{8}$  in.

Collection : Buonarroti. Purchased in 1859.

## XI.

**A**NOTHER study for the Medici Monument, showing general arrangement very similar to those finally adopted.

The attic and basement, however, are more important than in the work as ultimately carried out. In the latter, the

principal storey is nearly equal in height to the other two combined. In this sketch it is little, if at all, higher than the base. At the foot of the tomb there are two recumbent figures, that on the right being more fully suggested than the one on the left. The sarcophagus above them is similar in shape to those now in the Sacristy of San Lorenzo. The figures of *Morning* and *Evening* are slightly indicated upon the lid. The panel forming the left division of the basement bears the rudimentary outline of a seated figure. The main storey is shown nearly as it now exists, the few differences consisting in the broader proportions, in the sketch, of the central recess, the absence of consoles beneath the arched pediments of the lateral recesses, and the introduction of festoons above these pediments. The attic is very important. The central division is enriched with an elaborately-composed, but roughly-drawn trophy of arms. The side divisions have festoons, under one of which, that on the right, two small figures are introduced. The block which divides the right from the central division of the attic, is surmounted by a globe.

Black chalk.

On the reverse of the paper, slight studies and manuscript notes. To the left, and half way down the sheet, two vases Greek in style. To the right, the torso of a man turned towards the left, the face looking full over the right shoulder.

Black chalk and bistre.

H.  $11\frac{3}{8}$  in. ; W.  $8\frac{1}{4}$  in.

Collection : Buonarroti. Purchased in 1859.

## XII.

A SHEET containing two slight studies for the Medici Tomb.

- (a) On the upper part of the sheet, a sketch for the decorative details of the attic ; a cornice of slight profile, from which rectangular tablets hang by ribbons ; only one completely sketched.
- (b) On the lower part of the sheet, a decorative composition for the lower part of the monument. A sarcophagus standing free, flat on the top, surmounted in rear by a



superstructure built against the wall, which includes two standing allegorical figures, slightly indicated; between them a rectangular tablet; and above, a niche surmounted by a circular pediment and flanked by pendant festoons.

On the reverse; other studies for the same monument. At the foot of the sheet, two flat-topped sarcophagi, each with a single recumbent figure upon the lid. Under the right hand sarcophagus, another figure, also recumbent, is slightly sketched, and over it, various attempts to obtain a satisfactory design and pleasant proportions for the superstructure are visible. The sarcophagus on the left hand is surmounted by a more elaborate and more successful design, having a tablet with two supporters, slightly indicated, crowned by a niche in which there is a third standing figure. Between these two distinct compositions, a full length male figure resting on the right leg is introduced; the background shaded. The latter figure is colossal compared to those which accompany it. High up on the sheet a rough sketch for one of the recumbent figures on the sarcophagi.

Black chalk.

H. 10 $\frac{7}{8}$ -in. ; W. 7 $\frac{5}{8}$ -in.

Collection : Buonarroti. Purchased in 1859.

### XIII.

- A** SHEET of seven rudimentary studies for the same tomb.
- (a) Towards the right upper corner, a sketch, in which an arched recess is flanked by pilasters having arched niches therein, and crowned by an entablature
  - (b) In the right lower corner, a sketch somewhat similar to *a*, but with the parts differently arranged. The main storey is here interposed between a basement and an attic, the central feature of the latter being an arched pediment. The niches between the lateral pilasters are doubled, one being above the other.
  - (c) To the left of *a*, a slight sketch of an angle plan with detached column.

## Medici Tombs.

- (*d*) To the left of *c*, a fragmentary sketch; a central square-headed recess is surmounted by an arched pediment and flanked on either hand by a niche, with circular top.
- (*e*) Below the last two, a sketch, in which a nearer approach is made to the design finally adopted than in any of the rest. The attic is divided into three panels. That in the centre, enriched with a rectangular tablet, those flanking it, with circular medallions. The main storey has a large rectangular recess in the centre and a small round-headed niche on each side, separated by pairs of columns or pilasters.
- (*f*) On the left of the sheet, another study for the same composition, which resembles *e*, except that the basement is panelled and an arched pediment introduced in the centre of the attic, which is differently and more elaborately treated.
- (*g*) Above *f*, towards the left-hand upper corner of the sheet, an unfinished sketch for a column with its entablature.
- d*, *f* and *g* are turned at right angles to the other sketches upon this sheet.

On the back of the paper, a study for the drapery of a seated figure, seen almost in profile, to the left. Ample folds hang over the lower limbs, and a head, almost in profile, is introduced near the upper edge of the sheet.

Black chalk and pen.

H. 11 in.; W. 8½ in.

Collection: Buonarroti. Purchased in 1859.

## XIV.

THE MADONNA AND CHILD.—The Virgin is seated; her body is turned slightly towards the right, her face towards the left. The Child sits astride upon her right thigh; his body almost faces the spectator, but the head is turned over the left shoulder, towards his mother's right breast, which he appears to caress with the right hand. His left hand seems to be held in that of the Virgin, whose right hand lies upon his left shoulder.



Both figures are nude, except that the Madonna has a covering upon her head.

Black chalk.

H.  $12\frac{1}{2}$  in. ; W.  $7\frac{1}{2}$  in.

Collections : Mariette, Lagoy and R. Payne-Knight.

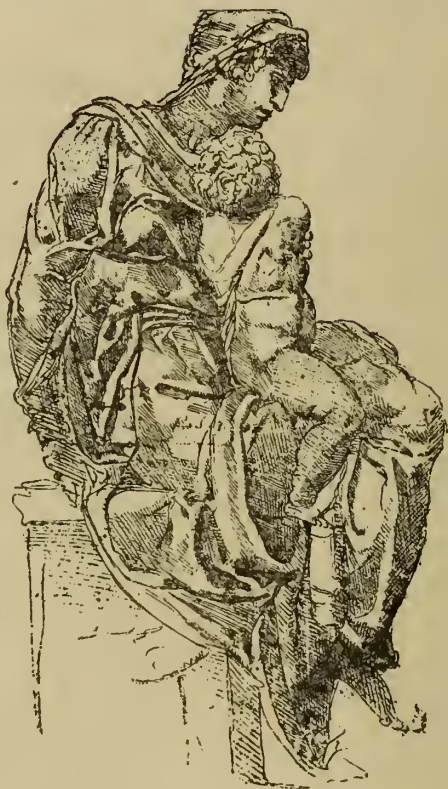
This is probably an early study for the marble statue of the Madonna and Child which is now in the Sacristy of San Lorenzo. It is recorded that the marble for this work was purchased on the 22nd of April, 1521. It was the first of the works in sculpture made for the Medici Tomb. It stands on the right-hand side of the Sacristy between the two statues of Saints Cosmus and Damianus, which were executed by Angelo Montorsoli and Raffaello da Montelupo respectively. The accompanying illustration shows the present state of this group.



It will be observed that the group, which is larger than life, was never completed. The Virgin supports herself with the right hand on the seat, grasping something which is not indicated behind—a natural and beautiful attitude, and one necessary to avoid giving a stoop to the mother, whose centre of gravity would be thrown considerably forward on account of the weight of the Child, were it not for the support thus offered. Condivi, in praise of it, says : “It is better to say nothing than to say but little.”

Another sketch, probably the second, is the pen and bistre drawing in the Albertina, Vienna, where the Virgin appears draped and wears a double girdle and the relative proportion of the Infant is considerably smaller.

A third study exists in the Louvre, No. 124 in the Official Catalogue. It was acquired at the King of Holland's sale in 1850 for £56, having been formerly in the collections of Crozat, Mariette, J. de Claussin, T. Dimsdale and Sir T. Lawrence. This study is also executed with the pen. The double girdle shows the close connection between this and the previous sketch, thus:—



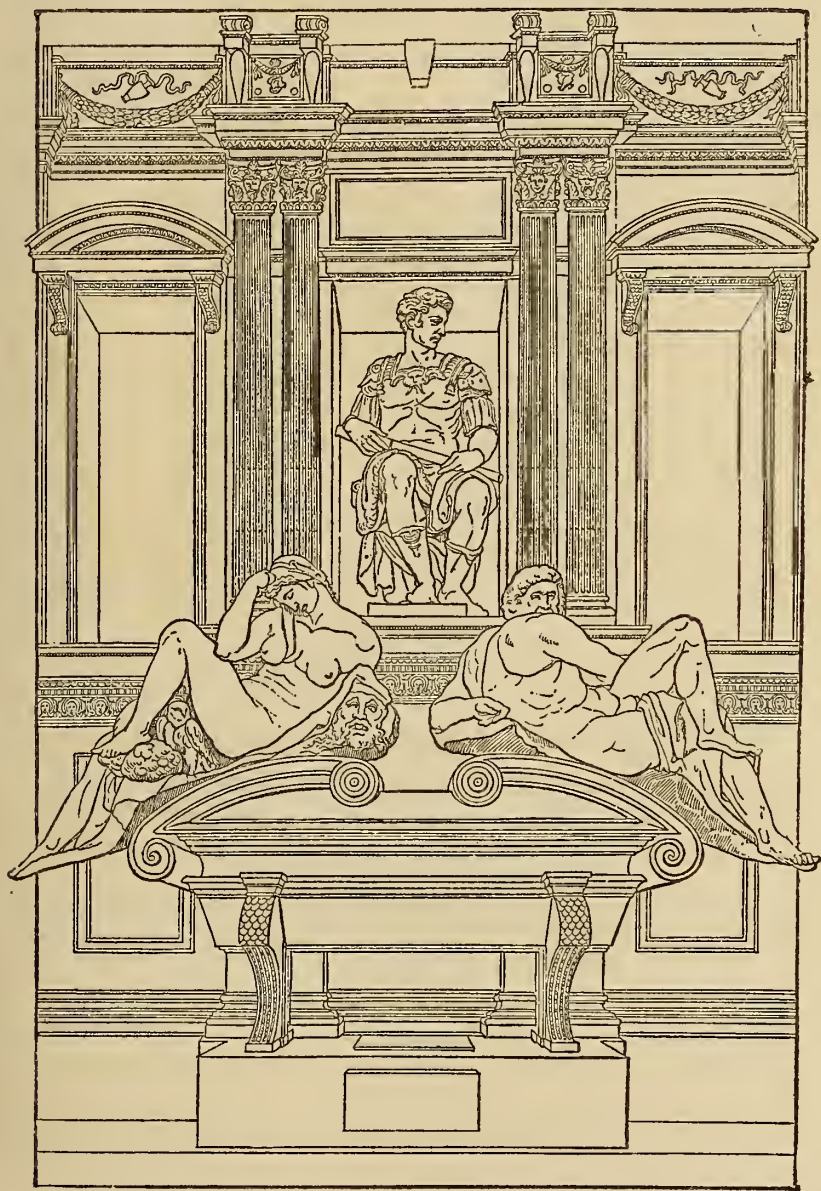
An almost exact copy of this Louvre drawing, by Montelupo, is in the Uffizi. No. 1,232.

Michel' Angelo alludes to this group in a letter written from Florence to Giovan Francesco Fattucci, Rome, dated April, 1526: *la Nostra Donna che va nella sepultura di testa* (Our Lady which is to be in the sepulchre at the head of the chapel).

About the end of March, 1520, Michel' Angelo commenced the building of the Sacristy of San Lorenzo, at the command of Pope Leo X., who desired to make it the burial place of his brother, Giuliano de' Medici, Duc de Nemours, and his nephew, Lorenzo, Duke of Urbino, son of Piero de' Medici, grandson of Lorenzo "The Magnificent," and father of Catherine de' Medici.

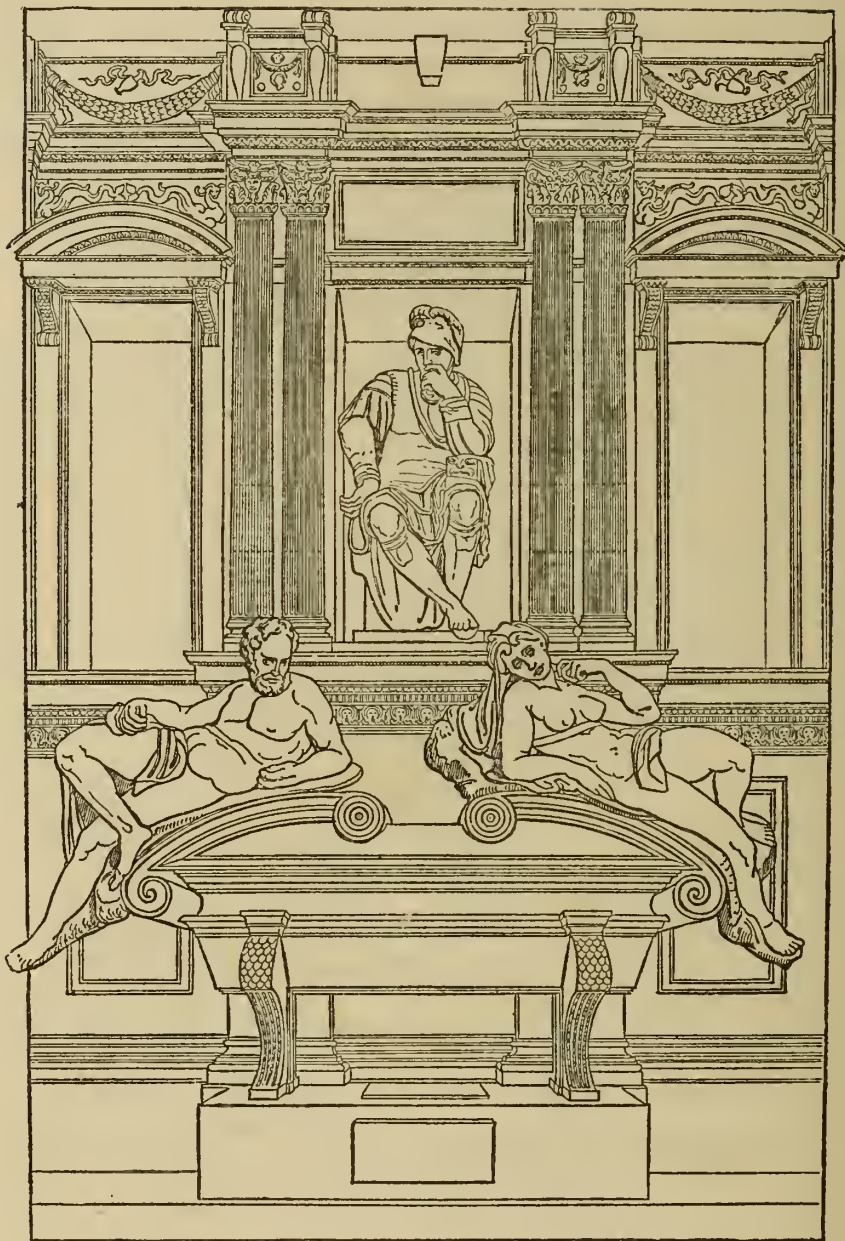
The Sacristy of San Lorenzo is a square hall surmounted by a cupola.

It is furnished with four large recesses, one in each side; within two of which, facing each other, are the two famous statues of the Medici. This illustration represents that of Giuliano :—





and the following one that of Lorenzo :—



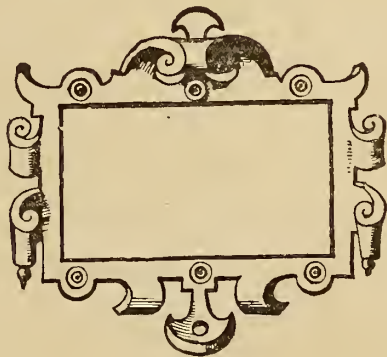
The four figures upon the sarcophagi are allegorical. They are usually called *Day* and *Night*, *Dawn* and *Twilight* respectively.

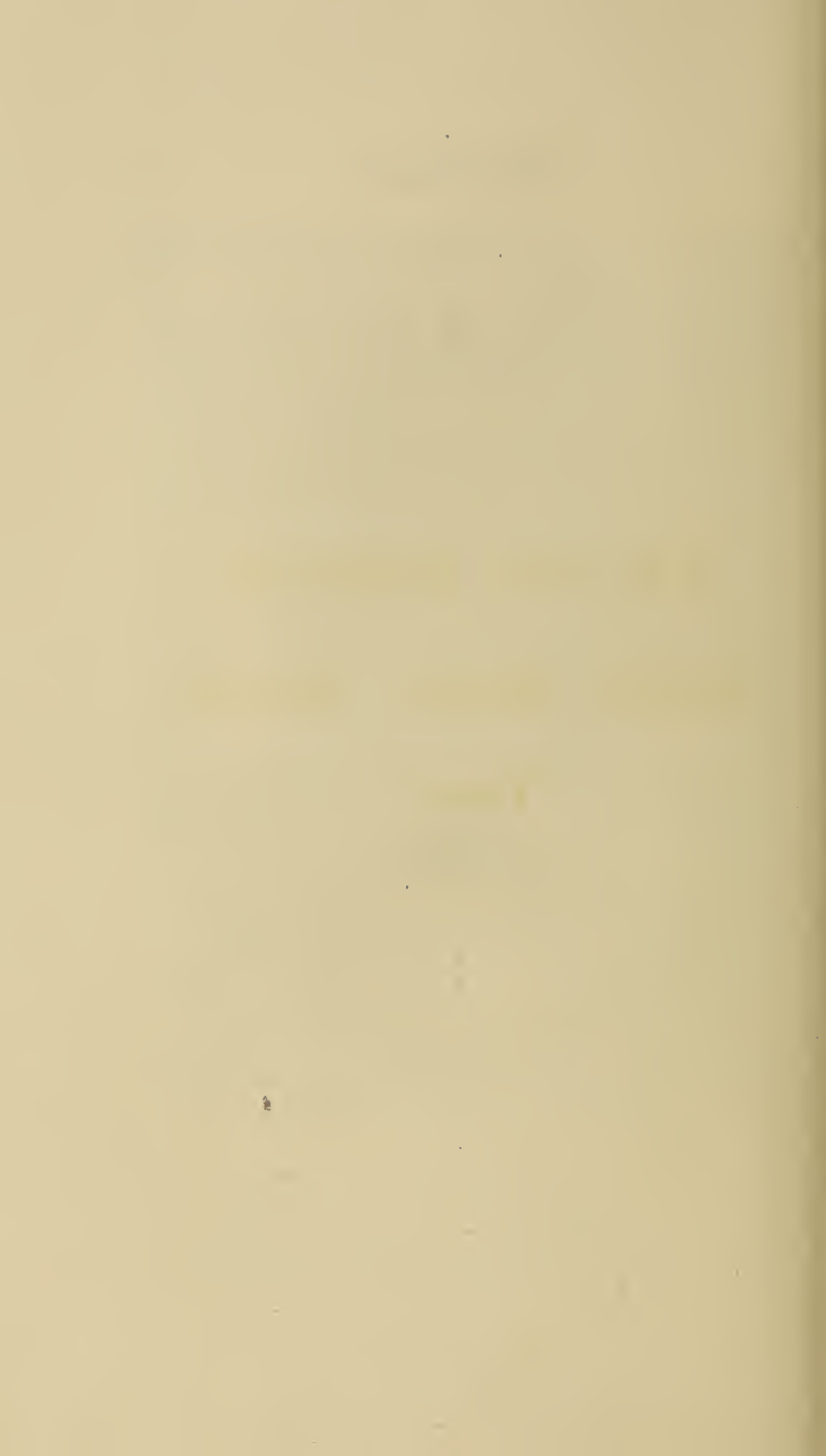
The former pair adorn the sarcophagus of Giuliano, the latter, that of Lorenzo.

“ Nor then forget that Chamber of the Dead,  
Where the gigantic shapes of Night and Day,  
Turned into stone, rest everlastingly ;  
. . . . .  
. . . . . There, from age to age,  
Two Ghosts are sitting on their sepulchres.  
That is the Duke Lorenzo. Mark him well.  
He meditates, his head upon his hand.  
What from beneath his helm-like bonnet scowls ?  
Is it a face, or but an eyeless skull ?  
'Tis lost in shade ; yet, like the basilisk,  
It fascinates, and is intolerable.” . . .

—*Rogers, Florence*

This same Chapel also contains the group of the Madonna and Child just described.





The Last Judgment,  
Sistine Chapel, Vatican,  
Rome.

C. 1533—1534.





XV.

**S**TUDIES of several nude male figures. The central figure, descending from left to right, occupies nearly the entire width of the sheet, the arms and hands outstretched, the back of the body foreshortened, and only the left leg visible. At the bottom of the paper, to the left, is another figure of a man, also turned to the right, the arms folded over the chest, the legs do not appear, and by the position of the body the figure is evidently descending. In the left upper corner, a study of an arm, and in the right, a male torso, turned to the right. On this same side, but in the lower corner, a beautiful drawing of the back of a right hand.

Black chalk.

H. 16 in. ; W. 10 $\frac{3}{4}$  in.

Collections: Buonarroti, Wicar, Lawrence, and Woodburn, at whose sale, June 4th, 1860 (lot 130), it was purchased.

XVI.

**S**HEET of studies. High up towards the left of the paper, a sketch for a Virgin and Child, seen to below the knees. The face of the Mother in left profile. The Infant is recumbent across her knees and looks towards the youthful St. John, who is but slightly indicated, on the left. The Madonna, with her right hand extended, appears to be noticing, perhaps reproving some one not delineated on the sheet. A little below, to the right, a similar group, smaller, and more faintly drawn, and to the extreme right, a man's head in right profile, and seven lines of cyphers added up. Towards the middle, a group of five figures. To the right, a woman listens to a child, who seems to be whispering in her ear. The third figure is a man, turned to the left, his back is to the spectator; he is sitting in a stooping attitude and conversing with a younger figure opposite to him; a fifth figure sits on the left, with arms folded on his upraised thighs and reclining against a stone. The male figures are nude.

## The Last Judgment.

At the bottom of the paper, to the left, the nude figure of a man, almost full face, his right arm straight and resting on his thigh; the left arm and leg raised. In the lower right corner, a small torso, turned to the left, with right arm upraised. Between the last two studies, a slight sketch of a right arm and portion of the shoulder, hand omitted.

On the reverse of the leaf, a whole-length study of a nude woman, taken from a model of mature years; she is turned to the left, her arms outstretched as if to support something, her head turned over the right shoulder. On her right and partly behind her, the recumbent figure of another nude female, with left arm across her body, the head supported on her right arm. The attitude of this woman bears a curious resemblance to that of Adam, in the Creation of Eve, in the Sistine Ceiling. On the lower half of the sheet, five heads, studies of expressions, three in left profile, on the left of the sheet; two on the right, one of them full-face, the other, right profile.

Black chalk.

H.  $15\frac{3}{8}$  in.; W.  $10\frac{3}{4}$  in.

Collection: Buonarroto. Purchased in 1859.

## XVII.

A SHEET containing four studies of different parts of the human body. To the left, the back of the shoulders, the right rather higher than the left. To the right of the paper, a raised arm from the shoulder to the wrist. In the middle of the sheet, a portion of a right arm and chest, and immediately below this, a slight sketch, apparently little more than the mere outline of another shoulder, probably the right.

Pen and red chalk.

W.  $13\frac{1}{4}$  in.; H.  $10\frac{1}{4}$  in.

Collection: Buonarroto. Purchased in 1859.

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About the year 1533, Michel' Angelo was summoned to Rome by Pope Clement VII., to undertake the great fresco of the "Last Judgment," on the principal wall, over the altar in the Sistine Chapel.

In the central space, and at a considerable distance beneath the figure of Christ, seven Angels are introduced, each sounding a trumpet. They are here supposed to be summoning the dead to judgment from the four quarters of the globe; between them are placed two older angelic figures, each with an open book in his hand, in which every one, as he rises, shall read the history of his past life, and so be enabled to prejudge himself. At the sound of the trumpets, the graves are imagined to have opened. Above these seven Angels, and in a central position, is seen the figure of Christ. Other Angels are indicated between Heaven and Earth, whose celestial flight is impeded by malignant spirits. Directly beneath them, towards the right of the composition, is Charon in his boat, on the Styx. On the opposite shore, a crowd of reprobates, about to pass into the presence of Minos, who regulates the punishment of each. Around the figure of Christ is a vast circle of the resuscitated Blest. The Virgin Mary is placed at his feet to the right. In advance of the right-hand group is the Baptist; on the left, St. Peter and St. Paul, and between their advancing limbs a head is seen, which has been conjectured to be that of Dante. A little behind the two Apostles are the figures of Adam and Eve, and below them, St. Andrew, with his emblem, the Saltire Cross; St. Bartholomew, with the skin flayed from him by his executioners; St. Lawrence, with the gridiron, and others. On the right and left, in the upper part of the fresco, are painted Angels and Cherubim, lifting aloft, some the cross, some the pillar and the scourge and other instruments of the Saviour's passion.

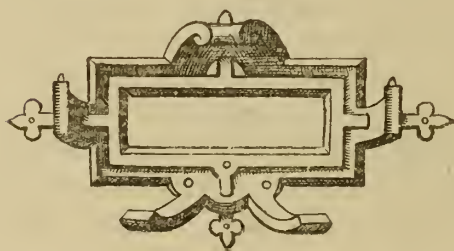
Before the painting was finished, the Pope came to view it, accompanied by his Master of the Ceremonies, Biagio di Cesena, who found fault with so many undraped figures. Michel' Angelo, displeased at the remark, altered the features of Minos into the portraiture of Biagio, who took it greatly to heart and went to the Pontiff to vent his indignation. "Where has he placed you?" said the Pope. "In hell," replied Biagio. "Alas! then," rejoined Paul III. "he has put you beyond the reach of my help. Had it been only in Purgatory I might have delivered you, but in hell there is no redemption." *In Inferno nulla est redemptio.*

## The Last Judgment.

Biagio's objection to the nudities, however, was not lost sight of, for Paul IV. employed Daniele da Volterra to add drapery to such of the figures as were most objected to. The painter was consequently nick-named "il Brachettone," the breeches-maker.

On Christmas Day, 1541, after eight years' labour, Buonarroti exhibited his great fresco, which filled Rome with stupor and wonder, and not only Rome, but the whole world, says Vasari, who in that year travelled from Venice expressly to see it.

The fresco measures 47 ft. in height by 43 ft. in width.



Farnese Palace,  
Rome.

1549.



## XVIII.

SHEET of studies for capitals.

On the right of the paper four capitals, one above the other. The upper one is drawn in perspective, the remainder in elevation. The lowest of the four is an enriched Doric capital; the other three are nondescript compositions, chiefly remarkable for the multiplicity of their parts and their striving for novelty. On the left of the paper are two complete sketches and five rudimentary ones for similar capitals.

On the back of the leaf there is, first, on the right, a Corinthian column, with the three chief divisions of its entablature roughly marked out in profile. Second, in the centre of the paper, the parts of another Corinthian entablature and capital marked out in the same fashion. Third, on the right, a Corinthian column with entablature and attic, drawn in section. Fourth, at the top of the page, the section of an architrave, showing three fascias, separated by fillets or beads, with cyma-reversa. The word *porta* (door), which has been written by the artist against this sketch, seems to imply that it was intended for a doorway. Fifth, a plan of a fluted pilaster with moulded angles; the word *pilastri* is written above it, and at the foot of the sheet, a fragment of a moulding and a scale, lettered *b<sup>a</sup> dieci*.

Red chalk.

H.  $11\frac{1}{4}$  in.; W.  $8\frac{3}{8}$  in.

Collection: Buonarroti. Purchased in 1859.

## XIX.

A SHEET of four richly-foliated renaissance capitals and five details of bases, three of which are upside down.

Pen and bistre.

H.  $10\frac{7}{8}$  in.; W.  $8\frac{1}{2}$  in.

Collection: Buonarroti. Purchased in 1859.



## XX.

A ROUGHLY-DRAWN quasi-Ionic capital and other architectural studies, the whole characterized by search after novelty of design.

Red chalk.

W.  $8\frac{5}{8}$  in. ; H.  $5\frac{1}{4}$  in.

Collection : Buonarroti. Purchased in 1859.

## XXI.

A DENTICULAR Doric entablature from the corona of the cornice to below the neck of the one column introduced ; Roman.

On the reverse of the leaf, on the upper part, an elaborately enriched cornice ; on the lower part, sketches for capitals and sections of entablatures.

Red chalk.

H.  $11\frac{1}{4}$  in. ; W.  $8\frac{3}{8}$  in.

Collection : Buonarroti. Purchased in 1859.

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The drawings just described seem to have been copied with some care, but with little intelligence, from the illustrations of the first edition of Serlio's "*Regole dell' Architettura . . .*" Venezia, 1537, fol<sup>o</sup>.

The arrangement and details of the parts, the angle of the perspective, the points chosen for the sections, the soffit decorations of the cornice are all identical with those given by the Venetian architect.

The copyist has, however, made an error in drawing the soffit ornaments in the Doric entablature, which betrays a want of comprehension which one would hardly expect to find in Michel' Angelo's handiwork.

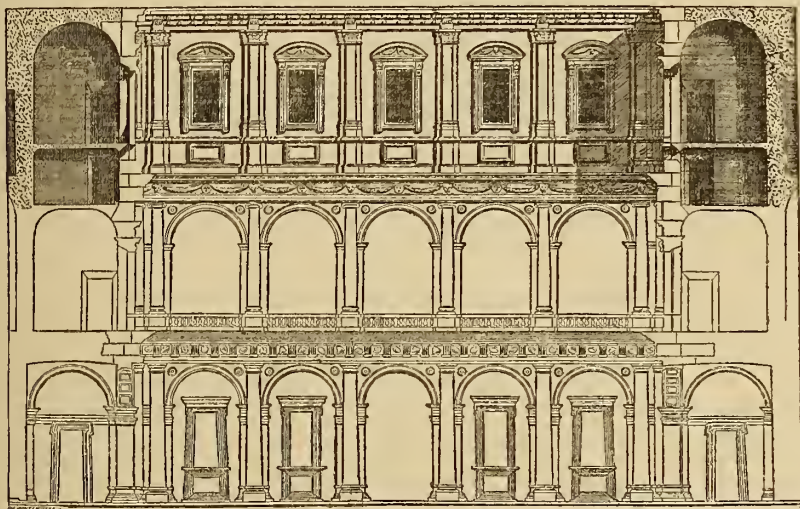
There are in the "Casa Buonarroti," Florence, several drawings similar to the above. Frames 22 and 23.

In the year 1549, Pope Paul III. invited a competition for the completion of the Palazzo Farnese, which had been commenced in 1530 by Antonio da San Gallo, at whose death, in 1546, the edifice had reached about half the intended height. Amongst the



competitors whom this invitation attracted were Perino del Vaga, Sebastiano del Piombo, Giorgio Vasari, and Michel' Angelo. The latter won the day, being then seventy-one years old.

This building is a cubical mass 260 ft. on the side by 192 ft. in front, and its three storeys attain the height of 97 feet to the top of the cornice. On the front and flanks the lower storey is plain, consisting of a range of square-headed windows, broken in the centre of the front by a rusticated *porte-cochère*. Above this, San Gallo seems to have designed a less important storey, crowned by a complete Corinthian entablature, the dimensions of which were determined by pilasters at the angles, running through the two upper storeys. At this point Michel' Angelo was called in, and designed the cornice which is the pride of the building, and in all probability the upper range of rather unhappy windows as well.



The original design comprehended two courts; the present court-yard, however, is an exact square in plan, 90 ft. each way, and is surrounded by arcades in three storeys, the upper one being filled with windows. Michel' Angelo also suggested the addition of a garden to the interior court of the palace, from which the celebrated group of the *Toro Farnese*, now in the Museo Nazionale, at Naples, was removed.



Paolina Chapel.

Vatican. Rome.

1549—1550.



## XXII.

A SHEET of figure studies, the sheet being composed of two pieces of paper pasted together. The figures in the upper division are turned at right angles to those below. In the left upper corner of this division two soldiers, one appearing in back view as though running away, with right arm upraised, the hand not indicated; the left leg from the knee hidden by a sketch of an arm clutching a sword with the hand. Of the second soldier only the right leg and arm, showing a knife in the right hand. To the right of the composition a helmeted man turned in profile towards the right, holding in the right hand a knife or dagger similar to the preceding, and with his left holding the bridle of a rearing horse. At the foot of this figure, the right arm and portion of the body of a prostrate man, also holding a knife. Below, at right angles, another male figure, with arms upraised, head turned to the right, body inclined, with a weapon in the act of attacking some person or object not defined.

To the right of the second division two men running away and looking back over their right shoulders; to the left a soldier looking upwards with upraised arms, as if in dread or astonishment. Below him two women leaning over a partly-drawn prostrate figure. In the centre of the paper a soldier advancing, seen in front; his right arm supports a shield as though to screen his head, which is turned to the right and thrown back. With his left hand he draws his sword.

Black and red chalk.

On the reverse of the leaf, in the centre of the upper part, the Saviour (?) in flowing robe, looking towards the right and with right arm extended. Near the right edge of the paper four nude cherubs or children. Near the left edge an old man kneeling. He is turned to the figure of Christ, his left arm outstretched, and his loins girt about with a cloth. Beyond him the head, shoulders, and arms of a figure in violent exhortation are seen. Above this latter figure a sketch of a bent arm.

In the lower part of the sheet five figures, turned in the opposite direction to those in the upper portion of the sheet. Two figures to the left and right appear to be running in great haste, that to the right presenting a front view with left arm raised, that

on the left presenting a back view. Between these two figures a third has been left incomplete by the artist. Below these, towards the left, a prostrate figure, and to the right, at right angles to the rest, a headless figure of a standing man, seen in front.

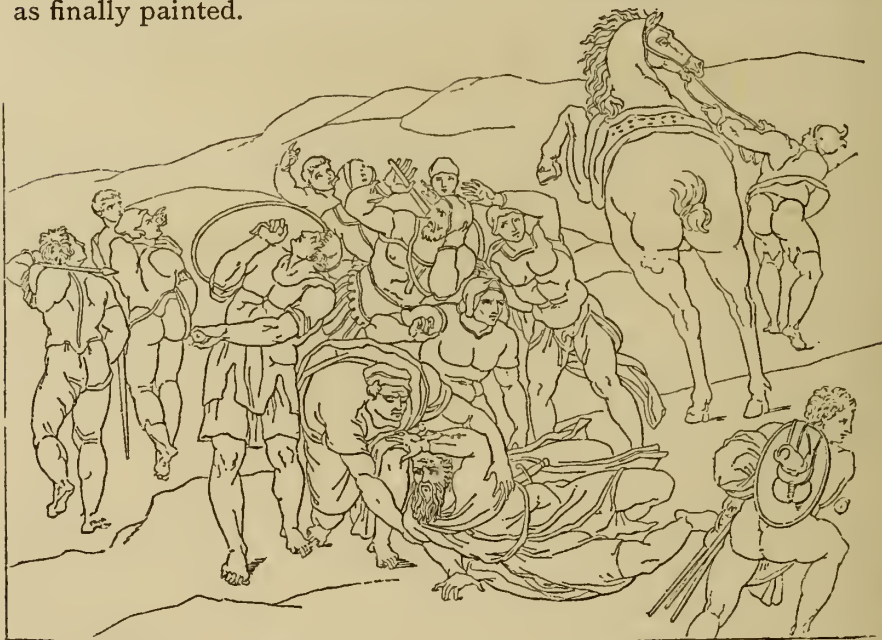
Black chalk.

H.  $11\frac{1}{8}$  in.; W.  $7\frac{5}{8}$  in.

This drawing was purchased in 1861 from Messrs. Christie and Manson. It formed part of the Woodburn Collection, sold in 1860, Lot 128.

The sketches on the front portion of the sheet are figures for the composition of the Conversion of St. Paul, painted on the left wall of the Cappella Paolina, in the Vatican.

The accompanying outline is a representation of the group as finally painted.



The fresco is so darkened by the smoke of tapers and so ill lighted that its details are not easily made out.

In his seventy-first year Michel' Angelo was called upon by Pope Paul III. to decorate the Paolina Chapel, which he had erected in 1540 beneath the Sistine, from the designs of Antonio da San Gallo. The subjects selected were the Conversion of St. Paul on the left wall, and on the right the Crucifixion of St. Peter.

New Testament.

(Subjects of the Madonna.)





## XXIII.

**S**HEET of studies, containing four sketches of the Madonna and Child, with a manuscript note at the side, and on the back a statement of several payments made by the artist.

The first sketch, in the left upper corner, but upside down, represents the Virgin full face, seen to the knees. She appears to be semi-nude and supports the undraped Infant, almost in a standing attitude; his left leg is across her right thigh, and his eyes are directed downwards to the right. This sketch is in pen and bistre. On the left, but faintly drawn, is a similar design in red chalk.

The third sketch, in the right lower corner, represents the Virgin seated, with the naked Child in her arms. She is semi-nude. Her right arm is round her son's lower limbs; her left hand supports his shoulder. He clasps his mother's neck with the left arm, and, turning his head from her, seems to be playfully struggling. This group is squared, as if intended to be enlarged. On the right of the sheet another sketch for the same group, but in outline, in red chalk. Below this two lines of manuscript, which read thus: *Disegna Antonio disegna Antonio disegna e nō pder tēpo.* (Draw, Anthony, draw, Anthony, draw and lose no time).

On the lower part of the reverse of the leaf may be read as follows:—*Ogi a dì 4 d'octobre 1524 ò pagato al renaiolo che porta l'arena a San Lorenzo, per segare e marmi soldi trenta 4 per trenta 4 some di rena et detti danari gli portò Meo delle Corte.*

*A dì 5 ottobre diciotto quattrini rendè a Bernardino Basso per una libra d'aguti di 36 (e) quattro quattrini d'aguti di centinaio per fare o conficare per farvi su modegli per San Lorenzo.*

*A dì 6 per due libre e dua oncie di filo di ferro quaranta quattro quattrini, e detto dì, per dua gomitoli di spago, quattordici quattrini, e per due libre d'aguti da bastieri, venti otto quattrini, e tutte queste cose comprò Bernardino di Pietro Basso, per modegli che io fò per le sepolture di San Lorenzo, e così gli ho renduti i danari.*

*Per tre libre di filo di ferro, oggi questo dì 8 ottobre, soldi venti da Cristofano di Lionardo lanciaio e per quattro gomitoli di spago, a sette quattrini l'uno; soldi nove e un quattrino per modegli delle figure*

*di San Lorenzo, e tutti questi danari ò renduti detto di a Bernardino Basso che me le comperò.*

Translation.—To-day, October 4th, 1524, I have paid the sand man who brings the sand to the Church of San Lorenzo, for sawing the marble, 34 soldi for 34 loads of sand; and the said money was conveyed to him by Meo delle Corte.

To-day, October 5th, I paid Bernardino Basso 18 soldi for one pound of nails, size 36, and 4 quatrini for a certain quantity of nails, size 100, to make or fix certain semi-circular frames for placing over the models in San Lorenzo.

This day, October 6th, for two pounds and two ounces of iron wire, 44 quatrini; and on this same day, for two reels of string, 14 quatrini; and, for two pounds of pack nails, 28 quatrini. All these things Bernardino di Pietro Basso bought for the models which I am executing for the tombs in San Lorenzo, and so I have paid him the money.

For three pounds of iron wire, this day, October 8th, 20 soldi, by the hands of Cristofano di Lionardo, for four reels of string at 7 quatrini each. Nine soldi and one quatrino for the models of the figures in San Lorenzo. All this money I have paid to the above-mentioned Bernardino Basso, who bought them for me.

Pen and bistre.

H. 16 in.; W. 10½ in.

Collection: Buonarroti. Purchased in 1859.

Executed in 1524.

In the "Archivio Buonarroti," Florence, there is a similar, almost identical, memorandum of the above, also in the handwriting of the master.

Antonio, above mentioned, was the son of Bernardino Mini. At the age of sixteen he was placed under Michel' Angelo, who taught him drawing and modelling. Having formed an attachment to the daughter of a poor widow, his uncle, Giovanni Battista, opposed the marriage and consulted Michel' Angelo on the subject. He advised his leaving Florence, upon which Antonio, in the company of Benedetto del Bene, departed for France on the 31st of November, 1531, taking with him a picture representing Leda and the Swan (executed in 1529 for the Duke of Ferrara), a

cartoon, besides many drawings by Buonarroti. At Lyons, Francesco Tedaldi received the youths with open arms, and wrote to Michel' Angelo on the 11th of February, 1532, informing him of their arrival. Benedetto del Bene made a copy of the Leda, which Tedaldi praised highly. In the month of August Mini conveyed both the original and copy to Paris, but, being unable to see the King, returned to Lyons after two months absence, leaving the paintings under the care of Giuliano Bonaccorsi. At the end of a year he claimed them back, but Bonaccorsi denied having received them. This gave rise to a law suit, and the picture eventually became the property of Francis I., Bonaccorsi having appropriated the sum received. Antonio Mini died of grief at the end of 1533, probably in his twenty-sixth year.

The Leda was kept at Fontainebleau till the reign of Louis XIII., when Des Noyers caused it to be burnt. In June, 1853, it was announced that a beautiful reproduction of the famous work had been found—in all probability it was del Bene's copy.

Bernardino di Pier Basso was a *scarpellino*, who died in 1551. Respecting his character Michel' Angelo refers to him in a letter addressed to his brother Buonarroto, 1st of August, 1515, Rome, thus:— . . . . *quel ribaldo di Bernardino che mi peggiorò cento ducati in quel che gli stette qua, senza l'essere ito cicalando e dolendosi di me per tutto Roma . . . . . Egli è un gran ribaldo: guardatevi da lui come dal fuoco, e fate che non entri in casa per conto nessuno.* And again, thirty years afterwards, December 31st. 1545, he wrote to his nephew Lionardo. . . . *non ti fidare di Bernardo Basso: mostra di prestargli fede, ma non gli creder niente, perchè è un gran fellone.*

## XXIV.

THE Madonna, Infant Christ, and St. John. A splendid example of drawing is exhibited here in the Virgin's attitude and the graceful turn of her neck as, with down-cast eyes and full lips, she meditates on the playful action of the children. The right hand of the Virgin, who is seated and turned towards her right, rests upon the right thigh, while with the left

hand she supports the folds of her ample garment. The children on the left of the composition appear to be contesting the privilege of the Virgin's lap. The Infant Jesus has the right knee bent and resting upon his mother's left, and is firmly supported on his left leg. He turns towards St. John, who has his arm around his waist, and, from the position of the legs, appears to endeavour to dislodge his companion. The children are both represented without drapery.

Black chalk.

H.  $12\frac{3}{8}$  in.; W.  $7\frac{7}{8}$  in.

Collections: Buonarroti, Wicar, Lawrence, and Woodburn. This drawing was exhibited at the "Lawrence Exhibition" (tenth) July, 1836. No. 73 of the catalogue.

It was purchased for the British Museum at the Woodburn Sale in 1860, Lot 104.

Executed about 1524.

## XXV.

**S**TUDY of a whole length female figure, indistinctly draped, and standing with the knees slightly bent. She supports a nude child, whose arms encircle her neck, while he kisses her left cheek. He sits upon her right hand; her left supports his back. There is an appreciable disproportion between the upper and lower halves of the female figure; the head and arms seem too small for the loins and thighs. The feet are but slightly indicated.

Black chalk.

H.  $10\frac{1}{2}$  in.; W.  $4\frac{1}{2}$  in.

Collection: Buonarroti. Purchased in 1859.

## XXVI.

**A** STUDY representing a group of five whole length figures, viz., the Virgin Mary, the Maries, etc., lamenting at the foot of the Cross (not indicated). The figure in front, with face turned to the left, right leg forward, leans for support on the

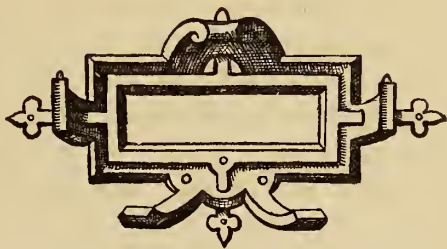
two immediately behind, of whom one to the left covers her face with her left hand, overcome with grief. The figure to the right turns away to the right, as though unable longer to look upon her crucified Lord, whilst the two figures behind, one with upturned eyes, the other with averted head, seem, from the attitudes of their hands, to be loud in their lamentations.

Black chalk.

H.  $7\frac{3}{4}$  in.; W.  $5\frac{1}{2}$  in.

Collections: Count M. von Fries, Lawrence, and Woodburn, at whose sale, in 1860, it was purchased, Lot 120.

This drawing was exhibited at the "Lawrence Exhibition," July, 1836. No. 58 of the catalogue.









The Raising of Lazarus.

National Gallery, London.

C. 1518.



## XXVII.

**S**TUDY for the figure of Lazarus, in the great picture by Sebastiano del Piombo. He appears nude, sitting upon the edge of the tomb, with left leg resting on the ground, whilst the right, bending at the knee, is at right angles to the body. The figure is turned towards the right. The right arm extended, and the fingers outstretched. The left arm, a portion only of which is visible, supports his body. A second figure on the left, kneeling on the left knee, is in the act of removing a cloth which passes around the right foot of Lazarus. A third man, slightly indicated, rises immediately behind the two figures described. He is in a stooping attitude, with head leaning towards the right of the composition, and is aiding the second figure in taking off the bandages.

Below, three slight sketches of feet, in an almost front view.

Red chalk.

H.  $9\frac{7}{8}$  in. ; W.  $4\frac{5}{8}$  in.

Collections; Buonarroti, Wicar, Lawrence, King of Holland, and Woodburn.

Purchased in 1860.

## XXVIII.

**A**NOTHER study for the same figure. Lazarus is seated on the tomb, the body and face turned towards the right. A cloth is thrown over the head, and falls over the shoulders. The right arm, which crosses the chest in front, is stripping the shroud from the left shoulder. The left leg rests on the ground, the right thigh is raised at right angles to the body, while the right foot appears to be pushing the clothes down the left leg. A stooping figure behind Lazarus is intent on relieving the resuscitated from his bandages. At the back a third figure, in a stooping position, turned towards the left and supporting Lazarus on his right, is likewise assisting in the same operation.

Red chalk.

H.  $9\frac{7}{8}$  in. ; W.  $\frac{1}{2}$  in.

## The Raising of Lazarus.

Collections: Buonarroti, Wicar, Lawrence, King of Holland, and Woodburn.

Purchased in 1860.

These two drawings were exhibited in July, 1836, at the "Lawrence Exhibition;" Nos. 83 and 87 of the catalogue, and Lots 112 and 111 of the Woodburn Sale Catalogue.

The point of time chosen by the artist is after the completion of the miracle. "He cried with a loud voice, Lazarus, come forth! And he that was dead came forth, bound hand and foot with grave clothes; and his face was bound about with a napkin. Jesus said unto them, Loose him, and let him go." John xi., 43, 44. The composition and drawing are by Michel' Angelo, the painting by Sebastiano Luciani, commonly called Fra Sebastiano del Piombo, from his office of Keeper of the Leaden Seals (see original letter in the Department of MSS., British Museum, dated, 4th of December, 1531). Born at Venice in 1485, and died at Rome in 1547. He studied painting under Giovanni Bellini and Giorgione, and contracted a friendship with Michel' Angelo, who employed him to carry out some of his designs in colour.

Vasari tells us: "When Raphael painted for the Cardinal de' Medici that picture which was to be sent into France, but which, after the death of the master, was placed on the high altar of San Pietro in Montorio, namely, the Transfiguration, Sebastiano executed one at the same time and of same size, almost as in rivalry with Raphael, the subject being a Resurrection of Lazarus after he had been in the grave four days. This also was painted with the most earnest care, under the direction, and in some parts with the design, of Michel' Angelo."

In December, 1518, Buonarroti was for a short time at Rome. Sebastiano del Piombo, mentioning the completion of this picture, December 29th, 1519, wrote to Michel' Angelo thus:—*"Oltra di questo, io fò intendere come io ho finita la tavola ed holla portata in palazzo, e più presto è piaciuta a ognuno che dispiaciuta, eccetto agli ordinari, ma non sanno che dire. A me basta che M. S. Reverend. mi ha detto che io l'ho contentato più di quello lui desiderava. E credo la mia tavola sia meglio disegnata che i panni degli arazzi che son venuti di Fiandra."* By the "usual ones" (ordinari), Sebastiano seems to mean Raphael's pupils.

In a former letter, July 2nd, 1518, he wrote also to Michel' Angelo, then at Florence, as follows:—"There has been some "delay with my work. I have endeavoured to keep it back as "long as possible, that Raphael might not see it before it is "finished. . . . I believe I shall not, with my work, bring "discredit upon you."

On the 26th of June, 1531, the great master, in writing to Sebastiano, said:— . . . . "*portate impace, e pensate d'avere "a essere più glorioso arrisuscitare morti che a fare figure che paino "vive."*

The Resurrection of Lazarus was executed for Cardinal Giulio de' Medici, made Bishop of Narbonne in 1515, and afterwards Pope Clement VII. He gave at the same time (1517-19) the commission to Raffaello to paint the "Transfiguration" now in the Vatican. These two pictures were intended by the Cardinal to be placed as altarpieces in the Cathedral of Narbonne. In 1520, the year of Raffaello's death, they were exhibited together at Rome, but Cardinal de' Medici, unwilling to deprive that city of both these masterpieces, sent only the "Raising of Lazarus" to Narbonne, where it remained till the beginning of the last century. It was then purchased by the Regent Duke of Orleans for 24,000 francs. In 1792 this *chef d'œuvre* was brought to England, and acquired for 3,500 guineas by Mr Angerstein. Mr. Beckford, of Fonthill, afterwards offered Mr. Angerstein £15,000, but the latter insisting on *guineas*, the negotiation was broken off.

In 1824 it became national property, with the rest of Mr. Angerstein's pictures.

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In comparing the first drawing of the two studies described with the finished picture, it will be seen that the attitude of Lazarus in particular differs from the figure as ultimately carried out. The right arm is extended, and the energetic action of the right foot as finally painted is not indicated. It must be acknowledged that this work is one of the masterpieces of Italian art, especially in those particulars which are due to the genius of



## The Raising of Lazarus.

Michel' Angelo. The accompanying outline is a representation of the group as ultimately painted.



Hazlitt says:—"The Lazarus is very fine and bold. The "flesh is well-baked, dingy, and ready to crumble from the "touch, when it is liberated from its dread confinement to have "life and motion impressed on it again. He seems impatient of "restraint, gazes eagerly about him, and looks out from his "shrouded prison on this new world with hurried amazement, as "if Death had scarcely yet resigned his power over the senses. "We would wish our artists to look at the legs and feet of this "figure, and see how correctness of finishing and a greatness of "gusto in design are compatible with, and set off each other."

THE  
Expulsion  
OF THE  
Money-Changers  
FROM THE TEMPLE.

C. 1540—1550.





## XXIX.

A SERIES of four sketches. The subject appears to be similarly treated in each.

A composition of numerous figures. The principal figure, our Saviour, is seen in the centre advancing towards the right with a rapid step; the scourge upheld in the right hand, and with left about to overturn the table of a money-changer, who, seated on the left of the composition, is seen from behind vainly endeavouring to restrain him. Some are replacing the scattered gold in their chests, some are flung down upon the pavement, and others are running off. The dealers in pigeons and lambs towards the left, men and women on both sides, are retreating in great confusion. The consternation of the desecrators of the House of God, their attempt to protect their ill-gotten gains and to escape the just wrath of Christ, are delineated forcibly.

On the reverse of the leaf a few figures for the same subject.

Black chalk.

W.  $6\frac{1}{2}$  in.; H.  $5\frac{1}{2}$  in.

Collections: Lawrence, King of Holland, and Woodburn, at whose sale, in 1860, it was purchased, Lot 109.

## XXX.

ANOTHER sketch, very much resembling the above in composition. The details, however, are different, and the size of the figures much greater, almost double than those in the first drawing; they are also more finished. It is on six pieces of paper, pasted together.

On the reverse of the leaf a few figures for the same subject.

Black chalk.

W.  $14\frac{3}{4}$  in.; H. 7 in.

Collections: Lawrence, King of Holland, and Woodburn, at whose sale, in 1860, it was purchased, Lot 109.

## XXXI.

**A**NOTHER sketch, resembling the two foregoing in some respects; the figures corresponding in size to the first.

On the reverse, a repetition with two arches introduced, and at the upper left-hand corner of the paper a slight sketch of the centre group.

Black chalk.

W.  $10\frac{7}{8}$  in.; H.  $5\frac{3}{4}$  in.

Collections: Lawrence, King of Holland, and Woodburn, at whose sale, in 1860, it was purchased.

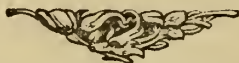
This composition has been painted in oil by Marcello Venusti, the figures somewhat above four inches high; the upper part comprising the architectural portion of the vestibule as represented in Sketch XXXI. The picture was sold in June, 1882, Christie's, at the Hamilton Sale, for £1,428.

Another drawing for this same subject is at Oxford (Robinson, p. 83, No. 71).

Two of our drawings, viz., the first and second here described, are reproduced in fac-simile on the same sheet in Woodburn's "Lawrence Gallery."

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Marcello Venusti was born at Mantua in 1515, and died in 1580. Vasari says: "He has now abandoned large works, being "more delighted, as he always has been, to paint portraits and "small pictures. . . . He has also made an infinite number of "small pictures from the designs of Michel' Angelo. . . . For "truth of representation, in small pictures, nothing can be desired "better than Marcello's works."



# Crucifixion.

C. 1511—1520.

## XXXII.

A STUDY of the Crucifixion on Mount Calvary. This composition of numerous figures is remarkable, in the first place, for the height of the crosses. In the midst is the Saviour on the "accursed tree," with his face turned to the left, apparently addressing the penitent thief. The attitudes of the sufferers vary—that of Christ betokening resignation, while those of the two malefactors merely indicate physical pain. On the transverse beam of the central cross a man, in a recumbent position, is still engaged in the work of executioner. Half-way up the same cross, on the right, almost at the feet of Our Lord, another assistant, on a ladder, is similarly occupied. There are four figures at the foot of the cross. In the foreground is a prostrate form, perhaps that of the Virgin, supported by a kneeling woman, and behind the group which they compose another woman, with arms extended, and a fourth in a less demonstrative posture of deep grief. On the right of the sheet, two men on horseback.

Red chalk.

H.  $15\frac{1}{2}$  in.; W. 11 in.

Collections: Buonarroti, Wicar, Lawrence and Woodburn.

Executed circa 1511-20.

This drawing, of which there is a fac-simile, was exhibited at the "Lawrence Exhibition" (tenth), July, 1836. No. 29 of the Catalogue. It was purchased for the Museum at the Woodburn Sale in 1860. Lot 117.

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There is at Oxford, No. 38, a study for a portion of this same subject, the principal group being of the Virgin swooning. Daniele da Volterra has also reproduced the group, with more or less fidelity, in the "Deposition," now in the Church of the Trinità dei Monti, Rome.

## XXXIII.

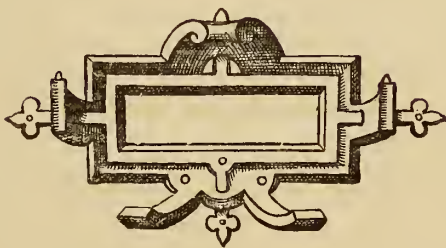
A SLIGHT drawing of the Saviour on the Cross. Seen full face, with head bowed. The feet placed one upon the other.

Red chalk.

H.  $3\frac{3}{4}$  in. ; W.  $2\frac{3}{8}$  in.

Collection : Buonarroti. Purchased in 1859.

Executed circa 1510.







The Resurrection of the  
Saviour.

C. 1518—1520



## XXXIV.

A STUDY for the Resurrection of Christ. The Saviour himself is ascending into the air, having just thrown off the earthly bonds which held him. From his back falls a sheet. The head is slightly turned towards the right, and the arms crossed, with the left hand hiding the lower part of the face. The graceful expression of the figure floating upwards is admirable. Around the sarcophagus are affrighted soldiers in various attitudes of alarm and amazement. Several are so overcome as to have fallen, some forward, others backward or sideways; one, who appears the boldest, on the left of the composition, directly facing Christ, has a convex oval shield on the left arm; the right arm and hand being extended in an attitude (well supplemented by the position of the body, thrown backwards) of fear and astonishment. Behind the tomb, and on the right of the drawing, are soldiers in flight. In the foreground one of these seems to have fallen on his back, upon the overturned lid of the tomb, while another terror-stricken individual, on the extreme right, covers his body with his shield.

Black chalk.

H.  $12\frac{3}{4}$  in.; W.  $11\frac{3}{8}$  in.

Executed circa 1518-20.

Collections: Buonarroti, Wicar and Woodburn, at whose sale, in 1860 (lot 121), it was acquired for the Museum.

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There exists four other studies for this same subject, namely, two at Windsor, one in the Louvre, and another in the Malcolm Collection.

In the first, Christ, who is represented larger than the surrounding figures, is seen with the right leg stretched forward in the act of stepping out of the tomb, the head and arms raised. The cerement in which erewhile the divine body had been enwrapped, falls off behind him in a confused mass. Two wingless angels are holding open the lid of the sarcophagus, while the nine watchmen are sleeping.

Black chalk.

## The Resurrection of the Saviour.

The second, is a magnificent study of a man, nude, in an energetic action, springing from an open tomb. He is seen front face, the left leg still in the mouth of the tomb; the right knee bent and the leg raised. The right arm stretched straight above the head; the left at right angles to the body; the fingers of both hands outstretched. A long piece of drapery floats round the figure. The head, which is foreshortened from below, is turned towards the right upper corner of the paper.

Red chalk. Engraved in fac-simile by Francesco Bartolozzi. (A copy of this design, attributed to Daniele da Volterra, is in the Louvre, No. 301. Black chalk.)

The third, that in the Louvre, No. 112 of the Official Catalogue, smaller in size, closely resembles in composition the first described. The kneeling man, with bowed head, at the foot of the rising Lord is, however, a new element in the composition.

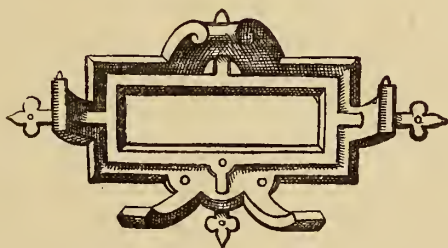
Red chalk.

The fourth is in the possession of Mr. Malcolm, No. 64 of the Catalogue of his Collection. It is a highly-finished study in black chalk of Christ alone. He is represented in the act of soaring upward, the left arm uplifted as if holding a banner, which is only slightly indicated. The long shadowy folds of the clothes are seen floating behind the figure in the background.

According to Francesco Scannelli "*Il Microcosmo della Pittura.*" Cesena, 1657, 8°, Bk. I. chap. x. p. 72, the Resurrection was painted by Marcello Venusti, after Michel' Angelo's drawings. He says:—

" . . . vedesi in Forlì nelle stanze dell' appartamento nobile  
 " del Collegio sopra alla pace della Città nel Palazzo publico della  
 " Piazza, il quale fa conoscere eccellentemente la Ressurrettione di  
 " Christo con alcuni Soldati alla guardia, dipinto coll' esattissimo  
 " disegno del Bonarota, e colorito in modo, che palesa il tutto, ed  
 " ogni minima parte, con gratiosa, e puntuale osservatione; che in  
 " occorrenza potrassi vedere ritrovandosi in tal luogo ben custodito,  
 " come merita opera per ogni parte qualificata. Non sarà però  
 " l'esempio di questo, che fù assai inferiore nel disegno, e  
 " particolar immitator del suo Maestro Bonarota."

The late distinguished French artist, Jean François Millet, seems to have taken the idea for one of his most powerful designs from the British Museum study. A comparison between it and the reproduction given in Alfred Sensier's "La Vie et l'Œuvre de J. F. Millet," Paris, 1881, 4°, p. 247, shows similarities which can hardly be due to coincidence. His biographer's enthusiastic remarks upon the originality of the conception will be read with amusement: "Il fit aussi une *Sortie du tombeau*. " Dans ce dessin, le Christ, glorieux, s'élance avec la rapidité " d'une bombe de son séjour de pierre, pour gagner le ciel; les " gardes, aveuglés, effrayés, se jettent à terre, tandis que l'Homme- " Dieu, calme et puissant, accomplit, dans une vertigineuse ascen- " sion, la fin de son rôle terrestre. L'invention était superbe et " nouvelle."





## Portraits.





XXXV.

**S**KETCH of the upper part of a seated female figure, carried down to below the waist. The body slightly turned towards the right, but looking to the front. In the right hand she holds some object, not sufficiently distinct to be definable. The left arm straight and pendent. She is characteristically clad in raiment that looks like armour, with a broad belt round her waist and the breast girt round with bands sustained upon the shoulders. On the left of the spectator, lower down, is a nude male figure of a much smaller proportion, and evidently having no connection with the present subject. It is turned to the left of the sheet, stooping, the right arm extended and the left leg forward.

Pen and red chalk.

On the reverse side of the sheet, another female figure, down to a little below the waist, turned towards the right. The head is slightly bent, the eyes cast down, with a modest expression, and the hair is simply arranged and confined by a kind of folded head-dress. The dress is adorned with standing frills upon the shoulders, after an Italian local costume.

Black chalk.

H.  $12\frac{7}{8}$  in. ; W.  $10\frac{1}{8}$  in.

Collection : Buonarroti. Purchased in 1859.

XXXVI.

**S**KETCH of a female, seated, seen to just below the waist ; in profile turned towards the right. Her luxuriant locks stream over her shoulders. In the right, uplifted hand, she holds a distaff, upon which her eyes appear intent. The left arm rests upon the lap, and her costume, especially the ornamented girdle, is distinctly visible.

Black chalk.

H.  $11\frac{3}{8}$  in. : W.  $7\frac{1}{4}$  in.

Collection : Buonarroti. Purchased in 1859.



Academical  
AND  
Anatomical Studies.



## STUDIES.

## XXXVII.

A SHEET containing three grotesque heads, seen full face. The animal's ears and the rugged features remind us of Pan and his followers. The head in the right upper corner is looking towards the right, both ears raised, the right slightly drooping. The second head smiling, with the tongue out and the left ear also drooping. The third, more advanced in age, is looking downwards to the right. At the bottom of the paper, in the left-hand corner, is a slight sketch of two men wrestling. Probably a study for the group of Hercules and Antaeus. On the reverse of the sheet, two male figures, facing one another, each with the further arm raised and the other pendent.

Red chalk.

W.  $13\frac{3}{8}$  in.; H.  $9\frac{7}{8}$  in.

Collection: Buonarroti. Purchased in 1859.

Executed between 1520—34.

## XXXVIII.

STUDY of two men, holding up another with their hands, on the right of the sheet. The middle figure is seen almost full face, the left hand uplifted, as if in command. He has wings, that on the right appearing. The lower man to the right, only partly drawn, looks upwards to the left, and supports the winged figure, by the right foot, with his right hand. The other to the left presents a back view, and supports the same figure with his left hand.

At right angles to this group is the Virgin, nude, seated, with the Child between her knees, and her right hand resting on the right thigh. The Infant has his left arm and hand on the Mother's left thigh. Pen and bistre.

On the back of this sheet, and on the left, the drawing of an inverted leg. The muscles are given distinctly, the toes distended. Pen and bistre.

To the left of this, the back view of a man, slightly and partially delineated. He is turned towards his right. A study for the group of three men above described. Black chalk.

On either side of the sheet, an infant, that to the right presenting a back, and that to the left a front view. Both standing. Pen and bistre.

In the lower left corner, four lines of manuscript. In the opposite corner, five other lines, written in black chalk, almost rubbed out.

H.  $12\frac{3}{8}$  in. ; W.  $11\frac{1}{4}$  in.

Collection : Buonarroti. Purchased in 1859.

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There is in the Louvre a more finished drawing of the group of the three men. Mr. Robinson, at page 323 of the Catalogue of the Oxford Drawings, considers the three figures to be those of acrobats. Respecting the two studies of children, he says :—  
 “ They closely resemble two of those in the Vaughan and Oxford drawings, whilst on the other (side) is a slight but very spirited pen sketch of an entire group of a Virgin and Child ; in it the figure of the Infant Christ evidently resembles that of the marble at Bruges, the Virgin has less resemblance. The style of drawing, moreover, is exactly that of the Vaughan studies, and both sheets were evidently produced at the same period.”

### XXXIX.

**T**WO partial studies of male figures. A nude man, whole length ; the upper part of the head, and parts of the feet being cut by the margin of the paper. He is walking, the back being turned to us, and slightly inclined to the right. The left leg is thrown forward. The right arm is wanting, and the left only shown as far as the elbow.



On the reverse of the sheet, a torso, with portion of thigh of a half recumbent and muscular man.

Black chalk.

H.  $11\frac{1}{4}$  in. ; W.  $6\frac{1}{2}$  in.

Collection : Buonarroti. Purchased in 1859.

## XL.

**M**ALE figure turned to the left and slightly stooping. The right arm is raised and only partly visible; the head thrown forward and the face seen in profile; the left leg stretched out at right angles to the body, the calf touching the under part of the thigh. The right leg is bent in a natural and downward position.

Red chalk.

H.  $9\frac{5}{8}$  in. ; W.  $7\frac{3}{4}$  in.

Collections : Lely, Reynolds and Uvedale Price, at whose sale, in 1854 (lot 4), it was purchased for the British Museum.

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It is somewhat difficult to determine the exact date of this drawing, which may be perhaps a *pasticcio* on the well-known "Torso Farnese," now in the Vatican.

Michel' Angelo, even in his old age, was in the habit of making such studies. There is at Oxford, No. 66, a drawing in which the pose resembles this antique fragment. Sir Joshua Reynolds, to whom the drawing formerly belonged wrote on the back of it:—*Michel' Angelo, Study for restoring the Torso.*

## XLI.

**T**RUNK, arms, hands and thighs of a male figure, seen almost full face, standing, the left leg advanced. In the right hand he holds a short sword, and with the left points to his own breast, but from the elementary and unfinished state of the work, the exact intention of the artist can only be conjectured. Below, towards the right, a very slight sketch of an arm, and, underneath it, another sketch which appears to be the commencement of a shoulder.

On the reverse of the sheet, a male torso, turned towards the left.

Black chalk.

H.  $13\frac{1}{8}$  in.; W. 10 in.

Collection : Buonarroti. Purchased in 1859.

## XLII.

**T**WO male torsos; that on the right carefully drawn. From the small portion visible of the right thigh, the figure seems to be walking. The torso, on the left, also turned like the above, but very rudimentary.

Black chalk.

H.  $8\frac{3}{4}$  in.; W.  $6\frac{1}{2}$  in.

Collection : Buonarroti. Purchased in 1859.

## XLIII.

**A** SMALL piece of paper, having on the right a male torso, slightly twisted from right to left. At right angles to the above, a fragmentary head, the forehead undefined; probably that of a man. Below this, and parallel to it, though turned the other way up, a two-handled vase, with a somewhat dwarfed body and exaggerated neck and mouth.

On the three sides of the paper, and on its reverse, *i.e.*, the right, left, and bottom, fragments of notes in the handwriting of the master. The designs are executed in black chalk, the torso excepted, which has been drawn over with the pen and bistre.

The manuscript notes are indistinct.

H.  $4\frac{7}{8}$  in.; W.  $4\frac{7}{8}$  in.

Collection : Buonarroti. Purchased in 1859.

## XLIV.

**S**LIGHT study for a nude male figure, stooping, seen to below the knees, and turned towards the right. The left arm cut off to the elbow, in a raised attitude.

Black chalk.

H.  $3\frac{1}{2}$  in.; W.  $1\frac{3}{4}$  in.

Collection : Buonarroti. Purchased in 1859.

XLV.

**S**KETCH of a man's right leg, apparently seated, turned to the left; the foot omitted. On the right is written *in fuor*.

Pen and bistre.

On the reverse of the paper is sketched the trunk of a man, turned towards the right. The portion delineated extends from the upper part of the chest to the lower part of the abdomen.

Black chalk.

H. 11 in. ; W.  $9\frac{3}{4}$  in.

Collection : Buonarroti. Purchased in 1859.

XLVI.

**A**SLIGHT sketch of a man's left leg, from the knee, with the foot, the toes wanting; turned towards the left. In an upward position (seemingly resting against the knee; but, from its larger and unequal proportion, evidently disconnected with the preceding study), a foot, slightly indicated.

Red chalk.

H.  $8\frac{1}{2}$  in. ; W.  $6\frac{1}{2}$  in.

Collection : Buonarroti. Purchased in 1859.

XLVII.

**S**TUDY of a man's right arm, raised from the elbow, the hand open, the thumb and forefinger extended; the other fingers scarcely indicated.

Black chalk.

W.  $6\frac{1}{8}$  in. ; H.  $4\frac{1}{2}$  in.

Collection : Samuel Rogers, at whose sale (Christie's, May 8th, 1856, Lot 1,212) this drawing was marked as "Fuseli: a sketch." The lot consisted of two small sketches in black chalk. As one contained a sonnet, in the handwriting of Michel' Angelo (hereafter reproduced), it was transferred to the Department of MSS. in 1857.

## XLVIII.

**S**KETCH of a man's left shoulder and arm, the latter drawn back and bent to its utmost; the forefinger and thumb, the only parts of the hand intended, pointing to the shoulder; the chest thrown forward. The muscles are very distinctly marked.

Pen and bistre.

H.  $6\frac{3}{8}$  in.; W.  $5\frac{3}{8}$  in.

Collection: Buonarroti. Purchased in 1859.

## XLIX.

**N**UDE female figure, turned towards the left, sitting, with the right elbow resting on some unseen object, and her head bent slightly forward upon her hand. The left arm is sketched in two positions, one extended the other resting by her side.

Black chalk.

H. 11 in.; W.  $8\frac{1}{2}$  in.

Collection: Buonarroti. Purchased in 1859.

## L.

**D**DOUBLE study, on two separate sheets, showing the back and front view of a female torso as if in an attitude of repose, the right shoulder being lower than the left and the right hip extended as though the weight of the body was resting on the left leg. It resembles in a considerable degree the marble torso of the Venus in the British Museum.

Black chalk.

The drawing showing the front view of the torso is  $10\frac{1}{8}$  in. high by  $7\frac{1}{8}$  in. The other, 8 in. by  $4\frac{3}{8}$  in.

Collection: Buonarroti. Purchased in 1859.

Executed about 1500.

I have been unable to ascertain where the original statue exists, but the student will find a complete list of similar torsos in J. J. Bernouilli, *Aphrodite*, Leipzig, 8°, 1873, p. 329.

In the University Galleries, Oxford (No. 3), there is a sheet containing three separate studies in pen and bistre, probably from the same model as our drawing. Two others, in black chalk, are in the "Casa Buonarroti," Florence. Frame viii., No. 41.

# Architectural Study.



## LI.

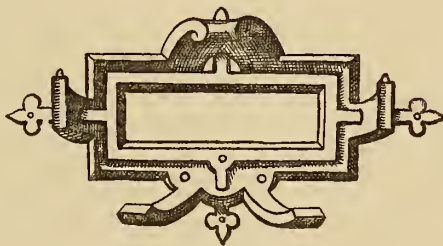
**A**N elevation of a building, planned upon a semi-octagon; the central face pierced with an arch or niche. On the right of the sheet, a ground-plan for the above, and a rudimentary sketch for the same plan at the foot of the paper.

W. 7 in.; H.  $5\frac{3}{4}$  in.

Collection: Buonarroti. Purchased in 1859.

Executed between 1520—34.

Another design, for a similar structure, is at Oxford; No. 48 of the Catalogue.







Mythological Subject.



LII.

**S** LIGHT sketch of Venus and Cupid. The latter, on the right of the composition, seen almost from behind, is turned towards the right, in an attitude of discharging an arrow at his mother, who lies across the paper from left to right. Her right arm is raised, as though to protect herself.

Pen and bistre.

W.  $4\frac{3}{4}$  in. ; H.  $3\frac{3}{8}$  in.

Collection: Buonarroti. Purchased in 1859.

Executed circa 1520.

This sketch is probably the first idea for the cartoon in the National Museum, Naples, measuring 1 metre 3 cent. high, by 1 metre 84 cent.

The oil painting in the Uffizi, was executed by Jacopo da Pontormo. Respecting its authenticity, see Vasari's *Lives*, etc. (Milanesi, Florence, 1881. Vol. VI. p. 291). The following is an outline of the composition :—



A copy is at Hampton Court Palace. It was brought to England in 1734, and exhibited at Essex House, Strand. Subsequently it was advertised to be disposed of by a raffle, the ticket bearing the date of December 16th, 1734. An impression of this ticket, etched by G. Vandergucht, is in the Department. The raffle did not take

place, the picture having been acquired by Queen Caroline for £1,000. Hogarth satirized it in his "Analysis of Beauty." (See F. G. Stephens, Catalogue of Satirical Prints in the British Museum. Vol. III., pt. ii., p. 871. No. 3,217.) A third copy is in the Royal Berlin Museum; a fourth, in the possession of the heirs of Luigi Riccieri, Florence; a fifth belonged to the late Monsieur Blanc, Paris; and a sixth, by Bronzino, is in the National Museum, Naples.

Benedetto Varchi, compares the figure of Venus to that by Praxiteles. Vasari tells us, in the life of Pontormo:—"The esteem in which Michel' Angelo held Puntormo becoming known, and the care with which the latter had put the designs and cartoon of Michel' Angelo into painting. . . . Bartolommeo Bettini took much pains to procure for himself a cartoon from Buonarroti, and finally succeeding, he obtained from that Master a nude figure of Venus, whom her son Cupid is caressing. This he had done with the intention of having the work made a picture by Puntormo . . . who received the cartoon accordingly, and painted a picture at his leisure. Puntormo had meanwhile completed that Venus, the cartoon . . . was one of marvellous beauty, but, instead of being delivered to Bettini, for the price which had been agreed to by Jacopo, it was seized on, almost by force, and taken from the hands of Puntormo, by certain favour seekers, who wished to do Bartolommeo a displeasure, and was given to the Duke Alessandro, the cartoon alone being restored to Bettini. When Michel' Angelo heard of this, he was much displeased and was exceedingly angry with Jacopo."

In the Barberini Palace, Rome, existed an antique fresco of Venus, somewhat resembling the design in question. The comparison may be readily made by consulting Crozat's "Recueil d'Estampes, etc.," Paris, 1720, fol., Vol. I. plate 1.

Jacopo Carrucci, called Pontormo or Puntormo, was born in 1494, and died in 1557. He studied under Andrea del Sarto. Michel' Angelo said of him, "if this young man's life is spared, he will raise our Art to the skies." But, when Pontormo painted from his own resources, he drooped into caprice and mannerism.

# Drawings

Ascribed to Michel' Angelo.





LIII.

**A** NUDE male figure, seated, turned towards the right of the sheet, with averted face. The right arm, bent at the elbow, is raised at right angles to the body ; the hand grasps some drapery thrown over the corresponding shoulder. The other arm falls by his side, the hand placed upon some object not defined. The right foot rests on a stool or step, also not delineated.

Pen and washed.

H.  $15\frac{3}{4}$  in. ; W.  $8\frac{1}{2}$  in.

This figure is somewhat in the manner of Baccio Bandinelli. Purchased at the Woodburn sale, June 16th, 1854 (Christie's, Lot 109), and described in the sale catalogue as a drawing by Donatello.

LIV.

**A** NAKED man and woman, sitting, caressing one another. On the right of the sheet another nude female, seated, looking over her left shoulder towards the spectator. Her arms are extended laterally ; right leg raised, the foot crossing the left knee.

Red chalk.

W.  $10\frac{3}{4}$  in. ; H.  $7\frac{7}{8}$  in.

Collections : Lamberto Gorin and R. Payne-Knight.

This drawing is certainly not by Michel' Angelo—it is a feeble production in the style of Pontormo.

LV.

**F**IGURE of an old man, whole length, with a profusion of beard, wearing a cap and flowing robe, gathered up with the right hand. The body turned towards the right, and he is looking downwards to the left. He rests on his right leg, the left foot being slightly raised. He is shod with sandals, and

appears to be walking composedly. In the left hand carries a book.

Black chalk.

H.  $10\frac{3}{4}$  in.; W.  $6\frac{1}{4}$  in.

Collection: R. Payne-Knight.

# LVI.

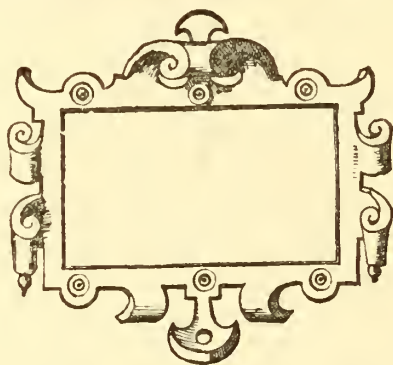
**S**TUDY of a nude man, seated, attempting to break or bend a stick across his right knee. He is seen almost in right profile.

Red chalk.

W.  $11\frac{3}{4}$  in.; H. 11 in.

Collection: R. Payne-Knight.

There is in the Department an important series of prints after Michel' Angelo, besides a Collection of Braun's Carbon Photographs, too numerous to be described in detail in this work.



Portraits of Michel' Angelo.

Department of Prints and

Drawings.



- I.—Medal. Head, left profile. Inscription :—"Michelagnolo Buonarroti."  
R. Morghen, sc.  
Size of plate, H.  $10\frac{1}{4}$  in. ; W.  $7\frac{1}{2}$  in.
- II.—Medallion. Head, left profile, with collar and cloak. Inscription :—"Michelangelus. Bonarotus. Nobilis. Florentinus. Anno. Aet. Sue LXXI."  
Diameter of plate,  $3\frac{3}{8}$  in.
- III.—Bust, left profile. Below :—"Michel-Ange Buonarroti."  
Jeanron del. Wacquez, sc.  
H. 9 in. ; W.  $6\frac{1}{4}$  in. (Cut.)
- IV.—Bust, left profile. Below :—"Michael Angel, Bonarotus. Pictor, Sculp. Statuarius et Architect,"  
H. 3 in. ; W.  $1\frac{1}{8}$  in.
- V.—Bust, looking over his left shoulder, towards the spectator.  
"F. Bartolozzi. Sculp. Londini, 1764."  
H. 10 in ; W. 7 in.
- VI.—Bust, turned towards his left, oval. Below :—"Michel-angiolo Buonarroti. Al Commendatore A. Ramirez di Montalvo, etc."  
R. Morghen, sc., 1829.  
H. 11 in. ; W. 7 in.
- VII.—Bust, turned towards his left. He holds in the right hand a pair of compasses and wears a large fur cap. Small oval. Below :—"From an original picture."  
Rothwell, sc. Published by Harrison and Co., May 2, 1796.  
H. 3 in. ; W.  $2\frac{1}{2}$  in.

VIII.—Bust, turned towards his right. Oval. In the background, a view of the *Duomo* and *Campanile*, Florence. In the sky, “Florenza.” Below :—Michael Angilo. Nat. A<sup>o</sup>. 1474.

Etching by William Lodge, to illustrate his translation of Barri’s *Viaggio Pittresco*, 1679.

H. 5 in.; W.  $3\frac{5}{8}$  in.

[Nos. 6, 7, and 8 are in Vol. XIV. of the “*Collectanea Biographica*,” in the Department.]

IX.—Bust, right profile. Circle, in ornamental frame.

Below :—

MICHAEL ANGELVS BONAROTVS PATRITIVS  
FLORENTINVS AN AGENS LXXII

QVANTVM IN NATVRA ARS NATVRAQVE POSSIT IN ARTE

HIC QVI NATVRÆ PAR FVIT ARTE DOCET

M D XLVI

IVLIO · B · F ·

[Giulio Bonasoni, sc., Bartsch XV. No. 345.]

H.  $9\frac{1}{8}$  in.; W. 7 in.

Our impression is an undescribed state; *i.e.* before the groundwork behind the head, etc., and letters. Purchased at the Wellesley sale, July 14th, 1866. Lot 2028.

This portrait, in its finished state, occurs as a frontispiece to *Condivi’s Life of Michel’ Angelo*. Edition of Florence, 1746.

It has been much retouched and work added to.

X.—Copy of No. IX. Reversed.

XI.—Bust, right profile. Below, on a tablet:—

· MICHAELANGELVS · BVONAROTVS · NOBILIS ·  
FLORENTINVS · AN · AET · SVE · LXXI ·

QVI · SIM · NOMEN · HABES · SATQ · EST · NAM · OAETERA · CVI · NON ·  
SUNT · NOTA · AVT · MENTEM · NON · HABET · AVT · OCVLOS

· M · D · XLV ·

H.  $8\frac{3}{4}$  in.; W.  $7\frac{3}{8}$  in. (Cut.)

XII.—Copy of No. XI.

H.  $9\frac{7}{8}$  in.; W.  $7\frac{3}{8}$  in.

The word “OAETERA” has been altered into “CAETERA,”  
and on the lower margin are the initials “P. S. F.”

XIII.—Head, right profile. Below:—“Michael Angelus Bvonaroti.  
nat. 6. Mart. 1474. . . . mort. 17 Feb. 1563.”

Ferd. Ruscheweyh, scul., Romæ, 1824.

H. 5 in.; W.  $3\frac{1}{2}$  in.

XIV.—Bust, right profile. Frontispiece to C. P. Landon’s “Vie  
et Œuvres des Peintres, etc.” Paris, 1811, 4°.

Mme. Lingée, sc.

H.  $8\frac{1}{2}$  in.; W.  $5\frac{1}{4}$  in.

XV.—Head, right profile, in circular frame. Below:—“Michael  
Angelus Bonarroto. Nat. M.CCC.LXXIV. Ob. M.D.LXIII.”

F. Bartolozzi, sc.

H. 12 in.; W.  $8\frac{3}{4}$  in.

Frontispiece to R. Duppa’s Life of M. A. B., London,  
1807. 4° Second edition.



XVI.—Bust, turned towards his right, and looking towards the spectator.

Cosmo Armstrong, sculpt., 1818. (Proof.)

H.  $6\frac{1}{8}$  in. ; W.  $4\frac{1}{2}$  in.

XVII.—Bust, turned to his right, and looking towards the spectator.

Longhi, sc. (Proof.)

H.  $11\frac{7}{8}$  in. ; W.  $8\frac{1}{4}$  in.

XVIII.—Bust, turned to his left; oval, in ornamental frame.  
Below, on a tablet:—

MICHAEL ANGELVS BONAROTA  
TVSCORVM FLOS DELIBATVS  
DVARVM ARTIVM PVLCHERRIMARṼ  
HVMANÆ VITÆ VICARIARVM  
PICTVRÆ STATVARIÆ QVE  
SVO PENITVS SÆCVLO EXTINGTARṼ  
ALTER INVENTOR FACIEBAT

G · M · F ·

H.  $10\frac{7}{8}$  in. ; W.  $7\frac{3}{8}$  in. (See Bartsch, Vol. XV. p. 414, No. 71.)

XIX.—Bust, turned to his left, and looking towards the spectator.  
Below:—“Michelagnolo Buonarroti. Pitt. Scul. e Archit. Fiorentino.”

Fran<sup>o</sup>. Salviati, pinx. H. del. G. Batt. Cecchi, sc.

H.  $6\frac{7}{8}$  in. ; W.  $4\frac{3}{4}$  in.

This portrait occurs in a work entitled, “Istoria e Ritratti di Celebri Professori di Pittura, Scultura e Architettura dalla prima restaurazione, etc.” Firenze, 80.

XX.—Bust, turned to his left, and looking towards the spectator, in square frame, inscribed :—" Michel-Ange Bonarroti," below is " Le tableau original appartient à Mr. Chaix d'Est-Ange."

Alph. François, sculpt.

H.  $15\frac{1}{2}$  in. ; W.  $12\frac{3}{8}$  in.

XXI.—Bust, turned to his left. Below :—" Portrait de Michel Ange. Musée du Capitole."

H. Dubouchet, sc.

H.  $8\frac{3}{8}$  in ; W.  $6\frac{1}{4}$  in.

This portrait occurs in the " Gazette des Beaux-Arts." Vol. XIII. 2<sup>e</sup> Period (1876), p. 10. See also p. 34.

XXII.—Bust, almost full face. He wears a skull cap. In the right-hand upper corner of the plate :—" Cum privil. Sac. Cæ. M." and " Matham sculp. et excud. 1630." On the same side of the plate, " Obiit Ætat. Suæ An. 90." Below :—" Michael Angelus Bvonarotvs Florentinus Pictor, Cælator, et Architectus incomparabilis ad vivum delineatus prout est Romæ in monte Trinitatis, perenni memoriæ sacratur a Matham."

H.  $14\frac{1}{8}$  in. ; W.  $7\frac{1}{4}$  in. (Cut.) Bartsch, Vol. III. p. 142. No. 28.

XXIII.—Bust, slightly turned towards his left, wearing a fur cap. In ornamental oval frame, inscribed, " Michael Angelvs Bonarotvs Patritivs Florentinvs. An. Agens LXXXI." Below :—" I. B."

H.  $6\frac{1}{8}$  in. ; W.  $4\frac{1}{4}$  in. (Cut.)

XXIV.—Bust, turned towards his right. Oval. Below :—" Michel Angelo Bonarroti."

H.  $5\frac{1}{4}$  in. W.  $3\frac{7}{8}$  in.

This portrait occurs in Vasari's Edition of Milan, 1811. Vol. XIV., p. 23.

XXV.—Whole length, seated, turned in profile to his right. He is sleeping by a window, resting his head on the right hand. Below:—"Micha. Ange. bonarotanus. Florentinus. Sculptor optimus anno ætatis sue. 23."

H.  $5\frac{1}{2}$  in. ; W.  $3\frac{1}{2}$  in. (Cut.)

"Michel' Angelo had an excellent constitution, a spare form, "and strong nerves. He was not robust as a child, and as a man, "he had two serious attacks of illness, but he was subject to no "disease, and could endure much fatigue. It is true that infirmities assailed him in his old age, but for these he was carefully "treated by his friend and physician, Messer Realdo Colombo. "He was of middle height, the shoulders broad, and the whole "form well-proportioned. In his latter years he constantly wore "stockings of dog-skin for months together, and when these were "removed, the skin of the leg sometimes came with them. Over "his stockings he had boots of Cordovan leather, as a protection "against the swelling of those limbs, to which he then became "liable. His face was round, the brow square and ample, with "seven direct lines in it; the temples projected much beyond the "ears, which were somewhat large, and stood a little off from the "cheeks; the nose was rather flattened, having been broken "with a blow of the fist by Torrigiano . . . the eyes were "rather small than large, of a dark colour, mingled with blue "and yellowish points; the eyebrows had but few hairs; the lips "were thin, the lower somewhat the larger, and slightly projecting; "the chin well-formed, and in fair proportion to the rest of the "face; the hair black, mingled with grey, as was his beard, which "was divided in the middle, and neither very thick nor very "long." (Vasari).



Medals of Michel' Angelo.

Department of Coins and  
Medals.



MEDALS.

I.

(a) Contemporary by Lione Lioni.

- 1.—Obverse. MICHAELANGELVS · BONARROTVS · FLOR ·  
AET · S · ANN · 88 · Bust, right profile, in loose cloak,  
bareheaded. Beneath shoulder, LEO.

Reverse. DOCEBO INIQVOS · V · T · ET · IMPII · AD ·  
TE · CONVER · (Psalm l. v. 15, Vulgate; li. 13,  
Authorized Version). A blind man, half-naked, with  
staff and flask, led by a dog to right. Bronze, 2.4 inches;  
cast.

- 2.—Obverse. Same.

Reverse. No inscription. The Nativity within an arched  
building, apparently St. Peter's, according to design of  
Michel' Angelo. Bronze, 2.25 inches; cast.

(Of this the Museum only possesses a later casting, not one of  
the time).

II.

By HERARD? (French?) 1673.

- 3.—Obverse. M · ANGELVS · BONAROTVS · PATRITIVS  
FLORENTINVS · Bust, right profile, in loose cloak.  
On shoulder, HERARD (?)

Reverse. FÆLICITER · IVNXIT · A torso (The torso of  
the Vatican) and implements of painting and architec-  
ture. Ex. M · DC · LXXIII. Silver, 2.2 inches; struck.

III.

By ANTONIO SELVI. First half of the eighteenth century.

- 4.—Obverse. MICHAEL · ANGELVS · BONAROTVS · Bust,  
right profile, in ornamented coat over which a loose  
cloak. Below, A · S

Reverse. LABOR · OMNIA · VINCIT · Three female figures representative of the sister Arts, Sculpture, Painting and Architecture The first two are seated at a table on the front of which are three wreaths; the third stands behind. Bronze, 3.4 inches; cast.

5.—Obverse. The same.

Reverse. VNDE · PRIVS · NVLLI · Three wreaths, oak, laurel, and bay. Same metal and size.

#### IV.

By EMILIO SANTARELLI, 1812.

6.—Obverse. MICHEL PIU CHE MORTAL ANGEL DIVINO · Bust, right profile, in tight-fitting coat. Below, SANTARELLI · F ·

Reverse. LEVAN DI TERRA AL CIEL NOSTR' INTELLETTO · MDCCCXII · Three wreaths, oak, laurel, and bay. Brass, 2.1 inches; struck.





Models attributed to Michel'  
Angelo.

Department of British and  
Mediaeval Antiquities and  
Ethnography.



. . . a quello solo arriva  
La man che ubbidisce all' intelletto

## MODELS.

## I.

Terra-cotta, painted green. Torso of male figure, nude. The right arm has been uplifted; the legs are wanting from below the knees. An iron spike passes through the terra-cotta which has been repaired with wax.

Height  $11\frac{1}{2}$  in.

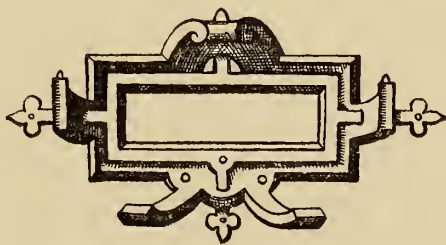
Collection: Buonarroti. Purchased in 1859.

## II.

Wax, dark brown. Body of a male figure, no head. The torso turned towards our left. The right leg over the left knee.

Length 5 in.

Collection: Buonarroti. Purchased in 1859.





Original Letters, Sonnet,  
Memoranda and Contracts.

Department of Manuscripts.



A.D.		
1506	DEC. 19	Letter written from Bologna to Buonarroto.
1507	JAN. 22	Letter written from Bologna to Buonarroto.
"	" 31	Letter written from Rome to his father.
"	FEB. 1	Letter written from Bologna to Buonarroto.
"	" 8	Letter written from Bologna to his father.
"	MAR. 9	Letter written from Bologna to Buonarroto.
"	APR. 14	Letter written from Bologna to Buonarroto.
"	" 20	Letter written from Bologna to Buonarroto.
"	MAY. 26	Letter written from Bologna to Buonarroto.
"	JUNE 20	Letter written from Bologna to Buonarroto.
"	JULY 6	Letter written from Bologna to Buonarroto.
"	OCT. 16	Letter written from Bologna to Buonarroto.
"	" 19	Letter written from Bologna to Buonarroto.
"	NOV. 10	Letter written from Bologna to Buonarroto.
"	DEC. 27	Letter written from Bologna to Buonarroto.
1508	JAN. 5	Letter written from Bologna to Buonarroto.
"	JUNE	Letter written from Rome to his father.
"	JULY	Letter written from Rome to his father.
"	" 2	Letter written from Rome to Buonarroto.
"	" 31	Letter written from Rome to Buonarroto.
"	AUGUST	Letter written from Rome to his father.
"	"	Letter written from Rome to his father.
"	" 5	Letter written from Rome to Buonarroto.
"	NOV. 5	Letter written from Rome to his father.
1509	JAN. 27	Letter written from Rome to his father.
"	JUNE	Letter written from Rome to his father.
"	"	Letter written from Rome to his father.
"	SEPT.	Letter written from Rome to his father.
"	"	Letter written from Rome to his father.
"	OCT.	Letter written from Rome to his father.
"	" 17	Letter written from Rome to Buonarroto.
"	...	Letter written from Rome to Buonarroto.



A.D.		
1509	DEC. —	Letter written from Rome to his father.
1510	(?) 23	Letter written from Rome to Buonarroto.
"	JAN. 5	Letter written from Rome to his father.
"	" —	Letter written from Rome to his father.
"	" —	Letter written from Rome to his father.
"	SEPT. 5	Letter written from Rome to his father.
"	" 7	Letter written from Rome to his father.
"	" 15	Letter written from Rome to his father.
"	OCT. 3	Letter written from Rome to his father.
"	" 11	Letter written from Rome to his father.
"	" 26	Letter written from Rome to Buonarroto.
1511	JAN. 11	Letter written from Rome to Buonarroto.
"	" 26	Letter written from Rome to Buonarroto.
"	MAR. 8	Letter written from Rome to his father.
1512	...	Letter written from Rome to his father.
"	...	Letter written from Rome to his father.
"	...	Letter written from Rome to his father.
"	...	Letter written from Rome to his father.
"	...	Letter written from Rome to his father.
"	...	Letter written from Rome to his father.
"	...	Letter written from Rome to his father.
"	...	Letter written from Rome to his father.
"	MAY —	Letter written from Rome to his father.
"	...	Letter written from Rome to his father.
"	OCT. —	Letter written from Rome to his father.
"	" —	Letter written from Rome to his father.
"	" —	Letter written from Rome to his father.
1515	APR. 28	Letter written from Rome to Buonarroto.
"	MAY 19	Letter written from Rome to Buonarroto.
"	JUNE 2	Letter written from Rome to Buonarroto.
"	" 16	Letter written from Rome to Buonarroto.
"	" 30	Letter written from Rome to Buonarroto.

A.D.		
1515	JULY 7	Letter written from Rome to Buonarroto.
„	„ 28	Letter written from Rome to Buonarroto.
„	AUG. 1	Letter written from Rome to Buonarroto.
„	„ 4	Letter written from Rome to Buonarroto.
„	„ 11	Letter written from Rome to Buonarroto.
„	„ 18	Letter written from Rome to Buonarroto.
„	„ 25	Letter written from Rome to Buonarroto.
„	SEPT. 22	Letter written from Rome to Buonarroto.
„	OCT. 20	Letter written from Rome to Buonarroto.
„	NOV. 3	Letter written from Rome to Buonarroto.
„	„ 6	Letter written from Rome to Buonarroto.
1516	...	Letter written from Florence to his father.
„	SEPT.	Letter written from Carrara to his father.
„	NOV. 23	Letter written from Rome to Buonarroto.
„	DEC. 1	Mem. respecting the Façade of S. Lorenzo.
1517	...	Letter written from Carrara to his father.
„	JULY	Letter written from Carrara to his father.
1518	APRIL 2	Letter written from Pietrasanta to Buonarroto
„	„ 7	Letter written from Pisa to Buonarroto.
„	„ 18	Letter written from Pietrasanta to Buonarroto.
„	AUG. 12	Letter written from Seravezza to Buonarroto.
„	AUG.	Letter written from Seravezza to Buonarroto.
„	SEPT. 2	Letter written from Seravezza to Buonarroto.
„	„ 16	Letter written from Seravezza to Buonarroto.
„ (?)	...	Letter written from Settignano to Buonarroto.
„	NOV. 24	Mem. respecting property in Via Mozza.
„	„ 27	Mem. respecting the Façade of S. Lorenzo.
„	DEC. 4	Mem. respecting property in Via Mozza.
„	„ 9	Mem. respecting property in Via Mozza.
„	„ 11	Mem. respecting property in Via Mozza.
1519	MAR. 20-6	Mem. respecting the Façade of S. Lorenzo.
1520	JULY 11	Mem. respecting property at Rovezzano.

A.D.		
1523	JUNE	Letter written from Florence to his father.
"	"	Letter written from Florence to his father.
"	"	Letter written from Florence to his father.
"	...	Letter written from Florence to Giovanni Francesco Fattucci.
1524	JAN.	Letter written from Florence to G. F. Fattucci.
"	" 7	Letter written from Florence to Giov. Spina.
1525	JULY 16	Mem. respecting Lorenzo, a servant.
"	DEC. 23	Mem. respecting marble sold.
1526	JAN. 28	Mem. respecting payments made to Nicolò, his servant.
"	APR. 15	Mem. respecting corn sold.
"	AUG.	Mem. respecting Donato Benti.
1527	APR. 29	Mem. respecting P <sup>o</sup> . Filippo Gondi.
"	JUNE 4	Mem. respecting Mona Chiara.
"	JULY	Letter written from Florence to Buonarroto.
"	" 19	Mem. respecting money received from Balena.
1528	JUNE 30	} Mem. respecting illness and death of Buonarroto.
"	JULY 6	
"	SEPT. 13	Mem. respecting Francesca di Buonarroto.
"	" 13	Mem. respecting Francesca di Buonarroto.
"	" 16	Mem. respecting Francesca di Buonarroto.
"	" 24	Mem. respecting payments.
"	NOV. 1-15	Mem. respecting money spent for his nephew, Lionardo.
"	" 21	Mem. respecting expenses, &c.
1529	JAN. 13	Mem. respecting expenses for his niece.
"	OCT. 29	Mem. respecting his nephew.
1532	JAN. 6	Mem. respecting property at Pozzolatico.
1533	AUG. 12	Mem. respecting visit to his niece.
"	SEPT. 5	Mem. respecting the Tedaldi property.
"	" 12	Mem. respecting Urbino's wages.
"	" 22	Mem. respecting visit to the Pope at S. Miniato

A.D.		
1537	JAN. 2	Mem. respecting the Port of Piacenza.
„	DEC.	Receipt signed by Scherano.
1540 (?)	...	Letter written from Rome to Lionardo.
„	JULY	Letter written from Rome to Lionardo.
„	NOV.	Letter written from Rome to Lionardo.
1541	...	Letter written from Rome to Lionardo.
1542	JAN. 19	Mem. respecting money given to Lionardo.
„	FEB. 27	Contract. R. da Montelupo agrees to finish three statues for the Tomb of Julius II.
„	OCT.	Letter written from Rome to Luigi del Riccio.
1543	APRIL	Letter written from Rome to Lionardo.
1545	...	Letter written from Rome to Lionardo.
„	JAN. 25	Letter written from Rome to Salvestro da Montauto and Co.
1546	APR. 29	Letter written from Rome to Lionardo.
„	DEC.	Letter written from Rome to Lionardo.
1547	FEB.	Mem. respecting a servant.
„	MAR.	Letter written from Rome to Lionardo.
„	JULY	Letter written from Rome to Lionardo.
„	AUG. 6	Letter written from Rome to Lionardo.
„	...	Letter written from Rome to Lionardo.
„	SEPT.	Letter written from Rome to Lionardo.
„	DEC. 17	Letter written from Rome to Lionardo.
„	„ 24	Letter written from Rome to Lionardo.
„	...	Letter written from Rome to Lionardo.
„	...	Letter written from Rome to Lionardo.
„	...	Letter written from Rome to Lionardo.
„	..	Letter written from Rome to Lionardo.
„	...	Letter written from Rome to Lionardo.
„	...	Letter written from Rome to Lionardo.
„	...	Letter written from Rome to Lionardo.
1548	JAN.	Letter written from Rome to Lionardo.

A.D.		
1548	JAN. 6	Letter written from Rome to Lionardo.
"	" 16	Letter written from Rome to Lionardo.
"	FEB.	Letter written from Rome to Lionardo.
"	" 23	Letter written from Rome to Lionardo.
"	MAR.	Letter written from Rome to Lionardo.
"	" 14	Mem. respecting Baco Giuntini.
"	AUG. 6	Mem. respecting Giovanni de Rubeis.
"	" —	Letter written from Rome to Lionardo.
1549	FEB. 9	Letter written from Rome to Lionardo.
"	" 13	Mem. money received from the Romagna.
"	" 16	Letter written from Rome to Lionardo.
"	" 21	Letter written from Rome to Lionardo.
"	MAR. 15	Letter written from Rome to Lionardo.
"	" 23	Letter written from Rome to Lionardo.
"	" 29	Letter written from Rome to Lionardo.
"	APR. 5	Letter written from Rome to Lionardo.
"	" 13	Letter written from Rome to Lionardo.
"	" 25	Letter written from Rome to Lionardo.
"	MAY 2	Letter written from Rome to Lionardo.
"	" 11	Letter written from Rome to Lionardo.
"	" 25	Letter written from Rome to Lionardo.
"	JUNE 1	Letter written from Rome to Lionardo.
"	" 8	Letter written from Rome to Lionardo.
"	" 15	Letter written from Rome to Lionardo.
"	JULY 12	Letter written from Rome to Lionardo.
"	" 18	Letter written from Rome to Lionardo.
"	AUG. (3)	Letter written from Rome to Lionardo.
"	" 18	Letter written from Rome to Lionardo.
"	" 25	Letter written from Rome to Lionardo.
"	OCT.	Letter written from Rome to G. F. Fattucci.
"	NOV. 4	Mem. respecting Caterina.
"	DEC. 5	Mem. respecting money received from the Romagna.

A.D.		
1549	DEC. 21	Letter written from Rome to Lionardo.
1550	„ 20	Letter written from Rome to Lionardo.
1551 (?)	„ 14	Mem. money paid to Urbino.
„	MAR. 7	Letter written from Rome to Lionardo.
„	AUG. 29	Mem. respecting Urbino and his wife.
„	SEPT. 25	Mem. Urbino return from Castel Durante.
„	DEC. 19	Letter written from Rome to Lionardo.
1552	APR. 1	Mem. respecting Antonio da Castel Durante.
„	MAY 1	Mem. Antonio left M. A.
„	„ 16	Mem. money paid to Altoviti.
„	JUNE 18	Mem. Riccardo Franzese engaged as a servant.
„	OCT.	Letter written from Rome to Lionardo.
1553	MAR.(18)	Letter written from Rome to Lionardo.
„	APRIL 4	Mem. Vincenzia da Tigoli, engaged as a servant.
„	MAY 20	Letter written from Rome to Lionardo.
„	AUG. 5	Letter written from Rome to Lionardo.
1554	JAN. 1	Mem. Lisabetta, engaged as a servant.
„	...	Mem. promise to provide with a husband Vincenzia.
„	MAR.	Letter written from Rome to Lionardo.
„	APRIL	Letter written from Rome to Lionardo.
„	JUNE	Letter written from Rome to Lionardo.
„	SEPT. 26	Mem. respecting Vincenzia's marriage.
1555	OCT. 1	Mem. Lucia and Antonio, engaged as servants.
1556	JAN. 29	Mem. Betta's mother, engaged as a servant.
„	MAY 4	Mem. money received from the Monte della Fede.
„	OCT. 1	Mem. visit to Spoleto.
„	„ 31	Letter written from Rome to Lionardo.
1557	„ 31	Mem. Antonio returned from Spoleto.
„	„ 31	Mem. visit to Spoleto.
„	„ 31	Mem. money paid to Antonio and Malenotti.
„	SEPT.	Mem. money paid to Antonio.
„	DEC. 1	Letter written from Rome, to Lionardo.



A.D.		
<b>1558</b>	JAN. 1	Mem. Antonio da Castel Durante engaged as a servant.
„	APR. 28	Mem. new servants engaged.
„	JUNE 25	Letter written from Rome to Lionardo.
„	JULY 1	Mem. money paid to servants.
<b>1559</b>	JUNE 1	Mem. Girolama, engaged as a servant.
„	AUG. 1-5	Mem. money paid to servants.
„	DEC.	Letter written from Rome to Lionardo.
<b>1560</b>	JAN. 7	Letter written from Rome to Lionardo.
„	...	Mem. loses income from the Port of Piacenza.
„	APR. 22	Mem. money paid to Laura.
„	JULY 1	Mem. pension.
<b>1561</b>	JAN. 12	Mem. pension.
„	APR. 17	Mem. money received from the Pope.
„	JULY 18	Letter written from Rome to Lionardo.
„	MAR. 1	Mem. pension.
<b>1562</b>	APR. 1	Mem. pension.
<b>1563</b>	FEB. 7	Mem. pension.

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Portion of a Sonnet to a Lady. [See Drawing XLVII. p. 135]. Probably composed in November, 1526.

W.  $7\frac{3}{4}$  in.

H.  $6\frac{1}{8}$  in.

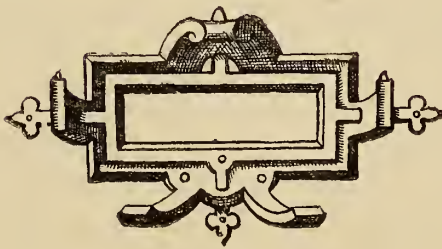
Collections: Ottley and S. Rogers, at whose sale, in 1856, it was purchased. Lot 1,212.

Transferred to the Department of MSS., February 14th, 1857.



The Sonnet reads thus :—

“ Ogni cosa ch'io veggio mi consiglia,  
 E prega, e sforza ch'io ti segua e ami ;  
 Chè quel che non è te, non è'l mio bene.  
 Ogni stupore e ogni maraviglia  
 De l'universo par ch' a te mi chiami,  
 E nel pensier mi si dipinge, e tiene.  
 Questo mentre n'avviene  
 Mirando le tue opre salde e ferme,  
 Un venenoso verme  
 Mi scempia e mi divora.  
 È tutto il mondo ancora  
 Corrotto da' tuo' prossimi parenti.  
 Od' i nostri lamenti,  
 Amor, se tu se' dio ;  
 Chè 'l primo intenderai mie desio.  
 Prestando l' armi a questo orribil mostro,  
 La colpa è tua di tutto, il danno nostro.”





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Michel' Angelo.

Department of Printed Books.

The initials P.R., designate Print Room.



“ Di cui la fama ancor nel mondo dura,  
E durerà quanto il moto lontana.”

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*Ma quantò fece allor purgente strale  
Più larga piaga, tanto oggi mi uanto  
Di noua gioia, e doue pianfi, or canto,  
E l'alma spoglio d'ogni antico male.  
Vost'ra merce, Madonna, che rompesti  
Il corso al pianto, e d'aspra indegnitate  
Sgombraste il cor con note alte, e modeste.  
L'alme, ch'or san del ciel tutte le strade,  
Crebbero al gioir lor ben mille feste  
Piene di casto amore, e di pietade.*

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Ingenium cui sit, cui mens diviniore . . .

. . . Des nominis hujus honorem.

Horat. Sat. lib. I. sat. 4. 43-44.

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