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METROPOLITAN MUSEUM OF ART

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HAND-BOOK No. 8.

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**DRAWINGS**

**WATER-COLOR PAINTINGS**

**PHOTOGRAPHS AND ETCHINGS**

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## INTRODUCTORY NOTE.

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*This Collection of Drawings is composed of two portions : the first, Numbers 1 to 670, was begun in the latter part of the last century by Count Maggiori, of Bologna, a learned scholar and connoisseur, and a member of the Academy of Sciences in that city. It has gradually been increased by additions from the celebrated collections of Signor Marietta, Professor Angelini, Doctor Guastalla and Mr. James Jackson Jarves, our Vice-Consul at Florence.*

*In 1880, it was purchased from the latter gentleman and generously presented to the Museum by MR. CORNELIUS VANDERBILT, one of its Trustees.*

*The other portion, Numbers 671 to 851, was collected by MR. CEPHAS G. THOMPSON, who generously presented it to the Museum in 1887.*

*The attributions of authorship are by former owners. In many instances the drawings bear the artist's own signature, sometimes with the presentation to a friend.*

# CATALOGUE.

## I. VANDERBILT COLLECTION.

1. **FRA SEBASTIANO LUCIANO**, called **DEL PIOMBO**, "of the leaden seal" (b. Venice, 1485, d. Rome, 1547; studied under the aged Giovanni Bellini [Venetian, 1422-1512] and under Giorgione [see No. 420]; developed first as a portrait-painter; invited to Rome by Agostino Chigi to work upon his palace, now the Farnesina; feeling his inferiority to Raphael, studied under Michael Angelo, who is said to have furnished him designs; commissioned for companion-piece to the Transfiguration of Raphael; the two pictures exhibited together; after Raphael's death, the most distinguished painter in Rome;—coloring very beautiful, but design weak and execution irresolute).—**A Birth-Scene.**
2. **POLIDORO CALDARA DA CARAVAGGIO** (b. Caravaggio, 1495, murdered, Sicily, 1543; very poor; went to Rome and carried mortar for artists in the Vatican; tried imitating Raphael's designs with enough success to become his pupil; persistent student of the antique; painted friezes accompanying Raphael's works in the Vatican; executed many frescoes with his friend Maturino [see No. 42]; 1527, driven from Rome to Naples and Sicily by the Spanish invasion; got employment in Naples through Andrea del Sarto [see No. 104]; murdered for a paltry sum of money).—**Roman Scene.**
3. **SCHOOL OF RAPHAEL.** [See No. 44.]—**Figures.**
4. **GIULIO ROMANO** (painter and architect; b. Rome, 1492, d. 1546; favorite pupil of Raphael; his joint-heir with G. F. Penni [see No. 39]; rebuilt and decorated the palace at Mantua, which was his greatest work both in painting and architecture; prevented by death from becoming architect of St. Peter's;—excellent in battle-scenes; had somewhat of Michael Angelo's grand style, but was sometimes too harsh and violent in his designs).—**Waiting at the Gates.**
5. **SCHOOL OF GIULIO ROMANO.**—**Cavalry Battle.**
6. **SCHOOL OF RAPHAEL.** [See No. 44.]—**Two Nude Athletes.**
7. **PIERINO DEL VAGA.**—**Historical Scene.**
8. **SCHOOL OF RAPHAEL.** [See No. 44 ]—**Two Female Figures.**

9. *Cavaliere* GIOVANNI LORENZO BERNINI (painter, sculptor, architect; b. Naples, 1598, d. Rome, 1680; very precocious; genius observed and nourished from the first; astonishingly popular and sought for at Rome, in France and England; many works at Rome; very ardent temperament;—developed an affected style which, though very influential, was also very short-lived).—**An Angel in Adoration.**
10. ANDREA POZZO (painter, architect; b. Trent, 1642, d. Vienna, 1709; educated by observing great works at Turin, Venice and Rome; a Jesuit, and much employed by his order; worked at Rome, Genoa and Vienna;—able and correct designer; excellent colorist; most facile in execution).—**St. Augustine and the Child on the Sea-shore.**
11. SCHOOL OF RAPHAEL.—**Saint and Three Children.**
12. GIOVANNI FRANCESCO PENNI.—**After a Battle or a Plague.**
13. GIULIO ROMANO. [See No. 4.]—**A Battle.**
14. SCHOOL OF RAPHAEL. [See No. 44.]—**An Athlete.**
15. GIULIO ROMANO. [See No. 4.]—**Nude Figure with Cloak.**
16. GIULIO ROMANO. [See No. 4.]—**Soldiers and Leopards.**
17. *Cavaliere* GIOVANNI LANFRANCO (b. Parma, 1581, same day with Domenichino [see No. 234], d. Rome, 1648; early under Agostino Caracci [see No. 250]; studied Correggio's works carefully; then under Annibale Caracci [see No. 250] at Rome; very envious of Domenichino, whom he crowded out of several partially finished commissions; completed cupola of S. Andrea della Valle, begun by Domenichino, with surprising skill;—lacked sweetness and grace; negligent in execution, exuberant, but unreasoning in invention).—**Monk Reading.**
18. UNKNOWN.—**A Saint Healing the Sick.**
19. UNKNOWN.—**The Entombment.**
20. UNKNOWN.—**Man Walking.**
21. GIULIO ROMANO. [See No. 4.]—**Historical Scene.**
22. UNKNOWN.—**Four Men Arguing.**
23. ANTONIO TEMPESTA (painter, engraver; b. Florence, 1555, d. 1630; pupil of Santo di Titi [see No. 128] and of Giovanni Stradano [Flemish-Florentine, 1536-1605]; enormously fertile; excelled in cavalry skirmishes; painted history and landscape, besides doing much decorating; works usually quite small; produced a multitude of etchings of mythological and sacred subjects).—**A Skirmish.**
24. ANTONIO TEMPESTA. [See No. 23.]—**A Group.**
25. GIULIO ROMANO. [See No. 4.]—**Page Presenting Wine.**

26. **POMPEO BATONI**, (b. Lucca, 1708, d. Rome, 1787; once very popular, but of ordinary talent and slight education).—**Bull-Fight**.
27. **GIULIO ROMANO**.—**A Cavalry Skirmish**.
28. **NICCOLO DELL' ABATI** (b. Modena, 1512, d. Paris 1571; pupil of sculptor Antonio Begarelli [Modenese, 1499-1565], perhaps of Correggio [see No. 215]; after acquiring high reputation at Modena, invited to Bologna; there admired by the Caracci [see Nos. 249, 20, 263]; principal assistant of Primaticcio [see No. 302] at Fontainebleau; skillful and facile, rather than masterly).—**Triumph of Neptune**.
29. **PIERINO DEL VAGA**. [See No. 34].—**Christ Carrying the Cross**. (After Raphael.)
30. **MARCO ANTONIO RAIMONDI** (engraver; b. Bologna, 1487-8, d. about 1539; pupil of Francesco Raibolini [Bolognese, 1450-1518]; attracted Raphael's notice; employed by him and by Giulio Romano to engrave their works; style excellent; imitated Andrea Mantegna [see No. 189], and afterwards Dürer [see No. 479]).—**St. Paul Preaching at Athens**. (After Raphael's cartoon, now in England)
31. **GIOVANNI CARLO LOTTI**, or **LOTH** (b. Munich, 1632, d. 1698; formed his style by studying the works of M. A. Caravaggio [see No. 324] and as pupil of Cav. Pietro Liberi [Venetian, 1605-1687]; painted mostly at Venice and Vienna; imitated Guercino [see No. 280] somewhat).—**The Sacrifice of Isaac**.
32. **GERARD HONTHORST**, called **GHERADO DALLE NOTTI** (b. Utrecht, 1592, d. Hague, 1660; pupil of Abraham Bloemart [Dutch, 1564-1647], but coming to Rome became an imitator of M. A. Caravaggio [see No. 324]; after a considerable stay in Italy, visited England, and finally settled at Hague;—nicknamed from his constant choice of night-scenes with their advantages for striking effects of chiaroscuro).—**The Adoration of the Shepherds**.
33. **NICCOLO DELL' ABATI**. [See No. 28.].—**A Roman Triumph**.
34. **PIERINO BUONACCORSI**, called **DEL VAGA**, after one of his teachers (b. near Florence, 1500, d. Rome, 1547; early placed under Ghirlandajo [Florentine, 1485-156]; 1515, taken to Rome by del Vaga; introduced to Giulio Romano [see No. 4] and G. F. Penni [see No. 39]; finally admitted to Raphael's school; assisted Raphael, Giovanni da Udine [see No. 576], Giulio, Penni and Polidoro [see No. 2]; 1527, driven to Genoa by sack of Rome by the Spaniards; there employed on the Palazzo Doria; later returned to Rome and was extensively patronized:—had great versatility and some of Raphael's power and spirit, but to make money contented himself with providing designs for assistants to execute).—**Christ and the Woman of Samaria**.

35. SCHOOL OF POLIDORO DA CARAVAGGIO. [See No. 2.]—**Mucius Scaevola Burning off his Hand before Porsenna.**
36. SCHOOL OF RAPHAEL. [See No. 44.]—**Nude Figure Looking Upward.**
37. UNKNOWN.—**A Saint Reading.**
38. UNKNOWN.—**Woman Kneeling.**
39. GIOVANNI FRANCESCO PENNI, called IL FATTORE, "the apprentice" (b. Florence, 1488; d. Rome, 1528; early settled in Rome; pupil of Raphael; became his steward, and, with Giulio Romano, was made joint-heir of his estate and charged with completing his unfinished works;—close imitator of Raphael; so few of his works remain that his own ability cannot be determined).—**The Virgin and Child.**
40. POLIDORO DA CARAVAGGIO.—**The Rape of the Sabines.**
41. SCHOOL OF RAPHAEL.—**Soldier Pursuing a Man in a Crowd.**
42. MATURINO, (b. Florence, 1490, d. Rome, ? 1527-8; scholar and assistant upon details of Raphael; fellow-student of antiques with Polidoro [see No. 2], and his intimate friend and business partner; after Polidoro the most graceful and popular decorator of his time).—**Warriors Fighting from the Back of an Elephant.**
43. GIULIO ROMANO. [See No. 4.]—**The Massacre of the Innocents.**
44. RAFFAELLO SANZIO (born Urbino, 1483; died Rome, 1520; first studied with Perugino [see No. 172]; 1501, assistant of Pinturicchio at Siena; about 1504 visited Florence and saw works of Michael Angelo [see No. 92], of Leonardo [see No. 186], and of older masters; especially influenced by Masaccio [see No. 121]; about 1508 summoned to Rome for work upon the Vatican; employed there until his death; principal works there, though many smaller pictures elsewhere;—the most symmetrically developed of all painters; extremely fertile in design, rapid and accurate in execution, and thoroughly grateful and poetic in sentiment; inspired a host of followers and imitators).—**Group in the Massacre of the Innocents.**
45. M. A. RAIMONDI. [See No. 30.]—**Composition for a Spandrel.**
46. NICCOLO DELL' ABATI. [See No. 28.]—**Storming a City.**
47. UNKNOWN (Roman School).—**The Massacre of the Innocents.**
48. UNKNOWN.—**Historical Scene.**
49. CARLO MARATTI (b. Camurano. 1625, d. Rome, 1713; favorite pupil of Andrea Sacchi [Roman, 1599-1661]; persistent student of Raphael's style [see No. 44]; painted many Madonnas;—correct, elegant and pleasing, but negative and imitative).—**The Holy Family, Attended by Cherubs.**



50. NICCOLO DELL' ABATI. [See No. 28.]—**Historical Scene.**
51. UNKNOWN.—**Subject Doubtful.**
52. GIULIO ROMANO. [See No. 4.]—**The Madonna and Child.**
53. FRANZIA BIGIO.—**A Birth Scene.**
54. PHILIP ROOS, called ROSA DA TIVOLI (b Frankfurt, 1655, d. Rome, 1705; sent to Italy by Landgrave of Hesse; eager student, confining his attention principally to rural scenes, designing entirely from nature, settled at Tivoli where his work could be easiest prosecuted; a real genius, very successful with landscapes and cattle; ruined by dissipation).—**A Pastoral.**
55. PIERINO DEL VAGA. [See No. 34.]—**Study for a Statue.**
56. UNKNOWN (late).—**Virginus and Virginia (?)**.
57. DANIELE RICCIARELLI DA VOLTERRA (b. Volterra, 1609, d. Rome, 1566; pupil of Il Sodoma [see No. 179], Peruzzi [see No. 145], del Vaga [see No. 34], and Michael Angelo [see No. 92]; 1547-9, succeeded del Vaga as superintendent of public works in the Vatican; employed by Paul IV. to clothe nude figures in Angelo's Last Judgment: his greatest work, the Deposition from the Cross, in the Cappella Orsini in the Church of La Trinità dei Monti, ranked only below Raphael's Transfiguration and Domenichino's Communion of St. Jerome; it was destroyed in the attempt to remove it from Italy).—**Ecce Homo.**
58. RAFFAELLO SANZIO. [See No. 44.]—**Figure of Man with outstretched arms about to plunge downward.**
59. PIETRO TESTA. [See No. 82.]—**Martyrdom of St. Andrea.**
60. ANDREA POZZO. [See No. 10.]—**Apollo Slaying the Python.**
61. POLIDORO DA CARAVAGGIO. [See No. 2.]—**Historical Scene.**
62. UNKNOWN (Roman School).—**Antiope, one of the Amazons.**
63. POMPEO BATONI. [See No. 26.]—**Hercules (and the Apples of the Hesperides?).**
64. UNKNOWN. (Roman School).—**Soldier Carrying a Helmet.**
65. POLIDORO DA CARAVAGGIO. [See No. 2.]—**Sack of a City.**
66. UNKNOWN.—**Building with Tower.**
67. DANIELE DA VOLTERRA. [See No. 57.]—**Studies of Falling Figures.**
68. UNKNOWN.—**Group of Heads.**
69. POMPEO BATONI. [See No. 26.]—**A Centaur.**
70. SCHOOL OF RAPHAEL. [See No. 44.]—**The Sacrifice of Noah.**

71. UNKNOWN. (Roman School).—**A Head.**
72. UNKNOWN.—**Figure.**
73. UNKNOWN.—**Historical Scene.**
74. SCHOOL OF RAPHAEL. [See No. 44.]—**Figure Studies.**
75. SCHOOL OF RAPHAEL.—**Soldiers Running with Ropes.**
76. GUGLIELMO CACCIA, called **IL MONCALVO**, from a town where he long resided (b. Montabone, in Piedmont, 1568, d. 1625; master unknown; successful at Milan, Pavia, and elsewhere; assisted and imitated by his two daughters;—style similar to Roman School).—**The Adoration of the Kings.**
77. GIOVANNI MANOZZI DA S. GIOVANNI (b. S. Giovanni, near Florence, 1590, d. 1636; pupil of Matteo Roselli [Florentine, 1578-1650; deserted his master's simple and finished style; tendency to extravagance; acquired a great reputation; incredibly prolific).—**The Flight into Egypt—the incident of the kind-hearted robber.**
78. BENVENUTO CELLINI (sculptor, medalist; b. Florence, 1500, d. 1570; studied metal-working under Marcone, a goldsmith, seal-engraving under Lautizio; also medal-making and enameling; displayed for the first much originality and force; author of treatise on sculpture).—**Neptune in his Car.**
79. TADDEO ZUCCARO (b. S. Angelo in Vado, 1529, d. Rome, 1566; studied with his father, Ottaviano, and Pompeo da Fano, and afterwards under great difficulties at Rome; recognized as a pleasing artist; employed there and elsewhere;—agreeable and intelligible, but neither correct nor consistent; pictures merely collections of portraits with conventional figures added).—**A Royal Feast.**
80. GOLGIO (?).—**Martyrdom.**
81. PONTORMO. [See No. 122.]—**Building a City.**
82. PIETRO TESTA, called **IL LUCCHESINO**, from his birth-place (painter and engraver; b. Lucca, 1617, drowned in the Tiber, 1650; probably began study under Pietro Paolini [Roman, 1603-1681]; afterwards under Domenichino [see No. 234] and Pietro da Cortona [see No. 596]; designed extensively from antique ruins;—very defective in many details, such as attitudes and chiaroscuro, but free and firm in drawing; female heads often very beautiful).—**Joseph Sold by his Brothers.**
83. BACCIO BANDINELLI (painter, sculptor; b. 1447, d. 1559; studied sculpture under Francesco Rustici [Sienese, 1595-1625]; turned to painting in hope of excelling Michael Angelo; good designer; noted for bass-reliefs).—**Seated Satyr, with head of same enlarged.**

84. ANTONIO TEMPESTA. [See No. 23.]—**The Flight into Egypt; the Rest in the Wheat Field.**
85. ANTONIO TEMPESTA. [See No. 23.]—**Europa Carried off.**
86. GIULIANO BUGIARDINI (b. Florence, 1471, d. 1554; first studied under Bartoldi, an insignificant sculptor; then a comrade of Michael Angelo in the Medici Gardens [see No. 92]; a successful imitator and portrait-painter).—**A Warrior Flinging Himself Forward.**
87. ANTONIO TEMPESTA.—**Aeneas and Achates Entering Dido's Palace in a Cloud.**
88. BERNARDINO BARBATELLI, OF POCETTI (b. Florence 1548, d. 1612; pupil of Michele di Ridolfi [Florentine, flourished about 1550]; painted history, but most successful in decorative work; rich and graceful in composition).—**Design for Ceiling.**
89. ANTONIO TEMPESTA. [See No. 23.]—**A Martyrdom by Impaling.**
90. CRISTOFANO ALLORI, called BRONZINO, after his great-uncle Agnolo (b. Florence, 1577, d. 1621; pupil of his father Alessandro [Florentine, 1535-1607] and of Santo di Titi [see No. 128]; original and powerful; considerably above the average of his time, but of such vicious habits that he painted little; good portraitist).—**Female Head.**
91. PIETRO TESTA. [See No. 82.]—**Fortune's Wheel.**
92. MICHELE ANGELO BUONARROTTI (fresco-painter, sculptor, architect, poet; b. Castel Caprese, Tuscany, 1475, d. Rome, 1563; first studied under Ghirlandajo [Florentine, 1449-1493], but soon outgrew him; 1489, began careful study of antiques gathered by Lorenzo de' Medici; patronized by Lorenzo till his death; 1505, summoned to Rome by Julius I. to decorate ceiling of Sistine Chapel; engaged in Rome till his death; a solitary giant in art-history, remarkably precocious, of original and daring imagination; unrivalled in anatomical knowledge; harassed and saddened by the licence, intrigue and injustice of his times; character and imagination developed more upon their gloomier sides).—**Head for a Statue.**
93. FRANCESCO DI ROSSI DI SALVIATI (b. Florence, 1510, d. Rome, 1563; fellow-student of Vasari [see No. 612] under Andrea del Sarto [see No. 104], and Baccio Bandinelli [see No. 83];—restless and quarre'some; of considerable fertility, learning and skill; works scattered everywhere in northern Italy).—**Studies for Figure of Warrior.**
94. SALVATOR ROSA (after Raphael).—**Figures at a Cave.**
95. SCHOOL OF MICHAEL ANGELO. [See No. 92.]—**Studies of Three Heads.**
96. BACCIO BANDINELLI. [See No. 83.]—**Nude Figure, Seated.**
97. BACCIO BANDINELLI. [See No. 83.]—**A Hunter.**

98. SALVATOR ROSA (after Raphael). [See No. 44.]—**Aeneas Bearing his Father, Anchises, from the Sack of Troy.**
99. ANTONIO TEMPESTA. [See No. 23.]—**Lot and his Daughters.**
100. ANTONIO TEMPESTA.—**Two Female Figures with Angels above.**
101. AGNOLO BRONZINO (b. Florence, 1511, d. 1580; pupil and imitator of Pontormo [see No. 122]; comrade of Vasari [see No. 612];—excelled in portraits).—**Descent of Christ into Hades.**
102. ANTONIO TEMPESTA —**Two Figures.**
103. ANTONIO TEMPESTA. [See No. 23.]—**A Duel.**
104. ANDREA VANNUCCHI, called **DEL SARTO**, "the tailor's son" (b. Florence, 1487, d. 1531; began under a goldsmith and engraver of little repute; then a pupil of Piero di Cosimo [Florentine, 1441-1521]; learnt most from works of Masaccio [see No. 121], Ghirlandajo [Florentine, 1449-1493], Leonardo [see No. 186], Michael Angelo [see No. 92], and Raphael [see No. 44]; extensively employed in Italy; 1518, invited to France, but soon returned; died in poverty and despair;—often called "the Faultless," because with a marked command of technique he unites a certain grace and intelligibility which are very pleasing: represents the maturity of the Florentine school in beauty and perfection of work, but lacks earnestness and sublimity).—**Landscape.**
105. **IL ROSSO** (painter, architect; b. Florence, 1496, committed suicide, Paris, 1541; student of works of del Sarto [see No. 104], of Angelo [see No. 92], and of Parmegiano [see No. 191]; after achieving some success at Florence, removed to Rome, whence in 1527 he was driven to Volterra; visited Venice; finally settled in France; became superintendent of public works at Fontainebleau; killed himself through remorse for having unjustly suspected and prosecuted a friend for robbery;—gifted and original; tended to too great independence, and hence often passed from the grand to the extravagant; extremely polished and cultivated).—**Anatomical Study of the Human Figure.**
106. ANDREA DEL SARTO. [See No. 104.]—**Landscape.**
107. SALVIATI. [See No. 93.]—**The Descent from the Cross.**
108. FEDERICO ZUCCARO (b. S. Angiolo in Vado, 1543, d. Ancona, 1609; studied under his brother Taddeo [see No. 79]; his assistant and successor; traveled throughout Italy, France, Spain, Flanders and England; painted domes of church of Sta. Maria de' Fiori at Florence, and of the Cappella Paolina at Rome;—displayed much talent, but fell into extravagances and mannerisms; in imitation of Vasari [see No. 612]; wrote a treatise upon art, of little value).—**Christ in the Garden.**
109. UNKNOWN.—**Interior of a Studio.**

110. **ANDREA DEL SARTO.** [See No. 104.]—**Monk and Soldier.**
111. **ANDREA DEL SARTO.**—**Bishop and Saint.**
112. **LORENZO Ghiberti** (?) (painter, sculptor; b. Florence. 1378, d. about 1455; taught drawing, modeling, and metal-casting by step-father Bartoluccio, goldsmith; 1398, driven from Florence by the plague to Rimini where he made some frescoes; competed for commission to make bronze doors of Florentine Baptistery; Ghiberti, Brunelleschi [see No. 620], and Donatello [Florentine sculptor, 1383-1466] were adjudged the work, but the two latter withdrew; labored about forty years upon the doors, which have excited universal admiration;—style still somewhat stiff, but growing towards vigor and grace.—**Groups.**
113. **LORENZO Ghiberti** (?). [See No. 112.]—**Groups.**
- 114, 115. **ANTONIO POLLAJUOLO** (sculptor, painter, engraver; b. Florence, 1433, d. 1498; with his brother Pietro educated by his father as goldsmith; studied modeling and casting under Ghiberti [see No. 112]; assisted upon famous Ghiberti Gates in Church of S. Giovanni; studied painting under his brother Pietro [1428-1498]; the Pollajuoli said to have been the first Italians to practice human dissection for art study;—strongly influenced by training in plastic work and by study of the antique; the first to use oil instead of tempera as a vehicle).—**Nude Youths Leaning on Staves.**
116. **ANDREA DEL SARTO.**—**Old Man with Staff.**
117. **ANDREA DEL SARTO.** [See No. 104.]—**Man Seated, Writing on his Knee.**
118. **ANDREA DEL SARTO.**—**Youthful Head.**
119. **SCHOOL OF MICHAEL ANGELO.** [See No. 92.]—**Statue in Niche.**
120. **SCHOOL OF MICHAEL ANGELO.**—**Prophet with Book.**
121. **TOMMASO DA S. GIOVANNI**, called **IL MASACCIO**, “the dirty fellow” (b. Val d’Arno, near Florence, 1402, d. about 1440; name taken from his slovenly habits; studied under Masolino da Panicale [Florentine, 1378-1415] and Brunelleschi [see No. 620], from works of Ghiberti [see No. 112] and Donatello [Florentine, 1383-1466], and from antiques at Rome;—began a revolt against rigidity and conventionality, seeking greater naturalness, more skillfully chosen attitudes, and better reasoned draperies; called one of the Fathers of Painting, both for his distinct advance upon previous styles and because many of his successors, particularly Raphael, formed their styles by studying his).—**Ecce Homo!**—**the Dead Christ Supported by two Cherubs.**

122. **JACOPO CARRUCCI DA PONTORMO** (b. Pontormo, 1493, d. 1558; pupil of Leonardo [see No. 186], Piero di Cosimo [Florentine, 1441-1521], M. Albertinelli [Florentine, 1475-1520], and Andrea del Sarto [see No. 104], the latter of whom he assisted;—good portrait-painter, but late in life undertook to imitate Dürer [see No. 479], and in consequence his most extended work, a series of frescoes, upon which he labored eleven years, was a complete failure, and was subsequently destroyed).—**Vestal Virgin with Jar of Sacred Fire in her Lap.**
123. **BENVENUTO CELLINI.** [See No. 78.].—**A Vase.**
124. **PONTORMO.** [See No. 122.].—**Female Figure Looking Upward.**
125. **SCHOOL OF MICHAEL ANGELO.** [See No. 92.].—**The Crucifixion.**
126. **SCHOOL OF MICHAEL ANGELO.**—**Prophetic Figure.**
127. **UNKNOWN, (late).**—**Historical Scene.**
128. **SANTO DI TITI** (painter, architect; b. Citta S. Sepolcro, 1538, d. 1603; pupil of Agnolo Bronzino [see No. 101], Cellini [see No. 78], and Bandinelli [see No. 83]; employed at Rome and Florence; conscientious and graceful, but without special originality or depth; “freshness and health” of his faces remarked by Lanzi).—**Child's Head.**
129. **MICHAEL ANGELO.** [See No. 92.].—**Heads of Four Demons.**
130. *Cavaliere* **GIOVANNI PAOLO PANNINI** (b. Piacenza, 1691, d. about 1764; early went to Rome; studied under Pietro Lucatelli [Roman 1660-1741], landscape painter; devoted himself to ruins of ancient buildings in Rome; correct and graceful in design and execution).—**A Group of Ruins.**
131. **UNKNOWN (16th Century).**—**The Virgin and Child, with two Saints Kneeling.**
132. **BACCIO DELLA PORTA, called FRA BARTOLOMMEO** (b. Florence, 1476-7, d. 1517; began under Piero di Cosimo [Florentine, 1441-1521], but derived certain characteristics from Flemish masters and from Leonardo [see No. 186]; admirer of Savonarola, and in 1500, after his death, a Dominican, whence his common name; 1509-17, partner of his early comrade, Albertinelli [Florentine, 1475-1520];—upheld the then new method of oil-painting; the best colorist of his school; exquisitely graceful, dignified and well-balanced, but limited in imagination and feeling).—**Woman and Child Kneeling.**
133. **ANDREA DEL SARTO.** [See No. 104.].—**Landscape.**
134. **FRA BARTOLOMMEO.** [See No. 132.].—**The Virgin and Child.**
135. **FRA BARTOLOMMEO.** [See No. 132.].—**The Holy Family.**
136. **MICHAEL ANGELO.** [See No. 92.].—**Man Seated on the Ground and Looking Upward.**

137. **FRANCESCO ZUCCARELLI** (b. Pitigliano, 1702, d. Florence, 1788; studied successively under Paolo Anesi [Florentine, flourished about 1720], Morandi [Florentine, 1622-1717], and Pietro Nelli(?); began with history, but soon changed to landscape, for which he had much natural talent; 1752-73, in England; one of original members of the Royal Academy; returning to Italy, lost all his savings; thus obliged to resume work in old age; name means "little pumpkin," hence pictures often marked with a pumpkin).—**Landscape.**
138. **PONTORMO.** [See No. 122].—**The Expulsion from Eden.**
139. **FEDERICO ZUCCARO.** [See No. 108].—**Christ in the Garden.**
140. **SCHOOL OF RAPHAEL.—Figures.**
141. **ROMANINO.—The Last Supper.**
142. **UNKNOWN (late).—The Virgin Enthroned.**
143. **ANTONIO TEMPESTA.** [See No. 23].—**Horses.**
144. **UNKNOWN —Soldier About to Stab a Woman.**
145. **BALDASSARE PERUZZI DA SIENA** (painter and architect; b. Accaiano, near Siena, 1481, poisoned, Rome, 1536; taught by unknown master; at Rome the intimate friend of Raphael [see No. 44]; probably his comrade as pupil of Bramante [Roman architect, about 1450-1514]; of very high rank; modesty prevented acquisition of just reputation during life-time; excellent architect; always hampered by poverty; poisoned by a rival).—**Roman Triumph.**
146. **POCETTI.** [See No. 88].—**The Muse of History.**
147. **BALDASSARE PERUZZI.—The Prophecy of the Tiburtine Sibyl.**
148. **UNKNOWN (Sienese School).—Historical Scene.**
149. **UNKNOWN.—Two Saints in Adoration.**
150. **LORENZO COSTA** (b. Ferrara, d. 1530; pupil of Francesco Francia [Bolognese, 1450-1517], whose style he copied).—**Adoration of the Madonna.**
151. **FEDERICO BAROCCIO.** [See No. 153].—**A Votive Madonna.**
152. **UNKNOWN (Modenese School).—Legendary Scene.**
153. **FEDERICO BAROCCIO** (painter, engraver; b. Urbino, 1528, d. 1612; sculptor's son; studied with Battista Veneziana; when 20 years old, to Rome, under patronage of Cardinal della Rovere; returned to Urbino four years later; afterwards paid second visit to Rome, executing several notable works;—elegant and graceful, resembling Correggio [see No. 215], but somewhat affected).—**Woman in Adoration.**
154. **FEDERICO BAROCCIO.—Subject Doubtful.**

155. GIOVANNI PAOLO ROSETTI (b. Volterra; flourished about 1568; nephew of Daniele de Volterra [see No. 57], with whom he studied; good historical painter).—**Aphrodite.**
156. FEDERICO BAROCCIO. [See No. 153].—**The Annunciation.**
157. FEDERICO BAROCCIO.—**The Madonna and Child.**
158. FEDERICO BAROCCIO.—**Studies of Heads.**
159. UNKNOWN (probably Siense).—**Martyrdom.**
160. G. P. ROSETTI (?). [See No. 155].—**The Madonna Surrounded by Saints.**
161. UNKNOWN.—**Angels Carrying St. Catharine to Mount Sinai.**
162. *Cavaliere* FRANCESCO VANNI. [See No. 170].—**The Annunciation.**
163. *Cavaliere* FRANCESCO VANNI.—**Head of a Man Asleep.**
164. UNKNOWN (Ferrarese School).—**Figures.**
165. DOMENICO BECCAFUMI, called MICARINO (painter, sculptor, engraver; b. Siena, 1484, d. 1549; tended sheep as a boy; receiving some instruction at home, sent to Rome to study master-pieces there; returning, acquired high fame; he designed the mosaic pavement of Cathedral of Siena).—**Study of Drapery.**
166. *Cavaliere* FRANCESCO VANNI. [See No. 170].—**The Marriage of St. Catharine.**
167. DOMENICO BECCAFUMI. [See No. 165].—**Study of Drapery.**
168. UNKNOWN (perhaps Vanni) [See No. 170].—**Figure Holding Picture of the Madonna and Child.**
169. DOMENICO BECCAFUMI.—**Roman Galleys.**
170. *Cavaliere* FRANCESCO VANNI (b. Siena, 1565, d. 1610; to Rome when 16 years old; studied under Giovanni de Vecchi [Roman, 1536 1614]; designed from the antique and from works of great masters; especially imitated Baroccio [see No. 153]; returned to Siena, visited Lombardy, studied at Parma; was employed both at Rome and Siena; though a close follower of Baroccio's general style, surpassed him in the accuracy and spirit of many details).—**St. Agatha, with the Shears and Palm.**
171. DOMENICO BECCAFUMI.—**Festal Procession.**
172. DOMENICO BECCAFUMI.—**Festal Procession.**
173. FEDERICO BAROCCIO. [See No. 153].—**Coronation of the Virgin.**
174. UNKNOWN (possibly Vanni [see No. 70]).—**St. Agnes.**
175. IL SODOMA. [See No. 179].—**Chorus of Maidens.**



176. UNKNOWN.—Study of Drapery.
177. UNKNOWN (Ferrarese School.)—Forging Armor.
178. FEDERICO BAROCCIO.—Meeting of Mary and Elisabeth.
179. *Cavaliere* GIOVANNI ANTONIO RAZZI, called IL SODOMA, probably by an error of copying for Il Sodona (b. Vercelli, in Piedmont, about 1479, d. 1554; after study at home, formed style by examining Leonardo's works [see No. 186]; worked in the Vatican; pictures there destroyed to make room for Raphael; best works at Siena;—style similar to Leonardo's, but of inferior dignity and power.—Martyrdom of St. Sebastian.
180. UNKNOWN.—Miniature Portrait.
181. FEDERICO BAROCCIO.—The Annunciation.
182. PIETRO DAMINI (b. Castelfranco, 1592, d. 1631; aroused high expectations by early work, but died without becoming great; style elegant, but changeable).—Three Saints in Adoration.
183. DOMENICO BECCAFUMI.—Festal Procession.
184. DOMENICO BECCAFUMI.—Festal Procession.
185. GAUDENZIO FERRARI, (b. Valdugia, in the Milanese, 1484, d. 1550; pupil of Perugino [see No. 197], Stefano Scotto [Milanese, flourished about 1600], and Luini [see No. 227]; learned most from Leonardo's works [see No. 186], and from assisting Raphael at Rome;—original in choice of attitudes, superior to his school in design and color.—The Entombment.
186. LEONARDO DA VINCI(?) (painter, architect, engineer, physicist, musician, poet; b. Vinci, on the Arno, 1452, d. Paris, 1519; pupil of Andrea Verrochio [Florentine, 1432-1488]; displayed extraordinary abilities from youth; 1494, invited to Milan by the Duke, and employed successively as architect, engineer and painter; 1500, driven by defeat of his patron by the French to Florence; there engaged in a memorable rivalry with Michael Angelo [see No. 92]; 1513, visited Rome; invited thence to France, where he died;—inimitable in combination of grandeur and strength of conception with accurate delicacy of handling; a great master in expression of thought and character).—A Head.
187. LEONARDO, DA VINCI(?). [See No. 186.]—Studies of Woman with Candle, and of a Head.
188. SCHOOL OF ANDREA MANTEGNA. [See No. 189.]—Judith with the Head of Holofernes.

189. *Cavaliere* ANDREA MANTEGNA (painter, engraver; b. near Padua, 1431, d. Mantua, 1306; drover's son; noticed, instructed and adopted by Francesco Squarcione [Paduan, 1394-1474]; first public work in 17th year; carefully studied antiques collected by Squarcione, neglecting nature; afterwards strove to supply this deficiency; best works at Mantua).—**Design for one compartment of the Triumph of Julius Cæsar.** (The Triumph of Cæsar was a series of nine pictures originally painted for the Palazzo di San Sebastiano at Mantua; their great excellence gained Andrea the honor of knighthood; they were carried off at the sack of the city by the Germans, subsequently brought to England, and are now lodged at Hampton Court in a very dilapidated condition).
190. ANDREA MANTEGNA.—**Roman Scene.**
191. GIROLAMO FRANCESCO MARIA MAZZOLA, OR MAZZUOLI, called IL PARMEGIANO OF PARMEGIANINO (b. Parma, 1503, d. Casalmaggiore, 1540; educated by uncles Michele and Filippo; early work entirely after Correggio [see No. 215]; when 20 years old, to Rome for study; driven to Bologna by sack of 1527; thence to Parma; died of disappointment occasioned by financial difficulties growing out of his excessive taste for alchemy;—graceful and lovely in the extreme; sacrificed everything to obtain charming expression in grouping, outline, color and detail).—**La Pietà.**
192. PELLEGRINO PIOLA (b. Genoa, 1617, murdered, 1640; master not known; resembles Ludovico Caracci [see No. 249]; probably killed by a rival).—**Vulcan Giving Arrows to Cupid.**
193. IL PARMEGIANO. [See No. 191].—**Skirmish.**
194. IL PARMEGIANO.—**Group of Three Figures.**
195. ERMENIGILDO LODI (flourished about 1615; prominent pupil of Cavaliere G. B. Trotti [Cremonese, 1555-after 1607]).—**Prison Scene.**
196. IL PARMEGIANO.—**Madonna and Child Enthroned.**
197. PIETRO VANNUCCI, called PERUGINO (b. near Perugia, 1446, d. 1524; being very poor, probably studied at Perugia with Benedetto Bontigli Perugian, 1420-after 1500); invited to Rome to work in Sistine Chapel;—somewhat stiff and conventional, yet presaging the greater freedom of later times).—**Heads of Two Saints.**
198. DONATO CRETÌ (b. Cremona, 1671, d. Bologna, 1749; studied under Lorenzo Passinelli [Bolognese, 1629-1700];—imitated Simone Cantarini [Pesaro, 1612-1648]; without originality; coloring harsh; suffered for thirty-six years from insomnia).—**Endymion.**
199. PIETRO PERUGINO. [See No. 197].—**Angels.**

- 200, 201, 202, 203, 204, 205, 206, 208. **CONTE GIORGIO DURANTE** (b. Brescia, 1683, d. 1755;—famous for accurate and tasteful representations of flowers and animals).—**Birds.**
207. *Conte* **GIORGIO DURANTE**.—**Mouse.**
209. **ALESSANDRO BONVICINO**, called **IL MORETTO**, “the tawny” (b. Brescia, 1514 (?), d. 1564; taught by Titian [see No. 339], whom he imitated in many respects;—heads very graceful; devotional attitudes good; coloring fresh).—**St. Margaret and the Dragon.**
210. **UNKNOWN**.—**Building with Tower.**
211. **LUCA CAMBIASO** (b. Genoa, 1527, d. Madrid, 1585; pupil of his father, Giovanni [Genoese, 1495-?]; studied assiduously at Florence and Rome; 1583, invited to Spain to work upon the Escorial;—very rapid, but correct; versatile, spirited, pleasing).—**Christ Bound.**
212. **LUCA CAMBIASO**.—**Mother and Children.**
213. **UNKNOWN** (school of Parma).—**The Virgin and Child, with St. Anna.**
214. **GIOVANNI BENEDETTO CASTIGLIONE** (painter, engraver; b. Genoa, 1616, d. 1670; pupil of G. B. Paggi [Genoese, 1554-1629] and of Giovanni Andrea de Ferrari [Genoese 1598-1669]; traveled and painted throughout Italy; attempted various classes of subjects, but most famous for rural scenes and for animals; picturesque, accurate and spirited).—**Studies of Animals’ Heads.**
215. **ANTONIO ALLEGRI DA CORREGGIO** (b. Correggio, near Modena, 1494, d. 1534; probably had little instruction, yet rapidly attained skill and power; traveled very little, probably never in Rome;—grand and beautiful; the first master of foreshortening; chiaroscuro and coloring excellent; design broad and noble).—**The Nativity.**
216. **IL PARMEGIANO**. [See No. 191.].—**Medea (?) [or Circe (?)].**
217. **CORREGGIO (?)**.—**Four Cherubs.**
218. **UNKNOWN** (school of Parma).—**Rustic Scene.**
219. **IL MORETTO**. [See No. 209.].—**The Madonna and Child Enthroned, with St. Agatha and Lucia.**
220. **UNKNOWN**.—**Madonna and Child Enthroned.**
221. **UNKNOWN**.—**A Miracle.**
222. **UNKNOWN**.—**Girl with a Book.**

223. **ELISABETTA SIRANI** (b. Bologna, 1638, poisoned, 1664; taught by father, Giovanni Andrea Sirani [Bolognese, 1610-1670]; imitated Guido Reni [see No. 314] with success; left many large works all carefully finished;—refined and accurate in design, elegant in color; like Guido, most successful with Madonnas and Magdalens).—**The Holy Family.**
224. **UNKNOWN.**—**Mother and Child.**
225. **UNKNOWN.**—**Group of Women.**
226. **SCHOOL OF LUINI.** [See No. 227.]—**The Scourging of Christ.**
227. **BERNARDINO LUINI** (?) (b. Luino, near Lago Maggiore, about 1460, d. after 1530; remarkably close imitator, and probably pupil of Leonardo [see No. 186]; immense confusion from similarity of their styles).—**A Feast, perhaps the Marriage at Cana.**
228. **SCHOOL OF CORREGGIO.** [See No. 215.]—**The Holy Family.**
229. **UNKNOWN.** (School of Raphael?).—**Figures.**
230. **CORREGGIO.** [See No. 215.]—**The Adoration of the Shepherds.**
231. **UNKNOWN.**—**Figure Studies.** [A. POLLAJUOLO (?)—**The Infant Hercules and the Serpent** (?)].
232. **CORREGGIO.**—**Boys' Dancing.**
233. **DOMENICHINO.** [See No. 234.]—**Cherubs.**
234. **DOMENICO ZAMPIERI**, called **DOMENICHINO** [b. Bologna, 1581, d. 1641; studied with success at school of the Caracci [see Nos. 249, 25C, 263], with Albani [see No. 3C7]; traveled for study; finally to Rome; there assisted Annibale Caracci [see No. 250], besides undertaking commissions; driven from Rome to Bologna by hatred of rivals, especially of Lanfranco [see No. 17]; again invited to Rome and extensively employed;—admirable landscapist; in expression of character second only to Raphael [see No. 44]; in all respects great).—**St. Peter released from Prison.**
235. **UNKNOWN.**—**The Madonna and Child.**
236. **SCHOOL OF DOMENICHINO.** [See No. 234.]—**Andromache, Priam and the Body of Hector.**
237. **DOMENICHINO.**—**Mythological Scene.**
238. **UNKNOWN.**—**Cain and Abel.**
239. **BERNARDINO LUINI.** [See No. 227.]—**The Scourging of Christ.**
240. **BARTOLOMMEO RAMENGGI DA BAGNACAVALLO** (b. Bagnacavallo, 1484; d. 1542; pupil of Francia [Bolognese, 1450-1517] and probably of Raphael [see No. 44]; perhaps assisted the latter; works admired by the Caracci).—**St. Catharine.**

241. DOMENICHINO. [See No. 234.]—Christ before Pilate.
242. UNKNOWN.—Scene from Sacred History.
243. UNKNOWN.—The Holy Family, Attended by Angels.
244. DOMENICHINO.—Landscape.
245. DOMENICHINO.—A Martyrdom (?).
246. ANNIBALE CARACCI. [See No. 250.]—Landscape.
247. ANNIBALE CARACCI.—Landscape.
248. ANNIBALE CARACCI.—Saint in Ecstasy.
249. LUDOVICO CARACCI (b. Bologna, 1555, d. 1619; educated in school of Prospero Fontano; [Bolognese, 1512-1597]; developed very slowly, through desire to avoid being satisfied with mere dexterity and pleasingness; indefatigable student of nature, and of great masters at Venice, Florence and Parma; founded and directed famous academy of painting at Bologna, in opposition to the prevalent careless manner of the time; inaugurated a new epoch of truthful and reflecting work; excellencies not obvious to chance observer; they comprise simplicity, harmony, dignity and deep rationality).—Subject doubtful.
250. ANNIBALE CARACCI, (b. Bologna 1560, d. 1609; brother of Agostino [see No. 263], cousin of Ludovico [see No. 249]; carefully trained by the latter; studied works of all the great masters, especially those of Correggio [see No. 215]; invited to decorate Gallery of Farnese Palace at Rome; spent eight years there;—active imagination, great energy, consummate mastery of technic, strong tendency to the grandiose, combined with lack of mental refinement and knowledge resulting from dislike for literary study).—**Figure of a Man, from behind.** (Drawn on translucent paper; on the reverse the front of the same figure is drawn by following the lines of the back, so that both aspects of the figure in the given position are rendered).
251. LUDOVICO CARACCI (?).—Horsemen.
252. LUDOVICO CARACCI (?).—Death of Polyxena (?).
253. ANNIBALE CARACCI.—Façade.
254. SCHOOL OF THE CARACCIS.—Figures.
255. SCHOOL OF THE CARACCIS.—Figure Studies.
256. LUDOVICO CARACCI.—Reception of Queen of Sheba by Solomon.
257. LUDOVICO CARACCI.—Figure Studies.
258. ANNIBALE CARACCI.—La Pieta.
259. SCHOOL OF THE CARACCIS.—Death of Lucretia (?).

260. ANNIBALE CARACCI.—**Aurora and Tithonus.**
261. ANNIBALE CARACCI.—**Landscape.**
262. MICHELE ANGELO COLONNA. [See No. 270.]—**Decorative Group.**
263. AGOSTINO CARACCI (painter, engraver; b. Bologna, 1558, d. Parma, 1601; goldsmith; persuaded by cousin Ludovico [see No. 249] to try painting; studied under Fontana [Bolognese, 1512-1597] and Passerotti [Bolognese, 1540-1595]; also at Parma and Venice with brother Annibale [see No. 250]; assisted Ludovico at Bologna and Annibale at Rome; although his literary culture was invaluable to latter's work, yet they soon separated, Agostino settling in Parma;—excellent engraver; eminently an artist in all he undertook).—**Study of Nude Male Figure from behind.**
264. PELLEGRINO TIBALDI (painter, architect; b. Bologna, 1527, d. Milan, 1591; pupil of Bagnacavallo [see No. 240]; student of Vasari's works [see No. 612] and Michael Angelo's [see No. 92]; extensively employed at Rome by Cardinal Poggi; invited to Spain in 1586; succeeded Federico Zuccaro [see No. 108] at the Escorial;—diligent student of nature).—**Figure Study.**
265. AGOSTINO CARACCI. [See No. 263.]—**St. Sebastian (?)**.
266. SCHOOL OF THE CARACCIS.—**Landscape.**
267. SCHOOL OF THE CARACCIS.—**Antony Giving the Library of Pergamus to Cleopatra.**
268. PELLEGRINO TIBALDI. [See No. 264.]—**Historical Scene.** (Solomon's Judgment between the two Women?).
269. UNKNOWN.—**Ruins.**
270. MICHELE ANGELO COLONNA (b. near Ravenna. 1600, d. 1687; pupil of Gabrielle Ferrantino [Bolognese, flourished about 1590] and of Il Dentone [Bolognese, 1576-1632]; assisted the latter; invited to Madrid by Philip IV).—**Angels in the Clouds.—A Ceiling Design.**
271. PELLEGRINO TIBALDI.—**Figure Study.**
272. PELLEGRINO TIBALDI.—**Study of a Nude Figure.**
273. SCHOOL OF THE CARACCIS.—**Figures.**
274. PELLEGRINO TIBALDI.—**Subject Doubtful.**
275. SCHOOL OF THE CARACCIS.—**Figures.**
276. MICHELE ANGELO COLONNA.—**Allegorical Figure with Wreath.**
277. MICHELE ANGELO COLONNA.—**Historical Scene.**
278. BUONSIGNORI (?).—**Lot and His Daughters.**

279. GUERCINO. [See No. 280.]—**Death of a Saint.**
280. GIOVANNI FRANCESCO BARBIERI, called GUERCINO, "squint-eye" (b. Cento, near Ferrara, 159), d. 1666; began very young; had little instruction; probably studied works of Ludovico Caracci [see No. 249];—had three styles; first imitated harsh contrasts of M. A. Caravaggio [see No. 324], then, after visiting Bologna, Venice, Rome, displayed great beauty of color and mastery of foreshortening, chiaroscuro, and relief, though without corresponding power and grace of conception; finally, after Guido Reni's death [see No. 314], in seeking to imitate his sweetness, lapsed into weakness).—**Man and Child.**
281. UNKNOWN (sixteenth Century).—**A Burial.**
282. GUERCINO. [See No. 280.]—**Woman and Child.**
283. PELLEGRINO TIBALDI. [See No. 264.]—**Study of a Female Figure.**
284. PELLEGRINO TIBALDI.—**Figure Study.**
285. GIOVANNI DA BOLOGNA (sculptor, b. Douals, France, 1524, d. 1605; early settled in Italy; imitated Michael Angelo [see No. 92]).—**St. Sebastian**
286. GUERCINO.—**Man Writing.**
287. GIOVANNI DA BOLOGNA.—**Figure Studies.**
288. PELLEGRINO TIBALDI.—**Sisyphus and Tantalus.**
289. GUERCINO.—**Landscape.**
290. MICHELE ANGELO COLONNA. [See No. 270.]—**Studies of Angels on Clouds.**
291. CARLO CIGNANI (b. Bologna, 1628, d. Forli, 1719; began with Battista Cairo; then principal pupil of Albani [see No. 307]; studied also at Rome, Florence and Parma; founded Clementine Academy at Bologna; excited much jealousy and mean hostility; occupied nearly twenty years on dome at Forli;—in conception far readier than in execution: successful in blended coloring, in relief, and in grace of female figures).—**Madonna and Child.**
292. GUERCINO.—**Landscape.**
293. CARLO CIGNANI.—**Cardinal with Crucifix.**
294. GUERCINO.—**Three Children's Heads.**
295. GUERCINO.—**Peter Denying Christ.**
296. GUERCINO.—**Man Stabbing Himself.**
297. CARLO CIGNANI.—**Man and Boys.**
298. GUERCINO.—**Caricatures.**

299. GIOVANNI DA BOLOGNA. [See No. 285.]—**Figure Studies.**
300. GUERCINO.—**Studies of Man Reclining.**
301. GIOVANNI DA BOLOGNA.—**Two Men Struggling.**
302. FRANCESCO PRIMATICCIO (b. Bologna, 1490, d. Paris, 1570; studied under Imocenzo da Imola [Bolognese, about 1490-about 1550], Bagnacavallo [see No. 240], and Giulio Romano [see No. 4]; assisted the latter on Palace at Mantua; invited to France to decorate Palace of Fontainebleau; succeeded Il Rosso [see No. 105] there; projected and executed an immense series of paintings, destroyed in 1738;—able and showy, but bombastic).—**Birds**
303. UNKNOWN.—**Study for Statue of Reclining Figure.**
304. FRANCESCO PRIMATICCIO.—**Wand-Dance.**
305. FRATTA (?).—**Historical Scene.**
306. FRATTA (?).—**Brigands.**
307. FRANCESCO ALBANI (b. Bologna, 1578, d. 1666; first under Denis Calvert [Bolognese, 1555-1619], then with Guido Reni [see No. 314] under Ludovico Caracci [see No. 249]; assisted Annibale Caracci [see No. 250] at Rome; gained high reputation; employed at various places;—sometimes called the Anacreon of painting, from choice of subjects; style soft and pleasing).—**Figures, with Horse and Sheep.**
308. FRANCESCO PRIMATICCIO.—**Subject Uncertain.**
309. FRANCESCO ALBANI.—**Decorative Group of Children.**
310. FRANCESCO ALBANI.—**The Toilet of Venus.**
311. STEFANO DELLA BELEA. [See No. 312.]—**Horseman.**
312. STEFANO DELLA BELLA (engraver; b. Florence, 1610, d. 1664; goldsmith's son; taught by Cantagallina [Bolognese, 1582—about 1630], who was also the master of Callot [see No. 519];—admirable engraver, clear, picturesque, spirited; accomplishes much with little).—**Study of Horses.**
313. GUIDO RENI. [See No. 314.]—**The Madonna and Child.**
314. GUIDO RENI (b. Bologna, 1575, d. 1642; musician's son; pupil first of Dennis Calvert [Bolognese, 1555-1619], and then at school of the Caracci [see Nos. 249, 250, 263], becoming favorite scholar of Ludovico; set himself to overcome popular taste for bizarre works of M. A. Caravaggio [see No. 324]; obtained reputation; invited to Rome with Albani [see No. 307]; at first favorably received, but soon aroused animosity of artists by repeated success, returned to Bologna; recalled thence to Rome by the Pope; after executing many great works, settled finally at Bologna, where his gaming propensities led him to sell poor work to raise money;



—the artist of the charming, in outline, color, expression; heads, especially of women, have inimitable delicacy; depicted suffering or fear without sacrificing beauty).—**Venus and Adonis.**

315. STEFANO DELLA BELLA.—**Historical Scene.**
316. STEFANO DELLA BELLA.—**Study of Horses.**
317. STEFANO DELLA BELLA.—**Study of Horses.**
318. STEFANO DELLA BELLA.—**Study of Horses.**
319. STEFANO DELLA BELLA.—**Study of Horses.**
320. GUIDO RENI.—**Historical Scene.**
321. GUIDO RENI.—**Ecce Homo.**
322. SERAFINO BRIZZI (b. Bologna, 1684, d. 1737; eminent painter of court festivals).—**A Martyrdom.**
323. FEDELE FISCHETTI (?).—**Historical Scene.**
324. MICHELE AMERIGI ANGELO DA CARAVAGGIO (b. Caravaggio, in the Milanese, 1569, d. Rome, 1609; mason's son; thus brought in contact with fresco painters; inspired to study nature by himself; style formed without instruction; visited Venice and studied Giorgione [see No. 420]; settled in Rome; inaugurated new and very popular style;—extremely realistic in expression; lights and shades distributed in extraordinary manner; very able, but extravagant and ungraceful).—**Youth Reading.**
325. GUIDO RENI.—**Cupid.**
326. GUIDO RENI.—**The Crucifixion.**
327. GUIDO RENI.—**Figure Studies.**
328. GUIDO RENI.—**Group.**
329. GUIDO RENI.—**Children Playing.**
330. FRANCESCO PRIMATICCIO.—**Design for Frieze.**
331. GUIDO RENI.—**The Madonna and Child.**
332. UBALDO GANDOLFI (b. Bologna, 1728, d. 1781; pupil of F. Torelli [Veronese, 1667-1748], Graziani [Bolognese, 1688-1765], and E. Lelli [Bolognese, about 1700-1766];—distinguished for academical designs).—**Study of Nude Figure.**
333. GIOVANNI BATTISTA DISCEPOLI, called **IL ZOPPO DI LUGANO** "the cripple of Lugano," (b. Lugano, 1590, d. 1660; pupil of Camillo Procaccini [Bolognese, 1546-1626];—good colorist).—**Joseph Sold by his Brothers.**

334. JOSEF RIBERA, called LO SPAGNOLETTO, "the fine little Spaniard" (b. Xativa, Spain, 1589, d. Naples, 1656; studied first under Francisco Ribalta [Spanish, 1551-1628], then in Naples under M. A. Caravaggio [see No. 224]; also at Parma and Rome;—imitated Caravaggio's bold style; chose harsh, terrible or disagreeable subjects, which were delineated with extreme fidelity; good portrait-painter).—**Dying Saint.**
335. UBALDO GANDOLFI.—**Study of Nude Figure.**
336. SCHOOL OF LO SPAGNOLETTO. [See No. 334].—**In the Garden of Gethsemane.**
337. LO SPAGNOLETTO.—**Death of a Saint.**
338. LO SPAGNOLETTO.—**Study of a Man's Head.**
339. LO SPAGNOLETTO.—**St. John Chrysostom.**
340. LO SPAGNOLETTO.—**Lion and Slave.**
341. SALVATOR ROSA. [See No. 342].—**Death of Regulus,**
342. SALVATOR ROSA (painter, poet, actor; b. near Naples, 1615, d. Rome, 1673; taught by T. Franczone, his brother-in-law, by Lanfranco [see No. 17], who generously assisted his poverty, by A. Falcone [Neapolitan, 1600-1665], and by Lo Spagnoletto [see No. 334];—facile and original; as a landscapist, chose deserts and gloomy solitudes; good portrait-painter).—**Landscape.**
343. SALVATOR ROSA.—**Landscape, with Tower.**
344. LO SPAGNOLETTO. [See No. 334].—**Death of St. Jerome.**
345. SALVATOR ROSA.—**Subject Doubtful.**
346. LO SPAGNOLETTO.—**Figures.**
347. SALVATOR ROSA.—**Mercury and Argus.**
348. SALVATOR ROSA.—**Man with Jug.**
349. SCHOOL OF SALVATOR ROSA.—**Landscape.**
350. SALVATOR ROSA.—**Landscape.**
351. SALVATOR ROSA.—**The Sacrifice of Isaac.**
352. SALVATOR ROSA.—**Torture of a Prisoner.**
353. SALVATOR ROSA.—**Study of an Actor.**
354. UNKNOWN.—**Cavalry Charge.**
355. SALVATOR ROSA.—**Landscape.**
356. SALVATOR ROSA.—**Landscape.**
357. SALVATOR ROSA.—**A Pirate's Camp. (Signed, 1673).**

358. SALVATOR ROSA.—Cavalry Battle.
359. SCHOOL OF SALVATOR ROSA.—Rustic Scene.
360. SALVATOR ROSA.—Study of Cattle.
361. SALVATOR ROSA.—Trees and Rocks.
362. SALVATOR ROSA.—Landscape.
363. TIEPOLO. [See No. 365.]—Design for Ceiling.
364. UNKNOWN.—Pope Alexander III, and the Emperor Frederick Barbarossa.
365. GIOVANNI BATTISTA TIEPOLO (b. Venice, 1693, d. Madrid, 1770; pupil of Lazzarini [Venetian, 1654-1730]; first imitated G. B. Piazzetta [Venetian, 1682-1754]; then studied Paul Veronese [see No. 393];—extravagant, impetuous, ready; most successful in very extended work).—Subject doubtful.
366. TIEPOLO. [See No. 365.]—Angels.
367. TIEPOLO. [See No. 365.]—Prison Scene.
368. TIEPOLO.—Head of a Saint.
369. TIEPOLO.—Figures.
370. TIEPOLO.—Designs for Ceilings.
371. TIEPOLO.—Group.
372. TIEPOLO.—Designs for Ceilings.
373. PAOLO CAGLIARI, called PAOLO VERONESE (b. Verona, 1532; d. 1588; sculptor's son; studied with uncle Antonio Badile [Veronese, 1480-1560]; early famous at home; successful in competition at Venice;—liked scenes of regal luxury where magnificence of costume and accessories was displayed; elegant colorist).—The Sword of Damocles.
374. TITIAN OR HIS SCHOOL.—Child Surrounded by Figures.
375. PAOLO VERONESE.—A Music Lesson.
376. PAOLO VERONESE.—Studies of Heads.
377. SCHOOL OF TITIAN.—Two Figures.
378. PAOLO VERONESE.—Washing Christ's Feet.
379. UNKNOWN.—An Angel.
380. PAOLO VERONESE.—The Finding of Moses.
381. PAOLO VERONESE (?).—An Execution.
382. UNKNOWN.—The Sacrifice of Abel.
383. PAOLO VERONESE.—Martyrdom of a Saint.

384. CARLO VERONESE (?).—Bacchanals.
385. DOMENICO CAMPAGNOLA (painter, engraver; flourished at Venice 1520-1540; pupil of Titian [see No. 393];—surpassed him in some points; excelled in delineation of the nude and in landscape).—Landscape, looking Seaward.
386. UNKNOWN.—The Madonna and Child Adored by Two Saints.
387. TITIAN. [See No. 393].—Landscape.
388. TITIAN.—The Entombment of Christ.
389. TITIAN.—Woodland Scene.
390. GIULIO CARPIONI (b. Venice, 1611, d. 1674; pupil of Il Paduanino [Venetian, 1590-1650], follower of Paul Veronese [see No. 373];—excelled in historical scenes, in bacchanals and in small sacred subjects).—The Coronation of the Virgin.
391. TITIAN.—Landscape.
392. TITIAN.—Landscape.
393. TIZIANO VECELLI DA CADORE (b. Cadore, 1477, d. Venice, 1576; taught by Sebastiano Zuccati [Venetian, flourished about 1490], Gentile Bellini [Venetian, 1421-1501] and Giovanni Bellini [Venetian, 1422-1512]; first developed under influence of Giorgione [see No. 420], whom he succeeded; early popular in Italy and Spain;—the prince of colorists; not remarkable in design or drawing; excellent portrait-painter and landscapist).—Man and Woman.
394. UNKNOWN (after Titian).—Landscape.
395. TITIAN.—Figures
396. SCHOOL OF TITIAN.—Martyr Bound to the Stake.
397. TITIAN.—Portrait.
398. SCHOOL OF TITIAN.—Studies of Man in Toga.
399. SCHOOL OF TITIAN.—Saint Adoring the Madonna and Child.
400. SCHOOL OF TITIAN.—Landscape.
401. TITIAN.—Saint Reading.
402. JACOPO PALMA, called IL VECCHIO, "the Elder" (b. Serinalta, 1480, d. 1528; study of Giorgione's works [see No. 420] released him from stiffness of Giovanni Bellini [Venetian, 1422-1512], and gave something of Titian's richness of color;—attended more to finish than to design).—Symbolic Figure with Spear and Helmet.
403. TITIAN.—Trees.
404. PALMA IL VECCHIO.—Symbolic Figures.

405. UNKNOWN. (Tintoretti?).—Figure.
406. SCHOOL OF TITIAN.—Sleeping Figures.
407. PALMA IL VECCHIO.—Juno (?).
408. SCHOOL OF TITIAN.—The Holy Family.
409. PALMA IL VECCHIO.—Bishop and Two Saints.
410. NICCOLA GRAFFI (?).—Victims of the Plague.
411. PALMA IL VECCHIO.—Death of a Saint.
412. GIACOMO ROBUSTI, called IL TINTORETTO, the little dyer," (b. Venice, 1512, d. 1594; pupil of Titian [see No. 393] for a short time; founded an academy and endeavored to inaugurate a new style, combining coloring of Venetians with grand design of Florentines; extraordinarily versatile and rapid; even extravagant and careless; original and powerful).—The Scourging of Christ.
413. IL TINTORETTO.—Historical Scene.
414. IL TINTORETTO.—Susanna and the Elders.
415. IL TINTORETTO.—Angels and Cherubs.
416. IL TINTORETTO.—Study for Ex-Voto Picture.
417. IL TINTORETTO.—Monk Reading.
418. IL TINTORETTO.—Washing Christ's Feet.
419. IL TINTORETTO.—Raising of Jairus' Daughter.
420. GIORGIO BARBARELLI, called GIORGIONE, "the big George" (b. Castelfranco, 1477, d. 1511; pupil of Giovanni Bellini [Venetian, 1422-1512]; comrade of Titian [see No. 393]; studied Leonardo's works [see 186];—the first to abandon the strict style of Bellini for free and bold design and rich color; dignified, broad, harmonious, first-rate portrait-painter).—River View.
421. IL TINTORETTO.—Mary Magdalene and Christ.
422. IL TINTORETTO.—Bishop with Book.
423. IL TINTORETTO.—Christ Bearing the Cross.
424. UNKNOWN.—Adoration of the Magi.
425. IL TINTORETTO.—The Writing on the Wall.
426. POLIDORO, called VENEZIANO (b. Venice, 1515, d. 1565; full name unknown; pupil and imitator of Titian [see No. 393];—of moderate ability).—Soldiers Carrying Urns.
427. IL TINTORETTO.—The Sacrifice of Noah.

428. **ANDREA SCHIAVONE**, called **IL MEDULA**, "the faulty" (b. Sebenico, Dalmatia, 1522, d. Venice, 1582; hampered by poverty; practiced alone from prints of Parmegiano [see No. 191], and worked as house-painter; attracted Titian's notice [see No. 393] and was taken into his school; became an assistant of Titian;—very deficient in drawing, but an excellent colorist).—**The Garden of Eden.**
429. **POLIDORO**. [See No. 426].—**Roman Procession.**
430. **GIORGIONE**. [See No. 420].—**Landscape.**
431. **POLIDORO**.—**Roman Gallies.**
432. **JACOPO PALMA**, called **IL GIOVANE**, "the Younger" (b. Venice, 1544, d. 1628; educated himself from works of Tintoretto and Titian [see No. 393]; attracted notice of wealthy noble; sent by him to Rome; returning to Venice became very popular and famous;—ready and daring, often incorrect; coloring fresh and tender).—**St. Jerome.**
433. **GASPARO DIZIANI** (b. Belluno, d. 1667; studied with Sebastiano Ricci [Venetian, 1659-1734], famous for theatrical pictures and decorations; extensively employed in Germany and Italy).—**Design for Altar-Piece.**
434. **PALMA IL GIOVANE**.—**St. Anthony.**
- 435, 437, 438, 439, 440, 441, 443. **LUCAS JACOBS**, called **LUCAS VAN LEYDEN** (?), (painter, engraver; b. Leyden, 1494, d. 1533; son of obscure painter; taught by his father and by C. Engelbrechtsen [Dutch, 1468-1533]; remarkably precocious; intimate friend of Dürer [see No. 479];—called the "patriarch" of the Dutch school; adhered to the stiff, Gothic style; eminent in composition and color; very distinguished engraver, ranking with Dürer and Raimondi [see No. 30]).—**The Story of Queen Esther, in seven scenes.**
436. **FRANCESCO GUARDI** (b. Venice, 1712, d. 1793; pupil of Canaletto [Venetian, 1697-1768]; painter of architectural views in Venice;—surpassed his master).—**Venetian Scene.**
442. **PAUL BRIL** (b. Antwerp, 1554, d. Rome, 1626; began with an obscure artist, but soon set out for Rome to study under his brother Matthew [Dutch-Italian, 1550-1584]; succeeded him at the Vatican; studied Titian's landscapes [see No. 393]).—**Landscape.**
444. **UNKNOWN**.—**Portrait.**
- 445.—**REMBRANDT GERRETZ**, called **VAN RHYN** (painter, engraver; b. near Leyden, 1606, d. Amsterdam, 1674; pupil of Jacob van Zwaanenberg; 1630, settled in Amsterdam; indefatigable student of peasants, servants, and the lower classes everywhere;—the master of chiaroscuro; faithful in design, harmonious in color, vivacious, forcible; a first-rate portrait-painter and engraver).—**Landscape and Tower.**

446. FRANCIS POURBUS, called THE YOUNGER (b. Antwerp, 1570, d. Paris, 1622; son of F. Pourbus, the Elder [Flemish, 1540-1680]; started for Italy, but settled in Paris on the way, and became a prominent portrait-painter).—Portrait.
447. UNKNOWN.—Cattle.
448. REMBRANDT VAN RHYN. [See No. 445].—Buildings.
449. REMBRANDT VAN RHYN.—Wayside Inn.
450. REMBRANDT VAN RHYN.—Adoration of the Magi.
451. REMBRANDT VAN RHYN.—Buildings.
452. REMBRANDT VAN RHYN.—Man Writing.
453. REMBRANDT VAN RHYN.—Two Men.
454. REMBRANDT VAN RHYN.—Figure of a Man.
455. REMBRANDT VAN RHYN.—Interior.
456. SIR ANTHONY VANDYCK (b. Antwerp, 1599, d. Blackfriars, London, 1641; son of a painter on glass; pupil of Henry van Balen [Flemish, 1560-1632] and of Rubens [see No. 465]; advised by the latter to keep solely to portraiture; in 1619, visited Venice, Genoa, Rome, Palermo; disturbed by hostility at home, went to England in 1629 and again in 1631; knighted in 1632; became immediately popular;—charming and well balanced in composition and color; one of the best of portrait-painters; very rapid in execution).—Selene and Endymion.
457. VANDYCK. [See No. 456].—The Madonna and Child, with Cherubs.
458. VANDYCK.—The Madonna and Child Surrounded by Cherubs.
459. UNKNOWN.—Cavalry.
460. VANDYCK.—Saint in Ecstasy.
461. UNKNOWN.—A Fight.
462. VANDYCK.—Mary and the Dead Christ.
463. UNKNOWN.—Historical Scene.
464. JACOB RUYSDAEL (b. Haarlem, 1630, d. 1681; learned without a master; encouraged by Berghem [Dutch, 1624-1683]; devoted himself to scenery near Haarlem and on the Rhine;—designed from nature with great success).—River Scene.
465. PETER PAUL RUBENS (b. Cologne, 1577, d. 1640; pupil of Tobias Verhaecht [Dutch, 1566-1631], Adam van Oort [Dutch, 1557-1641], and Otho Venius [Dutch, 1556-1634]; received also a good general education; visited Italy for study; became attached to court of Mantua; 1605, sent as envoy to Spain; 1608, returned to Antwerp; established school of

painting; 1620-30, traveled in France, Spain and England as artist and ambassador;—very prolific, magnificent and varied; brilliant colorist; bold and vigorous designer).—**Study of Dogs.**

466. RUBENS.—**Man and Woman.**
467. ANTON FRANS BOUDEWYNS (about 1700).—**Peasants.**
468. RUBENS.—**Portrait of Himself.**
469. ADRIAN VAN OSTADE (painter, engraver; b. Lubeck, 1610, d. Amsterdam, 1685; a pupil of Francis Hals [Dutch, 1584-1666];—represented scenes in low life with great truth and force).—**The Itinerant Fiddler.** (Signed and dated 1673).
470. UNKNOWN.—**A Martyrdom.**
471. RUBENS.—**Figures.**
472. DAVID TENIERS, called **THE YOUNGER** (b. Antwerp, 1610, d. Brussels, 1694; studied with his father [see No. 474], Adrian Brouwer [Dutch, 1608-1640], and Rubens [see No. 465]; court-painter to Archduke Leopold;—like his father, worked upon rural themes, but with far greater spirit and skill; a wonderful imitator).—**Studies of Peasants.**
473. UNKNOWN. (Flemish School).—**Decorative Group.**
474. DAVID TENIERS, called **THE ELDER** (b. Antwerp, 1582, d. 1649; studied under Rubens [see No. 465] and at Rome under Elsheimer [German-Italian, 1574-1620];—inclined to humorous subjects; unfortunately overshadowed by his son).—**Scenes at a Fair.**
475. DAVID TENIERS, called **THE ELDER.**—**Subject Doubtful.**
476. DAVID TENIERS, called **THE ELDER.**—**Scenes at a Fair.**
477. MARTIN DE VOO.—**Adoration of the Magi.**
478. UNKNOWN.—**The Death of Socrates.**
479. ALBRECHT DÜRER (painter, engraver; b. Nuremburg, 1471, d. 1528; goldsmith's son; taught by Wohlgemuth [German, 1434-1519];—hamp-  
pered by conventional style of his time and country, but made great  
advances upon his predecessors in composition, design and coloring;  
preëminent in technique of engraving).—**A Head.**
480. UNKNOWN.—**Subject Doubtful.**
481. UNKNOWN.—**River Landscape.**
482. JONAS UMBACH, **THE YOUNGER** (?).—**A Large Building.** (Signed and dated 1747).
483. ALBRECHT DÜRER.—**Study for Engraving of the Knight.**



484. JOHANN GEORG WAGNER (b. Dresden, 1732, d. 1767; pupil of Dietrich [German, 1712-1774];—a charming landscapist).—**Cascade.**
485. LUCAS SUNDER, called LUCAS CRANACH (painter, engraver; b. Cranach 1470, d. 1553; court-painter of Saxony;—adhered to the stiff style prevalent before Dürer's reformation [see No. 479]) —**Christ Proclaimed King.**
486. MARTIN SCHOEN or SCHOENGAUER (painter, engraver; lived in the 15th century; his biography is in dispute;—one of the earliest engravers on copper).—**Historical Scene.**
487. DOMENICO TEOSCOPOLI, called IL GRECO (b. Greece, 1548, d. Madrid, 1625; a close follower of Titian [see No. 393]; without much originality).—**Man Kneeling.**
488. BARTOLOMÉ ESTEBAN MURILLO (b. Seville, 1618, d. 1685; studied under Juan-del Castillo [Spanish, 1584-1640], and under Velasquez [see No. 498]; never left Spain, but by studying at Madrid and by observation, developed a refined and original style having both naturalness and beauty).—**Figures.**
489. MURILLO. [See No. 488].—**Coronation of a Saint.**
490. MURILLO.—**Studies for a Madonna.**
491. SCHOOL OF MURILLO.—**The Madonna and Child.**
492. SCHOOL OF MURILLO.—**Child and Angel.**
493. MURILLO.—**Death of a Saint.**
494. MURILLO.—**A Saint, with Angels.**
495. UNKNOWN.—**The Madonna, Child, and St. John.**
496. CLAUDIO COELLO (b. Madrid, d. 1693; pupil of Rizi [Spanish, 1608-1685]; careful student of Italian works; never left Spain, but became very famous there).—**A Baptism.**
497. FRANCISCO PACHECO (painter author; b. Seville, 1571, d. 1654; studied under Luis Fernandez [Spanish, 1594-1654]; head of an excellent academy; censor of pictures under the Inquisition;—learned rather than talented).—**A Martyrdom.**
498. *Don* DIEGO VELASQUEZ DE SILVA (b. Seville, 1599, d. 1660; taught by Francisco Herrera [Spanish, 1576-1656] and by Pacheco [see No. 497]; 1622, to Madrid; after painting the King's portrait, became court-painter; 1629, to Italy for study; again in 1648, in pursuit of collections for the King;—the best of Spanish painters; peculiarly prosperous throughout his life).—**Portrait.**
499. VELASQUEZ. [See No. 498].—**Cavalry Battle.**

500. VELASQUEZ.—**Figure of a Girl.**
501. VELASQUEZ.—**Figures.**
502. VELASQUEZ.—**Man Praying.**
503. VELASQUEZ.—**Curtius Riding into the Chasm.**
504. VELASQUEZ.—**The Infanta on Horseback.**
505. UNKNOWN.—**Monk with Angel and Picture.**
506. VELASQUEZ.—**Mother and Baby.**
507. FRANCISCO ZURBARAN (b. near Seville, 1598, d. 1662; pupil of Juan de las Roelas [Spanish, 1560-1625]; called the Caravaggio of Spain [see No. 324]; court-painter;—particularly successful as painter of monks; in the first rank of the Spanish school).—**A Death-Scene.**
508. JACOPO CORTESE, called IL BORGOGNONE “the Burgundian” (b. St. Hippolyte, 1621, d. Rome, 1676; son of obscure artist; entered the army and sketched army scenes; 1639, to Bologna and Rome;—a great battle-painter, spirited and masterly).—**Cavalry Battle.**
509. IL BORGOGNONE. [See No. 508.]—**Cavalry Charge.**
510. IL BORGOGNONE.—**A Soldier.**
511. IL BORGOGNONE —**Horsemen Fighting.**
512. FRANCISCO ZURBARAN. [See No. 507.]—**St. Adrian.** (Signed.)
513. FRANCISCO ZURBARAN.—**Composition for Altar-Piece.**
514. PIERRE SUBLEYRAS (b. Usés, 1699, d. Rome, 1749; taught by his father, by Antoine Rivalz [French, 1667-1735] and at the academy; 1726, Grand Prize; went to Rome, becoming eminent in portraiture;—escaped the false tendencies of the time; possessed great fidelity and naturalness).—**Mary and Elisabeth.**
515. FRANÇOIS BOUCHER (painter, engraver; b. Paris, 1704, d. 1768; pupil of François le Moine [French, 1688-1737]; very popular; masterly only in execution).—**Cupids.**
516. SCHOOL OF BOUCHER. [See No. 515.]—**Allegorical Composition.**
517. UNKNOWN.—**Woodland Landscape.**
518. CALLOT. [See No. 519.]—**Horsemen and Archer.**
519. JACQUES CALLOT (engraver; b. Nancy, 1593, d. 1635; early in Italy; pupil of Cantagallina [Florentine, 1530—about 1630], Giulio Parigi [Florentine, d. 1635], and P. Thomassin [French-Roman, 1536—after 1613];—very spirited and original; his small drawings are much admired).—**Fencers.**
520. CALLOT.—**Figures.**

521. CALLOT.—**Athletes.**
522. ANTOINE WATTEAU (b. Valenciennes, 1684, d. 1721; long unable to have a master; finally befriended by a humble engraver; tried historical painting; studied at the Academy; developed an original style;—chose social, pastoral and military subjects, giving each a peculiar piquancy and character).—**Cottage and Garden.**
523. FRANÇOIS BOUCHER. [See No. 515.]—**The Fall of Phaëton.**
524. ANTOINE WATTEAU. [See No. 522.]—**Rural Cottage.**
525. ANTOINE WATTEAU.—**Lady and Children.**
526. ANTOINE WATTEAU.—**Domestic Scene.**
527. NICHOLAS POUSSIN (b. Audely, 1594, d. Rome, 1665; well educated by his father; pupil of Quintin Varin; 1612, to Paris, but found no desirable teacher; 1624, to Rome; after much hardship, gained recognition; 1639, returned; 1642, escaped from quarrels of the court to Rome; remained there till his death;—represented poetical subjects with success; his constant study of the antique led to simplicity and distinctness).—**Man's Head.**
528. CALLOT. [See No. 519.]—**Soldiers.**
529. CALLOT.—**Woman and Child.**
530. CALLOT.—**The Rape of the Sabines(?).**
531. CALLOT.—**Figures.**
532. CALLOT.—**Study of a Horse.**
533. CALLOT.—**Study of a Horse.**
534. CALLOT.—**Horse's Head.**
535. CALLOT.—**Cavalry Skirmish.**
536. CALLOT.—**A Boar-Hunt.**
537. CALLOT.—**Caricature of a Spaniard.**
538. CALLOT.—**Horsemen and Dogs.**
539. CALLOT.—**Soldiers and Prisoner.**
540. MARIE LOUISE ELISABETTE LEBRUN (b. 1755, d. 1842; pupil of Davesne, Briard [French, d. 1777], and Jos. Vernet [French, 1714-1789]; traveled throughout Europe; painted portraits, semi-allegorical subjects, and landscapes).—**Portrait of a Lady.**
541. JEAN JOUVENET (b. Rouen, 1644, d. 1717; instructed by his father and by Poussin [see No. 527]; 1665, academician; very popular; losing use of his right hand, continued with left).—**Historical Scene.**

542. FRANÇOIS CLOUET JANET (b. Tours, 1500, d. Paris, 1574; pupil of his father and of Holbein; court-painter and valet to several Kings, from 1541 to 1574).—**A Girl's Head.**
543. JEAN MICHEL MOREAU (engraver; b. Paris, 1741, d. 1814; 1781, academician; employed as illustrator).—**Rustic Scene.**
544. EUSTACE LE SUEUR (b. Paris, 1617, d. 1655; sculptor's son; pupil of Vouet [French, 1582-1641]; an imitator of Raphael [see No. 44]; 1640, academician;—simple and strong, but very unequal).—**Healing the Sick.**
545. JEAN MICHEL MOREAU. [See No. 543].—**Rustic Scene.**
546. CLAUDE GELÉE, called CLAUDE LORRAINE (b. Chamagne, 1600, d. Rome, 1682; very poor in youth; early to Rome and Naples; pupil of Godfrey Waal at Naples and of Agostino Tassi at Rome [Roman 1566-1542]; traveled in northern Italy and France: suffered repeated disasters; reputation finally established;—careful student of nature; one of the great landscapists).—**Landscape, with Ruined Tower.**
547. NICHOLAS POUSSIN. [See No. 527].—**Sacrificial Procession.**
548. CLAUDE LORRAINE. [See No. 546].—**House and Trees.**
549. CLAUDE LORRAINE.—**Studies of Trees.**
550. CLAUDE LORRAINE.—**Harbor Scene.**
551. CLAUDE LORRAINE.—**Coast Scene.**
552. CLAUDE LORRAINE.—**Studies of Trees.**
553. JEAN BAPTISTE GREUZE (b. Tournus, 1726, d. Paris, 1805; pupil of Grandon; painted fancy subjects, particularly heads of young girls;—coloring exquisite).—**Christ Carrying the Cross.**
554. NICHOLAS POUSSIN. [See No. 527].—**Historical Scene.**
555. CLAUDE LORRAINE.—**River Scene.**
556. DANIELE DA VOLTERRA. [See No. 57].—**Wall and Ceiling Decoration.**
557. ROMAN SCHOOL (17th Century).—**Court-Yard.**
558. DANIELE DA VOLTERRA.—**Wall and Ceiling Decoration**
559. CHERUBINO ALBERTI (painter, engraver; b. Borgo S. Sepolcro, 1552, d. Rome, 1615; pupil of his father Michele [Roman, b. 1527]; historical painter—an excellent engraver).—**Ceiling.**
560. GIACOMONE DA FAENZA (Faenzese, flourished about 1530; pupil of his father; follower of Raphael [see No. 44]).—**Vase.**
561. DANIELE DA VOLTERRA.—**Details.**

562. ROMAN SCHOOL (16th Century).—Ceiling Decoration.
563. DANIELE DA VOLTERRA.—Frieze, and Section of Wall.
564. ROMAN SCHOOL (16th Century).—Niche.
565. DANIELE DA VOLTERRA.—Frieze, and Section of a Wall.
566. DANIELE DA VOLTERRA.—Frieze.
567. DANIELE DA VOLTERRA.—Frieze.
568. DANIELE DA VOLTERRA.—Frieze.
569. *Cavaliere* G. P. PANNINI. [See No. 130.]—Ruins at Rome.
570. ROMAN SCHOOL (16th Century).—Wall Decoration.
571. ROMAN SCHOOL (16th or 17th Century).—Façade.
572. UNKNOWN.—Porte Cochere.
573. CHERUBINO ALBERTI. [See No. 559.]—An Etruscan Antique.
574. UNKNOWN.—Wall Decoration.
575. ROMAN SCHOOL (16th Century).—Ceiling.
576. GIOVANNI DA UDINE (b. Udine, 1489, d. Rome, 1561; pupil of Giorgione [see No. 420] and Raphael [see No. 44]; assisted the latter upon accessories; famous for arabesques and grotesques and for perfect imitations of animals and furniture).—Details.
577. ANDREA POZZO. [See No. 10.]—Ceiling.
578. GIOVANNI DA UDINE.—Details.
579. ROMAN SCHOOL (16th Century).—Wall, with Statues.
580. DANIELE DA VOLTERRA.—Details.
581. ROMAN SCHOOL (17th Century).—Armor.
582. ROMAN SCHOOL (17th Century).—Arched Gateway.
583. ROMAN SCHOOL (17th Century).—Tablet.
584. GIOVANNI DA UDINE.—Wall Decoration.
585. CHERUBINO ALBERTI. [See No. 559.]—Arch of Constantine.
586. GIOVANNI DA UDINE.—Wall Decoration.
587. GIOVANNI DA UDINE.—Wall Decoration.
588. ROMAN SCHOOL (16th Century).—Frieze.
589. ROMAN SCHOOL (16th Century).—Archery.
590. MICHAEL ANGELO.—Details.
591. MICHAEL ANGELO.—Façade.

592. FLORENTINE SCHOOL (16th Century).—Spandrel, and Details.
593. SCHOOL OF MICHAEL ANGELO.—Wall Decoration.
594. SCHOOL OF MICHAEL ANGELO.—Ceiling.
595. MICHAEL ANGELO.—Stairway and Corridor.
596. PIETRO BERRETINI DA CORTONA (painter, architect; b. Cortona, 1596, d. Rome, 1669; studied at Rome; worked at Florence and Venice;—most successful in ceiling-decorations; composition elaborate and splendid, but often incorrect in details).—Frieze.
597. PIETRO DA CORTONA.—Ceiling Decoration.
598. PIETRO DA CORTONA.—Corner of Ceiling.
599. MICHAEL ANGELO.—Details.
600. MICHAEL ANGELO.—Details.
601. MICHAEL ANGELO.—Details.
602. SCHOOL OF MICHAEL ANGELO.—Niche.
603. FLORENTINE SCHOOL (16th Century).—Spandrel, and Details.
604. PIETRO DA CORTONA.—Frieze.
605. FLORENTINE SCHOOL (16th Century).—Spandrel, and Details.
606. SCHOOL OF MICHAEL ANGELO.—Niche.
- 607, 608, 609. JACOPO TATTI, called SANSOVINO (sculptor, architect; b. Florence, 1479, d. 1570; pupil of Andrea Contucci [Florentine, 1460-1529], Giulio Sangallo [1443-1517], comrade of Andrea del Sarto [see No. 104]; employed at Florence and Rome; 1527, driven to Venice; visited France; architect of the Library of St. Mark, at Venice; author of a work on floor-construction).—Studies of Entablature and Balustrade.
610. SALVIATI. [See No. 83.]—Niche.
611. ANTONIO SANGALLO (architect; b. Mugello, near Florence, 1482, d. Terni, 1546; pupil of his uncle Giulio [1443-1517] and Antonio [about 1460-1534], and of Bramante [1450-1514]; in 1536, became architect of St. Peter's; was extensively employed).—Wall Decoration.
612. GIORGIO VASARI, (painter, architect, author; b. Arezzo, 1512, d. 1574-6; taught by Michael Angelo [see No. 92], Andrea del Sarto [see No. 104], Il Rosso [see No. 113]; studied at Rome; 1544, went to Naples; architect of Palazzo Uffizi, Florence; first great historian of painting;—as an artist, too hasty and ambitious).—Façade.
613. ANTONIO SANGALLO.—Details.

614. ANTONIO SANGALLO.—Archways and Balcony.
615. ANTONIO SANGALLO.—Ornament.
616. ANTONIO SANGALLO.—Elevation and Section of Building.
617. FLORENTINE SCHOOL (16th Century).—Piazza, with Obelisk.
618. SEBASTIANO SERLIO (architect, author; b. Bologna, 1475, d. Fontainebleau, 1552; pupil of Peruzzi [see No. 145]; student of Vitruvius and of ancient remains; traveled throughout Italy; 1541, architect of Fontainebleau; wrote very learned treatise on the five orders).—Elevation of House.
619. UNKNOWN.—Façade of Building.
620. FILIPPO BRUNELLESCHI (?) (architect; b. Florence, 1377, d. 1444; the first to revive the theory of perspective and to employ the three Grecian orders; began the Renaissance of architecture).—Studies for External Walls.
621. GIOVANNI BATTISTA BRACELLI (painter, engraver; b. Genoa, d. 1609; pupil of G. B. Paggi [Genoese, 1554-1627]; historical painter).—Composition of Archways and Stairs.
622. SANSOVINO. [See No. 607].—Court-Yards.
623. MAURO TESI (b. Modenese State, 1730, d. Bologna, 1766; with little instruction, became eminent as painter of architecture).—Façade and Ruins.
624. BALDASSARE PERUZZI. [See No. 145].—Statue for Niche.
625. UNKNOWN.—Archways.
626. *Cavaliere* DOMENICO CRESTI, called PASSIGNANO (b. near Florence, 1558, d. 1638; pupil of Naldini [Florentine, 1537,—after 1590] and Federico Zuccaro [see No. 108]; visited Venice; introduced a Venetian splendor of color into the Florentine styles).—Façade.
- 627, 629. GIOVANNI DA BOLOGNA.—Halls.
628. DOMENICO GUARGENA, called FRA FELICIANO DE MESSINA (b. Messina, 1610; pupil of Casembroodt [Dutch, flourished about 1650] and of Guido [see No. 314]).—Ceiling.
630. M. A. COLONNA. [See No. 270.].—Frieze.
631. M. A. COLONNA.—Frieze.
632. UNKNOWN.—Arch of Septimius Severus.
633. *Cavaliere* G. L. BERNINI.—Stairway.
634. UNKNOWN.—Architectural Scene.

635. **LUCA GIORDANO**, called **FA PRESTO**, "hurry!" (b. Naples, 1632, d. 1705; pupil of Lo Spagnoletto [see No. 334] and Pietro da Cortona [see No. 596];—traveled in Italy; 1692, court-painter in Spain; afterwards in Naples;—the most rapid of painters; called "the Protean" from his marvelous powers of imitation).—**Ceiling**.
636. *Cavaliere* **G. L. BERNINI**. [See No. 9].—**Altar**.
637. *Cavaliere* **G. L. BERNINI**.—**Fountain**.
638. **DOMENICO GUARGENA**. [See No. 628].—**Compartment of Ceiling**.
639. **UNKNOWN**.—**Rotunda**.
640. **SCHOOL OF LUCA GIORDANO**.—**Ceiling Decoration**.
641. **M. A. COLONNA**.—**Corner of Ceiling**.
642. **BALDASSARE PERUZZI**.—**Wall Decoration**.
643. **LUCA GIORDANO**.—**Wall Decoration**.
644. **GIOVANNI MARIA GALLI**, called **BIBIENA** (b. Bibiena, near Bologna, 1625; d. 1665; pupil and follower of Francesco Albani [see No. 307]; father of several artists).—**Plaza, with Fountain**.
645. **SCHOOL OF LUCA GIORDANO**.—**Ceiling Decoration**.
646. **LUCA GIORDANO**.—**Frieze**.
647. **SCHOOL OF LUCA GIORDANO**.—**Wall Decoration**.
648. **LUCA GIORDANO**.—**Corner of Ceiling**.
649. **SCHOOL OF LUCA GIORDANO**.—**Recess**.
650. **LUCA GIORDANO**.—**Frieze**.
651. **SCHOOL OF PALLADIO**. [See No. 659].—**Wall Decoration**.
652. **FRANCESCO GUARDI**.—**Interior of Prison**.
- 653, 654. **UNKNOWN** (Spanish, 17th Century).—**Decorative Designs**.
655. **VENETIAN SCHOOL** (16th Century).—**Ceiling Decoration**.
656. **VENETIAN SCHOOL** (16th Century).—**Ceiling**.
657. **VENETIAN SCHOOL** (16th Century).—**Ceiling Decoration**.
658. **VENETIAN SCHOOL** (16th Century).—**Ceiling Decoration**.
659. **ANDREA PALLADIO** (architect, author; b. Vicenza 1518, d. 1580; student of Vitruvius and of antique remains; successor of Sansovino [see No. 607] at Venice; designed many villas;—learned and bold).—**Tuscan Portico**.
660. **SCHOOL OF PALLADIO**.—**Façade**.
661. **FRANCESCO GUARDI**.—**Venetian Scene**.



662. **VENETIAN SCHOOL** (16th Century).—Ceiling Decoration.
- 663, 664. **CHARLES DE LA FOSSE** (b. Paris, 1640, d. 1716; pupil of Charles le Brun [French, 1619-1690]; prize at the Academy; studied Venetian paintings in Italy; 1693, academician; invited to England; popular and brilliant).—Pitchers.
665. **DELAFOSSÉ**. [See No. 663.].—Vase.
666. **SCHOOL OF PALLADIO**.—Ceiling Decoration.
667. **DELAFOSSÉ**. [See No. 663.].—Vase.
668. **UNKNOWN**.—Historical Scene.
669. **UNKNOWN**.—Angel.
670. **GIULIO ROMANO**. [See No. 4.].—Battle in Time of Constantine, against Attila.

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## II. THOMPSON COLLECTION.

- 671—677. **ANTONIO CANOVA** (Born 1757, died 1822. Venetian. The first to infuse a new life into modern Sculpture, and unsurpassed in his time. His works are in various museums and churches in Europe.)—Six Pen Drawings. **Studies of the Human Form**. (These Drawings were obtained from the Canova family by the Sculptor, Crawford.)
678. **UNKNOWN** (Time of Raffaello).—Venus, Cupid, and Satyr.
679. **UNKNOWN** (Time of Raffaello).—Mary, Infant Christ, and St. John.
680. **UNKNOWN** (Time of Raffaello).—Satyr and Cupid.
681. **UNKNOWN** (Time of Raffaello).—Christ and the Woman of Samaria, at the Well.
682. **UNKNOWN** (Early Drawing).—Cupid Flying.
683. **UNKNOWN** (Time of Raffaello).—The Holy Family.
684. **GIULIO ROMANO**. [See No. 4.].—Battle Scene.
685. **UNKNOWN** (Time of Raffaello).—Endymion.
686. **UNKNOWN** (Time of Raffaello).—A Saint Borne up by Angels.
687. **UNKNOWN** (Time of Raffaello).—Subject Doubtful.
688. **UNKNOWN** (Time of Raffaello).—Venus and Cupid on a Dolphin.
689. **GUIDO RENI**. [See No. 314.].—The Virgin.
690. **PAOLO VERONESE**. [See No. 373.].—Cupid Holding a Vase.

691. GUIDO RENI. [See No. 314.]—**Ecce Homo!**
692. PIETRO DA CORTONA. [See No. 596.]—**The Virgin Mary.**
693. FRANCESCO VANNI. [See No. 170.]—**The Martyrdom of St. Catharine.**
694. GUIDO RENI. [See No. 314.]—**Ascension of the Virgin.**
695. ANDREA SACCHI (born, Rome, 1594 or 1599(?); died Rome 1661; son of a painter, Benedetto Sacchi, who instructed him in the rudiments; studied under Francesco Albano, and became his most distinguished disciple; studied the works of Rafaello and Caravaggio; favored and much employed by Cardinal Barberini. Several of the public edifices in Rome are adorned by his works, which rank among the most admired of the city. Regarded by his admirers as the greatest colorist of the Roman School, and among the most correct of its designers).—**Angels Adoring the Infant Saviour.**
696. FRANCESCO RAIBOLINI, sometimes called FRANCESCO FRANCIA (born, Bologna, 1450, died about 1518. At first a goldsmith and medallist of high repute. As a painter, followed at first Pietro Perugino, afterwards Andrea Mantegna).—**Saint Cecilia and the Heavenly Choir.**
697. FRA GIOVANNI DA FIESOLE, called BEATO ANGELICO (born, Fiesole, 1387; died about 1455).—**An Angel.**
698. PAOLA VERONESE. [See No. 373.]—**The Crucifixion.**
699. RIBERA, "IL SPAGNOLETTO." [See No. 334.]—**St. Paul.**
700. STEFANO DELLA BELLA. [See No. 312.]—**Figures in the Temple.**
701. IL TINTORETTO. [See No. 412.]—**The Adoration of our Saviour.**
702. GREGORIO PAGANI (born 1558, died 1605; son of Francesco Pagani; scholar of Ludovico Cardi, called Cigoli).—**Group of Singing Cupids.**
703. VALERIO CASTELLO OR CASTELLI (born, Genoa, 1625, died 1659. Son of Bernardo Castello; scholar of Domenico Fiasella; studied the works of Procaccini at Milan and of Correggio at Parma. Great fresco and battle painter).—**Job and his Daughters.**
704. *Cavaliere* GIUSEPPE CESARE, called D'ARPINO (born at the Castle of Arpino near Naples, 1560 (or 1568?), son of a humble artist who instructed him. Went to Rome and worked his way up under great difficulties. Paintings chiefly at Rome, where he died in 1640).—**The Resurrection.**
705. GIOVANNI BATISTA SALVI, called SASSOFERRATO (son of Tarquinio Salvi; born at the castle of Sassoferrato near Ubino, 1605; instructed by his father; then sent to Rome; studied at Naples under Domenichino; died at Rome, 1685).—**Adoration.**

706. **CIRO FERRI** (born: Rome, 1634 (or 1638?); most distinguished scholar of Pietro da Cortona; worked at Rome and Florence under the most distinguished patronage; d. 1689).—**Music; Angel Organ.**
707. **IL PARMIGIANO.** [See No. 191.].—**Rural Subjects.**
708. **CIRO FERRI.** [See No. 706.].—**The Father Eternal.**
709. *Cavaliere* **MATTIA PRETI**, called **IL CALABRESE** (born, Taverna in Calabria, 1613; studied at Parma, Modena and Rome; for a short time a scholar of Giovanni Lanfranco, and for a longer time of Cento; went to Venice and Bologna, to Rome, Malta, and Naples; died at Malta, 1699).—**The Descent of the Holy Spirit.**
710. **LANFRANCO.** [See No. 17.].—**The Descent of the Holy Spirit.**
711. **SEBASTIANO DEL PIOMBO.** [See No. 1.].—**A Martyrdom.**
712. **LANFRANCO.** [See No. 17.].—**The Pope Offering a Prayer to the Father.**
713. **FRANCESCO DI ROSSI DI SALVIATI.** [See No. 93.].—**Offering the Bread of Life.**
714. **PELLEGRINO TIBALDI.** [See No. 264.].—**The Ascension of Mary Magdalene.**
715. **PASQUALE ROSSI**, called **PASQUALINO** (born at Vincenza, 1641; had no master, but studied the best works of the Venetian and Roman schools; his best paintings are at Rome; died, 1725).—**A Death-Bed Scene.**
716. **PELLEGRINO TIBALDI.** [See No. 264.].—**Two Angels.**
717. **ANNIBALE CARACCI.** [See No. 250.].—**A Trumpet of the Apocalypse.**
718. **GAETANO GANDOLFI** (born, 1734, at S. Matteo della Decima, in the Bolognese; excellent in etching as well as painting; died, 1802).—**Orpheus and Eurydice.**
719. **UNKNOWN.**—**A Mother and Child.**
720. **GIOVANNI PAOLA PANNINI.** [See No. 130.].—**Ruins of the Forum.**
721. Supposed to be **GUIDO RENI.**—**Adoration of the Virgin and Child.**
722. **GAETANO GANDOLFI.** (See No. 718).—**Mythological Scene.**
723. **GIROLAMA DA CARPI** (born, Ferrara, 1501, educated under Benvenuto Garofolo; went to Bologna and painted portraits; then to Parma and Modena, where he studied the works of Correggio and Parmegiano; his best works are at Ferrara and Rovigi; style, a mixture of the Roman and Lombard schools; died 1566).—**St. Joseph, the Virgin and Infant Child.**

724. MARIA ROBUSTI, called TINTORETTO (daughter of Giacomo Robusti (called Tintoretto), born at Venice in 1560; instructed by her father; was a portrait-painter; died, 1590).—**Head of an Old Woman.**
725. COSTANZO CATTANIO (born, Ferrara, 1602; scholar of Ippolito Scarsellino; afterwards of the school of Guido at Bologna, died 1665).—**Infant Angel.**
726. CARLO MARATTI. [See No. 49].—**Ascension of the Virgin.**
727. RAFAELLO. [See No. 44].—**St. Peter as a Fisherman.**
728. LANFRANCO. [See No. 17].—**Virgin, with Branch of Palm.**
729. GIULIO ROMANO. [See No. 4].—**Designs for an Altar.**
- 730.—FRANCESCO DI ROSSI DI SALVIATI. [See No. 93].—**Adam and Eve Driven from Paradise.**
731. MADAME LE BRUN. [See No. 540].—**Child's Head.**
732. SIMONE CANTARINI, called SIMONE DA PASERO (born, Pesaro, 1612; a painter and engraver; instructed in design by Gio Giacomo Pandolfi; afterwards studied under Claudio Ridolfi; also in the school of Guido Reni, until he was obliged to leave Bologna and go to Rome, where he studied the works of Rafaelo; went again to Bologna, then to Mantua; died 1548).—**The Holy Father and Son.**
733. SEBASTIANO RIZZI.—**Birth of Our Saviour.**
734. RAFAELLO. [See No. 44].—**Figure Running.**
735. ANTONIO GUARDINI.—**Alexander in his Tent.**
736. PELLEGRINO TIBALDI. [See No. 264].—**Before the Pope.**
737. ANTONIO GUARDINI.—**Battle Scenes Mythologized.**
738. FILIPPINO LAURI (younger son of Balthasar Lauri; born, Rome, 1623; first instructed by his brother Francesco, after whose death he became a scholar of Angelo Canaselli; best works at Rome—bacchanals, subjects of fables, &c., chiefly life-size; a favorite original among English engravers; died 1694).—**A Satyr.**
739. RAFAELLO. [See No. 44].—**Back of a Nude Figure.**
740. GIOVANNI CARLO LOTTI. [See No. 31].—**King Solomon.**
741. PIETRO DA CORTONA. [See No. 596].—**Descent from the Cross.**
742. FRANCESCO ALBANI. [See No. 307].—**Battle Scene.**
743. ANNIBALE CARACCI. [See No. 250].—**Tobit.**
744. ANDREA SACCHI. [See No. 695].—**Virgin in Prayer.**
745. PELLEGRINO TIBALDI. [See No. 264].—**Before the King.**

746. DOMENICHINO. [See No. 234.]—**Dressing an Altar.**
747. DOMENICO. [See No. 165.]—**Juno and other Deities.**
748. GIOVANNI FRANCESCO BARBIERI. [See No. 280.]—**Nymphs.**
749. GIOVANNI PIETRO ZANNOTTI (Italian, but born in Paris, 1674; when young went to Bologna, where he studied with Lorenzo Pasinelli, and where are some of his best paintings; resided at Cortona for the greater part of his life, where he distinguished himself by pictures painted for the churches; was a laborious and intelligent writer on art; died 1765).—**A Saint's Vision of Angels.**
750. RAFFAELLINO KARLI, called DEL GARBO (Florentine, born 1476, disciple of Filippino, with whom he went to Rome, and painted some beautiful angels in a vault in the capello della Minerva; returned to Florence, where his principal paintings were executed for the churches; died 1524 or 1534).—**Martyrdom of the Innocents.**
751. ANNIBALE CARACCI. [See No. 250.]—**Christ at the Well, with the Woman of Samaria.**
752. ANNIBALE CARACCI.—**Venus and Jupiter.**
753. ANNIBALE CARACCI. [See No. 250.]—**Study of a Back.**
754. GIULIO ROMANO (after Rafaello).—**Pluto and Proserpine.**
755. MARCELLO VENUSTI (born, Mantua, 1515; scholar of Picrino Buonacorsi (called del Vaga); but his chief attainment arose from his study of the works of Michael Angelo Buonarotti; works chiefly at Rome; died 1596).—**Bacchus and Ariadne.**
756. STEFANO DELLA BELLA. [See No. 312.]—**Soldier on the Fortress.**
757. SIMONE CANTARINI DA PASARO. [See No. 732.]—**The Pope's Vision.**
758. CARLO MARATTI. [See No. 49.]—**Venus and Cupid.**
759. CORREGGIO. [See No. 215.]—**Mother and Child.**
760. CARLO MARATTI. [See No. 49.]—**Academy Figure.**
761. GIULIO ROMANO (after Rafaello).—**Venus Receiving the Apple.**
762. COUNT FRANCESCO ALGAROTTI (an eminent writer and connoisseur in painting, sculpture and architecture; designed and engraved for his own amusement; flourished about 1740).—**Taken Down from the Cross.**
763. PAOLO VERONESE. [See No. 373.]—**Study of a Figure.**
764. DA CORTONA. [See No. 596.]—**Study of a Painting.**
765. ANNIBALE CARACCI. [See No. 250.]—**Academy Figure.** (Dated 1769.)
766. CARLO MARATTI. [See No. 49.]—**Design of a Head.**

767. PAOLO VERONESE (supposed).—Christ Preaching.
768. DA PINO.—Ascension of a Pope.
769. UNKNOWN. (Venetian Artist).—A Martyrdom.—Grecian.
770. TADDEO ZUCCARO. [See No. 79.]—Subject Doubtful.
771. ALLEGRI (probably). [See No. 215.]—The Marys with the Dead Christ.
772. SIMONE CANTARINI DA PASARO. [See No. 732.]—Subject Doubtful.
773. GIOVANNI BATISTA PASSERI.—The Judgment of Solomon.
774. LUCA GIORDANO. [See No. 635.]—Nativity of the Saviour.
775. GIACOPO PALMA IL VECCHIO. [See No. 402.]—Christ's Entry into Jerusalem.
776. GIULIO ROMANO. [See No. 4.]—Draped Figure.
777. Signed "A. C. F."—The Virgin Received into Glory.
778. GUIDO RENI. [See No. 314.]—Ascension of the Virgin.
779. UNKNOWN.—Juno.
780. LUIGI GARZI.—The Women at the Tomb of the Saviour. (The original of this picture is at St. Martha's, Rome.)
781. CORREGGIO. [See No. 215.]—An Angel's Head.
782. GIO PAOLO PANNINI. [See No. 130.]—Roman Ruins.
783. GIULIO ROMANO. [See No. 4.]—Design for an Arch.
784. LUCA SIGNORELLI (born at Cortona, 1439; disciple of Pietro della Francesca, and one of the ablest artists of his time; one of the first of Tuscans to cast off the old stiffness and draw the human figure correctly; his fresco at Orieto gave hints to Michael Angelo; at Rome he assisted in the decorations of the Sistina; other works, at Arezzo, Perugia, Urbino, Siena, and Florence; died, 1521).—The Dead Christ and Angels Watching.
785. TINTORETTO. [See No. 412.]—Christ and Mary in the Garden.
786. CIRO FERRI. [See No. 706.]—Glorifying the Father Eternal.
787. IL ROSSO. [See No. 105.]—Two Cupids.
788. IL ROSSO. [See No. 105.]—Madonna and Angels.
789. GIOVANNI FRANCESCO ROMANELLI (born, Viterbo, 1617; died, 1661).—The Emperor Constantine.
790. ANDREA SACCHI. [See No. 695.]—Priest Blessing the Poor.
791. DONATO Creti. [See No. 198.]—Madonna and Child.

792. DOMENICHINO. [See No. 234.]—The Angel and Tobit.
793. CESARE DANDINI (born at Florence about 1595; scholar of Francesco Curradi, afterwards of Domenico Cresti (called Prosignano), and Cristofano Allori; died, 1658).—Man in Roman Toga.
794. UNKNOWN.—Man in Roman Toga.
795. CHARLES ANDREW (called CARLO) VAN LOO (younger brother of John Baptist Van Loo; born at Nice, 1705; instructed by his brother, with whom he went to Rome and studied under Benedetto Luti; went to Paris in 1723, employed with his brother to repair the paintings by Primaticcio in the gallery of Fontainebleau; in 1727 returned to Italy, spent some time at Rome, some years at Turin; in 1734 went to France; one of the most popular artists of his time; died 1765).—A Head.
796. DA VOLTERRA. [See No. 57.]—A Study.
797. UNKNOWN.—Interior of Farm House.
798. UNKNOWN.—The Raising of Lazarus.
799. Signed "S. B. 1840."—Martyrdom of St. Paul.
800. OVERBECK.—The Virgin Ascending.
801. STEFANO PAZZI.—Elijah and the Prophets of Bael at Mt. Carmel.
802. BALDASSARE PERUZZI. [See No. 145.]—Christ and the Centurion(?).
803. UNKNOWN.—Apparently a Study for a Panel, in the Greek or Russian Church. (Dated 1842.)
804. UNKNOWN.—Good Tidings by an Angel.
805. UNKNOWN.—Drawings of Heads, Arms, and Hands.
806. UNKNOWN.—Cupid on a Rope.
807. SALVATOR ROSA. [See No. 342.]—Nude Figure, Sheathing a Sword.
808. PARMEGIANO. [See No. 171.]—Girl with a Mandolin.
809. CANOVA.—Studies of Human Figure.
810. VINCENT CAMUCINI (historical portrait painter and engraver; born, Rome, 1773; died, 1844; eminent both as an artist and as a man of taste and a collector).—Death of Caesar.
811. LANFRANCO. [See No. 17.]—Female Head Uprturned.
812. INNOCENZIO IL DA IMOLA.—The Holy Family.
813. Supposed to be TITIAN.—Seeing a Heavenly Vision(?).
814. CARLO LOTTI. [See No. 693.]—Entombment of Christ.
815. OVERBECK.—Mary at the Entombment.

816. FRANCESCO FRANZIA. [See No. 696.]—Entombment of Christ.
817. UNKNOWN.—Death-Bed of St. Joseph.
818. UNKNOWN (Roman Artist).—Duel of Two Knights.
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823. After DA VOLATERRA.—The Descent from the Cross.
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827. CADEL.—The Dead Christ and Mary.
828. UNKNOWN.—Horse, Cow, Lion, and Pig.
829. MASACCIO. [See No. 121.]—An Angel.
830. GIACOMO BARRI (Venetian, flourished about 1650; painter and engraver).—Design for a Shield (1650).
831. ORAZIO SAMACCHINI.—Triumph of Bacchus (?).
832. UNKNOWN.—A Magdalen.
833. NOEL COYPEL (born, Paris, 1628; died, 1707; best of his works are in the Louvre).—Al Fresco.
834. UNKNOWN.—Cupid Running, with Flowers.
835. PINETTI, 1828.—Venus with Doves.
836. CLAUDE LORRAINE. [See No. 546.]—A Tree and Figure.
837. UNKNOWN (Modern French).—The Dead Body of Hector.
838. PENELLI.—A Knight on Horseback Bidding Farewell to his Lady Fair.
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840. CAMUCINI.—Roman Holiday, and Other Scenes.
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844. CAMUCINI.—Tarquin.



845. CAMUCINI.—Roman Heads.
846. CAMUCINI.—Mythological Scene.
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# COLLECTION OF WATER-COLOR PAINTINGS.

BY WILLIAM T. RICHARDS.

Presented by Rev. E. L. Magoon, D. D.

Mr. Richards, while spending the summer of 1870 at Atlantic City, made several water-color sketches as notes for oil-paintings. Some of the sketches being seen by Dr. E. L. Magoon at his first interview with the artist, the present collection was then and there begun. Since that time new pictures have been added as fast as the artist's time and the purchaser's resources would permit. The two friends traversed the New Hampshire and the New England coast together, choosing favorable subjects and depicting only actual scenes.

At the first three exhibitions of the Water-Color Society in New York, the artist reluctantly allowed his friend to exhibit specimens of his work, but he has never pushed his own works into prominence. He did not even know of the present donation until after it was made.

1. Sundown at Centre Harbor, New Hampshire.—1874.
2. Moonlight on Mount Lafayette, N. H.—1873.
3. From Channing Avenue, Newport.—1875.
4. Lake Winnipiseogee at Wier's Landing, N. H.—1874.
5. Progressive Freedom. A View of Florence, Italy.—1871.
6. Seven Views as follows:

Left Hand Column (beginning at the top):

From the Simplon Valley of the Rhone, near Brigue.—1871.  
Isle of Shoals, New Hampshire.—1874 (or 1872?).

Centre Column:

Near Purgatory.—1878.  
Fort Dumpling à la Turner, (Conanicut Island).—1877.  
Seine-ing in Mackerel Cove.—1878.

Right Hand Column:

Good Harbor Beach, Cape Ann.—1871.  
Cliffs at Newport.—1871.

7. Out of Peril into Port.
8. Storm King on the Hudson, above West Point, N. Y.—1873.
9. Meadows and Mote Mountain, N. H.—1873.
10. Second Beach, Newport (From Paradise to Purgatory).—1878.
11. Long Pond at the Foot of Red Hill, N. H.—1874.
12. A Low Tide at Atlantic City, N. J.—1873.
13. Lighthouse at Annis Squam, Cape Ann.—1873.
14. A Sunset off Cape Ann. 1872.
15. Brigantine Beach, Atlantic City, N. J.—1874.
16. Mount Hope, Rhode Island.—1875.
17. "Break, break, break."—1871.

"Break, break, break,

At the foot of thy crags, O Sea!  
But the tender grace of a day that is dead  
Will never come back to me."

18. Nantasket Beach, Massachusetts.—1871.
19. Light House Point, Atlantic City.
20. "And the stately ships go on."—1871.  
     "And the stately ships go on  
     To their haven under the hill;  
     But O for the touch of a vanished hand,  
     And the sound of a voice that is still."
21. The Approach to Centre Harbor.—1873.
22. Pulpit Rock, Nahant, Mass.
23. Off Bass Rocks, Gloucester.—1871.
24. The Old Fort at Conanicut, R. I.—1876.
25. Morning at Atlantic City, N. J.—1871.
26. The Mt. Washington Range, from Mt. Kearsarge.—1872.
27. Lake Winnipiseogee from Red Hill.—1874.
28. "Break, break, break"—1871.  
     "Break, break, break,  
     On thy cold gray stones, O Sea!  
     And I would that my tongue could utter  
     The thoughts that arise in me."
29. Annis Squam Light House and River, Cape Ann, Mass -1871.
30. Sunrise at Newport, R. I.—1871.
31. The Fog Bell at Rockport, Cape Ann.—1871.
32. Valley of the Pemigewasset, near Plymouth, N. H.—1872.
33. From Paradise to Purgatory, Newport.—1878.
34. The Franconia Mountains from Compton, N. H.—1872.
35. Mount Chocorua and Lake.—1873.
36. Lake Squam from Red Hill.—1874.
37. The End of the Season at Newport.—1876.
38. Purgatory Cliff, Newport.—1876.
39. Thoroughfare. Absecon, N. J.—August, 1870.
40. The Eagle's Nest, Franconia Notch.—1873.
41. Twilight. (Atlantic City, N. J.)—July, 1870.
42. Near Lily Pond, Newport.—1876.
43. Salisbury Plain and Stonehenge.
44. The Inlet, Atlantic City, N. J.—August, 1870.
45. A Gray Day.—August, 1870.
46. Flood Tide at Absecon Beach.—August, 1870.
47. Low Tide, Brigantine Beach.—August, 1870.
48. Down Crawford Notch, N. H.—1872.
49. Little Good Harbor Beach, Gloucester, Mass.—1871,
50. Mt. Washington, from Conway Meadows, N. H.—1873.
51. Sunset on Mt. Chocorna, N. H.—1872.
52. Clearing Up, Upper Bartlett, N. H.—1873.
53. Coffin's Beach, Cape Ann.—1871.
54. Crawford's Notch, from near the Crawford House.—1872.
55. Lake Squam and the Sandwich Mountains.—1872.



56. Afternoon on Conanicut.—1876.  
 57. Eastward from Conanicut.—1876.  
 58. Clearing Off.—Newport, 1877.  
 59. Sunset on the Beach.—July, 1870.  
 60. Spring Tide, Atlantic City.—August, 1870.  
 61. Moonrise.  
 62. Sand Hills, New Jersey Coast.—August, 1870.  
 63. Southward from the Cliffs at Newport.—1871.  
 64. Profile Notch; Mt. Lafayette from Ball Mountain.—1872.  
 65. Cape May, New Jersey.—1872.  
 66. Feudal Force. The Castle of Chillon, Lake Geneva.—1871.  
 67. From the Flume House, Franconia, N. H.—1872.  
 68. Nine Views, as follows:  
     Left Hand Column (beginning at top) :  
     "Three Fishers went sailing out into the West."—1878.  
     Mount Blanc, from Lake Geneva.—1871.  
     Bell Rock, Newport.—1878.  
     Centre Column:  
     On the Brandywine.—1877.  
     Purgatory, Newport, R. I.—1876.  
     Good Harbor Beach, Cape Ann.—1871.  
     Right Hand Column:  
     After a Gale.—1877.  
     Sand Hills of Coffin's Beach.—1871.  
     Beach at Biddeford Pool.—1877.  
 69. An Autumnal Snow on Mt. Washington.—1872.  
 70. Sunrise on Ossipee Mountains.—1872.  
 71. A High Tide at Atlantic City.—1873.

The following Water-Color Paintings are by

JOHN W. HILL.

(born, 1812; died, 1879.)

72. Plums.—1870.  
 73. Three Views, Scenes not known nor dated.  
 74. Peach Blossoms.

## STEEL ENGRAVINGS AND ETCHINGS.

1. Festival of Venus. Rubens. Engraved by SONNENLEITER.  
Presented by GEN. L. P. DI CESNOLA.
2. Key to No. 25.
3. Sir Edward Hughes. Sir Joshua Reynolds.  
*Bequest of Mrs. A. M. Minturn.*
4. The Three Ages. Gerard. Engraved by RAPHAEL MORGHEN.
5. The Sistine Madonna. Raphael. Engraved by STEINLA.
6. The Last Supper. Leonardo de Vinci.  
Engraved by RAPHAEL MORGHEN.
7. The Last Sacrament of St. Jerome. Domenichino.  
Engraved by IGNAZIO PAVON.
8. The Presentation in the Temple. Engraved by A. PERFETTI.
9. Gethsemane. Pencil drawing by Friederich Overbeck. Born at Lubeck, 1789; died in Rome, 1869; went to Rome, 1809, remained there until 1831 (visiting Munich), returned to Italy where most of his Frescoes are. His drawings are numerous and of rare merit, and it is chiefly through their superior excellence that he derived his fame.  
*Etchings not otherwise attributed, were presented by Mr. Chas. Sedelmeyer.*
10. Beatrice de Cusance, Duchesse de Lorraine.  
Etched by LAGUILLERMIE.
11. The Holy Family. Rembrandt. Etched by COUNTRY.
12. Head of Christ. Munkacsy. Etched by KOEPPING.
13. Head of a Man. Rembrandt. Etched by KOEPPING.
14. Head of a Woman. Rembrandt. Etched by KOEPPING.
15. The Syndics. Rembrandt. Etched by KOEPPING.  
Presented by MR. G. G. KING.
16. Christ before Pilate. Munkacsy. Etched by WALTNER.
17. Last Days of Mozart. Munkacsy. Etched by MATHEY.
18. The Heroes of the Village. Munkacsy. Etched by KOEPPING.
19. Last Day of the Condemned. Munkacsy. Etched by KOEPPING.

20. **The Night Watch.** Munkacsy. Etched by **KOEPPIG.**
21. **The New Baby.** Munkacsy. Etched by **COURTY.**
22. **Grandmother's Birthday.** Brozik. Etched by **LAGUILLERMIE.**
23. **Milton Dictating to his Daughters.** Munkacsy.  
Etched by **COURTY.**
24. **The Night Watch.** Munkacsy. Etched by **KOEPPIG.**  
Presented by **MR. S. P. AVERY.**
25. **Puvis de Chavannes, (Pierre.)** Study in oil for the decoration of the Grand Amphitheatre of the Sorbonne, Paris. Representing Philosophy and History, History interrogating the past; Science is represented by Botany, Minerology and Geology.  
Loaned by **MR. H. O. HAVEMEYER.**
26. **The Night Watch.** Rembrandt. Etched by **WALTNER.**  
Presented by **MR. G. G. KING.**
27. **The Crucifixion.** Munkacsy. Etched by **KOEPPIG.**
28. **Morning.** Jules Breton. Etched by **KOEPPIG.**
29. **The Pawn Broker's Shop.** Etched by **KOEPPIG.**
30. **Munkacsy in his Studio.** Munkacsy.
31. **Rudolph II. Emperor of Germany,** in the Laboratory of his Chemist. Brozik. Etched by **MATHEY.**
32. **The Troubadour.** Brozik. Etched by **CARRE.**
33. **The Two Families.** Munkacsy. Etched by **LAGUILLERMIE.**
34. **Papa's Birthday.** Munkacsy. Etched by **LAGUILLERMIE.**
35. **Munkacsy in his Studio.** Etched by **KOEPPIG.**  
Presented by **MR. S. P. AVERY.**

# WAR MEDALS AND DECORATIONS.

*Loaned to the Museum by JOHN A. HADDEN, Esq.*

(IN ALCOVE OF WATER COLORS, M.)

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## I. ENGLISH WAR MEDALS. Nos. 1 TO 67.

1. The Dunbar Medal, 1650. Gold. *Obverse*, Bust of Oliver Cromwell in armor; parliamentary troops in the distance. Legend: "Word at Dunbar. The Lord of Hosts. Sept. y<sup>o</sup> 3d, 1650." *Reverse*, Interior of the House of Parliament.
- 2, 3. The Peninsular Medal, struck in 1848, in honor of the exploits of the British army in Spain, Portugal and France, 1793-1814. Silver.
4. Bronze Medal of the Honorable East India Company, struck in honor of the taking of Seringapatam (May 4th, 1799). Medals were struck in gold, silver-gilt, silver, bronze and tin, to be distributed according to rank in the army.
5. Silver Medal of the same.
- 6, 7. The Waterloo Medal. Silver. Struck in memory of the victory at Waterloo (June 18th, 1815).
- 8, 9. Waterloo Medal. Silver. In honor of the Hanoverian forces at the battle of Waterloo.
10. The Waterloo Medal. Silver. Struck in honor of the Nassau contingent.
- 11, 12. India Medal. Silver. To commemorate the first Burmese war, against the King of Ava (1799). Struck in 1826.
- 13, 14. Silver. Commemorating the capture of the Ghuznee fortress, in Afghanistan, July 23d, 1839.
15. The Honorable East India Company. Silver. Defense of Jellalabad, April 7th, 1842.
16. Queen Victoria's Medal in commemoration of the same. Silver.
- 17, 18. Afghan Campaign. "Candahar, Ghuznee, Cabul, 1842." Silver.
- 19, 20. Scinde Campaign. Sir Charles Napier's Victories at Meeanee and Hyderabad, 1843. Silver.

- 21, 22. The Honorable East India Company. Bronze star. The Gwalior Campaign, 1843.
- 23, 24. The Sutlej Campaign, or first Sikh war, 1845-46. Silver.
- 25, 26. General Naval Service, conferred on officers, seamen and marines present in actions from 1793 to 1840.
- 27, 28. The Punjab Campaign, or second Sikh war, 1849. Silver.
- 29, 30. The Baltic Medal. Naval war with Russia, 1854-55.
- 31, 32. The Crimean War, 1854. Silver. Awarded to the army and navy.
- 33, 34. The Turkish Crimea Medal, 1854. Silver. Given by the Sultan to British, French and Sardinian soldiers.
35. The Danube Medal. Turkish general service during the Crimean war.
- 36, 37, 38. The French Army Medal, given by Napoleon III. for services in the Crimean war, 1854. Silver.
39. The Indian Mutiny, 1857-58. Silver. "Lucknow."
40. The same. "Delhi. . . Lucknow."
41. The War with China, 1860. Silver.
42. The same, with names of different battles on the clasp.
43. India General Service, 1863. Silver.
44. The same, with name of different campaign on the clasp.
- 45, 46. Wars in New Zealand, 1856, 1866. Silver.
- 47, 48. Campaign in Abyssinia, 1868. Silver.
- 49, 50. The Ashantee Campaign, 1873-74. Silver. "Coomassie."
51. The Cape Medal—South Africa, 1853. Silver.
52. The same, 1879.
- 53, 54. Afghanistan, 1878-1880. Silver.
- 55, 56. Egypt, 1882. Silver.
- 57, 58. Egypt, 1882. Bronze star.
- 59, 60. Long Service and Good Conduct. First granted by William IV., in 1831, to seaman and marines who had served twenty-one years.
- 61, 62. Naval service covering a long period of years. Given by Queen Victoria. Silver.
- 63, 64. The Indian Army—long service and good conduct. Given by the Honorable East India Company. Silver.

65. The Turkish Star, or Mijidi, second class; gold centre and rays.
66. The same, fourth class; gold centre, silver rays.
67. The same, fifth class; silver centre and rays.  
(The last three numbers are specimens of the medals given to British officers serving under Turkish commissions.)

## II. SMALLER BRITISH DECORATIONS. NOS. 68 TO 73.

68. The Order of St. Michael and St. George.
69. The Military Order of the Bath.
70. The Star of India.
71. The Civil Order of the Bath.
72. The Bronze Victoria Cross.
73. The Order of the Guelphs.

## III. ENGLISH MEDALS NOT MILITARY. NOS. 74 TO 81

74. Victoria Medal for Arctic discoveries.
75. Medal of the Royal Life Saving Association.
- 76, 77. In Memory of the Coronation of Queen Victoria.
- 78, 79. The Christ's Hospital Medal.
- 80, 81. The India Total Abstinence Association.

## IV. FRENCH DECORATIONS, LEGION OF HONOR, ETC. NOS. 82 TO 89.

82. Henri IV.
83. Napoleon I.
84. French Republic.
85. Henri de Navarre.
86. Louis Phillipe.
87. Louis XVIII.
88. Napoleon I.
89. Louis XVI.

## V. FRENCH WAR MEDALS. NOS. 90 TO 107.

- 90, 91. Napoleon I. at St. Helena, 1821. Bronze.  
92, 93. Napoleon III., for services in Italy, 1859. Silver.  
94, 95. Napoleon III., for services in Mexico. Silver.  
96, 97. Napoleon III., for services in China.  
98. Napoleon III., Emperor. Gilt.  
99. Napoleon III., Emperor, 1863. Silver.  
100. French Republic. Silver.  
101, 102. French Republic. Silver. In memory of July, 1830.  
103. Sardinia during the French occupation, 1859. Silver.  
104. Louis Phillipe. Silver.  
105, 106. French Republic, for services in China, 1883-85. Silver.  
107. Madagascar Medal, 1862. Silver.

VI. FOREIGN DECORATIONS, LEGION OF HONOR,  
ETC. NOS. 108 TO 127.

108. Spanish. Arragon, Valencia, etc.  
109. Portugal. Alphonzo V.  
110. Belgium. Cross of the Lion.  
111. Henri IV. of France and Navarre.  
112. Louis XVIII., 1814.  
113. Pius IX., to the foreign troops who aided Rome.  
114. Ducal Saxony, 1833.  
115. Isabella la Catolica.  
116. The Pope—Louis of Hanover.  
117. Mexico—Notre dame de Guardaloup.  
118. Republic of Honduras.  
119. Porcelain Cross. St. Marie et Lazare.  
120. William of Holland.  
121. The Pope, 1809.  
122. Gustavus III. Swedish Cross of Wasse, 1772.

- 123. Copper and Gold Cross : "Omnes in Uno."
- 124. "Biblia Sacra."
- 125. King Otho of Greece.
- 126. Portugal. Ordre de la Conception.
- 127. The Red Eagle of Prussia. Frederick William.

VI. LARGE DECORATIONS WITH NECK RIBBONS.  
Nos. 128, 129.

- 128. The Pope. Large white porcelain star.
- 129. Pope Gregory XVI. Large red porcelain star.

VII. AMERICAN MEDALS. Nos. 130 TO 135.

- 130. Gold Medal of the Cincinnati.
- 131, 132. The City of New York to Volunteers in the Mexican War.
- 133. The City of Charleston (South Carolina) to Volunteers in the Mexican War.
- 134. The New York Life Saving Association.
- 135. The Grinnell Expedition in Search of Sir John Franklin.



# PHOTOGRAPHS OF SCULPTURES

## IN THE MUSEO TORLONIA AT ROME.

1. An Athlete awaiting his Antagonist.
2. The Prisoner King.
3. Minerva (Athene).
4. The Seated Philosopher.
5. Venus about to enter the Bath.
6. Pan and Apollo.
7. Cupid and Psyche.
8. An Athlete.
9. Peace.
10. The Pythian Apollo.
11. An Athlete.
12. Venus of the Sea; or Venus Anadyomene.
13. Apollo Resting.
14. A Nymph.
15. A Faun.
16. Bacchus and Silenus.
17. Jupiter Serapis.
18. Ceres (Demeter).
19. Hygeia (Goddess of Health).
20. The Faun of Praxiteles.
21. Venus Victrix (Venus Victorious).
22. Discobolus (Quoit-thrower).
23. Venus.
24. The Emperor Domitian as Hercules.
25. Vesta.
26. Junona di Porto.
27. Abundance.
28. Boy Playing with a Dog.
29. Hortensius.
30. Caesar Helius. (Caesar as the Sun-God).
31. Athlete Preparing for the Boxing-match.
32. Titus.
33. Hercules passing Cerberus.
34. Ganymede.
35. Mnemosyne. (The Goddess of Memory, Mother of the Nine Muses).
36. Ceres (Demeter).
37. Æsculapius (Asklepias).
38. Group of a Man and Woman.
39. Isis
40. The Hermaphrodite.
41. Livia.
42. The Crouching Venus, of Bupalos.
43. Leucothea.
44. Prometheus.
45. Julius Caesar.
46. Plotina.
47. Augustus, seated.
48. Hercules and Telephus.

# MODERN ETCHINGS

Presented by W. L. ANDREWS, Esq.

(The appended references signify as follows: D., Sir William Drake's Catalogue of Seymour Haden's Etchings; W., Wedmore's Catalogue of Whistler's Etchings; G., Guiffrey, L'Oeuvre de Ch. Jacque.)

By SEYMOUR HADEN.

1. **Amstelodamum.** Published as a tail piece in *Études à l'Eau-forte*. (Plate destroyed. D. 37.)
2. **Hands Etching "O LABORUM"** etc. Published on the title page of the earlier numbers of *Études à l'Eau-forte*. (Plate destroyed. D. 84.)
3. **The Moat House.** (Early proof. D. 103.)
4. **The Two Sheep.** (D. 127.)
5. **Penton Hook.** (Unfinished trial proof. D. 62.)
- 6a. **A Brig at Anchor; Purfleet.** (First state with "Dasha." Published in the *Portfolio*, 1876, p. 116. Plate destroyed. D. 130.)
- 6b. **The Same.** (Published state.)
7. **The Herd.** (Early proof. Published in *Sonnets et Eaux-fortes*. Plate destroyed. D. 115.)
- 8a. **The Inn; Purfleet.** (On zinc; first state.)
- 8b. **The Same.** (Second state. D. 122.)
9. **Battersea Bridge.** (On zinc; first state. D. 120.)
- 10a. **Horsley's Cottages.** (On zinc; trial proof of third alteration of the plate.)
- 10b. **The Same.** (Second state. D. 90.)
11. **Out of Study Window.** (A view from an upper window in Mr. Haden's house in Shaw Street. In mid distance, the suburb of Brompton. Early proof; plate destroyed. D. 17.)
12. **Newcastle in Emlyn.** (Early proof retouched by Mr. Haden; plate destroyed. D. 55.)
13. **Kenarth, South Wales.** (First state. Published in *Études à l'Eau-forte*; the plate afterwards mezzotinted. D. 57.)
14. **Horsley's House at Willersly.** (On zinc; first state; plate destroyed. D. 88.)

15. **Early Morning; Richmond Park.** ("First state before the plate was cleaned.—*S. H.*" Published in *Études à l' Eau-forte*; plate destroyed. D. 21.)
- 16a. **Newcastle; Emlyn.** (Early proof.)
- 16b. **The Same.** (Count re-proof.)
17. **Kidwelly Town.** (Early proof re-touched in pencil by Mr. Haden. Published in *Études à l' Eau-forte*; plate destroyed. D. 22.)
18. **Fulham on the Thames** ("Third state.—*S. H.*" The plate is missing, and in Paris worn-out impressions are being sold, in which the letters are printed instead of being in autograph, and the words "*sculpsit*" and "*Fulham sur le Tamise*" have been added—all without Mr. Haden's sanction. Published in the earlier numbers of *Études à l' Eau-forte*. D. 18.)
- 19a. **From the Bridge at Cardigan.** ("Early proof. *S. H.*")
- 19b. **The Same,** retouched in pencil by Mr. Haden. (In the second state the plate is mezzotinted. D. 6.)
20. **On the Test.** (Impression on India Paper. D. 19.)
21. **Calais Pier,** after Turner. (Trial proof of a part of the plate. D. 140.)
- 22a. **Dusty Millers.** (Trial proof.)
- 22b. **The Same.** (Finished proof. D. 165.)
- 23a. **Ye Compleat Angler.** (Trial proof.)
- 23b. **The Same.** (Count re-proof. D. 149.)

By J. A. M. WHISTLER.

24. **Portrait of Himself.** (W. 52.)
25. **Chelsea Wharf.** (W. 81.)
26. **La Mére Girard.** (W. 9.)
27. **The Title of the French Set** (of twelve Etchings published in 1858. W. 20.)
28. **La Retameuse.** (Signed by Mr. Whistler, and with his butterfly mark. W. 5.)
29. **A Little Boy.** (Portrait of Seymour Haden the younger. W. 22.)
30. **Reading by Lamplight.** (Portrait of Mrs. Haden, sister of Mr. Whistler. W. 25.)
31. **Amsterdam; from the Tolhuis.** (Signed by Mr. Whistler, with the butterfly mark. W. 82.)

32. Vauxhall Bridge. (W. 66.)
33. The Rag Gatherers; Quartier Mouffetard, Paris. (W. 17.)
34. Finette. (W. 19.)
35. The Landscape with the Horse. (Second state. W. 46.)
36. A Ship-builder's Yard. (W. 121.)
37. Bibi Lalouette. (The son of Lalouette who kept a *pension* near the Rue Dauphine, Paris, where Whistler and others used to take their meals in 1859. W. 30.)
38. Greenwich Park. (Signed by Whistler. W. 33.)
39. Soupe à Trois Sous. (W. 27.)
40. Longshoremen. (W. 43.)
41. Bibi Valentin. (W. 28.)
42. Weary. (A very delicate dry point, printed on very thin India paper. W. 83.)
43. The Music Room. (Portraits of Mr. and Mrs. Haden and Mr. Freer. Signed by Whistler. W. 26.)
44. Axenfeld. (Signed by Whistler, with butterfly mark. W. 67.)
45. "En Plein Soleil." (W. 6.)
46. Liverdun. (A farm-yard sketched in the village of Liverdun near Toul in Lorraine—or Lothringen. W. 4.)
47. The Unsafe Tenement. (The Scene is in Alsace-Lorraine—or Elsass-Lothringen.)

By CHARLES JACQUE.

48. Interieur; Women Washing.
49. Moulins à Montmartre. (G. 118.)
50. Paysage; Cour de Paysan. (G. 81.)
51. Le Repas de Paysans. (G. 49.)
52. L'Abreuvoir. (Dry point; twenty-five impressions taken. G. 259.)
53. Paysage; Chevaux. (Soft ground, dry point; twenty-five impressions taken. G. 261.)
54. Écurie. (Dry point; twenty impressions taken. G. 265.)
55. Paysage. (G. 99.)
56. Puits. (G. 71.)

57. **Interieur d'une Cour.** (G. 90.)  
 58. **Devant de Maison.** (G. 72.)  
 59. **Forge.** (Dry point; twenty impressions taken. G. 256.)  
 60. **After Ostade,** by Ch. Jacque and L. Subercage.  
 61. **Porte de Ferme.** (G. 311.)  
 62. **Une Femme donnant à manger aux Porcs.** (G. 150.)  
 63. **Les Faux Monnayeurs.** (Dry point; twenty impressions taken. G. 220.)

By J. M. W. TURNER.

64. **From Spenser's Faërie Queene.**  
 65. **Peat Bog; Scotland.**  
 66. **Coast of Yorkshire.**  
 67. **Juvenile Tricks.**  
 68. **Young Anglers.**  
 69. **Crypt of Kirkstall Abbey.**  
 70. **The Farm Yard with the Cock.**  
 71. **Solitude; Reading Magdalen.**

These prints by Turner are from the *Liber Studiorum*, a publication designed and carried out by Turner in the earlier middle portion of his career, from 1807 to 1819. The work was possibly in rivalry of the *Liber Veritatis*, of Claude.

By A. APPIAN.

72. **Le Village de Chanaz; Savoie.**  
 73. **L'Etang neuf, près de Creys; Isère.**

By A. TAIÉE.

74. **Le Bain du Matin; Île et Ouen.**

By C. DAUBIGNY.

75. **Paysage.** (Second state of the plate.)

By EDOUARD FRERE.

76. **L'Atre Rustique.** (Proof before lettering.)  
 77. **Salle de Viellards, à la Sulpétrière.**

By MAXIME LALANNE.

- 78A. *À Fribourg*; Suisse. (Impression on India paper, signed by the artist.  
Published in the first edition of *Hannertin Etchers*.)
- 78B. *Parc des Environs de Paris*. (Proof before lettering.)

By CHARLES MERYON.

79. *Entree du Faubourg, St. Marceaux, Paris*. After Zeeman.

By A. LALUZE.

80. *Le Petit Monde*. (One of a series of ten plays representing the  
amusements and occupations of children. India paper proof.)

By H. BIANCHI.

81. *Acolyte*.

By EUGENE DELACROIX.

82. *Tigre Couché*. (Impression on India paper.)

By FREDERICK WALKER.

83. *A Blind Man*. (India paper proof.)

By DE MITTIS.

84. *Maison de Compagne*.

N. B.—In the case in the Alcove of Water Colors is the Hadden Collection of European, Oriental and other Decorations and Orders, civil and military.



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