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RAPHAEL SANZIO  
AND  
MICHEL-ANGELO  
BUONARROTI.



*Burlington Fine Arts Club*

CATALOGUE.

1870.



LONDON:  
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1870.





ORIGINAL DRAWINGS  
BY  
RAPHAEL SANZIO.

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FRONT ROOM—SECOND FLOOR.

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I.



- S**TUDY OF A NUDE FIGURE. A pen drawing in bistre of the painter's later period; probably one of a series of the Labours of Hercules. A similar subject exists in the Windsor collection. (183).\* *John Malcolm, Esq.*
2. ST. MICHAEL SUBDUING SATAN. Drawing in bistre for the picture in the Louvre, painted for Francis I. in 1517. This drawing was in the Vallardi collection. *Henry Vaughan, Esq.*
3. A SHEET OF STUDIES OF ANGELS for the upper part of "The Dispute of the Sacrament." Executed in Italian chalk. Date about 1508. (174). *John Malcolm, Esq.*
4. STUDY OF FIGURES for the lower part of "The Dispute of the Sacrament." Pen and ink drawing, date about 1508. *Henry Vaughan, Esq.*

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\* The numbers appended at the end of the description of each of Mr. Malcolm's drawings are those of the printed catalogue of the Malcolm collection.

5. HOLY FAMILY (ascribed to Raphael), probably a preliminary drawing for *La Perla* in Madrid. Executed in charcoal or black chalk, strengthened with the pen in bistre. (185). *John Malcolm, Esq.*
  
6. SEATED FIGURE OF A DRAPED FEMALE. An early drawing, displaying the influence of Perugino. Lawrence collection. (161).  
*John Malcolm, Esq.*
  
7. BUST PORTRAIT OF A YOUNG MAN. Drawn with a silver point, and heightened with white, on light green prepared ground. First manner, period probably 1505. (167). *John Malcolm, Esq.*
  
8. SEPARATION OF THE LIGHT FROM THE DARKNESS, a study in bistre heightened with white, for the ceiling-frescoes—"Raphael's Bible"—in the Loggie of the Vatican. The style in the painter's last manner, shows the influence of Michel-Angelo. Lawrence collection. A similar subject Dr. Ruland states to be "in the collection of the Marchese Branaleoni at Gubbio."  
*Henry Vaughan, Esq.*
  
9. STUDY OF A STANDING DRAPED FIGURE. On the reverse is another figure; both in Italian chalk. The early Roman period; date about 1509. Lawrence collection. (171). *John Malcolm, Esq.*
  
10. VENUS RECLINING ON A COUCH, surrounded by amorùsi. Pen drawing in bistre. The subject is not otherwise known; date about 1518. (182). *John Malcolm, Esq.*
  
11. MADONNA AND CHILD: study in chalk for the upper portion of the "Madonna di Fuligno;" the only alteration being in the left leg of the Infant. The group is engraved by Marc Antonio. The picture was painted about 1511, to which period this drawing belongs.  
*Henry Vaughan, Esq.*
  
12. FOUR SEATED FIGURES OF CARDINALS: study for one of the frescoes in the Piccolomini Library, Sienna: silver point; date about 1502. (160). *John Malcolm, Esq.*



13. THREE NUDE FIGURES : studies probably from the life : the subject not known : in the master's middle manner : date 1510-12 : pen drawing in bistre. The drawing was in the Richardson, Reynolds and Mackintosh collections. (180.) *John Malcolm, Esq.*
14. THE MADONNA WITH THE INFANT CHRIST AND ST. JOHN : a study in red chalk : subject never carried out as a picture : the style is of the Florentine period ; date about 1508. This drawing was in the catalogue of the Woodburn sale ascribed to Correggio : it has since been assigned by the late Mr. Woodward and others to Raphael. (See photograph of drawing of the same subject in the Louvre. No. 14A.) *Henry Vaughan, Esq.*
15. PORTRAIT HEAD, believed to be the portrait of Perugino : executed in black chalk ; date about 1508. The drawing was in the collections of Lawrence and of the King of Holland. (172.) *John Malcolm, Esq.*
16. HOLY FAMILY. A pen drawing in bistre, study for the "Madonna della Casa Canigiani" in Munich. Two other *John Malcolm, Esq.*
17. MADONNA AND THE INFANT CHRIST AND ST. JOHN : a study in pen and ink : subject never carried out as a picture. The style is of the Florentine period ; date about 1508. *John Malcolm, Esq.*
18. HEAD OF VENUS. A fragment of a Cartoon, in black chalk. The composition in which this head occurs is best known from the engraving by Ag. Veneziano, representing Venus and Cupid. *John Malcolm, Esq.*
19. BUST PORTRAIT OF A FEMALE. Executed in black chalk. Woodburn engraved this drawing in fac-simile in his "Lawrence Gallery," and he has styled it a portrait of the sister of Raphael. It is noticed by Passavant. *John Malcolm, Esq.*

20. HALF-LENGTH PORTRAIT FIGURE OF A FEMALE. Drawing in black chalk. Noticed by Passavant. *John Malcolm, Esq.*
21. STUDY FOR THE HEAD OF ONE OF THE APOSTLES IN THE TRANSFIGURATION. Drawn in black chalk. It is engraved in the Lawrence Gallery. *John Malcolm, Esq.*
22. HEAD OF A FEMALE with downcast eyes, said to be a portrait of Raphael's sister, but more probably a drawing for a Madonna. Silver point drawing on cream coloured prepared ground. This drawing is well-known from the fac-simile by Lewis in Ottley's Italian School of Design. It is described by Passavant. *John Malcolm, Esq.*
23. DRAWING OF PORTION OF THE COMPOSITION OF THE ENTOMBMENT. A panel picture now in the Borghese Gallery in Rome. A pen drawing in bistre. See also the studies numbered 26, 30, and the engraving of the latter by Bonasone, No. 124. *John Malcolm, Esq.*
24. STUDY OF THE HEAD OF A CHILD. A drawing in silver point on cream coloured prepared ground. *John Malcolm, Esq.*
25. HEAD OF A YOUNG MAN, with flowing hair, looking upwards towards the left. Italian chalk. The study for the head of St. James the Greater, in the picture of the Coronation of the Virgin, now in the Vatican. It is engraved in fac-simile in Ottley's Italian School of Design, but is there erroneously termed the head of an angel for the "Disputa." Noticed by Passavant. *John Malcolm, Esq.*
26. DRAWING OF PORTION OF THE COMPOSITION OF THE ENTOMBMENT. A panel picture in the Borghese Gallery in Rome. A pen drawing in bistre. See also the studies numbered 23, 30, and 50. *John Malcolm, Esq.*
27. ENGRAVING IN FAC SIMILE of the Study of the Composition of the Entombment, in the Louvre. *Henry Vaughan, Esq.*

28. FIRST DESIGN FOR A PICTURE. On a raised platform or throne, with steps leading up to it, are seated two male figures.  
*John Malcolm, Esq.*
29. VENUS. Preliminary Study for the composition engraved by Marc Antonio (Bartch No. 311). Drawing in silver point, on pale reddish buff tinted prepared ground.  
*John Malcolm, Esq.*
30. DRAWING OF PORTION OF THE COMPOSITION OF THE EMTOMBMENT. A panel picture in the Borghese Gallery in Rome. A pen drawing in bistre. (See also studies numbered 23 and 26). *C. S. Bale, Esq.*
31. HEAD OF A SOLDIER IN THE CONVERSION OF ST. PAUL. Drawing in color.  
*T. Woolner, Esq.*
32. THE ASCENSION OF OUR LORD FROM THE TOMB. A composition of several figures ; sketched with a pen. No painting is known of it. In the Windsor collection, there are finished drawings of some of the figures, and there is another design for the composition in the collection at Lille  
*William Mitchell, Esq.*
33. BUST PORTRAIT OF A YOUNG MAN. Pen drawing in bistre.  
*Frederick Locker, Esq.*
34. STUDY FOR HEAD OF ST. PETER in the Cartoon of "the Beautiful Gate."  
*R. P. Roupell, Esq.*
35. THE HOLY FAMILY. Drawing in bistre.  
*Frederick Locker, Esq.*
36. EVE TEMPTED BY THE SERPENT. Pen drawing in bistre.  
*H. Vaughan, Esq.*
37. ST. AGATHA. Drawing in bistre, heightened with white.  
*William Mitchell, Esq.*
38. STUDY of Figure for the picture of the Sposalizio at Milan.  
*Frederick Locker, Esq.*

39. STUDY for a composition of the Last Supper, ascribed to Raphael.  
From Sir Joshua Reynolds' collection. *F. T. Palgrave, Esq.*



The following Drawings by Raphael and Michel-Angelo, lent by Her Majesty the Queen, numbered from 40 to 71 inclusive, have been returned to Windsor, and they are now represented by photographs the size of the originals, which have kindly been contributed by order of Her Majesty.

40. HEADS of Virgil, Dante, and Homer, from the Parnassus.
41. SKETCH in black chalk for the figure of Poetry in the Stanza Della Segnatura.
42. EARLY STUDY for the Canigiani Holy Family at Munich. Pen drawing.
43. STUDY in red chalk for "La Vierge au Berceau," in the Louvre.
44. SKETCH for the Disputa.
45. SKETCH OF FIGURES in the lower part of The Disputa.
46. CUPID AND THE GRACES. Sketch for Fresco, in The Farnesina.
47. THE THREE GRACES
48. STUDY of the Head of the Virgin, after Perugino.
49. FIRST SKETCH of the Expulsion from Paradise.
50. EARLY pen and ink copy of the Group of the Virgin from the Borghese Entombment.

51. STUDY for the Sacrifice of Isaac.
52. STUDY for the Miraculous Draught.
53. THE DIVIDING OF THE LAND.
54. THE CHARGE TO PETER.
55. SKETCH for the "Madonna del Impannata."
56. STUDY of Draperies for the "Disputa."
57. UNFINISHED SKETCH in red chalk of the Massacre of the Innocents.







# ORIGINAL DRAWINGS

BY

MICHEL-ANGELO BUONARROTI.

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FRONT AND BACK ROOMS—SECOND FLOOR.

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58.



HEAD of a Female.

59. WOMAN holding a Mirror.

60. THE CRUCIFIXION.

61. THE RESURRECTION.

62. STUDY for the Composition of the Labours of Hercules.

63. CHRIST RISING FROM THE TOMB. Black chalk.

64. ANOTHER STUDY for the Composition of the Labours of Hercules.

65. BACCHANALS. Red chalk.

66. ANOTHER STUDY for the Composition of the Labours of Hercules.
67. DANCING FAUN.
68. THE ARCHERS. Red chalk.
69. PROMETHEUS. Black chalk.
70. THE FALL OF PHAETON.
71. HOLY FAMILY. Black chalk.
- 72. STUDY FOR THE HEAD OF SAINT BARTHOLOMEW, in the fresco of the Last Judgment in the Sistine Chapel. Drawn in charcoal and black chalk. Engraved in fac simile by Lewis for Ottley's Italian School of Design. From Sir T. Lawrence's collection.  
*John Malcolm, Esq.*
- 73. PRELIMINARY STUDY FOR ONE OF THE FIGURES IN THE FRESCO OF THE LAST JUDGMENT.  
*John Malcolm, Esq.*
- 74. PRELIMINARY STUDY for the Figure of Haman, painted in one of the angles of the ceiling of the Sistine Chapel. A shaded drawing in red chalk.  
*John Malcolm, Esq.*
75. THE FLAGELLATION OF OUR SAVIOUR. A first design for the well known composition, painted from M. Angelo's designs, by Sebastiano del Piombo, in the church of San Piero in Montorio in Rome.  
*John Malcolm, Esq.*
76. STUDY FOR A FIGURE IN THE CARTOON OF PISA. On the reverse are some studies of figures in red chalk. From Sir T. Lawrence's collection.  
*Henry Vaughan, Esq.*
77. THE SALUTATION OF THE VIRGIN. Shaded drawing in Italian chalk slightly heightened with white.  
*John Malcolm, Esq.*



78. ISAIAH. Study for the figure in the Sistine Chapel. In pen and bistre. It is engraved by Lewis in Ottley's Italian School of Design. From Sir T. Lawrence's collection.  
*Henry Vaughan, Esq.*
79. THE SAVIOUR RISING FROM THE SEPULCHRE. Study in pencil and black chalk. From Sir T. Lawrence's collection.  
*Henry Vaughan, Esq.*
80. DAVID. A study for the body of the Statue at Florence. Drawing in pen and bistre, from Sir T. Lawrence's collection. On the reverse are several drawings of children, supposed to be studies for the group at Bruges; and in the handwriting of Michel-Angelo are the words "Chose de Bruges." From the collection of Sir T. Lawrence.  
*H. Vaughan, Esq.*
81. OUR SAVIOUR RISING FROM THE SEPULCHRE. Highly finished study in black chalk. On the reverse of the sheet are two small sketches, one of a dragon, the other of a nude human figure. From Sir T. Lawrence's collection.  
*John Malcolm, Esq.*
82. STUDY OF AN ARM IN A PENDANT ATTITUDE. *John Malcolm, Esq.*
83. GROUP OF A NUDE FIGURE OF A MAN. Study for figure in the Last Judgment. *John Malcolm, Esq.*
84. SIBYLLA ERITHREA. Study for figure in the Sistine Chapel. *H. Vaughan, Esq.*
85. HEAD OR BUST OF A MAN IN PROFILE, known as the head of Satan. Shaded in pen and bistre. Engraved in fac-simile in Woodburn's Lawrence Gallery. *John Malcolm, Esq.*
86. DRAPED FIGURE OF A MAN, STANDING ERECT IN PROFILE. Highly finished in pen and bistre. From Sir T. Lawrence's collection.  
*John Malcolm, Esq.*

87. SLIGHT STUDY OF A NUDE FIGURE.
88. STUDY OF A HEAD. Full face. *John Malcolm, Esq.*
89. MANUSCRIPT by M. Angelo. *F. Locker, Esq.*
- 90. STUDY FOR FIGURE IN THE LAST JUDGMENT. Drawing in black chalk.  
From Sir T. Lawrence's collection. *F. T. Palgrave, Esq.*
91. STUDIES FOR THE GROUP OF THE VIRGIN AND CHILD. Drawing highly  
finished in black chalk. From Sir Joshua Reynolds' collection.  
*F. T. Palgrave, Esq.*
92. MANUSCRIPT POETRY in M. Angelo's handwriting. *F. Locker, Esq.*
93. A SKETCH in black chalk. *T. Woolner, Esq., R.A.*
- 94. ADAM. A study for the figure in the Sistine Chapel. In red chalk.  
Engraved in Ottley's Italian design. From Sir T. Lawrence's  
collection. *F. Locker, Esq.*
95. THE HOLY FAMILY. Study in red chalk. Engraved in Woodburn's  
Lawrence Gallery. *R. P. Roupell, Esq.*
96. THE MADONNA lamenting over the dead body of the Saviour extended  
at her feet. From the Spada and Woodburn collections.  
*Richard Fisher, Esq.*
97. THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN. Study for a  
picture. Executed in black and white chalk. From Sir T.  
Lawrence's collection. *John Malcolm, Esq.*
98. IDEAL BUST OF A WARRIOR IN ARMOUR. The drawing is carefully  
shaded in black chalk. From the collections of Sir Joshua  
Reynolds and Sir T. Lawrence. *John Malcolm, Esq.*

99. A RECUMBENT NUDE FIGURE, with several studies of the legs and feet of the same. *John Malcolm, Esq.*

100. CLEOPATRA. A Painting originally in the collection of William Young Ottley, and subsequently in that of Dr. Wellesley.

MR. H. VAUGHAN'S Study for the Head, in black chalk, which is suspended beneath the picture, and numbered 101, and the Photograph above it of the drawing in the Louvre will enable comparison to be made in the variation in the expression, the agonized sensation of pain being especially observable.

*Sir William R. Drake.*

101. CLEOPATRA. Drawing from Sir T. Lawrence's collection, engraved in Ottley's Italian School of Design. *Henry Vaughan, Esq.*

102. THE CRUCIFIXION. From Sir T. Lawrence's collection. *John Malcolm, Esq.*

103. AN IDEAL FEMALE HEAD. *John Malcolm, Esq.*

104. STUDY OF A FORESHORTENED NUDE FIGURE, kneeling. *John Malcolm, Esq.*

105. HEAD OF AN ACADEMY FIGURE. At the back of No. 94. Lithograph of it from Ottley's Italian School of Design. *F. Locker, Esq.*

106. M. ANGELO'S DREAM. Painted in colour on wood; very much injured. *H. F. Holt, Esq.*







## ANCIENT ENGRAVINGS

Of Works by RAPHAEL and MICHEL-ANGELO, principally of designs and compositions which have been lost, and of which no other record is extant. Lent by RICHARD FISHER, Esq.

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FRONT AND BACK ROOMS—SECOND FLOOR.

---

### RAPHAEL.

107.



THE SACRIFICE OF ABRAHAM. Engraved by A. Veneziano.

108. THE ISRAELITES GATHERING THE MANNA. Engraved by A. Veneziano.

109. OUR SAVIOUR DELIVERING THE SOULS FROM LIMBO. Engraved by Nicolas Beatrixet.

110. OUR SAVIOUR BEARING HIS CROSS. The Picture is at Madrid. Engraved by A. Veneziano.

111. THE ARCHANGELS MICHEL, GABRIEL, AND RAPHAEL ADORING THE INFANT SAVIOUR. Engraved by Diana Ghisi.

112. OUR SAVIOUR SEATED ON THE TOMB, supported by Angels. Engraved by the Master of the Die.
113. THE HOLY TRINITY, surrounded by Angels. Engraved by the Master of the Die.
114. JOSEPH OF ARIMATHEA sustaining the Dead Body of the Saviour at the entrance of the Sepulchre, surrounded by the Madonna and three Holy Women. Engraved by Eneas Vico.
115. THE ASCENSION. Unknown engraver.
116. THE ANNUNCIATION. Engraved by Caraglio.
117. THE NATIVITY. Described by Cumberland as an original etching by Raphael.
118. THE HOLY FAMILY in a landscape. Engraving almost contemporary of the Munich Picture, before the angels in the clouds were effaced. Engraved by Bonasone. The drawing No. 16 is a design for this composition.
119. THE HOLY FAMILY in a wooded landscape. The Picture is at Vienna. Engraved by Bonasone.
120. THE HOLY FAMILY. Engraved by George Ghisi.
121. THE HOLY FAMILY, with attendant angels. Engraved by A. Veneziano.
122. THE MADONNA, with the Infant Saviour seated on the clouds. Engraved by Diana Ghisi.
123. THE MADONNA, fainting over the body of the Saviour at the door of the Sepulchre. Engraved by Eneas Vico.

124. THE MADONNA fainting, attended by four holy women. Engraved by Bonasone. (See the Drawing No. 50).
125. THE THREE MARIES, lamenting over the dead body of the Saviour. Engraved by A. Veneziano.
126. THE ASSUMPTION OF THE MADONNA. Engraved by the Master of the Die.
127. THE CORONATION OF THE MADONNA. Engraved by the Master of the Die.
128. THE CORONATION OF THE MADONNA. The composition is supposed to be that of the tapestry woven for the altar of the Sistine Chapel, which has been lost. Engraved by the Master of the Die.
129. THE MADONNA in glory, with the Magdalen prostrate at her feet. SS. Catherine and Francis on either side. Unknown engraver.
130. S. VERONICA. The original from which the outline in London is engraved. The treatment differs considerably from that of the engraving of the same subject by Marc Antonio. Unknown engraver, probably Sericius.
131. JUDITH. The picture is in the Hermitage at St. Petersburg. Engraved by Blootelingh.
132. S. MICHEL OVERCOMING SATAN. Engraved by Nicholas Beatrizet.
133. S. MICHEL. Engraved by Marco da Ravenna.
134. ST. GEORGE AND THE DRAGON. From the picture in the Louvre. Engraved by Lucas Vorsterman.
135. ST. JEROME WITH THE LION. Engraved by A. Veneziano.

136. THE CUMEAN SIBYL. Engraved by A. Veneziano.
137. SUBJECT from the History of Psyche. A curious undescribed etching by Maffei, with the monogram R.V.I.
138. VENUS AND CUPID ON DOLPHINS. Engraved by Marco da Ravenna.
139. VENUS ON THE SEA. Engraved by Marco da Ravenna.
140. VENUS WOUNDED BY A THORN. Engraved by Marco da Ravenna.
141. VENUS WOUNDED BY A THORN. Engraved by the Master of the Die.
142. JUNO, CERES AND PSYCHE. Engraved by Marco da Ravenna.
143. THE COMBAT OF ENTELLUS AND DARES. Engraved by Marco da Ravenna.
144. PORTRAIT OF RAPHAEL. Engraved by Bonasone.
145. THE ANNUNCIATION. Engraved by the Master of the Die.







## MICHEL-ANGELO BUONARROTI.

146.



PORTRAIT OF MICHEL-ANGELO. Engraved by Bonasone.

147. THE CREATION OF EVE. Engraved by Bonasone.

148. THE HOLY FAMILY. Engraved by Bonasone.

149. OUR SAVIOUR APPEARING TO ST. PETER AT THE GATES OF ROME.  
Engraved by Bonasone.

150. OUR SAVIOUR ON THE CROSS. Engraved by Bonasone.

151. THE CRUCIFIXION. Engraved by Sericius.

152. THE VIRGIN seated at the foot of the Cross lamenting over the dead  
body of the Saviour. Engraved by Bonasone.

153. THE LAST JUDGMENT. Engraved by Bonasone.

154. THE SOLDIERS ALARMED WHILST BATHING. A study for the Cartoon of  
Pisa, called "Les Grimpeurs." Engraved by Veneziona.

155. THE FALL OF PHAETON. Engraved by Nicholas Beatrizet.

156. A NAKED WOMAN. Contemplating herself in a looking-glass, from  
behind which Death advances holding an hour-glass, with the  
monogram M. Unknown engraver.



## MODERN ENGRAVINGS

Of the Works of RAPHAEL lent by Messrs. COLNAGHI & Co.

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### THIRD FLOOR—BACK ROOM.

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157.



THE VIRGIN, CHILD, and ST. JOHN in a meadow, commonly called "Die Jungfrau im Grünen." 1505. In the Belvedere at Vienna. Engraving by Pietro Anderloni.

158. HOLY FAMILY, called Del Passeggio. In the Stafford Gallery. Engraving by Pietro Anderloni.

159. HOLY FAMILY, called La Belle Jardinière, 1507 or 1508. In the Louvre. Engraving by Aug. Desnoyers.

160. THE CORONATION OF THE VIRGIN, 1503. In the Vatican at Rome. Engraving by E. Stolz.

161. HOLY FAMILY, called The Madonna d'Alba, in the Hermitage at St. Petersburg. Engraving by Vitali.

162. THE MADONNA DI SAN SISTO. In the Gallery at Dresden. Engraving by F. Müller.

163. THE MADONNA "DELLA SEDIA." In the Pitti Palace at Florence. Engraving by H. Peterson.
164. THE TRANSFIGURATION. 1519. In the Gallery of the Vatican at Rome. Engraving by Raphael Morghen.
165. THE TRIUMPH OF GALATEA. 1514. Painted in the Farnesina. Engraving by J. C. Richomme.
166. THE MADONNA DI FOLIGNO. In the Gallery of the Vatican at Rome. Engraving by A. B. Desnoyers.
167. HOLY FAMILY, called the Della Tenda, now at Munich. Engraving by J. C. Thevenin.
168. STE. CECILIA. 1516. In the Pinacoteca at Bologna. Engraving by Raphael Urbain Massard.
169. THE MADONNA, commonly called "Au Diadème," in the Louvre. Engraved by Desnoyers as "La Vierge au Linge."
170. LA GRANDE SAINTE FAMILLE, or The Holy Family of Francis I. 1518. In the Louvre. Engraving by Giuseppe Asiole da Correggio.
171. THE HOLY FAMILY OF THE CANIGIANI FAMILY. In the Munich Gallery. Engraving by Sam Amsler.
172. THE MADONNA "DEL GRANDUCA." 1504. In the Pitti Gallery at Florence. Engraving by Raphael Morghen.
173. THE VIRGIN WITH THE FISH, "La Virgen del Pez." In the Gallery at Madrid. Engraving by A. B. Desnoyers.

174. THE VIRGIN UNDER THE PALM TREE, in the Bridgwater Gallery, belonging to the Earl of Ellesmere. Engraving by Jean Raymond.
175. THE MADONNA of the Orleans' Gallery, now belonging to His Royal Highness the Duc d'Aumale at Twickenham. Engraving by Charles du Flos.
176. THE MARRIAGE OF THE VIRGIN, commonly called "Lo Sposalizio." 1504. In the Brera at Milan. Engraving by Pannier.
177. LA SAINTE VIERGE IN THE ESCURIAL, called "Aux Ruines." Engraving by Charles Simmonneau.
178. HOLY FAMILY WITH THE CRADLE. In the Louvre. Engraving by Fr. Poilly.
179. VIRGIN AND CHILD, called "au Livre." In Count Conestabile's collection at Perugia. Engraving by Pietro Nocchi.
180. VIRGIN AND CHILD, formerly in the Orleans Gallery, now in the Bridgwater collection. Engraving by Faustino Anderloni.
181. THE HOLY FAMILY, called Del Cardellino, in the Uffizzi at Florence. Engraving by Raphael Morghen.
182. THE ENTOMBMENT of the Borghese Gallery. Engraving by John Volpato.
183. VIRGIN AND CHILD of the Casa Colonna, now in Berlin. Engraving by Luigi Barroci.
184. STE. CATHERINE, formerly in the Aldobrandini Gallery, and now in the National Gallery. Engraving by A. B. Desnoyers.

185. HOLY FAMILY, called "Au Voile." One is in the Louvre, and one is in the Marquis of Westminster's Gallery. Engraving by Ant. Banzo.



In the Reading Room on the First Floor, and in the rooms on the Second Floor are numerous photographs from the original designs and compositions of Raphael and Michel-Angelo, contributed by Messrs. G. W. Reid, H. Vaughan, J. B. Atkinson, G. Salting, W. Mitchell, J. Dixon, R. N. Wornum and Sir William R. Drake.



The series of large photographs in the Reading Room taken from the original Frescoes of Raphael and Michel-Angelo at Rome, which have been lent by Mr. Leighton are of especial interest.





EXHIBITION  
OF THE  
WORKS OF OLD MASTERS,  
1871.

Burlington Fine Arts Club.



LONDON:  
PRINTED BY METCHIM AND SON,  
20, PARLIAMENT STREET, S.W.

1871.







## THE GALLERY.

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- P**ORTRAIT. 1. *Greuze.*  
Lent by H. F. HOLT, Esq.
2. A LANDSCAPE, WITH FIGURES AND CATTLE.  
*Benjamin Barker.*  
Lent by the MARQUIS OF WESTMINSTER.
3. ST. MARK. *Giovanni Battista Cima, da Conegliano.*  
Lent by LADY EASTLAKE.
4. A HOLY FAMILY. *Raphael Sanzio.*  
Lent by the MARQUIS OF WESTMINSTER.
5. THE VIRGIN AND CHILD, surrounded by Four Saints with the Donator.  
*Giovanni Bellini.*  
Lent by LADY EASTLAKE.
6. LANDSCAPE: MORNING. *Claude Lorrain.*  
Lent by the MARQUIS OF WESTMINSTER.
7. ST. SEBASTIAN. *Giovanni Battista Cima, da Conegliano.*  
Lent by LADY EASTLAKE.
8. LANDSCAPE. *Gainsborough Dupont.*  
Lent by F. SEYMOUR HADEN, Esq.

9. VIRGIN AND CHILD, with Figures of St. George and a Canon of the  
Cathedral of Bruges. *Van Eyck.*  
Lent by WYNN ELLIS, Esq.
10. A HOLY FAMILY. *Paolo Cagliari, called Il Veronese.*  
Lent by the MARQUIS OF WESTMINSTER.
11. A MAN WITH A HAWK, the Artist's own Portrait. *James Northcote, R.A.*  
Lent by the MARQUIS OF WESTMINSTER.
12. LANDSCAPE: MORNING—SHEPHERDS WITH THEIR FLOCKS.  
*Claude Lorrain.*  
Lent by the MARQUIS OF WESTMINSTER.
13. ST. JOHN WITH THE LAMB. *Bartolomè Esteban Murillo.*  
Lent by the MARQUIS OF WESTMINSTER.
14. PORTRAIT OF A MAN WITH A HAWK. *Rembrandt Van Ryn.*  
Lent by the MARQUIS OF WESTMINSTER.
15. A LANDSCAPE: CLEVES IN THE DISTANCE. *Philip de Koning.*  
Lent by the MARQUIS OF WESTMINSTER.
16. TWO BOY ANGELS. *Peter Paul Rubens.*  
Lent by the MARQUIS OF WESTMINSTER.
17. PORTRAIT: A LADY WITH A FAN. *Rembrandt Van Ryn.*  
Lent by the MARQUIS OF WESTMINSTER.
18. THE DISMISSAL OF HAGAR, treated as a Domestic Scene  
*Peter Paul Rubens.*  
Lent by the MARQUIS OF WESTMINSTER.

19. LANDSCAPE : MORNING—SHEPHERDS, RUINED ARCH AND CASTLE. *Claude Lorrain.*  
Lent by the MARQUIS OF WESTMINSTER.
20. RIVER SCENE : A VIEW OF NYMEGUEN. *John Van Goyen.*  
Lent by the MARQUIS OF WESTMINSTER.
21. THE NATIVITY : ANGELS HOVERING IN THE AIR ; dated 1511. *Sandro Botticelli.*  
Lent by W. FULLER MAITLAND, Esq.
22. A LANDSCAPE WITH FIGURES, A SHEPHERD AND HIS FLOCK. *Claude Lorrain.*  
Lent by the MARQUIS OF WESTMINSTER.
23. THE VIRGIN AND CHILD, WITH ST. CATHERINE. *Vandyck.*  
Lent by the MARQUIS OF WESTMINSTER.
24. A LANDSCAPE : THE ISRAELITES WORSHIPPING THE GOLDEN CALF. *Claude Lorrain.*  
Lent by the MARQUIS OF WESTMINSTER.
25. BRATHEY BRIDGE, CUMBERLAND. *John Crome, known as Old Crome.*  
Lent by HENRY VAUGHAN, Esq.
26. HENRIETTA, COUNTESS OF GROSVENOR. *Thomas Gainsborough, R.A.*  
Lent by the MARQUIS OF WESTMINSTER.
27. A VIEW OF DORT. *Albert Cuyp.*  
Lent by the MARQUIS OF WESTMINSTER.
28. LANDSCAPE : EVENING — THE DECLINE OF THE ROMAN EMPIRE. *Claude Lorrain.*  
Lent by the MARQUIS OF WESTMINSTER.

29. PORTRAIT OF LADY ORMONDE AND CHILD.  
*Sir Joshua Reynolds.*  
 Lent by the MARQUIS OF WESTMINSTER.
30. THE COTTAGE DOOR.  
*Thomas Gainsborough, R.A.*  
 Lent by the MARQUIS OF WESTMINSTER.
31. THE DISTRESSED POET.  
*William Hogarth.*  
 Lent by the MARQUIS OF WESTMINSTER.
32. THE OLD OAK TREE.  
*John Crome, known as Old Crome.*  
 Lent by WYNN ELLIS, Esq.
33. LANDSCAPE WITH CATTLE.  
*Albert Cuyp.*  
 Lent by WYNN ELLIS, Esq.
34. THE INFANT CHRIST SLEEPING.  
*Bartolomé Esteban Murillo.*  
 Lent by the MARQUIS OF WESTMINSTER.
35. A FOREST SCENE, WITH COTTAGES : the Figures by *John Lingelbach.*  
*Minderhout Hobbema.*  
 Lent by the MARQUIS OF WESTMINSTER.
36. HORSES AND DOG.  
*Albert Cuyp.*  
 Lent by the MARQUIS OF WESTMINSTER.
37. AN INTERIOR : A MOTHER AND CHILDREN.  
*Gerard Dou.*  
 Lent by the MARQUIS OF WESTMINSTER.
38. OUR SAVIOUR AT A FEAST.  
*Paolo Cagliari, called Il Veronese.*  
 Lent by the MARQUIS OF WESTMINSTER.

39. THE HAY-WAIN : exhibited at Paris in 1825, when the Artist received the Gold Medal from the King of France. *John Constable, R.A.*  
Lent by HENRY VAUGHAN, ESQ.
40. THE VIRGIN ADORING THE SLEEPING CHRIST. *Guido Reni.*  
Lent by the MARQUIS OF WESTMINSTER.
41. A FOREST SCENE : the Figures by *John Lingelbach. Mindcrhout Hobbema.*  
Lent by the MARQUIS OF WESTMINSTER.
42. THE MARLBOROUGH FAMILY : sketch for the Painting at Blenheim. *Sir Joshua Reynolds, P.R.A.*  
Lent by HENRY VAUGHAN, Esq.
43. THE MOUTH OF THE THAMES. *J. M. W. Turner, R.A.*  
Lent by the MARQUIS OF WESTMINSTER.
44. A LANDSCAPE WITH FIGURES. *John Crome, known as Old Crome.*  
Lent by LOUIS HUTH, Esq.
45. A HORSE FAIR. *Philip Wouverman.*  
Lent by the MARQUIS OF WESTMINSTER.
46. PORTRAIT OF BURNS. *Sir Henry Raeburn.*  
Lent by F. PIERCY, Esq.
47. IL RIPOSO : HOLY FAMILY WITH ANGELS. *Nicolas Poussin.*  
Lent by the MARQUIS OF WESTMINSTER.
48. A DECOLLATED HEAD : query—"Duke of Monmouth."  
Lent by F. SEYMOUR HADEN, ESQ.



## DRAWING ROOM.

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49. THE FIFTH PLAGUE OF EGYPT. *J. M. W. Turner, R.A.*  
Lent by the MARQUIS OF WESTMINSTER.
50. THE MADONNA. *Cosimo Tura.*  
Lent by ALEXANDER BARKER, Esq.
51. VIRGIN AND CHILD. *Ghirlandajo.*  
Lent by ALEXANDER BARKER, Esq.
52. THE TRIUMPH OF VENUS. *Francesco Albano.*  
Lent by the MARQUIS OF WESTMINSTER.
53. THEODORE AND HONORIA. *Sandro Botticelli.*  
Lent by ALEXANDER BARKER, Esq.
54. FORTUNE. *Guido Reni.*  
Lent by the MARQUIS OF WESTMINSTER.
55. ST. JOHN PREACHING IN THE DESERT. *Guido Reni.*  
Lent by the MARQUIS OF WESTMINSTER.

56. THEODORE AND HONORIA. *Sandro Botticelli.*  
Lent by ALEXANDER BARKER, Esq.
57. THE STORY OF GRISELDA. *Pinturicchio.*  
Lent by ALEXANDER BARKER, Esq.
58. FEAST, WITH CENTAURS. *Sandro Botticelli.*  
Lent by ALEXANDER BARKER, Esq.
59. THE HOLY FAMILY. *Sandro Botticelli.*  
Lent by ALEXANDER BARKER, Esq.
60. VENUS AND MARS. *Sandro Botticelli.*  
Lent by ALEXANDER BARKER, ESQ.
61. THE STORY OF GRISELDA. *Pinturicchio.*  
Lent by ALEXANDER BARKER, Esq.
62. THE BATTLE OF THE CENTAURS AND THE LAPITHÆ.  
*Sandro Botticelli*  
Lent by ALEXANDER BARKER, Esq.
63. A TRIUMPH. *Pinturicchio.*  
Lent by ALEXANDER BARKER, ESQ.
64. THE STORY OF GRISELDA. *Pinturicchio*  
Lent by ALEXANDER BARKER, Esq.



FRONT ROOM.—SECOND FLOOR.

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SEA PIECE.

65.

*J. S. Cotman.*

Lent by ALFRED MORRISON, ESQ.

66.

LANDING OF GEORGE IV. AT LEITH.

*William Collins, R.A.*

Lent by J. C. ROBINSON, ESQ.

67. LANDSCAPE: DANCING FIGURES AND GROUPS OF CATTLE.

*Nicholas Berchem.*

Lent by the MARQUIS OF WESTMINSTER.

68. STRANDED EAST INDIAMAN.

*Samuel Prout.*

Lent by the MARQUIS OF WESTMINSTER.

69. LANDSCAPE.

*Patrick Nasmyth.*

Lent by J. C. ROBINSON, ESQ.

70. COAST SCENE: FISHERMEN LAUNCHING THEIR BOAT.

*Philip J. Louthembourg, R.A.*

Lent by the MARQUIS OF WESTMINSTER.

71. A GROUP OF PORTRAITS.

*Dutch School.*

Lent by F. SEYMOUR HADEN, ESQ.



72. THE DAUGHTERS OF GAINSBOROUGH. *Thomas Gainsborough R.A.*  
Lent by H. VAUGHAN, Esq.

73. PORTRAIT OF DWARF IN CHARGE OF PET DOGS: BOBOLI  
GARDENS, FLORENCE. *Unknown.*  
Lent by the MARQUIS OF WESTMINSTER.





FRONT ROOM.—GROUND FLOOR.



74. PORTRAIT. *Spanish School.*  
Lent by HENRY VAUGHAN, ESQ.
75. VIRGIN AND CHILD: ST. JOHN AND ST. ELIZABETH OF  
HUNGARY. *Lorenzo di Credi.*  
Lent by ALEXANDER BARKER, ESQ.
76. DEMOLITION OF THE PONT DE NOTRE DAME. *Canaletti*  
Lent by F. SEYMOUR HADEN, ESQ.
77. DAUGHTER OF HERODIAS. *Guido Reni*  
Lent by ALEXANDER BARKER, ESQ.
78. MADONNA: INFANT CHRIST AND ST. JOHN. *Lorenzo di Credi.*  
Lent by ALEXANDER BARKER, ESQ.
79. PORTRAIT OF COLONEL TARLETON. *Sir Joshua Reynolds.*  
Lent by WYNN ELLIS, ESQ.
80. PORTRAIT OF MRS. MATTHEWS *Sir Joshua Reynolds.*  
Lent by WYNN ELLIS, ESQ.

81. THE FIVE WISE VIRGINS.

*Carmona.*

Lent by ALEXANDER BARKER, ESQ.

82. THE FIVE FOOLISH VIRGINS.

*Carmona.*

Lent by ALEXANDER BARKER, ESQ.

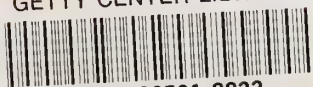








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