

ALBERT DÜRER
AND
LUCAS VAN LEYDEN.



Burlington Fine Arts Club

CATALOGUE.

1869.



LONDON:
PRINTED BY WHITTINGHAM AND WILKINS,
AT THE CHISWICK PRESS.
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Frank Simpson

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ALBERT DÜRER.

* * * The numeral references are to *Bartsch's "Peintre Graveur,"* vol. vii. excepting when otherwise expressed.

I.



1. PORTRAIT OF ALBERT DÜRER. From a drawing by the artist; engraved by Eberhard Killian.

Mr. Alfred Morrison.

2. ANOTHER. From a picture by himself in the Munich Gallery; engraved by François Forster. Proof before letters.

Mr. Julian Marshall.

3 a. ANOTHER. From a drawing of himself executed in 1498; engraved by Wenceslaus Hollar.

Mr. Julian Marshall.

3 b. PORTRAIT OF ALBERT DÜRER, GOLDSMITH, father of the painter. From a picture executed in 1497 by the Artist, now at Sion House; engraved by Wenceslaus Hollar.

Mr. Julian Marshall.

Pieces executed with the dry point.

4. THE MAN OF SORROWS, with his arms extended. Dated 1512. (21).

Mr. Fisher.

Another impression. No. 75 b.

5. THE MADONNA seated with the Infant Saviour on her lap, St. Joseph and three other Saints standing behind her. (43).
Mr. J. C. Robinson.
6. ANOTHER impression. *Mr. R. S. Holford.*
7. OUR SAVIOUR seated, crowned with horns, holding a scourge in his lap. 1515. (22). (First and Second States.) *Mr. Fisher.*
Another impression of the second. No. 75 d.
8. ST. JEROME, in a rocky landscape, praying before a crucifix. 1512. (59).
Mr. Fisher.

Etchings on Iron or Copper.

9. AN ANGEL holding the Sudarium extended in the air, four other Angels in the distance below bearing the Instruments of the Passion. 1516. (26). *Mr. J. C. Robinson.*
10. A MAN mounted on an Unicorn, forcibly carrying off a Woman. 1516. (71). *Mr. Fisher.*
11. OUR SAVIOUR praying in the Garden. 1515. (19). *Mr. J. C. Robinson.*
- 12 a. A STUDY of figures. (70). *Mr. J. C. Robinson.*
- 12 b. A LANDSCAPE, with a large cannon in the foreground. 1516. (99).
Mr. J. C. Robinson.

Engravings on Copper.

13. THE CRUCIFIXION in outline. Undescribed. *Mr. Fisher.*
14. THE MADONNA seated, with the Infant Saviour on her lap, two Angels supporting a crown over her head. 1518. (39).
Mr. Fisher.
15. THE MADONNA, with the Infant Saviour, seated at the foot of a tree. (35). *Mr. Fisher.*

16. THE MADONNA seated, with the Infant Saviour, an Angel holding a crown over her head. 1520. (37). *Mr. Fisher.*
17. THE MADONNA suckling the Infant Saviour. 1519. (36). *Mr. Fisher.*
18. THE MADONNA AND INFANT SAVIOUR. (45).* *Mr. Fisher.*
- 19 *a.* ST. GEORGE, the dead dragon on the ground at his feet. (54). *Mr. Fisher.*
- 19 *b.* ST. GEORGE on horseback. (54). *Mr. Fisher.*
20. TWO ANGELS in the sky, holding the Sudarium. 1513. (25). *Mr. Fisher.*
- 21 *a.* ST. SEBASTIAN, turned to the left. (55). *Mr. Fisher.*
- 21 *b.* ST. SEBASTIAN tied to a tree, pierced with arrows. (56). *Mr. Fisher.*
22. THE MADONNA seated, suckling the Infant Christ. (34). *Mr. Fisher.*
- 23 *a.* ST. CHRISTOPHER, turned to the left, fording a river with the Infant Saviour on his shoulders. 1821. (51). *Mr. Fisher.*
- 23 *b.* ST. CHRISTOPHER, turned to the right, the subject treated somewhat differently. 1821. (52). *Mr. Fisher.*
24. THE MADONNA and Child, with St. Joseph asleep, a butterfly on the ground on the right. (44). *Mr. James Reiss.*
- See also Nos. 26 and 91.
25. TWO FEMALE SAINTS, one of them with an Infant in her arms. (29). *Mr. James Reiss.*

* This print is erroneously ascribed by Bartsch to Albert Durer, and by Passavant to Marc Antonio. It is by some later artist, the component parts of the landscape and figure being copied and adapted from several of the woodcuts by Albert Durer. See "Fine Arts Quarterly," New Series, vol. i. p. 404.

26. ANOTHER impression of No. 24. *Mr. Alfred Morrison.*
27. THE PRODIGAL SON. Presumed to be a likeness of the Artist when about the age of twenty-eight. (28). *Mr. Broadhurst.*
28. THE MADONNA seated, with the Infant Saviour, holding in her hand a pear. (41). *Mr. St. John Dent.*
Another impression. No. 77 a.
29. ANOTHER impression of No. 27. *Mr. George Vaughan.*
30. THE MADONNA with the Infant Saviour in swaddling clothes asleep in her lap. 1520. (38). *Mr. St. John Dent.*
31. THE MADONNA, with the Infant Saviour playing with a bird, a monkey on the ground in front. (42). *Mr. St. John Dent.*
32. ANOTHER impression. *Mr. Alfred Morrison.*
33. THE NATIVITY, with St. Joseph drawing water from a well. (2). *Mr. St. John Dent.*
34. ANOTHER impression. *Mr. George Vaughan.*
35. ADAM AND EVE. A tablet on the left inscribed, "Albertus Durer, Noricus faciebat. 1504." (1). *Mr. Fisher.*
36. ANOTHER impression. No. 41. *Mr. St. John Dent.*
- 37 a. THE MADONNA with a crown and a sceptre, with the Infant Saviour in her arms, standing upon a crescent. 1516. (32). *Mr. Fisher.*
- 37 b. THE MADONNA, with the Infant Saviour in her arms, standing upon a crescent. 1514. (33). *Mr. Fisher.*
- 37 c. THE MADONNA crowned, with flowing hair, holding the Infant Saviour on her left arm, standing upon a crescent. 1508. (31). *Mr. Fisher.*
- 37 d. THE MADONNA, with flowing hair, holding the Infant Saviour in her arms, standing upon a crescent. (20). *Mr. Fisher.*

38. FIVE OF THE APOSTLES.

- a.* ST. PHILIP, with a book, and a staff surmounted by a cross.
1526. (46).
- b.* ST. BARTHOLOMEW with a book and a knife. 1523. (47).
- c.* ST. THOMAS, with a book and a lance. (48).
- d.* ST. SIMON holding a saw. 1523. (49).
- e.* ST. PAUL holding a book, his sword on the ground at his feet.
1515. (50). *Mr. Fisher.*

39 and 40. THE PASSION OF CHRIST.

- Christ standing by a pillar, crowned with thorns. Dated 1509. (3).
- Christ praying in the Garden. 1508. (4).
- The Betrayal in the Garden. 1508. (5).
- Christ brought before the High Priest. 1512. (6).
- Christ before Pilate. 1512. (7).
- The Flagellation. 1512. (8).
- The Crowning with Thorns. 1512. (9).
- The Presentation to the People. 1512. (10).
- Pilate washing his hands. 1512. (11).
- Christ bearing His Cross. 1512. (12).
- The Crucifixion 1511. (13).
- The Descent into Limbo. (14).
- The Deposition. 1507. (15).
- The Burial. 1512. (16).
- The Resurrection. 1512. (17).
- St. Peter and St. John healing the Cripple. 1513. (18).
Mr. St. John Dent.
- Other impressions. No. 90.

41. Another Impression of No. 35. *Mr. R. S. Holford.*
See also Nos. 35 and 36.
42. ST. JEROME seated in his chamber writing. 1515. (60).
Mr. R. S. Holford.
See also Nos. 96 and 97.
- 42.* FIVE COPIES BY ALOIS PETRAK, from extremely rare prints at Vienna :—
- a.* ST. JEROME. (62).
b. THE VERONICA. (64).
c. JUDGMENT OF PARIS. (65).
d. THE COURIER. (81).
e. ST. JEROME, (woodcut.) (115). *Mr. Fisher.*
43. THE CONVERSION OF ST. HUBERT. The Saint on his knees in the forest of Ardennes, before the Stag with the Crucifix between its antlers. (57). *Mr. Barker.*
See also Nos. 98—101.
44. DIANA seated caressing a Stag, Apollo on the left drawing his bow. (68). *Mr. Alfred Morrison.*
45. PORTRAIT OF ALBERT, Elector of Mentz. 1823. (103).
Mr. Alfred Morrison.
46. PORTRAIT OF ERASMUS, seated at a desk, writing. 1526. (107).
Mr. Fisher.
47. PORTRAIT OF BILIBALD PIRKHEIMER. 1524. (106).
Mr. St. John Dent.
Another impression. No. 49 *b.*
48. A COAT OF ARMS. A Lion rampant, with a Cock for the crest. (100).
Mr. James Reiss.
Another impression. No. 52 *a.*
- 49 *a.* PORTRAIT OF PHILIP MELANCTHON. 1526. (105).
Mr. Alfred Morrison.
- 49 *b.* PORTRAIT OF BILIBALD PIRKHEIMER. 1524. (106).
Mr. Alfred Morrison.

50. AN ESCUTCHEON, bearing a skull, in front of a lady dressed in the German fashion. (101). *Mr. Alfred Morrison.*
Another impression. (No. 52 *b*).
51. A GROUP OF FIVE WARRIORS, one of them on horseback wearing a turban. (88). *Mr. St. John Dent.*
- 52 *a*. ANOTHER impression of No. 48. *Mr. Alfred Morrison.*
- 52 *b*. ANOTHER impression of No. 50. *Mr. R. S. Holford.*
53. THE SMALL CIRCULAR CRUCIFIXION. Engraved for the hilt of the sword of the Emperor Maximilian. (23). *Mr. William Mitchell.*
54. REPETITION of the same. *Mr. George Vaughan.*
See also Nos. 75 *a* and *c*.
55. THE PENITENCE OF ST. CHRYSOSTOM. The King's Daughter seated under a rock, suckling her infant; in the far distance on the left, the Saint on his hands and knees. (63). *Mr. George Vaughan.*
56. A GROUP OF SATYRS and Women quarrelling. A winged child escaping to the right. (73). *Mr. George Vaughan.*
57. ANOTHER impression. *Mr. R. S. Holford.*
58. ANOTHER impression. *Mr. James Reiss.*
59. THE WINGED FIGURE of a naked female standing upon a globe in mid-air. An extended and highly picturesque landscape in the distance beneath. Called "La grande Fortune." (77).
Mr. F. Seymour Haden.
60. ANOTHER impression. *Mr. George Vaughan.*
61. ANOTHER impression. *Mr. Broadhurst.*

62. ANOTHER impression. *Mr. Alfred Morrison.*
63. A SEA MONSTER carrying off a nymph, called, "The Rape of Amymone." (71). *Mr. Alfred Morrison.*
64. ANOTHER impression. *Mr. F. Seymour Haden.*
65. A NAKED WOMAN, with an Infant, and a Satyr piping. (69). *Mr. Fisher.*
66. A PEASANT, walking, in conversation with a woman. (83). *Mr. Alfred Morrison.*
67. A MAN in a Turkish dress, followed by a woman with a child in her arms. (85). *Mr. Fisher.*
- 68 *a.* A HORSEMAN galloping towards the left, called "The little Courier." (80). *Mr. Fisher.*
- 68 *b.* A LADY ON HORSEBACK, a Man at her side bearing a halberd. (82). *Mr. Fisher.*
69. A MAN with cooking utensils in his hand, and a bird on his shoulder, in company with a woman, called "The Cook and his Wife." (84). *Mr. Alfred Morrison.*
- 70 *a.* ST. ANTHONY seated without the walls of a city, reading. 1519. (58). *Mr. St. John Dent.*
- 70 *b.* ANOTHER impression. *Mr. F. Seymour Haden.*
71. Three men in conversation, one of them holding a basket of eggs. (86). *Mr. Fisher.*
- 72 *a.* A COUNTRYMAN with a basket of eggs on the ground before him. 1519. (89). *Mr. Alfred Morrison.*

- 72 *b*. A COUNTRYMAN and a Woman dancing. 1515. (90).
Mr. Alfred Morrison.
73. A WILD MAN, attempting to ill-treat a female, called "Le Violent."
Mr. Fisher.
74. A MAN holding a Standard. (87).
Mr. Fisher.
75. (*a* and *c*). DUPLICATE impressions of No. 54.
(*b*). CHRIST standing. (21).
(*d*). CHRIST seated and crowned with thorns. (22).
(*e*). CHRIST standing naked and crowned with thorns. (20).
Mr. R. S. Holford.
- 76 *a*. A HORSE turned to the left, a warrior in armour standing behind
him. (96).
Mr. George Vaughan.
- 76 *b*. THE SAME SUBJECT, larger, and somewhat differently treated. (97.)
Mr. George Vaughan.
- 77 *a*. ANOTHER impression of No. 28.
Mr. George Vaughan.
- 77 *b*. ANOTHER impression of No. 31.
Mr. George Vaughan.
78. A MAN seated asleep by a stove; a naked woman, with an attendant
demon, whispering in his ear. In the front on the left is a winged
child on stilts. (76).
Mr. George Vaughan.
79. AN OLD MAN seated by a Woman on the grass; his horse tied to a tree
in the distance on the right. (93).
Mr. Fisher.
80. A GROUP of four naked Women, with a globe suspended over them,
on which is inscribed the letters O. G. H. and the date 1497.
Mr. St. John Dent.

81. ANOTHER impression. *Mr. Alfred Morrison.*
82. ST. JEROME kneeling at his devotions, in a rocky landscape. (61).
Mr. James Reiss.
83. ANOTHER impression. *Mr. Fisher.*
84. A LADY AND GENTLEMAN walking, the figure of Death behind a tree
on the right. (94). *Mr. Salting.*
85. ANOTHER impression. *Mr. Fisher.*
86. A FEMALE FIGURE with wings, seated in a contemplative posture,
and surrounded by philosophical and other instruments. A winged
child seated aloft above her. In mid-air on the left is a scroll,
supported by a bat-like animal, inscribed "MELENCOLIA I." 1515.
(74). *Mr. F. Seymour Haden.*
87. ANOTHER impression. *Mr. Alfred Morrison.*
88. ANOTHER. *Mr. Broadhurst.*
89. ANOTHER. *Mr. Salting.*
90. OTHER impressions of Nos. 39 and 40. *Mr. R. S. Holford.*
91. ANOTHER impression of No. 24. *Mr. R. S. Holford.*
92. AN ARMED WARRIOR, with his lance on his shoulder, riding towards the
left; followed by a Demon, who clutches at him from behind. A
ghastly figure, typical of Death, riding at the Warrior's side, holds
up an hour-glass before him. Dated 1513. Called, "The Knight of
Death." (98). *Mr. F. Seymour Haden.*
93. ANOTHER impression. *Mr. George Vaughan.*
94. ANOTHER. *Mr. Alfred Morrison.*

95. ANOTHER. *Mr. Fisher.*
96. ANOTHER impression of No. 42. *Mr. F. Seymour Haden.*
97. ANOTHER impression. *Mr. William Mitchell.*
98. ANOTHER impression of No. 43. *Mr. George Vaughan.*
99. ANOTHER. *Mr. Alfred Morrison.*
100. ANOTHER. *Mr. R. S. Holford.*
101. ANOTHER. *Rev. John Griffiths.*
102. THE CRUCIFIXION, with the four Maries and St. John at the foot of the Cross. (24). *Mr. C. S. Bale.*
103. ANOTHER impression. *Mr. Alfred Morrison.*
- 104 *a.* FOUR WINGED CHILDREN, and a Witch riding upon a Goat. (67). *Mr. Fisher.*
- 104 *b.* THREE WINGED CHILDREN, one of them holding a helmet, the others blowing trumpets. (66). *Mr. Fisher.*
- 105 *a.* A NAKED FEMALE FIGURE, standing upon a globe, called "La petite Fortune." (78). *Mr. Fisher.*
- 105 *b.* A MAN with a luminous glory round his head, holding in one hand a pair of scales, and in the other a sword, seated upon a lion, called "La Justice." (79). *Mr. Fisher.*

Engravings on Wood.

106. THE LIFE OF THE MADONNA, a set of twenty pieces including the title. (75-94). *Mr. Fisher.*
107. THE APOCALYPSE OF ST. JOHN THE EVANGELIST, a set of sixteen pieces. (1-16). *Mr. Fisher.*
- 107.* THE LARGE PASSION. (4—15). Six impressions. *Mr. Henry F. Holt.*
108. A COLOSSAL HEAD OF CHRIST. (Appen. 26). *Dr. Percy.*
109. CHRIST on the Cross, with three Angels holding chalices for his blood. On two blocks. (58). *Mr. Fisher.*
110. THE HOLY FAMILY, with two Angels holding a crown over the Virgin's head. (102). *Mr. Fisher.*
- 111 *a.* ST. CHRISTOPHER carrying the Infant Saviour on his shoulders across a river. 1511. (103). *Mr. Fisher.*
- 111 *b.* THE LAST SUPPER. 1523. (53). *Mr. Fisher.*
112. ST. CHRISTOPHER, fording a river with the Infant Saviour upon his shoulders. (105). *Mr. Fisher.*
- 113 *a.* THE HOLY FAMILY. St. Anne receiving the Infant Saviour from the hands of the Virgin. 1511. (96). *Mr. Fisher.*
- 113 *b.* THE HOLY FAMILY, a composition of nine figures and two Angels with musical instruments. 1511. (97). *Mr. Fisher.*
- 114 *a.* THE MADONNA AND CHILD surrounded with angels, two of them holding a crown above the Madonna's head. 1518. (101).
- 114 *b.* THE ADORATION OF THE MAGI. (3). *Mr. Fisher.*
115. COMBAT of men and women. Inscribed "*Ercules.*" (127). *Mr. Fisher.*

116. PORTRAIT OF ULRIC VARNBULER, in a large hat, life size. Printed in Chiar'oscuro. (155). *Dr. Percy.*
117. THE FIGURE OF A RHINOCEROS. 1515. (136). *Dr. Percy.*
118. THE MARTYRDOM of the Ten Thousand Saints of Nicomedia. (117). *Mr. Fisher.*
119. THE TRIUMPHAL CAR of the Emperor Maximilian. The first of the series of eight pieces, giving the figure of the Emperor seated and crowned by the Virtues. (139). *Dr. Percy.*
120. THE TRINITY, with God the Father supporting the body of the Saviour. (122). *Mr. William Mitchell.*
121. THE MARTYRDOM OF ST. CATHERINE. (120). *Mr. Fisher.*
- 122 *a.* PORTRAIT OF THE EMPEROR MAXIMILIAN, with the arms above. (153). *Mr. William Mitchell.*
- 122 *b.* PORTRAIT OF THE EMPEROR MAXIMILIAN, an inscription on a scroll above. (154). *Dr. Percy.*
- 123 *a.* PORTRAIT OF ALBERT DURER, in profile. With the inscription and verses, before the monogram. (156). *Mr. W. Bell Scott.*
- 123 *b.* ANOTHER impression, with the monogram. *Dr. Percy.*

Drawings.

124. TWO TURKS walking, followed by a Negro slave. Pen, tinted with water-colours. From the Lawrence Collection. (Robinson, 524). *Mr. Malcolm.*
125. STUDY of the standing figure of a Stork. Dated 1517. Pen. *Mr. R. S. Holford.*

126. FEMALE FIGURE. Pen washed. Inscribed "Eine Nürembergerin als man zur Kirche geht." (A Nuremberg woman as she goes to church.) *Mr. Malcolm.*
127. THE VIRGIN AND CHILD, with Saint Elizabeth. In colours. Dated 1514. *Mr. William Mitchell.*
128. TWO STUDIES on the same sheet of the Muzzle of an Ox. In colours, with the monogram of the Artist, and dated 1523. (Robinson, 523.) *Mr. Malcolm.*
129. THE CASTLE OF NUREMBERG. Study from Nature in water-colours. From the Lawrence Collection. (Robinson, 521). *Mr. Malcolm.*
130. A KNIGHT with a trophy of arms. Dated 1518. *Mr. R. S. Holford.*
131. THE WING OF A KING FISHER, highly finished in colours. Dated 1518. From the Esdaile Collection. *Mr. Alfred Morrison.*
132. THE BACK OF A KINGFISHER, highly finished in colours. From the Esdaile Collection. *Mr. Alfred Morrison.*
133. A BEETLE. Highly finished in colours. Dated 1505. *Mr. C. S. Bale.*
134. A STUDY OF MARIGOLDS. Highly finished in colours. *Mr. C. S. Bale.*
- 135 *a.* STUDY of the Virgin and Child. In pen. *Mr. C. S. Bale.*
- 135 *b.* ANOTHER similar study of the same subject, also in pen. *Mr. C. S. Bale.*
136. STUDIES from Nature of wild flowers; a lily of the valley, and a species of blue nettle. (Robinson, 522). *Mr. Malcolm.*
- 137 *a.* STUDIES of the wings of a bittern. Dated 1515. In colours. *Mr. C. S. Bale.*
- 137 *b.* STUDY of the body of a jay. (Dated 1509.) Highly finished in colours. *Mr. C. S. Bale.*

138. STUDY of a buttercup and a root of red clover. In colours.
Mr. C. S. Bale.
139. HEAD OF A YOUNG MAN, seen full face. Dated 1520. Black
chalk. *Mr. C. S. Bale.*
140. PORTRAIT of Bilibald Pirkheimer. A copy from the print. (106).
Mr. Charles Bowyer.
See No. 47.
141. THE HOLY FACE, or St. Veronica. Same design as the well-known
etching. (26). (Robinson, 530.) *Mr. Malcolm.*
142. STUDY of a foot, nearly of the full size, with the bones also drawn
in the same pose as the sketch. From the Crozat Collection.
(Robinson, 519). *Mr. Malcolm.*
143. A SKELETON with a scythe in his hand, riding on an old half-
starved horse, evidently intended as an impersonation of Death.
Inscribed "Memento Mei." (Robinson, 518). *Mr. Malcolm.*
144. TWO STANDING FIGURES, respectively St. Catherine and St. Barbara.
Charcoal drawing on light brown tinted paper. 1514. (Robinson,
528). *Mr. Malcolm.*
145. STUDY of the Head of a Boy, with curling hair. Dated 1508. Pen
and bistre. (Robinson, 522). *Mr. Malcolm.*
146. THE VIRGIN seated on the ground, holding the Infant Saviour in
swaddling clothes on her knees. Pen drawing in Indian ink.
(Robinson, 529.) *Mr. Malcolm.*
147. HEAD OF A CHILD, or Amorino, of small life size. 1508. Black
chalk, heightened with white, on dark green prepared ground.
(Robinson, 527). *Mr. Malcolm.*
148. PROFILE HEAD of a young Man who wears a raised broad-brimmed
hat, and his mantle fastened with loops up to the throat. Dated
1518. Black chalk and charcoal. *The Earl of Warwick.*

149. STUDY for the head of the Virgin. Apparently a life study from a head of his wife Agnes Frey. Silver point drawing heightened with white, on light red tinted ground. (Robinson, 525).
Mr. Malcolm.
150. SHEET OF TWO STUDIES, from the life, of a nude standing female figure with a mirror in her hand; two separate views of the figure in the same pose. Silver point drawing, on light cream tinted prepared ground. From the Reynolds and Lawrence Collections. (Robinson, 526).
Mr. Malcolm.
151. HEAD of a young Man with thick close curling hair. 1503. Pen, heightened with white. From the Collection of Count Nils Barck.
Mr. Frederick Locker.
152. HOLY FAMILY. The Virgin with the Infant Saviour standing in her lap, is seated under a large tree. In pen. From the Collection of Samuel Rogers. (Robinson, 517).
Mr. Malcolm.
153. AN ANGEL playing upon the guitar. Dated 1491. Silver point heightened with white on prepared paper. From the Lawrence, Woodburn, and Hawkins Collection.
Mr. William Mitchell.
154. DEATH holding the train of a female over his right arm, and raising his left arm in derision. Pen.
Mr. William Mitchell.
155. THE TAKING OF CHRIST, a composition of many figures. Pen and bistre.
Mr. R. S. Holford.
156. TWO OLD MEN'S HEADS. Dated 1520. Silver point on prepared paper.
Mr. R. S. Holford.
157. FOUR NAKED WOMEN. Pencil on vellum. The same composition as No. 80.
Mr. Fisher.



LUCAS VAN LEYDEN.

Etchings and Engravings.

158.



HOLY FAMILY. (39).

Mr. R. S. Holford.

159 *a.* ST. GEORGE AND THE FAIR SABRINA. (121).

b. THE TEMPTATION OF ST. ANTHONY. (117).

c. ST. CHRISTOPHER. (108).

Mr. W. Bell Scott.

160 (*a to n*). THE SMALL PASSION.

The Last Supper. (43).

Christ praying in the Garden. (44).

Christ taken in the Garden. (45).

Christ brought before the High Priest. (46).

Christ blindfolded and insulted by the servants of the
High Priest. (47).

The Flagellation. (48).

Christ crowned with Thorns. (49).

Pilate presenting Christ to the people. (50).

Christ bearing his Cross. (51).

The Crucifixion. (52).

LUCAS VAN LEYDEN.

The Madonna wailing over the dead body of Christ. (53).

The Descent into Limbo. (54).

The Burial of Christ. (55).

The Resurrection of Christ. (56).

Mr. R. S. Holford.

161. THE BAPTISM OF JESUS CHRIST. (40). *Mr. Fisher.*

162. THE CRUCIFIXION, a composition of more than ninety figures. First and undescribed state, before an injury which appears in the sky was worked over and hidden. (74). *Mr. Fisher.*

163. PORTRAIT OF THE EMPEROR MAXIMILIAN. Half length. The Copy. (172). *Mr. R. S. Holford.*

In the original print the head is turned the opposite way.

163 *a.* ANOTHER impression of the Copy. *Mr. Henry F. Holt.*

164 *a.* PORTRAIT OF LUCAS VAN LEYDEN, at the age of thirty-one. (173). *Mr. W. Bell Scott.*

b. A HALF-LENGTH PORTRAIT of a young Man holding a skull, generally supposed to be a portrait of the Artist himself. (174). *Mr. Julian Marshall.*

165 *a.* A SURGEON performing an operation on a countryman's ear. (156). *Mr. F. Seymour Haden.*

b. THE BEGGARS. (143). *Mr. W. Bell Scott.*

c. A COMPOSITION of grotesque ornaments. (164). *Mr. W. Bell Scott.*

166. THE ADORATION OF THE MAGI. (37). *Mr. Fisher.*

167. JESUS CHRIST PRESENTED TO THE PEOPLE. (71). *Mr. Fisher.*

168 *a.* LAMACH AND CAIN. (14). *Mr. W. Bell Scott.*

b. THE BEHEADING OF ST. JOHN. (111). *Mr. W. Bell Scott.*

c. THE VIRGIN and St. Elizabeth. (79). *Mr. W. Bell Scott.*

169. MARY MAGDALEN returning to the pleasures of the world; called
 "The Dance of the Magdalen." (122). *Mr. F. Seymour Haden.*
170. ANOTHER impression. *Mr. R. S. Holford.*
171. DAVID playing the Harp before Saul. (27). *Mr. St. John Dent.*
172. ANOTHER impression. *Mr. R. S. Holford.*
173. THE MONK SERGIUS, killed by Mahomet. (126). *Mr. Broadhurst.*
174. DALILAH cutting off the hair of Samson. (25). *Rev. John Griffiths.*
175. THE RESURRECTION OF LAZARUS. (42). *Mr. R. S. Holford.*
176. THE REPOSE IN EGYPT. The Madonna represented suckling the
 Infant Saviour. (38). *Mr. Fisher.*
177. THE RETURN OF THE PRODIGAL SON. (78). *Mr. St. John Dent.*
178. SUSANNAH and the Elders. (33). *Mr. Fisher.*
179. ANOTHER impression of No. 176. *Mr. R. S. Holford.*
180. THE MILKMAID. (158). *Mr. Fisher.*
181. VIRGIL suspended from a Window in a basket. (136).
Mr. George Vaughan.
- 182 *a.* JOSEPH escaping from the Wife of Potiphar. (20).
b. LOT AND HIS DAUGHTERS. (16).
c. THE WIFE OF POTIPHAR accusing Joseph. (21).
Mr. George Vaughan.
183. MARS, VENUS, AND CUPID. (137). *Mr. Broadhurst.*

Drawings.

184. THE PAINTER'S OWN PORTRAIT, 1524, the original design for the Etching (see No. 164 *a*), which is dated 1525, a year later. It represents the Painter life size, the face three quarters turned to the right, his coat fitting close up to the throat, over the band of the shirt, which is drawn together by a thin tape.

The Earl of Warwick.

185. LIFE SIZE HEAD of a Witch or Fury. Highly finished drawing in Italian chalk. (Robinson, 548.)

Mr. Malcolm.



In the Glass Case at the end of the Room are exhibited, by the Marquis d'Azeglio, an interesting Collection of

VETRI ARTISTICI

or paintings fixed upon glass or rock crystal. These Vetri are called sometimes in France *Verres Eglomisés*.

The origin of this art may be traced to the Roman funereal glasses of the first Christian era, found fixed into the mortar of the catacombs at Rome. A tradition of the art seems to have been preserved at Constantinople; and after the conquest of that city by the Crusaders in 1204, Byzantine artists were no doubt removed to Venice, and introduced there the various processes with which they were acquainted.

The Collection, although but lately commenced, may give an approximate idea of the various periods of this art from a remote date to the present time.

It is rather astonishing that this branch of art should have fallen almost into oblivion. This appears to be the first attempt at forming such a Collection, and it will, no doubt, be found well deserving of the attention of connoisseurs.



PRINTED BY WHITTINGHAM AND WILKINS,
TOOKS COURT, CHANCERY LANE.

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PUBLISHED BY THE AUTOTYPE PRINTING AND PUBLISHING COMPANY
(LIMITED), 5, HAYMARKET, S.W.

