















A  
CATALOGUE  
OF  
PICTURES,  
COMPOSED AND PAINTED  
CHIEFLY BY THE  
MOST ADMIRABLE MASTERS  
OF THE  
ROMAN, FLORENTINE, PARMAN,  
BOLOGNESE, VENETIAN,  
FLEMISH, AND FRENCH SCHOOLS.

IN WHICH  
MANY OF THE MOST CAPITAL  
ARE ILLUSTRATED BY DESCRIPTIONS,  
AND CRITICAL REMARKS.

HUMBLY OFFERED TO THE  
IMPARTIAL EXAMINATION OF THE PUBLIC,

BY  
ROBERT FOULIS.

IN THREE VOLUMES.

VOLUME II.

L O N D O N:  
SOLD BY T. CADELL AND P. ELMSLY  
IN THE STRAND.

M.DCC.LXXVI.



VOLUME II.

- A Continuation of the ROMAN School,  
CORREGGIO, and other Painters of the  
PARMA School,
- The CARACCI'S, and their Disciples, of  
the BOLOGNESE School,
- TITIAN, and other Painters of the VE-  
NETIAN School.





# EARLY PICTURES.

T H E

VIRGIN and CHILD,

PAINTED on copper; each of them having a crown on their head. This picture was done by one of the Greeks who came into Italy, and instructed the Italians in the art of painting.

A Gentleman of learning and taste, who travelled in Greece, assured me he had seen these pictures in this manner still preserved in churches.

The dimensions are, one foot seven inches in height, by one foot one inch and three fourths in breadth.

## 2 EARLY PICTURES.

A N

### A L T A R - P I E C E,

On Wood.

THIS picture is very antient, in the stile of Cimabue, and seems not confined to one point of time; the hero of the picture appears first giving charity, represented as a young man; and at last, when old, as a Pope upon horseback, with his attendants.

There is a great picture of a similar composition described by Vafari in his life of Cimabue.

The dimensions are, three feet and half an inch in height, by two feet four inches and three fourths in breadth.

T H E

ADORATION of the MAGI,

Painted on wood by PERUGINO.

THE background of the picture is enriched with a great variety of architecture.

At the extremity of the right side of the picture, there is a figure in black, with a cap, and a dog by him of a white colour. This is probably the portrait of the painter.

The dimensions are, one foot and three fourths of an inch in height, by one foot four inches and an half in breadth.

4      P I C T U R E S   B Y  
                                 T H E  
HEAD of JOHN the BAPTIST  
                                 I N   A   C H A R G E R,

By LEONARDO DA VINCI.

THE dimensions are, one foot one inch and three fourths in height, by one foot seven inches and one fourth in breadth.

                                 T H E  
VIRGIN AND CHILD,

With St. CATHERINE ;

Painted on wood by LEONARDO  
                                 D A   V I N C I .

THE dimensions are, one foot ten inches in height, by one foot five inches and an half in breadth.



ST. JOHN the BAPTIST, a Child,

R E C E I V I N G

Our SAVIOUR'S BENEDICTION;

By LEONARDO DA VINCI.

St. John's hands are stretched out, and folded; his right knee is upon the ground; his left bended, is supported by his foot, which rests upon the ground.

Our Saviour sits upon the ground; his right hand lifted up, his two forefingers pointing forwards, being the usual form of benediction, leave no doubt about the subject; his left hand rests upon the ground; his feet cross

## 6 P I C T U R E S B Y

one another; in the foot that is under the other, the sole is seen; and in the foot above, the upper part of the foot. Our Saviour is seen in profile, and St. John nearly so.

Behind our Saviour is the Virgin; her left hand tenderly supports our Saviour; her right is stretched out, pointing to St. John with her forefinger, and her second finger and thumb curved, touch one another.

The character of the St. John is the simplicity of a child; the character of our Saviour divine authority; the pointing of the Virgin marks the intention of the painter to understand by the benediction St. John's being au-

thorized to proclaim the glad tidings.

These figures have been painted on four separate pieces of cloth. The back-ground represents a wilderness.

The dimensions are, three feet two inches in height, by two feet seven inches and an half in breadth.

8 PICTURES BY

T H E

V I R G I N A N D C H I L D,

B Y

LEONARDO DA VINCI.

THE drapery of the Virgin is red and blue. The Child is naked; his right hand lifted up, in the attitude of blessing, supported by the right hand of the Virgin; and her left hand under the Child's arm, supports the body leaning that way. Her head reclines toward the left, and near a full view of the face.

The face of the Child is likewise near a full view, but a little



turned toward the left. The body turns gently toward the right. The Child is sitting on his mother's knee.

The dimensions of the picture are, one foot nine inches and three fourths in height, by one foot six inches in breadth.

10 PICTURES BY

T H E

FINDING OF MOSES

B Y

PHARAOH'S DAUGHTER,

By LEONARDO DA VINCI.

THERE are six figures in the picture. In the middle of the picture is Pharaoh's daughter crowned. Her eyes are shut in meditation; her left hand is upon her breast; her right stretched from the elbow; the hand open, and the thumb and fingers bent.

On the right hand a maid, seen in profile, presents the child to Moses' mother, who stretches

out the right hand towards the child. Her breasts are covered with a white drapery, and by their protuberant roundness mark the nurse: the forepart of her right arm is seen, and the back of the left.

One of Pharaoh's maids stands behind her, leaning forwards and speaking to her, seems to excite fondness for the child.

The back part of the picture seems to represent a bath, with a landscape, and some buildings.

The colours of the drapery are broken; and the strongest lights fall upon a bright yellow, orange, and white.

The dimensions are, three feet in height, by three feet and half an inch in breadth.

THE

VIRGIN AND CHILD,  
SAINT JOHN AND AN ANGEL,  
IN THE WILDERNESS.

THIS picture is an improvement of the one formerly described; the whole picture much enlarged, and every figure finished in the highest manner.

The back-ground is altogether different from the other; it consists chiefly of rocks of uncommon forms, with water.

The disposition of the figures is much the same with the picture formerly described; only, in

place of the Virgin pointing, an angel points, and seems to look to the spectator with great joy and benevolence in his countenance; as if he said, Behold the Child who one day will announce glad tidings to mankind.

The Virgin is in the centre of the picture; her right arm coming behind St. John, her open hand takes hold of him; her left hand stretches directly forward over the head of our Saviour, and is shortened in a masterly manner; her countenance is beautiful; her hair equally divided; no drapery on her head; the expression of her countenance is full of benignity, placid, and tranquil; her drapery is of silk

of three different colours; the largest part of the drapery is a blue mantle fixt on the breast with a broach, lined with silk of a brownish colour; below it is a gown of a silver-like colour, but partaking more of the blue than of the white, lined with a bright yellow.

This picture is in high preservation; no part of the carnation, drapery, or landscape seeming to have altered; the shades of the carnation being painted with ultramarine, together with the quantity of blue drapery, gives the picture more of the violet than usual.

The drapery of the angel is red cloth; turned up so as to co-



ver the upper part of the arm and shoulder; is a changeable silk, and seems to be an interweaving of green and gold, blended together with great delicacy; the lower part of the arm is covered with a drapery of fine lawn.

This picture is mentioned as being in France in the life of Leonardo da Vinci, placed before his book on painting. And this particular picture made a part of one of the oldest collections in France.

The dimensions are, five feet and half an inch in height, by four feet and one inch in height.

bve a cl 1/2



A

## BACCHANAL SUBJECT

Painted on wood by

MICHAEL ANGELO BUONOROTTI.

ON the foreground of the picture there is a young man naked, his back turned to the spectator, stretched upon the ground; his legs cross one another; he leans upon his left arm, which goes into a piece of blue drapery; he holds up a cup in his right arm, into which two Cupids are pouring wine.

Close by him, but further in the picture, is a young figure drinking from a large flaggon.

In the same line in the picture, is a male and female figure, both asleep, as overcome with wine. Under the arm of the male figure is a vessel lying on its side and open, commonly a symbol of a river-god.

Behind stands a figure firmly on one foot on the top of a wine-press; which seems to be a young Silenus.

Another naked figure holds him under the right arm; his left arm is stretched out with a cup in his hand; and his left leg and thigh is lifted up and stretched out.

Beyond him, on the left side, are some distant figures.

The dimensions of the picture

18 P I C T U R E S B Y

are, one foot one inch in height,  
by one foot five inches in breadth.

P E R S E U S

A N D

A N D R O M E D A ;

A Picture on wood, by MICHAEL  
ANGELO, or JULIO ROMANO  
in his manner.

THE drapery of Andromeda is  
not inferior to Vandyke. The di-  
mensions are, three feet six inches  
in height, by two feet five inches  
in breadth.

The Subject commonly called

A P I E T A S ;

A Copy after MICHAEL ANGELO improved in delicacy of expression by PARMEGIANO.

THE cross is immediately behind the Virgin ; to her right mount Calvary. The dead body of our Saviour is between her knees, supported by two angels without wings, each of whom hold an arm.

The countenance of the Virgin has a great expression of grief and devotion ; her arms are stretched out, and lifted upwards ; her hands spread ; her face is

seen in front; her eyes looking upwards, and her mouth open; the colour of her countenance is warm and ruddy.

The dimensions are, three feet and half an inch in height, by two feet one inch in breadth.

## L U C R E T I A

P U T T I N G T H E

S W O R D I N H E R B R E A S T .

A SMALL picture of great expression; painted on wood by MICHAEL ANGELO.

The dimensions are, one foot one inch and an half in height, by nine inches and an half in breadth.

THE  
SAME SUBJECT

Enlarged by the same Painter; and  
painted on cloth pasted on wood.

THE expression of the picture is uncommonly great, as is also the relievo; the shades are deep.

Some connoisseurs think these two pictures ought to be ascribed to Parmegiano; who frequently improved on Michael Angelo, by adding sweetness to force of expression.

The dimensions are, two feet three inches in height, by one foot eight inches in breadth.



O U R S A V I O U R

O N

T H E C R O S S ,

By MICHAEL ANGELO.

Mary Magdalene is at the foot of the cross, upon her knees; her arms around the cross; her right hand hanging down, and her left pointing upwards.

This picture is painted on wood; the dimensions are, two feet six inches in height, by one foot eight inches and three fourths in breadth.



OUR SAVIOUR

MOCKED AND BLINDFOLDED;

A FLEMISH Picture;

VERY old; probably near the beginning of the restoration of painting in Flanders. It has suffered a good deal of damage by time. The objects appear to be seen by the light of a fire.

The dimensions are, two feet seven inches and an half in height, by two feet two inches and one fourth in breadth.

A  
REPRESENTATION  
OF A  
FAMINE.

An old GERMAN Picture.

A SCENE of misery, exceeding unpleasant; but fit to inspire terror and pity.

This picture is ascribed to the elder Goltzius; but it was probably painted before his time.

The dimensions are, two feet six inches in height, by three feet five inches and an half in breadth.

The VIRGIN about to give suck  
to our SAVIOUR,

A Picture, on wood, by ALBERT  
DURER.

THE back-ground of the picture  
is a landscape, containing a great  
variety of objects.

Joseph is seen to the left of  
the picture; and the ass feeding  
near the centre of the back-  
ground.

The dimensions are, one foot  
four inches in height, by one foot  
ten inches in breadth.

## S A I N T L U K E

## PAINTING THE VIRGIN,

By ALBERT DURER, on wood.

THERE is a cabinet to the left of the picture, the door of which is open. Looking in at the door, you see an angel dressed in white, grinding colours by the light of a window: and in a remote corner of the room, an old man sits reading, with a red cap.

The back-ground of this picture has been done with great labour, and is very learned in its perspectives; it contains much minute finishing. A mirror hangs

with its back to a window, which reflects part of the opposite side of the room; this window contains various forms of glass; and one of the leaves being open, presents distant buildings to view.

To the right of the window there is a desk of a singular form; on the top of which are books and bottles; on the lower part, a basket of fruit; and before the basket a fly, the size of life, which deceives the eye.

Beyond this, a large vase of metal.

On the Virgin's left hand is a lofty pillar; beyond which is seen a pavement; beyond the pavement a water in which are swans; beyond the water, a stair and rail;

beyond this there is an open piece of ground, with buildings on both sides.

On the right there is a sign hung toward the street. In the middle of the street a magnificent fountain, at which a woman is washing. Two black friars are towards the right. The branches of trees that hang over a wall indicate a garden; and the friars a monastery.

Beyond this a long street, which terminates with a church; and beyond the church are seen mountains, green meadows, trees, and water.

The dimensions are, three feet nine inches in height, by two feet eight inches in breadth.



T H E  
P R O D I G A L S O N  
I N H I S R I O T ;

A Picture by QUINTIN MATSYS,  
or, according to Tenniers in his  
Gallery, MASSEYS; who is said  
to have been changed by the  
power of Love from a Black-  
smith to a Painter.

THIS is probably one of the most  
capital of his works. The carna-  
tions are highly finished, and the  
draperies rich and diversified.

On a table, on the foreground,  
of light-coloured wainscoat, stand

30 The PRODIGAL SON.

three vessels of different forms: that to the right is filled with fruits of different kinds.

Further advanced, is a table at which they sit. Upon a plate are also various fruits, and a cup of a gold colour; to the right of the cup is a book open, with musical notes.

A woman, who sits most to the right of the picture, holds this book with her left hand. She appears, by the attitude of her countenance, to be singing; the turn of her right arm and hand marks her attention to the tune. Her drapery is orange and green; her head is dressed with great care; and a little cap she wears, seems wrought with gold.

By her fits the Prodigal, with a round cap. He is thought to resemble Henry VIII when young, and the Anne Bullen.

At the other end of the table fits a woman who holds a glass with wine in her left hand; her eyes are fixed on the prodigal, and she seems intending to ply him with the glass if he quits the other.

By this woman is a man who plays on a German flute.

A woman employed to take the purse, holds it up in her right hand, behind the prodigal and his mistress; and puts her thumb between her two first fingers, as a signal that the purse is taken.

Between this woman and the

musician there is a face, the same with the Miser at Windsor, that presses on the musician's shoulder, and directs his fore-finger towards the purse, to let him know their success; and he seems to steal a look that way by the turn of his eye.

The woman that holds the glass is said to resemble Catherine Par; her face is seen in profile; her head is richly dressed, and with labour; the back part of her body is seen; her drapery is red; the linen of her shirt is fine; and a great deal of it seen on the arm that holds up the glass.

At the left side of the picture is seen the outside of the tavern as a separate little picture; the

women beating him away naked, and a woman throwing a pot upon him from a window. This little picture is only separate from the other by a deep shade.

This picture passed at Paris under the name of Holbens; but the most experienced connoisseurs ascribe it as above; only one Flemish painter, Mr. Lindoe, thought the picture so far superior to Matfis and Holbens, that it could not belong to any of them; and that it was one of the richest compositions of Abraham Bloemart. It must be acknowledged it is rare to find so much grace in a German picture of that period.

The dimensions are, three feet

34 ADAM and EVE.

two inches in height, by four feet four inches in breadth.

A D A M A N D E V E  
I N T H E G A R D E N,

By HOLBENS.

A D A M receives the forbidden fruit. The dimensions are, one foot three inches in height, by one foot two inches and an half in breadth.



A N

## O L D H E A D ;

Painted in a masterly manner; and  
thought to be by MICHAEL  
ANGELO BUONOROTTI.

THE dimensions are, one foot  
one inch in height, by ten inches  
in breadth.

## A P I C T U R E

T A K E N F R O M

T H E O D Y S S E Y O F H O M E R,

After ULYSSES returns to Ithaca.

A repetition, with changes, of one of the pictures painted at Fountainbleau by PRIMATICCIO and his assistants. Painted on wood.

ONE of his attendants bends his bow to shoot an arrow through seven oval rings fixed by handles in the ground.

A crowd of attendants, like sailors, look attentively on.

Ulysses' back is towards the foreground of the picture; and

his legs, which are uncovered, advance beyond the handles that support the rings; but the joints of his knees are curved where he expects the arrow to come; he holds up his drapery behind with his left hand to keep it disentangled from the rings.

Telemachus is conversing with Ulysses; his face and forepart of his body is turned toward the foreground of the picture; he holds a spear in his left hand; and with his right he points to two figures in conversation in the right extremity of the picture. The one with a shield in her hand represents Penelope; and the other, by the dress and figure, Minerva.

Telemachus, taking Minerva for a lover of Penelope, excites the jealousy of Ulysses, whose face is seen in profile, viewing them with a stern countenance.

This picture is one of those painted by Primaticcio, a Florentine, and disciple of Julio Romano.

By the failing of the plaister, these pictures are now gone; but there are prints after them by Van Thuldan. And in the print it is Ulysses that shoots; but this is an improvement, by which the jealousy of Ulysses is introduced. This picture, with the improvements, is probably painted by Andrea del Sarto, whose manner it very much resembles.

The dimensions are, three feet eleven inches in height, by five feet two inches and an half in breadth.

U L Y S S E S,

After Shipwreck, carried by the  
 NYMPHS, who suppose him  
 dead.

IN the right of the picture two nymphs are pushing off a vessel with poles.

The nymphs, who carry Ulysses, are very tall; their necks long, in the taste of Parmigiano.

The composition, from which this picture was taken, was paint-

ed by Primaticcio at Fountain-bleau.

The dimensions are, three feet eleven inches in height, by five feet two inches and an half in breadth.

## U L Y S S E S,

In great fury, kills the SUITORS  
of PENELOPE, excited by TE-  
LEMACHUS.

A GROUP of Penelope's maids are looking on. One of them passionately laments the death of a young man. Another maid points at her, as having discovered the private cause of her grief.



The bodies of men slain by Ulysses lye dead upon the ground. Upon the foreground of the picture there are two dead men lying; one of whom is seen in front; the other, a back view.

The composition, from which this picture was taken, was also painted by Primaticcio, at Fountainbleau.

The dimensions are, three feet eleven inches in height, by five feet two inches and an half in breadth.

THE  
A D O R A T I O N  
O F T H E  
M A G I ;

An Altar-piece of the Venetian School; painted on wood near the beginning of the restoration of painting.

A composition consisting of six figures. The background is a representation of ruins.

The dimensions are, one foot nine inches in height, by one foot three inches and an half in breadth.

THE  
VIRGIN AND CHILD,  
WITH

St. CATHERINE and the Ring.

A Picture by CORREGGIO.

THE drapery on the head of the Virgin is linen; her robe is red, and her mantle blue; she sits in a chair, and is seen in profile.

The Child has a ring in his right hand; his face is seen full, declining towards the left.

The light of the picture is obliquely from the right; and falling upon the right side of the cheek and neck of the Virgin,

leaves the forepart of the face in shade.

A light, supposed to come between the left side of the Virgin's face and the Child, illuminates the Child's face, falling more strongly on the upper part, and on the right side.

The expression of the Child is peculiar to this picture, and no less excellent than singular.

The light coming from the right, to which St. Catherine is turned, falls upon the left side, which is seen in profile; her robe is yellow, and her mantle approaching to green.

There is an antient engraving of this composition by an engraver of the name of Michael An-

gelo; but this engraving is not done from this picture, but from one later of the same master. In the engraved picture there is a landscape added, which makes the background; and the face of the Child is fully seen; being more removed to the left, and thereby entirely detached from the face of the Virgin.

The dimensions are, two feet four inches and three fourths in height, by one foot eleven inches in breadth.

## MAGDALENE READING,

By CORREGGIO.

THE fore and back ground of this is different from the picture in the late King of Poland's collection.

The dimensions are, eleven inches and an half in height, by one foot two inches and an half in breadth.



ANOTHER  
MAGDALENE READING,

By the same Painter.

THE size of this picture is larger than the former, and the proportion of its breadth to its height greater.

The landscape in the fore and back ground is different from the other pictures by Correggio on this subject; the Magdalene after a different model; and the figure larger in proportion to the size of the picture.

The dimensions are, one foot two inches and an half in height, by two feet three inches in breadth.

St. CATHERINE READING,

By CORREGGIO.

SHE holds in her right hand a book open; and in her left, the palm of martyrdom; which resting upon the wheel, supports the right hand.

The light comes from the right obliquely downward, enlightens the brow, and all the right side of the body down to the elbow.

The fingers behind the book are in the shade; but the light falls obliquely on the back of the left hand and fingers.

The expression of this picture is naïve and modest; the aspect pleasing, and the air graceful.

The dimensions are, two feet three inches in height, by one foot eleven inches in breadth.

LOT and his DAUGHTERS,

By CORREGGIO.

THIS picture is painted on wood, highly finished, and with that smoothness of surface for which Correggio was remarkable. The folds of the draperies are equal to those of Raphael in his best disposition.

Lot is seen in profile; his drunkenness appears in his eyes, and in the flush of his face; his head and neck are uncovered, and

the upper part of his head is bald; his robe is of a ruffet colour, and his looser drapery a light yellow silk; the toes of his right foot rest upon the ground.

One of his daughters sits upon his left knee; her right arm is round his neck; and the tips of her thumb and fingers touch a little below it. His right hand folding upward from the elbow, falls below her left breast. In her left hand, which is lifted up from the elbow, she holds a glass; the upper part of her drapery is green, and the lower red; her right foot is seen in front uncovered. The form is elegant, and the painting thoroughly finished.

Her sister is behind Lot at a

little table covered with a linnen cloth; and she holds a plate with both her hands, containing grapes of a red and green colour, ready to be pressed. Her drapery is yellow.

By the foot appears the end of a trunk covered with a piece of drapery of the same colours, but of a lighter red. And further behind in the picture is a distant representation of Lot's wife, looking back towards Sodom, which is all in flames.

The dimensions are, three feet six inches and an half in height, by two feet five inches and an half in breadth.

T H E

G R A C E S   D I S A R M I N G   C U P I D ,

By CORREGGIO, on wood.

THE scene of the picture is landscape. The Grace on the right side of the picture is pulling the arrow from him with the forefinger and thumb of her right hand; her head is uncovered, except a garland of flowers; her loose red drapery covers only the tip of her shoulders, and falls behind, flowing loose. All the forepart of her body is naked to the toe, except what is covered by the spread wing of Cupid, and



his arm pulled along by the arrow. The forms and proportions of this figure are elegant.

Cupid weeps, and is held by the Grace in the middle, who has a straw-coloured loose drapery coming over her head; the left wing of Cupid covers her breast.

The third Grace holds up the quiver above her head, which is turned toward the right of the picture; but so, that the face is less seen than in profile. The back of this Grace is seen, and a little of the left side. A piece of loose drapery, extremely thin, falls over her right shoulder, behind and before; and that which comes before turns round the

left thigh, and is blown by the wind.

Cupid's bow lies upon the foreground.

The light of this picture is broad, and high, and comes obliquely from the right side.

The picture consists only of one group.

The dimensions are, three feet six inches and an half in height, by two feet five inches and an half in breadth.

D I A N A  
A N D  
E N D Y M I O N,

A picture in the stile of the Cupola's  
of CORREGGIO.

DIANA appears in the clouds;  
a bright light surrounds her; in  
her right hand she holds a bow,  
in her left an arrow.

One Cupid attends her on the  
right, and another on the left.

Endymion, reclined backwards,  
is asleep; his mouth open. The  
light falls upon his breast, the  
forepart of his right thigh and  
foot. A red drapery, which covers

her left side, coming from behind his shoulders, falls under his right arm, which hangs down, and coming over the higher part of his right thigh, crosses and falls to the ground.

On the same line with Endymion is a Cupid, in whose hands is a large hunting trumpet, that winds in a circular form. The light falls from Diana on the forehead and shoulder of the Cupid.

On the foreground, to the right of the picture, is Pan with his musical instrument by him. There is something in the view and form of this figure that calls to remembrance the figure of St.

Jerom in Correggio's famous Holy Family.

The figure on the left side of the picture is a river-god.

The whole is only finished as a small picture intended to be enlarged. It is painted with a full body of colour; and the nature of the light intended to imitate that of the moon.

The dimensions are, two feet five inches and an half in height, by two feet and one fourth of an inch in breadth.

THE

H O L Y F A M I L Y ,

A high finished picture by

COCHRANE after CORREGGIO.

THE original of this picture is in a little chapel at Rome, to which it was presented by a Cardinal. Some say, that this is the only picture now remaining at Rome, which they are sure was painted by that master.

Towards the right, on the upper part of the picture, the heads of two angels are seen.

The hand of the Child is di-



rected towards them. In the countenance of the Child appears surprise mixed with fear. The mouth, both of the Mother and Child, is open, and appears to be uttering sound. The right hand of the Virgin, which crosses over the left arm of the Child, has fruit in it which seems to be a peach.

The tawny complexion of Joseph, and the deep shade that covers part of the faces of the angels, and the hinder part of the head of the Child, heighten the brilliancy of the light that falls obliquely, first on the face of the Virgin and Child, then upon his left arm, and the back of her right hand, and last upon the

Child's limbs on the foreground of the picture.

The dimensions are, one foot two inches and one fourth in height, by one foot and three fourths of an inch in breadth,

T H E

VIRGIN AND CHILD,

With some little Angels slightly painted in the upper part of the picture. A copy after CORREGGIO by COCHRANE, after an original picture in a private collection at Bologna.

THIS is a second copy by the same hand, the first having been sold to a person of very great distinction in England.

The dimensions are, one foot six inches and an half in height, by one foot two inches in breadth.

JUDAS, betraying our SAVIOUR,  
SALUTES HIM.

A Copy after CORREGGIO.

THEY are seen amongst a group of soldiers by the light of a torch. On the foreground of the picture are two figures. The one nearest is a young man; he has no drapery but a loose red mantle, that a soldier behind him takes hold of; which the young man, to get clear, is detaching with his right hand, by taking hold of a

part of it which is fastened on his head. He is running to the right, but his head is turned to the left, looking towards the soldier, who runs after him.

The effects of the light upon the soldier's face is singular. The colouring of these figures is fresh; the complexion of the young man fair, and the figure neatly finished.

The dimensions are, one foot nine inches and an half in height, by one foot five inches and an half in breadth.

A

## PENITENT MAGDALENE,

Ascribed to CORREGGIO, but probably a copy or sketch.

THE background is dark. Rays of light, of a gold colour, dart from the high corner of the right side of the picture.

Towards the left there are trees and herbage growing from the side of the dark rock, which constitutes three fourths of the background of the picture. Behind which appears the sky; and below, barren rocks, that indicate a wilderness; and nearer the foreground is water and brush-wood.

Her eyes are lifted up, her mouth open, and her face marked with penitential devotion. In her right hand is a crucifix; and a little beyond it the pot of ointment in the form of an antique vase. The circle of sanctity marked of a gold colour, hovers over her head. Her right elbow seems to lean upon a book open, to which her left hand is lifted up and turned; her hair is long, and falls in locks on her shoulders; the drapery of her robe is white, and her mantle red.

There is a Magdalene of Correggio near this composition in the Palais Royale. The dimensions are, one foot seven inches and one fourth in height, by one foot three inches in breadth.



## CUPID MAKING HIS BOW.

A Picture representing a figure about eighteen years of age, and so turned as to be seen partly in front, the face being more than two thirds seen, and the body is almost entirely turned, bowed downwards, and carving his bow. His purple wings resemble the changeable colours of the peacock. Below are seen two Cupids; the one crying, the other laughing. The one who cries seems to do it from the pain the other gives by twisting his hands, which appear to be hurt.

There is a picture of this composition at Vienna, another at

Rome, and a third at Paris in the Palais Royale.

The anatomy is better understood in this picture than in Correggio's, but the painting is not so soft. This picture was in the collection of a Nobleman at Brussels.

Upon the end of the bow is painted, "Franciscus Parmensis invenit;" a painter of the Parma school, a great imitator of Correggio and Raphael, and who was a contemporary. That master, although exceedingly graceful, is remarked to have been a little negligent in the extremities of his figures.

The dimensions are, four feet ten inches in height, by three feet nine inches in breadth.

## A PENITENT

IN THE

CHARACTER of a MAGDALENE

WITH long hair, but without any box of ointment, renouncing her ornaments, some of which lie upon a little chest by her. A successful imitation of the manner of Correggio.

Although this picture is not of the French school, it is said to be the portrait of Madam de Valoa, taking leave of her ornaments before she entered a monastery.

The dimensions are, three feet two inches and three fourths in height, by three feet nine inches in breadth.

## THREE CUPIDS

Playing on different instruments;

COPIED by some master from the famous picture of Leda Bathing by Correggio.

The dimensions are, three feet in height, by two feet three inches and an half in breadth.

## CUPID MAKING HIS BOW,

With two young Cupids, the one laughing, and the other crying.

A VERY old picture, softly painted, but has lost its freshness. The dimensions are, two feet two inches and an half in height, by one foot ten inches and an half in breadth.

THE  
VIRGIN AND CHILD,  
WITH

St. CATHERINE and the Ring.

Painted on wood by FREDERICK  
BAROCCIO.

THE Virgin is near a front view; her head reclined to the left; her eyes almost closed, as in the famous picture of the Salutation by this master; her right arm is about the Child; her left takes hold of his left foot with her forefinger and thumb.

St. Catherine is seen in profile. There are two large pillars in the background of the picture.

The dimensions are, three feet nine inches in height, by two feet eleven inches in breadth.

## T H E

## A N G E L S A N D S H E P H E R D S

In the Stable at Bethlehem.

THE Virgin and two angels are nearest the Child on the foreground of the picture.

A light comes from above, where angels are seen suspended in the air. This light is diffused unequally over the whole company; but upon the Child with extraordinary brilliancy. It is a noble imitation of the famous



picture called, the Nocte of Correggio; but the figures are totally different.

Some think this picture ought not to be ascribed to Baroccio, but to Parmigiano; who often imitated the style of Correggio.

The face of the Virgin is much the same with one in a picture by Correggio.

Some think this picture was intended to be enlarged for an altar-piece; but if this had been done successfully by Baroccio, it must have called such a degree of attention as to be generally known.

The dimensions are, three feet two inches in height, by two feet ten inches and an half in breadth.

A N

E C C E H O M O,

By FREDERICK BAROCCIO.

THE picture consists of three figures. Pilate, who points at our Saviour, "Behold the man!" Our Saviour is crowned with thorns; a foldier in armour presses them down with his iron glove. In this state of suffering invincible meekness and constancy appear in the countenance of our Saviour.

There is a most extraordinary contrast in the countenance and whole expression of the foldier; he seems to be in the greatest

trouble and agony of mind, from a consciousness of the cruelty and impiety of his action; he feels he counteracts the voice of nature, who calls aloud to him, and inspires him with terror; yet the fear of human punishment prevails.

This picture does honour to Baroccio, although left in some parts unfinished: the hands are only once painted.

Bellori tells us, in his life of Baroccio, that he died when painting an *Ecce Homo*, which was to have been a full length: this picture is, perhaps, what he left behind him unfinished.

The dimensions are, three feet two inches and an half in height,

by two feet nine inches and an half in breadth.

## L U C R E T I A,

By FREDERICK BAROCCIO.

HER head is thrown back; her eyes look upwards; her mouth open. In her right hand a poniard; her left upon her bosom; the upper part of her body is uncovered; her drapery blue and yellow; the curtain of the bed in which she sits, red.

A Cupid, who sits at the extremity of her right knee, takes hold of a red sash, which hangs over his shoulder; and turning his face towards Lucretia, appears

greatly alarmed and astonished at her action. Here the painter shews the invention of the poet.

The dimensions are, two feet ten inches in height, by three feet nine inches in breadth.

T H E

H O L Y F A M I L Y,

Painted on wood by BAROCCIO.

THERE is a vase with a flower in it on the right side of the picture. The ground is landscape.

The Virgin is dressed in red, with a blue mantle.

Joseph is dressed in green, with a yellow mantle.

The Child is naked; he has

three cherries in his right hand, and his left careffes the cheek of John the Baptist; who is seen in front, with a smiling countenance.

The dimensions are, three feet two inches in height, by one foot eight inches in breadth.

## A

## F E M A L E B U S T,

A garland about her head, with a trumpet, and purple drapery; painted to represent Fame by BAROCCIO.

The dimensions are, one foot eleven inches and an half in height, by one foot eight inches in breadth.



THE  
P O R T R A I T  
O F  
ANNIBAL CARACCI,

Painted by Himself.

THE dimensions are, one foot three inches in height, by one foot two inches in breadth.

N E P T U N E  
PURSUING A NYMPH,

By ANNIBAL CARACCI.

HIS trident is over his left arm, his right stretched out, the hand

open, directed towards the nymph he pursues. He stands upon his right foot; his left foot and leg being lifted up, parallel to the ground in running. His hair and beard are grey; his complexion brown; a red drapery covers the trunk of his body; his arms, legs, and feet are uncovered.

The nymph has a piece of drapery blown behind her by the wind. Her face is turned to the right side, so as to be near fully seen by the spectator; her arms, which are lifted up, are just beginning to sprout; which shews the story to be from the *Metamorphoses* of Ovid. Her body, which is naked, and seen on the right side, is turned in such a

manner that you see more than a profile. The carnation is fair and delicate, and makes a fine contrast with that of Neptune; the legs and feet are so distinguished as to be both well seen.

The picture is simple and elegant; the landscape fitted to the subject; and the whole does honour to Annibal Caracci.

The dimensions are, two feet in height, by two feet four inches in breadth.

80 PICTURES BY

A

P O R T R A I T

O F

CARDINAL BARONIUS,

By ANNIBAL CARACCI.

THE dimensions are, two feet four inches and an half in height, by one foot eleven inches and one fourth in breadth.

D A V I D

Holding GOLIAH'S HEAD by the  
Hair with his Hand,

By ANNIBAL CARACCI.

THE dimensions are, three feet two inches in height, by two feet eight inches and an half in breadth.

A

C A R I C A T U R A,

Roughly sketched, ascribed to AN-  
NIBAL CARACCI.

IN which two figures are in convulsive laughter; said to represent persons bit by the tarantula. The one has a guitar in his hand, and a red cap on his head. The head of the other is dressed with leaves.

The dimensions are, two feet five inches in height, by two feet five inches in breadth.

## OUR SAVIOUR

Crowned with Thorns,

Painted by ANNIBAL CARACCI.

HIS arms are bound; a reed in his right hand; a purple drapery hanging over his right shoulder; his head inclined a little obliquely towards the left; a light from above falls softly on the right side of his face, and down his breast, which is for the most part uncovered, and terminates with his hands.

On his left side stands a Roman soldier in armour, who looks intently upon him.

The countenance of our Savi-



our expresse great recollection:  
his eyes are closed.

The dimensions are, three feet  
two inches in height, by two feet  
and half an inch in breadth.

T H E

BAPTISM OF OUR SAVIOUR,

By ANNIBAL CARACCI.

SAINT JOHN the Baptist is seen  
in profile; his drapery is red;  
his carnation tawnd by the sun,  
contrasts with the fairness of the  
body of our Saviour.

Two angels attend, with lin-  
nen.

The Holy Ghost, in the form

of a dove, appears in the air; and above the clouds the Father, supported by angels.

This picture was probably intended to be enlarged for an altar-piece.

The dimensions are, one foot two inches and three fourths in height, by ten inches and three fourths in breadth.

## A

## MAGDALENE EXPIRED,

By ANNIBAL CARACCI.

AN Angel holds up her crown. The dimensions are, one foot four inches and an half in height, by one foot eight inches and an half in breadth.

O U R S A V I O U R

Crowned with Thorns,

By ANNIBAL CARACCI.

A Soldier in armour, with gloves of steel, presses down the crown of thorns with his whole force. His eyes almost start from his head with the force of exertion; his mouth is open, and his teeth pressed together, make a shocking grin.

In the countenance of our Saviour appears a dispassionate magnanimity; his blood, trickling down, falls upon the tying of the soldier's fandal.

The dimensions are, three feet and half an inch in height, by three feet six inches and an half in breadth.

### DIANA BATHING,

Attended by a Nymph, PAN looking on, by ANNIBAL CARACCI.

BEHIND Pan, who looks on with great glee, there is a young satyr who looks upward.

In the air there are two Cupids; one of whom bends his bow; the other has a bow in his left hand, and in his right a torch.

Upon the ground lie a bow,

a quiver, arrows, and drapery ; which is red, green, and blue, bordered with gold.

Diana, to whom they belong, with her right hand is drawing the drapery over her shoulder ; with her left hand she is wiping herself with a cloth ; her right leg is in the water, and the toes of her left foot.

To the left of Diana is a nymph, whose body is seen in profile, and her face three quarters.

The dimensions are, three feet eleven inches in height, by five feet one inch and an half in breadth.

A

Y O U N G M A N

Playing on a Guitar,

By ANNIBAL CARACCI.

THE dimensions are, two feet nine inches and an half in height, by three feet four inches and an half in breadth.

A

S H E P H E R D

EMBRACING A SHEPHERDESS,

Attended by CUPID. A picture

By ANNIBAL CARACCI.

THE subject is from Ovid. The dimensions are, four feet four inches and an half in height, by three feet four inches and an half in breadth.



ANNIBAL CARACCI. 89

C H R I S T. D E A D,

Attended by two ANGELS,

Painted by ANNIBAL CARACCI.

THE dimensions are, one foot and one fourth of an inch, by one foot seven inches.

A

M A N W R I T I N G,

A picture of the Bolognese School.

HE has a wreath about his head, which is bald, and a loose drapey.

The dimensions are, three feet two inches in height, by two feet four inches in height.

## S A I N T F R A N C I S

In Contemplation,

Painted by LUDOVICO CARACCI.

A Picture of great force of expression, of colouring, and of light and shadow.

A light surrounds the head of St. Francis. The view is almost in front; the head a little inclined to the right; his right hand is upon his breast, the fingers directed upwards; the left covering the drapery of the right arm, points toward the left side. A strong high light coming obliquely from the right, falls up-

on the right cheek, part of both hands, and upon some rocks that lie before him.

At his left side, upon a rock, is a scull, which supports a crucifix.

The dimensions are, three feet ten inches and an half in height, by three feet and half an inch in breadth.

Picture, representing a MIRACLE,

By GUIDO.

WHO seems of the Franciscan order, standing erect upon a piece of drapery on the surface of the sea.

Behind him is a monk of the same order, on his knees; his hands lifted up and spread; his face, which is in profile, full of astonishment at the miracle, and faith of the faint.

There is another of the same order, who kneels on one knee; his head is thrown back, and inclined to the left of the picture; he looks up with great admiration to the faint.

There is an angel in the air, who points to a distant harbour, on which buildings appear. The form of the angel is beautiful, and his attitude graceful. The saint and miracle are Bolognese, as is shewn by an old print on the same subject.

The dimensions are, one foot five inches and an half in height, by one foot one inch and an half in breadth.

## A

Subject called a P I E T A S ;

BEING the dead body of our Saviour resting upon the knees of the Virgin, who faints ; and

is supported by a woman behind her.

The expressions of grief in the Magdalene and another elder figure, are strong and vivid.

This picture is not original; but every touch of the pencil in the original is imitated, by a painter, whose copies were often taken for originals.

This picture was copied near fifty years before this, after the celebrated picture in the Palais Royale by Baptist.

The dimensions are, three feet one inch in height, by three feet seven inches in breadth.



## A COMPOSITION,

Consisting of Twelve Figures, by

FRANCIS ALBANO.

THE scene of the picture is landscape. The principal figure lies reclined upon the ground, at the foot of a tree; her drapery is purple, and a light blue; the upper drapery covers only her right arm; the left arm, on which she leans, and her body are uncovered.

Beyond her, to the right, a Cupid stands playing on a round musical instrument: another, by him, sitting, blows a trumpet.

To the right of the picture, a

96 PICTURES AFTER

group, consisting of nine Cupids, dance; each mutually taking hold of one anothers hands.

The dimensions are, one foot four inches and an half in height, by one foot ten inches and three fourths in breadth.

T W O C O P I E S

A F T E R

FRANCIS ALBANO.

THEY are of an oval form; the one representing the triumph of Galatea, and the other that of Cybele.

The original of these pictures are among the most capital works of Albano.

The dimensions of both are, two feet seven inches and an half in height, by four feet five inches in breadth.

## T H E

## BIRTH OF VENUS,

New sprung from the Foam of the Sea; attended by the Graces, and by the Sea-Gods and Goddesses.

THERE are twelve Cupids in the air; and a great variety of fish on the foreground.

Neptune, standing on his sea-car, drawn by sea-horses, with his trident in his right hand, and in his left the bridle, is surrounded

by a belt of shells; his drapery coming over his right shoulder, flies obliquely in the air behind him. A crab-fish appears before the breast of his horse; other fishes are seen near it.

On the right of Venus is a large group of Sea-gods, Goddesses, and Tritons; some of which are adorned with shells. One holds up a mackerel with both hands; and another eels, tied to the end of a rod.

On the left of Venus, are two persons in conversation: the male is seen in front, and the female in profile; her left hand is lifted up while she speaks to the other. These are undoubtedly portraits, probably of some prince and prin-

cess, for whom the picture was done.

The figure next this lady is of a very brown and dark complexion, which serves as a contrast to her fairness. The principal figure of this group is Galatea. A little more to the left, and nearer the background, are the three Graces.

This picture has been by many ascribed to Albano. The manner of colouring, the subject, and the naivety of the Cupids, render this opinion plausible; but the colouring has the freshness of Rubens; and the blue tints that he frequently used in his shades; the foreshortenings of the Cupids in the air are in his manner.



The great number of figures shews the fertility of the imagination of the painter; and the execution a Flemish patience. The fish are too learnedly chosen, and too well painted, to be done by any but one who confined himself to that subject. A painter of this kind would more readily be found in Flanders than in Italy. There are but few painters, and those only who had a great command of their pencil, who chose to introduce so many figures into their compositions, and so much finished; and the whole picture shews rather the taste of the Flemish than the Bologna school. But this reasoning is submitted to the judgment of the public.



I have seen no copy or print after this picture.

The dimensions are, three feet nine inches and an half in height, by seven feet eight inches and an half in breadth.

## ACIS AND GALATEA,

By ALBANO.

GALATEA sits in a sea-chariot, drawn by dolphins. On her right is a Triton, blowing a shell-trumpet. On her left, a Nymph and a Cupid.

Acis addresses her upon the shore; his drapery is a light blue silk, fringed with gold; and a red silk, thrown over his right

shoulder, furrounds his body, and falls near to the ground.

There are two Cupids in the air, one of whom bends his bow, and points his arrow at Acis.

The background of the picture is chiefly sea and sky.

I have seen no copy or print after this picture.

The dimensions are, three feet three inches and an half in height by two feet eight inches and an half in breadth.

## A N

OLD MAN, larger than Life,

By DOMENICO ZAMPIERI, commonly called DOMENICHINO.

HIS face resembles St. Jerome in Domenichino's famous picture; but there are no symbols to determine who the person is. A red drapery covers his thighs; but the upper part of his body is uncovered; his breast and right side are seen; the light comes high, and from the right side of the picture; he lifts up his right arm; and his naked shoulder, down to the bending of his elbow, is seen

in a strong light; the hand, lifted up from the bowing of the elbow, seems to interpose between some object not painted. The expression of his countenance marks some supernatural object seen; his eyes are fixed; his mouth is open. He is, perhaps, a prophet, who sees some alarming events in futurity.

The pillar behind him indicates a church or temple.

I have seen no print after this picture; nor copy but what was done here.

The dimensions are, three feet nine inches and an half in height, by three feet and two inches in breadth.

## CEPHALUS AND PROCRIS,

By DOMENICHINO.

THE composition consists of eight figures. Procris lies dying on the foreground of the picture. The upper part of her body is uncovered; and the rest, down to the middle of the leg, is covered with a brown drapery.

At the right side of the picture, is her husband, who supports her head.

The young man behind him, in grief and astonishment, may be her brother.

The next figure, a young woman, may be her sister.

The old woman, who looks so intently, and with so much grief, may be intended by the painter for her mother.

The arm of the young woman, which comes over the old woman's head, marks a daughter-like attention.

The woman, whose hands are clasped in each other, in great grief, who is seen in profile at the left extremity of the picture, with a red and green drapery, upon her knees, may be another sister, or her maid.

There is a shepherd, and spectators in the background, on this left side of the picture. The scenery is a wood.



I have seen no copy or print after this picture.

The dimensions are, three feet two inches and an half in height, by four feet two inches and an half in breadth.

## OUR SAVIOUR

Fallen down under his CROSS,

By DOMENICHINO.

THIS composition contains eight figures. The dimensions are, one foot two inches and an half in height, by two feet three inches in breadth.

There is one of this composition in the Palais Royale at Paris.

A

## H O L Y F A M I L Y,

By CARLO CIGNANI, a famous  
Disciple of ALBANO.

THE whole of this picture is pleasing. The imitation of the light and shade admirable.

Some connoisseurs think this picture ought to be ascribed to Guido; and that it is one of his very best pieces of execution.

The dimensions are, three feet three inches in height, by two feet nine inches in breadth.

## SAINT JEROME READING,

With SÉRAPHs in the air,

By GUERCINO.

THIS picture was probably painted to be enlarged from ; but I have seen neither enlargement nor print.

The dimensions are, two feet in height, by one foot seven inches and an half in breadth.

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THE  
HOLY FAMILY,

By GUIDO.

THE Child is asleep. The Virgin lifts up a cloth that covered him. Her right hand is upon her breast.

Saint John is upon the foreground; he is seen in profile, looking up to the Child; with his left hand he holds his ensign; and his right rests upon a lamb.

Joseph is conversing with an angel.

This composition of Guido

seems to be done in imitation of Raphael.

The background of the picture is ruins, trees, and sky.

The dimensions are, one foot three inches in height, by one foot one inch in breadth.

## S A I N T J E R O M E,

With two ANGELS in the air,

By G U I D O.

A SMALL picture for enlarging from; and which he probably intended to have finished higher.

The dimensions are, one foot four inches in height, by one foot one inch in breadth.

THE

VIRGIN,

Of the Bologna School, probably  
by LUDOVICO CARACCI, if not  
by GUIDO. On wood.

SHE has a blue mantle, and a  
white drapery below; her spread  
hands are across her breast.

The dimensions are, two feet  
two inches in height, by one foot  
seven inches in breadth.

THE

ANGEL delivering St. PETER in  
Prison, by GUIDO.

THE dimensions are, three feet  
two inches in height, by two feet  
four inches in breadth.



SAINT JOHN in the DESART,

A full figure, larger than life;

Painted by GUIDO in emulation of  
 RAPHAEL'S picture on the same  
 subject.

SAINT JOHN is seen in front ;  
 the light is high, and comes from  
 left to right. He sits upon a rock ;  
 and leans to the left side ; his el-  
 bow rests, and partly supports his  
 body ; his loose drapery falls over  
 the left arm ; and his ensign rests  
 upon the ground ; and falling ob-  
 liquely, is supported by the same  
 arm. The back of his left hand  
 is in the light, and the rest of the

arm, till near the middle, where it is covered with the drapery.

His face is young and simple; a little inclined to the left side, from which it is illuminated. The light strikes upon the left shoulder, and declines upon the breast till it falls into a deep shade. The right arm is stretched and inclining upwards; the hand open, and fingers spread, advances forward in the air; the light falls gently upon it, and has a beautiful effect. His legs are uncovered from about the thighs; the left thigh, crossing the right, is illuminated its full length; the right is illuminated above and below the knee to the swelling of the leg. His

loose drapery is purple; the folds are few and large.

The whole ground of this picture is dark, except a little of the sky to the right; its distance, lowness, and redness, mark the dawn of the morning.

There may probably be a print, but I have never seen any; nor any copy or repetition of this picture.

The dimensions are, six feet one inch and a fourth in height, by four feet seven inches and an half in breadth.

## MARY MAGDALENE,

By GUIDO, as large as life.

SHE supports her head with her left hand; and her right rests upon the usual emblem of mortality; her hair, which is of great length, falls over her shoulders in large masses; her drapery is red and white; part of which falls over the left shoulder; three locks of hair cross the same arm near the middle. Two angels are in the air, who look to her with great and respectful attention.

This composition is very freely painted; and is the same with that in the Barbarini palace; but

not a full length, as the Barbarini picture.

The dimensions are, five feet three inches in height, by four feet one inch and an half in breadth.

## SAINT SEBASTIAN,

By GUIDO.

THE drawing and colouring of the picture is beautiful; the air and expression noble. Every part of the figure, which is as large as life, is thoroughly understood and accurately terminated; and the form of the legs and thighs elegant.

Some think this picture ought rather to be ascribed to Ludovico Carracci.

The dimensions are, five feet two inches in height, by two feet an inch and one fourth in breadth. By the proportion of the height to the breadth, it seems to have been painted for a particular place. I have seen no print or repetition of this picture; nor copy, but one done at Glasgow.

## M A G D A L E N E,

Less than an half-figure, large as life, by G U I D O,

The dimensions are, one foot eleven inches and three fourths in height, by one foot seven inches in breadth.



T H E  
V I R G I N A N D C H I L D,

By G U I D O.

THE Child is asleep. The hands of the Virgin are folded; and her looks are directed to him with maternal tenderness.

The light comes from the right of the picture.

This composition has been frequently repeated by Guido.

The dimensions are, three feet one inch in height, by four feet two inches in breadth.

T H E

VIRGIN SEWING,

Accompanied with three ANGELS,

Painted in an oval form, on copper, in the style and manner of GUIDO, by Mr. BAPTISTE.

THE dimensions are, ten inches and an half in height, by eight inches and an half in breadth.

There is a print after a composition of Guido's, which is near the same with this.

## S A I N T B R U N O,

By G U I D O.

HE is looking upward, and a stream of supernatural light approaches his eyes from above; he holds a pen in his right hand; and seems in suspense, as waiting for inspiration: his left hand is open, the fingers stretched towards the foreground of the picture; the hand appears altogether disengaged from the canvas. A strong light, falling upon his white drapery, gives great relief to the figure.

A book, on which he has been writing, and which he is to con-

tinue to write, lies open, with an inkhorn and pen by him.

The particular taste of Guido appears in this composition in forming the eyes large, the nostrils narrow, and the mouth small. The expression and force of the picture is great.

I have seen no repetition nor print after it.

The dimensions are, three feet ten inches in height, by two feet eleven inches and an half in breadth.

## MAGDALENE DYING,

Attended by ANGELS,

By GUIDO.

THE dimensions are, two feet ten inches and an half in height, by two feet an inch and one fourth in breadth.

This picture was probably intended to be enlarged.

## OUR SAVIOUR

## IN THE GARDEN,

By GUIDO.

THERE are angels in the air, who bear the different instruments of our Saviour's passion.

The angel who is placed nearest the ground, has the cross in his left arm, and with his right he presents a cup to our Saviour, who is in prayer.

The dimensions are, two feet ten inches in height, by one foot five inches and three fourths in breadth.

There is a picture by Annibal



Carracci on this subject, containing only two figures, our Saviour and the angel that presents the cup, who are similar to this in attitude and expression: which was the property of Charles I; engraved with an inscription, signifying that it was among the more rare of his pictures.

T H E

ARCHANGEL MICHAEL,

By GUIDO.

HIS left foot is upon the head of the Devil; his left hand holds the chain with which he is bound, and the right a sword, with which he menaces him.

The dimensions are, three feet two inches in height, by two feet four inches in breadth.

This picture appears to have been painted prior to the large and celebrated picture. The form of the angel in this picture, has more delicacy and less strength. The print by Frey after the great picture is generally known.

A

S Y B I L,

By G U I D O, in the style of  
G U E R C I N O.

S H E has wrote upon a scroll,  
That our Saviour should be born  
of a Virgin. She holds a pen in  
her right hand, and seems to be  
looking intenfely into futurity.

The dimensions are, three feet  
three inches and three fourths  
in height, by two feet and eight  
inches in breadth.

## THE

## LABOURS OF HERCULES.

THE first essays of four pictures, which GUIDO painted larger than life, and are at Versailles, viz.

I. Hercules wrestling with Antaeus. The dimensions are, two feet four inches and three fourths in height, by one foot eleven inches in breadth.

II. Hercules beating down with his club the Hydra, or monster Typhon. The dimensions are, two feet five inches and one fourth in height, by one foot eleven inches and an half in breadth.

III. Hercules wounds the Centaur carrying off Deionira. The dimensions are, two feet five inches in height, by one foot ten inches and an half in breadth.

IV. Hercules placing himself on the funeral pile. The dimensions are, two feet four inches and an half in height, by one foot eleven inches in breadth.

The above are but sketches, when compared with the finishing of the great pictures; engravings of which are in the collection called the Cabinet du Roy; and, in a lesser size, in a book entitled, Versailles Immortalized.

130 PICTURES BY

JOSEPH AND MARY,

Travelling into Egypt, with an  
ANGEL presenting Flowers,

Supposed to be by CARLO MA-  
RATTI after GUIDO, who painted  
a larger and more finished pic-  
ture of the same composition.

THE dimensions are, three feet  
three inches and three fourths in  
height, by two feet eleven inches  
in breadth.



## JOSEPH AND MARY

Travelling into Egypt; as large as  
life; by GUIDO.

THE dimensions are, three feet eight inches and an half in height, by three feet five inches in breadth.

Several places of this picture have suffered.

There is another of the same composition in the K. of France's collection; and has been engraved with the name of the painter.

## A

S Y B I L, with Pen and Ink,

By GUIDO; or, more probably,

by DOMENICHINO.

HER head is reclined to the right, looking upwards: the colouring is very warm and brown.

This picture has suffered by a rent in the cloth; though not perceptible when hung up.

The dimensions are, two feet four inches in height, by two feet two inches in breadth.

## S A I N T F R A N C I S,

By G U I D O.

HE is seen in profile; the fingers of his right hand are on his breast; his left hand spread, is turned toward the foreground of the picture. There is a capital picture by Guido of St. Francis with the Virgin and Child in the air, in which St. Francis has a very striking expression of devotion: this picture has been long and much admired in the collection of the Earl of Hopeton.

This figure greatly resembles it, though the attitude and circumstances differ; and is proba-

bly an earlier picture; as there is also a later, accompanied with variety of other figures; of which last we have an engraving.

The dimensions are, three feet three inches and an half in height by two feet eight inches and an half in breadth.

## A

MAGDALENE in Meditation,

By GUIDO, or at least by a Disciple.

SHE holds a death-head in both hands. The colouring of this figure approaches a clare-obscure.

The dimensions are, two feet one inch in height, by one foot nine inches in breadth.

SAINT JOHN the Baptist,

Painted in the same stile; but with a greater body of colour,

By GUIDO.

THE dimensions are, two feet one inch in height, by one foot eleven inches in breadth.

SAINT CATHERINE  
OF SIENNA.

Painted by SANFORAT, Disciple  
of GUIDO.

SHE has a crown of thorns on her head; her hands are folded in one another; and the countenance expressive of devout meditation.

The dimensions are, three feet one inch in height, by three feet in breadth.



A

C U P I D

Tearing the hair off Another.

THE hair of the other only appears. This is only a fragment from a picture of Guido, in the taste of Correggio.

The dimensions are, one foot two inches in height, by one foot six inches in breadth.

THE

VIRGIN IN MEDITATION,

By GUIDO.

HER hands are lifted up the height of her breast, the tips of the fingers touching one another. By the expression, and the tears on the cheeks, this picture must have been intended for a Mater Dolorosa.

The colouring of this picture is clear and fresh; the figure different from that engraved by Mr. Strange, in age, and drapery, and the attitude more in front.

The dimensions are, one foot

eleven inches and three fourths in height, by one foot seven inches in breadth.

A

PENITENT SAINT PETER,

By GUIDO, in the style of

MICHAEL ANGELO CARAVAGGIO.

THE dimensions are, one foot eight inches in height, by one foot four inches and an half in in breadth.

140 PICTURES BY

O U R S A V I O U R

L A Y I N G I N T H E T O M B,

A Picture in Clare-obscure,

Perhaps by ANNIBAL CARACCI.

THERE is a tomb of stone in the middle of the picture; on the mouth of which the dead body of our Saviour is laid. His body is foreshortened; his knees curved rise upward; as does his breast and shoulder.

St. John, the beloved disciple, takes hold of the linnen-cloth in which they are about to wrap him. The crown of our Saviour's

head rests upon St. John's arm in an attitude falling backward, the neck not being able to support it. St. John is seen in profile; his eyes are fixed, looking towards the Virgin, who seems fallen down in a faint, embracing the knee of our Saviour.

Beyond the Virgin, to the right, is one of the Marys, who seems attentive to the Virgin.

Beyond this woman is an old man, with his head uncovered; he is employed in taking hold of the linnen cloth.

On his right hand, in the foreground of the picture, Mary Magdalene is seen in profile, upon her knees; her body bending forward, both arms stretched out,

and her mouth open; she seems crying in the most passionate grief. The whole of this figure resembles the Magdalene in the Pietas of Annibal Caracci.

At the other end of the picture, there stands a man and a woman in conversation; he raises up his left hand, and points to a great distance, as if saying, From thence he shall come again: to which the woman to whom he speaks seems, by stretched-out and open hands, to assent willingly.

There is a thumb and a fore-finger painted, which belongs to no figure in the picture.

This composition formerly belonged to a painter, who ascribed



it to Michael Angelo; but unless the shortening of the body of our Saviour, there is nothing in the picture that resembles Michael Angelo.

The folds of the drapery, and the two figures, are in the stile of Annibal Caracci; though not altogether without some imitation of Raphael.

The dimensions are, one foot four inches in height, by one foot nine inches in breadth.

## N A R C I S S U S,

By FRANCESCO MOLA, Disciple of  
ALBANO.

HE kneels upon a precipice, admiring his own image in the water.

A greyhound looks attentively towards him. The shepherdess Echo, at the other extremity of the picture, is weeping.

This picture was taken off the cloth on which it was painted, and fixed upon a new cloth, by Mr. Baptiste. I have seen no repetition nor copy of this picture.

The dimensions are, two feet two inches in height, by two feet eight inches in breadth.

## PYRAMUS AND THISBE,

By BATTISTA MOLA.

THE drapery of Pyramus is of a light azure colour, a blue girdle and red mantle. He lies on the foreground, with his left knee curved upwards, and resting on the sole of his foot. His head is supported by the knees of Thisbe; who has just pierced her breast. Her right hand is lifted up; her eyes look upward, and her mouth is open. Her drapery is linnen, with a red mantle.

There is a lion behind her, running away.

The dimensions are, one foot

eight inches and an half in height  
by two feet two inches and an  
half in breadth.

I have seen no repetition or  
print of this picture.

## SAINT FRANCIS DYING,

Attended by two ANGELS.

Of the BOLOGNESE or PARMA  
School.

THE dimensions are, three feet  
ten inches in height, by three feet  
one inch in breadth.

A

## H O L Y F A M I L Y,

By ANDREA DEL SARTO.

SOME person desiring to turn the picture into an oval form, has cut almost round the cloth, and intrenched a little upon some of the figures; but the parts still remain joined.

On the right side of the picture Elizabeth is sitting with John the Baptist on her knee, whose face is seen in profile, looking intently to the Virgin, who appears in meditation. The Child is on her knee; his head in a three-quarter view.

To the left of the picture, behind the Virgin, Joseph is seen in profile; his drapery yellow, with a red mantle.

The carnations appear to be in Andrea's first manner, in which green shades predomine too much.

The dimensions are, three feet three inches in height, by two feet seven inches in breadth.

I have seen no repetition or print of this picture.



T H E

VIRGIN AND CHILD,

By ANDREA DEL SARTO.

THE Child is on his knees, and looks upward. This picture is very softly painted.

The dimensions are, three feet five inches and an half in height, by two feet five inches and an half in breadth.

I have seen no print after this picture; but an old copy, very hard when compared with this.

A

WOMAN and Two CHILDREN,

One of whom fucks,

By ANDREA DEL SARTO.

THE figures are less than life; and the painting comes below the breast. There is a little landscape in the background.

This picture was a study for one in the Luxemburg gallery, representing a Human Charity; where the figures are as large as life, and at full length. This picture in the Luxemburg gallery has called more than ordinary attention of late years, on account

of its being taken successfully off the plank on which it was painted, and placed on cloth.

The dimensions are, one foot five inches in height, by one foot ten inches in breadth.

k 4

152 PICTURES BY

THE  
RESURRECTION  
OF  
OUR SAVIOUR,

By SALVIATI.

THE dimensions are, two feet seven inches in height, by two feet one inch in breadth.

THE  
COMPANION of the Above,

By SALVIATI,

REPRESENTING our Saviour, with a spade in his right hand, resting on the ground. His left hand is stretched out towards the

Magdalene; and over the middle of his left arm hangs a piece of drapery as in the statue of Apollo Belvidere.

The Magdalene kneels on her left knee. This picture represents that part of the Gospel, where Magdalene, after our Saviour's resurrection, takes him for the gardener.

The dimensions are, two feet seven inches in height, by two feet one inch in breadth.

THE

BUSTS of four RESTORERS

of Learning, painted by

VASARI, on wood.\*

TO the right of the picture are Ficinus, translator of Plato; and Landinus, the editor of Pliny. To the left is Politianus, celebra-

\* That the above portraits were painted by George Vasari, author of the Lives of the Painters, to be transferred into his work when he painted the Great Duke's palace at Florence, appears by his Trattato della Pittura, printed at Florence 1619, page 92.

“ P. Certamente ch'io ho havuto caro vedere l'effigie sua, che gli ero affezionato, si per le qualità sue virtuose d'animo, et d'in-



ted by original works in prose and verse; and Demetrius Graecus, known by the designation

gegno, ma questo qua innanzi vestito di rosso chiaro con quella berretta tonda di que' tempi pagonazza magro in viso chi è?

“ G. Demetrio Calcondile di nazione Greca, il quale insegnò le buone lettere della sua lingua a quella Accademia, e fù insieme con questi altri trattenuto con provvisioni onorate da Lorenzo. . . . .

“ P. O come mi diletta di vederli? ma seguitiamo; questo da quel la gran zazzera che è lor dietro, e che tiene quel libro nella man sinistra?

“ G. E M. Agnolo Poliziano Poeta ingegnoso, e dotto, caro infinitamente a Lorenzo, che nella giostra di Giuliano suo fratello, compose le lodi di quella, dove nella seconda stanza, disse invocando Lorenzo per il Lauro.

O causa ò fin di tutte le mie voglie,  
Che vivo sol d'odor delle tue foglie.

Mostrando ancora la volontà delli studii, per

of Chalcondylas ; he published the first edition of Suidas' Lexicon at Milan.

la corona del Lauro che si da a' poeti. Guardi V. E. in quest'ultimo dietro al Politiano, quel poco di profilo, che è alquanto di colore scuro. . . . .

“ P. Or torniamo da quest'altra parte, dove io veggo M. Marfilio Ficino Filosofo Platonico, vero lume della filosofia, che questo lo conosco, perche altre volte l'ho visto ritratto, certo che il luogo che gli havete dato a canto a Lorenzo se gli conviene ; ma questa figura intera quà innanzi vestita di rosso, e che tiene quella Palla della terra in mano con quelle feste, ditemi il nome suo.

“ G. Questi è Cristofano Landino allora segretario della Signoria, che fù da Prato vecchio di Casentino, che comentò il nostro Dante, perche la parte dell'inferno, secondo che si dice egli la intese meglio. Però gli ho fatto in mano la palla della terra, perche sotto la gran fecca (come la chiama il nostro poeta) misurò e distinse bene, et meglio intese le bolge di quella, che non fece il Cielo.”

The dimensions are, two feet  
in height, by two feet one inch  
in breadth.

## TOBIAS Blessing his SON,

Immediately before he takes his  
Journey to be married,

TOBIT is upon his knees; his hands lifted up; and joining in the benediction with great attention and devotion.

The father, who sits, lifts up his right hand open, and stretches out his left: he is a venerable old man; his eyes are blind; the hair of his head and beard are bushy and white.

Tobit's mother stands behind Tobias: her grief is accompanied with weeping; her right hand is stretched out obliquely down-

wards, and open ; her left hand lifted up to her face, with a white drapery, with which she wipes off her tears.

A servant looks to her with great attention and affectionate sympathy.

The angel, who is to accompany Tobit, is seen at full length ; he is a graceful figure, in a blue and white drapery ; and has a slender rod in his left hand ; his right is upon his breast ; his countenance is full of sympathy and devotion.

There is no dispute about this being a pleasing picture ; but while some ascribe it to Peter di Cortona, there are others who ascribe it to Carlo Maratti.

There are in all eight figures in the picture. The background is architecture and sky.

The dimensions are, three feet six inches and an half in height, by two feet four inches and an half in breadth.

T H E  
HEAD of a Young PAINTER,  
THOUGHT TO BE  
CARLO MARATTI.

THE dimensions are, one foot six inches in height, by one foot in breadth.



THE  
 ADORATION  
 OF THE  
 SHEPHERDS,

By CARLO MARATTI.

THIS picture consists of eight figures. The two on the foreground are on their knees. The whole have a proper and diversified expression.

The dimensions are, three feet four inches in height, by two feet ten inches in breadth.

I have seen no print or copy of this picture. Connoisseurs are not agreed in ascribing it to Carlo Maratti; though they all allow it to be worthy of him.

A  
W O M A N,

With the Moon under her Feet,  
representing the Conception of  
the Virgin,

By CARLO MARATTI.

HER face marks recollection;  
her hands are across her breast;  
her drapery is red, with a blue  
mantle.

She is surrounded with flowers,  
by Mario da Fiori.

The dimensions are, three feet  
one inch in height, by two feet  
four inches in breadth.

I have seen no print of this  
picture; nor copy, but one done  
at Glasgow.

OUR SAVIOUR

At the Well, conversing with the

WOMAN of SAMARIA.

By CARLO MARATTI.

THE ground of the picture is the well and landscape. Our Saviour sits on the right side of the picture; his right hand and eyes are lifted up; his left hand rests on the well, reclined obliquely to that side; his face is near a front view.

The woman looks toward the right; her face is seen in profile; her right hand is stretched towards our Saviour, and her left

is upon her bosom; her right knee advances, and is curved; her right foot standing on a higher step than her left; her red mantle, over her right shoulder, is blown behind her by the wind; her under drapery white, and of a straw colour: the forepart of the whole body, and the left side are seen. The expression of her countenance shews a respectful attention; and her attitude, conviction. Some think this picture was done to be enlarged.

CARLO MARATTI. 165

T H E

VIRGIN AND CHILD,

By CARLO MARATTI,

SEEN through an oval, with a warm yellow background.

The dimensions are, one foot five inches and an half in height, by one foot two inches in breadth.

A

H O L Y F A M I L Y,

By CARLO MARATTI.

THIS picture, which is only a first colouring, contains six figures. On the left is Joseph, with

both hands leaning upon his staff.

In the middle of the picture, the Virgin is seen in front, looking down to the Child, who looks up to her. The maternal and filial affection is finely expressed. With her right hand she supports the principal weight of the Child, and her left hand comes forward over his right thigh.

To the right of the picture are three figures. On the foreground is Saint John the Baptist.

Behind Saint John, a figure of a woman rises higher in the picture, and looks over the Virgin's right shoulder to the Child; she leans upon the Virgin's shoulder with her right hand; her left com-



ing round, her fingers rest upon the Virgin's left arm.

Behind the woman there is an angel, who touches a musical instrument with a bow.

This seems to be one of the most capital compositions of Carlo Maratti; and so far as I know, he never repeated it; but it has been twice copied at Glasgow in a more finished manner. If it was never finished, it is probable it was never engraved.

The dimensions are, three feet seven inches and an half in height by three feet in breadth.

A

## HUMAN CHARITY,

Representing a WOMAN with three CHILDREN, painted by GIUSEPPE CHIARI, if not by CARLO MARATTI.

HER right hand supports one of the children, who looks up, and leans with his left hand on her shoulder, and his right placed on her breast: her left hand supports a child who sucks, and presses her breast with his left hand: her mantle goes over the shoulders of the third.

The dimensions are, three feet in height, by three feet three inches in breadth.

## O U R S A V I O U R

## O N T H E C R O S S,

By LUDOVICUS GENTILE,

THE Virgin and St. John are on the right side. The Virgin sits and leans her head upon her right arm; her left coming across her breast, leans upon a piece of blue drapery.

St. John stands reclined to the right, with his hands folded in each other, looking towards our Saviour with devotion and grief.

The cross stands over against a blue sky with white clouds.

This picture, which is painted on copper, was ascribed to Le Brun; but on the back is wrote, " ——— Gentile."

The dimensions are, one foot seven inches and an half in height, by one foot two inches in breadth.

A

## P I C T U R E

By BENEDETTO LUTI,

REPRESENTING a woman with a bunch of grapes in her hand; and a child by her with a garland of oak leaves.

There is also in the picture a representation of Pan, with another child and a satyr. The ground of the picture is landscape.

The dimensions are, one foot eleven inches in height, by one foot five inches and an half in breadth. I have seen a drawing of this picture, and, if I am not mistaken, an engraving in clare obscure.

THE  
VICTORY OF JOSHUA

Over the AMALEKITES,

By the Elder TEMPESTA.

THIS is one of the most capital battles of that famous painter. There is a large print of it consisting of two sheets, done by the painter.

The dimensions are, four feet seven inches in height, by seven feet in breadth.



## A

BATTLE in the HOLY WAR,

By the Younger TEMPESTA.

THIS battle is finely painted, and highly finished. It is divided into three groups; which prevents that confusion complained of in the tout ensemble of a battle.

In the group to the right side the principal figure is a Christian: rays of light are about his head; which denote a hero of sanctity, and agrees with the character of St. Lewis King of France.

Behind him is a king, with a rayed crown, with a sword in his

hand ready to strike; this seems to be intended for Richard King of England, commonly called Coeur de Lion.

In the foreground of this side of the picture a man lies on his back, holding up his shield with his left hand, and his sword in his right.

The principal figure of the second group is a Turk, with a turban; his bow bent, and the arrow directed to St. Lewis. Both of these heroes are on white horses; but St. Lewis's is of a fairer colour.

In the third group, the principal figure is a Christian, with a red drapery, a blue mantle coming over his left shoulder, crosses

his breast, with a helmet upon his head; he sits on a bay horse, whose mouth, mane, and tail are white: with his spear he pierces the lower part of the back of a Turk with such force, that it pierces the horse, and has made him fall down; the Turk still holding his sword in his right hand, and his shield in his left, is tumbling from his horse; his head, which is covered with a large turban, is not far from reaching the ground.

The background of the picture is landscape and sky.

The works of this painter are rare and much valued, although his character as a man was exceedingly bad.

The dimensions are, three feet two inches and half in height, by five feet one inch and an half in breadth.

OUR SAVIOUR  
AMONG THE DOCTORS,

By GUERCINO DA CENTO.

THIS picture is in two groups ; containing eight figures larger than life.

On the foreground, on the right side of the picture, is a large manuscript, with a covering of a light brown colour. Upon this another manuscript is placed on one end, which bends, and partly opens with its own gravity ; the covering is dark, and the leaves of a white colour : the whole is so conducted as to throw back

the figure behind, and to increase the relievo of the picture.

The man who sits behind the manuscript is naked to the waist; about which is a brown drapery that hangs down till it come near the ground: his head is seen in profile, and in shade, mixed with some reflexions of light; his hair and beard are of a dark brown; he rests his left elbow on his knee, and with three fingers takes hold of the lower part of his face, the forefinger stretched upwards, touches the left side of his nose; his body bends obliquely forward the better to hear the conversation; his right hand takes hold of a book which rests upon his knee, which is finely seen in per-



spective; and the leg and foot, their full length, appear in the air, entirely detached from the ground of the picture, and seem to the eye as advanced beyond the frame itself.

Beyond this doctor stands one of inferior rank, who may be a servant, holding books which rest upon his shoulder: this person is in shade, intermixed with faint reflexions; a little light passes between his arm, and the book which it supports.

Our Saviour stands nearest the center of the picture, on this right side group; his right hand takes hold of his forefinger, as one demonstrating or reasoning, as Socrates appears in the School of

Athens; his head is uncovered; his hair brown; the right side of his cheek in the light; the rest of his face is in shade, mixed with reflexions; his drapery is linnen, with a red, and dark-coloured mantle; the light glides along the back of his right hand, and falls upon his right foot, the toes of which are toward the foreground; the light and shadow are so managed in falling on the drapery, that they give the whole great roundness.

Immediately beyond our Saviour, and advancing more towards the left of the picture, there is a gate; beyond the gate a stair; and at the head of the stair two figures; behind whom appears

some landscape, which shews that this gate conducts to the outside of the building. Upon the bottom of the stair, and upon its steps, a light comes from the right side of the picture, behind the figures, and is so managed as to increase the depth of the picture, and shew a great distance beyond the figures.

On the left side of the picture, nearest the foreground, is a figure, whose head is seen in profile, covered with a white turban; the colour of his beard is black; his drapery is red velvet, lined with cloth of a faint yellow, ornamented; he has a large vellum manuscript upon his left knee, which he keeps

steady with his left hand, taking hold of it by the head of the page, which points towards the right side of the picture; the left side of the book, advancing towards the foreground, throws a great part of the leg which supports it into shade; a light, coming obliquely from the right side of the picture, puts the foot and forepart of the leg in the light, that which is obstructed by the book only excepted. From the gate in the background there comes a light that detaches this figure from those behind, and produces very beautiful reflections upon the red drapery; the right leg is foreshortened, and approaches obliquely to the fore-

ground; about one third of the foot from the toes is in shade; the rest is seen in the light to near the middle of the leg; the knee of this leg is upon the ground; the sole of the foot and the hinder part of the leg is seen; the muscles strongly and particularly marked. The painter shews himself so great a master of foreshortening, that he seems to equal nature, so that nothing could be wished more complete.

Immediately beyond this figure, appear two hands stretched out; the body to which they belong is concealed by the figures that surround him; the hands are perfectly detached in the air; the right hand is seen front, and



the left in profile; the light falls strongly on the forepart of the hand, and on the fingers curved forwards with a mixture of shade; the thumb and palm of the hand advances to the foreground of the picture, all in shade surrounded by light, except the upper part of the thumb; round the wrist a little white drapery is seen, and above it a drapery of blue and red.

Beyond this doctor, appears an old man, bald; his beard grey; his head is stretched forward; his hands are concealed.

Immediately behind him, appears a figure in front, his head covered with a turban; admiration is in his countenance; his



right hand is lifted up, and seen in front, fully spread; about his wrist appears white drapery; the rest of the drapery is of a dark colour, except about the neck you see the same white drapery, covered immediately with one not so dark as the upper garment. This man points with his left hand, stretching out his forefinger, the rest of his fingers being folded; the back of his hand is turned obliquely toward the foreground; the light and shade falling upon it, give it an extraordinary roundness; and a little light that falls on the inner side of the white drapery of his sleeve, as it were behind the arm, deceives the eye, and makes one

imagine they see round the hand; this hand is directed obliquely towards our Saviour,

There are two figures behind, eagerly looking over the heads of the others, as extremely desirous to see and hear what passes.

The painter has given the figure of our Saviour great roundness and simplicity of character; but more natural than graceful. The truth of his imitation, the fineness of his penciling, the great relief of his figures, as they appear in this picture, are equalled by few, and surpassed by none.

The lights and shades have strong features of Guercino; and

the colouring is not inferior to Jordans, Rembrant, or any distinguished by their strength of colouring in the Flemish school.

The dimensions are, five feet eleven inches and an half in height, by seven feet eight inches in breadth.

## S A I N T P A U L,

By GUERCINO. On wood.

HIS face is seen in front, a little inclined to the left; his head is uncovered; his hair and beard black; the last is large and long; his drapery is of a dark brown, covered with a red mantle; a large manuscript open, rests upon his knee; the side nearest him is perpendicular, and the side that rests on his knee horizontal; his hand resting upon this under side, with his fingers curved, his forefinger pointing, seems to be marking a particular passage. The same artful management of light and

shadow appears in painting this hand, as in the picture before described; and in the writing of the open pages, the appearance of an antient manuscript is finely imitated. In the expression of the countenance there is a boldness, that marks one determined in opposing gainfayers; which the painter probably supposes present, though not painted.

The dimensions are, three feet four inches and an half in height by two feet four inches and an half in breadth.

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A N O T H E R

S A I N T P A U L,

By GUERCINO.

THE figure is nearly in front; the head reclined to the right; his right elbow inclines toward the background; and his arm rising upwards, the hand comes before his breast, which touches the forepart of the thumb, and points of his fingers; in the curve of his arm the handle of his sword is seen, the blade going perpendicular to the ground; his left arm advances obliquely towards the foreground of the pic-



ture; his forefinger points to a particular passage of a manuscript that lies before him, and his other three fingers are curved. The manuscript lies very horizontal. Before it is an ink-horn, in which stands a pen; an anachronism very common among painters.

The drapery of St. Paul is linnen, like a modern shirt, finely imitated; the drapery above the linnen is red, ornamented with gold about the neck; his mantle is of a dark colour.

The dimensions are, three feet ten inches in height, by three feet one inch in breadth.

A

CONCERT OF MUSIC,

B Y

MICHAEL ANGELO CARAVAGGIO.

THIS picture contains eight figures, the size of nature, who sit round a table. The figures and draperies seem to be painted after nature; and are strongly marked by the peculiar characteristics of Caravaggio.

The dimensions are, four feet in height, by six feet three inches in breadth.

## OUR SAVIOUR

Crowned with Thorns, and a Reed  
in his Hand, by CARAVAGGIO.

THE ground of the picture is dark. The light comes from above, as it generally does in the works of this painter.

The representation is solemn, the recollection deep, but inspires a melancholy gloom. The picture was probably intended for enlargement. This figure has been nearly copied in a small picture by his disciple Valentini.

## SAINT SEBASTIAN

Tied by the Arms to a Tree, with  
an ANGEL drawing an Arrow  
out of his left side;

By GERARD SEGERS.

St. Sebastian and the angel are painted at full length. The figure of St. Sebastian is slender, elegant, and less than ordinary life; he is naked, excepting a little drapery round his middle; the anatomical part well understood.

The drapery of the angel is white and yellow; he shews great attention in taking out the arrow

gently; but his form is rather human than celestial.

The ground of the picture is landscape and sky. There is a fine print after this picture.

The dimensions are, four feet one inch and an half in height, by three feet one inch and an half in breadth.

## THE

## MAID OF ORLEANS,

By VALENTINI, a Disciple of Caravaggio.

THE light from the right side of the picture falls upon her face, and breast, upon the right side of her armour, and upon the loose red drapery which hangs down before her; in her left hand is a garland of laurel.

The dimensions are, two feet four inches and an half in height, by one foot eleven inches and an half in breadth.



## DAVID PLAYING on the HARP,

By VALENTINI.

A PICTURE larger than ordinary life. His drapery is black, white inclining to yellow, resembling silk, a white frieze inclining to azure, covered with a brown silk which partakes of orange. His hands touch the strings of the harp on both sides; he has a rayed crown on his head; his hair and beard are black; the light falls from above upon the upper part of his face, upon his left arm and hand. The background of the picture is brown.

The dimensions are, four feet

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two inches and one fourth in height, by three feet one inch and one fourth in breadth.

A N

E C C E H O M O,

By VALENTINI.

OUR Saviour is crowned with thorns; his hands bound.

On his right side one points to him, saying, Behold the man.

On the other, one places a reed in his right hand. This figure has a deriding countenance; is seen in profile; his mouth very open, meant to be saying, Hail, King of the Jews!

The dimensions are, eleven inches in height, by nine inches and an half in breadth.

## MUTIUS SCAEVOLA,

By VALENTINI.

HE has killed the secretary, who lies upon the foreground of the picture, instead of Porfenna, whom he intended to kill. He stands firm; and holds his right hand in the flame, declaring, that five hundred Romans were no less determined.

Porfenna, admiring, and fearing such extraordinary intrepidity, forgives Mutius, and makes peace with the Romans.

The whole light comes from a fire in the center of the picture.

The dimensions are, three feet three inches and an half in height, by four feet two inches and an half in breadth.

## A

MAN who Laughs and Drinks,

By VALENTINI.

The dimensions are, one foot ten inches in height, by one foot six inches in breadth.

I have seen no copies or prints of the preceding pictures of Valentini.

A

Y O U N G M A N

Playing on a German Flute,

By ANDREA DEL SARTO.

THE dimensions are, three feet two inches height, by two feet five inches and an half in breadth.

A N

E C C E H O M O,

With a variety of insulting and  
mocking Figures;

By the same Painter. On wood.

THE dimensions are, two feet six inches in height, by three feet ten inches in breadth.

A  
B A T T L E,  
O R  
SHOCK OF CAVALRY,  
By GIACOMO CORTESI, called  
BOURGUIGNONI.

THE dimensions are, two feet one inch and an half in height, by two feet seven inches and three fourths in breadth.



T H E

## ASSUMPTION of the VIRGIN,

By PIETRO BERRETINI DA

CORTONA.

THE Virgin is in the center of the picture; her head is inclined to the right; both her hands are on her breast; she is looking up towards heaven; her drapery is white, brown, and a blue mantle. There are cherubs in the air.

The figures on both sides are amazed. One of them seems to be Magdalene, by the vase she takes hold of with her left hand. The ground of the picture is landscape.

The dimensions are, three feet in height, by two feet four inches and an half in breadth.

ARGUS AND MERCURY,

Ascribed to PIETRO DA CORTONA,

ARGUS is asleep, and Mercury it ready to put out his eye. The dimensions are, three feet two inches in height, by four feet three inches in breadth.

## O U R S A V I O U R

Crowned with Thorns,

In the manner of CARAVAGGIO.

HIS hands are pierced; the one is on his breast, and the other is lifted up.

The picture has a great deal of force; but fails in beauty, grace, and propriety.

The dimensions are, two feet five inches in height, by one foot ten inches in breadth.

## PENITENT MAGDALENE.

By FRANCESCO MOLA.

HER head is inclined toward the left of the picture, and her feet towards the right; her hands stretched out towards the left are joined; she looks down to a crucifix nearer the foreground of the picture.

The dimensions are, three feet two inches in height, by four feet two inches in breadth.

## SAINT JOHN READING,

The Companion of the Former,

By the same Painter.

His book rests upon the ground, which he takes hold of with both hands; he is reclined under the shade of some trees behind him; his drapery is a loose scarlet mantle, and a girdle of camels hair. His symbol, the lamb, rests at his right side.

The dimensions are, three feet two inches in height, by four feet two inches in breadth.

T H E  
ASSUMPTION of the VIRGIN,

By CARLO MARATTI.

SAINT Peter is on the foreground of the picture. The dimensions are, three feet four inches in height, by two feet eleven inches in breadth.

A  
M A G D A L E N E,

By the same Painter.

THE dimensions are, two feet two inches in height, by one foot ten inches in breadth.



## T H E

## FOUR STAGES of HUMAN LIFE

By RIBERA, commonly called

SPAGNOLET.

A BOY offers a bone to a dog sleeping on the foreground of the picture. A girl holds a basket in her left hand, with provisions. A taller girl plays on a musical instrument. An old man, with a bald head and a grey beard, a basket in his left hand, his cap in his right, seems to be offering its contents to an old woman, who is employed in sewing. She wears spectacles, and is strongly wrinkled.—The figures in this

picture are probably taken from nature.

The dimensions are, four feet one inch in height, by five feet eight inches in breadth.

### P R O M E T H E U S

Fixed to a Rock, the Vulture tearing his Liver,

By SPAGNOLET.

THE drawing of this figure has all the precision and excellence of Annibal Caracci; and some connoisseurs think it ought rather to be ascribed to him than Spagnolet.—I have seen no prints of the two preceding pictures.

The dimensions are, three feet five inches in height, by four feet two inches in breadth.

THE  
FLAGELLATION  
OF  
OUR SAVIOUR,

On wood; ascribed by some to

FEDERIGO ZUCCHERO.

THE background is dark. The whole light of the picture comes from a torch held by a man on the left side of the picture. This man, though old, is vigorous; his complexion is brown; his beard white; he has a green cap on his head, but the rise in the middle is of a red colour; he is seen very near a profile.

There is a figure behind him, of which nothing is seen but part of the face.

There are three employed in the scourging of our Saviour. One on the left side plucks the hair with his right hand, and his left is stretched out with a scourge in it; his head is covered with a red cap; his profession is seen in his countenance; the colour of his flesh is a reddish brown; his drapery suited to his rank.

Another scourger stands upon the right side of the pillar, behind the right of our Saviour; his right hand is lifted up to scourge, and his face turned looks back to our Saviour: the colour

of his face is brown and ruddy ; and his beard long and red.

There is a figure in profile, a part of whose face is only seen. And nearer the foreground of the picture, another with rods in his left hand: this figure is seen in a back view ; but his head is turned about so as to see part of his right cheek ; the upper part of his body is naked to the waist, and his legs and feet.

On the right side of our Saviour, an arm and hand appear stretched forth to lift a scourge, which lies on the ground.

Our Saviour is tied to a pillar, which reaches to near the full height of the picture ; his eyes are shut ; his mind recollected ;

an expressive constancy is in his attitude and countenance; he has no drapery but about his waist. Every thing relative to the figure is well understood, and neatly finished. The light falls on the forepart of the figure; the shades are warm and brown.

The dimensions are, one foot six inches in height, by one foot two inches in breadth.



## A

## P I C T U R E

By BENEDETTO CASTIGLIONE.

THE light of the picture is the flame of an altar, which throws its strongest light on a woman, who sits on a goat; her drapery is loose, and almost falling off her shoulders; her breast is naked; she has no cincture.

Immediately before her are two young Bacchanals. One of whom sits with his legs stretched to right and left, with a patera in his hand for sacrifice.

The surrounding objects are seen with a dismal glimmering

light; and are intended by the painter to inspire aversion and terror. The architecture behind the altar, without order or proportion, is an image of the scene. The picture perhaps represents a sacrifice to Circe made in a hollow cave.

A male figure, of a ruddy, brown complexion, prostrate, his eyes directed, as paying homage, to the woman who sits on the goat. This figure is so deformed, that he is scarcely entitled to be called human; and he seems to be in a progress to further brutality.

The whole scene of the picture seems to represent what Plato says, That the worshippers are trans-

formed into the resemblance of the object they worship: the worshippers of the celestial Venus become divine; but of the terrestrial, earthly.

Some think this picture ought to be ascribed to Lucas Jordano.

The dimensions are, three feet three inches and one fourth in height, by four feet five inches and an half in breadth.

I have seen no print nor copy of this singular picture.

SCIENCE trampling IGNORANCE  
and cherishing the ARTS,

By DOMENICO FETI.

AT her right lie books and mathematical instruments ; in her right hand a bust, and in her left a picture ; by which there are musical instruments and books. There is a Cupid in the air, with a garland in his hand ready to crown her.

The dimensions are, three feet six inches and an half in height, by four feet three inches and an half in breadth.

A

YOUNG MAN with a Turban,

By LANFRANC.

THE dimensions are, one foot eleven inches in height, by one foot five inches in breadth.

S A I N T J E R O M E,

With a Mort-Head,

Ascribed to the same Painter.

THE dimensions are, two feet three inches in height, by one foot eight inches in breadth.

A

## L A N D S C A P E,

Painted on wood,

Probably by CLAUDE LORRAINE.

TO the left there is a great group of trees; nearer the foreground a shepherd sits, playing on his pipe, while his flock is feeding. To his right there is a precipice; to his left a high mountain, on which a solitary traveller is seen. Along the side of the mountain, the light reflects vividly on some places, which are barren sand or rock, and contrasts the green.



The sky is warm; the clouds are brilliant, by the intermixing light of the sun: the effect of which light is perceptible thro' the foliage of a tree to the left of the picture.

The dimensions are, one foot eleven inches in height, by three feet in breadth.

A LANDSCAPE, on wood,  
Painted either by CLAUDE LOR-  
RAINE, or by a Disciple.

TO the right there is a river, over which there is a high bridge. To the left of the bridge there is a high round tower, and trees dropt at different distances. A warm evening sky reflects upon the water, and is contrasted with a blue sky to the left. The effect of the reflexions of the sky appears upon the foliage over against it. This picture is painted with a free pencil; but is not highly finished. The dimensions are, one foot eight inches and an half in height, by two feet three inches in breadth.

T W O

## NIGHT-PIECES,

The subjects tragical,

By SALVATOR ROSA. On wood.

IN the one there is a woman tied with a chain, to whom a man points with his right hand; his left is upon his breast; he is seen in profile; he looks towards a lady, who sits upon a throne; and kneels upon his right knee: the subject of his address seems to be the woman in chains.

In the companion to this picture there is a dead body, stretched under a lamp. A man in armour

flying in great alarm: a sword lying near him.

They are both of one size, viz. seven inches and one fourth in height, by eleven inches in breadth.

## TWO SEA-ENGAGEMENTS,

Supposed to be by SALVATOR

R O S A.

THE grounds are dark. They are both of the same dimensions, viz. two feet two inches in height, by three feet two inches in breadth.

S A I N T J E R O M E,

On cloth, pasted on wood, by  
SALVATOR ROSA.

THIS figure is strongly marked  
with age, and austerity of life.

A

H E A D, larger than Life,

By SALVATOR ROSA.

THERE is a grandeur of man-  
ner and expression in this head.  
It has no attribute by which it  
can be distinguished; but is pro-  
bably done for an Evangelist.

I know of no repetition nor  
print of the above pictures.

P

W I L L I A M,  
DUKE OF AQUITAINE,

By SALVATOR ROSA.

HE grasps a standard in his hand with great vigour; his countenance marks the intrepidity of the hero. He offered to defend with his sword the right of William Duke of Normandy to the crown of England; and from him came the custom of having a champion at every coronation.

This picture is not only valuable as a work of Salvator Rosa, but as connected with the history of England.

There was a full length of this hero done by Salvator Rosa, as



mentioned in his life; as he was canonized, it might be in an attitude of devotion.

A

L A N D S C A P E,

By SALVATOR ROSA.

THE foreground is steep and rocky. An old hermit sits upon the ground. A shepherds, at a distance, seems to be speaking to him.

There is an old castle towards the centre of the picture; and variety of trees, two of which are blasted and broken as by thunder.—There was an engraving after this picture done at Glasgow.

A N

E C C E H O M O,

By ANDREA del SOLARIO.

THIS composition contains eight figures. Our Saviour stands in the middle of the picture, with the crown of thorns; a brown drapery comes over his right shoulder; his face is pale, his hair and beard black; his hands are bound across, the reed in his right hand; his breast and left arm are uncovered.

On his left is a soldier in armour; and by him a young Ethiopian.

On the right side of the picture there are two figures. The one next to our Saviour has a red cap faced with green; he is seen in front.

The figure by him may be intended for Pilate; he likewise wears a cap, but it is more ornamented; he has a large beard of a dark brown colour; his head and eye are a little turned to the right; his under drapery is dark and in shade, except a little white about the neck; a red silk drapery in diverse folds lies over his right arm, which, from the elbow, advances toward the foreground of the picture; the thumb is stretched upward and obliquely forward; his forefinger points to

the right, and the three following fingers are curved.

The picture, which is painted on wood, makes but one group; and the light on our Saviour is broad and strong.

A N O T H E R

E C C E H O M O,

By the same Painter; on wood.

THE same taste and composition with the former; painted probably in an earlier period, and from different models.

THE  
VIRGIN IN GRIEF,

Supported by St. JOHN,

By GIORGIONE.

A STRONG light falls upon the Virgin. St. John is in deep shade. The abruptness of the light, and its colour, mark it to be the light of a lamp, and not of day.

The dimensions are, two feet one inch and an half in height, by one foot and nine inches in breadth.

G A S T O N   D E   F O I X,

A full length, in armour,

Painted on wood, by G I O R G I O N E.

H E was killed near Naples, by pursuing the enemy too far. This portrait was probably done after his death, his eyes being closed.

This picture is less than two feet in length, by about one in breadth.



THE MIRACLE  
OF THE  
LOAVES AND FISHES,

By SEBASTIAN DEL PIOMBO,  
Scholar of GIORGIONE.

THIS painter became the favourite of Michael Angelo; and it is reported, that he gave him designs of his own to enable him to contend with Raphael; which Michael Angelo hoped would succeed, by the union of his own masterly designs, and Sebastian's fine Venetian colouring. He went so far as to paint the Resurrection of Lazarus, for Julio de Medici, intended to be hung as a companion to Raphael's Transfiguration;

but this scheme proved abortive; because neither Michael Angelo nor Sebastian could imitate the graces of Raphael; while he could profit by every excellence of his contemporaries. This picture was sent to Julio's episcopal palace at Narvon; and is now to be seen in the collection of the Palais Royal.

The characters of the heads in this picture resemble those of Michael Angelo. The colouring is strong; the relievo great; the gradation of the figures, and the whole perspective, excellent.

There are twelve figures near the eye. The multitude are at a distance, on the banks of the river.

Our Saviour is dressed in his seamless coat, and stands in the

strongest light; his feet are uncovered; there are scarce any folds in his drapery; his hands are spread out blessing the small provision; his features differ very much from every representation of other painters.

The disciples are all uncovered; and full of attention: their draperies are diversified into red, blue, yellow, brown, and white. There is a figure that bends obliquely forward, and stretches out his right hand, whose body appears completely in the air; the light falls upon his head and back; he is clothed with a red drapery.

The dimensions are, three feet four inches in height, by five feet seven inches in breadth.

## TITIAN'S MISTRESS

IN THE

CHARACTER OF VENUS,

By TITIAN.

THE upper part of the figure is uncovered; her left hand is spread upon her breast; and her right supports her loose drapery; her head is turned to the left. On which side a Cupid stands with a mirror in his hand, which reflects that part of the face, arm, and body which are concealed.

The dimensions are, three feet eleven inches and an half in

height, by three feet four inches and an half in breadth.

This picture has been engraved; and the attitude has been borrowed by painters, who used different models.

This particular picture was once in the collection of Monsieur Colbert; and was purchased from an old lady, who had it as a part of executry.

## MARY MAGDALENE

IN THE WILDERNESS,

A Half-length, by TITIAN.

SHE has no drapery; but her long hair, which falls over her breast, on which is placed her right hand.

This picture is remarkable for its relievo. It was purchased from the collection of Baron Fraula.

The dimensions are, two feet ten inches and an half in height, by two feet one inch and an half in breadth.—This picture has been engraved.



## OUR SAVIOUR

Crowned with Thorns,

A picture by TITIAN, about three quarter length.

HE has no drapery ; his head is reclined towards the right ; the right arm is seen ; the left is hid by the turn of his body.

The dimensions are, two feet one inch and three fourths in height, by one foot nine inches and one fourth in breadth.

There is a repetition of this picture in the cathedral at Brusfels.

A

## H O L Y F A M I L Y ,

By TITIAN.

IN which is St. John the Baptist.  
Joseph's face is a full view.

This composition has been engraved; but in the engraving Joseph is different.

The dimensions are, two feet seven inches and an half in height, by three feet two inches and one fourth in breadth.

## T H E

## FOUR STAGES of HUMAN LIFE

By TITIAN.

THIS picture is highly finished. The ground is landscape: the sky represents the evening before sun-set. Manhood is represented by a shepherd, who sits under a shade, looking with the eyes of a lover towards a shepherdess, who has a pipe in each hand. She leans upon his knees, while he sits upon the ground with his legs across each other. His colouring is brown; and her's is fair and delicate; her hair is

yellow; she wears a garland on her head; the drapery that comes over her arms is fine linnen, and the rest red cloth.

At a distance, sitting on the ground, toward the left side of the picture, is an old hermit, meditating on death. It appears by the old prints, that when this picture was first done, it had no hermit.

Beyond him two children ly upon the ground, mutually resting upon each other, in a profound sleep; they are both naked, and without wings. A third, about the same age, winged, and with a little drapery, is beginning to climb a tree.

The dimensions are, three feet

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two inches in height, by four feet ten inches in breadth.

The execution of this picture is every way worthy of Titian in his best time. It belonged to a painter, who bestowed it as part of his daughter's portion.

There is another in the Palais Royale; which some think, who have seen both, is neither so highly finished nor so well preserved.

THE  
EMBALMING of our SAVIOUR,  
By TITIAN.

THIS composition consists of eight figures; which are not imitations of the antique, but of simple nature.

The attitude of the dead body of our Saviour is near the same with his picture of the Laying in the Tomb.

The dimensions are, three feet ten inches in height, by five feet one inch in breadth. I have seen no print nor repetition of this picture.

THE  
VIRGIN AND CHILD,

Accompanied by two ANGELS.

By TITIAN.

THE dimensions are, two feet eight inches in height, by two feet one inch and an half in breadth.



I have been told that there is a repetition of this picture at Kenfington.

## THE

DESCENT of the HOLY GHOST

AT PENTECOST,

Painted by TITIAN when he was sixty-one years of age, and enlarged in the *Saluté* at Venice.

THIS picture is painted with extraordinary freedom, great variety and vivacity of expression.

The dimensions are, four feet nine inches in height, by three feet five inches and an half in breadth.

## T H E

## S M A L L P I C T U R E ,

Enlarged for the Altar of St. Nicholas at Venice ; the large one is since ruined by time.

THE lower part of the picture represents six saints, in which connoisseurs find he has taken for a model an antient statue for each.

On the right side of the picture is St. Catherine in profile ; her face is turned towards the left. By her is St. Nicholas ; a majestic figure, with an expression supposed to imitate the force and greatness of the Laocoön. The next is St. Peter. The two that fol-

low are monastics; one of them is distinguished by a white flower: these perhaps represent St. Anthony and St. Dominic. The last is St. Sebastian; whose attitude plainly resembles the Antinous.

In the sky appears the Virgin and Child, attended by angels.

An enlargement of this picture has been lately found torn by the middle seam of the cloth, in two halves, and these in different places; and was purchased by the late Pope at a large price. This seam is observed to be usual in Titian's large pictures.

The dimensions are, three feet eight inches and an half in height, by two feet two inches and an half in breadth.

T H E  
M A R T Y R D O M  
O F  
S A I N T P E T E R M A R T Y R  
M I S S I O N A R Y t o t h e V A U D O I S .

REPRESENTING two monks dressed in white; one of whom flies away in great terror; the other is cast down on the ground; and a man in great fury, holding one of his arms with his left hand, lifts up his right to give him a mortal wound.

In the higher part of the picture are two angels; one of whom holds up the palm of martyrdom.

The figures, the trees, and the sky are all highly finished; but the colouring is something different from Titian's; and is probably a copy, carefully done by Pouffin.

The dimensions are, two feet three inches in height, by one foot eight inches and one fourth in breadth.

The sky, the landscape, and the figures in this little picture are admirable; and as the great picture has been long in ruins, this must have been done at an early period. There are various prints after the original picture.

THE

SUPPER AT EMMAUS,

By TITIAN.

THE figures are differently arranged from those in the picture engraved; and the manner of painting more in the style of Giorgione. The effect of the departing sun in the sky is beautiful.

The dimensions are, three feet in height, by three feet six inches in breadth.

I have seen no engraving of the composition as in this picture.



THE  
SAME SUBJECT,

By TITIAN; on wood.

THE figures are disposed as in the engraving, and in the picture at Versailles.

This picture is highly finished, in the best coloury of Titian; and the countenance of our Saviour is of remarkably fine expression.

The dimensions are, one foot five inches in height, by one foot eleven inches and an half in breadth.

JOSEPH receiving the CHILD

from the VIRGIN,

By TITIAN.

JOSEPH is on the right side of the picture, and a Bishop kneels upon the left. This Bishop is said to be the same that was afterwards Sextus V.

The same composition is engraved in the Prince Leopold's Cabinet, with the portrait of a different person.

The dimensions are, one foot eleven inches and three fourths in height, by two feet seven inches and one fourth in breadth.

## VENUS AND ADONIS,

The size of life, by TITIAN.

THIS picture is remarkable for an extraordinary glow of warmth in the colouring. It has been later done by him than any I have seen on this subject, as appears by the changes and additions.

Adonis' head is covered by a hunting-cap. The Cupid is not playing with a pigeon, as in all the pictures on this subject engraved. He is here asleep; intended, perhaps, not only to represent the morning; but, allegorically, the situation of Adonis.

There is also an Aurora in the

clouds; and Adonis is attended with three dogs, which is one more than in the usual pictures. The javeline, that is usually incomplete, by rising above the height of the picture, is here seen in its extremity.

The expression of the figures, and the admirable beauty of the colouring must strike with surprise and pleasure.

This picture was in the collection of the Count Vatville; and was exchanged by him for other pictures.

The dimensions are, six feet two inches in height, by six feet three inches in breadth.

## VENUS SLEEPING,

By TITIAN.

THE ground is different from any other; and the figure after a different model. This picture has suffered by time.

The dimensions are, one foot two inches in height, by one foot six inches and three fourths in breadth.

## A N O T H E R

## SLEEPING VENUS,

By TITIAN.

THERE is a Cupid sitting on the foreground, at the right side of the picture; his right hand is lifted up to his hair; his left cro-

fes his breast; he rests his bow on the ground.

On the right side, behind Venus, hangs a curtain. From behind the curtain the profile of a young man is seen, who plays upon a flute. The figure of Venus has suffered by time, and undergone some reparation.

The background is landscape. In the distant sky is seen the dawn of the morning.

The dimensions are, three feet two inches in height, by six feet two inches and an half in breadth.

Titian has frequently repeated this subject; but I have seen none accompanied with the same scenery, landscape, and figures.



A C O P Y

A F T E R

A N O T H E R V E N U S ,

By TITIAN,

An original formerly belonging to a noble Italian Family; and since to Mr. Hamilton, History-painter at Rome.

THIS copy, which is highly finished, was, with Mr. Hamilton's permission, copied by Mr. COCHRANE.

The dimensions are, three feet seven inches in height, by five feet seven inches in breadth.

T H E

G R A C E S A T A F O U N T A I N,

Where there is a Statue of VENUS;

By TITIAN.

TWO of the Graces only are seen: the one holds up a mirror, in which she looks; her face being turned to the right side of the picture. The other, turned toward the left, rests her right hand upon the fountain; her countenance is beautiful; and is all, as it were, real nature and life.

These figures are accompanied with a great multitude of Cupids in different actions, and grouped

with great art; every figure has its own peculiar character; and the landscape is beautiful.

Ridolphi mentions three different pictures done by Titian on this subject. This is later, and more perfect than the picture from which the print is done.

Titian's name is upon this picture; and it is, perhaps, the most capital work done by him. An eminent connoisseur, looking at the linnen, said, He could have known the picture to be Titian's by that alone; because nobody painted linnen in that manner but himself.

Bellori says, that Fiamingo the famous sculptor, and Nicolas Pouffin, took the forms of the

children in this picture for their standard of taste; and that the one by modelling after them, and the other by drawing and copying, acquired the excellencies that appear in their pictures, when they paint Cupids or children.

Several French writers affirm the same story; but this was unknown to Pouffin's brother-in-law; perhaps, because it happened before his connection.

The dimensions are, five feet seven inches and three fourths in height, by five feet nine inches in breadth.

A

## CONCERT OF MUSIC,

By TITIAN. On wood.

IN the principal group there are twelve figures. On the right side of the picture a man sits playing on a guitar. The next figure is playing on a harpsichord: these figures face one another.

Beyond this last figure is one singing; who probably directs the band; his eyes seem to be looking down towards a paper.

The following figure plays on a violin, and is nearer the foreground. In the same line with

the former finger, there is another, who has a book in his hand.

The two figures that follow have their faces turned towards the right of the picture, and play on wind-instruments. The first is clothed in red, and seen in profile: the other in green. The last figure in the concert plays on a bass-viol.

The four remaining figures in this group are hearers of the concert. There is a dog in the foreground, much in the lion-form.

To the left of the picture there is a small group, containing two ladies, and some distant figures.

The dimensions are, one foot



three inches and an half in height, by two foot six inches and an half in breadth.

## ORPHEUS IN THE SHADES,

By TITIAN.

THIS composition consists of nine figures, less than life. On the right side of the picture is Charon, Syphus and Orpheus. In the centre the Furies. On the left side Pluto and Proserpine.

The dimensions are, four feet four inches in height, by five feet eleven inches in breadth.

I have seen no print nor repetition of this picture.

THE  
VIRGIN AND CHILD,

With St. JEROME, St. CATHERINE,  
and another Saint kneeling be-  
fore them ;

By TITIAN ;

Though perhaps not all coloured  
by himself.

SAINT Jerome is offering drink  
from a shell. All the figures are  
the size of life.

The dimensions are, four feet  
six inches in height, by six feet six  
inches in breadth.

THE  
VIRGIN, OUR SAVIOUR,  
AND  
SAINT JOHN,

Painted on wood, by TITIAN.

THE dimensions are, one foot seven inches in height, by one foot four inches in breadth.

## TWO WOMEN BATHING,

By TINTORET.

THE figures are the size of life, highly finished, and of great relief. The painter supposes them to hear the noise of some person or persons coming that way; at which the youngest closes her eyes, and hangs down her head, turning it away from the quarter from which the sound is supposed to come.

The other, less timid, applies her left hand to one of her breasts in manner of one giving suck to a child: an expedient by which the painter informs us that she

is a matron. She rests her right hand upon the ground; and turns about her head to the place from whence the sound comes, with a menacing air.

There are two figures done after the same models in Tintoret's Slaughter of the Innocents.

The dimensions are, three feet one inch in height, by four feet five inches in breadth.

## O U R S A V I O U R

Taken down from the CROSS,

By TINTORET.

THE composition consists of five figures. Joseph of Arimathea supports the dead body of our Savi-

our. Magdalene has her arms stretched out; her body is bowed down; she is looking to the Saviour. Another woman supports the head of the Virgin, who is falling into a faint.

There is a print of this picture, which appears to have been done from this individual one; being of the same size with the print, except a little concealed from the graver by the frame. There are few works of Tintoret on so small a scale.

The dimensions are, eleven inches and an half in height, by one foot two inches and an half in breadth.



THE  
TAKING DOWN FROM  
THE CROSS,

A BOTZO, by TINTORET.

THIS composition consists of upwards of fifteen figures. The colouring is warm; the light and shadow strong; the attitudes and expressions much diversified and animated. I know not whether there is any large picture or print after this composition.

The dimensions are, two feet in height, by one foot eight inches and an half in breadth.

THE

BURNING OF TROY,

At MIDNIGHT, from VIRGIL,

By TINTORET.

THIS picture is done with great fire and spirit; but not much finished; and is become so dark, that it is not to be seen without a strong light and proportionate distance.

The dimensions are, four feet eleven inches in height, by seven feet eleven inches in breadth.

# HEZEKIAH THREATENED WITH DEATH,

After having shewn his Treasures  
to the Messengers of the King  
of Babylon ; a fine picture,

By PAUL VERONESE.

BEHIND the King is a red curtain ; behind the curtain, branches coming more to the left ; behind the branches, part of a round temple ; and behind the temple, a sky bespread with white clouds.

The King's feet are upon a red cushion ; his under drapery is yellow, the upper mantle red ; the folds are large and elegantly

disposed; his hands are clasped in one another; his right elbow leans upon a table loaded with gold, and supports the other arm; the arms cross his breast, but are finely detached from it by the light which seems to come from above, and falls between the arms and breast. Surprise and consternation are in his countenance; his head is turned to the left of the picture; where Death, in the form of a skeleton, enters with a menacing countenance.

Immediately before Death is a table covered with red silk, ornamented with gold, and loaded with little bags filled with treasure. Beyond the table, to the right, on which Hezekiah leans,

a statue of gold is partly seen ; and above the gold on the table, lies his crown.

On the foreground of the picture, to the right, are vases of gold and silver. By the vases, is an open trunk, filled with ornaments of gold and precious stones, part of which hang over upon the outside.

The dimensions are, four feet six inches in height, by three feet seven inches in breadth.

I know of no repetition nor print after this fine picture.

f

THE  
WISE MEN OF THE EAST

Paying Homage at the Birth  
of our SAVIOUR,

By PAUL VERONESE.

THE King that kneels is clothed in a bright yellow. Two boys support his train: the one nearest the eye is chiefly clothed in white. The figures that have different turbants and caps, represent his guards.

At this period, Paul Veronese has had a false idea of contrast. Beside a head of the greatest gravity, thought, and devotion, he



places a profile, almost touching it, strongly marked by levity and folly; which makes the same unnatural mixture as tragedy with comedy. He has also placed an ape, altho' in the shade, very improperly, near the Virgin; and the pleasing impression made by the figure of the Virgin, far from being heightened by the sight of that disagreeable object, is rather disturbed.

The dimensions are, two feet four inches in height, by three feet ten inches in breadth.

Paul Veronese has painted this subject several times; but I have seen no repetition nor print of this particular composition.

A N

## ENTERTAINMENT or COLLATION

By PAUL VERONESE.

On Wood.

THERE are six persons sitting round an oval table, in pairs, in the open air, in a court; on each side of which there is magnificent architecture and figures. Behind, there is more architecture and mountains.

The dimensions are, two feet five inches and an half in height, by three feet eleven inches in breadth. This picture is probably not engraved.

T H E

FEEDING OF FIVE THOUSAND

W I T H

FIVE LOAVES and TWO FISHES,

By PAUL VERONESE.

THIS picture may contain about one hundred figures, of both sexes and of all ages, sitting in the field. The trees that rise behind them seem a forest. Few compositions contain so great a variety of forms, expressions, and attitudes; all executed in a masterly manner, after consulting nature: for each figure has its own peculiar form and character, as people are seen in life.

There are two naked children, and two dogs of a white colour, upon the foreground.

The dimensions are, one foot seven inches and an half in height, by two feet eight inches in breadth.

I know not if this composition was ever enlarged or engraved; few would attempt to copy so large a composition.

T H E  
WISE MEN OF THE EAST,

By PAUL VERONESE.

A Composition of about sixteen figures; with a camel and horses. In the background there is a palace to the right, and a landscape

to the left of the picture. This picture was probably painted to be enlarged.

The dimensions are, one foot ten inches and an half in height, by two feet one inch and three fourths in breadth.

T H E

SLAUGHTER OF THE INNOCENTS

A T B E T H L E H E M,

By PAUL VERONESE.

IN this picture the mothers all lament, without resentment; and it is perhaps the only one where the subject is treated in that manner.

The dimensions are, three feet four inches and an half in height, by five feet in breadth.

O U R S A V I O U R,  
After having been taken down from  
the Cross, supported by the  
V I R G I N A N D A N A N G E L,  
B Y

PAUL VERONESE. On copper.

O U R Saviour is in the attitude of sitting; his head rests upon the Virgin's breast. Her fingers are seen under each arm supporting his body.

The angel weeps; his face is seen in profile, looking towards



our Saviour; with his right hand he supports the left of our Saviour; his left arm extended, the hand open, is expressive of the lively feelings of his mind.

The right arm and hand of our Saviour hang perpendicularly down: this differs from another picture of his on the same subject; where his hand is curved.

The dimensions are, one foot five inches and an half in height, by one foot one inch in breadth.

The first mentioned picture of this composition was engraved by Augustine Caracci; and of late in the cabinet of Crozat.

T H E

K I N G S

PRESENTING THEIR OFFERINGS,

By PAUL VERONESE,

When a Young Man. On wood.

THERE is a golden crown and sceptre lying on the foreground; and beyond them, a golden vase.

One of the Kings salutes the hand of the Child; his upper mantle is a rich scarlet, lined with white satin; the garment below is green; and from below that again, there appears a drapery of red and yellow, approaching a gold colour.

Behind this King stands another, who has a gold vase of a different form, which he is just opening; his drapery is of four different colours.

Joseph is behind, in a leaning attitude: the painting of his face very much faded.

The Ethiopian King has likewise a vase, which is different from the other two, in his left hand, and his sceptre in his right.

The dimensions are, three feet six inches in height, by two feet five inches in breadth.

T W O S H E P H E R D S

In the Field, with a Flock;

A B O T Z O ; by B A S S A N .

THE dimensions are, nine inches in height, by ten inches and an half in breadth.

A N O T H E R

F L O C K , with three S H E P H E R D S ,

By B A S S A N .

T W O of them have veffels in their hands. There are two dogs: one of them is asleep on the foreground.

The dimensions are, one foot seven inches and an half in height, by one foot nine inches and an half in breadth.

## A

## NIGHT-PIECE,

By BASSAN.

SAINT JOHN holds a candle, from which comes all the light in the picture. The subject is, our Saviour, after having been taken down from the cross. His head rests upon the breast of the Virgin; his feet upon the foreground of the picture; the light falls on his knees, and streams down on his feet; it falls likewise on his face and breast, and upon a drapery that covers his belly, and falls down between his thighs; the rest of the thighs are in the shade.

St. John holds our Saviour by the right hand, which is seen open, and the back of the left by the light falling upon it.

Behind our Saviour is the Virgin: the light shews the form of her face, and the outer side of the palm of her right hand.

Mary Magdalene stands behind with her arms stretched out, her hands open, and lifted upwards; her face is turned up, and inclined to the left.

The painter seems to have been more intent in shewing the surprising effects of light and shadow, than to please you with the beauty of his forms; and the effect of the whole is rather terrible than pleasing.



The dimensions are, two feet ten inches and an half in height, by two feet seven inches and an half in breadth.

O U R

S A V I O U R

Taken down from the Cross,

By BASSAN.

IN the middle of the picture is a candle of large dimension, that has a strong blaze: from this candle all the light in the picture proceeds. The standard of the cross is seen, the rest supposed.

Joseph of Arimathea is placed behind the head of our Saviour,

which leans upon his knee; and he supports the upper part of his body with a cloth: he is seen in profile.

Behind Joseph is a figure of an inferior rank, who leans upon a ladder.

Our Saviour lies with his head to the right side of the picture, and his feet towards the left: the light falls upon his breast, and upon his thighs; but much more upon his right thigh, which is nearest to the foreground of the picture.

The Virgin is kneeling, her hands open, and declining downwards; her drapery is red, blue, and white; the light falls strongly on her face, her white drapery, and her hands.

Mary Magdalene is to the right, supporting her. There is another woman in the shade weeping.

In the different countenances there is more thoughtfulness and inward recollection, than passionate grief.

The dimensions are, two feet six inches in height, by three feet five inches and an half in breadth.

These two last pictures are probably painted by Leander Bassan.

T H E

ANGELS APPEARING TO THE  
SHEPHERDS BY NIGHT.

A Composition of seven human figures and an angel: the flocks are also seen. The effects of light and shadow in this picture are admirable.

The honest simplicity of the shepherds is exceedingly pleasing; and the expression of the passions natural, beautiful, and strong. The coloury is fresh; and the execution of the whole is worthy of Giacomo Bassan the father.

The dimensions are, three feet five inches in height, by four feet one inch in breadth.

T H E  
S H E P H E R D S

Presenting their Offerings at the  
Birth of our SAVIOUR,

By BASSAN.

The dimensions are, two feet ten inches and an half in height, by four feet one inch in breadth.

A

## R U R A L S C E N E,

By BASSAN.

ON the foreground are three cocks. To the right of the picture there is a woman milking a goat, and two others beside it. To the left of the picture there is a man on horseback, attended by two greyhounds. On the foreground of the same side, there is a woman pulling flowers, and putting them in a basket. A rabbit feeds behind her.

On the right extremity of the picture there is a kettle standing



on the ground. A man stands beside it, with a pot in his hand. Beyond him there is a fire, with a pan hanging by a crook. A woman blows the fire with a pair of bellows. Behind her there is a cook employed; and a dog at his side. The ground of the picture is landscape.

The dimensions are, two feet eight inches and an half in height, by four feet in breadth.

T H E  
S H E P H E R D S

Presenting their Offerings, painted  
on wood by BASSAN.

T H E  
R A P E O F T H E S A B I N E S,

By BASSAN.

THIS picture was painted by Bassan to be enlarged, and more highly finished. The enlarged picture is in the collection of the King of Sardinia.

PICTURES OMITTED  
IN THEIR PROPER PLACES.

T H E  
V I R G I N.

A Study of RAPHAEL for a picture of the Virgin and Child, which he executed.

The dimensions are, one foot seven inches in height, by one foot three inches in breadth.

A C O P Y  
A F T E R  
R A P H A E L ' S G A L A T E A

In the Little Farnese.

THE dimensions are, two feet one inch in height, by one foot seven inches in breadth.

I N N O C E N C E,  
W I T H A L A M B,

A C O P Y after CORREGGIO.

THE dimensions are, one foot and three fourths of an inch in height, by one foot three inches and an half in breadth.

T H E

SALUTATION of our SAVIOUR

T O

SAINT JOHN the BAPTIST,

By GUIDO. On wood.

A RED drapery, crossing the left shoulder of our Saviour, comes round the right thigh, the other end falls over his back, and appears in elegant folds, gently blown by the wind; his expression is meek benevolence; his air simplicity and grace.

The looks of Saint John mark a reverend attention; his face is

seen in profile; his breast approaches to a front view; his arms, crossing each other, are placed on his breast; his body, bent forward, rests chiefly upon his right foot; and his left knee bowing, the leg is thrown behind.

The left arm of our Saviour coming round the right side of St. John's neck, the hand rests upon his left shoulder; and the right arm of our Saviour, which is uncovered, the hand open, is expressive of his goodwill to St. John.

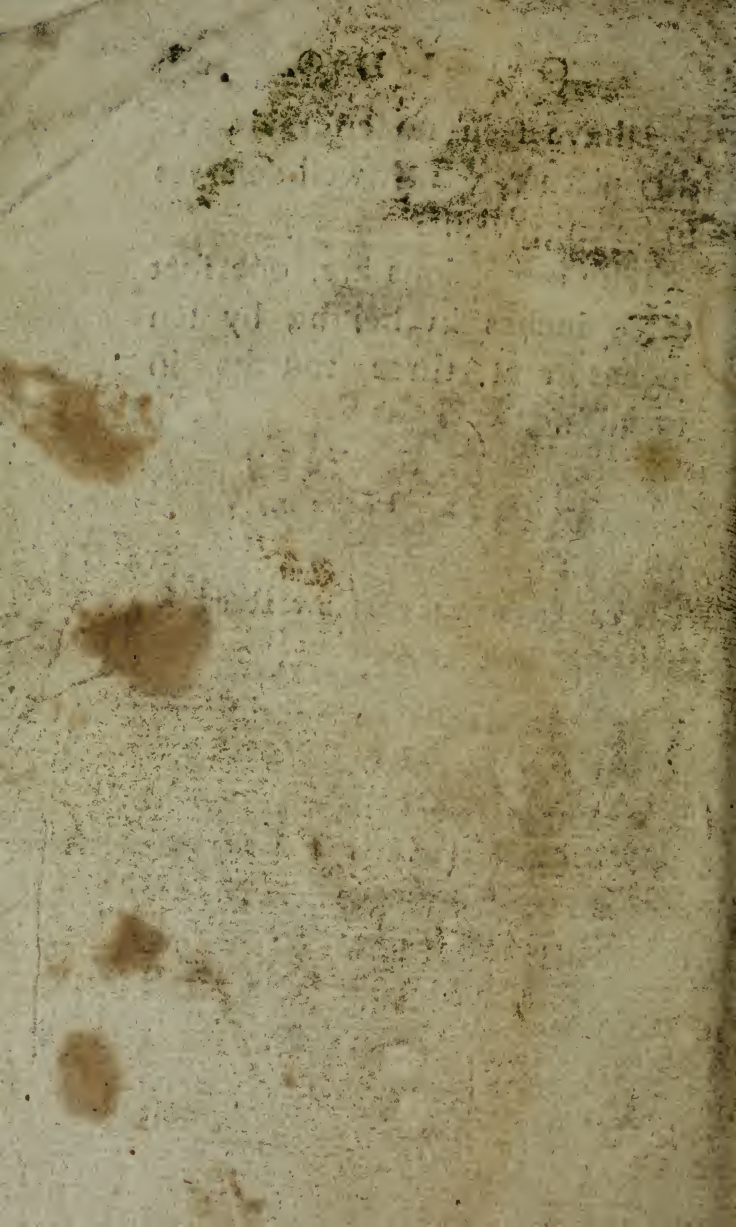
The ground of the picture is landscape, and the figures are entire.



I have seen no engraving of this picture, which well deserves to be engraved.

The dimensions are, one foot three inches in height, by ten inches and three fourths in breadth.

THE END OF THE SECOND VOLUME.





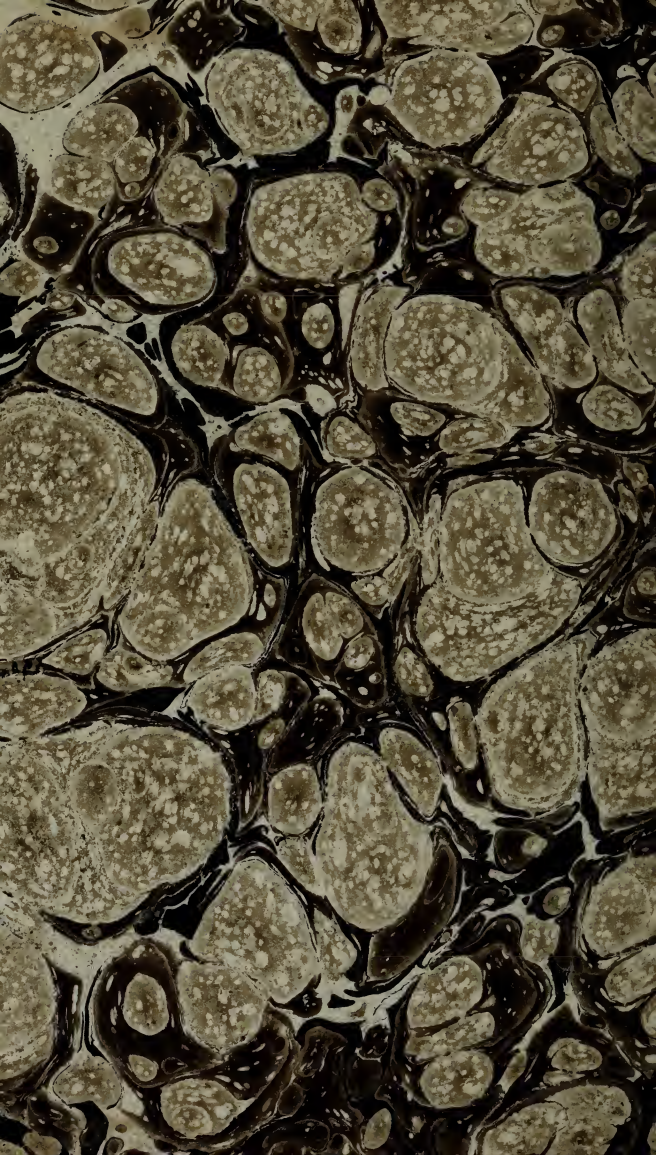












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