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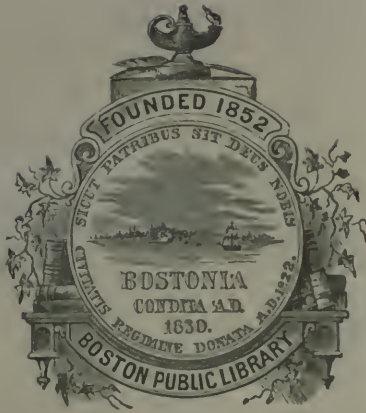
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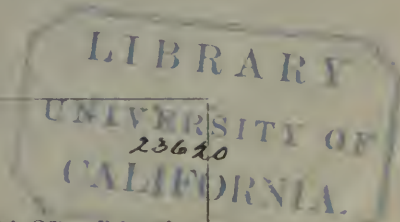
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The Tosti Engravings.

THE GIFT OF THOMAS G. APPLETON, ESQ.

RECEIVED OCT., 1869.



CONTENTS.

- I. Bulletin No. 13, April, 1870, pp. 221-27.** Prints in bound volumes. Nearly 5,100 in number. Entries under Engravers, etc.
- II. Bulletin No. 15, Oct., 1870, pp. 270-75.** Cross-references of the previous list.
- III. Bulletin No. 21, April, 1872, pp. 47-50.** 66 framed prints (not portraits) in the Bates Hall. Main entries and cross-references.
- IV. Portraits, June 1871, pp. 24.** 676 prints. Main entries and cross-references. Appended, an account of the collection.
- V. Supplementary list, May, 1873, pp. 24.** 282 framed prints (not portraits) in the Lower Halls, and 225 prints in portfolios, beside 110 plates omitted under previous heads. Main entries and cross-references.

Total number of prints nearly 6,500.

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BOSTON.

APRIL, 1870.

No. 13.

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The Library Opens at 9 o'clock, A. M.,

Every secular day throughout the year, except the five legal holidays,—Feb. 22, Fast day, July 4, Thanksgiving and Christmas,—and such other days as the Trustees may direct. The Reading Room for periodicals, provided with seats for one hundred readers, and having by far the best collection of American and foreign periodicals in the country, is closed at 10 o'clock, P. M.

The Lower Hall delivery of books ceases at 8 o'clock, P. M. This hall now contains nearly 30,000 volumes.

The Bates Hall delivery of books for *home use*, as well as for use in the hall, ceases at 6 o'clock, P. M., from October to March, inclusive, and at 7 o'clock, P. M., from April to September, inclusive. This hall now contains about 127,000 volumes.

Printed Catalogues and Manuscript Bulletins are provided in each Hall. Additions to the books in the Bates Hall are also made accessible by means of a Public Card Catalogue.

Persons Admitted to use the Library.

I. *To use periodicals or books in the building.* Any person above the age of 14 years may use the Reading Room for periodicals, and, if above 16, may make use of the books within the building, without previous registration.

II. *To take books away from the building.* All citizens and residents of Boston above the age of 16 years; all non-resident Clergymen and Teachers having regular occupation in the city; and all inhabitants, even if under 16, who have received certificates of graduation, medals, or Lawrence prizes, from the Public Schools, or who belong to the Girls' High and Normal Schools, are entitled to a full use of the Library. All these must sign the application card, and give the names of two citizens, who may be consulted, if necessary. *The registration takes place in the Lower Delivery Hall.*

III. Members of such other of the higher educational institutions in the city as the Trustees may have especially permitted are entitled to a full or a partial use of the Library.

The Prince Library.

The completed catalogue of this Library, now a part of our collection, is ready for delivery. It is a volume of the same form as the Bates Hall catalogues, and contains one hundred and seventy-five pages. The introduction gives a succinct history of the Library. The first part, embracing the titles of books printed in, or relating to, America, has been considerably corrected since its tentative issue in August, 1863, and we are indebted to several scholars versed in early New England books for assistance rendered. The second part shows mainly the ancient theological library of the Old South Church, all the works in which were printed abroad, and a large number of them in Latin. The third part is a synoptical summary of the manuscripts of the collection, and what these precious memorials contain is now for the first time made completely manifest, each document being numbered and described.

Books Recommended.

Any person desiring a book not in the possession of this Library may ask, on blanks furnished for the purpose, that it may be immediately purchased; and the assurance is given, that, unless there is some special reason why it should not be ordered, it will be procured as soon as possible, and the applicant—in all cases where the book is absolutely bought upon his recommendation—will be notified of its reception. If *duplicates for the Lower Hall* are asked for, they will be ordered, provided our records show a circulation of the present copies to warrant such additions. In asking that a duplicate shall be purchased, the applicant will be particular to designate it as such. We do *not* duplicate copies in the Bates Hall.

Those availing themselves of this privilege will greatly contribute to avoid delay and disappointment, if, in their applications, they will give exact titles, as well as authorship, imprint, etc., and if they will, above all, *write legibly*.

Pamphlets Solicited and Exchanged.

The collection of pamphlets belonging to the Library is now all arranged; and many of them are in bound volumes and catalogued. It is our intention in future to keep no pamphlets unbound, except in order to complete sets or series. These we shall put on the shelves in boxes, and substitute for the box the bound volume, when the needful numbers are procured. *We renew our solicitations for lots of pamphlets, which we will willingly send for, if informed that they are ready for us.* The chances are, that any miscellaneous lot will contain a fair proportion of the very pamphlets we want, and the others will avail us in exchanges. We have some 30,000 (more or less) duplicate pamphlets, all arranged, and are ready to exchange them for others that we have not. With distant libraries, we have found the following method of exchange the most convenient: If they will send 1,000 pamphlets printed in their State, we will send 1,000 printed in Massachusetts. Each may acquire some duplicates, but a great part will probably be fresh accessions.

To Boston Authors.

We have begun the preparation of the second supplement of the Bates Hall catalogue, and it is extremely desirable that the new volume should contain all the productions of Boston writers—books or pamphlets—not enumerated in the two earlier volumes. We shall be glad to receive such, or to be told of the titles of any that we do not now possess.

Memorials of Boston.

The Public Library of the city should contain every memorial, whether book, pamphlet, map, broadside, print, photograph, or the like, which is procurable, and which in any way illustrates our local history or topography. Books printed in Boston at an early date are very desirable acquisitions. It is to be hoped our citizens will help us in our attempts to gather everything of this kind.

Special Students

Desiring to be informed when any book in their line of investigation is received in the Library can have word sent them, if they will communicate their name and address, and the subject of their inquiries, to the Superintendent.

The Interleaved Catalogue.

It is intended to substitute a card catalogue for the present interleaved catalogue of the Bates Hall, as it will thus be possible to present a perfect alphabetical arrangement, which with the increase of titles soon becomes difficult or impossible in the interleaved form. The copying or transferring of the titles is a work of considerable care and magnitude, but it will be pressed forward as rapidly as possible. Accessions will hereafter be entered on the cards and not in the present catalogue.

LIST OF BOOKS

PLACED IN THE LIBRARY, OR NEWLY LOCATED,

DURING THE MONTHS OF

DECEMBER, 1869, AND JANUARY AND FEBRUARY, 1870.

N. B.—The books whose titles are embraced in this List are, for the most part, either recent American and foreign publications, or they are works both old and rare; but, in some cases, for particular reasons, titles of books have been given which are included in neither of these categories. Certain classes of works have been uniformly omitted, such as continuations of periodicals, the earlier volumes of which are given in the printed Catalogues of the Library; also, booksellers' catalogues, duplicate copies of the same edition of a book, and the like.

Books on shelves numbered 2110 and upwards are in the Bates Hall; those on shelves below 2110 are in the Lower Hall.—A single dash indicates the omission of the preceding heading; a subsequent dash, the omission of a subordinate heading.—R. R. means Reading Room.—In the headings of titles, the German diphthongs ä, ö, ü, are written ae, oe, ue. Initials inclosed within marks of parentheses stand for Christian names which are not usually retained by the persons to whom they properly belong; as, Bartsch, F. (J. A.) von.—8°, 12°, 16°, etc., designate the form of a book, or the actual or probable fold of the sheet as shown by the signatures, and do not always indicate the size or shape of the bound volume. The epithets "large," "small," or the like, are sometimes added for the sake of greater precision.

All books in this list, except the few which are starred, can be had without special application.

. Friends of the Public Library will confer a favor if they will kindly communicate to the Superintendent the correction of any error they may discover in this List, or the authorship of any works treated as anonymous, or the name of any person entered only under initials or under a pseudonym.

The Arts.

	Shelf. No.
AMATEUR mechanic's workshop. London, 1870 [1869]. 8°	8013.26
AMERICAN institute of architects. Proceedings of the third annual convention, held in New York, Nov. 16 and 17, 1869. New York, 1869. 4°. *8090.16	
ANDRESEN, A. Joh. Gotthard v. Müller and Johann Friedr. Wilhelm Müller. Beschreibendes Verzeichniss ihrer Kupferstiche. Leipzig, 1865. pp. 45. 8°	8075.17
— and Wegel, R. Der deutsche Peintre-graveur. Leipzig, 1864-66. 3v. 8°	*8065.17
ANGELICO, Fra. See Giovanni, Fra.	
ARCHITECTURAL review and American builders' journal. By S. Sloan. Vol. 1. Philadelphia, 1869. 8°	*8090.22
ARCHIV für die zeichnenden Künste mit besonderer Beziehung auf Kupferstecher- und Holzschneidekunst und ihre Geschichte. Herausgegeben von K. Naumann, unter Mitwirkung von K. Weigel [und A. Andresen]. Jahrgang 1-14. Leipzig, 1855-68. 14 v. in 13. 8°. *8065.18	
AYRES, G. B. How to paint photographs in water colors. 2d ed. Philadelphia, 1870. 12°	8068.24
B., J. F. The velocipede, its past, its present and its future. London, 1869. 16°	197.37
BALTZER, C. Ein Beitrag zur Entloakrungs-Frage der Städte. Danzig, 1867. pp. 8. 8°	8017.14
BARRY, J., Opie, J., and Fusell, or Fuessli, (J.) H. Lectures on painting. Edited by K. N. Wornum. London, 1848. 16°	8067.7
BARTSCH, F. (J. A.) von. Die Kupferstichsammlung der K. K. Hofbibliothek in Wien. Wien, 1854. 8°	8075.11
BAUCHER, F. Œuvres complètes. Méthode d'équitation basée sur de nouveaux principes, revue et augmentée. 13e éd. Suivie des Passes-temps équestres, Dialogues sur l'équitation, Dictionnaire raisonné d'équitation, [etc.]. Paris, 1897. 8°	6003.7
BAUDICOUR, P. de. Le peintre-graveur français continué, ou catalogue raisonné des estampes gravées par les peintres et les dessinateurs de l'école française nés dans le XVIIIe siècle. Paris, 1859, 61. 2v. 8°	*8065.13
BEAUMONT, Vicomte E. H. de. Études théoriques et pratiques sur la pisciculture. Paris, [1869]. 18°	6008.7

	Shelf. No.
BEHREND, F. J. Die Kanallirung der Stadt Berlin in gesundheitlicher Beziehung. Berlin, 1866. pp. 62. 8°	8013.27
BETTO, B. de., called Pinturicchio. See Romano, F. G.	
BIDWELL, G. H. Treatise on the imposition of [printers'] forms. New York, 1866. sm. 12°	6110.2
BLANC, (A. A. P.) C. L'œuvre complet de Rembrandt décrit et commenté. Paris, n. d. 2v. 8°	*8065.16
BUERGER, W. Musée d'Anvers. Bruxelles, 1862. 12°. *8079a.11	
CAMPIN, F. Construction of iron roofs. London, [1866]. 4°	8090a.25
— Principles and construction of machinery. London, [1869]. 16°	8018.3
CARCENAC, H. Du coton, du chanvre, du lin et des laines en Italie. Paris, 1869. pp. 55. 8°	5653.5
— Des laines et des plantes textiles en Portugal et dans ses colonies. Paris, 1869. pp. 40. 8°	5653.5
— Des laines et des végétaux textiles en Espagne et dans ses colonies. Paris, 1869. pp. 61. 8°	5653.5
CENTRAL union agriculturist and Missouri valley farmer. J. Behm, editor. Vol. 1. Omaha, 1869. 4°	*5991.9
CHILD, G. W. The present state of the town sewage question. Oxford, 1865. pp. 34. 8°	8017.18
CLAUSSIN, (J. J.) de. Catalogue raisonné de toutes les estampes qui forment l'œuvre de Rembrandt, et des principales pièces de ses élèves. Nouv. éd. Paris, 1824. 8°	*8365.15
<i>Note.</i> — Appended, Supplément au catalogue de Rembrandt, suivi d'une description des estampes de ses élèves, [etc.]. Paris, 1828. 8°.	
COLBURN, Z. Locomotive engineering and the mechanism of railways. P. 1-14. London, n. d. f°. *8010.3	
CONTE-GRANDCHAMPS, —. Rapport sur le percement du grand tunnel des Alpes. [No title-page.] n. p., n. d. pp. 51. 8°	8017.17
COOK, D. Art in England. London, 1869. 16°	8067.9
DANTE ALIGHIERI. Dantis Alighierij seplvium. Florentiae, 1783. obl. f°.	*47.C.1
DAVENPORT F. S. Organ gems. Boston, 1864. obl. 4°. 8042.29	
DELFORGE, H. Traité des constructions rurales. Contenant vues, plans, coupes, élévations, détails et devis des batiments de ferme. Liège, 1867. f°.	*80.L.1
DEMAN, E. F. The flax industry. London, 1852. 8°. 8017.19	
DEVILLEZ, A. (B.) Éléments de constructions civiles. Mous, 1869. 8°	8094.26

- DITSON, O., and co. Standard lithretos. Boston, n. d.
7 v. sm. 4° *8042.27
- Contents.—Vol. I. Aufer, D. F. E.: Fra diavolo, Masaniello; Balfe, M. W.: Bohemian girl; Beethoven, L. van: Fidelio; Bellini, V.: I puritani, Romeo and Juliet; Boieldieu, F. A.: La dame blanche; Cagnoni, A.: Don Bucafo. II. Donizetti, G.: Anna Bolena, Don Pasquale, I martiri, La favorita, L'élisire d'amore, Maria di Rohan. III. Eichberg, J.: Doctor of Alcantara, libretto by B. E. Wolff; Flotow, F. F. A. von: Martha; Gounod, C. F.: Faust; Halévy, J. F.: The Jewess; Herold, L. J. F.: Zampa; Mercadante, C.: H. giuramento, IV. Meyerbeer, G.: L'Africaine, Dinorah. Le prophète, Les Huguenots, L'Étoile du nord, Robert le diable; Mozart, (J. C. S.) W. A.: Il flauto magico, Marriage of Figaro. V. Offenbach, J.: Barbe-bleue, La belle Hélène, Genevieve de Brabant, Grand duchess of Gerolstein, La perle chole, Orpheus. VI. Pacini, G.: Saffo; Petrella, —: Carnival of Venice, Ione; Ricci, F. and L.: Crispino e la comare; Rossini, G. A.: Cinderella, Il barbiere di Siviglia, La gazza ladra, Moses in Egypt, Otello, Semiramide, William Tell. VII. Verdi, G.: Don Carlos, I Lombardi, Luisa Miller, Il trovatore, The masked ball, Rigoletto, Sicilian vespers; Weber, C. M. von: Der freyschütz.
- DEBOIS, U. Artistic cookery. London, 1870. 4° . *6001.4
DUPLÉSSIS, G. (G.) Les merveilles de la gravure. Paris, 1869. 16° 8068.5
EASTLAKE, C. L. Contributions to the literature of the fine arts. 2d series. With a memoir by [E.] Eastlake. London, 1870. 8° *3063.8
EDWARDS, F., Jr. Our domestic fire-places. New edition. London, 1870. 8° 4103.18
ETGENBRODT, C. Die Städtereinigung. Darmstadt, 1868. pp. 89. 8° 8017.15
ENGEL, J. Richard Wagner's "Das Judenthum in der Musik." Eine Abwehr. Leipzig, 1869. pp. 32. 8° 8045.8
FRANCE. Ministry of the interior. Musée des thermes et de l'hôtel de Cluny. Catalogue et description des objets d'art, [par E. du Sommerard]. Paris, 1868. 8° *8076.6
GEORGENS, J. D., and Gayette-Georgens, J. M. von. Die Schulen der weiblichen Handarbeit. Berlin, 1859. 4° *8020a.10
GERHARDT, (G.) A. Manuel d'équitation. Paris, 1859. 8° 6003.6
GIOVANNI Fra, da Fiesole, called Angeli. [Guido Petri da Mugello]. See Romano, F. G.
GORDON, S. T. Short voluntaries for the organ, harmonium, or melodeon. From the best authors. New York, [1868]. obl. 4° 8043.32
GOUNOD, C. F. Faust, a lyric drama in five acts. The music. Boston, [1884]. 4° 8042.22
GRUYER, F. A. Les vierges de Raphaël et Piconographie de la vierge. Paris, 1839. 3 v. 8° 8065.11
GUIDI, T., called Masaccio. See Medico, A. del.
HAHN, G. Ornamenten-Schule für den Zeichenunterricht. Abth. 1. Dresden, 1868. f° . *80.M.1
HARVEY, Sir G. Celebrated paintings. A selection from [his] works. With descriptions by A. L. Simpson. London, 1870. f° *80.G.2
HAUSMANN, B. Albrecht Dürer's Kupferstiche, Radirungen, Holzschnitte und Zeichnungen. Hannover, 1831. 4° *8061.11
HAY, D. K. Nomenclature of colours, hues, tints, and shades. Edinburgh, 1845. 10° *8066.9
HEAD, G. E. A new system of fortification. New York, 1862. 4° 5952.28
HOLLEY, A. L. American and European railway practice in the economical generation of steam. New York, 1837. 4° *8010.4
HUMBER, W. Handy book for the calculation of strains in girders. New York, 1869. pp. 71. 16° . 4109.3
INDUSTRIA del ferro in Italia. Milano, 1865. pp. 25. 8° . 8017.8
JACQUIN, F. De l'exploitation des chemins de fer. Paris, 1868. 8° 8013.16
JACQUEMAR, A. Les merveilles de la céramique. P. 3. Paris, 1869. 16° 4025.8
JAMESON, A. (M.) Legends of the Madonna as represented in the fine arts. Corrected and enlarged ed. Boston, 1896. 16° 6578.34
— Legends of the monastic orders, as represented in the fine arts. Corrected and enlarged ed. Boston, 1866. 16° 6578.33
— Sacred and legendary art. Boston, 1898. 2 v. 16°. 6578.32
JOHNSTONE, J. An account of the most approved mode of draining land; according to the system practised by J. Elkington: with an appendix. Edinburgh, 1797. 4° 8010.20
JULIEN, S. (A.) Industries anciennes et modernes de l'empire chinois. Accompagnées de notices industrielles et scientifiques, par P. Champion. Paris, 1869. 8° 5502.31
- KENSINGTON, Eng. Catalogue of the pictures, etc. in the new gallery at South Kensington. London, 1858. 8° *8075.5
KERL, B. Practical treatise on metallurgy, adapted from the last German edition by W. Crookes and E. Röhrig. Vol. 3. London, 1870 [1869]. 8° 7861.2
KNIGHT, W. The arch of Titus and the spoils of the temple. London, 1867. 1 sq. 16° *8095.3
LAMBE, R. The history of chess. London, 1764. 8°. 6007.11
LEA, M. C. Manual of photography. Philadelphia, 1868. 8° 7973.6
LEAR, E. Journal of a landscape painter in Corsica. London, 1870. 1. 8° *8063.24
LE BLANC, C. Catalogue de l'oeuvre de J. G. Wille. Avec une notice biographique. Leipsic, 1847. 8° 8075.4
LEFRANC, (C.) De l'esprit moderne au point de vue religieux. Paris, 1869. 8° 7602.12
LIEBIG, J. von. Einleitung in die Naturgesetze des Feldbaues. Braunschweig, 1862. 8° 5993.12
LONDON. Arundel society. Descriptive notice of the drawings and publications of the society, from 1849 to 1865 inclusive; illustrated by photographs. By F. W. Maynard. London, 1869. 1. 4°. *8070.12
LONGMAN, F. W. Chess openings. London, 1870 [1869]. pp. 64. 16° 6009a.12
MAJENDIE, V. D., and Brown, C. O. Military breech-loading rifles. Woolwich, 1869. 8° 5954.13
MANTZ, P. Les chefs d'oeuvres de la peinture italienne. [Avec] 20 chromolithographies par F. Kellerhoven. Paris, 1870 [1869]. 1. 4°. . . . *80.M.2
MARYLAND farmer, The: devoted to agriculture, horticulture, rural economy and mechanical arts. Vol. 6. Baltimore, 1869. 8° *5990a.3
MASACCIO. See Guidi, T.
MASON, S. W. Manual of gymnastic exercises for schools and families. Boston, 1863. pp. 47. 12° 6009a.7
MASSACHUSETTS charitable mechanic association. Eleventh exhibition, Sept., Oct., 1869. Boston, 1869. 8° *2354.25
MEAUME, F. Recherches sur la vie et les ouvrages de J. Callot. Paris, 1880. 2 v. 8° *8065.14
MEDICO, A. del. [Engravings from frescoes by Masaccio in the church of San Clemente in Rome.] n. p., n. d. f° *80.B.2
MERRILL, W. E. Iron truss bridges for railroads. New York, 1870. 4° 8010a.18
METZ, C. M. Principj del disegno. Roma, 1812. obl. f° *80.M.3
MILAN. Pinacoteca di Brera. Palazzo delle scienze e delle arti. 243 incisioni in rame col testo di It. Gironi. Milano, 1853. 3 v. sm. f° *8070.9
MONNIER, M. The wonders of Pompeii. From the French. New York, 1870 [1869]. 12° 937.15
MONTÉGUR, E. Les Pays-Bas. Impressions de voyage et d'art. Paris, 1869. 12° 4869.4
MOORE, J. W. Complete encyclopedia of music. Boston, n. d. 8° 8043.37
NASH, J. The mansions of England in the olden time. Edited by J. C. Anderson. With 104 illustrations, reduced by S. Stanesby. Vol. 1. London, 1869. 1. 4°. *8090.14
NEWSPAPERS. [Specimens of American agricultural papers.] v. p., 1869. 2 v. f° *4490a.4
NICCOLI, R. Essay on sugar and sugar refining. Greenock, 1834. pp. 63. 4° 8010a.17
NICHOLS, T. Handy-book of the British museum. London, 1870. 8° *8074.8
OTTLEY, W. Y. A series of plates, engraved after the paintings and sculptures of the most eminent masters of the early Florentine school. London, 1826. f° *8070a.11
PAGE, T. The art of shooting flying, familiarly explained. Norwich, 1768. pp. 44. 8° 6007.11
PETTENKOPFER, M. von. Das Kanal- oder Siel-System in München. München, 1839. 8° 8010a.15
PIANIST'S album, The, or home circle. Vol. 3. Boston, [1867]. 4°. 8042.21
PRECHTIG, J. J. von. Technologische Encyclopädie. Fortgesetzt von C. Karmarsch. Supplement b and 5 [and atlas]. Stuttgart, 1859. Text 8°, atlas obl. f° *8036.2, atlas *8030a.5
Contents — Schlessbaumwolle — Zwirn.
- PRENNER, G. C. von. Illustrati fatti farnesiani coloriti nel real palazzo di Caprarola da T. F., e O. Zuccari. Coll'acqua forte incisi in rame. Roma, 1748. f° *80.L.3

Shelf. No.

- REED, E. J. Our iron-clad ships; their qualities, performances and cost. London, 1869. 8°. 5052.29
- RITCHIE, R. Treatise on ventilation, natural and artificial. London, 1862. sm. 8°. 8092.3
- ROEBLING, J. A. Long and short span railway bridges. New York, 1899. f°. *80.I.2
- ROMANO, F. G. Cappella reali nella chiesa di S. M. d'Araceeli in 10 tavole. Bernardino Betto (Pinturicchio) *pinx.* [No title-page.] Roma, n.d. f°. **80.L.4
— Le pitture della cappella di Nicolò v. Opere del Beato Giovanni Angelico, esistenti nel Vaticano. Disegnate ed incise a contorni da Francesco Giangiacommo Romano in 10 rami. Roma, 1810. f°. **80.B.2
- ROSS, J. W. The universal decorator. Illustrations by W. Gibbs. [*Anon.*] London, n. d. 4°. *8090a.1
- ROSSINI, L. Gli archi trionfali, onorari e funebri, degli antichi Romani, sparsi per tutta Italia. Roma, [1838]. 1. f°. **80.II.2
- RURAL church architecture. New York, n. d. obl. f°. *80.L.2
- RUSSELL, J. S. On the nature, properties, and applications of steam, and on steam navigation. Edinburgh, 1841. 16°. 8017.13
- SAUZAY, A. Marvels of glass-making in all ages. London, 1870 [1869]. 16°. 8026.22
- SCHNAASE, C. Geschichte der bildenden Künste. 2te Aufl. B. 3. Düsseldorf, 1899. 8°. *4076.13
Contents.— Alchirurgische, byzantinische, muhammedanische, karolingische Kunst.
- SCHUTZENBERGER, M. P. Die Farbstoffe. Deutsche Uebersetzung von H. Schröder. B. 2. Berlin, 1870 [1869]. 8°. 8026.17
- SIBIRE, *Abbé A.* Les luthiers Italiens aux XVII^e et XVIII^e siècles. Nouvelle édition du Parfait luthier, suivie de notes sur les maîtres des diverses écoles, [Par J. Galley]. Paris, 1869. 12°. 8043.6
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- | Whole no. | Title. | Serial no. |
|-----------|---|------------|
| 1-30 | Annalen der Physik, hrsg. v. Gilbert | 1-30 |
| 31-40 | — Same. Neue Folge, | 1-30 |
| 41-76 | Annalen der Physik u. Physikalischen Chemie, hrsg. v. Gilbert | 1-16 |
| 77-106 | Annalen der Physik und Chemie, hrsg. v. Poggenдорff | 1-30 |
| 107-136 | — Same. 2te Reihe (1-30) | 31-60 |
| 137-193 | — Same. 3te Reihe (1-30) | 61-90 |
| 194-196 | — Same. 4te Reihe (1-30) | 91-120 |
| 197-212 | — Same. 5te Reihe (1-16) | 121-136 |
- There are four supplementary volumes. The 1st (published in 1846) is the 106th volume of the whole work, and the 30th of Poggenдорff's first series; the 2d (1841) follows vol. 148 (72 of Poggenдорff), and is numbered 148a; the 3d (1833) follows vol. 107 (87 of Poggenдорff), and is numbered 107a; the 4th (1834) follows vol. 106 (90 of Poggenдорff), and is numbered 106a.
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MOUNTAIN patriots. A tale of the reformation in Savoy. Boston, n. d. 16°	1496.17	TECKER, C. A braid of cords. By A. L. O. E., [pseud.]. Edinburgh, n. d. 16°	736.4
NARES, E. Thinks I-to-myself: a serio-ludico, tragico-comico tale. [Anon.] 6th ed. London, 1812. 2 v. in 1. 12°	6579.16	— Ned Franks. By A. L. O. E., [pseud.]. Edinburgh, [1864]. 16°	736.1
NAUMAN, M. D. Twisted threads. Philadelphia, 1870 [1899]. 12°	777.22	— Sheer off. By A. L. O. E., [pseud.]. Edinburgh, [1868]. 16°	736.3
NOBLE traits of kingly men. Edinburgh, [1800]. 16°	727.3	UNCLE John, pseud. Evenings at home [by J. Alkin], in words of one syllable. London, [1853]. sq. 16°	736.24
O'LEARY, C. The lost rosary; or, our Irish girls. Boston, 1870 [1899]. 16°	758.21	VIRGINIA, Cousin, pseud. See Johnson, V. W.	
OMNIBUS, The, of modern romance. New York, 1844. 8°	731.1	WARNER, S. Daisy. [Anon.] London, 1869. 16°	436.6
Contents. — The game of life, by L. Ritchie; Marrying for money, by Mrs. Gore; The omen, by J. Galt; The loaded dice, by J. Banim; Murder will out, by Mrs. Opier; Bertrand de la Croix, or the siege of Rhodes, by G. P. R. James.		WESTON, H. H., and others. The fairy egg, and what it held. By three friends [H. H. Weston, C. Clark, L. Gibbons]. Boston, 1870 [1869]. 12°	725.6
ORR, Mrs. A. S. Leah: a tale of ancient Palestine. Edinburgh, 1899. 16°	436.7	WIT, Mme. de, formerly Guizot. Scènes d'histoire et de famille aux diverses époques de la civilisation, du XI ^e au XVII ^e siècle. Paris, 1868. 18°	2076.33
OUIDA, pseud. See Rame, L. de la.		— Une famille à la campagne. Paris, 1862. 18°	2076.35
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OWEN, R. D. Beyond the breakers. Philadelphia, 1870. 8°	713.22	WOOD, Mrs. H. Roland Yorke. Leipzig, 1899. 2 v. in 1. 16°	710.69
PHELPS, E. S. Gates ajar. With illustrations. Boston, 1870 [1899]. 12°	450.72	WOOD, W. S. How Bennie did it. By Matthew Merchant, [pseud.]. Portland, 1899. 16°	1496.22
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PHILIP English's two cups. "1692." New York, 1869. 12°	1721.2	YELLOW mask, The: from Household words. Philadelphia, n. d. pp. 47. 8°	1473.12
PIERSON, H. W. Edith Vaughan's victory. Philadelphia, 1870. sm. 12°	439.18	YONGE, C. M. The two guardians. Leipzig, 1899. 16°	710.68
POWELL, M. W. Philip Brantley's lifework, and how he found it. By M. E. M., [pseud.]. New York, 1869. 12°	1496.16		
PRESSENSE, Mme. E. de. Deux ans au lycée. 2e éd. Paris, [1868]. 16°	6677.31		
RAME, L. de la. Puck: his vicissitudes, adventures, observations, conclusions, friendships, and philosophies. By "Ouida," [pseud.]. Philadelphia, 1870 [1869]. 12°	786.13		

Theology, Ecclesiastical History, etc.

ABBAY, R. Diuturnity: or the comparative age of the world. Cincinnati, 1896. 12°	7453.21
ABBOTT, L. Old Testament shadows of New Testament truths. New York, 1870 [1869]. sm. 4°	5426.19
ANGELS, The, of heaven. [Selections.] London, 1870 [1863]. sm. 4°	*7447.38

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BAILEY, S. W. Homage of eminent persons to the Book. New York, 1869. 16°	5429a.8	COLLIER, R. L. Every-day subjects in Sunday sermons. Boston, 1870 [1869]. 16°	2098.25
BARING-GOULD, S. Origin and development of religious belief. P. 1. Hæthenism and Mosaism. New York, 1870 [1869]. 12°	2096.18	COLOMBINI, G. Lettere. Pubblicata per cura di A. Bartoli. Lucca, 1856. 8°	474.4
BAYNE, P. The testimony of Christ to Christianity. Boston, 1868. 16°	5439.22	CONTRIBUTIONS to the ecclesiastical history of Connecticut. New Haven, 1861. 8°	5543.46
BIBLE. <i>German.</i> Die Heilige Schrift Alten und Neuen Testaments, herausg. von J. P. Lange. Th. 4, 17. Bielefeld, 1870 [1869]. 2 v. 8°. *7421.2		CROSBY, T. History of the English baptists, from the reformation to the beginning of the reign of George I. London, 1738-40. 4 v. 8°.	*5544.10
<i>Contents.</i> —Th. IV. Josua. XVII. Daniel.		CUMMING, J. The fall of Babylon foreshadowed in her teaching, in history, and in prophecy. London, 1870. 16°	5468.1
<i>Old Testament.</i>		DAVIES, C. N. Lectures on prophecy. London, 1836. 12°	5439.23
— <i>Job.</i> Notes: with a new translation. By A. Barnes. New ed. New York, 1864. 2 v. 12°. 7496.1		DELAURO-DUBEZ, J. J. Aux Incrédules et aux croyants. L'athée redevenu chrétien. Nouv. éd. Paris, 1869. 18°	7458.28
— <i>Psalms.</i> Notes. By A. Barnes. New York, 1868, 69. 3 v. 12°	7496.2	DOOLITTLE, T. Treatise concerning the Lord's supper. Glasgow, 1798. 24°	5469a.6
— <i>Isaiah.</i> Notes. By A. Barnes. New ed. New York, 1869. 2 v. 12°	7496.3	DU BOYS, A. De l'influence sociale des conciles. Paris, 1869. 8°	5564.17
— <i>Daniel.</i> Notes. By A. Barnes. New York, 1867. 12°	7496.4	DWIGHT, H. G. O. Christianity in Turkey: a narrative of the protestant reformation in the Armenian church. London, 1854. 16°	5529.2
<i>New Testament.</i>		EACHARD, J. Works. 11th ed. London, 1705. 8°. *7456.6	
— <i>Burmese.</i> The New Testament; translated into the Burmese from the original Greek. Rangoon, 1866. 12°	5415.7	FÉNELON, F. (de S. de la M.) Demonstration of the existence and attributes of God. 2d ed. London, 1720. sm. 12°	7458.21
— <i>German.</i> Kritisch exegetischer Kommentar über das Neue Testament von H. A. W. Meyer. Abth. 1-4, 6-16. Göttingen, 1861-70. 15 v. in 16. 8°	*5437.6	FORTY hours, The. Boston, 1869. pp. 96. 24°	7449.27
— Commentary on the New Testament. [Matthew—Romans.] By L. R. Paige. Boston, 1844-57. 4 v. 12°	5427.9	GAGE, W. L. Studies in Bible lands. Boston, 1869. 8°. 5426.17	
— <i>Gospels.</i> Notes. By A. Barnes. 25th ed. Revised, with an index, chronological table, etc. New York, 1869. 2 v. 12°	7496.5	GOSPEL church [Longwood], The, short service. Boston, 1865. pp. 26. 12°	7443.14
— <i>Acts.</i> Notes. By A. Barnes. 20th ed. New York, 1869. 12°	7496.6	GOULBURN, E. M. The pursuit of holiness. New York, 1870 [1869]. 12°	2108.21
— <i>Romans.</i> Notes. By A. Barnes. 9th ed. New York, 1869. 12°	7496.7	GOULD, S. Baring. See Baring-Gould, S.	
— <i>First Corinthians.</i> Notes. By A. Barnes. New York, 1869. 12°	7496.8	GRANT, A. H. The church seasons historically and poetically illustrated. London, 1869. 16°	5544.22
— <i>Second Corinthians and Galatians.</i> Notes. By A. Barnes. New York, 1859. 12°	7496.9	HAMMOND, E. P. The better life, and how to find it. Boston, 1869. 16°	2099.26
— <i>Ephesians, Philippians, and Colossians.</i> Notes. By A. Barnes. New York, 1863. 12°	7496.10	HARDINGE, E. Modern American spiritualism. 2d ed. New York, 1870. 8°	7602.19
— <i>Thessalonians, Timothy, Titus, and Philemon.</i> Notes. By A. Barnes. New York, 1869. 12°. 7496.11		HARVARD, Senior, <i>pseud.</i> See Ward, H. D.	
— <i>Hebrews.</i> Notes. By A. Barnes. New York, 1868. 12°	7496.12	HENGSTENBERG, E. W. Egypt and the books of Moses. From the German by R. D. C. Robinsons. With additional notes by W. C. Taylor. Edinburgh, 1845. 8°	7423.8
— <i>James, Peter, John, and Jude.</i> Notes. By A. Barnes. New York, 1868. 12°	7496.13	HISLOP, A. The two Babylons; or, the papal worship proved to be the worship of Nimrod and his wife. 3d ed. Edinburgh, 1862. 8°	5465.6
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BIBLE difficulties: their teaching value. London, 1869. 8°	5436.26	HOWSON, J. S. The metaphors of St. Paul. London, 1869. 16°	5427.11
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BLENKINSOPP, E. L. The doctrine of development in the Bible and in the church. London, 1869. 12°	5427.8	— Select works. London, 1856-66. 6 v. 8°	*5497.5
BOSTON. North st. union mission. Annual reports, 1-7. Boston, 1862-68. 8°	*5577.31	ILLUSTRATED catholic family almanac for the United States, 1870. New York, [1869]. 12°. *5549.10	
BOSTON recorder. Vol. 1-15, 19-32, 34-38, 41-47, 49-51. Boston, 1816-66. 44 v. in 34. 1°	*F.1.1	JANUS, <i>pseud.</i> Der Papst und das Concil. Leipzig, 1869. 16°	5464.32
<i>☞ We wish to obtain all the volumes not here named, to complete ourset.</i>		— The pope and the council. From the German. Boston, 1870 [1869]. 16°	2104.17, and 5464.34
BROWN, T. B. Thoughts on the Sabbath. 2d ed. Alfred Center, N. Y., 1869. 16°	5437.47	KELLY, J. F. History of the churches of New Bedford. [Anon.] New Bedford, 1869. 12°	5549.16
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BUDDHAGHOSHIA's parables: translated from the Burmese by T. Rogers. With an introduction, containing Buddha's Dhammapada, or "Path of virtue," translated from Pālī by F. Max Müller. London, 1870. 8°	5045.26	LINDSAY, A. (W.). 8th earl of Crawford and Balcarres. Ecumenicity in relation to the church of England. London, 1870. 8°	5465.27
BUNSEN, C. C. J. von. God in history. From the German by S. Winkworth. With preface by A. P. Stanley. Vol. 3. London, 1870. 8°. 5436.4		LINDSAY, C. Evidence for the papacy, from the Holy Scriptures and from primitive antiquity. London, 1870. 8°	5465.18
BURR, E. F. Pater mundi; or, modern science testifying to the Heavenly Father. Vol. 1. Boston, 1870 [1869]. 16°	2096.19	LUDLOW, <i>Shropshire, Eng.</i> Churchwardens' accounts, 1540 [-1600]. Edited by T. Wright. [London,] 1869. sm. 4°	*2427.4
BUSCH, M. Geschichte der Mormonen. Leipzig, [1869]. 16°	5545.14	MAN next to God in his original status and final destiny. A plea for redemption. London, 1870 [1869]. 16°	7458.19
CAPPELLETTI, G. Le chiese d'Italia dalla loro origine sino ai nostri giorni. Venezia, 1844-64. 19 v. 8°	*5513.31	MARET, H. L. C. Du concile général et de la paix religieuse. Paris, 1869. 2 v. 8°	5526.1
CIVILTÀ, La, cattolica. Indice delle materie nei dodici volumi che formano la sesta serie. Roma, 1868. 8°	*7491.1	MARTIN, F. De l'avenir du protestantisme et du catholicisme. Paris, 1869. 8°	5465.19
		MATHER, C. Ornaments for the daughters of Zion. A discourse. 3d ed. Boston, 1741. sm. 12°. *—82.18	
		MEIGNAN, (G. R.) Le monde et l'homme primitif selon la Bible. Paris, 1869. 8°	5426.18
		MELIA, P. The origin, persecutions, and doctrines of the Waldenses. London, 1870. 1. 8°. *—5520.26	
		MOBERLY, G. Brightstone sermons. London, 1869. 16°	7452.26

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MOLLOY, G. Geology and revelation: or the ancient history of the earth. London, 1870. 16°	5486.8
NEBELIN, C. E. Gethsemane; or, meditations and prayers on the last hours of Jesus Christ. From the German. Edited by Mrs. C. Mackenzie. Boston, 1870. 12°	7449.23
NEWSPAPERS. [Specimens of the American religious press.] v. p., 1869. f°	*7470.4
OTTO, W. Evangelische praktische Theologie. B. 2. Gotha, 1870 [1869]. sm. 8°	5454.29
PALMER, R. Remember me; or, the holy communion. Boston, [cop. 1855]. 12°	5466.25
PLITT, H. Zinzendorfs Theologie. B. 1. Gotha, 1869. 8°	5465.26

Contents.—Die ursprüngliche gesunde Lehre Zinzendorfs, 1723-42.

RHODES, M. J. The visible unity of the Catholic church. London, 1870. 2v. 8°	7451.18
RODRIGUES, H. Les origines du sermon de la montagne, [avec un appendice]. Paris, 1868. 8°. 7423.10	
RULE, W. II. History of the Inquisition. London, 1868. 8°	5325.5
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SENIOR Harvard, <i>pseud.</i> See Ward, H. D.	
SHIRAS, A. The Christian festivals. Philadelphia, 1870 [1869]. 16°	2108.22
SMITH, W. The book of Moses, or the Pentateuch in its authorship, credibility, and civilisation. Vol. 1. London, 1868. 8°	7423.9
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SUNDAY question. [Fph. vol.] v. p., v. d. 8°	*7451.15

Contents.—Observation of the Lord's-day recommended, by T. Taylor; added prayers for the Lord's day, by M. Henry. Boston, 1792.—Remarks on the observation of the Lord's day, by a tythingman. Cambridge, 1816.—The people's rights re-claimed. New York, 1825.—Account of memorials to congress praying that the mails be not transported on the sabbath. Boston, 1825.—Sunday mails. Philadelphia, 1839.—The Sunday question, by J. E. Calhoun. n. p., 1853.—Suggestions on the better employment of the first day of the week. Philadelphia, 1854.—What is Sabbath-breaking? Edinburgh, 1868.

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Contents.—Address, Dec. 28, 1829, to prevent transportation of the mail on Sunday, by B. Bates. New York, 1830.—The Sabbath, by H. Brew. Philadelphia, 1838.—Permanent Sabbath documents, by J. Edwards. Philadelphia, 1844.—The Sabbath. n. p., n. d.—Observance of the Sabbath, re-buke to Dr. Allen. n. p., 1847.—Der amerikanische Sonntag, von R. Patterson. n. p., n. d.—Sabbath. New York, n. d.—Letter to canon Stow-

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ell, by a working-man. Manchester, 1856.—The American Sabbath, by R. Patterson. Philadelphia, n. d.—Abuses and uses of church-going, by W. R. Alger. Boston, 1868.	

TIZZANI, V. Les conciles généraux. Traduction de l'original italien et inédit par J. A. Doussot. T. 3, 4. Paris, 1869. 2v. 8°	7522.2
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Contents.—Vol. III. Les conciles d'Occident. IV. Le 5^e concile général de Latran et le concile de Trente.

TOWNSEND, L. T. The controversy between true and pretended Christianity. Boston, 1869. pp. 82. 16°	5469a.3
TOWNSON, J. Gospel truths in parochial sermons. London, 1861. 16°	7458.24
TRELAWNY, C. T. C. Perranzabuloe, the lost church found. [6th ed.] London, 1868. 16°	5549.19
UPHAM, C. W. Salem witchcraft and Cotton Mather. Morrisania, 1869. 1. 8°	5600a.39
URLIN, R. D. John Wesley's place in church history. London, 1870. 16°	5559a.10
VAUGHAN, C. J. Last words in the parish church of Doncaster. London, 1869. 16°	7443.15
WARD, H. D. [The gospel of the kingdom. By Senior Harvard, <i>pseud.</i>] Philadelphia, 1870 [1869]. 8°	7452.20
WASSERTRILLING, H. Malbath Nachhülfl. Produkte neuhebräischer Literatur, poetisch bearbeitete Legenden und Mythen aus Talmud und Midrasch. Breslau, 1866, 68. 2v. sm. 8°	5487.4
WATERLAND, D. Review of the doctrine of the eucharist. Oxford, 1868. 16°	5466.24
WEISS, C. History of the French protestant refugees. [Translated from the French] by F. Hardman. Edinburgh, 1854. 8°	5523.3
WEST, G. Defence of the Christian revelation: [or] observations on the resurrection of Christ. And observations on the conversion of St. Paul, by G. Lyttelton. London, 1748. 8°	7430.3
WHATELY, K. Historic doubts relative to Napoleon Buonaparte. From the 11th London ed. Andover, 1870. pp. 48. 12°	5454.39
— Peculiarities of the Christian religion. From the 7th London ed. Andover, 1870. 12°	5454.39
WHICHCOTE, B. Moral and religious aphorisms. Collected by Dr. Jeffery. Re-published with additions, by S. Salter. Added, letters. London, 1753. 8°	7457.19
WILLIAMS, B. W. Old South chapel prayer meeting: its origin and history. [Anon.] Boston, 1869. 16°	5449a.24
WOOD, J. G. Bible animals; being a description of every living creature mentioned in the Scriptures from the ape to the coral. [With illustrations.] New York, 1870 [1869]. 8°	2084.1

THE TOSTI ENGRAVINGS.

NOTE.—The following list covers that portion of the collection of engravings made by the late Cardinal Tosti, of Rome and, given to this Library by Mr. Thomas G. Appleton, which is in bound volumes, and it includes nearly 5,100 prints. There are about twelve hundred other prints, more than one-half of which are framed. These will all be catalogued as soon as practicable, and their titles inserted in a subsequent Bulletin. Among the bound volumes are five not enumerated below, which, being duplicates, have been assigned to their proper places in the general collection. A map of Rome has also been similarly assigned.

The entries are mostly under the names of the engravers, but works of a painter, when engraved by several artists, are put under the name of the painter.

	Shelf. No.
AQUILA, F. F. [Four cupolas in Rome;—three after P. Berrettini (Pietro da Cortona); namely, one (pl. 24) in the church of S. Maria in Vallicella, called Chiesa Nuova; one (pl. 26) in the chapel of St. Sebastian; one (pl. 27) in the chapel of the Holy Sacrament;—the fourth (pl. 25), after C. Ferri, in a chapel in St. Peter's.] f°	pl. 24-27 of Ⓒ , A. 5.2
— and P. Plevra Raphaelis Sanctij Vrbanis ex avla et conclavibus palatii Vaticani, in aënis tabulis nunc primæ omnes deductæ, explanationibus illustratæ, typisque editæ. Rome, 1722. 23 pl. f°	Ⓒ , C.3.2

AQUILA, F. F. and P., *continued.*

Contents.—1. Engraved title; 2. Constantine's address to his troops, in the Sala di Costantino; 3-3d. Battle of Constantine against Maxentius, in the same; 4. The baptism of Constantine, in the same; 5. Rome presented by Constantine to Silvester, in the same; 6. Heliodorus driven from the temple, in the Sala d'Eliodoro; 7. The mass of Bolsena, in the same; 8. Defeat of Attila, in the same; 9. The deliverance of St. Peter from prison, in the same; 10. Ceiling, in the same, representing Jehovah's appearance to Noah, Jacob's vision, Moses at the burning bush, and the sacrifice of Isaac; 11. The school of Athens, in the Camera della segnatura; 12. Allegorical figures, namely, Prudence (by some called Jurisprudence), Moderation, and Strength. Beneath, Justinian publishing the Digest and Gregory IX giving

Shelf. No.

Shelf. No.

AQUILA, F. F. and P., *continued.*

out the Decretals, in the same places; 13. Disputa di S. Sacramento, in the same; 14. Parnassus, in the same; 15. Ceiling, in the same place, with four allegorical figures, namely, Theology, Poetry, Philosophy, and Justice; 16. Defeat of the Saracens at Ostia, in the Stanza del incendio; 17. L'incendio del borgo, in the same; 18. The coronation of Charlemaigne, in the same; 19. The oath of Leo III, in the same.

AQUILA, P. *Imagines Farnesianæ ebyclevi Romæ ab Annibale Carraccio æternitati pietæ.* Romæ, n. d. 26 pl. f° pl. 1-13 of \mathcal{C} , A.6.1 and 66-78 of \mathcal{C} , A.3.2

ARCHITECTURE. [Various plans of buildings.] n. p., n. d. 28 pl. f° \mathcal{C} , C.4.1

Note.—This volume has no title-page. It is lettered on the back *Fabbriche scelte del 1500.*

AUDENAERDE, or Oudenaerde, R. van. C. *Ivllii Cæsaris dictatoris triumphali ab Andrea Mantinea Mantuæ in duicali aula coloribus expressi.* Romæ, 1692. 10 pl. f° pl. 79-88 of \mathcal{C} , A.3.2

Note.—These pictures, painted for the great hall of the Palazzo S. Sebastiano, were taken to Germany when Mantua was sacked, and are now at Hampton court.

— [Etchings after subjects in the church of S. Bibiana, at Rome.] 5 pl. f° pl. 26-30 of \mathcal{C} , A.3.2

Contents.—26. Frontispiece. Bernini's statue of St. Bibiana; 27. Her refusal to sacrifice to idols; 28. St. Bibiana bound to a column and scourged; 29. Death of her sister, Demetria; 30. Figures of her mother, Diotrossa, and her father, Flavianus. — The last four subjects are after frescoes by P. Bertolini (Pietro da Cortona).

BARTOLI, P. S. *Colonna Trajana. Sculpita con l'istorie della guerra dacica. Con l'epistole latina d' A. Ciaccone, compendiate nella vylgare lingua, accresciuta da G. P. Bellori.* Roma, n. d. 126 pl. obl. f° \mathcal{C} , C.7.3

— *Columna cochlis M. Aurelio Antonino dicata, brevibus notis J. P. Bellori, ære incisa.* Romæ, 1704. 77 pl. obl. f° \mathcal{C} , C.7.2

— *Veteres arcus Avgvstorvm triumphis Insignes, ex reliquijs quæ Romæ adhuc svpersvnt cvm imaginibus triumphalibus restituti antiquis vmbis, notisque J. P. Bellori illustrati. Primum per J. J. de Rybels aeneis typis vylgati anno M.DC.XC. Ilrvum novis cvris et svpplimentis prostant in Cælographia camærali.* Romæ, 1824. 46 pl. f° \mathcal{C} , D.1.2

Note.—Imperfect. The plates are numbered as follows; 2-15, 20-29, 41-52. There are two plates numbered 6, both on the same page; and two numbered 7, both on the same page. The 53d plate (*Pianta dell' arco di Portogallo*) has no number. There is a frontispiece after a design by Pietro Lucatelli. Eighteen of the plates are without the name of any engraver. The original edition consisted of 40 plates.

BELLORI, G. P., and La Chausse, M. A. de. *Picturæ antiquæ cryptarum Romanarum et sepulcri Nasonium delineatæ a P. S. Bartholi et Francisco ejus filius, descriptæ.* Romæ, 1819. f° \mathcal{C} , D.1.6

Note.—In four parts. Part I has 24 plates; 2, 35; 3, 16; 4, 19; in all, 64 plates.

BERRETINI, P., called Pietro da Cortona. [Frescoes in the halls of Jupiter, Mars, and Venus, in the gallery of the Pitti palace at Florence, engraved by J. Blondeau, L. Visscher, C. de la Haye, B. de Balliu, J. Gerardin, F. Spierre, A. Clouvet, or Clouet, L. Coenradt, C. Bloemaert, P. Simon.] 26 pl. pl. 31-56 of \mathcal{C} , A.3.2

— [Frescoes in the large saloon of the first floor of the Barberini palace, at Rome.] 9 pl. f° pl. 57-65 of \mathcal{C} , A.3.2

Note.—These frescoes are allegorical representations of the glory of the Barberini family. The name of the engraver is not known.

BUONARROTI, Michel-Angelo. [Frescoes in the Sistine chapel, in the Vatican, at Rome, v. d.] Rome, v. d. 87 pl. obl. f° \mathcal{C} , A.2.1

Contents.—1. Perspective view of the chapel, engraved by F. Barbazza; 2-7. The last judgment, by C. M. Metz; 18. Portrait of Michel-Angelo, by himself, engr. by G. Ghisi; 19. A small sketch of the last judgment, by S. Furck; 20-23. The last judgment, by G. Ghisi; 30. Portrait of Michel-Angelo at eighty-one; 31-40. The last judgment; 41. Outline of the last judgment, by D. Cuneo; 42. God dividing light from darkness,

Shelf. No.

BUONARROTI, Michel-Angelo, *continued.*

by the same; 43. Creation of vegetation and of the sun and moon, by the same; 44. Creation of sea-animals, by the same; 45. Creation of Eve, by the same; 46. Creation of Adam, by the same; 47. The temptation and expulsion, by the same; 48. Noah's sacrifice, by G. Carratoni; 49. Noah's drunkenness, by the same; 50. The deluge, by A. Fabri; 51. Joel, by D. Cuneo; 52. Erythraean sibyl, by the same; 53. Ezekiel, by the same; 54. Persian sibyl, by the same; 55. Jonah, by A. Fabri; 56. Jeremiah, by D. Cuneo; 57. Libyan sibyl, by A. Fabri; 58. Daniel, by the same; 59. Cumean sibyl, by the same; 60. Isaiah, by the same; 61. Delphian sibyl, by the same; 62. Zechariah, by the same; 63. Joel, by G. Ghisi; 64. Erythraean sibyl, by the same; 65. Ezekiel, by the same; 66. Persian sibyl, by the same; 67. Delphian sibyl, by the same; 68. Jeremiah, by the same; 69. Judith and Holofernes, by A. Fabri; 70. David and Goliath, by the same; 71. The brazen serpent, by the same; 72. Haman, by D. Cuneo; 73. Azor and Nahshon, by A. Fabri; 74. Achim and Ammiadab, by D. Cuneo; 75. Jacob and Joseph; 76. Eleazar and Marthan, by A. Cuneo; 77. Zerubbabel, by P. Savorelli; 78. Uzziah, by D. Cuneo; 79. Rehoboth, by the same; 80. Salmon, by the same; 81. Jesse, by P. Savorelli; 82. Asa, by the same; 83. Hezekiah, by the same; 84. Josiah, by D. Cuneo; 85. Outline of triangular sections; 86. Outline of ceiling, by D. Cuneo; 87. The last judgment, by N. La Volpe.

— [Frescoes in the Sistine chapel, in the Vatican, at Rome, v. d.] Rome, v. d. 60 pl. f° \mathcal{C} , A.2.2

Contents.—1. Outline of the ceiling, engraved by D. Cuneo; 2. Joel, by the same; 3. Libyan sibyl, by A. Fabri; 4. Isaiah, by the same; 5. Jonah, by the same; 6. Zechariah, by the same; 7. Judith and Holofernes, by the same; 8. Haman, by D. Cuneo; 9. David and Goliath, by L. Fabri; 10. The brazen serpent, by the same; 11. Persian sibyl, by the same; 12. Ezekiel, by D. Cuneo; 13. Erythraean sibyl, by the same; 14. Jeremiah, by the same; 15. Daniel, by A. Fabri; 16. Cumean sibyl, by the same; 17. Delphian sibyl, by the same; 18. Achim and Ammiadab, by D. Cuneo; 19. Eleazar and Marthan, by A. Cuneo; 20. Jacob and Joseph; 21. Azor and Nahshon, by A. Fabri; 22. Salmon, by D. Cuneo; 23. Uzziah, by the same; 24. Rehoboth, by the same; 25. Zerubbabel, by P. Savorelli; 26. Hezekiah, by the same; 27. Asa, by the same; 28. Jesse, by the same; 29. Josiah, by D. Cuneo; 30. The temptation and expulsion, by the same; 31. The deluge, by A. Fabri; 32. The creation of vegetation, and of the sun and moon, by D. Cuneo; 33. Creation of Adam, by the same; 34. God dividing light from darkness, by the same; 35. Creation of Eve, by the same; 36. Creation of sea-animals, by the same; 37. Noah's sacrifice, by G. Carratoni; 38. Noah's drunkenness, by the same; 39. Daniel, by G. Volpi; 40. Zechariah, by the same; 41. Delphian sibyl, by the same; 42. Erythraean sibyl, by the same; 43. Cumean sibyl, by the same; 44. Joel, by the same; 45. The last judgment, by C. M. Metz.

CAMUCCINI, V. [Various works.] n. p., n. d. 12 pl. f° \mathcal{C} , A.4.1

Contents.—1. Portrait of Camuccini, by Sir T. Lawrence, engraved by P. Bertolini; 2. Roman dames offering their jewels for carrying on the war, by D. Marchetti; 3. The departure of Regulus for Carthage, by the same; 4. Death of Cæsar, by P. Fontana; 5. Death of Virginia, by G. Folo; 6. The magnanimity of Scipio, by D. Marchetti; 7. Psyche taking the cup of nectar from Jove, by P. Fontana; 8. Horatius Cocles defending the bridge, by D. Marchetti; 9. Lucretia, among her maids, visited by Sextus Tarquinius, by P. Fontana; 10. Curius Dentatus rejecting the offers of the Samnites, by A. Bertini; 11. Cornelia, mother of the Græeci, presenting her treasures, by P. Bertolini; 12. Brutus approached by the conspirators (?), by P. Fontana.

— [Various works.] n. p., n. d. 21 pl. obl. f° \mathcal{C} , A.4.2

Contents.—1. Portrait of Camuccini, by Sir T. Lawrence, engraved by P. Bertolini; 2. The presentation of Christ in the temple, by A. Miccini; 3. The incredulity of St. Thomas, by the same; 4. The preparations for the burial of Christ, by P. Bertolini; 5. The Eternal Father, by the same; 6. St. Mary Magdalene, by D. Marchetti; 7. Principini Gazarini, by P. Fontana; 8. Countess Schouvaloff, by D. Marchetti; 9. Princess Dietrichstein, by the same; 10. Entrance of Eugenio into Ferrara, by L. Tomba; 11. Sacrifice, by the same; 12. Pio settimo, by A. Bertini; 13. Thorvaldsen, by G. Folo; 14. Bartolucci, by A. Bertini; 15. Holy family, by Roselwein; 16. Madonna and child, by D. Marchetti; 17. The Saviour, by the same; 18. Same as 15; 19. Battle, by L. Tomba; 20. Holy family, by the same; 21. Camillus expelling the Gauls from Rome, by the same.

CANOVA, A. [Bassirilievi, comprising 10 allegorical plates representing the birth, salve, flight, etc., of Love (no engraver given); 4 plates of dancing female figures, engr. by G. M. de Boni; Minerva and Apollo, engr. by G. B. Balestra.] n. p., n. d. obl. f° \mathcal{C} , C.2.2

— *Stampe delle opere.* Roma, 1817. 73 pl. f° \mathcal{C} , C.2.1

Contents.—1. Mausoleum of Clement XIII, engr. by A. Banzo; 2. Tomb of Clement XIV, by P. Vitali; 3. Monument of the Archduchess Maria Christina, of Austria, wife of Prince Albert of Saxony, by P. Bonato; 4, 5.

CANOVA, A., *continued.*

Model for a monument to Lord Nelson, by F. Hayas and P. Fontana; 5. Monument for Cardinal York, with busts of the three last Stuarts, in mezzo-relievo, by D. Marchetti; 7. Monument for the countess d'Harro, by P. Fontana; 8. Cenotaph for G. Volpato, by P. Fontana; 9. Cenotaph for the chevalier d'Artois, by G. Balestra; 10. Cenotaph for A. count de Sousa, by A. Campanella; 11. Cenotaph for G. Falser, by P. Bonato; 12. Cenotaph for Frederick William, prince of Orange, by G. Balestra; 13. 14. Hercules hurling Lichas into the sea from the summit of Mt. Eta, by G. Folo and P. Fontana; 15. 16. Theseus conquering the centaur, by P. Bettelini and P. Bonato; 17. Monument of V. Alfieri, by P. Fontana; 18. Beneficence, a group from No. 3, by D. Marchetti; 19. Equestrian statue of Charles III, of Naples, by P. Fontana; 20, 21. The three Graces, by D. Marchetti; 22, 23. Damonaxenus and Creugas, or the boxers, by P. Fontana; 24. Colossal model for a statue of Religion, by D. Marchetti; 25. Colossal statue of Napoleon, by A. Iccellani; 26. Colossal statue of Ferdinand I, king of the two Sicilies, by P. Fontana; 27. Perseus with the head of Medusa, by D. Marchetti; 28, 29. Hector, by A. Bertini and P. Bonato; 30, 31. Ajax, by P. Fontana and A. Bertini; 32, 33. Paris, by G. B. Balestra and A. Testa; 34, 35. Venus coming out of the bath (Florence gallery), by D. Marchetti; 36. Venus (Hope's collection), by A. Bertini; 37. Peace, by P. Fontana; 38. Psyche, by A. Bertini; P. Fontana; 39. Hebe (Countess Guicciardini), by A. Bertini; 40. Hebe (Lord Crawford), by D. Marchetti; 41. Dancing girl with cymbals (Vienna), by A. Bertini; 42. Dancing girl (Sig. Manzoni), by D. Marchetti; 43. Dancing girl (Malmaison), by D. Marchetti; 44. Psyche, by B. Consorti; 45. Piety, by G. Balestra; 46. Mother of Napoleon, by A. Bertini; 47. Sitting statue of Maria Louisa, with the attributes of Concord, by D. Marchetti; 48. Sitting statue of Leopoldina Esterhazy, princess of Liechtenstein, by A. Bertini; 49. Polyhymnia, by G. Balestra; 50. Concord, by D. Marchetti (see 47); 51. Meekness, by G. Balestra; 52, 53. Sitting statue of Washington (at Raleigh, N. C.), by A. Bertini and D. Marchetti; 54. Mary Magdalene, kneeling (three views), by A. Bertini; 55. A sitting statue of the infant St. John the Baptist, by B. Consorti; 56, 57. Venus victorious, a recumbent statue of the Princess Maria Paulina Borghese, by D. Marchetti and A. Bertini; 58. Model of a sleeping nymph, by A. Bertini; 59, 60. Recumbent nymph listening to the lyre of Love, by A. Bertini and D. Marchetti; 61, 62. Hirc, a nymph, by A. Bertini; 63. Endymion, by D. Marchetti; 64. Reclining Magdalene, by G. Balestra; 65. Pope Plus vi, by P. Fontana; 66, 67. Colossal horse, by D. Marchetti; 68. Beatrice (husb.), by A. Bertini; 69. Beatrice (herma), by A. Bertini; 70. Bust of G. Ross, by B. Consorti; 71. Bust of himself, by A. Bertini; 72. Colossal bust of himself, by P. Fontana; 73. Ideal head, by B. Consorti; 74. Herina of Supho, by D. Marchetti; 75. Bust of Laura, by A. Bertini; 76. Bust of the king of Naples (Murat), by Fontana; 77. Bust of the queen of Naples (Carolina Annunziata), by Fontana; 78. Bust of Count L. Clognara, by A. Bertini.

— [Sepulchral monuments, statues, bassi-relievi in model, etc.] n. p., n. d. 69 pl. obl. f°. C, 2.3

Contents.—1. Cenotaph for G. Falser (no engraver given); 2. Cenotaph for G. Volpato (no engraver); 3. The same, on a smaller scale (no engraver); 4. Cenotaph for A. count de Sousa (no engraver); 5. Cenotaph for G. H. Mellero, by P. Fontana; 6. Monument of V. Alfieri, by the same; 7. Cenotaph for Frederick William, prince of Orange (no engraver); 8. Cenotaph for E. Mellero, by P. Fontana; 9. Model in bas-relief of a monument to V. Alfieri, by the same; 10. Model for a monument to the countess d'Harro, by the same; 11. Design for a monument to the archduchess Maria Christina, by T. Metz; 12. Cenotaph of A. Eino, by P. Fontana; 13. Adonis and Venus, by A. Banzo; 14. 15. Mother of Napoleon, by P. Fontana; 16-18. Leopoldina Esterhazy, princess of Liechtenstein, by Fontana; 19, 24. Equestrian statue of Napoleon, by P. Fontana; 20. A rilievo in model of Education, or the good mother, by A. Banzo; 21. A rilievo in model of Charity, or the charitable mother, by the same; 22. Dædalus and Icarus, by the same; 23. Mercury committing the infant Hæcclus to the nymphs of Nysa, by Fontana; 24. (See 19); 25. The Virgin Mary and St. John lamenting over the dead Christ, by A. Banzo; 26. Hercules killing his own children, in a fit of madness, supposing them to be the children of Eurystheus, by Romero; 27. Theseus carrying off Helen from the temple of Diana, by A. Banzo; 28. Venus dancing with the Graces and Cupid, before Mars, by T. Pirolli; 29. Socrates saving Alcibiades at Potidæa, by the same; 30. Socrates pleading before the judges, by P. Fontana; 31. Socrates taking leave of his family, by T. Pirolli; 32. Socrates drinking the hemlock, by the same; 33. Crossing of Trojan Troas, by P. Fontana; 34. Crito closing the eyes of Socrates, by the same; 35. Death of Adonis, by A. Banzo; 36. Dance of the daughters of Alcinoüs before Ulysses, by T. Pirolli; 37. Death of Priam, by the same; 38. Briseis delivered to the heralds, by the same; 39. 40. Laocöus and his sons, by the same; 40. Terpsichore and Pindar, by L. Cuneo; 41. Socrates and Philosophy, by G. M. de Boni; 42. Sophocles and Melpomene, by D. Marchetti; 43. Urania and Thales, by A. Testa; 44. Thalia and Aristophanes, by the same; 45. Herodotus and Thilo, by D. Marchetti; 46. Cupid and two women, by G. Petriani; 47. The infant Bacchus, by L. Cuneo; 48. The Graces dancing, by G. M. de Boni; 49. Juno, by the same; 50. The Græcia dancing (no engraver); 51. Two women admiring a casket of jewels, by L. Cuneo; 52. Two women and two Loves, by G. Petriani; 53. Theft of Cupid's quiver (no engraver);

CANOVA, A., *continued.*

54. The game of pentaltha or astragala, by A. Testa; 55. Trying the sharpness of Cupid's arrows (See 53), by L. Cuneo; 56. Cupid crowning a sleeping beauty, by the same; 57. Calliope and Homer, by G. M. de Boni; 58. Erato and Euterpe, by D. Marchetti; 59. Polyhymnia and Mneimosyne, by M. Torrens; 60-61. Dancing girls, by G. M. de Boni, L. Cuneo, G. d'Este, and G. Petriani.

CAPPI, A., *conte.* Luca Longhi Illustrato. Ravenna, 1853. 7 pl. f°. C, 7.4

CARACCI, Agostino. [The adoration of the Magi, after Baldassarre Peruzzi, in six sheets.] Roma, n. d. obl. f°. pl. 37-42 of C, A. 6.1

Note.—This the same as one of the large framed prints in Plates Hall.

CESI, or Cesio, C. [Engravings after the fresco of G. Lanfranco in the cupola of S. Andrea della Valle, in Rome, representing the Virgin in the clouds, surrounded with saints, and contemplating the figure of Christ.] Rome, 1691. 8 pl. f°. pl. 1-8 of C, A. 5.2

— Galleria dipinta nel palazzo del Principe Panfillo da Pietro Berrettini di Cortona. Roma, n. d. 16 pl. f°. pl. 10-25 of C, A. 3.2

DORIGNY, Sir N. Cupola della chiesa di S. Agnese à Piazza Navona in Roma, dipinta a fresco da Clro Ferri. Roma, 1690. 8 pl. f°. pl. 32-39 of C, A. 5.2

ENGRAVINGS. [After various paintings and frescoes.] n. p., v. d. 49 pl. f°. C, A. 3.1

Contents.—1. Marriage of the Virgin, by Raphael, engraved by N. Aureli (proof with artists' names only); 2. Descent from the cross, by D. Ricciarelli (da Volterra), engr. by Sir N. Dorigny (proof before letters); 3. Nativity, and adoration of the shepherds, by B. Tial, or Flajo, (il Garofalo), engr. by I. Bonajuti; 4. Conversion of Saul (proof before letters); 5. The crucifixion, by G. F. Barbieri (Guercino), engr. by P. Marchetti; 6. The last communion of St. Jerome, by D. Zampieri (Domenichino), engr. by I. Bonajuti; 7. The transfiguration, by Raphael, engr. by I. Paron (proof with artists' names only); 8. The crucifixion, by Guido Reni, engr. by G. Guadagnini (proof before letters); 9. Virgin and child in a glory, with St. Thomas and St. Jerome below, by Guido Reni, engr. by P. Bettelini; 10. The transfiguration, by Raphael, engr. by A. Iccellani; 11. Virgil reading the *Æneid* to Augustus and Octavia, by J. A. D. Ingres, engr. by C. S. Pradier; 12. Ecce Homo, by Guercino, engr. by P. Fontana (proof before letters, with artists' names only); 13. Martyrdom of St. Cecilia, by Domenichino, engr. by — (proof before letters); 14. Madonna of the rosary, by G. B. Salvi (Sassoferrato), engr. by G. Balestra; 15. Madonna and child, with the young St. John bearing a lamb, and with other figures, by Garofalo, engr. by B. Consorti; 16. Adoration of the Kings, by Raphael, engr. by A. Banzo; 17. Presentation in the temple, by Raphael, engr. by B. Consorti; 18. St. Andrew going to his martyrdom, by Guido Reni, engr. by G. Volpato; 19. Flagellation of St. Andrew, by Domenichino, engr. by G. Folo; 20. Tomb of Clement XIII, after Canova, engr. by A. Banzo; 21. The Trinity, Raphael's fresco in San Severo, at Perugia, engr. by — (proof before letters); 22. Aurora, by Guido Reni, engr. by P. Fontana; 23. Aurora (a fresco in a garden pavilion of the Villa Ludovisi, at Rome), by Guercino, engr. by G. Volpato; 24. Death of Adonis, with Venus springing from her car to him, by Domenichino, engr. by N. Aureli; 25. Perseus slaying Medusa, by Annibale Caracci, engr. by the same; 26. Apollo and the Muses, by Anton Raphael Mengs, engr. by Raffaello Morghen; 27. Entombment of Christ, by G. Honthorst (called Dalle Notte), engr. by P. Ghili; 28. Monument of Pius vi, sculptured by A. Canova, engr. by P. Fontana; 29. Milo of Crotona, devoured by a lion, sculptured by G. Fabria, engr. by P. Bettelini; 30-37. Architectural decorations at Pompeii, engr. by G. Morghen and others; 38-40. Walls and ceiling of the Farnese palace, at Rome, painted by Annibale Caracci, etched in outline by G. Volpato and filled in with the graver by P. Bettelini; 41-46. Mosaic pavement in the Museum of the Vatican, engr. by P. Ruza and others; 47. Two figures (perhaps Læcæna and Ariadne) in a chariot drawn by four centaurs; 48. Unknown, by —, engr. by —; 49. Adoration of the Virgin, by Guido Reni, in the pope's private chapel, "inc. nello studio Toschi, 1843" (no other letters).

— [After various paintings and frescoes.] n. p., v. d. 26 pl. f°. C, A. 5.4

Contents.—1-4. Frescoes in the church of San Silvestro di Monte Cavallo, in Rome, by D. Zampieri (Domenichino), namely: 1. Esther sitting on the throne with Ahasuerus, engr. by A. Bertini; 2. Esther before Ahasuerus, engr. by N. Aureli; 3. David dancing before the ark, engr. by G. Balestra; 4. Judith showing the head of Holoternes, engr. by I. Bonajuti; 5. Adoration of the shepherds, by A. van der Werf, engr. by P. Bettelini; 6. Mother and child with bird, by G. F. Barbieri (Guercino), engr. by the same; 7. Belshazzar beggins, by F. Grimaldi, by P. X. Fabre, engr. by the same; 8. 10. Cupid with bow, and Cupid trying his arrow's point, by S. Tofanelli, engr. by G. Folo; 11. The presentation of

LANDSCAPES, continued.

Poussin, engr. by P. Parboni; 20. Cephalus and Procris, by Claude Lorrain, engr. by G. Volpato; 21. Mercury stealing the cattle of Admetus from Apollo, by the same; 22. A rural scene, by N. Poussin, engr. by P. Parboni; 23. Polyphemus on a mountain top, by N. Poussin, engr. by A. Valle and A. Testa; 24. Diogenes, by N. Poussin, engr. by A. Testa; 25. Mercury trying to steal to away from Argus, by N. Poussin, engr. by G. Volpato.

LANFRANCO, G. [Engravings from frescoes in the church of S. Giovanni del Fiorentini, at Rome.] 9 pl. f° \mathcal{T} , A.3.2

Contents.—1. The ascension of Christ, engr. by S. Coppa; 2. Daniel, by D. Cunego; 3. Zechariah, by the same; 4. Isaiah, by the same; 5. Haggai, by the same; 6. Christ buffeted, by the same; 7. Christ seized, by the same; 8. The agony in the garden, by C. Tinti; 9. Christ bearing his cross, by G. S. Perini.

LASINIO, C. [Affreschi celebre del XIV. e XV. secolo. Firenze, 1841.] [No title-page. Usually called the Quattrocentisti fiorentini.] 41 pl. obl. f° \mathcal{T} , A.6.4

Contents.—1. a. Crucifixion of St. Peter; b. St. Peter and St. Paul before Nero, painted by T. Guidi (Masaccio); 2. St. Peter and St. Paul raising a youth from the dead, by Masaccio; 3. Christ calling St. Peter and St. Andrew, by Masaccio and Panicale; 4, 5. St. Peter in prison, and delivered from prison, by Masaccio and Masolino; 6, 7. The expulsion and the temptation of Adam and Eve, by Masaccio and Masolino; 8. St. Peter healing the cripple at the gate of the temple, and healing Petronella, his daughter, by Masolino; 9. Miracles of St. Peter and St. John: the healing of the cripple, by Fra Filippo Lippi; 10. The same; St. Peter giving alms to the poor and healing the sick, by the same; 11. St. Peter preaching to the heathen, by the same; 12. St. Peter baptizing the heathen, by the same; 13. Elevation of the host, by Cosimo Rosselli; 14. Child restored to life by the apparition of St. Francis, by Domenico Ghirlandajo; 15. Pope Honorius III approving the order of the Minorites, presented by St. Francis, by the same; 16. Scenes from the life of St. Francis, by the same; 17. Death of St. Francis, by the same; 18. St. Francis receiving the stigmata, by the same; 19. a. The high-priest driving St. Joachim from the temple; b. The angel appearing to St. Joachim, by Taddeo Gaddi; 20. The meeting of St. Joachim and St. Anne, and the birth of the Virgin, by the same; 21. The annunciation to the shepherds, by the same; 22. The birth of Christ, by the same; 23. The annunciation to the magi, by the same; 24. The adoration of the magi, by the same; 25. The Virgin descending the stairs of the temple, by the same; 26. Marriage of the Virgin, by the same; 27. The last supper, by Giotto; 28. St. Joachim driven from the temple, by D. Ghirlandajo; 29. The visitation, by the same; 30. Nativity of the Virgin, by the same; 31. Nativity of John the Baptist, by the same; 32. The angel appearing to Zacharias, by the same; 33. Zacharias writes that the boy shall be called John, by the same; 34. The Virgin ascending the stairs of the temple, by the same; 35. The marriage of the Virgin, by the same; 36. St. John the Baptist preaching to the people, by the same; 37. The baptism of Christ, by the same; 38. The adoration of the magi, by the same; 39. The feast of Herod, by the same; 40. The death of the Virgin, by the same; 41. Fall of the rebellious angels, by Spinello Aretino.

LOUIS XV. Le sacre de Louis XV. dans l'église de Reims, le 25 octobre, 1722. n. p., n. d. 47 pl. f° \mathcal{T} , C.8.1

Note.—By various painters and engravers, with engraved text, borders, ornamental initials, etc.

MARCUETTI, P. [Engravings from tapestries by Raphael.] 8 pl. pl. 1-8 of \mathcal{T} , A.7.1

Contents.—1. The nativity of Christ; 2. Presentation in the temple; 3. Adoration of the magi; 4-6. Slaughter of the innocents; 7. The resurrection; 8. An allegorical representation of the virtues of Leo X, or of the popes.

MARSEILLE, G. de. Le vetrate da Fra Guglielmo da Marcella esistenti nel coro della chiesa di S. Maria del popolo. F. Giugliacomo disegno; ed incise da varj autori. Roma, n. d. 13 pl. f° \mathcal{T} , C.6.6

METZ, C. M. Principj del disegno ricavati dagli antichi monumenti, dalle opere di Raffaello, Michelangelo, ed altri. Roma, 1812. 28 pl. obl. f° \mathcal{T} , C.8.5

ORVIETO, Italy. [Plan and views of the cathedral, with pictures and sculptures in the same.] n. p., v. d. 38 pl. f° \mathcal{T} , C.4.4

Note.—The plates bear various dates from 1714 to 1791. The engravers are G. Frena, D. Pronti, F. Panini, G. B. Leonetti, G. Ottaviani, P. Bombelli, L. Cunego, A. Mochetti, F. Morelli, H. Vincent.

OTTAVIANI, G. and C. [Engravings after the frescoes by Guido Reni in the pontifical chapel of the

Shelf. No.

OTTAVIANI, G. and C., continued.

Quirinal; viz., Abraham, Adam, Isaac, Jacob, Solomon, Moses, Isaiah, David, nativity of the Virgin, Virgin in domestic employment attended by angels, the Aeneid of days, the annunciation, the assumption of the Virgin, and the rejoicing of the angels.] 15 pl. f° pl. 1-15 of \mathcal{T} , A.6.3

PANINI, F. [Views in Rome.] 54 pl. obl. f° \mathcal{T} , C.5.1

Contents.—1-3. Panoramic view of Rome, by G. Volpato; 4-7. Another panoramic view of Rome, drawn by F. Miccicelli; 8. The Coliseum, from the Caelian hill, by G. Volpato; 9. View of Campo Vaccino and the Forum, by G. Volpato; 10. St. Peter's and the Grand square, by F. Palanzani; 11. The arches of Constantine and Titus, by G. Volpato; 12. St. Peter's, with the Vatican, by F. Palanzani; 13. Vestibule of St. Peter's, by G. Vasi; 14. Temple of Peace, and church of S. Francesca Romana, by G. Volpato; 15. Colonnade, obelisk, and fountain before St. Peter's, by D. Cignini; 16. Interior of St. Peter's, by D. Montagu; 17. Sala regia, in the Vatican, by G. Ottaviani; 18. Exterior of St. Peter's, by D. Montagu; 19. Interior of St. Peter's, by the same; 20. Sistine chapel, by F. Barbazza; 21. Giardino della Pigna, by C. Ceccarini; 22. Grand staircase of St. Peter's, by G. Ottaviani; 23. Court yard and Loggia of the Vatican, by F. Barbazza; 24. Library of the Vatican, by the same; 25. Court-yard of the Museo Pio-Clementino, by G. Volpato; 26. Court-yard of the Vatican, by D. Montagu; 27. Galleria Urbana, in the Vatican, by G. Vasi; 28. Plan of the crypt of St. Peter's; 29. Façade of St. Peter's, by C. Antonini; 30. Garden of the Vatican, by A. Capellani; 31. Altar in St. Peter's, by J. Blondeau; 32. Basilica of the Lateran, by G. Volpato; 33. Interior of the same, by F. Barbazza; 34. Baldachin of St. Peter's; 35. Façade of the basilica of the Lateran, by G. Vasi; 36. St. Paul without the walls, by F. Barbazza; 37. Santa Maria Maggiore, by G. Vasi; 38. Vestibule of the basilica of the Lateran, by P. L. Mangini; 39. Vestibule of St. Paul without the walls, by G. Vasi; 40. Vestibule of Santa Maria Maggiore, by P. L. Mangini; 41. Piazza di Spagna, by G. Vasi; 42. Interior of St. Paul without the walls, by F. Barbazza; 43. Interior of Santa Maria Maggiore, by the same; 44. Chiesa del Gesù, e sua piazza, etc., by the same; 45. Palazzo del Quirinale e Piazza Monte Cavallo, by P. L. Mangini; 46. Hospital of San Michele, by G. Vasi; 47. Fontana di Trevi; 48. Pantheon; 49. View of buildings on the Tiber; 50. Antonine column, by F. Barbazza; 51. Obelisk and fountain in the Piazza Navona, by F. de Polli; 52. Navale di Hippeto; 53. Coliseum, by A. Specchi; 54. Same as No. 51, by L. Gomeri; 55. Navale della Bandita della Strada del popolo; 56. Hospital of San Galbano, by F. Vasconi.

— Same. 49 pl. f° \mathcal{T} , C.5.2

Contents.—1. Villa Albani, by G. Volpato; 2. Villa Borghese, by C. Antonini; 3. Villa Conti, at Frascati, by C. Antonini; 4. Portico of the Villa Albani, by A. Capellani; 5. Garden of the Palazzo Colonna, by C. Antonini; 6. Garden of the Quirinal palace, by C. Antonini; 7. Villa Lante in Bagineta, by C. Antonini; 8-40. Duplicates of plates in \mathcal{T} , C.5.1, and \mathcal{T} , C. 5.3.

— Same. 50 pl. obl. f° \mathcal{T} , C.5.3

Note.—These plates are duplicated in \mathcal{T} , C. 5.1, and \mathcal{T} , C. 5.2, with the exception of No. 46, Villa Pamphillidoria, by C. Antonini.

PETITOT, E. A. Feste celebrate in Parma, per le nozze del reale Infante duca Ferdinando di Borbone con l'arciduchessa d'Austria Maria Amalia, l'anno MDCCCLXIX. [Parma,] n. d. 43 pl. f° \mathcal{T} , C.8.2

Note.—Engraved by G. Volpato, G. Patrini, S. Ravennet, B. Bossi, T. Baratti, G. Zullani, A. Baratti, and P. Peretti. The text is in Italian and French.

PINELLI, B. [Costumi di Roma. Roma, 1831.] 57 pl. obl. f° \mathcal{T} , C. 8.3

— [Istoria greca. Roma, 1832.] 43 pl. obl. f° \mathcal{T} , C. 8.4

PIRANESI, G. B. and F. [Works.] Paris, 1835-39. 29 v. f° \mathcal{T} , D. 4

Contents.—Vol. I-IV. Le antichità romane, viz.: 1. Gli avanzi degli antichi edifici di Roma; 2, 3. Gli avanzi de' monumenti sepolcrali in Roma, e nell' Agro romano; 4. I punti antichi di Roma che in oggi sono in essere; Gli avanzi de' teatri, de' portici, e di altri monumenti di Roma. V. Monumenti degli Scipioni. VI. Raccolta de' tempi antichi. Prima parte: I tempi di Vesta, e di Sibilla, in Tivoli; Tempio dell' Onore e della Virtù fuori di porta Capena; Seconda parte, che contiene il celebre Pantheon. VII. Della magnificenza ed architettura de' Romani; [Supplemento;] Osservazioni sopra la lettera de' M. Mariette aux auteurs de la Gazette littéraire de l'Europe, 4 nov. 1764; Essai de différentes frises ou peintures qui se trouvent près de Corneto, etc. VIII. Prima parte di architettura e prospettive; [Also] Carceri d'invenzione di G. B. Piranesi; Osservazioni sopra la fontana di S. Mariae aux entours de la Gazette littéraire de l'Europe, 4 nov. 1764; Essai de différentes frises ou peintures qui se trouvent près de Corneto, etc. VIII. Prima parte di architettura e prospettive; [Also] Carceri d'invenzione di G. B. Piranesi; Alcune vedute di archi trionfali, ed altri monumenti italiani da Romani, parte de' quali si veggono in Roma, e parte per l'Italia. Parte seconda, Antichità romane fuori di Roma; Trofei d'Ottaviano Augusto per la vittoria ad Actium e conquista dell' Egitto. IX. Lapidis capitolini alve fasti consularis triumphalesque Romanorum ab urbe con-

Shelf. No.

PIRANESI, G. B. and F., *continued.*

ditæ usque ad Tiberium Cæsarem; Le rovine del castello dell'acqua Giulia situato in Roma, colla dichiarazione di uno de' celebri artisti del commentario frontoniano e esposizione della maniera con cui gli antichi Romani distribuivano le acque per uso della città; Antichità di Cora descritte ed incise. X. Campus Martius antiquæ urbis. XI. Antichità d'Albano e di Castel Gandolfo; Descrizione e disegno dell'emisario del lago Albano; Di due spelonche ornate dagli antichi alla riva del lago Albano. XII, XIII. Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi. XIV. Trofeo o sia magnifica colonna coclide di marmo, ove si veggono scolpite le due guerre daciche fatte da Trajano, eretto al medesimo imperadore, dopo i suoi trionfi; Trofeo o sia magnifica colonna coclide, eretto al imperadore Marco Aurelio Antonino per le due vittorie da lui riportate dalle guerre germaniche. XV. Differentes vues de quelques restes de trois grands edifices qui subsistent encore dans le milieu de l'ancienne ville de Pesto autrement Posidonia qui est située dans la Lucanie. XVI, XVII. Vedute di Roma. XVIII. Choix des meilleures statues antiques. XIX. Teatro di Ercolano. XX. Diverse maniere d'arcs, e i cammini ed ogni altra parte degli edifizj desunte dall'architettura egizia, etrusca, e greca, con un ragionamento apologetico in difesa dell'architettura egizia, e toscana; Diverse ornati delle pareti, volte, e pavimenti di musaico, esistenti nella camera della casa di compagnia di Pompeia. XXI. Niccola di alcuni disegni del Barberi da Centodetto il Guercino, incisi in rame; Recueil d'estampes d'après les dessins de Guercino, qui n'ont pas encore été gravées, par A. Bartsch. XXII. Schola Italica pictura sive selecta quadam sumorum et schola Italica pictorum tabulæ are incise. XXIII. Gravures diverses. XXI V. XXVI. Peintures de la sala Borgia, au Vatican, de l'invention de Raphael, et de la Villa Lante, à Rome, de l'invention de Jules Romain. Peintures du cabinet de Jules II, de la Farnesine, par Raphael, et des Bacchantes d'Herculanum, recueillies par les Piranesi, et dessinées par T. Pirroli. Peintures de la ville Altoviti, à Rome, inventées par Michelange, peintes par Giorgio Vaari, et gravées par Th. Pirroli. XXVII, XXVIII. Antiquités de la Grande Grèce, aujourd'hui royaume de Naples; Antiquités de Pompeia. XXIX. Antiquités de la Grande Grèce, contenant les usages civils, militaires et religieux, le plan général du muséum de Portici, dans lequel sont indiquées les armoires qui renferment les objets trouvés dans les fouilles de Pompeia, d'Herculanum, et de la Stabia, un second plan contenant les peintures à fresque, trouvées dans les mêmes fouilles, avec descriptions, et recherches sur la beauté de cet art.

PÒ, P. del. [The four cardinal virtues, after frescoes by Domenichino in the dome of S. Carlo a Catinari, at Rome.] 4 pl. f. pl. 28-31 of *Œ.*, A.5.2
Contents.—28. Justice; 29. Prudence; 30. Temperance; 31. Fortitude.

POMARES, F. Li regni di Spagna e di Portogallo tratti dalle [6] carte [di] T. Lopez e V. Tofigno. n. p., 1818. f. *Œ.*, B.8.1
Note.—Appended are 33 plates, representing scenes in Spanish history, designed by F. Pomares, and drawn and engraved by B. Pinelli.

PRADO, G., and Villalpando, J. B. In Ezechielæ explanationes et apparatus vrbis, ac templi Hierosolymitani. Roma, 1596-1604. 47 pl. f. *Œ.*, C.6.2

PRENNER, G. C. von. Illustri fatti farnesiani coloriti nel real palazzo di Caprarola dal fratelli Taddeo, Federico e Ottaviano Zuccari. Disegnati e coll'acqua forte incisi in rame. Roma, 1748. 42 pl. f. *Œ.*, D.1.4

RAFFAELLO SANTI (or Sanzio) da Urbino. [Engravings from frescoes and paintings of the stanzas of the Vatican, etc.] 40 pl. f. *Œ.*, C.3.4

Contents.—1. Allegorical figures; namely, Prudence (by some called Jurisprudence), Moderation, and Strength, Camera della segnatura, by R. Morghen; 2. Battle between Constantine and Maxentius, Sala di Costantino, executed by G. Romano; 3. Fabri (proof before letters); 3. Constantine's address to his troops, same place, executed by the same, by V. Salandri; 4. The baptism of Constantine, same place, executed by L. Penni, by the same; 5. The school of Athens, Camera della segnatura, by G. Volpato; 6. Disputa di S. Sacramento, same place, by the same; 7. The mass of Bolsena, Sala d'Eliodoro, by R. Morghen; 8. The deliverance of St. Peter from prison, same place, by G. Volpato; 9. Parnassus, Camera della segnatura, by the same; 10. Heliodorus driven from the temple, Sala d'Eliodoro, by the same; 11. Defeat of Attila, same place, by the same; 12. Rome presented by Constantine to Silvester I, Sala di Costantino, executed by R. del Colle, by A. Fabri; 13. Defeat of the Saracens at Ostia, Stanza del incendio, executed by G. da Udine, by the same; 14. L'incendio del borgo, same place, by G. Volpato; 15. The oath of Leo III, same place, executed by P. del Vaga, by A. Fabri; 16. The coronation of Charlemagne, same place, by the same; 17-24. 27-30. Allegorical figures, Sala di Costantino, namely, Electricity, Prudence, Peace, Strength, Religion, Faith,

RAFFAELLO SANTI, *continued.*

Charity, Innocence, Meekness, Justice, Moderation, the Church, executed by G. Romano, F. Penni, and R. del Colle, engr. by F. Conci, L. Ferretti, C. Pezzini, and G. Lazzarini; 25. Faith, by G. Lepri; 26. Hope, by R. Persichini; 31. Charity, by A. Banzo; 32-35. Allegorical figure, Philosophy, Justice, Poetry, and Theology, Camera della segnatura, by R. Morghen; 36. The sibyls, church of S. Maria della Pace, by N. Guidetti and A. Bertini; 37. The Trinity (Raphael's first fresco, at Perugia), by D. Marchetti; 38. The entombment of Christ, by G. Volpato; 39. The presentation in the temple, by R. Persichini; 40. Adoration of the kings, by A. Banzo.

Note.—There is a duplicate copy of this in A.

— Loggia di Rafeale nel Vaticano. [Roma, 1772-77.] 3 parts in 1 v. f. *Œ.*, C.3.3

Note.—Forty-three plates engraved by G. Volpato and G. Ottaviani.

— Suite d'études calquées et dessinées d'après cinq tableaux de Raphael [by C. P. J. Normand], accompagnées de gravures de ces tableaux [by (A.) F. Girard, Massol, H. L. Fèvre, F. Sauvé, N. (F.) Bertrand, (J. F.) Badoureaux], et de notices historiques et critiques composées par T. B. Éméric-David. Paris, [1818-22]. 24 pl. f. *Œ.*, C.3.1

Contents.—1-3. The visitation, or, the salutation of Elizabeth; 4-6. Holy family under the oak-tree, or, Del agnus Dei, finished by G. Romano; 7-10. Holy family, called the Pearl; 11-16. Madonna with the fish; 17-24. Christ bearing the cross, called Lo spasimo di Sicilia.

Note.—The originals of the above are in the Madrid gallery.

RANALLI, F. Storia della pittura dal suo risorgimento in Italia dimostrata col monumenti della Reale galleria di Firenze. Vol. 1, 2 [incomplete]. Firenze, 1841-67. 97 pl. f. *Œ.*, D.3.1

REM-PICCI, A. Monumenti e ruderi antichi, che veggonsi lungo i lati delle due prime miglia della via Appia, incisi all'acqua forte, in venti-cinque tavole, e con breve indicazione illustrati. Roma, 1844. obl. f. *Œ.*, C.4.2

ROMANO, Francesco Giangiacomo. Lunette nel chiostro grande del convento di S. Maria del popolo, dipinte da Bernardino di Betto, detto il Pinturicchio, e da altri scolari di Pietro Perugino. Roma, n. d. 15 pl. obl. f. *Œ.*, C.6.4

Note.—Plate 15, a plan of the church, is engraved by G. Fontana.

— Le pitture della cappella di Nicolò v. Opere del Beato Giovanni Angelico, esistenti nel Vaticano. Disegnate ed incise a contorni. Roma, 1810. 16 pl. f. *Œ.*, C.6.8

Note.—There are bound with this volume 18 outline plates after Masaccio's pictures in the church of San Clemente, and another copy of the following work.

— Cappella reale nella chiesa di S. M. d'Araceli in 10 tavole. Bernardino Betto (Pinturicchio) dip. Roma, n. d. f. *Œ.*, C.6.3

— La cappella Riaro in S. Maria del popolo, dipinta da Bernardino di Betto, cognominato il Pinturicchio, in 13 tavole. Roma, n. d. f. *Œ.*, C.6.7

— and Mancini, P. Apside della chiesa di S. Onofrio, la parte superiore dipinta da Baldassare Peruzzi, l' inferiore da Bernardino di Betto, cognominato il Pinturicchio, in 10 tavole. Disegnato da F. Giangiacomo. Roma, n. d. f. *Œ.*, C.6.5

ROSA, Salvatore. [Etchings from his own designs, 83 in number.] f. *Œ.*, A.6.5

Contents.—1. The death of Regulus; 2. The finding of Oedipus; 3-18. Soldiers, banditti, etc.; single figures and groups; 19. The fall of the giants; 20. The crucifixion of Polyxerates; 21. A river-god charming a warrior to sleep; 22. Glaucus and Scylla; 23. Apollo and the Cumæan sibyl; 24. Jason charming the dragon; 25. Ceres and Phylalus; 26. Democritus meditating; 27. Alexander and Diogenes; 28. Diogenes throwing away his bowl; 29. St. William the Hermit; 30. St. Albert; 31. The Genius of Salvatore Rosa; 32. Plato discoursing with his disciples; 33. A standing soldier seen from behind, carrying in his left hand a pole-axe with the head-part up; 34. Alexander and Apelles; 35. A girl holding up her dress with her left hand, while her right, wrapped up in the dress, is placed before her mouth; 36-83. Soldiers, women, river-gods, tritons, etc.; single figures and groups.

Shelf. No.	Shelf. No.
ROSASPINA, F. La pinacoteca della pontificia accademia delle belle arte in Bologna. Bologna, 1830. 72 pl. f° ℄, D. 2.2	SCRIVERIUS, P. <i>continued.</i> cisi, ac fideliter descripti. Harlemi, 1650. 40 pl. f° ℄, D. 2.3
ROSSI, D. de. Raccolta di statue antiche e moderne, illustrata colle sposizioni a ciascheduna immagine di P. A. Maffei. [3d ed.] Roma, [1825]. 156 pl. f° ℄, D. 2.1	<i>Note.</i> —Painted by P. P. Rubens, A. Moro, Tiziano Vecellio (Titian), J. Mostart, Lucas van Leyden, Kogier van Brughe, and J. van Eyck.
<i>Note.</i> —Engraved by C. Randon, F. F. Aquila, N. Dorigny, F. Garzoli, J. B. de Poilly, R. van Audenarde, or Oudenerde, F. Andriol, G. G. Frezza, F. de Poilly, and A. M. Zanetti. The engraved title of the first ed., 1704, is retained in this edition.	STUART, J. [Engravings, chiefly architectural, of antiquities of Athens, etc.] n. p., n. d. 2 portraits, 191 pl. f° ℄, B. 3.1
ROSSI, Giovanni Giacomo. Disegni di vari altari e cappelle nelle chiese di Roma. Roma, [1713]. 50 pl. f° ℄, D. 1.1	TESTA, P. Raccolta di opere varie, inventate, ed incise all' aqua forte, in XXXII tavole. Roma, n. d. f° pl. 37-66 of ℄, A. 6.3
— Insignium Romæ temporum prospectus exterioris interiorisque a celebrioribus architectis inventi. [Rome,] 1684. 72 pl. f° ℄, D. 1.3	THORVALDSEN, B. Collezione di tutte le opere inventate e scolpite, incisa a contorni con illustrazioni del abate Misserini. Roma, 1831. 128 pl. 2 v. f° ℄, C. 7.1
ROSSINI, L. Gli archi trionfali, onorari e funebri degli antichi Romani sparsi per tutta Italia, disegnati, misurati, restaurati ed incisi e brevemente descritti ed illustrati. Roma, [1836]. 76 pl. f° ℄, C. 4.3	<i>Note.</i> —Plates 35 and 108 are engraved by A. Banzo, pl. 100 by F. Fontana, the rest by F. Garzoli. There are a few duplicate plates, and some plates and pages of the text are missing.
RUBENS, P. P. La gallerie du palais Luxembourg, dessinée par Nattier, et gravée par les plus illustres graveurs du temps. Paris, 1710. 25 pl. f° ℄, C. 7.5	UGGERI, A. Della basilica Vipla nel foro Tralano istoria e ristavrazione. n. p., n. d. 51 pl. f° ℄, D. 2.5
<i>Contents.</i> —a. Portrait of Rubens, by A. van Dyck, engr. by J. Audran; b. Full-length portrait of Maria de' Medici in the dress and character of Minerva, by J. B. Massé; c. Full-length portrait of Francesco de' Medici, grand duke of Tuscany, father of Maria de' Medici, by G. Edelinck; d. Full-length portrait of Joanna of Austria, grand duchess of Tuscany, wife of Francesco de' Medici, by G. Edelinck; 1-21. A series of emblematical engravings, illustrative of the principal events in the life of Maria de' Medici, by L. de Chastillon, G. Duchange, A. Loir, J. Audran, A. Trouvain, B. Audran, B. Picart, C. Simonneau, and C. Vermeulen.	VANNI, G. B. [Fresco in the dome of the cathedral at Parma, representing the assumption of the Virgin, painted by Antonio Allegri (Correggio)]. Roma, n. d. f° pl. 1-15 of ℄, A. 5.3, and 9-23 of ℄, A. 5.2
SARTI, A. A. [Ancient Roman ruins.] pl. 26 pl. f° pl. 26-31 of ℄, B. 2.2	VANNUCHI, A. or Agnolo, A. d', called Andrea del Sarto. La vita di S. Gio. Battista. e le quattro principali virtù dipinte a fresco nel cilostrò della gliu compagnia dello Scanzo, ed ora incise in XIV. tavole. Firenze, 1754. f° pl. 1-14 of ℄, A. 5.1
<i>Contents.</i> —26. Temple of Fortuna virilis; 27. Porta maggiore; 28. Temple of Peace; 29. Arch of Constantin; 30-31. Piazza del popolo.	<i>Note.</i> —Engraved by B. Eredi and G. B. Cecchi. This set of plates, with the exception of No. 9 and 10, is repeated in pl. 16-27 of ℄, A. 5.3.
SCRIVERIUS, or Schreiner, P. Principes Hollandiæ et Westfrisiæ, ab anno Christi DCCCLXIII, et primo comite Theodorico, usque ad ultimum Philippum Hispaniarum regem, æri omnes in-	ZAMPIERI, D., called Domenico Inno. [Various works.] 50 pl. f° pl. 15-64 of ℄, A. 5.1
	<i>Contents.</i> —15-30. Frescoes in a chapel of the cathedral at Fano, representing scenes in the life of Christ and the Virgin, etc., engr. by D. Cunego; 31-37. Frescoes in the Cosulich palace, at Rome, by the same; 38-44. Frescoes in the Gruta Ferrara, representing scenes in the lives of St. Nilo and St. Bartolomeo, with figures of saints, etc., by F. Bartolozzi, P. A. Pazzi, A. Capellan, and C. Gregori, published at Rome in 1762.
	<i>Note.</i> —Plates 31-37 are duplicated in plates 14-20 of ℄, A. 6.1; and plates 15-30 are duplicated in plates 21-36 of ℄, A. 6.1.

Our Art Department, and its Literature.

THE present Bulletin gives the public a partial knowledge of the extent and character of the collection of engravings recently added to the Library. Its strength lies in the Italian school; and its groupings are rather indicative of the taste of its late owner than suggestive of any systematic growth, its development having doubtless been controlled in some degree by his opportunities. As patron of the school of San Michele in Rome, he stood in intimate relations with two of its scholars, who gained eminence in the art of engraving, Mercanti and Calamatta, and he doubtless had their assistance in gathering, whence he could, specimens of their art, while they, furthermore, did not leave him without the earliest impressions of their numerous works. When the titles of that portion of the collection which is in frames, is given in a subsequent Bulletin, this fact will appear more prominently than in the present list. A distinctive feature of the collection is beyond doubt its portraits, which are mostly framed. A list of these is intended for the next Bulletin. Edelinck, Drevet, Nanteuil, and Schmidt are here strongly represented. In a still subsequent Bulletin, it is hoped to catalogue the rest of the collection, framed and unframed. The earlier Italian masters will not be found to be well represented. There are no Marc Antonios, except a few of his fac-similes of Dürer. Of the latter's wood-cuts there are between twenty and thirty, large and small. There is little or nothing of his contemporaries or immediate successors. The English school is but slightly represented; and etchings, beside a volume of Salvator Rosa's and a few of Rembrandt's, are not numerous. The modern French school from Audran to Leill is well set forth.

An attempt has been made to supplement this collection very fully with general lexicons of art and monographs on particular artists, and the latest additions to our already good selection will be found in the main list of this Bulletin.

We have been aiming at making our Architectural department the best in the city, as it perhaps now is. In addition to text-books and descriptive works in general and in details, there are not a few special monographs on celebrated buildings, which have an historical as well as artistic interest.

American Newspapers held for Exchange.

AMERICAN traveller. Vol. I, II (1825-27), VII, VIII (1831-32). Boston. 4 v. f°. hf.-sh.	CENTINEL, The. 1796, 1800 to 1814, 1816. Boston. 15 v. f°. hf.-sh.
ATLAS and daily bee. May 17 to Dec. 31, 1853. Boston. f°. hf.-sh.	DEGRAND'S weekly report. Vol. 1, 2, 3, 4. Boston, 1819 to 1822. 2 v. f°. hf.-sh.
BOSTON daily courier. Jan. 1837 to July, 1841; Jan. 1846 to July 1849; all of 1851, 55, 56; July to Dec. 1853. 26 v. f°. hf.-sh.	NATIONAL era. 1850 to 1853. Washington. f°. hf.-sh.
BOSTON daily mail. 1841, 42; Jan. to July, 1844; July to Dec., 1845; Jan. to June, 1846; Jan. to June, 1853. 5 v. f°. hf.-sh.	NEW ENGLAND galaxy and masonic magazine. Vol. 1 to 8. Boston, 1817 to 1825. 4 v. f°. hf.-sh.
	WORLD, The. 1861 to 1864. New York. <i>Unbound and imperfect.</i>

Lists of Books Newly Published,

AND received between the successive issues of the Bulletin, will be kept, in the order of their accession, in a separate record for each Hall, open for public inspection. Books from London, Paris, and Leipzig are received twice a month; from Florence, once a year. An invoice from Italy is embraced in the present Bulletin.

Newspapers.

WE have now provided a separate room for the storage of our collection of newspapers, and we would gladly receive from friends of the Library files or bound volumes. If any one, so disposed to favor us, will communicate with the Superintendent, an exact statement can be rendered of the state of any particular set.

Medical Pamphlets.

THERE has been added to the Library a collection of 105 volumes containing about 800 pamphlets (mostly French, but with some in the Italian, English, and German languages), relating to a great variety of subjects connected with the theory and practice of medicine. These have all been catalogued and placed upon the shelves; and, although it has not been deemed advisable to print their titles in the Bulletin, their contents can be ascertained or the volumes consulted at the Library.

Engraved Portraits.

PORTFOLIOS and scrap-books have been prepared for the preservation of engraved portraits, and any contribution of this kind will be gladly accepted. Particular attention will be paid to the gathering of likenesses of Bostonians.

The Bulletins are for Sale

IN the Library at two cents each. The Indexes to the books in the Bates Hall (in two volumes) are also for sale at \$2. each, and the Catalogue of the Prince Library (just issued) at \$1.00.



BULLETIN

OF THE

PUBLIC LIBRARY OF THE CITY OF BOSTON.

BOSTON.

OCTOBER, 1870.

No. 15.

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Every secular day throughout the year, except the five legal holidays, — Washington's birth-day, Fast day, Independence day, Thanksgiving, and Christmas, — and such other days as the Trustees may direct.

The Reading Room for periodicals, provided with seats for one hundred readers, and having by far the best collection of American and foreign periodicals in the country, is closed at 10 o'clock, P. M.

The Lower Hall delivery of books ceases at 8 o'clock, P. M. This hall now contains 31,000 volumes. Books may be returned after 8.30 A. M., but the delivery does not begin till 9 o'clock. Persons leaving applications between those hours will find the books ready for delivery at a later hour.

The Bates Hall delivery of books for home use, as well as for use in the hall, ceases at 6 o'clock, P. M., from October to March, inclusive, and at 7 o'clock, P. M., from April to September, inclusive. This hall now contains 133,000 volumes.

Persons Admitted to use the Library.

I. *To use periodicals or books in the building.* Any person above the age of 14 years may use the Reading Room for periodicals, and, if above 16, may make use of the books within the building, without previous registration.

II. *To take books away from the building.* All citizens and residents of Boston above the age of 16 years; all non-resident Clergymen and Teachers having regular occupation in the city; all inhabitants, even if under 16, who have received certificates of graduation, medals, or Lawrence prizes, from the Public Schools; and all pupils attending the Girls' High and Normal Schools, are entitled to a full use of the Library. All these must sign the application card, and give the name of a citizen, who may be consulted, if necessary. *The registration takes place in the Lower Delivery Hall.*

III. Members of such other of the higher educational institutions in the city as the Trustees may have especially permitted, are entitled to a full or a partial use of the Library.

Books Recommended.

Any person desiring a book not in the possession of this Library may ask, on blanks furnished for the purpose, that it may be immediately purchased; and the assurance is given, that, unless there is some special reason why it should not be ordered, it will be procured as soon as possible, and the applicant—in all cases where the book is absolutely bought upon his recommendation—will be notified of its reception. If *duplicates for the Lower Hall* are asked for, they will be ordered, provided our records show a circulation of the present copies to warrant such additions. In asking that a duplicate shall be purchased, the applicant will be particular to designate it as such. We do not duplicate copies in the Bates Hall.

Those availing themselves of this privilege, will greatly contribute to avoid delay and disappointment, if, in their applications, they will give exact titles, as well as authorship, imprint, etc., and if they will, above all, *write legibly*.

Special Students,

Desiring to be informed when any book in their line of investigation is received in the Library, can have word sent them, if they will communicate their name and address, and the subject of their inquiries, to the Superintendent.

Pamphlets Solicited and Exchanged.

The collection of pamphlets belonging to the Library is now all arranged; and many of them are in bound volumes, and catalogued. It is our intention in future to keep no pamphlets unbound, except in order to complete sets or series. These we shall put on the shelves in boxes, and substitute for the box the bound volume, when the needful numbers are procured. *We renew our solicitations for lots of pamphlets, which we will willingly send for, if informed that they are ready for us.* The chances are, that any miscellaneous lot will contain a fair proportion of the very pamphlets we want, and the others will avail us in exchanges. We have some 30,000 (more or less) duplicate pamphlets, all arranged, and are ready to exchange them for others that we have not. With distant libraries, we have found the following method of exchange the most convenient: if they will send 1,000 pamphlets printed in their state, we will send 1,000 printed in Massachusetts. Each may acquire some duplicates, but a great part will probably be fresh accessions.

To Boston Authors.

We have begun the preparation of the Second Supplement of the Bates Hall Catalogue, and it is extremely desirable that the new volume should contain all the productions of Boston writers—books or pamphlets—not enumerated in the two earlier volumes. We shall be glad to receive such, or to be told of the titles of any that we do not now possess.

Memorials of Boston.

The Public Library of the city should contain every memorial, whether book, pamphlet, map, broadside, print, photograph, or the like, which is procurable, and which in any way illustrates our local history or topography. Books printed in Boston at an early date are very desirable acquisitions. It is to be hoped our citizens will help us in our attempts to gather everything of this kind.

Lists of Books Newly Published,

And received between the successive issues of the Bulletin, will be kept, in the order of their accession, in a separate record for each Hall, open for public inspection. Books from London and Leipsic are received twice a month; from Florence, once a year. The war in Europe having interrupted all communication with Paris, no books or periodicals will be received as long as the siege of that city lasts; and invoices from Leipsic may possibly be intercepted. It is not improbable that the publication of some French journals may be suspended or discontinued.

Engraved Portraits.

Portfolios and scrap-books have been prepared for the preservation of engraved portraits, and any contributions of this kind will be gladly accepted. Particular attention will be paid to the gathering of likenesses of Bostonians.

LIST OF BOOKS

PLACED IN THE LIBRARY, OR NEWLY LOCATED,

DURING THE MONTHS OF

JUNE, JULY, AUGUST, AND SEPTEMBER, 1870.

N. B.—The books whose titles are embraced in this List are, for the most part, either recent American and foreign publications, or they are works both old and rare; but, in some cases, for particular reasons, titles of books have been given which are included in neither of these categories. Certain classes of works have been omitted, such as continuations of periodicals and serials, the earlier parts of which are given in the printed Catalogues of the Library; also, booksellers' catalogues, duplicate copies of the same edition of a book, and the like.

☞ Books on shelves numbered 2110 and upwards are in the Bates Hall; those on shelves below 2110 are in the Lower Hall.—A single dash indicates the omission of the preceding heading; a subsequent dash, the omission of a subordinate heading.—R. R. means Reading Room.—In the headings of titles, the German diphthongs ii, ü, ü, are written ae, oe, ue.—Initials inclosed within marks of parenthesis stand for Christian names which are not usually retained by the persons to whom they properly belong; as, Berlioz, (L.) H.—When the date of publication of a book does not appear on the title page, and could not be ascertained from any other source, the year in which the book was copyrighted (if stated) is given within brackets, with the Italic abbreviation "cop." prefixed.—8°, 12°, 16°, etc., designate the form of a book, or the actual or probable fold of the sheet as shown by the signatures, and do not always indicate the size or shape of the bound volume. The epithets "large," "small," and the like, are sometimes added for the sake of greater precision.

☞ All books in this list, except the few which are starred, can be had without special application.

** Friends of the Public Library will confer a favor if they will kindly communicate to the Superintendent the correction of any error they may discover in this List, or the authorship of any works treated as anonymous, or the name of any person entered only under initials or under a pseudonym.

The Arts.	Shelf. No.	Shelf. No.
(FINE, USEFUL, DOMESTIC, RECREATIVE, ETC.)		
AMBROS, A. W. Culturhistorische Bilder aus dem Musikleben der Gegenwart. Leipzig, 1860. 8°. 8045.17		
AMERICAN farmer, The, and school visitor. New series. Vol. 4. Rochester, 1869. 4°. *7990.4		
AMERICAN farmer, The. 6th series. Vol. 3, no. 7-12. Baltimore, 1869. 8°. *7992.5		
☞ We wish to obtain all the volumes and numbers not here named, to complete our set.		
APPLETON, D., and co. Dictionary of machines, mechanics, engine-work, and engineering. Illustrated. New edition, with appendix. New York, 1869. 2 v. 8°. *8030.5		
BACH, C. P. E. Musikalisches Veleierley. Hamburg, 1770. f°. *8051.6		
BAINI, G. Ueber das Leben und die Werke des G. Pierluigi da Palestrina. Mit Zusätzen von F. S. Kandler. Herausg. von R. G. Kiseewetter. Leipzig, 1834. 8°. 8045.11		
BARNARD, C. A simple flower garden for country houses. Boston, [1870]. pp. 76. 16°. 150.23		
BELLERMANN, H. Über die Entwicklung der mehrstimmigen Musik. Berlin, 1867. pp. 40. 16°. 8049.18		
BERLIOZ, (L.) H. Les soirées de Porchestre. 2e édition. Paris, 1854. 18°. 8043.9		
BLANC, (A. A. P.) C., and others. Histoire des peintres de toutes les écoles. École espagnole. Paris, 1809. 4°. *8080.7		
— École flamande. Paris, 1808. 4°. *8080.6		
— École française. Paris, 1805. 3 v. 4°. *8080.4		
— École hollandaise. Paris, 1803. 2 v. 4°. *8080.10		
— École vénitienne. Paris, 1808. 4°. *8080.5		
— Ingres; sa vie et ses ouvrages. Paris, 1870. 1. 8°. *8062.1		
BLAZE, F. H. J., called Castil-Blaze. De l'Opéra, en France. Paris, 1820. 2 v. 16°. 8045.15		
— L'opéra-italien de 1548 à 1856. Paris, 1856. 8°. 8045.13		
BOSTON musical times. Vol. 3, no. 10, v. 4, no. 1-4, v. 5, no. 2-4, 6-12, v. 6, no. 2-9, 11, 12, v. 7, v. 8, no. 2-3, 10-12, v. 9, no. 1, 3-7. Boston, 1862-68. 4°. *5240a.6		
☞ We wish to obtain all the volumes and numbers not here named, to complete our set.		
BOUTMY, É. Philosophie de l'architecture en Grèce. Paris, 1870. 18°. 4099.7		
BRADLEY, J. W., and Goodwin, T. G. Manual of illumination. On paper and vellum. 17th edition. Revised by J. J. Laing. London, n. d. 16°. 2118.2		
BRENDEL, F. Die Musik der Gegenwart und die Gesamtkunst der Zukunft. Leipzig, 1854. 8°. 8046.5		
BRIALMONT, A. (H.) La fertilisation improvisée. Bruxelles, 1870. 16°. 5958.18		
BUERGER, W., pseud. See Thoré, T. J. E.		
CARMICHAEL, J. W. The art of marine painting in oil colours. 4th edition. London, 1869. pp. 77. 16°. 8068.27		
— The art of marine painting in water colours. 8th edition. London, 1870. pp. 50. 16°. 8068.28		
CAROLINA farmer, The. W. H. Bernard, editor. Vol. 1. Wilmington, 1868. 69. 8°. *7992.4		
CASEY, S. Infantry tactics. New York, 1862. 3 v. 24°. 5959a.9		
CASTIL-BLAZE, F. H. J. See Blazo, F. H. J.		
CROOKES, W. On the manufacture of beet-root sugar in England and Ireland. London, 1870. sm. 8°. 6007.2		
DAVY, Sir H. Salmonia; or, days of fly fishing. Boston, 1870. 16°. 6009.20		
DAY, C. W. The art of miniature painting. 7th edition. London, 1861. pp. 57. 16°. 8068.21		
DUBOURG, M. Views of the remains of ancient buildings in Rome, and its vicinity. London, 1820. 1. 4°. 6750.4		
DUFFIELD, Mrs. W. The art of flower painting. 7th edition. London, 1869. pp. 66. 16°. 8068.13		
DUSSAUE, H. A practical guide for the perfumer. Philadelphia, 1868. 12°. 186.58		
EDWARDS, J. The art of landscape painting in oil colours. 23d edition. London, n. d. pp. 64. 16°. 8068.20		
EDWARDS, S. History of the opera. London, 1802. 2 v. 12°. 8049.19		
EHLERT, L. Letters on music, to a lady. Translated by F. R. Ritter. Boston, [1870]. 16°. 8049.8		
ELLIOTT, S. A. Mrs. Elliott's house-wife. Practical receipts in cookery. New York, 1870. 16°. 186.6		
FAHRHOLT, F. W. Dictionary of terms in art. London, n. d. 16°. *R. R., A. 18, and *8088.1		

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| FENNELL, G. The book of the roach. London, 1870. 16° | 6009.26 | MURRAY, H. The art of painting and drawing in coloured crayons. 7th edition. London, 1867. pp. 69. 16° | 8068.18 |
| FULLER, A. S. The forest tree culturist. New York, 1870. 12° | 5998.7 | — The art of portrait painting in oil colours. 15th edition. London, n. d. pp. 72. 16° | 8068.23 |
| GILKS, T. The art of wood engraving. 2d edition. London, [1867]. pp. 57. 16° | 8068.8 | MURRAY, J. Handbook to the cathedrals of England. Eastern division. Oxford, Peterborough, Norwich, Ely, Lincoln. London, 1862. sm. 8° | 4098.3 |
| GOODWIN, T. The art of mural decoration. 2d ed. London, [1867]. 16° | 8068.6 | — Handbook to the cathedrals of England. Western division. Bristol, Gloucester, Hereford, Worcester. London, 1867. sm. 8° | 4098.4 |
| GREATOREX, H. W. Collection of psalm and hymn tunes, [etc.]. Boston, [cop. 1851]. obl. 8° | 8048.11 | MYER, A. J. Manual of signals. New edition. New York, 1868. 12° | 5958.17 |
| HARDING, J. D. Drawing models and their uses. 5th edition. London, n. d. pp. 54. 16° | 8068.11 | NORTH western farmer. T. A. Bland and T. B. Taylor, editors. Vol. 4. [Indianapolis,] 1869. f° | *7990.2 |
| HATTON, T. Hints for sketching in water-colour from nature. 10th edition. London, 1869. pp. 64. 16° | 8068.17 | PARE, W. Co-operative agriculture, as exemplified in the history of the Ralahine co-operative agricultural association. London, 1870. 16° | 5567.12 |
| — Hints for sketching trees from nature in water colours. 2d ed. London, 1869. pp. 61. 16° | 8079.12 | PENLEY, A. The elements of perspective. 18th edition. London, 1870. pp. 63. 16° | 8068.7 |
| HAUFF, L. Die unterseeische Schifffahrt erfunden und ausgeführt von W. Bauer. Bamberg, 1859. pp. 78. 8° | 5954.14 | — System of water-colour painting. 28th edition. London, 1870. pp. 64. 16° | 8068.16 |
| HIBBERD, S. Rustic adornments for homes of taste. New edition. London, 1870. sm. 4° | 8094.5 | PETERSIEA, F. A new and thorough system for the piano. Boston, [cop. 1863]. f° 201.14 and | *8050.19 |
| HILLER, F. Die Musik und das Publicum. Köln, 1864. pp. 34. 8° | 8047.34 | PETRIE, G. The ecclesiastical architecture of Ireland, anterior to the Anglo-Norman invasion. 2d edition. Dublin, 1845. 1. 8° | 8090a.24 |
| HISTOIRE des peintres de toutes les écoles. Paris, 1835-50. 7 v. 4°. <i>Namely:</i> — | | PETWNER, W. Comprehensive specifier of building-artificers' work. Edited by W. Young. London, 1870. 16° | 8095.24 |
| — École flamande | 8080.6 | — The loom and the anvil. Vol. 1. Philadelphia, 1848. 49. 8° | 7993.2 |
| — Blanc, (A. A. P.) C. École française. 3 v. | 8080.4 | PORTER, C. T. Description of Richards' improved steam engine indicator. London, [1868]. 8° | 8016.2 |
| — École hollandaise. 2 v. | 8080.10 | [PORTRAITS from the Illustrated news of the world. London, n. d.] f° | *4550.1 |
| — École vénitienne | 8080.5 | PRAIRIE farmer annual for 1869. [No. 2.] Chicago, [1869]. 12° | 7908.9 |
| — and others. École espagnole | 8080.7 | PRUD'HOMME, L. Cours pratique de construction. Paris, 1870. 2 v. 8° | 8026.8 |
| — Thoré, T. J. E. École anglaise | 8080.8 | RACINET, A. L'ornement polychrome. Livr. 4. Paris, [1869]. f° | *8070a.13 |
| HOWARD, J. Continental farming and peasantry. London, 1870. 8° | 5993.13 | RAFF, J. Die Wagnerfrage. Kritisch beleuchtet. Th. 1. Braunschweig, 1854. 16° | 8049.14 |
| JAHRBUCHER für musikalische Wissenschaft. Herausg. von F. Chrysander. B. 1, 2. Leipzig, 1863. 67. 2 v. 8° | *8053.14 | REVUE Industrielle. Publiée par H. Fontaine et A. Buquet. Ire année. No. 2, 3. Paris, 1870. 8° | *8020a.14 |
| JARRY, General. — Outpost duty. Translated from the French. — Added treatises on military reconnaissance and on road making. By W. C. E. Napier. London, 1860. 16° | 5958.14 | RIEGODELA BRANCHARDIÈRE, — The crochet book. 17th series. London, 1870. pp. 36. obl. 16° | 6009a.14 |
| JOMINI, H. de. The art of war. New edition. Translated by G. H. Mendell, and W. P. Craighill. Philadelphia, 1862. 12° | 5958.16 | ROBINSON, J. C. Critical account of the drawings by Michel Angelo and Raffaello in the University galleries. Oxford. Oxford, 1870. 16° | 8067.16 |
| KEMPE, F. Friedrich Schneider als Mensch und Künstler. Dessau, 1859. 8° | 8045.14 | ROWLAND, T. The art of sketching from nature. 31st edition. London, 1870. pp. 58. 16° | 8068.12 |
| KOEHEL, L. von. Chronologisch-thematisches Verzeichniss sämtlicher Tonwerke Wolfgang Amade Mozart's. Leipzig, 1862. 8° | *8053.13 | — and T. L. The art of landscape painting in water colours. 26th edition. London, n. d. pp. 55. 16° | 8068.19 |
| KULLAK, A. Das Musikalisch-Schöne. Leipzig, 1858. 16° | 8049.9 | RUSKIN, J. Lectures on art. Oxford, 1870. 8° | 8062.3 |
| LAING, J. J. Companion to Manual of illumination [by J. W. Bradley and T. G. Goodwin]. London, n. d. pp. (1), 6, (32). 16° | 2118.3 | — Same. New York, 1870. 12° | 207.17 |
| LAURENCIN, F. P. Die Harmonie der Neuzeit erläutert. Leipzig, 1861. 16° | 8040.16 | SCHIEFFER, J. De militia navali veterum libri quatuor. Upsalæ, 1654. sm. 4° | *5058.23 |
| LEAVITT, T. H. Peat fuel. [With appended matter.] Boston, 1870. pp. 62, 6, (20). 16° | 7869.3 | SCHUBIGER, A. Die Sängerschule St. Gallens vom achten bis zwölften Jahrhundert. Elmsiedeln, 1858. 4° | 8043.40 |
| LEE, G. J. The voice: its artistic production, development and preservation. 2d edition. London, 1870. sm. 4° | 7767.11 | SCOTT, G. G. On the conservation of ancient architectural monuments and remains. Oxford, 1864. pp. 39. 16° | 4009.8 |
| LOBB, H. Successful oyster culture. London, 1867. pp. 78. 16° | 6009.22 | SCOTT, H. L. Military dictionary. New York, 1861. 8° | *7954.3 |
| LONDON. South Kensington museum. Guide to the art collections. London, 1869. pp. 64. 8° | *8075.8 | SLATER, J. W. Manual of colours and dye wares. London, 1870. 16° | 8023.2 |
| LORENZ, F. Haydn, Mozart and Beethoven's Kirchenmusik und ihre katholischen und protestantischen Gegner. Breslau, 1866. pp. 96. 16° | 8043.10 | SOUTHERN ruralist. The. E. F. Russell, editor. Vol. 3. New series. No. 1, 3-7, 10, 11. Tangipahoa, La., 1860. 8° | *7992.6 |
| LYFORD, T. J., and Boyce, A. P. The art of lettering, and sign painter's manual. Boston, 1870. obl. f° | *6110a.5 | ☞ We wish to obtain Vol. 1, 2, 3, no. 2, 8, 9, 12, to complete our set. | |
| MANUFACTURER, The, and builder. Vol. 1. New York, 1869. 4° | *5240a.1 | SPECTATEUR, Le, militaire. Recueil de science, d'art et d'histoire militaires. [1e-]43e année. [1e série.] T. 1-50. 2e série, T. 1-50. 3e série, T. 1-14. Paris, 1826-68. 114 v. 8° | *7950.3 |
| MARPURG, F. W. Neue Methode allerley Arten von Temperaturen dem Claviere auf bequemste mitzuthellen. Berlin, 1790. 4° | 8048.13 | STEPHENS, H., and Norton, J. P. The farmer's guide to scientific and practical agriculture. No. 5-9, 11, 13-15, 17-21. New York, 1850. 8° | *7992.3 |
| — Versuch über die musikalische Temperatur, [etc.]. Breslau, 1776. 16° | 8049.15 | ☞ We wish to obtain No. 1, 4, 10, 12, 16, 22, and all following 22, to complete our set. | |
| MARTEL, C. The principles of colouring in painting. 7th edition. London, n. d. pp. 64. 16° | 8068.15 | STRAITH, H. Introductory essay to the study of fortification. New edition. London, 1838. 8° | 5955.4 |
| — The principles of form in ornamental art. London, 1857. pp. xii, 67. 16° | 8068.14 | STUART, R. Anecdotes of steam-engines, and of their inventors and improvers. London, 1820. 2 v. sm. 12° | 8019a.11 |
| MEDELSSOHN-BARTHOLODY, F. Songs without words, for the piano-forte. Boston, n. d. f° | *8041.42 | | |
| MERRIFIELD, M. P. Practical directions for portrait painting in water-colours. 11th edition. London, n. d. pp. 62. 16° | 8063.26 | | |
| METZMACHER, —. Portfeuille historique de l'ornement. Paris, n. d. f° | *8070.14 | | |
| MOORE, J. W. Complete encyclopædia of music. Boston, [cop. 1852]. 8° | *R. R., I. 7 | | |
| MUELLER, F. Richard Wagner und das Musik-Drama. Leipzig, 1861. 8° | 8045.16 | | |

	Shelf. No.		Shelf. No.
TAINÉ, H. (A.). Philosophie de Part en Grèce. Paris, 1869. 18°	8067.15	DUPLESSIS, G. Grate. See Grate Duplessis, G.	
TARN, E. W. The science of building. London, 1870. 8°	8094.15	DYCKINCK, E. A. and G. L. Cyclopedia of American literature. [With Supplement.] New York, 1866, 70. 3 v. in 2. 1. 8°	*2392.3
THORÉ, T. J. É. Histoire des peintres de toutes les écoles. École anglaise, par W. Bürger, [pseud.]. Paris, 1867. 4°	*8080.8	GRATE-DUPLESSIS, G. Bibliographie des ouvrages relatifs à l'histoire de la gravure et des graveurs. Paris, 1862, pp. 48. 8°	*6202.11
TRYON, G. W., jr. Gems of the lyric drama. Text, overture and principal music. Vol. 1. New York, 1869, 70. 4°	*8042.31	GREAT BRITAIN. First report of the royal commission on historical manuscripts. London, 1870. 1°	4510.3
		HEINRICH, G. A. Histoire de la littérature allemande. Paris, 1870. 2 v. 8°	4875.5
UNITED STATES. Congressional documents. 40th congress, 3d session. Report on heavy ordnance. [No title-page.] Washington, 1869. 8°	5955.0	HUDSON, I. N., and Menet, A. Annual for 1870. A list of newspapers and periodicals published in the United States and Canada, [etc.]. New York, 1870. 8°	6105.1
VIANNE, E. Prairies et plantes fourragères. Paris, 1870. 8°	5901.5	LONDON. British museum. Guide to the printed books exhibited to the public. [London,] 1879. pp. 32. 16°	*6120.7
WALKER, C. V. Electrotypic manipulation; part 1, [2.] 23d edition; [part 2, 13th edition]. London, 1850. 2 v. in 1. pp. 60, 62. 16°	8010a.5	— South Kensington museum. The first proofs of the universal catalogue of books on art. Vol. 1. A. to K. London, 1870. sm. 4°	*6172.2
WARN, R. H. The sheet metal worker's instructor. [With] appendix [by H. C. Bald]. Philadelphia, 1870. 1. 12°	8010a.27	NEWCASTLE-UPON-TYNE. Literary and philosophical society. 2d supplement to the catalogue, additions 1858 to 1865. Newcastle-upon-Tyne, 1869. 8°	*6137.12
WARREN, H. Artistic anatomy of the human figure. 12th edition. London, 1870. pp. 72. 16°	8068.9	PARIS. Cercle de la librairie, de l'imprimerie, etc. Annuaire de la librairie, de l'imprimerie, de la papeterie [etc.], 1860, 70. Paris, 1866, 70. 2 v. 12°	*2118.1
WEBER, A. E. Bürger-Kochbuch. 12te Aufl. Leipzig, 1870. 16°	6009.21	SCHERR, J. Allgemeine Geschichte der Literatur. 3te Aufl. Stuttgart, 1869. 2 v. 8°	4875.4
WEIGALL, C. H. The art of figure drawing. 16th edition. London, 1869. pp. 55. 16°	8093.10	TRUBNER, N., and co. American and Oriental literary record. London, 1865-70. 8°	*6141.10
WENDT, (J.) A. Rossini's Leben und Treiben. Leipzig, 1824. sm. 12°	8049.17	— Bibliotheca Hispano-Americana. London, 1870. 16°	*6163.3
WILLEMENT, T. Account of [his] principal works in stained glass. [London,] 1840. 4°	*8073.4	UNITED STATES. Library of congress. Catalogue of books added, from Dec. 1, 1868, to Dec. 1, 1869. Washington, 1870. 1. 8°	*2190.13
WILLIAMS, W. Transparency painting on linen. 3d edition. London, 1856. pp. 62. 10°	8065.22	[VERZEICHNISS der Bücher u. s. w. welche erschienen sind vom Jan. — Juni, 1870.] New York [Leipzig], 1870. 16°	*2116.1
WINTERFELD, C. (G. A. V.) von. Über Herstellung des Gemelne- und Chorgesanges in der evangelischen Kirche. Leipzig, 1848. 8°	8045.4		
WORNUM, R. N. The epochs of painting. London, 1864. 8°	8062.4		

Bibliography and Literary History.

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DE MILLE, J. The boys of Grand Pré school. Bos- ton, 1871 [1870]. 16°	450.23	MACLAIN [McLain], M. W. Lifting the veil. [Anon.] New York, 1870. 16°	1117.3
— The lady of the ice. New York, 1870. 8°	1472.6	MANNERING, May, pseud. See Nowell, H. P. H.	
DICKENS, C. (J. H.) Works. Library edition. Bos- ton, 1867-69. 27 v. 16°. Namely: —		MARTINEAU, H. Feats on the fiord. New edition. London, [1870]. 16°	438.11
— I, II. Pickwick papers	*6603.1	MOTH and rust. Boston, [1870]. 16°	450.12
— III, IV. Nicholas Nickleby	*6603.2	MUEHLBACH, L., pseud. See Mundt, C. (M.)	
— V, VI. Martin Chuzzlewit	*6603.3	MUNDT, C. (M.) Queen Hortense. By L. Mühlbach, [pseud.]. From the German by C. Coleman. New York, 1870. 8°	415.25
— VII. The old curiosity shop. v. 1	*6603.4	N., S. D. Chronicles of St. Mary's. By S. D. N. London, 1868. 16°	486.3
— VIII. The old curiosity shop. v. 2. Reprinted pieces	*6603.4	NEALE, J. M. The farm of Aptonga. Barntisland, 1858. 12°	479.11
— IX. Barnaby Rudge. v. 1	*6603.5	NEELY, K. J. The proverb series. Actions speak louder than words. Boston, 1871 [1870]. 16°	1729.2
— X. Barnaby Rudge. v. 2. Hard times	*6603.5	— One good turn deserves another. Boston, 1871 [1870]. 16°	1729.3
— XI. Sketches	*6603.6	NORJAC, Jules, pseud. See Cairon, C. A. J.	
— XII. Oliver Twist	*6603.7	NOWELL, H. P. H. The helping-hand series. The little maid of Oxbow. By May Mannerling, [pseud.]. Boston, 1871 [1870]. 16°	1729.4
— XIII, XIV. Dombey and son	*6603.8	OERTEL, (P. F.) W. The schoolmaster of Abbach: and other stories. After the German of Van Horn, [pseud.]. Philadelphia, 1870. 16°	806.14
— XV, XVI. David Copperfield	*6603.9	OFFICER'S, The, children. New York, [1870]. 24°	440.73
— XVII. Pictures from Italy; Reprinted pieces *6603.10			
— XVIII, XIX. Bleak house	*6603.11		
— XX, XXI. Little Dorrit	*6603.12		
— XXII. Christmas books	*6603.13		
— XXIII. A tale of two cities	*6603.14		
— XXIV. Great expectations	*6603.15		
— XXV, XXVI. Our mutual friend	*6603.16		
— XXVII. The uncommercial traveller	*6604.25		
DISRAELI, B. Lothair. Leipzig, 1870. 2 v. in 1. 16°	710.15		

	Shelf. No.		Shelf. No.
OLIPHANT, M. (O. W.) Chronicles of Carlingford. Salem chapel. Leipzig, 1870. 2 v. in 1. 16°.	710.13	BIBLE—Continued.	
— John. New York, 1870. 8°.	753.16	— German. Vollständiges Bibelwerk für die Gemeinde. Von C. C. J. von Bunsen. 2te Abth. 2ter Th. B. G. Leipzig, 1870. 1.8°. 5420a.7	
— The rector and The doctor's family; [selections from] Chronicles of Carlingford. Leipzig, 1870. 16°.	710.8	Contents. — Vol. VI. Bibelkunden. Die jüngern Propheten und die Schriften. Herausgegeben von H. J. Heitzmann.	
OPTIC, Oliver, pseud. See Adams, W. T.		— Isaiah. English. Amended version with notes, by T. K. Cheyne. London, 1870. 16°.	5425.16
PARKER, R. A. Rosa Abbott stories. The pinks and blues. Boston, 1871 [1870]. 16°.	1729.5	BLACKMORE, Sir R. A paraphrase on the book of Job, [etc.]. London, 1716. sm. 12°.	*7429.6
PEARL necklace, The, and other stories. Boston, [1870]. 16°.	497.1	BLUNT, J. H. Dictionary of doctrinal and historical theology. A—K. London, 1870. 1.8°.	*7430.1
PORTER, A. E. Frank May, the minister's son. Boston, [1870]. 16°.	450.8	BOWDEN, J. W. Life and pontificate of Gregory the seventh. London, 1840. 2 v. 8°.	5553.13
PORTRAIT, The, in my uncle's dining-room; and other tales. Boston, n. d. 8°.	732.23	BUNOT, —, abbé. Elements de philosophie chrétienne. Paris, 1809. 12°.	7008.16
QUINTON, M. A. Aurella; or the Jews of Capennagate. Translated from the French by P. F. de Gournay. Baltimore, 1870. 18°.	809.12	BUSHNELL, H. Sermons for the new life. New York, 1853. 12°.	7440b.22
READE, C. Put yourself in his place. New York, 1870. 8°.	411.2	CALVIN, J. Aporismi doctrinæ Christianæ, ex Institutione Calvini excerpti. Per J. Piscatorem. Editio nona. Herbomæ, 1619. 24°.	*7450a.3
— Same. New York, 1870. 12°.	425.18	CHRISTIAN ornaments, and sentiments of the heart. Lowell, 1843. 32°.	7440a.35
REED, A. No fiction. 12th edition. London, n. d. 16°.	788.1	CLARK, A. Workday Christianity. Philadelphia, 1871 [1870]. 12°.	2089.17
ROBINSON, F. W. Stern necessity. New York, 1870. 8°.	732.25	COX, G. W. The mythology of the Aryan nations. London, 1870. 2 v. 8°.	5486.9
— True to herself. New York, 1870. 8°.	731.2	EGAR, J. H. The threefold grace of the Holy Trinity. Philadelphia, 1870. 12°.	7456.8
ST. JOHN, P. B. The arctic Crinæe. Boston, 1866. 12°.	757.13	EUSEBIUS PAMPHILUS, or Cæsariensis. Scripta historica. T. 3. [Edidit F. A. Heintzehn.] Lipsiæ, 1870. 8°.	5524.11
SAND, George, pseud. See Dudevant, A. L. A. D. SAVAGE, M. (W.) The woman of business. New York, 1870. 8°.	732.19	FERET, P., abbé. Dieu et l'esprit humain. Paris, 1870. 18°.	5439a.11
SMART, H. Breeze Langton. New York, 1870. 8°.	433.4	FFOLKES, E. S. The church's creed or the crown's creed? London, [1868]. pp. 66. 8°.	5460.23
SMITH, J. P. Chris and Otho. New York, 1870. 12°.	765.19	FOGG, M. R. A biblical view of the church catholicism, in reference to baptismal responsibility. Philadelphia, 1870. 12°.	7450b.23
SMOLLETT, T. (G.) Peregrine Pickle. Leipzig, 1870. 2 v. in 1. 16°.	430.54	GREENWELL, D. A present heaven. [Anon.] Boston, 1864. 16°.	1116.17
STEPHENS, A. S. Married in haste. Philadelphia, [1870]. 16°.	427.18	GUICHARD, V. La liberté de penser fin du pouvoir spirituel. Paris, 1869. 18°.	5519.5
STOWE, H. (E.) B. The minister's wooing. Leipzig, 1859. 16°.	720.3	HANNA, W. [Life of our Lord.] New York, Edinburgh, 1869, 70. 6 v. 12°, 16°.	7443.7
STRONG, J. D. Child life in many lands. Boston, 1870. 16°.	738.16	Contents. — [Vol. I.] The earlier years. [II.] The ministry in Galilee. [III.] Edinburgh edition. [The close of the ministry. [IV.] The passion week. [V.] The last day of our Lord's passion. [VI.] The forty days after the resurrection.	
SYBIL'S way. Boston, 1870. 16°.	729.25	HARSHA, J. W. The song of the redeemed. Philadelphia, 1870. 12°.	7450b.24
THURSTON, L. M. Charley Roberts series. Charley and Eva Roberts' home in the West. Boston, 1871 [1870]. 16°.	1720.6	HEFFTER, M. W. Die Religion der Griechen und Römer. Brandenburg, 1845. sm. 8°.	5487.8
TOWNSEND, G. A. Lost abroad. Hartford, 1870. 16°.	757.12	HENNELL, S. S. Thoughts in aid of faith. London, 1860. 16°.	7605.26
TROLOPE, A. An editor's tales. London, 1870. sm. 8°.	6573.1	HEXAPLES, Les, ou les six colonnes sur la constitution Unigenitus. Amsterdam, 1714. 4°.	*7450.3
— Vicar of Bullhampton. Philadelphia, 1870. 8°.	435.1	IRVING, E. Sermons, lectures, and occasional discourses. Vol. 1, 2. London, 1828. 2 v. 8°. 7440b.18	
— Same. Leipzig, 1870. 2 v. in 1. 16°.	710.16	JOHNSON, J. E. The monks before Christ. Boston, 1870. 12°.	7553.1
TYTLER, A. F. Lella; or, the Island. Boston, [cop. 1833]. 12°.	737.18	JONES, W. The catholic doctrine of a Trinity. London, 1847. 12°.	7450a.7
VAN HORN, pseud. See Oertel, (P. F.) W.		KEBLE, J. Letters of spiritual counsel and guidance. Edited by R. F. Wilson. Oxford, 1870. 16°.	7440b.24
WALKER, M. S. Both sides of the street. Boston, [1870]. 16°.	450.11	LAW, E. Considerations on the theory of religion. Prefixed, a life of the author, by W. Paley. A new edition. By G. H. Law. London, 1820. 8°. 5487.8	
WARNER, S. The hills of the Shatemuc. By Elizabeth Wetherell, [pseud.]. Leipzig, 1856. 2 v. 16°.	730.19	LOYSON, J. T., abbé. L'assemblée du clergé de France de 1682. Paris, 1870. 8°.	5524.10
— The old helmet. Leipzig, 1864. 2 v. 16°.	410.16	MACCAUSLAND [M'Causland], D. Adam and the Adamite; or, the harmony of Scripture and ethnology. London, 1864. 16°.	3487.6
— Queechy. By Elizabeth Wetherell, [pseud.]. Leipzig, 1854. 2 v. 16°.	420.54	MARRIOTT, W. B. Testimony of the catacombs and of other monuments of Christian art, concerning questions of doctrine now disputed. London, 1870. 16°.	7433.27
— The wide, wide world. By Elizabeth Wetherell, [pseud.]. Leipzig, 1854. 16°.	420.48	MARTINEAU, J. The three stages of unitarian theology: a sermon. London, 1869. pp. 19. 8°. 7450b.19	
WARREN, E. Bloomfield. Boston, 1870. 16°.	727.4	— and others. Unitarianism defended. Liverpool, 1839. 8°.	5467.5
WETHERELL, Elizabeth, pseud. See Warner, S.		Note.—This volume, which has a general title-page, consists of thirteen Lectures, a General preface, and Public correspondence, each having a distinct pagination, and each Lecture having a distinct title-page, with the same date and place of publication as the general title-page.	
WOOD, Mrs. H. George Canterbury's will. Leipzig, 1870. 2 v. in 1. 16°.	710.9	MATHER, I. Disquisition concerning ecclesiastical councils. Boston, 1716. [Reprint. Cambridge, 1870.] pp. 36. 4°.	*—82.24
WRIGHT, J. McN. Almost a priest. Philadelphia, 1870. 16°.	486.1		
YONGE, C. M. The caged lion. Leipzig, 1870. 2 v. in 1. 16°.	710.12		

Theology, Ecclesiastical History, etc.

ADAMS, W. Sacré allegories. Leipzig, 1864. 16°.	2069.27
ALGER, W. R. The end of the world, and the day of judgment. Two discourses. Boston, 1870. 12°.	7450a.12
AUBERLEN, C. A., Gess, W. F., and others. The foundations of our faith. London, 1867. 16°.	7450b.22
BERINGTON, J., and Kirk, J. The faith of catholics. 3d edition, enlarged, by J. Waterworth. London, 1846. 3 v. 8°.	7465.4
BERNARD, E. Les origines de l'église de Paris. Paris, 1870. 8°.	5524.9
BIBLE. Arabic. [The Bible. In Arabic. Translated by E. Smith and C. V. A. Van Dyck. Beirut, 1866.] sm. 8°.	7419.9
— English. Old and New Testaments. (Genevan.) London, by the deputies of Christopher Barker, 1596, 97. 8°.	*7410.4

Shelf. No.	Shelf. No.
MESTRAL, A. de. Tableau de l'église chrétienne au 19e siècle. Lausanne, 1870. 8°.	ROSE, S. Ignatius Loyola and the early Jesuits. London, 1870. 8°.
MICHAUD, E., abbé. L'esprit et la lettre dans la morale religieuse. La foi. Paris, 1870. 18°. 7450a.14	SANSON, —, abbé. The paradise of the earth. Translated from the French. By I. Sisk. Baltimore, 1870. 16°.
MILLEDONNE, A. Journal du concile de Trente. Publié [with appendix] par A. Baschet. Paris, 1870. 1. 18°.	SHERLOCK, W. Church organization. The constitution of the [protestant episcopal] church in the United States, Canada, and New Zealand. 2d edition. Dublin, 1869. 8°.
NEWMAN, J. H. Miscellanies. London, 1870. 16°. 7450b.15	STONE, J. K. The invitation heeded: reasons for a return to catholic unity. 2d edition. New York, 1870. 16°.
OLIVER, G. The history of initiation. New edition. London, 1841. 8°.	THOMAS, —, abbé. Études critiques sur les origines du Christianisme. Paris, 1870. 8°.
PANOPLIST; The, or the Christian's armory. Vol. 1, no. 3, 4, 6, 7, 12. Boston, 1867. 8°.	THOMAS, L. La résurrection de Jésus-Christ. Genève, 1870. 8°.
PARKER, S. A demonstration of the divine authority of the law of nature and of the Christian religion. London, 1681. 4°.	TODD, J. H. St. Patrick: his life and mission. With a dissertation on the church in Ireland. Dublin, 1864. 8°.
PICHLER, A. Die Theologie des Leibniz. Th. 2. München, 1870. 8°.	VALLOTTON, P. Le vrai Saint Paul. Paris, 1870. 18°.
PRESSENSÉ, E. de. The early years of Christianity. Translated by A. Harwood. The apostolic era. New York, 1870. 16°.	VAUGHAN, C. J. Christ satisfying the instincts of humanity: eight lectures. London, 1870. 16°.
PROTESTANT episcopal church in the diocese of Long Island. Journal of the third convention, Brooklyn, May, 1870. Brooklyn, 1870. 8°. *5538.28	WALKER, J. B. The doctrine of the Holy Spirit. Philadelphia, 1870. 12°.
REICHEL, O. J. The see of Rome in the middle ages. London, 1870. 8°.	WORDSWORTH, C. The history of the church of Ireland. London, 1869. sm. 8°.
RELIGIOUS thought in Germany. London, 1870. 8°. 5467.4	
RODRIGUES-HENRIQUES, J. H., called Hippolyte Rodrigues. Le roi des juifs. Paris, 1870. 8°. 7450b.17	

THE TOSTI ENGRAVINGS.

NOTE.—Bulletin No. 13 contained a List of engravings—nearly 5,100 in number—comprised in that portion of the collection made by the late Cardinal Tosti, of Rome, and given to this Library by Mr. Thomas G. Appleton, which is in bound volumes. With the exception of titles under Santi (or Sanzio), Raffaello, da Urbino, the following List contains only cross-references to the titles printed in that Bulletin. No. 16 will probably include a List of the Portraits belonging to the collection.

Shelf. No.	Shelf. No.
AGNOLO, A. d'. See Vannuchi, A.	BALLIU, B. de, engraver. Frescoes in the gallery of the Pitti palace, Florence. See Beretini, P.
ALBANO, F., painter. Various subjects. See Frezza, G. G.	BALZAR, G., engraver. Camere del Museo vaticano. See Feoli, V.
ALLEGRI, A., called Correggio, painter. Fresco in the dome of the cathedral of Parma. See Vanni, G. B. pl. 1-15 of <i>T.</i> , A.5.3 and 9-23 of <i>T.</i> , A.5.2	BANZO, A., engraver. Various subjects. See Canova, A.
— Various subjects. See Engravings	— Same. See Engravings
ANDREANI, ANDREA, painter. C. Iulii Cæsaris dictatoris triumphus. See Audenaerde, R. van. pl. 79-88 of <i>T.</i> , A.3.2	— Same. See Santi (or Sanzio), Raffaello, da Urbino.
ANDRIOT, F., engraver. Raccolta di statue antiche e moderne. See Rossi, D. de	— Same. See Thorvaldsen, B.
ANGELICO, Il beato Giovanni. See Fiesole, Fra Giovanni da.	BARATTI, A., engraver. Feste celebrate in Parma. See Pettiot, E. A.
ANTONINI, C., engraver. Views in Rome. See Panini, F.	BARATTI, T., engraver. Feste celebrate in Parma. See Pettiot, E. A.
ANTONINUS, Column of, Rome. See Bartoli, P. S. <i>T.</i> , C.7.2	BARBAZZA, F., engraver. Perspective view of the Sixtine chapel. See Buonarroti, Michel-Angelo. <i>T.</i> , A.2.1
APPIAN way. Monuments et ruderi antichi della via Appia. Rem-picci, A.	— Views in Rome. See Panini, F.
AQUILA, F. F., engraver. Raccolta di statue antiche e moderne. See Rossi, D. de	BARBERINI palace, Rome. Frescoes, representing the glories of the Barberini family. Beretini, P.
AQUILA, P., engraver. Pictura Raphaëlis Sanctij Vrbinatis. See Aquila, F. F.	BARBIERI, G. F., called Guercino, painter. Various subjects. See Engravings
ARCHES, Bartoli, P. S. Veteres arcus Avgvstorvm triumphis insignes	<i>T.</i> , A.3.1, <i>T.</i> , A.5.4, <i>T.</i> , A.6.2, and <i>T.</i> , A.6.6
— Rossini, L. Gli archi degli antichi Romani. <i>T.</i> , C.4.3	BAROCCIO, or Barocci da Urbino, Federico, or Fiori Federico, painter. Various subjects. See Engravings
ARETINO, Spinello, painter. Fall of the rebellious angels. See Lasinio, C.	See Engravings
ARMY, G. dall', publisher. Le pitture di Masaccio nella basilica di S. Clemente. See Guidi, T.	BARTOLI, or Bartholi, F., engraver. Pictura antiquæ cryptarum Romanarum. See Bellori, G. P. <i>T.</i> , D.1.6
ATHENS, Antiquities of. Stuart, J.	BARTOLI, or Bartholi, P. S., engraver. Pictura antiquæ cryptarum Romanarum. See Bellori, G. P.
AUDENAERDE, or Oudenaerde, R. van, engraver. Raccolta di statue antiche e moderne. See Rossi, D. de	BARTOLOZZI, F., engraver. Various subjects. See Zampieri, D.
AUDRAN, B., engraver. Illustrations of the life of Maria de' Medici. See Rubens, P. P.	BASSIRILIEVI. See Canova, A.
AUDRAN, J., engraver. Portrait of Rubens, by A. van Dyck. See Rubens, P. P.	BELLORI, G. P. Colonna Traiana. See Bartoli, P. S. <i>T.</i> , C.7.3
AURELI, N., engraver. Various subjects. See Engravings	— Columna coehis M. Aurelio Antonino dicata, brevisus notis. See Bartoli, P. S.
BADOREAU, J. F., engraver. Suite d'études calquées et dessinées. See Santi (or Sanzio), Raffaello, da Urbino.	— Veteres arcus Avgvstorvm, notis illustrati. See Bartoli, P. S.
BALESTRA, G., engraver. Various subjects. See Canova, A.	BENVENUTI, P., painter. Cephalus and Procris. See Engravings
— Same. See Engravings	BERNINI, G. L., sculptor. Statue of Santa Bibiana. See Audenaerde, R. van
	BERETINI, P., called Pietro da Cortona, painter. Galeria dipinta nel palazzo del Principe Panfilio. See Cesi, C.

- PERETINI, P., painter, *continued*.
 — Santa Bibiana. See Engravings \mathcal{T} , A.6.2
 — Subjects in the church of Santa Bibiana, Rome. See Andenaerde, R. van pl. 29-30 of \mathcal{T} , A.3.2
 — Three cupolas in Rome. See Aquila, F. F. pl. 24-27 of \mathcal{T} , A.5.2
- BERTINI, A., engraver. The stibyls, church of S. Maria della Pace, Rome. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
 — Various subjects. See Camuccini, V. \mathcal{T} , A.4.1,2
 — Same. See Canova, A. \mathcal{T} , C.2.1
 — Same. See Engravings \mathcal{T} , A.3.1 and \mathcal{T} , A.5.4
- BERTRAND, N. F., engraver. Suite d'études calquées et dessinées. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.1
- BETTELLINI, P., engraver. Theseus overcoming the Centaur. See Canova, A. \mathcal{T} , C.2.1
 — Various subjects. See Camuccini, V. \mathcal{T} , A.4.1,2
 — Same. See Engravings \mathcal{T} , A.3.1, \mathcal{T} , A.5.4, and \mathcal{T} , A.6.6
- BETTO, B. di, called Pinturicchio, painter. Lunette nel chiostro di Santa Maria del popolo. See Romano, F. G. \mathcal{T} , C.6.3-5,7
- BIANCHI, G., engraver. Camero del Museo vaticano. See Feoli, V. \mathcal{T} , B.2.1
- BIBLE. Old Testament. Ezekiel. In Ezechielem explanations. Prado, G. \mathcal{T} , C.6.2
- BILLYER, J., painter. Joseph and Potiphar's wife. See Engravings \mathcal{T} , A.5.4
- Bisi, B., called Padre Pittorini, painter and engraver. Holy family. See Engravings \mathcal{T} , A.6.2
- BLOEMAERT, C., engraver. Frescoes in the gallery of the Pitti palace. See Berrettini, P. pl. 31-56 of \mathcal{T} , A.3.2
 — Various subjects. See Engravings \mathcal{T} , A.6.2
- BLONDEAU, J., engraver. Frescoes in the gallery of the Pitti palace. See Berrettini, P. pl. 31-56 of \mathcal{T} , A.3.2
 — Views in Rome. See Panini, F. \mathcal{T} , C.5.1-3
- BOLOGNA, Italy. La pinacoteca della pontificia accademia delle belle arte. See Rosaspina, F. \mathcal{T} , D.2.2
- BOBELLI, P., engraver. Plan and views of the cathedral of Orvieto. See Orvieto \mathcal{T} , C.4.4
- BONAJUTI, I., engraver. Various subjects. See Engravings \mathcal{T} , A.3.1 and \mathcal{T} , A.5.4
- BONATO, P., engraver. Various subjects. See Canova, A. \mathcal{T} , C.2.1
- BONDONE, Angiolotto, or Ambrogio, called Glotto, painter. The last supper. See Lasinio, C. \mathcal{T} , A.6.4
- BONI, G. M. de, engraver. Various subjects. See Canova, A. \mathcal{T} , C.2.2,3
- BORBONE, Ferdinando, duca di. Feste celebrate in Parma, per le nozze di. See Pettiot, E. A. \mathcal{T} , C.3.2
- BOSSI, B., engraver. Feste celebrate in Parma. See Pettiot, E. A. \mathcal{T} , C.3.2
- BRUGGIE, R. van. Principes Hollandia et Westfrisia. See Scrieverius, P. \mathcal{T} , D.2.3
- BUONARROTI, Michel-Angelo, painter. Christ at the well. See Engravings \mathcal{T} , A.6.2
 — Principi del disegno. See Metz, C. M. \mathcal{T} , C.8.5
- CÆSAR, C. J., Roman emperor. Triumph at Audrea Mantinea Mantue coloribus expressi. See Andenaerde, R. van pl. 79-83 of \mathcal{T} , A.3.2
- CAGLIARI, Paolo, called Paolo Veronese, painter. The rape of Europa. See Engravings \mathcal{T} , A.5.4
- CAGNACCI, G., painter. St. Andrew. See Engravings \mathcal{T} , A.6.2
- CAMBIASO, or Cangiagno, L., called Luchetto da Genova, painter. Holy family. See Engravings \mathcal{T} , A.6.2
- CAMPANELLA, A., engraver. Cenotaph. See Canova, A. \mathcal{T} , C.2.1
- CAMUCCINI, V., painter. Studies from the Transfiguration, by Raphael. See Folo, G. \mathcal{T} , D.1.5
 — Various subjects. See Engravings \mathcal{T} , A.5.4
- CANOVA, A., sculptor. Monument of Pius VI. See Engravings \mathcal{T} , A.3.1
- CAPELLAN, A., engraver. Various subjects. See Zamperli, D. pl. 15-64 of \mathcal{T} , A.5.1
 — Views in Rome. See Panini, F. \mathcal{T} , C.5.1-3
- CAPRAROLA, Castle of. Illustri fatti Farnesiani coloriti. Prenner, G. C. von \mathcal{T} , D.1.4
- CARACCI, Annibale, painter. Imagines Farnesiani ebvicii Romæ. See Aquila, P. pl. 1-13 of \mathcal{T} , A.6.1 and 66-78 of \mathcal{T} , A.3.2
 — Various subjects. See Engravings \mathcal{T} , A.3.1 and \mathcal{T} , A.6.2
- CARACCI, L., painter. Various subjects. See Engravings \mathcal{T} , A.6.2
- CARATTONI, G., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo \mathcal{T} , A.2.1,2
- CATHEDRALS. See Orvieto \mathcal{T} , C.4.4
 — See Parma pl. 1-15 of \mathcal{T} , A.5.3 and 9-23 of \mathcal{T} , A.5.2

- CECCARINI, C.-C., engraver. Views in Rome. See Panini, F. \mathcal{T} , C.5.1-3
- CECCHI, G. B., engraver. Proceca. See Vannuchi, A. pl. 1-14 of \mathcal{T} , A.5.1
- CENCI, F., engraver. Various subjects. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
- CHASTILLON, L. de, engraver. Illustrations of the life of Maria de' Medici. See Rubens, P. P. \mathcal{T} , C.7.5
- CHIARI, G., painter. The adoration of the magi. See Engravings \mathcal{T} , A.6.2
- CIACCONE, A. Colonna Tralana, con l'esposizione latina. See Bartoli, P. S. \mathcal{T} , C.7.3
- CIGNI, D., engraver. Views in Rome. See Panini, F. \mathcal{T} , C.5.1-3
- CLOUWET, or Clouet, A., engraver. Frescoes in the gallery of the Pitti palace. See Berrettini, P. pl. 31-56 of \mathcal{T} , A.3.2
- COENBARDT, L., engraver. Frescoes in the gallery of the Pitti palace. See Berrettini, P. pl. 31-56 of \mathcal{T} , A.3.2
- COLLE, R. del, painter. Various subjects. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
- COLUMNS. See Bartoli, P. S. \mathcal{T} , C.7.2,3
- COMPAGNIA dello scanzo, Florence. Frescoes. Vannuchi, A. pl. 1-14 of \mathcal{T} , A.5.1
- CONSORTI, B., engraver. Madonna and child, etc., after Garofalo. See Engravings \mathcal{T} , A.3.1
 — Various subjects. See Canova, A. \mathcal{T} , C.2.1
- COPPA, S., engraver. The ascension of Christ. See Lanfranco, G. pl. 1-9 of \mathcal{T} , A.3.2
- CORREGGIO. See Allegri, A.
- CORR, C., engraver. Creation of Eve, after F. Zuccaro. See Engravings \mathcal{T} , A.6.2
- CORTONA, Pietro da. See Berrettini, P.
- COSTUME. Costumi di Roma. Pinelli, B. \mathcal{T} , C.8.3
- CROCIFFISSO, Cappella del, Rome. Cupola, after G. Ferri. Aquila, F. F. pl. 25 of \mathcal{T} , A.5.2
- CUNEGO, A., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo \mathcal{T} , A.2.1,2
- CUNEGO, D., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo \mathcal{T} , A.2.1,2
 — St. Andrew, after G. Cignacchi. See Engravings. \mathcal{T} , A.6.2
 — Various subjects. See Lanfranco, G. pl. 1-9 of \mathcal{T} , A.3.2
 — Same. See Zamperli, D. pl. 15-64 of \mathcal{T} , A.5.1
- CUNEGO, G., engraver. Various subjects, after G. Poussin. See Landscapes \mathcal{T} , B.4.2
- CUNEGO, L., engraver. Plan and views of the cathedral of Orvieto. See Orvieto \mathcal{T} , C.4.4
 — Various subjects. See Canova, A. \mathcal{T} , C.2.3
- DALLE NOTTI. See Honthorst, G.
- DESIGN. Principi del disegno. Metz, C. M. \mathcal{T} , C.8.5
- DOMENICHINO. See Zamperli, D.
- DOMIGNY, Sir N., engraver. The descent from the cross, after D. Ricciarelli (da Volterra). See Engravings \mathcal{T} , A.3.1
 — Raccolta di statue, antiche e moderne. See Rossi, D. de \mathcal{T} , D.2.1
- DUCHANE, C., engraver. Illustrations of the life of Maria de' Medici. See Rubens, P. P. \mathcal{T} , C.7.5
- DYCK, A. van, painter. Portrait of Rubens. See Rubens, P. P. \mathcal{T} , C.7.5
- EDELINCK, B., engraver. Various subjects. See Rubens, P. P. \mathcal{T} , C.7.5
- ÉMÉRIC-DAVID, T. B. Notices historiques et critiques. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.1
- EREDI, B., engraver. Frescoes. See Vannuchi, A. pl. 1-14 of \mathcal{T} , A.5.1
- ESTE, G. d', engraver. Dancing girls. See Canova, A. \mathcal{T} , C.2.3
- EYCK, J. van, painter. Principes Hollandia et Westfrisia. See Scrieverius, P. \mathcal{T} , D.2.3
- [FABRICHE scelte del 1500.] See Architectura \mathcal{T} , C.4.1
- FABRE, F. X., painter. La marchesa Fanny Grimaldi. See Engravings \mathcal{T} , A.5.4
- FABRI, A., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo \mathcal{T} , A.2.1,2
 — Various subjects. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
- FABRI, L., engraver. Battle between Constantine and Maxentius. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
 — Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo \mathcal{T} , A.2.2
- FABRIS, G., sculptor. Milo of Crotona. See Engravings \mathcal{T} , A.3.1
- FACCIOLI, G., engraver. The Holy family, after Correggio. See Engravings \mathcal{T} , A.6.2
- FARIAT, B., engraver. The adoration of the magi, after G. Chlari. See Engravings \mathcal{T} , A.6.2
- FARNESE family. Illustri fatti Farnesiani coloriti. See Prenner, G. C. von \mathcal{T} , D.1.4
 — Imagines Farnesiani, ebvicii Romæ ab Annibale Carraeco æternitati pictæ. See Aquila, P. pl. 1-13 of \mathcal{T} , A.6.1, and 66-78 of \mathcal{T} , A.3.2

- Shelf. No.
- FARNESE palace, Rome. Frescoes by Annibal Carracci. See Engravings pl. 38-40 of *T.*, A.3.1
- FEODOR, I., engraver. The descent from the cross, after Michel-Angelo. See Engravings *T.*, A.6.2
- FERRETTI, L., engraver. Various subjects. See Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.4
- FERRI, C., painter. Cupola della cappella del Crocifisso. See Aquila, F. F. pl. 24-27 of *T.*, A.5.2
- Cupola della chiesa di Santa Agnese a Piazza Nauona, dipinta da C. Ferri. See Dorigny, Sir N. pl. 32-39 of *T.*, A.5.2
- FIESOLE, Fra Giovanni da, called Il beato Angelico. Le pitture della cappella di Nicolò v. nel Vaticano. See Romano, F. G. *T.*, C.6.8
- FLORENCE. Compagnia dello scalzo. Frescoes. Vannuchi, A. pl. 1-14 of *T.*, A.5.1
- Pitti palace, Frescoes in the. Berretini, P. pl. 31-56 of *T.*, A.3.2
- Reale galleria di Firenze. Storia della pittura in Italia. Ranalli, F. *T.*, D.3.1
- FLORIDI, F., engraver. Martyrdom of St. Sebastian, after Guido Reni. See Engravings *T.*, A.6.2
- FOLO, G., engraver. Hercules and Lichas. See Canova, A. *T.*, C.2.1
- Various subjects. See Camuccioli, V. *T.*, A.4.1.2
- Same. See Engravings *T.*, A.3.1, *T.*, A.5.4, *T.*, A.6.6
- FOLO, P., engraver. Various subjects. See Engravings *T.*, A.5.4 and *T.*, A.6.6
- FONTANA, F., engraver. Subject from Thorvaldsen. See Thorvaldsen, B. *T.*, C.7.1
- FONTANA, G., engraver. Plan of the church of Santa Maria del popolo. See Romano, F. G. pl. 15 of *T.*, C.6.4
- FONTANA, P., engraver. Various subjects. See Camuccioli, V. *T.*, A.4.1.2
- Same. See Canova, A. *T.*, C.2.1.3
- Same. See Engravings *T.*, A.3.1 and *T.*, A.6.6
- FRENA, G., engraver. Plan and views of the cathedral of Orvieto. See Orvieto *T.*, C.4.4
- FREZZA, G. G., engraver. Raccolta di statue antiche e moderne. See Rossi, D. de *T.*, D.2.1
- FRIESLAND. Principes Hollandiæ et Westfrisiæ. See Scriverius, P. *T.*, D.2.3
- FURCK, S., engraver. The last judgment. See Buonarroti, Michel-Angelo *T.*, A.2.1
- GADDI, T., painter. Various subjects. See Lasinio, C. *T.*, A.6.4
- GALLERIES. See Bologna, Florence, Madrid.
- GAROFALO. See Tisi, B.
- GAZZOLI, F., engraver. Pope Sixtus IV, after F. Melozzo da Forlì. See Engravings *T.*, A.6.6
- Raccolta di statue antiche e moderne. See Rossi, D. de *T.*, D.2.1
- Various subjects. See Thorvaldsen, B. *T.*, C.7.1
- GELEË, Claude, called Claude Lorrain, painter. Various subjects. See Landscapes *T.*, B.4.2,3
- GERARDIN, J., engraver. Frescoes in the gallery of the Pitti palace. See Berretini, P. pl. 31-56 of *T.*, A.3.2
- GHIGI, P., engraver. Various subjects. See Engravings *T.*, A.3.1 and *T.*, A.6.6
- GHIRLANDAJO, or Grillandajo, D. C., painter. Various subjects. See Lasinio, C. *T.*, A.6.4
- GHISI, A., engraver. The nativity, after G. Romano. See Engravings *T.*, A.6.2
- GHISI, D., engraver. Madonna and child, etc., after Raphael. See Engravings *T.*, A.6.2
- GHISI, G., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo *T.*, A.2.1
- Portrait of Michel-Angelo, by himself. See Buonarroti, Michel-Angelo *T.*, A.2.1
- GIOTTO. See Bondone, Angelotto, or Ambrogio.
- GIRARD, (A.) F., engraver. Suite d'études calquées et dessinées. See Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.1
- GMELIN, W. F., engraver. Various subjects. See Landscapes *T.*, B.4.2,3
- GOMIER, L., engraver. Views in Rome. See Panlini, F. *T.*, C.5.1-3
- GREECE. Istorla greca. Pinelli, B. *T.*, C.3.4
- GREGORI, C., engraver. Various subjects. See Zampieri, D. pl. 15-64 of *T.*, A.5.1
- GUADAGNINI, G., engraver. The crucifixion, after Guido Reni. See Engravings *T.*, A.3.1
- GUERCINO DA CENTO. See Barbleri, G. F.
- GUIDETTI, N., engraver. The sibyls, church of S. Maria della Pace. See Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.4
- GUIDI, T., called Masaccio, painter. Outline plates after pictures in the church of San Clemente. See Romano, F. G. *T.*, C.6.8
- Various subjects. See Lasinio, C. *T.*, A.6.4
- HAYES, F., engraver. Model for a monument. See Carova, A. *T.*, C.2.1
- HOLLAND. Principes Hollandiæ et Westfrisiæ. Scriverius, P. *T.*, D.2.3
- HOLY Sacrament, Chapel of the, Rome. Cupola, after Pietro da Cortona. Aquila, F. F. pl. 27 of *T.*, A.5.2
- HONTHORST, G., called Dalle Notti, painter. The entombment of Christ. See Engravings *T.*, A.3.1
- INGRES, J. A. D., painter. Virgil reading the Æneid to Augustus and Octavia. See Engravings *T.*, A.3.1
- ITALY. Ranalli, F. Storia della pittura in Italia. *T.*, D.3.1
- Rossini, L. Gli archi trionfali onorari e funebri degli antichi Romani *T.*, C.4.3
- JERUSALEM. Apparatus vrbis ac tepmli. Prado, G. *T.*, C.6.2
- LABRUZZI, C. Le pitture di Masaccio nella basilica di S. Clemente, colle teste lucdate. See Guidi, T. *T.*, C.6.1
- LA CHAUSSE, M. A. de. Picturæ antiquæ cryptarum Romanarum et sepulcri Nasonum descriptæ. See Bellori, G. P. *T.*, D.1.6
- LAFRERI, A., engraver. Various subjects. See Engravings *T.*, A.6.2
- LA HAYE, C. de., engraver. Frescoes in the gallery of the Pitti palace. See Berretini, P. pl. 31-56 of *T.*, A.3.2
- LANDSCAPES, by G. Poussin. See Giuntotardi, F. *T.*, B.4.1
- LANFRANCO, G., painter. Fresco in the cupola of S. Andrea della Valle, Rome. See Cesl, C. pl. 1-8 of *T.*, A.5.2
- LA VOLPE, N., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo *T.*, A.2.1
- LAWRENCE, Sir T., painter. Portrait of V. Camuccioli. See Camuccioli, V. *T.*, A.4.1,2
- LAZZARINI, G., engraver. Various subjects. See Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.4
- LE FEVRE, H., engraver. Suite d'études calquées et dessinées. See Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.1
- LEONETTI, G. B., engraver. Plan and views of the cathedral of Orvieto. See Orvieto *T.*, C.4.4
- LEFRI, G., engraver. Faith. See Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.4
- LEYDEN, L. van, painter. Principes Hollandiæ et Westfrisiæ. See Scriverius, P. *T.*, D.2.3
- LIPPI, Fra Filippo, painter. Various subjects. See Lasinio, C. *T.*, A.6.4
- LOIR, A., engraver. Illustrations of the life of Maria de' Medici. See Rubens, P. P. *T.*, C.7.5
- LONGHI, or Lungli, L., painter. Various subjects. See Cappi, A., conte *T.*, C.7.4
- LOPEZ, T. Li regni di Spagna e di Portogallo. See Pomares, F. *T.*, B.3.1
- LORRAIN, Claude. See Geleë, Claude.
- LUCIETTO da Genova. See Cambiaso, L.
- MADRID. Royal gallery. Engravings from paintings. Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.1
- MAFFEI, P. A. Raccolta di statue antiche e moderne, illustrata colle spozizioni. See Rossi, D. de. *T.*, D.2.1
- MAINA, H., engraver. Columns of Raphael's Loggia. See Engravings *T.*, A.6.6
- MANCINI, P., engraver. Apside della chiesa di San Onofrio. See Romano, F. G. *T.*, C.6.5
- MANGINI, P. L., engraver. Views in Rome. See Panlini, F. *T.*, C.5.1-3
- MARATTI, C., painter. Virgin and child in glory. See Engravings *T.*, A.6.2
- MARCHETTI, D., engraver. The Trinity. See Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.4
- Various subjects. See Camuccioli, V. *T.*, A.4.1,2
- Same. See Canova, A. *T.*, C.2.1,3
- Same. See Engravings *T.*, A.6.6
- MARCHETTI, P., engraver. The crucifixion, after Guercino. See Engravings *T.*, A.3.1
- MASACCIO. See Guidi, T.
- MASOLINO da Panicale, painter. Various subjects. See Lasinio, C. *T.*, A.6.4
- MASSÉ, J. B., engraver. Portrait of Maria de' Medici, as Minerva. See Rubens, P. P. *T.*, C.7.5
- MASSOL, —, engraver. Suite d'études calquées et dessinées. See Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.1
- MEDICI, Francesco de', Portrait of. See Rubens, P. P. *T.*, C.7.5
- MEDICI, Maria de'. Engravings illustrative of the principal events in her life. See Rubens, P. P. *T.*, C.7.5
- MELOZZO DA FORLÌ, painter. Pope Sixtus IV. See Engravings *T.*, A.6.6
- MENGES, Anton Rafael, painter. Apollo and the Muses. See Engravings *T.*, A.3.1
- MERCATI, G. B., engraver. Various subjects. See Engravings *T.*, A.6.2
- METZ, C. M., engraver. The last judgment. See Buonarroti, Michel-Angelo *T.*, A.2.1,2
- Shelf. No.

Shelf. No.

- METZ, T., *engraver*. Design for a monument. See Canova, A. *℄*, C.2.3
- MICCINELLI, F., *draughtsman*. Views in Rome. See Panini, F. *℄*, C.5.1
- MICHEL-ANGELO. See Buonarroti, Michel-Angelo.
- MIGNARD, P., *painter*. Madonna and child. See Engravings. *℄*, A.6.2
- MISSERINI, —, *abate*. Collezione di tutte le opere di B. Thorvaldsen. See Thorvaldsen, B. *℄*, C.7.1
- MOCCHETTI, A., *engraver*. Plan and views of the cathedral of Orvieto. See Orvieto. *℄*, C.4.4
- MONTAGU, D., *engraver*. Views in Rome. See Panini, F. *℄*, C.5.1-3
- MORELLI, F., *engraver*. Plan and views of the cathedral of Orvieto. See Orvieto. *℄*, C.4.4
- MORGHEN, A., *engraver*. Endymion sleeping, after Guercino. See Engravings. *℄*, A.5.4
- MORGHEN, G., *engraver*. Architectural decorations at Pompeii. See Engravings. *℄*, A.3.1
- MORGHEN, R., *engraver*. Various subjects. See Engravings. *℄*, A.3.1 and *℄*, A.5.4
- Same. See Santi (or Sanzio), Raffaello, da Urbino. *℄*, C.3.4
- MORO, A., *painter*. Principes Hollandiæ et Westfrisiæ. See Scriverius, P. *℄*, D.2.3
- MOSTAIT, J., *painter*. Principes Hollandiæ et Westfrisiæ. See Scriverius, P. *℄*, D.2.3
- MOTTA, Raffaello, called Raffaellino da Reggio, *painter*. The sacrifices. See Engravings. *℄*, A.6.2
- NASO family. Sculpter. Nasonum. See Bellori.
- NATTIER, J. M., *draughtsman*. La galerie du palais Luxembourg. See Rubens, P. P. *℄*, C.7.5
- NICCOLÒ V (Tommaso Parentucelli), *pope*. Capella nel Vaticano. See Romano, F. G. *℄*, C.6.8
- NORMAND, C. P. J., *draughtsman*. Suite d'études calques et dessinées. See Santi (or Sanzio), Raffaello, da Urbino. *℄*, C.3.1
- OTTAVIANI, G., *engraver*. Loggie di Raffaele nel Vaticano. See Santi (or Sanzio), Raffaello, da Urbino. *℄*, C.3.3
- Plan and views of the cathedral of Orvieto. See Orvieto. *℄*, C.4.4
- Views in Rome. See Panini, F. *℄*, C.5.1-3
- ODENBERGHE, R. van. See Audenaerde, R. van.
- PAINTING. Storia della pittura in Italia. Ranalli, F. *℄*, D.3.1
- PANFILI palaces, Rome. Galeria dipinta da Pietro Berrettini da Cortona. Cesi, G. pl. 10-26 of *℄*, A.3.2
- PANICALE, Masolino da. See Masolino da Panicale.
- PANINI, F., *engraver*. Plan and views of the cathedral of Orvieto. See Orvieto. *℄*, C.4.4
- PARBONI, P., *engraver*. Landscapes, after N. Poussin. See Landscapes. *℄*, B.4.3
- PARIS. La galerie du palais Luxembourg. Rubens, P. P. *℄*, C.7.5
- PARMA, Italy. Petitot, E. A. Feste celebrate in *℄*, O.3.2
- Vanni, G. B. Fresco in the dome of the cathedral, by Correggio. pl. 1-15 of *℄*, A.5.3 and 9-23 of *℄*, A.5.2
- PASQUALINI, G. B., *engraver*. Various subjects. See Engravings. *℄*, A.6.2
- PATRINI, G., *engraver*. Feste celebrate in Parma. See Petitot, E. A. *℄*, C.8.2
- PAVON, L., *engraver*. The transfiguration, after Raphael. See Engravings. *℄*, A.3.1
- PAZZI, P. A., *engraver*. Various subjects. See Zampieri, D. pl. 13-64 of *℄*, A.5.1
- PENNI, F., *painter*. Various subjects. See Santi (or Sanzio), Raffaello, da Urbino. *℄*, C.3.4
- PENNI, L., *painter*. The baptism of Constantine. See Santi (or Sanzio), Raffaello, da Urbino. *℄*, C.3.4
- PERFETTI, P., *engraver*. Feste celebrate in Parma. See Petitot, E. A. *℄*, C.8.2
- PERINI, G. S., *engraver*. Christ bearing his cross. See Lanfranco, G. pl. 1-9 of *℄*, A.3.2
- PERSICHINI, R., *engraver*. Presentation in the temple, after Raphael. See Engravings. *℄*, A.3.1
- Various subjects. See Santi (or Sanzio), Raffaello, da Urbino. *℄*, C.3.4
- PERUZZI, B., *painter*. The adoration of the magi. See Caracci, Agostino. pl. 37-42 of *℄*, A.6.1
- Apside della chiesa di San Onofrio. See Romano, F. G. *℄*, C.6.5
- PESTRINI, C., *engraver*. Various subjects. See Santi (or Sanzio), Raffaello, da Urbino. *℄*, O.3.4
- PETRINI, G., *engraver*. Various subjects. See Canova, A. *℄*, O.2.3
- PICART, B.; *engraver*. Illustrations of the life of Marie de' Medici. See Rubens, P. P. *℄*, C.7.5
- PINELLI, B., *draughtsman and engraver*. Scenes in Spanish history. See Pomares, F. *℄*, B.8.1
- PINELLI, P., *engraver*. Columns of Raphael's Loggia. See Engravings. *℄*, A.6.6

Shelf. No.

- PINTURICCHIO. See Betto, B. di.
- PIPPI, Giulio, *painter*. Various subjects. See Engravings. *℄*, A.6.2
- Same. See Santi (or Sanzio), Raffaello, da Urbino. *℄*, C.3.1, 4
- PIROLI, T., *engraver*. Various subjects. See Canova, A. *℄*, C.2.3
- PITTI palace, Florence. Frescoes in the. See Berrettini, P. pl. 31-56 of *℄*, A.3.2
- PITTORINI, Padre. See Bisi, B.
- POILLY, F. de, *engraver*. Holy family, after Raphael. See Engravings. *℄*, A.6.2
- Raccolta di statue antiche e moderne. See Rossi, D. de *℄*, D.2.1
- Views in Rome. See Panini, F. *℄*, C.5.1-3
- POILLY, J. B. de, *engraver*. Madonna and child, after P. Mignard. See Engravings. *℄*, A.6.2
- Raccolta di statue antiche e moderne. See Rossi, D. de *℄*, D.2.1
- POLANZANI, F., *engraver*. Views in Rome. See Panini, F. *℄*, C.5.1-3
- POMPEII. Architectural decorations. See Engravings. pl. 30-37 of *℄*, A.3.1
- PORRETTA, A., *engraver*. Landscape, after Claude Lorrain. See Landscapes. *℄*, B.4.3
- PORTUGAL. Li regni di Spagna e di Portogallo. Pomares, F. *℄*, B.8.1
- POUSSIN, G., *painter*. Twelve landscapes. See Giuntotardi, F. *℄*, B.4.1
- Various subjects. See Landscapes. *℄*, B.4.2, 3
- POUSSIN, N., *painter*. The murder of the innocents. See Engravings. *℄*, A.5.4
- Various subjects. See Landscapes. *℄*, B.4.2, 3
- PRADIER, C. S., *engraver*. Virgil, Augustus, and Octavia, after J. A. D. Ingres. See Engravings. *℄*, A.3.1
- PRONTI, D., *engraver*. Plan and views of the cathedral of Orvieto. See Orvieto. *℄*, C.4.4
- QUATROCENTISTI florentini. Lasinio, C. *℄*, A.6.4
- QUINALE, Palazzo apostolico del. Frescoes by Guido Reni. See Ottaviani, G. and C. pl. 1-15 of *℄*, A.6.3
- RAFFAELLINO da Reggio. See Motta, Raffaello.
- RAFFAELLO Santi (or Sanzio), da Urbino. See Santi (or Sanzio), Raffaello, da Urbino.
- RAIBOLINI, F. E., *painter*. Madonna and child. See Engravings. *℄*, A.6.6
- RAINALDI, F., *engraver*. Various subjects. See Engravings. *℄*, A.5.4
- RANALLI, F. See Florence. Imperiale e reale galleria. *℄*, D.3.2
- RANDON, C., *engraver*. Raccolta di statue antiche e moderne. See Rossi, D. de *℄*, D.2.1
- RAPHAEL. See Santi (or Sanzio), Raffaello, da Urbino.
- RAVENET, S., *engraver*. Feste celebrate in Parma. See Petitot, E. A. *℄*, C.8.2
- REHBERG, F., *painter*. Bellisarius begging. See Engravings. *℄*, A.5.4
- RENI, Guido, *painter*. Frescoes in the pontifical chapel of the Quirinal. See Ottaviani, G. and C. pl. 1-15 of *℄*, A.6.3
- Various subjects. See Engravings. *℄*, A.3.1, *℄*, A.5.4, *℄*, A.6.2, and *℄*, A.6.6
- RICCIANI, A., *engraver*. Statue of Napoleon. See Canova, A. *℄*, O.2.1
- Various subjects. See Camuccini, V. *℄*, A.4.2
- Same. See Engravings. *℄*, A.3.1, *℄*, A.5.4, and *℄*, A.6.2
- RICCIARELLI, D. (da Voltorra), *painter*. The descent from the cross. See Engravings. *℄*, A.3.1
- ROBUSTI, J., called Tintoretto, *painter*. The raising of Lazarus. See Engravings. *℄*, A.6.2
- ROMANO, F. G., *draughtsman*. Le vetrate nel coro della chiesa di S. Maria del popolo. See Marseille, G. de *℄*, C.6.6
- ROMANO, Giulio. See Pippi, Giulio.
- ROME. Ancient Roman ruins. Sarti, A. A. pl. 25-31 of *℄*, B.2.2
- Antiquities, etc. Piranesi, G. B. and F. *℄*, D.4
- Barberini palace, Frescoes in the. Berrettini, P. pl. 57-65 of *℄*, A.3.2
- Basilica di S. Clemente. Le pitture di Masaccio. Guidi, T. *℄*, C.6.1, 8
- Basilica Vlpia. Uggeri, A. *℄*, D.2.5
- Cappella del Crocifisso. Cupola, after C. Perri. Aquila, F. F. pl. 25 of *℄*, A.5.2
- Chapel of San Sebastiano. Cupola, after Pietro da Cortona. Aquila, F. F. pl. 26 of *℄*, A.5.2
- Chapel of the Holy Sacrament. Cupola, after Pietro da Cortona. Aquila, F. F. pl. 27 of *℄*, A.5.2
- Church of San Andrea della Valle, Fresco in the cupola of, by G. Lanfranco. Cesi, or Cestio, C. pl. 1-8 of *℄*, A.5.2

- ROME, *continued*.
- Church of San Carlo a Catinari, Frescoes in the, by Domenichino. Po, P. del. . . pl. 28-31 of \mathcal{T} , A.5.2
- Church of San Clemente. Le pitture di Masaccio. Guidi, T. \mathcal{T} , C.6.1
- Church of San Giovanni de' Fiorentini, Frescoes in the. Lanfranco, G. . . pl. 1-9 of \mathcal{T} , A.3.2
- Church of San Onofrio. Apside della chiesa. Romano, F. G. \mathcal{T} , C.6.5
- Church of San Silvestro di Monte Cavallo, Frescoes in this, by Domenichino. See Engravings, pl. 1-4 of \mathcal{T} , A.5.4
- Church of Santa Agnese in Piazza Navona. Cupola, dipinta a fresco da C. Ferri. Dorigny, Str. N. pl. 32-39 of \mathcal{T} , A.5.2
- Church of Santa Bibiana. Etchings after subjects by G. L. Bernini and Pietro da Cortona. Andenaerde, R. van pl. 26-30 of \mathcal{T} , A.3.2
- Church of Santa Maria del popolo. Lunette. Romano, F. G. \mathcal{T} , C.6.4
- Vetrate nel coro. Marseille, G. de \mathcal{T} , C.6.6
- Church of Santa Maria in Aracelli. Frescoes by Pinturicchio. Romano, F. G. \mathcal{T} , C.6.3
- Church of Santa Maria in Vallicella, called Chiesa nuova. Cupola, after Pietro da Cortona. Aquila, F. F. pl. 24 of \mathcal{T} , A.5.2
- Colonna Antoniana. Bartoli, P. S. \mathcal{T} , C.7.2
- Colonna Traiana. Bartoli, P. S. \mathcal{T} , C.7.3
- Costumi di Roma. Pinelli, B. \mathcal{T} , C.8.3
- Disegni di varl altari e cappelle. Rossi, G. G. \mathcal{T} , D.1.1
- Farnese palace, Frescoes in the, by Annibale Caracci. See Engravings pl. 38-40 of \mathcal{T} , A.3.1
- Four cupolas in the. Aquila, F. F. pl. 24-27 of \mathcal{T} , A.5.2
- Imagines Farnosiani cybivcli ab Annibale Caraclo pictae. Aquila, P. pl. 1-13 of \mathcal{T} , A.6.1, and 66-78 of \mathcal{T} , A.3.2
- Insignium Romae templorum prospectus. Rossi, G. G. \mathcal{T} , D.1.3
- La cappella Iriario in S. Maria del popolo, dipinta da Pinturicchio. Romano, F. G. . . . \mathcal{T} , C.6.7
- Le pitture della cappella di Nicolò v. Romano, F. G. \mathcal{T} , C.6.8
- Palazzo apostolico del Quirinale. Frescoes by Guido Reni. Ottaviani, G. and C. pl. 1-15 of \mathcal{T} , A.6.3
- Palazzo Panfilii. Galeria dipinta da Pietro Berrettini di Cortona. Cesl, C. . . pl. 10-25 of \mathcal{T} , A.3.2
- Picturae antiquae cryptarum Romanarum. Bellori, G. P. \mathcal{T} , D.1.6
- The Vatican. Camere del Museo vaticano. Feoli, V. \mathcal{T} , B.2.1-3
- Cupolas in the chapels of. Aquila, F. F. pl. 24-27 of \mathcal{T} , A.5.2
- Frescoes and paintings in. Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.3,4
- Frescoes in the Sistine chapel. Buonarroti, Michel-Angelo \mathcal{T} , A.2.1,2
- Mosaic pavement in. See Engravings, pl. 41-46 of \mathcal{T} , A.1.1
- Picturae Raphaelis Sanctij Vrbinatis. Aquila, F. F. and P. \mathcal{T} , C.3.2
- Pitture della capella di Nicolò v. See Romano, F. G. \mathcal{T} , C.6.8
- Veteres arcus Avgvstorvm triumphs insignes. See Bartoli, P. S. \mathcal{T} , D.1.2
- Views in. See Panini, F. \mathcal{T} , C.5.1-3
- ROMERO, — engraver. Hercules killing his children. See Canova, A. \mathcal{T} , C.2.3
- ROSA, Salvator, painter. The conspiracy of Catiline. See Engravings \mathcal{T} , A.5.4
- ROSCHWEIN, — engraver. The Holy family. See Camuccini, V. \mathcal{T} , A.4.2
- ROSELLI, C., painter. Elevation of the host. See Lastiuo, C. \mathcal{T} , A.6.4
- ROSSI, G., the elder, engraver. The Virgin and child, from L. Caracci. See Engravings \mathcal{T} , A.6.2
- ROSSI, G. G. Veteres arcus Avgvstorvm. See Bartoli, P. S. \mathcal{T} , D.1.2
- RUBENS, P. P., painter. Principes Hollandiae et Westfrisiae. See Scrivlerus, P. \mathcal{T} , D.2.3
- RUGA, P., engraver. Mosaic pavement. See Engravings \mathcal{T} , A.3.1
- SABLET, P., painter. Group of cypresses planted by Michel Angelo. See Landscapes \mathcal{T} , B.4.2
- ST. JOHN the Baptist, Life of. See Vannuchi, A. pl. 1-14 of \mathcal{T} , A.5.1
- SALANDRI, V., engraver. Constantine's address to his troops. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
- SALVI, G. B., called Sassoferrato, painter. Various subjects. See Engravings \mathcal{T} , A.5.1, and \mathcal{T} , A.5.4
- SAN ANDREA della Valle. See Rome. Church of San Andrea della Valle pl. 1-8 of \mathcal{T} , A.5.2
- SAN CARLO a Catinari. See Rome. Church of San Carlo a Catinari pl. 28-31 of \mathcal{T} , A.5.2
- SAN CLEMENTE. See Rome. Church of San Clemente \mathcal{T} , C.6.1
- SAN GIOVANNI de' Fiorentini. See Rome. Church of San Giovanni de' Fiorentini pl. 1-9 of \mathcal{T} , A.3.2
- SAN ONOFRIO. See Rome. Church of San Onofrio \mathcal{T} , C.6.5
- SAN SILVESTRO di Monte Cavallo. See Rome. Church of San Silvestro di Monte Cavallo pl. 1-4 of \mathcal{T} , A.5.4
- SANTA AGNESE in Piazza Navona. See Rome. Church of Santa Agnese in Piazza Navona pl. 32-39 of \mathcal{T} , A.5.2
- SANTA BIBIANA. See Rome. Church of Santa Bibiana pl. 26-30 of \mathcal{T} , A.3.2
- SANTA MARIA del popolo. See Rome. Church of Santa Maria del popolo \mathcal{T} , C.6.4,7
- SANTA MARIA in Aracelli. See Rome. Church of Santa Maria in Aracelli \mathcal{T} , C.6.3
- SANTI (or Sanzio), Raffaello, da Urbino, painter. — [Engravings from frescoes and paintings of the stanze of the Vatican, etc.] 40 pl. f. . . . \mathcal{T} , C.3.4
- Contents. — 1. Allegorical figures; namely, Prudence (by some called Jurisprudence), Moderation, and Strength, Camera della segnatura, by R. Morghen; 2. Battle between Constantine and Maxentius, Sala di Costantino, executed by G. Romano; by L. Fabri (proof before letters); 3. Constantine's address to his troops, same place, executed by the same, by V. Salandri; 4. The baptism of Constantine, same place, executed by L. Penni, by the same; 5. The school of Athens, Camera della segnatura, by G. Volpato; 6. Disputa di S. Sacramento, same place, by the same; 7. The mass of Bolsena, Sala d'Elidoro, by R. Morghen; 8. The deliverance of St. Peter from prison, same place, by G. Volpato; 9. Parnassus, Camera della segnatura, by the same; 10. Heliodorus driven from the temple, Sala d'Elidoro, by the same; 11. Defeat of Attila, same place, by the same; 12. Rome presented by Constantine to Silvester, Sala di Costantino, executed by R. del Colle, by A. Fabri; 13. Defeat of the Saracens at Ochia, stanza dell'incendio, executed by the same, by the same; 14. L'incendio del borgo, same place, by G. Volpato; 15. The oath of Leo III, same place, executed by P. del Vaga, by A. Fabri; 16. The coronation of Charlemagne, same place, by the same; 17-24, 27-30. Allegorical figures, Sala di Costantino, namely, Eternity, Prudence, Peace, strength, Religion, Faith, Charity, Innocence, Meekness, Justice, Moderation, the Church, executed by G. Romano, F. Penni, and R. del Colle, engr. by F. Cenci, L. Ferretti, C. Postrini, and G. Lazzarini; 25. Faith, by G. Lepri; 26. Hops, by R. Persichini; 31. Charity, by A. Banzo; 32-35. Allegorical figures, Philosophy, Justice, Poetry, and Theology, Camera della segnatura, by R. Morghen; 36. The sibyls, church of S. Maria della Pace, by N. Guidetti and A. Berini; 37. The Trinity (Raphael's first fresco, Perugia), by D. Marchetti; 38. The entombment of Christ, by G. Volpato; 39. The presentation in the temple, by R. Persichini; 40. Adoration of the kings, by A. Banzo.
- Note. — There is a duplicate copy of this in A.
- Loggie di Raffaele nel Vaticano. [Roma, 1772-77.] 3 parts in 1 v. f. \mathcal{T} , C.3.3
- Note. — Forty-three plates engraved by G. Volpato and G. Ottaviani.
- Suite d'études calquées et dessinées d'après cinq tableaux de Raphael [by C. P. J. Normand], accompagnées de gravures de ces tableaux [by (A.) F. Girard, Massol, H. Le Fèvre, F. Sauvé, N. (F.) Bertrand, (J. F.) Badoureaux], et de notices historiques et critiques composées par T. B. Éméric-David. Paris, [1818-22]. 24 pl. f. \mathcal{T} , C.3.1
- Contents. — 1-3. The visitation, or, the salutation of Elizabeth; 4-5. Holy family under the oak-tree, or, Delusion Dei, finished by G. Romano; 7-10. Holy family, called the Pearl; 11-16. Madonna with the fish; 17-24. Christ bearing the cross, called Lo spasimo di Sicilia.
- Note. — The originals of the above are in the Madrid gallery.
- Picturae ex avla et conclavibus palatii Vaticanis. See Aquila, F. F. and P. \mathcal{T} , C.3.2
- Principij del disegno. See Metz, C. M. \mathcal{T} , C.8.5
- Studio del disegno. See Folo, G. \mathcal{T} , D.1.5
- Tapestries. See Marchetti, P. pl. 1-8 of \mathcal{T} , A.7.1
- Various subjects. See Engravings, \mathcal{T} , A.3.1, \mathcal{T} , and A.6.2,6
- SARTO, Andrea del. See Vannuchi, A.
- SASSFERRATO. See Salvi, G. B.
- SAUVÉ, F., engraver. Suite d'études calquées et dessinées. See Sauti (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.1
- SAVORELLI, P., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo . . . \mathcal{T} , A.2.1,2
- SCHIAMINOTTI, K., engraver. Holy family, after Luchetto da Genova. See Engravings . . . \mathcal{T} , A.6.2
- SCULPTURE. See Canova, A. \mathcal{T} , C.2.1,3
- See Thorvaldsen, B. \mathcal{T} , C.7.1

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|---|-------------|---|--------------------------|
| SEPIICHRAL monuments. Bellori, G. P. <i>Picturæ antiquæ cryptarum Romanarum</i> | T., D.1.6 | VALLI, A., <i>engraver</i> . Landscapes after N. Poussin. See Landscapes | T., B.4.3 |
| — See Canova, A. | T., C.2.1,3 | VAN DYCK, A. See Dyck, A. van | T., C.5.1-3 |
| — See Rem-picci, A. | T., C.4.2 | VASCONI, F., <i>engraver</i> . Views in Rome. See Panini, F. | T., C.5.1-3 |
| SIMON, P., <i>engraver</i> . Frescoes in the gallery of the Pitti palace. See Berretini, P. | T., A.3.2 | VASI, G., <i>engraver</i> . Views in Rome. See Panini, F. | T., C.5.1-3 |
| SIMONNEAU, C., <i>engraver</i> . Illustrations of the life of Maria de' Medici. See Rubens, P. P. | T., C.7.5 | VATICAN, The. See Rome. The Vatican. | T., C.7.5 |
| SISTINE chapel. See Rome, The Vatican. | T., C.7.5 | VECCIO, B. del. <i>engraver</i> . Beatrice Cenci, after Guido Reni. See Engravings | T., A.6.6 |
| SPAIN. Li regni di Spagna e di Portogallo. Pomares, F. | T., B.8.1 | VECELLIO, Tiziano, called Titian, <i>painter</i> . Principles Hollandiæ et Westfrisii. See Scriverius, P. | T., D.2.3 |
| SPECCHI, A., <i>engraver</i> . Views in Rome. See Panini, F. | T., C.5.1-3 | VERMEULEN, C., <i>engraver</i> . Illustrations of the life of Maria de' Medici. See Rubens, P. P. | T., C.7.5 |
| EPIERRE, F., <i>engraver</i> . Frescoes in the gallery of the Pitti palace. See Berretini, P. | T., A.3.2 | VERONESE, Paolo. See Cagliari, Paolo. | T., C.6.2 |
| SPINELLO. See Aretino, Spinello. | T., A.3.2 | VILLALPANDO, J. B. In Ezechiel's explanationes, etc. See Prado, G. | T., C.6.2 |
| STATUARY. Raccolta di statue antiche e moderne. Rossi, D. de | T., D.2.1 | VILLAMENA, F., <i>painter and engraver</i> . Various subjects. See Engravings | T., A.6.2 |
| TAPESTRIES of Raphael. Marchetti, P. | T., A.7.1 | VINCENT, H., <i>engraver</i> . Plan and views of the cathedral of Orvieto. See Orvieto | T., C.4.4 |
| TEMPLE, The, at Jerusalem. Apparatus urbis, ac templi. Prado, G. | T., C.6.2 | VISSCHER, L., <i>engraver</i> . Frescoes in the gallery of the Pitti palace. See Berretini, P. | T., A.3.2 |
| TESTA, A., <i>engraver</i> . Landscapes, after N. Poussin. See Landscapes | T., B.4.3 | VITALI, P., <i>engraver</i> . The tomb of Clement XIV. See Canova, A. | T., C.2.1 |
| — Various subjects. See Canova, A. | T., C.2.1,3 | VOLPATO, G., <i>engraver</i> . Feste celebrate in Parma. See Pettit, E. A. | T., C.8.2 |
| TESTA, G. C., <i>engraver</i> . Madonna and child, after P. Testa. See Engravings | T., A.6.2 | — Landscapes, after Claude Lorraine and N. Poussin. See Landscapes | T., B.4.3 |
| TESTA, P., <i>painter and engraver</i> . Various subjects. See Engravings | T., A.6.2 | — Various subjects. See Buonarroti, Michel-Angelo | T., A.2.2 |
| THOMASSIN, P., <i>engraver</i> . St. Cecilia, after Raphael. See Engravings | T., A.6.2 | — Same. See Engravings | T., A.3.1, and T., A.6.6 |
| THORVALDSEN, B. The apostles. See Engravings. | T., A.6.6 | — Same. See Santi (or Sanzio), Raffaello, da Urbino | T., C.3.3,4 |
| TINTI, C., <i>engraver</i> . The agony in the garden. See Lanfranco, G. | T., A.3.2 | — Views in Rome. See Panini, F. | T., C.5.1-3 |
| TINTORETTO. See Robusti, Jacopo. | T., A.3.2 | WERFF, A. van der, <i>painter</i> . Adoration of the shepherds. See Engravings | T., A.5.4 |
| TISI, or Tizio, B., called Garofalo, <i>painter</i> . Various subjects. See Engravings | T., A.3.1 | ZAMPIERI, D., called Domenichino. Frescoes in the dome of San Carlo a Catinari, Rome. See Po, P. del | T., A.5.2 |
| TITIAN. See Vecellio, Tiziano. | T., A.3.1 | — Various subjects. See Engravings | T., A.5.4, and T., A.6.6 |
| TOFANELLI, S., <i>painter</i> . Cupids. See Engravings | T., A.5.4 | — Same. See Frezza, G. G. | T., A.6.3 |
| TOFIGNO, V. Li regni di Spagna e di Portogallo. See Pomares, F. | T., B.8.1 | ZANETTI, A. M., <i>engraver</i> . Raccolta di statue antiche e moderne. See Rossi, D. de | T., D.2.1 |
| TOMBA, L., <i>engraver</i> . Various subjects. See Camuccini, V. | T., A.4.2 | ZARLATTI, V., <i>engraver</i> . St. Peter, after Guido Reni. See Engravings | T., A.6.2 |
| TORRES, M., <i>engraver</i> . Polyhymnia and Mnemosyne. See Canova, A. | T., C.2.3 | ZUCCARO, or Zuechero, F., <i>painter</i> . Various subjects. See Engravings | T., A.6.2 |
| TRAJAN'S column, Rome. Engraving, with explanatory text. Bartoli, P. S. | T., C.7.3 | ZUCCARO, or Zuechero, T., F. and O. Illustri fatti Farnesiani coloriti. See Preuner, G. C. von | T., D.1.4 |
| TROUVAIN, A., <i>engraver</i> . Illustrations of the life of Maria de' Medici. See Rubens, P. P. | T., C.7.5 | ZULIANI, F., <i>engraver</i> . Madonna and child, after F. Raibolini. See Engravings | T., A.6.6 |
| UDINE, G. da, <i>painter</i> . Defeat of the Saracens at Ostia. See Santi (or Sanzio), Raffaello, da Urbino | T., C.3.4 | ZULIANI, G., <i>engraver</i> . Feste celebrate in Parma. See Pettit, E. A. | T., C.8.2 |
| ULPIAN basilica, Rome. Istoria e ristavazione. Uggeri, A. | T., D.2.5 | | |
| VAGA, P. del, <i>painter</i> . The oath of Leo III. See Santi (or Sanzio), Raffaello, da Urbino | T., C.3.4 | | |

Annual Report and Catalogues.

Since the issue of the last Bulletin, the Eighteenth Annual Report of the Trustees has been printed, with statistics of the increase and use of the Library, covering an interval of the nine months previous to the beginning of the newly-established Library year, May 1st. The figures given in it show the still-increasing importance of an institution which at this time possesses about 170,000 volumes.

A new Class List of the Lower Hall, embracing Poetry, the Drama, Rhetoric, Elocution, Collections (published as such), Periodicals, and the large number of books too miscellaneous to be otherwise classed, was published on the 1st of September.

A useful List of all the Periodicals Currently Received in the Library, and placed both in the Reading Room and on the shelves of the General Collection, has likewise been issued, comprising nearly 750 titles. It includes Reviews, Magazines, Journals, etc., and the issues—except mere reports—of learned societies and other bodies, but it does not, as a rule, include public documents, or almanacs, or books published serially, or the like. Appended to it is a list of the Books of Reference kept in the Reading Room, and at the Desk in the Bates Hall, including 150 titles, and about 460 volumes, not counting duplicates, of which there are many.

The Franco-Prussian War.

We are endeavoring through our foreign agencies to secure the best of the pamphlet discussions of this war, as well as the most important of the books. We have already formed a considerable collection of American, English, French, and German maps of the seat of war. We hope to be assisted by friends of the Library.

Indicator Finding List.

A manuscript List of the numbers represented on the Indicator and of the titles of the books corresponding to these numbers has been prepared as subsidiary to the Class List for Fiction, and will be found on the shelf in front of the Indicator.

As the pins of the Indicator always have the ends bearing *black figures* on a *white ground* turned *outwards* when the books are on the shelf, this List will furnish the means of readily ascertaining what books are at any time in the alcoves represented by the Indicator. This information cannot easily be derived from the Class List, which is arranged alphabetically under authors and titles, and not numerically according to the order of the books on the shelves. Hence, to learn whether a given work of fiction is on the shelf, find its title and number in the Class List, and then consult the Indicator. But to learn the title of a book answering to any number on the Indicator, consult only the Indicator Finding List.

Public Card Catalogue for the Lower Hall.

A Card Catalogue, containing only the *titles* of works (not anonymous) which have been added to the Lower Hall since the issue of the various Finding Lists, has been placed at the Clerk's Desk in the Distributing Room. In the printed Bulletins, such works are entered only under the names of their authors. These printed entries have been cut out and inserted in alphabetical order in a book which is in the custody of the Clerk, and which can be consulted on application to him. This book, therefore, and the Card Catalogue, taken together, show all the additions, both under author and title, which have been made to the Lower Library since the publication of the several Finding Lists.

The Prince Library.

A volume containing two tracts—the titles of which are given below—has been returned to this collection. The book is in the original binding, bears Prince's autograph, and the plate of the "South Church Library." It was discovered among some old books received at the New Bedford Public Library, and these marks of ownership having been brought by the Librarian to the notice of the Trustees of that institution, they promptly directed its transfer to the Prince Library. It is to be hoped that the same courtesy and sense of right will cause the restoration by others of all books properly belonging to this Library, many of which must now be in private hands.

The tracts are—

ALTING, J. Synopsis institutionum Chaldaearum et Syrarum. Francofurti ad Moenum, 1717. pp. (4), 122. sm. 8°. 79a.30
OTHO, G. Synopsis institutionum Samaritanarum, Rabbinicarum, Arabicarum, Æthiopicarum et Persicarum.
Editio secunda. Francofurti ad Moenum, 1717. pp. (16), 32, 32, [120]. sm. 8° 79a.30

Increased Use of the Library.

The increase in the use made of the Bates Hall collection during the last five years has been very marked, as is shown by the following figures: Between May 1st and September 30th, there were 5733 issues in 1866; 7513 in 1867; 10,869 in 1868; 17,355 in 1869, and 20,343 in 1870. The increased use of the Reading Room for periodicals is shown for the month of September by 4333 readers in 1866; 5421 in 1867; 6631 in 1868; 9239 in 1869, and 14,389 in 1870. In the Lower Hall, during September in 1867 there were 6753 issues; for the same month, 1868, 11,274 issues; 1869, 13,110 issues, and 1870, 16,402 issues, and the large number of persons here indicated have been supplied during the month last past at an average detention of not over five minutes each.—*Saturday Evening Gazette, October 15th.*

The Bulletins are for Sale

In the Library, at two cents each. The List of Periodicals currently received is also for sale at five cents. The Supplementary Index to the books in the Bates Hall (issued in 1866) is for sale at \$2.00, and the Catalogue of the Prince Library at \$1.00. The main Index of the Bates Hall (issued in 1861) is out of print, but a limited number of copies of both the Index and Supplement circulate like other books. The Class or Finding Lists for English Prose Fiction, and for Poetry, the Drama, Collected Works, etc., are for sale, in the Lower Delivery Room, at ten cents each; the Finding List for Biography and Travels at five cents; and that for Works in Foreign Languages at two cents. The Finding Lists for the Sciences, Arts, and Professions, and for History and Politics are out of print; but new editions will be issued as soon as possible.



BULLETIN No. 21.

APRIL, 1872.

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FREDERICK PEASE,	14 Saratoga Street,.....	Councilman,.....	" "	1873
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WILLIAM W. GREENOUGH,	56 Temple Street,.....	At Large,.....	" "	1872
JARVIS D. BRAMAN,	38 Charles Street,.....	"	" "	1872
SAMUEL A. GREEN,	25 Kneeland Street,	"	" "	1873
ELLIS W. MORTON,	Tremont House	"	" "	1873
GEORGE PUTNAM,	130 Highland Street,	"	" "	1874
WESTON LEWIS,	81 Worcester Street,	"	" "	1874

Officers.

JUSTIN WINSOR, SUPERINTENDENT, AND SECRETARY OF THE TRUSTEES.

WILLIAM A. WHEELER, *Assistant Superintendent.*

JAMES L. WHITNEY, *Principal Assistant.*

EDWARD CAPEN, *Keeper of Lower Halls.*

JOSEPH SYKES, *Keeper of Bates Hall.*

WILLIAM E. FORD, *Janitor.*

MISS SARAH C. GODBOLD, *Librarian of East Boston Branch.*

MRS. ANNA C. D. KEEN, *Librarian*

of South Boston Branch.

Days and Hours, etc.

All departments are open every secular day except the five legal holidays, — February 22, Fast Day, July 4, Thanksgiving, and Christmas, — and such other days as the Trustees may direct.

Bates Hall, 9 A. M. to 6 P. M. (winter), to 7 P. M. (summer).

Lower Hall, 9 A. M. to 8 P. M. Books received after 8.30 A. M.

Central Reading Room, 9 A. M. to 10 P. M.

East Boston Branch, 9 A. M. to 8 P. M.

South Boston Branch will be opened, in part, during the present month.

Extent of the Collections. The Bates Hall contains 143,000 volumes; the Lower Hall, 32,000 volumes; the East Boston Branch, 6,700 volumes; the South Boston Branch, 4,500 volumes. — a total (including 7,300 sale duplicates) of more than 193,000 volumes, besides 99,000 pamphlets.

The Central Reading Room has about 330 different periodicals; the East Boston Branch Reading Room has 37; the South Boston Branch has 25.

Persons Admitted to Use the Libraries.

I. *To use periodicals or books in the buildings.* Any person above the age of 14 years may use the Reading Room for periodicals, and, if above 16, may make use of the books within the buildings, without previous registration.

II. *To take books away from the buildings.* All citizens and residents of Boston above the age of 16 years; all non-resident Clergymen and Teachers having regular professional occupation in the city; all inhabitants, even if under 16, who have received certificates of graduation, medals, or Lawrence prizes, from the Public Schools; and all pupils attending the Girls' High and Normal Schools, are entitled to a full use of the Library. All these must sign the application card, and give the name of a citizen, who may be consulted, if necessary. *The registration takes place in the Lower Delivery Hall of the Central Library, and at the several Branches.*

III. *Non-residents.* Non-resident members of educational institutions in the city and other non-residents (when specially permitted, in consideration of the advancement of the public interests), may take books for home use, in accordance with the conditions imposed in each case by the Trustees.

CATALOGUES.

Bulletins.

A fresh list of accessions is posted almost daily in each Library. That for the Bates Hall shows all the books added to the Central Library. Those for the Lower Hall and for the East Boston Branch show only the books added to those departments.

The printed quarterly Bulletins reached the end of the first volume with No. 19; and the present, No. 21, is the second number of the second volume. For sale (excepting No. 2, 3, 19, and 20, out of print,) at 2 cents each. Books with numbers below 2110 are in the Lower Hall; and above 2110 are in the Bates Hall. Those with **E. B.** prefixed to the number are in the East Boston Branch.

Bates Hall.

I. THE INDEX of 1861. (Includes the Bowditch Library.) Royal octavo, 902 pages. *Out of print.*

II. THE SUPPLEMENT of 1866. (Includes the Parker Library.) Royal octavo, 718 pages. *For sale at \$2.00.*

III. THE CATALOGUE OF THE PRINCE LIBRARY. Royal octavo, 160 pages. *For sale at \$1.00.*

IV. PUBLIC CARD CATALOGUE. The printed cards, together with those in manuscript in the same boxes, show the books added to the Bates Hall since 1866. Those in print show also the books added to the Lower Hall since October 1, 1871, and contain all needful cross-references, under subjects, etc.; those in manuscript do not contain such cross-references, but only main entries, under authors, etc. It is the intention, however, to embody the titles of the Manuscript Cards in this Printed Card Catalogue, with the necessary cross-references, as rapidly as possible. The titles from the printed Catalogue of the Prince Library have been inserted among the printed cards in their proper alphabetical places; and in due time it is hoped to embody with them, in the same way, the printed titles from the Bates Hall Index and Supplement, from Vol. 1 of the Bulletins, and from the Lower Hall Class Lists, so that the public shall have access in one alphabet to a catalogue of all the books in the Central Library. Until this is done, the visitor will have to search in various printed alphabets in book form, and in the manuscript part as well as in the printed part of this card catalogue.

V. THE OFFICIAL CARD CATALOGUE, which can be consulted, in cases of need, upon application, supplements the printed Index and Supplement, and supplies full cross-references to that part of the Public Card Catalogue, which is at present in manuscript.

Note.—A limited number of copies of the INDEX and SUPPLEMENT circulate like other books.

A List of the Portraits in the Tosti Engravings is for sale at 5 cents.

Bulletins 13 and 15 contain a list of that portion of the Tosti collection of engravings which is in bound volumes, embracing nearly 5,100 prints.

Lower Hall.

I. FICTION AND JUVENILES.—5th edition, August, 1871, 76 pages. *Price 15 cents.*

II. ARTS, SCIENCES, AND PROFESSIONS. 2d edition, September, 1871, 71 pages. *Price 10 cents.*

III. HISTORY, BIOGRAPHY, AND TRAVELS. 2d edition, *in press.*

IV. FRENCH, GERMAN, AND ITALIAN BOOKS. 1st edition, September, 1867, 45 pages. *Price 2 cents.*

V. POETRY, DRAMA, COLLECTIONS, AND MISCELLANIES. 1st edition, August, 1870, 123 pages. *Price 20 cents.*

VI. A CARD CATALOGUE, containing only the titles of works (not anonymous) which have been added to the Lower Library since the issue of the various Class Lists, has been placed at the Clerk's desk in the Distributing Hall.

In the printed Bulletins, such works are entered only under the names of their authors. These printed entries have been cut out of the various Bulletins, and inserted in alphabetical order in a book, which is in the custody of the Clerk, and which can be consulted on application to him. This CONSOLIDATED BULLETIN, therefore, and the Card Catalogue, taken together, show all the additions, both under author and title, which have been made to the Lower Library since the publication of the several Class Lists.

OBSERVE. Many books properly belonging to the classes of the preceding Lists will be found in No. V, because they form one of a series or collection.

Branches.

A Finding List of the books in the East Boston Branch Library has been printed separately, and is for sale at 20 cents. A Finding List for the South Boston Branch is in preparation.

Central Periodical Reading Room.

A List of Periodicals currently received (nearly 800 in number, of which about one-half are kept in the Reading Room), issued in September, 1870, is for sale at five cents.

Note.—Copies of these various Catalogues are always accessible on the tables of the Bates Hall, at the Clerk's Desk in the Lower Delivery Hall, and at the East Boston Branch.

The Catalogue System.

The so-called Dictionary System, upon which all the Catalogues of the Boston Public Library are made, is thought to be more simple than any other.

There are three things, one of which a person wanting a book must know, and the Dictionary System guides the average reader more readily than any other, as he always looks in the proper alphabetical place for the entry he is in search of. These three things are as follows:—

I. *The title.* If this is not clearly indicative of the subject of the work (if it is, the subject should be looked for rather than the title), search for it under the first word not an article or a preposition.

II. *The author.* Find this in its proper alphabetical place. If the name is a pseudonym, there will be a reference from it to the real name.

III. *The subject.* Find this under the most specific head, and consult other heads referred to there; but observe that these references are not to more general subjects, inasmuch as it is left to the intelligence of the user to look for matter pertaining to the horse, for example, under such general heads as Natural History, Animals, Quadrupeds, and Mammals, books on which general topics have, almost as a matter of course, chapters or sections on particular animals. Again, books on the same subject will sometimes be found under different heads, where the terms are synonymous, or nearly so, as, for instance, Coins and Numismatics, but in such cases cross-references from one to the other will always assist the searcher. Indeed, a multiplication of cross-references is a fundamental idea of the Dictionary System. This necessitates, of course, the disadvantage of turning from one part of the catalogue to another, but there is, on the other hand, a great advantage in the certainty of getting a clue somewhere,—a thing often impossible in a classified catalogue, except to such as have made its system a study.

Assistance to Readers

will be afforded by officers and attendants of the Library in the examination of the Catalogues, to such an extent as other duties may permit; but it should be remembered that all in the Library have special duties, and no considerable portion of their time should be held at the exclusive disposal of any individual reader; and it is enjoined upon all visitors not to occupy the attendants' time with conversation of any other kind.

LIST OF BOOKS

PLACED IN THE LIBRARY, OR NEWLY LOCATED,
DURING JANUARY, FEBRUARY, AND MARCH, 1872.

N. B.—From this List are omitted continuations of Periodicals and of certain serials, booksellers' catalogues, duplicate books, many pamphlets, and the like.

☞ The letters **E. B.**, in full-face type, prefixed to the shelf number, indicate an addition to the East Boston Branch Library.

☞ Shelves numbered 2110 and upwards are in the Bates Hall; those below 2110 are in the Lower Hall.—A single dash stands for the preceding heading; a subsequent dash for a subordinate heading.—R. R. means Reading Room; N. R., Newspaper Room; M. S., Map Stand.—In the headings of titles, the German diphthongs, ö ü, ii, are written, æ, œ, ñ; as, Doering, H. von.—Christian names inclosed within marks of parenthesis are not usually retained by the persons to whom they properly belong; as Dickens, Charles (John Huffam).—When the date of publication of a book could not be ascertained, the year in which it was copyrighted (if stated) is given within brackets, with "cop." prefixed.—8°, 12°, 16°, etc., designate the form of a book, or the actual or probable fold of the printed sheet as shown by the signatures; but the epithets "large," "small," and "oblong," or the like, are sometimes added to give a better idea of the size or shape of the bound volume.—The sign + is added to the number of pages, when a book contains several pages not numbered, and therefore not taken into account.

☞ All books in this list, except the few which are starred, can be had without special application.

. Friends of the Public Library will confer a favor, if they will kindly communicate to the Superintendent the correction of any error they may discover in this List, or the authorship of any works treated as anonymous, or the name of any person entered only under initials or under a pseudonym.

	Shelf No.		Shelf No.
ABBEY, Henry. Ballads of good deeds, and other versea. New York, 1872 [1871]. 129 pp. 16°.	345.7	AIMARD, Gustavo. <i>continued.</i>	
ABBOTT, Jacob. The August stories. Hunter and Tom. New York, 1871. 383 pp. Illustrated. 12°.	450.77	— The red track. Philadelphia, N. D. 157+ pp. 8°.	E. B. 241.24
— Science for the young. Water and land. With engravings. New York, 1872 [1871]. 330 pp. 12°.	184.42	ALBERT, Paul. La littérature française au 17e siècle. Paris. 1872. 423+ pp. 16°.	6677.36
ACADEMY, The. A monthly record of literature, learning, science, and art. Vol. 1. London, [1809, 70.] 4°.	*7300a.2	ALFIERI, Vittorio. [Opere scelte.] Milano, 1818. 4 v. Portrait. 8°.	*2801.50
ADAMS, H. G. Beautiful butterflies described and illustrated. London, 1871. vii, 133+ pp. 16°.	5897.9	<i>Contents.</i> —Vol. I-III. Tragedie, viz.:—I. Filippo; Polinice; Antigone; Virginia; Agamemone; Oreste; Rosmunda; Lettere. II. Otavia; Timoleone; Merope; Maria Stuarda; La congiura de' Pazzi; Don Garzia; Saul; Agide; Sofonisba; Lettera. Note. III. Bruto primo; Bruto; Bruto secondo; Alcete di Euripide; Alcete seconda; Parere dell' autore sulle disastrose prime tragedie; Osservazioni del traduttore sull' Alcete seconda; Poesie varie. IV. Vita di V. Alfieri scritta da esso, col Panegirico di Flinio a Trajano.	
ADAMS, Hannah. Memoir. Written by herself. With additional notices, by a friend. Boston, 1832. iv, 110 pp. 12°.	E. B. 193.12	ALFORD, Henry. The year of praise: being hymns, with tunes. Assisted in the musical part by R. Hake, and T. E. Jones. London, 1807. xxxvi, (216) pp. 16°.	*8048.26
ADAMS, Harriet A. Allegories of life. Boston, 1872 [1871]. 93 pp. 8q. 12°.	118.26	ALGAROTTI, Francesco. <i>cont.</i> Opere scelte. Milano, 1823. 3 v. 8°.	*2801.51
ADAMS, William H. Davenport. Anecdotal memoirs of English princes. London, 1863. 2 v. 12°. 2448.54		<i>Contents.</i> —Vol. I. Vita, etc.; Sopra l' architettura; Sopra la pittura; Sopra l' accademia di Francia che è in Roma; Sopra l' opera in musica; Sopra la necessità di scrivere nella propria lingua; Sopra la lingua francese; Sopra la tina; Sopra il gentilestimo; Sopra il commercio; Sopra oratio. II. Dialoghi sopra l' ottica Newtoniana; Caritea; Discorso sopra la ricchezza della lingua italiana ne' termini militari; Lettere di Polianzio; Il congresso di Citera; Poesie; Epistole; Odi. III. Lettere scelte.	
ADAMS, William T. Upward and onward series. Bivouac and battle. By Oliver Optic. [<i>pseud.</i>]. With illustrations. Boston, 1872. 341 pp. 16°.	E. B. 13.8	ALIBUTT, Thomas Clifford. On the use of the ophthalmoscope in diseases of the nervous system and of the kidneys, [etc.]. London, 1871. xii, 405+ pp. 1 pl. 8°.	3805.52
— Young America abroad. 2d series. Northern lands; or, Young America in Russia and Prussia. Boston, 1872. 360 pp. 16°.	E. B. 13.14	ALLEMANDS, Les, en France. Huit jours dans Seinet-Oise. Paris, 1872 [1871]. 106+ pp. 12°. 2629.83	
ADHÉMAR, (Alphonse) Joseph. Révolutions de la mer. Déluges périodiques. 2e édition. Paris, 1870. Texte, 1 v. Planches, 1 v. 2 v. in 1. 8°. 3828.50		ALLINGHAM, William. Diseases of the rectum. London, 1871. xi, 239+ pp. 8°.	*3746.50
ADENEZ, ADENES, or ADANS, called Adam Le Roi. Li romans de Berte aus grans piés. Précédé d'une dissertation sur les romans des douze pairs; par P. Paris. Paris, 1832. ix, 198+ pp. 2 pl. 12°.	6677.35	ALLYN, Avery. Ritual of freemasonry. Illustrated. New York, 1865. 269 pp. 12°.	E. B. 385.26
ADOLPHUS, John. Memoirs of John Bannister, comedian. London, [1842]. 2 v. in 1. 2 portraits. 8°.	2447.50	A. L. O. E., <i>pseud.</i> See Tucker, Charlotte.	
ÆSCHYLUS [outlined and explained] by R. S. Copleston. Edinburgh, 1870. 196+ pp. 16°. E. B. 192.1		AMERICAN association for the cure of inebriates. Proceedings of the 1st meeting. Philadelphia, 1871. 8°.	*5571.50
AGASSIZ, Elizabeth Carey and Alexander. Seaside studies in natural history. Boston, 1871. xii. 155 pp. Illustrated. 8°.	E. B. 31.29	AMERICAN chemist. The. Vol. 1, July, 1870, to June, 1871. New York, 1871. 4°. 6974.50	*6974.50
AIMARD, Gustavo. The Indian chief. Philadelphia, N. D. 164+ pp. 8°.	E. B. 241.17		
— The pirates of the prairies. Philadelphia, N. D. 152 pp. 8°.	411.14		

AMERICAN gas-light journal and chemical repository. Vol. 13-14. New York, 1870-71. 2 v. in 4. 4°. *7970.7

AMERICAN otological society. Transactions. 4th annual meeting. Newport, R. I., July 19, 1871. Boston, 1871. 75 pp. 8°. *5805.5

AMPÈRE, Jean Jacques (Antoine). La Grèce, Rome et Dante. Études littéraires d'après nature. 6^e édition. Paris, 1870. 464 pp. 18°. *2679.62

— and André Marie. Philosophie des deux Ampère, publiée par J. B. Saint-Hilaire. Paris, 1866. xix, 461+ pp. 8°. 5605.14

ANDERSEN, Hans Christian. Little Ruddy and other stories. Illustrated. New York, 1865. 167 pp. 12°. 424.15

Notes.—The same work as The ice-maiden, but published under a different name.

ANDRIMONT, Léon d'. Des institutions et des associations ouvrières de la Belgique. Bruxelles, 1871. Xliii, 576 pp. 8°. 3567.52

ANGIOLO GABRIELLO DI SANTA MARIA. Biblioteca e storia di quei scrittori della città come del territorio di Vicenza [A. D. 49-1700]. Vicenza, 1772-82. 6 v. in 3. 4°. 4741.7

ANICETUS, *pseud.* See Clark, William Adolphus.

ANNUAIRE encyclopédique, 1866-68. Paris, 1867, 69. 2 v. 8°. *A.150.2

ANSTIE, Francis Edmund. Neuralgia and the diseases that resemble it. London, 1871. viii, 296 pp. 8°. 3805.57

ANTI-MINISTERIAL objections considered, or the unreasonable pleas made by some against their duty to their ministers, with respect to their maintenance answered. Boston, 1725. 45+ pp. 16°. 5459a.11

APPEAL, An, to the public on behalf of Cameria. London, 1781. Reprinted. Cincinnati, 1868. 30 pp. 8°. 4555.3

ARCHIV für mikroskopische Anatomie, herausgegeben von M. Schultze. B. 1-7. Bonn, 1865-70. 7 v. Illustrated. 8°. *5751.5

ARGYLL, Duke of. See Campbell, George Douglas.

ARMÉE, L. d' Henri v. Les bourgeois-gentilshommes de 1871. Paris, 1872. xxiv, 258+ pp. 18°. 2679.66

ARNOLD, Walter. Life and death of the Sublime society of beef steaks. London, 1871. xxiv, 157 pp. 1 pl. 6 photographs. Sm. 8°. *2478.55

ARSEOS, —. Historico e analyse esthetigraphica do quadro de um episodio da batalha de Campo Grande planejado e executado pelo Dr. Pedro Americo de Figueiredo e Mello. Rio de Janeiro, 1871. 101+ pp. Portrait. 8°. 2317.55

ASGRIMSSON, Eystein. Lilja (The lily), an Icelandic religious poem of the 14th century. Edited, with a metrical translation, notes, and glossary, by Eirikr Magnusson. London, 1870. lvi, 124 pp. 12°. 2373.51

ATKINS, Mary A. Must; or, Ann Holbrook's girlhood. Boston, [cop. 1864]. 328 pp. 16°. E. B. 23.33

AUBER, Daniel François Esprit. Album Auber: recueil de 25 morceaux de chant. A une voix. Paris, 1872. 67 pp. Portrait. 4°. *8040.53

AUDOARD, Mme. Olympe. A travers l'Amérique. Paris, 1871. xi, 371+ pp. 12°. 2369.52

AUNT Hattie, *pseud.* See Baker, Harriet Newell (Woods).

AUNT Judith's recollections. A tale of the 18th century. London, 1870. 332+ pp. 1 pl. 16°. 751.6

AVERILL, Anna S. Annie Mason. New York, [1871]. 420 pp. 12°. E. B. 325.19

BABER, or BABUR, (*written also* Babour and Baurur), Mohammed, surnamed Zahir Eddin. Mémoires de Baber (Zahir-Ed-Din-Mohammed). Traduits pour la première fois sur le texte djagatai par A. Pavet de Courteille. Paris, 1871. 2 v. 8°. 5022.4

BAEDEKER, Friedrich W. J. Die Eier der europaischen Voegci. Nach der Natur gemalt. Mit einer Beschreibung des Nestbaues gemeinschaftlich bearbeitet mit L. Brehm und W. Paessler. Leipzig, [1855-63]. 4 v. in 2. 80 col. pl. F°. *58.C.1

Contents.—Vol. I. II. Accipitres; Oscines. III. IV. Grallae; Natatores.

BAEHR, Bernhard. The science of therapeutics, according to the principles of homœopathy. Translated with additions from other sources. By C. J. Hempel. New York, 1870. 2 v. 8°. *3795.55

BAILEY, Thomas John. English orders and papal supremacy: a manual of historical facts. London, 1868. 61+ pp. 16°. 5460a.17

BAKER, Harriet Newell (Woods.). Fashion and folly. By Aunt Hattie, [*pseud.*]. Boston, 1871. 287 pp. 16°. E. B. 21.22

Shelf. No.

BAKER, H. N. (W.), *continued.*

— The wheel of fortune. By Madeline Leslie, [*pseud.*]. Boston, [1866]. 227 pp. 16°. E. B. 21.21

BALDASSERONI, Giovanni. Leopoldo II, granduca di Toscana, e i suoi tempi. Firenze, 1871. viii, 632 pp. 8°. 2722.50

BALLANTYNE, Robert Michael. Miscellany. With illustrations. London, 1869. 13 v. 16°. E. B. 21.17

Contents.—Vol. I. Fighting the whales. II. Away in the wilderness. III. Fast in the ice. IV. Chasing the sun. V. Sunk at sea. VI. Lost in the forest. VII. Over the Rocky mountains. VIII. Saved by the lifeboat. IX. The cannibal islands. X. Hunting the lions. XI. Digging for gold. XII. Up in the clouds. XIII. The battle and the breeze.

BAPTIST annual register, The, 1790-1802. [Vol. 1-4.] London, 1790-1803. 4 v. 8°. *7467.10

Note.—Appended to Vol. 1, 2 are the following articles, originally published in connection with the various numbers of the Register, but with independent pagination; namely:—
The narrative of the proceedings of the general assembly, 1689.—A confession of faith by the elders and brethren of many congregations. London, 1688.—History of the Baptist association in Wales, 1650-1700. By J. Thomas. London, 1795.

BARETTI, Giuseppe. [Opere.] Milano, 1838, 39. 4 v. Portrait. 8°. *2801.52

Contents.—Vol. I. II. La frusta letteraria. III. Lettere familiari. IV. Lettere e scritti varj.

BARING-GOULD, Sabine. Legends of the patriarchs and prophets and other Old Testament characters. New York, 1872. 380 pp. 12°. 3423.51

BARKER, Lady Mary Anne. [Mrs. F. N. Broome.] A Christmas cake in four quarters. With illustrations. London, 1871. 304+ pp. 16°. E. B. 21.18

BARNARD, Charles Francis, jr. The tone masters. Bach and Beethoven. Boston, 1871. 243 pp. Illustrated. 16°. E. B. 27.14

BARNES, Josiah. Wonderful adventures by land and sea of the seven queer travellers who met at an inn. Philadelphia, 1866. 360 pp. 12°. 434.11

BARNUM, Samuel Weed. Romanism as it is. With illustrations. Hartford, 1871. 753 pp. 8°. 5467.13

BARRETT, Benjamin Franklin. The new view of hell. Philadelphia, 1872 [1871]. 215 pp. 12°. 3459.57

BARRY, Alfred. Life and works of Sir Charles Barry. 2d edition. With portrait and illustrations. London, 1870. xv, 407+ pp. 2 folded sh. 8°. 2445.58

BARTOL, Cyrus Augustus. Radical problems. Boston, 1872. 407 pp. 16°. 877.23 and E. B. 367.37

BASCOM, John. Aesthetics. New York, 1872 [1871]. vii, 263 pp. 12°. 3608.53

BASTIAN, H. Charlton. Modes of origin of lowest organisms. London, 1871. xii, 109+ pp. 1 pl. Sm. 8°. 3888.50

BATES, Joshua. Memorial of. See Boston. E. B. 213.2

BAZZONI, Augusto. Storia diplomatica d'Italia, 1848-68. Vol. 1. (1848-1849). Firenze, 1868. 225+ pp. 8°. 2726.51

BEALE, Lionel Smith. Disease germs; their supposed nature. Coloured illustrations. London, 1870. 82+ pp. Sm. 8°. E. B. 333.17

BEASLEY, Henry. The pocket formulary and synopsis of the British and foreign pharmacopœias. 9th edition. London, 1872. x, 547+ pp. 16°. *3789.51

BEAUSSIRE, Emile. La guerre étrangère et la guerre civile en 1870 et en 1871. Paris, 1871. viii, 252 pp. 18°. 4629.50

BECCARIA, Cesare (Bonesana), *marchese*. Opere. Milano, 1821, 22. 2 v. Portrait. 8°. *2801.53

Contents.—Vol. I. Dei delitti e delle pene; Ricerche intorno alla natura dello stato. II. Elementi di economia pubblica; Del disordine e de' rimedii delle monete nello stato di Milano.

BÉCHARD, Frédéric. Maurice. A novel. Translated from the original French by J. Douglas. New York, 1872. 305 pp. 12°. 424.16

BEEHOVEN, Ludwig von. Symphonien. Arrangement für das Pianoforte zu vier Händen. Neue Ausgabe. Leipzig, N. D. 2 v. 4°. 3040.54

Contents.—Vol. I. C dur Op. 21; D dur Op. 35; Es dur (Eroica) Op. 65; B dur Op. 60; C moll Op. 67. II. F dur (Pastorale) Op. 68; A dur Op. 92; F dur Op. 93; D moll Op. 125.

BEHN, Aprha. Plays, histories, and novels. With life and memoirs. London, 1871. 6 v. With portrait. L. 12°. *5563.2

Contents.—Vol. I-IV. Plays; viz.,—I. The rover; The Dutch lover; The round-heads. II. Abdelazer; The young king; The city heiress; The feign'd curtzana. III. The town top; The false count; The lucky chance; Porc's marriage. IV. Sir Patient Fancy; The Widow Ranter; The emperor of the moon; The amorous prince; The younger brother. V, VI. His-

Shelf. No.

- BEHN, Aphra, *continued*. Shelf. No.
- stories and novels; *viz.*, V. The life and memoirs of Mrs. Behn; The history of Oroonoko; The fair jilt; The nun. VI. Agnes de Castro; The lover's watch; The ladies looking-glass; The lucky mistake; Memoirs of the court of the King of Bantam; The adventure of the Black lady.
Note.—Vol. 1-4, and 5, 6 are reprints, the former of the 3d edition, London, 1724, the latter of the 8th edition, London, 1735.
- BEITZKE, H. Das preussische Heer vor und nach der Reorganisation, seine Stärke und Zusammensetzung im Kriege 1866. Berlin, 1866. 35 pp. 5957.4
- BELLEW, Clara, *editor*. The merry circle, a book of games. With 200 illustrations. London, [1871]. 283 pp. 8° 180.10
- BENEDETTI, Vincent, *comte*. Ma mission en Prusse. Paris, 1871. 446+ pp. 8° 2627.64
- BENSON, L. The book of remarkable trials and notorious characters. 1700-1840. With illustrations by Phiz [*pseud.* of H. K. Brown]. London, [1871]. 645 pp. Sm. 8° 5683.4
- BERGE, Jean Baptiste Gustavo Marchais de la, *baron*. Études sur la réorganisation des forces militaires de la France. Tarbes, 1871. xiv, 321+ pp. 8° 2657.55
- BERNARD, Claude. Leçons de pathologie expérimentale. Paris, 1872 [1871]. x, 604+ pp. 8° . 3707.50
- BERTOLONI, Antonio. Amoculatas Italiane, sistentes opuscula ad rem herbariam et zoologiam Italiae spectantia. Bononiae, 1819. 472+ pp. 6 pl. 4° 5822.8
- BERTRAND, Gustavo. Les nationalités musicales étudiées dans le drame lyrique. Paris, 1872. xxxi, 364+ pp. 18° 8049.33
- BESANT, Walter, and PALMER, E. H. Jerusalem, the city of Herod and Saladin. London, 1871. viii, 492 pp. 1 pl. Sm. 8° 5049.14
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- Senate. Constitution of the United States, the declaration of independence, the articles of confederation, and the ordinance of 1787; the rules of the senate, the joint rules of the two houses, and Jefferson's manual of parliamentary practice [etc.]. Compiled by W. J. McDonald. Washington, 1871. 405+ pp. 16°. 2327.51
- V., L. The language and sentiment of flowers. London [1866]. vi, 154 pp. Sm. 16°. 1338.5
- VALLINDIGHAM, James Laird. A life of Clement L. Vallandigham. Baltimore, 1872. xlii, 573 pp. 8°. 2346.52
- VAN NAME, Addison. Contributions to Creole grammar. [No title-page.] N. P., 1871. 123-167 pp. 8°. 4463.12
- VARANO, Alfonso. Opere scelte. Milano, 1818. xv, 571+ pp. Portrait. 8°. *2807.50
- VAUBAN, Sébastien Le Prêtre de. Projet d'une dixme royale. Rouen, 1707. viii, 268 pp. 4 folded sh. Sm. 12°. 5649.17
- VEITMEYER, L. A. Vorarbeiten zu einer zukünftigen Wasser-Versorgung der Stadt Berlin. Im Auftrage des Magistrats und der Stadtverordneten zu Berlin, ausgeführt, 1868 und 1869. Hierzu ein Atlas mit 13 Plänen und Zeichnungen. Berlin, 1871. xxxvi, 308+ pp. 2 pl. 8°, and atlas. f°. *3946.50; atlas 39.3.B
- VELDE, C. W. M. van de. Map of the Holy land. 2d edition. Gotha, 1865. F°. Scale: proportion of 1:315000. *5040a.16
- Notes on [his] map of the Holy land. 2d edition. Gotha, 1865. 48+ pp. 8°. *5040a.16
- VERDET, (Marcel) Émile. [Œuvres. Publiées par les soins de ses élèves. T. 1-3, 5, 7.] Paris, 1868-72. 5 v. Portrait. 8°. 5013.9
- Contents. — Vol. I. Notes et mémoires. II, III. Cours de physique. V. Leçons d'optique physique. VII. Théorie mécanique de la chaleur.
- VERNE, Jules. A journey to the centre of the earth, from the French. 62 illustrations. London, 1872 [1871]. viii, 384 pp. 16°. 746.27
- VERRI, Alessandro, conte. Opere scelte. Milano, 1822. 2 v. Portrait. 8°. *2807.52
- Contents. — Vol. I. Vita di A. Verrì; Le avventure di Saño; La vita di Erostrato. II. Le notte romane.
- VERRI, Pietro, conte. Opere filosofiche e di economia politica. Milano, 1835. 2 v. Portrait. 8°. *2807.51
- Contents. — Vol. I. Notizie di P. Verrì da P. Custodi; Discorso sull' indole del piacere e del dolore; Sulla felicità; Sulla economia politica. Osservazioni sulla tortura. II. Sulle leggi vincolanti principalmente nel commercio de' grani; Dialogo sul disordine delle monete nello stato di Milano nel 1762; Consulta sulla riforma delle monete nello stato di Milano; Progetto di una tariffa; Memorie storiche sulla economia pubblica della stato di Milano; Estratto di alcuni capitoli preliminari al bilancio generale dal commercio dello stato di Milano par 1762; Discorsi tratti dal giornale intitolato Il caffè.
- Storia di Milano. Milano, 1834. 35. 2 v. Illustrated. 8°. *2807.53
- VÉSINIER, P. History of the commune of Paris. Translated from the French by J. V. Weber. London, 1872. x, 337+ pp. Sm. 8°. 2627.65
- VETTORI, Pietro. Lettere, per la prima volta pubblicate da Giovanni Ghinassi. Bologna, 1870. 80 pp. 16°. Vol. 32 of *4762.1
- VEULLOT, Louis. Paris pendant les deux sièges. Paris, 1871. 2 v. 8°. 2627.62
- VICO, Giovanni Battista. Principj di una scienza nuova d' intorno alla comune natura delle nazioni secondo l' edizione del 1725. Con note da G. Ferrari, e la vita dell' autore [scritta da sè medesimo, etc.]. Milano, 1836. 2 v. Portrait. 1 pl. 8°. *2807.54

	Shelf. No.		Shelf. No.
VICTORIA, <i>Australia. Parliament.</i> Report of the trustees [etc.] of the public library, museums, and national gallery of Victoria, 1870-1. Melbourne, [1871]. 103 pp. 1 pl. L. 89.	6200.5	WILLIAMS, Charles J. B. and Charles Theodore. Pulmonary consumption. London, 1871. xxvi, 402 pp. Sm. 8°	3797.51
VIEU, Charles. <i>Papiers sauvés des Tuileries, suite à la correspondance de la famille impériale.</i> Publié par Robert Hatt [<i>pseud.</i>]. Paris, 1871. vi, 292 pp. 8°	2845.51	WILLIAMS, John, <i>poet and editor.</i> <i>d. Oct. 12, 1818.</i> The Hamiltoniad; or an extinguisher for the royal faction of New England. With notes. By Anthony Pasquin [<i>pseud.</i>]. Boston, [1804]. 104 pp. 8°	4500a.34
VIGNES, Edouard. <i>Traité des impôts en France, suivi du mouvement détaillé de la dette publique depuis 1789.</i> 3e édition. Paris, 1872. 2 v. 8°	5645.26	WILLIAMS, John, <i>assist. sec. R. A. S.</i> Observations of comets, from B. C. 611 to A. D. 1640. Extracted from the Chinese annals. Translated, with introductory remarks, and an appendix, comprising the tables necessary for reducing Chinese time to European reckoning; and a Chinese celestial atlas. London, 1871. xxiii, 124+ pp. 16 pl. 4°	*E.175.11
VILLEVERT, E. <i>Chemins de fer. Construction des travaux d'art, tunnels.</i> [etc.]. Texte et dessins-types. Paris, 1866. 28 pp. 36 pl. 4°	*8010.56	WILLMOTT, Robert Aris. The poets of the nineteenth century. With additions by E. A. Duyckinck. Illustrated. New York, 1872 [1871]. xvi, 674 pp. Sm. 4°	4573.7
VIOLETT-LE-DUC, Eugène Emmanuel. <i>Mémoire sur la défense de Paris, septembre 1870-janvier 1871.</i> Paris, 1871. 2 v. Text, lix, 237+ pp. 8°; atlas, 12 pl. F°	*4624.14; atlas *4620.3	WILSON, John. A treatise on English punctuation, 20th edition. New York, 1871. xii, 334 pp. 16°	2487.51
VIRGILIUS MARO, Publius. <i>Globe edition.</i> Works, rendered into English prose. With introductions, notes, [etc.] by J. Lonsdale and S. Lee. London, 1872. 310+ pp. 16°	4949.4	WINCKELMANN, Johann Joachim. History of an ancient art, translated from the German, by G. H. Lodge. Boston, 1872. 3 v. Illustrated. 8°	*A.225.0
— Virgil [outlined and explained] by W. L. Collins. Edinburgh, 1870. 190+ pp. 16°	E. B. 192.9	<i>Contents.</i> —Vol. I. Life of Winckelmann; Origin of art among the Egyptians, Phœnicians and Persians; Among the Etruscans and their neighbors. II. Art in Greece. III. Drapery; Greek art.	
— The Georgics. Translated by R. D. Blackmore. London, 1871. viii, 143+ pp. 16°	4949.5	WINER, Georg Benedict. A grammar of the idiom of the New Testament. 7th edition, by G. Linemann. Revised and authorized translation. Edited by J. H. Thayer. Andover, 1870. xviii, 728 pp. 8°	3485.50
VISENTINI, Antonio. <i>Osservazioni che servono di continuazione al trattato di Teofilo Gallaceini sopra gli errori degli architetti.</i> Venezia, 1771. vii, 141+ pp. Illustrated. F°	8100.50	WISE, Daniel. <i>Lindendale stories.</i> Nellie Warren. By Lawrence Lancewood, [<i>pseud.</i>]. Boston, 1870. 256+ pp. Illustrated. 16°	E. B. 24.36
WAISBROOKER, Lois. <i>Helen Harlow's vow.</i> 3d edition. Boston, 1872 [1871]. 290 pp. Sm. 8°	E. B. 247.14	WITHER, George. <i>Juvenilia.</i> Poems. [Part, 1, 2.] [Manchester.] 1871. 2 v. 16°, 1. p.	*6605.9
WARNER, Charles Dudley. <i>My summer in a garden.</i> Boston, 1871. xii, 183 pp. 16°	E. B. 85.15	WOLTMANN, Alfred. Holbein and his time. Translated by F. E. Bunnett. 60 illustrations. London, 1872 [1871]. xvi, 468 pp. Sm. 4°	*A.225.6
WARREN, E. <i>How I managed my house on two hundred pounds a year.</i> 9th American edition. Boston, 1866. 95 pp. 12°	E. B. 323.27	WOOD, Ella Price. <i>Dene hollow.</i> Leipzig, 1871. 2 v. Sq. 16°	E. B. 249.23
WASIELEWSKI, Joseph Wilhelm von. <i>Life of Robert Schumann.</i> Translated by A. L. Alger. Boston [1871]. 275 pp. 16°	4047.23	WOOD, Sara. <i>The gift of life, a book for the young.</i> London, 1872. vii, 160 pp. 16°	129.28
WASSERMANN, M. <i>Judah Touro.</i> Biographischer Roman. Leipzig, 1871. 276 pp. 16°	5488.51	WOOD, Thomas. <i>Comic annual for 1872.</i> With engravings, by the brothers Dalziel. London [1871]. 112 pp. Sm. 4°	896.21
WEDDING ring, The. <i>A journal for ladies and gentlemen, with which is incorporated "Marriage bells."</i> Vol. 1. London, 1871. F°	1851.1	WOODWARD, Bernard Bollingbroke, WILKS, Theodore Chambers, and LOCKHART, Charles. <i>History of Hampshire, including the Isle of Wight.</i> With illustrations. London [1870]. 3 v. 4°	*4570.8
WESTMORELAND, Maria Jourdan. <i>Heart-hungry.</i> New York, 1872. 332 pp. 12°	475.3	WORBESE, Emma Jane. <i>Nobly born.</i> London, 1871. iv, 469 pp. 16°	806.7
WHEELER, Gervase. <i>The choice of a dwelling. A practical handbook on points connected with hiring, buying or building a house. With plans and views.</i> London, 1871. xii, 299 pp. Sta. 8°	4108.2	WRIGHT, Julia McNair. <i>A million too much. A temperance tale.</i> Philadelphia, 1871. 276 pp. 16°	783.16
WHEELER, J. Talboys. <i>Journal of a voyage up the Irrawaddy to Mandalay and Bhamo.</i> Rangoon, 1871. 102, ii+ pp. 8°	3045.50	WRIGHT, Thomas. <i>The homes of other days. A history of domestic manners and sentiments in England.</i> London, 1871. xv, 511 pp. Illustrated. 8°	4523.9
WHEILDON, William W. <i>Oration delivered at Wilson's grove, Maple creek, Dodge co., Nebraska, July 4, 1871.</i> [In slips from a newspaper.] (7) ff. 8°	*4392.50	— <i>Roll of arms of the princes, barons, and knights who attended king Edward I to the siege of Caerlaverock, in 1300; edited, with a translation and notes.</i> London, 1864. viii, 39 pp. 5 pl. of emblazoned coat-armour. 4°	*2430.50
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WHITAKER, Joseph. <i>An almanack for 1872.</i> London, [1871]. 16°	*4588.12	WYATT, W. J. <i>Hungarian celebrities.</i> London, 1871. x, 296 pp. Sm. 8°	4349.11
WHITE, James. <i>Landmarks of the history of England.</i> New edition. London [1854]. viii, 258 pp. 16°	969.10	WYTHE, Joseph H. <i>The agreement of science and revelation.</i> Philadelphia, 1872. 290 pp. 12° . 3438.53	
WHITE, Joseph Blanco [<i>originally and properly José Maria White y Crespo, but popularly changed in Spain into José Maria Blanco y Crespo</i>]. <i>Observations on heresy and orthodoxy.</i> 2d edition. London, 1839. xxxii, 158 pp. 12°	5469a.16	XENOPHON [outlined and explained] by Sir A. Grant. Edinburgh, 1870. 180+ pp. 1 map. 16°	E. B. 192.10
WHITE, Richard Grant. <i>The chronicles of Gotham.</i> New York, 1871, 72. 2 v. 12°	1849.2	YATES, Edmund. <i>Nobody's fortune.</i> Leipzig, 1872. 2 v. Sm. sq. 16°	750.51 and E. B. 249.26
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WIESE, L. <i>Das höhere Schulwesen in Preussen.</i> Historisch-statistische Darstellung. Berlin, 1864. 69. 2 v. 10 pl. 2 maps. 8°	3595.50	YONGE, Charlotte Mary. <i>Historical dramas.</i> Illustrated. London, N. D. Unp. 16°	367.7
WILDER, Marshall Pinckney. <i>California.</i> Boston, 1871. 31+ pp. 8°	4475.31	<i>Contents.</i> —The mice at play.—The apple of discord.—The strayed falcon.	
WILKINSON, Sir John Gardner. <i>A popular account of the ancient Egyptians.</i> Revised and abridged. 500 woodcuts. New edition. London, 1871. 2 v. Sm. 8°	5059.12		
WILLARD, Clara A. <i>Fifty years ago. A story of New England life.</i> New York [1871]. 323 pp. 12°	496.9		

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YONGE, Charlotte Mary, <i>continued</i> . — <i>editor</i> . A storehouse of stories. Storehouse the second. London, 1872. ix, 403+ pp. 8 ^o	786.14
<i>Contents</i> .— Family stories; Elements of morality; A puzzle for a curious girl; Blossoms of morality.	
YORKE, Onslow. Secret history of "The international" workmen's association. London, 1872. viii, 166 pp. 16 ^o	5569.50
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ZANI, Pietro. Enciclopedia metodica critico-ragionata delle belle arti. Parte la. Vol. 1-19. Parte 2a. Vol. 1-9. Parma, 1817-23. 23 v. 8 ^o	*A.131.5
ZANOTTI, Eustachio. Trattato teorico-pratico di prospettiva. Milano, 1825. xxxii, 230 pp. 6 pl. Portrait. 8 ^o	*2807.55
ZANOTTI, Francesco Maria. Opere scelte. Milano, 1818. 2 v. Portrait. 8 ^o	*2807.56
<i>Contents</i> .— Vol. I. Vita di F. M. Zanotti; Dell' arte poetica; Orazioni; Lettere; Prose critiche; Poesie scelte. II. Della forza de' corpi. La filosofia morale; Ragionamento sopra un libro francese.	
ZINCKE, Foster Barham. Egypt of the Pharaohs and of the kedivé. London, 1871. viii, 468 pp. 8 ^o	5045.54

THE TOSTI ENGRAVINGS.

The following list covers that portion of the collection of engravings made by the late Cardinal Tosti, of Rome, and given to this Library by Mr. Thomas G. Appleton, consisting of the framed prints in the Bates Hall and the officers' apartments adjoining, which are not portraits.

The entries are under the names of the engravers, with cross-references from the names of painters, or designers, and from the subjects of the engravings.

Bulletins numbers 13 and 15 contain a list of that portion of the Tosti collection of engravings which is in bound volumes, embracing nearly 5,100 prints.

A list of the Portraits has been separately published. The framed prints, not being portraits, which are in the Lower Halls of the Library, are partly catalogued; and they may probably be given in the next Bulletin. There is, in addition, a small number of engravings, not framed, which will be catalogued and printed as soon as possible.

ACCORDÉE, L', du village (The village bride), after J. B. Grenze. See Filpirt, Jean Jacques.	151
AGRICOLA, Filippo, <i>Italian painter</i> , b. 1776, d. 1857. Dante and Beatrice. See Marchetti, Domenico.	157
ALDEGRAEF, or ALDEGREVER, Heinrich, <i>German painter and engraver, pupil of Albrecht Dürer</i> , b. 1502, d. about 1562. The rich man and Lazarus. Size, 3½ in. × 4¼ in.	63
<i>Note</i> .— With Aldegrever's monogram and the date 1534, with the inscription upon a tablet upon a column, "Aldo Grave in Svatzo fecit," and an inscription at the bottom.	
ALLORI, Cristofano, or Cristoforo, <i>Florentine painter</i> , b. 1577, d. 1619, or 1621. The Christ child sleeping upon a cross. See Gandolfi, Mauro.	62
ANDELRONI, Pietro, <i>Italian designer and engraver</i> , b. 1784, d. 1849. Moses at the well, defending the daughters of Jethro, after N. Poussin. Petrus Anderloni del. et Sculpt. 1818. Size, 16½ in. × 25¼ in.	162
<i>Note</i> .—"Engraved from a picture in the collection of the Countess Pino," at Milan. <i>Smith J. Catalogue raisonné. Part 3, p. 12.</i>	
— The woman taken in adultery, after Titian. P. Anderloni del. et sculpt. Size, 16½ in. × 25 in.	114
<i>Note</i> .— Engraved in 1821, from a picture then in the collection of the Countess Pino in Milan, now in England. This copy has the address of Tanner (the later address is Lissant) followed by three dots, indicating it to be an impression of the third hundred.	

APOLLO and the muses, after Rafael Mengs. See Morghen, Raffaele.	90
ATHALIAH, Expulsion of, after V. Camuccini. See Bertini, Angelo.	98; 118
AUDRAN, Benoit, <i>the elder, French designer, etcher, and engraver</i> , b. 1661, d. 1721. The raising of the cross, after C. Le Brun. 1706. Size, 21 in. × 28 in.	11
<i>Note</i> .— The original is in the Louvre.	
BALESTRA, Giovanni, <i>contemporary Italian engraver</i> . Christ and the woman of Samaria, after Garofalo. Ignaz. Podio delin. Size, 16¼ in. × 25¼ in.	159
BANZO, Antonio, <i>Italian engraver</i> , fl. 1810. The adoration of the magi, after Raphael. 1810. Size, 15 in. × 27¼ in.	86
<i>Note</i> .— Engraved from the picture in the Vatican of the size of the engraving.	
— Pope Plus VII, with Cardinal Consalvi, surrounded by allegorical figures of Justice, Plenty, Rome, etc., emblematic of the results of the deliverance of Rome from the power of Napoleon. After F. Manno. Pietro Bettelini dressé. Proof, with artists' names only. Size, 16½ in. × 20 in.	165
BARBIERI, Giovanni Francesco, <i>called Guercino, Italian painter</i> , b. 1590, d. 1666. David appeased by Abigail. See Marchetti, Domenico.	153

- BERRETINI, Pietro, called Pietro da Cortona. *Florentine painter and architect*, b. 1596, d. 1669. The adoration of the magi. See Langot, François. 104
- BERTINI, Angelo, *Italian engraver*, fl. 1810. The expulsion of Athaliah and enthronement of Jehoash, after V. Camuccini. Proof, with artists' names only. Size 13½ in. × 28¾ in. 98
- Same. Proof before any letters 118
- BONAFEDE, —, *Italian engraver*. The adoration of the magi, after Garofalo. Without letters, with the engraver's name written with a pencil. Size, 7½ in. × 11¼ in. 12
- BUNACCORSI, Pietro, called Pierino (or Perino) del Vaga, *Italian painter*, b. 1500, d. 1547. The coronation of Charlemagne. See Fabri, Luigi. 141
- BUNARROTI, Michel Angelo, *Italian painter, sculptor, and architect*, b. 1474, d. 1563, or 1564. The last judgment. See Ghisli, Giorgio. 111
- Same. See Metz, Conrad Martin. 106
- Same. See Rota, Martin. 10
- CALAMATTA, Luigi, *Italian designer and engraver*, b. 1802, d. 1869. Galileo before the council, making his abjuration, after Robert-Fleury. Size, 21¼ in. × 34¾ in. 350
- Note. — Proof before letters, with the following written with a pencil, "Eppur la gira." "Dipinto da Robert Fleury." "Disegnato e Inciso da L. Calamatta."
- Same 6
- Note. — With the following engraved at the bottom, "Galileo Eppur la gira. Con tutto ella vuole Dipinto da Robert Fleury Imp. Ch. Charon, sise Paris. Incisione diretta e terminata da L. Calamatta."
- CAMUCCINI, Vincenzo, *Italian painter*, b. 1775, d. 1844. The expulsion of Athaliah and enthronement of Jehoash. See Bertini, Angelo. 98; 113
- Horatius Cocles defending the bridge. See Marchetti, Domenico. 160
- The magnanimity of Scipio. See Marchetti, Domenico. 158
- Regulus departing for Carthage. See Marchetti, Domenico. 126; 161
- CARACCI, Agostino, *Italian painter and engraver*, b. 1557, d. 1602. The adoration of the magi, after Baldassare Peruzzi. Engraved, 1579. Size, 41¾ in. × 44¾ in. 101
- Note. — Engraved in parts. The original was made at Bologna, in chiaroscuro, in 1521, for Count C. Bentivoglio. The same picture, painted on wood, and a drawing of it, both said to be by Peruzzi, are in the National gallery at London. Waagen thinks the drawing unquestionably Peruzzi's, but that the painting is a copy by an inferior hand. *Treasures of art*, Vol. I, p. 323. The drawing, with a copy of the engraving, by A. Caracci, was given to the National gallery in 1839, by Lord Vernon.
- This copy is from the second state of the plate. Bartsch, A. *Le peinturo-graveur*. Vol. 13, p. 43.
- CHRIST, Scenes in the life of Christ, etc. *Namely*: —
- The adoration of the magi, after Raphael. See Banzo, Antonio. 86
- Same. After Garofalo. See Bonafede, —. 12
- Same. After B. Peruzzi. See Caracci, Agostino. 101
- Same. After Pietro Berretini da Cortona. See Langot, François. 104
- Same. After Albrecht Duerer. See Raimondi, Marc-Antonio. 102
- Christ and the woman of Samaria, after Garofalo. See Balestra, Giovanni. 159
- Christ crowned with thorns, after A. van Dyck. See Langot, François. 108
- Christ in the temple, disputing with the doctors. See Duerer, Albrecht. 142
- Christ taking leave of his mother, before his trial and crucifixion, after Albrecht Duerer. See Raimondi, Marc-Antonio. 69
- The Christ child sleeping upon a cross, after C. Allori. See Gandolfi, Mauro. 62
- Circumcision of Christ, after Albrecht Duerer. See Raimondi, Marc-Antonio. 70
- The dead Christ, with Mary and two angels, after Guido Reni. See Ricciani, Antonio. 154
- The entombment of Christ, after Raphael. See Volpato, Giovanni. 149
- The flight into Egypt, after Albrecht Duerer. See Raimondi, Marc-Antonio. 105
- The high priest rejecting the offering of Joachim, after Albrecht Duerer. See Raimondi, Marc-Antonio. 107
- Holy family. After Guido Reni. See Costa, Giovanni Battista. 155
- Same. After Garofalo. See Ferretti, L. 163
- CHRIST, continued.
- Same. After N. Poussin. See Posse, Jean. 167
- Same. After Albrecht Duerer. See Raimondi, Marc-Antonio. 65
- Same. By A. Ricciani. See Ricciani, Antonio. 156
- Holy family, called Holy family of Francis I, after Raphael. See Edelinck, Gerard. 9
- Same. See Frey, Johann Jakob. 63
- The Last supper. See Duerer, Albrecht. 64
- Marriage of the Virgin, after Albrecht Duerer. See Raimondi, Marc-Antonio. 148
- The meeting of Joachim and Anna, after Albrecht Duerer. See Raimondi, Marc-Antonio. 109
- Pilate showing Christ to the Jews. See Duerer, Albrecht. 61
- The presentation of Christ in the temple. After Albrecht Duerer. See Raimondi, Marc-Antonio. 103
- Same. After Raphael. See Persichini, Raffaello. 164
- The raising of the cross, after C. Le Brun. See Audran, Benoit, the elder. 11
- The rich man and Lazarus. See Aldegrae, or Aldegrever, Heinrich. 63
- The Virgin ascending the steps of the temple, after Albrecht Duerer. See Raimondi, Marc-Antonio. 110
- The woman taken in adultery, after Titian. See Anderloni, Pietro. 114
- CORONATION of Charlemagne, after Raphael. See Fabri, Luigi. 141
- CORTONA, Pietro da. See Berretini, Pietro.
- COSTA, Giovanni Battista, *Italian engraver*. Holy family, after Guido Reni. Size, 9½ in. × 13 in. 155
- Note. — Proof before letters, the artists' names being written with a pencil, as follows: "Guido Reni Pinx. Veritas Simon da Pesaro." "Gandolfi delin." "Giovanni Battista Costa Sculptit."
- DANTE and Beatrice, after F. Agricola. See Marchetti, Domenico. 167
- DAVID appeased by Abigail, after Guercino. See Marchetti, Domenico. 153
- DAVID in the cave of Adullam, after Claude Lorrain. See Testa, Antonio. 130
- DISPUTA di S. Sacramento, after Raphael. See Volpato, Giovanni. 138
- DOMENICHINO. See Zamperli, Domenico.
- DUERER, Albrecht, *German painter and engraver*, b. 1471, d. 1528. Various subjects from woodcuts.
- Note. — These woodcuts have been mounted upon stiff paper, and cannot, without risk, be removed for more critical examination.
- For fac-similes, by Marc-Antonio, of various woodcuts by Duerer, see Raimondi, Marc-Antonio.
- Namely*: —
- Christ in the temple, disputing with the doctors, from the series called The history of the Virgin. With Duerer's monogram, but without date. Engraved about 1506. Size 8½ in. × 11½ in. 142
- "Hercules." Engraved about 1497. With Duerer's monogram, but without date. Size, 11¼ in. × 15¾ in. 60
- Note. — The subject of this woodcut is unknown. The name Ercyles is inscribed upon a scroll at the top, but no known scene in the life of Hercules is represented. See Reberg, R. von. *Duerers Kupferstiche und Holzschnitte*. No. 24.
- The Last supper. With Duerer's monogram and the date 1523. Size 8½ in. × 11½ in. 64
- Note. — This is a copy of the original woodcut, having five dashes in the line drawn horizontally upon the platter. See Heller, J. *Das Leben und die Werke Albrecht Duerers*. No. 1622.
- Pilate showing Christ to the Jews. Engraved about 1510. With Duerer's monogram, but without date. Size, 11½ in. × 15¼ in. 61
- Note. — One of the series called The greater passion. See Reberg, R. von. *Duerers Kupferstiche und Holzschnitte*. No. 179.
- DYCK, Sir Anthony van, *Flemish painter*, b. 1699, d. 1641. Christ crowned with thorns. See Langot, François. 108
- EDELINCK, Gerard, *Flemish designer and engraver*, b. 1640, d. 1707. Holy family, called The Holy family of Francis I, after Raphael. Size, 11¼ in. × 15 in. 9
- Note. — Trimmed and mounted on stiff paper. The original is in the Louvre.

FABRI, Luigi, or Alois (as given on the plates), *Italian engraver, b. 1773, d. 1835.* The coronation of Charlemagne by Leo III, after Raphael. In the Stanza del incendio del borgo, in the Vatican. Franciscus Cavalleri delineavit. Size, 20½ in. × 30 in. 141

Note.—The completion of the above has been ascribed, by some to Pietro Buonaccorsi (Pierino or Perino del Vaga), by others to Giovanni Francesco Penni, called Il Fattore.

— The oath of Leo III, after Raphael. In the Stanza del incendio, in the Vatican. Size, 20½ in. × 29½ in. 71

— Rome presented by Constantine to Silvester I, after Raphael. In the Sala di Constantino, in the Vatican. Size, 20½ in. × 29½ in. 67

— The victory of Leo IV over the Saracens, at Ostia; painted after Raphael's designs, by Giovanni da Udine, in the Stanza del incendio, in the Vatican. Size, 20 in. × 28½ in. 150

FATTORE, II. See Penni, Giovanni Francesco.

FERRETTI, L., *Italian engraver of the present time.* Holy family, after Garofalo. Size, 14 in. × 17½ in. 163

Note.—The original is in the possession of Count de Bisenzo.

— The triumph of Saul and David, after Domenichino. A. Cavallucci dis. Size, 19 in. × 26½ in. 94; 122

Note.—The original is in the Palazzo Rospigliosi, Rome.

FLEURY, Joseph Nicolas Robert, called Robert-Fleury, *French painter, b. 1797.* Galileo making his abjuration. See Calamatta, Luigi. 6; 350

FLIPART, Jean Jacques, *French engraver, b. 1723, d. 1782.* The village bride (L'accordée du village), after J. B. Greuze. Size, 19½ in. × 24½ in. 151

Note.—The artists' names are not given, the print being trimmed and mounted on stiff paper. The original is in the Louvre.

FREY, Johann Jakob, *Swiss engraver, b. 1681, d. 1752.* Holy family, called The Holy family of Francis I, from G. Edelinck's engraving after Raphael. Size, 11½ in. × 15 in. 68

Note.—Trimmed and mounted on stiff paper. The original is in the Louvre.

GALILEO before the council, making his abjuration, after Robert-Fleury. See Calamatta, Luigi. 6; 350

GANDOLFI, Manro, *Italian designer and engraver, b. 1774, d. 1834.* The Christ child sleeping upon a cross, after C. Allori. 1817. L. Fineschl disegno. Size, 8½ in. × 11½ in. 62

GAROFALO, or Garofano. See Tisi, Benvenuto.

GAZETIERE, La, hollandaise, after G. Terburg. See Wille, Johann Georg. 144

GELÉE, Claude, called Claude Lorrain, *French landscape painter, b. 1600, d. 1682.* David in the cave of Adullam. See Testa, Antonio. 180

— The judgment of Paris. See Testa, Antonio. 184

— The mill. See Gmelin, Wilhelm Friedrich. 82

— The temple of Venus. See Gmelin, Wilhelm Friedrich. 78

GHISI, Giorgio, *Italian painter and engraver, b. 1520, d. 1582.* The last judgment, after Michel Angelo's fresco, in the Sistine chapel, Rome. Size, 41½ in. × 47½ in. 111

Note.—Engraved in parts, lettered A-I, L, and dedicated "All ill. me sig. et pron. col. me il sig. Mathia di Merve signore di Cloutwyck." "Georgius Mantuanus fecit." For the same, in separate parts see *U.*, A. 2, 1, pl. 20-29.

GIOVANNI DA UDINE. See Ricamatore, Giovanni.

GMELIN, Wilhelm Friedrich, *German designer and engraver, b. 1745, d. 1821.* Cascate di Tivoli. "Designata dal vero ed incisa da G. F. Gmelin. 1807." Size, 16½ in. × 22½ in. 74

— The mill, after Claude Lorrain. Size, 19½ in. × 25½ in. 82

Note.—The original is in the Palazzo Doris-Pamphili, Rome.

— The temple of Venus, after Claude Lorrain. 1805. Size, 19½ in. × 25½ in. 78

Note.—The original is in the Palazzo Colonna, Rome.

GREUZE, Jean Baptiste, *French painter, b. 1725, d. 1805.* The dear mother. See Massard, Jean Baptiste. 60

— The village bride. See Flipart, Jean Jacques. 151

GUERCINO. See Barbleri, Giovanni Francesco.

GUIDO. See Reul, Guido.

"HERCULES." See Duerer, Albrecht. 60

HIERONYMUS, Eusebius Sophronius, *St., b. about 340, d. 420.* Size, 10½ in. × 13½ in. 146

Note.—The print is trimmed and mounted upon stiff paper. The artists have not yet been ascertained.

HORATIUS COECLES defending the bridge, after V. Camuccini. See Marchetti, Domenico. 160

JEROME, *St.* See Hieronymus, Eusebius Sophronius, *St.* 68

JUDGMENT of Paris, after Claude Lorrain. See Testa, Antonio. 134

LANGOT, François, *French engraver, b. 1641?* The adoration of the magi, after Pietro Berretini da Cortona. Size, 58 in. (?) × 85 in. 140

Note.—Engraved in parts.

— Christ crowned with thorns, after A. van Dyck. Size, 58 in. (?) × 85 in. 108

Note.—Engraved in parts. The original painting is in the Potsdam gallery. "There is also a print (now in the possession of Mr. M. Colnaghi), engraved by François Langot, of the extraordinary dimensions of 7 ft. 1 in. by 5 ft., which is considered to be unique." Smith, J. *Catalogue raisonné.* Part 3, page 38.

LAST JUDGMENT, The, after Michel Angelo. See Ghisi, Giorgio. 111

— Same. See Metz, Conrad Martin. 106

— Same. See Rota, Martin. 10

LE BRUN, Charles, *French painter and engraver, b. 1619, d. 1690.* The raising of the cross. See Audran, Benoit, the elder. 11

LORRAIN, Claude. See Gelée, Claude.

MAGNANIMITY, The, of Scipio, after V. Camuccini. See Marchetti, Domenico. 158

MANNO, Francesco, *Italian painter, b. 1754, d. 1831.* Pope Pius VII, Cardinal Consalvi and allegorical figures of Justice, etc. See Banzo, Antonio. 165

MARC-ANTONIO RAIMONDI. See Raimondi, Marc-Antonio.

MARCHETTI, Domenico, *Italian engraver, b. 1780.* Dante and Beatrice, after F. Agricola. G. B. Borani dis. Size, 13 in. × 16½ in. 187

Note.—Proof, with artists' names only, traced with the needle.

— David appeased by Abigail, after Guercino. Francesco Fontana dis. Size, 12½ in. × 16½ in. 153

— Horatius Coecles defending the bridge, after V. Camuccini. Gio. Batt. Borani dis. Size, 17 in. × 24 in. 160

— The magnanimity of Scipio, after V. Camuccini. Gio. Batt. Borani dis. Size, 13½ in. × 23½ in. 158

— Regulus departing for Carthage, after V. Camuccini. G. B. Borani dis. Size, 16½ in. × 25½ in. Proof, with artists' names only. 126

— Same. Proof before letters. 161

— Venus blindfolding Cupid, after Titian. Size, 12½ in. × 16½ in. 152

Note.—The inscription, "Venere che abonda Amore," is printed with a pen. The original is in the Borgheze gallery at Rome.

MASSARD, Jean Baptiste, *French engraver, b. 1740, d. 1822.* The dear mother (La mère bien aimée). After J. B. Greuze. 1775. Size, 19½ in. × 24½ in. 66

Note.—This engraving is trimmed and mounted on stiff paper, giving no artists' names.

MENGS, Anton Rafael, *German painter, b. 1728, d. 1779.* Mount Parnassus, with Apollo and the Muses. See Morghen, Raffaello. 90

MÈRE, La, bien aimée, after J. B. Greuze. See Massard, Jean Baptiste. 66

METZ, Conrad Martin, *German engraver, b. 1756, d. 1827.* The last judgment, after Michel Angelo's fresco, in the Sistine chapel, Rome. Size, 65½ in. × 72 in. 106

Note.—Engraved in parts. Without artists' names or name of subject. For the same, in separate parts, see *U.*, A. 2, 1, pl. 2-17 and *U.*, A. 2, 2, pl. 45-60.

MICHEL ANGELO. See Buonarroti, Michel Angelo.

MILL, The, after Claude Lorrain. See Gmelin, Wilhelm Friedrich. 82

MORGHEN, Raffaello, *Italian designer and engraver, b. 1758, d. 1833.* Mount Parnassus, with Apollo and the muses. After the fresco of Rafael Mengs in the Villa Albani, Rome. Size, 17½ in. × 20½ in. 90

MOSES at the well, defending the daughters of Jethro, after N. Poussin. See Anderloni Pietro. 162

NANNI DA UDINE. *See Ricamatore, Giovanni.*

OATH of Leo III, after Raphael. *See Fabri, Luigi.* 71

PARNASSUS, with Apollo and the Muses, after Anton Rafael Mengs. *See Morghen, Raffaello.* 90

PENNI, Giovanni Francesco, called Il Fattore, Italian painter, pupil of Raphael, b. 1488, d. 1528. The coronation of Charlemagne, after designs by Raphael. *See Fabri, Luigi.* 141

PERSICINI, Raffaello, modern Italian engraver. The presentation in the temple, after the original, by Raphael, in the Vatican. Ign. Podio dis. Size, 15 in. × 28½ in. 164

PERUZZI, Baldassare, Italian painter and architect, b. 1480, or 1481, d. 1536. The adoration of the magi. *See Caracci, Agostino.* 101

PESNE, Jean, French engraver, b. 1623, d. 1700. Holy family, served by angels, after N. Poussin. Proof, with artists' names only, with the address of Vallet. Size, 19¼ in. × 25½ in. 167

PIUS VII, Cardinal Consalvi and allegorical figures of Justice, etc., after F. Manno. *See Banzo, Antonio.* 165

POUSSIN, Nicolas, French painter, b. 1594, d. 1665. Holy family served by angels. *See Pesne, Jean.* 167

— Moses at the well, defending the daughters of Jethro. *See Anderloni, Pietro.* 162

PRESENTATION of Rome, by Constantine, to Silvester I, after Raphael. *See Fabri, Luigi.* 67

RAFFAELLO SANTI, or Sanzio, da Urbino. *See Santi, or Sanzio, Raffaello, da Urbino.*

RAIMONDI, Marc-Antonio, Italian goldsmith, niellist and engraver, b. about 1483, d. about 1534. Fac-similes, from copper-plates, of woodcuts by Albrecht Duerer, in the series called 'The history of the Virgin. Namely:—

— The adoration of the magi. Numbered 9. Size, 8¾ in. × 11½ in. 102

— Christ taking leave of his mother, before his trial and crucifixion. Numbered 16. Size, 8½ in. × 11½ in. 69

— The circumcision of Christ. Numbered 12. Size, 8¼ in. × 11½ in. 70

— The flight into Egypt. Numbered 14. Size, 8¾ in. × 11½ in. 105

— The high priest rejecting the offering of Joachim, the father of the Virgin. Numbered 1. Size, 8¾ in. × 11½ in. 107

— The marriage of the Virgin. Numbered 6. Size, 8¾ in. × 11½ in. 148

— The meeting of Joachim and Anna. Numbered 3. Size, 8¾ in. × 11½ in. 109

— The presentation of Christ in the temple. Numbered 11. Size, 8¾ in. × 11½ in. 103

— The sojourn of the Holy family in Egypt. Joseph at his trade. Numbered 13. Size, 8½ in. × 11½ in. 65

— The Virgin ascending the steps of the temple. Numbered 5. Size, 8½ in. × 11½ in. 110

RAPHAEL. *See Santi or Sanzio, Raffaello, da Urbino.*

REGULUS departing for Carthage, after V. Camuccini. *See Marchetti, Domenico.* 126; 161

RENI, Guido, Italian painter, b. 1575, d. 1642. The dead Christ, with Mary and two angels. *See Ricciani, Antonio.* 154

— Holy family. *See Costa Giovanni Battista.* 155

RICAMATORE, Giovanni, called Giovanni (or, by contraction, Nanni) da Udine, Italian painter, pupil of Raphael, b. 1489, d. about 1564. The coronation of Charlemagne, by Leo III, after designs by Raphael. *See Fabri, Luigi.* 141

— The victory of Leo IV over the Saracens at Ostia, after designs by Raphael. *See Fabri, Luigi.* 160

RICCIANI, Antonio, Italian designer and engraver, b. 1775. The dead Christ, with Mary and two angels, after Guido Reni. Agostino Tofanelli disegno. Size, 13½ in. × 19¾ in. 154

— Holy family, with John and angels. Antonio Ricciani disegno ed incise Napoli Size, 13 in. × 19 in. 156

Note.— Proof, with artists' names only, traced with the needle.

ROBERT-FLEURY, Joseph Nicolas. *See Fleury, Joseph Nicolas Robert.*

ROTA, Martin, designer and engraver, b. at Sebenico, Dalmatia, about 1532. The last judgment, after Michel Angelo's fresco in the Sistine chapel, Rome. Martinus Rota P[re]c[is]it 1569. Angelus Allodi impress: Ant: Franchetti

ROTA, Martin, continued. hujus Operis tertius editor, Parmae, 1833. Size, 9 in. × 12¼ in. 10

Note.— Trimmed and mounted on stiff paper.

SANTI, or SANZIO, Raffaello (Raphael), da Urbino, Italian painter, b. 1483, d. 1520. The adoration of the magi. *See Banzo, Antonio.* 86

— The coronation of Charlemagne. *See Fabri, Luigi.* 141

— Disputa di S. Sacramento. *See Volpato, Giovanni.* 138

— The entombment of Christ. *See Volpato, Giovanni.* 149

— Holy family of Francis I. *See Edelinck, Gerard.* 9

— Same. After Edelinck. *See Frey, Johann Jakob.* 68

— The oath of Leo III. *See Fabri, Luigi.* 71

— The presentation in the temple. *See Persichini, Raffaello.* 164

— Rome presented by Constantine to Silvester I. *See Fabri, Luigi.* 67

— Victory of Leo IV over the Saracens, at Ostia. *See Fabri, Luigi.* 150

TEMPTATION of St. Anthony. *See Teniers, David, the younger.* 168

TENIERS, David, the younger, Flemish painter, b. 1610, d. 1690. The temptation of St. Anthony. Size, 14½ in. × 20¾ in. 168

Note.— The names of the artists, and the title, have been cut off, and the print mounted on stiff paper.

TERBURG, Gerard, Flemish painter, b. 1608, d. 1681. La gazetièrre hollandaise. *See Wille, Johann Georg.* 144

TESTA, Antonio, Italian engraver, b. 1775. David in the cave of Adullam, after Claude Lorrain. Antonio Testa disegno ed incise A? 1813. Size, 15 in. × 22½ in. 130

Note.— The original is in the National gallery, London. It is also called, but probably without good reason, Simon brought before Priam.

— The judgment of Paris, after Claude Lorrain. Antonio Testa disegno ed incise Anno 1815. Size, 15 in. × 22¼ in. 134

TISI, or TISO, Benvenuto, called Garofalo, or Garofano, Italian painter, b. 1481, d. 1559. The adoration of the magi. *See Bonafede, —.* 12

— Christ and the woman of Samaria. *See Balestra, Giovanni.* 159

— Holy family. *See Ferretti, L.* 163

TITIAN, *See Vecellio, Tiziano.*

TIVOLI, Italy. Cascatelle di Tivoli. *See Gmelin, Wilhelm Friedrich.* 74

TRIUMPH of Saul and David, after Domenichino. *See Ferretti, L.* 94; 122

UDINE, Giovanni da. *See Ricamatore, Giovanni.*

VAGA, Pierino, or Perino del. *See Buonaccorsi, Pietro.*

VAN DYCK, Sir Anthony. *See Dyck, Anthony van.*

VECELLIO, Tiziano (Eng. Titian), Venetian painter, b. 1477, d. 1576. Venus blindfolding Cupid. *See Marchetti, Domenico.* 152

— The woman taken in adultery. *See Anderloni, Pietro.* 114

VENUS blindfolding Cupid, after Titian. *See Marchetti, Domenico.* 152

VENUS. Temple of, after Claude Lorrain. *See Gmelin, Wilhelm Friedrich.* 78

VICTORY, The, of Leo IV over the Saracens at Ostia, after Raphael. *See Fabri, Luigi.* 150

VOLPATO, Giovanni, Italian engraver, b. 1738, d. 1803. Disputa di S. Sacramento, after Raphael. Joseph Cades delineavit. Size, 19½ in. × 28¾ in. 138

Note.— The original is in the Camera della segnatura, in the Vatican.

— The entombment of Christ, after Raphael. Steph. Tofanelli del. Size, 15½ in. × 18 in. 149

WILLE, Johann Georg, German designer, etcher and engraver, b. 1717, d. 1808. La gazetièrre hollandaise, after G. Terburg. 1758. Size, 10½ in. × 13⁹/₁₆ in. 144

Note.— Second state, with letters.

ZAMPIERI, Domenico, called Domenichino, Bolognese painter and architect, b. 1581, d. 1641. The triumph of Saul and David. *See Ferretti, L.* 94; 122

The Medical Alcoves.

The following report is from the pen of Joel Seaverns, M.D., of Roxbury, who has kindly made a very careful examination of the Medical Department of the Library.

The Department of Medicine in the Library is especially rich in the classical works of authors of former times. It contains the works of Galen, Celsus, Hippocrates, Paracelsus, Fabricius ab Aquapendente, Eustachius, Sennertus, Boerhaave, Willis, Cullen, John Brown, Vesalius, and other old authors, many being so rare and valuable, from their antiquity and their quaint style, that one cannot speak of them too enthusiastically.

It has also the productions of the great French masters, Amussat, Andral, Bichat, Boyer, Bourgeny, Bretonneau, Broussais, Brown-Séquard, Cabanis, Chassagnac, Chaussier, Chomel, Chopart, Civiale, Cruveilhier, Cullerier, Desault, Desgenettes, Dubois, Dupuytren, Foderé, Guérin, Jobert, Larrey, Lebert, Lisfranc, Malgaigne, Mandl, Marjolin, Nélaton, Paré, Pelletan, Pinel, Plorry, Portal, Richerand, Ricord, Roux, Sédillot, Trousseau, Velpeau, Vleq d'Azyr, and others, — a list embracing so much that is historical and brilliant in medicine, surgery, and literature; men famous on the battlefield or in the hospital, from the fifteenth to the nineteenth century. Besides these, mention should be made of a collection of Mémoires and Mélanges in fifty-three volumes, many by the most eminent men of the times, selected by Baron Dupuytren, some of which are dedicated in the handwriting of the authors to that "viro prænobilissimo, perillustri, celeberrimo."

The great English anatomists and surgeons are represented by the works of the Belis, Brodie, Cheselden, the Coopers, Curling, Erichsen, Gleson, Guthrie, Harvey, Hodgson, Hey, the Hunters, Lawrence, Percival Pott, Solly, Skcey, Syme, Travers, and Wistar.

Among German authorities are Billroth, Canstatt, Cohn, Eckhard, Frank, Gurit, Henle, Hirsch, Kölliker, Lihartzik, Müller, Niemeyer, Reichert, Rindfleisch, Rokitsansky, Schwann, Spiess, Stricker, Traube, Valentia, Virchow, Vogel, Wagner, Weber, and Wunderlich.

A long list might be made of American authors, especially of the leading physicians of the Philadelphia, New York, and Boston schools; the publications of those of our own city being of course very numerous, and embracing nearly everything that has been published here.

The value of the collection is especially enhanced by its numerous volumes of plates, and atlases of illustrations, many of which are of great cost and beauty and of superb execution. Mascagni's "Anatomia Universa," with colored plates, is probably the finest and most valuable work of the kind in New England; there is also his "Iconographia vasorum lymphaticorum;" Lebert's "Traité d'Anatomie pathologique," with one hundred and six engravings and colored plates; Albinus's splendid "Anatomical Tables;" Sandifort's "Museum Anatomicum;" Cruveilhier's superb work. Bourgeny and Jacob's Atlas of Descriptive Anatomy, Braune's Atlas of Topographical Anatomy, Quain's Surgical Anatomy, Haller's works with Anatomical plates (said by John Bell to surpass all others in utility), Auvert's "Selecta Praxis Medico-Chirurgica!," Smellie's Midwifery, Malgaigne on Fractures, Swan on the Nerves, Hunter on the Gravid Uterus, the works of Bonamy, Broca, and Bean, Cullerier, Fan, Hyrtl, Masset, Moreau, Ricord, Ruysschius, and Soemmering, as well as the famous engravings of Sir Charles Bell and Scarpa.

One of the most useful portions of this collection to the general practitioner, as well as to writers, is that of medical journals and the current serial literature of the profession. Its bulk, even more than its cost, forbids private individuals from filling the shelves of their libraries with it, yet it is almost indispensably necessary to be able to refer to it.

There are here, from Great Britain, complete sets of the "Medico-Chirurgical Review," "Braithwaite's Retrospect," the Sydenham Society's publications, the "London Lancet," the "Edinburgh Medical and Surgical Journal," the "Dublin Quarterly Journal of Medical Science," the Transactions of the Obstetrical and Pathological Societies of London, Winslow's "Psychological Journal," the "Medical Times and Gazette" (from 1840), Guy's "Hospital Reports," (from 1836), St. George's complete, as well as those of St. Bartholomew's, St. Thomas's, and the London Ophthalmic Hospital.

From Italy there is the "Bullettino delle Scienze Mediche" (from 1829 to 1867). France is represented by the Mémoires de l'Académie de Médecine (from 1828), Bulletin of the same (from 1834), "Annales d'Hygiène Publique" (from 1853), "Recueil de Mémoires de Médecine, de Chirurgie, et de Pharmacie Militaires" complete, "Gazette Médicale" (from 1853 to 1858), "Lancette Française" (from 1853), Bouchardat's "Manuel de Matière Médicale" (from 1841), "Journal de Médecine et de Chirurgie pratiques" (from 1855), eleven volumes of Magendie's "Journal de Physiologie," and the "Bulletin de la Société Anatomique de Paris."

Of German journals, there are Schmidt's "Jahrbuch der Gesammten Medizin" (from 1858), Schütz's "Archiv für Mikroskopische Anatomie" complete, "Jahresbericht von Physiologischen Wissenschaften," "Centralblatt für die Medicinischen Wissenschaften," Müller's "Archiv für Pathologische Anatomie und Physiologie" complete, "Journal für Kinderkrankheiten" (from 1843), twelve volumes of the "Archiv der Heilkunde," Frank's "Magazin für Arzneimittellehre," the "Zeitschrift für Biologie," and Frerich's "Archiv für der gesammte Physiologie."

From the American press are complete files of the "American Journal of Medical Sciences," the "American Journal of Insanity" (from 1853), the "American Journal of Obstetrics," the "American Journal of Syphilis and Dermatology," the "Pharmaceutical Journal," the "Veterinary Journal" (from 1859), the "New York Medical Times" to its end, the "Medical Record," the "Boston Medical and Surgical Journal," and the Journal of the Gynecological Society.

Of these journals, both foreign and native, mention has been made of the principal only, or such as are complete, or have been continued through a number of years, forming really but a small part of those which are now taken at the Library, and are being made up into volumes.

Of Dictionaries and Encyclopædias, there are many, some of the best being the following: the "Dictionnaire de Médecine," in thirty volumes, by Adelon, Becquard, etc., the "Dictionnaire de Médecine et de chirurgie pratiques," in fifteen volumes, by Andral, Begin, etc., the "Dictionnaire des Sciences Médicales," in sixty volumes, by Adelon, Alibert, etc., the "Encyclographie des Sciences Médicales," in twenty-two volumes, eleven volumes of the "Nouveau Dictionnaire de Médecine et de Chirurgie pratiques" by Bernutz, Boeckel, etc., Todd's "Cyclopædia of Anatomy and Physiology, Dunglison's "Cyclopædia of Practical Medicine," the "Encyclopædia Anatomique," of Soemmering, Weber, Bischoff, etc., in a French translation, Nysten's "Dictionnaire de Médecine, de Chirurgie, et de Pharmacie," Cooper's "Surgical Dictionary," Copland's and Hooper's Medical Dictionaries. Here also may not improperly be mentioned Beale's "Archives of Medicine," Reynold's "System of Medicine," Holmes's "System of Surgery," Virchow's "Hand-buch der Specieellen Pathologie und Therapie," and the new "Hand-buch der Allgemeinen und Specieellen Chirurgie," by Billroth and other surgeons.

Considering the collection by topics, of general literature, including addresses, and the philosophy, history, and progress of medicine, the amount is very large, and much of it very interesting and valuable; in medical biography,

beyond that of America (of which there is a great variety both in pamphlet and book-form), there is little except the "Éloges" of Dubois, Louis, Pariset, and Vicq d'Azyr. With works on the pathology and treatment of disease the Library is very fully supplied, both in the general works of the best authors, and in monographs on special diseases. The department of Obstetrics and Diseases of Children is also large, as is also that of Gynæcology, though the latter is not so full in recent works. General Anatomy and Surgery may perhaps be considered the best supplied branch of this department of the Library, containing the works of the most eminent European and American writers, many most beautifully illustrated, together with an excellent collection on Military Surgery. The literature of the Eye and Ear, especially that of the latter, is not so full, but embraces very many standard works. *Materia Medica* is represented by the various national Pharmacopœias, many works on Medical Botany with costly plates, and the writings of many of the best authors, and Toxicology, by a smaller number of works, which are, however, very valuable and complete. On Diseases of the Skin, most of the best authorities are present. On Cow-Pox and Vaccination, there are fewer, Ballard and Seaton being the only recent authors. The variety of works on State Medicine is not large, except as regards Hygiene, and the construction of hospitals, on which much has been collected; with regard to Lunacy, there is but little, especially concerning the vexed question of the "cottage system," on which Duval's "Gheel" stands alone. Only one of the reports of the Medical officer of the Privy Council of Great Britain, works everywhere referred to, appears in the medical alcoves, though all are present in a less accessible form among the Parliamentary Documents. In Pathological Anatomy, there is an excellent collection of the standard authors, but the constant advances in this study require constant additions. Many exceedingly valuable books on Physiology and Histology are upon the shelves, including some of those of the recent continental authors, but many others should be added. There are Ludwig's, Relchert's and Stricker's reports of the Institute at Leipsic, Breslau, and Vienna, but not those of Gscheidlin at Würzburg, Hoppe, Seyler at Tübingen, or Hensen at Kiel. A large number of Eclectic, Hydropathic, and Homœopathic works are also to be found on the shelves.

From this *résumé*, it will be seen that, as regards the actual wants of the practitioner in his studies for his daily practice, the supply in the Public Library is indeed abundant. Its deficiencies appear only to investigators of special topics, or to those who seek for all that has been written by the authors they are consulting. Of the principal medical authors there may be some who do not appear at all; but for the most part the want is not so much of a variety of writers as of a greater number of their works. Of the many works of Scarpa, but one, his "De Audit et Olfactu" is here in the original; Billroth and Chaussier are represented by but two works each; Cheselden, Chopart, Cullerier, Dubois, Foderé, Liharzik, Pelletan, Rindfleisch, Schwann, Traube, and Wunderlich, each by one work only. Constant additions should also be made of recent foreign works, especially those from Germany, to make these alcoves as rich in all branches as they already are in some.

These deficiencies are, after all, only spoken of as detracting from what the Library might be, and it is to be hoped will in time become, but they do not lessen its claim to being, as it is, the best collection of medical works in New England, and a treasure-house to every physician who avails himself of its privileges, to advance his knowledge of his profession, or to pursue medical and scientific investigations.

Alterations of the Central Library Building.

The work on the alcoves on the westerly side of the Bates Hall being completed, public notice was given, March 8, of the reopening of the alcoves, the use of which, since September 13, had been very much restricted. On the 25th of March the work of removing and rearranging the books in the alcoves on the eastern side was begun, preparatory to the work of the contractors, which was begun March 27, by erecting a temporary staging for maintaining access to the front parts of the alcoves, during the progress of alterations. The compact arrangement of the books still left in those alcoves, together with the somewhat uncertain arrangement of those which have been removed, will more or less affect the circulation during the spring and summer. During the interval of more than a fortnight, while both sides of the Bates Hall were again thrown open to unimpeded use, the circulation of books rose unexpectedly to nearly the figures of last year's record for the corresponding period.

The Ticknor Library.

The Catalogue Department has catalogued over 16,000 volumes within the past six months, and the pressure has given little time for the work to be done on the Spanish collection bequeathed by Mr. Ticknor. A slip catalogue is about half completed, however, by which and by aid of the classifications into which the books are assorted on the shelves, they can now be readily found. A card catalogue has been begun, and will be continued with as much speed as may be practicable. It is not thought desirable to insert the titles in these quarterly Bulletins.

Branch Libraries.

East Boston. This Branch has been in operation for more than a year, and a circulation during twelve months of about 75,000 volumes, indicates the measure of its success.

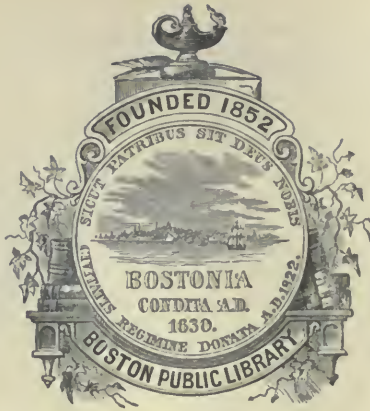
South Boston. It is hoped that, during May, this Branch will be in full operation, a collection of about 4,500 volumes having been formed.

Roxbury. Under an agreement with the city, the Trustees of the Fellows Athenæum have begun the erection of a suitable building on Bartlett street; and it is hoped to have a collection of books of a popular kind ready to put into it upon its completion in the autumn or early winter. At that time the income of a fund of about \$30,000 for the purchase of the higher class of books will be available.

The use of the East Boston Branch has not diminished in any degree the pressure upon the Central Library; nor are the other Branches likely to have a different effect.

American Patents.

The Commissioner of Patents has designated this Library as one of those to receive the weekly volumes of Patent Specifications and drawings. The conditions imposed are, that the Library shall pay for the binding, and that it shall not allow the volumes to be taken from the building, except by order of the Courts. Each volume bears the official certification of the Commissioner. The original drawings are reproduced by photo-lithography. The time required for manufacture and binding is likely to cause the receipt of each volume to be delayed a few months after its date. The series was begun on the first of last July.



THE TOSTI ENGRAVINGS.

PORTRAITS.

THE following List covers that portion of the collection of engravings made by the late Cardinal Tosti, of Rome, and given to this Library by Mr. Thomas G. Appleton, which consists of portraits; and it includes 676 prints. Some of the portraits are contained in that part of the collection which is in bound volumes, of which the titles or contents were printed in Bulletin No. 13. They may be known by the abbreviation "pl." followed in each case by the number of the plate and the location of the volume. Those numbers which have not this abbreviation prefixed, as 397 (*see* Aachen), represent framed portraits.

The entries are under the names of the subjects of the engravings, with cross-references from the names of painters and engravers, and in certain cases from those of the designers or draughtsmen.

AACHEN, J. von (or J. van Achen or Aken, or Janachen). <i>painter</i> . George Basta. <i>See</i> Basta, G. 397	ALBINONI, Tomaso, Italian violinist and musical composer. <i>See</i> Professori celebri di suono. pl. 15 of \mathcal{T} , A.8.1
ABEL, [Carl Friedrich, German musician and composer?]. <i>See</i> Professori celebri di suono pl. 16 of \mathcal{T} , A.8.1	ALEXANDER VI, pope. Proof on India paper, before any letters pl. 34 of \mathcal{T} , A.8.1
ACHEN, J. van. <i>See</i> Aachen, J. von.	ALEXANDER VII, pope. G. Valet. Sculpt 340
ADA, countess of Holland, etc. [Vlsscher. Principes Hollandie] pl. 16 of \mathcal{T} , D.2.3	— Same <i>See</i> Effigies pontificum 500
ADAM, J., engraver. Leopold II, of Germany, after J. Kreutzinger. <i>See</i> Leopold II. 220	ALEXANDER VIII, pope. <i>See</i> Effigies pontificum 500
ADEM (?), —, painter. Artemisia Lomi, called Gentileschi. <i>See</i> Lomi, A. 403	ALPIERI, A., engraver. Sir Richard Southwell, after H. Holbein. <i>See</i> Southwell, Sir R. pl. 61a, v. 2 of \mathcal{T} , D.3.2
ADOLPH (a capuchin monk), designer. George Szeleptseny. <i>See</i> Szeleptseny, G. pl. 56 of \mathcal{T} , A.8.1	ALPIERI, Vittorio, Italian poet and dramatist. F. S. Fabre dip. A. Laino inc. pl. 170, v. 3 of \mathcal{T} , D.3.2
ADOLPH JOHANN, count palatine of the Rhine. D. Klöcker pinxit. Grignon sculp. 361	ALLORI, Alessandro, called Bronzino, Florentine painter. A. Allori dip. P. Menozzi inc. St. Toschi pl. 1 of \mathcal{T} , D.3.3
AGNOLO, Andrea d'. <i>See</i> Vannucci, A.	— painter. Garella de' Medici. <i>See</i> Medici, Garella de'. pl. 39 of \mathcal{T} , A.8.1; pl. 74a, v. 2 of \mathcal{T} , D.3.2
AGUCCIA, or Aguechio, Girolamo, cardinal, d. 1605. Domenichino dip. T. Bonajuti inc. pl. 116, v. 2 of \mathcal{T} , D.3.2	— Maria de' Medici. <i>See</i> Medici, M. de'. pl. 74, v. 2 of \mathcal{T} , D.3.2
AKEN, J. van. <i>See</i> Aachen, J. von.	— Unknown. A man. <i>See</i> Unknown. pl. 74a, v. 2 of \mathcal{T} , D.3.2
ALBANI, Alessandro, cardinal librarian of the Vatican, 1761. <i>See</i> Effigies pontificum 500	ALLORI, Cristoforo or Cristofano, Florentine painter. C. Allori dip. A. Costa inc. nello studio Toschi pl. 2 of \mathcal{T} , D.3.3
ALBANI, Giuseppe, cardinal librarian of the Vatican, 1830. Pietro Trasmondi dis. ed inc., 1830. On tinted paper pl. 42 of \mathcal{T} , A.8.1	AMELIA, Anna, princess of Prussia, musical composer. Amicci ad vivum pinxit. pl. 60 of \mathcal{T} , A.8.1
— Same. <i>See</i> Effigies pontificum 500	AMELOT, Michel, archbishop of Tours. Nanteuil Faebelbat ad vivum 399
ALBANY, Louise Marie Caroline (princess Stolberg-Gedem), countess of, wife of Charles Edward Stuart, the younger pretender. S. Fabre dip. J. D. Nargeot inc. pl. 170a, v. 3 of \mathcal{T} , D.3.2	AMERIGHI, Michel-Angelo, called Caravaggio, Italian painter. Michelangelo Amerighi da Caravaggio dip. De Lannoy inc. pl. 3 of \mathcal{T} , D.3.3
ALBERT, archduke of Austria, b. 1559, d. 1621. Without artist's name pl. 113 of \mathcal{T} , A.8.1	AMICCI, Anna de, Italian vocalist. <i>See</i> Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
ALBERT, count of Holland, etc. [Visscher. Principes Hollandie] pl. 27 of \mathcal{T} , D.2.3	

- AMICONI, J., *painter*. Anna Amelia, princess of Prussia. See Amelia, Anna . . . pl. 60 of \mathcal{T} , A.8.1
- AMLING, C. G. von, *designer and engraver*. Maximilian Emanuel, duke of Bavaria. See Maximilian Emanuel 123
- AMOREVOLI, —, Italian vocalist. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- AMULIO, Marcantonio, cardinal librarian of the Vatican, 1565. See Effigies pontificum 500
- ANDERLONI, P., *designer and engraver*. Antonio Canova, after G. Bossi. See Canova, A. 509
- *engraver*. A cavalier of Jerusalem, after Giordione. See Unknown pl. 20d, v. 1 of \mathcal{T} , D.3.2
- ANDREWS, J., *engraver*. Francesco Maria I della Rovere, after Titian. See Rovore, F. M. I della pl. 79a, v. 2 of \mathcal{T} , D.3.2
- ANFOSSI, Pasquale, Italian violinist and composer. See Professori celebri di suono pl. 15 of \mathcal{T} , A.8.1
- ANNE, of Austria, wife of Louis XIII of France. R. Nanteuil ad vivum pingebat sculptabat, 1666 507
- ANSANI, or Anzani, Giovanni, Italian singer and composer. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- ANTEMINELLI FILOLAURO, *pseud.* See Ferri, G. P.
- ANTIN, Louis Antoine de Pardailhan de Gondrin, duc d', son of the marquis and madame de Montespau. Peint par Hyacinthe Rigaud gravé par Fr. Chereau 444, 452
- APPIANI, Andrea Italian painter. A. Appiani dip. G. Magonio dis. e inc. pl. 4 of \mathcal{T} , D.3.3
- APRILE, Giuseppe, Italian vocalist. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- ARGENS, Jean Baptiste de Boyer, marquis d'. Theod. van Péc pinxit. J. v. Schley sculpt., 1740. 514
- ARGENTEAU, Charles Joseph Benoit d', Belgian prelate, b. 1787, d. 1864. Hanfstaengl ad nat. in lap. delin. 1828 (Lithograph). pl. 129 of \mathcal{T} , A.8.1
- ARGNANI, F., *designer and engraver*. A lady, after L. da Vinci. See Unknown pl. 89 of \mathcal{T} , D.3.3
- ARNAULD, Antoine, "the Great," of Port Royal. Jesuit theologian and philosopher. Champagne pinx. Edelneck sculpt. 1st state. 91
- ARNAULD-D'ANDILLY, Robert, apologist for Port Royal, b. 1588, d. 1674. Ph. Champagne pinx. I. Morin sculpt. 454
- ARNULF, count of Holland, etc. [Viisscher. Princesps Hollandie] pl. 4 of \mathcal{T} , D.2.3
- ARFINO. See Cesari, G.
- ARXHOECK, Johannes van, b. 1687, d. 1747. P. Oets pinx. 1753. I. Houbraken sculpt. 20
- ASIOLI, Bonifazio, Italian musical composer. See Professori celebri di suono pl. 15 of \mathcal{T} , A.8.1
- AUDRAN, J., *engraver*. Louis XV, of France, after Gobert. See Louis XV 208
- Peter Paul Rubens, after A. van Dyck. See Rubens, P. P. pl. a of \mathcal{T} , C.7.5
- AUGUSTUS III (or II), Frederick, king of Poland, when prince royal. Peint par Hyacinthe Rigaud 1715]. Gravé par J. J. Balchou, 1750. 263
- Same. Elector of Saxony. Peint par Louis de Silvestre en 1743. Gravé par G. F. Schmidt [1753] 50
- AVED, J. A. J., *painter*. Mme. Aved. See Aved, Mme.
- AVED, Mme. (Anne Charlotte Gauchier), spinning flax. Peint par Aved. Gravé par Balchou 251
- BABBI, Gregorio, Italian singer. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- BABBINI, Matteo, Italian singer. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- BACH, [Johann Sebastian, German musician and composer?]. See Professori celebri di suono pl. 16 of \mathcal{T} , A.8.1
- BAGNACAVALLO. See Ramenghi, B.
- BALECHOU, J. J., *engraver*. Augustus III, king of Poland, when prince royal, after Rigaud. See Augustus III 263
- Charles Rollin, after C. A. Coypel. See Rollin, C. 52
- Jean de Julien, after F. de Troy. See Julien, J. de 44
- Jean Soanen, after J. Raoux. See Soanen, J. 53
- Mme. Aved, after J. A. J. Aved. See Aved, Mme. 251
- BALESTRA, G., *engraver*. Pope Plus VII, after Camuccini. See Plus VII 131
- BANDINELLI, Baccio, Florentine painter and sculptor. B. Bandinelli dip. G. Migliavacca inc. pl. 5 of \mathcal{T} , D.3.
- BANER, Johan, Swedish general. Without artists' names pl. 85 of \mathcal{T} , A.8.1
- BANTI, or Bandi, Georgina Brigida, Italian vocalist. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- BARBARELLI, Giorgio, da Castelfranco, called Giordione. Italian painter, poet, and musician. Giordione da Castelfranco dip. Nella Sc. Calamatta inc. pl. 6 of \mathcal{T} , D.3.3
- *painter*. Erasmo Gattamelata. See Gattamelata, E. pl. 20c, v. 1 of \mathcal{T} , D.3.2
- A cavalier of Jerusalem. See Unknown pl. 20d, v. 1 of \mathcal{T} , D.3.2
- BARBERINI, Antonio, cardinal librarian of the Vatican, 1636. See Effigies pontificum 500
- BARBERINI, Francesco, cardinal librarian of the Vatican, 1627. See Effigies pontificum 500
- BARBIERI, Giovanni Francesco, called Guercino, painter. G. F. Barbieri dip. F. Ravano inc. pl. 7 of \mathcal{T} , D.3.3
- Same. Octavius Leonus fecit, 1623. pl. 112 of \mathcal{T} , A.8.1
- BARCLAY, Jean, French poet and theologian. Cl. Mellan delin. et sculpt. 397
- BARGIACCHI, F., *engraver*. Rutilio Manetti, after himself. See Manetti, R. pl. 50 of \mathcal{T} , D.3.3
- BARNI, G., *engraver*. Giovanni Antonio Pantera, after G. B. Moroni. See Pantera, G. A. pl. 80, v. 2 of \mathcal{T} , D.3.2
- Jacopo da Ponte (Bassano), after himself. See Ponte, J. da pl. 60 of \mathcal{T} , D.3.3
- BARON, B., *engraver*. Philip Yorke, earl of Hardwicke, after A. Ramsay. See Yorke, P. 56
- BARONIO, Cesare, cardinal librarian of the Vatican, 1597. See Effigies pontificum 500
- BARTOLI, Daniello, historiographer of the Society of Jesus, b. 1608, d. 1835. Tom. Minardi dis. G. B. Molinari inc. pl. 110 of \mathcal{T} , A.8.1
- BARTOLUCCI, Monsignor. Vinc. Camuccini dip. Angelo Bertini inc. pl. 14 of \mathcal{T} , A.4.2
- BARVIZ, Jean Guillaume, *engraver*. See Bervie, C. C.
- BASAITI, Marco, Venetian painter. M. Basaiti dip. P. Suppini inc. pl. 8 of \mathcal{T} , D.3.3
- BASAN, P. F., *engraver*. Louis XV, of France, after F. Le Moine. See Louis XV 145
- Lieven van Coppenol. See Coppenol, L. van 458
- BASILI, Andrea, Italian musical composer. See Professori celebri di suono pl. 15 of \mathcal{T} , A.8.1
- BASSANI, L., *engraver*. Leonard of Porto-Maurizio. See Leonard pl. 23, 24 of \mathcal{T} , A.8.1
- BASSANO. See Ponte, J. da, and Ponte, L. da
- BASTA, George, military writer and commander. Ioan. ab. Ach. pinx. Lucas Killianus Augst sculptit 397
- BASTARDINA, La [Lucrezia Agujari, called La Bastardella, Italian vocalist?]. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- BATHUR, Edward, archbishop of Salop. Painted by Wm. Etty. Engraved by Samuel Cousins. Published in 1836. Proof 273
- BATONI, or Battoni, Pompeo Girolamo, Italian painter. P. Batoni dip. A. Marchi inc. Engraver's proof pl. 9 of \mathcal{T} , D.3.3
- *painter and designer*. Prosper de Sciarra, cardinal Colonna. See Colonna, P. de Sciarra, cardinal 85
- BAUGNIET, K., *lithographer*. Luigi Calamatta. See Calamatta, L. 250
- BAZIN, N., *engraver*. Maria Theresa, wife of Louis XIV, after J. Le Febvre. See Maria Theresa 385
- BEAUDRIN, or Bobrun, H. and C., *painters*. Jacques de Coigneux. See Coigneux, J. de 93
- Pierre Ignace de Braux, baron de Champagne. See Champagne, P. I. de Braux, baron de 371
- BEAUVAU, René François de, archbishop of Narbonne. (1664-1739.) Hyacinthe Rigaud pinx [1715]. P. Drevet sculpt. 1727 57
- BECCARELLI, Lodovico, Italian historian, 1502-1572. Tiziano dip. A. Peretti inc. pl. 79, v. 2 of \mathcal{T} , D.3.2
- BECCAFUMI, Domenico, called Mecarino, painter. D. Beccafumi dip. A. Calzi inc. pl. 10 of \mathcal{T} , D.3.3
- BEDETTI, R., *engraver*. Jacques Callot, after himself. See Callot, J. pl. 18 of \mathcal{T} , D.3.3
- BELLARMINO, Roberto, cardinal and controversial writer. Anton Wierix fecit 515
- BELLINI, Giacomo, Venetian painter. G. Bellini dip. S. Richard inc. pl. 11 of \mathcal{T} , D.3.3
- BELLOLI, P., *engraver*. Frans van Mieris, the elder, after himself. See Mieris, F. van pl. 171b, v. 3 of \mathcal{T} , D.3.2
- BENEDICTUS XIV, pope. See Effigies pontificum 500
- BENTIVOGLIO, Guido, cardinal. Ant. van Dyck Pinxit. Ioan. Dom. Picchianti sculpt. 255
- BERCKMANS, H., *painter*. Haus Lipperhey. See Lipperhey, H. 513
- Zacharias Jansen. See Jansen, Z. 513
- BERNACCHI, Antonio, Italian vocalist. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- BERNARD, T., *medalurgist*. Philip V, of Spain. See Philip V pl. 73 of \mathcal{T} , A.8.1

- BERNARDO DA OFFIDA, capuchin. P. Mallerini inv. et del Angi Campanella sculp. . . pl. 26 of *T.*, A.8.1
 — Same. Without artists' names. Prof. . . . pl. 27 of *T.*, A.8.1
- BERNINI, Giovanni Lorenzo, Italian painter, sculptor, and architect. L. Bernini dip. Blanchard fis inc. pl. 12 of *T.*, D.3.3
 — Same. Io: Bapt: Gaullus pin. Arnold: Van Westerhout sc. pl. 72 of *T.*, A.8.1
- BERNOULLI, Jean, French mathematician. J. Rüber [Huber] pinx. G. F. Schmidt sculp. 1743 228
- BERRETINI, Pietro, called Pietro da Cortona, Florentine painter and architect. Without artists' names 402
- BERRY, Charles, duc de. Peint par de Troye Graué par le Chevallier Edelneck 369
- BERTINI, A., engraver. Monsignor Bartolucci, after V. Camuccini. See Bartolucci. A.4.2
 — Pope Pius VII, after Camuccini. See Pius VII. 131
- BERTINOTTI, Teresa, Italian female singer. See Professori celebri di suono pl. 17 of *T.*, A.8.1
- BERTONI, Ferdinando, Italian musical composer. See Professori celebri di suono pl. 16 of *T.*, A.8.1
- BERVIC, C. C. (real name Jean Guillaume Barvoz), engraver. Louis XVI, of France, after Callot. See Louis XVI. 34
- BETHLEN, Gabriel, prince of Transylvania. 1613. Without artists' names pl. 88 of *T.*, A.8.1
- BETTAZZI, R., engraver. Alessandro Braccesi, after L. di Credi. See Braccesi. A. pl. 37f, v. 2 of *T.*, D.3.2
- BETTELINI, P., engraver. A man wearing a coat buttoned, after J. B. Vicar. [Not identified]. 383
 — Marchesa Fanny Grimaldi, after F. X. Fabre. See Grimaldi, F. pl. 8 of *T.*, A.5.4
 — Vincenzo Camuccini, after Sir T. Lawrence. See Camuccini, V. pl. 1 of *T.*, A.4.1; pl. 1 of *T.*, A.4.2
- BEZA, or Beze, Théodore de, French pro estant theologian and reformer. 1595. Without artists' names 513
- BIANCHI, [Francesco, Italian composer?]. See Professori celebri di suono pl. 15 of *T.*, A.8.1
- BIGOLA, L., engraver. Francesco Caracci, after himself. See Caracci, F. pl. 22 of *T.*, D.3.3
- BILLINGTON, Elisabeth, English singer and musician. See Professori celebri di suono pl. 17 of *T.*, A.8.1
- BLANCHARD, A. J. B. M., engraver. Giovanni Lorenzo Bernini, after himself. See Bernini, G. L. pl. 12 of *T.*, D.3.3
- BLANCHARD, Jacques, the elder, engraver. Morto da Feltro, after himself. See Feltro, M. da. pl. 36 of *T.*, D.3.3
- BLANCHET, T., painter. Gaspard Charrier. See Charrier, G. 96
- BLESENDORF, S., engraver. Charles XI, of Sweden. See Charles XI pl. 47 of *T.*, A.8.1
 — Samuel, baron von Pufendorf. See Pufendorf, S., baron von pl. 46 of *T.*, A.8.1
- BOBADILLA, Nicolas Alfonso de, companion of Loyola. See Loyola, I. pl. 18 of *T.*, A.8.1
- BODEKKEK, J. F., painter. Pieter Rabus. See Rabus, P. 112
- BOGERMANN, Johann, protestant theologian of Holland. B. Bos excudit 397
- BOILEAU-DESPRÉAUX, Nicolas, French poet. Fran. de Troy pinxit. P. Drevet sculpit. pl. 75 of *T.*, A.8.1
- BONAINI, G., engraver. Leonardo da Vinci, after himself. See Vinci, L. da pl. 84 of *T.*, D.3.3
- BONAJUTI, I., engraver. Cardinal Girolamo Agucchia, after Domenichino. See Agucchia, G. pl. 116, v. 2 of *T.*, D.3.2
- BONZI, Pierre de, cardinal, archbishop of Narbonne. Nantueil ad vivum 1678 386
- BORCHT, Nicolaus van der, Dutch admiral 42
- Note. — Painted by A. van Dyck, and engraved by C. M. Vermeulen. The artists' names have been cut off, and the print has been mounted on stiff paper.
- BORDONE, P., painter. A youth. See Unknown. pl. 75, v. 2 of *T.*, D.3.2
- BORDONI, Faustina, Italian vocalist. See Professori celebri di suono pl. 17 of *T.*, A.8.1
- BORGHESE, Scipione Caffarelli, cardinal librarian of the Vatican, 1603. See Effigies pontificum 500
- BORGI, Giovanni Battista, Italian musical composer. See Professori celebri di suono pl. 15 of *T.*, A.8.1
- BORNEI [Bornei, —, the elder, French violinist and composer?]. See Professori celebri di suono pl. 15 of *T.*, A.8.1
- BORROMEO, Carlo, saint. C. le Brun l'inxit. G. Edelneck sculp. 374, 488
- BOS, B., engraver. J. Bogermann, protestant theologian of Holland. See Bogermann, J. 397
- BOSCOLI, Andrea, Florentine historical painter. A. Boscoli dip. E. Silvestri inc. pl. 13 of *T.*, D.3.3
- BOSSI, Egidio, Italian jurist, d. 1546. Without artists' names pl. 81 of *T.*, A.8.1
- BOSSI, G., painter. Antonio Canova, Italian sculptor. See Canova, A. 509
- BOSSUET, Jacques Bénigne, bishop of Meaux. Hyacinthus Rigaud pinxit, [1715]. Petrus Drevet sculpit. 1723 179
- Note. — Before any dot after the name of the painter (one was added after every hundred impressions), but with the inscription correctly spelt, and with the back of the arm-chair finished.
- BOTTICELLI SANDRO, See Filipepi, A.
- BOUCHERAT, Louis, chancellor of France under Louis XIV. Nantueil ad vivum 1677. 2d state 508
- BOCLOGNE, or Boulogne, B., painter. Claudius de La Chapelle. See La Chapelle, C. de 393
- BOULLONGNE, Jean de, comptroller-general of France. Peint par H. Rigaud. Gravé par J. G. Wille. 1755 28
- BOULLONGNE, Louis, the younger, painter. Peint par lui même. Gravé par F. Chéreau pour sa réception à l'Académie en 1718 47
- BOURBON, Louis Henri, duc de, prince de Condé. Gober [Gobert?] pinxit. P. Drevet sculpit. 23
- BOUTTATS, G., engraver. Johann, baron von Kauschenbergh. See Kauschenbergh, J., baron von pl. 97 of *T.*, A.8.1
 — Otto Christopher, baron von Sparr. See Sparr, O. C., baron von pl. 106 of *T.*, A.8.1
- BOUYS, A., painter. Eustache Teissier. See Teissier, E. 370
- BRABANT, Léopold Louis Philippe Marie Victor, duc de. P. int par N. Dekeyser. Dessiné & gravé par Lucio Lelli. Bruxelles 1855 pl. 5 of *T.*, A.8.1
- Note. — A presentation copy, with the engraver's autograph in ink. — "A Sua Eminenza | Antonio Cardinal Tosti | Lucio Lelli."
- BRACCESI, Alessandro, secretary of the Dieci in the Florentine republic in the latter part of the 15th century. L. di Credi dip. R. Bettazzi inc. pl. 37f, v. 2 of *T.*, D.3.2
- BRACCIOLINI (Lat. Braccollinus), Francesco, Italian poet. 1625 Octavius Leonus fecit. "Very rare." — Bartsch 515
- BRAGELOGNE, Marie de, widow of Claude Le Boulthillier, superintendent of finances. Nantuil fucibat ad Vivum 1656. 3d state 132
- Note. — Without the name of the person represented.
- BRAHE, Pehr Abrahamsson, count of Vislingsborg. D. Klöcker pinxit. Grignon sculp. 361
- BRANCATI, or Brancacci, Lorenzo, called Laurin, cardinal librarian of the Vatican, 1681. See Effigies pontificum 500
- BRIGLIA, Giovanni Francesco, Italian painter. G. F. Briglia dip. P. Mancion inc. pl. 55 of *T.*, A.8.1; pl. 14 of *T.*, D.3.3
- Note. — The former copy is a proof before any letters. The engraver's name is written in pencil by himself, as is the following. — "A Sua Emza Revna | Il Signor Carlo Antonio Tosti | L'Umzo Servitore Pietro Mancion."
- BRISACIER, Guillaume de, secretary of Marie Thérèse, queen of Louis XIV. N. Mignard Pinxit. Ant. Masson sculpebat 1664 418
- Note. — This engraving is known under the name of "The gray-headed man."
- BROUET PÂQUES, companion of Loyola. See Loyola, I. pl. 18 of *T.*, A.8.1
- BRONZINO. See Allori, A.
- BRUGGIE, R. van, painter. Mary of Burgundy. See Mary of Burgundy pl. 33 of *T.*, D.3.3
- BRUNA, V. della, engraver. Annibale Curacci, after himself. See Curacci, Annibale. pl. 21 of *T.*, D.3.3
 — Giovanni Antonio Razzi (Sodoma), after himself. See Razzi, G. A. pl. 84 of *T.*, D.3.3
 — Giulio Strozzi, after T. Tinelli. See Strozzi, G. pl. 110, v. 2 of *T.*, D.3.2
 — Marcantonio Franceschini, after himself. See Franceschini, M. pl. 37 of *T.*, D.3.3
 — Santi di Tito, after himself. See Tito, S. di. pl. 78 of *T.*, D.3.3
- BRUNETTI, [Gaetano, violinist and composer?]. See Professori celebri di suono pl. 15 of *T.*, A.8.1
- BUCQUOT, Charles Bonaventure de Longueval, comte de. P. P. Rubens Inuent. Lucas Vorsterman sculp. 174
- BULGARI, —, [Marianne Benfi Bulgarelli, Italian singer?]. See Professori celebri di suono pl. 17 of *T.*, A.8.1
- BUONACCORSI, Pietro, called Pierino (or Perino) del Vaga, Florentine palater. Buonaccorsi dip. Levi Pollacco. dis. e inc. pl. 15 of *T.*, D.3.3

BUONARROTI, Michel Angelo, Italian painter, sculptor, and architect. Proof before any letters pl. 52 of *T.*, A.8.1
 — Same. Mich. Ang. Buonarroti dip. G. P. Lorenzini inc. pl. 16 of *T.*, D.3.3
 — Same. Bust in oval. Alter inventor faciebat. G. M^o [Giorgio Ghisi sc.] pl. 18 of *T.*, A.2.1
 — Same. At the age of eighty-one. Without painter's or engraver's name pl. 30 of *T.*, A.2.1
 BUONONCINI, or BONONCINI. [Giovanni Battista. Italian musical composer?]. See Professori celebri di suono pl. 15 of *T.*, A.8.1
 CABOURET, F., designer. Jean Fronteau, or Fronto. See Fronteau, J. 395
 CADET A LA PERLE. See Harcourt, H. de Lorraine, comte d'.
 CADOLINI, Antonio Maria, cardinal. Moneta inc. pl. 45 of *T.*, A.8.1
 CAFFARIELLO [Gactano Majorano, called Caffarelli, Italian vocalist?]. See Professori celebri di suono pl. 17 of *T.*, A.8.1
 CAFFARO, Pasquale, Italian musical composer. See Professori celebri di suono pl. 16 of *T.*, A.8.1
 CAGLIARI, Paolo, called Paolo Veronese (Eng. Paul Veronese), Venetian painter. P. Cagliari Veronese dip. E. Sonne inc. nello St. Toschi pl. 17 of *T.*, D.3.3
 — painter. A man. See Unknown. pl. 83a, v. 2 of *T.*, D.3.2
 CAJANI, C., engraver. Marten de Vos, after himself. See Vos, Marten de pl. 86 of *T.*, D.3.3
 CALAMATTA, Luigi, Italian designer and engraver. *Banquet d'après nature.* 1837 250
 — designer and engraver. Beatrice Cenci, after Guido Reni. See Cenci, B. 438
 — Count Mathieu Louis Molé, after Ingres. See Molé, M. L. 298
 — François Pierre Guillaume Guizot, after Delacroix. See Guizot, F. P. G. 13
 — George Sand, in man's attire. See Dudevant, A. L. A. D. 224
 — Mme. Dudevant (George Sand). See Dudevant, A. L. A. D. 15
 — Napoleon I, after cast of his face. See Napoléon I 196
 — René François Auguste, vicomte de Chateaubriand, after Gigoux. See Chateaubriand, R. F. A., vicomte de 490
 — Tommaso Guidi (Masaccio). See Guidi, T. 183; pl. 39 of *T.*, D.3.3
 — engraver. Bartolmé Esteban Murillo, after himself. See Murillo, B. E. 184
 — La bella Simonetta, after A. Filipepi (Sandro Botticelli). See Cattani, S. 225
 — Camillo Benso, conte di Cavour. See Cavour, C. B., conte di 330
 — Cosmo de' Medici, after J. Carucci (Pontorno). See Vandereyppen. — pl. 64 b, v. 2 of *T.*, D.3.2
 — Duke of Orleans, eldest son of Louis Philippe, after Ingres. See Orleans, 489; pl. 12 of *T.*, A.8.1
 — Guillaume, baron de Montmorency. See Montmorency, G., baron de 252
 — Jean Auguste Dominique Ingres, after himself. See Ingres, J. A. D. 14
 — Mme. Marcotte mère, after Ingres. See Duclos-Marcotte, S. A. 229
 — A man. [Not identified] pl. 6 of *T.*, A.8.1
 — Marcotte-Genlis, after Ingres. See Marcotte-Genlis, — pl. 8 of *T.*, A.8.1
 — Maria Ferdinand Francisco de Assis, husband of Isabella II of Spain, after F. de Madrazo. See Francisco de Assis 379
 — Martin, minister from Hanover to France, after Ingres. See Martin, — pl. 7 of *T.*, A.8.1
 — Mona Lisa del Giocondo, after L. da Vinci. See Giocondo, Mona Lisa del 341
 — Nicolò Paganini, after Ingres. See Paganini, N. 227
 — Peter Paul Rubens, after himself. See Rubens, P. P. 366
 — Victor Emmanuel I. See Demannez, — 334
 — School of engravers. Adam Elzheimer, after himself. See Elzheimer, A. pl. 35 of *T.*, D.3.3
 — — Giorgio Barbarelli da Castelfranco (Giorgione), after himself. See Barbarelli, G. pl. 6 of *T.*, D.3.3
 — — Giovanni Manzoni (Giovanni da San Giovanni), after himself. See Manzoni, G. pl. 51 of *T.*, D.3.3
 CALLET, A. F., painter. Louis XVI, of France. See Louis XVI 34
 CALLOT, Jacques, French painter and engraver. I. Calot dip. R. Bedetti inc. pl. 18 of *T.*, D.3.3
 CALZI, A., engraver. Domenico Beccafumi (Mecarino), after himself. See Beccafumi, D. pl. 10 of *T.*, D.3.3

CALZI, A., continued.
 — Francesco Rossi (Cecchino Salviati), after himself. See Rossi, F. pl. 70 of *T.*, D.3.3
 — A lady, after Andrea del Sarto. See Unknown pl. 43, v. 2 of *T.*, D.3.2
 CAMBOIT DE COISLIN, Pierre Armand de, cardinal. Nantcuil. Effigiem del. Le: fant, Sculpteat. 1661 95
 CAMMARANO, J., designer. Giuseppe Saverio Poli. See Poli, G. S. pl. 29 of *T.*, A.8.1
 CAMPANELLA, A., engraver. Bernardo da Offida, after P. Mallerini. See Bernardo da Offida pl. 26, 27 of *T.*, A.8.1
 CAMPIGLIA, G. D., designer. Cosmo III, grand duke of Tuscany. See Cosmo III 258
 CAMPIONI, Carlo Antonio, Italian musical composer. See Professori celebri di suono. pl. 16 of *T.*, A.8.1
 CAMPOANTICO, L., engraver. Jacopo Coppi, after himself. See Coppi, J. pl. 28 of *T.*, D.3.3
 — Sir Joshua Reynolds, after himself. See Reynolds, Sir J. pl. 66 of *T.*, D.3.3
 CAMUCCINI, Vincenzo, Italian painter. Cavour Tommaso Laurence disignò. Pietro Bettiellini incise pl. 1 of *T.*, A.4.1; pl. 1 of *T.*, A.4.2
 — Same. (Lithograph.) M. Danesi lit. e imp. pl. 114 of *T.*, A.8.1
 — painter. Albert, or Bertel, Thorvaldsen. See Thorvaldsen, A. pl. 13 of *T.*, A.4.2
 — Countess Schouwalof. See Schouwalof, Countess 205; pl. 8 of *T.*, A.4.2
 — Mo: signor Bartolucci. See Bartolucci, Mo: signor pl. 14 of *T.*, A.4.2
 — Pope Pius VII. See Pius VII. 131; pl. 12 of *T.*, A.4.2
 — Princess Dietrichstein. See Dietrichstein. 7; pl. 9 of *T.*, A.4.2
 — Principini Gagarin. See Gagarin, Principini. pl. 7 of *T.*, A.4.2
 CANOSSINI, P., engraver. A man, after Paul Veronese. See Unknown pl. 83a, v. 2 of *T.*, D.3.2
 CANOVA, Antonio, Italian sculptor. Cavaliere Giuseppe Bossi dipinse. Pietro Anderloni dis. ed inc. 1813 509
 — Same. A. Canova dip. S. Levi Pollacco dis. e inc. pl. 19 of *T.*, D.3.3
 CAPISTRANO, Giovanni di, general of the Franciscans. P. Mercuri. Proof, with engraver's name only, which is written with a pencil 351
 CAPUZZI, or CAPUCCI, Antonio, violinist and composer. See Professori celebri di suono. pl. 14 of *T.*, A.8.1
 CAPPONI, Luigi, cardinal librarian of the Vatican, 1650. See Effigies pontificum 500
 CARACCI, Agostino, Italian painter and engraver. A. Caracci dip. G. Rivera inc. pl. 20 of *T.*, D.3.3
 CARACCI, Annibale, Italian painter. A. Carracci dip. V. Della Bruna inc. pl. 21 of *T.*, D.3.3
 CARACCI, Francesco, Italian painter. F. Caracci dip. D. L. Bigola inc. nello St. Toschi. pl. 22 of *T.*, D.3.3
 CARACCI, Ludovico, Italian painter. L. Caracci dip. G. Marri inc. pl. 23 of *T.*, D.3.3
 CARAFFA, Alfonso, cardinal librarian of the Vatican, 1559. See Effigies pontificum 500
 CARAFFA, Antonio, cardinal librarian of the Vatican, 1581. See Effigies pontificum 500
 CARAVAGGIO. See Amerighi, Michel-Angelo.
 CARDI, Lodovico, called Cigoli, Italian painter. L. Cigoli dip. L. Livalli inc. nello Studio Toschi pl. 24 of *T.*, D.3.3
 CARESTINI, Giovanni, Italian vocalist. See Professori celebri di suono pl. 17 of *T.*, A.8.1
 CARIANI, [Pietro, Neapolitan musical composer?]. See Professori celebri di suono pl. 17 of *T.*, A.8.1
 CARON, J., engraver. Gerard Honthorst (Della Noite or Delle Notti), after himself. pl. 43 of *T.*, D.3.3
 CARUCCI, J., called Pontorno, painter. Cosmo de' Medici, "Pater patriæ." See Medici, G. de' pl. 64b, v. 2 of *T.*, D.3.2
 CARUSO, Luigi, Italian musical composer. See Professori celebri di suono pl. 15 of *T.*, A.8.1
 CASANATTA, Girolamo, cardinal librarian of the Vatican, 1693. See Effigies pontificum 500
 CASELLA, —, Italian singer. See Professori celebri di suono pl. 17 of *T.*, A.8.1
 CASIMIR V, John, king of Poland. Without artists' names pl. 101 of *T.*, A.8.1
 CATALANI, Angelica, Italian singer. See Professori celebri di suono pl. 17 of *T.*, A.8.1
 CAVOUR, Camillo Benso, conte di. Disegnato da A. Masutti. Inciso da L. Calamatta 330

Note.— Proof, with artists' names only, and the autograph inscription "A Sua Emila il Carlo Tosti | L. Calamatta."

- CATTANI, Simonetta, called La bella Simonetta, mistress of Giuliano de' Medici. A. Filippini (called Sandro Botticelli), plnx. L. Calamatta sc. Proof before any letters 225
- CAYLUS, Daniel Charles Gabriel de Pestels de Lévis de Tubières de, bishop of Auxerre. Fontaine [i. e. La Fontaine?] pinxit. Schmidt sculpit [1739] 26
- CECCHI, F., painter and designer. St. Vincent de Paul. See Vincent de Paul, St. . . pl. 11 of *U.*, A.8.1
- CECCHINO SALVIATI. See Rossi, Francesco.
- CENCI, Beatrice, Italian caricature. Guido Reni sculpit. Calamatta disegno e incise 438
- Same. B. del Vecchio incise . . . pl. 4 of *U.*, A.6.6
- CERVETTO, Giacomo, Italian violinist. See Professori celebri di suono pl. 14 of *U.*, A.8.1
- CERVINI, Marcello, cardinal librarian of the Vatican, 1543. See Effigies pontificum 500
- CESARI, Giuseppe, called Arpino (Lat. Orpinae), Italian painter. Cav. G. Cesari dip. V. Normand dis. e inc. pl. 25 of *U.*, D.3.3
- Same. Eques Octavianus Leoh [ferit]. 1621 422
- CHIABRAND, or Chiabrand, Francesco, Italian violinist. See Professori celebri di suono pl. 14 of *U.*, A.8.1
- CHAMBORD, Henri Charles Ferdinand Marie Dieudonne d'Artois, duc de Bordeaux, comte de, called Henry V. G. Feretti dis, 1835. Roma. Lit. Battistelli. (Lithograph). pl. 128 of *U.*, A.8.1
- CHAMPAIGNE, or Champagne, Philippe de, Belgian painter. See Ipse pinxit. G. Edelink sculpit. 1678 8
- painter. Antoine Arnauld, Jansenist theologian and philosopher. See Arnauld, A. 91
- Cardinal Richelieu. See Richelieu, A. J. Duplessis, duc de 213
- François Servien, bishop of Bayeux. See Servien, F. 259
- Henri II d'Orléans, duc de Longueville. See Longueville 120
- Michel Le Tellier. See Le Tellier, M. 128
- Omer Talon. See Talon, O. 129
- Philibert Emanuel de Beaumanoir de Lavardin. See Lavardin, P. E. de B. de 133
- Philip Vleughels. See Vleughels, P. 450
- Robert Arnauld-d'Andilly. See Arnauld-d'Andilly, R. 454
- A man. See Unknown pl. 161, v. 2 of *U.*, D.3.2
- CHAMPAGNE, Pierre Ignace de Braux, 1st baron of, Beaubrun plnx. Van Schuppen sculpebat 1661 371
- CHANVALLON, François de Harlay de, archbishop of Paris. With the painter's name only. R. Nanteuil plng. sculp. 1672. 3d state 504
- CHARLES, prince of Wales, James, duke of York, and the princess Mary, children of Charles I. Antonius Vandike pinxit. Robertus Strange sculpit. At Windsor castle 166
- CHARLES I, king of Great Britain. Without any letters 403
- CHARLES I (the bold), count of Holland, etc. Jan van Eyck plnx. [Vischer. Principes Hollandæ] pl. 32 of *U.*, D.2.3
- CHARLES II (the emperor Charles v), count of Holland, etc. Titianus plnx. [Vischer. Principes Hollandæ] pl. 36 of *U.*, D.2.3
- CHARLES III, duke of Lorraine. Without artists' names pl. 103 of *U.*, A.8.1
- CHARLES V, emperor of Germany, on horseback. A. Van Dyck dip. D. Chiossone inc. Studio Peretti pl. 205, v. 3 of *U.*, D.3.2
- Same. Ant. van Dyck plnx. Cosmus Mogall sculp. 291
- CHARLES VI, emperor of Germany. Martin de Meytens pinxit. Andreas et Josephus Schmutzer sculp. [1728] 43
- CHARLES X, Gustavus, of Sweden. Without artists' names pl. 96 of *U.*, A.8.1
- CHARLES XI, of Sweden. S. Biesendorff Sculp. pl. 47 of *U.*, A.8.1
- CHARLES ALBERT, king of Sardinia, on horseback 368
- Note. — Proof before any letters, but with this autograph dedication by the engraver. — "A Sua Emittenza Il Sig. Cardinal Toschi [in segno di gratitudine] Paolo Toschi."
- CHARLES EMANUEL I, duke of Savoy. Without artists' names pl. 82 of *U.*, A.8.1
- CHARRIER, Gaspard, lieutenant criminel au président de Lyon. Th. Blanchet Lugd. pinxit. Ant. Masson sculpit. 2d state 96
- CHATEAUBRIAND, René François Auguste, vicomte de, French author and statesman. Peint par Gloux. Disegnato e Inciso da L. Calamatta. 490
- Note. — Proof with artists' names only, and the inscription, "A Sua Emittenza Tosti [L. Calamatta.]"
- CHÉRAU, F., engraver. Eusèbe Renaudot, after J. Ranc. See Renaudot, E. 40
- Louis Antoine de Pardaillan de Gondrin, duc d'Antin, after H. Rigaud. See Antin, L. A. de Pardaillan de Gondrin, duc d' 444, 452
- Louis Boullongne, the younger, after himself. See Boullongne, L. 47
- Melchior Polignac, after H. Rigaud. See Polignac, M. 271, 485
- Nicolas de Largillière, after himself. See Largillière, N. de 54
- CHÉNEAU, J., the younger, engraver. Michel Eyquem de Montaigne. See Montaigne, M. E. de 83
- CHERUBINI, Maria Luigi Carlo Zenobio Salvatore, Italian musical composer. See Professori celebri di suono pl. 15 of *U.*, A.8.1
- CHIMENTI, Jacopo, called Da Empoli. Florentine painter. I. Chimenti da Empoli dip. E. Fabbrini inc. pl. 26 of *U.*, D.3.3
- CHIOSSE, D., engraver. Charles V, emperor of Germany, after A. van Dyck. See Charles V. pl. 205, v. 3 of *U.*, D.2.3
- CHRISTIAN IV, of Denmark. Without artists' names pl. 94 of *U.*, A.8.1
- CHRISTINA, queen of Sweden. Bust. Le Beck pinxit. P. Lombart sculp. 1668 . . . pl. 51 of *U.*, A.8.1
- CHRISTINE (d. 1666, d. 1663), duchessa regent of Savoy, daughter of Henry IV, of France, and Marie de Médicis. Without artists' names 3
- CIABRELLA, Gabriel, 1625. Eques Octavius Leon, Roman' pictor fecit 422
- CIAMPOLI, Giovanni, secretary of the pope, etc. 1627. Octavius Leonus Roman' pictor fecit 422
- CIGOLI, See Cardì, L.
- CIMAROSA, Domenico, Italian musical composer. See Professori celebri di suono pl. 16 of *U.*, A.8.1
- CIPRIANI, G. B., painter. Antonio Domenico Gabbiani. See Gabbiani, A. D. pl. 61 of *U.*, A.8.1
- CLARI, Giovanni Carlo Maria, Italian musical composer. See Professori celebri di suono pl. 16 of *U.*, A.8.1
- CLEMENT IX, pope. Carlo Maratti pinxit. John Itali sculpit. 1767 455
- CLEMENT XI, pope. See Effigies pontificum 500
- CLEMENT XII, pope. See Effigies pontificum 500
- CLEMENTI, Muzio, Italian pianist and composer. See Professori celebri di suono pl. 14 of *U.*, A.8.1
- CLERICI, F., engraver. Lucas Sander (Cranach), after himself. See Sander, L. pl. 76 of *U.*, D.3.3
- A man, after G. Muziano. See Unknown pl. 250, v. 3 of *U.*, D.3.2
- CLÈVE, Cornelle van, French sculptor. Peint par J. Vivien. Gravé par J. B. Polity pour sa Réception à l'Académie en 1714 491
- CLODIANUS, Paulus, Quinatus. Octavianus Leonus Roman' pictor fecit 1623 422
- CLOWET, or Clouet, A., engraver. Friedrich, cardinal, landgrave of Hesse, after F. Vouet. See Friedrich 421
- Marquand, bishop of Eyst-tten. See Marquand.
- COBELLUZIO, Neipione, cardinal librarian of the Vatican, 1609. See Effigies pontificum 500
- COCCHI, Gioacchino, Italian opera composer. See Professori celebri di suono pl. 15 of *U.*, A.8.1
- CODURE, Jean, companion of Loyola. See Loyola, I. pl. 18 of *U.*, A.8.1
- COIGNEUX, Jacques de, president of parliament. Beaubrun plnx. Nanteuil sculpebat 1654 93
- COLBERT, Jacques Nicolas, archbishop of Rouen. Ant. Masson. ad vivum pingit et sculpebat 1670. 2d state 424
- Same. R. Nanteuil ad vivum pingebat sculp. 1670 384
- COLBERT, Jean Baptiste, Michel, archbishop of Toulouse. De Largillière pinxit. G. Edelink sculp. 1693 400
- COLBERT, Michel. J. L. Febure plnx. P. van Schuppen sculp. 1680 373
- COLLA, [Giuseppe, Italian musical composer]. See Professori celebri di suono pl. 15 of *U.*, A.8.1
- COLOMBO, Cristoforo, after a contemporary picture. P. Mercuri inc. 1843 353
- Note. — Proof before any letters, except the engraver's name, which is slightly traced with the needle. At the bottom is written with a pencil, in the handwriting of the engraver, "A Sua Emittenza Rev. . . [Il signor Cardinal Antonio [Tosti] Il Suo Umilissimo Affezionato e . . . [P. Toschi]." The inscription is imperfect, the margin of the print having been cut down.

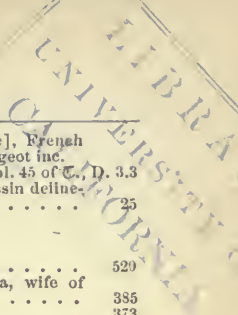
- COLONNA, D. Chiara, *designer*. Gluseppi de Sebregondi. See Sebregondi, G. de . . . pl. 122 of \mathcal{T} , A.8.1
- COLONNA, Marcantonio, cardinal librarian of the Vatican, 1691 (1592?). See Effigies pontificum. 500
- COLONNA, Prosper de Selarra, cardinal. Pompejus Battoni pinxit et del. I. G. Wille sculpsit, 1754. 85
- CONDÉ, Louis II. de Bourbon, prince of, the Great. R. Nanteuil faciebat Mense Augusti, 1662. With artists' name only 46
- CONDORCET, Jean Antoine Nicolas de Carlat, marquis de. Dessiné par Aug. de. St. Aubin en 1756 et gravé par P. Mercier. en 1846. With artists' names only 99
- CONTARINI, Giovanni, Venetian painter. G. Contarini dip. A. Costa inc. nello studio Teschi. pl. 27 of \mathcal{T} , D.3.3
- CONTI, Sigismondo, chamberlain and secretary to pope Julius II pl. 30 of \mathcal{T} , A.8.1
- Note.*—Proof on India paper, before any letters. From the "Madonna di Foligno," painted by Raphael, in 1512, for Sigismondo Conti, who placed it in the church of Ara Coeli, whence it was removed in 1565 to Foligno, by his grand niece, Anna Conti. It is now in the Gallery of pictures in the Vatican.
- COPPENOL, Lieven van, writing-master. Without any letters. 458
- Note.*—A copy, by P. F. Basan, of the second state (according to Bartsch, or the fourth state according to Claussin, Wilson, and Blanc) of Rembrandt's etching called "the larger Coppenol."
- COPPI, Jacopo, Florentine painter. I. Coppi dip. L. Campantico inc. pl. 28 of \mathcal{T} , D.3.3
- CORELLI, Arcangelo, Italian musical composer. See Professori celebri di suono pl. 16 of \mathcal{T} , A.8.1
- CORTONA, Pietro da. See Berrettini, P.
- COSMO III, son of Ferdinando II, 6th grand duke of Tuscany. Ec. Doms Campiglia del. G. M. Preisler sc. Nov. 1738. 258
- COSTA, A., engraver. Cristoforo Allori, after himself. See Allori, C. pl. 2 of \mathcal{T} , D.3.3
- Giovanni Contarini, after himself. See Contarini, G. pl. 27 of \mathcal{T} , D.3.3
- COUBERT, Samuel Bernard, comte de. Peint par Hyacinthe Rigaud. Gravé par P. Drevet, 1729. 38, 246
- COUSINS, H., engraver. Victoria, queen of England, after G. Hayter. See Victoria. 378
- COUSINS, S., engraver. Edward Bather, after W. Ety. See Bather, E. 273
- COUVREUR, Adrienne, called Lecouvreur, French actress, as Cornelia. Peint par Ch. A. Coyvel. Gravé par P. Drevet. 520
- COYVEL, C. A., painter. Adrienne Couvreur, called Lecouvreur. See Couvreur, A. 520
- Charles Rollin. See Rollin, C. 52, 395
- CRAMER *f*°. [Wilhelm, violinist]. See Professori celebri di suono pl. 14 of \mathcal{T} , A.8.1
- CRAMER, padre [Jacopo, Italian musician?]. See Professori celebri di suono pl. 14 of \mathcal{T} , A.8.1
- CRANACH. See Sunder, L.
- CRÉBILLON, Prosper Jolyot de, French tragic poet. Without artists' names 393
- CREDI, L. di, called Sciarpelloni, painter. Alessandro Braccisi, A. pl. 37f. v. 2 of \mathcal{T} , D.3.2
- CRESCENTINI, or Crescentine, Girolamo, Italian vocalist. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- CRESPI, Daniele, Italian painter. D. Crespi dip. G. Hoberge inc. St. Perfetti pl. 29 of \mathcal{T} , D.3.3
- CRESTI, Domenico, called Passignano, Italian painter. D. Cresti do il Passignano dip. S. Livi Polacco dis. e inc. pl. 30 of \mathcal{T} , D.3.3
- CREUZER [Georg Anton Krenser or Kressner, violinist and composer?]. See Professori celebri di suono pl. 14 of \mathcal{T} , A.8.1
- DALA, G., engraver. Emillo Amadeo de Tiplado, after C. Dusil. See Tiplado, E. A. de. pl. 65 of \mathcal{T} , A.8.1
- DALCÒ, A., engraver. Justus Sustermans, after himself. See Sustermans, J. pl. 77 of \mathcal{T} , D.3.3
- Quinten Matsys, after himself. See Matsys, Q. pl. 52 of \mathcal{T} , D.3.3
- Vangelista Scappi, after F. F. Raibolini. See Scappi, V. pl. 73 of \mathcal{T} , D.3.3
- Wife of Quinten Matsys, after Q. Matsys. See Matsys, Q. pl. 53 of \mathcal{T} , D.3.3
- DAMELE, E., engraver. A youth, after P. Bordone. See Unknown pl. 75, v. 2 of \mathcal{T} , D.3.2
- DAMIANI, F., Italian composer and singer. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- DANESI, M., lithographer. Eugenius a Rumiliaco. See Rumiliaco, E. a. pl. 117 of \mathcal{T} , A.8.1
- Vincenzo Camuccini. See Camuccini, V. pl. 114 of \mathcal{T} , A.8.1
- DANZEL, E., engraver. Rubens's two sons, after Rubens. See Rubens's. 522
- DAULLE, J., engraver. Claude Deshayes Gendron, after H. Rigaud. See Gendron, C. D. 45
- Hyacinthe Rigaud, painting the portrait of his wife. See Rigaud, H. 315
- DAVID, Giacomo, Italian vocalist. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- DAVID, H. (?), engraver. Artemisia Lomi, after Adem (?). See Lomi, A. 403
- DAVIDE, Giovanni, Italian opera singer, d. 1830. G. Gaddi Lite G. Sozzi dis. (Lithograph on tinted paper) pl. 118 of \mathcal{T} , A.8.1
- DEKEYSER, N., painter. Léopold Louis P'hillipe Marie Victor, duc de Brabant. See Brabant, L. L. P. M. V., duc de pl. 5 of \mathcal{T} , A.8.1
- DELA ROCHE, P., painter. François Pierre Guillaume Guizot. See Guizot, F. P. G. 13
- DELFINE, D., engraver. A man, after Champagne. See Unknown pl. 161, v. 2 of \mathcal{T} , D.3.2
- DEMANEZ, —, engraver. Galileo Gallei, after J. Sustermans. See Gallei, G. pl. 161, v. 3 of \mathcal{T} , D.3.2
- and Calamatta, L., engravers. Victor Emmanuel I. See Victor Emmanuel I. 334
- DESJARDINS (French name of van den Bogert), Martin, Dutch sculptor. Hiacinthus Rigaud pinxit [1692]. G. Edelinck sculp. [1698]. 442
- DIETRICHSTEIN, Princess. Vinc. Camuccini inc. e dip. Dom. Marchetti inc. 7; pl. 9 of \mathcal{T} , A.4.2
- DIEU, J., painter. François Théodose de Nesmond. See Nesmond, F. T. de 126
- Louis Montenaar de Lavergne de Tressan. See Tressan, L. M. de L. de pl. 19 of \mathcal{T} , A.8.1
- DOLCI, or Dolce, Carlo, Tuscan painter. C. Dolei dip. G. Marri inc. pl. 31 of \mathcal{T} , D.3.3
- DOMENICHINO. See Zampieri, D.
- DOSSEI, DOSSO, Italian painter. Dosso Dossi dip. E. Fabbrini inc. n.º St. Perfetti pl. 32 of \mathcal{T} , D.3.3
- DOSSEI, M. (?), engraver. Bernard LeBouyer de Fontenelle, after H. Rigaud (?). See Fontenelle, B. Le B. de 515
- DOU, Dow, or Douw, Gerhard, Dutch painter. G. Douw dip. I. C. Hévenin inc. pl. 33 of \mathcal{T} , D.3.3
- Mother of, called La Dévideuse (the winder). Peint par Gerard Douw. Gravé par Jean George Wille, 1755 437
- DRAGONETTI, Domenico, Venetian \ddagger former on the double bass. See Professori celebri di suono pl. 14 of \mathcal{T} , A.8.1
- DREVET, C., engraver. Charles Gaspard Guillaume de Vintimille, after Rigaud. See Vintimille, C. G. G. de 459
- Philip Ludwig, count von Sinzendorf, after Rigaud. See Sinzendorf, P. L., count von 48
- DREVET, P., the elder, engraver. Hyacinthe Rigaud, after himself. See Rigaud, H. 319
- J. M. Mitantier, after N. de Largillière. See Mitantier, J. M. 36
- Jean Balthasar Keller, after Rigaud. See Keller, J. B. 41
- Louis XIV, of France, in royal robes, after Rigaud. See Louis XIV 35
- Louis XV, of France, as a child, on his throne, after Rigaud. See Louis XV 264
- Louis Alexandre de Bourbon, comte de Toulouse, after Rigaud. See Toulouse, L. A. Bourbon, comte de 434; pl. 22 of \mathcal{T} , A.8.1
- Louis Antoine de Noailles, cardinal, after Rigaud. See Noailles, L. A. de 22
- Maria Serre Rigaud, mother of H. Rigaud, after Rigaud. See Rigaud, H. 435
- Nicolas Boileau-Despréaux, after F. de Troy. See Boileau-Despréaux, N. pl. 75 of \mathcal{T} , A.8.1
- Nicolas Lambert, after N. Largillière. See Lambert, N. 31, 446
- René François de Beauvan, after Rigaud. See Beauvan, R. F. de 57
- DREVET, P. [elder or younger?], engraver. An ecclesiastic. [Not identified] 515
- Lquis XIV, of France. See Louis XIV 419
- Louis Henri, duc de Bourbon, after Gober (?). See Bourbon, L. H., duc de 23
- DREVET, P. I., engraver. Adrienne Couvreur (called Lecouvreur), after C. A. Coyvel. See Couvreur, A. 520
- Cardinal Guillaume Dubois, after Rigaud. See Dubois, G. 24
- Jacques Bénigne Bossuet, after Rigaud. See Bossuet, J. B. 179

- DREVET, P. I., *continued*.
- Jean François Paul de Bonne de Créqui, duc de Lesdiguières, after Rigaud. *See* Lesdiguières, J. F. P. de B. de Créqui, duc de 59; 136
 - Léonard de Lamet, after Rigaud. *See* Lamet, L. de 436
 - Louis XIV of France, as dauphin, after Rigaud. *See* Louis XIV 29
 - Samuel Bernard, comte de Coubert, after Rigaud. *See* Coubert, S. Bernard, comte de 33; 246
 - DUBOIS, Guillaume, cardinal. Peint par Hynclthe Rigaud 1723. Gravé par P. Drevet. 1724 24
 - DUCLOS-MARCOTTE, S. A. (Mme. Marcotte mère). Ingres à son aml Monsieur Marcotte, 1825. Calamatta Inc. 229
 - DUDEVANT, Amanthe Lucille Aurore Dupin, French writer. (*George Sand*). L. Calamatta ad vivum dell'neavat et sculpebat. Paris 1846. Proof. 15
 - Note.*—The "sculpteur" is altered by the engraver with a pen to "sculptit," and the print bears the following autograph inscription,—"All' Ospizio di S. Michele l. Calamatta."
 - Same. In man's attire. Paris 1836. Disegnato e inciso da me L. Calamatta 224
 - Note.*—Proof, with the engraver's name traced with the needle.
 - DUERER, Albrecht, *the elder*. A. Durero dip. F. Ravano Inc. pl. 35 a. v. 2 of \mathcal{C} , D.3.2
 - DUERER, Albrecht, *the younger*, German painter and engraver. Gem. v. Alb. Dürer. Gest. v. F. Forster 335
 - Same. A. Durero dip. Prof. M. Steimla Inc. pl. 34 of \mathcal{C} , D.3.3
 - *painter*. Albrecht Dürer the elder. *See* Durer, A., *the elder* pl. 35a of \mathcal{C} , D.3.2
 - DU LIEU, François Antoine. R. Nanteuil ad vivum plng. et sculpebat, 1637 497
 - DU MÉE, Le Chevalier, *painter*. Jean Baptiste de Santeul. *See* Santeul, J. B. de 456
 - DUPLESSIS, J. S., *painter*. Louis XVI, of France. *See* Louis XVI 492
 - DUPONT, P., *engraver*. *See* Pontius, P.
 - DUPUIS, C., *engraver*. Nicolas de Largillière, after Goulan. *See* Largillière, N. de 453
 - DUPUIS, Pierre François, French painter of flower pieces. N. Mignard pinxit. Aut. Masson sculpebat 1663 72
 - DUPUY (Lat. Puteanus), Pierre, French historian and librarian of the Bibliothèque du rol. Nanteuil Facetab. Oval in small oblong 395
 - DURANTE, Francesco, Italian musical composer. *See* Professori celebri di suono pl. 16 of \mathcal{C} , A.8.1
 - DUSTI, C., *painter*. Emilio Amadeo de Tipaldo. *See* Tipaldo, E. A. de pl. 65 of \mathcal{C} , A.8.1
 - DUSSECH, [Jan Ladislav] Dussek, Bohemian pianist and composer?]. *See* Professori celebri di suono pl. 14 of \mathcal{C} , A.8.1
 - DYCK, A. van, *painter*. Cardinal Guido Bentivoglio. *See* Bentivoglio, G. 255
 - Borcht, Nicolaus van der. *See* Borcht, N. van der 42
 - Charles V, emperor of Germany. *See* Charles V 291; pl. 205, v. 3 of \mathcal{C} , D.3.2
 - The children of Charles I. *See* Charles, prince of Wales 160
 - Diador van Tulden. *See* Tulden, D. van 223
 - Ernst Graf von Mansfeld. *See* Mansfeld, E., Graf von 115
 - Francisco de Moncada. *See* Moncada, F. de 33; 305
 - Frederick Henry, prince of Orange. *See* Frederick Henry 147
 - Gottfried Heinrich, Graf von Pappenheim. *See* Pappenheim, G. H., Graf von 139
 - Gustavus Adolphus, of Sweden. *See* Gustavus Adolphus 125
 - Jean Baptiste Gaston, duc d'Orléans. *See* Orléans, J. B. Gaston, duc d' 81
 - Johann Tserclaes, Graf von Tilly. *See* Tilly, J. T., Graf von 119
 - Peter Paul Rubens. *See* Rubens, P. P. pl. 70 of \mathcal{C} , A.8.1 (?); pl. a of \mathcal{C} , C.7.5
 - Philadelphia and Elizabeth Wharton. *See* Wharton, P. and E. 143
 - Wilhelm Wolfgang. *See* Wolfgang, W. 410
 - William IV, prince of Orange. *See* William IV pl. 58 of \mathcal{C} , A.8.1
 - ECHO. *See* Sevin, C. A.
 - EDELINCK, G., *engraver*. André Hamcau, after J. Vivien. *See* Hamcau, A. 539
 - Antoine Arnauld, after Champagne. *See* Arnauld, A. 91
 - Charles, duc de Berry, after F. de Troy. *See* Berry, C., duc de 309
 - EDELINCK, G., *continued*.
 - Charles Gobinet, after N. Largillière. *See* Gobinet, C. 496
 - Charles Le Brun, after N. Largillière. *See* Le Brun, C. 486
 - Charles René d'Hoziere, after H. Rigaud. *See* Hoziere, C. R. d' 37
 - Claude de St. George. *See* St. George, C. de 430
 - Édouard Colbert, marquis de Villacerf, after P. Mignard. *See* Villacerf, E. Colbert, marquis de 492
 - Evariste Gherardi, after J. Vivien. *See* Gherardi, E. 514
 - Eustache Telsier, after A. Bouys. *See* Telsier, E. 370
 - Francesco de Medici, after Rubens. *See* Medici, F. de 204; pl. c of \mathcal{C} , C.7.5
 - Frédéric Léonard, after H. Rigaud. *See* Léonard, F. 49
 - Georges Paul Maulevrier, after L. de La Mare. *See* Maulevrier, G. P. 423
 - Hyacinthe Rigaud, after himself. *See* Rigaud, H. 317
 - James Francis Edward Stuart, the elder pretender, after F. de Troy. *See* James Francis Edward Stuart 429
 - Jean Baptiste de Santeul, after Du Mée. *See* Santeul, J. B. de 456
 - Jean Baptiste Michel Colbert, after Largillière. *See* Colbert, J. B. M. 400
 - Joanna of Austria, after Rubens. *See* Joanna pl. d of \mathcal{C} , C.7.5
 - Jules Hardouin Mansard, after H. Rigaud. *See* Mansard, J. H. 16, 27
 - Louis XIV of France, giving peace to Europe, after C. Le Brun. *See* Louis XIV 286
 - Louis XIV, of France, on horseback, after C. Le Brun. *See* Louis XIV 287
 - Louis XIV, of France. Religion holding his portrait, after C. Le Brun. *See* Louis XIV 288
 - Louis Moréri, after F. de Troy. *See* Moréri, L. pl. 57 of \mathcal{C} , A.8.1
 - Marie Bonneau de Miramion, after J. F. de Troy. *See* Miramion, M. B. de 514
 - Martin Desjardins, after H. Rigaud. *See* Desjardins, M. 412
 - Nicolas Verlen, after J. Jouvenet. *See* Verlen, N. 513
 - Philippe de Champagne, after himself. *See* Champagne, P. de 8
 - St. Carlo Borromeo, after C. Le Brun. *See* Borromeo, C. 374; 483
 - EFFIGIES pontificum Romanorum, qui Vaticanum bibliothecarum magnificentia sua auxere et bibliothecariorum sanctae ecclesiae Romanae cardinalium. Without artists' names. (Lithograph.) 500
 - Namey:*—Popes. Sextus vi; Paul vi; Gregorius xvi; Urbanus viii; Alexander viii; Alexander viii; Clement xi; Benedictus xiv; Pius vii; Pius viii; Leo xii; Gregorius xvi.—*Cardinal librarians* (with the dates of their appointment). Marcellus Cervini, 1548; Roberto de' Nobili, 1555; Alfonso Caraffa, 1559; Marcantonio Amelio, 1565; Guilelmo Sirlato, 1570; Antonio Caraffa, 1581; Marcantonio Colonna, 1591 [1592?]; Cesare Baronio, 1597; Lodovico Torres, 1607; Scipione Caffarelli Borghese, 1618; Scipione Cobelluzio, 1629; Francesco Barberini 1627; Antonio Barberini, 1663; Orazio Giustiniani, 1646; Luigi Capponi, 1650; Flavio Ghigi, 1659; Lorenzo Brancati, called di Lauria, 1684; Girolamo Casanata, 1689; Enrico Noris, 1700; Benedetto Panfilii, 1704; Angelo Maria Quirini, 1730; Domenico Passoneti, 1755; Alessandro Albani, 1761; Francesco Saverio de Zelada, 1748; Luigi Valerio Gonzaga, 1802; Giulio Maria della Somaglia, 1826; Giuseppe Albani, 1830; Luigi Lambruschini, 1834;—(Photographs.) Angelo Mai, 1833; Antonio Tozzi, 1834.
 - EGIZIELLO, —, [Italian vocalist?]. *See* Professori celebri di suono pl. 17 of \mathcal{C} , A.8.1
 - EGIZIO, —. *See* Professori celebri di suono pl. 15 of \mathcal{C} , A.8.1
 - ELISI, Filippo, Italian vocalist. *See* Professori celebri di suono pl. 17 of \mathcal{C} , A.8.1
 - ELZHEIMER, or Elzheimer, Adam, painter. A. Elzheimer dip. Calamatta dir. P. inc. pl. 35 of \mathcal{C} , D.3.3
 - EMANUEL, Philibert, duke of Savoy, general. Ioâ Sadler sculptit pl. 67 of \mathcal{C} , A.8.1
 - EMPOLI, Da. *See* Chimento, J.
 - ENGLEHART, G., *painter*. A man. [Not Identified]. pl. 28 of \mathcal{C} , A.8.1
 - ERRANI, L., *designer and engraver*. Sir George Hayter, after himself. *See* Hayter, Sir G. pl. 41 of \mathcal{C} , D.3.3
 - *engraver*. Federigo Zuccherò, or Zuccherò, after himself. *See* Zuccherò, F. pl. 88 of \mathcal{C} , D.3.3
 - Frans van Mieris, the elder, after himself. *See* Mieris, F. van pl. 56 of \mathcal{C} , D.3.3
 - Guido Reni, after himself. *See* Reni, G. pl. 65 of \mathcal{C} , D.3.3

- ESTERHAZY, or Eszterházy, of Galantha, Miklós (or Nicholas), count. Peint par L. Tocqué, en 1758. Gravé . . . par G. F. Schmidt, en 1759. 1
- ESTRÉES, César d', bishop of Laon, cardinal, peer of France. R. Nanteuil ad vivum faciebát 1660. 113
- ETTY, W., painter. Edward Bathur, archbishop of Salop. See Bathur, E. 273
- EVELYN, John, English author. R. Nanteuil delinabat, & Scul. 4th state, rare 77
- EVREUX, Louis de Latour d'Arvergne, comte d'. Peint par Hyaenthe Rigaud [1705]. Gravé par Georges Frederic Schmidt à Paris en 1759. 448
- EYCK, J. van, painter. Charles I (Charles the bold), count of Holland. See Charles I. pl. 32 of *Œ.*, D.2.3
— Jakobá, countess of Holland. See Jakobá. pl. 30 of *Œ.*, D.2.3
— Philip I, count of Holland. See Philip I. pl. 31 of *Œ.*, D.2.3
- FABBRINI, E., engraver. Dosso Dossi, after himself. See Dossi, D. pl. 32 of *Œ.*, D.3.3
— Jacopo Chimenti (Da Empoli), after himself. See Chimenti, J. pl. 26 of *Œ.*, D.3.3
- FABER, F. T., painter. Sibylla van Griethuysen. See Griethuysen, S. van 396
- FABER, or Lefèvre, Pierre, companion of Loyola. See Loyola, I. pl. 18 of *Œ.*, A.8.1
- FABER, J., engraver. William IV, prince of Orange, after P. van Dyck. See William IV. pl. 58 of *Œ.*, A.8.
- FABRE, F. X., painter. Countess of Albany. See Albany, L. M. C., countess of pl. 170a, v. 3 of *Œ.*, D.3.2
— Marchesa Fanny Grimaldi. See Grimaldi, F. pl. 8 of *Œ.*, A.5.4
— Vittorio Alfieri. See Alfieri, V. pl. 170, v. 3 of *Œ.*, D.3.2
- FAITHORNE, W., painter. John Rajus. See Rajus, J. 395
- FARINELLO, or Farinelli, Carlo Broschi, called, Italian singer. See Professori celebri di suono. pl. 17 of *Œ.*, A.8.1
- FAUCCI, C., engraver. Antonio Domenico Gabbiani, after G. B. Cipriani. See Gabbiani, A. D. pl. 61 of *Œ.*, A.8.1
- FELTRO, Morto da, Italian painter. M. da Feltro dip. Blanchard Pere inc. pl. 36 of *Œ.*, D.3.3
- FEO, Francesco, Italian musical composer. See Professori celebri di suono. pl. 16 of *Œ.*, A.8.1
- FERDINAND II, emperor of Germany. Without artists' names pl. 102 of *Œ.*, A.8.1
- FERDINAND III, emperor of Germany. Without artists' names pl. 84 of *Œ.*, A.8.1
- FERDINAND, of Spain, cardinal, son of Philip III. Without artists' names pl. 90 of *Œ.*, A.8.1
- FERETTI, G., designer. Comte de Chambord, called Henry V. See Chambord pl. 128 of *Œ.*, A.8.1
— Elena Gatti. See Gatti, E. pl. 116 of *Œ.*, A.8.1
- FERRARI, [Carlo, Italian violoncellist and composer?]. See Professori celebri di suono. pl. 14 of *Œ.*, A.8.1
- FERRI, Baldassare, Italian vocalist. See Professori celebri di suono pl. 17 of *Œ.*, A.8.1
- FERRI, Guido Postumio (pseud. Antelminelli Filolauro), author of La Catonea, 1568. Without artists' names pl. 79 of *Œ.*, A.8.1
- FICQUET, E., engraver. Marquise du Malntenon, after P. Mignard. See Malntenon, Marquise de. Frezza, L. pl. 124 of *Œ.*, A.8.1
- FIDANZA, R., designer. Cardinal Luigi Frezza. See Frezza, L. pl. 124 of *Œ.*, A.8.1
- FIEUET, Gaspard de, poet, first president of the parliament of Toulouse, and chancellor of Maria Theresa, of Austria. Nantuil sculptabat. 124
- FILIPPEL, A., called Sandro Botticelli, painter. La bella Simonetta. See Cattaul, S. 225
- FINETTO, Francisco, of the Society of Jesus. Jos. Marcucci expressit An. 1841 270
- Note.— Proof with open letters.
- FISQUET, —, engraver. Saugrain, bookseller. See Saugrain, — 516
- FLORENCE I, count of Holland, etc. [Vischer. Princes Hollandæ] pl. 7 of *Œ.*, D.2.3
- FLORENCE II, count of Holland, etc. [Vischer. Princes Hollandæ] pl. 12 of *Œ.*, D.2.3
- FLORENCE III, count of Holland, etc. [Vischer. Princes Hollandæ] pl. 14 of *Œ.*, D.2.3
- FLORENCE IV, count of Holland, etc. [Vischer. Princes Hollandæ] pl. 18 of *Œ.*, D.2.3
- FLORENCE V, count of Holland, etc. [Vischer. Princes Hollandæ] pl. 20 of *Œ.*, D.2.3
- FLORIDI, F., designer and engraver. Luca Giordano, after himself. See Giordano, L. pl. 38 of *Œ.*, D.3.3
- FLORIDI F., continued.
— engraver. Andrea Vannucci (Andrea del Sarto), after himself. See Vannucci, A. pl. 80 of *Œ.*, D.3.3
- FOLO, G., engraver. Albert. or Bertel, Thorvaldsen, after Camuccini. See Thorvaldsen, A. pl. 13 of *Œ.*, A.4.2
- FOLO, J., engraver. Peter Paul Rubens, after Wandick [Van Dyck?]. See Rubens, P. P. pl. 70 of *Œ.*, A.8.1
- FONTANA, P., engraver. Principini Gagarin, after Camuccini. See Gagarin pl. 7 of *Œ.*, A.4.2
- FONTEFELLE, Bernard Le Bouyer, or Bovier, de, French philosopher and author. Without artists' names 515
- Note.— H. Rigaud pinx., 1702? M. Dossier sc., 1700?
- FORMAN, Elena, second wife of Rubens. P. P. Rubens dip. A. Lauro inc. pl. 427, v. 3 of *Œ.*, D.3.2
- FORNARI, Raphael, cardinal. M. le Angele Martini dis. e inc. 1852 pl. 25 of *Œ.*, A.8.1
- FORSTER, F., engraver. Albrecht Dürer, after himself. See Duerer, A. 335
— Arthur Wellesley, duke of Wellington, after F. Gérard. See Wellesley, A. 32
- FOSELLA, G., engraver. Erasmo Gattamelata, after Giorgione. See Gattamelata, E. pl. 20e, v. 1 of *Œ.*, D.3.2
— Lukas van Leyden, after himself. See Lukas van Leyden pl. 46 of *Œ.*, D.3.3
— Orazio Riminaldi, after himself. See Riminaldi, O. pl. 58 of *Œ.*, D.3.3
— Tiberio Titi, after himself. See Titi, T. pl. 79 of *Œ.*, D.3.3
- FOUQUET, Charles Louis Auguste, comte de, duc de Belle-Isle, French general and statesman. Peint par Hythe Rigaud [1713]. Gravé par Johann Georges Will, 1743 51
- FOUQUET, or Fouquet, Nicolas, vicomte de Melun et de Vaux, marquis de Belle-Isle, French financier. [Le] Brun Pin. F. Poilly sculp. 417
- FRANCESCA, Piero della, called usvso Pietro Bughese, painter. Battista Sforza. See Sforza, B. pl. 15e, v. 1 of *Œ.*, D.3.2
— Federigo III, count of Montefeltro. See Montefeltro pl. 36 of *Œ.*, A.8.1; pl. 15b, v. 1 of *Œ.*, D.3.2
- FRANCESCHINI, Marcantonio, Bolognese painter. M. Franceschini dip. V. Della Bruna inc. pl. 37 of *Œ.*, D.3.3
- FRANCESCO D' ASSISI, St. [Giovanni Francesco Bernardino]. A Domenico Zampieri depicta. Delineavit aere sculptis Franciscus Rosaspina 1792 299
- FRANCHEVILLE, or Francavilla, Pierre, Flemish sculptor, b. 1548, d. about 1612. Porbus dip. G. Guadagnini incise pl. 105, v. 2 of *Œ.*, D.3.2
- FRANCA, F., painter. See Raibolini, F.
- FRANCO, I., of France, on horseback. Holbein dip. F. Livi inc. pl. 61, v. 2 of *Œ.*, D.3.2
- FRANCISCO DE ASSIS (or Assisi), Maria Ferdinand, husband of Isabella II of Spain. Fed de Madrazo lo Pinto. Dis. e Inciso da L. Calamatta. Proof, with artists' names only, which are merely traced with the needle 379
- FRANCK, [J. ?], engraver. Battista Sforza, after Piero della Francesca. See Sforza, B. pl. 15e, v. 1 of *Œ.*, D.3.2
- FREDERICK III (II), the Great, king of Prussia. G. F. Schmidt sculptis 97
- FREDERICK V, elector palatine, b. 1596, d. 1632. Without artists' names pl. 93 of *Œ.*, A.8.1
- FREDERICK HENRY, prince of Orange, count of Nassau. Ant. van Dyck pinxit. Paulus Pontius sculptis. 1st state. In the Royal gallery of the Hague 147
— Same. Without artists' names pl. 109 of *Œ.*, A.8.1
- FREDERICK WILLIAM, elector of Brandenburg, b. 1620, d. 1688. Without artists' names pl. 99 of *Œ.*, A.8.1
- FREZZA, Luigi, cardinal, d. 1837. Raf Fidenza. (Lithograph, by Battistella, Rome, 1837). pl. 124 of *Œ.*, A.8.1
- FRIEDRICH, cardinal, landgrave of Hesse, etc., d. 1682. Ferdinand Voet pinx. Alf. Clo. et sculp. 421
- FRONTEACK (La, Fronto), Jean, canon of St. Genevieve. P. Cabouret post mortem delin. Nanteuil sculp. 1663 395
- FUSINATI, G., engraver. Leandro da Ponte (Bassano), after himself. See Bassano, L. da pl. 61 of *Œ.*, D.3.3
— Tiziano (Eng. Titian) Vecellio, after himself. See Vecellio, T. pl. 83 of *Œ.*, D.3.3
- FUX, or Fuchs, Johann Joseph, German contrapuntist and musical composer. See Professori celebri di suono pl. 16 of *Œ.*, A.8.1

- GABBIANI, Antonio Domenico, Florentine painter. Joan. Bapt. Cipriani del. Carol Faucci -culp. an. 1751 pl. 61 of \mathcal{C} , A.8.1
- GABRIELLI, or Gabrielli, Cattarina, Italian singer. See Professori celebri di suono . . . pl. 17 of \mathcal{C} , A.8.1
- GAGARIN, Principlin. Vinc. Camuceini inv. e dtp. Pietro Fontana inc. pl. 7 of \mathcal{C} , A.4.2
- GALEN, Joan van, Dutch admiral. I. Livius Plinxit. Michiel Mozyen sculpit 449
- Same. I. Livius plinxit 272
- Note. — An impression differing from that described in *Batsch*, Rembrandt, II, p. 174, no. 94, and in *Clausen*, Rembrandt, Suppl., p. 165, no. 95, by having the coat of arms dividing the Dutch verses, and in the appearance of the vessels in the sea-fight, and in the absence of the beacon, — and varying from that described in *Thies*, Cat., p. 232, in having no engraver's or publisher's name.
- GALEOTTI, Stefano, Italian violoncellist. See Professori celebri di suono pl. 14 of \mathcal{C} , A.8.1
- GALILEI, Galileo, Italian philosopher. G. Subtermans dtp. Demannez inc. . . pl. 161, v. 3 of \mathcal{C} , D.3.2
- GALILEI, Vincenzo, Florentine musician. See Professori celebri di suono pl. 16 of \mathcal{C} , A.8.1
- GALLE, C., engraver. Gottfried Heinrich, Graf von Pappenheim, after A. van Dyck. See Pappenheim, G. H., Graf von 139
- GALUPPI, Baldessaro, Italian musical composer. See Professori celebri di suono pl. 16 of \mathcal{C} , A.8.1
- GANTREL, E., designer and engraver. A military man wearing a peruke, and holding a plumed helmet. [Not identified] 395
- engraver. Chaudrus de Gantrel, after B. Boulogne. See Gantrel, C. de 393
- GARZOLI, F., engraver. Pope Sixtus IV, after Melozzo da Forlì. See Sixtus IV . . . pl. 1 of \mathcal{C} , A.6.6
- GASPARINI, Casparo. Jos. Maroucci expressit An. 1844 pl. 1 of \mathcal{C} , A.8.1
- Note. — Proof before letters, with the engraver's name only, which is in the middle.
- Same. With inscription in open letters. pl. 2 of \mathcal{C} , A.8.1
- Same. Jos. Maroucci sc. 210; pl. 3 of \mathcal{C} , A.8.1
- Note. — With the artist's name erased from the middle, and placed at the right.
- GASPARINI, [Quirino, Italian violoncellist and composer.] See Professori celebri di suono. pl. 15 of \mathcal{C} , A.8.1
- GATTAMELATA, Erasmo. Giorgione dtp. G. Fosella inc. pl. 20c, v. 1 of \mathcal{C} , D.3.2
- GATTI, Elena, b. 1829. d. 1852. Giuseppe Feretti feco dal vero Litografia di M. Danesi. pl. 116 of \mathcal{C} , A.8.1
- GAULLI, G. B., painter. Giovanni Lorenzo Bernini. See Bernini, G. L. pl. 72 of \mathcal{C} , A.8.1
- GAULT, Jean Baptiste, bishop of Marseilles. Without artists' names 515
- GAZZANIGA, Giuseppe, Italian musical composer. See Professori celebri di suono . . . pl. 15 of \mathcal{C} , A.8.1
- GENDRON, Claude Deshayes, French physician. Peint par Hyacinthe Rigaud. Gravé par J. Daullé, 1737 45
- GENTILESCHI, Artemisia. See Lomi, Artemisia.
- GÉRARD, F., painter. Arthur Wellesley, duke of Wellington. See Wellesley, A. 32
- GERTRUDE, widow of Florence I and regent of Holland, etc. [Vischer. Princes Hollandæ] pl. 8 of \mathcal{C} , D.2.3
- GERUSUS, J. L., a hermit. Franciscus Villamena [scit] pl. 1 of \mathcal{C} , A.6.2
- GESNER, Salomon, Swiss poet and artist. Without any letters pl. 111 of \mathcal{C} , A.8.1
- GEULAIN, —, painter. Nicolas de Largillière. See Largillière, N. de 453
- GHERARDI, Evarista, Italian actor and author. I. Viuen del. G. Edelinck eq. ro. sc. 514
- GHIGI, Flavio, cardinal librarian of the Vatican, 1659. See Effigies pontificum 500
- GHISI, G., engraver. Michel-Angelo Buonarroti. See Buonarroti, M. A. pl. 18 of \mathcal{C} , A.2.1
- GIANGIACOMO, T., designer. Pope Plus IX. See Plus IX pl. 127 of \mathcal{C} , A.8.1
- Jan Philippus Roothaan. See Roothaan, J. P. pl. 49 of \mathcal{C} , A.8.1
- GIARDINI, Felice, Italian violinist and composer. See Professori celebri di suono pl. 14 of \mathcal{C} , A.8.1
- GIGOUX, J. F., painter. René François Auguste, vicomte de Chateaubriand. See Chateaubriand, R. F. A., vicomte de 490
- GILLIER, Melchior de, royal counsellor. Nantveit . . . la dessaigné et graué sur le naturel, 1652. 414
- GIMIGNANI, — [Francesco Gemianin], Italian violinist, composer, and writer on musical subjects]. See Professori celebri di suono . . . pl. 14 of \mathcal{C} , A.8.1
- GIOCONDO, Mona Lisa del. Leonardo da Vinci Pinse. Disegnato e Inscio da L. Calamatta 341
- Note. — Proof, with artists' names only, traced with the needle, and with the autograph dedication "A S. E. Il Cardinali Tosti, L. Calamatta."
- GIORDANO, Luca, Italian painter. L. Giordano dip. F. Floridi dis. e inc. pl. 38 of \mathcal{C} , D.3.3
- GIORGIONE. See Barbarelli, G.
- GIOVANNI DA SAN GIOVANNI. See Manozzi, G.
- GIUSTINIANI, Orazio, cardinal librarian of the Vatican, 1646. See Effigies pontificum 500
- GIUSTINIANI, Vincenzo (Lat. Vincentius Justinianus), cardinal. Claud. Melian del. et Sculp. 1631 pl. 62 of \mathcal{C} , A.8.1
- GLUECK, Christoph, German musician and composer. See Professori celebri di suono . . . pl. 16 of \mathcal{C} , A.8.1
- GOBERT, P., painter. Louis XV, of France. See Louis XV 208
- (?) Louis Henri, duc de Bourbon. See Bourbon, L. H., duc de 23
- GOBINET, Charles, French author and teacher. De Largillière plinxit. Edelinck sculpit . . . 1691. 496
- GODEFROY, F., engraver. Jean Siffrein Maury. See Maury, J. S. 55
- GODFREY the hunchback, count of Holland, etc. [Vischer. Princes Hollandæ] . pl. 10 of \mathcal{C} , D.2.3
- GOLTZIUS, H., painter and engraver. Dirk Volkertzen Koornhaert. See Koornhaert, D. V. 415
- GONDY, Charles de, général de galères de France. Ant. Pezey pelnx. L. Moreau sculp. 1712 . . . 397
- GONZAGA, Luigi Valenti, cardinal librarian of the Vatican, 1802. See Effigies pontificum . . . 500
- GRASSINI, Giuseppe, Italian vocalist. See Professori celebri di suono pl. 17 of \mathcal{C} , A.8.1
- GRAZIOSI, Giuseppe Maria, theologian, d. 1847. Pittore Guglielmo de Sanctis Lit. Danesi (Lithograph) pl. 119 of \mathcal{C} , A.8.1
- GREGORIUS XV, pope. See Effigies pontificum . . . 500
- GREGORIUS XVI, pope. See Effigies pontificum . . . 500
- GREGORJ, C., engraver. Nicola Maria Spinola, after P. Parodi. See Spinola, N. M. pl. 4 of \mathcal{C} , A.8.1
- GREEZE, J. B., painter. Johann Georg Wille. See Wille, J. G. 75
- GRIETHUYSEN, Sibylla van. T. Faber plinxit. J. v. Meurs sculp. 396
- GRIGNON, J., engraver. Adolf Johann, count palatine of the Rhine, after D. Klöcker. See Adolf Johann 361
- Pehr Abrahamsson Brahe, count of Visingsborg, after D. Klöcker. See Brahe, P. A. 361
- GRIMALDI, Fanny, marchesa. F. Xaverio Fabre dipinse. Pietro Bettelini incise Roma, 1806. pl. 8 of \mathcal{C} , A.5.4
- GUADAGNI, Gaetano, Italian singer. See Professori celebri di suono pl. 17 of \mathcal{C} , A.8.1
- GUADAGNINI, G., engraver. Pierre Francheville, or Francheville, after F. Porbus. See Francheville, P. pl. 105, v. 2 of \mathcal{C} , D.3.2
- GUARDUCCI, Tommaso, Italian vocalist. See Professori celebri di suono pl. 17 of \mathcal{C} , A.8.1
- GUARINI, Giovanni Battista, Italian poet. Petr. de Iode sculp. 396
- GUERCINO. See Barbieri, G. F.
- GUGLIELMI, Paolo, designer. Cardinal Angelo Mai. See Mai, A. pl. 123 of \mathcal{C} , A.8.1
- GUGLIELMI, Pietro, Italian composer. See Professori celebri di suono pl. 15 of \mathcal{C} , A.8.1
- GUIDI, Tommaso, called Massacio, Italian painter. Disegnato e inciso da L. Calamatta Parigi 1843 183; pl. 39 of \mathcal{C} , D.3.3
- Note. — The former copy has the autograph inscription "Per S. Michele | L. Calamatta."
- painter. An old man. See Unknown. pl. 8a, v. 1 of \mathcal{C} , D.3.2
- GUIDO. See Renf, Guido.
- GUIDO D'AREZZO, the alleged inventor of the gamut. See Professori celebri di suono . . . pl. 16 of \mathcal{C} , A.8.1
- GUIZOT, François Pierre Guillaume, French statesman. Peint par Paul Delaroche. Disegnato e inciso da L. Calamatta, 1839 13
- Note. — With the autograph of the engraver, "Per l'Ospizio di S. Michele | L. Calamatta."
- GUNST, P. van, engraver. Philadelphia and Elizabeth Wharton, after A. van Dyck. See Wharton, P. and E. 143
- GUSTAVUS ADOLPHUS, king of Sweden. Ant. van Dyck plinxit. Paul. Pontius sculp. Munich gallery. 1st state 125
- Same. Without artists' names . . . pl. 100 of \mathcal{C} , A.8.1
- GUZZI, G., engraver. José Ribera (Spagnoletto), after himself. See Ribera, J. pl. 67 of \mathcal{C} , D.3.3

- HAENDEL, Georg Friedrich, German musician and composer. Without any letters . . . pl. 59 of \mathcal{T} , A.8.1
Note.— The margin has been wholly cut off, and the print mounted on stiff paper.
- Same. See *Professori celebri di suono*, pl. 16 of \mathcal{T} , A.8.1
- HALL, J., engraver. Pope Clement IX, after C. Maratti. See *Clement IX*. 455
- HALLE, Claude Guy, French painter. Peint par le Gros. Gravé par N. de l'Armessin pour Sa Reception à l'Academie en 1730. . . pl. 74 of \mathcal{T} , A.8.1
- HAMEAU, André, doctor of the Sorbonne. Viulun pinxit. Edelinck sculp. 1st state. 539
- HANFSTAENGL, —, designer. Charles Joseph Benoit d'Argenteau, Belgian prelate. See *Argenteau*, C. J. B. d'. pl. 129 of \mathcal{T} , A.8.1
- HARCOURT, Henri de Lorraine, comte d', called Cadet à la perle, general. N. Mignard pinx. A. Masson sc. 1667. 1st state. Rare. 382
- HARDWICKE, Earl of. See *York*, Philip.
- HARLOW, George Henry, English painter. G. E. Harlow dip. P. Nocchi inc. pl. 40 of \mathcal{T} , D.3.3
- HASS, or Hasse, Johann Adolph, called Il Sassone, German musical composer. See *Professori celebri di suono*. pl. 15 of \mathcal{T} , A.8.1
- HAY, Charles, lord Newton. Painted by Henry Raeburn. — Engraved by Chas Turner. 1814. (Mezzotint) 411
- HAYDEN, Franz Joseph, German musical composer. See *Professori celebri di suono*. pl. 15 of \mathcal{T} , A.8.1
- HAYTER, Sir George, English painter. G. Heyter, dip. L. Erraui dis. e inc. pl. 41 of \mathcal{T} , D.3.3
- painter. Victoria, queen of England. See *Victoria*. 378
- HEATH, J., engraver. Titian's daughter, Lavinia. See *Titian's daughter*. 367
- HEMELING, or Hemmelinck, H. See *Meming*, H.
- HENRY V, of France. See *Chambord*, H. C. F. M. D. d'Artois, comte de pl. 128 of \mathcal{T} , A.8.1
- HENRY, Matthew, theologian. [G. Vertue del et sc.] Without artists' names pl. 66 of \mathcal{T} , A.8.1
- HESSELI, Louis, counsellor of State. R. Nanteuil ad Vivum faciebat. 2d state 137
- HOBURGE, G., engraver. Daniele Crespi, after himself. See *Crespi*, D. pl. 29 of \mathcal{T} , D.3.3
- HOLBEIN, Hans, Swiss painter. Holbein dip. inc. nella scuola Toschi. Proof with only the artists' names and the address of the publisher pl. 40 of \mathcal{T} , A.8.1; pl. 42 of \mathcal{T} , D.3.3
- painter. Francis I, of France, on horseback. See *Francis I*. pl. 61, v. 2 of \mathcal{T} , D.3.2
- Sir Richard Southwell. See *Southwell*, Sir R. pl. 61a, v. 2 of \mathcal{T} , D.3.2
- A man. See *Unknown*. pl. 61b, v. 2 of \mathcal{T} , D.3.2
- HONTHORST, or Hundhorst, Gerard, called Della Notte, or Delle Notti, Dutch painter. G. Honthorst dip. J. Caron inc. pl. 43 of \mathcal{T} , D.3.3
- painter. William II, of Nassau. See *William II*. 58
- HORNUNG, J., painter. Jean François Vuarin. See *Vuarin*, J. F. pl. 121 of \mathcal{T} , A.8.1
- HOUBRAKEN, J., engraver. Johannes van Arxhouck, after P. Oets. See *Arxhouck*, J. van 20
- Maria Anna, archduchess of Austria. See *Maria Anna*. 226
- Pieter Rabus, after Bodekker. See *Rabus*, P.
- Petrus Scriverius, after C. de Visscher. See *Scriverius*, P. 297
- HOZIER, Charles René d', French writer upon genealogy and heraldry. Hiacintus Rigaud pinxit. G. Edelinck sculp., 1691. 37
- HUBER, J., painter. Jean Bernouilli. See *Bernouilli*, J. 228
- HUYGHENS, or Huijgens, (Lat. Hugenius), Constantijn, secretary and counsellor to Frederick Henry, prince of Orange. Ioannes Livins delin. L. Vorsterman sculpit 79
- INGRES, Jean Auguste Dominique, French painter. Inciso da me L. Calamatta Parigi, 1839. 14
Note.— With the dedication, "Ingres à ses élèves Rome 1835," and with Ingres's autograph in pencil.
- designer. Mme. Marcotte mère. See *Cucios-Marcotte*, S. A. 229
- Marcotte-Genlis. See *Marcotte-Genlis*, —, pl. 8 of \mathcal{T} , A.8.1
- Martin, minister from Hanover to France. See *Martin*, —. pl. 7 of \mathcal{T} , A.8.1
- Niccolò Paganini. See *Paganini*, N. 227
- painter. Count Mathieu Louis Molé. See *Molé*, M. L. 293
- Duke of Orléans, eldest son of Louis Philippe. See *Orléans*. 489; pl. 12 of \mathcal{T} , A.8.1
- INNOCENT VIII, pope. Proof on India paper, before any letters pl. 33 of \mathcal{T} , A.8.1
- INNOCENT X, pope. Without engraver's or designer's name pl. 86 of \mathcal{T} , A.8.1
- ISABELLA CLARA EUGENIA (daughter of Philip II), countess of Holland, etc. [P. P. Rubens] pinxit. P. Pol[iti]us, or Dupont, sc. [Visscher. Principes Hollandiæ] pl. 39 of \mathcal{T} , D.2.3
Note.— The margin has been entirely cut off, and the print mounted on stiff paper.
- JACOBA, countess of Holland, etc; Ian van Eyck pinx. [Visscher. Principes Hollandiæ]. pl. 30 of \mathcal{T} , D.2.3
- JAMES, duke of York, as a child. See *Charles*, prince of Wales. 166
- JAMES FRANCIS EDWARD STUART, son of James II, of England (called Chevalier de St. George and the Elder pretender). de Troyes Pinxit. Edelinck 429
- JANACHEN. See *Aachen*, J. von.
- JANEVITZ, Janiewicz, or Yaniewicz, Felix, Polish violinist. See *Professori celebri di suono*. pl. 14 of \mathcal{T} , A.8.1
- JANOVICK, Jarnowick, or Giornavich, Giovanni Maria, Italian violinist. See *Professori celebri di suono*. pl. 14 of \mathcal{T} , A.8.1
- JANNERET, —, engraver. Lorenzo Lippl, after himself. See *Lippl*, L. pl. 48 of \mathcal{T} , D.3.3
- JANSEN, Zacharias. Berckman. J. v. Meurs sculp. 513
- JODE, P. de, engraver. Johann Tserclaes, Graf von Tilly, after A. van Dyck. See *Tilly*, J. T., Graf von 119
- JODE, P. de, the younger, engraver. Diodor van Tulden, after A. van Dyck. See *Tulden*, D. van 223
- Tomaso Ricciardi, after S. Vouet. See *Ricciardi*, T. 394
- JODE, P. de, engraver. Giovanni Battista Guarini. See *Guarini*, G. B. 396
- JOANNA of Austria, wife of Francesco de' Medici, grand duchess of Tuscany. Rubens pinxit. G. Edelinck eques effigiem sc. pl. d of \mathcal{T} , C.7.5
- JOHN I, count of Holland, etc. [Visscher. Principes Hollandiæ] pl. 21 of \mathcal{T} , D.2.3
- JOHN II, count of Holland, etc. [Visscher. Principes Hollandiæ] pl. 22 of \mathcal{T} , D.2.3
- JOHN, of Bavaria, count of Holland, etc. [Visscher. Principes Hollandiæ] pl. 23 of \mathcal{T} , D.2.3
- JOMELLI, Nicolò, Italian musical composer. See *Professori celebri di suono*. pl. 16 of \mathcal{T} , A.8.1
- JORDAENS, Jakob, Flemish painter. G. Jordaens dip. G. Marri inc. pl. 44 of \mathcal{T} , D.3.3
- JORDAN, F., engraver. Raffaello Santi (or Sanzio), da Urbino, and Pietro Vanucci (Perugino), after Raphael. See *Santi*, or *Sanzio*, R. pl. 53 of \mathcal{T} , A.8.1
- JOUVENET, J., painter. Nicolas Verien. See *Verien*, N. 513
- JULIEN, or Julienne, Jean de, holding Watteau's portrait. Peint par de Troye, le pere, en 1722. Gravé par J. J. Balechou en 1752. 44
- JULIUS II, pope. Raffaello Santi pinx. (?) Proof on India paper, before any letters pl. 35 of \mathcal{T} , A.8.1
- KAUFFMAN, M. A. A., painter. Giovanni Volpato, See *Volpato*, G. 512
- KELLER, Jean Balthazar, commissionaire des fonds de l'artillerie de France. Hyac^q Rigaud pinxit. P. Drevet sculpit 41
- KILIAN, L., designer and engraver. Georg Remus. See *Remus*, G. 396
- engraver. George Basta, after J. von Aachen. See *Basta*, G. 397
- KLESEL, Melchior, archbishop of Vienna. Sculptor Agidius Sadeler Anno M. DC. XV 360
- KLOECKER, D., painter. Adolph Johann, count palatine of the Rhine. See *Adolph Johann*. 361
- Magnus Gabriel de La Gardie. See *La Gardie*, M. G. de 359
- Pehr Abrahamsson Brahe, count of Visingsborg. See *Brahe*, P. A. 361
- KOFNIG, Emanuel, Swiss naturalist, professor in the university of Basle. L. F. Wetstein pin. I. I. Thourneyser Pa: et Fl; sc. Basileæ 1705. 396
- KOORNIAERT (Lat. Cornhartius), Dirk Volkertzen, Dutch engraver. Ad vivum depictus et Aeri incisus ab H. Goltzio 415
- KREUTZINGER, J., painter. Leopold II, of Germany. See *Leopold II*. 226
- KRUNPHOLTZ, or Krumpholz, Johann Baptist, harpist. See *Professori celebri di suono*, pl. 14 of \mathcal{T} , A.8.1
- KRUNPHOLTZ, or Krumpholz, Mme. [Meyer], German harpist. See *Professori celebri di suono*. pl. 14 of \mathcal{T} , A.8.1



LA CHAPELLE, Claudius de. B. Boulogne Pinxit. Steph. Gantrel sculp. 1600. 393
 LA DÉVIDEUSE. See Dou, G., mother of.
 LA FONTAINE, L., painter. (?) Daniel Charles Gabriel de Pestels de Lévis de Tubières, de Caylus, bishop of Auxerre. See Caylus, D. C. G. de P. de L. de T., de 26
 LA GARDIE, Magnus Gabriel de, count of Leckö and Aronsberg. Daudt KIGöcker pinxit. Petrus vanschuppen scul. 1699. 350
 LALLEMANT, Pierre, prior of St. Geneviève, and chancellor of the university. Nanteuill faciebat 1678. 413
 LA MAHE, L. de, the younger, painter. Georges Paul Mauevrievr. See Mauevrievr, G. P. 423
 LAMBERT, Nicolas, royal counsellor. Nic Largillière pinxit. Petr. Drevet sculpait. 31, 446
 LAMBOV, William, count of, imperial general in the thirty years' war. Without artists' names. pl. 107 of *U.*, A.8.1
 LAMBRUSCHINI, Luigi, cardinal librarian of the Vatican, 1834. See Effigies pontificum 500
 LAMET, Léonard de, theologian. Hyacinthe Rigaud pinx, [1695]. P. Drouet scul. [1699]. 436
 LA MOTTE, — [François Lamotte, violinist?]. See Professori celebri di suono. pl. 14 of *U.*, A.8.1
 LA MOTHE LE VAYER, François de. See Le Vayer, F. de La Mothe.
 LANNON, — de, engraver. Michel-Angelo Amerighi (Caravaggio), after himself. See Amerighi, M. A. pl. 3 of *U.*, D.3.3
 LAPPI, E., engraver. Giovanni Francesco Pico della Mirandola. See Pico della Mirandola, G. F. v. 3 of *U.*, D.3.2
 LARCHER, Michel, president of the Chambre des comptes. 73
Note. — 3d state. The first state bore the inscription, "R. Nanteuill. faciebat." This has been erased, and the date 1649 substituted. The angles of the print are filled with the letters M L A (standing for M. L'Archer), combined in a cipher or monogram.
 LARGILLIÈRE, Nicolas de, French portrait painter. Peint par Geulain. Gravé par Charles Dupuis pour sa Reception a l'Academie en 1730. 453
 — Same. N. de Largillière pinx. F. Chereau sculp. 1715. 54
 — painter. Charles Gobinet. See Gobinet, C. 496
 — Charles Le Brun. See Le Brun, G. 486
 — Éverard Titon Du Tillet. See Titon Du Tillet, E. 393
 — Jean Baptiste Michel Colbert. See Colbert, J. B. M. 400
 — J. M. Mitantler. See Mitantler, J. M. 36
 — Nicolas Lambert. See Lambert, N. 31, 446
 L'ARMESIN, N. de, engraver. Claude Guy Halle, after Le Gros. See Halle, C. G. pl. 74 of *U.*, A.8.1
 — Philipp Vleughels, after Champagne. See Vleughels, P. 450
 LASNE, M., engraver. Roberto Strozzi, after S. Vouet. See Strozzi, R. 394
 LATOUR, M. Q. de, painter. Count von Loewendal. See Loewendal, Count von 451
 LAURO, A., engraver. Elena Forman, second wife of Kubens, after Kubens. See Forman, E. pl. 427, v. 3 of *U.*, D.3.2
 — Pieter Molyn, the younger, after himself. See Molyn, P. pl. 57 of *U.*, D.3.3
 — Vittorio Alfieri, after F. X. Fabre. See Alfieri, A. pl. 170, v. 3 of *U.*, D.3.2
 LA VALLÉE, S. de, engraver. Jean François de Troy, after himself. See Troy, J. F. de. 457
 LAVARDIN, Phillibert Emanuel de Beaumanoir de, bishop of Mans. 1st state. Ph. Champagne pinx. Rob. Nanteuill sculpebat. 1651. With artists' names only. 133
 LAWRENCE, Sir T., designer. Vincenzo Camuccini. See Camuccini, V. pl. 1 of *U.*, A.4.1 and 2
 LAYNEZ, Diego, companion of Loyola. See Loyola, I. pl. 13 of *U.*, A.8.1
 LE BECK, —, painter. Christina, queen of Sweden. See Christina. pl. 51 of *U.*, A.8.1
 LE BOUTILLIER, Victor, archbishop of Tours. [Nanteuill] ad vi. num Ping. et Sculpebat 1662.
 LE BRUN, Charles, French painter. N. de Largillière Pinxit. G. Edelinck sculpait. 486
 — painter. Louis XIV, of France, giving peace to Europe. See Louis XIV. 286
 — Louis XIV, of France, on horseback. See Louis XIV. 287
 — Louis XIV, of France. Religion holding his portrait. See Louis XIV. 283
 — Nicolas Fouquet. See Fouquet, N. 417
 — Pierre, duc de Seguler. See Seguler, P., duc de 445
 — St. Carlo Borromeo. See Borromeo, C. 374, 483

LE BRUN, Marie Louise Elisabeth [Vigée], French painter. Lebrun Evigée dip. Nargeot inc. pl. 45 of *U.*, D. 3.3
 LE CAMUS, Étienne, cardinal. S. Thomassin delinea- avit, sculpait, et ære incidit 1708. 25
Note. — Painted by H. Rigaud.
 LE COUVREUR, A. See Couvreur, A. 520
 LE FEBVRE, J., painter. Maria Theresa, wife of Louis XIV. See Maria Therosa 385
 — Michel Colbert. See Colbert, M. 373
 LEFÈVRE, Pierre. See Faber, P.
 LE GROS, — painter. Claude Guy Halle. See Halle, C. G. pl. 74 of *U.*, A.8.1
 LE JAY, Claude, companion of Loyola. See Loyola, I. pl. 18 of *U.*, A.8.1
 LELLI, L., designer and engraver. Leopold I, of Belgium. See Leopold I 377
 — engraver. Leopold Louis Philippe Marie Victor, duc de Brabant, after N. Dekeyser. See Brabant, L. L. P. M. V., duc de pl. 5 of *U.*, A.8.1
 — Maria Henrietta, queen of Belgium, after L. Tuerlinckx. See Maria Henrietta 355
 — An old man, after Masaccio. See Uuknow. pl. 8a, v. 1 of *U.*, D.3.2
 LE MOINE ET SIGIÈME, F., painter. Louis XV, of France. See Louis XV. 145
 LENFANT, J., engraver. François Théodore de Nesmond, after J. Dieu. See Nesmond, F. T. de 261
 — Louis Montenard de Lavergne de Tressan, after J. Dieu. See Tressan, L. M. de L. de pl. 19 of *U.*, A.8.1
 — Pierre Armand de Cambout de Coislin, after R. Nanteuill. See Cambout de Coislin, P. A. de. 95
 LEO, Leonardo, Italian musical composer. See Professori celebri di suono. pl. 16 of *U.*, A.8.1
 LEO XII, pope. Unfinished engraver's proof. With only the inscription Leone XII. P. O. M., in open letters. pl. 38 of *U.*, A.8.1
 — Same. See Effigies pontificum 500
 LEONARD, of Porto-Maurizio. Luigi Bassani inc. pl. 23, 24 of *U.*, A.8.1
 LÉONARD, Frédéric, printer. Hyacinthus Rigaud pinx. Gerardus Edelinck sculp. [1689]. 2d state 49
 LEONI, Lodovico, called Il Padovano or Padovanino, Italian painter, engraver, and modeler. Ottavio Leonus Roman' pictor fecit [1625]. 295
 LEONI, O., painter and engraver. Antonio Tempesta. See Tempesta, A. 422
 — Cristoforo Roncalli. See Roncalli, C. 295
 — Francesco Bracciolini. See Bracciolini, F. 515
 — Gabriel Chabrera. See Chabrera, G. 422
 — Giovanni Ciampoli. See Ciampoli, G. 422
 — Giovanni Francesco Barbieri (Guercino). See Barbieri, G. F. pl. 112 of *U.*, A.8.1
 — Giuseppe Cesari (Arpino). See Cesari, G. 422
 — Lodovico Leoni (Il Padovano, or Padovanino). See Leoni, L. 295
 — Paulus Quallatus Clodlanus. See Clodlanus, P. Q. 422
 — Raphael Meniclaeus. See Meniclaeus, R. 402
 — Tomaso Stigliani. See Stigliani, T. 422
 LÉON-NOËL, —, lithographer. Jean François Vuarin, after J. Hornung. See Vuarin, J. F. pl. 121 of *U.*, A.8.1
 LEOPOLD I, King of the Belgians. Disegnato e Inciso da Lucio Lelli Bruxelles 1853. 377
Note. — Proof, with the engraver's name only and the autograph dedication, "A Sua Emza A. Cardina Tosti | Lucio Lelli."
 LEOPOLD II, emperor of Germany. Ioseph Kreutzinger ad Viuum plux. . . 1790. Iakob Adam sculp. 1790. 226
 LESDIGUÈRES, François de Bonne de Créqui, duc de. Nanteuill ad Viuum faciebat 1652. 2d state 136
 LESDIGUÈRES, Jean François Paul de Bonne de Créqui, duc de. Hyacinthe Rigaud pinxit: Drevet sculp. 1691 59
 LE TELLIER, Michel, chancellor of France. Nanteuill ad Viuum faciebat. 17? Aug. 1653 127
 — Same. Nanteuill ad viuum pingebat. sculp. et exardebat eum prtull. Regis 1674~ 2d state. 404
 — Same. Ph. Champagne Pinxit R. Nanteuill. Sculpebat 2d state 123
 LEU, T. de, engraver. Pierre Pigray. See Pigray, P.
 LE VAYER, François de La Mothe, tutor to Monsieur, duc d'Orléans, only brother of Louis XIV. Nanteuill ad viuum delin. et sculpebat. 1st state. "Very rare" 211
 LEYDEN, Lukas van. See Lukas van Leyden.

LICINIO, Giovanni Antonio Regillo called Pordenone, Italian painter. Pordenone dip. L. Tognola inc. pl. 47 of *T.*, D.3.3

LIEVINS, J., painter. Constanthjn Huyghens. See Huyghens, C. 79

— Joan van Galen. See Galen, J. van 272, 449

LIGNIVILLE, Pierre Engène François, marquis de, French musical amateur and composer. See Professori celebri di suono pl. 16 of *T.*, A.8.1

LIONNE, Jules Paul de, abbé de Marmon tiers. R. Nanteuil ad vivum Pingebat et Sculpebat 1667. 80

LIPPERHEY, Hans. Berckman J. v. Meurs sculp. 513

LIPPI, Lorenzo, Italian painter and poet. L. Lippi dip. Janneret nella Scuola Mercuri inc. pl. 48 of *T.*, D.3.3

LIVALLI, L., engraver. Lodovico Cardì (Cigoli), after himself. See Cardì, L. pl. 24 of *T.*, D.3.3

LIVI, or Livy, F., engraver. Domenico Zampieri (Domenichino), after himself. See Zampieri, D. pl. 87 of *T.*, D.3.3

— Francis I. of France, on horseback, after Holbein. See Francis I. pl. 61, v. 2 of *T.*, D.3.2

LOCATELLI, Pietro, Italian violinist. See Professori celebri di suono pl. 14 of *T.*, A.8.1

LOEWENDAL, Ulrich Friedrich Woldemar, Graf von, German general, marshal of France. Peint par M. Q. De latour [1749]. Gravé par J. G. Will à Paris 1749 451

LOLLI, Antonio, Italian violinist. See Professori celebri di suono pl. 14 of *T.*, A.8.1

LOMBART, P., engraver. Christina, queen of Sweden, after Le Beck. See Christina pl. 51 of *T.*, A.8.1

LOMI, Artemisia, called Gentileschi, Italian painter. Aden Pinx. H. David F. 403

LONGUEVILLE, Henri II d'Orléans, duc de Champagne Pin. Nanteuil sculpebat 120

LORENZI, G. P., engraver. Michel-Angelo Buonarroti, after himself. See Buonarroti, M.-A. pl. 16 of *T.*, D.3.3

LORENZI, P., engraver. J. Tatti (Sansovino), after Titian. See Tatti, J. pl. 79b, v. 2 of *T.*, D.3.2

LORET, Jean, French journalist and poet. R. Nanteuil, ad vivum del. et sculpebat, 1658. ~ 2d state. "Rare." 116

LOUIS XIII, of France. Without artists' names. pl. 64 of *T.*, A.8.1

LOUIS XIV, of France, as dauphin. Hyacinthe Rigaud pinxit, [1697]. P. Drevet sculpit 2d state 29

— Same, as king, giving peace to Europe. C. le Brun ju. et delineaunt. G. Edelinck sculp. 419

— Same, in armor. fait par Drevet 505

— Same, in armor. Nanteuil ad vivum pingebat et sculpebat. . . 1676. 3d state 287

— Same, on horseback, with allegorical attributes. C. le Brun inuenit. G. Edelinck sculpit 288

— Same. Religion in her charlot holding his portrait. C. Le Brun pinxit. G. Edelinck Sculpit 35

— Same, whole length figure in royal robes. Hyacinth Rigaud pinxit. P. Drevet sculpit. 2d state 387

LOUIS, Dauphin, son of Louis XIV. Nanteuil ad vivum pingebat et sculpebat cum priuili Regis 1677. A. 3d state 264

LOUIS XV, as a child, on his throne. Peint par Hyacinthe Rigaud, 1715. Gravé par Pierre Drevet, 1723 145

— Same. Le Bien aimé. Le Moine et Sigleme Pinxit. Basans Sculpit

Note.— Diogenes, with his lantern, in search of a man, holds his portrait.

— Same. Peint par Gobert. Gravé par Andran 482

LOUIS XVI, of France. Peint d'après nature par Duplessis. Gravé par J. G. Müller. 5th state. 34

— Same. Peint par Callet. Gravé en 1790, par Berville

Note.— The original is in the Historical museum at Versailles. This is an impression from the plate before it had been cut in the middle (during the French revolution), with letters and the engraver's signature written with a pencil.

LOUVOIS, François Michel Le Tellier, marquis de, minister and secretary of state of Louis XIV. Nanteuil ad vivum 1677 506

LOYOLA, Ignatius, St. Proof before any letters. pl. 31 of *T.*, A.8.1

— Same, and his companions. Ioann. Bapt. Molinari del. et sculp. 1831 pl. 18 of *T.*, A.8.1

Namely:— 1. Ignatius Loyola. 2. Pierre Faber, or Lefevre. 3. Diego Laynez. 4. Claude Le Jay. 5. Pâques Brouet. 6. Francisco Xavier. 7. Alfonso Salmeron. 8. Simon Rodriguez. 9. Jean Codure. 10. Nicolas Alonso de Bobadilla.

LUKAS VAN LEYDEN, Dutch painter and engraver. Luca d'Leijden dip. Gio. Fosella inc. pl. 46 of *T.*, D.3.3

— painter. Maximilian of Austria, count of Holland. See Maximilian pl. 34 of *T.*, D.2.3

LULLI, or Lully, Jean Baptiste, French musician and composer. See Professori celebri di suono pl. 15 of *T.*, A.8.1

MADRAZO, F. de, painter. Maria Ferdinand Francisco de Assis. husband of Isabella II, of Spain. See Francisco de Assis 379

MAFFOLI, Vincenzo, Italian singer. See Professori celebri di suono pl. 17 of *T.*, A.8.1

MAGANZA, Giovanni Battista, the younger, Italian painter and poet. G. B. Maganza il giovine dip. G. Marri inc. pl. 49 of *T.*, D.3.3

MAGONI, G., designer and engraver. Andrea Appiani, after himself. See Appiani, A. pl. 4 of *T.*, D.3.3

MAÏ, Angelo, cardinal librarian of the Vatican, 1853, philologist. Paolo Guglielmi dis. c. lit. (Lithograph) pl. 123 of *T.*, A.8.1

— Same. (Photograph). See Effigies pontificum, 500

MAILLY, Ludovico de, marchion di Neell. Tortebat pinxit. A. Trouvain sculpit 407

MAINTENON, Françoise de Aubigne, marquise de. [Peint par] Mignard en 1694. Gravé par E. Fiquet en 1759 514

Note.— The right-hand corner of the print is torn off. A presentation copy, with this autograph dedication, "A Sua Eminenza Rev^{mo} [I] Signor Cardinal A Toad [I] suo Dev^o ed Obmo servo [P. Mercurj]."

— Same. Pettit pinx. P. Mercurj sculp. 1847 346

MALLERINI, P., designer. Bernardo da Offida. See Bernardo pl. 26, 27 of *T.*, A.8.1

MANASSEH BEN-JOSEPH BEN ISRAEL, Portuguese rabbi. Rembrandt f. 1636. (Etching) 402

MANASSER, J. C., engraver. George Szelepitseny, after Fr. Adolf (a capuchin monk). See Szelepitseny, G. pl. 56 of *T.*, A.8.1

MANCION, P., engraver. Giovanni Francesco Briglia, after himself. See Briglia, G. F. pl. 55 of *T.*, A.8.1; pl. 14 of *T.*, D.3.3

— J. Tatti (Sansovino), after Tintoretto. See Tatti, J. pl. 54 of *T.*, A.8.1; pl. 88, v. 2 of *T.*, D.3.2

MANELLI, L., engraver. Maria de' Medici, after A. Allori (Bronzino). See Medici, M. de' pl. 74, v. 2 of *T.*, D.3.2

MANETTI, Rutilio, Siense painter. R. Manetti dip. F. Bargiacchi inc. nella Sc. Perfetti. pl. 50 of *T.*, D.3.3

MANFREDINI, Vincenzo, Italian composer. See Professori celebri di suono pl. 15 of *T.*, A.8.1

MANNA, Genaro, Italian musical composer. See Professori celebri di suono pl. 16 of *T.*, A.8.1

MANOZZI, Giovanni, called Giovanni da San Giovanni, Florentine painter. G. Manozzi da S. Gio. dip. inc. nella Sc. Calamatta. pl. 51 of *T.*, D.3.3

MANSARD, or Mansart, Jules Hardouin, French architect. Hyacinthe Rigaud pinxit [1702]. Edelinck sculpit [1704] 16,27

— Same. Peint en 1699 par F. Detroy gravé par Simonneau, l'ainé 1710 18

MANSFELD, Ernst, Graf von. Ant. van Dyck pinxit. Robertus van Voerst sculpit 115

MANZUOLI, Giovanni, Italian vocalist. See Professori celebri di suono pl. 17 of *T.*, A.8.1

MARA, or Marra, Gertrude Elizabeth [Schmilling], German vocalist. See Professori celebri di suono pl. 17 of *T.*, A.8.1

MARATTI, or Maratta, C., painter. Pope Clement IX. See Clement IX. 455

MARCELLO, [Benedetto], Venetian composer of church music ?. See Professori celebri di suono pl. 16 of *T.*, A.8.1

MARCHESI, A., engraver. Claudius Albert Sevin, after himself. See Sevin, C. A. pl. 42 of *T.*, D.3.3

— Pietro Francesco Mazzucchelli, (Morazzone) after himself. See Mazzucchelli, P. F. pl. 55 of *T.*, D.3.3

MARCHESI, or Marchesini, Luigi, Italian vocalist. See Professori celebri di suono pl. 17 of *T.*, A.8.1

MARCHESI, O., engraver. A man, after G. B. Moroni. See Unknown pl. 80, v. 2 of *T.*, D.3.2

MARCHETTI, D., engraver. Countess Schouwalofo, after Camuccini. See Schouwalofo, Contessa 205; pl. 8 of *T.*, A.4.2

— Princess Dietrichstein, after Camuccini. See Dietrichstein 7; pl. 9 of *T.*, A.4.2

MARCHETTI, J., engraver. St. Vincent de Paul, after P. Cecchi. See Vincent de Paul, St. pl. 11 of *T.*, A.8.1

MARCHI, A., engraver. Peter Paul Rubens, after himself. See Rubens, P. P. pl. 71 of *T.*, D.3.3

MARCHI, A., *continued*.
 — Pompeo Girolamo Batoni, after himself. See Batoni, P. G. pl. 9 of \mathcal{C} , D.3.3
 MARCOTTE-GENLIS, —. J. Ingres Del 1852. L. Calamatta Incise. pl. 8 of \mathcal{C} , A.8.1
 MARCOTTE, Mme., mère. See Duclos-Marcotte, S. A. MARCUCCI, J., *designer and engraver*. Francisco Finetto. See Finetto, F. 270
 — *engraver*. Casparo Gasparini. See Gasparini, C. pl. 1, 2, 3 of \mathcal{C} , A.8.1; 210
 — Pope Plus IX, after A. Sublet. See Plus IX. 2
 MARGARET, countess of Holland, etc. [Visseher. Princes Hollandæ] pl. 25 of \mathcal{C} , D.2.3
 MARIA ANNA, archduchess of Austria. I. Houbraken sculps. Amst. 1747 226
 MARIA HENRIETTA, queen of Leopold II. of Belgium. Peint par L. Tuerlinckx. Dessiné & gravé par Lucio Lelli 355
 Note. — Proof, without the name of the person represented, but with the imprint Bruxelles 1858 &c. Publication and the autograph dedication, "A Sua Eminza l'Ina il cardinal Antonio Tosti / Lucio Lelli."
 MARIA THERESA, Infanta of Spain, wife of Louis XIV. Jacobus Le Febure pinxit. Nicolaus Bazin sculpsit 1681 386
 MARIANI. [Giovanni Battista, composer of dramatic music?] See Professori celebri di suono. pl. 16 of \mathcal{C} , A.8.1
 MARIANI. [Giovanni Lorenzo, composer of church music?] See Professori celebri di suono. pl. 16 of \mathcal{C} , A.8.1
 MARIDAT DE SERRIÈRE, Pierre de, councillor. Nantueil a fait . . . L'image 514
 MARIIGNY, Abel François Poisson de Vandières, marquis de. Peint par L. Tocqué. Gravé par Jean Georges Wille pour sa Réception à l'Académie 1762. 6th state 260
 MARIN DE LA CHÂTAIGNERAIE, Denis, secretary of the king. Aut. Maason ad Vivum pinxit et sculp. 1672. 2d state pl. 20 of \mathcal{C} , A.8.1
 MARQUARD (Lat. Marquardus), bishop of Alchstadt, d. 1685. Alf. Clowet sculp. 421
 MARRI, G., *engraver*. Carlo Dolet, after himself. See Dolet, C. pl. 31 of \mathcal{C} , D.3.3
 — Giorgio Vasari, after himself. See Vasari, G. pl. 82 of \mathcal{C} , D.3.3
 — Giovanni Battista Maganza, after himself. See Maganza, G. B. pl. 49 of \mathcal{C} , D.3.3
 — Giovanni de' Medici ("Dalle bandi nere"), after Titian. See Medici, Giovanni de'. pl. 79d, v. 2 of \mathcal{C} , D.3.2
 — Jakob Jordaens, after himself. See Jordaens, J. pl. 44 of \mathcal{C} , D.3.3
 — Ludovico Caracci, after himself. See Caracci, L. pl. 23 of \mathcal{C} , D.3.3
 — A man, after Bronzino. See Unknown. pl. 74d, v. 2 of \mathcal{C} , D.3.2
 — A man, after H. Holbein. See Unknown. pl. 61b, v. 2 of \mathcal{C} , D.3.2
 — A man praying, after H. Memling. See Unknown. pl. 159, v. 3 of \mathcal{C} , D.3.2
 MARTIN, —, minister from Hanover to France. Ingres a son ami Monsieur Martin 1825. L. Calamatta Incise Paris 1835 pl. 7 of \mathcal{C} , A.8.1
 MARTINET, A. L., *engraver*. Pietro Vannucci (Peregino) after himself. See Vannucci, P. pl. 81 of \mathcal{C} , D.3.3
 MARTINI, A., *designer and engraver*. Cardinal Raphael Fornari. See Fornari, R. pl. 25 of \mathcal{C} , A.8.1
 MARTINI, Andrea, Italian vocalist. See Professori celebri di suono pl. 17 of \mathcal{C} , A.8.1
 MARTINI, *Padre* Giambattisti, Italian musician and composer. See Professori celebri di suono pl. 16 of \mathcal{C} , A.8.1
 MARTINO, S. [Giovanni Battista San Martini, or Smmartini, Italian musical composer?] See Professori celebri di suono pl. 16 of \mathcal{C} , A.8.1
 MARUCCI, G., *engraver*. A full-length statue of a man in a military dress. [Not identified] 381
 MARY of Burgundy, countess of Holland, etc. Rogier van Brugghe pinx. [Visseher. Princes Hollandæ] pl. 33 of \mathcal{C} , D.2.3
 MARY, *Princess*, daughter of Charles I. See Charles, prince of Wales 166
 MASACCO. See Guidi, T.
 MASSÉ, J. B. Maria de' Medici, in the character of Minerva, after Rubens. See Medici, M. de'. pl. 1, b. of \mathcal{C} , C.7.5
 MASSON, A., *engraver*. Comte d' Harcourt (Cadet à la perle), after N. Mignard. See Harcourt, H. de Lorraine, comte d' 382
 — Gaspard Charrier, after T. Blanchet. See Charrier, G. pl. 9 of \mathcal{C} , 96

MASSON, A., *continued*.
 — Guillaume de Briaceler, after N. Mignard. See Briaceler, G. de 418
 — *painter and engraver*. Charles Patin. See Patin, C. 100
 — Denis Marin de La Cbâtaigneraie. See Marin de La Châtaigneraie, D. pl. 20 of \mathcal{C} , A.8.1
 — François Rouxel de Medauy. See Rouxel de Medauy, F. 388
 — Jacques Nicolas Colbert. See Colbert, J. N. 424
 — Pierre Dupuis, after N. Mignard. See Dupuis, P. 72
 MASUTTI, A., *designer*. Camillo Benso, conte di Cavour. See Cavour, C. B., conte di 330
 MATSYS (Matsijs, Metsys, Met-ijs, or Massijs). Quentin (or Quintijn), Flemish painter. Quintino Messis dip. Antonio Dalcò incise. pl. 52 of \mathcal{C} , D.3.3
 MATSYS, Quentin, Wife of. Quintino Messis dip. Dalcò inc. pl. 53 of \mathcal{C} , D.3.3
 MATTEI, *Padre* Stanislao, Italian composer of church music?]. See Professori celebri di suono pl. 15 of \mathcal{C} , A.8.1
 MATTEUCCI, Matteo Sassani, *called*, Italian vocalist. See Professori celebri di suono pl. 17 of \mathcal{C} , A.8.1
 MATTHIAS, emperor of Germany from 1612 to 1619. Bust, with allegorical ornaments. Egidius Sadcler ad vivum delineavit 187
 MALEVRIER, Georges Paul, abbot. L. de la Mare filius pinxit. Gas. Edelink sculp. 423
 MAURICE, of Nassau, son of William, prince of Orange. P. Scoutman Inten. Effigjavit et excud. L. Suiderhoef Sculp. 425
 Note. — The inscription is written with a pen.
 MAURY, Jean Siffrein, French cardinal and orator. Gravé par François Godefroy 55
 MAXIMILIAN (archduke of Austria), count of Holland, etc. Lucas van Layden pinx. [Visseher, Princes Hollandæ] pl. 34 of \mathcal{C} , D.2.3
 MAXIMILIAN, duke of Bavaria, elector palatine, b. 1596, d. 1651. Without artists' names. pl. 71 of \mathcal{C} , A.8.1
 — Same. Without artists' names . . . pl. 108 of \mathcal{C} , A.8.1
 MAXIMILIAN EMANUEL, duke of Bavaria, elector palatine, b. 1662, d. 1726. [C. G. von] Amfling delin: et sculpsit. Monachij. 1682 123
 Note. — Without the name of the person represented. The letters "C. G. von" are torn off.
 MAYER, or Mayr, Johann Simon, German musical composer. See Professori celebri di suono pl. 15 of \mathcal{C} , A.8.1
 MAZARIN, Jules, cardinal. Nantueil F. 2d state 372
 Note. — Proof with artist's name only, to which has been added with a pencil the date 1638.
 — Same. Nantuell faciebat. 1650 76
 Note. — Without the name of the person represented.
 MAZZANTI, Ferdinando, Italian composer, violinist, and singer. See Professori celebri di suono pl. 17 of \mathcal{C} , A.8.1
 MAZZUCHELLI, Pietro Francesco, *called* Morazzone, Milanese painter. P. F. Mazzucchetti dip. A. Marchesi inc. Scuola Tochi pl. 55 of \mathcal{C} , D.3.3
 MAZZUOLA, Francesco, *called* Parmigianino, Lombard painter. F. Mazzuola d? Parmigianino dip. L. Paradisi inc. pl. 64 of \mathcal{C} , D.3.3
 MECARINO. See Becenfulm, D.
 MEDICI, Cosmo de', *called* Pater patriæ. Pontormo pinxit. Calamatta direxit. Vandersypen sculpsit pl. 64b, v. 2 of \mathcal{C} , D.3.2
 MEDICI, Francesco de', grand-duke of Tuscany. Rubens pinxit G. Edelink Eques effigiem sculp. 204; pl. c of \mathcal{C} , C.7.5
 MEDICI, Garla de', son of Cosmo I, the Great, grand duke of Tuscany. A. Bronzino dip. B. Scoster inc. pl. 30 of \mathcal{C} , A.8.1
 — Same. Proof, with the artists' names only, and "G. Tedeschi impressa." pl. 74a, v. 2 of \mathcal{C} , D.3.2
 MEDICI, Giovanni de, *called* Dalle bandi nere. T. Vecello dip. G. Marri inc. pl. 79d, v. 2 of \mathcal{C} , D.3.2
 MEDICI, Lorenzo de', the magnificent. Vasari dip. F. Ravano inc. pl. 77, v. 2 of \mathcal{C} , D.3.2
 MEDICI, Maria de', daughter of Cosmo I, the great, A. Bronzino dip. L. Manelli inc. pl. 74, v. 2 of \mathcal{C} , D.3.2
 MEDICI, Maria de', queen of France, in the character of Minerva. Rubens pinx. J. B. Massé sculpsit 1708 pl. b. of \mathcal{C} , C.7.5
 MEERSMAN, — de, *engraver*. Jean Raclne, after H. Rignud. See Raclne, J. pl. 9 of \mathcal{C} , A.8.1

- MELLAN, C., *designer and engraver*. Cardinal Vincenzo Giustiniani. See Giustiniani, V. pl. 62 of *U.*, A.8.1
- Jean Barclay. See Barclay, J. 397
- *painter and engraver*. Virginia di Vezzo. See Vezzo, V. di 403
- MELOZZO DA FORLÌ, Marco degl' Ambrogio, *called, painter*. Pope Sixtus IV. See Sixtus IV. pl. 1 of *U.*, A.6.6; pl. 32 of *U.*, A.8.1
- MEMLING, or Hemling, or Hemmelinck, H., *painter*. A man praying. See Unknown. pl. 159, v. 3 of *U.*, D.3.2
- MENICUCCIUS, Raphael. Romæ, 1625. Ott. L. f. 402
- MENOZZI, P., *engraver*. Alessandro Allori, after himself. See Allori, A. pl. 1 of *U.*, D.3.3
- MERCURJ, P., *engraver*. Christopher Colombus. See Colombo, C. 353
- Giovanni di Capistrano. See Capistrano G. di. 351
- Marquis de Condorcet, after A. de St. Aubin. See Condorcet, J. A. N. de Caritat, marquis de 99
- Marquise de Maintenon, after Petitot. See Maintenon, Marquise de 346
- Torquato Tasso. See Tasso, T. 301, 347
- MESTRINO, Nicolò, Italian musician. See Professori celebri di suono pl. 14 of *U.*, A.8.1
- MEULLI, —. See Professori celebri di suono. pl. 15 of *U.*, A.8.1
- MEUNIER, C., *engraver*. A man, after J. Sustermans. See Unknown. pl. 141, v. 3 of *U.*, D.3.2
- MEUNIER, J. B., *engraver*. A full-bearded man with a three-cornered cap. [Not identified] 182
- Francesco Primaticcio, after himself. See Primaticcio, F. pl. 62 of *U.*, D.3.3
- MEURS, J. van, *engraver*. Hans Lipperhey, after H. Berckmanns. See Lipperhey, H. 513
- Sibylla van Griethuysen, after F. T. Faber. See Griethuysen, S. van 396
- Zacharias Jansen, after H. Berckmanns. See Jansen, Z. 513
- MICHAEL KORYBUT WISNIEWIECKI, king of Poland, b. 1638, d. 1673. Without artists' names 3
- MICHEL-ANGELO. See Buonarroti, Michel-Angelo.
- MIERIS, Frans van, the elder, Flemish painter, with a palette and picture in his left hand, and an easel in the background. F. Mieris dip. L. Errani inc. pl. 56 of *U.*, D.3.3
- Same, playing on a guitar. P. Belloli inc. pl. 171b, v. 3 of *U.*, D.3.2
- MIERS, Benedettino Giovanni. See Professori celebri di suono pl. 16 of *U.*, A.8.1
- MIGLIAVACCA, G., *engraver*. Baccio Bandinelli, after himself. See Bandinelli, B. pl. 5 of *U.*, D.3.3
- MIGNARD, N., *painter*. Comte d'Harcourt (Cadet à la perle). See Harcourt, H. de Lorraine, comte d' 382
- Édouard Colbert, marquis de Villacerf. See Villacerf, É. Colbert, marquis de 492
- Guillaume de Brisacier. See Brisacier, G. de. Marquise de Maintenon. See Maintenon, Marquise de 514
- Pierre Dupuis. See Dupuis, P. 72
- MIGNARD, Pierre, French painter. Peint par Hyacinthe Rigaud en 1691. Gravé par Georges Frederic Schmidt pour sa Réception à l'Académie, en 1744. 2d state 30, 39, 447
- MIJTENS, M. van, *painter*. Charles VI, emperor of Germany. See Charles VI 43
- MILICO, Giuseppe, Italian singer. See Professori celebri di suono pl. 17 of *U.*, A.8.1
- MINARDI, T., *designer*. Daniello Bartoli. See Bartoli, D. pl. 110 of *U.*, A.8.1
- MIRAMON, Marie Bonneau de, founder of the "Congrégation de la Sainte-Famille." Peint par de Troy. Gravé par le Chevalier Edelinck 514
- MITANTIER, J. M., greffier. N. de Lagallière pinxit. Petrus Drevet sculpsit. With artists' names only 36
- MOGALLI, C., *engraver*. Charles V, emperor of Germany, on horseback, after A. van Dyck. See Charles V 291
- MOLÉ, Édouard, president of the parliament of Paris and royal councillor. Par R. Nanteuil [1653] 89, 140
- Same. Proof on India paper, before any letters pl. 50 of *U.*, A.8.1
- MOLÉ, François, abbé de Sainte Croix de Bordeaux, grandson of Édouard Molé. R. Nanteuil delineabat et Sculpebat 1649 84
- MOLÉ, Mathieu, keeper of the seals, son of Édouard Molé. Rob. Nanteuil ad-Uium sculpebat 135
- MOLÉ, Mathieu Louis, comte. Peint par Ingres. D'segnato e inciso da L. Calamatta. Paris 1840. Proof 293
- MOLÉ, M. L., *continued*.
- Note.— A presentation copy, with the inscription, "All' Ospizio di S. Michele [L. Calamatta,] written with a pencil.
- MOLINARI, G., *engraver*. Daniello Bartoli, after T. Minardi. See Bartoli, D. pl. 110 of *U.*, A.8.1
- MOLINARI, G. B., *designer and engraver*. Loyola and his companions. See Loyola, I. pl. 18 of *U.*, A.8.1
- MOLYN, or Molijn, Pieter, the younger, called Muller, and Tempesta, painter. P. Muller dip. A. Lauro inc. pl. 57 of *U.*, D.3.3
- MONA LISA. See Giocondo.
- MONBELLI, [or Mombelli, Domenico, Italian singer ?]. See Professori celebri di suono pl. 17 of *U.*, A.8.1
- MONCADA, Francisco de, count of Orsuna and marquis of Aitona. Antonius Van-dyck pinxit. Raphael Morghen incidit Romæ 1793 33, 365
- MONETA, N., *engraver*. Antonio Maria Cadolini, cardinal. See Cadolini, A. M. pl. 45 of *U.*, A.8.1
- Jan Philippus Roothaan, after T. Giangiacomo. See Roothaan, J. P. pl. 49 of *U.*, A.8.1
- MONSINAT, Bertrand, of Toulouse, general of the Minorites. Paulus Pondus Antonius Robert de Serri ad Uium pinxit [1680]. Arnoldus Van Westerhout scul. 1722 359
- MONTEAIGNE, Michel Eyquem de, French essayist. Gravé par Chéreau, le jeune, 1725 83
- MONTEFELTRO, Battista Sforza, wife of Federigo III, count of. See Sforza, B. pl. 15c, v. 1 of *U.*, D.3.2
- MONTEFELTRO, Federigo III, conte di. P. della Francesca dip. Morelli dis. e inc. nella Sc. Calamatta [1841] pl. 15b, v. 1 of *U.*, D.3.2
- Same. India proof. P. della Francesca dip. Morelli dis. e inc. Calamatta dir. Dupelles, 1847 pl. 36 of *U.*, A.8.1
- MONTMORENCY, Guillaume, baron de, d. 1531. Calamatta inc. 252
- MONTEZAT DE CARBON, Jean, archbishop of Bourges, and of Sens. Nanteuil ad uium ping. et sculpebat. 2d state, after the date, 1673, was erased 398
- MORALES, Cristobal, Spanish musical composer. See Professori celebri di suono pl. 16 of *U.*, A.8.1
- MORAZZONE. See Mazzuchelli, P. F.
- MOREAU, L., *engraver*. Charles de Gondy, after A. Pezot. See Gondy, C. de 397
- MORELLI, property Morel, F., *engraver*. Federigo III, count of Montefeltro, after Piero della Francesca. See Montefeltro. pl. 36 of *U.*, A.8.1; pl. 15b, v. 1 of *U.*, D.3.2
- MORELLI, E., *designer*. Eugenius a Rumillaco. See Rumillaco, E. a pl. 117 of *U.*, A.8.1
- MORÉRI, Louis, author of Le grand dictionnaire historique. De Troye Pin. G. Edelinck Sculp. 2d state pl. 57 of *U.*, A.8.1
- MORGHEN, R., *engraver*. Francesco de Moncada, after A. van Dyck. See Moncada, F. de 33, 365
- Giovanni Volpato, after M. A. A. Kaufmann. See Volpato, G. 512
- St. Philip Neri, after S. Tofanelli. See Philip Neri, St. 298
- Stanislas Augustus Poniatowski, after D. Cardelli. See Poniatowski, S. A. 223
- MORICHELLI, Anna [Bosello], Italian vocalist. See Professori celebri di suono pl. 17 of *U.*, A.8.1
- MORICHINI, Cav. Domenico Pino. Without artists' names 296
- MORIN, J., *engraver*. Omer Talon, after Champagne. See Talon, O. 129
- Robert Arnauld-d'Andilly, after Champagne. See Arnauld-d'Andilly, R. 454
- MORO, A., *painter*. Philip III (of Spain), count of Holland. See Philip III (of Spain). pl. 38 of *U.*, D.2.3
- MORONI, G. B., *painter*. Giovanni Antonio Pantera. See Pantera, G. A. pl. 80, v. 2 of *U.*, D.3.2
- A man. See Unknown pl. 80a, v. 2 of *U.*, D.3.2
- MOSTART, J., *painter*. Philip II, count of Holland. See Philip II pl. 35 of *U.*, D.2.3
- MOUY, Henri de Lorraine, marquis de. R. Nanteuil Cum Pruillegio Sculpebat et Excedebat. 1st state. "Rare" 92
- MOUZIN, Mozyn, or Mozin, M., *engraver*. Joan van Galen, after J. Lievens. See Galen, J. van 272, 449
- MOZART, (Johann Chrysostom Sigismund Gottlieb) Wolfgang Amadeus, German musical composer and pianist. See Professori celebri di suono pl. 15 *U.*, A.8.1
- MUELLER, J. G. von, *engraver*. Johann Georg Wille, after J. B. Greuze. See Wille, J. G. 75
- Louis XVI, of France, after J. S. Duplessis. See Louis XVI 482

- MULLER, P. *See* Molyu, P.
- MURILLO, Bartolomé Esteban, *painter*. Murillo Pinxit. Dislo e inciso da Calamatta 182 . . . 184
Note.— With the autograph inscription, "Per S. Michele L. Calamatta."
- MUZIANO, G., *painter*. An unknown man. *See* Unknown pl. 250, v. 3 of *Œ.*, D.3.2
- NANTEUIL, R., *designer*. François Tallemant. *See* Tallemant, F. 269
 — *designer and engraver*. François de La Motte le Vayer. *See* Le Vayer, F. de La Mothe . . . 211
 — Marie de Bragelogne. *See* Bragelogne, M. de . . . 132
 — Pierre Seguler, marquis de Saint-Brison. *See* Saint Brison, F. Seguler, marquis de . . . 87
 — *engraver*. Cardinal Ritchelieu, after Champagne. *See* Ritchelieu 213
 — François Servin after Champagne. *See* Servin, F. 259
 — Henri II d'Orléans, duc de Longueville, after Champagne. *See* Longueville 120
 — Jacques de Coigneux, after Beaubrun. *See* Coigneux, J. de 93
 — Jean Fronteau, or Fronto, after F. Cabouret. *See* Fronteau, J. 395
 — Michel Le Tellier, after Champagne. *See* Le Tellier, M. 128
 — Philibert Emanuel de Beauanoir de Lavardin, after Champagne. *See* Lavardin, P. E. de B. de 133
 — *painter*. Pierre Armand de Cambout de Coislin. *See* Cambout de Coislin, P. A. de 95
 — *painter and engraver*. André Le Fèvre d'Ormesson. *See* Ormesson, A. Le F. de 117
 — Anne of Austria, wife of Louis XIII of France. *See* Anne 507
 — Cardinal César d'Estrées. *See* Estrées, C. d' . . . 113
 — Cardinal Mazarin. *See* Mazarin, J. 76, 372
 — Edouard Molé. *See* Molé, E. 89, 140; pl. 50 of *Œ.*, A.8.1
 — François Antoine Du Lieu. *See* Du Lieu, F. A. . . 497
 — François de Bonne de Créqui, duc de Lesdiguières. *See* Lesdiguières, F. de B. de Créqui, duc de 136
 — François de Harlay de Chanvallon. *See* Chanvallon, F. de H. de 504
 — François Molé. *See* Molé, F. 84
 — Gaspard de Fleubet. *See* Fleubet, G. de 124
 — Herdoul de Beaumont de Péréfixe. *See* Péréfixe, H. de B. de 88
 — Henri de Lorraine, marquis de Mouy. *See* Mouy, H. de Lorraine, marquis de 92
 — Jacques Nicolas Colbert. *See* Colbert, J. N. . . . 384
 — Jean Loret. *See* Loret, J. 116
 — Jean Montpezat de Carbon. *See* Montpezat de Carbon, J. 398
 — John Evelyn. *See* Evelyn, J. 77
 — Jules Paul de Lionne. *See* Lionne, J. P. de . . . 80
 — Louis II de Bourbon, prince of Condé. *See* Condé 405
 — Louis XIV of France, in armor. *See* Louis XIV . . . 46
 — Louis, the dauphin, son of Louis XIV. *See* Louis, Dauphin 387
 — Louis Boucherat. *See* Boucherat, L. 508
 — Louis Hesselin. *See* Hesselin, L. 137
 — Marquis de Louvois. *See* Louvois, F. M. Le Tellier, marquis de 506
 — Matthieu Molé. *See* Molé, M. 135
 — Melchior de Gillier. *See* Gillier, M. de 414
 — Michel Amelot. *See* Amelot, M. 399
 — Michel Larcher. *See* Larcher, M. 73
 — Michel Le Tellier. *See* Le Tellier, M. 127, 404
 — Pierre de Bonzi. *See* Bonzi, P. de 386
 — Pierre de Maridat de Serrière. *See* Maridat de Serrière, P. de 514
 — Pierre Dupuy. *See* Dupuy, P. 395
 — Pierre Tallemant. *See* Tallemant, P. 413
 — Victor Le Bouthillier. *See* Le Bouthillier, V. . . 218
- NAPOLÉON I, after cast of face taken at St. Helena, May 5, 1821. Disegnato e inciso da L. Calamatta, [1840] 196
 — Same, as first consul. Without painter's or engraver's name pl. 13 of *Œ.*, A.8.1
- NARDINI, G., *engraver*. Giovanni Battista Salvi (Sassoferrato), after himself. *See* Salvi, G. B. pl. 72 of *Œ.*, D.3.3
 — Jacopo Robusti (Tintoretto), after himself. *See* Robusti, J. pl. 69 of *Œ.*, D.3.3
- NARDINI, Pietro, Italian violinist. *See* Professori celebri di suono pl. 14 of *Œ.*, A.8.1
- NARGEOT, J. D., *engraver*. Countess of Albany, after F. X. Fabre. *See* Albany, L. M. C. countess of pl. 170a, v. 3 of *Œ.*, D.3.2
 Marie Louise Elisabeth [Vigée] Le Brun, after herself. *See* Le Brun, M. L. E. pl. 45 of *Œ.*, D.3.3
- NESMOND, François Théodore de. Dieu pinxit. Lenfant sculpté 1861 261
- NEWTON, Lord. *See* Hay, Charles
- NOAILLES, Louis Antoine de, cardinal, archbishop of Paris. Hyacinthus Rigaud pinx. [1697]. Petrus Drevet sculp. [1721] 22
- NOBILI, Roberto de', cardinal librarian of the Vatican, 1555. *See* Effigies pontificum 500
- NOCCII, P., *engraver*. George Henry Harlow, after himself. *See* Harlow, G. H. pl. 40 of *Œ.*, D.3.3
- NORIS, Enrico, cardinal librarian of the Vatican, 1700. *See* Effigies pontificum 500
- NORMAND, V., *engraver*. Giuseppe Cesari (Arpino), after himself. *See* Cesari, G. pl. 25 of *Œ.*, D.3.3
- NOTTE, Della, or Delle Notti. *See* Honthorst, G.
- OETS, P., *painter*. Johannes van Arxhouek. *See* Arxhouek, J. van 20
- ORANGE, William IV, prince of. *See* William IV.
- ORLÉANS, Ferdinand Philippe Louis Charles Henry Joseph, duc de, eldest son of Louis Philippe, Paris, 1845. Peint par Ingres. Disegnato e inciso da L. Calamatta 489
Note.— Proof, with artists' names only, — which are traced with the needle, — and the inscription, "A Son Eminence le Cardinal Tosti | Ingres et Calamatta," in the handwriting of the former.
 — Same. Paris 1842. Peint par Ingres. Dislo e inciso da Calamatta pl. 12 of *Œ.*, A.8.1
Note.— Engraver's proof, partially finished. Artists' names lightly traced. No other letters, but the autograph inscription, "A Sua E. Il Cardinal Tosti | L. Calamatta."
- ORLÉANS, Jean Baptiste Gaston, duc d'. Ant. Van Dyck pinxit. Vorsterman sculp. 81
- ORMESSON, André ter Le Fèvre d', councillor of state. Nautant ad vium facebat, 1654 117
Note.— In state, before the year, 1654, was erased.
- PACCAIAROTTI, Gasparo, Italian vocalist. *See* Professori celebri di suono pl. 17 of *Œ.*, A.8.1
- PADOVANO, or Padovanino, Il. *See* Leoni, L.
- PAGANINI, Niccolò, Italian violinist. Ingres del roma 1818. Calamatta Sculp. Names traced with the needle 227
- PAILLET, A., *designer*. André Louis Personne. *See* Personne, A. L. 393
- PAISIELLO, Giovanni, Italian musical composer. *See* Professori celebri di suono pl. 15 of *Œ.*, A.8.1
- PALESTRINA, Giovanni Pietro Aloisio da, Italian musical composer. *See* Professori celebri di suono pl. 16 of *Œ.*, A.8.1
- PALMA, Jacopo, the younger, Italian painter. I. Palma dip. E. Salvi inc. pl. 58 of *Œ.*, D.3.3
- PANFILI, Benedetto, cardinal librarian of the Vatican 1704. *See* Effigies pontificum 500
- PANTERA, Giovanni Antonio, author of Monarchia di Gesu Cristo, 1545. G. B. Moroni dip. G. Barni inc. pl. 80, v. 2 of *Œ.*, D.3.2
- PAOLUCCI, Giuseppe, Italian musical writer. *See* Professori celebri di suono pl. 15 of *Œ.*, A.8.1
- PAPPENHEIM, Gottfried Heinrich, Graf von. [Ant. van Dyck pinxit. C. Galle schulpait] 139
Note.— The names of the artists are missing, the margin of the print having been wholly cut off.
- PAR, Ferd. *See* Professori celebri di suono pl. 15 of *Œ.*, A.8.1
- PARADISI, L., *engraver*. Francesco Mazzuola (Parmegiano), after himself. *See* Mazzuola, F. pl. 54 of *Œ.*, D.3.3
- PARNEGIANINO. *See* Mazzuola, F.
- PARODI, P., *painter*. Nicolao Maria Spinola. *See* Spinola, N. M. pl. 4 of *Œ.*, A.8.1
- PAROCEL, E., *painter*. Pierre de Guérin de Tenet. *See* Tenet, P. de G. de 443
- PASCALI, E., *engraver*. Giulio Pippi (Romano), after himself. *See* Pippi, G. pl. 59 of *Œ.*, D.3.3
- PASIN, — [Stefano Pasino, Italian composer?]. *See* Professori celebri di suono pl. 14 of *Œ.*, A.8.1
- PASSIGNANO. *See* Cresti, D.
- PASSIONEI, Domenico, cardinal librarian of the Vatican, 1755. *See* Effigies pontificum 500
- PATIN, Charles, physician and numismatist. A. Masson inv. et sc. 1670 100
Note.— Impression with the inscription from a separate plate, "In effigiem V. C. Caroli Patin," etc., and four Latin verses.
- PAUL V, pope. *See* Effigies Pontificum 500
- PEE, T. van, *painter*. Jean Baptiste de Boyer, marquis d'Argens. *See* Argens, J. B. de Boyer, marquis d' 514

PENNA, *Padre* Lorenzo, Italian writer on music. See Professori celebri di suono pl. 16 of *U.*, A.8.1

PÉRÉFIXE, Hardouin de Beaumont de, tutor to Louis XIV, bishop of Rhodes, archbishop of Paris. Nanteuil ad Vivum f1692 88

PEREZ, David, Italian musical composer. See Professori celebri di suono pl. 16 of *U.*, A.8.1

PERFETTI, A., engraver. L. Beccadelli, after Titian. See Beccadelli, L. pl. 79 v. 2 of *U.*, D.3.2

PERGOLESI, or Pergolese, Giovanni Battista, Italian musical composer. See Professori celebri di suono pl. 16 of *U.*, A.8.1

PERSONNE, André Louis, at the age of 21. Ant. Paillet del. Gull Vallet scul. 393

PERUGINO. See Vannucci, P.

PESNE, Antoine, French painter. Peint par lui même, et gravé par son Ami Schmidt, . . . en 1752 19

PETIT, G. E., engraver. Everard Titon Du Tillet, after Largillière. See Titon Du Tillet, E. 393

PETITOT, J., painter. Marquise de Maintenon. See Maintenon, Marquise de 346

PEZET, or Pezay, A., painter. Charles de Goudy. See Goudy, C. de 397

PHILIP I, count of Holland. Ian van Eyck pinx. [Visscher. Principes Hollandiæ]. pl. 31 of *U.*, D.2.3

PHILIP II, (the handsome), count of Holland, etc. I. Mostart pinx. [Visscher. Principes Hollandiæ]. pl. 35 of *U.*, D.2.3

PHILIP III, (Philip II of Spain), count of Holland, etc. Titianus pinx. A? 1549. [Visscher. Principes Hollandiæ]. pl. 37 of *U.*, D.2.3

PHILIP III (of Spain), court of Holland, etc. A. Moro pinx. [Visscher. Principes Hollandiæ]. pl. 38 of *U.*, D.2.3

PHILIP IV, count of Holland, etc. P. Rubens pinx. [Visscher. Principes Hollandiæ]. pl. 40 of *U.*, D.2.3

PHILIP IV, of Spain. Without artists' names. pl. 37 of *U.*, A.8.1

PHILIP V, of Spain. T. Bernard F. S. Thomassin Sculptor pl. 73 of *U.*, A.8.1

PHILIP NERI, St. Steph. Tofanelli inv. et del. Raphael Morghen sculps. 298

PIANTANDA, Giovanni, Italian violinist. See Professori celebri di suono pl. 14 of *U.*, A.8.1

PICART, S., engraver. François Tallemant, after Nanteuil. See Tallemant, F. 269

PICHIANTI, G. D., engraver. Cardinal Guido Bentivoglio, after A. van Dyck. See Bentivoglio, G. 255

PICCINI, Niccolò, Italian musical composer. See Professori celebri di suono pl. 16 of *U.*, A.8.1

PICO DELLA MIRANDOLA, Giovanni Francesco. Italian theologian. Nella Scuola Toscana dip. E. Lapi inc. v. 3 of *U.*, D.3.2

PIGRAV (*Lat.* Pigræus), Pierre, French physician. Thomas de Leu fecit. 1608 513

PILAIA, —, [Italian vocalist?]. See Professori celebri di suono pl. 17 of *U.*, A.8.1

PIOLA, Domenico, painter and etcher. An old man with a long beard. [Not identified]. pl. 77 of *U.*, A.8.1

PIPPI, Giulio, called Giulio Romano, Italian painter and architect. G. Romano dip. E. Pascoli inc. pl. 59 of *U.*, D.3.3

PISTOCCHI, Francesco Antonio, Italian vocalist and composer. See Professori celebri di suono pl. 17 of *U.*, A.8.1

PITAU, N., engraver. Carl Gustaf Wrangel, count of Solvitzborg. See Wrangel, C. G. 361

— Gustaf Otto Stenbock, or Stenbock, count of Bogesund. See Stenbock, G. O. 359

PITUS VI, pope. See Effigies pontificum 500

PITUS VII (Gregorio Barnaba Luigi Chiaramonti), pope. Cre Vin. Camuccini dip. Gio. Balestra inc. in Roma 1816 131

— Same. A. Bertini sc. pl. 12 of *U.*, A.4.2

— Same. See Effigies pontificum 500

PITUS IX, pope. Antonius Sublet pinxit. Jos. Maruccel sculp. 1855 2

— Same. In profile. T. Giangiacomo dis. (Lithograph) pl. 127 of *U.*, A.8.1

PLEYEL, Ignaz, German musical composer. See Professori di suono pl. 15 of *U.*, A.8.1

PLOOS VAN AMSTEL, J. C., engraver. A young man seated in a chair, after C. de Visscher. [Not identified]. pl. 120 of *U.*, A.8.1

POILLY, F. de, engraver. Nicolas Fouquet, after C. Le Brun. See Fouquet, N. 417

POILLY, J. B. de, engraver. Corneille van Cleve, after J. Vivien. See Cleve, C. van 491

POLI, Agostino, musician and composer. See Professori celebri di suono pl. 16 of *U.*, A.8.1

POLI, Giuseppe Saverio, Italian naturalist. Ios. Cammarano delineavit. Ant. Ricciani sculpsit pl. 29 of *U.*, A.8.1

POLIGNAC, Melchior de, French cardinal and diplomatist. Peinte par Hyacinthe Rigaud. Gravé par François Chéreau 271, 485

POLLACCO, S. L., designer and engraver. Domenico Cresti [Passignano], after himself. See Cresti, D. pl. 30 of *U.*, D.3.3

— Pietro Buonaccorsi (Pierino del Vaga), after himself. See Buonaccorsi, P. pl. 15 of *U.*, D.3.3

— engraver. Antonio Canova, after himself. See Canova, A. pl. 19 of *U.*, D.3.3

POMERANCE, Il cavaliere delle. See Roncalli, C.

PONCET, Petrus, probably the jurist of this name, who flourished about 1595. With only the monogram X pl. 63 of *U.*, A.8.1

PONIATOWSKI, Stanislas Augustus, last king of Poland. Donna Cardelli mormore [sic] sculpsit. Romæ. 1786 Raph: Morghen Sculpsit Romæ 226

PONTE, Jacopo da, called Bassano, Italian painter. Jacopo da Ponte . . . dip. G. Barni incise. pl. 60 of *U.*, D.3.3

PONTE, Leandro da, called Bassano, Italian painter. L. da Ponte dip. G. Fussinati inc. pl. 61 of *U.*, D.3.3

PONTIUS, or Dupont, P., engraver. Frederick Henry, prince of Orange, after A. van Dyck. See Frederick Henry 147

— Gustavus Adolphus, of Sweden, after A. van Dyck. See Gustavus Adolphus 125

— Isabella Clara Eugenia, countess of Holland, after Rubens. See Isabella pl. 39 of *U.*, D.2.3

PONTORMO. See Carucci, J.

PORBUS, F., painter. Pierre Francheville, or Francavilla. See Francheville, P. pl. 105, v. 2 of *U.*, D.3.2

PORENONE. See Licinio, G. A.

PORPORA, Niccolò, Italian musical composer. See Professori celebri di suono pl. 16 of *U.*, A.8.1

PORTA, P. See Professori celebri di suono. pl. 15 of *U.*, A.8.1

PRATI, Alessio, Italian musical composer. See Professori celebri di suono pl. 15 of *U.*, A.8.1

PREISLER, G. M., engraver. Cosmo III, grand duke of Tuscany, after G. D. Campiglia. See Cosmo III 258

PRIMATICCIO, Francesco, Italian painter. Primaticcio pinx. Mounier sc. pl. 62 of *U.*, D.3.3

PROFESSORI celebri di suono. For sheets dedicated by La società Rinaldi to conte Ant. Colombani Verzeri, conte Pietro Gherardi, Giovanni di Poggio Baldovinetti, and marchese Giuseppe Antonio Corsi, respectively. Sheet 1-3, Luigi Scotti dis. presso lo studio Bettel n. Sheet 4, Ant. Fedi dis. presso lo studio Bettolini pl. 14-17 of *U.*, A.8.1

Names:— Sheet 1. Somizi: Locatelli; Gimginani; Paoletti; Veracini; Giardini; Taroni; Ferrarini; Lolli; Cramer padre; Pugnani; Chabrandi; Viotti; Janovicki; Pietro Nardini; Galeotti; Krunpholtz; Clementi; Meistrino; Capuzzi; Siebel (Steibelt); Cervetto; Piantanida; Creuzer; Dussek; Cramer fr.; Mad. Krunpholtz; Dragonetti; Rolla; La Moth; Rhode; Janietzki; Salomon.

2. Adolfo Hass; Cocchi; Saratelli; Anfossi; Mariani; Brunetti; Bornel [Bornet?]; P. Sabbatini; Albinoi; Egizio; Colla; Gasparini; Guglielmi; Manfredini; Bisacchi; ANL. Salleri; Schuster; Paolucci; Tozzi; P. Mattei; Righini; V. (W.) A. Mozart; Ignazio Plejel [Pleyel]; Caruso; Tarchi; Gazzanica; Hajdn [Haydn]; P. Porta; Prati; Vinci; Borghi; Buonocini; Lulli; Meuli; Ferd Par; And. Basili; A. Ioli; Zingarelli; artti; Tilito; Paisiello; Cherubini; I. S. Majer [Mayer or Mayr].

3. Guido Arezzo; Benedetto Gioi Miers; Fiampo Principe della Venosa; Cav. Scariatti; Calessima; Zerlino [Zarlino]; Galilei; Ab. Stefani; Leonardo Leo; Focci Mariani; Porpora; Handel [Haendel]; Tractta; Corelli; Marcello; Poli; Redl; Gluck [Gluck]; Clari; Pergolesi; Perez; Morales; Manni; Galuppi; Piccini; Fux; Ionelli [Jonelli]; Sacchini; S. Martino; Bach; Schuster; Abel; Hameani; Durante; P. Vallotti; P. Penna; Caffaro; P. Martini; Campioni; Ligneville [Ligniville]; Bertoni; Sala; Cimara; Rousseau.

4. Bernacchi; La Teal [Tesi-Taffanelli]; Farnello; La Bulgari; Pistocchi; Cav. Ferri; Caffariello; Bordoni; Egiziello; Amorevoli; Guarducci; Carestini; La Taber; Cariani; Ellis; Tibaldi; Cav. Mantucci; Aprile; Manzoni; Cav. Guadagni; Iaffi; Milico; Maffio; La Gabrielle; Monbelli; Babb; La Pilaia; Casella; Tenucci; La Bastardina; Pacchierotti [Pacchiarotti]; Mazzanti; Anasani; Damiani; Babbini; Marchesi; La Bilmington [Billington]; La Catalani [Catalani]; La Morichelli; La Todt; And. Martini; Crescentini [Crescentini]; La Banti; De Amici; La Silva; La Grassini; David; La Bertinotti; La Marra [Mars].

PUFENDORF, Samuel, baron von, German publicist. S. Bloesendorff . Sculp. pl. 46 of *U.*, A.8.1

PUGNANI, Gaetano, Italian violinist. See Professori celebri di suono pl. 14 of *U.*, A.8.1

QUIRINI, Angelo Maria, cardinal librarian of the Vatican, 1730. See Effigies pontificum 500

RABUS, Pieter. Bodekker pinx. I. Houbraken sculp. 112

RACINE, Jean, French poet. II. Rigaud pinx! De Meersman sculpt. pl. 9 of \mathcal{T} , A.8.1

RAEBURN, II., painter. Lord Newton. See Hay, C. 411

RAFF, Anton, German singer. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1

RAFFAELLO SANTI, or Sanzio, da Urbino. See Santì, or Sanzio, Raffaello, da Urbino.

RAIBOLINI, F. F., painter. Vangelista Scappi. See Scappi, V. pl. 47, v. 2 of \mathcal{T} , D.3.2; pl. 73 of \mathcal{T} , D.3.3

RAJUS, John, F. R. S. W. Faithorne pinx. G. Vertue sculp. 1713 395

RAMEAU, Jean Philippe, French musical composer. See Professori celebri di suono pl. 16 of \mathcal{T} , A.8.1

RAMENGGHI, Bartolomeo, called Bagnacavallo, Italian painter. B. Ramenghi do Bagnacavallo dip E. Sonne Inc. nello St. Toschi pl. 63 of \mathcal{T} , D.3.3

RAMSAY, A., painter. Phillp Yorke, earl of Hardwicke. See Yorke, P. 56

RANC, J., painter. Eusèbe Renaudot. See Renaudot, E. 40

RAOUX, J., painter. Jean Soanen. See Soanen, J.

RAPHAEL. See Santì or Sanzio, Raffaello, da Urbino.

RAUSCHENBERGH, Johann, baron von, Imperial general in the thirty years' war. G. Bouttats scul pl. 97 of \mathcal{T} , A.8.1

RAVANO, F., engraver. Albrecht Dürer the elder, after A. Dürer. See Duerer, A., the elder. pl. 35a of \mathcal{T} , D.3.2

— Giovanni Francesco Barbieri (Guercino), after himself. See Barbieri, G. F. pl. 7 of \mathcal{T} , D.3.3

— Lorenzo de' Medici, after G. Vasari. See Medici, L. de' pl. 77, v. 2 of \mathcal{T} , D.3.2

RAZZI (Bazzì), Giovanni Antonio, called Sodoma, Sienese painter. G. A. Razzi dip. V. Della Bruna inc. pl. 64 of \mathcal{T} , D.3.3

REBALDIS, F. de, a mendicant friar. With the monogram [Francisco Villamena] pl. 6 of \mathcal{T} , A.6.2

REDI, [Francisco, Italian singer?] See Professori celebri di suono pl. 16 of \mathcal{T} , A.8.1

REMBRANDT HARMENSZOON, or Hermanszoon, van Rijnd, Dutch painter and engraver. Rembrandt pinx. Sommerau scul. Etching 402

— etcher. Manasseh ben Joseph ben Israel. See Manasseh 402

REMUS, Georg, philologist, legal writer, etc. Lucas Killanus Aug. ad ulvum delineavit 396

RENAUDOT, Eusèbe, French orientalist. I. Ranc pinx. F. Cheveau, lainé, sculpt. 40

RENI, Guldo, Italian painter. G. Reni dip. L. Erranti inc. pl. 65 of \mathcal{T} , D.3.3

— painter. Beatrice Cencl. See Cencl, B. 438; pl. 4 of \mathcal{T} , A.6.6

REYNOLDS, Sir Joshua, English painter. I. Reynolds dip. L. Campo-Antico inc. pl. 66 of \mathcal{T} , D.3.3

RHODE [J. F., builder of the organ in the church of Saint Peter?]. See Professori celebri di suono pl. 14 of \mathcal{T} , A.8.1

RIBERA, José, called Spagnoletto, Spanish painter and engraver. G. Ribera dip. G. Guzzi inc. pl. 67 of \mathcal{T} , D.3.3

RICCIANI, A., engraver. Giuseppe Saverio Poli. See Poli, G. S. pl. 29 of \mathcal{T} , A.8.1

RICCIARDI, Tomaso. Simon Vouet deli. 1632. P. de Iode junior sculp. 394

RICHARD, S., engraver. Giacomo Bellini, after himself. See Bellini, G. pl. 11 of \mathcal{T} , D.3.3

RICHELEU, Armand Jean Duplessis, duc de, cardinal and statesman. Champagne Pinxt. Nautiël sculpebat 1637. 1st state, with artists' names only 213

RIGAUD, Elisabeth de Gouy, wife of the painter. Peint par Hyathe Rigaud. Gravé par Jean Georges Will à Paris 1743 502

RIGAUD, Hyacinthe, French portrait painter. Ab ipso me coloribus expressa [1698]. Aeri includit Petrus Drevet Anno. M.D.CC.III 319

— Same. See Ipse pinxit [1692]. Edellneek sculp. [1698]. 317

— Same, painting the portrait of his wife. Peint par lui même. Gravé par Jean Daulé pour sa Réception à l'Académie en 1742 315

Note.— The original is in the museum of the Louvre.

— painter. Augustus III. king of Poland, when prince royal. See Augustus III. 263

— (?) Bernard Le Bouyer de Fontenelle. See Fontenelle, B. Le B. de 515

— Cardinal Etienne Le Camus. See Le Camus, E. 25

— Cardinal Guillaume Dubois. See Dubois, G. 24

— Charles Gaspard Guillaume de Vintimille. See Vintimille, C. G. G. de 459

— Charles René d' Hozier. See Hozier, C. R. d'. 37

RIGAUD, H., continued.

— Claude Deshayes Gendron. See Gendron, C. D. 45

— Comte d'Evreux. See Evreux, Comte d'. 448

— Comte de Fouquet. See Fouquet, C. L. A., comte de 51

— Elisabeth de Gouy, his wife. See Rigaud, E. de Gouy 502

— Frédéric Léonard. See Léonard, F. 49

— Hermann Moritz, count of Saxe. See Saxe, II. M., count of 17

— Jacques Bénigne Bossuet, bishop of Meaux. See Bossuet, J. B. 179

— Jean Balthasar Keller. See Keller, J. B. 41

— Jean de Boullongne. See Boullongne, J. de 23

— Jean François Paul de Bonne de Créqui, duc de Lesdiguières. See Lesdiguières, J. F. P. de B. de Créqui, duc de 136

— Jean Racine. See Racine, J. pl. 9 of \mathcal{T} , A.8.1

— Jules Haridouin Mansard. See Mansard, J. H. 16, 27

— Léonard de Lamet. See Lamet, L. de 436

— Louis XIV, of France, as dauphin. See Louis XIV 29

— Same, in royal robes. See Louis XIV 35

— Louis xv as a child, on his throne. See Louis XV 264

— Louis Alexandre de Bourbon, comte de Toulouse. See Toulouse, L. A. Bourbon, comte de. 434; pl. 22 of \mathcal{T} , A.8.1

— Louis Antoine de Noailles, cardinal. See Noailles, L. A. de 22

— Louis Antoine de Pardallan de Gondrin, duc d'Antin. See Antin, L. A. de Pardallan de Gondrin, duc d' 444, 552

— Marla Serre Rigaud, his mother. See Rigaud, M. S. 435

— Martin Desjardins. See Desjardins, M. 442

— Melchior de Pollignac. See Pollignac, M. 271, 485

— Philip Ludwlg, count von Slnzendorf. See Slnzendorf, P. L., count von 48

— Pierre Mignard. See Mignard, P. 30, 39, 447

— René François de Beauvau, archbishop of Narbonne. See Beauvau, R. F. de 57

— Samuel Bernard, comte de Coubert. See Coubert 38, 246

RIGAUD, Marla Serre, mother of the painter. A se [H. Rigaud] pleta, [1695]. Drevet sculptat, [1702] 435

RIGHINI, Vincenzo, Italian musical composer. See Professori celebri di suono pl. 15 of \mathcal{T} , A.8.1

RIMINALDI, Ornzlo, Italian painter. O. Riminaldi dip. G. Fosella inc. pl. 68 of \mathcal{T} , D.3.3

RIVERA, G., engraver. Agostino Caracci, after himself. See Caracci, Agostino pl. 20 of \mathcal{T} , D.3.3

ROBERT DE FRIES, count of Holland, etc. [Vlischer, Princes Hollandie] pl. 9 of \mathcal{T} , D.2.3

ROBERT-DE-SERI, P. P. A., painter. Bertrand Monssinat. See Monssinat, B. 359

ROBUSTI, Jacopo, called Tintoretto, Venetian painter. I. Robusti dip. G. Nardini inc. Studio Toschi pl. 69 of \mathcal{T} , D.3.3

— painter. J. Tatti (Sansovino). See Tatti, J. pl. 54 of \mathcal{T} , A.8.1; pl. 88, v. 2 of \mathcal{T} , D.3.2

RODRIGUEZ, Simon, companion of Loyola. See Loyola, I. pl. 18 of \mathcal{T} , A.8.1

ROLLA, Alessandro, Italian violinist and composer. See Professori celebri di suono pl. 14 of \mathcal{T} , A.8.1

ROLLIN, Charles, French historian. C. Coytel pinxt I. Balcéou sculpt. 52

— Same. C. Coytel pin. P. Tanjé sculp. 395

ROMANO, Giulio. See Pippi, G.

RONCALLI, Cristoforo, called Il cavaliere delle Pomereance, Florentine painter. Octavulus Leonus Roman' plector fecit 1623 205

ROOTHAAN, Jan Phillipps, general of the Jesuits. Tertio Giangiacomo dia. N. Moneta Inc. pl. 49 of \mathcal{T} , A.8.1

ROSASPINA, F., engraver. St. Francesco d'Assisi, after Domenichino. See Francesco d'Assisi 299

ROSSENA, A., engraver. Leonello Spada, after himself. See Spada, L. pl. 75 of \mathcal{T} , D.3.3

ROSSI, Francesco, called Cecchino Salvati, Italian painter. F. Salvati dip. A. Calzi inc. pl. 70 of \mathcal{T} , D.3.3

ROUSSEAU, Jean Jacques, writer on musical subjects. See Professori celebri di suono pl. 16 of \mathcal{T} , A.8.1

ROUXEL DE MEDAU, François, archbishop of Rouen. Antius Masson ad vivum pinxerat et sculpebat 1677 388

ROVERE, Francesco Maria I della, duca d'Urbino. Tiziano dip. I. Andrews inc. Boston 1842. pl. 79a, v. 2 of \mathcal{T} , D.3.2

RUBENS, Peter Paul, Flemish painter. Dipinto da Rubens. Disio e Inciso da L. Calamatta. Proof, with artists' names only, which are written with a pencil 366

- RUBENS, P. P., *continued*.
 — Same. P. Paolo Rubens dip. A. Marchl inc. pl. 71 of *T.*, D.3.3
 — Same. Van Dyck pinxit. I. Audran Scul 1710. pl. a of *T.*, C.7.5
 — Same. Wandlck [Van Dyck?] dip. Folio inc. pl. 70 of *T.*, A.8.1
 — *painter*. Count de Bucquoi. See Bucquoi. 174
 — Elena Forman, his second wife. pl. 427, v. 3 of *T.*, D.3.2
 — Francesco de' Medici. See Medici, F. de'. 204; pl. c of *T.*, C.7.5
 — Isabella Clara Eugenia, countess of Holland. See Isabella. pl. 39 of *T.*, D.2.3
 — Joanna of Austria. See Joanna. pl. d of *T.*, C.7.5
 — Maria de' Medici, in the character of Minerva. See Medici, M. de'. pl. b of *T.*, C.7.5
 — Philip IV, count of Holland. See Philip IV. pl. 40 of *T.*, D.2.3
- RUBENS'S second wife. See Forman, E.
- RUBENS'S two eldest sons, Albert and Nicholas. P. P. Rubens Pinx. Dancel sculp. [sic] 522
- RUMILJACO, Eugenius a, general of the order of capuchins. E. Morelli dis. Lit. Danesi. (Lithograph) pl. 117 of *T.*, A.8.1
- RUSPI, C., *designer*. Aloisio Maria Ungarelli. See Ungarelli, A. M. 300
- RUSPOLI, Mario Leopoldo. Tofanelli del. Testa sculp. pl. 37 of *T.*, A.8.1
- SABBATINI, *Padre* Ludovico Antonio, composer of church music. See Professori celebri di suono. pl. 15 of *T.*, A.8.1
- SACCHINI, Antonio Maria Gasparo, Italian musical composer. See Professori celebri di suono. pl. 16 of *T.*, A.8.1
- SADELER, E., *designer and engraver*. Matthias, emperor of Germany. See Matthias. 187
 — Otto Heinrich, Graf von Schwarzenberg. See Schwarzenberg. O. H., Graf von. 521
 — *engraver*. Melchior Klesel. See Klesel, M. 360
 — Philibert Emanuel, duke of Savoy. See Emanuel, Philibert. pl. 67 of *T.*, A.8.1
- SAILLIAR, L., *engraver*. William II, of Nassau, after G. Honthorst. See William II. 58
- ST. AUBIN, A. de, *painter*. Marquis de Condorcet. See Condorcet, J. A. N. de Caritat, marquis de. 99
- SAINTE BRISON, Pierre Seguler, marquis de, prévôt de Paris, 1659. Nanteuil ad vivum del. et sculpebat 1669. 87
- SAINTE-FLORENTIN, Louis, Phelypeaux, comte de. Peint par Louis Tocqué en 1749. et Gravé par Jc. Geo. Will en 1761. 3d state. pl. 21 of *T.*, A.8.1
- ST. GEORGE, Claude de, archbishop. Edelinck Sculp. 430
- SALA, Niccolò, author of *Regole del contrapunto pratico*. See Professori celebri di suono. pl. 16 of *T.*, A.8.1
- SALIERI, Antonio, Italian composer. See Professori celebri di suono. pl. 15 of *T.*, A.8.1
- SALMERON, Alfonso, companion of Loyola. See Loyola, I. pl. 18 of *T.*, A.8.1
- SALOMON, Johann Peter, German violinist. See Professori celebri di suono. pl. 14 of *T.*, A.8.1
- SALVI, E., *engraver*. Jacopo Palma, the younger, after himself. See Palma, J. pl. 58 of *T.*, D.3.3
- SALVI, Giovanni Battista, called Sassoferrato. Italian painter. G. B. Salvi detto Sassoferrato dip. Nardini inc. nella Scuola Toschi. pl. 72 of *T.*, D.3.3
- SALVIATI, Cecchino. See Rossi, F.
- SANCTIS, G. de, *painter*. Giuseppe Maria Graziosi. See Graziosi, G. M. pl. 119 of *T.*, A.8.1
- SAND, George. See Dudevant, A. L. A. D.
- SANSOVINO. See Tatti, J.
- SANTEUL (*Lat.* Sanctollinus), Jean Baptiste de, French Latin poet. Du Mée Eques pinxit. Edelinck Sculp. 456
- SANTI, or Sanzio, Raffaello (Raphael), da Urbino, Italian painter. R. Sanzio pinx. Without artists' names. pl. 76 of *T.*, A.8.1
 — Same, and Vannucci, Pietro, called Perugino. (From the School of Athens.) Raffaello pinx. F. Jordan sculp. Proof on India paper. pl. 53 of *T.*, A.8.1
 — (?), *painter*. Pope Julius II. See Julius II. pl. 35 of *T.*, A.8.1
 — Sigismondo Conti. See Conti, S. pl. 30 of *T.*, A.8.1
- SARATELLI, Giuseppe, Italian musical composer. See Professori celebri di suono. pl. 15 of *T.*, A.8.1
- SARTI, Giuseppe, Italian musical composer. See Professori celebri di suono. pl. 15 of *T.*, A.8.1
- SARTO, Andrea del. See Vannucci, A.
- SASSOFERRATO. See Salvi, G. B.
- SAUGRAIN, —, bookseller. Flquet Sculpit. 516
- SAXE, Hermann, Moritz, count of, marshal of France. Peint par Hiacinthe Rigaud. Gravé par J. G. Will 1745. 17
- SCAPPI, Vangelista, of the 15th century. F. Francia dip. L. Sivalli inc. nello St. Toschi. pl. 47, v. 2 of *T.*, D.3.2
 — Same. F. Francia dip. A. Dalco inc. nello St. Toschi. pl. 73 of *T.*, D.3.3
- SCARLATTI, Cav. Alessandro, Italian musical composer. See Professori celebri di suono. pl. 16 of *T.*, A.8.1
- SCHLEY, J. van der, *engraver*. Jean Baptiste de Boyer, marquis d'Argens, after T. van der Pée. See Argens, J. B. de Boyer, marquis d'. 514
 — Augustus III, king of Poland, after L. de Silvestre. See Augustus III. 60
 — Comte d'Évreux, after H. Rigaud. See Évreux, Comte d'. 448
 — Count Miklós (or Nicholas, Esterházy, after L. Tocqué. See Esterházy, M. 1
 — Daniel Charles Gabriel de Pestels de Lévis de Tubières de Caylus, after Fontaine [L. La Fontaine?] See Caylus, D. C. G. de P. de L. de T. de. 26
 — Frederick the Great. See Frederick III (11). 97
 — Jean Bernouilli, after J. Huber. See Bernouilli, J. 228
 — Pierre Mignard, after H. Rigaud. See Mignard, P. 30, 39, 447
- SCHMUTZER, A. and J., *engravers*. Charles VI, emperor of Germany, after M. van Mijstens. See Charles VI. 43
- SCHOENBORN, John Philipp von, archbishop of Mayence, 1647. Without artists' names. pl. 95 of *T.*, A.8.1
- SCHOUWALOF, *Contessa*. Vinc. Camuccini inc. e dip. Dom. Marchetti inc. 205; pl. 8 of *T.*, A.4.2
- SCHUPPEN, P. van, *engraver*. Magnus Gabriel de La Gardie, after D. Klöcker. See La Gardie, M. G. de. 359
 — Michel Colbert, after J. Le Febure. See Colbert, M. 373
 — Pierre duc de Seguier, after C. Le Brun. See Seguier, P., duc de. 445
 — Pierre Ignace de Braux, baron de Champagne, after Baubrun. See Champagne, P. I. de Braux, baron de. 371
- SCHUSTER, [Joseph, German composer?]. See Professori celebri di suono. pl. 15 of *T.*, A.8.1
- SCHUSTER, [Ignaz, comic vocalist and composer?]. See Professori celebri di suono. pl. 16 of *T.*, A.8.1
- SCHWARZENBERG, Otto Heinrich, Graf von. ptere Joäq Sadelero 521
- SCIARPELONI. See Credi, L. di.
- SCILLA, Agostino, Italian painter. Ang Scilla; Mess: in: Arnold: van Westerhout Sculp. Rome pl. 48 of *T.*, A.8.1
- SCRIVERIUS, Scriver, or Schriever, Petrus. C. de Visscher del. I. Houbraken sculp. 297
- SEBREGODINI, Giuseppe de, aulic counsellor. D. Chiara Colonna disegno dal vero 1836. Roma Lithografia Battistelli pl. 122 of *T.*, A.8.1
- SEGUIER, Pierre, duc de, chancellor of France. Carle Bruu pinxit [1662]. P. Van Schuppen sculpebat 1662. With artists' names only. 445
- SEGUIER, Pierre. See Saint-Brison, Marquis de.
- SEMEDO, or Semedo, Alvaro, of the Society of Jesus, procurator of Japan and China in 1642. Without artists' names. 396
- SERVIGNY, François, bishop of Bayeux. Champagne pinxit. R. Nanteuil sculpebat 13^e Nou. A^e 1650. 1st state. Proof with artists' names only. 259
- SEVIN, Claudius Albert (called Echo), painter. C. Sevin dip. A. Marchesi inc. nello St. Toschi pl. 74 of *T.*, D.3.3
- SEXTVS IV, pope. F. Melozzo da Forl' inv. e dip. Francesco Garzoli inc. pl. 1 of *T.*, A.6.6
 — Same. Proof on India paper before any letters. pl. 32 of *T.*, A.8.1
- SEXTVS V, pope. See Eligius pontificum 500
- SFORZA, Battista, wife of Federico III, count of Montefeltro. Pier della Francesca dip. France inc. nella Sc. Calamatta pl. 15c, v. 1 of *T.*, D.3.2
- SILVA, —, [Italian vocalist?]. See Professori celebri di suono. pl. 17 of *T.*, A.8.1
- SILVESTRE, L. de, *painter*. Augustus III, king of Poland. See Augustus III. 50
- SILVESTRI, E., *engraver*. Andrea Boscoli, after himself. pl. 13 of *T.*, D.3.3
- SIMONNEAU, C., the elder, *engraver*. Jules Harouldin Mansard, after F. de Troy. See Mansard, J. H. 18

- SIMONETTA, La Bella. See Cattani Simonetta.
- SINZENDORF, Philipp Ludwig, count von. Hyacinthus Rigaud pinxit. [1729]. Claudius Dreves. Sculptist. [1730] 48
- SIRLETO, Guilelmo, cardinal librarian of the Vatican, 1570. See Effigies pontificum 500
- SIVALDI, L., engraver. Vangelista Scappi, after F. F. Raibolini. See Scappi, V. pl. 47, v. 2 of *Œ.*, D.3.2
- SOANEN, Jean, French prelate, bishop of Senec. Peint par J. Raoux. [Engraved by J. J. Balechou] 53
- SODOMA. See Razzl, G. A.
- SOETERN, Philipp Christopher von, archbishop of Treves, 1623. Without artists' names. pl. 83 of *Œ.*, A.8.1
- SOMAGLIA, Giulio Maria della, cardinal librarian of the Vatican, 1826. See Effigies pontificum 500
- SOMIS, Lorenzo, Italian violinist. See Professori celebri di suono pl. 14 of *Œ.*, A.8.1
- SOMMERAU, L., engraver. Rembrandt Harmenszoon, or Hiermanszoon, van IJljin, after himself. See Rembrandt 402
- SONNE, E., engraver. Bartolomeo Ramenghi (Bagnacavallo), after himself. See Ramenghi, B. pl. 63 of *Œ.*, D.3.3
- Paolo Cagliari (Paul Veronese), after himself. See Cagliari, P. pl. 17 of *Œ.*, D.3.3
- SOSTER, B., engraver. Garcia de' Medici, after A. Allori (Bronzino). See Medici, Garcia de'. pl. 39 of *Œ.*, A.8.1; pl. 74a, v. 2 of *Œ.*, D.3.2
- SOUTHWELL, Sir Richard, English statesman of the time of Henry VIII. H. Holbein dip. A. Alferli inc. pl. 61a, v. 2 of *Œ.*, D.3.2
- SOUTMAN, P., painter. Maurice of Nassau. See Maurice 425
- SOZZI, G., draughtsman. Giovanni Davide. See Davide, G. pl. 118 of *Œ.*, A.8.1
- SPADA, Leonello, Bolognese painter. L. Spada dip. A. Rossena inc. pl. 75 of *Œ.*, D.3.3
- SPAGNOLETTA. See Ribera, J.
- SPARR, Otto Christopher, baron von, imperial general in the thirty years' war. G. Bouthats fecit pl. 106 of *Œ.*, A.8.1
- SPINOLA, Nicolao Maria, doge of Genoa. Peregrinus Parodi inv. Carolus Gregorj sculp. pl. 4 of *Œ.*, A.8.1
- STANISLAS (Lat. Stanislaus). See Poniatowski, S. A.
- STEFFANI, Ab. [Agostino Steffani, Italian musical composer?]. See Professori celebri di suono pl. 16 of *Œ.*, A.8.1
- STEBELT, Daniel, German musician and composer. See Professori celebri di suono pl. 14 of *Œ.*, A.8.1
- STEINLA, M., engraver. Albrecht Dürer, after himself. See Duerer, A. pl. 34 of *Œ.*, D.3.3
- STENBOCK, or Steenbock, Gustaf Otto, count of Bogesund. N. Pitau sculp. 359
- STIGLIANI (Lat. Stifilianus), Tomaso, Italian poet. 1625. Octavius Leonus Roman' pictor fecit 422
- STRANGE, Sir R., engraver. The children of Charles I, after A. van Dyck. See Charles, prince of Wales 166
- STROZZI, Giulio, Italian poet, 1583-1660. T. Tinelli dip. V. Della Bruna inc. pl. 110, v. 2 of *Œ.*, D.3.2
- STROZZI, Roberto. Simon Vollet delline. Venetie 1627. M. Lasne fecit Paris 394
- SUBLET, A., painter. Pope Pius IX. See Pius IX 2
- SUIDERHOEF, I., engraver. Maurice of Nassau, after P. Soutman. See Maurice 425
- SUNDEH, Lucas, called Cranach, German painter. L. Crunach dip. F. Clerici inc. pl. 76 of *Œ.*, D.3.3
- SUPPINI, P., engraver. Marco Basaiti, after himself. See Basaiti, M. pl. 8 of *Œ.*, D.3.3
- SUSTERMANS, or Sutermaens, Justus, Flemish painter. G. Sutermaens dip. A. Dalco inc. pl. 77 of *Œ.*, D.3.3
- painter. A man. See Unknown. pl. 141, v. 3 of *Œ.*, D.3.2
- Galileo Galilei. See Galilei, G. pl. 101, v. 3 of *Œ.*, D.3.2
- SZELEPSENY, George, archbishop of Gran in Hungary, d. 1685. delineaui Fr. Adolph. Capucin. I. C. Manasser fecit pl. 56 of *Œ.*, A.8.1
- Note.—The portrait is at the bottom of a plate containing heads of Eusebius, of Gran, founder of the order of Hermits of St. Paul, at the monastery of Pitalia, in 1240, and of fifty-five members of the order of various nations.
- TAIBER [Tayber], Franz, organist and composer. See Professori celebri di suono pl. 17 of *Œ.*, A.8.1
- TALLEMANT, François, abbé de Valchreuil. Nanteuil ad vivum delin. Steph Picart romus Sculp. 269
- TALON, Omer, (Lat. Audromarus Talous) French magistrate. P. Champagne Pin. Morin scul. et ex. 129
- TANJÉ, P., engraver. Charles Rollin, after C. A. Coypel. See Rollin, C. 395
- TARCHI, Angiolo, Italian composer and vocalist. See Professori celebri di suono pl. 15 of *Œ.*, A.8.1
- TARTINI, Giuseppe, Italian violinist and composer. See Professori celebri di suono pl. 14 of *Œ.*, A.8.1
- TASSO, Torquato, Italian poet. P. Mercurj fecit, 1841 301, 347
- Note.—Proof, without the name of the subject of the engraving. Print 347 has the autograph dedication, "A Sua Eminenza Rev. Il Sig. Cardinal A. Tozzi | Il suo Umò Obblissimo Serv. | P. Mercurj."
- TATTI, J., called Sansovino, Italian sculptor and architect. I. Robusti de Il Tintoretto dip. P. Manconi inc. pl. 88, v. 2 of *Œ.*, D.3.2
- Same pl. 54 of *Œ.*, A.8.1
- Note.—Proof before any letters. The names of the artists are written with a pencil.—Tintoretto dip: Pietro Manconi inc.—as is also this autograph dedication, "A Sua Eminenza Rev. Il Sig. Card. Antonio Tozzi | Il suo Umò ed obbligatissimo Servitore | = Pietro Manconi."
- Same. Tiziano Vecellio dip. Gio. Paolo Lorenzi sordo muto inc. pl. 79h, v. 2 of *Œ.*, D.3.2
- TEISSIER, Eustache. A. Boulys pinxit G. Edelnick sculp. 370
- TEMPESTA, Antonio, Florentine painter. Octavius Leonus Roman' pictor fecit. 1623 422
- TEMPESTA. See Molyn, P.
- TENCIN, Pierre Guérin de, French cardinal and statesman. Ste. Parrocel Effigiem pinxit. J. G. Will del. et sculp. 2d state 443
- TENDUCCI, Giusto Fernando, Italian vocalist. See Professori celebri di suono pl. 17 of *Œ.*, A.8.1
- TESI-TRAMONTINI, Vittoria, Italian vocalist. See Professori celebri di suono pl. 17 of *Œ.*, A.8.1
- TESTA, A., engraver. Mario Leopoldo Ruspoli, after Tofanelli. See Ruspoli, M. L. pl. 37 of *Œ.*, A.8.1
- THEODORIC I, count of Holland. [Visscher. Principes Hollandie] pl. 2 of *Œ.*, D.2.3
- THEODORIC II, count of Holland, etc. [Visscher. Principes Hollandie] pl. 3 of *Œ.*, D.2.3
- THEODORIC III, count of Holland, etc. [Visscher. Principes Hollandie] pl. 5 of *Œ.*, D.2.3
- THEODORIC IV, count of Holland, etc. [Visscher. Principes Hollandie] pl. 6 of *Œ.*, D.2.3
- THEODORIC V, count of Holland, etc. [Visscher. Principes Hollandie] pl. 11 of *Œ.*, D.2.3
- THEODORIC VI, count of Holland, etc. [Visscher. Principes Hollandie] pl. 13 of *Œ.*, D.2.3
- THEODORIC VII, count of Holland, etc. [Visscher. Principes Hollandie] pl. 15 of *Œ.*, D.2.3
- THÉVENIN, J. C., painter. Gerhard Dou, after himself. See Dou, G. pl. 33 of *Œ.*, D.3.3
- THOMASSIN, H. S., engraver. Cardinal Étienne I, à Camus, after H. Rigaud. See Le Camus, E. 25
- THOMASSIN, S., engraver. Philip V, of Spain, after a medallion by T. Bernard. See Phillip v. pl. 73 of *Œ.*, A.8.1
- THORVALDSEN, Albert, or Bertel, Danish sculptor. Vinc. Camuccini dip. Gio. Folo inc. pl. 13 of *Œ.*, A.4.2
- THOURNEYSER, or Thourneissen, J. J., father and son, engravers. Emanuel König, after J. F. Wettstein. See Koenig, E. 396
- TIBALDI, Carlo, Italian vocalist. See Professori celebri di suono pl. 17 of *Œ.*, A.8.1
- TILLY, Johann Tserclaes, Graf von, commander-in-chief of the imperial armies in the thirty years' war. Ant van Dyck pinxit Pet. de Ioden sculp. Munich gallery 119
- TINELLI, T., painter. Giulio Strozzi. See Strozzi, G. pl. 110, v. 2 of *Œ.*, D.3.2
- TINTORETTO. See Robusti, J.
- TIPALDO, Emilio Amadeo de, Italian biographer. Cosroe Dusi dis. G. Dala inc. pl. 65 of *Œ.*, A.8.1
- TITI, or Tito, Sandi di, Italian painter and architect. S. di Tito dip. V. Della Bruna inc. pl. 78 of *Œ.*, D.3.3
- TITI, or Tito, Tiberio, Italian painter. T. Titl dip. G. Fosella inc. pl. 79 of *Œ.*, D.3.3
- TITIAN. See Vecellio, T.
- TITIAN'S daughter, Lavinia, with a casket. Titlanus pinxit. James Heath 367
- Note.—Titian repeated this figure four times, substituting for the casket a dish of fruit, or a charger with the head of John the Baptist.
- TITON DU TILLET, Éverard, French writer. Largillière, P. Petit F 1736 393
- TOCQUÉ, J. L., painter. Marquis de Marigny. See Marigny, A. F. P. de Vandières, marquis de 260
- TOCQUÉ, L., painter. Count Miklós (or Nicholas) Esterházy. See Esterházy, M. 1
- Louis Phelypeaux, comte de Saint-Florentin. See Saint-Florentin pl. 21 of *Œ.*, A. 8.1

- TODI, Maria, Francesca, Portuguese vocalist. See Professori celebri di suono . . . pl. 17 of \mathcal{T} , A.8.1
- TOFANELLI, S., painter. Mario Leopoldo Ruspoli. See Ruspoli, M. L. . . . pl. 37 of \mathcal{T} , A.8.1
- and designer. St. Philip Neri. See Philip Neri, St. . . . 298
- TOGNOLA, L., engraver. Giovanni Antonio Licinio (Pordenone), after himself. See Licinio, G. A. . . . pl. 47 of \mathcal{T} , D. 3.3
- TOMKINS, P. W., engraver. A man, after G. Englehart. [Not identified] . . . pl. 28 of \mathcal{T} , A.8.1
- TORRES, Lodovico, cardinal librarian of the Vatican, 1607. See Effigies pontificum . . . 500
- TORSTENTON, Lennart, Swedish general. Without artists' names . . . pl. 89 of \mathcal{T} , A.8.1
- TORTEBAT, F., painter. Ludovico de Mailly. See Mailly, L. de . . . 407
- TOSCHI, P., engraver. Charles Albert king of Sardinia. See Charles Albert . . . 368
- School of, engravers. Hans Holbein, after himself. See Holbein, H. . . . pl. 40 of \mathcal{T} , A.8.1; pl. 42 of \mathcal{T} , D.3.3
- TOSTI, Antonio, cardinal librarian of the Vatican, 1854. (Photograph.) See Effigies pontificum. 500
- TOULOUSE, Louis Alexandre de Bourbon, comte de, governor of Bretagne, admiral of France. (Without the glove.) peint par Hyacinthe Rigaud. P. Drevet sculptist [1714] . . . 434
- Same. (With the glove.) H. Rigaud pinxit. P. Drevet sculptist . . . pl. 22 of \mathcal{T} , A.8.1
- TOZZI, Antonio, Italian musician and composer. See Professori celebri di suono . . . pl. 15 of \mathcal{T} , A.8.1
- TRAETTA, or Trajetta, Tomaso, Italian musical composer. See Professori celebri di suono. . . . pl. 16 of \mathcal{T} , A.8.1
- TRASMONDI, or Trasmondo, P., designer and engraver. Giuseppe Albani, cardinal librarian of the Vatican. See Albani, G. . . . pl. 42 of \mathcal{T} , A.8.1
- TRASMONDI, or Trasmondo, T., engraver. A lady seated, [Joanna of Aragon, after a pupil of L. da Vinci?] See Vinci, L. da . . . 321
- TRESSAN, Louis Montcaud de Lavergne de, bishop of Le Mans. Ioannes Dieu Pinxit. Io. Lefant sculptbat 1672 . . . pl. 19 of \mathcal{T} , A.8.1
- TRITTO, Giacomo, Italian musical composer. See Professori celebri di suono . . . pl. 15 of \mathcal{T} , A.8.1
- TROJANI, F., engraver. Aloisio Maria Ungarelli. See Ungarelli, A. M. . . . 300
- TROUVAIN, A., engraver. Ludovico de Mailly, after F. Tortebat. See Mailly, L. de . . . 407
- TROY, F. de, painter. Charles, duc de Berry. See Berry, C., duc de . . . 369
- James Francis Edward Stuart, the elder pretender. See James Francis Edward Stuart . . . 429
- Jean de Julien. See Julien, J. de . . . 44
- Jules Hardouin Mansard. See Mansard, J. H. . . . 18
- Louis Moréri. See Moréri, L. . . . pl. 57 of \mathcal{T} , A.8.1
- Nicolas Boileau-Despreaux. See Boileau-Despreaux, N. . . . pl. 75 of \mathcal{T} , A.8.1
- TROY, Jean François de, French painter. Peint par François de Troy. Gravé par Simon Vallée. — painter. Marie Bonneau de Miramion. See Miramion, M. B. de . . . 514
- TUERLINCX, L., painter. Maria Henrietta, queen of Belgium. See Maria Henrietta . . . 355
- TULDEN, or Thulden, Dlodor, or Theodorns, van, Flemish historical painter and engraver. Ant. van Dyck pinxit. Pet. de Iode sculp. . . . 223
- TURNER, C., engraver. Lord Newton, after H. Raeburn. See Hay, C. . . . 411
- UNGARELLI, Aloisio Maria, author of Interpretatio obeliscorum urbis. Cav. C. Ruspi dis. F. Trojani inc. . . . 300
- UNKNOWN. A cavalier of Jerusalem. Giorgione da Castelfranco dip. P. Anderloni inc. . . . pl. 20d, v. 1 of \mathcal{T} , D.3.2
- A lady. A. Del Sarto dip. A. Caizi inc. . . . pl. 43, v. 2 of \mathcal{T} , D.3.2
- A lady. Leonardo da Vinci dip. F. Arguani dis. e inc. . . . pl. 89 of \mathcal{T} , D.3.3
- A man. A. Bronzino dip. G. Marri inc. . . . pl. 74d, v. 2 of \mathcal{T} , D.3.2
- A man. F. Champagne dip. D. Delfini inc. nello Studio Toschi . . . pl. 161, v. 2 of \mathcal{T} , D.3.2
- A man. G. B. Moroni dip. O. Marchesi inc. nello St. Toschi . . . pl. 80d, v. 2 of \mathcal{T} , D.3.2
- A man. G. Muzziano dip. F. Clerici inc. . . . pl. 250, v. 3 of \mathcal{T} , D.3.2
- A man. G. Subtermans dip. C. Meunier allievo di L. Calamatta inc. . . . pl. 141, v. 3 of \mathcal{T} , D.3.2
- A man. H. Holbein dip. G. Marri inc. . . . pl. 61b, v. 2 of \mathcal{T} , D.3.2
- A man. P. Callari Veronese dip. P. Canossini inc. nello studio Toschi . . . pl. 83a, v. 2 of \mathcal{T} , D.3.2
- UNKNOWN, continued.
- A man praying. G. Hemmelinck dip. G. Marri inc. . . . pl. 159, v. 3 of \mathcal{T} , D.3.2
- A man wearing a full-bottomed wig. H. Rigaud pinxit. L. Calamatta del. Bruxelles 1853. De Meersman sculpt Oval . . . pl. 9 of \mathcal{T} , A.8.1
- An old man. Masaccio dip. Lelli inc. . . . pl. 8a, v. 1 of \mathcal{T} , D.3.2
- A youth. Paris Bordone dip. E. Darnice inc. . . . pl. 75, v. 2 of \mathcal{T} , D.3.2
- URBANUS VIII, pope. See Effigies pontificum . . . 500
- VAGA, Pierino, or Perino, del. See Buonacorsi, P. VALLET, or Valet, G., engraver. André Louis Personne. See Personne, A. L. . . . 393
- Pope Alexander VII. See Alexander VII . . . 396
- VALLOTTI, Padre Francesco Antonio, Italian musician and composer. See Professori celebri di suono . . . pl. 16 of \mathcal{T} , A.8.1
- VANDERSYPER, —, engraver. Cosmo de' Medici, "Pater patriæ," after Pontorno. See Medici, Cosmo de' . . . pl. 64b, v. 2 of \mathcal{T} , D.3.2
- VAN DYCK, A., painter. See Dyck, A. van.
- VANNUCCI, Andrea, or Agnolo, Andrea d', called Andrea del Sarto, Florentine painter. Andrea del Sarto dip. Feo Floridi dis. e inc. . . . pl. 80 of \mathcal{T} , D.3.3
- painter. A lady. See Unknown. pl. 43, v. 2 of \mathcal{T} , D.3.2
- VANNUCCI, Pietro, called Perugino, Italian painter. Pietro Vannucci. Achille Martinet 1841. . . . pl. 81 of \mathcal{T} , D.3.3
- Note.— The artists' names are merely traced with the needle.
- Same, and Raphael, after Raphael. See Santi or Sanzio, Raffaello, da Urbino . . . pl. 53 of \mathcal{T} , A.8.1
- VASARI, Giorgio, Italian painter, architect, and writer on art. G. Vasari dip. G. Marri inc. . . . pl. 82 of \mathcal{T} , D.3.3
- painter. Lorenzo de' Medici. See Medici, L. de' . . . pl. 77, v. 2 of \mathcal{T} , D.3.2
- VECELLIO, Tiziano, (Eng. Titian), Venetian painter. Tiziano Vecellio dip. G. Fustati inc. . . . pl. 83 of \mathcal{T} , D.3.3
- painter. Charles II (the emperor Charles V), count of Holland. See Charles II, pl. 36 of \mathcal{T} , D.2.3
- Francesco Maria I della Rovere. See Rovere, F. M. I della . . . pl. 79a, v. 2 of \mathcal{T} , D.3.2
- Giovanni de' Medici ("Dalle bandi nere"). See Medici, Giovanni de' . . . pl. 79d, v. 2 of \mathcal{T} , D.3.2
- J. Tatti (Sansovino). See Tatti, J. . . . pl. 79b, v. 2 of \mathcal{T} , D.3.2
- Lodovico Beccadelli, Italian historian. See Beccadelli, L. . . . pl. 79, v. 2 of \mathcal{T} , D.3.2
- Philip III (II of Spain), count of Holland. See Philip III . . . pl. 37 of \mathcal{T} , D.2.3
- VECCHIO, B. del, engraver. Beatrice Cenci, after Guido Reni. See Cenci, B. . . . pl. 4 of \mathcal{T} , A.6.6
- VENOSA, Flamm, principe della. See Professori celebri di suono . . . pl. 16 of \mathcal{T} , A.8.1
- VERACINI, Francesco Maria, Italian violinist. See Professori celebri di suono . . . pl. 14 of \mathcal{T} , A.8.1
- VERIEN, Nicolas, French engraver. Jouvenay Pinx. G. Edelinck sculp . . . 513
- Note.— The artists' names are written with a pen.
- VERMEULEN, C. M., engraver. Nicolaus van der Borcht, after A. van Dyck. See Borcht, N. van der . . . 42
- VERONESE, Paolo. See Cagliari, P.
- VERTUE, G., designer and engraver. Rev. Matthew Henry. See Henry, M. . . . pl. 66 of \mathcal{T} , A.8.1
- engraver. John Rajus, after W. Faithorne. See Rajus, J. . . . 395
- VEZZO, Virginia di, Italian painter. C. Mellan franc. f. Rom. 1626 . . . 403
- VICAR, J. B., painter. A man wearing a coat buttoned. [Not identified] . . . 383
- VICTOR EMMANUEL I, king of Italy. Inclso da Demannez e Calamatta . . . 334
- Note.— Proof, with engravers' names only, and with the following autograph dedication, "A Sua Emila il Carlo Tosti [L. Calamatta."
- VICTORIA, queen of England. 1839. Painted by Geo. Hayter. Engraved by Henry Cousins . . . 378
- VILLACERF, Edouard Colbert, marquis de. Mignard Pinx. Edelinck sculp. . . . 492
- VILLAMENA, F., designer and engraver. J. L. Gerusus. See Gerusus, J. L. . . . pl. 1 of \mathcal{T} , A.6.2
- painter and engraver. F. de Robaldis. See Robaldis, F. de . . . pl. 6 of \mathcal{T} , A.6.2
- VINCENT DE PAUL, St. F. Cecchi inv. del. I. Marchetti sculpt Romae, 1815 . . . pl. 11 of \mathcal{T} , A.8.1
- VINCI, Leonardo da, Florentine painter, sculptor, architect, etc., b. 1452, d. 1519. Leonardo da Vinci dip. Gustavo Bonaini inc. . . . pl. 84 of \mathcal{T} , D.3.3

- VINCI, L. da, *continued*.
 — A lady. See Unknown pl. 89 of \mathcal{C} , D.3.3
 — *painter*. A lady seated 321
- Note.*— Probably Joanna of Aragon, after an imitation (in the Doria gallery at Rome) by a pupil of Leonardo da Vinci of a portrait by Raphael.
- Mona Lisa del Giocondo. See Giocondo, Mona Lisa del 341
- VINCI, Leonardo da, Italian musical composer, b. 1690, d. about 1732. See Professori celebri di suono A.8.1
- VINTIMILLE, Charles Gaspard Guillaume de, archbishop of Paris. Peint par Hyacinthe Rigaud, [1731]. Gravé par C. Drevel, [1738] 459
- VIOTTI, Giovanni Battista, Italian violinist. See Professori celebri di suono pl. 14 of \mathcal{C} , A.8.1
- VISSCHER, Cornelis de, *designer and engraver*. Principles Hollandicæ et Westfrisiæ, ab anno Christi DCCCLXIII, et primo comite Theodorico, usque ad ultimum Philippum Hispaniarum regem, æri omnes incisæ, ac fideliter descripti, auspiciis Petri Scriverii. Harlemi, 1650. 40 pl. P. \mathcal{C} , D.2.3
- Namely:*— 1. Engraved title. 2. Theodoric I. 3. Theodoric II. 4. Arnulf; 5. Theodoric III. 6. Theodoric IV. 7. Florence I. 8. Gertrude, widow of Florence I. and regent. 9. Robert of Friesland. 10. Godfrey the hunchback. 11. Theodoric V. 12. Florence II. 13. Theodoric VI. 14. Florence III. 15. Theodoric VII. 16. Ada. 17. William I. 18. Florence IV. 19. William II. 20. Florence V. 21. John I. 22. John II. 23. William III. 24. William IV. 25. Margaret. 26. William V. 27. Albert. 28. William VI. 29. John of Bavaria. 30. Jacoba. 31. Philip I (the good, of Burgundy). 32. Charles I (the bold). 33. Mary of Burgundy. 34. Maximilian, archduke of Austria. 35. Philip II (the handsome). 36. Charles II (the emperor Charles V). 37. Philip II (Philip II of Spain). 38. Philip III (of Spain). 39. Isabella Clara Eugenia (daughter of Philip II). 40. Philip IV.
- Petrus Scriverius. See Scriverius, P. 297
- *painter*. A young man seated in a chair. [Not Identified] pl. 120 of \mathcal{C} , A.8.1
- VIVIANI, A., *engraver*. Joseph Vivien, after himself. See Vivien, J. pl. 83 of \mathcal{C} , D.3.3
- VIVIEN, Joseph, French painter. G. Vivien fece a P. A. Viviani Inc. pl. 85 of \mathcal{C} , D.3.3
- *designer*. Evarista Gherardi. See Gherardi, E. 514
- *painter*. André Hameau. See Hameau, A. 539
- Cornelle van Cleve. See Cleve, C. van 491
- VLEUGHEL, Philip, Dutch painter. Champagne plax. De l'armessin sculp [1732]. 450
- VOERSI, L. van, *engraver*. Ernst, Graf von Mansfeld, after A. van Dyck. See Mansfeld, E., Graf von 115
- VOLPATO, Giovanni, Italian engraver. Aug. Kauffman plax. Raph: Morghein sculp. 512
- VORSTERMAN, L., *the elder, engraver*. Comte de Bucquoi, after Rubens. See Bucquoi, C. B. de Longueval, comte de 174
- VORSTERMAN, L., *engraver*. Constantyn Huyghens, after J. Levens. See Huyghens, C. 79
- Jenn Baptiste Gaston, duc d'Orléans, after A. van Dyck. See Orléans, J. B. Gaston, duc d'.
 — Wilhelm Wolfgang, after A. van Dyck. See Wolfgang, W. 410
- VOS, Marten de, Flemish painter. M. de Vos, p. C. Chjani Inc. pl. 80 of \mathcal{C} , D.3.3
- VOUET, Voet, or Voult, F., *painter*. Friedrich, cardinal, landgrave of Hesse. See Friedrich, K., *designer*. Roberto Strozzi. See Strozzi, R. 394
- *painter*. Tomaso Ricciardi. See Ricciardi, T. 394
- VUARN, Jean François, curé de Geneva, b. 1709, d. 1843. Peint par Hornung. Lithographié par Léou-Noel pl. 121 of \mathcal{C} , A.8.1
- WALLENSTEIN, Albrecht Wenceslaus Eusebius, duke of Friedland. Without artists' names. pl. 92 of \mathcal{C} , A.8.1
- WANDICK (?), *painter*. See Dyck, A. van.
- WATTEAU, Jean Antoine, French landscape painter. See Julien, J. de 44
- WELLESLEY, Arthur, duke of Wellington. F. Gérard pinxit. 1814. F. Förster scul 1818 32
- Note.*— The artists' names are merely traced with the needle.
- WESTERHOUT, A. von, *engraver*. Agostino Scilla, after himself. See Scilla, A. pl. 48 of \mathcal{C} , A.8.1
- Bertrand Monsinat, after Robert de Serli. See Monsinat, B. 359
- Giovanni Lorenzo Bernini, after G. B. Gaulli. See Bernini, G. L. pl. 72 of \mathcal{C} , A.8.1
- WETTSTEIN, J. F., *painter*. Emanuel König. See Koenig, E. 396
- WHARTON, Philadelphia and Elizabeth, daughters of Philip lord Wharton. A. v. Dyk, plax. 1640. P. v. Gunst sculp. 143
- WIEX, A., *engraver*. R. Bellarmino, cardinal and controversial writer. See Bellarmino, R. 515
- WILLE, Johann Georg, German engraver. P. par J. B. Greuse. Gravé par J. G. Müller, 1776. 2d impression 76
- *designer and engraver*. Pierre Guérin de Tencin, after E. Farrocl. See Tencin, P. G. de 443
- *engraver*. Comte de Fouquet, after H. Rigaud. See Fouquet, C. L. A., comte de 51
- Elisabeth de Gouy, wife of H. Rigaud, after Rigaud. See Rigaud, E. de Gouy 502
- Graf von Loewendal, after M. Q. de Latour. See Loewendal, Graf von 451
- Hermann Moritz, count of Saxe, after Rigaud. See Saxe, H. M., count of 17
- Jean de Boullongne, after Rigaud. See Boullongne, J. B. 28
- Louis Phélypeaux, comte de Saint-Florentin, after L. Tocqué. See Saint-Florentin, L. Phélypeaux, comte de pl. 21 of \mathcal{C} , A.8.1
- Marquis de Marigny, after Tocqué. See Marigny, A. F. P. de Vandières, marquis de 260
- The mother of G. Dou (La Déveuse), after G. Dou. See Dou, G., Mother of 437
- Prosper de Sclarrà, cardinal Colonna, after P. Battoni. See Colonna 85
- WILLIAM I., count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 17 of \mathcal{C} , D.2.3
- WILLIAM II., count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 19 of \mathcal{C} , D.2.3
- WILLIAM II., of Nassau, prince of Orange. Without artists' names pl. 104 of \mathcal{C} , A.8.1
- WILLIAM V., of Nassau, stadtholder of the United province, father of William III, of England. Gerard Honthorst pinxit. L. Salliar Sculpt 1781 58
- WILLIAM III., count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 25 of \mathcal{C} , D.2.3
- WILLIAM IV., count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 24 of \mathcal{C} , D.2.3
- WILLIAM IV (Willem Karel Hendrik Friso), prince of Orange. Peint. par P. Van Dyk 1734. Gravé par J. Eber pl. 58 of \mathcal{C} , A.8.1
- WILLIAM V., count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 26 of \mathcal{C} , D.2.3
- WILLIAM V., landgrave of Hesse-Cassel. Without artists' names pl. 91 of \mathcal{C} , A.8.1
- WILLIAM VI., count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 28 of \mathcal{C} , D.2.3
- WOLFEGG, Maximilian Wilbald, Graf von, imperial general in the thirty years' war. Without artists' names pl. 105 of \mathcal{C} , A.8.1
- WOLFGANG, Wilhelm, count palatine of the Rhine. D. A. van Dyck Eques Pinxit. Vosterman sculp. 410
- WRANGEL, Carl Gustaf, count of Solvitzborg, Swedish general. N. Ptaou sculpst 301
- Same. Without artists' names pl. 98 of \mathcal{C} , A.8.1
- XAVIER, Francisco, St. See Loyola, I. pl. 18 of \mathcal{C} , A.8.1
- YORKE, Philip, earl of Hardwick, lord high chancellor. A. Ramsay Pinx. B. Baron sculp. 56
- ZAMPIERI, Domenico, called Domenichino, Italian painter and architect. Domenichino dip. F. Livi Inc. pl. 87 of \mathcal{C} , D.3.3
- *painter*. Cardinal Girolamo Agucchia. See Agucchia, G. pl. 116, v. 2 of \mathcal{C} , D.3.2
- St. Francesco d'Assisi. See Francesco d'Assisi. 209
- ZARLINO, Giuseppe, Italian musician and writer on the theory of music. See Professori celebri di suono pl. 16 of \mathcal{C} , A.8.1
- ZELADA, Francesco Saverio de, cardinal librarian of the Vatican, 1780. See Effigies pontificum 500
- ZINGARELLI, Nicolò, Italian musical composer. See Professori celebri di suono pl. 15 of \mathcal{C} , A.8.1
- ZUCCARO, or Zuccherò, Federico, Italian portrait painter. F. Zuccheri dip. L. Errani Inc. pl. 83 of \mathcal{C} , D.3.3

*** The following portraits have not been identified.

- A full-bearded man with a three-cornered cap. Gravé par Meunier élève de Calamatta Bruxelles 1843. Proof, with engraver's name only 182
- A full-bearded man wrapped in a mantle. Proof, before any letters 253
- A full-length statue of a man in a military dress, with a sword in his right hand and a scroll in his left. G. Marcucci Inc. 381

Note.— With engraver's name only.

- A lady seated. Leonardo da Vinci dip, Pietro Trasmondo dis; ed incise 321
Note.—Probably a portrait of Joanna of Aragon, after a painting, not by Leonardo da Vinci, but by one of his pupils. See Vinci, L. da.
- A lady standing. Without any letters. Unfinished engraver's proof pl. 44 of \mathcal{T} , A.8.1
- A lady wearing a coronet. Without any letters. (Lithograph) 4
- A man. Gravé par L. Calamatta 1856. Proof, without any other letters pl. 6 of \mathcal{T} , A.8.1
- A man holding a pen and a sheet of paper. Proof, before any letters 458
- A man in military dress. Proof before any letters pl. 43 of \mathcal{T} , A.8.1
- A man. Painted by Geo. Englehart. Engraved by P. W. Tomkins pl. 28 of \mathcal{T} , A.8.1
Note.—Proof. Without the name of the person represented.
- A man wearing a coat buttoned. Dessiné par Vicar. Gravé par Bettelini 383
- A man wearing a tie-wig. Proof, before letters, on India paper 391
- A military man wearing a peruke, and holding a plumed helmet. Gantrel ad viuum sculp 1669 395
- A military officer with decorations. Proof, before any letters pl. 41 of \mathcal{T} , A.8.1
- An ecclesiastic. F^o Spagnoli dis. With the address Bologna Lita Zannoli. 1834. (Lithograph) pl. 125, 126 of \mathcal{T} , A.8.1
Note.—Perhaps a portrait of Ugone Pietro Spinola, b. 1791, created cardinal 1832, d. 1853. The print is dedicated by the designer to the marquis Francesco Paolo Spinola.
- An ecclesiastic. Gio. Batta. Molinari dis. (Drawing) pl. 68 of \mathcal{T} , A.8.1
- Same. Gio. Batta. Molinari inc. pl. 69 of \mathcal{T} , A.8.1
- An ecclesiastic. Proof before any letters. pl. 10 of \mathcal{T} , A.8.1
- An ecclesiastic, with the order of the Holy Spirit. P. Drevet sculp. Paris. Small oval. With engraver's name only 515
- An elderly man wearing a peruke and holding a book in his hand, which rests on a table. Without any letters 121
- An old man with a long beard. With the initials D. P. [Domenico Piola]. pl. 77 of \mathcal{T} , A.8.1
- A prince of the house of Bourbon, standing 202
Note.—The margin has been cut off, and the print mounted.
- A young man seated in a chair. Visscher fecit A^o 1651. J. C. Ploos van Amstel Fecit 1771. pl. 120 of \mathcal{T} , A.8.1
- Four small children with a crown at the base. Without any letters 21

ADDENDA.

- DAULLÉ, J., *engraver*. Marie Justine Benoîte Favart, after C. A. Vanloo. See Favart, M. J. B. 549
- FAVART, Marie Justine Benoîte, French actress, in the character of Bastienne C. S. Favart's play of Bastien et Bastienne,—after C. A. Vanloo 549
- VANLOO, C. A., *painter*. Marie Justine Benoîte Favart. See Favart, M. J. B. 549

THE TOSTI ENGRAVINGS.

IN a note dated Rome, February 23d, 1869, addressed to the Trustees of the Library, Mr. Thomas G. Appleton wrote, "The late Cardinal Tosti was a great lover of art in Rome, and one of its most distinguished patrons. Under his fostering care, two distinguished engravers, Mercurj and Calamatta, rose to the head of their art in Paris. The effects of the Cardinal are now selling in Rome, and I have thought it desirable for our city, so poor in collections of engravings, that the Cardinal's collection should go to us. I have therefore bought and desire to present it to the Public Library of Boston, one of whose Trustees I was for some time, and in which I have always taken a lively interest. The number of the plates is about ten thousand, six hundred of which are framed. Among these are many of the most famous engravings, such as the 'Last Supper,' *before the comma*, of Raphael Morghen, and many other of his famous works. Presentation copies of all the works of the two famous protégés of the Cardinal, are also among them. The rest of the collection is in handsomely bound books, well adapted to the use of the Library, and far better for storing and preservation than if in portfolios."

Mr. Appleton added, that "the gentleman who is one of the Cardinal's heirs and his representative, desires, as a testimony of his respect and regard for the Library, to present a bust — an antique one — valued at two hundred scudi."

The Trustees, on the 24th of March, passed the following resolutions: —

Resolved, That the Trustees of the Public Library have received with great gratification the announcement by their townsman, Thos. G. Appleton, Esq., of his proposed munificent gift to this institution, of the collection of engravings formed by the late Cardinal Tosti, thereby laying a foundation for instruction in art highly needed, and useful in any community, but specially in our own, where works of this character are beyond the reach of the large class worthy to be benefited by their study.

Resolved, That the special thanks of the Trustees be communicated to Mr. Appleton, by the President of this Board.

Resolved, That the thanks of the Trustees of the Public Library be presented to Signor Alessandro Ceccarini, for his generous gift to the institution, of an antique bust.

The prints were received at the Library in October following, when it was discovered, that, owing to bad packing, the glass of all the frames had been broken on the voyage. Mr. Appleton promptly added to his already large expenditure, by ordering new glass. The framed pictures were at once disposed in such a manner as the capacity of the building admitted; and suitable cases

and drawers were provided for the volumes and portfolios, for a considerable part of the collection proved to be preserved in that way.

The previous owner of this collection, which, at the time of its purchase, was esteemed the finest in Rome, was the Cardinal (Antonio) Tosti, who died March 23, 1866, aged 90. He resided for a long time at Aventine. In 1834, he was made treasurer of the pontifical government, a post which he continued to hold for ten years, when he resigned it into the hands of Gregory XVI. He is regarded as founder of the industrial and artistic school in the Hospital of San Michele, of which institution he was director at the time of his death. He was buried in the church of St. Cecilia, Trastevere.

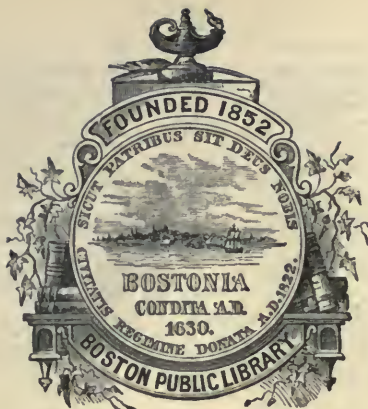
The cataloguing of the prints proceeded as fast as the other work of that department of the Library permitted, and in the *Library Bulletin* for April, 1870, a list of such as were in the 125 bound volumes of the collection was given, embracing in all almost 5,100 prints; and in the *Bulletin* for October the cross-references of the previous list were printed.

There were at that time still uncatalogued about 1,200 other prints, more than half of which were framed.

The present issue contains a list of all the portraits in the collection, whether in frames, in volumes, or loose, the larger part, however, being framed. The prints, not portraits, which are framed, number 282. These last, with such prints as are in portfolios, remain to be catalogued.

Regarding the entire collection, it may be said that its strength lies in the Italian school; and its groupings are rather indicative of the taste of its late owner than suggestive of any systematic growth, its development having doubtless been controlled in some degree by his opportunities. As patron of the school of San Michele, in Rome, he stood in intimate relations with two of its scholars, who gained eminence in the art of engraving,—Mercurj and Calamatta,—and he doubtless had their assistance in gathering, whence he could, specimens of their art, while they, furthermore, almost always furnished him with the earliest impressions of their numerous works. A distinctive feature of the collection is, beyond doubt, its portraits. Edelinck, Drevet, Nanteuil, and Schmidt, are here strongly represented. The earlier Italian masters will not be found to be well represented. There are no Marc Antonios, except a few of his fac-similes of Dürer. Of the latter's wood-cuts there are between twenty and thirty, large and small. There is little or nothing of his contemporaries or immediate successors. The English school is but slightly represented; and etchings, beside a volume of Salvator Rosa's and a few of Rembrandt's, are not numerous. The modern French school from Audran to Lelli is well set forth.

PUBLIC LIBRARY, June 19th, 1871.



THE TOSTI ENGRAVINGS.

Supplementary List. May, 1873.

The following list covers that portion of the collection of engravings made by the late Cardinal Tosti, of Rome, and given to this Library by Mr. Thomas G. Appleton, consisting of the framed prints (not portraits) in the rooms on the lower floor of the building, and also of those which are in portfolios.

Bulletins numbers 13 and 15 contain a list of that portion of the engravings which is in bound volumes; Bulletin number 21 includes the framed prints, which are not portraits, in the Bates Hall and the officers' apartments adjoining.

A list of the Portraits has been separately published.

It is hoped at some future day to publish a catalogue embodying all these titles in a single alphabetical list.

The entries are under the names of the engravers, with cross-references from the names of painters, or designers, and from the subjects of the engravings.

In the measurements given, the size of the entire plate from which the engraving has been printed is indicated. In some cases these results are only approximate, because the pictures have been trimmed or covered with a mat. The number first given shows the height of the plate.

The engravings which are in portfolios may be known by the abbreviation Ptf. followed in each case by the number of the plate. The numbers which have not this abbreviation represent the framed pictures.

- ABRAHAM dismissing Hagar. After Guercino. See STRANGE, Sir Robert 216
 ABRAHAM receiving Hagar. After C. W. E. Dietrich. See WILLE, Johann Georg 326
 ACHAN stoned (?). Size (trimmed and mounted). 10 in. X 8 in. Ptf., 110

Note. — Without the names of artists and subject.

- ACHIM and Amminadab, after Michel Angelo. See CUNEGO, Domenico Ptf., 46
 AGAMEMNON and Clytemnestra (?). Size, 12½ in. X 12¾ in. Ptf., 230

Note. — Without the names of artists and subject.

- AGRICOLA, Filippino. Monument for Gregorio Moroni. See FERRETTI, Ludovico Ptf., 210
 — The Virgin and the Infant Christ, with St. John holding a bird. Size, 27¼ in. X 25¼ in. 470

Note. — Without the names of artists and subject. Engraved from a painting by Agricola, after an unfinished bas-relief by Michel Angelo. The bas-relief is in the Uffizi gallery, Florence. For an account of the bas-relief and the painting see *L'ape italiana delle belle arti*, v. 3, p. 22.

- AGRIPPINA, wife of Germanicus. Statue as Juno. See FERRETTI, Ludovico Ptf., 217
 ALBERTINELLI, Mariotto, Italian painter, b. 1475, d. 1520. Holy family. See MORELLI, Marco 263
 — The meeting of Mary and Elisabeth. See MEERSMAN, — de 305
 ALEXANDER in the tent of Darius, after C. Le Brun. See EDELINCK, Gerard 495
 ALLEGORICAL figures: — History, Time, etc. with the Virtues, supporting a medallion of Charles III of Spain. After F. Solimena. See CARMONA, Manuel Salvador 278

- ALLEGORICAL representation of the triumphs of Marc-Antonio Colonna, after Pietro da Cortona. See GREUTER, Giovanni Federigo . . . Ptf., 185
 AMELIA, St., queen of Hungary, after Paul Delaroche. See MERCURI, Paolo 308
 AMERIGHI, or MORIGI, Michel Angelo da Caravaggio, Italian painter, b. 1569, d. 1609. The entombment of Christ. See FONTANA, Pietro 534
 ANGELS exhibiting the instruments of the passion. After Guercino. See PASQUALINO, Giovanni Battista Ptf., 20
 ANGELS in the tomb of Christ. Size (trimmed), 12½ in. X 9¼ in. Ptf., 119

Note. — With the address of the publisher "Io Turpinus excudit: Romæ 1599," and with a monogram like the one used by Jacob Hoefnagel. In the lists of the works of this artist there is nothing which corresponds with this engraving.

- ANNA, St. Saint Anna teaching the Virgin. After P. P. Rubens. See BOLSWERT, Scheelè à . . . 529
 ANTIQUE torso. Bacchus. See MOLINARI, G. B. . Ptf., 231
 ANTONIUS, St., of Padua. Vision of the child Jesus, after Ciro Ferri. See BLOEMAERT, Cornelis . Ptf., 35
 APOSTLES. Figures of the apostles, numbering fourteen 309

Note. — Without artists' names.

- Six of the apostles; *namely*. — St. James the less, St. Peter, St. Matthias, St. Matthew, St. Jude, St. Bartholomew. See MAZZUOLI, Gioiomo Francesco Maria Ptf., 139
 APPIAN, Andrea, Italian painter, b. 1754, d. 1835. Jacob and Rachel. See GARAVAGLIA, Gio-vita 348
 APRÈS. After J. B. van Eycken. See LELLI, Lucio. 493

- AQUILA, Francesco Faraone, Italian designer and engraver, b. 1676, d. about 1705.** Christ and the Virgin, with St. Ambrose and S. Carlo Borromeo. After Carlo Maratti. Etching. Size, 25½ in. × 14 in. Ptf., 59
- Christ walking on the sea; called "La barca," after Giovanni Lanfranco. 1690. Size, 21½ in. × 13½ in. Ptf., 39
- Cupola, in mosaic, in the Chapel of St. Sebastian, St. Peter's, Rome. After Pietro Berrettini da Cortona. Size, 20 in. × 26½ in. Ptf., 199
- Note.*—A duplicate of this engraving is in *T.*, A. 5.2, pl. 26, of the Post collection of the Boston Public Library.
- Cupola, in mosaic, in the Chapel of the Holy Sacrament, St. Peter's, Rome. After Pietro Berrettini da Cortona. Size, 19½ in. × 26½ in. Ptf., 200
- Note.*—A duplicate of this engraving is in *T.*, A. 5.2, pl. 27.
- AQUILA, Pietro (?), Italian painter and engraver, b. about 1677.** The flight into Egypt. "P. Aquila. In et sculp." Size, 5½ in. × 7½ in. Ptf., 134
- AQUILA, Pompeo da, or Pompeo Aquilano, Italian painter, fl. 1570.** The crucifixion. See SANTIS, Orazio de' Ptf., 110
- AQUILANO, Orazio.** See SANTIS, Orazio de'
- ARRIVEE, L', du courrier, after F. Boucher.** See BEAUVARLET, Jacques Firmin 498
- ATALANTA and Meleager attacking a wild boar, after P. P. Rubens.** See MERLEN, Cornelis van 233
- AUBRY, Étienne (?), French painter, b. 1745, d. 1781.** L'occupation du ménage (Household work). See BLON, Maurice 333
- AUDENAERDE, or OUDENAERDE, Robert van, Flemish painter and engraver, b. 1663, d. 1743.** Faustulus delivering Romulus and Remus to Laurentia, after Carlo Maratti. Size, 17½ in. × 23½ in. 220
- AUDRAN, Charles, French engraver, b. 1594, d. 1674.** The vision of St. Francis in presence of the holy sacrament, after Simon Vouet. Size, 15 7/16 in. × 14 9/16 in. 171
- AUDRAN, Claude (?), French painter, b. 1639, d. 1684.** A saint. Size (trimmed and mounted), 5½ in. × 4½ in. 393
- AUDRAN, Gérard, French designer, etcher and engraver, b. 1640, d. 1703.** Battle of Constantine and Maxentius, after C. Le Brun. Engraved on three plates, intended to be joined. Painted, 1666. Size (trimmed and mounted), 28 in. × 64½ in. 510
- Christ led to crucifixion. After P. Mignard 239
- Note.*—With artists' names only. The original is in the Louvre.
- The martyrdom of St. Lawrence, after E. Le Sueur. Size, 26½ in. × 15½ in. 285
- Same. Size (trimmed and mounted), 24 in. × 15½ in. 241
- Note.*—The original is in the Louvre.
- Series called The battles of Alexander, after Charles Le Brun. *Namely:*—
- The defeat of Darius at Arbela. Engraved on four plates, intended to be joined, 1674. Size, 27½ in. × 62½ in. 511
- The passage of the Granicus. Engraved on four plates, 1670. Size, 27½ in. × 54 in. 401
- Porus brought before Alexander. Engraved on four plates, 1673. Size, 27½ in. × 62 in. 389
- Triumphal entry of Alexander into Babylon. Engraved on two plates, 1675 405
- Note.*—The earlier impressions have the name of Goyton (the printer), with dots added to indicate the number of hundred copies which had been printed. These are wanting in this set, and the correction of "plure" to "peintre" in nos. 401 and 511 has been made. The original paintings are in the Louvre. Another piece, painted by Le Brun, belonging to this series, namely, Alexander in the tent of Darius, has been engraved by Edelincq. See Edelincq, G., no. 495, in this List.
- The three days' pestilence inflicted upon the Israelites as a punishment for David's pride in numbering the people. After Pierre Mignard. Size (trimmed and mounted), 20½ in. × 27½ in. 460
- Note.*—The earliest states of this engraving represent the pestilence sent by Juno upon the inhabitants of Ægina. In the later states there are alterations in the letters, and in the subjects represented. Juno, to whom wings are added, is transformed into an avenging an-

- AUDRAN, Gérard, continued.**
- gel, her peacock having been removed, and the prayer of David ("Qu'a fait ce peuple, Seigneur . . ."), and the inscription ("Paroles de David . . . 2 des Rois. 24"), are added. The "2 des Rois. 24" refers to the Vulgate, or its French translation, corresponding with 2d Samuel, ch. 24, of King James's version. Nagler, Heller, Andresen, and others, call the picture by its original name, making no reference to the change of meaning involved in the alterations of the plate.
- Triumphal entry of Constantine into Rome, after C. Le Brun. Engraved on four plates, intended to be joined. Painted, 1666. Size (trimmed and mounted), 28 in. × 62½ in. 390
- AUGUSTINUS, Aurelius, St. and bp., b. 354, d. 430.** St. Augustine, after Joachim Varlé. See TINTO, Camillo Ptf., 61
- AURELIUS ANTONINUS, Marcus, called MARCUS AURELIUS, Roman emperor, b. 121, d. 180.** Bust of Marcus Aurelius. Size, 15 in. × 10½ in. Ptf., 222
- Note.*—Without letters.
- AVANT.** After J. B. van Eycken. See LELLI, Lucio 494
- BACCHUS. Statue.** Size, 19 in. × 13½ in. Ptf., 208
- Note.*—Without letters.
- See MOLINARI, G. B. Ptf., 231
- BADER, A., lithographer.** View of Fribourg, Switzerland. Lithograph. Size, 10 in. × 12 in. Ptf., 165
- BALECHOU, Jean Jacques, French engraver, b. 1715, d. 1764.** St. Geneviève reading, after C. A. Vanloo. Size, 20½ in. × 12½ in. 240
- Note.*—3d state, with the author's address at Avignon.
- BANZO, Antonio, Italian engraver, fl. 1810.** The adoration of the magi, after Raphael. Size, 15 in. × 27½ in. 349
- Note.*—Engraved from the original which is in the Vatican. The painting and engraving are of the same size.
- BARBATELLI, Bernardino, called Poccetti, Italian painter, b. 1548, d. 1612.** The Inferno, according to Dante. See CALLOT, Jacques 461
- BARBIERI, Giovanni Francesco, called GUERCINO, Italian painter, b. 1590, d. 1666.** Abraham dismissing Hagar. See STRANGE, Sir Robert 216
- Angels exhibiting the instruments of the passion. See PASQUALINO, Giovanni Battista Ptf., 20
- Christ appearing to his mother, after his resurrection. See STRANGE, Sir Robert 532
- Christ with the two disciples at Emmaus. See PASQUALINO, Giovanni Battista Ptf., 132
- Holy family. See PASQUALINO, Giovanni Battista Ptf., 150
- Night. See VOLPATO, Giovanni Ptf., 194
- The raising of Lazarus from the dead. See PASQUALINO, Giovanni Battista Ptf., 18
- St. John. See PASQUALINO, Giovanni Battista Ptf., 130
- St. Luke. See PASQUALINO, Giovanni Battista Ptf., 129
- St. Mark. See PASQUALINO, Giovanni Battista Ptf., 127
- St. Matthew. See PASQUALINO, Giovanni Battista Ptf., 131
- San Carlo Borromeo. See PASQUALINO, Giovanni Battista Ptf., 128
- The Virgin and child receiving fruit from an angel. See PASQUALINO, Giovanni Battista Ptf., 148
- The Virgin, child, and St. John. See PASQUALINO, Giovanni Battista Ptf., 150
- BAROCCI, or BAROCCIO, Flori Fedrigo d'Urbino, called, Italian painter, b. 1528, d. 1612.** The calling of the disciples. See COLLAERT, Adriaan Ptf., 64
- BARON, Jean, called TOLOSANO, engraver, b. at Toulouse, 1631, lived in Rome.** The fall of Dagon and the infliction of disease upon the Philistines, after the design of G. Courtois, from the original by N. Poussin. Size (trimmed and mounted), 15 in. × 19½ in. 237
- Note.*—The "Lib. I Regvm. Cap. V," on the engraving, refers to 1 Kings in the Vulgate, corresponding with 1 Samuel, ch. 5, in the version of King James. The two versions differ in the particulars of the events illustrated by the engraving.
- The original painting is in the Louvre.
- The Virgin praying, after Guido Reni. Size, 9½ in. × 7 in. Ptf., 136

- BARTOLI, Pietro Santi, Italian painter and engraver, b. 1635, d. 1700.** Engraving from the fresco called the "Nozze Aldobrandini," with the inscription *Nova nupta in geneali thalamo*. Size (2 plates joined), 18 in. × 31 in. 406
- Note.*—The original fresco, which is in the Vatican, was found near the Arch of Gallienus about 1600. It was transferred (considerably injured by restoration) from the Villa Aldobrandini, to the Vatican, by Pius VII, who purchased it for 10,000 scudi. It has been considered the most precious specimen of ancient painting, and its value has hardly been lessened by the discoveries at Pompeii and Herculaneum. According to Winckelmann it represents the marriage of Peleus and Thetis. This print was engraved on two plates, intended to be joined. A duplicate can be found in the Appendix to the following work, for which it was engraved, namely:—*Pictura antiqua cryptarum Romanarum et sepulcri Naso-num, delineatae, et expressae ad archetypa a Petro Sancti Barthol. et Francisco ejus filio. Descripta vero, et illustrata a Johanne Petro Bellorio et Michaele Angelo Caussco. Romae, 1819. P.* This work is in the Post collection of the Boston Public Library. See *T.*, D.16.
- BARTOLOZZI, Francesco, Italian painter, etcher and engraver, b. 1730, d. 1813.** Death of Dido, after G. B. Cipriani. Size, 12½ in. × 17½ in. 203
- BAS-RELIEFS.** Various bas-reliefs. Size, 17½ in. × 12½ in. Ptf., 235
- Note.*—Without letters.
- BASSET, Jean, called VALENTIN, French painter, fl. 1601.** The flight into Egypt. See **FABRI, Luigi** Ptf., 144
- BATTLE of Constantine and Maxentius, after C. Le Brun.** See **AUDRAN, Gérard** 510
- BATTLES of Alexander, after C. Le Brun.** See **AUDRAN, Gérard** 389; 401; 405; 511
- BAZZI (or RAZZI), Giovanni Antonio, called Il BODOMA, Italian painter, b. about 1474, d. about 1540.** St. Sebastian. See **MEUNIER, Jean Baptiste** Ptf., 26
- BEAUVARLET, Jacques Firmin, French engraver, b. 1733, d. 1797.** L'arrivée du courrier, after F. Boucher. Size (trimmed and mounted), 17 in. × 12½ in. 498
- Le départ du courrier, after F. Boucher. Size (trimmed and mounted), 17 in. × 12½ in. 499
- BELISARIUS begging, after J. L. David.** See **MOREL, Antoine Alexandre** 231
- BELLA, Stefano della, Florentine painter, designer and etcher, b. 1610, d. 1661.** Etchings. Various subjects 3; 177; 178; 421
- BELLE blanchisseuse. La.** After J. B. Greuze. See **DANZEL, Jérôme** 543
- BENASCHI, or BEINASCHI, Giovanni Battista, Italian painter and engraver, b. 1636, d. 1688.** Holy family, after Giovanni Domenico Cerrini. Etching. 1652. Size, 17½ in. × 13½ in. Ptf., 19
- BENEDICTUS, St. St. Benedict, after Carlo Cignani.** See **FREY, Johann Jakob** Ptf., 22
- BENVENUTI, Pietro, Italian painter, b. 1769, d. 1844.** The death of Petrus Chrysologus, archbishop of Ravenna. See **MIGLIAVACCA, Innocenzio** 254
- The death of Priam. See **RICCIANI, Antonio** 423
- Judith showing the head of Holofernes to the people. See **RICCIANI, Antonio** 432
- BERNARDUS, St., of Clairvaux.** The Madonna and child appearing to St. Bernard. See **MARUCCI, G.** Ptf., 31
- BERRETINI, Pietro, called PIETRO DA CORTONA, Florentine painter and architect, b. 1506, d. 1669.** Allegorical representation of the triumphs of Marc-Antonio Colonna. See **GREUTER, Giovanni Federigo** Ptf., 185
- Cupola in the Chapel of the Holy sacrament. St. Peter's, Rome. See **AQUILA, Francesco Faraone** Ptf., 200
- Cupola in the Chapel of St. Sebastian, St. Peter's, Rome. See **AQUILA, Francesco Faraone** Ptf., 199
- BERTINI, Angelo, Italian engraver, fl. 1810.** The adoration of the shepherds, after Garofalo. Size, 31½ in. × 22½ in. 344
- Notes.*—Proof, before letters. 474
- Same. Proof, with the engraver's name written with a pencil. 474
- The four sibyls, after Raphael. See **GUDETTI, Niccolò** 249
- St. Francis de Pania restoring a dead youth to life. After V. Camuccini. Size, 20½ in. × 19½ in. 472
- Notes.*—With engraver's name only, written with a pencil. The original painting is in the church of S. Francesco di Paola at Naples. See *L'ape italiana delle belle arti*, v. 3.
- BETTELINI, Pietro, Italian designer and engraver, b. 1763, d. 1828.** The Eternal Father, after V. Camuccini. Size, 12 in. × 18 in. 320

- BETTELINI, Pietro, continued.**
- The gallery of the Palazzo Farnese, Rome, after Annibale Caracci. See **VOLPATO, Giovanni** Ptf., 43-50
- BIOT, Gustaf, engraver, b. at Brunsel, 1833, and CALAMATTA, Luigi (Antonio Giuseppe), Flemish peasant scene, with the title "Oh!" After J. B. Madou. "Imprimé et publié par Gonpiel et cie, 1857." Size, 25½ in. × 18½ in. 311**
- BIRDS.** Engravings of various species of birds. See **TROJANI, Filippo** Ptf., 169-171
- BIS, Mlle.**—Lithograph of a head from a design by L. Calamatta, after the original by Leonardo da Vinci. Size, 11 in. × 9 in. Ptf., 191
- Notes.*—The original, painted on grisaille, is in the Uffizi gallery, Florence.
- BLAAS, Carl, Swiss painter.** The elevation of the host. See **MARCOVICH, B.** Ptf., 37
- BLIND man, The, deceived (L'aveugle dupé), after Jean Baptiste Grenze.** See **CARS, Laurent** 331
- BLOEMAERT, Cornelis, Flemish engraver, b. 1603, d. 1680.** St. Francis of Assisi, after Guido Reni. Size, 14 in. × 9 in. Ptf., 11
- St. Paul before the altar to the unknown God, after Ciro Ferri. Size (trimmed and mounted), 12½ in. × 8½ in. Ptf., 2
- Vision of St. Antony of Padua, after Ciro Ferri. 1678. Size, 20½ in. × 13½ in. Ptf., 35
- BLOT, Maurice, French designer and engraver, b. 1753, d. 1818.** Marcus Sextus, after P. N. Guérin. Size, about 21 in. × 23 in. 201
- Notes.*—The original, which is in the Louvre, was first painted to represent the legendary story of the return of the blind Belisarius to his family. By the advice of friends Guérin was induced to remove the blindness of the principal figure, and to cause the picture to represent the return to his home of a Roman, escaped from the proscription of Sylla. To this person he gave the feigned name, Marcus Sextus. See *Notice des tableaux exposés dans les galeries du Musée impérial du Louvre, par F. Villot, Se partie, p. 173.*
- L'occupation du ménage (Household work), after Étienne Anby. Size (trimmed and mounted), 19 in. × 13½ in. 333
- BODET, Heliodorus, Prussian designer.** View of Genazzano, Italy. See **DANESI** Ptf., 189
- BOLSWERT, Boetius (a family name Adam), designer and engraver, b. at Bolnwert, Friesland, about 1580, d. at Antwerp, 1634.** Christ crucified between two thieves, and pierced in his side. After P. P. Rubens. Size, 23½ in. × 16½ in. 274
- Notes.*—The original, formerly an altar-piece in the convent of the Recollets, at Antwerp, is now in the Museum or Academy of painting, of Antwerp, which occupies the building of the convent which was suppressed. This print is an impression from the second state of the plate, having the inscription, "B. à Bolswert, sculp. et excudit [etc.]"
- BOLSWERT, Schelte à (family name Adam), Dutch designer and engraver, b. at Bolswert, 1586.** Christ crowned with thorns, after A. van Dyck. Size, 23 in. × 16½ in. 362
- Notes.*—2d state, with the address of Martin van den Enden, etc. The original painting is in the Berlin gallery.
- Holy family, after A. van Dyck. Size, 15 in. × 13 in. 601
- Note.*—The original is in the Pinacothek of Munich.
- Saint Anna teaching the Virgin, after P. P. Rubens. Size (trimmed and mounted), 17½ in. × 12½ in. 529
- Notes.*—First state, before the dedication, with two lines of inscription and Martin van den Enden's address. The original, painted for the church of the Minor Carmelites, at Antwerp, is now in the Museum at Antwerp. By some it is incorrectly called, The salutation.
- BOMBELLI, Pietro Leone, Italian painter and engraver, b. 1737.** St. Helena, from the design of Desiderio de Angelis, after the original by Andrea Sacchi. Size, 17½ in. × 10½ in. Ptf., 8
- BONAFEDE, or BUONAFEDE, Giovanni, Italian engraver, b. 1816** Christ upon the cross (salvator mundi), from the design of P. Gunglheim, after the original by Guido Reni. Size, 19 in. × 12½ in. 206
- The Holy family, called Holy family of Naples, after Raphael. Size, 18 in. × 13½ in. 536
- Notes.*—Proof, with the artists' names written with a pencil. The original, painted for Leonello da Carpi, is now in the gallery of the Museum at Naples.
- Madonna della sedia, after Raphael. Size, 17½ in. × 14½ in. 530
- Note.*—Proof, with artists' names only. The original painting is in the Pitti palace, Florence.

BONAFEDE, or BUONAFEDE, Giovanni, *continued*.
 — Statue of Germanicus. "G. B. Borani dis."
 Size, 15½ in. × 11 in. Ptf., 213

Note.—The statue is in the Lateran museum, Rome. It was discovered at Cerveteri (the ancient Cære), in 1839. For an account of this statue see *Clerac's Musée de sculpture antique et moderne*, v. 5.

— Violin-player, after Raphael. Size, 13½ in. × 10 in. Ptf., 140

Note.—1st state, with the artists' names written with a pencil. The original painting is in the Palazzo Sciarra, at Rome.

BONAJUTI, R., *Italian designer*. St. Omobuono clothing the poor. See SELLA, C. Ptf., 17

BONNE mère, La, sans souci, after P. A. Willc. See CHEVILLET, Justus 337

BORANI, G. B., *Italian designer*. Bust of Gregory XVI (?), by A. Tadolini. See COSTA, G. B. Ptf., 223

BORROMEO, Carlo, St. San Carlo Borromeo, after Guercino. See PASQUALINO, Giovanni Battista Ptf., 128

BOTTICELLI, Alessandro, or Sandro. See FILIPEPI, Alessandro

BOUCHER, François, *French painter and engraver*, b. 1704, d. 1770. L'arrivée du courrier. See BEAUVARLET, Jacques Firmin 498

— Le départ du courrier. See BEAUVARLET, Jacques Firmin 499

BOULANGER, Jean, *French designer and engraver*, b. about 1607. St. Francis de Paula restoring a child to life, after the design by F. Torreat, from the original by Simon Vouet. Size (trimmed and mounted), 15 in. × 8 in. 545

Note.—The original painting is in the Chapelle des Minimes de la Place Royale, Paris.

BRUNI, Francesco, *Italian painter and etcher*, b. 1648, d. 1726. The assumption of the Virgin, after Guido Reni. Etching. Size, 22½ in. × 16 in. Ptf., 60

Note.—The original painting is in the church of San Ambrogio, at Genoa. The commission for the painting was offered to the Caracci and to Guido; the latter, being willing to execute it for half the price demanded by his competitors, obtained the order.

BUONARROTI, Michelangelo, or Michel Agnolo, *Italian painter, sculptor and architect*, b. 1474, d. 1564. The Fates. Size, 12 in. × 9 in. 328

Note.—Without letters. "The picture of the Fates, now in the Pitti palace, was, until lately, confidently ascribed to him [Michel Angelo], but modern criticism has decided otherwise. It may probably have been painted from one of his designs. It is now pretty generally ascribed to Rosso Fiorentino.—J. S. HARRFORD. *Life of Michel Angelo Buonarroti*, v. 1, p. 220.

— Achim and Amminadab. See CUNEGO, Domenico Ptf., 46

— Christ upon the cross, with Mary and John standing below. See SOYE, Philippe Ptf., 51

— The Libyan sibyl. See FABRI, Luigi 481

— Study for the head of a Fury. Lithograph. Size, about 12 in. × 8 in. 354

— Same. Size, 18 in. × 14 in. Ptf., 24

Note.—The original drawing is at Florence, in the gallery which crosses the Arno, connecting the Uffizi and Pitti galleries. They are both without letters.

— The Virgin and infant Christ, with St. John holding a bird. After a bas-relief of Michel Angelo. See AGRICOLA, Filippino 470

BUST of a Roman. Size, 10½ in. × 7½ in. Ptf., 219

Note.—So called in *Clerac's Musée de sculpture antique et moderne*. Without letters.

BUST of a woman. Size, 11½ in. × 7½ in. Ptf., 234

Note.—Without artists' names, or any letters.

CACCHIATELLI, P., *Italian designer and engraver*, fl. 1843, and CLETER, Gregorio. Portico semicircolare nella Villa Albani Castelbarco. Size, 15 in. × 18½ in. Ptf., 198

Note.—Mezzotint. "P. Cacchiattelli e G. Cleter dis. ed inc. dal vero l'anno, 1848." The villa is at Monistero, near Vaprio and Milan.

CADMUS fighting the dragon. Woodcut. Size, 15 in. × 18 in. Ptf., 167

Note.—Without letters. One of a series, of which the rest are wanting in this collection.

CAGLIARI, Paolo, called Paolo Veronese (*Eng. PAUL VERONESE*), *Venetian painter*, b. about 1528, d. 1588. The presentation in the temple. Etching. Size, 10½ in. × 22½ in. Ptf., 56

Note.—Without engraver's name.

— The adoration of the shepherds. See PICCIONI, Matteo Ptf., 54

— The martyrdom of St. Justina of Padua. See CARACCI, Agostino 292

CAIUS Mucius Scævola before Porsenna. After P. P. Rubens. See SCHMUTZER, Jakob Matthias Ptf., 34

CALAMATTA, Luigi (Antonio Giuseppe), *Italian designer and engraver*, b. 1802, d. 1869. Beatrice Cenci, after Guido Reni. Size, 18 in. × 14½ in. 438

Note.—"Imprimé et publié par Goupil et c^{ie}, 1857."

— Diploma for the Universal exposition, 1855. After the design by J. A. D. Ingres. Size, 21 in. × 19 in. Ptf., 196

Note.—With the engraver's inscription to Cardinal Tosti, written with a pencil. See *H. Delaborde's Ingres: sa vie, ses travaux, sa doctrine*, p. 284.

— Francesca da Rimini, after Ary Scheffer. (Dante's Inferno, canto v.) Size, 18½ in. × 14½ in. 306

Note.—Engraved, 1843. Proof before the engraved title, with the engraver's inscription to Cardinal Tosti, written with a pen.

— Galileo before the council, making his abjuration. After Robert-Fleury. Size, 21½ in. × 34½ in. 350

Note.—Proof before letters, with the following inscription, written with a pencil: "Eppur la gira." "Dipinto da Robert Fleury." "Disegnato e Inciso da L. Calamatta."

— Lithograph of the head of Leonardo da Vinci's Leda. Size, 14 in. × 11 in. 5

Note.—With "Calamatta" written with a pencil, and no other inscription.

— Madonna della sedia, after Raphael. Diameter of the engraved portion of the plate, 12½ in. 265

Note.—An artist's proof, from the plate before it was finished, of which, according to Andresen, there were 12 copies printed. The following inscription is written with a pencil: "Dipinto da Raffaele." "Disegnato e Inciso da L. Calamatta." "A sua Eminenza il Cardinal Tosti L. Calamatta." The original painting is in the Pitti palace, Florence.

— The return of Columbus from America, after Robert-Fleury. Size, 21½ in. × 34½ in. 346

Note.—Proof, in open letter, with the inscription "Imp. Ch. Chardon aîné-Paris." "Incisione diretta e terminata da L. Calamatta." "Publié par Goupil et C^{ie}, 1855."

There is also an inscription, written with a pencil, from Calamatta to Cardinal Tosti.

— The vow of Louis XIII, placing the kingdom of France under the protection of the Virgin. After J. A. D. Ingres. Size, 28 in. × 19½ in. 475

Note.—Proof, with artists' names only. The original was painted by Ingres for his native town, Montauban, and it is in the cathedral there.

"La première chose qu'on voyait en entrant chez lui, c'était un admirable dessin de Calamatta, d'après le Vœu de Louis XIII, le dessin dont l'illustre graveur a fait une estampe magistrale, un chef-d'œuvre. Ingres était fier de ce dessin, et il le montrait avec enthousiasme à tous les visiteurs." C. Blanc, *Ingres: sa vie et ses ouvrages*, p. 90, where may be found an account of the original.

— Christ reproving Martha. See TAUREL, André Benoit Barreau 262

— The crucifixion, after A. van Dyck. See LELLI, Lucio 480

— The deposition from the cross, after Giotto. See FRANCK, Joseph Ptf., 27

— Design of a head, after Leonardo da Vinci. See BHS, *Mlle.* Ptf., 191

— Flemish peasant scene. See BIOT, Gustaf 311

— Holy family. After Mariotto Albertinucci. See MORELLI, Marco 268

— St. Cecilia, after J. B. van Eycken. See LELLI, Lucio 547

— St. Sebastian, after Sodoma. See MEUNIER, Jean Baptiste Ptf., 26

— Souvenir de la patrie, after Alfred Stevens. See MERSMAN, de 325

— Spanish woman. See LELLI, Lucio 823

CALIGULA, Caius Cæsar, *Roman emperor*, b. 12, d. 41. Bust of Caligula. Size, 11½ in. × 9 in. Ptf., 228

Note.— Without the names of artists and subject.

CALLOT, Jacques. *French painter and engraver*, b. 1592, d. 1635. The inferno, according to Dante. After B. Barbatelli, called Poccetti. Size (trimmed and mounted), 29 in. × 34 in. 461

Note.— Engraved, 1612, on two plates.

— The passage of the Red sea by the children of Israel. Size, 5 in. × 9 in. Ptf., 142

CAMASSEL, Andrea, *Italian painter and engraver*, b. 1602, d. 1648. The infant Moses placed in the Nile. See PICCIONI, Matteo Tommaso. Ptf., 133

CAMUCCINI, Vincenzo, *Italian painter*, b. 1775, d. 1844. The conversion of St. Paul. See MARCHETTI, Domenico 478

— The Eternal Father. See BETTELLI, Pietro 320

— The presentation in the temple. See RICCIANI, Antonio 543

— St. Francis de Paula restoring a dead youth to life. See BERTINI, Angelo 472

— St. Thomas. See PICCIONI, Antonio 542

CANOVA, Antonio, *Italian sculptor*, b. 1757, d. 1822. Colossal model for a statue of Religion. Size, 28 in. × 19½ in. 245

Note.— Without artists' names or any inscription. For the same subject, engraved by D. Marchetti, see pl. 24 of E. C.21 of the Tostl collection of the Boston Public Library.

— Faith. See MORGHEN, Raffaello 357

— Monument for Cardinal York, with busts of the last three Stuarts. See MARCHETTI, Domenico 329

— Sitting statue of Maria Louisa, of Austria (wife of Napoleon I), with the attributes of Concord. See MARCHETTI, Domenico Ptf., 207

— Statue of Napoleon I. See RICCIANI, Antonio. Ptf., 205

— The tomb of Clement XIII. See MORGHEN, Raffaello 380

CAPPELLO, Feliciano, *Italian lithographer*. Christ on the cross, after A. van Dyck. Lithograph. Size, 26 in. × 19 in. Ptf., 42

CARACCI, Agostino, *Italian painter and engraver*, b. 1557, d. 1602. The martyrdom of St. Justina of Padua, after Paolo Veronese. Size, 35 in. × 23½ in. 292

Note.— Engraved on two plates intended to be joined. The original is in the church of Santa Giustina, at Padua. See *Mrs. Jameson's Sacred and legendary art*. This impression has the address "Hortus apud Carolum Lest anno 1773." For a description of earlier impressions see *Bartsch's Le peintre-graveur*, v. 18, p. 78, and *Andresen's Handbuch für Kupferstichsammler*, v. 1, p. 240. This print has been trimmed and mounted on stiff paper.

St. Francis of Assisi receiving the stigmata, after Agostino Caracci, called The small St. Francis. Size, 18 in. × 12½ in. Ptf., 21

Note.— The original painting is in the Belvedere gallery at Vienna. See *Mrs. Jameson's Legends of the Monastic orders*. This is one of the later impressions, with the address of G. G. de Rossi, 1649.

— The communion of St. Jerome. See PERRIER, François Ptf., 7

CARACCI, Annibale, *Italian painter*, b. 1560, d. 1609. Christ and the woman of Samaria. See R., A. V. Ptf., 53

— The gallery of the Palazzo Farnese, Rome. See VOLPATO, Giovanni Ptf., 48-50

— The martyrdom of St. Stephen. See CHASTEAU, Guillaume 176

CARACCIOLLO, Agostino, *Italian painter*. The vision of St. Francis of Assisi. See SCALZI, Filippo. Ptf., 33

CARAVAGGIO, Michel Angelo da. See AMERIGHI, Michel Angelo da Caravaggio.

CARMONA, Manuel Salvador, *Spanish engraver*, b. 1730, d. 1807. Allegorical figures:—History, Time, etc., with the Virtues, supporting a medallion of Charles III, of Spain. After F. Solimena. Size, 16½ in. × 24½ in. 278

Note.— Third state, with coat of arms and letters.

— Le négligé galant, after C. A. Coypel. 1760. Size, 12 in. × 8 in. 337

CARS, Laurent, *French designer and engraver*, b. 1702, d. 1771. The blind man deceived (L'aveugle dupé), after Jean Baptiste Greuze. Size, 18½ in. × 14½ in. 331

CASTIGLIONE, Giovanni Benedetto, called IL GRECHETTO or IL BENEDETTO, *Italian painter and engraver*, b. 1613, d. 1670. The flight into Egypt. Etching. Size, 12 in. × 8½ in. Ptf., 135

CATTERMOLE, George, *English water-color painter*, b. 1800, d. 1868. The red mask. See HOPE, T. Ptf., 163

CAVALLERI, Ferdinando (?), *Italian painter*, b. 1794. St. Cecilia. Size, 9½ in. × 6½ in. Ptf., 141

Note.— Without the engraver's name.

CECILIA, St. Head of St. Cecilia, after a bas-relief, by Donatello. See DONATO DI NICOLÒ DI BETTO BARDI 310

— Same. After the painting by A. Coypel. See DUCHANGE, Gaspard 337

— Same. After Raphael. See GANDOLFI, Mauro 471

— Same. After J. B. van Eycken. See LELLI, Lucio 547

— Same. After Guido Reni. See MORGHEN, Giovanni Ella Ptf., 9

— Same. After C. Maratti. See STRANGE, Sir Robert 243

— Saint Cecilia distributing her property among the poor. After Domenichino. See POILLY, François de 277

CENCI, Beatrice. Beatrice Cenci, after Guido Reni. See CALAMATTA, Luigi (Antonio Giuseppe) 438

CENCI, Filippo, *Italian engraver*. Allegorical figure, The Church (La Chiesa), after the design by Antonio Baruffaldi from the original fresco in the Vatican, by Raphael. Size, 20½ in. × 14 in. Ptf., 45

CERRINI, Giovanni Domenico, *Italian painter*, b. 1609, d. 1681. Holy family. See BENASCII, Giovanni Battista Ptf., 19

CHALICE in the cathedral at Valencia, Spain, said to be the one used at the Last supper. After Vincente Lopez y Portaria. See JORDAN, Francisco Ptf., 161

CHAMPAGNE, or CHAMPAIGNE, Philippe de, *Flemish painter*, b. 1602, d. 1674. Moses with the tables of the law. See NANTEUIL, Robert 375

— The vision of St. Sulpicius Severus. See PITAU, Nicolaas 279

CHARITY, after Angelica Kauffmann. See MORGHEN, Raffaello 358

CHARLES V of Germany, b. 1500, d. 1558. The emperor Charles praying. See DROESHOUT, John Ptf., 239

CHARLES III, of Spain, b. 1716, d. 1788. Allegorical figures with a medallion of Charles III, after F. Solimena. See CARMONA, Manuel Salvador 278

CHASTEAU, GUILLAUME, *French engraver*, b. 1631, or 1633, d. 1683 or 1685. Christ healing the two blind men, after N. Poussin. Size, about 16½ in. × 21 in. 234

Note.— The original is in the Louvre.

— Martyrdom of St. Stephen, after Annibale Caracci. Size, 20½ in. × 17 in. 176

CHEVILLET, Justus, *German engraver*, b. 1729, d. 1802. La bonne mère sans souci, after P. A. Wille. Size, 10½ in. × 8½ in. 337

Note.— With "6 Platte" in the upper margin. J. G. Wille, according to Andresen, assisted in the engraving of this plate.

CHILD with a horn, after G. Nogari. See POLANZANI, Felice Ptf., 158

CHRIST, Scenes in the Life of Christ, the Virgin, etc. *Variously:*

— The adoration of the magi. After Raphael. See BANZO, Antonio 349

— Same. After Garofalo. See BERTINI, Angelo. 344; 474

— Same. After Paul Veronese. See PICCIONI, Matteo Ptf., 54

— Same. After Federigo Zuccaro. See THOMASSEN, Philippe Ptf., 58

— Same. After Rubens. See VORSTERMAN, Lucas. 283

— Angels in the tomb of Christ. See ANGELS, etc. Ptf., 119

— Angels weeping over the dead Christ. After Pietro Testa. See TESTA, Giovanni Cesare Ptf., 80

— The baptism of Christ. See MUELLER, Jan. Ptf., 108

— The calling of the disciples. After Federigo Barrocci. See COLLAERT, Adriaan Ptf., 64

— Christ and the apostles, after the engraving of Marc-Antoine Raimondi, from the original by Raphael. See RUSCHWYH, Ferdinand 503

— Christ and the Virgin, with St. Ambrose and S. Carlo Borromeo. After Carlo Maratti. See AQUILA, Francesco Faraone Ptf., 59

— Christ and the woman of Samaria, after Annibale Caracci. See R., A. V. Ptf., 53

— Christ appearing to his mother, after his resurrection. After Guercino. See STRANGE, Sir Robert 532

CHRIST, *continued.*

- Christ bearing his cross, called "Lo spasimo di Sicilia," after Raphael. *See* TOSCHI, Paolo 473
- Christ crowned with thorns, after A. van Dyck. *See* BOLSWERT, Schelte à 362
- Christ crowning the Virgin; Peter and Paul, St. Lawrence and St. Sixtus in adoration. After Federigo Zuccaro. *See* GHISI, Adamo Ptf., 63
- Christ driving the money-changers out of the temple. After the original by Bassano (?). Size 27 $\frac{5}{8}$ in. \times 21 in. 465
- Note.* — Without names of subject and artists.
- *Same.* *See* REMBRANDT Harmenszoon, or Harmanszoon, van Rijn 397
- Christ feeding the multitude. *See* MIRACLE 431
- Christ giving the keys to Peter. *See* PERUGINI, — Ptf., 28
- Christ led to crucifixion. After P. Mignard. *See* AUDRAN, Gérard 239
- Christ reproving Martha. After E. Le Sueur. *See* TAUREL, André Benoit Barreau 262
- Christ sinking under the cross. After P. P. Rubens. *See* PONT, Paul du 281
- Christ upon the cross (Salvator mundi). After Guido Reni. *See* BONAFEDE, Giovanni 206
- *Same.* After A. van Dyck. *See* CAPPELLO, Feliciano Ptf., 42
- *Same.* After Michel Angelo. *See* SOYE, Philippe Ptf., 51
- Christ walking on the sea; called "La barca." After Giovanni Lanfranco. *See* AQUILA, Francesco Faraone Ptf., 39
- *Same.* *See* DORIGNY, Sir Nicolas Ptf., 40
- Christ with the two disciples at Emmaus. After Guercino. *See* PASQUALINO, Giovanni Battista Ptf., 132
- *Same.* After Raphael. *See* PROCACCINI, Andrea Ptf., 123
- The crucifixion. After P. P. Rubens. *See* BOLSWERT, Boetius à 274
- *Same* ("Le Christ aux anges."). After C. Le Brun. *See* EDELINCK, Gerard 294
- *Same.* After A. van Dyck. *See* LELLI, Lucio. 480
- *Same.* After Pintoretto. *See* ROBUSTI, Jacopo. Ptf., 236
- *Same.* After Pompeo da Aquila. *See* SANNTIS, Orazio de' Ptf., 116
- The dead Christ surrounded by two angels, and by his friends and a capuchin (St. Francis). Called "Le Christ au capuchin." After P. P. Rubens. *See* RAGOT, François 193
- *Same.* After Glottino. *See* FRANCK, Joseph. Ptf., 27
- The deposition from the cross. After Espagneotto. *See* CUNEGO, Domenico Ptf., 41
- *Same.* After P. P. Rubens. *See* RAGOT, François 200
- *Same.* After Daniele da Volterra. *See* TOSCHI, Paolo 312
- Ecce Homo, after Titian. *See* PETHRI, — Ptf., 154
- The elevation of the cross. After N. de Poilly. *See* POILLY, François de 427
- The entombment, after Michel Angelo Amerighi da Caravaggio. *See* FONTANA, Pietro 534
- *Same.* After P. P. Rubens. *See* RYCKMANS, Nicolaus Ptf., 12
- The flight into Egypt. *See* AQUILA, Pietro Ptf., 134
- *Same.* *See* CASTIGLIONE, Giovanni Benedetto. Ptf., 135
- *Same.* After Valentin. *See* FABRI, Luigi Ptf., 144
- *Same.* *See* FLIGHT Ptf., 121
- *Same.* After Guido Reni. *See* POILLY, François de Ptf., 13
- *Same.* After J. Jordaens. *See* PONT, Paul du 209
- The healing of the two blind men, after N. Poussin. *See* CHASTEAD, Guillaume 234
- Holy family, after G. D. Cerrini. *See* BENASCHI, Giovanni Battista Ptf., 19
- *Same.* After A. van Dyck. *See* BOLSWERT, Schelte à 501
- *Same.* After Sebastiano Conca. *See* FREY, Johann Jakob Ptf., 32
- *Same.* After Mariotto Albertinelli. *See* MORELLI, Marco 268
- *Same.* After Guercino. *See* PASQUALINO, Giovanni Battista Ptf., 150
- *Same.* After N. Poussin. *See* POILLY, Jean Baptiste de 469
- *Same.* *See* RENE, Guido Ptf., 137
- Holy family at table, called the Benedicite, after C. Le Brun. *See* EDELINCK, Gerard 460
- Holy family of Francis I, after Raphael. *See* FREY, Johann Jakob 68; 214
- *Same.* *See* ROUSSELET, Gilles 275

CHRIST, *continued.*

- Holy family of Naples, after Raphael. *See* BONAFEDE, Giovanni 536
- Holy family, with Elisabeth and John. After N. Poussin. *See* POILLY, François de Ptf., 67
- Holy family, with St. Anna and St. John. *See* HOLY family Ptf., 117
- Holy family, with St. John and St. Elisabeth. *See* RUBENS, Pieter Paul Ptf., 14
- The infant Christ and St. John. *See* RENE, Guido. Ptf., 149
- The Last supper, after Leonardo da Vinci. *See* MORGIEN, Raffaele 345
- Luke painting the Virgin and child. *See* LUKE. St. Ptf., 118
- The Madonna and child appearing to St. Bernard. *See* MARCUCCI, G. Ptf., 31
- Madonna del velo, after Raphael. *See* LONGHI, Giuseppe 541
- Madonna della sedia, after Raphael. *See* BONAFEDE, Giovanni 530
- *Same.* *See* CALAMATTA, Luigi (Antonio Giuseppe) 265
- The Madonna of the Grand duke, after Raphael. *See* M., E. 256; 342; Ptf., 29
- The nativity, after Sebastiano Conca. *See* FREY, Johann Jakob Ptf., 25
- The presentation in the temple. *See* CAGLIARI, Paolo Ptf., 56
- *Same.* After V. Camuccini. *See* RICCIANI, Antonio 543
- *Same.* After Bassano (?). Size (trimmed and mounted), 9 $\frac{1}{2}$ in. \times 7 $\frac{1}{2}$ in. Ptf., 111
- The raising of Lazarus from the dead. After Guercino. *See* PASQUALINO, Giovanni Battista Ptf., 18
- *Same.* After P. P. Rubens. *See* RAGOT, François 276
- The repose in Egypt. *See* REPOSE Ptf., 114
- The resurrection of Christ. *See* MEIER, Melchior Ptf., 145
- Le Sauveur du monde, after J. Stella. *See* KLAUBER, Ignaz Sebastian 409
- The seven sacraments (scenes in the life of Christ). After N. Poussin. *See* PESNE, Jean. Simeon with the infant Jesus. *See* MERCURY, Paolo 352
- The slaughter of the innocents, after C. Le Brun. *See* LOIR, Alexis 463
- The sleep of the infant Christ, called "Parce somnum rumpere," after C. Maratti. *See* STRANGE, Sir Robert 533
- Statue of Christ. Size, 10 $\frac{1}{2}$ in. \times 7 $\frac{1}{2}$ in. Ptf., 227
- Note.* — Without letters.
- *Same.* After Thorvaldsen. *See* FOLO, Giovanni Ptf., 202
- The supper at Emmaus, after Titian. *See* MASSON, Antoine 215
- The transfiguration, after Raphael. *See* DESNOYERS, Auguste Gaspard Louis Boucher 313
- *Same.* *See* RICCIANI, Antonio 340
- Various scenes in the life of Christ. *See* DUERER, Albrecht 392; 517; 518; 519
- Virgin and child. Without artists' names. Size (trimmed and mounted), 9 $\frac{1}{2}$ in. \times 8 in. Ptf., 115
- *Same.* After Guido Reni. *See* GREGORI, Carlo. Ptf., 133
- *Same.* *See* RENE, Guido Ptf., 152
- *Same.* After Carlo Maratti. *See* ROSSI, Gerolamo Ptf., 140
- *Same.* After Titian. *See* TADOLINI, Serafina. 322
- *Same.* *See* VIRGIN Ptf., 115
- The Virgin and child receiving fruit from an angel. After Guercino. *See* PASQUALINO, Giovanni Battista Ptf., 143
- The Virgin and child surrounded by angels, and crushing a dragon. After C. Maratti. *See* FREY, Johann Jakob Ptf., 15
- Virgin and child crowned by angels, ("La reine des anges"). After P. P. Rubens. *See* VISCHER, Cornelis de 364
- Virgin, child and St. John, called Madonna Alodrandini, after Raphael. *See* MOCHETTI, Alessandro 531
- The Virgin, child, and St. John, after Guercino. *See* PASQUALINO, Giovanni Battista Ptf., 150
- The Virgin and the infant Christ, with St. John holding a bird. After a bas-relief of Michel Angelo. *See* AGRICOLA, Filippo 470
- The woman taken in adultery, after Giulio Romano. *See* GHISI, Diana Ptf., 55
- CHRISTOPHER, St. St. Christopher, after Titian. *See* ZUCCHI, Andrea Ptf., 47
- CHURCH, The, after Raphael. *See* CENCI, Filippo Ptf., 45

- CHUTE, La. des feuilles (Fall of the leaves), after J. B. van Eycken. See LELLI, Lucio 248
- CIGNANI, Carlo, *Italian painter*, b. 1628, d. 1719. Mater dolorosa. See CLETER, Gregorio 376
- St. Benedict. See FREY, Johann Jakob Ptf., 22
- CIPRIANI, Gaetano, *Italian engraver*, b. 1775. St. Peter and St. Paul, after Guido Reni. Size, 21½ in. × 14 in. Ptf., 30
- Note.—Designed by Cipriani, and engraved by him under the direction of Raphael Morghen. Open-letter proof, with dedication and name of the printer. The original painting, formerly in the Zampieri gallery, Bologna, is now in the Brera gallery, Milan.
- CIPRIANI, Giovanni Battista, *Italian painter and etcher*, b. 1732, d. 1785. Death of Dido. See BARTOLOZZI, Francesco 203
- CIULLI, Augusto, *Italian artist*. Arch of Titus, Rome. See GADDI, G. Ptf., 72
- CLAUDIUS, or TIBERIUS CLAUDIUS DRUSUS NERO, 4th emperor of Rome, b. B. C. 10, d. A. D. 54. Statue of Claudius. See MANCIGNO, Pietro. 197; Ptf., 212
- CLEMENS, Johann Frederik, *Danish engraver*, b. 1749, d. 1831. Grand review at Potsdam, called "Friedrich's last review," after Joseph Cunningham. Size (trimmed and mounted), 22½ in. × 33½ in. Ptf., 186
- Note.—"At the grand Potsdam review (22d-23d September), chief review of all, and with such an affluence of strangers to it this autumn, he was quite unable to appear; prescribed the manœuvres and procedures, and sorrowfully kept his room. This of 23d September, 1785, is what print-collectors know loosely as 'Friedrich's last review';—one Cunningham, an English painter (son of a Jacobite ditto, and himself of wandering habits), and Clemens, a Prussian engraver, having done a very large and highly-superior print of it, by way of speculation in military portraits (Berlin, 1787); in which, among many others, there figures the creditable likeness known to me of Friedrich in old age, though Friedrich himself was not there." GALLYLE. *History of Frederick the Great*, Book 21, chap. 9.
- The names of the artists and the inscription (Friedric le Grand retournant à Sans-Souci après les manœuvres, accompagné de ses généraux) have been cut off from this copy.
- CLEMENT XIII, pope, b. 1693, d. 1769. Tomb of Clement XIII, from a drawing by S. Tofanelli after A. Canova. See MORGHEN, Raffaello 380
- CLEOPATRA applying the asp. After Caspar Netscher. See WILLE, Johann Georg 546
- CLEOPATRA dissolving the pearl, after C. Maratti. See FREY, Johann Jakob 544
- CLETER, Gregorio, *Italian engraver*, b. 1813. Mater dolorosa, after Carlo Cignani. Size, 21½ in. × 14½ in. 376
- Note.—With the engraver's inscription, written with a pencil, to Cardinal Tosti.
- Portico nella Villa Alban Castelbarco. See CACCHIARELLI, P. Ptf., 198
- St. Crescentina, St. Vitus, and St. Modestus. "Greg. Cleter del. et sculp." Size, 9 in. × 12 in. 247
- COLLAERT, Adrian, *Flemish engraver*, b. about 1520, d. about 1567. The calling of the disciples, after Federigo Barocci. Size, 17½ in. × 12 in. Ptf., 64
- Note.—Engraved, 1591. The original painting is at Brussels.
- COLLAERT, Jan, *Dutch engraver*, b. 1545, d. 1622. John the baptist in the wilderness, after H. Goitzius. Size (trimmed and mounted), 8½ in. × 6½ in. Ptf., 112
- COLONNA, Marc-Antonio, d. 1584. Allegorical representation of the triumphs of Marc-Antonio Colonna. After Pietro da Cortona. See GREUTER, Giovanni Federigo Ptf., 185
- COMBAT between a lion and a horse, after Giulio Romano. See GHISI, Adamo 336
- COMMUNION of St. Jerome. After Agostino Caracci. See PERRIER, François Ptf., 7
- Same. After Domenichino. See TESTA, Giovanni Cosare Ptf., 57
- CONCA, Sebastiano, *Italian painter*, b. 1673, d. 1764. Holy family. See FREY, Johann Jakob Ptf., 32
- The nativity. See FREY, Johann Jakob Ptf., 25
- CONCLUSION of the, of peace (allegorical representation). After P. P. Rubens. See PICART, Bernard 194
- CONCLUSIONES philosophicæ, after Pierre Mignard. See ROLLER, Jean Louis 464
- CONTINENCE of Scipio. After F. Lemoine. See LEVASSEUR, Jean Charles 217
- CONVERSION of St. Hubert. See MEYSSERS, Johann 198
- CONVERSION of St. Paul, after V. Camuccini. See MARCHETTI, Domenico 478

- CORTONA, Pietro da. See BERRETINI, Pietro.
- COSTA, G. B. *Italian engraver*. Bust of Gregory XVI (?), by A. Tadolini, after a drawing by G. B. Borani. Size, 15 in. × 10½ in. Ptf., 223
- COSTA, Iannibale, *Italian engraver*. The rape of Proserpine. "Biglioli Disegno." Size, 8½ in. × 14½ in. Ptf., 233

Note.—Proof, with the artists' names only, written with ink. The same engraving with the artists' names engraved can be found in *Piotolesi's Il Vaticano*, v. 5, pt. 99. The original is a bas-relief in the Hall of the Muses in the Vatican.

- COYPEL, Antoine, *French painter*, b. 1661, d. 1722. St. Cecilia. See DUCHANGE, Gaspard 337
- COYPEL, Charles Antoine, *French painter and engraver*, b. 1694, d. 1752. Le negligé galant. See CARMONA, Manuel Salvador 337
- CRESCENTIA, St. St. Crescentia, Saint Vitus and Saint Modestus. See CLETER, Gregorio 247
- CUISINIÈRE, La. flamande, after G. Don. See MORTE, Pierre Etienne 484
- CUISINIÈRE, La. hollandaise, after G. Metz. See WILLE, Johann Georg 524
- CUNEGO, Domenico, *Italian designer and engraver*, b. 1727, d. 1794. Achim and Amminab, after the fresco, by Michel Angelo, in the Sistine chapel, Rome. "Vincentius Dolcibene delinavit." Size, 16 in. × 22 in. Ptf., 40
- The deposition from the cross, after the design of A. Ricci, from the original by Spagnoletto. Size, 26 in. × 17½ in. Ptf., 41
- CUNNINGHAM, Joseph, *English painter*, fl. 1757. Grand review at Potsdam, called "Friedrich's last review." See CLEMENS, Johann Frederik Ptf., 186
- CUPID sleeping under a tent. See GANDOLFI, Mauro 316
- DALEN, Cornelis van, the younger, *Dutch engraver*, b. about 1630. The four fathers of the church, St. Ambrose, St. Gregory, St. Jerome and St. Augustine, standing in a group. After P. P. Rubens. "A. Biotellingh Exc." Size, 12½ in. × 9½ in. 803
- Note.—Second state, with A. Biotellingh's address.
- DANESI, —. *Italian lithographer*. Gregory XVI blessing the Valmontonesi, May, 1843. Lithograph. Size, 18 in. × 20 in. Ptf., 188
- View of Genazzano, Italy, after Heliodorus Boudet, 1846. Size, 12 in. × 14½ in. Ptf., 189
- DANZEL, Jérôme, *French engraver*, b. 1755, d. 1810. Woman washing linen in a bowl ("La belle blanchisseuse"). After J. B. Greuze. Size, about 18 in. × 15 in. 548
- DAULLE, Jean, *French engraver*, b. 1703, d. 1763. Madame Marie Justine Benoit Durocercy Favart in the rôle of Bastienne. After C. A. Vanloo. Size, 19½ in. × 13 in. 549
- Note.—"Elle créa successivement les principaux rôles dans les pièces écrites par son mari, et se fit surtout remarquer dans *Bastien et Bastienne*, où elle atteignit la perfection (c'est dans le costume de Bastienne que Vanloo la peignit)." *Nouvelle biographie générale*.
- DAVID, Jacques Louis, *French painter*, b. 1748, d. 1825. Belsharus begging. See MOREL, Antoine Alexandre 231
- DAVID playing upon a harp. After Domenichino. See ROUSSELET, Gilles 537
- DAWE, Henry, *English engraver*. The industrious child, after T. Duchée. Size, 13 in. × 10 in. Ptf., 159
- Note.—Mezzotint. Published in 1825.
- DEAD canary bird, after J. B. Greuze. See FLIPART, Jean Jacques 439
- DEATH of Dido, after G. B. Cipriani. See BARTOLOZZI, Francesco 203
- DEATH of Petrus Chrysologus, archbishop of Ravenna, after P. Benvenuti. See MIGLIAVACCA, Innocenzio 254
- DEATH of Priam, after P. Benvenuti. See RICCIANI, Antonio 428
- DEER chase. See OUDRY, Jean Baptiste 212
- DELAROCHE, Hippolyte, called Paul DELAROCHE, *French painter*, b. 1797, d. 1856. The execution of Lady Jane Grey. See MERCURJ, Paolo 219
- St. Amelia, queen of Hungary. See MERCURJ, Paolo 308
- DELLA LONGA, G. See LONGA, G. della
- DÉPART, Le. du courfier, after F. Boucher. See BEAUVARLET, Jacques Firmin 409

- DESNOYERS**, Auguste Gaspard Louis Boucher, *baron*, *French designer and engraver*, b. 1779, d. 1857. The transfiguration, after his copy of the original of Raphael. Size, 30½ in. × 21½ in. 313
- Note.*—Engraved on two plates intended to be joined. This copy has the inscription; it has also the engraver's signature, written with a pencil. The original, the last work of Raphael, is in the Vatican.
- DÉVIDEUSE**, La (The winder, mother of Gerard Dou). After G. Dou. See WILLE, Johann Georg 437
- DIETRICH** (calling himself DIETERICY or DIETRICI), Christian Wilhelm Ernst, *German painter and etcher*, b. 1712, d. 1774. Abraham receiving Hagar. See Wille, Johann Georg 326
- Les offres réciproques. See WILLE, Johann Georg 525
- Travelling musicians. See WILLE, Johann Georg 523
- DIPLOMA** for the Universal exposition of 1855. After the design by J. A. D. Ingres. See CALAMATTA, Luigi (Antonio Giuseppe) Ptf., 196
- DOMINIC**, St. St. Dominic receiving from St. Peter and St. Paul the symbols of ecclesiastical authority. See SADELER, Gilles 185
- DOMENICHIINO**. See ZAMPIERI, Domenico.
- DON QUIXOTE** and Samson Carrasco, after a drawing by J. M. Wright. See SMITH, Edward 302
- DONATELLO**. See DONATO DI NICOLÒ DI BETTO BARDI.
- DONATO DI NICOLÒ DI BETTO BARDI**, called DONATELLO, *Italian sculptor*, b. 1383, d. 1466. St. Cecilia, after a bas-relief by Donatello, in the possession of Lord Elcho. Without letters. Size, 21½ in. × 16½ in. 310
- Note.*—“A profile head of St. Cecilia, worked out in relief, which in parts hardly rises more than the thickness of a sheet of paper above the surface, though full of the most delicate alternations, and modelled with consummate skill and truth to nature. Her head is encircled with a diadem, from beneath which her hair here and there escapes in locks so fine as to only discoverable by the closest observation.” C. C. PERKINS. *Tuscan Sculptors*, v. 1, p. 151.
- DORIGNY**, Sir Nicolas, *French engraver*, b. 1657, d. 1746. Christ walking on the sea; called “La barca,” after Giovanni Lanfranco. Size (trimmed and mounted), 24½ in. × 13½ in. Ptf., 40
- Note.*—2d state. Engraved, 1699.
- DOU** (written also DOV, DOUG and DOW), Gerard, *Dutch painter*, b. 1598, d. 1674, or 1680. La cuisinière flamande. See MOITTE, Pierre Étienne 434
- La dévideuse (The winder, mother of G. Dou). See WILLE, Johann Georg 437
- La ménagère hollandaise. See WILLE, Johann Georg 192
- DROESHOOT**, John, *engraver*, fl. 1620. The emperor Charly at prayer. Size (trimmed and mounted), 5½ in. × 3½ in. Ptf., 239
- DRUSUS**, Marcus Livius. Statue. See MANCINI, P. Ptf., 215
- DUCHANGE**, Gaspard, *French engraver*, b. 1662, d. 1757. St. Cecilia, after A. Coyvel. Size (trimmed and mounted), 9½ in. × 7½ in. 337
- DUCHÉE**, T., *French painter*. The industrious child. See DAWE, Henry Ptf., 159
- DUERER**, Albrecht, *German painter and engraver*, b. 1471, d. 1528. Eighteen of the thirty-seven woodcuts representing scenes in the life of Christ, etc., called The little passion. Size (trimmed and mounted), about 5 in. × 3½ in. 392; 517; 518; 519
- Note.*—Includes the following of the series; namely,—The annunciation; Christ taking leave of his mother before his crucifixion; Christ scourging the money-changers from the temple; The agony in the garden; The betrayal by Judas; Christ blindfolded and buffeted; Christ brought before Herod; Christ before Pilate; The flagellation; Pilate washing his hands; St. Veronica, with the sudarium, between St. Peter and St. Paul; The crucifixion; The descent from the cross; The mourning of the holy women over the dead Christ; Christ appearing to Mary Magdalene in the garden; The supper at Emmaus; The incredulity of Thomas; Christ seated for judgment.
- DUGHET** or **DUCHET**, Gaspard, called GASPARD POUSSIN, *French painter*, b. 1613, d. 1675. Il temporale (The storm) del Pussino. See GMELIN, Wilhelm Friedrich Ptf., 73
- DUPUIS**, Louise A., formerly Mlle. Martinet, *French engraver*, b. 1731. St. Gregory dictating his homilies, after C. A. Vanloo. 1770. Pl. 5 of the series illustrating the life of St. Gregory. Size (trimmed and mounted), 21½ in. × 13½ in. 181
- DYCK**, Sir Anthony van, *Flemish painter*, b. 1599, d. 1641. Christ crowned with thorns. See BOLSWERT, Schelte à 302
- DYCK**, Sir Anthony van, *continued*.
- Christ on the cross. See CAPPELLO, Feliciano Ptf., 42
- The crucifixion. See LELLI, Lucio 480
- Holy family. See BOLSWERT, Schelte à 501
- EDELINCK**, Gerard, *Flemish designer and engraver*, b. 1640, d. 1707. Alexander in the tent of Darius. After Charles Le Brun. Size (trimmed and mounted), 27 in. × 35½ in. 495
- Note.*—Engraved on two plates intended to be joined. Impression with the name of the publisher, Goyton, engraved in dots on each half of the plate. On the right hand plate nine dots are added after Goyton's name. The original painting is one of the series in the gallery of the Louvre, painted by Charles Le Brun, to illustrate the battles of Alexander. The rest of the series have been engraved by G. Audran, and are given in this list. See Audran, Gérard.
- The crucifixion, called “Le Christ aux anges.” After C. Le Brun. Size, 36½ in. × 24½ in. 294
- Note.*—Third state, with the address, “Et se vend a Paris chez P. Drouet [etc.]” Engraved on two plates intended to be joined. See *Notice des tableaux du Musée impérial du Louvre, par F. Villot, 2e édition, 1857, No. 62.*
- Holy family at table, called the Benedicite, after C. Le Brun. Size, 21½ in. × 16 in. 460
- Note.*—Third and last state, with the address of J. Audran. The original painting was in the church of St. Paul, in Paris, until its demolition, when it was transferred to the gallery of the Louvre.
- Magdalen renouncing the vanities of the world. After C. Le Brun. Size, 23½ in. × 16½ in. 487
- Note.*—5th state, with the address “Se vend a Paris chez P. Drouet aux galeries du Louvre, avec privilege du Roy.” It is said to be a portrait of Madame de La Vallière. The original painting was formerly in the church of the Carmelites in Paris; it is now in the Louvre.
- Moses with the tables of the law. See NANTEUIL, Robert 375
- Note.*—The face and hands were engraved by Edelinck, the rest by Nanteuil.
- ELEVATION**, The, of the host, after Carl Blaas. See MARCOVICH, B. Ptf., 37
- ERMINIA** and Vafino finding the wounded Tancered. See GREY, Johann Jakob Ptf., 6
- ETERNAL FATHER**, The, after V. Camuccini. See BETTELLINI, Pietro 320
- EXECUTION** of Lady Jane Grey, after Paul Delaroche. See MERCURY, Paolo 219
- EYCKEN**, Jean Baptiste van, *Belgian painter*, b. 1809, d. 1853. Avant. Après. Two pictures. See LELLI, Lucio 493; 494
- La chute des feuilles (Fall of the leaves). See LELLI, Lucio 248
- St. Cecilia. See LELLI, Lucio 547
- FABRI**, Luigi, *Italian engraver*, b. 1778, d. 1835. The flight into Egypt, after Valentin. Size, 11 in. × 8½ in. Ptf., 144
- The Libyan sibyl, after Michel Angelo's fresco in the Sistine chapel. “F. Giangiocomo del.” Size, 35½ in. × 23½ in. 481
- FABRIS**, C., *Italian sculptor*. Bust of G. Moroni. See FOLO, Pietro Ptf., 209
- FABRIS**, Giuseppe, *Italian sculptor*. Monument to Antonio Maria Traversi. See MONTIROLI, G. Ptf., 208
- FAITH**, after A. Canova. See MORGHEN, Raffaele 357
- FALL** of Dagon, and the infliction of disease upon the Philistines. After N. Poussin. See BARON, Jean 237
- FATES**, The. After Michel Angelo. See BUONARROTI, Michelangelo 328
- FAVART**, Marie Justine Benoitte Duronceray, *Madame*, *French actress*, b. 1721, d. 1772. Madame Favart in the rôle of Bastienne. After C. A. Vanloo. See DAULLE, Jean 549
- FEOLI**, Vincenzo, *Italian designer and engraver*, fl. 1800. Parte prima della parete sinistra della Galleria lunga nel Museo Pio-Clementino. “Vincenzo Feoli dis. ed incise.” Size, 15½ in. × 31½ in. 267
- Parte seconda della parete destra della Galleria lunga nel Museo Pio-Clementino. “Vincenzo Feoli dis. ed incise.” Size, 15½ in. × 33 7/16 in. 266
- FERRETTI**, Ludovico, *Italian engraver*. Monument for Gregorio Moroni. “G. B. Borani dis. F. Agricola inv.” Size, 16 in. × 10 in. Ptf., 210
- Statue of Agrippina, as Juno. “P. Guglielmi: dis.” Size, 17 in. × 12 in. Ptf., 217
- Note.*—Proof with the artists' names only. The original statue is in the Lateran museum, Rome.

FERRI, *Ciro, Italian architect and painter, b. 1634, d. 1639.* St. Paul before the altar To the unknown God. See BLOEMAERT, Cornelis. Ptf., 2

— Vision of St. Antony of Padua. See BLOEMAERT, Cornelis. Ptf., 35

FETI, Domenico, *Italian painter, b. 1689, d. 1624.* La vie champestre. See SCOTIN, Gérard Jean Baptiste. 327

FILIFEPI, Alessandro, called SANDRO or ALESSANDRO BOTTICELLI, *Italian painter and engraver, b. 1447, d. 1515.* The rebellion of Korah, Dathan and Abiram. Size, 17 in. X 24 in. Ptf., 201

Note.—The original fresco by Sandro Botticelli is one of a series in the Sistine chapel, Rome, which illustrate scenes in the life of Moses.
This print is without the names of artists and subject. The rendering of the subject is a very free one.

FLEMISH peasant scene, after J. B. Mardou. See BIOT, Gustaf. 311

FLEURY, Joseph Nicolas Robert, called ROBERT-FLEURY, *French painter, b. 1797.* Gallic making his abjuration. See CALAMATTA, Luigi (Antonio Giuseppe). 350

— The return of Columbus from America. See CALAMATTA, Luigi (Antonio Giuseppe). 356

FLIGHT into Egypt. Size (trimmed and mounted). 10½ in. X 7½ in. Ptf., 121

Note.—Without the names of artists, or any designation of the subject.

FLIPART, Jean Jacques, *French engraver, b. 1723, d. 1782.* The dead canary bird, after J. B. Greuze. Size (trimmed and mounted), 15½ in. X 11½ in. 439

— The twelfth-night cake (Le gâteau des rois), after J. B. Greuze. Size, 19½ in. X 25 in. 440

Note.—The artists' names are wanting. The print is trimmed and mounted on stiff paper. The original painting is in the Musée Fabre, at Montpellier.

FLOLO, Giovanni (?), *b. 1764, d. 1836.* La Modestia e la Vanità. After Guido Reni. Size, 7 in. X 7½ in. Ptf., 146

Note.—The original painting is in the Museum at Naples.

— Statue of Christ, after Thorvaldsen. "Tom. Minardi dis." Size, 25½ in. X 18 in. Ptf., 202

FLOLO, Pietro, *Italian engraver, b. 1763.* Bust of Gregorio Moroni, son of Gaetano Moroni. "G. B. Borani dis." Sculptured by C. Fabris. Size, 17½ in. X 12½ in. Ptf., 209

— The marriage of the Virgin, after Raphael. Size, 32½ in. X 22 in. 333

Note.—After the engraving by Giuseppe Longhi, with the dedication "Al Sign. Nathaniel George Phillips Pittore Inglese," and the inscription in open letters. The original is in the Pinacoteca della Brera, Milan.

FONTANA, Pietro, *Italian engraver, b. 1763, d. 1837.* The entombment of Christ, after the design of L. Cochetti, from the original by Michel Angelo Amerighi da Caravaggio. Size, 20½ in. X 14 in. 534

Note.—The original is in the Vatican.

— Statue of Mars. "Paolo Guglielmi dis." Size, 14½ in. X 10½ in. Ptf., 220

Note.—An engraving of this subject, with a helmet added, by Luigi Fiorelli, is to be found in *Pistoiesi's Il Vaticano descritto ed illustrato*, v. 8, pt. cllii.

FONTANA, —. Portrait of a woman, after P. P. Rubens. Size, 8 in. X 5½ in. Ptf., 153

FOUR ages of man (Les quatre âges), after J. Raoux. See MOYREAU, Jean 221; 230; 236

FOUR fathers of the church (St. Ambrose, St. Gregory, St. Jerome and St. Augustine). After P. P. Rubens. See DALEN, Cornelis van, the younger 303

FOUR sibyls, The, after Raphael. See GUIDETTI, Nicolò 249

FRANCESCA da Rimini, after Ary Scheffer. See CALAMATTA, Luigi (Antonio Giuseppe) 306

FRANCESCO d'Assisi, St. St. Francis of Assisi. After Guido Reni. See BLOEMAERT, Cornelis Ptf., 11

— St. Francis of Assisi receiving the stigmata, after Agostino Caracci. See CARACCI, Agostino Ptf., 21

— The vision of St. Francis of Assisi. After Agostino Caracciolo. See SCALZI, Filippo Ptf., 33

FRANCESCO di Paola, St. St. Francis restoring a child to life. See BOULANGER, Jean 545

— St. Francis restoring a youth to life. After V. Camuccini 472

FRANCIS, of Assisi, St. See FRANCESCO D'ASSISI.

FRANCIS de Paula, St. See FRANCESCO DI PAOLA.

FRANCISCUS de Hieronymo borne by angels, after the design of P. Guglielmi, from the original by Francesco Podesti. Lithograph. Size, 19 in. X 12½ in. Ptf., 1

FRANCK, Joseph, *Belgian engraver.* The deposition from the cross, after Giotto. "Calamatta direxit, Bruxelles, 1844." Size, 15 in. X 10½ in. Ptf., 27

Note.—Proof, with artists' names only. The original painting, which is in the Uffizi gallery, Florence, is described in *Mrs. Jameson's Legends of the Madonna*.

FREDERICK II, the Great, of Prussia. b. 1712, d. 1786. Grand review at Potsdam, called "Friedrich's last review." See CLEMENS, Johann Frederik Ptf., 186

FREY, Johann Jakob, *Swiss designer and engraver, b. 1681, d. 1752.* Cleopatra dissolving the pearl, after C. Maratti. Size (trimmed and mounted), 14½ in. X 9½ in. 544

— Erminia and Vafriño finding the wounded Tancred. "Giac. Frej inv. et inc." "Roma, 1751." Size, 12½ in. X 17 in. Ptf., 6

Note.—See Tasso's *Jerusalem delivered*, Canto xiz.

— Holy family, called Holy family of Francis I, from G. Edelneck's engraving, after Raphael. 68; 214

Note.—The original painting is in the Louvre.

— Holy family, surrounded by angels, with God, the Holy Spirit in the form of a dove, and angels, in the clouds. After Sebastiano Conca. Size (trimmed), 25 in. X 13½ in. Ptf., 32

— The nativity, after Sebastiano Conca. Size, 17½ in. X 13½ in. Ptf., 25

— St. Benedict, after a drawing by J. Anciani from the original by C. Cignani. Size, 22 in. X 13½ in. 199; Ptf., 22

— The Virgin and child surrounded by angels, and crushing a dragon. After C. Maratti. Size, 18½ in. X 13½ in. Ptf., 15

FRIBOURG, *Switzerland.* East view of the Jesuit school, 1827. Lithograph. Size, 6½ in. X 9½ in. Ptf., 156

— View of Fribourg. Lithograph. See BADER, A. Ptf., 165

GADDI, G. *Italian lithographer.* Arch of Titus, Rome, after the design of Augusto Ciuffi. Lithograph. Size, 9 in. X 10½ in. Ptf., 72

GAGLIARDI, P., *Italian painter.* Maria Anna à Jesu Parédes y Flores. See MOCHETTI, G. Ptf., 62

GAJASSI, V., *Italian designer.* Monument erected by the Provincia della Comarca (States of the church), in honor of Gregory XVI. Size, 18½ in. X 13½ in. Ptf., 300

GALILEO before the council making his abjuration. After Robert-Feury. See CALAMATTA, Luigi (Antonio Giuseppe) 350

GANDOLFI, Mauro, *Italian designer and engraver, b. 1774, d. 1834.* Cupid sleeping under a tent. "Gandolfi inventò disegnò ed incise in Milano 1820." Size, 9 in. X 11½ in. 316

— St. Cecilia, after Raphael. Size, 34 in. X 19½ in. 471

Note.—Third state, with open letters. Engraved in 1834, the last work of the engraver. It was published by his son, Democrito Gandolfi, whose autograph inscription to Cardinal Tosti this copy bears.

GARAVAGLIA, Giovlta, *Italian engraver, b. 1789, d. 1835.* Jacob and Rachel, after A. Applani. Size, 32 in. X 21 in. 348

Note.—Engraved, 1830. 2d state, with the dedication. The original is in the Parrocchiale, at Alzano.

GAROFALO, or GAROFANO. See TISI, Benvenuto.

"GARDE à vous." A Cupid, after Angelica Kauffmann. See PORPORATI, Carlo Antonio 244

GATEAU, Le, des rois (Twelfth-night cake), after J. B. Greuze. See FLIPART, Jean Jacques 440

GAUDENTIA, St. Representation of the body (in wax in a glass case?) of St. Gaudentia. Size, 12½ in. X 17½ in. 193

Note.—Without artists' names.

GENAZZANO, *Italy.* View of Genazzano, after Heliodorus Rodet. See DANESI, Ptf., 139

GENEVÈVE, St. St. Geneviève reading, after C. A. Vanloo. See BALECHOU, Jean Jacques 240

GEORGE, St. St. George and the dragon. After A. Perucechini. See REIGER, Gustav Ptf., 211

- GERMANICUS, Cæsar, *Roman general*, b. B. C. 14, d. A. D. 19. Statue of Germanicus. See BONAFEDE, Giovanni Ptf., 213
- GHISI, Adamo, *Italian designer and engraver*, b. about 1530, d. about 1570. Christ crowning the Virgin; Paul and Peter, with St. Lawrence and St. Sextus in adoration. After Federigo Zuccaro. Size, 19½ in. × 14½ in. Ptf., 63
- Note.*—According to Bartsch this is a copy of the engraving made by C. Curt. in 1574. The "Adam sculptor Mantuanus exordibat" would seem to indicate that Ghisi was the publisher.
- Combat between a lion and a horse, after Giulio Romano. Size 5½ in. × 7½ in. 336
- Note.*—With the engraver's monogram and the name of the publisher.
- GHISI, Diana, called DIANA MANTUANA, *Italian engraver*, b. about 1530, d. about 1590. The woman taken in adultery, after Giulio Romano. Size, 16½ in. × 22½ in. Ptf., 55
- Note.*—The 4th state, engraved 1633, with the dedication to Pompeo Colonna. First engraved in 1575.
- GIOTTINO, Tommaso di Stefano, or Tommaso di Lippo, *Italian painter*, b. 1324, d. 1356. The deposition from the cross. See FRANCK, Joseph. Ptf., 27
- GIULIO ROMANO, or GIULIO PIPPI (family name Giannuzzi), *Italian painter, scholar of Raphael*, b. 1492, d. 1546. Combat between a lion and a horse. See GHISI, Adamo 336
- The woman taken in adultery. See GHISI, Diana Ptf., 55
- GMELIN, Wilhelm Friedrich, *German designer and engraver*, b. 1745, d. 1821. Il temporale (The storm) dei Pussino, after Gaspard Poussin. Size, 19 in. × 24 in. Ptf., 73
- Note.*—Engraved, 1813. The original painting is now in the Bridgewater gallery, London.
- GODFREY's army coming in sight of Jerusalem, as described in Tasso's Jerusalem delivered. Size, 11½ in. × 8 in. Ptf., 125
- Note.*—Without artists' names.
- GOLTZIUS, Hendrik, *Dutch painter and engraver*, b. 1558, d. 1617. John the baptist in the wilderness. See COLLAERT, Jan Ptf., 112
- GREGORI, Carlo, *Italian designer and engraver*, b. 1719, d. 1759. The Virgin and child, after Guido Reni. Size, 8½ in. × 6 in. Ptf., 138
- GREGORIUS I, *the Great, St., pope*, b. about 540, d. 604. Life of Gregory. Plate 4. St. Gregory, as pope, receiving the homage of the cardinals, after C. A. Vanloo. See MÏGER, Simon Charles 180
- Life of Gregory. Plate 5. St. Gregory dictating his homilies, after C. A. Vanloo. See DUPUIS, Louise 181
- GREGORIUS XVI (?), *pope*, b. 1765, d. 1846. Bust of Gregory XVI, by A. Tadolini. See COSTA, G. B. Ptf., 223
- Gregory XVI blessing the Valmontonesi. Lithograph. See DANESI, Ptf., 188
- GREUTER, Giovanni Federigo, *Italian designer and engraver*, b. 1600, d. 1660. Allegorical representation of the triumphs of Marc-Antonio Colonna, after Pietro da Cortona. Size, 21 in. × 29½ in. Ptf., 185
- Note.*—Trimmed and mounted, giving artists' names only.
- GREUZE, Jean Baptiste, *French painter*, b. 1725, d. 1805. The blind man deceived. See CARS, Laurent 331
- The dead canary bird. See FLIPART, Jean Jacques 459
- The Twelfth-night cake (Le gâteau des rois). See FLIPART, Jean Jacques 440
- The widow and her curé. See LE VASSEUR, Jean Charles 441
- Woman washing linen in a bowl (called La belle blanchisseuse). See DANZEL, Jérôme 548
- GUERCINO. See BARBIERI, Giovanni Francesco.
- GUÉRIN, Pierre Narcisse, *French painter*, b. 1774, d. 1833. Marcus Sextus. See BLOT, Maurice 201
- GUGLIELMI, Paolo, *Italian designer*. Statue of Mars. See FONTANA, Pietro Ptf., 220
- Statue of Agrippina, as Juno. See FERRETTI, Ludovico Ptf., 217
- Statue of Claudius, Roman emperor. See MANCIGNON, Pietro 197; Ptf., 212
- Statue of Sophocles. See MARUCCI, G. 528; Ptf., 214
- GUIDETTI, Nicolò, *Italian engraver*, fl. 1810, and BERTINI, Angelo. The four sibyls, after Raphael's frescoes in the church of Santa Maria della pace, at Rome. "Io. Bapt. Borani del." Size, 18 in. × 20 in. 249
- GUIDO. See RENI, Guido.
- GYPST woman and children. See VISSCHER, Cornelis de 191
- HABERZETTEL, Giuseppe. John the baptist preaching. Size, 10 in. × 8 in. Ptf., 4
- Note.*—Drawing. With the artist's autograph inscription to Cardinal Tosti.
- HEAD of a boy. Lithograph from a crayon. Size, 14 in. × 12 in. Ptf., 172
- Note.*—Without letters.
- HEADS of women. Unknown. Lithographs. Ptf., 173; Ptf., 174
- HELENA, St. St. Helena, after Andrea Sacchi. See BOMBELLI, Pietro Leone Ptf., 8
- HEMECKER, E., *painter*. The schoolmaster. See LEVASSEUR, Jean Charles 483
- HERMA, with triple head. After F. Podesti. See TRASMONDI, Pietro Ptf., 229
- HIERONYMUS, Eusebius Sophronius, St. (St. Jerome), b. about 340, d. 420. See LUKAS VAN LEYDEN 170
- After Guido Reni. See PORRETTI, A. 343
- St. Jerome sleeping, after Giovanni Andrea Sirani. See LOLI, Lorenzo Ptf., 113
- HOLY family, with St. Anna and St. John. Size (trimmed and mounted), 10½ in. × 7½ in. Ptf., 117
- Note.*—Without the names of artists, or any designation of the subject.
- HOPE, T., *English engraver*. The red mask, after G. Cattermole. Size, 8½ in. × 10½ in. Ptf., 163
- HORATI, The, and the Curiatii. Size, 18 in. × 26½ in. 222
- Note.*—Trimmed and mounted, giving no names of artists, or any designation of the subject.
- HUGH, St. St. Hugh, after Pietro Perugino. See PUCCINELLI, Antonio Ptf., 10
- INDUSTRIOUS child, The, after T. Duché. See DAWE, Henry Ptf., 159
- INFERNO, The, according to Dante. After B. Barbatelli, called Poccetti. See CALLOT, Jacques 461
- INGRES, Jean Auguste Dominique, *French painter*, b. 1781, d. 1867. Diploma for the Universal exposition, 1855. See CALAMATTA, Luigi (Antonio Giuseppe) Ptf., 196
- The vow of Louis XIII. See CALAMATTA, Luigi (Antonio Giuseppe) 475
- ISAIAH, holding a scroll, and two angels, after Raphael. See SANTI, Raffaello 242
- JACOB and Rachel, after A. Applani. See GARAVAGLIA, Giovita 348
- JEURAT, Edme, *French engraver*, b. 1672, d. 1738. John the baptist baptizing by the Jordan. After N. Poussin. "B. Picart sculp. direxit." Size, 11 in. × 13 in. Ptf., 78
- Note.*—Engraved, 1709. The original painting is in the Louvre.
- JEREMIAH with the potter's earthen bottle. Size, 10 in. × 8 in. Ptf., 109
- Note.*—See Jeremiah, ch. xviii. This copy is trimmed and mounted, giving no names of artists, or any designation of the subject.
- JEROME, St. See HIERONYMUS, Eusebius Sophronius, St.
- JERUSALEM. Eastern face of the substructure of Solomon's temple. See VILLALPANDO, Juan Bautista Ptf., 81
- Plan of Jerusalem. See VILLALPANDO, Juan Bautista 169
- Plan of the interior of the temple. See VILLALPANDO, Juan Bautista 280
- View of the eastern face of the temple. See VILLALPANDO, Juan Bautista 433
- JODE, Pieter de, the younger, *Flemish designer and engraver*, b. 1606. St. Martin, bishop of Tours, casting out a demon. After J. Jordaens. Size (trimmed and mounted), 27½ in. × 18½ in. 183
- Note.*—The original is in the Museum at Antwerp.

JODE, Pieter de, continued.
 — The ascination of Mary by Elisabeth, after P. P. Rubens. Size, 24½ in. × 19½ in. 284
Note.—The original is in the Cathedral of Notre Dame, Antwerp.

JOHN, St., the baptist. John baptizing by the Jordan. After N. Poussin. See JEURAT, Edme. Ptf., 78
 — John in the wilderness, after H. Goltzius. See COLLAERT, Jan. Ptf., 112
 — John preaching. See HABERZETTEL, Giuseppe. Ptf., 4
JOHN, St., the evangelist. St. John, after Guercino. See PASQUALINO, Giovanni Battista Ptf., 130
JORDAENS, Jakob, Flemish painter and engraver, b. 1604, d. 1678. The flight into Egypt. See PONT, Paul du 209
 — Philemon and Baucis entertaining Jupiter and Mercury. See LAUWERS, Nicolas 235
 — St. Martin of Tours casting out a demon. See JODE, Pieter de 188

JORDAN, Francisco, Spanish engraver, fl. 1806. Engraving of the chalice in the cathedral of Valencia, Spain, said to be the one used at the Last supper. After Vicente Lopez y Portaria. Size, 16½ in. × 11 in. Ptf., 161

JUDGMENT, The, of Paris. Woodcut. Size, 15 in. × 18 in. Ptf., 168
Note.—Without artists' names. Two of a series, of which the rest are wanting in this collection.

JUDGMENT, The, of Solomon, after Raphael. See MANGION, Pietro Ptf., 16

JUDITH showing the head of Holofernes to the people, after P. Benvenuti. See RICCIANI, Antonio 432

JUSTICE (allegorical figure), after Raphael. See MORGHEN, Raffaello Ptf., 43

KAUFFMANN, (Maria Anna) Angelica (Katharina), Swiss painter, b. 1741, d. 1807. Charity. See MORGHEN, Raffaello 358
 — "Garde à vous." A Cupid. See PORPORATI, Carlo Antonio 244

KELLOGG, K., painter. Spanish woman. See LELLI, Lucio 323

KLAUBER, Ignaz Sebastian, German engraver, b. 1754, d. 1820. Christ (Le Sauveur du monde), after J. Stella 409
Note.—Kisber was a pupil of J. G. Wille; he engraved this picture in Wille's studio, in 1782.

LANDSCAPE, with animals, in the foreground, driven to water. Size, 15½ in. × 13 in. 175
Note.—Trimmed and mounted on stiff paper, giving no letters.

LANDSCAPE, with groups of musicians, peasants, etc., in the foreground. Size, 15½ in. × 12½ in. 172
Note.—Trimmed and mounted on stiff paper, giving no letters.

LANFRANCO, Giovanni, Italian painter and engraver, b. 1580, d. 1647. Christ walking on the sea; called "La barca." See AQUILA, Francesco Faraone Ptf., 39
 — Same. See DORIGNY, Sir Nicolas Ptf., 40
 — The separation of St. Peter and St. Paul. See PICART, Edenne 232

LAST communion of Mary Magdalene. After Jacques Stella. See ROUSSELET, Gilles Ptf., 65

LAST judgment. After P. P. Rubens. See ROSASPINA, Francesco Ptf., 74
 — Same. After P. P. Rubens. See VISSCHER, Cornelis 290

LAUWERS, Nicolas, designer and engraver, b. about 1620, at Leuse, in Hainault; worked at Antwerp. Philemon and Baucis entertaining Jupiter and Mercury, after J. Jordaens. Size (trimmed and mounted), 19 in. × 22 in. 235
Note.—First state, before the address of Booteling. The original painting is in the Imperial gallery in the Belvedere, Vienna.

LE BAS, Jacques Philippe, French engraver, b. 1707, d. 1783. The temptation of St. Anthony, after D. Teniers, the younger. Size, 13½ in. × 10 in. 304

LE BRUN, Charles, French painter and engraver, b. 1619, d. 1690. Alexander in the tent of Darius. See EDELINCK, Gerard 495
 — Battle of Constantine and Maxentius. See AUDRAN, Gérard 510

LE BRUN, Charles, continued.
 — The battles of Alexander. See AUDRAN, Gérard 389; 401; 405; 511
 — The crucifixion. ("Le Christ aux anges.") See EDELINCK, Gerard 294
 — Holy family, at table, called the Benedicite. See EDELINCK, Gerard 460
 — Magdalen renouncing the vanities of the world. See EDELINCK, Gerard 487
 — Martyrdom of St. Stephen. See LE CLERC, Sébastien 173; 186
 — The slaughter of the innocents. See LOIR, Alexis 463
 — Triumphal entry of Constantine into Rome. See AUDRAN, Gérard 390

LE CLERC, Sébastien (?), French designer and engraver, b. 1637, d. 1714. The martyrdom of St. Stephen, after C. Le Brun. Size, about 24 in. × 18 in. 173; 186

LEDA. After Leonardo da Vinci. See CALAMATTA, Luigi (Antonio Giuseppe) 5

LEEUW, Willem van der, Dutch engraver, b. 1693, d. about 1665. The Virgin in agony, supported by two angels. After P. P. Rubens. Size (trimmed and mounted), 11½ in. × 8½ in. Ptf., 120

LELLI, Lucio, Italian engraver. Après. After J. B. van Eycken. "Bruxelles, 1853. L. Calamatta direxit." Size, 19 in. × 15½ in. 494
Note.—With the engraver's inscription to Cardinal Tosti, written with a pencil.

— Avant. After J. B. van Eycken. Size, 19 in. × 15½ in. 493
Note.—A companion piece to No. 494, with the same lettering and autograph inscription.

— La chute des feuilles (Fall of the leaves), after J. B. van Eycken. Size, 18½ in. × 21½ in. 248
Note.—With an autograph inscription by the engraver to Cardinal Tosti.

— and CALAMATTA, Luigi (Antonio Giuseppe), Italian engravers. The crucifixion, after A. van Dyck. Size, 28½ in. × 20½ in. 480
Note.—Engraved, 1848. Presentation copy, with an autograph inscription by the engravers to Cardinal Tosti.

— Saint Cecilia, after J. B. van Eycken. Bruxelles, 1850. Size, 18½ in. × 16½ in. 547
Note.—With Lelli's autograph inscription to Cardinal Tosti.

— Spanish woman, after K. Kellogg. Size, 14½ in. × 12½ in. 323
Note.—Engraved, 1849. Proof with artists' names only, and with an autograph inscription by the engravers to Cardinal Tosti.

LEMOINE, François, French painter, b. 1688. The contenance of Scipio. See LEVASSEUR, Jean Charles 217

LE SUPUR, Eustache, French painter, b. 1617, d. 1655. Christ reproving Martha. See TAUREL, André Benoit Barreau 262
 — The martyrdom of St. Lawrence. See AUDRAN, Gérard 241; 285

LEVASSEUR, Jean Charles, French engraver, b. 1734, d. 1816. The contenance of Scipio, after F. Lemoine. Painted, 1727. Engraved, 1767. Size, 18½ in. × 24 in. 217
 — The school-master (Le maître de l'école), after E. Hemecker. Size 10½ in. × 7½ in. 483
 — The widow and her curé (La veuve et son curé), after J. B. Greuze. Size, 19½ in. × 25½ in. 441
Note.—The artists' names are not here given, the print being trimmed. The original painting is in the palace at Pavlovsk, near St. Petersburg.

LIBYAN sibyl, The, after Michel Angelo. See FABRI, Luigi 481

LOIR, Alexis, French goldsmith and engraver, b. 1640, d. 1713. The slaughter of the innocents, after C. Le Brun. Size, 25 in. × 37 in. 463
Note.—Trimmed and mounted, giving only the artists' names. Engraved on two plates intended to be joined.

LOLI, Lorenzo, Italian painter and engraver, b. 1612, d. 1691. St. Jerome sleeping, after G. A. Strani. Size (trimmed and mounted), 9½ in. × 6½ in. Ptf., 113

LONGA, G. della, Italian designer and engraver. Interior view of the Basilica di San Paolo fuori le mura, Rome, after the drawing by I. Poletti, 1823. Size, 9 3-16 in. × 12½ in. Ptf., 76

- LONGHI, Giuseppe, *Italian designer and engraver*, b. 1766, d. 1831, and TOSCHI, Paolo. Madonna with sleeping child, called *Madonna del velo*, after Raphael. Size 18 in. × 15 in. 541
- Note.*—Begun by Longhi in 1823, and finished by Toschi in 1834. This impression is a proof of the plate as finished by Toschi, with the coat of arms of the Prince of Prussia, and with the artists' names, traced with the point. "Raffaele dipse. Raggio dis." Longhi inc. Toschi ultimé.
- A square picture, engraved from the painting owned by Sig. Brocca, in Milan, one of the eight different repetitions and copies, some round and some square, of which the original is not known. Raphael's cartoon is in the Accademia delle belle arti, Florence. J. D. PAS-SAVANT, *Rafael von Urbino und sein Vater Giovanni Santi*, vol. 2, no. 57.
- LOPEZ Y PORTARIA, Vincente, *Spanish artist*, b. 1772. Chalice used at the Last supper. See JORDAN, Francisco Ptf., 161
- LUCRETTIA. See RENI, Guido 324
- After Domenichino. See SHARP, William, 207
- LUKAS VAN LEYDEN, Lukas Jacobszoon, called, *Dutch painter and engraver*, b. 1494, d. 1533. St. Jerome. Size, 5½ in. × 7½ in. 170
- Note.*—With the monogram of Lukas van Leyden. It does not correspond, however, with any of his pictures as described by Bartsch or Nagler.
- LUKE, St. St. Luke. After Domenichino. See MARCUCCI, G. Ptf., 66
- Same. After Guercino. See PASQUALINO, Giovanni Battista Ptf., 129
- St. Luke painting the Virgin and child. Without artists' names. Size (trimmed and mounted), 6½ in. × 8½ in. Ptf., 118
- M., E., *engraver*, Madonna and child, called The Madonna of the grand duke, after Raphael. Size, 13½ in. × 8½ in. 266; Ptf., 29
- Note.*—With the inscriptions, "Pulcras et decora virgo et mater." "Raffaele Sanzio dip." "E. M. inc. nell' O. A." The original is in the Hall of the education of Jupiter, in the gallery of the Pitti palace, Florence.
- Same. On India paper, with artists' names only. 342
- MADONNA Aldobrandini, after Raphael. See MOCCHETTI, Alessandro 531
- MADONNA and child enthroned, with St. Lorenzo, St. Louis of Toulouse, St. Hercolanus and St. Constantius. After Perugino. See MARCHETTI, Domenico 476
- MADONNA del velo, after Raphael. See LONGHI, Giuseppe 541
- MADONNA della sedia, after Raphael. See BONAFEDE, Giovanni 530
- Same. See CALAMATTA, Luigi (Antonio Giuseppe) 265
- MADOU, Jan Baptist, *Flemish painter*, b. 1766. Flemish peasant scene. See BIOT, Gustaef 311
- MAÎTRE, Le, d'école (The schoolmaster), after E. Hemecker. See LE VASSEUR, Jean Charles 483
- MANCIONI, Pietro, *Italian engraver*. The judgment of Solomon, after Raphael. Size, 15½ in. × 12½ in. Ptf., 16
- Note.*—Proof before letters, with the artists' names written with a pencil. The original painting is in the Camera della segnatura of the Vatican.
- Statue of Claudius, 4th Roman emperor. "P. Guglielmi dis." Size, 16 in. × 11½ in. Ptf., 21
- Note.*—The statue is in the Lateran museum, Rome. It was discovered at Cerveteri (the ancient Caere), in 1839. For a description of the statue, see Clarac's *Musée de sculpture antique et moderne*, v. 5.
- Same. Without artists' names 197
- Statue of Marcus Livius Drusus. Size, 18½ in. × 13 in. Ptf., 215
- Note.*—Proof, with the artist's name written with a pencil. The original statue is in the Lateran museum, Rome.
- MARATTI, Carlo, *Italian painter*, b. 1625, d. 1713. Christ and the Virgin, with St. Ambrose and S. Carlo Borromeo. See AQUILA, Francesco Faraoe Ptf., 59
- Cleopatra dissolving the pearl. See FREY, Johann Jakob 544
- Faustus delivering Romulus and Remus to Laurentia. See AUDENAERDE, Robert van 220
- The steep of the infant Christ. See STRANGE, Sir Robert 538
- Te Deum laudamus. See STRANGE, Sir Robert. 243
- Virgin and child. See ROSSI, Gerolamo Ptf., 140
- The Virgin and child surrounded by angels, and crushing a dragon. See FREY, Johann Jakob. Ptf., 15
- MARC-ANTONIO Raimondi. See RAIMONDI, Marc-Antonio.
- MARCHAND, Jacques, *French designer and engraver*, b. 1760. Cardinal Consalvi receiving from Pope Pius VII the bull of the ratification of the concordat with France. "Wicar Delt." "Lefevre—Marchand sculpt." Size, 25 in. × 20 in. 195
- Note.*—Nagler mentions a painting of the same subject, by Wicar, which differs from this considerably in its details.
- MARCHETTI, Domenico, *Italian engraver*, b. 1780. The conversion of St. Paul, after V. Camuccini. Size, 31 in. × 17½ in. 478
- Note.*—Proof, before letters, with "D. Marchetti inc. 1843," written with a pencil. The original was painted, in 1834, for the church SS. Apostoli, Rome.
- The Madonna and child enthroned, with St. Lorenzo, St. Louis of Toulouse, St. Hercolanus, and St. Constantius. After the design of J. B. Borani, from the original by Perugino. Size, 27 in. × 19½ in. 476
- Note.*—Proof with artists' names, etc., but without title. The original, which was formerly in the Palazzo Comunale at Perugia, is now in the Vatican.
- The martyrdom of St. Sebastian, after the design of A. Baruffaldi from the original by Domenichino. Size, 31 in. × 17½ in. 477
- Note.*—Proof, with artists' names only. The original, which was painted on the wall of St. Peter's, as an altarpiece, was removed to the church of S. Maria degli angeli, Rome.
- Monument for Cardinal York, with busts of the last three Stuarts, after A. Canova. Size, 19½ in. × 15½ in. 329
- Sitting statue of Maria Louisa, of Austria (wife of Napoleon I), with the attributes of Concord. After A. Canova. "G. Tognoli dis." Size, 18 in. × 13 in. Ptf., 207
- MARCOVICH, B., *designer*. The elevation of the host. The Virgin, with groups of patriarchs, prophets, apostles, saints, sovereigns, etc., worshipping. After Carl Blaas. Lithograph. Size, 22 in. × 14 in. Ptf., 37
- MARUCCI, G., *Italian engraver*. The Madonna and child appearing to St. Bernard, after Ferdinando Raimondi. Size, 18 in. × 12½ in. Ptf., 31
- St. Luke. After Domenichino. Size, 22 in. × 18 in. Ptf., 66
- Note.*—The original is a fresco in the church of S. Andrea delle valle, Rome.
- Statue of Sophocles. "P. Guglielmi dis." Size, 17 in. × 11½ in. 528; Ptf., 214
- Note.*—The original statue, which was found at Cer-jivetera, is in the Lateran museum, Rome. For an account of this statue see Clarac's *Musée de sculpture antique et moderne*.
- The Virgin (Mater puritatis). Size, 13 in. × 10 in. 535
- Note.*—With name of the engraver only.
- MARCUS Aurelius. See AURELIUS ANTONINUS, Marcus.
- MARCUS Sextus, after P. N. Guérin. See BIOT, Maurice 201
- MARIA Anna á Jesu de Parèdes y Flores. After P. Gagliardi. See MOCCHETTI, G. Ptf., 62
- MARIA Louisa of Austria, wife of Napoleon I, as Concord. After A. Canova. See MARCHETTI, Domenico Ptf., 207
- MARK, St. St. Mark, after Guercino. See PASQUALINO, Giovanni Battista Ptf., 127
- MARRIAGE of St. Catherine, after Alessandro Turchi. See SCOTIN, Gérard Jean Baptiste 318
- MARS. Statue, after a design by P. Guglielmi. See FONTANA, Pietro Ptf., 220
- MARTENASI, Pietro, *engraver*, d. about 1790. The seizure of the Sabine women by the Romans. After P. P. Rubens. Size, 21 in. × 26 in. Ptf., 38
- Note.*—Engraved, 1769. The original painting is in the National gallery, London.
- MARTIN, Michele, *Italian engraver*. Holy family. Diameter (finished part), 10½ in. 533
- Note.*—Proof, before the plate was finished, with the inscription "Michele Martini Inc., 1855," written with a pencil.
- MARTIN, St., of Tours. St. Martin casting out a demon, after J. Jordaens. See JODE, Pieter de. 183

MARTINI, Michelangelo, *Italian designer and engraver*. Members of the order of Gonfalone, or Confalone, giving thanks to the Virgin and to St. Peter and St. Paul (who sit upon a cloud above them), for the delivery of two captives. After the engraver's design. With an engraved dedication to Cardinal Tosti, patron of the order. Size, 14 in. × 10 in. Ptf., 23

Note.—Gregory XIII assigned to this order of seculars the duty of delivering enslaved Christians from the hands of the infidels.

MARTYRDOM of St. Justina of Padua. After Paul Veronese. See CARACCI, Agostino 292

MARTYRDOM of St. Lawrence. After E. Le Sueur. See AUDRAN, Gérard 241; 285

— After G. Porta. See PORTA, Giuseppe Ptf., 122

MARTYRDOM of St. Sebastian, after Domenichino. See MARCHETTI, Domenico 477

MARTYRDOM of St. Stephen. After Annibale Caracci. See CHASTEAU, Guillaume 176

— After C. Le Brun. See LE CLENC, Sébastien . 173; 186

MARTYRDOM of St. Thomas, after P. P. Rubens. See NEFFS, Jacob 280; 282

MARY MAGDALENE, after Guido Reni. See STRANGE, Sir Robert 540

MARY MAGDALENE renouncing the vanities of the world, after C. Le Brun. See EDELINCK, Gérard 487

MARY MAGDALENE, with the box of ointment, after Leonardo da Vinci. See VECCHIO, Beniamino del Ptf., 139

MASS, The, of Bolsena, after Raphael. See MORGHEN, Raffaello 339

MASSON, Antoine, *French painter and engraver*, b. 1636, d. 1700. The supper at Emmaus, after Titian. Size, about 18 in. × 23 in. 215

Notes.—The original is in the Louvre. There is a tradition that Charles V and Cardinal Ximenes are represented by the persons on the right and left, respectively, of Christ, and that Phillip II is represented by the page. This engraving is known as "La Nappe," from the exquisite work of the table-cloth, etc. For the history of this painting and a description of the various states of the engraving see *Notice des tableaux du Musée impérial du Louvre, par F. Villot, and Heiler's Praktisches Handbuch für Kupferstecher*.

In *La Reale galleria di Torino*, published at Turin in 1841, a copy of this picture is represented as being in the Royal gallery at Turin, an engraving from it being given. It is believed that it is not mentioned in any of the guide-books.

MATER dolorosa, after Carlo Cignani. See CLETER, Gregorio 376

MATTHEW, St. St. Matthew, after Guercino. See PASQUALINO, Giovanni Battista Ptf., 131

MAZZUOLI (Mazuola, Mazzoli, or Mazzola), Girolamo Francesco Maria, called PARMEGIANO, Parmegianino, or Parmesano, *Italian painter and engraver*, b. 1503, d. 1540. Moses breaking the tables of the law. "Franciscus Parmensis inuent." "D. F. Parmensis. Fec. 1644." Size (trimmed and mounted), 14½ in. × 10½ in. Ptf., 5

Note.—The original painting is in the church of the Madonna della steccata, Parma. It has become quite dark and indistinct.

Six apostles; namely, — St. James the less, St. Peter, St. Matthias, St. Matthew, St. Jude, St. Bartholomew. 2 pl., with F. P. in the right hand of the bottom of each figure. Size, 4½ in. × 7½ in. Ptf., 139

Note.—According to Bartsch, there were engraved, by an unknown artist, after designs by Parmegianino, thirteen plates of the apostles. At the left hand of the bottom of each of these plates are the letters F. P. Six of these figures were imitated and printed on two plates. These are distinguished from the originals by having the F. P. at the right hand of the bottom of each figure.

MEERSMAN, — de, *engraver*. The meeting of Mary and Elisabeth, after M. Albertinelli. Size, 15½ in. × 10½ in. 305

Note.—Proof before letters, with the artists' names written with a pencil. The original is in the Uffizi gallery at Florence.

— and CALAMATTA, Luigi (Antonio Giuseppe). Souvenir de la patrie. After Alfred Stevens. "Imprimé et publié par Goupil et cie, 1857." Size, 18 in. × 12½ in. 325

MEETING of Mary and Elisabeth. After M. Albertinelli. See MEERSMAN, — 305

MEIER, or MEIERS, Melchior, *German engraver*, fl. 1577. The resurrection of Christ. Size, 7½ in. × 4½ in. Ptf., 145

Note.—The date and monogram only are given. "Plusieurs auteurs rangent dans l'oeuvre de Martin Rota deux estampes qui ne le regardent en aucune manière. L'une représente la résurrection du Sauveur, marquée de l'année 1577 . . . Ces deux pièces portent les lettres M.M. et ont pour auteur Melchior Meier, artiste allemand de beaucoup de mérite, mais dont l'histoire de l'art ne fait pas la moindre mention, quoiqu'il doit avoir beaucoup travaillé avant qu'il ait pu parvenir à la grande perfection avec laquelle sont exécutées les deux estampes que nous venons de citer, et que sont les seules que l'on connoisse de ce maître." Bartsch's *Le peintres-graveur*, v. 16, p. 246.

MEMBERS of the order of Gonfalone, or Confalone giving thanks to the Virgin, and to St. Peter and St. Paul (who sit upon a cloud above them), for the delivery of two captives. See MARTINI, Michelangelo Ptf., 23

MÉNAGÈRE, La, hollandaise (The Dutch housewife), after Gerard Dou. See WILLE, Johann Georg. 192

MERCURIJ, Paolo, *Italian designer and engraver*, b. 1804. The execution of Lady Jane Grey, after Paul Delarocbe. "Imprimé et publié par Goupil et cie, . . 1858." Size, 17 in. × 19 in. 219

Note.—Without name of subject. Presentation copy, with autograph, from Mercurj to Cardinal Tosti. The original is in the collection of Prince Anatole Dédinoff.

— The reapers in the Pontine marshes, after Léopold Robert. Size, 9 in. × 11½ in. 307

Note.—The original is in the gallery of the Louvre. Engraved in 1831, with the aid of etching and the aquatinta manner, for the Paris journal *L'Artiste*. Proof before letters, having the engraver's and printer's names traced with the point.

— St. Amélie, queen of Hungary, after Paul Delarocbe, 1837. Size, 11½ in. × 9½ in. 308

Note.—3d state, with the inscription "Sainte Amélie," in open letters, before the addition of "Reine de Hongrie." A presentation copy to Cardinal Tosti, with the inscription of the engraver, written with a pencil.

— Simon (?) with the infant Jesus. Oval. Size, 3½ in. × 3½ in. 352

Note.—The name of the engraver only is given.

MERLEN, Cornelia van, *Dutch engraver*, fl. about 1650. Atalanta and Meleager, with others, attacking a wild boar, after P. P. Rubens. Size (trimmed and mounted), 17½ in. × 23½ in. 238

METZER, Gabriel, *Dutch painter*, b. 1615, d. about 1664. La cuisinière hollandaise. See WILLE, Johann Georg 524

MEUNIER, Jean Baptiste, *French engraver*. St. Sebastian, after Sodoma. "Calamatta direxit, Bruxelles, 1844." Size, 13½ in. × 9½ in. Ptf., 26

Note.—Proof, on India paper, with artists' names only. The original painting is in the Uffizi gallery at Florence.

MEYSENS, or MYTENS, Johann, *painter and engraver*, b. at Brussels, 1612. The conversion of St. Hubert. Size (trimmed and mounted), 27 in. × 17½ in. 198

MICHEL ANGELO. See BUONARROTI, Michelangelo.

MIGER, Simon Charles, *French engraver*, b. 1747, d. 1805. St. Gregory, as pope, receiving the homage of the cardinals, after C. A. Vanloo. Plate 4 of the series illustrating the life of St. Gregory. Size (trimmed and mounted), 21 in. × 13½ in. 130

MIGLIAVACA, Innocenzio, *Italian engraver*. The death of Petrus Chrysologus, archbishop of Ravenna, after the design of Baldassarre Calamatta, from the original by P. Benvenuti 254

Note.—The original painting is in the Cathedral of Ravenna.

MIGNARD, Pierre, the elder, *French painter and engraver*, b. 1610, d. 1695. Christ led to crucifixion. See AUDRAN, Gérard 239

— Conclusions philosophiques. See ROULET, Jean Louis 464

— The three days' pestilence. See AUDRAN, Gérard 466

MINERVA. Statue. Size, 15 in. × 10 in. Ptf., 218

Note.—Without letters. The statue is in the Vatican. Found among the ruins of the temple of Minerva, it became the property of the Giustiniani family; after wards it passed into the hands of Lucien Bonaparte, by whom it was sold to the papal government.

- MIRACLE**, The, of the loaves of bread. Size, 23½ in. X 28½ in. 431
Note.—Trimmed and mounted, giving no names of artists or any designation of the subject.
- MISER**, The, after G. Nogari. See **POLANZANI**, Felice Ptf., 164
- MOCHETTI**, Alessandro, *Italian engraver*, b. about 1760. The Virgin, child, and St. John, called Madonna Aldobrandini. After Raphael. Size, about 18 in. X 14 in. 531
Note.—The original painting is in the National gallery, London.
- MOCHETTI**, G., *Italian engraver*. Maria Anna á Jesu de Parédes y Flores. After P. Gagliardi. Size, 18½ in. X 13 in. Ptf., 62
- MODESTIA**, La, e la Vanità. After Guido Reni. See **FOLIO**, Giovanni Ptf., 146
- MOITTE**, Pierre Etienne, *French engraver*, b. 1722, d. 1780. The Flemish cook (La cuisinière flamande), after G. Dou. 1749. Size, 11½ in. X 8½ in. 484
- MOLINARI**, Giovanni Battista, *Italian engraver*. Bacchus. Antique torso. Designed by G. B. Borani. Size, 11½ in. X 9 in. Ptf., 231
Note.—Without letters.
- MONTIROLI**, G., *Italian designer and engraver*. Monument to Antonio Maria Traversi. Sculptured by Giuseppe Fabris. Erected by Gregory XVI. Size, 22½ in. X 12½ in. Ptf., 208
- MONUMENT** erected by the Provincia della Comarca (States of the church), in honor of Gregory XVI. See **GAJASSI**, V. Ptf., 300
- MONUMENT** erected to Antonio Maria Traversi. See **MONTIROLI**, G. Ptf., 208
- MONUMENT** to Cardinal York, with busts of the last three Stuarts. After A. Canova. See **MARCHETTI**, Domenico 329
- MOREL**, Antoine Alexandre, *French painter*, b. 1765, d. 1829. Belshazzar begging, after J. L. David. Size, 24 in. X 26½ in. 231
Note.—With the address of both painter and engraver, and their initials stamped with ink. The name of the printer is also given. For an account of the original, which is in the Louvre, and which is a copy from a larger painting of the same subject, see *Notice des tableaux du Musée impérial du Louvre par F. Villot, 3e partie*.
- MORELLI**, Marco, *Italian engraver*. Bust of Gabriele Faerno (?). "Michel-Angiolo scolpi." "Calamatta dresse. Bruxelles 1847." Size, 14 in. X 9 in. Ptf., 221
 — Holy family. After Mariotto Albertinelli. Size, 10 in. X 16½ in. 268
Note.—With the following inscription, traced with a needle, "Morelli sculp." "Bruxelles 1846" "Calamatta dresse." The original painting is a predella below the picture of the visitation, by Albertinelli, which is in the Uffizi gallery, at Florence.
- MORELLI**, Stanislao, *Italian designer*. Tabernacle in the Salvati chapel, in the Church of San Gregorio, Rome. See **TRASMONDI**, Pietro Ptf., 226
- MORGHEN**, Giovanni Ella, *Italian engraver*, b. 1721. St. Cecilia, after Guido Reni. Size, 13½ in. X 10½ in. Ptf., 9
Note.—The inscription states that the original is in the Borghese gallery. According to some authorities it is neither there nor elsewhere recorded as being there.
- MORGHEN**, Raffaello, *Italian designer and engraver*, b. 1758, d. 1833. Charity, after Angelica Kauffmann. Size, 3½ in. X 3 in. 358
 — Faith, after Antonio Canova. Size, 3½ in. X 3 in. 357
 — Justice (allegorical figure). After the fresco, by Raphael, in the Camera della segnatura of the Vatican. "Bernardinus Nocchi del." "Ioh. Volpato direxit." Size, 16½ in. X 15 in. Ptf., 43
 — The Last supper. Size, 20½ in. X 37 in. 345
Note.—Engraved, 1800, after a drawing by T. Matteini, from the original by Leonardo da Vinci. This impression has one dot under the R of the engraver's name, indicating that it is one of the first one hundred impressions of the second state of the plate. For a description of the various states of this engraving see *J. Heller's Praktisches Handbuch für Kupferstechermeister*. The original is on the wall of the refectory of the convent of the Dominicans, in the church of Santa Maria delle grazie, in Milan.
- The mass of Bolsena, from the drawing by S. Tofanelli, after Raphael. "Raphl^d Morghen sculp. Ioh^s Volpato direxit." Size, 22 in. X 29½ in. 339
Note.—Proof before letters, with the artists' names only. The original is in the Sala d'Elidoro of the
- MORGHEN**, Raffaello, *continued*.
 stance of the Vatican. In the year 1263, it is said, a priest, doubting the doctrine of transubstantiation, saw blood flow from the wafer.
 — Philosophy (allegorical figure). After the fresco, by Raphael, in the Camera della segnatura of the Vatican. "Bernardinus Nocchi del." "Ioh. Volpato direxit." Size, 16½ in. X 15 in. Ptf., 44
 — Pope Pius VI, after the design of S. Tofanelli. Size (trimmed and mounted), 10½ in. X 7 in. 337
 — The tomb of Clement XIII. From a drawing of S. Tofanelli, after Canova. Size, about 23 in. X 17½ in. 380
- MORONI**, Gregorio. Bust of G. Moroni, by C. Fabris. See **FOLIO**, Pietro Ptf., 209
 — Monument for Gregorio Moroni. See **FERRETTI**, Ludovico Ptf., 210
- MORTIMER**, Edmund, Mortimer in prison, visited by Richard Plantagenet. See **NORTHCOTE**, James Ptf., 162
- MOSAIC** in the Lateran museum, Rome. See **TROJANI**, Filippo Ptf., 195
- MOSES** breaking the tables of the law. See **MAZZUOLI**, Girolamo Francesco Maria, called Parmegiano Ptf., 5
MOSES placed in the Nile. After Andrea Camassei. See **PICCIONI**, Matteo Tommaso Ptf., 133
MOSES restoring light to the Egyptians. See **TRENELLI**, Ignazio Ptf., 155
MOSES smiling the rock, after Nicolas Poussin. See **SPELLA**, Claudine Bouzonnet Ptf., 77
MOSES with the tables of the law, after Philippe de Champagne. See **NANTUEIL**, Robert 375
- MOUNT CARMEL**, and the Convent of Carmel. After the design by Jean Baptiste du Très-Saint-Sacrement. See **FAUQUET**, Ptf., 166
- MOYREAU**, Jean, *French painter and engraver*, b. 1691, d. 1762. Three of a series of four engravings after J. Raoux, called Les quatre âges, representing the four ages of man. Size (trimmed and mounted), 14 in. X 18 in. *Name-by:*
 — L'enfance 236
 — La jeunesse 221
 — L'âge viril 230
Note.—The 4th of the series, representing Old age, called *La vieillesse*, is wanting, to make the set complete.
- MUELLER**, Jan, *Dutch engraver*, b. about 1570, d. about 1625. The baptism of Christ. Size, 12½ in. X 8½ in. Ptf., 108
- NANTEUIL**, Robert, *French engraver and designer*, b. 1630, d. 1678, and **EDELINCK**, Gerard. Moses with the tables of the law, after Philippe de Champagne. Size, 22 in. X 16½ in. 375
Note.—Commenced by Nanteuil, 1639, and finished by Edelinck, who engraved the face and hands. 3d state, with Drevel's address.
- NAPOLÉON I.** Statue, after A. Canova. See **RICCIANI**, Antonio Ptf., 205
- NEEFS**, Jacob, *Belgian engraver*, b. 1630. Martyrdom of St. Thomas, the apostle, after P. P. Rubens. Size, 22½ in. X 17½ in. 280
 — Same. Trimmed and mounted on stiff paper 282
- NÉGLIGÉ** galant, Le. After C. A. Coypel. See **CARMONA**, Manuel Salvador 337
- NETSCHER**, Caspar, *German painter*, b. 1636, or 1639, d. 1684. Cleopatra applying the asp. See **WILLE**, Johann Georg 546
 — Le petit physicien. See **WILLE**, Johann Georg 192
- NIGHT**, after Guercino. See **VOLPATO**, Giovanni . Ptf., 194
- NOGARI**, Giuseppe, *Venetian painter*, b. 1699, d. 1765. Child with a horn. See **POLANZANI**, Felice . Ptf., 158
 — The miser. See **POLANZANI**, Felice Ptf., 164
- NORTHCOTE**, James, *English painter*, b. 1742, d. 1832. Edmund Mortimer in prison, visited by Richard Plantagenet. Size, 10 in. X 7 in. Ptf., 162
Note.—See *King Henry VII, part 1*. The name of the engraver is not given.
- NOVA** nuptia geneall thalamo. See **BARTOLI**, Pietro Santi 406
- NOZZE** Aldobrandini. See **BARTOLI**, Pietro Santi 406
- OCCUPATION**, L', du ménage (Household work), after E. Aubry 333
- OFFRES**, Les, réciproques, after C. W. E. Dietrich. See **WILLE**, Johann Georg 525
- OMOBUONO**, St. St. Ombuono clothing the poor, after the design by R. Bonajuti. See **SELLA**, C. Ptf., 17

OUDRY, Jean Baptiste, *French painter and engraver*, b. 1686, d. 1755. The deer chace. "Peint... par J. B. Oudry, et gravée par lui-même." Size (trimmed and mounted), 12½ in. × 10½ in. 212

Note.—The address, which indicates the state of the plate, is torn off.

PARMEGIANO. See MAZZUOLI, Girolamo Francesco Maria.

PASQUALINO, Giovanni Battista, *Italian designer and engraver*, fl. 1620. Angels exhibiting to Mary Magdalene the instruments of the passion. After Guercino. Size, 16½ in. × 14½ in. . . . Ptf., 20

Note.— Sometimes called Mary Magdalene at the tomb of Christ. The original painting is at Rome.

- Christ with the two disciples at Emmaus. After Guercino. Size, 7½ in. × 9½ in. . . . Ptf., 132
- Holy family, after Guercino. Size, 6½ in. × 7½ in. Ptf., 150
- The raising of Lazarus from the dead. After Guercino. Size, 15½ in. × 18 in. . . . Ptf., 18

Note.— The original is in the Louvre.

- St. John, after Guercino. Size, 7½ in. × 6½ in. Ptf., 130
- St. Luke, after Guercino. Size, 7½ in. × 6½ in. Ptf., 129
- St. Mark, after Guercino. Size, 7½ in. × 6½ in. Ptf., 127
- St. Matthew, after Guercino. Size, 7½ in. × 6½ in. . . . Ptf., 131
- San Carlo Borromeo, after Guercino. Size, 9½ in. × 6½ in. . . . Ptf., 128
- The Virgin and child receiving fruit from an angel. After Guercino. Size, 4½ in. × 6 in. . . . Ptf., 148
- The Virgin, child, and St. John. After Guercino. Size, 6½ in. × 5 in. . . . Ptf., 151

PASSAGE of the Red sea by the children of Israel. See CALLOT, Jacques. . . . Ptf., 142

PAUL before the altar To the unknown God, after Ciro Ferri. See BLOEMAERT, Cornelis. . . . Ptf., 2

PAUQUER, —, *engraver*. View of Mount Carmel, and the convent of Carmel. After the design by Jean Baptiste du Très-Saint-Sacrement. Size, 10½ in. × 13½ in. . . . Ptf., 166

PERRIER, François, *French painter and engraver* b. about 1580, d. about 1650. The communion of St. Jerome, after Agostino Caracci. Size, 15½ in. × 11½ in. . . . Ptf., 7

Note.— The original painting is in the Pinacoteca at Bologna. Perrier, living in Rome, was called Francesco Paris, as upon this print.

PERUCCHINI, A., *sculptor*. St. George and the dragon. See REIGER, Gustav. . . . Ptf., 211

PERUGINI, —, *Italian engraver*. Christ giving the keys to Peter. After Raphael. Size, 7½ in. × 16 in. Ptf., 28

Note.— Apparently from a study for the cartoon in the South Kensington museum, called "Feed my sheep." According to Passavant there is in the Louvre, "Une esquisse semblable au carton, moins les brelles," from which this may have been engraved.

PERUGINO. See VANNUCCI, Pietro.

PESNE, Jean, *French engraver*, b. 1623, d. 1700. The seven sacraments, after N. Poussin. Size, about 24 in. × 34½ in. *Namely:*—

- Baptism. The baptism of Christ. . . . 467
- Confirmation. . . . 416
- The eucharist. The Last supper. . . . 420
- Extreme unction. . . . 468
- Marriage. The marriage of Joseph and Mary. . . . 408
- Ordination. Christ giving the keys to Peter. . . . 426
- Penitence, or Confession. Christ and Mary Magdalene in the house of Simon the Pharisee. . . . 412

Note.— These seven engravings are from the 3d or 4th states of the various plates, the words "Cum prill Regis" having been imperfectly erased from each. Each is printed on two plates. The original paintings, designed by Poussin to represent the sacraments of the Roman catholic church, are now in the Bridgewater gallery, London.

PESTILENCE, The, inflicted upon the Israelites as a punishment for David's pride in numbering the people. After Pierre Mignard. See AUDRAN, Gérard. . . . 460

PETER and Paul, after Guido Reni. See CIPRIANI, Galgano. . . . Ptf., 30

PETIT physician, Le. After Caspar Netscher. See WILLE, Johann Georg. . . . 192

PETRINI, —. Ecce Homo, after Titian. Size, 6½ in. × 7½ in. . . . Ptf., 154

PHILEMON and Baucis entertaining Jupiter and Mercury. After J. Jordaens. See LAUWERS, Nicolas. . . . 235

PHILIP and the eunuch. See TROLANI, Filippo. . . . 314

PHILOSOPHY (allegorical figure), after Raphael. See MORGHEN, Raffaello. . . . Ptf., 44

PICART, Bernard, *engraver*, b. at Paris, 1673, d. at Amsterdam, 1733. The conclusion of peace, after a drawing of J. M. Nattier, from the original by P. P. Rubens. Size, 19½ in. × 13½ in. 194

Note.— The original is one of a series of twenty-one allegorical pictures illustrative of the principal events in the life of Marie de Médicis, which were painted by her order, for the Luxembourg palace. They are now in the Louvre.

PICART, Étienne, *designer and engraver*, b. at Paris, 1632, d. at Amsterdam, 1721. The separation of St. Peter and St. Paul, after G. Lanfranco. . . . 232

Note.— With the name of Goyton (the publisher) engraved in dots. The original is in the Louvre.

PICCIONI, Matteo Tommaso, *Italian painter and engraver*, b. 1615. The adoration of the shepherds, after Paul Veronese. Etching. Size, 19½ in. × 11½ in. . . . Ptf., 54

— The infant Moses placed in the Nile, after Andrea Camassei. Engraved, 1641. Size, 8 in. × 10 in. . . . Ptf., 133

PITACE, Nicolaas, *Flemish designer and engraver*, b. about 1633, d. about 1676. The vision of St. Sulpicius Severus, after Philippe de Champagne. Size (trimmed and mounted), 28 in. × 18½ in. . . . 270

PIVS VI, pope, b. 1717, d. 1799. Pius VI, after the design of S. Tofanelli. See MORGHEN, Raffaello. . . . 337

PIVS VII, pope, b. 1742, d. 1823. Pius VII delivering to Cardinal Consalvi the bull of the ratification of the concordat with France, after the drawing by J. B. Weier. See MAICHAND, Jacques. 195

POCCETTI. See BARBATELLI, Bernardino.

PODESTI, Francesco, *Italian painter*, b. about 1798. Franciscus de Hieronymo borne by angels. See FRANCISCUS de Hieronymo. . . . Ptf., 1

— Herma, with triple head. See TRASMONDI, Pietro. . . . Ptf., 229

— Statue. See TRASMONDI, Pietro. . . . Ptf., 206

POILLY, François de, *French designer and engraver*, b. 1622, d. 1693. The elevation of the cross, after N. de Poilly. Size (trimmed and mounted), 21 in. × 28½ in. . . . 427

— The flight into Egypt, after Guido Reni. Size, 16 in. × 12½ in. . . . Ptf., 12

Note.— Trimmed and mounted, giving only artists' names.

— Holy family, with Elisabeth and John, after N. Pousain. Size, 14 in. × 16½ in. . . . Ptf., 67

Note.— Trimmed and mounted, showing a portion only of the engraver's name.

— St. Cecilia distributing her property among the poor. After Domenichino. "N. de Poilly delin." Size, 22½ in. × 19 in. . . . 277

Note.— The original is a fresco, in the chapel of St. Cecilia, in the Church of San Luigi de Francesi, at Rome.

— The Virgin praying, after Guido Reni. Size, 13½ in. × 11½ in. . . . 332

POILLY, Jean Baptiste de, *French designer and engraver*, b. 1669, d. 1728. Holy family. After N. Pousain. Size, 20 in. × 27½ in. . . . 469

Note.— Trimmed and mounted, giving only artists' names.

— The worship of the golden calf. After N. Pousain. Size (trimmed and mounted), 22 in. × 27 in. . . . 462

POILLY, Nicolas de, *French painter and engraver*, b. 1626, d. 1696. The elevation of the cross. See POILLY, François de. . . . 427

— St. Cecilia distributing her property among the poor, after Domenichino. "N. de Poilly delin." See POILLY, François de. . . . 277

POLANZANI, Felice, *Italian engraver*, fl. 1748. Child with a horn, after G. Nogari. Size, 7½ in. × 5½ in. . . . Ptf., 158

— The miser, after G. Nogari. 1744. Size, 7½ in. × 5½ in. . . . Ptf., 164

POLETTI, I., *Italian architect*. Interior view of the Basilica di San Paolo fuori le mura, Rome. See LONGA, G. della. . . . Ptf., 75

POMAREDE, L. D., *designer*. Cathedral of St. Louis, Missouri. Front view. Lithograph. "Stroobant lith." Size, 16 in. × 19 in. . . . Ptf., 70

- POMAREDE, L. D., *designer, continued.*
 — Cathedral of St. Louis, Missouri. Inside view. Lithograph. "Manche litht." Size, 15 in. X 19 in. Ptf., 71
- PONT, Paul du (*Lat. Paulus Pontius*), *Flemish designer and engraver, b. about 1596.* Christ sinking under the cross, after P. Dupont (?). From the original by Rubens. Size, 22½ in. X 16½ in. 281
- Note.*—Painted for the abbey church of Affleghe; now in the Museum at Brussels. The engraving omits a woman with an infant, and two thieves guarded by two soldiers, which are in the lower part of the painting; two children are substituted in their place. See *Smith's Catalogue raisonné*, v. 2, no. 159. This print is trimmed and mounted on stiff paper, giving no artists' names.
- The flight into Egypt, illustrative of the fall of the Egyptian gods at the approach of Christ. After J. Jordaens. Size, 15½ in. X 22½ in. 209
- Note.*—1st state, before the address of Blooteling.
- PORPORATI, Carlo Antonio, *Italian painter and engraver, b. 1740, or 1741, d. 1816.* "Garde à vous." A Cupid. After Angelica Kauffmann. Size, about 18 in. X 14 in. 244
- Note.*—Proof, with one line of inscription and coat of arms, before dedication.
- PORRETTI, A., *Italian engraver.* St. Jerome. Size, 13 in. X 9 in. 343
- Note.*—From Guido Reni's picture, in the Vatican, of the Madonna and child in a glory, with St. Thomas and St. Jerome standing below.
- PORTA, Giuseppe, called SALVIATI, *Italian painter, b. 1520, d. 1585.* The martyrdom of St. Lawrence. "Iosepho Salutai inventor. Iust Sadelcr exc." Size (trimmed and mounted), 12 in. X 8½ in. Ptf., 122
- PORTECO semicircolare nella Villa Albani Castelbarco. See CACCHIATELLI, P. Ptf., 198
- POUSSIN, Gaspard. See DUGHET, Gaspard.
- POUSSIN, Nicolas, *French painter, b. 1594, d. 1665.* Christ healing the two blind men. See CHASTEAU, Guillaume 234
- The fall of Dagon, and infliction of disease upon the Philistines. See BARON, Jean 237
- Holy family. See POILLY, Jean Baptiste de 469
- Holy family, with Elisabeth and John. See POILLY, François de Ptf., 67
- John the baptist baptizing by the Jordan. See JEAURAT, Edme Ptf., 78
- Moses smiting the rock. See STELLA, Claudine Bouzonnet Ptf., 77
- The seven sacraments. See PESNE, Jean.
- The worship of the golden calf. See POILLY, Jean Baptiste de 462
- PRADO, Jeromo, *Spanish Jesuit and Scripture commentator, b. 1541, d. 1595.* Vera Hierosolyma veteris imago. See VILLALPANDO, Juan Bautista 169
- PRIE-DIEU given to Plus IX by the ecclesiastical province of Tours. See SULPIS, Jean Joseph Ptf., 192
- PROCACCINI, Andrea, *Italian painter and engraver, b. 1671, d. 1734.* Christ with the two disciples at Emmanus. After Raphael. Size, 13 in. X 8½ in. Ptf., 123
- Note.*—The original, which is in the Vatican, is one of the second series of the tapestries of Raphael. To distinguish them from the series (called *Arazzi della scuola vecchia*), of which a part are in the South Kensington museum, they are called the *Arazzi della scuola nuova*. They were executed, partially from designs by Raphael, by Giulio Romano, and others of Raphael's disciples. Passavant considers the animals, etc., in the foreground of this picture as "Additions néerlandaises," and thinks that Raphael could not have made even the design.
- PUCCELLINI, Antonio, *Italian painter and engraver.* St. Hugh, after the design by S. Valeri, from the original by Pietro Perugino. Size, 11½ in. X 8 in. Ptf., 10
- Note.*—The original is in the Pinacoteca Vaticana, Rome.
- R., A. V., *engraver.* Christ and the woman of Samaria, after Annibale Caracci. Size, 19 in. X 15½ in. Ptf., 53
- Note.*—The engraver, whose monogram is given, is not mentioned in Nagler, or in other works on monograms.
- RAFFAELLO SANTI, or SANZIO, da Urbino. See SANTI, or SANZIO, Raffaello, da Urbino.
- RAGOT, François, *French engraver, b. 1641.* The assumption of the Virgin, after P. P. Rubens. Size (trimmed and mounted), 25 in. X 17 in. 190
- The dead Christ surrounded by two angels, and by his friends and a capuchin (St. Francis). After the engraving by P. Pontius, from the original by P. P. Rubens. Size, 24 in. X 16½ in. 193
- Note.*—Called "Le Christ au capuchin." The original painting, which was presented to the Church of the capuchins, at Brussels, in 1616, is now in the Museum at Brussels.
- The descent from the cross, after P. Pontius's engraving, from the original by P. P. Rubens. Size, 24 in. X 17½ in. 200
- Note.*—2d state, with address of P. Mariette.
- The raising of Lazarus, after B. Bolswert's engraving, from the original by P. P. Rubens. Size (trimmed and mounted), 25½ in. X 19 in. 276
- Note.*—The original is in the Berlin museum.
- RAIMONDI, Ferdinando, *Italian painter.* The Madonna and child appearing to St. Bernard. See MARCUCCI, G. Ptf., 31
- RAIMONDI, Marc-Antonio, *Italian goldsmith, niellist and engraver, b. about 1488, d. about 1534.* Christ and the apostles, after Raphael. See RUSCHWEYH, Ferdinand 503
- RAOUX, Jean, *French painter, b. 1677, d. 1734.* Three of a series of four engravings, after his paintings, called The four ages of man. See MOYREAU, Jean 221; 230; 238
- RAPE of Proserpine. See COSTA, Hannibale Ptf., 233
- RAPHAEL. See SANTI, or SANZIO, Raffaello, da Urbino.
- REAPERS in the Pontine marshes, after Léopold Robert. See MERCURJ, Paolo 307
- REBELLION of Korah, Dathan and Abiram. See FRILIPPI, Alessandro Ptf., 201
- RED mask, The, after G. Cattermole. See HOPE, T. Ptf., 163
- REIGER, Gustav, *photographer.* St. George and the dragon. From the statue made by A. Perucchini, in 1852. Photograph. Size, 9 in. X 7½ in. Ptf., 211
- RELIGION. Model for a statue. See CANOVA, Antonio 245
- REMBRANDT Harmenszoon, or Hermanszoon, van Rijn, *Dutch painter and engraver, b. 1608, d. 1669.* Christ driving the money-changers out of the temple. Etching. 1635. Size, 5½ in. X 6½ in. 397
- Note.*—See J. J. Le Clauxsin's *Œuvres de Rembrandt*, no. 73.
- Two heads, by Rembrandt (?). Etchings. Size, 5 in. X 4 in.; 4 in. X 3 in. 403
- RENI, Guido, *Italian painter and engraver, b. 1575, d. 1642.* The assumption of the Virgin. See BRUNI, Francesco Ptf., 60
- Beatrice Cenci. See CALAMATTA, Luigi (Antonio Giuseppe) 438
- Christ on the cross (Salvator mundi). See BONAFEDE, Giovanni 206
- The flight into Egypt. See POILLY, François de Ptf., 13
- Holy family. "Gvidvs Renvs inventor et incidit." Size, 9 in. X 6 in. Ptf., 137
- Holy family. By Guido Reni (?). Size, 6½ in. X 8½ in. Ptf., 143
- Note.*—Without letters.
- The infant Christ and St. John. Size, 4½ in. X 6½ in. Ptf., 149
- Lucretia. Size, 10½ in. X 7½ in. 324
- Note.*—Without letters, except "Guido Ren" in the lower corner of the engraving. Nagler includes it among the "Blätter in Guido's Madler," saying that it is attributed by some to Guido.
- Mary Magdalene. See STRANGE, Sir Robert 540
- La Modestia e la Vanità. See FOLO, Giovanni Ptf., 146
- St. Cecilia. See MORGHEN, Giovanni Elia Ptf., 9
- St. Francis of Assisi. See BLOEMAERT, Cornelis Ptf., 11
- St. Jerome. See PORRETTI, A. 343
- St. Peter and St. Paul. See CIPRIANI, Gaetano. Ptf., 30
- The Virgin and child. Size, 4½ in. X 6½ in. Ptf., 152
- Same. See GREGORI, Carlo Ptf., 138
- The Virgin praying. See BARON, Jean Ptf., 136
- Same. See POILLY, François de 332

REPOSE, The, in Egypt. Size (trimmed and mounted), 9 in. X 7 in. Ptf., 114
 Note.— Without letters.

RETURN of Columbus from America. After Robert Fleury. See CALAMATTA, Luigi (Antonio Giuseppe) 356

RIBERA, José, called Il SPAGNOLETTO, Spanish painter, b. 1589, d. 1656. The deposition from the cross. See CUNEGO, Domenico Ptf., 41

RICCIARELLI, Daniele, called DANIELE DA VOLTERRA, Tuscan painter and sculptor, b. 1509, d. 1586. The descent from the cross. See TORCCHI, Paolo 312

RICCIANI, Antonio, Italian designer and engraver, b. 1775. Colossal statue of Napoleon I, after A. Canova. "G. Tognoli dis." Size, 23 in. X 15 in. Ptf., 205
 Note.— Proof, before letters.

— The death of Priam, after the design by P. Ermini, from the original by P. Benvenuti 428

Note.— Impression with the inscription "Aloysius Bard excudit." Presentation copy from the engraver, with his autograph, to the Hospital of San Michele, Rome. The original is in the Palazzo Corsini, Florence.

— Judith showing the head of Holofernes to the people, after the design of P. Ermini, from the original by P. Benvenuti 432

Note.— The original is in the cathedral of Arezzo.

— The presentation in the temple, after V. Camuccini. Size, 20½ in. by 20 in. 543

— St. Thomas, after the design of G. B. Borani, from the original by V. Camuccini. Engraved, 1821. Size, 20 in. X 16½ in. 542

— The transfiguration, after Raphael. "Franc. Giangiacomò disegno." Size, 23½ in. X 16 in. 340

RIMINI, Francesca da, after Ary Scheffer. See CALAMATTA, Luigi (Antonio Giuseppe) 306

ROBERT, (Louis) Léopold, Swiss painter, b. 1794, or 1797, d. 1835. The reapers in the Pontine marshes. See MERCURI, Paolo 307

ROBERT-FLEURY, Joseph Nicolas. See FLEURY, Joseph Nicolas Robert.

ROBUSTI, Jacopo, called TINTORETTO, Venetian painter, b. 1512, d. 1594. The crucifixion, called The great crucifixion. Engraved on 3 plates intended to be joined. Size (trimmed and mounted), 19½ in. X 46½ in. Ptf., 236

Note.— There are engravings, by various artists, from the painting of Tintoretto, the most famous of which is that by Agostino Caracci. This impression is without engraver's name, having only the address "Jacobus Tintoretus Inuenter" and "Marco Sadeler excudit." The original painting is in the Scuola di San Rocco, Venice.

ROMANO, Giulio. See GIULIO ROMANO.

ROME, Arch of Titus, after Augusto Ciuti. See GADDI, G. Ptf., 72

— Basilica di San Paolo fuori le mura. The interior. "I Poletti inv. e disesse." See LONGA, G. della Ptf., 75

— Cupola in the chapel of the Holy sacrament, St. Peter's. After Pietro Berrettini da Cortona. See AQUILA, Francesco Faraone Ptf., 200

— Cupola in the chapel of St. Sebastian, St. Peter's. After Pietro Berrettini da Cortona. See AQUILA, Francesco Faraone Ptf., 199

— Farnese palace. Various subjects in the Farnese gallery, after Annibale Caracci. See VOLPATO, Giovanni Ptf., 48-50

— Hospital of San Michele. Size, 23 in. X 35½ in. 233
 Note.— Without artists' names.

— Museo Pio-Clementino. Parte prima della parete sinistra della Galleria lunga. See FEOLI, Vincenzo 267

— Parte seconda della parete destra della Galleria lunga. See FEOLI, Vincenzo 266

— Tabernacle in the Sallivati chapel, in the Church of an Gregorio. See TRASMONDI, Pietro Ptf., 226

ROMULUS and Remus, after Carlo Maratti. See AUDENAERDE, Robert van 220

ROSASPINA, Francesco, Italian designer and engraver, b. 1762, d. 1841. The last judgment, after P. P. Rubens. Size, 30½ in. X 22½ in. Ptf., 74

ROSSI, Geronimo, Italian engraver. The Virgin and child, after Carlo Maratti. Size, 9½ in. X 7½ in. Ptf., 140

ROULLET, Jean Louis, French designer and engraver, b. 1645, d. 1699. Conclusiones philosophicae. After Pierre Mignard. Size (trimmed and mounted), 23½ in. X 32 in. 464

Note.— An allegorical picture, dedicated to Louis XIV. It is called by Nagler A gentes seeking to appease Minerva. Engraved on two plates intended to be joined.

ROUSSELET, Gilles, French designer and engraver, b. 1614, d. 1686. David playing upon a harp. After Domenichino. Size (trimmed and mounted), 16½ in. X 11½ in. 637

Note.— The original painting is in the Louvre.

— Holy family, called the Holy family of Francis I, after Raphael. Size (trimmed and mounted), 13½ in. X 19½ in. 275

— The last communion of Mary Magdalene, after Jacques Stella. Size, 22½ in. X 16½ in. Ptf., 65

Note.— "The last communion of the Magdalene is represented in two different ways, according to the two different versions of the story: in the first, she expires in her cave, and angels administer the last sacraments; one holds a taper, another presents the cup, and a third the wafer. This has been painted by Domenichino. In the other version, she receives the sacrament from the hand of Maximin, who wears the episcopal robes, and Magdalene kneels before him, half-naked, encailed, and sustained by angels. The scene is in the porch of a church." Mrs. Jameson's Sacred and legendary art.

RUBENS, Pieter Paul, Flemish painter, b. 1577, d. 1640. The adoration of the shepherds. See VORSTERMAN, Lucas 233

— The assumption of the Virgin. See RAGOT, François 190

— Atalanta and Meleager attacking a wild boar. See MERLEU, Cornelis van 233

— Caius Mucius Scaevola before Porsenna. See SCHMUTZER, Jakob Matthias Ptf., 34

— Christ crucified between two thieves and pierced in the side. See BOLSWERT, Boetius A. 274

— Christ sinking under the cross. See PONT, Paul du 281

— The conclusion of peace (allegorical representation). See PICART, Bernard 194

— The dead Christ surrounded by two angels, his friends and a capuchin (St. Francis). Called "Le Christ au capuchin." See RAGOT, François 193

— The descent from the cross. See RAGOT, François 200

— The entombment. See RYCKMANS, Nicolaus Ptf., 3

— The four fathers of the church. See DALEN, Cornelis van, the younger 303

— Holy family, with St. John and St. Elizabeth. Size, 15 in. X 10 in. Ptf., 14

Note.— The names of the painter and publisher only are given on the engraving.

— The last judgment. See ROSASPINA, Francesco. Ptf., 74

— Same. See VISSCHER, Cornelia 290

— Martyrdom of St. Thomas. See NEFFS, Jacob. 280; 282

— Portrait of a woman. See FONTANA, — Ptf., 153

— The raising of Lazarus. See RAGOT, François. 276

— St. Anne teaching the Virgin. See BOLSWERT, Schelto 529

— The salutation of Mary by Elizabeth. See JODE, Pieter de 284

— The seizure of the Sabine women by the Romans. See MARTENASI, Pietro Ptf., 38

— The Virgin and child crowned by angels, called La reine des anges. See VISSCHER, Cornelia 344

— The Virgin, in agony, supported by two angels. See LEEUW, Willem van der Ptf., 120

RUSCHEWEYH, Ferdinand, German designer and engraver, b. 1785, d. 1845. Christ and the apostles, after the engraving of Marc-Antonio Raimondi, from the originals of Raphael. 13 figures, each 5½ in. X 2½ in. 503

Note.— Engraved in 1827. The original frescoes were designed by Raphael and painted by his scholars upon plasters of the church of Ss. Vincenzo ed Anastasio, Rome. They have been nearly ruined. See Bartock's Le peintre-graveur, and Passavant's Raphael d'Urbain et son père Giovanni Santi. Edition française.

RUSPI, Carlo, Italian designer. Engravings of birds. See TROJANI, Filippo Ptf., 169-171

RYCKMANS, or RYCKEMANS, Nicolaus, Flemish engraver, b. 1600. The entombment of Christ, after P. P. Rubens. Size (trimmed and mounted), 11 in. X 7½ in. Ptf., 12

Note.— The original painting is in the Museum at Antwerp.

— Same. With the Latin inscription trimmed off. Ptf., 3

- SABLET**, François, *Swiss painter and engraver*, b. 1751, d. 1803. Cypresses planted by Michel Angelo in the court-yard of the Carthusian convent near the church of S. Maria degli angeli, Rome. Size, 22½ in. × 17½ in. 363
- SACCHI**, Andra, *Italian painter*, b. about 1594, d. 1661. St. Helena. See BOMBELLI, Pietro Leone Ptf., 8
- SADELER**, Gilles (*Lat. Aegidius*), *painter and engraver*, b. at Antwerp, 1570, d. at Prague, 1629. St. Dominic receiving from St. Peter and St. Paul the symbols of ecclesiastical authority. Size, 21½ in. × 15 in. 185
Note.—Trimmed and mounted.
- SAIN** trampling on a demon. Size, 24 in. × 13½ in. 479
Note.—Without names of artists or any indication of the subject.
- ST. LOUIS**, *Missouri*. Cathedral of St. Louis. See POMAREDE, L. D. Ptf., 70; Ptf., 71
- SALVATORI**, Pietro, *Italian designer and engraver*. The violin-player, after Raphael: Size, 13½ in. × 9½ in. 257
Note.—The original is in the Palazzo Sciarra, at Rome.
- SALVIATI**, Giuseppe. See PORTA, Giuseppe.
- SANTI**, or **SANZIO**, Raffaello (Raphael), da Urbino, *Italian painter*, b. 1483, d. 1520. The adoration of the magi. See BANZO, Antonio 349
 — Christ and the apostles, after the engraving of Marc-Antoine Raimondi. See RUSCHWEYH, Ferdinand 503
 — Christ bearing his cross, called "Lo spasimo di Sicilia." See TOSCHI, Paolo 473
 — Christ giving the keys to Peter. See PERUGINI, —. Ptf., 28
 — Christ with the two disciples at Emmaus. See PROCACCINI, Andra Ptf., 123
 — The Church (La Chiesa). See CENCI, Filippo. Ptf., 45
 — The four sibyls. See GUDETTE, Nicolò 249
 — Head of the Virgin, from Raphael's Madonna of the fish. Lithograph. Size, 16½ in. × 12 in. . Ptf., 184
Note.—Without letters. The original painting is in the Madrid gallery.
- Holy family, called Holy family of Francis I. See FREY, Johann Jakob 68; 214
 — Same. See ROUSSELET, Gilles 275
 — Holy family of Naples. See BONAFEDE, Giovanni 536
 — Isalah. Size, 20½ in. × 12 in. 242
Note.—Proof on India paper, without names of artists or any indication of the subject. The original fresco is in the church of San Agostino, Rome.
 According to Vasari, Raphael was so dissatisfied with the Isalah which he had finished, after having seen Michel Angelo's prophets in the Sistine chapel, that he destroyed his work and began it anew. The influence of Michel Angelo is clearly seen in the rendering of this subject. The fresco was so injured by washing that Daniele da Volterra was commissioned to restore it. Passavant states that his work upon the fresco left it in a worse state than before. In Richardson's *Traité sur la peinture* it is related that the price charged by Raphael was considered so high that an appeal was made to Michel Angelo, who, having seen the work, said that the knee alone was worth the price asked for the whole. A list of the various engravings from this fresco is given in *Passavant's Raphael d'Urbino et son père Giovanni Santi*.
- The judgment of Solomon. See MANCION, Pietro Ptf., 16
 — Justice (allegorical figure). See MORGHEN, Raffaello Ptf., 43
 — Madonna Aldobrandini. See MOCETTI, Alessandro 531
 — Madonna and sleeping child, called "Madonna del volo." See LONGHI, Giuseppe 541
 — Madonna della sedia. See CALAMATTA, Luigi (Antonio Giuseppe) 265
 — Same. See BONAFEDE, Giovanni 530
 — The Madonna of the Grand duke. See M., E. 256; 342; Ptf., 29
 — The marriage of the Virgin. See FOLO, Pietro. 333
 — The mass of Bolsena. See MORGHEN, Raffaello. 339
 — Philosophy (allegorical figure). See MORGHEN, Raffaello Ptf., 44
 — St. Cecilia. See GANDOLFI, Mauro 471
 — The transfiguration. See DESNOTERS, Auguste Gaspard Louis Boucher 313
 — Same. See RICCIANI, Antonio 340
 — Violin-player. See BONAFEDE, Giovanni Ptf., 140
 — Same. See SALVATORI, Pietro 257
- SANTIS**, Orazio de', called AQUILANO, *Italian painter and engraver*, fl. 1572. The crucifixion, after Pompeo Aquilano. Size (trimmed and mounted), 11½ in. × 9½ in. Ptf., 116
- SCALZI**, Filippo, *designer and engraver*. The vision of St. Francis of Assisi. Designed and engraved after Agostino Caracciolo. Size, 20½ in. × 16 in. Ptf., 33
- SCHALHER**, Gottfried, *Dutch painter*, b. 1643, d. 1706. Le jeune joueur d'instrument. See WILLE, Johann Georg Ptf., 157
- SCHIEFFER**, Ary, *Dutch painter*, b. 1795, d. 1858. Francesca da Rimini. See CALAMATTA, Luigi (Antonio Giuseppe) 306
- SCHMUTZER**, Jakob Matthias, *Austrian designer and engraver*, b. 1733, d. 1811. Cainus Mucius Scævola before Porsonna, after P. P. Rubens. Size, 22½ in. × 19 in. Ptf., 34
Note.—Second state of the plate, with dedication. The original painting, formerly in the collection of Prince Kaunitz of Vienna, was afterwards owned by Prince Esterhazy.
- SCOTIRI**, Gérard Jean Baptiste, *French engraver*, b. 1642, d. 1718. The marriage of St. Catherine, after Alessandro Turchi. Size, 9½ in. × 12½ in. 319
Note.—Engraved, 1679. 2d state, before Audran's address.
 — La vic champestre, after Domenico Feti. Size, about 18 in. × 14 in. 327
- SEBASTIAN**, St. St. Sebastian, after Sodoma. See MEUNIER, Jean Baptiste Ptf., 26
- SEIZURE** of the Sabine women by the Romans, after P. F. Rubens. See MARTENASI, Pietro Ptf., 38
- SELLA**, C., *Italian engraver*. St. Omobuono, patron saint of Cremona, clothing the poor. After the design by R. Bonajuti. Size, 13½ in. × 9½ in. Ptf., 17
Note.—The name of the painter is not given. Scenes from the life of St. Omobuono are frequently met with in the paintings of the artists of Cremona.
- SEPARATION** of St. Peter and St. Paul, after G. Lanfranco. See FIGART, Etienne 232
- SEVEN** sacraments, The, after N. Poussin. See PESNE, Jean.
- SHARP**, William, *English engraver*, b. 1746, d. 1824. Lucretia, after Domenichino. Size (trimmed and mounted), 12½ in. × 17½ in. 207
- SIRANI**, Giovanni Andrea, *Italian painter and engraver*, b. 1610, d. 1670. St. Jerome sleeping. See LOLI, Lorenzo Ptf., 113
- SMITH**, Edward, *English engraver of the present time*. Don Quixote and Samson Carrasco. From an original drawing by J. M. Wright. Size, 5½ in. × 4½ in. 302
- SODOMA**, II. See BAZZI, Giovanni Antonio.
- SOLIMENA**, Francisco (*sometimes called* L'abbate Ciccio), *Neapolitan painter and poet*, b. 1651, d. 1747. Allegorical figures—History, Time, etc., with the Virtues—supporting a medallion of Charles III. of Spain. See CARMONA, Manuel Salvador 278
- SOPHOCLES**. Statue of Sophocles. See MARCUCCI, G. 528; Ptf., 214
- SOPHRONIA** and Ollindo at the stake, as described in Tasso's Jerusalem delivered. Size, 11½ in. × 8 in. Ptf., 124
Note.—Without artists' names.
- SOUVENIR** de la patrie, after Alfred Stevens. See MEERSMAN, — de 325
- SOYE**, Philippe, *engraver*, b. 1538, d. 1575. Christ upon the cross, with Mary and John standing below, after Michel Angelo. 3d state. Size, 20½ in. × 14½ in. Ptf., 51
- SPAGNOLETTO**. See RIBERA, José.
- SPANISH** woman. After K. Kellogg. See LELLI, Lucio 323
- SPASIMO**, Lo, di Sicilia, after Raphael. See TOSCHI, Paolo 473
- STATUE** of a prisoner. Size, 17 in. × 13 in. 527; Ptf., 216
Note.—Without letters. The original statue is in the Lateran museum, Rome.
- STELLA**, Claudine Bouzonnet (?), *French painter and engraver*, b. 1634, d. 1697. Moses smiting the rock, after Nicolas Poussin. Size, 10 in. × 14½ in. Ptf., 77
Note.—A portion of the inscription appears to have been trimmed off, rendering it difficult to identify the print. There is an anonymous engraving of this picture ascribed by Nagier to Stella.

- STELLA**, Jacques, *French painter and engraver*, b. 1594, or 1596, d. 1657. The last communion of Mary Magdalene. See ROUSSELET, Gilles. . . Ptf., 65
- Le Sauveur du monde. See KLAUBER, Ignaz Sebastian 409
- STEVENS**, Alfred, *Belgian painter*, fl. 1850. Souvenir de la patrie. See MEERSMAN, — de 325
- STRANGE**, Sir Robert, *English designer and engraver*, b. 1723, d. 1792. Abraham dismissing Hagar, after Guercino 216
- Note.*—Second state, with letters. The original is in the Brera gallery, at Milan.
- Christ appearing to his mother, after his resurrection. After Guercino. Size, about 22 in. X 15 in. 532
- Note.*—Designed, 1764, engraved, 1773. With the inscription "Painted by Hocquet," engraved with the dry-point. The original was painted for a church of Cento, Guercino's native town. The subject is at variance with the Scripture account, in which there is no mention of Christ's appearing to his mother after the resurrection.
- Mary Magdalene, after Guido Reni 540
- Note.*—Third state, with letters. Engraved, 1753.
- The sleep of the infant Christ (known, from the inscription, as "Parce somnum rumpere"), after C. Maratti 533
- Note.*—Second state, with letters. Engraved, 1790 (?). The original painting is now in the gallery of the Louvre.
- Te Deum laudamus, after C. Maratti. Size, about 16 in. X 12 in. 243
- Note.*—Called in some catalogues St. Cecilia, in others, The Virgin singing the praises of God. The original painting, which was in the possession of Horace Walpole, earl of Orford, was purchased for the Imperial gallery of the Hermitage, St. Petersburg.
- STUDY** for a Fury. See BUONARROTI, Michelangelo. 354; Ptf., 24
- SULPIS**, Jean Joseph, *French engraver*. Prie-Dieu given to pope Pius IX, by the ecclesiastical province of Tours. "Composé par Blottière et exécuté par lui et ses neveux au Mans." "Tessier del." Size, 21½ in. X 17½ in. Ptf., 192
- TADOLINI**, Adamo, *Italian sculptor*, b. 1739, d. 1808. Bust of Gregory XVI (?). See COSTA, G. B. Ptf., 223
- TADOLINI**, Serafina, *Italian engraver*. The Virgin and child, after Titian. Size, 10 in. X 13½ in. 322
- TANCHÉ** engraved by Arnida while in search of Erminia, as described in Tasso's Jerusalem delivered. Size, 11½ in. X 8 in. Ptf., 126
- Note.*—Without artists' names.
- TASSO**, Torquato, b. 1544, d. 1595. Three scenes from the Jerusalem delivered Ptf., 124-126
- TAUREL**, André Benoit Barreau, *French engraver*, b. 1794, and CALAMATTA, Luigi (Antonio Giuseppe). Christ reproving Martha, after E. Le Sueur. Size, 22½ in. X 18 in. 262
- Note.*—Artists' proof, with the following, inscribed with a pencil, "Dipinto da Lœneur" "Inciso da Calamatta" "A sua Emittà il Cardinale Tosti L. Calamatta." The original was painted for the church of St. Germain l'Auxerrois, Paris.
- TE DEUM** laudamus, after C. Maratti. See STRANGE, Sir Robert 243
- TEMPORALE**, Il, del Pussino (Poussin's storm), after Gaspard Poussin. See GMELIN, Wilhelm Friedrich Ptf., 73
- TEMPTATION** of St. Anthony. See LE BAS, Jacques Philippe 304
- TENIERS**, David, the younger, *Flemish painter*, b. 1610, d. 1690. The temptation of St. Anthony. See LE BAS, Jacques Philippe 304
- TESSIER**, Hippolyte (?), *French painter and designer*. Prie-Dieu given to Pius IX. See SULPIS, Jean Joseph Ptf., 192
- TESTA**, Giovanni Cesare, *Italian engraver and etcher*, b. about 1630, d. about 1655. The communion of St. Jerome, after Domenichino. Etching. Size, 22 in. X 14½ in. Ptf., 57
- Note.*—The original painting is in the Vatican.
- Two angels weeping over the dead Christ. After Pietro Testa. Size, 7½ in. X 9½ in. Ptf., 80
- TESTA**, Pietro, *Italian painter and engraver*, b. about 1611, d. 1650. Angels weeping over the dead Christ. See TESTA, Giovanni Cesare Ptf., 80
- THOMAS**, St. St. Thomas, after V. Camuccini. See RICCIONI, Antonio 542
- THOMASSIN**, Philippe, *French engraver*, b. about 1556. The adoration of the kings, after Federico Zuccaro. 1613. Size, 21½ in. X 16 in. Ptf., 58
- Note.*—The original painting is in the cathedral at Lucca.
- THORVALDSEN**, Albert, or Bertel, b. 1770, d. 1844. Statue of Christ. See FOLIO, Giovanni Ptf., 202
- TIBERIUS** Claudius Nero, emperor of Rome, b. 42 B. C., d. 37 A. D. Sitting statue. Size, 14½ in. X 10½ in. Ptf., 232
- Note.*—Proof, without artists' names. The statue is in the Museo Chiaramonti, Rome.
- TINTO**, Camillo, *Italian engraver*, b. about 1738, d. about 1796. St. Augustine, after the design by Giuseppe Cereda, from the original by J. Varé. Size, 26½ in. X 15 in. Ptf., 61
- TINTORETTO**. See ROBUSTI, Jacopo.
- TIRINELLI**, Ignazio, *Italian engraver*. Moses restoring light to the Egyptians. Size, 10 in. X 14 in. Ptf., 155
- TISI**, or TISIO, Benvenuto, called GAROFALO, or GAROFANO, *Italian painter*, b. 1481, d. 1559. The adoration of the shepherds. See BERTINI, Angelo 544; 474
- TITIAN**. See VECELLIO, Tiziano.
- TOFANELLI** Stefano, *Italian painter and designer*, b. 1755, d. 1834. Pope Pius VI. See MORGHEN, Raffaello 337
- The tomb of Clement XIII. After Antonio Canova. See MORGHEN, Raffaello 380
- TOSCHI**, Paolo, *Italian designer and engraver*, b. 1738, d. 1858. Christ bearing his cross, called "Lo spasmio di Sicilia," after Raphael. Size, 34 in. X 23½ in. 473
- Note.*—"L. Bardi impresso." The original was painted for the church of Santa Maria dello spasmio, in Palermo; it is now in the Madrid gallery. Engraved in 1832.
- The descent from the cross, after Daniele da Volterra. Size, 23½ in. X 19½ in. 312
- Note.*—Artists' proof with remarks, being finished up to a white square on the ladder at the right. Without letter, with the following inscription, written with a pencil, "A sua Eminenza il Sig. Cardinale Tosti . . . Paolo Toschi." The original fresco, executed under the direction of Michel Angelo, and considered by Poussin to be the third finest picture in the world, was detached from the wall of a chapel of the church of Trinità dei Monti, Rome, transferred to canvas and removed to another chapel of the same church.
- Madonna and sleeping child, called Madonna del velo, after Raphael. See LONGHI, Giuseppe 541
- TRASMONDI**, Pietro, *Italian engraver*. Herma, with triple head. After a design by Francesco Podesti. Size, 10½ in. X 8 in. Ptf., 229
- Statue, "Francesco Podesti, dis." Size, 10½ in. X 8½ in. Ptf., 206
- Tabernacle in the Salviati chapel, in the church of San Gregorio, Rome. "Stanislao Morelli dis." Size, 13 in. X 10 in. Ptf., 223
- TRAVELLING** musicians, after C. W. E. Dietrich. See WILLE, Johann Georg 523
- TRUMPHAL** entry of Constantine into Rome, after C. Le Brun. See AUDRAN, Gérard 390
- TROJANI**, Filippo, *Italian engraver*. Engravings of birds, after designs by Carolo Ruspi. Size, 10½ in. X 13½ in. Ptf., 169-171
- Mosaic in the Lateran museum, Rome. Size, 15½ in. X 23 in. Ptf., 195
- Note.*—The name given on the base is that of the artist, Hieracletus. See Murray's Handbook for Rome.
- Philip and the eunuch. Size, 8½ in. X 11½ in. 314
- Note.*—Engraved, 1839. With the monogram of the designer or painter.
- TURCHI**, Alessandro, called L'ORBETTO, *Italian painter*, b. 1552, d. 1648. The marriage of St. Catherine. See SCOTIN, Gérard, Jean Baptiste. 318
- TWELFTH-NIGHT** cake (Le gâteau des rois), after J. B. Greuze. See FLIPART, Jean Jacques 440
- VALENTIN**. See BASSSET, Jean.
- VAN DYCK**, Sir Anthony. See DYCK, Sir Anthony van.

- VANLOO, Charles André, *French painter*, b. 1705, d. 1765. Madame Favart in the rôle of Bastienne. See DAULLE, Jean Ptf., 549
- St. Genevieve reading. See BALECHOU, Jean Jacques 240
- St. Gregory, as pope, receiving the homage of the cardinals. Plate 4 of the series illustrating the life of St. Gregory. See MIGER, Simon Charles 180
- St. Gregory dictating his homilies. Plate 5 of the series illustrating the life of St. Gregory. See DUPUIS, Louise 181
- VANNUCCI, Pietro, called PERUGINO, *Italian painter*, b. 1446, d. 1524. Madonna and child enthroned, with St. Lorenzo, St. Louis of Toulouse, St. Hieronymus and St. Constantinus. See MARCHETTI, Domenico Ptf., 476
- St. Hugh. See PUCCINELLI, Antonio Ptf., 10
- VARLE, Joachim. St. Augustine. See TINTI, Camillo Ptf., 61
- VECCHIO, Beniamino del, *Italian engraver*. Mary Magdalene with the box of ointment, after Leonardo da Vinci. Size, 13 in. × 6½ in. Ptf., 139
- Note. — Proof, with artists' names only.
- VECELLIO, Tiziano (*Eng. TITIAN*), *Venetian painter*, b. 1477, d. 1576. Ecce Homo. See PETRINI, — Ptf., 154
- St. Christopher. See ZUCCHI, Andrea 215
- The supper at Emmaus. See MASSON, Antoine 322
- The Virgin and child. See TADOLINI, Serafina.
- VERONESE, Paolo. See CAGLIARI, Paolo.
- VEUVE, J.A., et son curé, after J. B. Grouze. See LE VASSEUR, Jean Charles 441
- VIE, La, Champêtre, after Domenico Fedi. See SCOTIN, Gérard Jean Baptiste 327
- VILLALPANDO, Juan Bautista, *Spanish Jesuit*, b. 1552, d. 1608. Various views of the temple of Solomon, and plans of Jerusalem. 169; 289; 483; Ptf., 81
- Note. — Engraved as a portion of the following work by G. da Prado and J. B. Villalpando, *In Executem explanationes et apparatus vrbis, ac templi Hierosolymitani*. Rome, 1596-1604. 3 v. in 1. F°. Engraved in parts. This work is one of the bound volumes of the Tosti collection in the Boston Public Library. See *U.*, C.6.2.
- VILLAMENA, Francesco, *Italian painter and engraver*, b. 1566, d. 1626. A hermit. Designed and engraved by Villamena. Size, 12½ in. × 8 in. Ptf., 160
- Note. — A duplicate of this engraving is in *U.* A.6.2.
- VINCI, Leonardo da, *Florentine painter, sculptor, architect, etc.*, b. 1452, d. 1519. Head of a woman. See BIS, Mlle. — Ptf., 191
- The Last supper. See MORGHEN, Raffaello 345
- Leda. See CALAMATTA, Luigi (Antonio Giuseppe) 5
- Mary Magdalene, with the box of ointment. See VECCHIO, Beniamino del Ptf., 139
- VIOLIN-PLAYER. After Raphael. See BONAFEDE, Giovanni Ptf., 140
- Same. See SALVATORI, Pietro 257
- VIRGIN MARY, The. The assumption of the Virgin. After Guido Reni. See BRUNI, Francesco Ptf., 60
- Same. After P. P. Rubens. See RAGOT, François 190
- Head of the Virgin, from Raphael's Madonna of the fish. Lithograph Ptf., 184
- The marriage of the Virgin, after Raphael. See FOLO, Pietro 338
- Mater dolorosa, after Carlo Cignani. See CLETER, Gregorio 376
- Saint Anna teaching the Virgin, after P. P. Rubens. See BOLSWERT, Schelte A. 529
- The salutation of Mary by Elisabeth, after P. P. Rubens. See JODE, Pieter de 284
- The Virgin, after Guido Reni. See BARON, Jean Ptf., 136
- The Virgin (Mater paritatis). See MARCUCCI, G. 535
- The Virgin, in agony, supported by two angels. After P. P. Rubens. See LEEUV, Willem van der Ptf., 120
- The Virgin praying, after Guido Reni. See POLLY, François de 332
- Note. — See also CHRIST.
- VISION of St. Anthony of Padua, after Ciro Ferri. See BLOEMAERT, Cornelis Ptf., 35
- VISION of St. Francis in presence of the holy sacrament, after S. Vouet. See AUDRAN, Charles 171
- VISION of St. Francis of Assisi, after Agostino Carracciolo. See SCALZI, Filippo Ptf., 33
- VISION of St. Sulpicius Severus, after P. de Champagne. See PITAU, Nicolas 279
- VISSCHER, Cornelis de, *Dutch designer and engraver*, b. about 1610, d. 1658. Gypsy woman, with three children. Size (trimmed and mounted), 14½ in. × 12 in. 191
- The last judgment, after P. P. Rubens. Size, 26 in. × 19 in. 290
- Note. — Engraved on two plates. The original is at the Pinacothek, at Munich. This impression is from the third state of the plate, with the address "F. de Wit et Petr. Soumman excudt."
- The Virgin and child crowned by angels, called "La reine des anges," after P. P. Rubens. Size, 24½ in. × 18 in. 364
- Note. — 2d state, with artists' names, engraved on two plates intended to be joined.
- VOLPATO, Giovanni, *Italian engraver*, b. 1733, d. 1803. Night, from the design of S. Tofanelli, after the original by Guercino. Size, 14½ in. × 19½ in. Ptf., 194
- Note. — The original fresco, and also Guercino's Aurora are in the Casino of the Aurora, in the Villa Ludovisi, Rome.
- and BETTELINI, Pietro. The gallery of the Palazzo Farnese, Rome, after Annibale Carracci. 3 pl. Size of each, 18½ in. × 11½ in. Ptf., 48-50
- Note. — These are the three smaller plates of the series of six. For the three larger plates see *U.*, A.3.1, pl. 38-40, in the bound volumes of the Tosti collection.
- "Volpato etched the outline, which, in the copies to be colored, he carefully finished in water-colors, and gilded the stucco-work. For the impressions not to be colored, the plates were afterwards finished with the graver by Bettelini, to which class belong these impressions." — *Catalogue of the Gray collection of engravings.*
- VOLTERRA, Daniele da. See RICCIARELLI, Daniele.
- VORSTERMAN, Lucas, the elder, *Belgian painter and engraver*, b. 1578. The adoration of the shepherds, after P. P. Rubens. Size, 22 in. × 17 in. 283
- VOUET, Simon, *French painter*, b. 1582, d. 1641. St. Francis de Paola restoring a child to life. See BOLLANGER, Jean 545
- The vision of St. Francis in presence of the holy sacrament. See AUDRAN, Charles 171
- Vow, The, of Louis XIII, after J. A. D. Ingros. See CALAMATTA, Luigi (Antonio Giuseppe) 475
- VICAR, or VICAR, Jean Baptiste, *French painter*, d. 1834. Cardinal Consalvi receiving from Pius VII the bull of the ratification of the concordat with France. See MARCHAND, Jacques 195
- WIDOW, The, and her curé (La veuve et son curé), after J. B. Grouze. See LE VASSEUR, Jean Charles 441
- WILLE, Johann Georg, *German designer, etcher and engraver*, b. 1717, d. 1808. Abraham receiving Hagar. After C. W. E. Dietrich. Size, 18½ in. × 15½ in. 326
- Note. — 3d state (1st of the finished plate), with "20te Platte" and "1775" in the upper margin. The first artists' proof is before letters and arms; the 2d state is before letters, but with the coat of arms.
- Boy blowing soap bubbles, called "Le petit physicien," after Caspar Netscher. Size, 9½ in. × 7¼ in. 192
- Note. — 2d state, with arms and letters.
- Cleopatra applying the asp. After Caspar Netscher. Size (trimmed and mounted), 13½ in. × 11 in. 546
- Note. — Fourth state, with the letters, address, etc.
- La cuisinière hollandaise. After G. Metz. Size, 15½ in. × 11 in. 524
- Note. — Second state of the plate, with letters.
- La déveuve (The winder, the mother of Gerard Dow). After G. Dow. Size, 15½ in. × 11 in. 437
- Note. — Second state of the plate, with the letters, the coat of arms, and the address "a Paris, chez l'Auteur n.°" Numbered 23.
- The Dutch housewife (La ménagère hollandaise), after Gerard Dow. Size, 9½ in. × 7 in. 192

WILLE, Johann Georg, *continued*.
 — Le jeune joueur d'instrument (The young instrument player), after G. Schalken. Size, 11 in. X 8½ in. Ptf., 157
Note.—Third state of the plate, with letters, declension and "Neunte Platte. 1702" in the upper corner.
 — Les offres réciproques; after C. W. E. Dietrich 525
Note.—Sixth state of the plate, according to C. Le Blanc, with letters, arms, etc., and with the accent on the a in "Dedié à," the 5th state being without the accent.
 — Travelling musicians (Musiciens ambulans), after C. W. E. Dietrich. Size, about 20 in. X 15 in. 523
Note.—Fifth state, with letters, arms, and the addition of the letter e to the word *Electoral*.
 WILLE, Pierre Alexandre, *French painter and engraver*, b. 1748, d. 1815. La bonne mère sans souci. See CHEVILLET, Justus 337
 WOMAN and two children, over a pot of charcoal. Size (trimmed and mounted), about 14½ in. X 12 in. 189
Note.—Without names of artists or any indication of the subject.
 WORSHIP of the golden calf, after N. Poussin. See POILLY, Jean Baptiste de 462

WRIGHT, John Mason, *English designer*, b. 1773, d. 1866. Don Quixote and Samson Carrasco. See SMITH, Edward 302
 YOUNG instrument player, after G. Schalken. See WILLE, Johann Georg Ptf., 157
 ZAMPIERI, Domenico, called DOMENICHINO, *Bolognese painter and architect*, b. 1581, d. 1641. The communion of St. Jerome. See TESTA, Giovanni Cesare Ptf., 57
 — David playing upon a harp. See ROUSSELET, Gilles 537
 — Lucretia. See STIARP, William 207
 — The martyrdom of St. Sebastian. See MARCHETTI, Domenico 477
 — St. Cecilia distributing her property among the poor. See POILLY, Francois de 277
 — St. Luke. See MARCUCCI, G. Ptf., 66
 ZUCCARO, or ZUCCHERO, Federico, *Italian painter*, b. 1542, or 1543, d. about 1607. The adoration of the kings. See THOMASSIN, Philippe Ptf., 58
 — Christ crowning the Virgin. Peter and Paul with St. Lawrence and St. Sixtus in adoration. See GIUSI, Adamo Ptf., 63
 ZUCCHI, Andrea, *Italian painter and engraver*, b. 1675, d. 1740. St. Christopher, after Titian. Engraved by A. Zucchi (?). Size, 21 in. X 13 in. Ptf., 47
Note.—Trimmed and mounted, giving no letters. The original fresco is in the dog's palace, Venice.

APPENDIX.

Note.—Since the publication (in Bulletin No. 13) of the catalogue of the bound volumes of the Tosti collection, it has been found convenient to collect and bind in volumes such of the engravings and maps as are parts of incomplete sets or volumes. A list of these volumes is given below. Some of the engravings are duplicated in the bound volumes catalogued in Bulletin 13.

CASINI, Giovanni Maria. Globo terrestre. Delincato sulle ultime osservazioni con i viaggi e nuovo scoperte del Cap. Cook Inglese. [No title-page.] Roma, 1790. 4 pl. Obl. fº C,2.6
Note.—Plate 7-10, vol. 1, of *Atlante generale geografico*, by G. M. Casini, published by the Calcografia generale, Rome. Engraved in parts, which were designed, when united, to form a terrestrial globe.
 ITALY. Maps of parts of Italy, drawn by hand. v. p., 1837-43. fº C,2.5
Contents.—No. 1. Topografia del grande circondario Zanolò. 2. Lago Trasimeno, Marchesato di Castiglione e del Chingi. 3. Pianta del locale presso la Basilica di San Lorenzo fuori le mura. 4. Pianta delle valli di Connechio. 5. Pianta topografica del porto di Civitavecchia. 6. Pianta dello stato attuale della Bonif[icazio] pontina.
 MAPS and plans of parts of Italy, Greece, etc. v. p., v. d. fº C,2.4
Contents.—No. 1-4, 6, 8. Pianta di Roma. 5. Roma e Comarca. 7. Legazione di Velletri, etc. 9, 10. Ducato di Toscana, etc. 11. Topografia della provincia ferrarese, della pianura bolognese, e di una parte delle provincie di Romagna, da T. Barbantini. 12. Pianta delle riparazioni fatte nel fiume Aniene in Tivoli. 13. Pianta di Bologna. 14. Pianta della Campagna romana da L. Piali. 15. Carte des royaumes d'Espagne et de Portugal, par Charle. 16. Karte von Griechenland, von C. G. Fledler. 17. Carta della prefettura apostolica di Labuan e sue dipendenze. 18. Carta di una parte dell' Oceania, da C. Cuarteron.
 METZ, Conrad Martin, *German engraver*, b. 1756, d. 1827, and OTHERS. Miscellaneous engravings, from various works. 18 pl. fº C, B.7.2
Note.—Scenes in Shakespeare and Milton; also classical and fanciful subjects.

PANINI, Francesco, *Italian designer*. Various views of Rome and its buildings, designed by Panini and others, engraved by various artists. 21 pl. fº C, B.7.3
Note.—These plates are duplicated in C, 5.1, and are catalogued in Bulletin No. 13.
 PLANS of buildings, etc., in Rome and elsewhere, by various artists. Obl. fº C, B.7.1
 ROME. Pianta topografica di Roma, dalla direzione generale del censo. [Roma:] MDCCXXIX. Size, 48½ in. X 62½ in. C, Map 32
 VASI, Giuseppe, *Italian designer and engraver*, b. 1710, d. 1782. Various Roman views. 14 pl. in 3. fº C, B.7.5
Contents.—Pl. 1. View of Rome, from the Janiculum. [Engraved on twelve plates, intended to be joined in 1782.] 2. View of the exterior of St. Peter's and of a papal procession. [Engraved, 1778.] 3. View of the interior of St. Peter's, and of a papal procession. [Engraved, 1775.]
 VIEWS of buildings in Rome and Tivoli. By various artists. 9 pl. fº C, B.7.4
Contents.—Pl. 1. View of the villa of Hadrian, at Tivoli. Designed by D. Pallmeel. 2, 4. Outlines of Michel Angelo's ceiling of the Sistine chapel. Designed by V. Dolcibene, engr. by D. Cunego. 3. Bell of the Basilica Vaticana; the design by the founder of the bell, G. Valadier, the engraving by G. Bossi. 5. View of the interior of the Museo Chiaramonte, in the Vatican. Designed by A. Toselli, engr. by G. Balzar. 6. View in the Museo Pio-Clementino, in the Vatican. Designed by F. Costa, engr. by V. Feoli. 7. View in St. Peter's, Rome. By Piranesi. 8. The vaults of the Vatican. 9. View in the Vatican.

This List completes the cataloguing of the Tosti collection.

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