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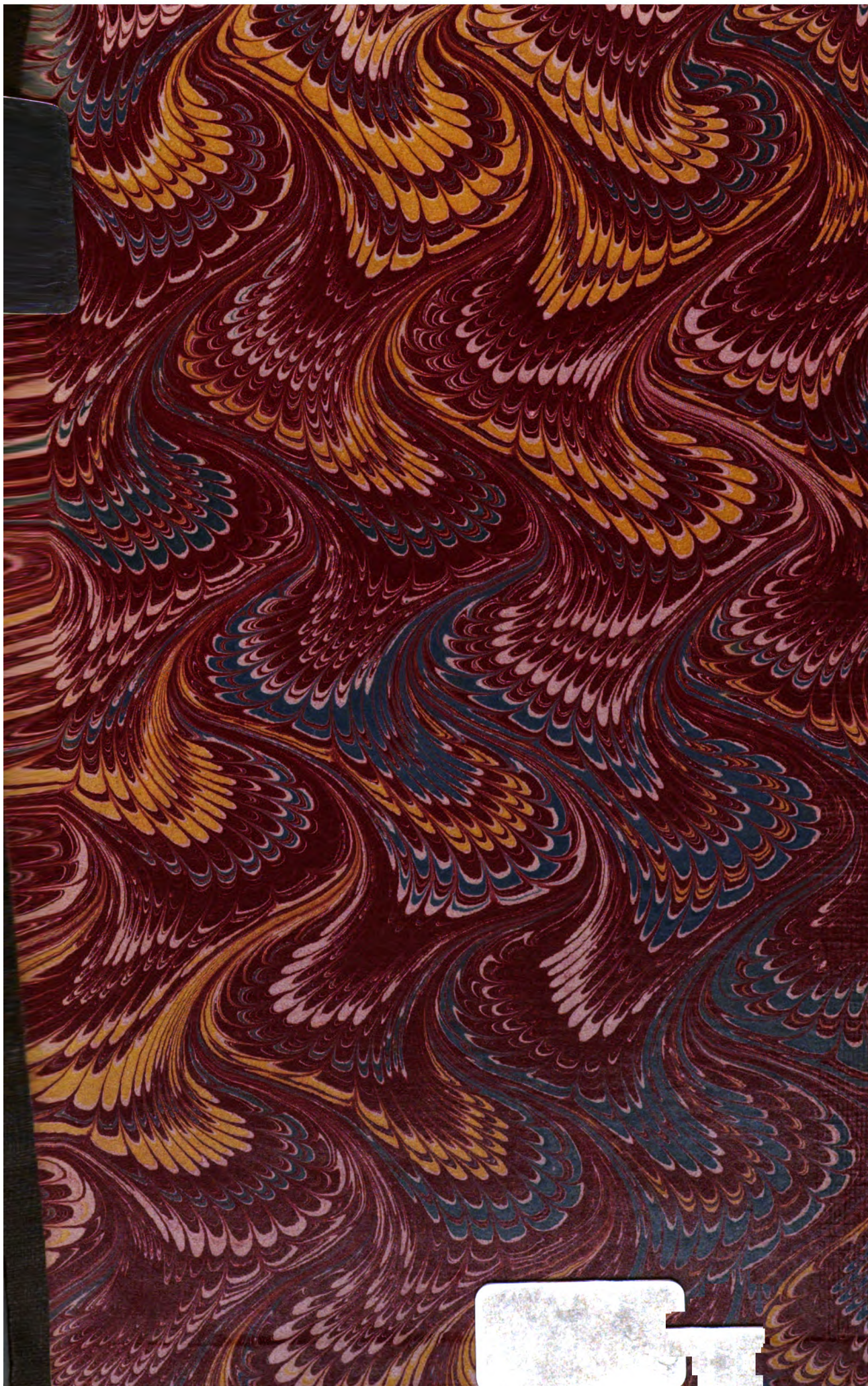
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THE
MALCOLM COLLECTION.
Descriptive Catalogue of
Drawings by the Old Masters.







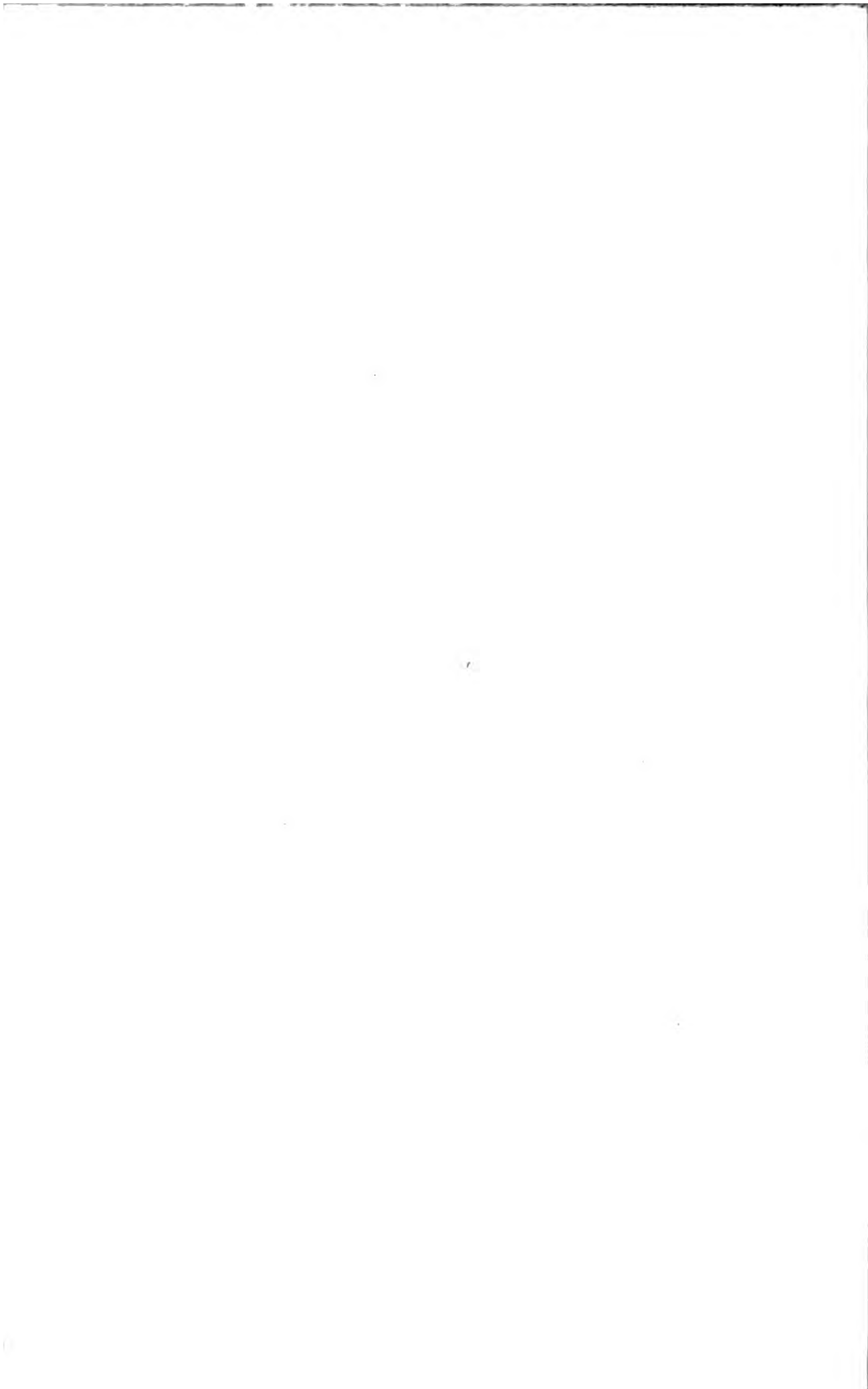
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THE
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DESCRIPTIVE CATALOGUE OF DRAWINGS
BY THE OLD MASTERS.

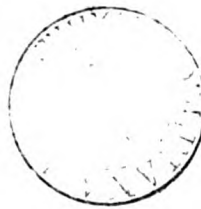






Descriptive Catalogue of the Drawings by
the Old Masters, forming the Collection of
JOHN MALCOLM OF POLTALLOCH, ESQ.

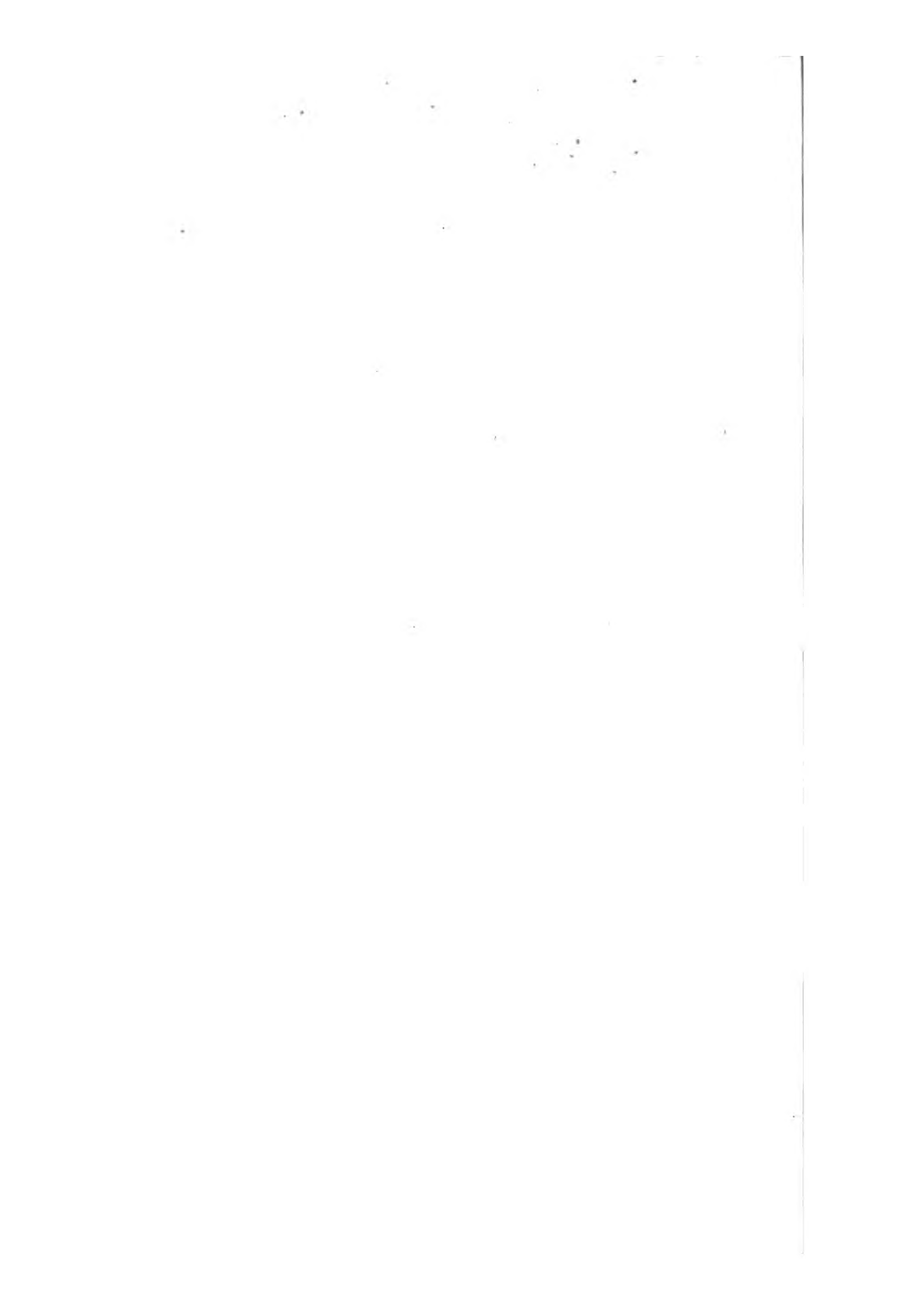
BY
J. C. ROBINSON.



LONDON.

MDCCCLXIX.

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WILKINS.





PREFACE.



THE more important collections of ancient drawings, made by the amateurs and connoisseurs of the last and early part of the present centuries, were, generally speaking, far more extensive in point of the number of specimens than the present series: but a large proportion of the specimens in those vast gatherings usually consisted of drawings of doubtful authenticity, or of little intrinsic value, such as academy studies, drawings by unknown and obscure masters, copies by engravers and young artists, &c. In the present instance it has been a special object to avoid the accumulation of comparatively uninteresting matter. It was felt, moreover, that in this speciality, schemes of collecting of so extensive and universal a character, were perhaps only really appropriate in the case of public museums, having for a primary object to illustrate in full detail the entire range of art.

The following rules have been tacitly followed in the formation of this collection:—

1. Irrespective of authorship, to collect only specimens of indisputable excellence as works of art.
2. To aim more particularly at the acquisition of authentic works of the *greatest* masters, and especially of drawings bearing the signatures of their respective authors.
3. In the case of less eminent masters to retain only exceptionally fine and well-preserved examples.
4. To select by preference works, the authenticity and relative importance of which were in a measure guaranteed by

the fact of their having passed through celebrated collections of former times, as evidenced by the collectors' marks and written inscriptions upon them.

The writer believes, that in consequence, there are but few instances, in which difference of opinion as to the authenticity or correct attribution of the specimens described in this catalogue, would arise amongst connoisseurs of ancient drawings. Whenever any doubt existed in his own mind he has not hesitated to express it. In such cases, however, the phrase ("ascribed to"), which is appended, must not be construed as necessarily implying negation of the suggested origin of the work; in all such instances the drawings themselves are intrinsically excellent, they are, in fact, in this way pointed out as proper subjects for further consideration and comparison.

The public collections of the several countries of Europe have at last absorbed a considerable proportion of the authentic drawings of the greatest masters, and this process, by which specimens are finally withdrawn from what may be termed the art market, is going on more rapidly than ever. In the case of some pre-eminent masters—such, for instance, as Raffaele and Michel Angelo—the whereabouts of nearly all their authentic drawings, both in public or private keeping, is now known, and it has been a paramount object to secure such notable specimens whenever opportunities occurred. A considerable number of known works have thus been acquired, especially on the Continent, and amongst them may be specified some of the principal drawings from the Lawrence collection, which, during the different phases of the dispersion of that unprecedented gathering, had been taken out of England by foreign collectors.

As regards the unique and precious series of drawings of Michel Angelo and Raffaele, got together by Sir Thomas Lawrence, it is believed, in fact, that a majority of the specimens, which had of late years remained in various private hands, have now again been brought together in the present collection.

In respect of the classification adopted, the writer's principal aim has been practical convenience.

In following the established classification into local schools of art, he is well aware of the many objections to which this somewhat old-fashioned method is justly liable; but, trite and empirical as it may perhaps appear, this arrangement has the advantage of being familiar to most persons, and as a ready and convenient means of marshalling such a collection as this, it has obvious advantages.

Generally speaking, in settling the sequence of the several schools and masters, he has adopted the chronological method; but in the case of the Dutch school of the seventeenth century, in which the galaxy of great artists was of almost simultaneous appearance, he decided upon changing that method, and adopting the alphabetical arrangement as the most convenient.

It now only remains for the writer to bespeak indulgence for the errors and shortcomings, which are sure to be found. He is conscious that there yet remains a vast amount of comment and numerous interesting discoveries to be made. To note and verify these will, he hopes, for a long time afford grateful occupation to the owner and his friends.

J. C. ROBINSON.

Jan. 5th, 1869.



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MEMORANDA.

HE terms "*On the right*" and "*On the left*" of the composition, in the following descriptive notices, designate the respective sides of the drawing opposite to the spectator's right or left, as the case may be, in contradistinction to the practice sometimes adopted (more especially by Continental writers on art), by which the contrary sense, *i. e.* the right or left of the picture or drawing itself, is indicated.

The dimensions noted are those of the sheet or leaf of paper on which the drawing is executed, and the terms "height" and "width" indicate respectively the vertical and lateral dimensions of the drawing, when placed upright in its proper position before the spectator.

The collections through which the drawings have successively passed, are noted at the conclusion of each entry, in all cases when they are indicated by the marks or signatures of the owners on the drawings, or when the "provenance" has been otherwise positively ascertained; but in order to avoid the unnecessary repetition of the same names, the three collections, which were the principal sources of the present series, *viz.*, the Robinson, Leembruggen, and Wellesley Collections, are respectively indicated by the initial letters only, (R.) (L.) (W.)



FLORENTINE SCHOOL.

DRAWINGS OF THE FIFTEENTH AND EARLY PART
OF THE SIXTEENTH CENTURY.

I.

FRATE GIOVANNI DA FIESOLE (FRA ANGELICO).

BORN, 1387; DIED, 1455.



THE PROPHET DAVID. Highly finished pen drawing, shaded with purple tint, on vellum; a *camieu* or *grisaille* illumination. The prophet is seated on an altar-shaped pedestal, resembling a Florentine chest or *caffone*, playing on a dulcimer. He is clad in armour, over which is a mantle disposed in beautiful sculpturesque folds. In the field of the drawing is inscribed in large characters "*Prophaeta David.*" The reverse of the leaf contains a portion of a psalm written in two columns, in fine Italian rubricated characters. This admirable and certainly authentic drawing doubtless formed one of the illustrations of a psalter, in all probability one of the celebrated books known to have been illuminated by "Il Beato" for his own convent of San Marco, and which are said to have disappeared during the French invasion at the end of the last century. Although styled an illumination, it should be noted that this drawing is executed in an entirely different manner from the usual choral book miniatures. It is, in fact, a highly-finished painter's drawing, and of a class quite distinct from the productions of the professional "*Miniatore*" or illuminator.

Collection (W.) Height, 8 in.; Width, 7 in.

2.

FILIPPO BRUNELLESCHI, SCULPTOR AND ARCHITECT.
BORN, 1377; DIED, 1446.

PERSPECTIVE DRAWING OF AN OCTAGONAL PORTICO OR PAVILION surmounted by a dome. In the upper part, apparently in the handwriting of the artist, is the inscription "*Porta palazza.*" Highly finished shaded architectural drawing, in bistre or india ink heightened with white, on dark grey or lead-coloured prepared ground. The complete agreement of the style and details of this drawing with the well-known architectural monuments of Brunelleschi in Florence, leaves no doubt that it represents a design by the great architect (probably an original project and not a building actually executed); the technical execution, in itself most masterly, is in every respect that of the Florentine school of the middle of the 15th century, and everything indicates that the drawing is actually from the hand of Brunelleschi. On the reverse are a number of geometrical and other architectural diagrams.

Collections—Talman, Lawrence, (R.) H. 17 in; W. 12 $\frac{3}{4}$ in.

3.

LORENZO Ghiberti (ASCRIBED TO).
BORN, 1381; DIED, 1455.

A DRAPED SAINT HOLDING A BOOK, probably St. John the Evangelist; apparently a finished drawing for a statue. The figure, its back turned to the spectator, stands on a low circular plinth, which is supported on two small sleepers or "put logs" of wood. On the reverse is a study of a naked female, with a head-dress of rays or curved slender horns, in the left hand she holds out two torches. This figure is probably an imitation or reminiscence from the antique. The drawings are executed in the most highly finished manner on an olive-green prepared ground, in silver point, delicately shaded with bistre and heightened with white. In the general style, and especially in the disposition of the drapery, the statue of the saint has a specific resemblance to the works of Ghiberti, and the "technique" of the drawing is evidently that of the earlier half of the 15th century.

Collection (R.) H. 10 in.; W. 5 $\frac{1}{2}$ in.

4.

MASACCIO. BORN, 1402; DIED, 1443.

STUDY, EVIDENTLY FROM THE LIFE, OF A YOUNG MAN SEATED ON A PLANK, drawing in a book. Pen drawing, shaded with bistre. On the

reverse a standing draped figure of a man in the Florentine costume of the first half of the 15th century. It is signed both at front and back "Masaccio," in the same ancient hand, and there can be little doubt that these life-like drawings are really by the great master to whom they are ascribed.

Collection (W.) H. $7\frac{3}{4}$ in. ; W. $4\frac{3}{4}$ in.

5.

ANDREA DEL CASTAGNO (ASCRIBED TO). BORN
DURING THE FIRST TEN YEARS OF THE 15TH
CENTURY; DIED CIRCA 1480.

A SHEET CONTAINING STUDIES FROM NATURE OF MEN HANGING. The studies are six in number, but they are taken from three individuals only, *i. e.* each figure is drawn twice over from different points of view. Two of them are young men dressed in tight-fitting hose and doublets, of the usual fashion of the second half of the 15th century, their arms pinioned behind them; but the third is an old man, naked, with the exception of his shirt and some other short garment over it, and a shoe on one foot only, appearing as if he had been rudely and violently stripped, and suddenly executed. This figure displays with hideous truthfulness the wrinkled and shrunken form of a tall, bulky man of bony frame and corpulent habit. All the figures are drawn with the utmost care and fidelity with a fine pen, and are somewhat foreshortened, *i. e.* seen from beneath, having evidently been delineated on the spot, as they hung at a considerable height above the artist. Further down on the sheet is a profile bust of a lady and the full-faced head of a child; but these are obviously independent studies, having no connection with the hanged men.

It is believed that these remarkable drawings, portraits as they certainly are, distinguished by almost photographic verisimilitude, represent the archbishop of Pisa and the two Pazzi, who were hanged out of the windows of the Palazzo Vecchio, in Florence, in 1478, after the failure of the conspiracy against Lorenzo and Giuliano de Medici. In corroboration of this supposition it should be noted that Andrea del Castagno, immediately after the event, received a commission from the signoria of Florence to paint, on the façade of the palace, the portraits of the principal conspirators as they were hanging: and Vasari records they were "*ritratti per lo piu del naturale*," and that from this work the painter afterwards acquired the soubriquet of "*Andrea degl' Impiccati*." The writer is not acquainted with any authentic drawing from the hand of Andrea del Castagno; but the present study corresponds in every respect

with the recorded characteristics of his style, and it was evidently made at or about the period of the event in question. A particular circumstance may be further noted in respect to one of the figures, as tending to confirm the supposition. One of the young men has one leg of his tight-fitting hose drawn down, as if it had been purposely cut, and pulled down to expose the thigh; and it is recorded by Macchiavelli, that Francesco Pazzi, the conspirator who actually slew Giuliano, in his fury wounded himself in the leg, an accident which had much to do with the failure of the plot; this Francesco escaped to his own house, but was shortly afterwards dragged away and hanged beside his brother and the archbishop. Nothing seems more likely than that this circumstance would be made the most of, and any evidence of the fact displayed to the Florentine populace, and thus the wounded limb, even of Francesco Pazzi, is perhaps represented in the present drawing.

Collections—Sir T. Lawrence, (R.) H. 11 in.; W. $7\frac{1}{2}$ in.

6.

FRA FILIPPO LIPPI (ASCRIBED TO).

BORN, 1412; DIED, 1469.

STANDING FIGURE OF A FEMALE SAINT, draped in an ample cloak or mantle. Her hands are outstretched, and her attitude in general is that of a person who is expounding or arguing some weighty matter. This drawing was ascribed by Richardson to "Gaudenzio;" it is obviously, however, not by *Gaudenzio Ferrari*. Silver point, heightened with white, on light minium red prepared ground.

Collections—Richardson, Sir B. West, Sir T. Lawrence, (R.) H. $12\frac{1}{4}$ in.; W. $6\frac{3}{4}$ in.

7.

FRA FILIPPO LIPPI (ASCRIBED TO).

OUR SAVIOUR IN THE TEMPLE DISPUTING WITH THE DOCTORS. A composition of nine figures. Our Saviour seated on a throne with an arched canopy, his right hand uplifted, and with a book on his knee, appears in the act of addressing a company of six doctors, who are seated in symmetrical order around. Joseph and the Virgin stand behind a low breast wall or partition on the right. Pen and slightly washed drawing in bistre, heightened with white on pale red prepared ground. Ascribed by Dr. Welleley to Giotto, but in the writer's opinion it displays the specific style of design of Fra Filippo Lippi. It is, at all events, obviously a drawing of the 15th rather than the 14th century.

Collection (W.) H. $6\frac{3}{4}$ in.; W. $6\frac{1}{2}$ in.

8.

BENOZZO GOZZOLI (ASCRIBED TO).

BORN, 1424; DIED, 1485.

TWO STUDIES OF DRAPED FIGURES on the same sheet. One is a young man in the costume of the fifteenth century, with a turban on his head; the other a more aged person, with flowing hair, and wearing a cloak or mantle. Pen drawing, slightly washed with bistre, on reddish-tinted paper. From Richardson's collection, by whom the attribution to Benozzo was originally given.

Collections—Richardson, (R.) H. 8 in.; W. $6\frac{1}{4}$ in.

9.

NERI DI BICCI (ASCRIBED TO). BORN, 1419;

DIED, 1486.

AN UNCERTAIN ECCLESIASTICAL AND LEGENDARY SUBJECT. The chief interest of this curious early Italian drawing is in its architectural character, the figures being a minor feature of the composition. The scene is laid within the area of a cloister or arcaded atrium of a church, the west end of which, of a severe, early, round-arched style of architecture, occupies the right of the drawing, and is approached by a flight of steps extending the entire width of the edifice. In the background, above the roof of the arcade, are seen the towers and upper stories of various edifices of an early Florentine character. In front of the church stands a bishop, with two attendant priests or deacons, who, with outstretched hands, seem to be waiting to welcome the coming of three saints, who are preparing to ascend the steps. Underneath the arcade a number of female figures, in contemporary Florentine costume, appear to have assembled to witness the ceremony.

Collections—Richardson, Dr. Mead, J. Barnard, Sir B. West, (R.) (The attribution to Neri di Bicci is in the handwriting of Richardson, and is probably the true one, Richardson having most likely taken the inscription from the original mount.) H. $8\frac{1}{4}$ in.; W. 11 in.

10.

ANTONIO POLLAJUOLO (ASCRIBED TO).

BORN, 1433; DIED, 1498.

ST. FRANCIS ESPOUSING POVERTY. The Saint, in the habit of his order, is placing a ring on the finger of a gaunt and meagre woman, barefooted and scantily dressed; carefully executed with the point of the brush in bistre, heightened with white on a dark blue prepared ground.

It is inscribed on the mount "Antonio Pollajuolo," in a German or Dutch hand of the last century, an attribution most likely copied from some still earlier label. H. $9\frac{1}{4}$ in.; W. $7\frac{1}{2}$ in. Collection (R.)

11.

DOMENICO GHIRLANDAIO. BORN, 1449;
DIED ABOUT 1498.

STUDY OF A LADY IN A STANDING POSITION, in the Florentine costume of the end of the 15th century. This graceful figure is a first sketch, (the head indicated only), of a well-known figure in one of the celebrated frescos of the choir of Santa Maria Novella, and is a portrait of Geneva Benci, the wife of a noble Florentine citizen and a celebrated beauty. The composition in which this figure appears, represents the Visitation of the Virgin and St. Elizabeth (see notice in Vasari, ed. Lemonnier, 1849, vol. 5, page 77). The frescos were executed during the years 1485-90 at the expense of Giovanni Tornabuoni, and are filled with portraits of the donor's family and friends. The present study, drawn with the pen in bistre, has every appearance of being sketched from the life.

Collection (R.) H. $9\frac{3}{4}$ in.; W. $4\frac{1}{8}$ in.

12.

DOMENICO GHIRLANDAIO.

ZACCHARIAS NAMING THE INFANT ST. JOHN. Pen drawing in bistre. This interesting drawing is undoubtedly the first study for one of the frescos in the choir of Santa Maria Novella. Vasari, (vol. 5, p. 77, ed. Lemonnier) thus describes the composition:—"Nella quarto, allato a questa, è Zaccheria che ancor mutolo stupisce con intrepido animo che sia nato di lui quel putto; e mentre gli è dimandato del nome, scrive in sul ginocchio affisando gli occhi al figliuolo; quale è tenuto in collo da una femmina, con reverenza postasi ginocchione innanzi a lui; e segna con la penna in sul foglio, *Giovanni farà il suo nome*, non senza ammirazione di molte altre figure, che pare che stiano in forse, se egli è vero o no." The style and manner agree perfectly with those of the study for the figure previously noted; and this drawing is thus very important, as offering a characteristic and undoubted typical specimen of the "pen" of Ghirlandaio. An engraved facsimile accompanies the drawing; both bear the stamp of the Comte de Fries, and as the engraving does not seem to belong to any known series, it is probable that it was a private plate executed whilst the drawing was in his Collection.

Collections—Comte de Fries (R.) W. $10\frac{1}{4}$ in.; H. $7\frac{1}{2}$ in.

13.

DOMENICO GHIRLANDAIO (ASCRIBED TO).

SHEET OF STUDIES—A VIRGIN AND CHILD—AND A GROUP OF THE VIRGIN KNEELING AND ADORING THE INFANT SAVIOUR, who lies on the ground near her. Silver point on dull crimson coloured prepared ground and heightened with white.

Collections—Comte de Fries and (R.) W. $12\frac{3}{4}$ in.; H. 9 in.

14.

SANDRO BOTTICELLI. BORN ABOUT 1447; DIED, 1515.

AN ALLEGORICAL FIGURE OF ABUNDANCE, represented as a beautiful young female, clad in thin gauzy drapery, carrying a cornucopia, and followed by a group of amorini. This most beautiful drawing is probably the design for an allegorical figure, painted on the reverse of one of his female portraits, a method of which several examples are extant. It is executed with a fine pen, on a light reddish ground, in bistre, the shadows hatched, and the high lights indicated with white.

Collections—Morris Moore, (R.) H. $12\frac{1}{2}$ in.; W. $10\frac{1}{4}$ in.

15.

SANDRO BOTTICELLI.

AN ALLEGORICAL FIGURE OF FAITH, represented as a draped female figure seated, holding in one hand a cross, and in the other a chalice. Pen drawing in bistre, heightened with white on light brown paper.

Collection (R.) H. $9\frac{7}{8}$ in.; W. $6\frac{7}{8}$ in.

16.

SANDRO BOTTICELLI.

THE VIRGIN SEATED, WITH THE INFANT SAVIOUR IN HER ARMS. Pen drawing in bistre, unfortunately much injured and defaced.

Collection (R.) H. $9\frac{3}{4}$ in.; W. $5\frac{7}{8}$ in.

17.

SANDRO BOTTICELLI (ASCRIBED TO).

STUDY OF THE HEAD OF A YOUNG MAN, probably St. John the Baptist, three-quarter face, looking upwards with an expression of adoration. Pen drawing heightened with white on dark pink prepared ground. A small circle or medallion cut from a sheet of studies.

Collections—Earl of Egmont and (R.) Diam. 3 in.

18.

FILIPPINO LIPPI. BORN, 1460; DIED, 1505.

STUDIES OF FOUR FIGURES, draped in voluminous cloaks (two on each side of the sheet), sketches or academy studies from the life probably of friends or companions of the artist. The positions are varied and each drawing was evidently made from a different person. Drawn with the silver point on a grey prepared ground, and heightened with white. In the collection of M. His de Lafalle, of Paris, is a similar sheet; another is in the possession of Lord de Lisle; and several others are preserved in the Christchurch collection, Oxford. All are evidently leaves from the same sketchbook, most unquestionably that of Filippino Lippi.

Collections—Lawrence and Woodburn, (R.) H. 11 in.; W. $8\frac{1}{4}$ in.

19.

FILIPPINO LIPPI (ASCIBED TO).

SAINT ELIZABETH SALUTING THE VIRGIN, highly finished drawing in silver point, heightened with white, on pale greyish blue or lavender coloured prepared ground. Although drawn in a harder and more timid manner than the previous drawing, it is apparently by the same hand.

Collections—"Jacobs" of Antwerp (*circa* 1690), the Earl of Egmont, (R.) H. $11\frac{3}{4}$ in.; W. 9 in.

20.

LORENZO DI CREDI. BORN, 1459; DIED, 1537.

A KNEELING SAINT, APPARENTLY A PRIEST OR BISHOP. The figure is placed with its back to the spectator, but the movement of the head is in the contrary sense. Careful bistre wash drawing, heightened with white on reddish ground.

Collections—His de Lafalle of Paris, (R.) H. 6 $\frac{3}{8}$ in.; W. $5\frac{3}{4}$ in.

21.

LORENZO DI CREDI.

SHEET OF STUDIES, carefully drawn on both sides in silver point, heightened with white, on pale red prepared ground. In front two separate studies, one above the other, of the drapery of a kneeling

virgin: on the reverse, in the upper part, a nude figure of the Infant Christ reclining, as in the usual compositions of the Nativity; in the lower part, to the left, the Infant St. John in a walking attitude; and in the right-hand lower corner a small sketch, apparently for a kneeling Virgin.

Collections—Richardson, Sir B. West, Dimdale, (R.) H. $11\frac{1}{4}$ in.; W. 8 in.

22.

LORENZO DI CREDI.

STUDY OF DRAPERY FOR THE LOWER PORTION OF A SEATED FIGURE, PROBABLY A MADONNA. Highly finished drawing in bistre, shaded with the point of the brush, and heightened with white, on light-red prepared ground.

Collections—Count de Fries, Sir T. Lawrence, (R.) H. $10\frac{1}{2}$ in.; W. $8\frac{1}{2}$ in.

23.

LORENZO DI CREDI.

STUDY OF A SEATED DRAPED FIGURE OF A YOUNG MAN. Silver point drawing, heightened with white, on orange-coloured prepared ground.

Collections—Sir T. Lawrence, (R.) H. $7\frac{1}{2}$ in.; W. $4\frac{1}{2}$ in.

24.

LORENZO DI CREDI.

FULL-FACED PORTRAIT HEAD OF A BOY of about fifteen years old, with long hair, and wearing a cap or berretta. This admirable drawing, evidently from the life, was ascribed by Richardson to Sandro Botticelli, but there can be no doubt that it is really by Lorenzo. It represents the well-known and most beautiful features of a young boy, who seems to have been a favourite model in Florence towards the end of the fifteenth century. Several other studies, evidently from the same youth, are extant in various collections. (The Louvre, Christ Church Collection, Oxford, and Collection of T. Sackville Bale, Esq.) Silver point drawing, heightened with white, on yellowish-brown prepared ground.

Collections—Richardson, Sir T. Lawrence, (R.) H. $9\frac{1}{4}$ in.; W. 8 in.

25.

LORENZO DI CREDI.

FULL-FACED PORTRAIT HEAD OF A YOUTH of fifteen or sixteen, with long hair, and wearing a cap or berretta. Though slightly different

in expression, and in a different position, this head strongly resembles the one previously described (No. 24), and it is obviously by the same hand. Silver point drawing, heightened with white, on yellowish-brown prepared ground (also erroneously ascribed by Richardson to Sandro Botticelli).

Collections—Richardson, Sir Thos. Lawrence, (R.) H. 7 in. ; W. $6\frac{1}{4}$ in.

26.

LORENZO DI CREDI (ASCRIBED TO).

STUDY OF THE HEAD OF AN AGED MAN, full faced. Silver point, heightened with white, on pale buff coloured prepared ground.

Collections—Richardson, W. H. Carpenter, (R.) H. 10 in. ; W. $7\frac{1}{2}$ in.

27.

EARLY FLORENTINE SCHOOL. (?)

SHEET OF STUDIES. In the lower part a seated figure of a faint or prophet with a book. Above, an outline sketch of a St. Veronica, holding the holy napkin. On the reverse of the sheet are two separate studies, the lower one a slight sketch of a man leading a horse, the other a more finished one of a colossal horse, apparently a statue, with two men assisting a third to climb up on to its back. Pen drawing on paper, rubbed over or stained with red ochre or vermilion. Ascribed by the Comte de Fries to Lorenzo Ghiberti. A drawing of the first half of the fifteenth century, but not necessarily by Ghiberti, and in the opinion of the writer more likely an early work of Andrea Verrocchio.

Collections—Comte de Fries, (R.) H. $9\frac{3}{4}$ in. ; W. $6\frac{3}{4}$ in.

28.

EARLY FLORENTINE SCHOOL.

AN ANGEL STANDING, PLAYING ON THE HARP. Highly finished pen and bistre washed drawing. Dr. Wellesley suggested Fra Filippo Lippi as the author of this drawing. The writer, however, is unable to find any specific resemblance to the style of that master, as expressed in many well-known pictures, and also in drawings. It appears to him to partake more of the manner of Cosimo Roselli: in any case, it is doubtless a drawing of the early Florentine school.

Collection (W). H. 8 in. ; W. $3\frac{1}{2}$ in.

29.

EARLY FLORENTINE SCHOOL.

(FORMERLY ASCRIBED TO FRANCESCO FRANZIA). SECOND
HALF OF FIFTEENTH CENTURY.

"SACRA CONVERSAZIONE." The Virgin and Child seated on a throne, with four standing Saints symmetrically disposed, two on each side. On the right Sant' Antonio Eremitano and a fainted bishop, perhaps San Zenobio; on the left San Francesco and Santa Chiara. Design for an altar-piece, with the predella and architectural framework of arabesque pilasters, friezes, cornice, &c., complete. Bistre pen drawing, also slightly washed with bistre and heightened with white, on grey paper. This drawing is well-known from the fac-simile in Metz' work. It appears to have been first ascribed to Francesco Francia by Richardson, in whose collection it was; on the back of the mount he has written as follows: "The picture is as large as the life, and was the last which was bought by the Duke of Orleans, and is ascribed to F. Francia." In the right hand lower corner is also the authoritative certificate, "True, A. Pond." It seems, however, impossible to attribute this drawing with absolute certainty to any particular master. In the writer's opinion the drawing is of Florentine origin, and he is inclined to believe it a work of the earlier time of Mariotto Albertinelli.

Collections—Richardson, E. Knight, (W.) H. 12 in.; W. 10½ in.

30.

RAFFAELLINO DEL GARBO. BORN, 1476;

DIED, 1536 (?)

THE CIRCUMCISION. Pen drawing carefully shaded in bistre, and heightened with white. This highly finished drawing is in reality a cartoon, having, as is evident from the carefully pricked outlines, served for the direct transfer to the panel or other vehicle. Composition of five figures: the scene passes within an open porch or arcade, and at the summit the cusped arches of a Gothic canopy are indicated in outline or profile only. This important early Florentine drawing, rightly attributed by Richardson, (doubtless from an earlier endorsement,) to Raffaellino, may have been the design for part of an altar-piece or other work re-uniting many minor stories; or more likely a design for embroidery, of which, we learn from Vasari, Raffaellino made so many. Another drawing, precisely similar in general style, arrangement and dimensions, of a different but analogous subject, yet evidently made

for another portion of the same work, is amongst the framed drawings in the collection of the Uffizj in Florence.

Collections—Richardson, (R.) H. 13 in. ; W. 9 in.

31.

RAFFAELLINO DEL GARBO.

A POPE ON HORSEBACK, CARRYING A FALCON ON HIS WRIST. On the right an archway, with a female saint in an attitude of prayer under it. At bottom is inscribed, in the handwriting of the artist, "D. Balt Chuesto dictus pp. Clemens quintus."

On the reverse is a long inscription, which, although not distinctly legible, seems to be a description of a rich piece of embroidery. This drawing is engraved in fac-simile in Metz' work, and is there erroneously ascribed to "Stefano Fiorentino, Florence, 1320," and is styled a portrait of Pope Clement V.

The exact analogy in style and touch with the previous drawing and with other known drawings of Raffaellino, leaves not the least doubt in the writer's mind that it is by that artist.

Collections—Padre Resta, Richardson, Sir J. Reynolds, Ottley, Sir Thos. Lawrence, (R.) H. $6\frac{3}{4}$ in. ; W. $6\frac{1}{4}$ in.

32.

MARIOTTO ALBERTINELLI (ASCRIBED TO).

BORN, 1475 (?) DIED, 1520 (?)

THE VIRGIN SEATED, HOLDING THE INFANT SAVIOUR ON HER KNEE. A small drawing, shaded with the point of the brush in bistre, and heightened with white, on a tawny yellow or orange coloured prepared ground.

Collections—Sir J. Reynolds, (R.) H. $4\frac{1}{8}$ in. ; W. $3\frac{1}{4}$ in.

33.

VINCENZIO DI SAN GIMIGNANO.

LAST MENTIONED IN 1529.

THE VISITATION OF ST. ELIZABETH (?) or the meeting of a male and female saint, who are saluting each other. Two drawings of the same composition. On the right, in each design, is a doorway of Italian architecture, in front of which stands the female saint, with two attendant females behind her; on the opposite side are two rustics in conversation. In the background various buildings, apparently the outskirts of a city. Pen drawings in bistre.

Collections—Mariette, Lawrence, (R.) H. $6\frac{3}{4}$ in. ; W. 5 in.



34.

LEONARDO DA VINCI. BORN, 1452; DIED, 1519.

PROFILE BUST OF A WARRIOR IN A FANCIFUL, RICHLY-ORNAMENTED CUIRASS AND HELMET. The heroic imperious aspect of this ideal head, nevertheless, does not conceal its original type, which is that of Leonardo's often-repeated model with the deep-set eye, aquiline nose, and protruding under-lip, another rendering of which, moreover, may be seen in the caricature drawing, No. 42, in this collection. Highly-finished drawing, with the silver point on cream-coloured prepared ground.

Collections—Sir T. Lawrence, (R.) H. 11½ in.; W. 8½ in.

35.

LEONARDO DA VINCI.

STUDY OF A HEAD, resembling that of the St. John in the picture of the Last Supper at Milan. A splendid drawing, on greenish-grey prepared ground in silver point, and with the pen, and also shaded with bistre.

Collections—Sir P. Lely, (R.) H. 9¼ in.; W. 6½ in.

36.

LEONARDO DA VINCI.

TWO HEADS OF FEMALE SAINTS OR OF ANGELS, one on each side of the sheet. In front a "three-quarter" head looking downwards; on the reverse a nearly full-face head, the eyes directed to the right; silver point drawing on cream-colour prepared ground. It is interesting to note, that the oblique lines of the shading in both these studies, incline in opposing directions in different parts of the drawings (those inclining from left to right downwards predominating). This peculiarity seems to indicate, that Leonardo, who is known to have used either hand with equal facility, executed these studies in part, (perhaps entirely,) with the left hand.

Collection (R.) H. 4¾ in.; W. 4 in.

37.

LEONARDO DA VINCI.

STUDY OF A HALF-LENGTH FIGURE OF A YOUNG MAN; the head (three-quarter face) looking over the shoulder. On the reverse of the sheet another study of a similar head and two sketches of profiles. Pen drawings in bistre.

Collection (R.) H. 7 in. ; W. $5\frac{1}{4}$ in.

38.

LEONARDO DA VINCI.

SHEET OF STUDIES, probably a leaf from a sketch-book ; drawn in pen and bistre. In the upper part a draped male figure with a long speaking-trumpet, blowing into the ear of a nude figure. In the lower part two seated draped figures, apparently in conversation.

Collection—Sir T. Lawrence. H. 10 in. ; W. $7\frac{1}{2}$ in.

39.

LEONARDO DA VINCI.

SHEET OF STUDIES OF A DOG AND TWO CATS. Silver point drawing, on pale cream-coloured prepared ground.

Collection—Sir T. Lawrence. H. $5\frac{1}{2}$ in. ; W. $4\frac{1}{4}$ in.

40.

LEONARDO DA VINCI.

ANATOMICAL STUDY. A torso, showing the bones and the abdominal muscles. Pen drawing in bistre.

Collection (R.) H. 9 in. ; W. 5 in.

41.

LEONARDO DA VINCI.

A MAN'S HEAD, two-thirds life size, seen nearly full face ; he has his eyes shut, apparently closed with a momentary effort, as if he had just emerged from darkness to brilliant sun-light. The expression of the features is somewhat humorous, and every line and wrinkle is rendered with such truth that it has almost the effect of a momentary photograph from the life. The smooth rounded features are full of individuality, the abundant curly hair, however, is somewhat idealized in treatment. The outlines are pricked with a needle for transferring.

Highly finished drawing in red chalk, the paper bearing the watermark of an "Agnus Dei" within a circle.

Collections—Bouverie (R.) H. 10 in. ; W. $7\frac{1}{4}$ in.

42.

LEONARDO DA VINCI.

A GROUP OF FIVE CARICATURE HEADS. On the right in the lower part, a bald head of an old man in profile, with the mouth wide open, displaying the tongue and teeth. On the opposite side an aged head with rounded features, nose *retrouffé*, thick protruding under-lip, and massive chin, expressive of a stolid, dogmatical character. Betwixt the two, a stern front face with a wide mouth, the corners drooping or turned down. Above, two smaller heads; the one to the right a profile of a man with an aquiline nose, prominent massive chin, and the corners of the mouth turned down, (an oft-repeated type or model of Leonardo's, evidently taken from nature); and on the extreme left a profile of an old woman with a goitre, or excrescence on the neck.

Pen drawing in bistre.

Collection (R.) H. $7\frac{1}{4}$ in.; W. 7 inches.

43.

LEONARDO DA VINCI.

CARICATURE STUDY. The head, in profile, of a hideous wrinkled old woman, her hair gathered up in a conical bunch, and tied round in a top-knot. Red chalk.

Collections—Crozat, (R.) H. $4\frac{7}{8}$ in.; W. $3\frac{3}{8}$ in.

44.

LEONARDO DA VINCI.

STUDY OF DRAPERY FOR THE UPPER PART OF A FIGURE OF CHRIST RISING FROM THE TOMB. The figure is enveloped in a mantle thrown over the shoulder, with the end flying in the wind. The drapery is drawn and shaded with wonderful truth and delicacy, whilst the head and arms are only slightly indicated in outline. Highly-finished drawing in silver point, heightened with white, on dark green prepared ground.

Collections—Sir T. Lawrence, (R.) H. $7\frac{1}{4}$ in.; W. $6\frac{1}{4}$ in.

45.

LEONARDO DA VINCI.

CHRIST SEATED IN THE CLOUDS, as if for a composition of the Last Judgment. Although full of expression, the drawing is evidently only an elaborate study of drapery from the lay figure, the torso and head of

the figure being only indicated, whilst the ample cloak in which the figure is enveloped is rendered with admirable force and precision.

This drawing, or rather painting, is executed on fine lawn in tempera colour, black and white on a dark grey ground, in a style peculiar to Leonardo. At the foot of the drawing an ancient signature ("Leonardo da Vinci") in Roman capital letters, has been partly effaced, probably by one of the recent possessors, Lawrence, and Ottley before him, having attributed it to Fra Bartolommeo, to whose earlier and more severe style it has indeed considerable resemblance.

Collections—Paul Sandby, W. J. Ottley, Sir T. Lawrence, (R.) H. $12\frac{1}{2}$ in. ; W. $8\frac{3}{4}$ in.

46.

LEONARDO DA VINCI.

STUDY OF TWO DRAPED FIGURES, probably from the lay figure, for a kneeling St. John the Baptist and a kneeling Virgin. Elaborate and careful drawing in chiar'oscuro in distemper on fine lawn, similar in style and *technique* to the previous drawing.

Collections—Sir Anthony Westcombe, (R.) L. $12\frac{1}{2}$ in. ; H. $10\frac{3}{4}$ in.

47.

LEONARDO DA VINCI.

STUDY OF DRAPERY FROM THE LAY FIGURE OF A KNEELING VIRGIN, doubtless for a composition of the Nativity. Highly-finished shaded drawing or painting in bistre, heightened with white on fine lawn, on a brown ground. The collection of the Louvre contains two other studies of drapery by Leonardo, executed on lawn, precisely in the same manner as the present three drawings.

Collections—Richardson, Sir Joshua Reynolds, Sir Thos. Lawrence, the King of Holland, (L.) H. $11\frac{3}{4}$ in. ; W. $7\frac{1}{2}$ in.

48.

LEONARDO DA VINCI.

TWO REGARDANT FEMALE HEADS IN PROFILE, betwixt them the full-faced head of a child looking upwards, towards the female on the left. The latter has the features of a young and handsome woman, but with an idealised and somewhat cold and statuesque expression. The head on the right is that of a rather older person; the features more homely, though still beautiful, and with an expression of serious modesty, forming a marked contrast with the erect and self-possessed mien of the other personage. The hair of both figures is bound with ribbons or scarfs.

This composition somewhat resembles that of the well-known picture called "Modesty and Vanity," in the Sciarra Gallery in Rome. The heads also have considerable similarity in type, and it is not impossible that this design is a first thought for the work in question. The present drawing has been sometimes ascribed to Bernardino Luini. Drawn and shaded in a very highly-finished manner, with a fine pen in bistre.

Collections—J. Barnard, Sir Anthony Westcombe, (R.) L. $6\frac{1}{4}$ in. ; H. $4\frac{3}{4}$ in.

49.

LEONARDO DA VINCI.

STANDING NUDE FIGURE OF VENUS, "back view." This highly finished and beautiful drawing is a careful study from an antique Greek bronze, the original of which is still known to exist. It is drawn and shaded, with a strong effect of light and shade, in black chalk, strengthened with washes of bistre tint.

Collections—Conte Gelofo, (W.) H. 10 in. ; W. $6\frac{3}{4}$.

50.

LEONARDO DA VINCI (ASCIBED TO).

NUDE STANDING FIGURE OF A YOUNG MAN, with his back to the spectator, the head turned to the right, showing the features in profile. In his left hand he holds a long wand or the staff of a banner, in his right, branches of oak and laurel. His head is encircled with a wreath of oak leaves ; over the shoulders a scarf is thrown, tied in a knot, the end hanging over one arm, and flying in the wind.

Most elaborately shaded, and drawn with a fine pen. The background filled in with bold hatching in the manner of an engraving. At the bottom, in a very ancient hand, and in faded ink, is inscribed in Roman capitals : "Leonardo da Vinci." This beautiful drawing has also been attributed to Francesco Francia.

Collections—Winstanley of Liverpool, (R.) H. 10 in. ; W. $5\frac{1}{8}$ in.





51.

MICHEL ANGELO BUONARROTI. BORN, 1475;
DIED, 1564.



IDEAL BUST (THE HEAD IN PROFILE) OF A WARRIOR IN ARMOUR. The helmet represents the skull or skin of the head of a monstrous animal. It is encircled with a plume or crown of feathers, and surmounted by a crest of a crouching dog, with a bone in its mouth. At the top of the breast-plate is a human gaping mask, and on the pauldron or shoulder-piece, represented as if embossed in high relief, a beautiful group of two struggling figures, perhaps Hercules and Cacus.

This superb drawing is carefully shaded in black chalk, and, though highly finished, displays the most vigorous and energetic style of the great master. In the writer's opinion it belongs to Michel Angelo's early and greatest epoch—shortly before 1500, *i.e.* prior to his first visit to Rome. From its resemblance to certain imaginations of Leonardo da Vinci (compare the drawing in this collection, No. 34), it seems very probable that it was executed in emulation of that great master.

This drawing was anciently known as the "Conte di Canossa," and the helmet-crest of a dog gnawing a bone is probably a punning device or "imprefa" indicative of the name. Michel Angelo, it should be noted, claimed descent from the ancient Counts of Canossa; it is, therefore, not improbable that he may have intended this head as an ideal portrait of some one of his legendary progenitors. An etching of this drawing exists by Antonio Tempesta, dated 1613.

Collections—Sir Joshua Reynolds, Sir T. Lawrence, (R.) H. 16½ in. ; W. 10⅛ in.

52.

MICHEL ANGELO.

AN IDEAL FEMALE HEAD IN PROFILE, wearing a fantastic head-dress of scale work, surmounted by a cherub. This celebrated drawing is known as "the Marchesa di Pescara," and an etching of it exists under that title by Tempesta, engraved as a companion to the print of the previous drawing. Highly-finished shaded drawing in black chalk.

On the reverse are various studies of heads, &c., in red chalk. Amongst them may be specified a grotesque head or mask in profile, with a wide-gaping mouth; and two studies of the head of the same young man, wearing a flat cap with a feather in it. This drawing appears also to be of the early period of the master, and it was doubtless executed long before the period of Michel Angelo's acquaintance with Vittoria Colonna. It is, moreover, obviously an ideal imagination, and not a portrait.

Collections of the Buonarroti family, Vicar, W. Y. Ottley, Sir T. Lawrence, (W.) H. 12 in.; W. 9½ in.

52 (A.)

MICHEL ANGELO (AFTER).

AN ANCIENT REPLICA of the preceding drawing. This careful and spirited copy is, in fact, a deceptive fac-simile of the original. To all appearance it is of the age of Michel Angelo, and was probably the work of one of his immediate scholars.

Collections—Bertini of Milan, (R.) H. 11¼ in.; W. 9½ in.

53.

MICHEL ANGELO.

HEAD OR BUST OF A MAN IN PROFILE, turned towards the left, known as the "head of Satan." The expression is that of the most intense and terrible malignity: the eye glares like a ball of red-hot metal, and the locks of hair, evidently by design, resemble tongues of flame. The execution of the drawing is in keeping with its astonishing power of conception. Shaded pen drawing in bistre, probably of Michel Angelo's early period, *circa* 1500, engraved in fac-simile in Woodburn's Lawrence Gallery, 1853, No. 16.

Collections—Richardson, Lawrence, (R.) H. 5¼ in.; W. 5¼ in.

54.

MICHEL ANGELO.

STUDY OF A LEFT ARM IN A PENDANT ATTITUDE, beside it the bones in the same position, drawn from an articulated skeleton. Possibly these studies may have been made for one of the arms of the David, which is in the same pose, and for which there is a small wax model in the "Gherardini Collection" in the South Kensington Museum. The firm well-defined manner of execution, hatched or

shaded with the pen in bistre, is entirely that of the period of the execution of the David. (*circa* 1501.)

Collections—Mariette, Comte de Fries, (R.) H. 11 in. ; W. 6½ in.

55.

MICHEL ANGELO.

A SHEET OF SKETCHES DRAWN ON BOTH SIDES IN PEN AND BISTRE. In front, on the left, a study of a draped male figure in profile, in a contemplative attitude, the right foot resting on a step or pedestal, the right arm naked and bent, with the hand raised to the mouth. The remainder of the leaf is mainly taken up with a slight sketch of an equestrian battle subject, bearing some resemblance to a portion of Leonardo da Vinci's "Battle of the Standard." Near the margin of the sheet, on the left, is another slight outline, but in the nude, of the first named figure; the ends of three or four lines of writing in the autograph of Michel Angelo occupy the upper right hand corner. On the reverse two studies of an ornamental capital of a pilaster, and a foliated mask in profile. On this side also, are six lines in the autograph of the artist, rather illegible, but apparently a portion of the first essay towards the composition of a sonnet. The draped figure represented in this sheet appears to be a first sketch for the unfinished statue of St. Matthew, now placed under the Loggia of the Academia in Florence, one of the Twelve Apostles, undertaken in 1503, for the "Opera," or Board of Works of the Cathedral of Santa Maria del Fiore.¹

Collections—Lempereur, W. Dyce, R.A., and (R.) H. 7¾ in. ; W. 7¼ in.

56.

MICHEL ANGELO.

STUDY OF A FORESHORTENED NUDE FIGURE, KNEELING; the body bent downwards, with the head and back towards the spectator. This is perhaps a first sketch for one of the figures in the "cartoon of Pifa,"—the naked soldier on the bank, who bends forward and reaches down his hand to help out one of the bathers in the water beneath. On the reverse are some slight sketches of architectural motives, and four

¹ This unfinished statue of St. Matthew was the only one of the Twelve executed. It appears to have been abandoned in 1505, and in the interim Michel Angelo had (October, 1504) undertaken his "cartoon of Pifa" in rivalry with Leonardo's famous "Battle of the Standard." The occurrence of a reminiscence of the last-named famous work in the present drawing is, therefore, interesting as an evidence of Michel Angelo's appreciation of the genius of his great competitor.

lines of writing in the autograph of the artist. The beginning and the end of each line of this inscription are cut off, but it seems to refer to some architectural details connected with a palace.¹

Collection (W.) W. $7\frac{1}{4}$ in. ; H. $5\frac{1}{4}$ in.

57.

MICHEL ANGELO.

PRELIMINARY STUDY FOR THE FIGURE OF HAMAN, painted in one of the angles of the ceiling of the Sistine Chapel. A most careful and highly finished shaded drawing in red chalk. Two other sketches of the left thigh and foreshortened leg and foot, and a third of the right foot, fill up the sheet. On the reverse are two other slight sketches of the upper part of the figure.

Collections — Casa Buonarroti, Vicar, Sir T. Lawrence, (R.) probably executed *circa* 1507. (See also description of this drawing in the Lawrence Exhibition Catalogue, in which it is numbered 37. H. $16\frac{1}{2}$ in. ; W. $8\frac{1}{2}$ in.

58.

MICHEL ANGELO.

DRAPED FIGURE OF A MAN OF MAJESTIC APPEARANCE STANDING ERECT, IN PROFILE. He is clad in a cloak of broad and ample drapery, and wears a species of helmet on his head; he has a long beard, and in character and expression the head so strongly resembles that of Michel Angelo himself, as to convey the impression that it is his own portrait. He holds out a globe or sphere in both hands before him. Hatched or shaded with the pen in bistre. On the reverse of the sheet is a beautiful study of a female heroic head, three-quarter view, drawn in chalk, heightened or retouched with the pen in bistre. The former drawing is engraved in fac-simile in Woodburn's "Lawrence Gallery," and it is thus rather absurdly described in that work: "No. 1. Michel Angelo Buonarroti. Represented in a large cloak, formed in grand folds. He holds a globe in his hand, and has on his head something between a helmet and a pontiff's cap. This most curious drawing is highly finished with the pen and bistre, and was probably done at the time he obtained the honourable place of architect to St. Peter's. His dress approaches that of a cardinal, and his holding

¹ Dr. Ruland has observed in reference to this drawing, that the style of execution seems to be of a later period than that of the "Cartoon of Pifa (*circa* 1504), and suggests that it may possibly be a study for a figure in a somewhat similar *pose* in the foreground of the Crucifixion of St. Peter, in the Capella Paolina (executed *circa* 1550). The identification of the drawing as a study for the former work, on the other hand, is due to the late Dr. Wellefley.

a globe in his hand may signify that he had obtained the extent of his wishes." It is scarcely necessary to comment on the explanation offered by Woodburn. Nothing whatever in the drawing connects it with his appointment to St. Peter's, which took place in 1547. This drawing, on the other hand, evidently belongs to an earlier time, not improbably to the period of the Sistine Chapel ceiling (*circa* 1508).

Collections—Lempereur, B. Constantine, T. Dimsdale, Sir Thos. Lawrence, and (R.) Size 13 in. by 8½ in.

59.

MICHEL ANGELO (AFTER).

A SHEET OF PEN DRAWINGS, representing two different portrait statues of Pope Julius II. seated on a throne.

These drawings are obviously studies made "from the round," *i. e.* they are representations, delineated under the natural conditions of perspective, of actual models, which were probably executed in wood and wax, in the usual manner of the Italian 15th and 16th century sculptors, and that the statue represented was destined to be executed in metal may be inferred from the presence of certain details, which it would have been impossible to carry out in marble. The two designs differ in many points of detail, but the figure itself is substantially the same, *i. e.* the general *pose* is alike in both, and the costume is identical.

In the design on the right, the pope is represented in full pontificals, wearing the triple crown; in his left hand he holds the keys, and the other, outstretched, holds forth a model of the Basilica of St. Peter, not however, as it was ultimately designed by Michel Angelo, but with the dome and two lofty western steeples, according to the earlier plan of Bramante (or Giuliano de san Gallo?) * The throne on which the pope is seated is of massive and stately architectural design. The other composition (on the left side of the sheet) is of simpler *ordonnance*, the throne, especially, being of plainer and less elaborate style. The pope, as in the other design, holds St. Peter's keys in his left hand, whilst the other is raised in the act of benediction; both the figures are represented based on square plinths or slabs in the usual manner of statues. The head, identical in both, is a striking and majestic likeness of the pontiff.

The grandiose style of Michel Angelo seems to be clearly manifested in these designs, but at the same time it is certain that the drawings are not actually by the hand of that great master. The technical execution,

* Vide the rare contemporary engraving by Agostino Veneziano. Bartsch, No. 534.

however, is that of the beginning of the 16th century, and in the opinion of the writer the drawing is the work of an engraver.

There seems sufficient reason to conclude, that these designs represent preliminary projects for the celebrated colossal bronze statue of Pope Julius II., executed by Michel Angelo in Bologna in 1507-8, and erected over the west portal of the cathedral of San Petronio in that city, but which was destroyed shortly afterwards (in 1511).

The execution of the drawing is timid, yet in a certain sense masterly, and the thin wiry lines and cross-hatchings seem to the writer to resemble in some degree the burin work of Marc Antonio.¹

Of the two designs the simpler one, (that on the left), was probably the chosen one. No graphic representation, (other than the present?) remains of this famous work, nor has any detailed description of it come down to us. It is recorded by Condivi and by Vasari that the commission for the statue was suggested to the pope by San Gallo, the architect, Michael Angelo's constant friend. The representation of the model of St. Peter's, (probably according to San Gallo's design,) held in the hand of the pontiff, seems therefore to have a certain significance. In regard, however, to this matter of the ultimate disposition of the hands, the well-known anecdote must not be forgotten. The pope had his own ideas as to the symbols to be displayed in the hands of his effigy. The model of the church was evidently discarded at once, for it is on record, that in the finished design, the right hand was raised in so proud and commanding an attitude, that the pope himself asked Michel Angelo whether he was supposed to be blessing or cursing. This imperious gesture, it may be shown, is perfectly expressed in one of the present drawings, whilst in regard to the left hand, on the sculptor asking what he should place in it, the pope suggested a sword as the fittest emblem of his character and dealings with the city.² It is certain, at all events, (see notes to the Lemonnier edition of Vasari, vol. xii. p. 348), that whilst the right arm of the finished statue was raised

¹ It should be noted that at the time of the execution of Michel Angelo's statue in Bologna, Marc Antonio, a native of that city, was in full practice there as an engraver, and it seems not unlikely that he should contemplate the production of an engraving of so celebrated a work, whilst that no print of it was ever really executed, might be accounted for by the political changes which within a brief period overturned the power of the popes in Bologna, and caused the destruction of the statue itself.

² Ed andata sua santità a vedere ne sapeva che se gli porre nella man sinistra, alzando la destra con un atto fiero, che'l papa dimandò s'ella dava la benedizione o la maledizione rispose Michel Angelo che'l annunziava il popolo di Bologna perche fusse savio, e richiesto sua santità di parere si dovesse porre un libro nella sinistra gli disse 'metevi una spada che io non so lettere.'" *Vasari*, vol. xii. p. 187.

in the act of benediction, the left hand held the keys, as shown in one of the present designs.

Collection (R.) L. 7 in.; H. $5\frac{1}{4}$ in.

60.

MICHEL ANGELO.

THE FLAGELLATION OF OUR SAVIOUR. A first design for the well-known composition, painted from Michel Angelo's designs, by Sebastian del Piombo, in the church of San Piero in Montorio in Rome. The present composition, in part very carefully elaborated, differs greatly from the work as finally executed; several accessory figures, not in the picture, are indicated in it, and the attitudes of the Christ and the striking figures are more or less changed. See Vafari (ed. Lemonnier), *Life of Fra Sebastiano*, vol. x. p. 124, for interesting details respecting Michel Angelo's concurrence in the design of the celebrated work. The date of this composition appears not to be exactly known. It was, however, probably shortly before that of the Raising of Lazarus, which was terminated in 1519.

Collections—Buonarroti, Wicar, Sir T. Lawrence, King of Holland, (L.) W. $9\frac{1}{4}$; H. $9\frac{1}{4}$.

61.

MICHEL ANGELO.

OUR SAVIOUR RISING FROM THE SEPULCHRE. Highly finished study in black chalk. Our Saviour is represented in the act of soaring upwards, the left arm uplifted as if holding a banner, which is only slightly indicated. The long shadowy folds of the grave clothes are seen floating behind the figure in the background. This admirable drawing is one of those in which every form and detail are modelled and elaborated as if it were actually a work of sculpture. There are several other studies extant (Windsor and Louvre Collections) for this composition of the Resurrection, which does not seem to have been ever executed. On the reverse of the sheet are two small sketches, one of a grotesque dragon or salamander, and the other a slight outline of a nude human figure. The writer is of opinion that the probable date of this drawing is *circa* 1518-20. In regard to this composition of the Resurrection, there can be no doubt that it was intended as the design for a picture, and more likely for a large altar panel picture than for a wall fresco. As the style of drawing, especially in the somewhat lengthy proportion of the figures, agrees with that of the various designs

executed by Michel Angelo for Sebastian del Piombo, it seems not unlikely that it was one of the works intended to have been carried out by the joint labour of the two artists. This drawing, like most of the more important ones of Michel Angelo in this collection, was obtained from the descendants of Michel Angelo, by Wicar. It is described in the Lawrence Exhibition Catalogue (No. 26).

Collections—Buonarroti, Wicar, Sir T. Lawrence, (R.) H. $16\frac{1}{2}$ in.; W. $10\frac{3}{4}$ in.

62.

MICHEL ANGELO.

AN OUTLINE SKETCH OF THE UPPER PORTION OF ONE OF THE RECUMBENT FIGURES OF THE MEDICI TOMBS, and near it, on the same sheet, a group of two figures struggling together, with arms and legs interlaced in violent action—probably intended for Hercules and Antæus—both drawn with the pen in bistre. The other side of the paper contains a copy of a letter in the handwriting of Michel Angelo. This very interesting record of most important undertakings in the career of the great artist has been published in fac-simile, the wrestling group in Ottley's *Italian School of Design*, and the autograph letter in Duppa's *Life of Michel Angelo*. Unfortunately, the sheet has been clipped and reduced in size all round, and the first few lines of the letter have entirely disappeared; all the lines have also been clipped at both extremities, so that one or more words are wanting at the beginning and end of each. This renders it difficult to arrive at the exact wording of the document. The general purport and tone of the letter are, however, obvious enough; it is dated 18th October, 1524, and it is interesting to note that a further document, relating to the same subject, has come down to us. This later record throws a clear light on the one now in question. It appears that Michel Angelo had for some time been engaged on the tombs in the sacristy of San Lorenzo, for the Cardinal de' Medici (created Pope Clement VII. in 1523), with the monthly stipend of fifty golden ducats. This salary, however, was very irregularly paid,¹ and the present document is an application, apparently a rather urgent one, to the pope's agents or bankers for the payment of

¹ The stipulated allowance was probably entirely in abeyance during the period of the siege of Florence, when Michel Angelo took a prominent position on the popular side, in opposition to the Medici interest, without, however, abandoning the work in question. For a well written account of Michel Angelo's behaviour at this period, see Grimm, "Leben, Michel Angelo's," Hannover, 1860, vol. vii., chap. 1 and 2.

eight months' arrears of the same. The letter seems to have had its effect, the money having been immediately paid, for a document of the 19th (see "Lettere Pittoriche," Vol. viii. No. 33) is a formal receipt for four hundred ducats, for eight months' "provisione," or allowance.¹

The following is the text of the letter, wanting, as before said, the beginning and ending of each line. A further difficulty in deciphering it results from its not being punctuated.

“ . . . Ava perch' io non ne voglio essere debitore ultima— . . .
 . . . Antonio Mini che sta mecho lo giornate di Sa Lorenzo gli
 . . . —sti la quantità di danari di' io volevo che non avevi . . .
 . . . —offi al bancho io vi dichò che e danari della provi—. . .
 . . . del Papa io gli pigliero per poterlo fervire meglio e per
 . . . no fe . . . e per potere tornare nella chosa che in— . . .
 . . . Sangiovanni dicto e s' el papa le dette fa principio lui . . .
 . . . me ne dia io mi chontêto di quelchi che la sua S . . . fi . . .
 . . . e . . . e perch' io credo che e facci bene cio che e fa non la . . .
 . . . —minciare altrimenti non prima ne poi se la pri— . . .
 . . . ch' io n' ebbi fa ora otto mesi guardate fe . . .
 . . . la vostra e se avete chomeffione datemela . . .
 . . . quantità che me tocha in uno a oggi se non l' avete
 . . . —brate arrossire a me basta che no si possa . . .
 . . . non l'abbi che . . . e chosi me forza farlo im— . . .
 . . . per mia giustificatione.”
 . . . La chopia della lettera ch' io Michelagnolo Buonar— . . .
 . . . —ta stamani a di 18 d' ottobre 1524 a Giovanni S . . .
 . . . e Salviati lo portatore e stato Antonio Mini che . . .
 . . . in sur una carta come questa.”

The present record is furthermore interesting, inasmuch as the sketch of the group of Hercules and Antæus, or Hercules and Cacus (?), is most likely an idea for the celebrated colossal group so long projected as a companion to his David. The great block of marble for that group, at about this date (1524), as is well known, became a bone of con-

¹ The text of the quittance of the 19th of the same month given in "Lettere Pittoriche," &c., Vol. viii. No. 33, is as follows:

“ Jo Michelangelo di Lodovico Simone, ho ricevuto oggi questo dì diciannove d'ottobre mille cinque cento ventiquattro da Giovanni Spina ducati quattro cento d'oro larghi per la provigione fattami otto mesi fa da Papa Clemente d'cinquanta ducati al mese per le figure della sepoltura della sagrestia di S. Lorenzo, e per ogni altra cosa che sua Santità mi facci fare, e per fede del vero questo dì ho fatta di mia propria mano.

“ Quest' è la copia della quitanza mandata detto dì per Antonio Mini che sta meco a Giovanni spina che dice aver commissione pagarmi la sopraditta provigione.”

tention betwixt Michel Angelo and Baccio Bandinelli, and the commission being unhappily in the end given to the latter, the world was thereby deprived of the great masterpiece which Michel Angelo would have most certainly produced. See, in reference to the Hercules and Antæus "Catalogue of Italian Sculpture," by the author. Chapman and Hall, 1862, p. 141.

This drawing is additionally interesting as bearing the actual signature of Michel Angelo.

Collections—Ottley, Sir T. Lawrence, (R.) H. $6\frac{3}{4}$ in. ; W. $5\frac{7}{8}$ in.

63.

MICHEL ANGELO.

A STUDY OF NUDE FIGURES, two of them with matchlocks, other two with a banner and a spear ; on the right is a fifth figure in Roman armour. On the reverse of the sheet studies of architecture and perspective. Bistre, pen hatched or shaded over an outline sketch in red chalk. The figure in armour somewhat resembles one of the portrait statues of the San Lorenzo tombs. This drawing, perhaps a leaf from a sketch book, probably belongs to the period of his work in San Lorenzo, *circa* 1524. The singular manner in which the feet and ankles are indicated rather than drawn, and their disproportionately small size, is a peculiarity visible in many of Michel Angelo's more careless sketches, probably of this same phase or period of his rapidly changing style.

Collection (R.) H. 9 in. ; W. 8 in.

64.

MICHEL ANGELO.

A SHEET OF STUDIES OF ARCHITECTURAL DETAILS for the vestibule and staircase of the Libreria Laurenziana, in Florence. On the reverse of the sheet are numerous sketches of mouldings, and two slight outlines of heads. The architectural details are drawn with the pen in bistre, the heads in Italian chalk.

Collections—W. Y. Ottley, Sir T. Lawrence (R.) H. 11 in. ; W. $10\frac{1}{2}$ in.

65.

MICHEL ANGELO.

A SHEET OF SKETCHES ; ARCHITECTURAL STUDIES FOR THE LIBRERIA LAURENZIANA. Pen drawing in bistre. On the reverse an outline of a head in profile in Italian chalk. The Laurentian Library

seems to have been in progress during the years 1523-6. The date of these drawings therefore, is probably shortly before the former year.

Collection—Lawrence, (R.) W. $7\frac{1}{4}$ in. ; H. 7 in.

66.

MICHEL ANGELO.

PRELIMINARY STUDY FOR ONE OF THE FIGURES IN THE FRESCO OF THE LAST JUDGMENT. The well-known figure executed with slight variations from this sketch, is on the extreme right of the composition, in the group or zone, first above the bottom or ground-plane. It represents one of the damned spirits attempting to soar upwards, but dragged down again by a demon, the hand and part of the arm of whom are indicated in the drawing. The back of the figure is towards the spectator, and the arms, legs, and head are greatly foreshortened. It is rather slightly drawn in Italian chalk of a hard texture, which has given it a peculiar style of touch (seen, however, in other studies, particularly in one fold in the Woodburn Collection, and now in the Collection of F. T. Palgrave, Esq., and also representing a back view of a figure on the opposite side of the same composition). It may be presumed that the present drawing was one of a series of preliminary studies for this great work executed systematically, and forming, as it were, the second stage of the design, the first series of studies being, as is evidenced by drawings extant, slight sketches in black chalk on a small scale, of entire groups showing the general *ordonnance* of parts of the composition. Executed *circa* 1533-41.

Collections—Sir P. Lely, Richardson, Bouverie, (R.) H. $10\frac{1}{4}$ in. ; W. $7\frac{3}{4}$ in.

67.

MICHEL ANGELO (AFTER), PROBABLY BY
DANIELE DA VOLTERRA.

HIGHLY-FINISHED SHADED STUDY, in Italian chalk, of the previous figure, evidently done from the fresco, most probably at the time when Daniele da Volterra was employed by Pope Paul IV. to paint draperies on some of the nude figures.

Collections—Richardson, Bouverie, (R.) H. $7\frac{3}{4}$ in. ; W. $5\frac{1}{2}$ in.

68.

MICHEL ANGELO.

STUDY FOR THE HEAD OF THE SAINT BARTHOLOMEW, in the fresco of the Last Judgment in the Sistine Chapel, of colossal propor-

tions. Drawn in charcoal and black chalk, *circa* 1533-41. This magnificent drawing was admirably engraved in fac-simile by Lewis for Ottley's "Italian school of design." It was then in Ottley's own collection, and was originally acquired by him in Rome. It afterwards passed into Sir Thomas Lawrence's possession, and is described in the Lawrence Exhibition Catalogue (No. 74). On the reverse are numerous slight sketches and transfers of portions of figures in black and also in red chalk.

Collections—Ottley, Sir T. Lawrence, (R.) H. $15\frac{1}{2}$ in. ; W. $9\frac{3}{4}$ in.

69.

MICHEL ANGELO (ASCRIBED TO).

STUDY OF A HEAD, FULL FACE. The left shoulder of the figure is also seen, draped with heavy folds. The intense malignant expression of this head would seem to mark it as one of the demons or wicked spirits in the Last Judgment, and it may possibly be for one of the figures rising from the grave, close by the boat of Charon (on the left of it). The half-closed sunken eyes and shrivelled nose give it somewhat the horrible expression of an animated skull; if really, however, a preliminary study for the above-named figure, it must have been greatly changed in the execution of the fresco. Whilst certainly the invention of Michel Angelo, it is, however, by no means so sure that the drawing is actually by his hand. The touch and execution appear, indeed, to be rather those of Daniele da Volterra, and it is perhaps a copy by Daniele from an original and slighter sketch by Michel Angelo. Although so small and comparatively unimportant a drawing, the astonishing power of expression gives it a certain value: moreover, it is most likely now the only record of an original invention of Michel Angelo.

Collections—Sir Joshua Reynolds, (R.) H. $3\frac{7}{8}$ in. ; W. $4\frac{1}{4}$ in.

70.

MICHEL ANGELO.

GROUP OF A NUDE FIGURE OF A MAN in a foreshortened attitude with his arms clasped round another figure (apparently a female), a portion of which only is indicated; the latter is in the act of soaring upwards. The principal figure, on the other hand, seems unable to rise, and clings in an agony of despair to the other one. There can be little doubt that this group was designed for the fresco of the Last Judgment in the Sistine. It is not, however, to be found in that composition, and it was probably abandoned or laid aside for some other motive. Another record of this particular group is, however, extant. The Wicar Collection, in the

museum at Lille, contains a slight sketch or drawing of it in Italian chalk, corresponding in size and in the general design to the present more vigorous and more advanced pen drawing in bistre. The Lille drawing, however, differs from it, in that the head of the principal figure is that of a younger man, and has none of the wild and powerful expression of mortal agony which distinguishes it in the present work. One of the legs also is somewhat differently disposed. In all probability the Lille drawing was the first idea, transferred, perhaps by a hasty tracing to a fresh sheet, on which the present vigorous pen drawing was then made.

Collection (R.) H. $14\frac{1}{2}$ in. ; W. 10 in.

71.

MICHEL ANGELO.

SLIGHT STUDY OF A NUDE FIGURE, in a standing or walking posture, back view. The upper part of the body and head are bent forwards and towards the left; the left arm is extended outwards. Drawn with hard Italian chalk in the same style, and doubtless about the same time, as the study for a figure in the Last Judgment. (No. 66.)

Collection (R.) H. $4\frac{3}{4}$ in. ; W. $2\frac{3}{4}$ in.

72.

MICHEL ANGELO.

SHEET CONTAINING TWO SEPARATE STUDIES; the upper one a nude standing figure of a man, apparently carrying a book or some other object under his right arm; the lower one a dragon or salamander. Black chalk; both slight but indubitably authentic sketches of the great master, and of his mature period and *technique*.

Collection (W.) H. of the upper one, $6\frac{3}{4}$ in. ; W. $2\frac{1}{4}$ in. H. of the lower one, $3\frac{3}{4}$ in. ; W. 5 in.

73.

MICHEL ANGELO.

THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN. The famous composition, one phase or preliminary stage of which is represented by this drawing, is known to have been undertaken by Michel Angelo for his friend, the celebrated Vittoria Colonna, Marchioness of Pescara. It does not seem very certain what shape the work was intended finally to assume, but it is probable that Michel Angelo himself

carried it no further than a finished drawing.¹ The composition, however, as finally carried out, is well known from the great number of repetitions in different vehicles, by his contemporary scholars and imitators. One of the best known is a small oil picture, now or formerly in the Palace of Capo di Monti at Naples, probably executed by Marcello Venusti, from the designs of the great master. Numberless reproductions of the Christ however exist, carved in ivory and other materials, and from the general appearance of the several original studies for the composition now extant, it seems more likely that it was originally designed to be embodied in the round, as sculpture, than to be reproduced in painting. This work belongs to the later period of the great artist's career, *circa* 1540-7, and the importance he attached to it is evidenced by the number of preliminary studies still extant; besides this and the succeeding drawing. The Oxford (both the University Gallery and Christ Church Collections), Windsor, British Museum, and Louvre Collections all contain studies more or less varied in detail, for the same composition. The present drawing, and the one next to be described, were preserved by the descendants of Michel Angelo till the beginning of the present century, when they were obtained from the Casa Buonarroti by Wicar. Though differing widely from the composition as finally settled, it is one and the same in general intention and sentiment; it represents the body of our Saviour seen directly in front, and very symmetrically disposed, hanging on a cross, the arms of which are placed obliquely in the form of the letter Y, the two extremities being united by a long cross-piece on which are inscribed the letters "INRI."² On our Saviour's right hand stands the Virgin in an attitude of intense sorrow, and St. John is

¹ See on this point, Letters from Vittoria Colonna to Michel Angelo, published, for the first time, in Campori "Lettere artistiche inedite." Modena, 1866.

² See also, in regard to the drawings executed for Vittoria Colonna, Condivi ("Vita" ed. Barbera, 1858, p. 137). This peculiar form of the cross, was repeated in another well-known composition, representing the Virgin seated at the foot of the cross and supporting the dead body of the Saviour. It appears that this form was imitated from that of a celebrated processional cross extant in Michel Angelo's time in Florence, known as "La Croce di Bianchi," which had been made at the time of the great plague in Florence, in 1348. An autograph letter from Vittoria Colonna to Michel Angelo also exists amongst the Buonarroti correspondence in the British Museum, in which the Marchesa thanks Michel Angelo for the drawing of the crucifix which he has sent her. See also "Grimm Leben Michel Angelo's," Hannover, 1860, vol. ii. pp. 379-80.

Grimm observes, that the form of the cross resembles that of a great Latin Upsilon, the two arms at the top being connected by a cross-piece of wood, so that a triangle denoting the Trinity is also formed.

on the opposite side. The numerous *pentimenti* in these two figures show the extreme desire of the artist to carry out this sublimest of all subjects with the last perfection, not only of actual design but also of ideal conception. The *technique* is not less interesting; the figure of the Virgin exhibits very remarkable variations; the head has been several times in succession drawn and effaced, and the attitude of the arms varied in like manner. The drawing is executed in black and white chalk, on slightly yellowish-tinted paper, in a very elaborate but unequal manner, (as regards degree of finish), portions being modelled up with the utmost care, whilst others are little more than indicated. It is drawn on thick cartoon paper, which has the watermark of the letter B.

Collections—Casa Buonarroti, Wicar, Sir Thos. Lawrence, King of Holland, (R.) H. 16 in. ; W. 11½ in.

74.

MICHEL ANGELO.

THE CRUCIFIXION. This drawing, though evidently executed at the same time as the preceding one, represents a different composition, and has little if any analogy with the design as finally carried out in the Capo di Monti picture; it may indeed be taken to represent an entirely different version of the subject, to all appearance intended to be embodied as a sculptured group. Our Saviour is represented on a cross of the ordinary shape, his head inclined to the right, the Virgin on the same side, standing close to the foot of the cross, is in the act of embracing the legs of her divine Son, whilst on the opposite side St. John in an energetic momentary movement, also standing close to the cross, looks up into the Saviour's face with an expression of passionate grief. The figure of our Saviour is highly finished, the forms elaborately and carefully modelled with great relief in a soft and fused manner, characteristic of Michel Angelo's later style of drawing. The two other figures, both represented in the nude, but evidently intended to be ultimately draped, are more slightly indicated. Executed in the same manner as the previous drawing in black and white chalk, on paper, of the same quality, and bearing the same watermark.

Collections—Buonarroti, Wicar, Lawrence, (R.) H. 16½ in. ; W. 11 in.

75.

MICHEL ANGELO.

A RECUMBENT NUDE FIGURE, with several other studies of the legs and feet of the same, and also a sketch of the head and upper part of another figure. On the left side of the sheet, running across (*i. e.* from

top to bottom) is an inscription in the autograph of Michel Angelo as follows :—

“ Olio d' abetzo due oz.
Goña dragante oncie 4 mag.
ricetta di Mefs. Giorgio Vafari di Firenze,
per la Tempera.”

This drawing is in all probability a preliminary study for the figure of the stricken St. Paul, in the fresco of the conversion of the Saint, painted in the Capella Paolina in the Vatican, but the figure is here in the nude, whilst it is draped in the fresco. The inscription, unquestionably in Michel Angelo's own handwriting, is obviously a receipt for the final varnish for tempera pictures on panel, given to him by Giorgio Vafari, the celebrated author of the “Lives,” and not improbably it may have been hastily jotted down in Vafari's presence, when the latter was on one of his visits to Rome. Indeed, it is evident from the manner in which Vafari speaks of the Paolina frescos (p. 225, vol. xii., ed. Lemonnier) that at this time (*circa* 1549-50) he was in frequent communication with Michel Angelo. The Saint Paul and the companion fresco were the last executed by Michel Angelo, who was then in his 75th year, and was, as he himself told Vafari, too old to undertake any such labours for the future. The present drawing, however, shows no indications of senility; the “mano terribile” is, indeed, here seen as powerfully at work, as it was fifty years earlier on the cartoon of Pifa. The drawing is a finished study, hatched and shaded with the pen in bistre over a preliminary drawing in charcoal, and it bears the stamp of P. H. Lanckrinck.

It may be observed, that it is rather remarkable to find Michel Angelo, at this late period of his career, concerning himself with the technical processes of tempera painting on panel, a method, generally speaking, long before abandoned for painting in oil.

Collections—Lanckrinck, Mackintosh, (R.) L. 16 in.; H. 10½ in.

76.

MICHEL ANGELO.

THE SALUTATION OF THE VIRGIN. The Virgin seated, her right arm resting on a pedestal or table, listens to the announcing angel, who hovers with outstretched wings near her on the left. Shaded drawing in Italian chalk, slightly heightened with white chalk. This study, executed in a rather loose and slight style, probably for a portion of a picture, is apparently of Michel Angelo's later period. On the reverse is another study for the upper part of the angel.

Collections—Casa Buonarroti, Wicar, Sir T. Lawrence. H. 11¾ in.; W. 7¼ in.

77.

MICHEL ANGELO.

THE HOLY FAMILY AND VARIOUS SAINTS: A CARTOON. The Virgin is seated in the centre of the composition, and the Infant Saviour reclines on a cushion at her feet. On the right, in the foreground, is the infant St. John the Baptist, and on the left St. John the Evangelist, who appears to be conversing with the Virgin. Six other figures occupy the background or second plane of the composition, conspicuous amongst them is St. Joseph; the heads only of the other five are visible; the figures are of colossal proportions. This composition, which is probably of Michel Angelo's later period (after 1550?) is well-known from the engraving of it in the "Etruria Pittrice," executed in the last century. The print, however, was taken from an indifferent oil picture (of the same size as the cartoon), still preserved in the Casa Buonarroti in Florence, and which was painted from the present original cartoon of Michel Angelo, by one of his followers. The cartoon is executed in black chalk on very thick paper, and is evidently a work of the latest period of the great master. It was formerly in the Lawrence Collection, and is thus described by Woodburn in the Lawrence Exhibition Catalogue under the number 30: "The Holy Family and various other Saints; a most noble cartoon. The figures are the size of life, and the St. Joseph is the portrait of Michel Angelo. This unique and valuable cartoon is executed in black chalk on several sheets of paper. The subject is executed in oil colours by one of the disciples of Michel Angelo, and is in the 'Casa Buonarroti,' from whence this magnificent cartoon was purchased by Lucien Buonaparte. Size, 7 ft. 7½ in. by 6 ft. 1 in. From the collection of the Prince of Canino."

It is also thus alluded to in the introduction to the Catalogue of the Lawrence Exhibition of the Michel Angelo series: "The chief part of this splendid assemblage of the studies by this divine artist remained in his family until the French Revolution, when the proprietor of them, a very zealous republican, became intimate with the Chevalier Wicar, and was induced by him to part with these treasures. M. Wicar obtained at this time the fine sculptured basso-relievo, which he sold to the late Sir G. Beaumont, which is now in the Royal Academy, and also was the means of selling to Lucien Buonaparte the large cartoon, No. 30, in this collection."

Collection—Casa Buonarroti, Wicar, Lawrence, Woodburn, (R.)

See also notices of it in Buchanan's "Memoirs of Painting," and Passavant's "Tour of a German Artist in England."



78.

BARTOLOMMEO DELLA PORTA (FRA BARTOLOMMEO.) (BORN, 1469; DIED, 1517.)



TWO STUDIES ON THE SAME SHEET. To the left, a draped figure of an angel blowing a trumpet; to the right, a standing figure of the Virgin, probably for a composition of the Crucifixion. Pen drawing in bistre of the earlier time of the master. (Engraved in fac-simile in Ottley's "Italian School of Design.")

Collections—C. Rogers, W. Y. Ottley, Sir Thomas Lawrence, (R.) W. 6 in. ; H. 4½ in.

79.

FRA BARTOLOMMEO.

STANDING DRAPED FIGURE OF AN ANGEL, probably for a composition of the Coronation of the Virgin. Small fragment of a sheet of studies. A minute and delicate crowquill drawing in bistre, of his early period.

Collection (R.) H. 4⅞ in. ; W. 1⅞ in.

80.

FRA BARTOLOMMEO (ASCIBED TO).

THE SALUTATION OF THE VIRGIN. The scene laid within a picturesque interior of arcaded Florentine architecture. Small sketch in red chalk for a picture, probably cut from a sheet of studies.

Collection (R.) H. 3¾ in. ; W. 2⅝ in.

81.

FRA BARTOLOMMEO.

SHEET OF STUDIES. THE VIRGIN STANDING WITH THE INFANT SAVIOUR IN HER ARMS; and also several sketches for another figure of a standing saint, with a book in his hand. On the reverse a diagram for a sun-dial. Pen drawing in bistre.

Collection (R.) L. 11⅞ in. ; H. 8⅞ in.

82.

FRA BARTOLOMMEO.

TWO MALE FIGURES OF SAINTS OR PATRIARCHS. Finished studies on the same sheet. The figure to the right is in profile, standing erect, wrapped in the ample folds of a cloak or mantle. The one to the left appears advancing in an attitude of deference or respect; the left hand enveloped in massive drapery, the right holding a book. Delicate pen outline, shaded with bistre wash.

Collections—Cofway, Du Boife, R. Price, (R.) H. 7 in. ; W. $5\frac{1}{4}$ in.

83.

FRA BARTOLOMMEO.

TWO STANDING NUDE FIGURES, on the same sheet, apparently sketches for bronze statuettes. On the left Hercules, on the right David with the sling, his left foot planted on the severed head of Goliath. Black chalk slightly heightened with white on brown tinted paper.

Collections — Sir Thomas Lawrence, Woodburn, (R.) H. $8\frac{3}{4}$ in. ; W. $7\frac{3}{4}$ in.

84.

FRA BARTOLOMMEO.

OUR SAVIOUR STANDING ON A PEDESTAL, in the act of benediction, with angels beneath. Doubtless a first study for the celebrated picture now in the Pitti Palace, and which, according to Vafari (ed. Lemonnier, vol. vii. p. 163), was executed for Salvador Billi, a Florentine merchant, and originally placed in the church of the Nunziata. The drawing and the picture differ very much from each other: in the picture the figure of our Saviour is draped; in the drawing it is represented mainly in the nude, and the four flanking figures of the Evangelists are in the drawing represented by four nude youthful angels. The globe or "palla del mondo," which in the picture is held by two infant angels, is replaced in the same position, in the drawing, by a book. One of the feet of our Saviour, nevertheless, rests on a globe in the drawing, whereas this detail is wanting in the picture, the feet in the latter representation being planted directly on the pedestal. Black chalk, heightened with white on brown paper.

Collections—Sir Thos. Lawrence, (R.) H. $10\frac{1}{4}$ in. ; W. $6\frac{3}{4}$ in.

85.

FRA BARTOLOMMEO.

CHRIST AFTER HIS RESURRECTION, SEATED ON THE SEPULCHRE. He holds in one hand a banner, and the other is raised in the act of benediction. At the bottom of the composition is the globe of the world, surmounted by a cartouche, on which stands a chalice, flanked or upheld by four boy angels; four other youthful angels, in the nude, stand two on each side of the composition. This is obviously another preparatory drawing for the picture now in the Pitti Palace (see the preceding example). The present drawing, though obviously made nearly at the same time as the previous one, is perhaps a rather earlier essay. It may be observed that it differs notably both from the other drawing and the finished work, in that the figure of our Saviour is seated. The globe of the world, however, is here placed in the same position as in the picture. The technical execution is precisely similar to that of the former drawing. Black chalk heightened with white chalk, on light brown tinted paper, arched at the top.

Collections—Sir Thos. Lawrence, (R.) H. 10 in.; W. $6\frac{1}{2}$ in.

86.

FRA BARTOLOMMEO.

A NUDE STANDING FIGURE OF OUR SAVIOUR. The right arm upraised in the act of benediction. Drawing in red chalk. Another preliminary study for the picture commissioned by Salvador Billi. (See the two previous entries.)

Collection (R.) H. $8\frac{1}{4}$ in.; W. $4\frac{1}{8}$ in.

87.

FRA BARTOLOMMEO.

THE PRESENTATION IN THE TEMPLE. A study of a group of the Virgin, clad in an ample cloak or mantle, holding forth the Infant Saviour, the devout Simeon more slightly indicated in the background, on the right. Vigorously drawn in striking contrast of light and shade, in black chalk slightly heightened with white on light brown tinted paper.

(Dr. Welleley has endorsed on the back of this drawing, "Study for the Presentation in the Temple, at Vienna (?), another at Florence—a copy—engraved by Rahl." See the print by Patch, when the picture was still at Florence.)

Collection (W.) H. 11 in.; W. $6\frac{3}{4}$ in.

88.

FRA BARTOLOMMEO.

STUDY OF A STANDING FIGURE OF ST. GEORGE, in armour, holding a lance or banner. Black and white chalk, on brown paper.

This is the first sketch for one of the principal figures in a celebrated picture representing the Virgin surrounded with saints, now in the Pitti Palace. This work, originally executed for Fra Bartolommeo's own convent of San Marco, is described at length by Vafari (see *Life*, vol. vii. p. 159, ed. Lemonnier). Of this figure of St. George Vafari says, "Fecevi innanzi per le figure principali un San Giorgio armato, che ha uno stendardo in mano; figura fiera, pronta, vivace, e con bella attitudine: evvi un San Bartolommeo ritto," &c. &c.

Collection (R.) H. 14 in.; W. $6\frac{3}{4}$ in.

89.

FRA BARTOLOMMEO.

STANDING NUDE FIGURE OF AN INFANT CHRIST, with indications of the draped knee or leg of the Virgin in the background. Black chalk, heightened with white chalk, on brown tinted paper.

Collections—Sir Thos. Lawrence, (R.) H. $8\frac{1}{2}$ in.; W. $6\frac{1}{4}$ in.

90.

FRA BARTOLOMMEO.

STUDY OF A KNEELING MAGDALEN, holding in her hand the pot or box of ointment. Black chalk, on brown tinted paper.

Collections—Lord Spencer, Sir Thos. Lawrence, (R.) H. 9 in.; W. $7\frac{1}{4}$ in.

91.

FRA BARTOLOMMEO.

"LA VERGINE DELLA MISERICORDIA." Large finished drawing or cartoon in black chalk for the celebrated altar-piece extant in the church of San Romano at Lucca; the *chef d'œuvre* of the painter. This is, probably, the finest drawing extant by Fra Bartolommeo. It does not in any part materially differ from the picture; it is squared over for enlarging, and in all probability the outline of the work was made directly from it on the panel.

The Virgin is represented standing on a raised platform, her wide

cloak or mantle being outstretched on each side of her, and held up by flying boy-angels; underneath it she shelters a crowd of worshippers, men, women, and children, many of whom are portraits of known personages. In the upper part, in the arched or circular-headed space, is a half figure of our Saviour in the act of benediction, with three boy angels, one of whom in the centre holds up a tablet, inscribed with the word "Misericordia." This drawing is said to have been acquired from the Niccolini family by Lord Cowper, whilst ambassador in Florence, and to have been presented by him to Sir Thos. Lawrence. Black chalk heightened with white chalk, on pale brown paper.

Collection—Sir T. Lawrence, (R.) H. 23 in.; W. 16 in.

92.

FRA BARTOLOMMEO.

SHEET OF STUDIES. Two heads; one of the Virgin, resembling that of the "Madonna della Misericordia," and the other that of a veiled nun in profile. On the reverse of the leaf a finished shaded drawing of an amorino. Red chalk.

Collection—(R.) H. 5 in.; W. $7\frac{1}{4}$ in.

93.

FRA BARTOLOMMEO.

A MYSTICAL COMPOSITION. In the centre several infant angels, two of whom hold up a vesica-shaped nimbus, within which is a half-effaced figure, apparently of Our Saviour. Above it a half-length figure of the Almighty Father, with outstretched arms, emerging from clouds; at each side a flying boy angel, respectively playing on a violin and a mandoline. Beneath, one on each side, stand two large figures of draped saints holding books.

This large and important drawing was probably a full-sized cartoon for a picture, intended to serve as the door of a tabernacle or receptacle for the host. Drawing in black chalk heightened with white, on brown paper.

Collections—Sir Thos. Lawrence, (R.) H. $22\frac{1}{4}$ in.; W. $17\frac{1}{2}$ in.



94.

ANDREA DEL SARTO. (BORN, 1488; DIED, 1530.)



ORTRAIT STUDY—A KNEELING FEMALE FIGURE. This beautiful drawing was ascribed by Richardson to Raffaello; but the writer feels convinced that it is the work of Andrea. The figure, seen in profile, kneeling, with hands in the attitude of prayer, is a careful portrait of some Tuscan lady of the time, in mourning costume, and was probably intended to be introduced into a picture. Italian chalk.

Collections—Richardson, Bouverie, (R). H. $11\frac{3}{4}$ in; W. 8 in.

95.

ANDREA DEL SARTO.

STUDY OF A HEAD, seen from beneath, violently foreshortened, probably for a St. Sebastian. In the right-hand upper corner of the sheet is a small sketch of a female head in profile, and at the bottom a study of an arm. On the reverse, a slight sketch of a landscape. Pen drawing in bistre.

Collections—P. H. Lanckrinck, Scarisbrick, (R.) H. $9\frac{1}{2}$ in.; W. $7\frac{1}{4}$ in.

96.

ANDREA DEL SARTO.

A DRAPED FEMALE FIGURE SEATED—an allegorical impersonation clad in ample drapery, the folds being of a somewhat angular or snapped character; the right hand holds a club or bâton resting on the shoulder. Drawing in Italian chalk.

Collections—J. Dupan of Geneva, (R.) H. $12\frac{3}{4}$ in.; W. $8\frac{1}{4}$ in.

97.

ANDREA DEL SARTO (ASCRIBED TO.)

STUDY FOR A HALF-LENGTH PORTRAIT OF A LADY. She is dressed in the usual Florentine costume of *circa* 1515, with wide sleeves

and low tight-fitting bodice cut square across the bosom, the chemifette rising above it. The head is only slightly indicated. Red chalk.

Collections—M. His. de Lafalle of Paris, (R.) H. $9\frac{3}{4}$ in.; W. $6\frac{3}{4}$ in.

98.

ANDREA DEL SARTO.

ST. JOHN THE EVANGELIST, writing his Gospel. A finished study from the draped model. The figure is seated on a stone, with one knee crossed over the other and supporting an open book, in which he appears to be about to write; the head upturned, as if awaiting inspiration. Red chalk.

Collection (R.) H. $8\frac{3}{8}$ in.; W. $7\frac{1}{8}$ in.

99.

ANDREA DEL SARTO.

HOLY FAMILY (after Michel Angelo?) In the foreground Joseph in a recumbent attitude. Red chalk.

Collections—Sir Thos. Lawrence, (R.) H. $10\frac{1}{2}$ in.; L. $13\frac{1}{2}$ in.

100.

ANDREA DEL SARTO.

THE PARABLE OF THE HUSBANDMEN IN THE VINEYARD. In the centre of the composition the Master of the vineyard, with his back to the spectator, is talking to the labourers (on the left), on the opposite side two other labourers are seen tilling the ground. Pen drawing, shaded with bistre and heightened with white, on brown tinted paper. This well-known composition was painted by Andrea in 1512-1513, in chiar'-oscuro, in fresco in the garden of the Serventi in Florence ("nell' orto dei Servi"), together with another subject from the parables of our Lord. The fresco executed from the present drawing perished by the falling of the wall on which it was painted, in 1704, but both the compositions are well known from engravings published during the 16th century. The present is probably Andrea's finished drawing for the fresco. (See Vafari, p. 275, ed. Lemonnier.) It is engraved in facsimile in Denon's work, (plate 73, vol. ii.)

Collections—Denon, Sir T. Lawrence, (R.) L. $13\frac{3}{4}$ in.; H. $9\frac{3}{4}$ in.

101.

ANDREA DEL SARTO.

ST. JOHN BAPTISING OUR SAVIOUR. In the centre the faint is seen in the act of pouring water from a patera on the head of the kneeling Saviour. On the right a standing male figure with his clothes thrown over his shoulders, and a naked boy seated on the bank of the rivulet; on the opposite side, a man seated on a rock dressing himself is the most conspicuous figure; behind him stand a crowd of disciples looking on. Pen drawing, washed with bistre and heightened with white, on brown paper. This important drawing was a finished preliminary design for the first of the series of frescos in *chiar'oscuro* painted by Andrea in the cloisters of the confraternity "degli Scalzi" in Florence; the picture is still extant. This work (see Vafari, ed. Lemonnier, vol. viii. p. 253) was executed in 1514.

Collections — Woodburn, King of Holland, (L.) W. 10. in.; H. 7 $\frac{3}{4}$ in.

102.

ANDREA DEL SARTO.

THE DEAD CHRIST, lamented by the Virgin, and surrounded by Saints. Our Saviour is supported on the knees of the Virgin; on the right Mary Magdalen kneeling, and St. Sebastian standing behind her, and on the opposite side St. Peter kneeling, and behind him St. John the Baptist. Drawing in black chalk. A preliminary design for a celebrated masterpiece of the painter, now in the Pitti Palace. Vafari recounts (ed. Lemonnier, vol. viii. p. 278) that in 1523 the plague having broke out in Florence, Andrea, in order to escape it, went to Mugello, a town in the Tuscan territory, where he undertook various works for the nuns of the neighbouring convent of San Piero à Luco. His principal performance being this altar-piece of the deposition.

The present drawing appears to have been in the possession of Padre Resta, since the following inscription is written at the bottom, in his handwriting: "Andrea fece alle Monache di Monte Luco, ne parla il Vafari."

Collections—Lagoy, Comte de Fries, King of Holland, (L.) H. 8 $\frac{3}{4}$ in.; W. 6 $\frac{3}{4}$ in.

102(a).

ANDREA DEL SARTO.

STUDY FOR THE FIGURE OF JOSEPH, holding a book in his hand, and with a sack by his side, for the fresco of the Holy Family. Known as the "Madonna del Sacco."

The celebrated composition for which this drawing was one of the preliminary studies, is painted over a doorway leading from the church into the cloisters of the Nunziata in Florence. It was executed 1525. Red chalk.

Collections—W. Young, Ottley, Sir Thos. Lawrence, King of Holland, (L.) Engraved in facsimile by Lewis in Ottley's Italian School of Design.

102(b).

ANDREA DEL SARTO.

HIS OWN PORTRAIT. Head and bust, small life-size, wearing a flat cap. A highly-finished black chalk drawing, on pale brown paper.

Collection (W.) H. 16½ in.; W. 11½ in.



103.

BACCIO BANDINELLI. (BORN, 1487; DIED, 1559.)



THE MARTYRDOM OF ST. LAWRENCE. Pen drawing in bistre. On the right the saint is seen stretched on a brazier or gridiron, on the summit of a raised platform; two figures are turning him over with forks, whilst a third in front blows the fire with bellows; in the left-hand lower corner two half figures of men bringing faggots of wood to feed the fire. On the right the consul Decius is seen seated on a raised throne or dais, and beneath, on the extreme right, are two male draped figures, one of whom appears to be exulting in the sufferings of the saint. The composition forms the centre of an altar-piece, the triangular pediment of which is filled with a shield bearing the Medici arms, surmounted by the papal tiara. This composition is entirely different from the more extensive one, engraved from

Baccio's design by Marc Antonio, which, according to Vafari, was executed with the intention of its being painted in the church of San Lorenzo in Florence, by command of the pope, Clement XI. (Medici); most probably the present drawing was also for a work commissioned by the same pope. It was in fact painted in oil, for in the "Florence Gallery," a picture painted from this design is engraved, and there erroneously ascribed to Bronzino: it is clear, however, from the evidence afforded by this drawing, which is most certainly by Bandinelli, that the picture in question is really one of the few easel pictures painted by him.

Collections—Richardson, Sir A. Westcombe, (R.) W. $13\frac{3}{4}$ in.; H. $12\frac{1}{2}$ in.

104.

BACCIO BANDINELLI.

NOAH INEBRIATED. Composition of four nude figures. Noah seated on a couch (on the right) is drinking from a pitcher; one of his sons draws aside a curtain, which is suspended behind the patriarch; another stands with his back to the spectator and turns aside his head, whilst the third, on the extreme left, his head encircled by a garland of leaves, leans on a club or staff. This composition is noticed by Vafari (see *Life*, ed. Lemonnier, vol. x. p. 298) as one of those painted in oil by Baccio. Pen drawing in bistre, hatched or shaded in the usual manner of the master.

Collections—Sir P. Lely, Sir Thos. Lawrence, (R.) H. $14\frac{1}{4}$ in.; W. $11\frac{1}{4}$ in.

105.

BACCIO BANDINELLI.

SUBJECT OF UNCERTAIN SIGNIFICATION. Composition of upwards of sixteen figures, with a background of arcaded architecture. In the foreground are three nude figures, apparently dead or dying, extended prostrate on the ground. A group of draped figures, on the extreme left, are contemplating them as if with horror or astonishment; near the centre may be noticed two others, one of them leaning on a staff. Numerous other figures are seen within the open spaces of an arcade, which is surmounted, above the arches, with sundry amorini bearing massive garlands of leaves. From the Vafari collection with the ancient ornamental mounting. Pen drawing in bistre.

Collections—Zanetti, Dimdale, Lagoy, Sir T. Lawrence, (R.) H. $19\frac{1}{2}$ in.; W. $11\frac{1}{2}$ in.

106.

BACCIO BANDINELLI.

SEMI-DRAPED FIGURE OF A PROPHET OR EVANGELIST SEATED. The right leg crossed over the left, the left hand resting on a book. Reed-pen drawing in bistre.

Collections—Dr. Meade, J. Barnard, Sir Thos. Lawrence, (R.) H. $14\frac{1}{4}$ in. ; W. $10\frac{1}{2}$ in.

107.

BACCIO BANDINELLI.

HOLY FAMILY, OR "RIPOSO." Reed-pen drawing in bistre. The scene passes in the interior of a stable : on the left Joseph standing with a staff in his hand, leans on an ox, he is apparently addressing the Holy Infant, Who, as if in sport, hastens to hide Himself in the lap of the Virgin, who is kneeling with one knee on a pack-saddle. On the extreme right, near the Virgin, are two female seated or recumbent figures, and above them two boy angels hovering in the air.

Collections—Sir Anthony Westcombe, (R.) L. $16\frac{1}{4}$ in. ; H. 11 in.

108.

BACCIO BANDINELLI.

STANDING FIGURE OF NEPTUNE, holding a trident in one hand and a dolphin in the other ; highly finished drawing for a statue. This grandiose design is not improbably a project for the colossal statue intended for the Piazza Vecchio in Florence, the execution of which ultimately fell to the lot of Bartolommeo Ammanati.

Collections—Sir P. Lely, Caylus, Sir Thos. Lawrence, (R.) H. 17 in. ; W. 11 in.

109.

BACCIO BANDINELLI.

FINISHED DRAWING OF A COLOSSAL RIGHT HAND. On the left side, lower down, two sketches of part of a head in profile (the eye and nose only). Pen drawing in bistre, in the style of Michel Angelo, probably drawn from a cast.

Collections—Crozat, (R.) L. $11\frac{1}{2}$ in. ; H. $10\frac{1}{2}$ in.

110.

BACCIO BANDINELLI.

HIS OWN PORTRAIT IN PROFILE. A head drawn in black chalk, the background filled in with a flat wash of bistre.

Collection (W.) H. 10 in. ; W. $6\frac{3}{4}$ in.

111.

BACCIO BANDINELLI (ASCRIBED TO).

PORTRAIT HEAD OF A FEMALE WEARING A TURBAN. Highly finished drawing in red chalk. A duplicate of this drawing, which, both in style and execution, greatly resembles the chalk studies of Leonardo da Vinci, is in the Louvre Collection, where it is described as a portrait of "Agnese Doni" wife of Baccio Bandinelli, by himself.

Collections—Bouverie, (R.) H. $11\frac{1}{4}$ in. ; W. $7\frac{1}{4}$ in.

112.

BACCIO BANDINELLI (ASCRIBED TO).

THREE DRAPED FEMALE FIGURES, probably of witches, one of them seated on a pedestal in front of a circular cauldron. Pen drawing in bistre.

Collections—Paul Sandby, (R.) H. $9\frac{1}{2}$ in. ; W. 7 in.





113.

ANDREA SGUAZZELLA. (WORKED DURING THE FIRST
HALF OF THE SIXTEENTH CENTURY.)



STUDY OF A HEAD, probably of a youthful monk. Shaded drawing in bistre wash, slightly outlined with the pen. The inscription, "A. Sguazzella," on the old mount, is in an Italian hand of the seventeenth or beginning of the eighteenth century, and there is no reason to doubt the correctness of the attribution. This rare master was a scholar, and excellent imitator of Andrea del Sarto.

Collections—Earl of Egmont, (R.) H. 5½ in.; W. 4 in.

114.

NICCOLO DETTO IL TRIBOLO, SCULPTOR.
BORN, 1485; DIED, 1550.

THE ENTOMBMENT; composition of nine or ten figures, evidently intended for a relievo in marble or bronze. Pen drawing in bistre. On the reverse of the sheet is a study of a Muse in Italian chalk, drawn from an antique statue. From the collection of W. J. Ottley, who had endorsed on the old mount, "Others of this hand in the collection at Florence." The writer has seen the Florence drawings, which are ascribed to Tribolo, and also another quite analogous in execution to the present, also attributed to Tribolo on the ancient mount. Although the general style of these drawings has considerable resemblance to that of Baccio Bandinelli, it is not possible to confound them with the well-known drawings of the latter artist. The present specimen is thoroughly sculpturesque in style, having quite the aspect of a "sbozzo" or sketch in wax or terra cotta.

Collection (R.) L. 13¼ in.; H. 8¾ in.

H

115.

AGNOLO BRONZINO. BORN, 1502; DIED, 1572.

STUDY FOR A PORTION OF AN ALLEGORICAL COMPOSITION. Justice raising up a female figure, and menacing with her sword various monsters which surround the group. Outline in bistre, on blue paper.

Collections—Sir T. Lawrence, (R.) H. $12\frac{3}{4}$ in.; W. $9\frac{1}{2}$ in.

116.

FLORENTINE OR SIENNESE SCHOOL.

CIRCA 1530.

COMPOSITION OF THREE FEMALE FIGURES, AND AN AGED MAN RECLINING ON A COUCH. Pen drawing in bistre on pale brown paper. A last century engraved fac-simile by Prestel accompanies the drawing. The style of design resembles to a certain extent that of Baccio Bandinelli, and also that of Domenico Beccafumi. It cannot, however, be ascribed to either of these artists.

Collection (L.) H. 11 in.; W. 8 in.

117.

GIOVANNI BATTISTA DI JACOPO,

CALLED "IL ROSSO," OR "ROSSO FIORENTINO."

BORN AT THE END OF THE FIFTEENTH
CENTURY; DIED, 1541.

A CARDINAL SEATED IN A CHAIR AT A TABLE, on which is a small bell. He holds an opened letter in his hand. Four men stand behind the table on the right. All the figures are seen down to the knees only. The principal of the attendant figures appears to be in animated conversation with the cardinal. He wears a long forked beard, and has great resemblance to Primaticcio. All the heads are apparently portraits, probably of artists. Drawing in red chalk.

Collection (R.) H. $6\frac{1}{2}$ in.; W. $8\frac{5}{8}$ in.

118.

IL ROSSO.

A COMPOSITION OR SHEET OF STUDIES OF FIVE NUDE MALE FIGURES, in picturesque attitudes. Carefully drawn in Italian chalk.

Collection (R.) H. 11 in.; W. 14 in.

119.

MATURINO (ASCRIBED TO). BORN, 1490;
DIED ABOUT 1527.

DESIGN FOR A BRONZE OR SILVER EWER. Pen drawing in bistre, shaded with grey tint.

Collection (R.) H. $13\frac{1}{2}$ in.; W. $7\frac{3}{4}$ in.

120.

FRANCESCO SALVIATI. BORN, 1510; DIED, 1563.

"PRESEPIO," OR NATIVITY, with angels and shepherds adoring. Composition of seven figures. Drawing on grey paper. Pen and bistre wash, heightened with white.

Collections—J. Richardson, senior, R. Udney, (R.) L. 10 in.; W. 7 in.

121 AND 122.

FRANCESCO SALVIATI (ASCRIBED TO).

TWO ARCHITECTURAL SUBJECTS, probably designs for scenes for a theatre. Street views, the edifices represented being of the old Florentine style. Each drawing is surrounded with an elaborate architectural border of twisted columns, scroll and cartouche work, amorini, &c. Highly finished shaded drawings in bistre.

Collection—Sir T. Lawrence. H. of each 18 in.; W. $22\frac{1}{2}$ in.

123.

DANIELE RICCIARELLI (DANIELE DA VOLTERRA).

BORN ABOUT 1509; DIED, 1566.

STUDY OF A NUDE FIGURE OF A MAN, resembling one of the bathing figures in the cartoon of Pisa. Careful shaded drawing in black chalk, apparently after Michael Angelo.

Collection—General Andreoffi, sold in Paris, 1863. H. $15\frac{1}{4}$ in.; W. $7\frac{1}{2}$ inches.

124.

DANIELE DA VOLTERRA.

BORN ABOUT 1509; DIED, 1566.

STUDY OF A FORESHORTENED NUDE FIGURE, in red chalk. The first drawing for one of the figures in his celebrated picture of the

“Descent from the Cross” in the church of “La Trinità del Monte” in Rome, (the man in the upper part of the composition, who is leaning forward over one of the arms of the cross, assisting to let down the body of the Saviour). It is probably a transcript from the living model, as it exhibits many variations from the figure as finally determined in the picture.

Collection (R.) H. $13\frac{3}{4}$ in. ; W. $9\frac{3}{4}$ in.

125.

GIORGIO VASARI. BORN ABOUT 1512;

DIED ABOUT 1574.

PORTRAIT OF A MAN, apparently about sixty years old, his arms folded across his chest, and holding a money-bag in his right hand. Drawing from the life, in red chalk. Underneath it, drawn with the pen in bistre, is a scroll, on which is inscribed “Bartolomeo Loro, riveditore,” and lower down “di Giorgio Vasari.” The individual here represented, judging from his shrewd, keen expression of countenance, was probably a noted character in his day, not unlikely a dealer in works of art.

Collections—Sir T. Lawrence, (R.) H. 11 in. ; W. 7 in.

126.

GIORGIO VASARI.

“SACRA CONVERSAZIONE.” The Virgin and Child seated on a raised throne, with a “baldachino” or canopy of drapery behind it. The infant St. John stands on the throne, apparently conversing with the Virgin. In the foreground on the left kneels St. Jerome, and on the right the young Tobit holding a fish, and attended by the angel, who presents him to the Divine Infant. Pen and bistre wash drawing, heightened with white, on grey paper.

Collections—Sir T. Lawrence, (R.) H. 14 in. ; W. 9 inches.

127.

POCETTI (BERNARDINO BARBATELLI.) BORN,

1542 ; DIED, 1612.

PORTRAIT OF A HALF-NAKED MULETEER, his arm resting on a pack-saddle. Study in Italian chalk, inscribed beneath (in the autograph of the artist?), “Ritratto di Gengio Ferravecchio,” and lower

down on the mount, in a more recent Italian hand, "Ritratto di Gengio Ferravecchio, uno di quei guidoni coi quali passava il suo tempo Bernardino Poccetti come narra la sua vita. Originale di mano del medesimo eccellentissimo pittore." Della celebre raccolta di Giorgio Hugford.

Collections—Hugford, Sir T. Lawrence, (R.) H. 6 in.; W. $6\frac{1}{2}$ in.

128.

SANTO DI TITI. BORN, 1538; DIED, 1603.

THE GRAND DUKE AND DUCHESS OF TUSCANY IN STATE, receiving the visit of a lady. Composition of many figures. In the foreground may be noticed a dwarf. Pen and bistre wash heightened with white, on grey paper.

Collections—W. J. Ottley, Sir T. Lawrence, (R.) H. 13 in.; W. 10 in.

129.

ANDREA BOSCOLI. DIED ABOUT 1606.

CHRIST RESUSCITATING THE SON OF THE WIDOW OF NAIN. Reed pen drawing shaded with bistre and heightened with white, on grey paper.

Collections—Du Roveray, (R.) H. 14 in.; W. 9 in.

130.

ANDREA BOSCOLI (ASCIBED TO).

MOONLIGHT SCENE. A street of an Italian town with a woman at a window, near which is a ladder. She is making a sign to a cavalier beneath, who is followed by another man, probably a rival, with a sword in his hand. Pen and shaded drawing in bistre.

Collections—Sir T. Lawrence, (R.) H. $10\frac{1}{2}$ in.; W. $8\frac{1}{3}$ in.

131.

STEFANO DELLA BELLA. BORN, 1610; DIED, 1664.

A LION HUNT. Delicate pen and Italian chalk sketch.

Collections—R. Udney, (R.) L. $7\frac{1}{2}$ in.; H. $3\frac{3}{4}$ in.

132.

STEFANO DELLA BELLA.

TWO SKETCHES, on the same leaf, of a groom in oriental costume, with a led horse. Delicate pen sketch.

Collections—R. Udney, (R.) H. 6 in. ; W. $8\frac{1}{4}$ in.

133.

CARLO DOLCE. BORN, 1616; DIED, 1686.

HIS OWN PORTRAIT; full-faced, or three-quarter head. Black and red chalk.

Collections—Lord Spencer, (W.) H. 11 in. ; W. $8\frac{1}{8}$ in.

134.

CARLO DOLCE.

PORTRAIT OF POPE ALEXANDER VI. (BARBERINI), in full pontificals and wearing the tiara, kneeling as if at mass; behind him is a half-length figure of a cardinal, evidently also a portrait. Highly-finished studies, the heads minutely finished in the manner of miniature pictures.

Collections—Lord St. Helens, Richardson, (R.) H. $7\frac{1}{2}$ in. ; W. $5\frac{7}{8}$ in.

135.

CARLO DOLCE.

A KNEELING MONK, upheld by an Angel. Studies from living models. Black, red, and white chalk, on light brown prepared ground.

Collection (R). H. 11 in. ; W. $8\frac{1}{4}$.





SIENNESE SCHOOL.

136.

AMBRUOGIO LORENZETTI (ASCRIBED TO).

BORN, 1257; DIED, 1340.



THE MARRIAGE OF THE VIRGIN, composition of many figures. The scene passes under the portico of a picturesque building of Italian Gothic architecture. The principal group, in the centre, represents Joseph placing the ring on the finger of the Virgin, the High Priest standing betwixt them. On the right is a group of young maidens, and on the same side may be noticed a man playing a violin; on the left a bearded figure is repelling the crowd, which is anxiously pressing forward to witness the ceremony. Amongst the crowd may be seen the unsuccessful suitors, with their wands. This remarkable drawing, whether or not by the particular master to whom it is ascribed, judging from its general style, architectural details, &c. seems undoubtedly to belong to the first half of the fourteenth century. It is carefully drawn with the pen, and delicately shaded in bistre on vellum.

Collections—Sir T. Lawrence, (R.) H. $16\frac{1}{4}$ in.; W. $12\frac{3}{4}$ in.

137.

BALDASSARE PERUZZI. BORN, 1481; DIED, 1536.

ST. HELENA, THE MOTHER OF CONSTANTINE, in obedience to the prompting of a vision, witnessing the discovery of the true cross in the ground. Highly finished drawing or cartoon; bistre wash, on brownish tinted paper, heightened with white. The work must be considered rather as a chiar'oscuro picture than a drawing, every part being finished with equal care and precision.

Collections—J. Barnard, (R.) H. 19 in.; W. $15\frac{1}{2}$ in.

138.

BALDASSARE PERUZZI.

BACCHANALIAN SCENE. Crowded composition of many figures—panthers, elephants, &c. A highly-finished pen-drawing in bistre, heightened with white, on brown paper.

Collections—Sir T. Lawrence, (R.) L. 12 in. ; H. 7 in.

139.

DOMENICO BECCAFUMI. BORN, 1484;
LIVING IN 1551.

MOUNT CONTAINING TWO DRAWINGS, the upper one a standing figure of a faint or prophet (H. 9 in. ; W. $4\frac{1}{2}$ in.) ; the lower one a small and minutely finished view of Sienna (W. $6\frac{1}{2}$ in. ; H. $3\frac{1}{4}$ in.). The latter is signed in a very ancient hand, "Mecarino de Sie." Pen-drawings in bistre.

Collections—Comte de Fries, (R.)

140.

VENTURA SALIMBENI. BORN, 1557 ; DIED, 1613.

HIS OWN PORTRAIT, full-faced head, wearing a peasant's hat. Drawing in Italian chalk, on grey paper. Mounted in the last century, within an oval cartouche. Drawn and shaded in Indian ink and inscribed "Ritratto di Ventura Salimbeni, orig. de sua m^o."

Collection (R.) H. $14\frac{1}{2}$ in. ; W. 10 in.

141.

FRANCESCO VANNI. BORN, 1565 ; DIED, 1610.

COMPOSITION OF NUMEROUS FIGURES—a female faint swooning (repeated a second time) is conspicuous (probably the swooning of St. Catherine of Sienna). Pen and bistre wash and Italian chalk.

Collections—Sir T. Lawrence, (R.) H. $8\frac{3}{4}$ in. ; W. $7\frac{1}{2}$ in.

142.

FRANCESCO VANNI.

THE BIRTH OF SAN GIOVANNI BATTISTA. An elaborate composition in pen and bistre wash and Italian chalk, on light brownish tinted paper.

Collections—Sir T. Lawrence, (R.) H. $11\frac{1}{2}$ in. ; W. 8 in.

143.

FRANCESCO VANNI.

HEAD OF A MONK, the face upraised and eyes directed upwards, as if in prayer. Black, red, and white chalk, on light brown paper.

Collections—Crozat, Paignon Dijonval, (R.) H. $7\frac{7}{8}$ in. ; W. $6\frac{1}{2}$ in.





UMBRIAN SCHOOL.

144.

GENTILE DA FABRIANO (ASCIBED TO).

BORN ABOUT 1370; DIED ABOUT 1451.



LADY IN COSTUME OF THE FIRST HALF OF THE FIFTEENTH CENTURY, seated on the turf in a garden, within a kind of bower or trellis-work. A little girl kneels or crouches at her feet, with her lap full of grapes. The lady has a bunch of grapes in her hand. On the right of the sheet is a standing figure of an aged, bearded man, with a label scroll, apparently a prophet or patriarch: this figure is probably a detached study. This beautiful drawing is executed in bistre, with the crowquill, in the most highly-finished style. On the reverse are pasted the mutilated fragments of another drawing of the early part of the fifteenth century, being an Annunciation by an early Flemish master of the period of Van Eyck.

Collections—Sir T. Lawrence, (R.) H. 7 in.; W. 6 $\frac{3}{4}$.

145.

MELOZZO DA FORLI. BORN, 1438; DIED, 1494.

A GROUP OF ANGELS SINGING AND PLAYING MUSICAL INSTRUMENTS. Design for part of a glory or choir in the upper part (left side) of a lunette, or great circular-headed fresco. In the lower part of the drawing it is endorsed, apparently in the autograph of Padre Resta, "Principalm^{te} agli Apostoli," and the ascription to Melozzo da Forli is in the usual handwriting of Richardson, to whom, and to Sir Thomas Lawrence, the drawing has successively belonged. From these facts, and from the internal evidence of the drawing itself, there can be

no doubt that it is really a first sketch from the hand of Melozzo, and that it represents a group in his celebrated fresco, in the Church of the SS. Apostoli in Rome, now destroyed, but some fragments of which are preserved on the staircase of the Palace of the Quirinal. This drawing, executed in a characteristic and thoroughly individualized style, is of especial value, being, as it is, an undoubted typical specimen of one of the rarest and most important of all the early Italian painters. Pen drawing in bistre, on grey paper.

Collections—Richardson, Lawrence, (R.) H. 11 in. ; W. 4 in.

146.

MELOZZO DA FORLI.

STUDY OF A HEAD AND BUST, nearly life-size. The head is seen nearly in front ; it is upturned, or thrown back, and is, moreover, greatly foreshortened, being evidently designed to be seen high above the point of view of the spectator. The expression of this admirable study is that of a devotional ecstasy, and probably it was intended for a Head of Christ in his agony on the Mount. Italian chalk, slightly heightened with white chalk, on light brown tinted paper.

Collections—Lawrence, (R.) H. 15 $\frac{3}{4}$ in. ; W. 10 $\frac{1}{2}$ in.



147.

PIETRO PERUGINO. BORN, 1446 ; DIED, 1524.



THE "PADRE ETERNO," seated on clouds, holding an orb in his hand ; a cherub on each side. On the reverse is a kneeling figure, one of the three Magi. Highly finished pen hatched drawing in bistre. This drawing is executed somewhat in the style of an engraving, with close regular hatchings crossed in lozenge-formed angles, a characteristic manner of the artist. It is apparently the finished design for the figure of the "Almighty" in the centre of the ceiling of the stanza of the Torre Borgia in the Vatican ; (the same in which Raffaele's frescos of the "Incendio del Borgo," and "the Saracens at Ostia," &c., are painted,) and which ceiling, as related by Vafari, Raffaele allowed to remain out of regard for his master.

Collections—Richardson, J. Barnard, (R.) H. 11 in. ; W. 7 $\frac{3}{4}$ in.

148.

PIETRO PERUGINO.

THE MARRIAGE OF THE VIRGIN. Group of three figures. Joseph in the act of placing the ring on the finger of the Virgin, the High Priest standing in the centre guiding their hands. Drawing in silver point heightened with white, on a pale brown prepared ground. A preliminary study for the principal group in the picture known as "Lo Spofalizio," executed by Pietro, in 1496, for the altar of the Chapel of the Sacrament in the Duomo of Perugia, on or near which was preserved a celebrated relic, viz., the ring itself, with which it was said the Virgin was espoused. (See Vasari, "Life.") This picture is now preserved in the public museum at Caen, in Normandy, and it was the original of the still more celebrated "Spofalizio," by Raffaello, now at Milan. (See, in reference to this composition, note to the Lemonnier edition of Vasari, Vol. vi. p. 43, and Catalogue of the Caen Museum. Passavant also alludes to it in his "Life of Raffaello," vol. ii. p. 18.)

According to Dr. Wellesley (see note at the back of the drawing), there is another study in red chalk for this same group in the Albertine collection at Vienna.

Collection (W.) H. $11\frac{1}{4}$ in. ; W. $8\frac{1}{4}$ in.

149.

PIETRO PERUGINO.

THE NATIVITY. Apparently a design for the composition painted in fresco in the "Sala del Cambio, at Perugia." Pen drawing in bistre for the general *ordonnance* or design of the picture. The drawing is, in numerous details, very different from the finished work; the most remarkable of these variations is the substitution, in the picture, of an open arcade or loggia, with a group of three singing angels standing on clouds, in the upper part underneath its roof, for the open timbered shed shown in the drawing. The style and manipulation of the drawing are characteristic of Pietro, at the full maturity of his powers, *circa* 1500. The younger Richardson, however, in whose collection it formerly was, has entitled it, "Pietro Perugino, o più tosto del Pinturicchio." And on the reverse is the following note signed by him:—"The first or second altar on the right hand, in the Madonna del Popolo, in Rome, and there also ascribed to Pinturicchio.—J. R., jun."

This drawing, however, has little in common with those of Pinturicchio, and it is certainly by the great head of the school.

Collections—Richardson, J. Barnard, (W.) H. 16 in. ; W. $12\frac{1}{4}$ in.

150.

PIETRO PERUGINO.

STUDIES OF TWO STANDING FIGURES, painted in fresco in the "Cambio" at Perugia. One on the left a young man; the other on the right, an old man with a long beard, holding a book in his right hand. Silver point washed with bistre, and heightened with white, on brown prepared ground.

Collection (W.) W. $9\frac{1}{4}$ in.; H. $8\frac{3}{4}$ in.

151.

PIETRO PERUGINO.

STUDY FOR A PORTION OF A PICTURE OF THE RESURRECTION, the right-hand side (lower part), comprising two sleeping soldiers, and part of the sepulchre. Silver point and bistre wash heightened with white, on pale brownish grey prepared ground. The picture for which this drawing was made is now in the Vatican; it is stated by Vafari ("Life of Pietro," page 42,) to have been painted for the church of San Francisco del Convento in Perugia. The commentators on the Lemonnier edition of Vafari give the following interesting note (page 42, vol. vi.) "La resurrezione di Cristo ora fa parte della ragguardevole Pinacoteca del Vaticano; si pretende di riconoscere in essa, il ritratto di Raffaello in un soldato che dorme e quello di Pietro in un altro che fugge. Il gualtani ne esibisce l'intaglio, vella tav. XI. delle Pitture dell' appartamento Borgia." The tradition which seems to have pointed out the portrait of the young Raffaello in one of the sleeping soldiers is confirmed by this drawing; the lower or principal figure is the one in question, and the resemblance of the head to that of Raffaello is unmistakable; it is not improbable, indeed, that Raffaello may have posed to his master for this very drawing; we know from numerous other instances that the artists of the Perugino School were in the frequent habit of serving as models for each other.

Collection (W.) H. $9\frac{3}{4}$ in.; W. $7\frac{1}{8}$ in.

152.

PIETRO PERUGINO.

HEAD OF AN APOSTLE, probably St. Peter. Silver point drawing, on light brownish grey prepared ground.

Collections—Sir T. Lawrence, (R.) H. $7\frac{1}{2}$ in.; W. 5 in.

153.

PIETRO PERUGINO.


STUDY OF A HEAD, resembling his own portrait. Highly-finished drawing in bistre, executed with the point of the brush, heightened with white, on reddish grey or pink prepared ground.

Collection (R.) H. $5\frac{1}{2}$ in. ; W. $5\frac{1}{4}$ in.



154.

BERNARDINO PINTURICCHIO. BORN AT PERUGIA,
1454 ; DIED AT SIENNA, 1531.

 IX SEATED FIGURES OF DOCTORS OR CANONICAL JURISTS, with eight other figures standing behind them in the background. The steps of a throne, columns, and an opening through which a landscape is visible, are also indicated in the field of the drawing. Silver point, heightened with white on pale bluish grey prepared ground.

Collection (W.) H. 10 in. ; W. $7\frac{1}{4}$ in.

This is the companion drawing to No. 160, being the preliminary study for the left-hand side of one of the Sienna Library frescos. A glance will show that it is by a quite different, and a less refined and masterly hand than the No. 160 (the drawing for the opposite side of the same fresco ascribed to Raffaele). It entirely corresponds, in fact, with the general style and *technique* of the drawings of Pinturicchio in other collections. One portion of this drawing should be alluded to as especially interesting—it is that of the three heads on the left in the background. The first and third are apparently portraits respectively of the young Raffaele and of Pietro Perugino. There is nothing unusual in this representation of the portraits of friends and colleagues in the character of subordinate actors in great historical compositions at this period, and that of Pietro Perugino, in particular, was introduced during his lifetime, over and over again in the pictures of his numerous disciples ; but it is highly interesting to note this evidence of the good feeling, which seems to have animated Pinturicchio at the period in question, in regard to his quondam partner, and as Vasari seems to intimate, his (at times) jealous rival Pietro, and the gifted stripling who was destined soon to outstrip them both.

155.

ANDREA LUIGI DI ASSISI, CALLED L'INGEGNO
(ASCRIED TO). BORN, CIRCA 1470 (?); DIED AFTER 1500.

STUDY OF A HEAD OF A MAN WEARING A TURBAN, in black chalk, inscribed "Andrea di Affifi." The drawings of this master are entirely unknown, but this specimen, evidently of the school and period of Pietro Perugino, is by a hitherto unnoted hand, and, considering the fact of the ancient inscription, there seems every likelihood that the attribution is the correct one.

Collections—Comte de Fries, (R.) H. $8\frac{1}{4}$ in.; W. $7\frac{1}{2}$ in.

156.

LUCA SIGNORELLI. BORN ABOUT 1441;
DIED, AFTER 1524.

COMPOSITION OF TWO NUDE FIGURES, one of them strangling the other, who is kneeling on one knee, and appears unable to resist. This drawing is a preliminary study for one of the groups in the fresco of the "Inferno," painted in the cathedral of Orvieto, and represents a demon tormenting one of the damned souls. It differs in many respects from the fresco. Bistre shaded drawing with the point of the brush, on light brownish yellow prepared ground.

Collections—Sir T. Lawrence, (R.) H. 14 in.; W. $9\frac{1}{4}$ in.

157.

LUCA SIGNORELLI.

GROUP OF THREE FIGURES (shepherds), in attitudes of adoration, with a fourth figure (an angel) in the background. Study in Italian chalk, squared over for enlarging. On the reverse of the sheet, a kneeling figure of a bishop. This drawing is a study for a portion of a picture, representing the nativity, painted in 1496, and now in the collection of the Marchese Mancini, at Città di Castello. This picture is mentioned by Vasari ("Life," p. 138, vol. vi. Ed. Lemonnier, 1849). See also note, same page, and Mancini, "Memorie degli Artifici Tibernati," Perugia, 1832, pp. 75, 76. The present drawing conveys to the writer an impression of greater power than the picture itself, which he well recollects to have examined at Città di Castello some years ago. The picture appeared

to him to belong to the class of somewhat coarse and hasty performances of the great master.

Collection (W.) H. $15\frac{1}{4}$ in. ; W. $9\frac{1}{2}$ in.

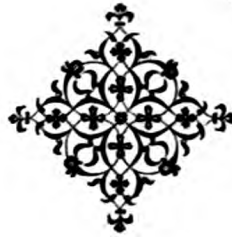
158.

GIOVANNI SANTI (ASCRIBED TO). DIED 1494.

THE RESURRECTION. The risen Saviour stands on an opened sarcophagus-shaped sepulchre, with one hand raised in the act of benediction, the other holding a banner inscribed with a cross. Five Roman soldiers asleep are grouped around. The background is a beautiful landscape with trees, mountains, a distant city, &c.

This important quattro cento Umbrian drawing was first ascribed to Giovanni Santi by Professor Gruner, of Dresden, and the attribution has been since generally acquiesced in. The particular style of the father of Raffaele, as seen in his paintings still extant, appears, indeed, to be plainly marked. Highly finished shaded drawing in bistre.

Collections—Bertini, of Milan, (R). H. $14\frac{1}{4}$ in. ; W. 14 in.





DRAWINGS BY RAFFAELLE.

159.

RAFFAELLE (RAFFAELLO SANTI OR SANZIO).

BORN, 1483; DIED, 1520.



PROJECT OR FIRST DESIGN FOR THE GENERAL COMPOSITION OF A PICTURE. On a raised platform or throne, with steps leading up to it, surmounted or backed by a circular archway, are seated two male figures, one of whom holds up with his right hand a tall processional cross, whilst the other hand is placed on a book resting on his knees. The regardant figure (on the right) holds a book with his left hand resting across his knees, the right hand uplifted in the act of blessing. Beneath are two others, kneeling in the attitude of prayer (at the extreme right and left of the composition respectively). All these figures are evidently drawn from nature, and are clad in tight-fitting hose, and wide-sleeved doublets of the fashion of Raffaele's own day, they are, in fact, apparently literal portraits of associates or fellow pupils of the painter, posing before him as models in the particular attitudes required by his subject, and it should be noted that the face of the figure holding the cross apparently displays the well-known features of his master, Pietro Perugino. The figures are carefully drawn in outline, in black chalk, the two principal ones only being, in addition, slightly shaded with the same.

The general aspect of the picture thus shadowed forth is that of a grand altar-piece, of strictly symmetrical or architectonic disposition. It is not easy to decide upon the actual personages intended to be represented: perhaps the two principal figures were meant for the first and second persons of the Trinity; or, on the other hand, two patron saints only. In a well-known drawing in the Wicar collection at Lille, for the destroyed picture of the Coronation of St. Nicholas,

of Tolentino, the saint is also represented with a processional cross and a book; and the figure is drawn from the life in contemporary costume, as in the present instance. The *ordonnance* of this composition is unusual, and there is no record of any such picture having been painted by Raffaele. Although a first sketch only, it is full of religious sentiment, and the grace and purity of Raffaele's earliest manner are everywhere visible. Probably executed *circa* 1500.

Collection (W.) H. 15½ in.; W. 10¼ in.

160.

RAFFAELLE.

FOUR SEATED FIGURES OF CARDINALS. The first drawing for a portion of the right-hand side (lower part) of one of the frescos of the Piccolomini Library, attached to the Cathedral of Sienna, painted by Pinturicchio. Silver point drawing, on pale buff or brown prepared ground.

The subject of this fresco is the embassy of Piccolomini (*Æneas Sylvius*, afterwards Pope Pius II.), to the Pope Eugenius IV. This most interesting study should be compared with the drawing for the corresponding portion of the opposite side of this same fresco by the hand of Pinturicchio (see ante No. 154.) Vasari states (in his *Life of Pinturicchio*, that Raffaele, although then very young (in his nineteenth or twentieth year), made all the sketches and cartoons for these celebrated frescos. Cavalcafle, however, ("History of Painting in Italy," chap. viii.), reviews this statement, and throws considerable light on the share which Raffaele actually had in these great works. The fact that three several finished designs, unquestionably by Raffaele, are known to exist for three corresponding frescos of the series, certainly goes far to corroborate Vasari's assertion,¹ and the present drawing forms a further instalment of evidence in the same direction. A comparison of this with the drawing No. 154 (the design for the opposite side of the composition) shows, however, that the two are most certainly by different hands, but the present drawing corresponds exactly in general style of design and technical execution, with others of the earliest known drawings of Raffaele, notably with those of the sketch-book at Venice, which it should be observed contains more than one study denoting an acquaintance with Sienna,

¹ One is in the Uffizj, in Florence; another in the Devonshire collection, at Chatsworth; and a third in a private collection at Sienna.

and its art monuments. Whilst therefore, we have additional proof of the considerable share which the young Raffaele had in these world-renowned frescos, the occurrence of the companion drawing, No. 154, which there can be no reasonable doubt is from the hand of Pinturicchio, also seems to denote that Raffaele was not the sole author of the compositions. The exact measure or amount of Raffaele's co-operation with Pinturicchio in this undertaking, must however, always remain uncertain. Doubtless, as Vasari further states, Pinturicchio was aided by many young men and workmen of the Perugian school: but one of these "Garzoni"—Raffaele—at all events, being already a great master—impressed his mark so conspicuously on the entire undertaking as to have overshadowed all his colleagues, alike pupils and master.¹

Pinturicchio, it should be observed, was nineteen or twenty years older than Raffaele (he was born *circa* 1454), and for many years he had shared the palm with his partner, Pietro Perugino, Raffaele's master; he was a fearless undertaker of great monumental works, and a recognized employer of artistic labour. The frescos of the Siena library were undertaken in 1502, and finished in 1507, we shall not then go far wrong in ascribing the present drawing to *circa* 1502-3.

Collection (W.) H. 9 in.; W. $6\frac{3}{4}$ in.

161.

RAFFAELLE.

SEATED FIGURE OF A DRAPED FEMALE, wearing a conical cap or mitre, her right arm outstretched. This delicately finished pen-drawing displays the influence of Perugino, and the graceful and spirited style resembles that of the drawings executed for the Siena Libreria.

Collection—Lawrence. H. $5\frac{1}{2}$ in.; W. 4² in.

162.

RAFFAELLE.

HEAD OF A YOUNG MAN, with flowing hair, looking upwards towards the left. Italian chalk. The study for the head of the Apostle St. James the Greater, in the picture of the Coronation of the Virgin now in the Vatican. The picture was painted at Perugia, in 1503; the

¹ "Fu aiutato Pinturicchio da molti Garzoni e lavoranti, tutti della scuola di Pietro"—*Vasari, Life*, vol. v., p. 265. (Ed. Lemonnier.)

present drawing, therefore, belongs to Raffaele's early or Peruginisque period. It was engraved in fac-simile in W. Y. Ottley's "Italian School of Design," but there erroneously termed the head of an angel for the "Disputa." (Noticed by Passavant, ed. Fr., vol. ii. p. 539.)

Collections—W. Y. Ottley, Lawrence, King of Holland, (L.) H. $10\frac{3}{4}$ in.; W. $8\frac{1}{2}$ in.

163.

RAFFAELLE.

STUDY OF A FEMALE HEAD, slightly inclined to the right, seen nearly in full face: the hair is tied with a veil or scarf of light floating stuff. This drawing exhibits a complete and perfect type of the features of the female saints and madonnas of Raffaele's Peruginisque period. It is believed to be a preliminary study for the head of the Saint Dorothea, in the celebrated altar-piece executed for the nuns of St. Antonio di Padua in Perugia, in 1503, and lately in the possession of the royal family of Naples. Italian chalk.

Collection (R). H. $6\frac{1}{2}$ in.; W. $6\frac{1}{4}$ in.

164.

RAFFAELLE.

HEAD OF A FEMALE, with downcast eyes; traditionally said to be a portrait of Raffaele's sister, but more probably a study for a madonna. Silver point drawing on cream-coloured prepared ground.

This most beautiful drawing is well known, from the facsimile by Lewis, in Ottley's Italian school of design. Ottley (p. 47) states in respect to it, "I am probably guilty of no great chronological error when I ascribe to the period of Raffaele's first residence in Florence the beautiful study for the head of a Madonna, which is imitated in the first of the annexed plates, and was made for a small picture which I remember to have admired some years ago in the collection of the late Hon. Thomas Greville, who erroneously attributed it to Perugino. Possibly, indeed, it may be one of the two above-mentioned which Raffaele painted for his friend Taddei." Passavant (ed. Fr., vol. ii. p. 538) also notices this drawing in the following terms: "Tête de Vierge, vue presque de face, le regard baissé et couverte d'un voile. Etude d'après nature, à la pointe de métal, faite pendant les premiers temps du séjour de Raphaël à Florence. Selon le catalogue de Mr. Woodburn, ce serait le portrait de la sœur de Raphaël. Cette assertion est dénuée de tout fondement, lors-même que le dessin daterait de 1506,

ear Elizabeth Sanzio n'était alors agée que de douze ans. Au verso se trouve une esquisse non terminée d'un jeune homme."

Collections—W. Y. Ottley, Sir Thos. Lawrence, Woodburn, the King of Holland, (W.) H. $10\frac{1}{4}$ in. ; W. $7\frac{3}{4}$ in.

165.

RAFFAELLE.

BUST PORTRAIT OF A FEMALE. A thin scarf in twitted folds is thrown around her shoulders, and passes across her bosom in front. Executed in black chalk.

Woodburn has engraved this splendid drawing in facsimile in his "Lawrence Gallery" (No. 16), and he has also styled it a portrait of the sister of Raffaele. It was evidently executed at about the same time as the previous drawing (*circa* 1504), and it represents the same person, but it is obvious that the lady, if indeed the head is really a portrait from the life, and not an ideal or typical representation, could not have been Raffaele's sister.

It is noticed by Passavant, vol. ii. p. 342, as follows: "Portrait d'une jeune femme, dessin à la pierre noire de la manière Peruginesque du maître, demi-figure, vue de trois quarts. La tête est garnie d'un ruban de gaze que tombe en avant et qui est lié sur la poitrine, &c. &c. Publié dans la Lawrence Gallerie, No. 16. Comme étant le portrait de la sœur de Raffaele; ce qui n'est guère possible, puisqu'elle était née en 1494, et qu'elle mourut jeune."

Collections—W. Y. Ottley, Sir Thos. Lawrence, the King of Holland, (W.) H. 16 in. ; W. $10\frac{1}{4}$ in.

166.

RAFFAELLE.

HALF-LENGTH PORTRAIT FIGURE OF A FEMALE, said to be Raffaele's sister. She is dressed in a tight-fitting bodice and sleeves, and a thin floating drapery covers the back part of her head, and falls down on her shoulders. Drawing in black chalk.

This beautifully finished study seems to be another representation of the model which served for the preceding two drawings, and it was probably executed at the same time with them (*circa* 1504-6).

It is noticed by Passavant, vol. ii. p. 542, as follows: "Portrait d'une jeune femme, demi-figure, sans mains, tournée vers la côté gauche, et vue de trois quarts. Très beau dessin à la pierre noire dans la manière Florentine de Raffaele. Ce portrait passe également pour être celui de la sœur de Raffaele, ce qui n'est admissible en aucune façon."

The writer agrees with Ottley and Passavant in their respective remarks on the three previous drawings. The lady represented appears to be from twenty to thirty years old, whereas at the time when it is evident they must have been executed, Raffaele's sister could not have been more than ten or twelve years old.

Collections—W. Y. Ottley, Sir T. Lawrence, (W.) H. $10\frac{1}{4}$ in.; W. $7\frac{1}{4}$ in.

167.

RAFFAELLE.

BUST PORTRAIT OF A YOUNG MAN, in profile, with long flowing hair, and wearing a cap or "beretta." Drawn with the silver point, and heightened with white, on light green prepared ground. This portrait of a most beautiful young man, somewhat resembling the great artist himself, is obviously of Raffaele's early period, probably *circa* 1505? It displays a facility and gracefulness of execution truly admirable.

Collection (R). H. 8 in.; W. $7\frac{3}{4}$ in.

168.

RAFFAELLE.

HOLY FAMILY. Composition of five figures—the Virgin and Child, St. Elizabeth, and the infant St. John, and St. Joseph; a preliminary drawing for the picture known as the "Madonna della Casa Canigiani." Pen drawing in bistre, heightened with white. Unfortunately this drawing has been cut into an oval form, and has suffered greatly from exposure to humidity, from abrasion and subsequent injudicious re-touching; nevertheless it displays the remains of one of the most important and beautiful drawings of Raffaele's middle period. The picture for which it served is now in the Gallery at Munich, and is thus described by Passavant (vol. ii. p. 52, ed. Renouard, Paris, 1860: "La Vierge est assise dans un pré, de la main droite elle tient l'enfant Jésus sur ses genoux, et de la main gauche un petit livre. L'enfant Divin reçoit du petit St. Jean, que St. Elisabèthe, agenouillée en face tient devant elle, une banderoie avec l'inscription: 'Ecce agnus Dei.' Ste. Elisabèthe lève ses regards vers St. Joseph, qui, debout et s'appuyant sur un bâton, donne à cette belle composition une forme complètement pyramidale. Pour fond un agréable paysage, où l'on voit une ville. Dans les nuages d'en haut, il y avait autrefois, de chaque côté, trois demi-figures de petits anges, qui tempéraient ainsi la sévérité du groupe principal."

Amongst many minor differences from the finished picture, as above

described, the most notable one is, that the head of St. Elizabeth, instead of being upturned towards Joseph, is directed downwards towards the infant Saviour. Three other drawings for the picture are known to be extant, one in the collection of the Duc d'Aumale, formerly in the Reiset collection; another in the Albertine collection at Vienna, in which the St. Joseph is omitted, and the third at Windsor, in which also the figure of St. Joseph is not given. The present drawing *is*, or rather *was*, the most highly finished and important, and probably the latest of the four, and it is most interesting to compare it with the one at Windsor, which appears to be the version of the composition which immediately preceded it. The style of execution is exactly the same in both these drawings, and they were evidently executed at about the same time, but the variations betwixt them are numerous and striking. In the first place, as has been already noted, the St. Joseph is wanting in the Windsor drawing. The Virgin is substantially the same figure in both, but in the present drawing the little book held in the left hand is present, whereas in the Windsor one it is omitted, and a different action substituted. This of itself is sufficient to prove that the Windsor design must have been the earlier one of the two. But the two children differ entirely; in the Windsor drawing the St. John rushes impetuously forward, and embraces the right arm of the infant Christ, who, on the other hand, shrinks back in an attitude of childish petulance wonderfully true to nature. In the present drawing, on the other hand, the disposition of the two children approaches to that of the picture. Our Saviour presents a banderole to St. John, who receives it in an attitude of respectful deference. The St. Elizabeth in both drawings presents the same type, but the respective attitudes are very different, and that of the saint in the finished picture again, differs in equal measure from both.

Vafari notes that the picture was painted in Florence for Canigiani, and it appears before its "restoration" to have borne the date 1506. The style of this and of the Windsor drawing correspond exactly with the studies of the master, referable to the same period.

Collections—Cofway, (W.) H. $9\frac{1}{2}$ in.; W. $7\frac{3}{4}$ in.

169-170.

RAFFAELLE.

TWO DRAWINGS FOR PORTIONS OF THE WELL-KNOWN COMPOSITION OF THE ENTOMBMENT OF OUR SAVIOUR. A panel picture now in the Borghese Gallery in Rome.

These very celebrated drawings, separate studies for the same group,

illustrate each other, and it is not a little remarkable that from Raffaele's time to the present, they seem never to have been separated. They should, therefore, now be described together.

They are both pen drawings in bistre; obviously they were executed at about the same time, but which of the two is the prior one is not quite obvious; perhaps the more finished and elaborate one of the two may nevertheless have been the earlier. It represents a group of four draped figures, being the Virgin in a swoon, upheld by three female disciples. This group, which is immediately recognizable in the picture, nevertheless underwent various changes and modifications in the successive stages of the elaboration of the cartoon, and its final settlement on the panel. It is not, however, necessary to describe in detail the points of difference which exist; doubtless the drawing was one of the detailed sketches which immediately preceded the cartoon. The companion drawing, although less elaborate, is perhaps more powerful and masterly in execution, and is in the highest degree interesting in itself. It represents two figures, viz., the fainting Virgin, and one of the females who is sustaining her, and three studies of heads of the females forming the group, on a rather larger scale, drawn separately on the sheet. The most remarkable feature of this drawing, however, is that the two full-length figures, whilst in the exact attitude of the finished group, represent skeletons, or half-dissected figures only, whereas those of the previous one display them as living draped figures. This drawing, therefore, confirms the indications of Vasari to the effect that at a certain period of Raffaele's career he entered upon a careful and laborious study of the human figure, both from the living and the dead subject, and that with this view he either carried on the practice of dissection, or availed himself of the services, in this respect, of practical surgeons of his acquaintance. In all probability, Vasari was acquainted with these very drawings, which, until within the last thirty or forty years, were preserved together in the family of the Marchesi Antaldi of Pesaro, to whom, with many similar treasures, they had descended by succession from Timoteo della Vite, the friend and legatee of Raffaele himself. Both these drawings are engraved in facsimile in Woodburn's "Lawrence Gallery,"¹ and one of them (that with the draped figures), had been previously engraved in the sixteenth century by one of the followers of Marc Antonio (Bartsch, xv. p. 123, No. 50.) The celebrated picture for which these studies were prepared was painted in 1507.²

¹ Fol. London, 1841.

² See Passavant's Notice of these Drawings, vol. ii. p. 536.

Collections—Antaldi, Lawrence, King of Holland, (L.)

Dimensions of the drawing with the skeleton, H. $12\frac{1}{4}$ in. ; W. 8 in.

Dimensions of the other one, H. $11\frac{1}{4}$ in. ; W. 8 in.

171.

RAFFAELLO.

STUDY OF A STANDING DRAPED FIGURE, the right arm extended, the left holding the folds of an ample cloak, with which the figure is encircled. The head is that of a majestic aged man. On the reverse is another standing draped figure, only slightly indicated. Both are in Italian chalk. From the general style of this drawing it may perhaps be referred to Raffaello's Florentine or early Roman period, *circa* 1508-9 (?).

Collections—Sir T. Lawrence, (R.) H. $15\frac{1}{4}$ in. ; W. $9\frac{1}{4}$ in.

172.

RAFFAELLO.

PORTRAIT HEAD, full-faced, inclining to the right. Highly finished shaded drawing in black chalk on light-brown tinted paper, slightly touched with white chalk. This study evidently from the life, is believed to be a portrait of Pietro Perugino. The often delineated countenance of the great "Capo scuola," indeed, seems unmistakably intended. The general style and *technique* of this drawing have considerable resemblance to those of Fra Bartolommeo. The light brown paper, and the soft and vivid black chalk used, are identical with the materials used by the former master; but it is nevertheless most certain that it is the work of none other than Raffaello. It is, however, not the only drawing of Raffaello which displays the strong influence exercised on him by Fra Bartolommeo. The pictures in which this leaning is still more strongly visible are also well known. Probably executed during Raffaello's residence in Florence, *circa* 1508. Noticed by Paffavant, vol. ii. p. 543.

Collections—R. Holditch, Sir T. Lawrence, King of Holland, (R.) H. $10\frac{1}{4}$ in. ; W. $7\frac{1}{2}$ in.

173.

RAFFAELLO.

LEAF FROM A SKETCH-BOOK, drawn on both sides with minute studies of arabesque ornament, apparently from a pilaster, and most probably copied from an antique source. On each side, and in various positions, are abbreviated indications of the colours, and other

notes written in a minute and precise hand, evidently that of Raffaele himself, with whose well-known autograph these notes exactly correspond. Highly finished pen drawings in bistre, in all probability of the earliest period of Raffaele's residence in Rome, *circa* 1508-9.

H. $6\frac{1}{4}$ in. ; W. $4\frac{1}{4}$ in.

174.

RAFFAELLE.

A SHEET OF STUDIES OF ANGELS, for the upper part of the fresco known as the "Dispute of the Sacrament," painted in one of the stanze of the Vatican.

Probably more sketches and preliminary drawings for this celebrated composition are extant than for any other of Raffaele's works. It was the first of those great monumental frescos on which his fame so greatly rests, and it is very evident that an amount of previous study and preparation preceded this composition, not given to any subsequent undertaking. It has been well observed that "the Disputa" is the turning point of his progress; it was in fact, the great culminating work of the school of "early" devotional art, which the great painter, henceforth immersed in the mundane atmosphere of Papal Rome, so soon finally abandoned. In every point of view, therefore, the original drawings for the Disputa are full of interest. The present is a finely preserved sheet of studies (drawn on both sides), for the angels on the right-hand side of the "glory," in the upper part of the composition. It is executed in Italian chalk, slightly heightened with white chalk. The front or principal side of the sheet contains three figures, seen down to the knees, of flying angels represented in the nude (in the fresco they are draped). All three are easily recognizable in the finished composition, though they differ greatly from the corresponding figures as ultimately executed. In the lower part of the sheet is also a sketch of the two arms of one of the figures repeated, with the drapery indicated. On the reverse of the sheet are the same three figures, drawn on a smaller scale, very differently treated and more nearly resembling them as executed, and also a slighter outline of one of them repeated from the other side. Executed *circa* 1508. This beautiful drawing should be compared with another study of angels for the Disputa in the Oxford collection.¹

Collections—Lawrence, (R.) W. 14 in. ; H. $10\frac{1}{2}$ in.

¹ The following notice of the Oxford drawing has been prepared by the writer for a forthcoming catalogue of the University collection:—

175.

RAFFAELLE.

STUDY OF THE HEAD OF AN AGED MAN, with somewhat emaciated features, the head upturned and considerably foreshortened, the mouth open, and the eyes looking upwards with an intense inspired expression. Shaded or washed drawing in bistre, entirely executed with the point of the brush, on brownish-tinted paper. It is probable that this study was made about the time of the composition of the *Dispute of the Sacrament*,

“Sketch of a group of three flying angels, with a fourth angel, and a cherub or amorino beneath on the same sheet. Pen drawing in Sepia.

“Collections—Antaldi and Lawrence (*Passavant's Catalogue*, No. 503). H. 10 in.; W. 7 in.

“This study, rapidly executed in a most graceful and masterly style, is illustrated by another sheet drawn on both sides, and containing a very similar group of three angels, with other single figures. This latter drawing, moreover (now in the collection of John Malcolm, of Poltalloch, Esq.,) was formerly preserved with the present one as part of the Lawrence series. The two drawings probably embody the earliest detailed studies for the two groups of draped flying angels, in attitudes of acclamation, floating in the air on each side of the figure of the Almighty Father.

“Both in the grouping of the figures, and in details, there is great difference betwixt them and the design as finally embodied. In the studies the figures are represented in the nude, or only slightly draped, whereas in the fresco they are, with the exception of the arms, fully clothed. Again the upper part of the figures of the angels only, is shown in these sketches, and from this it may probably be inferred, that Raffaele originally intended that the lower extremities of the figures should be lost or concealed in clouds.

“The group of three angels indicated in this drawing, although ostensibly designed for the right side of the composition, seems to have actually served for the opposite one, a substitution which has been effected by the simple plan of turning over the sheet, and, probably, tracing it at a window pane, or otherwise repeating it in the reversed position.

“An interesting proof of the adoption of this process is seen in the Malcolm drawing, in which the principal group has served for the right side. Raffaele himself has, nevertheless, in that drawing, repeated the outline of one of the figures on the reverse of the sheet, the two outlines being seen to correspond exactly with each other, when the paper is held up to the light. Besides the fact of utilizing two sets of sketches, both drawn in the same sense, it is obvious that this simple plan had an advantage in securing the symmetrical balance of the two opposite groups.

“In many respects the seemingly natural and spontaneous action of these most graceful figures appears to the writer more admirable than that of the corresponding ones in the finished composition. Perhaps the subject seemed to the artist to suggest more solemn and reverent gestures, and a less energetic movement in these figures. In any case, somewhat of the life-like expression and grace of these entwined groups seems to have evaporated in the final execution.”

several of the drawings for which (see Windsor and Oxford collections) are executed in a precisely similar style.

Collections—Sir John St. Aubyn, (R.) H. 5 in. ; W. 5½ in.

176.

RAFFAELLE.

HOLY FAMILY. The Virgin with the infant Saviour in her arms, and the infant St. John. The Virgin, a full-length seated figure, holds the divine Child in her lap, her head inclined downwards towards the left, and touching that of the child, who has apparently his left arm round her neck, the right hand resting on or pointing towards her bosom, his attention is directed downwards towards the infant St. John, who, quite naked, is seated on the ground, his back towards the spectator, in the right-hand lower corner of the drawing. Pen sketch in bistre.

On the reverse is a study of the head of a young man, with long flowing hair, looking downwards, drawn in Italian chalk, but which has been afterwards hastily in part cancelled, or erased by lines drawn across it. The style of execution of this drawing exactly resembles that of several of the preliminary drawings for the Dispute of the Sacrament, and there can be little doubt that it was executed at the same time with the studies for this celebrated composition, *i. e. circa* 1508-9. Moreover, this supposition is confirmed by the fact that the head on the reverse appears to be that of the St. John the Evangelist in this last-named work. The present Holy Family, whilst different from any of the known compositions of Raffaele, has a general accordance in aspect and *ordonnance*, with the "Madonna of the Belvidere," and the "Belle Jardinière."¹

Collection—(R.) H. 6 in. ; W. 4½ in.

177.

RAFFAELLE.

STUDY OF A NUDE FIGURE OF A MAN, standing with his back to the spectator, the head and arms are not indicated. This little study, drawn with great power with the pen in bistre, appears to be of Raf-

¹ A very similar pen-and-ink drawing exists in the Louvre (Passavant, vol. ii. p. 472, No. 349). It was engraved by Count St. Morys, when in his collection. The Louvre drawing contains a second sketch of the same group, also two female heads. A third repetition of the same group exists at Oxford (Fisher's Catalogue, No. 40), engraved by Favart, when in the Lagoy collection, 1818.—*Note by Dr. C. Ruland.*

faelle's middle period. It resembles one of the figures in an engraving by Marc Antonio (Bartsch, No. 399). The position is reversed in the engraving, and it is perhaps a preliminary study for that composition. Bartsch, nevertheless, classes the print in question amongst those the original composition of which he assigns to Francia; and it appears, indeed, to belong to the early time of Marc Antonio, and consequently some years before the period assigned to this study.

Collection—(R.) H. 6 in. ; W. 2½ in.

178.

RAFFAELLE.

STUDY OF THE HEAD OF A CHILD, for an infant Saviour. A beautiful drawing in silver point, on cream-coloured prepared ground, of his middle period.

Collections—W. Dyce, R. A., (R.) H. 4¼ in. ; W. 3½ in.

179.

RAFFAELLE.

THE HOLY FAMILY. The Virgin seated on the ground, her head in profile, looking towards the left. She holds the infant Saviour in her lap, who is looking up into her face. The infant St. John stands at her feet, contemplating the group: on the reverse is a small sketch of a crowded composition, now scarcely visible. This drawing, apparently of Raffaele's Roman period, *circa* 1510-15, formed part of a portfolio of Italian drawings belonging to the late Don José Madrazo, which, whilst on its way by sea from Civita Vecchia to Valencia, was immersed for some days in the water on the wreck of the vessel in which it was contained. Unfortunately, the drawing now exists only as a faded shadow, but such as it is, in a strong light every line is visible, and it still preserves to us an original composition of the great master.¹

Collection—Madrazo, (R.) H. 8¼ in. ; L. 10½ in.

180.

RAFFAELLE.

THREE NUDE FIGURES of men standing together in a group, with indications of the legs of a fourth. The principal figure in the centre

¹ There exists in the Uffizj at Florence a pen and ink drawing of this same group of the Virgin and Child, but without the St. John. Passavant notices the present drawing, which he saw in Madrid whilst in the possession of Senor Madrazo (ed. Renouard, vol. ii. p. 525, No. 585).

stands almost in profile, with legs planted apart, the head turned full face towards the spectator, and looking directly out of the drawing; he holds a staff or wand in his left hand. Another figure to the right has his back towards the spectator, his head inclined to the left and looking upwards, and he also holds a wand. The third figure is in the background betwixt these two, the head (full face) and legs only visible. Apparently they are rapid studies from the living model, perhaps for a portion of a composition. The precise work for which they were intended to serve is not, however, known; the group, it is true, has some slight general resemblance to that of the Joseph's brethren listening to his explanation of his dream, painted in one of the lunettes of the Loggia of the Vatican; but this drawing is apparently of a somewhat earlier time than the composition in question, it belongs apparently to Raffaele's middle period, *circa* 1510-12. Pen drawing in bistre. The style or manner of execution is exactly similar to that of more than one group of studies from the life amongst the Oxford series.

This drawing is widely known from the facsimile engraving, executed from it by Ryland in 1763 whilst in Sir Joshua Reynolds' collection, (published in C. Rogers' collection of facsimiles). Richardson, in whose possession the drawing was at the beginning of the last century, has inscribed on the mount in front "Raffaele, la sua mezzana maniera," and at the back, in his well-known autograph, is written the following note:—

"This drawing, being bought by my son in Holland, was carefully considered by Mr. Flinck and him, and compared with several of Raffaele's in Mr. Flinck's collection, and that connoisseur adjudged this to be undoubtedly of that master."

It may be noted that Flinck's collection did contain many undoubted drawings of Raffaele, it was purchased in the last century by a Duke of Devonshire, and was the basis of the Chatworth collection.¹

Collections — Richardson, Sir J. Reynolds, Mackintosh, (R.) H. $9\frac{3}{4}$ in.; W. $5\frac{7}{8}$ in.

181.

RAFFAELLE.

VENUS. Preliminary study for the composition engraved by Marc Antonio (Bartsch, No. 311), drawing in silver point, on pale reddish buff tinted prepared ground.

¹ An inferior pen-and-ink copy of this drawing exists in the British Museum from the Payne Knight collection. *Vide* also Passavant, French edition, vol. ii. p. 496, No. 457.

The print for which this drawing was, doubtless, a first thought, represents a group of Venus and Cupid treated as statues. The goddess in a standing position, entirely in the nude, inclines to the left and is in the act of embracing the infant Cupid, who seems to wish her to take him in her arms. The drawing represents the figure of Venus only, on a considerably larger scale than the print, carefully finished, but with the head of Cupid only very slightly indicated. Several minor differences, moreover, may be noted betwixt the study and the print. The knot of hair on the forehead of the goddess in the print is wanting in the drawing, and the right foot, which is lost in the shadow of the pedestal on which Cupid stands in the print, is carefully worked out in the drawing. The pose of the legs is also somewhat different; but the superiority of the drawing in every respect of fineness of delineation, beauty of type, and graceful sentiment, is evident at a glance. The drawing is executed on two separate pieces of paper pasted together by the master himself, the lower part overlapping the upper upwards of an inch, and evidently covering and amending a first outline of the lower extremities, which, in the original position, would have caused the entire figure to fall into an overstrained attitude.

There can be little doubt that this drawing was executed at about the same time (1514) as the frescos of the Farnesina, the resemblance of the figure to that of the Galatea being very notable.¹

Collection—Madrazo (R.) L. $9\frac{1}{2}$ in. ; W. 4 in.

182.

RAFFAELLE.

VENUS RECLINING ON A COUCH, surrounded by amorini, one of whom holds up a mirror, in which the goddess is looking, whilst another crowns her with a chaplet or diadem of flowers. On the right a nymph, standing on the couch, holds up a bunch of grapes with her right hand, whilst her left rests on an amphora; an amorino near her stands on a basket of grapes. On the extreme left, a satyr enters from behind a curtain. Low down in the centre of the foreground of the drawing are two amorini holding a basket of fruit and flowers. The entire composition comprises nine figures. Pen drawing in bistre. This drawing is well known from the facsimile engraved in the last century in Metz' work; it was then in the collection of H. Reveley. It appears to belong to Raffaele's later period, and its importance, as one of his most finished pen drawings, unusually rich and full of subject,

¹ A black chalk drawing of the entire composition exists at Dresden, in Grahl's collection; and an inferior copy is in the Berlin Museum.—*Note by Dr. Ruland.*

is enhanced by the fact that the composition is entirely unknown other than from this drawing. Documents recently published by Campori,¹ inform us of a finished drawing of a "Triumph of Bacchus," sent to Ferrara, and of another mythological subject undertaken for the Duke of Ferrara, Alfonso 1st d'Este, during the years 1518—1520. Perhaps we have here a record of one of these projected works.

H. 10 in. ; W. $8\frac{1}{4}$ in.

183.

RAFFAELLE.

STUDY OF A NUDE FIGURE, kneeling on the hind parts of a bull or horse, prostrate on the ground. The right arm uplifted in the act of striking with a club; the left extended as if holding the head of the animal. A vigorous pen drawing in bistre of Raffaele's later period, probably one of a series representing the labours of Hercules, inasmuch as another of similar subject, evidently of the same set, exists in the Windsor collection, executed in precisely the same manner.

Collections—J. P. Zoomer, Richardson, Bouverie (R.) H. $15\frac{7}{8}$ in. ; W. $9\frac{5}{8}$ in.

184.

RAFFAELLE.

HEAD OF VENUS, life size, a fragment of a cartoon, in black chalk. The composition in which this head occurs is best known from the engraving of Ag. Veneziano (Bartsch, No. 286). It represents a group of Venus and Cupid. Venus, with a drapery covering her knees, is seated under a tree, her right arm leans on the shoulder of Cupid, who stands by her side holding a bow and arrow in his hands. Venus appears to complain of having been wounded by him. Amongst the Raffaele drawings at Windsor Castle, is a preliminary study in chalk for this composition. The picture was a fresco, one of a series of eight, painted by pupils of Raffaele, from his designs, in a saloon on the ground floor of a villa (formerly Villa Spada) on the Palatine, in Rome. In 1856, these frescos were detached from the walls, and were acquired by the Marchese Campana. In 1860 the Russian government purchased them, together with other important specimens, for the Campana collection, and they are now in the Museum of the Hermitage, at St. Petersburg. The present head was obviously a part of the original cartoon from which the corresponding fresco was

¹ "Documents inédits sur Raffaele," published in the Paris Gazette des Beaux Arts, vol. xiv. p. 345.

painted: it is cut out nearly to the form of the head, and is, unfortunately, much injured in the lower part. The frescos in the Palatine Villa appear to have been a second series on an enlarged scale, the same compositions having been previously painted by Raffaele, of smaller proportions, in an apartment known as the bath-room of Cardinal Bibiena, in the Vatican. Although it seems scarcely likely that Raffaele would himself make the cartoons for the enlarged series, the manipulation of the present drawing so strongly resembles the handiwork of the master, that it is difficult not to believe it to be actually by him.

H. $12\frac{3}{4}$ in. ; W. $8\frac{3}{4}$ in.

185.

RAFFAELLE (ASCIBED TO).

HOLY FAMILY. The Virgin seated near a cradle, holding the infant Saviour on her knee, who bends forward towards the young St. John. St. Elizabeth on the right, kneels with her arm resting on the knees of the Virgin, contemplating the group. The left arm of the Virgin embraces the shoulders of the faint. Finished shaded drawing in charcoal or black chalk, in parts retouched or strengthened with the pen in bistre. This interesting drawing of Raffaele's latest period, is unfortunately much injured and defaced: it has not, however, been vitiated by any restorations. It is substantially the composition of the well-known picture in the Madrid Museum, known as "La Perla," and it was, in all probability, a preliminary drawing for that work. The variations which exist, having probably, been effected in the cartoon, which may be supposed to have been the step next in order of progress of the work. As it is, however, this drawing corresponds more closely with an engraving of "La Perla," by Cherubino Alberti, dated 1582, which, whilst nearly identical with the Madrid picture as regards the figures, displays an entirely different background, the latter being evidently of Alberti's own invention. The cause of the variation of the print in question from the picture, may be explained on the supposition that the print was engraved from this preliminary drawing, (which has no background,) and not from the finished work, the which, most likely, Alberti never saw. "La Perla" is now generally thought to have been painted by Giulio Romano, from Raffaele's design. It is difficult, in any case, to believe that this powerful drawing can be other than from the hand of the great master himself.

Collections—A. Stewart, Roscoe, (W.) H. $12\frac{1}{2}$ in. ; W. 15 in.

186.

RAFFAELLE.

STUDY FOR THE HEAD OF ONE OF THE APOSTLES IN THE TRANSFIGURATION. That of an aged Apostle, on the left side of the composition near the centre, bending forward to look at the demon-possessed boy.

It is vigorously drawn in black chalk, in exactly the same manner as the other life-sized studies for this picture. It has been engraved in facsimile in the "Lawrence Gallery" (No. 26), and an old replica of it is preserved in the University collection at Oxford. Both the present drawing, which is the original, and the Oxford copy, were in the Lawrence collection. The present one was selected by the King of Holland from the Lawrence series when in Woodburn's hands, before the Oxford purchase, and at the king's sale it was purchased by M. Leembruggen, at whose auction it was in turn acquired by its present possessor, and brought back again to England. Previous to Sir Thomas Lawrence's time, this well-known drawing was in the collection of M. de Rover, of Amsterdam; it has thus been twice located in Amsterdam and London respectively.

H. $10\frac{1}{2}$ in.; W. $7\frac{1}{4}$ in.

187.

RAFFAELLE.

A SHEET OF STUDIES OF FOUR HANDS FOR THE TRANSFIGURATION. Drawing in black chalk. These are the hands of the St. John, and of an aged Apostle, placed next to him on the left side of the composition, bending forward to witness the miracle of the demoniac boy. It is a duplicate of a portion of a drawing in the Oxford collection, which contains, in addition, two heads, those of the above-named saints—both were formerly preserved together in the Lawrence series.

Collections—Lely, Rymfdyck, Richardson, Sir J. Reynolds, Sir T. Lawrence. L. $14\frac{1}{2}$ in.; H. $10\frac{1}{2}$ in.^m



SCHOLARS AND IMITATORS OF
RAFFAELLE.

188.

TIMOTEO DELLA VITE. BORN, 1469; DIED, 1523.



STUDY OF A MAN, FROM THE LIFE IN THE NUDE. This drawing, which has much of the style and sentiment of Raffaele, is a pasticcio, or rather a study from a model placed in the same pose as Michael Angelo's celebrated standing figure in the Cartoon of Pisa (the man buttoning his hose, engraved by Marc Antonio). In the right-hand lower corner are the initials "T. V." in the well-known characters affixed to the drawings from the Antaldi collection (probably towards the end of the sixteenth century).¹ Italian chalk.

Collections—Antaldi, Lawrence, (R.) H. 16 $\frac{1}{4}$ in.; W. 7 $\frac{1}{2}$ in.

189.

TIMOTEO DELLA VITE.

STUDY OF A YOUNG MAN IN THE NUDE, his arms uplifted, and holding a staff or wand. Black chalk, on light brown tinted paper. Probably also from the Antaldi collection, though without the mark.

Collection (R.) H. 13 $\frac{1}{2}$ in.; W. 6 $\frac{1}{2}$ in.

¹ The collection of the Marchese Antaldi of Pefaro, consisting chiefly of drawings by Raffaele and Timoteo Della Vite, was bought in block by Woodburn, and this was doubtless one of the drawings so acquired. The Antaldi family were descended from Timoteo Della Vite, to whom Raffaele is said to have bequeathed his sketches, and the drawings had never since changed hands. The Raffaele drawings were marked with the rather large Roman letters "R. V." in bistre, and those by Timoteo as indicated above with a "T. V."

190.

TIMOTEO DELLA VITE (ASCRIBED TO).

TWO STUDIES ON THE SAME SHEET. On the right a kneeling figure of a young female, or perhaps an angel; on the left an aged male figure seated on the ground, with hands clasped round his knees, apparently intended for one of the apostles in a composition of the Agony on the Mount, and perhaps copied from a design by Raffaello. Pen drawings in bistre, on light brown tinted paper. In the right-hand lower corner are the letters "R. V." in bold characters (indicative of Raffaello Urbino). This signature denotes the drawing to have originally formed part of the Antaldi collection.

Collections—Antaldi, Lawrence, (R.) H. $6\frac{3}{4}$ in. ; L. $9\frac{1}{2}$ in.

191.

GIULIO ROMANO (GIULIO PIPPI). BORN, 1492;
DIED, 1546.

TWO TRITONS IN THE SEA, one of them riding on a dolphin, and holding a trident; the other playing on a lyre. In front on the left a duck swimming. Pen drawing in sepia. This drawing is apparently of the early time of the master, it is conceived somewhat in the sentiment of Mantegna.

Collections—J. Richardson, Sir Joshua Reynolds, (R.) H. $5\frac{1}{2}$ in. ; L. 7 in.

192.

GIULIO ROMANO.

STUDY FOR A CEILING. The figures seem foreshortened from beneath. Composition of four half-draped female figures with musical instruments; an amorino seated on clouds; and two flying draped figures of angels, or genii, bearing palm branches. Pen drawing in bistre, with numerous "pentimenti;" probably for a ceiling in the Palazzo del T at Mantua. In the right-hand lower corner is the name "Giulio Romano" in the handwriting of Nicholas Lanière.

Collections—Earl of Arundel (or King Charles I.), C. Rogers, Sir J. Reynolds, (R.) H. $8\frac{3}{4}$ in. ; L. $11\frac{3}{4}$ in.

193.

GIULIO ROMANO.

A WARRIOR IN A QUADRIGA, surrounded by soldiers. One of his attendants is falling wounded from the car, and is succoured by a slave

or follower, wearing a Phrygian bonnet. Or perhaps this composition, full of turmoil and energetic movement, may be intended to represent Hector dragged behind the car of Achilles. Finished pen drawing, washed with bistre, and heightened with white, on blue paper.

H. 10 in. ; L. 15 in.

194.

GIULIO ROMANO.

A DRAPED FEMALE ALLEGORICAL FIGURE, seated, with outstretched wings ; probably an allegorical impersonation of air or rain. She is combing her streaming hair with her right hand, and with her left holds up a mass of clouds : on each side is an amorino, the one to the right holding an urn with the mouth downward, that to the left apparently sustaining with uplifted hands a mass of heavy clouds. Pen drawing shaded with bistre.

Collections—Earl of Shrewsbury, (R.) H. $7\frac{3}{4}$ in. ; W. $8\frac{1}{2}$ in.

195.

GIULIO ROMANO.

PERSEUS DISARMING HIMSELF, after slaying the monster. Pen drawing in bistre, on grey paper. In the centre of the composition, Perseus seated, wearing the helmet of Hades, is apparently taking off the talaria, or winged sandals, after the deliverance of Andromeda ; near him is seen the foreshortened figure of the sea-monster lying on its back, and on the right two sea-nymphs, apparently as a chorus, pointing to the head of Medusa, which lies on the ground near them.

Collections—Richardson, (R.) H. $7\frac{3}{4}$ in. ; W. $12\frac{1}{2}$ in.

196.

GIULIO ROMANO.

A LION, about to make a spring ; probably intended as one of the signs of the zodiac for the Mantua frescoes. Pen drawing in bistre.

Collections—Richardson, (R.) H. 7 in. ; W. $12\frac{1}{2}$ in.

197.

RAFFAELLINO DEL COLLE (ASCRI:BED TO).

FLOURISHED CIRCA 1546.

THE ALMIGHTY, in the act of benediction, surrounded by boy

angels. A circular drawing, probably a design for the centre of a ceiling or cupola. Bistre-washed drawing, on pale brown tinted paper. Collections—Count Gelofo, (W.) Diam. $7\frac{3}{4}$ in.

198.

RAFFAELLINO DEL COLLE (ASCRIBED TO).

HEAD OF THE VIRGIN, looking downwards. Shaded chalk drawing heightened with white chalk, on pale brown tinted paper. Collection (L.) H. $13\frac{1}{4}$ in.; W. 11 in.

199.

SICIOLANTE DA SERMONETA (ASCRIBED TO).

BORN, 1504; DIED, 1580 (?)

A SHEET OF STUDIES, of classical or mythological figures, amorini, etc.; probably for arabesque fresco decoration or stucco-work. The principal group (on the left) represents Hercules presenting the horn of the bull Achelous to a nymph. Drawing on green prepared ground, pen, washed with bistre and heightened with white.

Collection (R.) H. $10\frac{1}{2}$ in.; L. $16\frac{3}{4}$ in.

200.

PIERINO DEL VAGA (PIETRO BUONACORSI)

(ASCRIBED TO). BORN, 1500; DIED, 1547.

HOLY FAMILY, with St. Joseph, St. Elizabeth, and the infant St. John. Pen and bistre-washed drawing heightened with white, on grey paper.

Collections—Lagoy, Lawrence, (L.) H. $9\frac{1}{4}$ in.; W. $6\frac{3}{4}$ in.

201.

POLIDORO CALDARA DA CARAVAGGIO.

BORN, 1495; DIED, 1543.

OUR SAVIOUR being hurried away by the soldiers after his betrayal. This impressive composition of many figures is arranged as a frieze-shaped procession; our Saviour is being dragged along by a cord, and a figure behind him is striking him with his closed hand. The group

is illuminated by the light of a burning cresset carried aloft. Bistre-shaded drawing heightened with white, on brown paper.

Collection (R.) H. $9\frac{1}{4}$ in. ; W. $8\frac{1}{4}$ in.

202.

POLIDORO DA CARAVAGGIO.

A ROMAN SEA-FIGHT. Composition of many figures struggling together, in classical richly ornamented galleys, Roman architecture in the background. An elaborate pen and bistre-washed drawing of circular form ; probably a design for a Majolica ware salver.

Collection (R.) Diam. $12\frac{3}{4}$ in.

203.

POLIDORO DA CARAVAGGIO.

A ROMAN SOLDIER LEADING A HORSE. Shaded drawing in bistre, heightened with white, on grey paper.

Collection (R.) H. $16\frac{1}{2}$ in. ; W. $9\frac{1}{4}$ in.





UMBRIAN AND ROMAN MASTERS.

16TH AND 17TH CENTURY.

204.

FEDERIGO BAROCCIO. BORN, 1528; DIED, 1612.



THE FLIGHT INTO EGYPT. The Virgin riding on an ass, led by Joseph, holds up the Infant Saviour, who is plucking a bough of a tree, which Angels are bending down for him.

Pen and bistre wash drawing, heightened with white, on a dark yellow or brown prepared ground.

Collections—Lawrence (R.) H. 16 in.; W. $9\frac{1}{4}$ in.

205.

BAROCCIO.

LIFE-SIZE STUDY OF THE HEAD OF A SAINT, in profile, upturned in an attitude of devotion, probably St. Francis. Red chalk.

Collection—(R.) H. 13 in.; W. 9 in.

206.

FEDERIGO ZUCCHERO. BORN, 1543; DIED, 1609.

A GROUP OF TWO STANDING FIGURES. St. John the Baptist, and a Bishop with a pastoral staff and a book, probably St. Augustine, apparently a study for the right-hand side of an altar-piece. Highly-finished drawing in black and red chalk.

Collections—Sir Peter Lely, Holditch, Van Haaken, W. Esdaile, Hawkins, (R.) H. $7\frac{1}{2}$ in.; W. $4\frac{3}{4}$ in.

207.

FEDERIGO ZUCCHERO.

THE HOLY FAMILY. The Virgin and Joseph, our Saviour sleeping in his cradle, St. Catherine kneeling in adoration; behind her St.

Chiara, and on the extreme right a boy angel with a basket of fruit. Pen and bistre wash, on grey paper, heightened with white.

Collections—Lord Somers, Richardson, R. Cofway, Sir B. West, J. Thane, Richard Ford, W. Esdaile, "J. G." (R.) W. $10\frac{1}{4}$ in.; H. $7\frac{3}{8}$ in.

208.

FEDERIGO ZUCCHERO.

PORTRAIT OF HIS PUPIL RAFFAEL DA REGGIO. Finished drawing in red and black chalks, within an oval.

Collections—The Baron de Hochschild, Swedish Minister in London, (R.) H. $10\frac{1}{4}$ in.; W. $7\frac{1}{4}$ in.

209.

GIROLAMO MUZIANO. BORN, 1528; DIED, 1590.

"THREE-QUARTER" PORTRAIT OF A PRAYING MONK IN PROFILE. Finished drawing from the life (?) in black and red chalks, strengthened with the pen, and washed with bistre, the lights heightened with white.

Collections—Richardson, (R.) H. 5 in.; W. $4\frac{1}{4}$ in.

210.

OTTAVIO LEONI. BORN, 1574 (?); DIED, 1628 (?).

PORTRAIT STUDY. Half-length figure of a lady playing a mandoline. Black chalk heightened with white, on brown paper.

Collection (L.) H. $8\frac{1}{4}$ in.; W. $5\frac{1}{2}$ in.

211.

OTTAVIO LEONI.

PORTRAIT STUDY OF A YOUNG ITALIAN GENTLEMAN, wearing a wide ruff. Highly finished drawing in black and white chalk, on grey paper.

Collection (L.) H. $8\frac{1}{2}$ in.; W. $6\frac{1}{4}$ in.

212.

OTTAVIO LEONI.

PORTRAIT STUDY OF A YOUNG GIRL, wearing a robe with a high collar. Black chalk, heightened with white, on brown paper.

Collection (L.) H. $7\frac{3}{4}$ in.; W. $5\frac{1}{4}$ in.

213.

GIUSEPPE CESARI (CALLED CAVALIERE D'ARPINO).

BORN, 1560 (OR 1568); DIED, 1640.

PORTRAIT OF HIMSELF, HEAD AND BUST, in an oval, in black and red chalk. Inscribed beneath, "Ritratto del Cav^o. Giuseppe Cesare d'Arpino, originale di sua mano."

Collection (R.) H. 14 in.; W. 10 in.

214.

PIETRO DA CORTONA (PIETRO BERRETINI).

BORN, 1596; DIED, 1669.

THE CRUCIFIXION. Highly-finished bistre shaded drawing, heightened with white.

Collections—Bouverie, (R.) H. 12 $\frac{3}{4}$ in.; W. 7 $\frac{1}{2}$ in.

215.

CAVALIERE GIOVANNI BAGLIONI. (WORKED

CHIEFLY IN ROME DURING THE FIRST HALF

OF THE SEVENTEENTH CENTURY.)

ST. PRISCA BAPTIZED BY ST. PETER. Composition of many figures, within a church of the Corinthian order. In the centre of the composition, St. Peter, standing on a platform, is preparing to baptize the faint, who kneels in a devout attitude at his feet, with her hands crossed on her bosom. On the other side is seen a young kneeling acolyte presenting the sacramental cruets on a salver. On the pavement in the foreground, near the centre, stands a large oviform vase or ewer. Drawing in pen and bistre wash, heightened with white, on grey paper. Engraved in facsimile in the "Croizat Gallery." ("A l'eau forte par P. P. de Robert, et à bois sous sa conduite, par Nicolas le Sœur") (see facsimile with the drawing).

Collections—Croizat, Lagoy, Woodburn, (R.) H. 15 in.; W. 10 $\frac{1}{2}$ in.

216.

PIETRO TESTA. BORN, 1611; DIED, 1650.

UNCERTAIN MYTHOLOGICAL SUBJECT. A sacrifice to Diana (?) interrupted by a car drawn by two frightened horses bursting into the midst of the assembly. Pen and bistre washed drawing, signed "Pietro Testa, 1640."

Collection (R.) H. 11 $\frac{1}{2}$ in.; W. 7 $\frac{1}{2}$ in.

217.

CARLO MARATTI. BORN, 1625; DIED, 1713.

THE DEATH OF ST. ISIDORO. Pen and washed drawing in Indian ink on light grey tinted paper. On the reverse is inscribed, "Primo pensiero del Signor Carlo Maratti per lo quadro d'altare famosissimo, nella chiesa di St. Isidoro in Roma, da lui dipinto."

Collections—Hawkins, (R.) H. 16½ in.; W. 10¼ in.

218.

GIOVANNI BATTISTA GAULLI (CALLED) BACICCIO.

BORN, 1639; DIED, 1709.

HOLY FAMILY IN A LANDSCAPE. The Virgin supports the infant Saviour on a pedestal, from which a marble statue has fallen. On the right, Joseph, with a staff in his hand, contemplates the overthrown statue. On the left a large tree, and in the landscape background a city or castello. This composition is evidently an allegory of the victory of Christianity over Paganism. Pen drawing in bistre, shaded with neutral tint.

Collection (R.) H. 12 in.; W. 9¼ in.





NEAPOLITAN SCHOOL.

219.

SALVATOR ROSA. BORN, 1615; DIED, 1673.



STUDY OF TREES. Highly finished pen drawing in bistre.

Signed by the artist, "Rosa."

Collections—Uvedale Price, (W). H. 16 in.; W. 11 $\frac{1}{4}$ in.

On the reverse of this drawing is the following inscription, "Salvator Rosa, born at Naples, 1614, died, 1673, aged 59, disciple of his kinsman, Francisco Francazano, afterwards of Spagnoletto, and of Daniel Falcone. This, with five more drawings of the same, and some of other masters (particularly one very large, and a capital one of Beccafumi) I bought in a private house at Perugia, in June, 1768. S. Rosa, as I heard from the master of it, used often to reside there, and at the bottom of one drawing of his, there were some lines in his handwriting addressed to his host, the ancestor of my informer. That drawing his descendant absolutely refused to part with, and though sorry to lose it, I could not help honouring him for his refusal.—U. PRICE."

220.

SALVATOR ROSA.

FOUR MONKS SEATED READING UNDER A LARGE TREE. Pen drawing in bistre, washed with the same colour and neutral tint, on pale brown tinted paper. From Uvedale Price's collection, inscribed at the back in his autograph "S. Rosa. Bought at Perugia in 1768. U. Price." H. 11 in.; W. 7 in.

221.

SALVATOR ROSA.

STUDY OF ROCKS AND TREES. Pen drawing in bistre. Signed by the artist in the left-hand lower corner. This is evidently one of the five drawings by Salvator alluded to by Uvedale Price on the mount of the previous drawing.

Collections—Uvedale Price, (W.) H. $15\frac{1}{2}$ in. ; W. $10\frac{1}{2}$ in.

222.

SALVATOR ROSA.

A STUDY OF TREES. Pen drawing in bistre.

H. $7\frac{1}{2}$ in. ; W. $7\frac{1}{4}$ in.

223.

LUCA GIORDANO (ASCIBED TO). BORN, 1632 ;

DIED, 1705.

THE ADORATION OF THE MAGI. A large drawing or cartoon, in pen and bistre wash ; the outlines pricked for transferring.

Collection (R.) L. $19\frac{1}{2}$ in. ; H. $15\frac{1}{2}$ in.





DRAWINGS BY MASTERS OF "THE SCHOOL
OF FONTAINEBLEAU."

224.

FRANCISCO PRIMATICCIO. BORN 1504; DIED, 1570.



MYTHOLOGICAL COMPOSITION. On the right a river god reclining in a rocky grotto, holding two urns, from which water issues; on the left a reclining nymph of a fountain, with two hounds standing near, lapping water. Higher up another nymph appears issuing in a timid attitude from a forest. Probably executed for the decorations of Fontainebleau, and intended to represent the deities of the springs and rivulets of the adjoining forest. Pen and bistre wash, heightened with white, on light brown tinted paper.

Collections—Mariette, Lawrence, (R.) L. 14 in. ; H. 9½ in.

225.

PRIMATICCIO.

GROUP SEEN FROM BENEATH, foreshortened. Doubtless for one of the Fontainebleau ceilings. Venus or Thetis borne upwards in the sky by three genii, and accompanied by two amorini, bearing respectively a helmet and a shield. Highly-finished red chalk drawing, heightened with white, on pale yellowish brown paper.

Collections—Mariette, Udney, Lawrence, (R.) H. 9 in. ; W. 9 in.

226.

NICCOLO DELL' ABBATE. BORN, 1512; DIED, 1571.

JUPITER AND JUNO SEATED IN THE CLOUDS. On the right is seen the eagle of Jupiter, holding a thunderbolt in its beak. Highly-finished

chiar'-oscuro drawing, on a light greenish brown prepared ground, outlined with the pen, and shaded with an olive brown tint and heightened with white.

Collections—Richardson, R. Holditch, Lawrence, (R.) H. $15\frac{1}{4}$ in.; W. $11\frac{1}{4}$ in.

227.

PELEGRINO TIBALDI. BORN, 1527;

DIED AFTER 1595.

STUDY FOR ARABESQUE DECORATION. A group of a female triton with a bow, and an amorino or youthful triton riding on a dolphin.

Collections—Rymdyck, Sir T. Lawrence, (R.) L. 16 in.; W. $9\frac{3}{4}$ in.





BOLOGNESE SCHOOL.

228.

GALANTE DA BOLOGNA (ASCRIBED TO). WITHIN AN
ORNAMENTAL BORDER BY GIORGIO VASARI.



CHRIST AND THE WOMAN OF SAMARIA, and Christ healing a blind man; executed respectively on the front and reverse of the same sheet. Pen and bistre-washed drawings, heightened with white, on paper slightly rouged. These interesting drawings are evidently of the first half of the fifteenth century, and by a hand not previously noted by the writer.

The sheet formed part of Vasari's famous book, and, as usual in the case of his more important specimens, he has surrounded it, on both sides, with beautiful architectural borders of his own composition. In a cartouche at the bottom is the inscription:—

Galante da Bologna
Pittore
Geb in Bologna,
1427.

The last line and the date have evidently been added by some German possessor of the drawing.

It may be noticed that in the upper part of the border is the usual cartouche for the insertion of the portrait of the artist, and which, in many instances in the drawings from Vasari's collection, is filled in with the woodcut portraits taken from the second edition of the "Lives;" it is here left in blank; this probably was because Vasari had no portrait of this early and obscure master.

Collections—Vasari, Sir Thos. Lawrence, (R.) Entire height of the sheet, 19½ in.; W. 13 in.

229.

FRANCESCO FRANZIA (FRANCESCO RAIBOLINI)

(ASCRIBED TO). BORN BETWEEN 1450 AND
1453; DIED, 1517.

ORPHEUS. A youthful nude figure seated in an attitude of reverie, his head resting on his hand; on the rock near which he is seated are a violin and bow. Highly finished drawing in silver point, also washed and shaded with bistre and heightened with white, on greyish-brown prepared paper.

Collections—Sir Thos. Lawrence, (R.) H. $8\frac{3}{4}$ in.; W. 10 in.

230.

LORENZO COSTA. BORN, 1480; LIVING IN 1535.

TWO TRITONS, with sea-nymphs holding cornucopia, riding on their backs. The Tritons are fighting, and one of them is armed with a horse's skull in lieu of a shield. In the centre in the background is a palm-tree. This careful drawing is probably a finished design for an arabesque compartment. It is executed with the pen, and shaded in bistre, heightened with white, on brown tinted paper. The sheet is cut into an oval shape.

Collection (W.) H. $9\frac{1}{2}$ in.; W. $13\frac{1}{4}$ in.

231.

BIAGGIO PUPINI. FLOURISHED CIRCA 1530-40.

ADORATION OF THE MAGI. Drawing in pen and bistre wash, brilliantly heightened with white, on grey paper.

Collections—Richardson, Sir Thos. Lawrence, (R.) H. $8\frac{3}{4}$ in.; W. $8\frac{1}{4}$ in.

232.

BARTOLOMMEO PASSEROTTI. BORN ABOUT 1540;

DIED, 1595.

SEATED FIGURE OF ST. JEROME, holding a book in his right hand, and a stone in his left. Highly finished but energetic pen drawing in bistre, hatched or shaded in the manner of an engraving.

Collection (R.) H. 17 in.; W. 13 in.

233.

CAMILLO PROCACCINI. BORN, 1546; DIED, 1626.

SANTA LUCIA STANDING, holding out a salver with two eyes on

it in one hand, and a palm branch in the other; the Virgin and Child in clouds in the upper part; landscape background. Pen drawing in bistre, shaded with indigo.

Collection (R.) H. $9\frac{1}{4}$ in.; W. $4\frac{7}{8}$ in.



234.

LUDOVICO CARRACCI. BORN, 1555; DIED, 1619.



THE VIRGIN SEATED, seen in profile (down to the knee), holds the Infant Christ on her lap in a foreshortened pose; she is regarding him with an expression of adoration: near her, in the clouds, on the right, a group of three boy angels, and at the summit of the composition, another boy angel swinging a censer. Drawn and shaded with the pen in bistre, over a preliminary sketch in red chalk, which shows various "pentimenti." This is the original drawing for a well-known etching by the master. The outlines show the marks of the tracing point used for transferring the outlines to the etching ground, and the reverse is rubbed over with white lead for the same purpose.

H. $6\frac{7}{8}$ in.; W. 5 in.

235.

LUDOVICO (OR AGOSTINO) CARRACCI.

ST. FRANCIS SWOONING, upheld by two angels. This beautiful drawing was ascribed to "Francesco Brizio" on the old mount, but it is obviously by a superior hand, doubtless one of the Carracci. Pen and bistre wash on light brownish tinted paper.

Collections—Lagoy, Dimsdale, (R). H. 8 in.; W. $5\frac{1}{2}$ in.

236.

ANNIBALE CARRACCI. BORN, 1560; DIED, 1609.

AN AMORINO. A beautiful copy from one of the amorini in Raffaele's fresco of the Isaiah in the Church of St. Agostino, Rome. Black and white chalk, on grey tinted paper.

Collection (R.) H. $10\frac{1}{2}$ in.; W. $5\frac{1}{4}$ in.

237.

ANNIBALE CARRACCI.

SKETCH FOR A DEVOTIONAL PICTURE. In the foreground, two kneeling faints, the one to the right being in the habit of a pilgrim, with a crown at his feet; that to the left, in a monk's dress, and with a book, skull and crucifix lying near him on the ground.

In the upper part of the composition, the Virgin and Child appear as in a vision in the clouds. Pen drawing vigorously shaded with bistre wash.

Collections—Lord Spencer, (R.) H. 9 in.; W. 6 in.

238.

ANNIBALE CARRACCI.

SUSANNAH AND THE ELDERS. Sketch for a picture. Pen drawing washed with bistre. On the reverse of the sheet, a slight study of landscape, and the upper part of the figure of an old man with his head reclining on his hand, and leaning on a balustrade, evidently intended as a more detailed sketch for one of the Elders.

Collections—Crozat, (R.)

239.

ANNIBALE CARRACCI.

HOLY FAMILY. Pen drawing in bistre. The Virgin seated with the Infant Christ clinging to her, is surrounded by amorini, one of whom, on the left, approaches, carrying a large bundle on his shoulders. In the background, on the right, a pedestal, with the base of a column and a tree near it.

Collections—Sir Peter Lely, Sir Benjamin West, (R.) H. 10 $\frac{1}{4}$ in.; W. 8 in.

240.

ANNIBALE CARRACCI.

STUDY OF A RECUMBENT FEMALE DRAPED FIGURE, with a child, probably for the Virgin and Child in a "riposo" in Egypt. Pen drawing in bistre.

Collections—L'Empereur, (R.) L. 13 $\frac{1}{4}$ in.; H. 9 in.

241.

ANNIBALE CARRACCI.

SHEET OF SKETCHES, drawn on both sides with the pen in bistre. One of them a preliminary study for a portion of the composition known as the "Caprarola Christ." This celebrated design was embodied as an

etching executed by Annibale, in 1597, whilst working for the Cardinal Camillo Borghese, afterwards Pope Paul V., at his villa of Caprarola. It represents the body of our Saviour taken down from the cross, supported on the lap of the Virgin, who is accompanied by the two Marias and St. John. The present study is for a portion of the composition, comprehending the figure of St. John, the outstretched arm of the Saviour, which he is holding up, and the right arm of the Virgin. The character and expression of the head of St. John are very different from the print. On the reverse are four separate portrait sketches of the head of Cardinal Camillo, two in profile, one three-quarter, and one full face; and also a slight sketch of a draped standing figure. In the left-hand corner, apparently in the handwriting of Annibale himself, is written "Camillus Borgheſius Card^{lis}. qui fecit Capra."

Collections—Crozat, (R.) L. 6 in.; H. 5 $\frac{7}{8}$ in.

242.

ANNIBALE CARRACCI.

PORTRAIT HEAD IN PROFILE OF POPE PAUL V. (Borghese). He wears a cope and the papal tiara. See reverse of the previous drawing for portraits of this pope when cardinal.

Collection (R.) H. 5 $\frac{7}{8}$ in.; W. 4 $\frac{1}{4}$ in.

243.

ANNIBALE CARRACCI.

THE VIRGIN SURROUNDED BY THE DISCIPLES, IN LAMENTATION AT THE FOOT OF THE HILL OF CALVARY. In the middle distance, the procession with Christ bearing the cross, wends its way up the hill, whilst at the summit is seen the consummation of the crucifixion. This impressive composition contains in the lower and principal part, seven figures divided into two groups. On the left the Virgin seated in an attitude expressive of horror and surprise, is apparently being informed by St. John of the commencement of the dread event, and the latter points with his hand to the procession. In the background behind the Virgin, are three women in attitudes of grief; and near St. John are Joseph of Arimathea and another disciple, who appear to be commiserating the Mother of our Lord. At first sight this composition seems divided into three several actions; in reality, however, it should be regarded as a dramatic unity—the touching scene of grief in the foreground takes place simultaneously with the procession to Calvary, and is indeed caused by it, whilst the crucifix, and surrounding figures at the summit,

are so slightly indicated, and altogether kept so subordinate to the rest, that whilst completing the illustration of the event, they may be considered as little more than explanatory symbols; at all events, this treatment is an instance of the legitimate "poetical licence" of a great master.

Drawn with the pen in bistre, on paper, washed or tinted with indigo, the shadows washed in with darker tints of indigo, and the lights indicated with white lead.

Collections—Esdale, (R.) H. 14 in.; W. 10 in.



244.

PIETRO FACINI. BORN, 1563; DIED, 1602 (?)



THE VIRGIN AND CHILD, seated on a raised pedestal or throne, adored by two monks (St. Dominic and St. Francis?). Washed drawing in bistre, with slight pen outline.

Collections—Sir Peter Lely, Richardson, Sir John St. Aubyn, (R.) H. $7\frac{1}{2}$ in.; W. $6\frac{1}{2}$ in.

245.

GUIDO RENI. BORN, 1575; DIED, 1642.

HOLY FAMILY. The Virgin and Child, St. Joseph and the infant St. John. The latter kisses the foot of the infant Saviour, who raises his hand in the act of benediction. Pen drawing in bistre.

Collections—R. Udney, W. Esdale, (R.) W. 7 $\frac{1}{2}$ in.; H. $6\frac{3}{4}$ in.

246.

GUIDO.

STUDY (from the life?). Three-quarter figure of a man wearing a cloak, and with a broad brimmed hat under his arm. Red chalk.

Collection (R.) H. $8\frac{3}{4}$ in.; W. 7 in.

247.

DOMENICHINO (DOMENICO ZAMPIERI). BORN, 1581;
DIED, 1641.

LANDSCAPE; in the foreground two shepherds converging together; behind them two goats butting. Pen drawing, slightly washed with bistre. An old copy of this drawing is preserved in the Windsor collection.

Collection—Richardson. W. $7\frac{3}{4}$ in.; H. $6\frac{7}{8}$ in.

248.

DOMENICHINO.

THE VIRGIN HOLDING THE INFANT SAVIOUR IN HER ARMS. A half-length figure standing within an oval. Pen drawing in bistre in the manner of Raffaello.

H. $6\frac{1}{4}$ in.; W. $5\frac{1}{8}$ in.

249.

FRANCESCO ALBANO. BORN, 1578; DIED, 1666.

THE DEATH OF ADONIS. Within a rich landscape. The dying Adonis, on the left of the composition, is seen surrounded by Cupids. On the opposite side Venus advancing in an attitude of passionate grief. Pen drawing washed with bistre.

Collections—Lord Spencer, (R.) W. $10\frac{7}{8}$ in.; H. $7\frac{1}{2}$ in.



250.

GUERCINO (GIOVANNI FRANCESCO BARBIERI).
BORN, 1591; DIED, 1666.



STUDY OF A STANDING NUDE FIGURE OF AN AGED MAN, with outstretched arms, intended as a St. Jerome, probably from the living model. Pen drawing in bistre.

Collection—Sir John St. Aubyn, (R.) H. 8 in.; W. $6\frac{3}{4}$ in.

251.

GUERCINO.

STUDY OF A FLYING ANGEL CARRYING TWO LIGHTED CANDLES OR TORCHES. Red chalk, slightly heightened with white chalk, on pale grey tinted paper. From Mr. Bouverie's collection (one of a series of drawings, purchased by that amateur in the last century, of a descendant of Guercino at Bologna). See Life of Guercino in Malvasia's "Felfina Pittrice" (*circa* 1670), where these same drawings are mentioned.

Collections—Bouverie, (R.) H. 11 in. ; W. $8\frac{3}{8}$ in.

252.

GUERCINO.

AN AMORINO SEATED, HOLDING A VASE. Drawing in red chalk. Collection—Bouverie, (R.) H. 10 in. ; W. $7\frac{1}{4}$ in.

253.

GUERCINO.

A FLYING AMORINO. Drawing in red chalk. Collections—Bouverie, (R.) H. 8 in. ; W. $6\frac{1}{2}$ in.

254.

GUERCINO.

REPOSE IN EGYPT. The Virgin seated, with the infant Saviour. On her left two naked boy angels, one of whom holds a vase. Joseph on the right. Pen and shaded drawing in bistre. One of the most vigorous and capital drawings of the master.

Collections—Bouverie, (R.) L. $16\frac{1}{2}$ in. ; H. $10\frac{3}{4}$ in.

255.

GUERCINO.

A FLYING AMORINO DRAWING AN ARROW FROM A QUIVER. Pen and bistre drawing.

Collections—Lawrence, (L.) H. $10\frac{1}{2}$ in. ; W. 8 in.

256.

GUERCINO.

THE VIRGIN AND CHILD. The Virgin, a seated figure down to the knees, embraces the infant Saviour, who stands on a square stone or pedestal. Red chalk.

Collection (R.) H. 11 in. ; W. 9 in.

257.

GUERCINO.

LANDSCAPE. A ravine, with a small bridge and the stumps of two trees in the foreground, a village or castle with a square tower in the middle distance. Pen drawing in bistre.

Collection (R.) H. $10\frac{1}{4}$ in. ; W. $7\frac{3}{4}$ in.

258.

GUERCINO.

A CARICATURE OR "CAPRICCIO." A monstrous animal, composed of a human foot with a grotesque head, the ears of a dog, and the wattles of a cock, walking on two feet. On the left a peasant in alarm at the sight of the monster.

Collections—Lord Spencer, W. Roscoe, W. Dyce, R.A., (R.) W. $8\frac{3}{4}$ in. ; H. 6 in.

259.

GUERCINO.

CLEOPATRA WITH THE ASP, a half-length figure. Drawing in red chalk.

Collections—Bouverie, (R.) H. $11\frac{1}{2}$ in. ; W. $8\frac{1}{2}$ in.

260.

GUERCINO.

FIVE ARTISTS DRAWING. Sketch from the life in red chalk. They are seated in a semi-circle, and are, doubtless, engaged in drawing from the living model. It is obvious that all are actual portraits, though slightly inclining to caricature, and there can be little doubt that this drawing was executed on some such occasion as is here represented.

Collection, (R.) W. $12\frac{1}{4}$ in. ; H. $8\frac{1}{2}$ in.

261.

GUERCINO.

A FEMALE LED CAPTIVE BY SOLDIERS is being rescued by a young man, who attacks the ravishers with a sabre. The composition is illuminated by a blazing cresset held up by a figure on the left. Pen and shaded drawing in bistre. This beautiful drawing of Guercino is engraved in facsimile by Giovanni Ottaviani, in the work entitled "Gio. Bat. Piranesi, raccolta di alcuni disegni del Barbieri, &c."

The drawing was then in the possession of Jenkins, a well-known English artist and dealer, resident in Rome.

L. 15 in.; H. 11 in.

262.

GUERCINO.

A WOMAN KNEELING, with her hands clasped in an attitude of prayer. Pen and shaded drawing in bistre.

Collection (R.) H. 10½ in.; W. 7 in.

263.

GUERCINO.

ROCKY LANDSCAPE, with a conical mountain and a ruined tower in the distance; a withered tree in the foreground on the right. Pen drawing in bistre.

L. 10½ in.; W. 8 in.



264.

FRANCESCO MOLA. BORN, 1612; DIED, 1668.



THE FLIGHT INTO EGYPT. Pen drawing slightly washed in bistre, parts of the landscape background indicated in red chalk only.

Collections—Padre Resta, Lord Somers, Richardson, Lord St. Helens, (R.) W. 8¼ in.; H. 6 in.

265.

FRANCESCO MOLA.

CARICATURE OF A MAN WITH A MUSKET, riding on an afs, which is standing in a pool. On the left a tower, from the summit of which a cannon is being fired. On the reverse of the drawing is inscribed in the autograph of Uvedale Price, "Mola U. Price, bought of Gialdoni, at Rome, 1768."

Collection—Price, (R.) H. 7¼ in.; W. 8 in.

266.

GIOVANNI FRANCESCO GRIMALDI, CALLED
IL BOLOGNESE. BORN, 1606; DIED, 1680.

LANDSCAPE, WITH THE MAGDALEN IN PRAYER. On the reverse of the sheet a circular landscape, with a river in the foreground, and a castle on a rocky hill. Pen drawing in bistre.

Collection (R.) L. 11 in.; H. $7\frac{3}{4}$ in.

267.

GIO. FRANCESCO GRIMALDI, DETTO
IL BOLOGNESE.

AN ITALIAN LANDSCAPE. A bridge of two arches in the middle distance. On the reverse of the sheet a circular composition of landscape. Bistre and pen.

Collection (R.) L. 11 in.; H. 8 in.

268.

SIMONE CANTARINI DA PESARO.

BORN, 1612; DIED, 1648.

A BISHOP KNEELING IN PRAYER BEFORE THE VIRGIN AND CHILD, who are seen in the upper part, seated on clouds. In the foreground on the left are two boy angels, and others are seen in the clouds above. Red chalk.

Collections—R. Udney, Sir Thos. Lawrence, (R.) L. $10\frac{1}{4}$ in.; W. $7\frac{3}{4}$ in.

269.

ELISABETTA SIRANI. BORN, 1638; DIED, 1664.

THE VIRGIN AND CHILD. A circle surrounded by a wreath of foliage, upheld by boy angels. Pen and bistre washed drawing.

Collections—Lawrence, (R.) H. $9\frac{1}{4}$ in.; W. 8 in.

270.

CARLO CIGNANI. BORN, 1628; DIED, 1719.

DIANA AND ENDYMION. Finished pen and shaded drawing in bistre. Engraved in fac-simile in Metz work.

Collection—Metz', (R.) H. 9 in.; W. $7\frac{3}{8}$ in.



SCHOOL OF PARMA.

271.

CORREGGIO (ANTONIO ALLEGRI). BORN

ABOUT 1494; DIED, 1534.



STUDY OF A FIGURE OF THE VIRGIN, with outstretched arms ascending amidst clouds in a foreshortened attitude, seen from beneath, "di sotto in su." This important drawing is a preliminary study for the central figure in the cupola of the Duomo of Parma, and it differs in many respects from the figure as finally painted. Red chalk drawing heightened with white, on pale brown paper.

Collections—Richardson, J. Hudson, Sir J. Reynolds, Sir T. Lawrence, the King of Holland, (L.) H. $10\frac{3}{4}$ in.; W. $9\frac{1}{4}$ in.

272.

CORREGGIO (AFTER).

STUDY FOR THE UPPER PART OF THE FIGURE OF THE VIRGIN, the central figure of the fresco of the Duomo of Parma. This is another version of the figure previously noted; it is accompanied by a nude boy angel. The drawing, however, is an ancient copy, and not the original study by Correggio's own hand. Red chalk.

Collection—Bouverie, (R.) W. 14 in.; H. $8\frac{1}{4}$ in.

273.

CORREGGIO.

SHEET OF STUDIES, probably for the Parma frescos. The head of an angel, and (lower down) a study of two hands holding a mandoline. Red chalk.

Collections—W. Dyce, R.A., (R.) W. $9\frac{1}{4}$ in.; H. $6\frac{1}{4}$ in.

274.

CORREGGIO.

AN ANGEL FORESHORTENED, holding in the left hand a portion of drapery (the upper part or half figure). A study for one of the figures in the Parma cupola. Red chalk.

Collections—Sir J. Reynolds, Sir T. Lawrence, (R.) H. 8 in. ; W. $7\frac{1}{4}$ in.

275.

CORREGGIO.

AN ANGEL FORESHORTENED (the upper part of the figure), playing on the violin. A study for the Parma cupola. Red chalk.

Collections—Sir Thos. Lawrence, (R.) W. $7\frac{1}{4}$ in. ; H. $6\frac{1}{2}$ in.

276.

CORREGGIO.

SHEET OF STUDIES OF BOY ANGELS, probably for the Parma frescos. Two carefully drawn figures, and two minute sketches of similar ones in the right-hand lower corner of the sheet. The large figure on the right side is seen directly in front, and holds out a label scroll with both hands ; it is ruled or squared over for enlargement. The one on the left is in a fitting or reclining posture, with outstretched legs and arms, and also displays a label scroll, slightly indicated. Red chalk.

Collections—John Clerk, Lord Eldin, Winstanley of Liverpool, (R.) L. 14 in. ; H. $8\frac{1}{4}$ in.

277.

CORREGGIO.

A SHEET OF STUDIES OF NUDE FORESHORTENED ANGELS, for figures painted in the cupola of the Duomo of Parma. Red chalk, on pale brown tinted paper.

Collections—J. Hudson, Sir J. Reynolds, Sir Thomas Lawrence, (R.) L. $15\frac{1}{4}$ in ; H. $10\frac{1}{2}$ in.

278.

CORREGGIO.

A SHEET OF STUDIES FOR ONE OF THE TRIANGULAR SPANDRILS OF THE PARMA CUPOLA : the foreshortened figure of one of the four evange-

lifts seated on clouds, and upheld by flying angels. The figure of the apostle and also that of the principal angel are several times repeated. On the reverse is a slight study of amorini or child-angels in clouds. Pen and bistre-washed drawing. The sketch on the reverse is in red chalk.

Collections—Sir J. Reynolds, (W.) H. 10 in. ; W. 7 in.

279.

CORREGGIO.

STUDY FOR ONE OF THE TRIANGULAR SPANDRILS OF THE PARMA CUPOLA. A draped saint seated on clouds, and upborne by youthful angels, and on the reverse other sketches for the same composition. This drawing is executed in pen and bistre in precisely the same manner as the previous study, and it was doubtless executed at the same time with it.

Collections—B. L'Empereur, (W.) H. $8\frac{3}{4}$ in. ; W. $7\frac{1}{2}$ in.

280.

CORREGGIO.

AN ANGEL SEATED, PLAYING ON THE HARP, represented as a grandly developed nude male figure, seen slightly foreshortened from beneath ; evidently a study for a fresco, probably for one of the Parma churches. Black chalk, on light brown tinted paper.

Collections—R. Cofway, Sir T. Lawrence, (R.) H. $11\frac{1}{4}$ in. ; W. $8\frac{3}{4}$ in.

281.

CORREGGIO.

FORESHORTENED FIGURE OF AN ANGEL SEATED ON CLOUDS, accompanied by two amorini or boy angels. Red chalk drawing on brownish paper, originally slightly heightened with white chalk. The watermark in the paper is the sacred monogram I. H. S. (see also the same mark on No. 290, also by Correggio).

Collections—Richardson, Sir Joshua Reynolds, Sir Thos. Lawrence, (R.) H. $9\frac{1}{2}$ in. ; W. 8 in.

282.

CORREGGIO.

CHIAR'-OSCURO STUDY ON PAPER, probably the drawing for the general *ordonnance* of the great fresco of the Tribune of San Giovanni, at Parma. The paper is prepared with a greyish bistre distemper

priming, the outlines of the design put in with the pen, and the shadows washed with bistre tint, whilst the white lights are apparently painted in oil. In the centre of the lower part of the composition is a statuesque figure of St. John standing on a pedestal, flanked on each side by a balustrade, on which are seated two angels holding up circular medallions: in the upper part is a choir of angels and amorini seated on clouds, and playing musical instruments, and higher still, in the arched top of the drawing, a group of six flying amorini holding each others' hands and forming a circle.

Collection (R.) H. $19\frac{1}{2}$ in. ; W. $11\frac{1}{2}$ in.

283.

CORREGGIO.

SHEET OF STUDIES OF AMORINI OR BOY ANGELS, probably for the frescos in San Giovanni, in Parma. Two flying figures very carefully drawn and modelled. Betwixt them the head of a third on a larger scale. On the right, near the margin of the sheet, two sketches of uplifted hands and arms, and beneath, near the lower edge, two minute sketches of boy angels. The figures are all foreshortened as if seen from beneath. Red chalk.

Collection (R.) L. $12\frac{1}{2}$ in. ; H. $10\frac{1}{4}$ in.

284.

CORREGGIO.

A GROUP OF THREE AMORINI SEATED ON CLOUDS, EMBRACING EACH OTHER. Red chalk.

Collection (W.) H. $5\frac{1}{2}$ in. ; W. $4\frac{3}{4}$ in.

285.

CORREGGIO.

SACRA CONVERSAZIONE. Study for an altar-picture. The Virgin and Child seated within a niche on a high pedestal. On the right stands St. George in armour, his hands supported on his sword, and on the opposite side a monk or doctor of the Church with a crozier. Red chalk and bistre wash heightened with white, on pale brown tinted paper. A complete composition in the style of the Madonna di San Giorgio in the Dresden Gallery.

Collections—Hawkins, (R.) H. $9\frac{1}{2}$ in. ; W. $6\frac{1}{2}$ in.

286.

CORREGGIO.

THE MARRIAGE OF ST. CATHERINE. A "Sacra Conversazione," or composition of the Virgin and Infant Saviour seated on a throne, and three faints—viz., to the left St. Catherine, who, kneeling, places the ring on the finger of the Child, and on the right a standing female faint, probably Santa Lucia, and a kneeling male faint. The background an open landscape with tall trees on each side. This beautiful composition recalls the well-known easel picture in the Louvre, in one particular only, viz., that the St. Catherine, though a full-length figure, is identical in character, and has precisely the same graceful smiling expression of countenance. The composition in general, however, is entirely different, and seems to have been intended to be executed as an altar-piece on a large scale. The drawing is a broad outline in red chalk, slightly shaded with a few vigorous oblique lines.

Collection (R.) W. $8\frac{1}{4}$ in. ; H. $8\frac{1}{4}$ in.

287.

CORREGGIO.

KNEELING DRAPED FIGURE OF A FEMALE SAINT, with a sword or martyr's palm in her right hand. Red chalk.

Collections—Sir P. Lely, Richardson, Sir J. Reynolds, Sir T. Lawrence, the King of Holland, (W.) H. $5\frac{3}{4}$ in. ; W. $4\frac{3}{8}$ in.

288.

CORREGGIO.

STUDY IN BLACK CHALK FOR A FIGURE OF THE MAGDALEN IN THE ACT OF EMBRACING THE FEET OF THE INFANT SAVIOUR. This is the first slight sketch for the figure in the celebrated Holy Family with faints, usually called the "St. Jerome," in the Gallery at Parma.

Collection—Sir J. Reynolds, (W.) H. 11 in. ; W. $7\frac{1}{2}$ in.

289.

CORREGGIO.

STUDY OF A NUDE FIGURE (down to the knees). Christ bound to the column. Red chalk drawing. On the reverse of the sheet a view or picturesque elevation of a palace, drawn with the pen in bistre,

inscribed underneath in a hand apparently of the sixteenth century :
 "Palazzo Vecchio del Principe di Coreggio dalla parti d' dietro."

Collections—Sir T. Lawrence, (R.) H. $15\frac{1}{4}$ in. ; W. $8\frac{1}{4}$ in.

290.

CORREGGIO.

THE SENSUAL MAN ENCHAINED BY THE VICES. The composition generally known by this title was painted by Correggio in distemper on lawn or fine canvas, together with a companion subject. Both pictures are now in the Louvre, having formerly been in the collection of Charles I. ; they have been several times engraved. The present drawing, in red chalk, slightly heightened with white, on light yellowish brown tinted paper, is undoubtedly a finished study for the picture, but it differs from it in several details, and notably in the omission from the drawing of a large head or bust of an amorino, which appears low down in the foreground of the picture. The composition, as represented in the drawing, comprises four figures, and might, at first sight, be supposed to represent Marsyas bound preparatory to being flayed by Apollo. It is, however, so well known, that it is scarcely necessary to describe it further. The drawing itself is admirably graceful and elegant, both in actual design and in execution. It is executed with red chalk of a somewhat hard texture, a fact which has induced original and beautiful peculiarities of handling. It may be noted that the watermark in the paper is the sacred monogram I. H. S., and that the same watermark may be observed on another drawing of Correggio in this collection, (No. 281.) The drawing was in Richardson's collection, and he has written beneath it, "De M. Antonio Coregio come scritto in rovescio di mano antichissima."

Collections—Richardson, Bouverie (R.) H. 11 in. ; W. $7\frac{1}{4}$ in.

291.

CORREGGIO.

ALLEGORICAL FIGURE OF DISCORD, personated as a seated female figure, holding in one hand an oviform vase from which flames are issuing, and in the other a pair of bellows. On the reverse of the drawing, before it was laid down, was written the word "dischordia" in an ancient hand, probably that of Correggio himself.

Collections—Sir J. St. Aubyn, (R.) H. 10 in. ; W. $5\frac{1}{4}$ in.

292.

CORREGGIO.

A GROUP OF A NUDE FEMALE FIGURE, with her right hand in her bosom, seated on clouds, with a foreshortened amorino with an apple in his hand, reclining in her lap,—probably Venus and Cupid. A head, apparently of a nymph, in the background, on the left, also forms part of the composition. Red chalk, heightened with white chalk, on pale brown or buff tinted paper.

H. $7\frac{1}{4}$ in. ; W. $5\frac{1}{4}$ in. Collections—Sir Peter Lely, Sir J. Reynolds (Count Gelofo?), Hawkins, (R.)

293.

CORREGGIO.

STUDY OF A YOUNG MAN. A bather seated on the sea shore, putting on one leg of his hose. This beautiful drawing is probably a life or academy study. It is signed in an ancient hand (perhaps that of the painter himself), in the right-hand lower corner, "Antonio da Coreggio." Red chalk.

W. $14\frac{1}{2}$ in. ; H. $11\frac{1}{4}$ in. Collections—King of Holland, (L.)

294.

CORREGGIO.

TWO SMALL DRAWINGS in red chalk, mounted on the same sheet. Studies of allegorical figures ; an amorino with a patera in his hand, offering a libation at an altar ; a recumbent female figure with a cornucopia, and various recumbent figures, amorini, &c. ; also numerous draped figures offering a sacrifice at a burning altar arranged as a frieze, vigorously drawn with the pen over a red chalk outline. Both these graceful drawings are evidently studies for compartments in arabesque decoration.

Collections—Richardson, Sir Th. Lawrence, (R.)

295.

CORREGGIO.

STUDIES OF TWO FIGURES; one of a recumbent river-god with an urn and a cornucopia; the other of a draped female with a viol d'amore, seated on a rock, red chalk drawing, evidently for arabesque decoration.

L. 5 in. ; H. 2½ in. Collections—B. L'Empereur, (R.)



296.

LELIO ORSI DA NOVELLARA. BORN, 1511;
DIED, 1587.



MYTHOLOGICAL COMPOSITION, probably for a ceiling. On the right, in the lower part, Phœbus ascending, driving his car drawn by two horses. In the centre of the composition a recumbent nude female figure, foreshortened, (the head foremost). Highly finished drawing, hatched or shaded with the pen in bistre, and slightly washed with bistre in the shadows.

L. 16¼ in. ; H. 10½ in. Collections—Lagoy, (R.)

297.

LELIO ORSI DA NOVELLARA.

THE HOLY FAMILY. The Virgin, seated under a rock, holds the Saviour in her lap, who is caressing the infant St. John. Pen drawing in bistre, carefully shaded by cross hatching.

H. 9 in. ; W. 6¾ in. Collections—Lagoy, Dimdale, (R.)

298.

FRANCESCO MARIA RONDANI. BORN, 1505;
DIED ABOUT 1548.

THE BAPTISM OF OUR SAVIOUR. Composition of many figures; in the sky above the principal group, is seen the Almighty upheld by a choir of angels. In the left-hand upper corner of the drawing is in-

scribed in a bold hand, "Del Rondani, scolaro del Coregio; dono del Padre Resta che non gode mai che quando dona." This interesting inscription is in the handwriting of Benedetto Luti, to whom, as it indicates, the drawing was presented by Padre Resta. On the reverse of the drawing is also inscribed in the handwriting of J. Barnard, "This drawing was given by Father Resta to Cavalier Benedetto Luti, painter in Rome." Pen drawing, slightly washed in bistre.

H. $11\frac{1}{2}$ in.; W. $11\frac{1}{2}$ in. Collections—Padre Resta, Benedetto Luti, J. Barnard, Roscoe, W. Esdaile, (R.)

299.

GIROLAMO DA CARPI. BORN, 1501; DIED, 1556.

MUTIUS SCÆVOLA BEFORE PORSENA. Pen drawing in bistre.

L. $13\frac{3}{4}$ in.; H. 11 in. Collections—Mariette, Comte de Fries, (R.)

300.

BARTOLOMMEO SCHIDONE. BORN, 1560;

DIED, 1616.

A MUSICAL PARTY. A lady playing the lute; in front a gentleman presents an open music book. The head of a third figure is seen in the background. Half-length figures. Slight sketch in reed pen. The old Mariette mounting is preserved, it has an elegant cartouche, inscribed as follows: "Bartholomæi Schidone, Titiano dignum."

H. $6\frac{3}{8}$ in.; W. $5\frac{3}{8}$ in. Collections—Mariette, De Fries, Lawrence, (R.)

301.

BARTOLOMMEO SCHIDONE.

THE CONVERSION OF ST. PAUL. Chiar'oscuro sketch in bistre, heightened with white (in oil), on brown tinted paper.

H. $16\frac{1}{4}$ in.; W. $13\frac{1}{4}$ in. Collections—Lawrence, (R.)

302.

BARTOLOMMEO SCHIDONE.

THE NATIVITY, OR ADORATION OF THE SHEPHERDS. Red chalk drawing, in parts washed with bistre.

H. $13\frac{3}{4}$ in.; W. $10\frac{1}{4}$ in. Collections—Lawrence, (R.)



303.

PARMEGIANO (FRANCESCO MAZZOLA).

BORN, 1503 (OR 4); DIED, 1540.



CIRCE GIVING THE ENCHANTED CUP TO THE COMPANIONS OF ULYSSES. Finished drawing in pen and bistre wash, heightened with white, on grey paper. This is the well-known composition engraved by Giulio Bonafone, and also a second time by Andrea Andreani, who has reproduced it in chiar'oscuro, in imitation of the style of the original drawing, by means of two wood blocks. At the lower margin of the drawing is the signature "F. Parmefan."

In the collection of the Florence Gallery is a duplicate of the drawing, also by the hand of the master.

H. $9\frac{1}{8}$ in.; W. 8 in. Collection (R.)

304.

PARMEGIANO.

CHRIST IN THE HOUSE OF SIMON THE PHARISEE; Mary Magdalen drying His feet with her hair: composition of eight figures. Finished drawing with the pen, shaded with bistre and heightened with white. The well-known composition engraved by Marc Antonio (Bartsch, No. 23).

L. $12\frac{3}{4}$ in.; H. $7\frac{1}{2}$ in. Collections—Sir Thos. Lawrence, (R.)

305.

PARMEGIANO.

SUSANNAH AND THE ELDERS. Highly finished drawing, in pen and bistre wash heightened with white, on grey paper. Engraved in facsimile in "Metz' Imitations of Ancient Drawings."

H. $7\frac{1}{4}$ in.; W. 5 in. Collections—Metz, Thibaudeau, the Comte de Barck, (R.)

306.

PARMEGIANO.

HOLY FAMILY OR RIPOSO, WITH ANGELS. Pen vigorously shaded with bistre-wash, and heightened with white. The scene passes within a portico of a ruined edifice, adorned with Corinthian columns, and caryatides, which support the beams and rafters of the roof. In the centre the Virgin kneeling, her right hand placed on her bosom, and her left resting on a book: on the right the infant Saviour sits erect, supported by an angel, who regards him with an expression of adoration. The Child is pointing with his right hand to two branches or pieces of wood in the foreground, which are accidentally grouped in the form of a cross. Two other draped standing angels, with large wings, are regarding the Virgin with an air of admiration and respect: on the left Joseph in an attitude of repose. The arrangement of the light and shade is imitated from the composition known as the "Notte" of Correggio, the light being supposed to proceed from the infant Saviour himself.

H. $14\frac{1}{4}$ in. ; W. $10\frac{1}{4}$ in. Collection (R.)

307.

PARMEGIANO.

A GROUP OF DEITIES; Hercules, Saturn, Mars, Diana, and other classical figures. Pen drawing in sepia: the background slightly tinted with water-colours.

H. $5\frac{1}{4}$ in. ; W. $4\frac{1}{2}$ in. Collections—Sir Thos. Lawrence, (W.)

308.

PARMEGIANO.

SHEET OF STUDIES, consisting of two draped female figures and three amorini. Finished pen and bistre-washed drawing heightened with white.

L. $9\frac{3}{4}$ in. ; H. $7\frac{3}{4}$ in. Collections—Hawkins, (R.)

309.

PARMEGIANO.

A FERRY-BOAT CROSSING A STREAM. On the right a cavalier seated, muffled up in a cloak, and on the opposite side two other figures

at the prow of the boat, and the ferryman with a long oar. Pen drawing, washed with bistre.

H. 11 in. ; W. 8 in. Collections—Sir P. Lely, B. West, (W.), (R.)

310.

PARMEGIANO.

ADAM EATING THE FORBIDDEN FRUIT. Sheet containing five separate small drawings; three of them nude figures in slightly varied attitudes, representing the above subject. The other two drawings, groups respectively of male and female heads. Pen drawing in bistre.

Collections—Sir P. Lely, Sir B. West, Sir Thos. Lawrence, (W.)



311.

GIROLAMO MAZZOLA. (LIVING IN 1580.)



THE DEATH OF AN AGED SAINT. He is surrounded and upheld by three angels, and in the clouds above are the Virgin and Child, and two female faints. Pen and bistre wash.

H. 5 $\frac{3}{4}$ in. ; W. 4 in. Collections—Sir Thos. Lawrence, (R.)





MILANESE SCHOOL.

312.

BERNARDO ZENALE DA TRIVIGLIO (ASCRIBED TO).
DIED ABOUT 1526 (?) AT A VERY ADVANCED AGE.



COMPOSITION OR STUDY OF ARCHITECTURE IN PERSPECTIVE, with Christ brought before the High Priest. A colonnade or open loggia of Corinthian columns forms the principal feature. On the right, on a raised terrace, to which a flight of steps lead up, our Saviour is seen standing before the High Priest, who is rending his robes; and also several other figures of soldiers. This drawing is signed in a very ancient hand, apparently of the period of the drawing, "Il Zenale," and there is every probability that it is really the work of the rare and interesting master whose name is affixed to it. Pen drawing washed with bistre.

H. 10¼ in.; W. 7 in. Collection (R.)

313.

BERNARDO ZENALE (ASCRIBED TO).

ST. MARK, SEATED ON A THRONE under a canopy or tribune of Italian renaissance architecture, upheld by Corinthian columns, is apparently in the act of preaching or expounding his Gospel. On his right is a group of six kneeling figures, and on his left four others, who seem eagerly pressing forward to listen, with hands in the attitude of prayer. The individualized character of the heads of these personages, some of whom are young men, would seem to indicate that they are portraits. They are all similarly dressed in loose hooded frocks, apparently those of friars. This admirable early drawing is executed in the most elaborate and delicate manner with the point of the brush in

biftre. It is carefully ſhaded, and has all the effect of a picture. It was formerly aſcribed to Giovanni Bellini, but it appears to the writer to be by the ſame hand as the preceding drawing. Both are remarkable for the rich and elaborate architectural details, a known characteriſtic of the productions of Il Zenale. The preſent drawing, in any caſe, does not ſhow any direct analogy with the ſtyle of Giovanni Bellini.

H. $10\frac{1}{4}$ in. ; W. $7\frac{1}{2}$ in. Collections—Lawrence, Eſdaile, Woodburn, (R.)

314.

BRAMANTE DA MILANO. LIVING IN 1520.

THE VIRGIN SEATED, WITH THE INFANT SAVIOUR STANDING ON HER KNEE. Highly finiſhed ſhaded drawing in indigo, or dark grey tinted waſh, on grey paper, heightened with white.

The effect of the drawing is almoſt that of a group in bronze. Its *technique* and general ſtyle are thoſe of the Milaneſe or Venetian School of the end of the fifteenth century, and the grey paper on which it is executed is that commonly uſed by the Venetian maſters of the period. On the ancient mount this drawing was endorsed: “Bramante da Milano,” and a drawing by the ſame hand, and executed in preciſely the ſame manner, in the collection of M. His de Laſalle of Paris, alſo bears the ſame attribution, as alſo does another drawing, now in the poſſeſſion of Signor Bertini of Milan. It may admit of ſome doubt whether this “Bramante da Milano” deſignates Bramante the architect, who in the early part of his career worked as a painter in Milan, or Bartolommeo Suardi, called Bramantino, who appears to have been a pupil of the former maſter. In the opinion of the writer, however, this and the drawings preſviously alluded to are the works of Suardi.

Collection (R.)

315.

GIAN ANTONIO BAZZI (OR RAZZI?) CALLED
SODOMA. BORN ABOUT 1474;

DIED, 1549.

A GROUP OF SIBYLS. Two principal figures ſeated ſide by ſide in clouds, with books in their laps. In the background the head and hands of a third ſibyl, holding a label ſcroll. In the lower part of the drawing are ſeveral ſmall angels, cherubim, &c. Pen drawing in biſtre.

H. $12\frac{1}{2}$ in. ; W. $10\frac{3}{4}$ in. Collections—Sir Thomas Lawrence, (R.)

316.

GIAN ANTONIO BAZZI (CALLED SODOMA).

ST. CATHERINE OF SIENNA SWOONING, UPHELD BY ANGELS. Italian chalk, heightened with white, on grey paper. This drawing is a first design for a celebrated fresco in the church of San Domenico in Sienna, but differs greatly from the composition as eventually carried out.

H. $16\frac{1}{2}$ in. ; W. $10\frac{1}{2}$ in. Collections—Mariette, the Comte de Lagoy, Sir Thomas Lawrence, (R.)

317.

GAUDENZIO FERRARI. BORN, 1484; DIED, 1550.

FINISHED STUDY OF A FEMALE HEAD IN PROFILE. On the reverse a three-quarter face study of the same head. These studies, although treated ideally, were evidently made from a beautiful living model, and it is not unlikely were for the head of a virgin princess in a picture of St. George and the Dragon. On the right of the principal drawing is a study for the upper part of a lance, with a pennon rolled round it. Black chalk, also shaded with the point of the brush in bistre, and heightened with white.

H. $9\frac{1}{2}$ in. ; W. $7\frac{1}{2}$ in. Collections—Richardson, Sir A. Westcombe, (R.)

318.

GAUDENZIO FERRARI.

DESIGN FOR A LUNETTE, probably for a fresco. Composition of three figures playing musical instruments, drawn and shaded with the point of the brush in bistre, and heightened with white, on blue paper. In the centre, seated on a throne, is a male figure in Roman costume playing the violin; on the left, a draped female playing the bass viol; and on the opposite side a similar figure with a harp.

L. $15\frac{1}{4}$ in. ; H. 9 in. Collection, (R.)

319.

BERNARDINO LANINI. BORN, 1522; DIED, 1578.

STUDY OF A HEAD OF THE VIRGIN, looking downwards. Small life-size, in black chalk, heightened with white, on grey paper.

W. 8 in. ; H. $7\frac{1}{4}$ in. Collections—Count Gelofo, Durand, (R.)

320.

BERNARDINO LUINI. BORN, CIRCA 1480; LIVING
IN 1530.

BUST PORTRAIT OF BLAISE ARCIMBOLDI, a Milanese painter. Small life-size in Italian chalk; the background painted in dark grey distemper colour, probably in imitation of serpentine. In the lower part, in ancient Italian writing, apparently of the period, is inscribed, "*Blaisii Arcimboldi Pictoris imago,*" and *Bernardino Lovino fa.*"

H. $9\frac{3}{8}$ in.; W. 6 in. Collection—General Andreoffi.

321.

BERNARDINO LUINI (ASCRIBED TO).

HIGHLY FINISHED STUDY, in red chalk, of a female head, probably for the Virgin or a female saint.

H. $7\frac{1}{2}$ in.; W. $5\frac{1}{2}$ in.

322.

BERNARDINO LUINI (ASCRIBED TO).

HEAD OF A FEMALE, crowned with a garland of ivy leaves and fruit, probably intended for Flora or Pomona. Drawing in red chalk.

H. 7 in.; W. $4\frac{1}{2}$ in. Collection (R.)

323.

MILANESE SCHOOL (OF LEONARDO DA VINCI).

PORTRAIT HEAD OF A YOUNG MAN, with long flowing hair, and wearing a "berretta," or felt cap. The head is encircled with a gilt nimbus, and in the field of the drawing are the letters or initials I. O. in large gilded letters, one on each side of the head. Highly finished drawing in black chalk, slightly heightened with white, on pale brown tinted paper.

This beautiful drawing appears, at an early period, to have been ascribed to Leonardo. On the reverse it is so endorsed in two places, apparently in hands respectively of the sixteenth or seventeenth and eighteenth centuries.

Dr. Wellesley (see Sale Catalogue, Lot 1800) believed it to be a portrait of "Giovanni Galeazzo, Duke of Milan." It is, at all events,

a portrait, and undoubtedly a remarkable work of the north Italian school of the Leonardo period. The exact authorship of the drawing, however, must be left in doubt.

H. $11\frac{1}{4}$ in.; W. $10\frac{1}{2}$ in. Collections—Sir P. Lely, (W.)

324.

AGOSTINO BUSTI, (CALLED IL BAMBAIA)

(ASCRIBED TO). DIED, CIRCA 1540—50.

A "PIETÀ." The dead Saviour in the lap of the Virgin. On the right, one of the Maries kneeling in an attitude of grief; behind stand St. Peter and St. John. On the left Mary Magdalen seated on the ground, wringing her hands in grief, the feet of the Saviour resting in her lap. Behind her, another female disciple with her arms extended, and Joseph of Arimathea. In the background, Jerusalem and the three crosses slightly indicated. The composition consisting of eight figures is equally balanced, *i. e.* treated in a symmetrical and architectonic manner, and there can be little doubt that it is the design of a sculptor, intended to be executed in alto-relievo; both the style and execution of the drawing are original and peculiar. In the somewhat lengthy proportions, flowing curvilinear drapery, type of the heads, &c., a strong analogy to the style of Bambaja is manifested, whilst the *technique* and general appearance are in accordance with the celebrated drawing for the Gaston de Foix tomb, in the South Kensington Museum; and also with a drawing ascribed to Bambaia, in the collection of H.R.H. the Duc d'Aumale.

H. $7\frac{1}{2}$ in.; W. $7\frac{1}{2}$ in. Collection (R.)

325.

GIOVANNI PAOLO LOMAZZO (ASCRIBED TO).

BORN 1538.

ALLEGORICAL FEMALE FIGURE IN A NICHE, holding a vine-stock. Finished shaded drawing in Italian chalk.

H. $10\frac{1}{2}$ in.; W. $5\frac{1}{4}$ in. Collection (R.)



DRAWINGS BY ANDREA MANTEGNA.

326.

ANDREA MANTEGNA. BORN, 1431; DIED, 1506.



JUDITH WITH THE HEAD OF HOLOFERNES. Finished drawing, washed with the point of the brush in bistre, unfortunately much injured from exposure to damp. It represents the sacred heroine as a grand statuesque figure, finely draped, in the sentiment of the antique. She is placing the head of Holofernes in an opened bag, which is held out to receive it by an aged negroes.

H. 12 in.; W. $7\frac{1}{2}$ in. Collection (R.)

327.

ANDREA MANTEGNA.

A ROMAN EMPEROR SEATED ON A TRIUMPHAL CAR, ornamented with trophies, etc., drawn by richly caparisoned horses, and a licitor or soldier, clad in a lion's skin, holding up a standard. Bistre-washed drawing, slightly heightened with white, on pale brown paper.

This interesting drawing, highly finished in parts, and indicated in outline only in others, is apparently a study for a portion of one of the Mantua cartoons now at Hampton Court.

W. $10\frac{3}{4}$ in.; H. $10\frac{1}{2}$ in. Collection (W.)

328.

ANDREA MANTEGNA.

HERCULES AND HYDRA. The god, delineated in a foreshortened pose, is striking the serpent with his club. He grasps the reptile firmly by the middle with his left hand, and it is coiled round his arm. The figure is in the nude, with the exception of a mantle over the shoulders flying in the wind. Highly finished drawing with the pen, in bistre.

H. $11\frac{1}{2}$ in.; W. $6\frac{3}{4}$ in. Collections—Leon Feuchere, His de Lafalle of Paris, (R.)

329.

ANDREA MANTEGNA.

COMPOSITION OF NUMEROUS FIGURES, apparently Christ restoring a blind man to sight. Reed pen drawing in bistre, on light brownish tinted paper.

L. 10 in.; H. 6½ in. Collections—Lord Spencer, Sir Thos. Lawrence, (R.)

330.

ANDREA MANTEGNA.

PORTRAIT HEAD OF A YOUNG MAN IN PROFILE, highly finished, (small life-size), in pen and bistre, the background washed or shaded in bistre.

H. 9¼ in.; W. 6¼ in. Collection—Marquis de Janzé, (fold in Paris in 1866).

331.

ANDREA MANTEGNA.

TWO CENTAURS TILTING AT EACH OTHER WITH LANCES AND SHIELDS. Finished pen drawing in bistre, the background washed with bistre, on pale brown paper.

L. 13¼ in.; H. 8¼ in. Collection (R.)

332.

ANDREA MANTEGNA.

PORTRAIT HEAD OF A MAN IN PROFILE; drawn with the point of the brush in vermilion. The personage represented appears to be betwixt sixty and seventy years of age; the features have a shrewd and penetrating yet benevolent expression; the finely formed head is partly bald, being encircled by a ring of uncombed wiry hair; the face is wrinkled, the nose large, square at the point, and somewhat *retrouffé*; the upper lip thin, the lower one full and prominent, which, with the somewhat massive chin, indicates a decided and robust nature. The whole head is instinct with life, and is evidently that of an active, thinking man, an artist or a man of letters rather than a great personage. The drawing exactly resembles in style of execution the more advanced of Mantegna's famous engravings on metal, the Bacchanal for instance; and it is very remarkable how, with the point of the brush, he has imitated the picturesque and vigorous oblique strokes of the

burin so peculiar to himself. Both the vehicle (vermilion) and the peculiar style of execution are original and exceptional. This beautiful drawing was engraved in facsimile by R. Pond in 1735, and is inscribed as "Ex Museo dni. Roberti Dingley."

H. $6\frac{1}{4}$ in.; W. $5\frac{1}{4}$ in. Collections—R. Dingley, Sir J. St. Aubyn, (R.)

333.

ANDREA MANTEGNA.

STANDING DRAPED FIGURE OF A SAINT holding a book in both hands, which he appears to be intently reading. Reed pen drawing in bistre, on reddish tinted paper, endorsed on the back "Vellano di Padova." A certain statuesque symmetry in the design has probably caused it to be ascribed to "Vellano." There can, however, be little doubt that this powerfully executed drawing is really by the hand of Andrea.

H. 7 in.; W. $2\frac{7}{8}$ in. Collections—Sir Thos. Lawrence, (R.)






VARIOUS NORTH ITALIAN DRAWINGS OF
THE FIFTEENTH AND SIXTEENTH
CENTURIES.

334.

ERCOLE GRANDI (CALLED ERCOLE DA FERRARA).

BORN, CIRCA 1463; DIED, 1531. (AFTER

ANDREA MANTEGNA).

 **H**ERCULES STRANGLING ANTAEUS. Highly finished shaded drawing in bistre, heightened with white, on dark yellowish brown prepared ground. This interesting work is substantially the same composition as that of which a fine engraving exists by the hand of Mantegna (the print accompanies the drawing). The elaborate background seen in the print, is however omitted in the drawing, and there are numerous variations in the details of the group—the flying draperies, for instance, being quite differently disposed. There can, in fact, be little doubt, that it is a free rendering by this celebrated follower of Mantegna, more likely based on Mantegna's own original drawing than in the print. In the field of the drawing, moreover, is the half obliterated signature, "Ercole da Farara."

H. 11 in.; W. 7½ in. Collections—Count Gelofo, His de la Salle, (R.)

335.

EROLE GRANDI (ASCRIBED TO).

A MALE AND FEMALE (nude figures) sleeping on a couch. Two fatyrs, one on the right with a flag or fan, the other lifting up a pillow

or cushion. Cupid asleep (on the left). Highly finished shaded drawing in bistre, on pale brown paper.

Length $18\frac{1}{2}$ in. ; H. $11\frac{1}{2}$ in. Collection (W.)

336.

ERCOLE GRANDI (ASCRIBED TO).

SAINT CECILIA LED TO MARTYRDOM. The saint, clad in an ample cloak, is walking majestically along towards the right, led by two soldiers, behind follow a crowd of soldiers and other figures, one of the former bearing a lance and a large circular shield. The drawing is imperfect, a portion on the left having been cut off. Bistre pen drawing; on the reverse are two standing figures of saints, and a portion of a third figure in pen washed with bistre. This drawing is endorsed on the back in an ancient hand, "Ercole di Frara." The principal composition of St. Cecilia on the front of the sheet may be a copy by Ercole from a fresco by a more ancient master, said still to exist in Padua; the style of design being apparently earlier than that of the known works of Ercole da Ferrara.

$6\frac{1}{2}$ in. square. Collection (R.)

337.

DOMENICO MORONI OF VERONA.

BORN CIRCA 1430.

STANDING FIGURE OF AN AGED SAINT, with an open book in his hand, in which he is reading. Highly finished drawing in silver point, carefully lined or hatched with bistre, and heightened with white, on dark grey prepared ground. The snapped angular forms of the drapery, and natural or individualized type of the entire figure, based on ordinary nature, obviously indicate this interesting early drawing to be a work of one of the North Italian schools, influenced by proximity to Germany. The endorsement "Moroni," in an ancient, probably contemporary hand, is, moreover, a satisfactory confirmation of this view, and, doubtless, shows it to be the work of one of the two Moroni of Verona, most probably of Domenico, the father, as from its style it must evidently be referred to the quattro-cento period, and probably not very far on in the second moiety of the century.

H. $10\frac{1}{4}$ in. ; W. $4\frac{1}{4}$ in. Collections—Sir Anthony Westcombe, (R.)

338.

NORTH ITALIAN SCHOOL. FIRST HALF OF THE SIXTEENTH CENTURY.)

STUDY OF A HEAD OF A FEMALE, with an elaborate head-dress. Life-size. Highly finished drawing in charcoal and bistre pen,

heightened with white, on pale brown paper. On the reverse another (slighter) study of a female head.

H. 13 in.; W. 10 $\frac{1}{4}$ in. Collections—J. P. Zoomer, General Andreoffi.

339.

NICOLETTO DA MODENA. CIRCA, 1500.

A SHEET OF STUDIES OF ARABESQUE OR GROTESQUE ORNAMENTS, highly finished pen drawings in bistre, also tinted in crimson, blue, and other colours—this and the succeeding drawing formed part of an album or book of drawings, of which many other leaves are extant, (in the collection of M. His de la Salle, of Paris, M. de Nolivos, the Duke d'Aumale, and the South Kensington Museum). The complete similarity of style with the numerous engraved ornamental compositions of Nicoletto, leaves little doubt as to the authorship, and it is not unlikely that they were intended to be engraved as a series; the book itself has doubtless been recently, *i. e.* within the present century, broken up and the separate leaves distributed.

H. 9 in.; W. 6 $\frac{7}{8}$ in.

340.

NICOLETTO DA MODENA.

A SIMILAR SHEET of elaborate and carefully drawn studies of ornament, from the same book.

H. 8 $\frac{1}{2}$ in.; W. 7 in.

341.

EARLY NORTH ITALIAN SCHOOL,
FIFTEENTH CENTURY.

TWO STUDIES OF SEATED DRAPED FIGURES, probably prophets or patriarchs on the two sides of the same sheet. The general style of these studies denotes them to belong to the first half of the 15th century. The hasty bravura execution, a peculiar flowing swing in the draperies, small and slender extremities, and distinctive character in the heads, lead the writer to suspect that this drawing is by a Lombard master, a sculptor rather than a painter. Several others, by the same hand, evidently leaves of an album, of which this drawing was also one, are preserved in the collection of the Uffizj, in Florence. They are there ascribed to Spinello Aretino, but this attribution is probably a

merely random or conjectural one, nothing whatever seeming to connect them with that early master. Pen drawing in bistre.

H. $9\frac{1}{2}$ in. ; W. $8\frac{1}{4}$ in. Collections—Lawrence, (R.)

342.

EARLY NORTH ITALIAN SCHOOL. CIRCA 1480.

BUST PORTRAIT OF A MAN, wearing a "beretta," or felt hat. Bistre shaded drawing, heightened with white on grey paper.

H. 14 in. ; W. $9\frac{1}{4}$ in. Collections—N. Hone, (W.)

343.

NORTH ITALIAN. (FERRARESE SCHOOL?)

CIRCA 1500—20.

SACRA CONVERSAZIONE. The Virgin and Child seated on a raised throne, at the base of which are two draped boy angels playing violins. On the right of the Virgin stand a bishop and an aged saint, probably St. Jerome; on the opposite side, another bishop and St. Roch. Executed with the point of the brush in bistre-wash, and heightened with white, on pale brown tinted paper.

H. $9\frac{1}{2}$ in. ; W. $9\frac{1}{8}$ in. Collection (R.)

344.

UNCERTAIN NORTH ITALIAN. CIRCA 1510—20.

THE MASSACRE OF THE INNOCENTS. A crowded composition of nude figures, about twenty in number. Drawing in red chalk, shaded with bistre wash and heightened with white, on dark brown paper. Both the style of this composition, which displays much energy of action and forcible expression, and the technical execution, are very original, and different from those of any hand hitherto known to the writer.

L. $16\frac{1}{4}$ in. ; H. $11\frac{1}{2}$ in.

345.

UNCERTAIN NORTH ITALIAN.

A PIETÀ. The Virgin seated on the sepulchre, is embracing the dead Saviour, who is supported on her knees. On the reverse, four studies of amorini. Pen and washed drawing in bistre, quattro-cento period.

H. $5\frac{1}{8}$ in. ; W. $3\frac{1}{4}$ in. Collections—Lawrence, (R.)

346.

UNCERTAIN NORTH ITALIAN. EARLY CINQUE-
CENTO PERIOD.

THE DEATH OF THE VIRGIN, inscribed in a hand of the seventeenth or early eighteenth century, "André Procatchino." This drawing, however, is undoubtedly by a much earlier master than either of the Proccaccini. Pen and bistre wash.

H. 7 in.; W. $4\frac{1}{2}$ in. Collection (R.)

347.

EARLY ITALIAN. (FERRARESE OR VENETIAN
SCHOOL?) QUATTRO-CENTO PERIOD.

TWO STANDING FIGURES OF ITALIAN GENTLEMEN IN RICH COSTUMES. Both wear circular hats or caps of immense size, one of them apparently overlaid with peacocks' feathers. Pen drawing in bistre. The writer has noted a drawing, apparently by the same hand, (in the collection of the late Lionel Lucas, Esq.,) also representing a gentleman habited in the same remarkable and sumptuous style. The surcoat of that figure was diapered with a devise or impresa of an octagonal casket with half-opened lid, a device seen on quattro-cento medals of the Princes of the House of Este. This drawing is probably one of a series illustrating the costumes worn at some remarkable ceremonial at the court of (Ferrara?)

L. 5 in.; W. $7\frac{1}{8}$ in. Collections—Bertini, of Milan, (R.)

348.

UNCERTAIN EARLY NORTH ITALIAN.

SHEET OF STUDIES. On the right, a careful shaded pen study in bistre, of a recumbent nude figure, back view. On the right, a group of three aged faints, in red chalk. A drawing of the end of the fifteenth century.

W. $16\frac{1}{2}$ in.; H. $10\frac{1}{2}$ in. Collection (R.)

349.

EARLY ITALIAN. CIRCA 1490.

SKETCH OR DESIGN FOR A TOMB, or other ornamental structure, enriched with statues, candelabra, &c., apparently by a sculptor. Pen sketch in bistre.

W. $10\frac{1}{4}$ in.; H. $5\frac{1}{4}$ in. Collection (R.)

350.

NORTH ITALIAN SCHOOL. FIRST HALF OF
SIXTEENTH CENTURY.

A LARGE DRAWING OR CARTOON FOR A PICTURE, a "Sacra Conversazione." In the upper part of the composition the Virgin and Child in the sky, surrounded by a glory of boy angels. Beneath, standing on a terrace, with a balustrade, is a kneeling lady, evidently the portrait of the donor of the picture, with her patron saint, St. Catherine, behind her. And, on the opposite side, a standing male saint, perhaps St. Dominic. Black chalk, heightened with white, on pale brown paper.

H. 21 in. ; W. 16½. Collection (R.)

351.

MARCO BATTISTA DEL MORO, OF VERONA.

BORN IN THE SECOND HALF OF THE SIXTEENTH CENTURY.

ESTHER AND AHASUERUS. Finished drawing with the reed pen in bistre, carefully shaded with indigo and heightened with white, on blue paper. The king clad in royal robes, and reclining on a couch or throne, elevated on a dais, receives the kneeling Esther. A page holds up the skirts of the suppliant's robe ; and in the background, under an archway, a group of standing figures, appears to be anxiously witnessing the interview. In the left-hand lower corner is the signature, doubtless in the autograph of the master, "*Marcj. Batis. del Moro Vero.*"

H. 14½ in. ; W. 10¼ in. Collections—John Peter Zoomer, (R.)





GENOESE SCHOOL.

352.

LUCAS POCIMENO DETTO CANGIAGIO.

BORN, 1527; DIED, 1585.



VIRGIN AND CHILD, WITH ST. JOHN. Reed pen drawing, washed with bistre, and slightly tinted with water-colours. The group is composed and shaded in such a truthful and striking manner as to suggest its having been sketched from a wax or clay model. It is certainly an unusually beautiful drawing of this fertile master.

H. 10 in.; W. $7\frac{1}{4}$ in. Collections—Comte de Fries, (R.)

353.

BENEDETTO CASTIGLIONE. BORN, 1616;

DIED, 1670.

A PASTORAL SUBJECT. Oxen and a flock of sheep being driven to water. On the right a woman, with children clinging round her, riding on a mule. Drawn and sketched in oil (?) colours with the point of the brush.

L. $16\frac{1}{2}$ in.; H. $11\frac{1}{2}$ in. Collections—Hawkins, (R.)

354.

BARTOLOMMEO BISCAINO. BORN, 1632;

DIED, 1657.

THE VIRGIN SEATED ON CLOUDS, WITH AMORINI, AND A MALE AND FEMALE SAINT. Below, a landscape with a man ploughing, and still lower, souls in purgatory. Black chalk, washed with bistre and heightened with white, on grey paper.

H. 8 in.; W. $6\frac{1}{4}$ in. Collections—Comte de Fries, (R.)



VENETIAN SCHOOL.

355 AND 356.

EARLY VENETIAN SCHOOL.



MOUNT CONTAINING TWO DRAWINGS ; the upper one St. Sebastian bound to a column ; bistre-wash drawing heightened with white, on pale red tinted ground. Ascribed to Vittore Carpaccio. H. $7\frac{1}{4}$ in. ; W. $2\frac{3}{8}$ in.

The drawing in the lower part of the mount represents Judas heading the band of Jews and soldiers, who are going in quest of our Saviour. Shaded drawing, executed with the point of the brush in bistre, on grey paper, also ascribed to Carpaccio.

The last named drawing is a study for the group of small figures in the background of the picture of the "Agony in the Garden," formerly in the Davenport Bromley collection, and now in the National Gallery. The picture is there ascribed to Giovanni Bellini, but the opinion of the writer has always been that it is the work of his father Jacopo. The present drawing confirms this opinion, inasmuch as it is by the same hand as the other in this collection ascribed to Jacopo (see the next number), and moreover the drawing for the entire composition of the National Gallery picture is to be found in the collection of offshoots from drawings known to be the work of Jacopo Bellini, now in the British Museum.

W. $7\frac{1}{4}$ in ; H. 4 in. Collections—Comte de Fries, (W.)

357.

JACOPO BELLINI (ASCRIBED TO). BORN
ABOUT 1405 ; DIED, 1470.

A PIAZZA, surrounded by picturesque quattro-cento architecture, with a representation of a faintly legend ; composition of many small

figures. On the left a figure seated on a lofty throne or pedestal, and in front, in the foreground, kneeling before it, a saint holding a palm-tree in his hand; around stand a numerous crowd of spectators, many of whom appear to wear turbans and long gaberlines in the Turkish fashion. Pen drawing in sepia, on brown tinted paper, slightly washed with water-colours.

$5\frac{1}{8}$ in. square. Collection (R.)

358.

GIOVANNI BELLINI. BORN, 1422; LIVING IN 1516.

CHRIST STANDING ON CLOUDS, holding the globe of the world in his hands; his feet surrounded by cherubim. Drawn and vigorously shaded with the point of the brush in bistre, heightened with white, on grey paper. This drawing was probably executed at or near the same time as the fine picture of the Ascension in the Museum at Naples, the figure of Christ in which it strongly resembles. It is doubtless of the earlier time of the master. Acquired at Rimini, 1860.

H. $15\frac{1}{2}$ in.; W. $7\frac{1}{4}$ in. Collection (R.)

359.

GIOVANNI BELLINI (ASCRIED TO).

“LA VIRGINE DELLA MISERICORDIA.” The Virgin seated and elevated on a pedestal, shelters under her mantle, which is upheld by two angels, a crowd of the faithful, who are kneeling around. Drawing, on grey paper, in bistre, heightened with white. Acquired at Rimini, 1860.

L. $6\frac{1}{2}$ in.; W. $3\frac{1}{2}$ in. Collection (R.)

360.

GENTILE BELLINI. BORN, 1421; DIED, 1501.

A SHEET OF STUDIES FROM NATURE. Two groups of figures in Turkish costume, and two horses. Pen drawing, shaded with bistre. It is not improbable that this drawing is one of the studies made by Gentile in 1479, during his residence at Constantinople, at the court of Mahomet II. (*vide* Vafari's Life). It is apparently a leaf of a sketch book, and the figures and groups have that striking air of truth and individuality which is evidence of their having been drawn at once from nature. From the perspective of the groups it would seem as if the

drawing had been made from a somewhat elevated point of view; the personages represented were probably such as actually met the eye of Gentile whilst sitting at his own window, or behind the parapet of the terrace roof of his house. In the centre of the sheet, in the foreground, is a group of three seated figures, apparently in conversation, clad in pelisses or gaberdines, two of them wearing high mitre-shaped caps, and the third a voluminous turban of fur, or some other rough, long-haired material; one of the three holds a falcon on his thumb. On the right, near them, a foreshortened figure of a horse seen from behind; on its neck is jotted down an almost illegible note in a minute hand, "di rosso,"—evidently a memorandum of the colour of the animal. On the opposite side of the drawing, another foreshortened figure of a grazing horse, and above it, on the second plane, a group of five standing Turks in animated conversation, one of whom carries a small square box under his arm. Near the lower margin of the drawing is the signature "Zambelin," in a very ancient, probably contemporary hand.

L. $13\frac{1}{2}$ in. ; W. $8\frac{1}{2}$ inches. Collection (R.)

361.

VITTORE CARPACCIO. BORN, 14—; DIED, 1522.

SACRA CONVERSAZIONE. Holy family, with various saints. In the centre of this long frieze-like composition, is the Virgin seated on a low wall or bank, near her lies the infant Saviour, and the infant St. John is approaching him. On the left side of the Virgin the kneeling mother of St. John, and an aged male saint, standing with his hand and arm resting in the forked branch of a slender tree. On the right a female saint sitting on the balustrade, wearing a wreath of flowers; near her, calmly surveying the scene, stands a male saint; and in the extreme foreground, to the left, an aged man, probably St. Joseph, with one hand resting on the branch of a tree, and the other supported by a staff. This drawing, attributed by Richardson to Giovanni Bellini, is unquestionably an authentic work of Vittore Carpaccio, it is, in fact, the sketch or drawing for the foreground figures of a signed picture of this master, formerly in Cardinal Fesch's collection, afterwards in the "Campana Collection," in Rome, and now in the Louvre.

W. $9\frac{1}{2}$ in. ; H. $5\frac{1}{2}$ in. Collections—Richardson, Sir Anthony Westcombe.

362.

VITTORE CARPACCIO.

A MUSICAL PARTY. In the interior of a small square room, with a long table in the midst, are four figures (seen at half-length only); on the left, two ladies, one playing a lute and the other an instrument resembling a violin. On the right, a young man seated is tuning a lute, and behind him stands a bearded monk looking on. A shelf runs round the room, on it are books, vases, caskets; and a violin with its bow and a tambourine, are hanging on the wall. On the reverse of the sheet is a slight sketch of the interior of a cabinet, with a man seated at a table in front of a window, drawing or writing; around him, and likewise on a shelf, is a picturesque collection of drawing utensils, &c. Reed pen and bistre wash, on grey paper. These most interesting drawings are unquestionably by Carpaccio, inasmuch as they are certainly by the same hand as the before-named sketch (No. 361), the first thought for the signed picture in the Louvre. They are probably designs for allegorical pictures of the arts and sciences, and they have an especial interest, as being amongst the earliest specimens of "tableaux de genre," or conversation subjects.

L. 11¼ in.; H. 8 in. Collections—Sir P. Lely, Richardson, R. Holditch, W. Y. Ottley, Sir Thos. Lawrence, (R.)

363.

VITTORE CARPACCIO (ASCRIBED TO).

AN ALLEGORICAL COMPOSITION OF FIVE FIGURES. A nude male figure stands arm in arm with a semi-draped female, a horned satyr is grovelling on the ground near them; and a nude figure of an aged and decrepit man, with a long beard, leans on the shoulder of the satyr, and is apparently conversing with him, &c.

Elaborate pen drawing in bistre. It is inserted into the middle of a large and beautiful architectural frame-work, added by Giorgio Vafari, of whose famous books of drawings it formed part. In the upper part of this composition is inserted a print of the wood-cut portrait of Carpaccio, taken from the second edition of the Lives, skilfully shaded and wrought up in bistre, so as to harmonize with the composition in which it is inserted. It may be observed that, although the attribution of the allegorical composition to Carpaccio rests on the high authority of Vafari, the style and manner of its execution are entirely different from those of the other two indubitable drawings of Car-

paccio in this collection, and the writer is inclined to believe that it is really from the hand of Lorenzo Costa, to whose style of composition, especially in the drawing of the nude, it appears to him to have specific resemblance. Vafari's authority is certainly entitled to the utmost respect; but it is difficult to believe that such a total difference of style could exist betwixt the works of the same author, as to be noted betwixt this and the two drawings before alluded to.

H. 8 in. ; W. $7\frac{1}{2}$ in. Collections—Vafari, (R.)

364.

GIORGIONE (GIORGIO BARBARELLI.)

BORN, 1477; DIED, 1511.

THE DAUGHTER OF HERODIAS bringing in the head of John the Baptist to Herod, who is seen seated at table with his courtiers. The scene is laid in the arcaded court-yard of a Venetian palace. The figures are all vested in the costume of the period of the artist. In the background, seen through one of the arcades, is a vista of elegant Venetian architecture. One of the buildings, ornamented with a wide over-hanging cornice, also has a balcony, in which are two figures intently watching the scene beneath. Pen drawing in bistre, slightly washed with the same.

H. $10\frac{1}{4}$ in. ; W. $7\frac{3}{4}$ in. Collections—Sir T. Lawrence, (R.)

365.

PALMA VECCHIO (ASCRIBED TO).

BORN TOWARDS THE END OF THE FIFTEENTH CENTURY;
DIED AFTER THE MIDDLE OF THE SUCCEEDING CENTURY.

PORTRAIT HEAD OF A LADY, life-size. Highly-finished drawing, probably from the life, in black, red, and white chalk, on pale brown tinted paper.

H $15\frac{1}{2}$ in. ; W. 10 in. Collection (L.)

366.

FRA SEBASTIANO DEL PIOMBO (SEBASTIANO LUCIANO). BORN, 1485; DIED, 1547.

STUDY OF A MAN'S HEAD looking upwards in a foreshortened position. On the reverse of the sheet a study of a draped female figure

bending forward, and holding her hair with her hands, as though in the act of drying it when wet. Italian chalk, slightly heightened with white, on grey paper. This drawing was ascribed by Richardson to Michel Angelo, but it had previously belonged to Padre Resta, in whose handwriting on the reverse is the inscription—"Seb. del Piombo." And, again, "Questo piuttosto è di mano di Sebastiano."

H. 15 in. ; W. 10 in. Collections—Richardson, (R.)

367.

FRA SEBASTIANO DEL PIOMBO.

STUDY OF OUR SAVIOUR, bound to the column for flagellation. Shaded drawing in black chalk or charcoal, heightened with white chalk, in the manner of the studies of Michel Angelo. In all probability this drawing is a finished study, made from a slighter sketch by Michel Angelo; for the celebrated composition of the flagellation painted by Sebastian in San Pietro in Montorio (see notice on the drawing for that composition by Michel Angelo himself, *ante* No. 60). In the Lawrence and subsequent collections this drawing was ascribed to Michel Angelo, but it is most certainly by the hand of his Venetian follower.

H. 15 in. ; W. 5¼ in. Collections—Sir T. Lawrence, King of Holland, (L.)

368.

FRA SEBASTIANO DEL PIOMBO.

STUDY OF A WARRIOR holding the staff of a lance or banner. He is in a walking attitude, advancing towards the spectator, his head upturned and inclined towards the left. Drawn in red chalk. On the reverse is a pen and ink drawing of a nude figure in an energetic, foreshortened attitude.

H. 14 in. ; W. 5½ in. Collections—Sir J. Reynolds, (R.)

369.

FRA SEBASTIANO DEL PIOMBO (ASCRIBED TO).

A STUDY OF LANDSCAPE FROM NATURE. In the foreground a village or hamlet of low-roofed houses on the skirts of a grove of trees. In the middle distance three tall wiry trees, almost devoid of leaves, are

conspicuous. Highly finished pen drawing, in bistre. In the right-hand lower down is the inscription "Fra Sebastien," seemingly in the handwriting of Crozat.

L. $8\frac{1}{4}$ in. ; H. $5\frac{1}{2}$ in. Collection (R.)



370.

TITIAN (TIZIANO VECELLI. BORN, 1477 ;
DIED, 1576.



STUDY OF A NUDE FIGURE OF A BOY, seated on the ground. On the reverse two flight sketches, one of which is apparently David slaying Goliath. Red chalk. A drawing of the very early period of the master.

L. $16\frac{3}{8}$ in. ; H. $8\frac{1}{8}$ in. Collection (R.)

371.

TITIAN.

GROUP OF A MAN PLAYING A BASS VIOL, a naked female seated on the ground near him with a flute in her hand ; sheep and a clump of trees in the foreground on the left ; mountains and a village on the opposite side in the distance. This very beautiful composition, in the style of Giorgione, is well known from the engraving executed from it in the seventeenth century by Valentine le Febre.

W. 9 in. ; H. $8\frac{7}{8}$ in. Collection (W.)

372.

TITIAN.

A MUSICAL PARTY. Four figures in the costume of the beginning of the 16th century, seated on the ground, playing on clarionets, with a music book before them. On the right a pedestal with bas-reliefs,

and on the left a group of trees. Reed pen drawing, shaded with bistre.

L. 9 in. ; H. $5\frac{3}{4}$ in. Collections—Cofway, (W.)

373.

TITIAN.

LANDSCAPE, WITH THE STORY OF ST. HUBERT. On the left the miraculous stag with the crucifix betwixt its horns, is seen issuing from a wood ; the saint kneels before it in the foreground in the centre of the composition. His horse is on the extreme right, and in the distance is seen a rocky country with ruins. Bistre pen drawing of Titian's earlier period. Engraved in facsimile in Baron Denon's work, vol. ii. pl. 125.

L. $12\frac{1}{2}$ in. ; H. $8\frac{1}{2}$ in. Collections—Denon, Efsdaile, (W.)

374.

TITIAN.

A GROUP OF SAINTS, two male and one female. Pen outline in bistre. The composition, of which this group forms part, a " Sacra Conversazione" in the shape of a long frieze, is well known from an ancient Venetian wood-engraving.

H. 9 in. ; W. $7\frac{1}{4}$ in. Collections—Mariette, Comte de Fries, Sir T. Lawrence, Efsdaile, (W.)

375.

TITIAN.

THE NATIVITY. St. Joseph kneeling and the Virgin bending in adoration over the cradle of the infant Saviour. On the left also is a shepherd on his knees. In the background a stable or hut, in the gable of the roof of which are two boy angels, one of whom is beating a tambourine. An exquisite composition of Titian's middle period, (*circa* 1530?) Pen drawing in bistre.

H. 8 in. ; W. $6\frac{5}{8}$ in. Collections—Comte de Fries, Lawrence, Efsdaile, (W.)

376.

TITIAN.

BUST PORTRAIT OF A LADY, IN PROFILE, red chalk heightened with white ; said to be a portrait of Isabella Sforza, Duchefs of Milan. This

admirable drawing, judging from the costume, must have been made *circa* 1520-30.

H. 6 in. ; W. 5 in. Collections—W. Y. Ottley, Sir T. Lawrence, Efsdaile, (W.)

377.

TITIAN.

STUDY FOR THE PICTURE KNOWN AS THE "PETER MARTYR." The group of the assassin slaying the faint. Pen and bistre wash, on pale brown prepared ground.¹

W. 5½ in. ; H. 5 in. Collections—Lawrence, Efsdaile, (W.)

378.

TITIAN.

STUDY OF A DRAPED MALE FIGURE (the upper part), the head upturned and foreshortened, and the hands uplifted and conjoined in an attitude of prayer. Vigorous black chalk drawing, heightened with white, on grey paper ; of the middle or fully developed period of the master.

H. 6¼ in. ; W. 5¼ in. Collections—Lawrence, Reynolds, Efsdaile, (W.)

379.

TITIAN.

CHARITY. A statuesque group of a woman with two children. Study in red chalk, somewhat foreshortened, as if seen from below.

H. 9½ in. ; W. 6 in. Collections—W. Dyce, R.A., (R.)

¹ Several other preliminary studies for the "Peter Martyr" are extant. Notably another beautiful sketch for this same group in the collection of C. Sackville Bale, Esq. The picture was painted *circa* 1520-30, consequently at the period of the full maturity of this great artist's powers. Since the above notice was written, the world has been unfortunately deprived of the celebrated masterpiece in question, by the fire which (in the summer of 1867) took place in the sacristy of the church of SS. Giovanni e. Paolo, in Venice. See letters in the "Times" newspaper, by the writer, and others, September 2nd, 1867, and afterwards.

380.

TITIAN.

A GROUP OF TWO MEN AND A WOMAN (the heads or busts only), as if sitting at a table in animated conversation. Pen drawing in bistre, in the fully developed period of the master.

W. 5 in. ; H. $3\frac{1}{4}$ in. Collections—Sir B. West, Sir T. Lawrence, Esdaile, (W.)

381.

TITIAN.

CHRIST WITH THE DISCIPLES AT EMMAUS. A preliminary study for the celebrated picture now in the Louvre. It exhibits many interesting variations from the design as finally executed. First, in the drawing all the figures are placed on the same side of the table, (that furthest removed from the spectator); the unbroken side of the tablecloth thus forms the whole of the lower foreground of the drawing. In the picture this has been changed, the disciple at the table on the right being placed in front, thus breaking the line of the cloth. This has necessitated an entire change in the pose of the figure, the drawing shows a front view of the half figure only, whilst the picture gives the entire figure, with its back turned towards the spectator; the character of the head, moreover, was entirely altered in the picture. The other four figures occupy the same relative positions in both drawing and picture, but there are variations in details and likewise in the background and accessories, too numerous to specify. As an instance, in the picture, our Saviour has a mantle thrown over the left shoulder; in the drawing, He wears a cloak equally disposed on both sides, and fastened in front. Black and white chalk on grey paper.

L. $14\frac{1}{2}$ in. ; H. $9\frac{1}{4}$ in. Collections—J. Dupan of Geneva, (R.)

382.

TITIAN.

THE NATIVITY, OR ADORATION OF THE SHEPHERDS. On the right the Virgin kneels in the act of adoring the infant Saviour, who lies before her on a panner; behind her is St. Joseph, leaning on his staff. On the opposite side of the composition are two shepherds, one of whom kneels in devotion with his hands crossed on his breast; the other, wearing a cap on his head, is leaning forward to gaze at the

divine infant. On the same side, in the front of the picture, is seen the fore part of a kneeling ox, and behind it the head of an ass. The composition is laid within a shed or stable, the open rafters of which are seen in the upper part, in which likewise is a group of two infant angels flying amidst clouds. The latter are sketched or blotted in, in a less finished manner than the rest of the composition, and in darker ink. Pen and washed drawing in bistre, heightened with white, on grey paper.

H. $15\frac{1}{2}$ in. ; W. 10 in. Collections—Sir B. West, (R.)

383.

TITIAN (RETOUCHED BY RUBENS).

THE ASSUMPTION OF THE VIRGIN. In the lower part the Virgin ascending, standing on clouds, surrounded by a glory, bounded by a circular fringe of clouds, on which are floating in various attitudes many figures of infant angels. In the upper part the Almighty descending, in a foreshortened position, in the act of benediction. Pen drawing in bistre. This beautiful composition has been admirably retouched with the pen, washed with bistre, and in parts heightened with oil-colour white, by the hand of Rubens. The spirited retouch of the great Flemish master is specially noticeable in the angels or amorini, and from their great resemblance to those of the well-known picture of the Virgin and Child surrounded by boy angels, in the Louvre, it is not unlikely that this drawing of Titian suggested this last-named composition to Rubens. It may be noted that a considerable number of fine drawings by the Italian masters are extant in various collections, similarly altered and improved by Rubens. The present drawing is ascribed on the reverse in an ancient hand to Campagnola, whose touch and style it certainly much resembles; but, in the opinion of the writer it is from the hand of Titian rather than that of his imitator. The figure of the Virgin is very similar to that of the famous "Assunta" in Venice.

H. $12\frac{1}{8}$ in. ; W. $7\frac{3}{4}$ in. Collections—Sir P. Lely, (W.)

384.

TITIAN.

PORTRAIT HEAD OF A MAN WEARING A TURBAN-SHAPED CAP. Study from the life, of full size. Charcoal and black chalk, heightened with white, on grey paper.

H. $11\frac{1}{4}$ in. ; W. $8\frac{3}{4}$ in. Collections—Zoomer, Richardson, Bouverie, (W.)

385.

TITIAN.

SHEET OF STUDIES OF FIGURES FROM THE LIFE, probably intended to be introduced in the foreground of a landscape. In the upper part of the sheet, on the left, is the foreshortened figure of a young man in the every-day costume of the period, lying on his back, and shading his eyes from the light with both hands. On the other side a carefully-modelled study of the two knees of the same. In the lower part, the same personage kneeling, with his face downwards buried in his arms, which are resting on a stone or bank; and again another study, violently foreshortened, the head seen foremost, resting on the hands and knees, as if looking down over the verge of a precipice. These most vigorous drawings were doubtless made in the open air, and in all probability from a pupil or servant of the painter. Italian chalk, heightened with white chalk, on grey paper.

L. $15\frac{1}{2}$ in. ; D. $10\frac{1}{4}$ in. Collection (R.)

386.

TITIAN.

A SHEPHERD AND HIS FLOCK IN A LANDSCAPE. In the centre the foreshortened figure of the shepherd seated, with head and hands resting on his knee; on the right, two goats. In the middle of the composition a large tree, and in the background rocks and hills. Pen drawing in bistre on grey paper, heightened with lead white.

L. $8\frac{1}{4}$ in. ; H. $7\frac{1}{2}$ in. Collections—Marianne, Comte de Fries, Lawrence, Esdaile, (R.)

387.

TITIAN.

LANDSCAPE. A castle or borgo in the middle distance crowns the rocky slopes of the margin of a lake. In the foreground, on the left, two figures are seen descending, one of them carrying two hares on a stick over his shoulder. In the centre a reclining figure, wearing a scarf, and a hat with a feather in it. Pen drawing in bistre.

L. 16 in. ; H. 10 in. Collections—J. Barnard, Sir T. Lawrence, W. Esdaile, (R.)

388.

TITIAN.

STUDY OF LANDSCAPE. A cattle on a rock, on the left two trees. Pen and bistre.

L. $10\frac{1}{2}$ in.; H. $5\frac{1}{2}$ in. Collections—Sir Peter Lely, R. Cofway, Sir T. Lawrence, Esdaile.

389.

TITIAN.

LANDSCAPE, WITH THE STORY OF THE GOOD SAMARITAN. Two roads winding through a rocky district, and crossed by a rivulet in the foreground. In the left-hand corner, against a rocky bank, is the group of the good Samaritan binding the wounds of the disabled Israelite. Near him stands his mule. In the middle distance a rocky hillock crowned with trees, in the side of which is seen the entrance to a cavern. In the background, on the left, a lake, with a city crowning the rocks which rise abruptly from its borders, and the extreme distance is closed in with high mountains. The descending rays of the sun illumine the city and surrounding mountains. Pen and bistre wash, heightened with white on light brown tinted paper.

L. 20 in.; D. 15 in. Collection (R.)

390.

TITIAN.

STUDY OF THE HEAD OF AN AGED MAN IN PROFILE. Titian's own portrait, apparently in the character of a saint or apostle. Red chalk.

H. $6\frac{1}{2}$ in.; W. $4\frac{7}{8}$ in. Collections—Lawrence, Esdaile, (R.)



391.

DOMENICO CAMPAGNOLA. (WORKED CHIEFLY
DURING THE FIRST QUARTER OF THE SIXTEENTH CENTURY.)



LANDSCAPE, with figures in the foreground. In the middle distance a rocky hillock, crowned with a clump of trees; beyond it, on the left, is seen a river, with a village and castle with a round tower, near which, on the verge of the horizon, the sun is rising (?). The figures, which are of considerable size, are in the left-hand lower corner. They are two young men, one sitting down on the ground, the other in a kneeling attitude near him. The attention of the group seems to be directed to two other figures, who are emerging from behind a bank in the middle distance. Pen drawing in bistre, signed in the autograph of the artist, "Domenico Campagnola." This beautiful drawing, if not signed, would probably have been ascribed to Giorgione, in whose picturesque and romantic style it is entirely conceived.

L. $10\frac{3}{4}$ in.; H. $7\frac{3}{8}$ in. Collections—Mariette, De Fries, Durand (?), Lawrence, (R.)

392.

DOMENICO CAMPAGNOLA.

THE RESURRECTION. Pen drawing in bistre.

H. $11\frac{1}{4}$ in.; W. 8 in. Collections—Sir Peter Lely, Sir Anthony Westcombe, (R.)

393.

DOMENICO CAMPAGNOLA.

THE JUDGMENT OF MIDAS. Composition by eight figures, with a landscape background. Pen drawing in bistre.

W. $15\frac{3}{4}$ in.; H. $10\frac{3}{4}$ in. Collections—Lawrence, (R.)

394.

DOMENICO CAMPAGNOLA.

THE VIRGIN AND CHILD SEATED ON THE GROUND. On the right, three infant angels, two of whom are embracing each other. Pen drawing in bistre.

W. $8\frac{3}{4}$ in.; H. $6\frac{1}{2}$ in. Collection (R.)



395.

PAOLO VERONESE. BORN, 1532; DIED, 1588.



ALLEGORICAL FIGURE OF ENVY. Pen drawing slightly washed with bistre. A majestic and grandly-draped figure of an aged female, her head encircled by writhing snakes instead of hair, and carrying a brood of toads in her arms. Endorsed at the back in Barnard's hand-writing, "Price," "Envy with her toads."

H. $5\frac{1}{2}$ in.; W. $2\frac{3}{4}$ in. Collections—Sir P. Lely, Richardson, Price, J. Barnard, (R.)

396.

PAOLO VERONESE.

DRAWING on dark grey prepared ground, washed in Indian ink, and heightened with white. On a raised bier, over which a pall is thrown, the dead body of our Saviour is extended, at full length, with the instruments of the Passion around. Beneath the bier a skeleton lies extended on the ground; and on the pall is an inscription, in capital letters, in bistre, "Qui mortem * * * moriendo destruxit."

From the collections of the Comte de Barck, and M. Thibaudeau; in the latter collection this striking and most original drawing was esteemed one of the principal pieces. (See note in the Thibaudeau catalogue by Ch. Blanc.)

L. 11 in.; H. $5\frac{1}{2}$ in. Collection (R.)

397.

PAOLO VERONESE.

SACRA CONVERSAZIONE OF FIVE SAINTS, with the Almighty appearing in the clouds, surrounded by angels, in the upper part of the composition. The centre of the group is occupied by a bishop or doctor of the Church, seated; on the left may be noted an aged faint holding up a cross; and on the right, another faint, probably Saint Dominic, with a lily branch. Pen and bistre wash.

H. $11\frac{1}{4}$ in.; W. $5\frac{1}{2}$ in. Collections—Lawrence, (R.)

398.

PAOLO VERONESE.

COMPANION COMPOSITION TO THE LAST. In the lower part a group of a bishop or doctor of the Church, seated on a throne, attended by St. Mark and St. George. The Almighty in the act of benediction, surrounded by angels in the upper part. Pen and bistre wash over a slight sketch in Italian chalk. Both these compositions are probably sketches for mural paintings, intended to fill two arched compartments.

H. 12 in.; W. $5\frac{1}{2}$ in. Collections—Lawrence, (R.)

399.

PAOLO VERONESE.

THE PARABLE OF THE WISE AND FOOLISH VIRGINS. The wise virgins are seen escorting the Bridegroom and ascending a flight of steps leading to the door of the marriage chamber. Low down in the foreground is a group of the foolish virgins asleep. Pen drawing washed with bistre, designed for an octagonal compartment.

H. $8\frac{1}{2}$ in.; W. $6\frac{1}{2}$ in. Collections—Richardson, J. Barnard, Sir Joshua Reynolds, (R.)

400.

PAOLO VERONESE.

A DOGE OF VENICE SEATED ON HIS THRONE ON A HIGH DAIS, attended by senators, to whom a noble or gentleman in rich costume, surrounded by attendants or functionaries, is presenting some object, which he has taken from a salver, held near him by an attendant. Probably the ceremony of the presentation of the ring with which the Doge weds the Adriatic. A vigorous drawing in pen and bistre wash over a sketch in black lead pencil.

H. 10 in.; W. $8\frac{1}{2}$ in. Collections—Lawrence, (R.)

401.

PAOLO VERONESE.

A DOGE OF VENICE SEATED ON HIS THRONE, investing a kneeling figure with a chain or collar. On the right a group of figures in the costume of the period witnessing the ceremony. Slight drawing in black chalk, heightened with white, on brown tinted paper.

L. 12 in. ; H. $8\frac{3}{4}$ in. Collection (L.)

402.

PAOLO VERONESE.

HOLY FAMILY. Pen and bistre wash, heightened with white chalk on blue tinted paper. The composition is laid in the open air, near a portico, the lower part of the columns of which form the background. On the right is the Virgin seated, with the infant Saviour standing on her lap, to whom the young St. John presents a cross. Joseph and the aged Elizabeth appear to be surveying the prophetic action of the infant precursor with reverential anxiety and surprise. Near the latter, on the left, is a lamb. In the upper part of the composition the folds of a curtain are seen behind the columns, and on the left a branch of a fig-tree.

H. 9 in. ; W. $8\frac{1}{4}$ in. Collection (R.)

403.

PAOLO VERONESE.

HOLY FAMILY, WITH ST. JOSEPH, THE INFANT ST. JOHN, AND ST. CATHERINE. This beautiful composition is represented in the open air, and near a palace. Although different in its details, it has great resemblance to the previous drawing, and it is executed precisely in the same manner, in chalk and bistre, on grey paper.

W. $8\frac{1}{4}$ in. ; H. $7\frac{3}{4}$ in. Collection (R.)



404.

CARLO (OR CARLETTO) CAGLIARI (CALLED CARLO VENEZIANO). BORN, 1570; DIED, 1596.



BANQUET SCENE. Two young men in Venetian costume of the sixteenth century, are seated at table with three women, one of the latter and one of the male figures has a lute or mandoline. On the left the hostess scores the account on a board, and on the right is seen a servant bringing in a dish. The personages appear to be in animated conversation. Pen and bistre wash, heightened with white, on brown tinted ground.

W. 12 in. ; H. 8 in. Collections—Zoomer, McGowan, Dimdale, (R.)

405.

TINTORETTO (JACOPO ROBUSTI). BORN, 1512; DIED, 1594.

UNCERTAIN SCRIPTURAL OR RELIGIOUS ALLEGORICAL SUBJECT of many figures. In the centre, towards the left, our Saviour erect, and near him a kneeling figure holding the cross. On the extreme left a female figure apparently addressing the Saviour. Pen sketch in bistre.

L. 14½ in. ; H. 9½ in. Collections—Mariette, Comte de Fries, W. Dyce, R. A. (R.)

406.

TINTORETTO.

JACOB WRESTLING WITH THE ANGEL. Reed pen drawing, shaded with bistre, and brilliantly heightened with white, on dark grey paper. This drawing almost justifies the boast of Tintoretto, that his works united the power of Michel Angelo and the colour of Titian. The energetic movement of this splendid group is as truly and definitely expressed as if it had been elaborated in marble, whilst the pictorial effect is of the most expressive and striking character.

H. 11¼ in. ; W. 9¾ in. Collection (R.)



407.

ANDREA SCHIAVONE. BORN, 1522; DIED, 1582.



UDITH, WITH THE HEAD OF HOLOFERNES. Pen and bistre washed drawing, heightened with white, on dark brown tinted paper.

H. 10 in.; W. $7\frac{3}{4}$ in. Collections—R. Cofway, Sir T. Lawrence, (R.)

408.

ANDREA MELDOLA (ASCIBED TO). BORN,
CIRCA 1540-50.

“SACRA CONVERSAZIONE.” On the right of the composition the marriage of St. Catherine, and on the opposite side a doge of Venice, kneeling in adoration, is accompanied by St. Mark and his lion, and a faint monk, probably St. Anthony; numerous figures of angels serve as intermediate links in the composition. In the background is a distant view of Venice from the sea. Finished drawing on a brownish yellow ground, pen outline in bistre, shaded with neutral grey tint, and heightened with white, much resembling the style of Andrea Schiavone, to whom it might perhaps with equal reason be ascribed.

L. $12\frac{1}{2}$ in.; H. 11 in. Collection (R.)

409.

BATTISTA FRANCO. BORN 1498 (OR 1510?) DIED
CIRCA 1580?

A GROUP OF THE VIRGIN AND CHILD, the latter represented as a youth of eight or nine years old, stands in a contorted attitude, with one foot on a pedestal, and the other on his mother's lap, whilst he tenderly embraces her. On the right in the background is another seated figure of an aged female, probably St. Anne, more slightly sketched in. The general style and sentiment of this drawing display an imitation of Michel Angelo. Pen and bistre washed drawing, heightened with white, on light brown tinted ground.

H. $9\frac{1}{2}$ in.; W. $8\frac{1}{4}$ in. Collections—Sir T. Lawrence, (R.)

410.

BATTISTA FRANCO (ASCIBED TO).

MARSYAS? two studies of nude figures clinging to, or hanging from the stump of a tree. Shaded drawing in black chalk, also outlined in part with the pen in bistre, on light brown tinted paper. The two are evidently different views of the same figure, probably a bronze statuette or a wax model. They are perhaps studies by Battista from a work of some contemporary sculptor.

H. $11\frac{3}{4}$ in. ; W. 8 in. Collections—Winstanley of Liverpool, (R.)

411.

PAOLO FARINATO. BORN, 1525; DIED, 1606.

FORESHORTENED FIGURE OF A FLYING ANGEL, or allegorical figure, carrying a lighted torch. Drawing on grey paper in Italian chalk, outlined in parts with the pen, and slightly washed with bistre, the lights heightened with white.

H. $12\frac{1}{4}$ in. ; W. $7\frac{1}{4}$ in. Collections—Bentinck, Sir Joshua Reynolds, (R.)

412.

BASSANO (GIACOMO? DA PONTE). BORN, 1510;
DIED, 1592.

THE ADORATION OF THE SHEPHERDS, a crowded composition of figures and animals. On the right the Holy Family under a shed; a ladder, and a peacock perched on a rafter, on the same side, may serve to identify the drawing. In the centre of the background is an open landscape, and on the left are an ass with laden panniers, two goats, a dog, &c.; three shepherds, and an ox form the central group. Black and white chalk, on light brown paper.

L. $15\frac{1}{4}$ in. ; H. 11 in. Collections—Richardson, Pond, Price, J. Barnard, Sir B. West, (R.)

413.

BASSANO (GIACOMO).

ST. JEROME (after Titian?) Pen drawing, washed with bistre, and heightened with white, on grey paper. The saint is in a kneeling posture, reading from a large open book, on the ground near which, are a skull and an hour-glass. On the left of the drawing are seen the head and fore-quarters of an ass, in the background ruins. Inscribed in an ancient hand "Titianus."

W. $10\frac{1}{2}$ in. ; H. $8\frac{1}{4}$ in. Collections—Sir T. Lawrence, (R.)

414.

BASSANO (GIACOMO ?).

ST. CHRISTOPHER CARRYING THE INFANT SAVIOUR. Washed drawing in bistre, executed entirely with the point of the brush, on grey paper.

H. $18\frac{1}{2}$ in. ; W. $13\frac{1}{2}$ in. Collections—Sir Joshua Reynolds, (R.)

N.B. In attributing the foregoing drawings to Giacomo Bassano, the writer has followed the indications on the old mounts, he, however, confesses himself unable to discriminate betwixt the drawings of the several members of this family of artists.

415.

BASSANO (LEANDRO ?). BORN, 1558 ? DIED, 1623.

THE VINTAGE. Drawing in pen and bistre wash, on light brown tinted paper, probably a design for one of a series of pictures representing the four seasons.

L. 16 in. ; H. $11\frac{1}{4}$ in. Collections—Richardson, Lord Hampden, (R.)

416.

CANALETTO (ANTONIO CANAL).

BORN, 1697 ; DIED, 1768.

VIEW OF THE INTERIOR OF THE ARSENAL AT VENICE. Highly finished drawing in pen and bistre, shaded with neutral tint. This superb drawing is a *chef-d'œuvre* of Canaletto, and is almost equivalent in value to a finished picture.

W. 17 in. ; H. $11\frac{1}{2}$ in. Collection (R.)

417.

CANALETTO.

VIEW IN VENICE. A lofty flight of steps leads up to an arched gateway in the foreground. Pen drawing in bistre.

W. $9\frac{1}{4}$ in. ; H. $4\frac{1}{4}$ in. Collection (W.)

418.

CANALETTO.

VIEW ON THE LAGUNE IN THE ENVIRONS OF VENICE, inscribed by Dr. Welleley "A distant view of La Torre di Malghera." Pen drawing in bistre shaded with Indian ink or neutral tint.

L. $10\frac{1}{4}$ in. ; H. $7\frac{1}{2}$ in. Collection (W.)



SPANISH SCHOOL.

419.

EARLY SPANISH SCHOOL. CIRCA 1480?



THE MARTYRDOM OF ST. CATHERINE. Composition of many figures and architecture. Pen and bistre washed drawing, heightened with white, on dark grey paper. This remarkable mediæval Spanish drawing is probably a design for one of the panels of a *retablo*. There is nothing to show to what particular master or local school it should be ascribed. It displays on the whole, however, a distinctly national style, and as a specimen of its time and country it is one of the greatest rarity.

W. $8\frac{1}{4}$ in.; H. $5\frac{3}{4}$ in. Collections—Don Valentin Carderera of Madrid, (R.)

420.

ALONZO BERRUGUETE. BORN, CIRCA 1480;

DIED, 1561.

THE VIRGIN STANDING IN CLOUDS, WITH CHERUBIM BENEATH HER FEET. Shaded drawing, executed with the point of the brush in bistre, heightened with white, on pale yellowish brown paper. The writer is not aware of the existence of any other drawing of this great Spanish sixteenth century sculptor. The present work, moreover, is in itself so original and masterly a performance as to be entitled to particular notice. Apparently, it should be referred to the latest period of the master, probably whilst he was employed on the tomb of Cardinal Tavera, at the Ospedale de Afuera in Toledo.

H. $12\frac{1}{4}$ in.; W. $7\frac{1}{4}$ in. Collection—Carderera, (R.)

421.

NAVARRETE, CALLED "IL MUDO" (JUAN FERNANDEZ NAVARETTE).

BORN, 1526; DIED, 1579.

STUDY OF A SEATED NUDE FIGURE. Pen drawing in bistre, slightly washed with neutral tint, inscribed on the upper part, in an ancient (sixteenth century) hand "del Mudo."

H. 9 in; W. $4\frac{3}{4}$ in. Collections—Madrazo of Madrid, (R.)

422.

BARTOLOMÉ CARDUCHO. BORN, 1560; DIED, 1638.

THE SALUTATION OF SIMEON AND ANNA. Pen drawing in bistre. Signed (by the artist?) in the right lower hand corner, "Carducho."

Collections—Madrazo, (R.) H. 4 in.; W. 4 in.

423.

JOSEF RIBERA (IL SPAGNOLETTO). BORN, 1588;

DIED, 1656.

THE FLAYING OF ST. BARTHOLOMEW. Black chalk, heightened with white, on pale brown tinted paper.

H. 1 in.; W. $9\frac{1}{2}$ in. Collection (R.)

424.

FRANCISCO DE HERRERA (HERRERA EL VIEJO):

BORN, 1576; DIED, 1656.

STANDING FIGURE OF A SAINT OR APOSTLE HOLDING A LANCE. Pen drawing in bistre. It is inscribed at the bottom in the autograph of the painter, "Franc^o. de Herrera, 1642."

H. $11\frac{1}{4}$ in.; W. $7\frac{1}{4}$ in. Collection (R.)

425.

FRANCISCO DE HERRERA.

STANDING DRAPED FIGURE OF A SAINT OR APOSTLE, holding a knife in one hand (probably St. Bartholomew). Like the preceding drawing, it is executed with pen hatching, and is also signed as before, *viz.* "Franc^o. de Herrera, 1642."

H. 12 in.; W. $7\frac{1}{4}$ in. Collection (R.)

426.

FRANCESCO ZURBARAN. BORN, 1598; DIED, 1662.

HEAD OF A MONK, life size, apparently a study from nature, finished shaded drawing in black chalk and Indian ink or bistre.

H. 11 in.; W. $7\frac{1}{4}$ in. Collections—Madrazo, (R.)

427.

VELASQUEZ (DON DIEGO VELASQUEZ DE SILVA)

BORN, 1599; DIED, 1660.

STUDY (from the life). A young man, with his back towards the spectator, in the act of painting on a large canvas which stands before him, the lower edge resting on the ground; in his left hand he holds a square palette and a maulstick, on which it is evident, from the pose of the figure, his right hand rests in the act of painting. This personage, probably one of the pupils or assistants of the great painter, is dressed in a loose shirt or blouse only, his arms, legs, and feet being bare, the shirt, indeed, is his only clothing. The drawing appears to be of the earlier time of the master; it is executed partly in black Italian chalk, and partly (the nude portions of the figure) in red chalk. It is inscribed in a bold Spanish hand, apparently contemporary with the drawing, "De mano de diego Belazquez."

H. 15 in.; W. $7\frac{1}{2}$ in. Collection (R.)

428.

VELASQUEZ.

A POPE RIDING ON A MULE betwixt two cardinals, also mounted on mules. The pope (doubtless Innocent X.) wears his tiara, and holds a processional cross in his left hand. Executed in pen washed with bistre, and heightened with white, on brown tinted paper. Of the very few authentic drawings of Velasquez which have fallen under the notice of the writer, this is unquestionably the finest and most important.

H. $15\frac{1}{2}$ in.; W. 11 in. Collections—Hawkins, (R.)

429.

ALONZO CANO. BORN, 1601; DIED, 1667.

THE ASSUMPTION OF THE VIRGIN. The Virgin with uplifted arms and encircled by voluminous flying drapery is borne aloft by a crowd of

angels and winged cherubs. Highly finished drawing in pen, shaded with bistre. The picture for which this drawing is the finished study, is said to be still extant in one of the churches of Toledo. The present is one of the most important drawings of the master now extant.

H. $9\frac{1}{4}$ in. ; W. $7\frac{1}{4}$ in. Collections—Madrazo, (R.)

430.

ALONZO CANO.

THE VIRGIN GIVING THE "CASULA" TO ST. ILDEFONSO; a lunette-shaped drawing, squared over for enlargement. Highly finished in pen shaded with bistre. At bottom, in an old Spanish hand, is inscribed—"Di mano di Alonzo Cano."

W. 12 in. ; H. $7\frac{1}{4}$ in. Collections—Madrazo, (R.)

431.

ALONZO CANO.

A CANON KNEELING BEFORE AN APPARITION OF THE VIRGIN, who stands before him displaying a miraculous image of the infant Saviour on her bosom, in an aureole surrounded by flaming rays. A group of infant angels above, one holding a cartouche inscribed "Ave Maria." The composition is surrounded by architectural motives, denoting that it formed part of the design of a "retablo" or altar piece.

H. $7\frac{1}{4}$ in. ; W. $4\frac{1}{4}$ in. Collections—Madrazo, (R.)

432.

ALONZO CANO.

CHRIST HOLDING HIS CROSS. At the base of the cross is a dragon and a human skull, on which the left foot of our Saviour is placed. Highly finished pen and bistre washed drawing, inscribed with the autograph of the painter, "Alonzo Cano."

This is probably one of the little compositions which Alonzo Cano is recorded to have made for purposes of charity, it being the artist's wont frequently to give his drawings and sketches to poor persons who demanded alms of him (see "Cean Bermudez, Life," &c.)

H. $4\frac{1}{2}$ in. ; W. $2\frac{1}{2}$ in. Collections—Madrazo, (R.)

433.

ALONZO CANO.

CHRIST STANDING, after his Resurrection. Pen sketch in bistre.

H. 4 in. ; W. $2\frac{5}{8}$ in. Collections—Madrazo, (R.)

434.

ALONZO CANO.

DESIGN FOR A PAINTED CEILING, probably for a hemispherical cupola. An elaborate composition of architectural scroll work with infant angels; in the centre the infant Saviour soaring upwards with an orb in his hand, surrounded by a circle of infant angels holding up a garland of foliage. Pen drawing in bistre.

W. $10\frac{1}{4}$ in.; H. 9 in.

435.

ANTONIO PEREDA. BORN, 1599; DIED, 1669.

SAINT JEROME, or a hermit, a seated semi-nude figure in a cave, his head resting on his hand on a mass of rock, on which is a book, which he appears to be intently studying. Black, red, and white chalk, on buff tinted ground.

H. $10\frac{1}{2}$ in.; W. $8\frac{1}{2}$ in. Collections—Madrazo, (R.)

436.

MURILLO (BARTOLOMÉ ESTEBAN).

BORN, 1618; DIED, 1682.

ST. JOSEPH WITH THE FLOWERING WAND in his hand, kneeling on clouds before the Virgin and Child, the latter in the act of crowning him with a wreath of flowers; beneath and above boy angels and cherubim. Drawing in Italian chalk, on white paper. One of the most complete and beautiful of the rare drawings of the great Spanish painter, which have come under the writer's notice.

H. 16 in.; W. 11 in. Collection (W.)

437.

MURILLO.

SLIGHT STUDY for a full-length portrait of a gentleman standing, holding his hat in his right hand. It is inscribed in an ancient Spanish hand, "Bartolomé Morillo f." Italian chalk.

H. 4 in.; W. $2\frac{3}{4}$ in. Collection (R.)

438.

MURILLO.

TWO DRAWINGS, mounted on the same sheet. The upper one, a

portrait head of a man from the life. Drawn in Italian chalk, touched with the pen in bistre. H. $3\frac{1}{8}$ in. ; W. $2\frac{7}{8}$ in.

The lower one, the head of an amorino. Pen drawing washed with bistre, and touched with red chalk.

H. $3\frac{5}{8}$ in. ; W. $3\frac{1}{4}$ in. Collection (W.)

439.

MURILLO.

THE VIRGIN ASCENDING TO HEAVEN, surrounded by boy angels, "Concepcion de la Virgen." Pen drawing in bistre.

H. 8 in. ; W. $4\frac{1}{2}$ in. Collections—Madrazo, (R.)

440.

MURILLO (ASCRIBED TO).

SAN JOSÉ WITH THE INFANT SAVIOUR IN HIS ARMS. Pen and bistre washed drawing, heightened with white, on grey paper. Purchased in Seville.

H. $8\frac{1}{2}$ in. ; W. $6\frac{1}{2}$ in. Collection (R.)

441.

MURILLO (ASCRIBED TO).

A SAINT, probably San Antonio Abad, in the garb of a monk, embracing the infant Saviour, who stands on a cloud, accompanied by cherubim and infant angels. Red chalk.

H. $10\frac{1}{4}$ in. ; W. $7\frac{1}{2}$ in. Collection (W.)

442.

SPANISH SCHOOL.

BY A SEVILLE MASTER OF THE FOLLOWING OF MURILLO.

ST. JOSÉ WALKING WITH THE YOUTHFUL CHRIST. A choir of boy angels above. Pen sketch in bistre.

H. $7\frac{1}{4}$ in. ; W. 5 in. Collection (R.) (Acquired in Seville.)



FRENCH SCHOOL.

443.

EARLY FRENCH SCHOOL. CIRCA 1470.



TWO DRAWINGS ON VELLUM, outlined in bistre, and illuminated with water colours. One a crowded composition representing a king on horseback, receiving the keys of a city from a knight, who presents them kneeling on one knee. The other a king on his death-bed, lying surrounded by his children and courtiers. The king has a bundle of arrows in his hands, one of which is being drawn forth by an attendant. This composition is apparently a version of the fable of a bundle of sticks.

These quaint early drawings were probably designs for tapestry.

Height of each $12\frac{1}{2}$ in. ; W. 6 in. Collection (R.)

444.

JANET FRANCOIS (CALLED JANET CLOUET).

BORN EARLY IN THE SIXTEENTH CENTURY ; DIED ABOUT 1572.

PORTRAIT OF THE DUC DE ROHAN. This beautiful drawing is, doubtless, one of the few examples, amongst the numerous old French crayon portraits, actually from the hand of the younger Janet. In truth and "finesse" of execution it is inferior only to Holbein. It is executed in red and black chalk, in the most highly finished manner. "*Monsieur de Rohan le Père*," as he is styled in a contemporary inscription in the upper part of the drawing, is represented as betwixt thirty and forty years of age : he has a black beard and moustache, he wears a dress trimmed with fur, and a flat cap on his head, placed jauntily on one side. Judging from the costume, the drawing must have been executed somewhere about 1550.

H. $10\frac{1}{4}$ in. ; W. 8 in. Collection (R.)

445.

NICHOLAS L'AGNEAU.

PORTRAIT HEAD OF AN AGED GENTLEMAN, with a long grey beard, wearing a flat cap on his head; believed to be the Connétable de Montmorency. An old "French crayon portrait," in black and red chalk.

H. $7\frac{1}{2}$ in. W. $5\frac{3}{4}$ in. Collections—T. Dimfdale, Woodburn, (R.)



446.

CLAUDE LORRAINE (CLAUDE GELEE).

BORN, 1600; DIED, 1682.



WOODY LANDSCAPE. A clump of three large trees, and a herd of six oxen in the foreground. Pen drawing in bistre. Signed "Claude le Lorain, 1640."

W. $12\frac{1}{2}$ in.; H. $8\frac{1}{2}$ in. Collections—Lawrence, Efsdaile, (W.)

447.

CLAUDE.

ITALIAN LANDSCAPE, probably immediately founded on nature. A goatherd's hut in a grove of tall trees; two men are seen at the door of the hut, and in the right-hand corner, several goats lying down. Finished drawing in pen, shaded with bistre, and heightened with white, on light grey tinted paper. At bottom, near the centre, is the signature of the artist, "Cl. Gelé, 1645."

L. $15\frac{3}{4}$ in.; H. $10\frac{1}{4}$ in. Collections—W. Efsdaile (R.)

448.

CLAUDE.

MERCURY AND ARGUS. Highly finished landscape, with figures and cattle. Bistre washed, shaded drawing, elaborately heightened with white, on grey paper. Signed in the right-hand corner, "Claude Lorraine," and on the reverse, "Claudio Gellee dit Lorraine, Roma, 1647." This important drawing may be regarded as a characteristic typical example of a class of drawings of Claude's earlier period.

W. $14\frac{1}{4}$ in.; H. $9\frac{1}{2}$ in. Collection (W.)

449.

CLAUDE.

CLASSICAL LANDSCAPE. On the right, a grove of trees, with several figures of shepherds and shepherdesses in the shadow beneath. The foreground rocky, a river on the left, with cattle wading through it; in the middle distance is seen a castle on a rock; and in the distance a bridge over the river, a town, etc.

This splendid drawing in pen and bistre wash, is one of the finest known works of Claude. It is dated in the foreground 1647, and was, therefore, done at the zenith of his career. At the back of the sheet is a letter or inscription of several lines, now illegible from its having been covered over, when the drawing was laid down or backed with an extra leaf of paper.

L. 12 in. ; H. $8\frac{1}{2}$ in.

450.

CLAUDE.

ITALIAN LANDSCAPE. A wide river with high banks, crowned with ruined buildings. In the foreground, a shepherd with a flock of sheep. Pen and bistre washed drawing. In the centre in the lower part is inscribed, in a handwriting not unlike that of Claude himself, "Monfu Bot." Probably this name is that of the celebrated landscape painter, Jan Both, called "Both d'Italie," from his long residence in that country, and this inscription may perhaps indicate that the drawing was a present from Claude to Both. On the other hand, it may only be an erroneous attribution to Both by some possessor of the drawing. It is, however, difficult to suppose this last can be the case, because, in the first instance, the drawing is indubitably a genuine one of Claude, and moreover, it is signed by him in bold characters on the reverse, "Claudio Gillee, 1656." There are besides on the reverse six lines of writing in his autograph, being apparently so many abortive attempts to settle the exact phraseology of the first line of a letter: "Monfieur, je suis estonné que vous me ditte de," &c. &c.

L. $9\frac{1}{2}$ in. ; H. 7 in. Collection (W.)

451.

CLAUDE.

IDEAL CLASSICAL LANDSCAPE, WITH SUNSET EFFECT. In the foreground a narrow road leads over a small bridge, a clump of trees rises above it (on the right), near which is a ruined aqueduct; and a lake or

wide river, bordered by mountains, fills up the distance. On the reverse of the drawing is the signature, "Claude Gelee, inv. in Roma, 1660." Pen and sepia washed drawing.

L. $12\frac{1}{2}$ in. ; H. $8\frac{1}{4}$ in. Collection (W.)

452.

CLAUDE.

CLASSICAL LANDSCAPE, WITH THE REPOSE IN EGYPT. On the right, a bridge and a Roman temple in a grove of trees. The centre displays an open country, with a river spanned by three arches in the middle distance. A clump of trees bounds the composition on the right, and in the foreground on the same side is the group of the Holy Family with an angel. Bistre pen drawing, washed with neutral tint; of very lightfome or silvery aspect. Signed, "Claudio fecit Roma, 1670."

W. $8\frac{1}{4}$ in. ; H. $6\frac{1}{4}$ in. Collection (W.)

453.

CLAUDE.

IDEAL LANDSCAPE. A river scene. In the foreground two figures, one a fisherman with his net. The river winds its way from the foreground on to the extreme distance, where it is lost amidst rocky mountains. In the centre of the drawing a large rounded clump of trees rises from the opposite bank of the river. Drawing in pen and bistre tint. Signed in the left-hand lower corner, "Claudio fecit Rome, 1673."

W. $8\frac{1}{4}$ in. ; H. $6\frac{1}{8}$ in. Collections—Denon, (W.)

454.

CLAUDE.

MOUNTAINOUS LANDSCAPE, WITH A LAKE IN THE FOREGROUND. On the left a rock crowned with trees; on the other side a clump of trees near the margin of the water. Pen and bistre wash.

W. $9\frac{1}{2}$ in. ; H. $6\frac{3}{4}$ in. Collection (W.)

455.

CLAUDE.

A MONASTERY, WITH A CAMPANILE. A grove of trees on the right; in the broken foreground a goatherd with his flock. Pen and sepia wash, evidently from nature.

W. $9\frac{1}{2}$ in. ; H. $7\frac{1}{4}$ in. Collection (W.)

456.

CLAUDE.

STUDY FROM NATURE OF A GROVE OF TALL TREES, with a wall and arched gateway on the left. Black chalk, heightened with white, on grey paper.

H. $16\frac{1}{2}$ in. ; W. $10\frac{1}{2}$ in. Collection (W.)

457.

CLAUDE.

CLASSICAL IDEAL LANDSCAPE. In the centre of the composition a shepherd seated, with three figures standing before him, beneath a clump of large trees. On the left is a bridge with three arches, and on the other side a ruined temple ; a flock of sheep in the foreground. Mountainous distance. Pen and sepia wash.

L. $6\frac{1}{4}$ in. ; H. 4 in. Collections—Lawrence, Efsdaile, (W.)

458.

CLAUDE.

LANDSCAPE. In front a grove of trees on the margin of a lake. Shepherds with a flock of goats in the foreground. Three figures of women washing linen at the lake. A river towards the right. A glimpse of rocky distance, with a village or castle, on the same side. Pen drawing washed with sepia, on pale brown ground.

W. $14\frac{1}{4}$ in. ; H. $9\frac{3}{4}$ in. Collections—Dimdale, Lawrence, Efsdaile, (W.)

459.

CLAUDE.

LANDSCAPE. Composition founded on nature. A mountainous district, with a woody foreground. In the middle distance a castle or city on a hill, at the base of which is a lake or the sea. Signed, "C. Gele," in the left-hand lower corner. Pen drawing shaded with bistre wash.

W. 7 in. ; H. 6 in. Collections—Richardson, Bouverie, (R.)

460.

CLAUDE.

VIEW OF AN ITALIAN VILLA IN A BROKEN WOODY COUNTRY. Pen and bistre wash, on grey tinted paper.

L. $10\frac{1}{2}$ in. ; H. $7\frac{1}{2}$ in. Collection (W.)

461.

CLAUDE.

A WOOD OR GROVE OF TREES, WITH A FLOCK OF COWS AND SHEEP GRAZING. In the left-hand corner a shepherd playing a pipe, and another lying on the ground listening to him. Shaded drawing in Indian ink.

L. $17\frac{1}{2}$ in. ; H. $12\frac{1}{4}$ in. Collection (W.)

462.

CLAUDE.

LANDSCAPE IN THE FORM OF A LONG FRIEZE, probably a design for wall decoration. On the right a bridge leading to a castle or walled town. A party of three figures, one of whom is a painter making a sketch, are seated in the foreground. In the centre of the composition is a clump of trees, and on the left a lake or bay of the sea with shipping; on the road leading to the bridge are four other figures, and a woman riding on a mule. There is an etching by the painter of this composition compressed into the usual oblong shape, and otherwise altered. It is known as "The Draughtsman." An impression of the print accompanies the drawing.

L. $20\frac{1}{2}$ in. ; H. $4\frac{3}{4}$ in. Collections—Dimsdale, (W.)

463.

CLAUDE.

LANDSCAPE. The Tiber with the "Ponte Molle," near Rome. On the left a clump of trees, a group of five cows drinking at a pool, and a shepherd leaning on his staff. Brilliant effect of midday sun. Black chalk and pen, washed with sepia and heightened with white. This very admirable drawing, unquestionably one of the most exquisite productions of Claude's best period has been successively in the collections of T. Dimsdale, Sir T. Lawrence, Esdaile, and Dr. Wellefley.

L. $12\frac{3}{4}$ in. ; H. $8\frac{1}{2}$ in.

464.

CLAUDE.

CLASSICAL LANDSCAPE, seen under an evening effect. In the centre in the middle distance, a castle with a round tower on a margin of a small lake or river, mountains in the background, a grove of trees on the right, and two large trees on the left in the foreground. Inscribed

“Claudio f. Roma.” This beautiful drawing has all the brilliancy and force of effect of Rembrandt. Bistre wash and pen drawing, heightened in parts with white.

L. $10\frac{1}{4}$ in. ; H. $9\frac{3}{4}$ in. Collection (W.)

465.

CLAUDE.

WOODY LANDSCAPE. A pool with a grove of trees and a tower on the margin on the left, trees on the other side, and distant mountains in the centre. Pen and sepia wash.

L. $7\frac{1}{2}$ in. ; H. 5 in. Collection (W.)

466.

CLAUDE.

VIEW OF A BRIDGE ON THE TIBER. On the reverse a study of a man in a boat, and two figures wading in the water. Pen drawing in bistre, on grey paper.

W. 8 in. ; H. $4\frac{1}{2}$ in. Collections—Lawrence, Esdaile, Hawkins, (R.)

467.

CLAUDE.

STUDY FROM NATURE. The garden or terrace of an Italian cottage or farmhouse in a mountainous country. On the reverse of the sheet a study of trees. Bistre pen, heightened with white, on blue paper.

W. $9\frac{1}{2}$ in. ; H. $7\frac{1}{2}$ in. Collections—Comte de Fries, Lawrence, Esdaile, (W.)

468.

CLAUDE.

A VILLA SURROUNDED WITH TREES, at the base of a wooded hill or cliff. Pen and bistre wash.

W. $5\frac{3}{8}$ in. ; H. $4\frac{1}{4}$ in. Collections—Richardson, (W.)

469.

CLAUDE.

STUDY OF THREE COWS AND A HOG, trees on the left. Pen drawing in bistre.

W. $6\frac{1}{2}$ in. ; H. $5\frac{1}{8}$ in. Collection (W.)

470.

CLAUDE.

A STUDY OF TREES, the outskirts of a wood. Pen and bistre.

H. $6\frac{1}{4}$ in. ; W. $4\frac{1}{4}$ in. Collection (W.)

471.

CLAUDE.

BUILDINGS ON THE MARGIN OF A RIVER. Pen and bistre wash, heightened with white, on grey paper. Evidently a study from nature.

W. $7\frac{1}{4}$ in. ; H. $4\frac{1}{4}$ in. Collection (W.)

472.

CLAUDE.

A GROUP OF OXEN. A study from nature, a clump of trees on the right. Bistre pen.

W. $7\frac{1}{2}$ in. ; H. $5\frac{1}{4}$ in. Collection (W.)

473.

CLAUDE.

SLIGHT SKETCH OF AN OPEN HILLY COUNTRY. A river with steep banks in the foreground. Probably a view in the valley of the Tiber. Pen and bistre wash.

W. $7\frac{1}{2}$ in. ; H. 5 in. Collection (W.)

474.

CLAUDE.

STUDY OF A CLUMP OF TREES, from nature. Pen drawing in bistre.

H. $7\frac{1}{8}$ in. ; W. $5\frac{1}{8}$ in. Collection (W.)

475.

CLAUDE.

LANDSCAPE VIEW OUTSIDE THE WALLS OF AN ITALIAN TOWN, probably a study from nature. Brilliant effect of midday sun. Pen drawing washed with bistre. Signed in the left "Claudio Lorenese."

W. $5\frac{1}{4}$ in. ; H. 4 in. Collection (W.)





476.

NICHOLAS POUSSIN. BORN, 1594; DIED, 1665.



THE STORY OF CAMILLUS AND THE FALERIAN SCHOOLMASTER, composition of upwards of twenty-five figures. On the left, Camillus seated in front of his tent surrounded by his guards, licitors, and standard-bearers, orders the schoolmaster to be scourged by his scholars. The background is a rocky landscape, with the town of Falerium crowning the summit of a hill. An unusually large (and for Poussin) highly finished drawing in pen shaded with bistre. It is of the earlier time of the master, and a note at the back states that it was formerly in the Crozat collection. This composition has been engraved by Gerard Andran of the exact size of the drawing, and evidently directly from it, (the plate is reversed and the exact touch and style of drawing are to a certain extent imitated.) The print is dedicated to Monsieur du Metz, and is accompanied by a long inscription explanatory of the subject. In one corner of the plate is the inscription "Gravé par Andran sur une esquisse du Sieur Poussin," &c. An outline copied from Andran's print is also given in London.

L. $19\frac{3}{4}$ in. ; H. $14\frac{1}{4}$ in. Collections—Crozat, (R.)

477.

NICHOLAS POUSSIN.

THE SACRAMENT OF BAPTISM. Preliminary sketch for the entire composition of the well known picture in the series of the "Seven Sacraments," outlined with the pen in bistre, and shaded with neutral tint.

L. $9\frac{3}{8}$ in. ; H. 5 in. Collection (R.)

478.

NICHOLAS POUSSIN.

THE SACRAMENT OF CONFIRMATION. Preliminary drawing of the entire composition (but with many variations), for the celebrated

picture in the series of the "Seven Sacraments." Washed or shaded with indigo over a slight outline with the pen in bistre.

L. $8\frac{5}{8}$ in. ; H. $5\frac{1}{8}$ in. Collection (R.)

479.

NICHOLAS POUSSIN.

THE SACRIFICE BEFORE PAUL AND BARNABAS AT LYSTRA. Slight sketch in black lead pencil, for the general *ordonnance* of a picture. Composition of many figures. Washed with bistre, on light brown paper.

W. 14 in. ; H. $10\frac{1}{4}$ in. Collections — Richardson, Hudson, Sir Joshua Reynolds, (R.)

480.

NICHOLAS POUSSIN.

BACCHANALIAN SUBJECT. A satyr kneeling down in order to allow a naked nymph to mount on his shoulder ; in front of the group on the left an amorino, with a pedum and a Pan's pipe ; on the opposite side another amorino with a javelin. Drawn in red chalk, in a style of admirable breadth and simplicity.

H. $7\frac{1}{2}$ in ; W. $6\frac{1}{4}$ in. Collections—Richardson, Bouverie, (R.)

481.

NICHOLAS POUSSIN.

ROMAN RUINS, with columns, bassi-relievi, &c. in the foreground ; a circular composition. On the reverse of the sheet five studies of dead centaurs lying in various contorted and foreshortened attitudes. Pen drawing in bistre, slightly washed with indigo or neutral grey.

Collection (R.)

482.

NICHOLAS POUSSIN.

AUTOGRAPH LETTER, AS FOLLOWS :—

ILLUSTRISSIMO ET REVD^{MO} SIG. MIO.

Ho avuto per un largo dono la lettera di VS. Illus^{ma} nel 20 Agosto havendo inteso da quella come il quadretto del battefimo di Christo le fia riuscito secondo l'aspettazione ch' ella ne aveva, ma tanto più farebbe stato maggior la sodisfazione mia, se la caffetta le fusse stata consegnata dal Coriero in quella maniera che havevo ordinato a Monsieur Stella, il qual finalmente mi ha servito male, e del quale non ho potuto cavare altra rag-

gion fino adesso, se no che stasse ficuro che la sudetta cassa le faria portata fedelmente, e che il Coriero non haveva voluto denari per il porto, havendo egli' detto di volerla portar gratis perchè haveva obligation particolare a VS. quello è quanto n' ho potuto cavare. Intorno alle copie di Raffaello, quando le mando Monsieur de Chantelou à VS. lo pregai di far in maniera che le fussino presentate con più gratia che no furono li ritratti, ma finalmente vedo che in tutte queste cose è accaduto quello che meno mi pensavo, pero la prego humilmente d'escusar me il primo e creder che s'io haveffi potuto trovar migliori messi intorno alle cose che concernano il suo gusto l'haverei adoprati è di tutto l'animo mio.

Hieri mi fu refa la sua deli 6 Agosto, alla quale questa mia servirà di risposta, no sapendone per adesso che dir altro, se no che che martedì profimo, Iddio volendo, mi metterò per viaggio, scriverò a VS. di Leone, e de gli altri luoghi dove mi ritroverò, così lei sappia che per tutto dove farò ella haverà un humilissimo e devotissimo servitore e col fine gli bagio riverentemente le mani.

Di VS. Ills^{ma} et R^{ma},

Humiliss^{mo} Ser^{re},

Di Parigi, 18 7bre, 1642.

POUSSIN.

Collection (R.)

483.

GASPAR POUSSIN (GASPAR DUGHET).

BORN, 1613; DIED, 1675.

ROCKY LANDSCAPE, with trees overhanging a pool of water. Pen drawing in bistre.

L. 8 in. ; H. 5½ in. *Collection (R.)*



484.

ANTOINE WATTEAU. BORN, 1684; DIED, 1721.



TUDY OF THE HEAD OF A LADY, thrown back and slightly foreshortened. In the left-hand lower corner also a study of the head of a dog. An exquisite drawing in black and red chalk, on light cream tinted paper.

H. $5\frac{1}{4}$ in. ; W. $5\frac{1}{4}$ in. Collections—Utterfon, (R.)

485.

WATTEAU.

SITTING FIGURE OF A LADY, her head turned on one side, and looking downwards. Study in black chalk and lead pencil, also touched in parts with lamp black with the point of the brush.

H. $6\frac{1}{4}$ in. ; W. $3\frac{7}{8}$ in. Collections—Utterfon, (R.)

486.

WATTEAU.

SITTING FIGURE OF A LADY IN EVENING DRESS, her hands crossed on her lap. Red chalk and lead pencil.

H. $6\frac{1}{4}$ in. ; W. 4 in. Collections—Utterfon, (R.)

487.

WATTEAU.

STUDY OF A FEMALE FIGURE SEATED ON THE GROUND, dressed in a loose robe or "sac" of striped stuff. She has her back towards the spectator. Black and red chalk and lead pencil, on light brown tinted paper.

W. $7\frac{1}{8}$ in. ; H. $5\frac{7}{8}$ in. Collections—Utterfon, (R.)

488.

WATTEAU.

A LADY SEATED, full length, in a black dress. The right arm extended, and resting on a table. Black chalk, stumped, the head and hands in black, red, and white chalk, on light brown paper.

H. $8\frac{1}{4}$ in. ; W. $6\frac{1}{2}$ in. Collections—Utterton, (R.)

489.

WATTEAU.

STUDY OF A LADY, seated or reclining on the ground, dressed in a "sac," or silk robe of the period. Her back turned to the spectator. Black, red, and white chalk, on pale brown paper.

W. $6\frac{1}{4}$ in. ; H. 6 in. Collections—Sir T. Lawrence, (R.)

490.

WATTEAU.

STUDY OF THE HEAD OF A FEMALE, seen from beneath, the eyes closed as if in sleep. Black and red chalk.

H. 4 in. ; W. $3\frac{1}{2}$ in. Collections—Sir T. Lawrence, (R.)

491.

WATTEAU.

SHEET OF FOUR STUDIES OF A FEMALE HEAD, probably of an actress or soubrette. Black, red, and white chalk, on pale cream tinted paper.

H. 13 in. ; W. $9\frac{1}{2}$ in. Collections—Utterton, (R.)

492.

WATTEAU.

STUDIES OF TWO HEADS OF FEMALES FROM THE LIFE, on the same sheet. The upper one an elegant three-quarter face, probably a portrait of an actress, her black hair combed back from her forehead. The lower one seen front face, wearing a cap, is evidently that of a soubrette. Exquisitely drawn in red, black, and white chalk and lead pencil, and glowing with brilliant and truthful colour.

H. $7\frac{5}{8}$ in. ; W. $5\frac{1}{4}$ in. Collections—Utterton, (R.)

493.

WATTEAU.

STUDY OF THE HEAD AND BUST OF A YOUNG WOMAN, with a cap on her head (seen in two positions). Black and red chalk, on light cream tinted paper. At the back of this drawing is written in the handwriting of Padre Resta, "Singulare disegno di Vate."

This exquisite study from a most beautiful young woman, probably a "foubrette" or lady's maid, is executed on paper, with the watermark of the arms of the City of London. The paper is of different quality from that usually made use of by Watteau, being unfortunately of a rough and hard texture, whereby the drawing made upon it has somewhat suffered from chafing. In all probability the study was made during Watteau's stay in England, from a handsome English girl, the type being quite different from his usual French foubrettes or actresses. It is singular that this drawing should have travelled to Italy, evidently shortly after it was made, it having obviously fallen into Padre Resta's hands in that country, and that it should soon have returned to England again, in all probability with Monseignor Marchetti's collection, (bought by Lord Somers in the first half of the last century).

H. $11\frac{1}{2}$ in. ; W. $7\frac{1}{2}$ in. Collection (R.)

494.

WATTEAU.

SHEET OF STUDIES IN RED CHALK. Five separate careful drawings of the same female figure, in costume of the period of the artist, seated on the ground in various attitudes, evidently from the life.

L. 10 in. ; H. $7\frac{5}{8}$ in. Collections—T. Dimdale, Houdon (?), Woodburn, Utterton, (R.)

495.

WATTEAU.

SHEET OF STUDIES OF THREE HALF-LENGTH FIGURES OF MEN, seen as if seated on the ground, vigorously drawn in red chalk. The head of the figure on the left drawn in black lead pencil.

L. $9\frac{1}{2}$ in. ; H. 6 in.

496.

WATTEAU.

LANDSCAPE, OR RIVER SCENE, WITH BARGES. Shaded drawing in Indian ink, touched with black and red chalk, and heightened with white, on pale brown paper.

W. $12\frac{1}{4}$ in.; H. 8 in. Collection—Sir T. Lawrence.



497.

SIMON VOUET. BORN, 1582; DIED, 1641.



STUDIES OF THREE KNEELING FIGURES IN THE ACT OF ADORATION, one of them a negro. Apparently for a picture of the adoration of the Magi. Drawn and shaded with the brush in Indian ink, heightened with white, on light brown paper.

W. $13\frac{1}{4}$ in.; H. 10 in. Collection (R.)

498.

ROBERT NANTEUIL. BORN, 1630; DIED, 1678.

THREE-QUARTER PORTRAIT OF A FRENCH GENTLEMAN, in an oval, an exquisite highly-finished drawing from the life, in lead pencil on vellum, signed by the artist, "R. Nanteuil faciebat an^o. 1651."

H. $5\frac{3}{4}$ in.; W. $4\frac{1}{4}$ in. Collection (R.)

499.

MOISE VALENTIN. BORN, 1600; DIED, 1632.

UNCERTAIN COMPOSITION OF THREE HALF-LENGTH FIGURES. A youth in rich costume appears to be reviling a nude figure, who stands before him with his hands bound. An aged bearded man stands betwixt the two. Red chalk.

L. $13\frac{1}{2}$ in.; H. $10\frac{3}{4}$ in. Collection (R.)

500.

RAYMOND LAFAGE. BORN, 1648 (?); DIED, 1690.

A ROMAN BATTLE SUBJECT. Cæsar on horseback, leading his army

across a stream, attacking a host of barbarians. Victory flying in the air crowns the hero. In the centre of the composition is a recumbent river god. Pen drawing in bistre, shaded with neutral tint.

L. 16 in. ; H. 10 in. Collection (R.)

501.

RAYMOND LAFAGE.

BATTLE SUBJECT OF MANY NUDE FIGURES AND HORSES. Pen drawing in bistre, washed with neutral tint.

L. 1 ft. 11 in. ; H. 1 ft. 5 in. Collection (R.)

502.

J. B. PATER. BORN, 1695 ; DIED, 1736.

A LADY WITH A FAN, in the costume of a foubrette, a portrait (on the authority of the old mount) of Madame Cuzzoni, an Italian singer. Red chalk and lead pencil, heightened with white, on pale brown paper.

H. 14½ in. ; W. 11½ in.

503.

FRANCOIS BOUCHER. BORN, 1704 ; DIED, 1768.

PASTORAL COMPOSITION. A shepherd and two shepherdesses in a landscape, in costume of the period of Louis XV. The shepherd on the right is playing the bagpipe ; near him a flock of sheep and a dog. An elaborate and highly-finished drawing in black chalk, and washed with Indian Ink. Signed, "*F. Boucher.*"

L. 11¾ in. ; H. 9¼ in. Collection (R.)

504.

BOUCHER.

COMPANION DRAWING TO THE PRECEDING, a shepherd and shepherdess reclining on a bank under a vine trellis. On the left two cows. Sheep and goats scattered about the foreground. Finished drawing in black chalk and Indian ink, heightened with white chalk.

L. 11¾ in. ; H. 9¼ in. Collection (R.)

505.

J. B. GREUZE. BORN, 1726 ; DIED, 1805.

HEAD OF A CHILD. A brilliant and powerful study in red chalk, life-size.


H. 13 in. ; W. 11¼ in. Collection (R.)



GERMAN SCHOOL.

506.

EARLY GERMAN SCHOOL.

 AN ARCHANGEL OR ALLEGORICAL FIGURE FIGHTING WITH EVIL SPIRITS, he is clad in a long cloak, and a stole with crosses upon it; round his head is a wreath of lilies, and he has two great wings outspread behind him. In his right hand he brandishes a sword, and in his left a circular buckler, embossed with a mask or human face surrounded with a lion's mane. The monstrous and dreamlike forms are swarming around him and entangling themselves in the skirt of his cloak; they are composed of semi-human, semi-bestial shapes of toads, bats, and dragons with shadowy hideous human countenances leering and grimacing from various parts of their misshapen, foreshortened bodies. In the upper part, extending across the drawing, is a line of inscription in large grotesque gothic characters, not, however, legible. This extraordinary drawing has all the characteristics of a fantastic gothic carving, at the same time it is executed with a *finesse* and perfection of manipulation seldom found in the drawings of sculptors. It is executed on vellum sized with a light cream-coloured ground or preparation, drawn in at first with the silver point, and afterwards most delicately and minutely gone over and shaded with the point of a very fine hair pencil in black ink. In some respects the style of the principal figure seems to connect it with the early school of Cologne, and the date of the work is probably very early in the fifteenth century. A drawing by the same hand, and of a similar fantastic subject, is extant in the royal collection at Dresden. The present drawing was acquired by the writer at Munich.

H. $7\frac{1}{2}$ in. ; W. $5\frac{1}{2}$ in. Collection (R.)

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507.

MARTIN SCHON (OR SCHOENGAUER). BORN ABOUT
THE MIDDLE OF THE FIFTEENTH CENTURY; DIED, 1499.

HEAD OF AN ANGEL. Highly finished pen drawing, in brilliant black ink. The resemblance in style and sentiment, and also in the actual method of execution of this drawing to the engravings of Martin Schon, affords sufficient evidence of its authenticity. The coronet of jasmine flowers, which encircles the head, and the rich mass of wavy hair may be seen frequently repeated in the angels' heads in various engraved compositions of this true German Raffaele. The brilliant jet black pigment, with which it is executed, occurs in many other early German drawings; it is evidently indelible, the drawing having, to all appearance, suffered not the slightest change, during the four centuries which must have now nearly elapsed since it was committed to paper.

H. $4\frac{7}{8}$ in. ; W. 4 in. Collections—Earl of Shrewsbury, (R.)

508.

MARTIN SCHON.

STANDING FIGURE OF ST. MARGARET. Pen drawing in black ink, heightened with white, on dark green prepared ground. This drawing exhibits a perfect type of female grace and beauty, as conceived in early German art. It is entirely different from the Italian ideal, yet scarcely less beautiful. Like the preceding drawing, it is unquestionably from the hand of the truly great master to whom it is ascribed. The saint with long flowing hair, and clad in an ample cloak, fastened on the breast with a fibula, is standing on the dragon, and in the right hand she holds a wand, or the staff of a banner. It was probably a study for one of the figures in a "volet" of a small tryptich.

H. $9\frac{7}{8}$ in. ; W. $4\frac{3}{4}$ in. Collections—S. Rogers, (R.)

509.

MARTIN SCHON (ASCRIBED TO).

STUDIES OF TWO FIGURES, one an aged saint with a book in his hand, the other a standing angel with long wings. Pen drawing in bistre.

H. $7\frac{3}{8}$ in. ; W. $7\frac{1}{4}$ in. Collection (R.)

510.

EARLY GERMAN SCHOOL.

OUR SAVIOUR MOCKED BY THE SOLDIERS, composition of seven figures. The Christ prostrate on the ground is surrounded by a ribald infuriate gang of soldiers, one of whom is tying a bandage round his eyes, whilst others are striking and scoffing at him. One of them, on the right, holds a label scroll in his hand, on which is inscribed in gothic church text characters, "Profitisse quiste perkuffit," (*sic*) whilst another blows a long horn in our Saviour's ears. The costumes, armour, &c., of the soldiers display a mixture of the actual mediæval fashion of the fifteenth century, and of fantastic idealised motives, doubtless intended as classical or antique; the heads and the type of the figures generally, are distinguished by peculiar ugliness and vulgarity, but at the same time by great energy of expression. The writer believes this design to be of the ancient school of Augsburg, *circa* 1470. Pen drawing, shaded with bistre, and slightly tinted in parts with blue and red.

W. 10 $\frac{3}{4}$ in.; H. 7 $\frac{1}{4}$ in. Collection (R.)

511.

MICHEL WOLGEMUTH (ASCRIBED TO). BORN,
1434; DIED, 1519.

SHEET OF STUDIES. In the centre the Almighty Father upholding the crucified Saviour, flanked by two angels. On the right St. Sebastian, on the left St. John the Evangelist. On the reverse the Almighty Father, seated on a throne. Drawn with a fine pen, and slightly washed in bistre.

L. 15 in.; H. 9 $\frac{3}{4}$ in. Collections—W. Y. Ottley, Lawrence, (R.)

512.

MICHEL WOLGEMUTH (ASCRIBED TO).

A SHEET OF STUDIES OF FIGURES AND DRAPERY; also other figures on the reverse. Pen drawing in black ink.

H. 11 in.; W. 8 $\frac{1}{4}$ in. Collections—Carderera, (R.)

513.

HANS BALDUNG (CALLED GRUN OR GRUEN).

BORN, 1476 (?) DIED, 1552.

PORTRAIT HEAD OF A YOUNG MAN WEARING A FELT CAP. In the field of the drawing (on the right) is the date 1514.

Chalk and Indian ink, shaded drawing, on light brownish paper.

H. 8 in. ; W. $7\frac{3}{4}$ in. Collection (R.)

514.

ALBERT ALTDORFER. BORN, 1488.

A COMPOSITION, probably intended as an abstract representation of war. In the foreground is a march or procession of German soldiers, in the costume of *circa* 1530. The attack on a castle or city by escalade is seen on the left; and a furious battle of pikemen near a battery of cannon, in the background. An elaborate and crowded composition of small figures, drawn with extreme delicacy with a crow-quill in black ink.

L. 10 in. ; H. $2\frac{3}{4}$ in. Collection (R.)

515.

HANS BURGMAIR (ASCIBED TO). BORN, 1472 ;

DIED, 1559.

A KNIGHT OR CAVALIER, standing beside his caparisoned horse. Black chalk.

W. 10 in. ; H. $10\frac{1}{2}$ in. Collection (R.)

516.

"BRUN OF AUGSBURG."

BUST PORTRAIT OF A YOUNG MAN, small life-size, in the German costume of *circa* 1520—30. Black and red chalk. It is inscribed in an ancient hand, "Brün von Augsburg," and with the church-text letter B, and also in another place with the name of the personage as follows, "Difer is I Van ... am Iering."

H. $14\frac{1}{2}$ in. ; W. $10\frac{1}{4}$ in. Collections—General Andreoffi, (R.)



517.

ALBERT DURER. BORN, 1471; DIED, 1528.



HOLY FAMILY. The Virgin, with the infant Saviour standing in her lap, is seated under a large tree. Joseph presents a flower to the Infant. In the distance is a castle or city surrounded by a river. Pen drawing of the early period of the master, probably executed before 1490.

H. 9 in.; W. 6 in. Collections—S. Rogers, (R.)

518.

ALBERT DURER.

A SKELETON WITH A SCYTHE IN HIS HAND, riding on an old half-starved horse, evidently intended as an impersonation of Death. Inscribed in large letters, in the left-hand upper corner, "Memento Mei," 1505; and in the lower part of the drawing is the monogram of the artist, executed in charcoal. It may be noted that this admirable drawing is in the most brilliant and perfect state of preservation, the charcoal having evidently been fixed by sizing the paper in a very successful manner, doubtless by the artist himself. Acquired by the writer at Amsterdam.

L. 10½ in.; H. 8¾ in. Collection (R.)

519.

ALBERT DURER.

STUDY OF A FOOT, nearly of the full size, with the bones also drawn in the same pose from the sketch. Drawing in charcoal on sized paper, apparently executed at about the same time as the Death or skeleton on horseback. Both are probably leaves from an album of anatomical studies.

W. 11⅛ in.; H. 7½ in. Collections—Crozat, (R.)

520.

ALBERT DURER.

STUDY OF THE HEAD OF A BOY, with curling hair. Finished draw-

ing with the pen in bistre, heightened with white, on bright green prepared ground. At the bottom the usual monogram of Durer, and date 1508.

H. $10\frac{1}{2}$ in. ; W. $8\frac{1}{4}$ in. Collection—Hertz.

521.

ALBERT DURER.

THE CASTLE OF NUREMBERG. Study from nature in water colours. This drawing, probably of Durer's early period, was taken from a point of view not far from his own house, and, at the present day even, it is easy to be recognized.

L. $9\frac{3}{4}$ in. ; H. $7\frac{3}{4}$ in. Collection—Lawrence.

522.

ALBERT DURER.

STUDY FROM NATURE, OF WILD FLOWERS, a lily of the valley and a species of blue nettle. An exquisite highly finished study, in water colours.

H. $10\frac{1}{2}$ in. ; W. $7\frac{1}{8}$ in. Collection (R.)

523.

ALBERT DURER.

TWO STUDIES ON THE SAME SHEET OF THE MUZZLE OF AN OX. Admirably drawn from nature, in water colours. Signed with the monogram of the artist, and dated 1523.

Size of each drawing, 8 in. by $6\frac{1}{4}$ in. Collection (R.)

524.

ALBERT DURER.

TWO TURKS WALKING, FOLLOWED BY A NEGRO SLAVE. Pen drawing, tinted with water colours. On the upper part of the sheet is the date 1514, and the usual monogram of the master. An ancient woodcut of this subject exists, and accompanies the drawing. Though of the same size as the drawing, and evidently executed after it, it differs so much in numerous details, as to be, in fact, but a free rendering; the heads of all the figures are completely changed in character, and the costumes are much varied. In all probability, the drawing on the wood was made by Durer with this drawing before him, but without his having taken the trouble to mechanically transfer the latter to the block. The

composition was probably meant as an illustration of Turkish costume, and the figures, perhaps, are reminiscences of actual personages seen and noted in his sketch book during his residence in Venice some years before. The drawing is tinted or stained with water colours in precisely the modern practice. Many drawings of Durer thus executed are extant. To this great artist, indeed, ought perhaps to be ascribed the method of transparent washed drawing in water colour; it may be observed that the process seems to have found few imitators till a century and a half afterwards, when another eminent master, Adrian Ostade, revived it, and all at once carried water colour painting to great perfection, rivalling, indeed, the power and brilliancy attained in this vehicle in England at the present day. Strangely enough, as in the instance of Durer, the great Dutch artist found no immediate successors, for the rare and precious coloured drawings of Adrian Ostade were not again approached in vivid brilliancy, truth, and power of colour, until the completest epoch of the career of our own Turner. To Albert Durer, however, must, to all appearance, be ascribed the earliest steps in the art of water colour painting as finally carried to perfection in England in recent times.

H. 12 in.; W. 8 in. Collections—Sir T. Lawrence, (R.)

525.

ALBERT DURER.

STUDY FOR THE HEAD OF THE VIRGIN. Apparently a life study from the head of his wife Agnes Frey. An exquisite silver point drawing, heightened with white, on light red tinted ground.

H. $8\frac{5}{8}$ in.; W. $7\frac{1}{8}$ in. Collections—Eugene Piot of Paris (obtained by M. Piot at Strasburg), (R.)

526.

ALBERT DURER.

SHEET OF TWO STUDIES, from the life, of a nude standing female figure with a mirror in her hand (two separate views of the figure in the same pose), probably intended for a Venus. These beautiful studies show the well-known features of the artist's wife, Agnes Frey. The figure moreover recalls that of the "Great Fortune," of which, also, it is evident Durer's wife was the prototype. Silver point drawing, on light cream tinted prepared ground.

H. 13 in.; W. $8\frac{3}{4}$ in. Collections—Sir J. Reynolds, Sir T. Lawrence, (R.)

527.

ALBERT DURER.

HEAD OF A CHILD OR AMORINO, of small life size. Black chalk, heightened with white, on dark green prepared ground. Acquired by M. Piot at Straßbourg.

H. $7\frac{1}{2}$ in.; W. $6\frac{1}{2}$ in. Collection (R.)

528.

ALBERT DURER.

TWO STANDING FIGURES, respectively of St. Catherine and St. Barbara, the latter with a tower at her feet, and holding a chalice with the Host above it, in her right hand. Charcoal drawing, on light brown tinted paper. In the field is the monogram of Albert Durer, and in the lower part of the drawing the date, 1514.

H. $11\frac{1}{4}$ in.; W. $7\frac{3}{4}$ in. Collection (R.)

529.

ALBERT DURER.

THE VIRGIN SEATED ON THE GROUND HOLDING THE INFANT SAVIOUR IN SWADDLING CLOTHES ON HER KNEES. In the lower part, on the right, is the monogram of the artist. Pen drawing in Indian ink.

This most beautiful drawing is of the best period of the master, probably *circa* 1515(?)

W $6\frac{1}{2}$ in.; H. $6\frac{1}{2}$ in.

530.

ALBERT DURER.

THE HOLY FACE, OR ST. VERONICA. Highly finished and elaborate pen drawing for a well-known etching (Bartsch, No. 26, an impression of which accompanies the drawing); both the drawing and etching are signed with the monogram of Durer, and dated 1516. It is singular that the drawing, though almost in the minutest detail exactly similar to the etching, is yet considerably larger than it, so that the design could not have been mechanically transferred to the plate from the drawing, nor if even the drawing were a transcript from the print, could it be other than a free-hand copy unaided by measurements of any kind. The etching, owing to Durer's ignorance of the method

of obtaining gradations of tint by the process of "stopping out," is uniformly black, monotonous and confused in aspect, whilst the drawing exhibits all the varieties of effect desirable—the general aspect of the two, therefore, notwithstanding the almost exact linear resemblance, is very different, and greatly to the advantage of the drawing. Acquired by the writer in Amsterdam.

H. $7\frac{1}{2}$ in. ; W. $5\frac{3}{8}$ in. Collection (R.)



531.

HOLBEIN (HANS HOLBEIN THE YOUNGER).

BORN, 1494 OR 1495 ; DIED, 1543.

PORTRAIT OF HIS UNCLE, SIGISMUND HOLBEIN. Head in profile of a man apparently about forty-five years old, executed in silver point, on light grey or cream tinted prepared ground, the features afterwards heightened or strengthened with black ink, and the lips, cheeks, &c., slightly tinted with red chalk. In the upper part extending across the drawing is written in silver point in the autograph of Holbein :—

“ 1512. Sigmund Holbain maler Hans
Brüder des alten ”

On the reverse of the drawing is inscribed in a hand of the last century :—

“ Portrait van den Schilder Sigismundus Holbein, broeder van Hans Holbein d'oude.”

In the collection of H.R.H. the Duc d'Aumale is a very similar portrait of the father Hans, here referred to, on the same tinted paper, and executed precisely in the same manner. In this year, 1512, the celebrated author of the drawing was only fourteen years old. It is not a little interesting to see at this early period of Holbein's career, the adoption of a method of execution in his drawings which seems to have been peculiar to himself, namely, the habit of repassing the outline of his exquisite silver point drawings with the pen in black ink, (see the Windsor series of portraits, many of which are thus retouched, and also

No. 534 in this collection). These retouches have been often erroneously supposed by persons not conversant with the great painter's handiwork to be added embellishments of a later period.

H. $5\frac{1}{8}$ in. ; W. $3\frac{3}{4}$ in. Collections—Lawrence, (R.)

532.

HOLBEIN.

PORTRAIT OF A MAN, seen full-face, wearing a loose "felt" hat or cap on his head. Drawing evidently from the life, in silver point on light greyish yellow tinted paper, the face slightly tinted with red chalk. Probably done before Holbein came to England.

H. $6\frac{1}{4}$ in. ; W. $4\frac{1}{4}$ in. Collection (R.)

533.

HOLBEIN.

STUDY, (IN ALL PROBABILITY FROM THE LIFE,) OF A PILGRIM OR BEGGAR WITH A STAFF, HOLDING HIS HAT IN HIS HAND. His head is uplifted, and the attitude in general is that of reverence, as if he were praying before a roadside cross or saint's image. Pen drawing in bistre, on light warm grey tinted ground, the face and hands as usual, slightly touched with red chalk; on the reverse, also on prepared ground, is a silver point study, evidently a sketch from the life, of a man clad in a gown or gaberdine, and wearing a fur cap on his head. Also slight sketches of two dogs.

H. $4\frac{3}{4}$ in. ; W. $2\frac{1}{4}$ in. Acquired by the writer at Amsterdam, (R.)

534.

HOLBEIN.

PORTRAIT OF THE DUCHESS OF SUFFOLK. This drawing is identical with one in the royal collection at Windsor Castle, representing the same lady. It is executed in black chalk, strengthened with the pen in black ink, and also with slightly tinted coloured chalks, on a pale red or salmon-coloured ground. This important drawing is one of the duplicates of the celebrated series of portraits of personages at the court of Henry VIII. so well known from the volume of facsimiles published in the last century by Chamberlain, in which will be found a facsimile of the Windsor example of the same drawing. As a proof of the "provenance" of the present specimen, it also bears, like the Windsor drawings, the small star, the collection mark of the Earl of Arundel;

and it is also interesting to note that at the back it has the name of the lady written in French, "La Duchesse de Suffolke," probably written whilst the entire collection was in France before (?) it came into the possession of King Charles I. and Lord Arundel. This drawing having been laid down or backed, and the inscription being on the reverse of the original paper, it can only be seen by holding it up before a candle.

H. $11\frac{3}{4}$ in. ; W. 8 in. Collection (R.)

535.

HOLBEIN.

TWO WHOLE-LENGTH FIGURES OF LADIES. This drawing was apparently intended as a study or reminiscence of the costume of a noble lady of the court of Henry VIII. ; it is, probably, at the same time a portrait of an actual personage, drawn in two different attitudes, and with such precision as to suggest its having been done at once from the life. The figure on the left stands in a graceful three-quarter pose, facing the spectator. That on the right is the back view of the same figure, seen precisely in the same attitude. The costume worn is similar to that seen in most of the female portraits of the Windsor series, *viz.* a gown with a train and tight-fitting bodice, the sleeves puffed and flared, and adorned with pendent "manchettes" of fur. The head-dress or bonnet is of the peculiar triangular shape, richly embroidered and jewelled, characteristically English of the reigns of Henry VII. and VIII. To the back of it are attached two wide-falling bands or lappets of black velvet or satin; the neck and bust are adorned with several gold chains. The lady strongly resembles the Duchess of Suffolk (see the previous number). The drawing is executed in Indian ink or lamp black, on light brown tinted paper, and the face and portions of the dress are slightly tinted in colours; it is initialed in two places with different monograms of Holbein, *viz.* an H H and an H H B, both apparently original.

H. $6\frac{1}{4}$ in. ; W. $4\frac{1}{4}$ in. Collections—Sir T. Lawrence, (R.)

536.

HOLBEIN.

PORTRAIT. "Three-quarter" head of a German emperor, wearing the imperial barred crown. Drawing in silver point and red chalk, on cream-coloured prepared ground; of Holbein's early period.

H. $7\frac{5}{8}$ in. ; W. $5\frac{1}{4}$ in. Collections—Sir T. Lawrence, (R.)

537.

HOLBEIN (ASCIBED TO).

PORTRAIT (HEAD OR BUST DOWN TO THE WAIST) OF A YOUNG SWISS OR GERMAN WOMAN, apparently about twenty years old; her hair is plaited or braided, and confined within a close-fitting cap. It is difficult to ascribe this masterly and striking portrait to any other than Holbein; the admirable refinement of outline and modelling of surface would seem to belong to this great artist alone, but on the other hand the style of handling, though finished and precise, is larger and bolder than that of the generality of Holbein's drawings. Red chalk.

H. $11\frac{1}{4}$ in.; W. $7\frac{1}{4}$ in. Collection (R.)





DRAWINGS BY NETHERLANDISH MASTERS.

538.

JOHN VAN EYCK. BORN CIRCA 1382-6;
DIED, 1440-1.

PORTRAIT OF AN AGED MONK, his hands joined in prayer. Evidently drawn from the life, most probably as a study for the figure of a donor in a votive picture. The close resemblance which the style and general *technique* of this beautiful drawing bear to an undoubtedly authentic study for the head of the Canon Jodocus Vydt, the donor of the great altar-piece of the Adoration of the Lamb at Ghent, preserved in the royal collection at Dresden, leaves little doubt that the present drawing is also from the hand of J. Van Eyck himself. It is executed with the silver point on a dark slate grey prepared ground. The Dresden drawing is also in silver point, but on a warm cream-coloured ground. Both have, on various parts of the paper, written notes in the Flemish language in extremely minute writing, in the same hand, to all appearance that of John Van Eyck himself.

H. 10¼ in. ; W. 7 in. Collection (R.)

539.

ROGER VAN DER WEYDEN (ASCRIBED TO). BORN
EARLY IN THE 15TH CENTURY ; DIED, 1464.

BUST PORTRAIT OF A WOMAN, in the Flemish costume of *circa* 1450. She seems to be about forty-five years old, and she wears on her head a linen coif with broad falling lappels. Silver point drawing on pale buff or drab tinted paper.

L. 7¾ in. ; W. 5¾ in. Collections—Carderera, (R.)

540.

EARLY FLEMISH SCHOOL (CIRCA 1450).

A RELIGIOUS PROCESSION, the translation of a relic, or the return of a procession with the Holy Sacrament. The procession, of upwards of thirty figures, is seen issuing from an arched gateway on the left, whilst at the other end of the drawing the leading figures are ascending a flight of steps, leading to the entrance of a church. It is headed by two banner-bearers, next come a group of choristers and two priests singing; behind them walks, in a reverent attitude, an aged canon wearing a hood. The principal group, a priest supported by a deacon and subdeacon on his right and left respectively, comes next in order; the priest carries in both his hands an oval-shaped *ciborium* or reliquary on a tall stem. Then follows a prince or seigneur in a furred gown and beaver hat; he walks with his hands joined in an attitude of prayer, his eyes devoutly bent on the *ciborium*; his lady walks by his side; they are followed by a crowd of gentlemen, citizens, priests, &c. Near the gate, on the extreme left, sits a blind beggar with his dog, to whom a gentleman is giving alms from a purse which hangs by his side. In the background are houses, apparently the commencement of a suburb of the city, with various spectators at the opened windows. This admirable drawing is probably by one of the ablest of the immediate followers of Van Eyck. It is a vivid and striking picture of one of those ceremonies which formed such characteristic passages of mediæval life, the earnest and truthful expression of every figure is unsurpassable. Highly finished pen drawing in sepia.¹

L. $21\frac{1}{4}$ in.; H. $11\frac{3}{4}$ in. Collections—Sir T. Lawrence, (R.)

541.

SCHOOL OF BRUGES. FIRST HALF OF FIFTEENTH CENTURY.

STUDY OF AN AGED MAN HOLDING A LABEL SCROLL, probably intended as a prophet. He is clad in the usual Flemish costume of the period of the drawing, with a purse or gypsiere at his girdle, and has over all an ample hooded cloak. On his feet he wears wooden clogs. This drawing is apparently by the same hand as the "Procession" (No. 540). Highly finished pen drawing in bistre.

H. $10\frac{1}{2}$ in.; W. $5\frac{1}{4}$ in. Collections—Metz, J. Thane, W. Esdaile, (R.)

¹ Reproduced in photo-zincography in the journal "Le Beffroi" of Bruges, with an illustrative article by Mr. W. H. Weale, p. 176, vol. ii. 1865. Weale calls the subject, "Retour d'une procession avec le saint viatique."

542.

EARLY FLEMISH OR DUTCH SCHOOL.

(ASCRIBED TO DIRK VAN HAERLEM)

(DIRK STEURBOUT OR BOUT).

THE VIRGIN AND ST. JOSEPH KNEELING, adoring the infant Saviour, who is laid on a cloth on the ground. The scene passes in the interior of a ruined building. Joseph holds a taper in his hand, by the light of which he is regarding the Holy Child. A chopping block and an axe may be noted in the centre of the composition. On the left a glimpse of the interior of a stable, with cattle feeding from a manger. Pen drawing in black or dark brown ink, heightened with white, on reddened paper. The ascription, "Dirk Van Haerlem," is written on the reverse of the drawing, in characters apparently of the last century.

H. $6\frac{1}{2}$ in. ; W. 8 in. Collections—Sir T. Lawrence, (R.)

543.

EARLY FLEMISH OR DUTCH SCHOOL.

(ASCRIBED TO DIRK VAN HAERLEM).

THE ADORATION OF THE MAGI. This early Netherlandish drawing is evidently by the same hand as the previous specimen (also ascribed by Sir Thomas Lawrence to Dirk Van Haerlem). A composition of five figures and the sacred Infant. One of the Magi kneels before the Virgin and Child, and kisses the extended arm of the Infant. The other two are presenting a cylindrical beaker, and two pear-shaped pyxes on tall stems to Joseph, who stands erect behind the Virgin. Pen drawing in black ink, or reddish tinted paper.

H. 8 in. ; W. $6\frac{1}{2}$ in. Collections—Sir T. Lawrence, (R.)

544.

EARLY FLEMISH SCHOOL.

STEM OF TREE OF JESSE. In the centre the patriarch is seen seated asleep on a throne within a tent, the curtains of which are drawn aside by two standing figures, one a Jew (?), wearing a gaberdine and a turban ; the other a Christian bishop—probably imperfonations of the old and new dispensations. Two other standing figures complete the lower range of figures. Above in the branches of a tree, growing from the shoulders of the patriarch, are twelve other figures of kings and

patriarchs ; and in the centre, the Virgin, with the infant Saviour in her arms. Careful pen drawing, heightened with white, on dark green prepared ground. The general style of this early and curious drawing points to its being the work of a follower of Van Eyck, and its date is probably not later than *circa* 1460-70.

W. $13\frac{1}{2}$ in. ; H. $10\frac{1}{2}$ in. Collections—Col. Sibthorp, (R.)

545.

EARLY FLEMISH SCHOOL (CIRCA 1470).

THE VIRGIN KNEELING, ADORING THE INFANT SAVIOUR, who lies on a cloth on the ground before her ; on the left, in the distance, is a group of three shepherds. Drawn and shaded with lamp black or Indian ink.

W. $6\frac{3}{4}$ in. ; H. $5\frac{1}{4}$ in. Collections—Greffier Fagel, (R.)

546.

EARLY FLEMISH SCHOOL.

STUDY OF TWO LADIES, in elaborate costume of *circa* 1460, kneeling in attitudes of adoration, doubtless portraits, probably from the life, of donors or members of the family of a noble donor, in a devotional picture. Highly finished pen-hatched^d drawing in bistre. A similar drawing of two kneeling ladies, probably two other figures for the same picture, of which nothing is known, is in the collection of the Earl of Warwick. It is probably by the same able hand as the drawing of the "Proceffion," No. 540.

H. 10 in. ; W. $7\frac{1}{2}$ in. Collection (R.)

547.

EARLY FLEMISH SCHOOL (CIRCA 1460).


A BISHOP IN FULL PONTIFICALS, holding a pastoral staff in one hand, the other upraised in the act of benediction, seated on a throne ; beneath which, and trampled under his feet, is a confused heap of armed men, struggling together in mortal combat. Drawing in silver point, on pale cream-coloured prepared ground. This extraordinary and impressive design seems intended as an allegorical representation of the Church Militant, triumphing over the fraud and violence of the secular world.

H. $10\frac{1}{4}$ in. ; W. 7 in. Collection (R.)



548.

LUCAS VAN LEYDEN. BORN, 1494; DIED, 1533.

 LIFE-SIZED HEAD OF A WITCH OR FURY. Highly-finished drawing in Italian chalk. A free painter-like drawing, yet the pale and silvery tone, and the sharp, thin, decisive touch distinctly recall to mind the engravings of Lucas. It is possible that the "Stregozzo" of Marc Antonio may have motivated the invention of this weird, ferocious countenance (see drawing No. 656 in this collection, after Lucas, an evident pasticcio from the "Stregozzo"). Albert Durer also reproduced that figure in a well-known print. The "Stregozzo," indeed, like Martin Schon's Temptation of St. Anthony, would seem to have had a peculiar charm to the fantastic imaginations of contemporary artists.

H. 13 in. ; W. 9 $\frac{1}{4}$ in. Collection (R.)

549.

PETER BREUGHEL (THE ELDER).

BORN, 1510; DIED, 1570.

HALF-LENGTH PORTRAIT OF AN ARTIST WITH A BRUSH IN HIS HAND. Behind him an old man (or woman?) wearing spectacles, intently gazing over his shoulder. Pen drawing in bistre; called by Dr. Wellesley, "a portrait of the painter himself."

In the left-hand corner of this drawing is the signature, "P. Breughel, fecit," beautifully written, probably by Nicholas Lanière.

H. 10 $\frac{3}{8}$ in. ; W. 8 $\frac{1}{8}$ in. Collections—Richardson, P. Sandby (W.)

550.

LAMBERT LOMBARD. BORN, 1500;

DIED ABOUT 1565 (?)

CHRIST AND THE WOMAN OF SAMARIA. Finished pen drawing in

c c

194 *Various Flemish, Dutch & German Masters.*

bistre, shaded with grey or neutral tint. On the right of the figure of our Saviour is the signature of the artist, "Lambertus Lombard," carefully written in minute characters.

W. 14 in. ; H. 9½ in. Collection (R.)

551.

DENIS CALVART. BORN, 1555; DIED, 1606.

THE MARRIAGE AT CANA. Christ changing the water into wine. An elaborate composition of many figures. Highly finished drawing in red chalk. Signed, "Dionysus Calvart, 1591."

H. 10 in. ; W. 8 in. Collections—Hoofdman, (L.)

552.

BARTHOLOMEUS SPRANGHER. BORN, 1546;
DIED, 1628 (?)

THE VIRGIN AND CHILD. Pen drawing washed with bistre.

H. 6½ in. ; W. 5⅛ in. Collections—Sir Peter Lely, (L.)

553.

SPRANGHER.

THE VIRGIN SEATED ON A ROCK, adores the Infant Jesus. In the background, on the right, Joseph with an ass. Pen and bistre drawing, on blue paper, heightened with white.

L. 10¼ in. ; H. 7½ in. Collection (L.)

554.

JOHANNES STRADANUS (JAN STRADA).

BORN, 1536; DIED, 1605.

A BAND OF TRUMPETERS. The banners, which hang from the trumpets, charged with the device of a spread eagle, probably denote them to be the imperial musicians. The figures are sixteen in number. Pen and bistre wash.

L. 13½ in. ; H. 6¼ in. Collection (L.)



555.

HENRI GOLTSIUS. BORN, 1558; DIED, 1617.



THE THREE GRACES. A standing group of three nude females with their arms interlaced, the one in the centre with her back to the spectator. In the background a palm tree. Although entirely different in design, this composition seems to have been inspired by Marc Antonio's print of the same subject after Raffaele. Highly finished drawing in pen shaded with bistre and heightened with white, on reddish tinted paper, the top of the sheet arched or rounded.

H. 10 in. ; W. 6 in. Collections—Lawrence, (R.)

556.

GOLTSIUS.

TEMPTATION OF ADAM AND EVE. Elaborate and highly finished drawing in bistre, heightened with white. The figures tinted in water colours. Signed with the monogram of the artist.

H. $7\frac{5}{8}$ in. ; W. $5\frac{3}{8}$ in. Collection (R.)

557.

GOLTSIUS.

PORTRAIT (HALF-LENGTH) OF THE ENGRAVER MATHAM, wearing a ruff and wide-brimmed hat. He holds up a copper plate in his left hand, and a burin in the right. Highly finished drawing, in silver point or black lead, on an afs-skin tablet overlaid with a cream-coloured prepared ground. The monogram of the artist is in the upper left-hand corner of the drawing.

H. $5\frac{3}{4}$ in. ; W. $4\frac{1}{8}$ in. Collections—Verftolk van Soelen, (L.)

558.

GOLTSIUS.

PORTRAIT STUDY OF THE HEAD OF A GENTLEMAN, with a ruff and a wide-brimmed slouch hat, in three several views. On the reverse

a half-length standing portrait of a young man with a large ruff. On both sides are minute inscriptions, apparently of contemporary date. By these it appears that the three heads are so many different views of Goltzius' own countenance taken from the mirror. The inscription is "Hendrick Goltzius ipse fecit 1580 oude 52 jaar." The inscription of the standing portrait is, "H*. Vaandry der Burgery v Haerlem." The monogram of Goltzius is seen on each side. Most delicate and beautiful studies from the life in silver point on a prepared afs-skin tablet.

H. 6 in. ; W. $5\frac{1}{4}$ in. Collections—Scarisbrick, (R.)

559.

GOLTSIUS.

STUDY OF THE HEAD OF A YOUNG MAN, AND TWO HANDS, drawn from nature, in silver point, on a cream-coloured prepared afs-skin tablet.

L. 4 in. H. $2\frac{3}{4}$ in. Collection (L.)

560.

GOLTSIUS.

PROFILE HEAD OF AN OLD MAN, elaborately drawn with the pen in Indian ink, in the style of a line engraving. In the field of the drawing, on the left, is the monogram of the artist, and date 1600.

H. $6\frac{1}{2}$ in. ; W. $5\frac{1}{2}$ in. Collection (L.)



561.

H. VAN ACHEN. BORN, 1552; DIED, 1615.



PIETÀ OR ENTOMBMENT. Composition of four figures. Pen drawing, washed with Indian ink or bistre, and heightened with white, on grey ground. Signed H. V. Achen.

L. $9\frac{1}{2}$ in. ; H. $5\frac{7}{8}$ in. Collection (L.)

562.

ROELAND SAVERY. BORN, 1576; DIED, 1639.

ROCKY OR MOUNTAINOUS LANDSCAPE. On the left a cascade in a narrow ravine, spanned by a rustic bridge. Pen drawing, slightly tinted with water colours.

L. 7 in. ; H. $4\frac{1}{8}$ in. Collection (L.)

563.

ÆGIDIUS SADELER. BORN, 1570; DIED, 1629.

PORTRAIT OF A GENTLEMAN. Highly finished drawing in pen washed with bistre, drawn for engraving. Signed "Ægidius Sadeler, f."

H. $5\frac{1}{2}$ in. ; W. 4 in. Collection (L.)

564.

PAUL BRILL. BORN, 1556 (?); DIED, 1626.

ITALIAN LANDSCAPE. Highly finished pen drawing, shaded with bistre and neutral tint. A river or pool of water in the foreground; on the left is a wood, with a road through it, following the banks of the stream. A wide expanse of flat country, with cattle in a meadow, forms the middle distance. In the left-hand corner is the signature of the artist, "P^a Brill 1609 in Roma."

L. $1\frac{7}{8}$ in. ; W. $6\frac{1}{8}$ in. Collections—Wells of Redleaf, (R.)

565.

DAVID VINCKENBOOMS. BORN, 1578; DIED
ABOUT 1629.

A GANG OF MENDICANTS, being relieved at the door of a house. Signed with the monogram of the artist, and dated 1604. On a marginal band at the bottom of the drawing is a carefully-written inscription in three lines, in the Dutch language. Pen drawing, shaded with Indian ink and indigo.

L. 9 in. ; H. 7 in. Collection (R.)

566.

JACOB DE GHEYN. BORN, 1565; DIED, 1615.

AN ALLEGORICAL COMPOSITION OF ELABORATE DESIGN, arranged in an architectonic manner, with ornamental cartouche work, &c., perhaps a cartoon for a panel of painted glass. Conspicuous in the

centre is a naked infant, seated within a niche, blowing bubbles; on the right stands an emperor, and on the left a peasant, in the foreground the two wasted corpses of the same personages. In the upper part is a composition of the Last Judgment, and two smaller ones, within circular cartouches, of the Fall and the Crucifixion. Several cartouches and other appropriate spaces are filled in with Latin verses and mottoes, each of them accompanied with the signature "H. Grotius." These inscriptions are apparently in the autograph of that celebrated scholar, who was a townsman and contemporary of De Gheyn, (at Antwerp). The drawing is inscribed by the artist, "I. de Gheyn," in 1599. Highly finished shaded drawing in bistre and Indian ink.

H. 18 in.; W. 14 in. Collection (R.)

567.

ADAM ELSHEIMER. BORN, 1574; DIED, 1620.

LANDSCAPE. A river or lake, bordered by a road on the left, at the foot of a wooded hill; a castle on the opposite shore in the middle distance, the scene vividly illumined by the setting sun. Finished drawing in chiar'oscuro, Indian ink and white, on a dark brown ground. From Richardson's collection. At the back is the following inscription in the autograph of Richardson: "For this drawing I have more than once been offered 25 guineas, but refused it, chiefly because I would not suffer so capital a drawing to go out of my collection in my lifetime."

L. 10 in.; H. 7 $\frac{1}{4}$ in. Collections—Richardson, (W.)

568.

JOACHIM SANDRART. BORN, 1606; DIED, 1688.

VERTUMNUS AND POMONA (?) Two female figures seated in a garden. Pen and bistre washed drawing.

H. 7 $\frac{1}{2}$ in.; W. 6 $\frac{1}{4}$ in. Collections—Hugnies, Amsterdam, 1763, (R.)

569.

JOH. HEN. SCHONFELDT. BORN, 1609;

DIED, 1675 (?)

A MENDICANT OR GIPSY WOMAN PLAYING THE JEWS' HARP, and carrying a squirrel led by a chain. Pen and red chalk, shaded with indigo or neutral tint. Signed in the left-hand corner.

H. 8 $\frac{1}{4}$ in.; W. 5 $\frac{1}{4}$ in. Collection (L.)

570.

JAN COSSIERS. BORN, 1603; DIED, 1652.

A CONVERSATION; or convivial party of ladies and cavaliers in a garden. Drawn and shaded with Indian ink with the point of the brush, on light brown tinted paper.

H. 16 in. ; W. 12 in. Collections—Henry Hamal of Liege, T. Dimfdale, R. Dumefnil, (R.)

571.

PETER BOUT.

THE FARRIER'S SHOP. Landscape, with numerous figures. In front of a smithy, a farrier shoeing a vicious horse. Black chalk, shaded with Indian ink. Signed, "P. Bout, f. 1680."

L. 10½ in. ; H. 7 in. Collection (L.)

572.

PETER BOUT.

INTERIOR, with a party of cavaliers at table playing backgammon. On the left a woman seated, smoking a pipe. In the background a carved armoire with china vases on the top, a large tent bed on the left, an open doorway on the right, and on the wall hang three pictures. Signed in the right-hand lower corner, "P. Bout." Highly finished shaded drawing in Indian ink.

L. 6 in. ; H. 5⅛ in. Collection (L.)



573.

PETER PAUL RUBENS. BORN, 1577 ;
DIED, 1640.



LANDSCAPE. The outskirts of a Flemish village. In the centre a winding road, with a canal or rivulet on each side ; on the left a cottage or farmhouse, surrounded by trees. Delicate pen drawing in sepia.

This drawing, one of a series of similar landscape studies by Rubens, kept together in the collection of John Percival, Earl of Egmont (sold

at Christie's a few years ago), is evidently of the very early period of the great master: it recalls the manner of Breughel and Paul Brill.

W. $10\frac{1}{4}$ in.; H. $7\frac{1}{4}$ in. Collections—Egmont, (W.)

574.

RUBENS.

A FLEMISH FARM-YARD. Study from nature. On the left the artist seated drawing.

This interesting and beautiful drawing, although of the very early period of the master, is in every respect a more advanced performance than the preceding specimen. It is a true water-colour drawing, washed or tinted quite in accordance with the modern *technique*, the outline only being drawn with the pen in sepia. Some few examples exist of drawings executed early in the previous century by Albert Durer, tinted with washes of transparent colour; and at a later period in the seventeenth century, the beautiful drawings of Adrian Ostade and his pupil, Dufart, are generally regarded as the prototypes of modern water-colour art. This drawing of Rubens, evidently executed at the outset of his career, may now be adduced as an intermediate link. The present specimen also came from the Egmont collection.

L. $14\frac{1}{4}$ in.; H. 9 in. Collections—Egmont, (W.)

575.

RUBENS.

A ROMAN PROCESSION OF LICTORS, &c., in the manner of Polidoro. Composition of many figures arranged as a long frieze. Pen drawing, washed with bistre, and heightened in parts with white, on blue paper.

L. $16\frac{1}{2}$ in.; H. $6\frac{5}{8}$ in. Collections—Richardson, J. Barnard, Sir T. Lawrence, (R.)

576.

RUBENS.

A STUDY, or more probably a free imitation of a portion of Leonardo da Vinci's cartoon of the battle of the standard. In chalk, washed with bistre. This drawing shows many variations from the composition engraved (also from Rubens' drawing) by Edelinck. It would seem that the original cartoon by Leonard, or else some copy of it, was extant in Rubens' time, and it is evident this is one of the studies made when he was in Italy. The sheet contains several

marginal notes in the Italian language, in the autograph of the artist, referring to details of the composition.

L. $20\frac{1}{2}$ in.; H. $16\frac{1}{2}$ in. Collection—P. H. Lanckrinck, Sir T. Lawrence, (R.)

577.

RUBENS.

BATTLE OF THE AMAZONS. Drawing of a portion of a composition of many figures and horses in the wildest turmoil of combat. Pen drawing in bistre, probably of the earlier period of the master.

L. 17 in.; H. 10 in. Collections—Richardson, Bouverie, (R.)

578.

RUBENS.

STUDY OF THREE COWS FEEDING IN A MEADOW. Several other sketches of cows on a smaller scale round the margin of the sheet. Pen drawing, washed with bistre. This large drawing or cartoon is from the collections of Sir T. Lawrence, the King of Holland, and Leembruggen. An old but evidently inferior replica (a contemporary copy, in fact,) is in the collection of the British Museum.

This drawing is signed, apparently in the autograph of Rubens, in the right-hand lower corner, "P. P. Rubbens."

L. 21 in.; H. $15\frac{1}{2}$ in.

579.

RUBENS.

SLIGHT OUTLINE SKETCH IN BLACK AND RED CHALK. A study for the head of his son, in the portrait of his wife and child in the Louvre.

H. 8 in.; W. 6 in. Collections—T. Hudson, Richardson, (R.)

580.

RUBENS.

THE RESURRECTION. On the right our Saviour is soaring upwards from the sepulchre, with a palm branch in his hand. In the foreground are seen the Roman soldiers, some asleep, and others falling headlong over their companions in affright. Highly finished pen and shaded drawing in bistre, heightened with white. This admirable drawing appears to have been traced by the engraver, and is, in all probability, a design expressly made for a print.

H. 12 in.; W. $7\frac{1}{2}$ in. Collection—Sir T. Lawrence.

581.

RUBENS.

CHRIST CRUCIFIED BETWIXT THE TWO THIEVES. The Magdalen embracing the foot of the cross. On the right stand the Virgin and St. John, and on the left, in the background, two Roman soldiers.

Pen drawing shaded with bistre.

H. $11\frac{1}{2}$ in. ; W. $8\frac{1}{4}$ in. Collection—Sir T. Lawrence, (L.)

582.

RUBENS.

THE GENIUS OF ROME, seated on trophies and prostrate captives. On the left, in the background, a group of Romulus and Remus suckled by the wolf. Red chalk, in parts washed with bistre, and heightened with white.

W. 17 in. ; H. 15 in. Collections—Lawrence, (R.)

583.

RUBENS.

A GROUP OF NUDE MALE AND FEMALE FIGURES FALLING HEAD-LONG DOWNWARDS. Study for a portion of the well-known picture of the Fall of the Damned, at Munich. Black and red chalk, heightened with white.

H. $11\frac{3}{8}$ in. ; W. $9\frac{1}{2}$ in. Collections—W. Dyce, R. A., (R.)

584.

RUBENS.

MELEAGER AND ATALANTA. Finished drawing in black, red, and white chalks, also slightly washed with bistre, on tinted paper. Atalanta seated, on the left of the drawing, with a hound fawning upon her, receives the boar's head from Meleager, who advances towards her : betwixt them an amorino. In the right-hand upper corner a fury is seen in the clouds. This drawing is almost entitled to be considered as a picture. It is impossible to over-estimate the talent which has enabled the great painter to indicate, with such simple means, the most varied and brilliant colour. The flesh tints in particular are as truthful and beautiful as if achieved with the fullest resources of the palette. A small oil picture of correspondent design exists at Hampton Court.

H. 13 in. ; W. $9\frac{1}{2}$ in. Collection (R.)

585.

RUBENS.

STUDY FOR A PORTION OF THE PICTURE OF MOSES AND THE BRAZEN SERPENT. Group of six foreshortened figures. This splendid drawing recalls the grandiose manner of Michel Angelo, and it is evident that Rubens had portions of the Last Judgment fresco immediately in view. It is executed in black chalk washed with bistre, and also hatched and shaded with the pen and heightened with white.

W. 24 in. ; H. 15 in. Collections—Sir T. Lawrence, the King of Holland, (L.)

586.

RUBENS.

SUSANNAH AND THE ELDERS. Highly finished composition in black and white chalk, on brown paper, in parts touched with the pen in bistre: probably made in order to be engraved by one of his pupils.

H. 15 in. ; W. 11 in. Collection (R.)



587.

ANTHONY VANDYCK. BORN, 1599; DIED, 1641.



DESIGN FOR AN ALLEGORICAL COMPOSITION OF CHARITY. Counterproof retouched by the master. This beautiful composition, representing a seated female figure, surrounded by naked children, who are sitting in her lap, playing around and embracing her, was originally embodied as a shaded drawing in black chalk or charcoal. The present is an impression or counterproof from it, impressed on yellow tinted paper, and afterwards retouched by Vandyck himself, in Indian ink, with the point of the brush, in the most spirited and admirable manner. The picture, (painted from this drawing?) was in the Pömersfelden collection, sold in Paris (May, 1867), it was then ascribed to Rubens.

H. 10 $\frac{1}{4}$ in. ; W. 9 in. Collections—John Percival First Earl of Egmont, (R.)

588.

VANDYCK.

DESIGN FOR A TITLE PAGE. A pedestal flanked by allegorical figures of Peace and War, on the summit a female seated figure with a globe by her side, holding a book and a torch, and surrounded by amorini, at the bottom emblematical figures of the earth and the sea. Highly finished pen and bistre drawing.

H. $11\frac{3}{8}$ in.; W. $6\frac{1}{8}$ in. Collections—Lawrence, (R.)

589.

VANDYCK.

THE CRUCIFIXION, with the Virgin and St. John and the Magdalen embracing the foot of the cross. Reed pen drawing in bistre, washed with the same, and heightened with white.

H. $10\frac{1}{4}$ in.; W. $6\frac{1}{2}$ in. Collections—J. Thane, Lawrence, (R.)

590.

VANDYCK.

GROUP OF THREE STANDING FIGURES OF SAINTS, "Sacra Conversazione." In the centre a female saint holding a palm branch, is conversing with her aged male companion, who also holds a palm; above, in the clouds, three boy angels scattering flowers. Drawing with a fine pen, shaded with bistre. In the right-hand corner are the artist's own initials, A.V.D., by himself; probably a finished drawing for the engraver. This drawing, although without the stamp, was formerly in the Mariette collection, and more recently in that of Sir T. Lawrence, Woodburn, (R.)

H. 6 in.; W. $4\frac{1}{4}$ in.

591.

VANDYCK.

COMPANION DRAWING TO THE PRECEDING. Fine pen and bistre wash. Group of three male saints; in the centre a saint or doctor of the church, wearing a cope, and holding a book in his hand, is looking upwards in an attitude of adoration towards the Holy Spirit, seen descending in the form of a dove; on the left a saint in the costume of a woman warrior, and on the right another saint with a lion's skin over his shoulder, and a palm in his hand. Nearer the fore-

ground a boy angel or amorino holds up a Papal tiara. In the left-hand lower corner, in neatly written Roman capital letters is the signature, "A. Van Dyck," by himself.

H. 6 in. ; W. $5\frac{1}{4}$ in. Collections—Mariette, Lawrence, (R.)

592.

VANDYCK.

AN AGED MAN KNEELING ON THE GROUND, with three amorini near him. Slight sketch with the point of the brush, in Indian ink, on light brown tinted paper. In the right hand corner is the signature of the artist, "Van Dyck, fecit."

W. $6\frac{3}{4}$ in. ; H. $4\frac{1}{4}$ in. Collection (R.)

593.

VANDYCK.

A GROUP OF MEN IN VIGOROUS ACTION, dragging forth from a tent a half-draped female figure, and another nude figure, the latter apparently slain. Composition of nine figures, drawn in pen and bistre wash.

W. 12 in. ; H. $7\frac{1}{2}$ in. Collection (R.)

594.

VANDYCK.

FOUR SMALL VIGNETTE DRAWINGS, mounted on the same sheet. Designs for book illustrations. The Virgin and Child crowning a kneeling saint with a wreath of flowers. A faint kneeling on the seashore with an angel, who gives him a basket of flowers, and two versions of another composition being a faint with a hammer and chisel cutting an inscription on a rock, an angel standing behind him. Pen and bistre wash.

H. of each, 4 in. ; W. $2\frac{1}{4}$ in. Collection (R.)

595.

VANDYCK.

THE ENTOMBMENT. Composition of six figures. Drawing in Indian ink with the point of the brush, and with red chalk.

H. 9 in. ; W. $7\frac{1}{2}$ in. Collections—Charles I., Lord Arundel, Sir P. Lely, Paul Sandby, Jolles, (L.)

596.

VANDYCK.

ALLEGORICAL OR MYTHOLOGICAL SUBJECT, probably "The Triumph of Love." Venus, a draped female figure, holding two arrows in her

hand, is seated in the centre; at her feet Hercules reclines, whilst his arms are being pinioned behind him by Cupid. Mars also is seated by his side, also with his arms tied. A crowd of amorini, satyrs, &c. complete this composition. Drawn with the point of the brush, and slightly washed in bistre, on pale brown tinted paper. Signed in the left-hand lower corner, "Aⁿ. Vandyck f^t."

W. 12 $\frac{1}{4}$ in.; H. 8 $\frac{3}{4}$ in. Collection (R.)

597.

VANDYCK.

THE DEATH OF ADONIS. Venus and Cupid uphold the dying youth. One of the most precious and beautiful drawings of the master. In composition and design it displays an elegance and charm worthy of Raffaello, whilst its execution is inimitably spirited. Pen and shaded drawing in bistre, heightened with white.

H. 8 $\frac{1}{8}$ in.; W. 6 in. Collections—Lawrence, Hawkins, (R.)

598.

VANDYCK.

STUDY OF LANDSCAPE. An English lane scene, in distemper or water-colours, on grey paper.

This beautiful drawing, one of a series of similar studies, six or eight in number, occurred for sale in the Bouverie collection, an early last century gathering, sold at Christie's about 1860, and was then acquired, with others, by Dr. Wellefley. They probably formed an unique series, done by Vandyck whilst stopping in some English country house, and had been doubtless always kept together in this country. They were all signed in an ancient hand, some of them apparently by the master himself. The admirable truth to nature, and their singular resemblance in manner to the finest studies of modern English water-colourists—De Wint or David Cox, is most noteworthy.

L. 15 $\frac{1}{4}$ in.; H. 9 $\frac{1}{4}$ in. Collection (W.)

599.

VANDYCK.

PORTRAIT OF NICHOLAS ROCKOX, Consul or Burgomaster of Antwerp. Head or three-quarter portrait in an oval, wearing a frilled ruff. Brilliant finished drawing in pen and black chalk, shaded with bistre and heightened with white. A fine print by Vorsterman of

Rockox seated in a chair, the figure seen down to the knees, a bust of Homer standing on a table near him, and with a view of Antwerp in the distance, accompanies the drawing. The head of Rockox corresponds exactly in both. The print, however, was evidently engraved from an oil picture by Vandyck, and it seems likely that the present highly finished drawing, unquestionably one of the most admirable performances of its kind of Vandyck's earlier time, was made by the painter from the picture to serve for another engraving.

Rockox was a noted amateur of art, and the personal friend of both Rubens and Vandyck.

H. $8\frac{1}{2}$ in. ; W. $6\frac{1}{2}$ in. Collections—Lagoy, Dimdale, Lawrence, Verftolk, (L.)

600.

VANDYCK.

PORTRAIT OF ERYCIUS PUTEANUS, a Flemish historian. Half length, his hand resting on an open book. Shelves of books, half veiled by a curtain in the background. Inscribed at bottom in the handwriting of Vandyck:—

“Puteanus, obit A°. 1646. Vandyck F.”

This splendid drawing was executed for the print by P. de Jode, which accompanies it, and which is inscribed, “Clarissimus Erycius Puteanus, historiographus regius professor configliarius, &c.”

H. $9\frac{1}{2}$ in. ; W. $6\frac{3}{4}$ in. Collection—J. Hudson.

601.

VANDYCK.

THREE-QUARTER PORTRAIT OF A MAN WEARING A RUFF AND A SKULL CAP. Black chalk, heightened with white, on grey paper. This drawing is evidently of the same period as the portrait of “Gevartius,” in the National Gallery. It is believed to be a portrait of Guillaume le Taciturne, Prince of Orange, the features and general expression strongly resembling that celebrated personage, in which case it must have been a posthumous representation. Acquired in Antwerp in 1855.

H. 10 in. ; W. $7\frac{1}{4}$ in. Collection (R.)

602.

VANDYCK.

PORTRAIT OF ADAM DE COSTER. Half length, the right arm resting on the base of a column. Italian chalk. This is the original

drawing from which the reversed engraving by Peter de Jode was taken. The engraving (an impression of which accompanies the drawing) is inscribed, "Adam de Coster Pictor Noctium Mechlinensis. Ant. Vandyck pinxit; Peter de Jode sculpsit."

H. 9 in. ; W. 6 $\frac{1}{4}$ in. Collections—Garle, (R.)

603.

VANDYCK.

PORTRAIT OF AN ENGLISH LADY. Vigorous but slightly drawn sketch or outline in black chalk, on grey paper, heightened with white.

H. 14 in. ; W. 9 $\frac{1}{2}$ in. Collections—Lord Spencer, (W.)

In respect to certain drawings of Vandyck, of which this example may be regarded as a typical specimen, De Piles (on the authority of the collector Jabach) may be quoted in illustration. He says:—

"Having made appointments with his fitters, he never worked more than an hour at each portrait, whether sketching it or finishing it; and when the clock warned him the hour was over, he rose, made a bow to his fitter, to intimate that enough had been done for that day, and made arrangements for another fitting. Then his servants came to clean his brushes, and brought him another palette ready for the next fitter. He thus worked at many portraits in one day, and with extraordinary rapidity. Having slightly sketched a portrait, he placed his fitter in the attitude he had previously arranged, *and with black and white chalk, on grey paper, he sketched the figure and dress, which he designed in a grand style, and with exquisite taste.* This drawing he gave to able assistants, who afterwards copied it, with the help of the dresses lent, at his request, by his fitter. When his pupils had painted to the best of their ability the drapery in the picture, Vandyck touched lightly over it, and in a very short time, with his knowledge, produced the truth and art we admire in his pictures."



604.

JACOB JORDAENS. BORN, 1594; DIED, 1678.



HOLY FAMILY WITH JOSEPH AND ELIZABETH. Composition of four half-length figures. Pen and bistre washed drawing. Signed, "J. Jordaens."

H. 5 in.; W. 4¼ in. Collection (R.)

605.

JACOB JORDAENS.

ALLEGORICAL RELIGIOUS SUBJECT. On the right a priest in a pulpit, pointing to an allegorical figure of Truth; below, impersonations of Faith and Charity; and, on the left, three figures, probably of Envy, Hatred and Malice, dragging forward a man with his hands bound behind his back. In a cartouche, at the bottom, is inscribed, "Gal. 6 cap." Signed by Jordaens in the right-hand lower corner. Drawing in black and red chalk, tinted with water-colours.

H. 13¼ in.; W. 10½ in. Collection (R.)

606.

FRANÇOIS SNYDERS. BORN, 1579; DIED, 1657.

GAME PIECE. A young man is talking to a woman, who is carrying a tray of vegetables on her head, behind a long table laden with game, fruit, &c. A roebuck, a boar's head, a hare, fowls, a lobster, and a basket of grapes may be specified. A hound is coming from under the table. Pen drawing, washed with bistre.

L. 16½ in.; H. 10¼ in. Collection (L.)

607.

F. SNYDERS.

GAME PIECE. The pendant to the preceding drawing. A fawn, a swan, a boar's head, hares, rabbits, and other game and fruit heaped up on a table. On the left a man standing with a basket of fruit

taking his hat off, whilst a boy by his side is picking his pocket. In the foreground, in the centre of the composition, are two cocks fighting. Pen drawing, shaded with bistre. These two drawings, probably the finest of their kind known, are from the Verftolk and Leembruggen collections.

W. 16 $\frac{1}{4}$ in. ; H. 11 in.

608.

THEODORE VAN THULDEN (AFTER RUBENS).

BORN, 1607 ; DIED, 1676.

THE MAGDALEN, anointing the feet of our Saviour in the house of Simon the Pharisee. An elaborate drawing with the pen in bistre, shaded with neutral tint, and heightened with white, on pale brown paper. Apparently the finished drawing made from Rubens' picture, for the engraving, by Michael Natalis, which accompanies the drawing.

L. 17 in. ; H. 13 $\frac{1}{2}$ in. Collections—Goll Van Falkenstein, (L.)

609.

ABRAHAM DIEPENBEKE. BORN, 1607 ; DIED, 1675.

THE ADORATION OF THE MAGI. Black chalk, touched with the pen in bistre, and heightened with white chalk. Finished drawing, probably made for the engraver.

H. 6 $\frac{1}{8}$ in. ; W. 4 $\frac{1}{4}$ in. Collections—Sybouts, (L.)

610.

DIEPENBEKE.

A MERRY-MAKING, OR HARVEST FEAST. Under the spreading branches of a tree in the outskirts of a farm, a group of men, women and children are joyously feasting. On the left, a woman is dancing with two young children ; and, on the right, a beggar woman, with a child strapped to her back, is receiving alms from the master of the feast. Composition of seventeen figures. This elegant design, full of kindly, cheerful sentiment, is likewise correct and graceful in drawing. It is, unfortunately, somewhat confused and scattered in effect, owing mainly to the fading of the bistre outlines and shading, whereby undue prominence has been given to other portions of the drawing executed in Indian ink and white. In the right-hand lower corner are the initials of the artist in gold letters, "A. D."

Highly-finished drawing in bistre and Indian ink, heightened with white, on cream-tinted paper.

L. $10\frac{3}{8}$ in.; H. $5\frac{1}{4}$ in. Collection (R.)

611.

LUCAS VORSTERMAN. BORN, 1580 (?)

THE MARTYRDOM OF A SAINT. The saint is being drowned in a river. Soldiers standing on a bridge are pulling him into the stream with cords, and another on the bank is striking him with a shaft of a halberd. Finished pen and bistre drawing for a small engraving. Signed "Vorsterman," in the right-hand lower corner.

H. $3\frac{1}{4}$ in.; W. $2\frac{1}{2}$ in. Collection (R.)

612.

PETER SOUTMAN. BORN ABOUT 1580; DIED

AFTER 1650.

HEAD OF A LADY, doubtless a portrait of Helena Formann, second wife of Rubens. Italian chalk, finished with the pen, and bistre.

H. $6\frac{1}{2}$ in.; W. $5\frac{1}{4}$ in. Collections—Hoofdman, (L.)



613.

DAVID TENIERS. BORN, 1610; DIED, 1694.



IPSIES IN A ROCKY LANDSCAPE. A sketch in black chalk, heightened with white, on dark brown tinted paper.

L. $8\frac{1}{2}$ in.; H. 6 in. Collections—J. Hudson, T. Dimdale, (R.)

614.

DAVID TENIERS.

INTERIOR, WITH A PARTY OF SIX BOORS DRINKING, one of them seated at the head of the table, holds in his hand a broad sheet, from which he is reading. On the left a woman is passing out behind a screen

with a jug in her hand. Black chalk, heightened with white, on dark brown tinted paper.

W. 11 in. ; H. $7\frac{1}{2}$ in. Collection (L.)

615.

DAVID TENIERS.

FOUR BOORS PLAYING AT CARDS, one to the right seated across a bench wears a high conical hat; another player, seated on the opposite side in a chair, wears a round or bell-shaped felt hat, and between them may be noticed a peasant with a mug in his hand. Drawing in black chalk and lead pencil.

W. $10\frac{1}{2}$ in. ; H. $8\frac{3}{8}$ in. Collections—Nicholas Haym, Scarisbrick, (R.)

616.

DAVID TENIERS.

CARICATURE SUBJECT. The interior of a painter's atelier; a monkey painting the portrait of a tabby cat. Numerous other figures of monkeys as pupils and lookers on. Offracted from an oil picture, finished and retouched all over by the artist in crimson oil colour.

L. $11\frac{1}{2}$ in. ; H. 9 in. Collections—Verstolk, (L.)

617.

DAVID TENIERS.

THE SHOP OR STUDY OF A BARBER SURGEON, who, as a monkey, is dressing the hair of a tabby cat. A tumultuous rout of monkeys entering in at a door on the left, and numerous others looking into the room through a window casement on the right. Offracted, highly finished in crimson, in the same manner as the preceding drawing, to which it is the companion. These elaborate and amusing compositions are characteristic examples of an entire class of productions of the earlier period of the artist.

L. $11\frac{3}{4}$ in. ; H. $9\frac{3}{4}$ in. Collections—Verstolk, (L.)

618.

DAVID TENIERS.

HALF-LENGTH FIGURE OF A LADY HOLDING A FAN, apparently walking in a garden; a clump of hollyhocks in the background; she is clad in a white satin jacket or doublet, with red bows on the sleeves, and has a black cap with a white ostrich feather on her head. Finished drawing in black and red chalk, and water-colours.

H. $6\frac{3}{4}$ in. ; W. $5\frac{3}{4}$ in. Collections—Hawkins, (R.)



DUTCH SCHOOL.

619.

JAN VAN AKEN. BORN, 1614 (?)



IDEAL ROCKY LANDSCAPE. Shaded drawing in Indian ink.

L. 6 in. ; H. $3\frac{7}{8}$ in.

620.

THE COMPANION.

ROCKY LANDSCAPE, with a river and boats. Both these drawings are signed and initialed, and were probably made for the engraver.

L. 6 in. ; H. $3\frac{7}{8}$ in. Collection (L.)

621.

HENRI VAN AVERCAMP. BORN TOWARDS THE END
OF THE SIXTEENTH CENTURY.

“THE FISHERMAN’S RETURN.” A fisherman with his dog seated at the door of his cottage ; a woman, with a basket in her hand, entering at the open door. On the left two other fishermen, cleaning fish on the end of a barrel. Pen drawing, tinted in water-colours.

H. 8 in. ; W. $7\frac{1}{2}$ in. Collection (L.)



622.

LUDOLPH BACKHUYSEN. BORN, 1631 ;
DIED, 1709.



STORM NEAR A ROCKY COAST. In the front of the composition a ship, apparently abandoned by her crew, is driving on the rocks. A round tower is conspicuous on a rock on the right, and beyond it, higher up in the distance, a building with a dome. Finished drawing, outlined with the pen in bistre, and shaded with Indian ink. Initialed "L. B." in left-hand lower corner. The original design for an etching by the master.

L. $9\frac{1}{2}$ in. ; H. 7 in. Collection (R.)

623.

BACKHUYSEN.

SHIPS IN A GALE. In the foreground a lugger or fishing smack is passing in front of a three-masted ship; the sea is breaking over her stern. On the left is a fishing boat. Pen drawing in bistre, shaded with Indian ink.

W. $6\frac{1}{8}$ in. ; H. 4 in. Collection (R.)

624.

BACKHUYSEN.

SEA PIECE, "A FRESH BREEZE." In the foreground fishermen in a boat, hauling in their nets. A smack or sloop on the left, with a large flag at the stern, on which are the initials of the artist, "L. B." Various craft in the distance. A most brilliant and forcible washed drawing in bistre.

L. $10\frac{5}{8}$ in. ; H. $6\frac{1}{4}$ in. Collections—Woodburn, Garle, Scarisbrick, (R.)

625.

BACKHUYSEN.

SEA PIECE: VIEW NEAR AMSTERDAM. In the centre, in mid distance, a cottage on an island, or spit of land. In front, in the centre, a boat, with three men endeavouring to land. Two straggling trees blown by the wind on the left. Shaded drawing in bistre. Initialed "L. B." Called in the Leembruggen catalogue, "La maison de péage près d'Amsterdam."

L. 6 in. ; H. $3\frac{1}{2}$ in. Collections—Saportas, (L.)

626.

BACKHUYSEN.

SEA PIECE: THE Y, WITH AMSTERDAM IN THE BACKGROUND. In front, a boat full of peasant men and women. On the right an Admiralty yacht ; and further in the distance, on the same side two ships at anchor. On the left a three-decker man-of-war and several small vessels. Finished shaded drawing in Indian ink. One of the most important drawings of Backhuysen's later period, signed in the left-hand upper corner, "L. Bakhuizen fe."

L. $13\frac{1}{4}$ in. ; H. $10\frac{1}{4}$ in. Collections—Verstolk, (L.)

627.

BACKHUYSEN.

SEA PIECE. Effect of fresh breeze. The background a bold, rocky coast, with a town and port. On the left a yacht with an elaborately carved poop, bearing the English flag, driving before the wind. In the distance several large ships of war at anchor. Highly finished shaded drawing in Indian ink. Signed in the left-hand upper corner, "Ludolph Bakhuizen ft.;" and on a spar floating in the sea, in the lower corner of the drawing on the same side, the date "1679."

L. $13\frac{1}{2}$ in. ; H. 10 in. Collections—Verstolk, (L.)

628.

BACKHUYSEN.

SEA PIECE ON THE Y. Amsterdam in the distance. In front, on the left, a lugger or fishing smack sailing towards the town. Behind it in the distance a large three-decker hulk at anchor, and numerous smaller vessels. On the extreme right in the middle distance a sloop or

fishing smack, with a large flag at the stern, on which are the initials, "L. B." Finished shaded drawing in bistre.

L. $12\frac{3}{4}$ in.; H. $7\frac{1}{4}$ in. Collections—Saportas, (L.)

629.

BACKHUYSEN.

SEA PIECE ON THE ZUYDER ZEE. Fresh breeze. On the right a fishing smack driving before the wind; and on the same side, further in the distance, a large three-masted ship of war at anchor. On the left a rowing boat and a smack, with fishermen plying their nets.

L. 11 in.; H. 6 in. Collection (L.)



630.

BARENT GAAL. BORN, 1650; DIED, 1703.



HALT OF TRAVELLERS BEFORE THE DOOR OF A HOSTELRY. Chalk, washed with Indian ink or bistre.

L. $8\frac{1}{4}$ in.; H. 7 in. Collections—Hoofdman, (L.)

631.

ABRAHAM BEGYN. BORN, 1650.

MOUNTAINOUS LANDSCAPE. A river in the foreground, with a ford. A shepherd with his flock, and a man with a cart preparing to cross. Black chalk, tinted with water colours.

L. $10\frac{1}{4}$ in.; H. 6 in. Collection—Hawkins.

632.

A. BEGYN.

A PEASANT RIDING ON A MULE. Italian chalk.
H. $6\frac{1}{4}$ in.; W. 4 in. Collection (L.)

633.

DIRK VAN BERGEN. BORN ABOUT 1645; DIED, 1689.

PEASANTS DRIVING CATTLE ALONG A ROAD. A woman in a cart drawn by two oxen in the centre. In the foreground, on the right, another woman riding on an ass with panniers; and on the opposite side, in the background, a man beating a mule. Finished drawing in colours. Signed "D. V. Bergen."

W. $9\frac{1}{4}$ in.; H. $7\frac{3}{8}$ in. Collection—Niewenhuys.

634.

DIRK VAN BERGEN.

COMPANION TO THE PRECEDING DRAWING. Cattle reposing in a landscape, three cows, a calf, a goat and a kid, and four sheep. On the right a shepherd and a shepherdess with a child seated near a fountain. Signed "D. V. Bergen." Finished drawing in colours.

W. 11 in.; H. $7\frac{1}{4}$ in. Collection—Niewenhuys.



635.

NICHOLAS BERGHEM. BORN, 1624; DIED, 1683.



LITALIAN LANDSCAPE. At the foot of a Roman ruin, consisting of two Ionic columns, supporting a fragment of entablature, stands a shepherd, clad in a sheepskin jacket, conversing with a woman seated on the grass holding a distaff. A cow, a horse, a goat, a sheep, and two lambs are dispersed about the composition. In the background, on the left, a castle on a hill. Pen drawing shaded with bistre, signed and dated 1651. The highly finished execution and somewhat scattered composition of this drawing denote it, as moreover is proved by the date, to be a somewhat early work of Berghem. There exists an etching by the master himself, executed apparently at a later period, which, whilst substantially representing the same composition, displays many

emendations and improvements, notably in the omission of the Ionic columns.

H. $9\frac{5}{8}$ in. ; W. $7\frac{1}{8}$. Collections—Count Nils Barck, (R.)

636.

BERGHEM.

ITALIAN LANDSCAPE. A winding river with rocky wooded banks, a tower or castle on a high rock in the middle distance. In the foreground, a group of peasant men and women, with cattle fording the river. The principal figure of the group, in the foreground, is a woman in a red bodice, and blue skirt, on a white horse. Highly finished pen drawing, tinted with water-colours. Signed, (but not dated,) in the right-hand lower corner. This exquisite and celebrated drawing is the pendant to another, also formerly in the Dimsdale collection, and now in that of Mr. Holford. The pair are reputed to be the only highly finished coloured drawings of Berghem known.

L. $8\frac{7}{8}$ in. ; H. 6 in. Collections—T. Dimsdale, Hawkins.

637.

BERGHEM.

ITALIAN LANDSCAPE, on the margin of a wide river or lake, bounded with rocks. A female on a mule, and a shepherd with a group of cows, sheep and goats are awaiting the arrival of a ferry-boat, which is seen advancing in mid channel laden with cattle. Black chalk, shaded with Indian ink. This drawing has been twice engraved, first by J. Visscher, in the lifetime of Berghem, and in the last century by Ploos Van Amstel.

H. 6 in. ; L. 9 in. Collections—Verftolk, Ploos Van Amstel, (L.)

638.

BERGHEM.

ITALIAN LANDSCAPE. A fountain standing on a platform or terrace of masonry. Numerous figures of peasants and women washing linen. Signed and dated 1653. Probably a design for a frontispiece for a set of etchings. Black chalk, shaded with Indian ink.

L. 8 in. ; H. $5\frac{1}{4}$ in. Collections—Jolles, (L.)

639.

BERGHEM.

CATTLE PIECE. Italian Landscape with brilliant effect of midday sunlight. On the left, in the foreground, a shepherd with his pipe, reclining under a tree, behind him a cow lowing; on the right, also in the foreground, a cow and a sheep lying down. In the middle distance, on the right, the ruins of a Roman Temple with a fountain at which a group of peasants, one of them on horseback, are watering their cattle. Signed and dated 1654. Black chalk and bistre wash.

L. 10 in. ; H. $7\frac{3}{8}$ in. Collections—Verstolk, the King of Holland, (L.)

640.

BERGHEM.

LANDSCAPE WITH CATTLE. In the foreground, on the extreme right, a peasant seated with a staff; two cows, an ass, and several sheep, form the principal group. Behind them a hut, with a clump of trees. In the middle distance cattle and sheep standing in a pool. Mountainous background. Signed and dated, 1655. Pen drawing, shaded with bistre. This exquisite drawing is one of the finest known works of Berghem.

L. $10\frac{1}{2}$ in. ; H. $7\frac{1}{2}$ in. Collections—Hawkins, (R.)

641.

BERGHEM.

A ROCKY LANDSCAPE OF AN ITALIAN CHARACTER, with cattle and a shepherd and shepherds. In the centre of the composition a large square stone or low rock is conspicuous. On the right two cows may be noted, and on the left is seen a glimpse of a wide extent of undulating country, with a low conical rock or mountain in the extreme distance, forming the horizon. Signed in the upper left-hand corner, "C. Berchem, 1657." This beautiful drawing has been reproduced as the title-page to a set of six etchings by Danckerts, the large square stone serving as a tablet to contain the inscription.

H. 9 in. ; W. 6 in. Collection (R.)

642.

BERGHEM.

A GENTLEMAN AND A LADY ON HORSEBACK, the latter with a hawk in her hand, conversing with a party of peasant women. In the left-hand corner is a group of sheep, ruins in the background. Red chalk. Signed, "J. Berchem," on the right.

H. $7\frac{1}{4}$ in. ; W. $6\frac{1}{4}$ in. Collections—Morant, (R.)

643.

BERGHEM.

COMPANION TO THE PREVIOUS DRAWING. Italian contadini. The principal group is of a woman riding upon an ass, to whom another woman on foot is handing a glass of wine; a man stands by her holding out his hand as if asking for wine. In the foreground on the left is a woman sitting down or reclining, and on the right three sheep. The background is formed by an archway, or bridge with several women on it; underneath a group of figures. Signed, "C. Berghem." Red chalk.

H. $7\frac{1}{4}$ in. ; W. $5\frac{3}{4}$ in. Collections—Morant, (R.)

644.

BERGHEM.

A HUNTING SCENE OR BATTUE, within a forest or broken country, interspersed with straggling trees. Mounted cavaliers with dogs are chasing a stag, and on the right others are hunting a boar. In the centre of the composition at the foot of a tree, a sportsman kneeling on one knee in the act of firing his rifle, and another loading his piece; a dead stag lies on the ground near them. Drawing in black chalk. An ancient counterproof, in all probability taken from it by the artist himself, accompanies the drawing.

L. $15\frac{1}{2}$ in. ; H. $10\frac{1}{4}$ in. Collection (R.)

645.

BERGHEM.

PASTORAL LANDSCAPE. A female with a basket of fruit and vegetables is conversing with a man and woman seated on the ground; a goat on the right, and an ass and a flock of sheep and goats on the left. In the middle distance a group of peasants and cattle slightly indicated. Sketch in black chalk.

L. $10\frac{1}{2}$ in. ; H. $7\frac{1}{4}$ in. Collection (L.)

646.

BERGHEM.

A GROUP OF SHEEP AND LAMBS, with a peasant girl milking an ewe, near a hut or cabin formed of boards. On the right a draw-well. Mountains in the distance on the left. Red chalk.

L. 12 in. ; H. 7½ in.

647.

BERGHEM.

SHEET OF STUDIES OF SHEEP, probably from nature. Black chalk. L. 12 in. ; H. 8 in. Collections—Verstolk, (L.)

648.

BERGHEM.

SKETCH, probably for a family portrait group. A boy is driving a miniature chaise, drawn by a tame goat, which is led by the horn by an elder boy. Behind are two ladies, one of whom is seated on the ground with a basket of fruit in her lap. The scene passes in a woody glade. Sketch in black chalk, on yellowish brown tinted paper.

L. 10½ in. ; H. 7 in. Collections—Goll van Falkenstein, (L.)



649.

GERARD BERKHEYDEN. BORN, 1645 ; DIED, 1693.



INTERIOR OF A PROTESTANT CHURCH IN HOLLAND, during service. Numerous figures in the foreground ; probably one of the churches of Amsterdam. Finished drawing in Indian ink.

H. 11½ in. ; W. 9 in. Collections—Verstolk, (L.)

650.

J. DE BISCHOP. BORN, 1646; DIED, 1686.

PORTRAIT, HALF-LENGTH, OF THE ADMIRAL D. VLUG. In the lower part a tablet for inscription, surrounded with warlike naval attributes, a cannon, an anchor, and two dolphins. Shaded drawing in bistre. An engraving of this portrait by H. Bary, is extant.

H. 16 in.; W. 11 in. Collections—Verftolk, (L.)

651.

J. DE BISCHOP.

A WITCH RIDING THROUGH THE AIR ON A DRAGON, surrounded by stormy clouds. Beneath, an extensive mountainous landscape, with various buildings and trees, the latter violently blown about by the wind. On the left, in the middle distance, is a windmill on fire, with a crowd of minute figures endeavouring to extinguish the flames. In the foreground three figures on a large scale, hurrying towards the conflagration. Highly finished shaded drawing in bistre. This singular and very masterly drawing is in the style of Lucas Van Leyden, whose monogram is placed on it, apparently by the author of the drawing. The figure of the witch is evidently a Flemish version of the forceress of Marc Antonio's (or Marco da Ravenna's) print, called "Lo Stregozzo." (See *ante*, No. 552.) It is very probable that the design is copied from some original and now unknown work of Lucas. The popularity of Marc Antonio's celebrated engraving at the time of its production is evinced by Albert Durer's evident imitation of it in his little print of the Witch, and it seems more likely that Lucas Van Leyden should have originated this very unusual composition than that it should be merely a pasticcio in his manner by Bisshop.

H. 6½ in.; W. 5¼ in. Collections—Sir P. Lely, Sir A. Westcombe, (R.)

652.

ABRAHAM BLOEMART. BORN, 1564; DIED, 1647.

TWO BOYS, half-length figures, one of them holding a paper in his hands, from which he is singing, the other looking over his shoulder laughing; black chalk and bistre wash. Drawing made for the engraving which accompanies it. The song paper, blank in the drawing, is inscribed in the engraving, "een nieuw liedek stem," &c.

H. 5¾ in.; W. 4½ in. Collection (L.)

653.

JAN BOTH. BORN ABOUT 1610; DIED, 1650.

ITALIAN LANDSCAPE. On the left a torrent or waterfall betwixt high rocks. Distant mountains in the background. On the right a man with an afs. Shaded drawing, in Indian ink. An etching of this composition, by J. Lutma, accompanies the drawing.

H. $5\frac{1}{2}$ in.; W. $4\frac{3}{4}$ in. Collections—Muller, (L.)

654.

JAN BOTH.

ITALIAN LANDSCAPE. The pendant to the preceding composition.

H. $5\frac{1}{2}$ in.; W. $4\frac{3}{4}$ in. Collections—Muller, (L.)

655.

JAN BOTH.

ITALIAN LANDSCAPE. A deep wooded glen with a waterfall, tall trees on the right, and mountainous distance. Pen drawing in bistre, shaded with Indian ink. Signed "J. Both, fe."

H. $15\frac{1}{2}$ in.; W. $13\frac{1}{4}$ in. Collection—Niewenhuys.

656.

JACOB DE BRAY. BORN ABOUT 1625 (?) DIED, 1680 (?)

PORTRAIT OF SOLOMON DE BRAY (father of the artist?) at the age of eighty-one. Delicately drawn in black chalk, within an oval ornamental cartouche, inscribed "Solomon de Bray," 1648. "Aet. sue 81." The signature of the artist, "J. de Bray," is in the right-hand corner. These inscriptions are in chalk, but another in ink has been superadded afterwards by De Bray, recording the date of (his father's?) death, viz. "obytt, a 4, 1653."

H. 8 in.; W. $6\frac{1}{8}$ in. Collection (R.)

657.

JACOB DE BRAY.

PORTRAIT FROM THE LIFE, bust, or half-length, of Nicholas Everfweyn, a magistrate of Haarlem. Highly finished drawing in Italian chalk. Signed, "J. D. Bray, 1658."

H. $7\frac{1}{4}$ in.; W. 6 in. Collections—Verstolk, (L.)

658.

JACOB DE BRAY.

PORTRAIT OF A YOUNG LADY, seated in a chair holding a fan in her right hand, her dress decorated with bows of red ribbon. Finished portrait, in black and red chalk, drawn from the life. At the bottom of the drawing is inscribed the name "Maria Van Teffelin." In the field of the drawing, "Ætatis suæ 11, 1663. J. de Bray, fec."

H. 9 in. ; W. 7 in. Collections—Saportas, (L.)

659.

JACOB DE BRAY.

PORTRAITS OF THE DIRECTORS OF THE ORPHAN HOUSE AT HAERLEM. A composition of six figures seated round a long table covered with a Persian carpet, on which are writing materials. Finished shaded drawing, in Indian ink, signed, "J. de Bray, 1663." This important and beautiful drawing is evidently the project for one of those large pictures which it was the fashion to paint for the guilds and municipal corporations of Holland at the period indicated. At the reverse is appended a slip containing the names of the persons represented. An outline facsimile, apparently by Ploos Van Amstel, accompanies the drawing.

L. 12 in. ; H. 9 in. Collections—Ploos Van Amstel, Verftolk, (L.)

660.

SALOMON DE BRAY.

TWO SMALL DRAWINGS, each representing the interior of a framemaker's shop, both dated 1646. Pen drawings in bistre, washed with indigo.

L. $4\frac{1}{8}$ in. ; H. $2\frac{7}{8}$ in. Collections—Saportas, (L.)

661.

ADRIAN BROUWER. BORN, 1608; DIED, 1640.

THE DRINKING PARTY. A tipsy boor seated on a stool, holding a beer-jug in his hand. In the background, on the left, a party of three others drinking round a table.

Collection—Ploos Van Amstel. Engraved in facsimile in his work. The engraving accompanies the drawing.

H. $7\frac{1}{8}$ in. ; W. 6 in.

662.

ADRIAN BROUWER.

A DUTCH MERRY-MAKING. Composition of numerous figures. In the interior of a "tabagie." In the centre a group playing the game of "Thread the Needle." On the right, in the foreground, a man standing on a tub playing a flageolet. Pen drawing shaded with bistre.

L. $11\frac{1}{4}$ in. ; H. $6\frac{1}{4}$ in. Collection (R.)

663.

PETER COOPSE. WORKED CIRCA 1700.

SEA PIECE. Shipping at anchor, probably in the port of Amsterdam. On the left a wooden jetty. In the centre of the foreground a fisherman carrying a boat-hook. A strong breeze blowing from the left. Highly finished shaded drawing in Indian ink. Signed in the right-hand lower corner, "P. Coops."

L. $11\frac{1}{2}$ in. ; H. $7\frac{3}{8}$. Collections—Muller, (L.)

664.

PETER COOPSE.

SEA PIECE. Distant view of Amsterdam. In the centre a ship with a high-carved poop, driving under a fresh breeze towards the spectator. Two large boats on the right, and a large three-masted ship in the distance on the left. On the shore, on the same side, are two figures, a woman standing up, and a seated fisherman. Signed, "P. Coopse, fe. 1672." Highly finished shaded drawing in Indian ink.

L. 12 in. ; H. $7\frac{3}{8}$. Collections—Muller, (L.)



665.

ALBERT CUYP. BORN, 1606 ; LIVING IN 1672.



LANDSCAPE. View of a Dutch town with windmills. Undulating foreground of sand-hills. Black chalk, tinted with Indian ink and with water-colours.

L. 9 $\frac{1}{4}$ in. ; H. 7 in.

666.

CUIP.

VIEW OF DORT FROM THE MEADOWS. The great church of Dort and several windmills are conspicuous rising over buildings and trees in the middle distance. In the foreground, on the right, may be noticed a group of cows, and also two figures in conversation, one of whom carries a yoke with milkpails. In the lower corner, on the right, is the signature of the artist, "A.C." Drawing in Indian ink and black chalk, in the usual manner of the earlier time of this master. On the reverse is written in pencil, "Dordrecht Van de Lantode."

L. 12 in. ; H. 6 in. Collections—Garle, Scarisbrick, (R.)

667.

CUIP.

A COW STANDING (side view). Study in black chalk and Indian ink.

W. 7 $\frac{1}{2}$ in. ; H. 5 $\frac{1}{2}$ in. Collections—J. Barnard, Sir B. West, (R.)

668.

CUIP.

A GROUP OF BOATS ON A RIVER, WITH SUNNY DAYLIGHT EFFECT. On the left two men standing on a raft of timber. Black chalk, shaded with Indian ink.

This admirable drawing, in the most advanced style of the master, is

perhaps a study for a part of the celebrated river scene in the Holford collection.

W. 10 in. ; H. 6¼ in. Collections—Goll Van Falkenstein, (L.)

669.

CUYP.

MAN SEATED ON THE BANK OF A RIVER FISHING WITH A ROD. Black chalk, the foreground slightly tinted in water-colours. This figure forms the principal feature of a picture formerly in the collection of the Duc de Berri, and which was sold in the "San Donato" collection (Prince Demidoff's), in Paris, 1868.

L. 7⅜ in. ; H. 5½ in. Collection (W.)

670.

CUYP.

INTERIOR OF A STABLE, with two horses, and a man carrying in a pail. Drawing in black chalk, shaded with Indian ink.

L. 6¼ in. ; H. 4¾ in. Collection (R.)



671.

SIMON VANDERDOES. BORN, 1653 ; DIED, 1717.



CATTLE PIECE. A group of a cow and a flock of six sheep in an Italian landscape. On the extreme left a shepherd holding out his crook. Finished drawing in Indian ink.

L. 12¾ in. ; H. 8⅝ in. Collections—Scarisbrick, (R.)

672.

SIMON VANDERDOES.

ITALIAN LANDSCAPE. In the middle distance is a cow standing in the midst of a flock of sheep. On the left hand, in the foreground, a female figure in a kneeling attitude, before a thatched shed. Chalk

and bistre wash. Signed and dated (1681). On the reverse of this drawing is written, in the careful autograph of the artist, a couplet or verse in the Dutch language, and "Simon Vanderdoes Haerlem den 19 Janry A°. 1681.

W. 6 in. ; H. $3\frac{1}{4}$ in. Collections—Paignon, Dijonval, (R.)

673.

J. DOOMER. BORN, 1647.

A SQUARE RAFT OR FERRY-BOAT AT THE BRINK OF A WIDE RIVER. On the boat is a covered wagon, with two horses and a flock of sheep. On the left a gentleman is about to enter the boat, and the ferryman is preparing to push off from the bank with a pole. Drawing in black chalk, washed with bistre and Indian ink.

L. $14\frac{1}{2}$ in. ; H. $9\frac{1}{4}$ in. Collection (R.)

674.

J. DOOMER.

GATE OF THE TOWN OF ANRADT. A peasant woman carrying a basket on the right. Pen drawing, shaded with bistre.

L. $7\frac{1}{8}$ in. ; H. 6 in. Collection (L.)

675.

JAN DUBBELS. LIVING IN 1715.

A SEA-SHORE VIEW WITH FISHING-BOATS. To the right, on the shore, several figures of fishermen and women, and also nets hung out to dry. On the left may be noticed a man wading in the water, carrying a small anchor. Near the centre of the foreground lies a log of wood bearing the signature of the painter. A wide expanse of cloudy grey sky. Drawing in water-colours.

L. $10\frac{1}{8}$ in. ; H. $7\frac{1}{8}$ in. Collection (R.)

676.

GERBRANT VANDEN ECKHOUT. BORN, 1621 ;

DIED, 1674.

SCRIPTURAL OR PASTORAL SUBJECT. A composition of several figures, cattle, &c. On the right two women are conversing, one of them seated on a bench near the door of a hut, under the spreading branches of a large tree ; the other standing. In the foreground, on

the left, three children are playing with a dog, behind them two shepherds converging. In the background a herd of cattle are being driven along. The scene passes within a wood or shady grove. Shaded drawing in pen and Indian ink wash and red chalk.

L. $10\frac{1}{2}$ in.; H. $7\frac{1}{2}$ in. Collection (R.)

677.

JACOB ESSELINS. LIVED DURING THE SECOND HALF
OF THE SEVENTEENTH CENTURY.

A PIC-NIC OR MUSICAL PARTY IN THE GROUNDS OF A DUTCH CHATEAU. A group of cavaliers and ladies seated upon the turf under a grove of trees. Black chalk, washed with Indian ink.

L. $10\frac{1}{2}$ in.; H. $7\frac{1}{4}$ in. Collections—Verftolk, (L.)

678.

ESSELINS.

LANDSCAPE. A canal or fosse under the ramparts of a town, with a group of boats with masts and sails. Black chalk, washed with Indian ink. Initialed in the right-hand lower corner, "J. E."

L. $10\frac{3}{4}$ in.; H. $6\frac{1}{2}$ in. Collections—Hawkins, (L.)



679.

ALBERT VAN EVERDINGEN. BORN, 1621;
DIED, 1675.



LANDSCAPE; THE OUTSKIRTS OF A VILLAGE. Seed-time or early spring; labourers sowing grain in a ploughed field. Finished shaded drawing in Indian ink.

W. $7\frac{3}{8}$ in.; H. $5\frac{7}{8}$ in. Collection (R.)

680.

EVERDINGEN.

LANDSCAPE. Companion to the previous drawing. Summer-time;

haymaking in a field on the banks of a canal; on the right are three men bathing.

W. $7\frac{5}{8}$ in.; H. $5\frac{7}{8}$ in. Collection (R.)

681.

EVERDINGEN.

AUTUMN. The beach at Scheveling; fishing-boats on shore, men unloading fish from a smack, which seems to have just come in. Same series as the preceding.

W. $7\frac{5}{8}$ in.; H. $5\frac{7}{8}$ in. Collection (R.)

682.

EVERDINGEN.

WINTER. Labourers thatching a cottage, in the foreground men cutting up timber for fuel. Same series.

H. $7\frac{5}{8}$ in.; W. $5\frac{7}{8}$ in. Collection (R.)

These four highly finished drawings are uniform in size, and are executed in precisely the same manner. Each of them bears the initials of the master, "A. V. E."

683.

EVERDINGEN.

A FROZEN CANAL, or fosse, outside the walls of a town, with a crowd of men skating, and playing at "hockey" on the ice. Drawn and washed with the brush in bistre. Signed with the initials "A. V. E."

L. $6\frac{1}{4}$ in.; H. $3\frac{1}{4}$ in. Collections—W. Eлдаile, Morant, (R.)

684.

EVERDINGEN.

A CANAL OR RIVER IN THE OUTSKIRTS OF A TOWN. In the middle distance a lofty Gothic church or cathedral. Highly finished shaded drawing in neutral tint, touched with the pen in bistre. Probably a view, or composition founded on nature. Initialed "A. V. E."

L. $5\frac{7}{8}$ in.; H. $4\frac{1}{2}$ in. Collection (R.)

685.

EVERDINGEN.

LANDSCAPE. Interior of a pine forest, with timber houses and a few-

mill with a water-wheel; apparently one of his Norwegian drawings founded on nature. Pen drawing in bistre, shaded with two tints of brown. Initialed "A. V. E."

L. $6\frac{1}{2}$ in. ; H. $4\frac{1}{2}$ in. Collections—Hawkins, (R.)



686.

GOVAERT FLINCK. BORN, 1614; DIED, 1660.



STUDY, probably from the life, of a young man or cavalier seated at a table playing a lute or mandoline. Black chalk heightened with white, on grey paper.

H. $12\frac{1}{2}$ in. ; W. $8\frac{1}{8}$ in. Collection (L.)

687.

JAN VAN GOYEN. BORN, 1596; DIED, 1656.

A DUTCH RIVER SCENE, initialed and dated 1651. Black chalk, slightly washed with bistre.

W. 11 in. ; H. 7 in. Collection (R.)

688.

JAN HACKAERT. BORN ABOUT 1635.

LANDSCAPE. A grove of trees, through which the sun is shining brightly; a rivulet in the foreground. Brilliant pen drawing in bistre, shaded with neutral tint.

W. 10 in. ; H. $7\frac{3}{4}$ in. Collection (L.)

689.

JAN HACKAERT.

ITALIAN LANDSCAPE. A mountainous, richly-wooded country, a rivulet in the foreground; brilliant effect of sunlight. The pendant to the preceding drawing. Bistre pen shaded with neutral tint.

W. $9\frac{1}{4}$ in. ; H. $7\frac{1}{4}$ in. Collections—Dimdale, Esdaile, Hawkins.

690.

THEODORE HELMBRECKER. BORN, 1624 ;

DIED, 1694.

HIS OWN PORTRAIT. Head, wearing a cap, seen in a foreshortened position ; probably a study by the aid of a mirror. Red chalk.

H. $7\frac{1}{4}$ in. ; W. 6 in.

691.

BARTHOLOMEW VAN DER HELST. BORN, 1617 ;

DIED, 1670.

HALF-LENGTH PORTRAIT OF A MAN, probably an admiral. Black and white chalk, on blue tinted paper. He is standing erect, has flowing hair, wears a loose coat or doublet, with a scarf thrown over the left shoulder, the left arm a-kimbo, with his hand resting on his hip, the other hand rests on some object not defined. In the right-hand lower corner are the initials of the artist, " B. H. "

H. $10\frac{1}{4}$ in. ; W. $7\frac{5}{8}$ in. Collection (R.)

692.

VAN DER HELST (ASCIBED TO), BUT MORE PROBABLY
BY VORSTERMAN, AFTER VANDYCK.

HALF-LENGTH OR BUST PORTRAIT OF A MAN IN ARMOUR.

H. 9 in. ; W. $6\frac{1}{2}$ in. Collection (L.)

693.

EGBERT HEMSKIRK (THE YOUNGER).

BORN, 1645 ; DIED, 1704.

A QUAKER'S MEETING, PROBABLY IN ENGLAND. In the centre a woman, wearing a steeple-crowned hat, standing on the end of a tub, in the act of holding forth, surrounded by a ring of auditors of both sexes. Shaded drawing in Indian ink.

H. $8\frac{1}{2}$ in. ; W. $6\frac{3}{4}$ in. Collection (R.)

694.

JOHN VAN DER HEYDEN. BORN, 1637 ; DIED, 1712.

(THE FIGURES BY ADRIAN VANDEVELDE ?)

THE BURNING OF A LARGE EDIFICE AT NIGHT, supposed to be the Hotel de Ville of Leyden (?), with a great number of figures with

fire engines. In the foreground a pool or tank of water, with men carrying water in buckets. Highly finished and most elaborate drawing, containing upwards of seventy figures, carefully shaded in Indian ink, the outlines spiritedly touched in bistre. It seems to have been intended to belong to a series drawn by Van der Heyden for a work on the fire engine, composed and published by one of his relatives. The present composition, however, is not included in that work, and it is a much larger and more important one than the engraved subjects.

W. $16\frac{3}{4}$ in. ; H. $14\frac{3}{4}$ in. Collection (R.)

695.

VAN DER HEYDEN.

PERSPECTIVE DRAWING OF A FIRE ENGINE, with its hose, &c. attached. In the background the section of a house in flames, a burning ship, and a church on fire. An extremely minute and highly finished drawing in pen, washed with Indian ink, made for an engraving.

W. $8\frac{1}{4}$ in. ; H. 5 in. Collections—Verstolk, (L.)

696.

TER HIMPEL.

LANDSCAPE. The month of November. A Dutch village with peasants in the foreground scalding a pig. One of a set of drawings for the engraver, representing the twelve months of the year. Finished drawing in Indian ink, apparently executed about the beginning of the eighteenth century.

L. $6\frac{1}{2}$ in. ; H. $4\frac{1}{2}$ in. Collection (L.)

697.

MINDERHOUT HOBBIEMA. (WORKED CIRCA 1660.)

LANDSCAPE. A saw-pit or the ruined lock of a canal : the foreground overshadowed by trees ; a narrow road on the left. Black chalk heightened with white, on grey paper. On the left in the foreground is the monogram of the artist (M. H.)

W. $10\frac{3}{4}$ in. ; H. $8\frac{1}{2}$ in.

698.

SAMUEL VAN HOOGSTRATEN. BORN, 1627;
DIED, 1678.

SCRIPTURAL SUBJECT FROM THE OLD TESTAMENT. Composition of many figures. In front of a burning altar a prophet is kneeling, near him a king in an attitude of angry expostulation. Probably Balaam blessing the Israelites in the presence of Balak and the princes of Moab. Highly finished drawing in pen washed with Indian ink, and tinted with red chalk. Signed in the right-hand lower corner "S. Van Hoogstraten fecit 1646."

W. $12\frac{1}{4}$ in.; H. 7 in. Collections—Verftolk, (L.)

699.

JAN VAN HUGTENBURG. BORN, 1646; DIED, 1733.

A MOUNTBANK WITH HIS CONFEDERATE HARLEQUIN HOLDING FORTH AT AN ITALIAN FAIR. The scene is laid outside the walls of a town: the stage or booth of the charlatan, on the left, is surrounded by a crowd of peasants, friars, etc., and nearer the foreground a gentleman and lady on horseback; on the right a woman is selling melons; a church or convent with a square tower is conspicuous in the middle distance on the same side. Drawing in Indian ink.

L. $7\frac{1}{2}$ in.; W. $5\frac{3}{4}$ in. Collections—Verftolk, Scarisbrick, (R.)

700.

JAN VAN HUYSUM. BORN, 1682; DIED, 1749.

FLOWERS AND FRUIT. On a stone slab or table is a basket filled with fruit, hollyhocks, &c. Grapes, peaches, a melon cut in two, and a broken pomegranate (the latter on the right), are also piled up in front and around the basket. On the left, in the background, is seen a sculptured stone vase, in which are more hollyhocks. A branch of vine also hangs from it obliquely across the picture. Brilliantly tinted water-colour drawing, outlined and shaded with black chalk.

H. 19 in.; W. $14\frac{1}{2}$ in. Collections—Lawrence, (R.)

701.

J. VAN HUYSUM.

A BOUQUET OF FLOWERS IN A VASE, standing on a marble slab. Pen drawing, shaded with Indian ink. Signed, "Jan Van Huyfum fecit."

H. 8 in.; W. 6 in. Collection (R.)

702.

MICHEL VAN HUYSUM.

STUDY OF A BUNCH OF PURPLE GRAPES. Highly finished drawing in water-colours. Signed, "M. V. Hüysum."

L. $12\frac{1}{4}$ in.; H. 8 in. Collections—Six of Amsterdam, (L.)



703.

KAREL DU JARDIN. BORN, 1640; DIED, 1678.



FOUR COWS AND A CALF IN A MEADOW, represented as standing on the slope of a hill. The animals are seen detached directly against the sky. Signed by the artist in the upper part of the drawing.

H. $7\frac{3}{4}$ in.; W. $3\frac{3}{4}$ in. Collections—Dimdale, (R.)

704.

KAREL DU JARDIN.

STUDY OF A DOG LYING DOWN, extended at full length with outstretched legs. Highly finished drawing in red chalk.

L. $5\frac{7}{8}$ in.; H. $3\frac{1}{2}$ in. Collections—Utterton, (R.)

705.

KAREL DU JARDIN.

SHEET OF STUDIES FROM NATURE, probably a leaf of a sketch-book. In the lower part a woman milking a goat, and a calf in the act of sucking. Higher up on the leaf various sketches of goats. Italian chalk.

H. $6\frac{7}{8}$ in.; W. $6\frac{1}{8}$ in. Collection (R.)

706.

KAREL DU JARDIN.

LANDSCAPE, with a flock of sheep in the foreground ; a goat standing on a hillock on the left. Black chalk.

W. $5\frac{3}{4}$ in. ; H. $5\frac{1}{2}$ in. Collection (R.)

707.

KAREL DU JARDIN.

SLIGHT STUDY FROM NATURE OF SHEEP LYING DOWN. Black chalk. Signed in the left-hand upper corner.

H. 4 in. ; W. $3\frac{7}{8}$ in. Collection (L.)

708.

KAREL DU JARDIN.

AN ITALIAN LANDSCAPE. A castle or small town on a rock, with a wide river, crossed by a weir or waterfall, on the right. A woman riding on an afs, and a man in a cloak conversing with her in the foreground on the left. Signed, "K. du Jardin f." Highly finished drawing in Indian ink.

W. 9 in. ; H. 6 in. Collection—T. Dimsdale.



709.

PHILIP DE KONINGH. BORN, 1619; DIED, 1689.



UTCH LANDSCAPE. A flat country intersected by canals, on the borders of which are farm-houses, a mill, &c. Near the centre, in the foreground, are two figures. Pen, shaded with bistre, on Japan paper.

L. $9\frac{1}{2}$ in. ; H. $4\frac{1}{2}$ in. Collections—Muller, (L.)

710.

P. DE KONINGH.

LANDSCAPE. A view of the Haerlem gate of Amsterdam from the

fosse of the fortifications. Pen and bistre washed drawing, on light brown tinted paper. The foreground is the wet ditch, with palisades. A windmill forms a conspicuous object in the centre of the drawing.

W. 12 in.; H. $7\frac{3}{4}$ in. Collection (R.)

711.

PETER DE LAAR (OR LAER), CALLED BAMBOCCIO.
BORN, 1613; DIED, 1675 (?)

STUDY OF DOGS. On the right three greyhounds standing, in the centre and left, four other dogs lying down. Red chalk, shaded with bistre.

L. $6\frac{7}{8}$ in.; H. $5\frac{1}{2}$ in. Collection (L.)

712.

PETER DE LAAR.

HALT OF GIPSIES IN THE COURTYARD OR OUTSKIRTS OF A CABARET. On the left a numerous group standing about and reclining on the ground near an out-house, with a wide open window. In the background, on the left, two peasants driving laden asses, entering the yard through an archway. Pen drawing washed with bistre, on grey paper.

W. $16\frac{7}{8}$ in.; H. 11 in. Collections—Verstolk, (L.)

713.

JAN LIEVENS. BORN, 1607; DIED, 1663 (?)

STUDY OF LANDSCAPE FROM NATURE. A woody glade in the foreground, and two pollard willows, one of which, with a hollow trunk, is nearly in the centre of the drawing. Drawn with the reed pen in bistre, on Japan paper.

L. $14\frac{1}{4}$ in.; H. 9 in. Collections—Lawrence (?), (R.)

714.

JAN LIEVENS.

STUDY OF TREES. A grove or forest, with a pool in the foreground. Reed pen drawing in bistre.

L. 15 in.; H. $10\frac{1}{4}$ in. Collection (L.)

715.

JAN LIEVENS.

PORTRAIT OF JAN DE HEEM, the flower painter. The original draw-

ing for the print by Paul Pontius, which accompanies it. Black chalk.

H. $10\frac{1}{2}$ in. ; W. $7\frac{7}{8}$ in.

716.

JAN LIEVENS.

PORTRAIT, doubtless from the life, of the Grand Pensionary J. de Witt. Black chalk.

H. 6 in. ; W. $5\frac{1}{2}$ in.

717.

NICHOLAS MAAS. BORN, 1632 ; DIED, 1693.

INTERIOR OF A DUTCH COTTAGE, with firelight effect. A young mother with her infant child on her knees, seated, with a cradle by her side, in front of a fire burning on the floor. On the right, in shadow in the background, a man with an axe, chopping wood. Finished drawing in black and red chalk washed with water-colours. This drawing is equivalent to a finished picture, and is probably one of the most capital works of its kind extant of this, the greatest pupil of Rembrandt. On the back, in the handwriting of "Esdaile" (?) is inscribed, "The picture was formerly in the Louvre, it is now at Hesse Caffel."

L. $11\frac{1}{4}$ in. ; H. $7\frac{1}{2}$ in. Collections—Goll Van Falkenstein, Esdaile (1835).

718.

NICHOLAS MAAS.

AN OLD WOMAN, with two children buying milk from a milkmaid, at the door of a house. Pen and shaded drawing in bistre.

L. $7\frac{1}{4}$ in. ; H. $5\frac{1}{4}$ in. Collections—Hoofdmann, (L.)

719.

NICHOLAS MAAS.

SHEET OF STUDIES OF HEADS, comprising two drawings of the head of an old lady, wearing spectacles (the mother of the artist), identified by an inscription in Dutch to that effect in the autograph of the painter, also three other heads of aged women. Pen and bistre shaded drawing.

H. $6\frac{1}{4}$ in. ; W. $3\frac{1}{4}$ in. Collection (L.)

720.

NICHOLAS MAAS.

THE ADORATION OF THE SHEPHERDS. Drawing, in red chalk,

washed with sepia. This is the finished sketch for a picture sold in the Salamanca collection in 1868.

H. $10\frac{1}{4}$ in. ; W. $7\frac{1}{2}$ in. Ascribed by Woodburn to Rembrandt. Collections—Lawrence, (R.)

721.

DIRK MAAS. BORN, 1656; DIED, 1715.

LANDSCAPE. The interior of a forest. In the foreground two sportsmen with guns and two dogs. Signed on the right, "D. Maas, 1680." Highly finished drawing, in Indian ink.

W. $12\frac{1}{4}$ in. ; H. 8 in.

722.

DIRK MAAS.

COMPANION to the preceding drawing. A road leading along a rocky glen, overhung with trees. A man with two laden mules and a dog in the foreground. Signed, "D. Maas," on the left.

W. $12\frac{1}{4}$ in. ; H. $7\frac{3}{4}$ in. Collections—Mendes, (L.)

723.

JAN MARSSE (THE YOUNGER).

INTERIOR OF A DUTCH SCHOOL. Signed with the monogram of the artist. Pen drawing, shaded with Indian ink. A minute and careful drawing, made for the engraver.

W. $4\frac{1}{4}$ in. ; H. $2\frac{7}{8}$ in. Collection (L.)

724.

JAN VAN DER MEER DE JONGE.

BORN, 1665; DIED, 1688.

LANDSCAPE, with a shepherd and shepherdess and a flock of sheep. Drawing in colours. Signed in the left-hand lower corner, "J. V. de Meer de Jonge, f. 1705."

L. $11\frac{1}{2}$ in. ; H. $7\frac{1}{2}$ in. Collection (R.)

725.

JAN VAN DER MEER DE JONGE.

LANDSCAPE. A winter scene, with trees violently blown about by the wind. Drawing in water-colours. Signed in the left-hand lower corner, J. Van der Meer de Jonge, f. 1705.

L. $11\frac{1}{4}$ in. ; H. 7 in. Collection (R.)

726.

ANTOINE FRANÇOIS VAN DER MEULEN.

BORN, 1634; DIED, 1690.

A CAMP SCENE. In the foreground a commander encircled by a numerous group of officers and halberdiers. In the background attendants with horses, three of which have thrown their riders or grooms, and are rushing about. Finished drawing in Indian ink.

L. $11\frac{1}{2}$ in.; H. 8 in. Collections—Hoofdman, (L.)

727.

FRANÇOIS VAN MIERIS. BORN, 1635; DIED, 1681.

A WOMAN SEATED WATCHING HER CHILD, which is sleeping in its cradle by her side. A bed with a curtain is seen in the background on the right; and a landscape picture hangs on the wall on the left. A beautiful highly-finished drawing in black chalk on vellum. Inscribed by the artist in the left-hand lower corner, "F. Van Mieris, Anno 1644."

H. $11\frac{1}{4}$ in.; W. $9\frac{1}{4}$ in. Collection (R.)

728.

FRANÇOIS MIERIS.

HEAD OF A NEGRO GIRL. Highly finished miniature study in black chalk, shaded with the stump. Signed by the artist near the upper edge of the drawing, "F. Van Mieris fecit."

H. $2\frac{5}{8}$ in.; W. $2\frac{3}{8}$ in. Collections—De Lorangère (1744), (R.)

729.

WILLIAM VAN MIERIS. BORN, 1662; DIED, 1747.

CLASSICAL LANDSCAPE. A shepherd and a young female seated under an oak-tree. Two sheep in the left-hand corner. Very highly-finished shaded drawing in Indian ink.

L. $7\frac{3}{4}$ in.; H. 6 in. Collections—Hoofdman, (L.)

730.

W. VAN MIERIS.

HALF-LENGTH OF A WOMAN IN A RICH COSTUME, holding up a purse. Landscape background. Very highly-finished water-colour

drawing, or miniature picture on vellum. Signed, "W. Van Mieris, fecit Ano. 1691."

H. 4 in.; W. $3\frac{3}{8}$ in. Collections—Jolles, (L.)

731.

JAN MOLENAER. LIVED DURING THE SECOND HALF
OF THE SEVENTEENTH CENTURY.

PEASANTS MERRY-MAKING IN A CABARET. A crowded composition of many figures. In the foreground a man and a woman dancing to the music of a fife and a bagpipe. Drawing in lead-pencil. Signed, "J. Molenaer," (1680?)

L. 7 in.; H. 6 in. Collection (L.)

732.

PETER MOLYN. BORN ABOUT 1600.

LANDSCAPE. A river or canal with a boat; on the margin a road leads past some cottages, on it are numerous figures and carts. Signed and dated 1654. Black chalk washed with bistre.

W. $7\frac{1}{2}$ in.; H. $5\frac{3}{4}$ in. Collection (L.)

733.

PETER MOLYN.

LANDSCAPE. A meadow with haystacks; cattle in the foreground, and wagons. In the distance, a village with trees, a mill, &c. Black chalk washed with bistre.

W. $7\frac{1}{2}$ in.; H. 6 in. Collection (L.)

734.

PETER MOLYN.

ROCKY ITALIAN LANDSCAPE. A town on a rising ground in the centre. Two men with a laden ass on a narrow road in the foreground. Black chalk washed with bistre. Signed and dated 1669.

Collection (L.)

735.

PETER MOLYN.

WOODY LANDSCAPE. A road winding through the outskirts of a Dutch village. Near the centre of the composition, towards the

foreground, is a covered wagon, escorted by a man on horseback and two men with staves. Signed and dated in the right-hand upper corner, "P. Modyn, 1654." Black chalk, shaded with Indian ink.

L. $7\frac{1}{2}$ in.; H. $5\frac{3}{4}$ in. Collection (R.)

736.

PAUL MOREELSE. BORN, 1571.

THREE PORTRAIT HEADS, in silver point, on prepared ground, drawn on two small afs-skin tablets, (one of them drawn front and back).

These spirited and life-like portraits, in the style of Goltzius, probably represent members of the Nassau family.

Size of each drawing $3\frac{1}{8}$ in. high, by $2\frac{1}{4}$ in. wide. Collections—Verstolk, (L.)

737.

JAN DE MOUCHERON. BORN, 1670; DIED, 1744.

WOODY LANDSCAPE. A pool of water in the foreground, with cattle.

738.

J. DE MOUCHERON.

THE COMPANION DRAWING. Landscape, with an effect of sunlight. On the right a group of trees, under which stands a peasant woman with a distaff, and a group of two cows and an afs. In the centre of the foreground sheep and goats, and on the left a shepherd with his crook, reclining on the margin of a pool of water. A pair of highly-finished drawings in Indian ink. Both signed "J. Moucheron fecit."

L. 11 in.; H. $7\frac{1}{2}$ in. Collections—Jolles, (L.)

739.

J. DE MOUCHERON.

SCENIC COMPOSITION. A garden terrace with a lake bordered by compartments of trimmed trees; in the distance a pavilion. Classical figures in the foreground wreathing a garland round a terminal figure of Pan. On the right two hounds near a vase of flowers. Signed "J. de Moucheron fecit." Highly finished drawing in water-colours, afterwards engraved.

L. 13 in.; H. $9\frac{3}{4}$ in. Collection—Denon.

740.

J. DE MOUCHERON.

THE COMPANION DRAWING. A garden terrace, with a lake beyond. Two fountains in the form of couchant sphynxes, one on each side. In the foreground; a kneeling female figure with a vase fills a patera with water from the fountain on the left. Signed "J. de Moucheron fecit." Also engraved.

W. 13 in. ; H. 9 $\frac{1}{4}$ in. Collection—Denon.

741.

HENDRICK NAEUWINCX. BORN ABOUT 1620.

LANDSCAPE. A Dutch cottage with a road leading to it. On the left a pool of water, with a high bank behind it, surmounted by six trees, one of which is a pollard willow.

Highly finished drawing in chalk, washed with Indian ink. Signed in the left-hand corner.

W. 6 $\frac{1}{2}$ in. ; H. 4 $\frac{3}{4}$ in. Collections—Saportas, (L.)

742.

JAN VAN NECK. BORN, 1636; DIED, 1714.

THE PRESENTATION IN THE TEMPLE. Black chalk, heightened with white, on grey paper. Signed and dated, "J. V. Neck, 1663." On the reverse of the drawing, a note records that this composition is mentioned by Houbraken, as being the subject of a celebrated picture of the master in the "Eglise Romaine de la nation Françoise à Amsterdam."

H. 16 in. ; W. 11 in. Collection (R.)

743.

CASPAR NETSCHER. BORN, 1639; DIED, 1684.

THE LETTER-WRITER. Sketch for a small picture. A gentleman seated at a table, on which are writing implements, &c.; his right hand, with a pen in it rests on the sheet of paper, whilst he leans his head on the other hand in an attitude of thoughtfulness. On the wall hangs a map mounted on rollers. Washed and shaded drawing in Indian ink, executed entirely with the point of the brush. On the back, in the handwriting of Netscher, is inscribed, "C. Netscher geschildert, Anno 1664 voor — guldens." The figures indicating the number of guilders have been carefully blotted out.

H. 6 in. ; W. 4 $\frac{7}{8}$ in. Collection (R.)

744.

NETSCHER.

STUDY; probably a portrait from the life. A half-length figure of a young man seated, the head slightly upturned. Shaded drawing executed entirely with the point of the brush in bistre.

H. $7\frac{1}{2}$ in.; W. $6\frac{3}{4}$ in. Collections—Hawkins, (R.)

745.

NETSCHER.

“LE CONCERT DE FAMILLE.” A musical party. Sketch or project for a picture. Composition of three figures around a table. On the right is a lady standing erect, singing or keeping time from a music paper, which she holds in her hand. In the centre another lady seated at the table in a listening attitude. And on the left a cavalier seated in a chair playing a lute or mandoline. Shaded drawing in bistre.

H. 9 in.; W. $7\frac{1}{2}$ in. Collections—Verstolk, (L.)



746.

ADRIAN VAN OSTADE. BORN, 1610; DIED, 1685.



RACE BEFORE MEAT. A Dutch peasant saying grace; his wife with a child in her arms, and a little boy standing in a reverent attitude, with his hat in his hand. The group surrounds a three-legged stool, on which is a dish of porridge with a single spoon in it. First design for the well-known etching called “La Benedicite,” by Ostade, dated 1653, which accompanies the print.

H. $5\frac{7}{8}$ in.; W. $4\frac{7}{8}$ in. Collection (L.)

747.

ADRIAN VAN OSTADE.

A DUTCH CABARET, with numerous figures of boors drinking and

playing games. The scene passes in the court-yard, in front of the house; on the right, a long shed stands at right angles with it, covering a game which is being played by three peasants. In the centre, in the foreground, a boor seated on a settee smoking. Two children playing on the ground behind him.

Finished drawing in pen shaded with bistre. An oil picture in the Ellismere collection represents a very similar composition.

W. $14\frac{1}{2}$ in.; H. $9\frac{7}{8}$ in. Collections—Dimsdale, (R.)

748.

ADRIAN VAN OSTADE.

THE MILK-MAN. The foreground is formed by the interior of a cottage, with an old woman seated on the right, and talking to a child; through the wide-open door is seen the outside of an adjoining cottage with a man felling milk to two women, one of whom has a child in her arms; two other children complete the group. This charming composition is executed with the pen, shaded with Indian ink, and in parts tinted in colours, and it should evidently be regarded as a half-finished water-colour drawing.

H. 7 in.; W. $5\frac{3}{4}$ in.

749.

ADRIAN VAN OSTADE.

“LE JEU DE QUILLES.” Figures at the door of an alehouse, merry-making; in the distance a village with numerous figures. On the right, at the door, is seen the landlady with a child in her arms; a tradesman or mechanic sits on a settle near, drinking from an earthen cruche. In the centre the principal figure is the landlord, with an empty jug in his hand, talking to a man who has a pipe and a tobacco-pot in his hands. On the left two men are playing at nine pins; and in the background, under a shed adjoining the house, are two or three men, one of whom takes a glass of ale from a serving boy. Two children standing near are listening to a boy playing the fiddle. Composition of fifteen figures, with many smaller ones in the distance.

Highly finished drawing in water-colours. Signed in the right-hand corner, “A. V. Ostade.”

L. $13\frac{1}{4}$ in.; H. $10\frac{1}{2}$ in. Collections—T. Dimsdale, (R.)

750.

ADRIAN VAN OSTADE.

THE INTERIOR OF AN ALEHOUSE. The principal group consists of five peasants smoking and drinking. On the right stands a boor dressed in a black jerkin with light yellow sleeves. He is pledging in a glass of ale another peasant seated opposite him, dressed in a red or purple jerkin, and blue breeches. On the right, in the background, is an old woman at a fireplace, tending a pot which is boiling on the fire; and on the left another old woman is talking to a child at an open doorway of the room. A most beautiful and highly-finished drawing in water-colours.

H. $6\frac{5}{8}$ in. ; W. $5\frac{1}{8}$ in. Collections—Garle, (R.)

751.

ADRIAN VAN OSTADE.

THE EXTERIOR OF A COTTAGE WITH NINE FIGURES, five of which are children. In the foreground a boy is blowing out a bladder, another boy and a little girl looking on. A rabbit-hutch (?) and a dove-cote are affixed against the wall of the cottage in the foreground; and the house-side is also partly covered by a vine. Numerous other details and accessories complete the composition. This well-known and celebrated drawing is one of the most important works of the great master in water-colours, and it is in the most perfect state of conservation. In the left-hand lower corner are the signature and date, "A. Ostade, 1673."

H. $10\frac{3}{8}$ in. ; W. $8\frac{5}{8}$ in. Collections—Esdale, Garle, (R.)

752.

ADRIAN VAN OSTADE.

INTERIOR OF A CABARET WITH BOORS DRINKING. Through the open door children playing; and other peasants are seen drinking outside. Composition of fifteen figures. This beautiful and most spirited drawing is of the best period and most vigorous "*technique*" of the master. Bistre pen, shaded with neutral tint.

W. $11\frac{1}{4}$ in. ; H. 8 in.



753.

ISAAC VAN OSTADE. BORN, 1617; DIED ABOUT 1654.

PEASANTS DRINKING AND SMOKING. A composition of three men and a woman. In the centre a man with a canette in his hand, standing with his back to the fire; on the left, another seated on a stool, lighting his pipe with a cinder held in a pair of tongs; and, on the right, an old woman drinking, and talking to a man who sits by her side. Pen and bistre-washed drawing. Signed in right-hand lower corner, "I. V. Ostade."

L. $5\frac{3}{4}$ in. ; H. 5 in. Collection (R.)

754.

ISAAC VAN OSTADE.

A PARTY OF BOORS OR PEASANTS SEATED AT A TABLE DRINKING. On the right, one of them is looking into a beer jug with a humorous expression. The two principal figures (on the left) are apparently tossing, or guessing heads and tails; in the background, on the same side, a fireplace, with a pot hung up on it to boil. On the right, near the foot of the first-named figure, are the initials, in minute characters, of "Isaac Ostade—I. V. O.;" and also in the left-hand lower corner the monogram of his brother Adrian (A. O.). Bistre pen drawing, washed with Indian ink, on grey tint. This most spirited and truthful little drawing, judging from the touch and general style of execution, is from the hand of Isaac Ostade, but the composition itself is most likely by Adrian. Hence the two signatures, both apparently of the time.

W. $6\frac{3}{4}$ in. ; H. 5 in. Collection (R.)

755.

ISAAC OSTADE.

A KERMESSE, OR VILLAGE FETE. Crowded composition; numerous figures dancing in the interior of a tabagie. Slight pen sketch washed with bistre and Indian ink.

W. $5\frac{1}{2}$ in. ; H. $2\frac{7}{8}$ in. Collection (R.)



756.

PAUL POTTER. BORN, 1625; DIED, 1654.



HOG LYING DOWN. Drawing in Italian chalk. In the right-hand lower corner the initials of the artist, "P. P."

W. $4\frac{5}{8}$ in.; H. $3\frac{1}{4}$ in. Collection (R.)

757.

PAUL POTTER.

A COW LYING DOWN ON A BANK, and a whelp in the act of pointing. Black chalk.

W. 5 in.; H. $2\frac{7}{8}$ in. Collections—Verstolk, (L.)

758.

PAUL POTTER.

STUDY FROM NATURE, of two pigs lying down, and the head of a third pig. Black chalk.

L. $6\frac{3}{4}$ in.; H. 6 in. Collection (L.)

759.

PAUL POTTER.

TWO STUDIES OF COWS, on two leaves of a sketch-book, mounted on the same sheet. Black chalk.

L. of each $4\frac{1}{4}$ in. by 3 in. in H. Collections—Verstolk, (L.)

760.

PAUL POTTER.

A GROUP OF THREE COWS standing in a meadow, and an afs, the latter in a foreshortened position, scratching its hind-quarters with its teeth. Black chalk.

L. $6\frac{3}{4}$ in.; H. $3\frac{3}{8}$ in. Collections—Jolles, Verstolk, (L.)



761.

REMBRANDT VAN RYN. BORN, 1606;
DIED, 1674.



OUR SAVIOUR WITH MARTHA AND MARY. In the centre of the composition Our Saviour is seated near a table, on the other side of which Mary is also seated, reading intently in a book. On the left Martha, engaged in some culinary occupation, sits near an open fireplace, and appears to be conversing with the Saviour. Pen drawing, slightly washed with bistre.

W. $9\frac{1}{4}$ in. ; H. $9\frac{1}{2}$ in. Collections—Dimsdale, (R.)

762.

REMBRANDT.

HOLY FAMILY. The Virgin, with the child in her lap, to whom she offers the breast, is seated under a mass of overhanging foliage. Joseph standing, his hands resting on a stone, leans forward, and contemplates the holy child. Pen drawing, slightly washed in bistre.

W. $5\frac{1}{2}$ in. ; H. $5\frac{1}{4}$ in. Collections—Richardson, Lawrence, Esdaile, (R.)

763.

REMBRANDT.

PETER AND JOHN AT THE GOLDEN GATE, HEALING THE LAME MAN. Pen and bistre wash.

W. 7 in. ; H. $5\frac{3}{4}$ in. Collections—Lawrence, Esdaile, (R.)

764.

REMBRANDT.

INTERIOR OF A ROOM, WITH A SICK OR AGED MAN IN BED. A young man bending over him. At an open doorway a female figure

K K

stands in a listening attitude. Notwithstanding that the costumes are of Rembrandt's own period, this expressive and truthful composition is probably intended for Jacob obtaining the blessing from his father Isaac. Outline pen sketch in bistre.

L. 9 in. ; H. $6\frac{1}{2}$ in. Collection (R.)

765.

REMBRANDT.

THE VIRGIN WITH AN OPEN BOOK ON HER KNEE, and Joseph, with his head resting on his hands, sitting beside her, contemplating the child Jesus asleep in a cradle at their feet. Pen sketch in bistre.

W. 6 in. ; H. $4\frac{1}{4}$ in. Collection (R.)

766.

REMBRANDT.

CHRIST, WITH ST. PETER, WALKING ON THE SEA. Pen sketch in bistre.

L. $10\frac{3}{8}$ in. ; H. $6\frac{5}{8}$ in. Collection (R.)

767.

REMBRANDT.

AN INTERIOR, by lamplight. In the centre of the composition a woman with a child in her lap, which she is undressing. On the left an aged male figure seated reading a book ; near him a lamp hangs on the wall, burning with a brilliant flame. This beautiful composition is probably intended for a holy family. Bistre washed drawing, the heads, hands, &c. slightly tinted with red.

L. $6\frac{1}{4}$ in. ; H. $5\frac{1}{8}$ in. Collection (R.)

768.

REMBRANDT.

THE ANGEL DEPARTING FROM TOBIT. Tobit and his wife are kneeling beside a burning altar, whilst the angel, with outspread wings, soars above their heads. Pen sketch in bistre.

H. 8 in. ; W. $6\frac{1}{2}$ in. Collection (R.)

769.

REMBRANDT.

FULL-FACED HEAD OF A MAN WEARING A BROAD-BRIMMED HAT. Washed drawing in bistre, with a forcible effect of light and shade. H. $8\frac{3}{4}$ in. ; W. $7\frac{1}{4}$ in. Collection (R.)

770.

REMBRANDT.

HALF-LENGTH FIGURE OF AN AGED BEARDED MAN, probably a Jew, wearing a cap or turban. Pen drawing, shaded with bistre. H. $6\frac{3}{4}$ in. ; W. 5 in. Collections—Lawrence, Esdaile, (R.)

771.

REMBRANDT.

STUDY (FROM THE LIFE?) OF A WOMAN (the head and bust only) lying down in bed. Pen sketch in bistre. W. $4\frac{1}{8}$ in. ; H. $3\frac{1}{2}$ in. Collections—Lawrence, Esdaile, (R.)

772.

REMBRANDT.

TWO STUDIES OF HEADS OF AGED BEARDED MEN, one wearing a high conical cap. Pen drawing in bistre. H. $3\frac{1}{4}$ in. ; W. $3\frac{3}{4}$ in. Collections—Richardson, Count Gelofo, Sir J. Reynolds, E. Utterton, (R.)

773.

REMBRANDT.

LIFE STUDY. A nude figure of a woman seated, side view, but with the face turned full towards the spectator. Black chalk drawing, washed with bistre and heightened with white chalk. The study for a well-known etching by the master. H. $7\frac{1}{4}$ in. ; W. $6\frac{1}{2}$ in. Collections—Verstolk, (L.)

774.

REMBRANDT.

AN ACADEMY LIFE STUDY. Nude figure of a young man with long hair, seated on a cushion on the ground, holding a stick or flute in his two hands. Pen drawing washed with bistre. W. $6\frac{1}{2}$ in. ; H. $5\frac{1}{2}$ in. Collection (L.)

775.

REMBRANDT.

A WOMAN STANDING, holding a candle in her hand, low down beneath her waist, so that the head and upper part of the figure are illumined from beneath. Pen and shaded drawing in Indian ink or bistre.

H. $7\frac{1}{4}$ in. ; W. $5\frac{1}{4}$ in. Collections—Utterton, (R.)

776.

REMBRANDT.

AN OLD MAN SEATED IN A CHAIR NEAR A TABLE, and to the right an old woman, also seated. Pen drawing, washed with bistre and heightened with oil colours.

W. $5\frac{1}{8}$ in. ; H. $4\frac{1}{4}$ in. Collection (R.)

777.

REMBRANDT.

A GENTLEMAN WEARING A HAT AND FEATHER, seated on a folding chair playing the flute. Three other figures are listening, one of whom sits on a table. Pen drawing washed with bistre.

L. 6 in. ; H. $5\frac{1}{4}$ in. Collections—Lawrence, Esdaile, (L.)

778.

REMBRANDT.

STUDY OF TWO MEN wearing long gaberdines and wide-brimmed hats, probably Amsterdam Jews. Reed pen in Indian ink.

H. $4\frac{1}{4}$ in. ; W. $3\frac{1}{4}$ in. Collection (R.)

779.

REMBRANDT.

A MIDDLE-AGED WOMAN IN A DUTCH PEASANT COSTUME, seated before a table, said to be the nurse of Rembrandt's son Titus. Brilliant pen drawing, shaded with bistre.

H. $5\frac{1}{4}$ in. ; W. 3 in. Collections—Sir Thos. Lawrence, Esdaile, Verftolk, (L.)

780.

REMBRANDT.

HALF-LENGTH STUDY OF A WOMAN, wearing a flat cap with a feather in it. Pen drawing in bistre.

H. $3\frac{1}{4}$ in. ; W. 2 in. Collection (R.)

781.

REMBRANDT.

SEATED FIGURE OF A MAN WITH BUSHY HAIR AND BEARD. Pen drawing in bistre.

H. 4 in. ; W. 3 in. Collection (R.)

782.

REMBRANDT.

STUDY OF A COUCHANT LION DRINKING FROM A PAIL. Bistre pen and red chalk, on dark brown tinted paper.

W. $7\frac{1}{2}$ in. ; H. $3\frac{1}{2}$ in. Collection (L.)

783.

REMBRANDT.

STUDY OF A COUCHANT LION LICKING HIS PAW. Reed pen washed with bistre.

L. $6\frac{1}{4}$ in. ; H. 3 in. Collections—Mendes, (L.)

784.

REMBRANDT.

A COUCHANT LION. Pen drawing shaded with bistre.

W. $6\frac{1}{8}$ in. ; H. $3\frac{1}{8}$ in.

785.

REMBRANDT.

A GROUP OF FOUR BEARDED OLD MEN IN THE PERSIAN COSTUME, seated on carpets under the spreading branches of a tree ; in the midst is a tray with coffee or sherbet, which two of them are sipping from cups and saucers. Drawing in bistre, on prepared

paper. This well-known and most exquisite drawing is evidently a *pasticcio* or re-arrangement by Rembrandt, from an original Persian illumination; other similar renderings of Persian subjects by Rembrandt are extant; they were evidently imitated from original drawings in his possession. The present drawing was engraved in facsimile by Ryland, when in the Willett Collection, (see C. Rogers' facsimiles of ancient drawings), and it has successively passed through the hands of Richardson, Willett, T. Dimdale, Sir T. Lawrence, Esdaile (1835), and the writer.

H. $6\frac{5}{8}$ in. ; W. $4\frac{7}{8}$ in.

786.

REMBRANDT.

STANDING FIGURE OF A PERSIAN OR INDIAN PRINCE. Pen drawing, shaded with bistre, on Japan paper. One of Rembrandt's many transcripts from Persian illuminations.

H. $7\frac{3}{4}$ in. ; W. $6\frac{1}{4}$ in. Collections—Richardson, (R.)

787.

REMBRANDT.

TWO STANDING FIGURES IN THE PERSIAN COSTUME, with swords or staves in their hands. Pen and bistre wash drawing, on Japan paper. This drawing is another of the free copies made by Rembrandt from Persian illuminations.

L. $8\frac{1}{2}$ in. ; H. 7 in. Collections—Richardson, Bouverie, (W.)

788.

REMBRANDT.

VIEW OF DORT. The great church is the most prominent object in this view, which is taken from a flat meadow, intersected by a ditch or canal, visible only as a narrow white line. The effect is that of twilight or the moment of sunset; a bank of mist rises up above the summits of the buildings of the town, which are forcibly detached against the sky. Brilliant shaded drawing in bistre.

W. $5\frac{7}{8}$ in. ; H. $3\frac{7}{8}$ in. Collections—Garle, (R.)

789.

REMBRANDT.

STUDY OF LANDSCAPE, apparently from Nature. The foreground is a river or canal, with several men fishing; on the right, on the margin of a stream a clump of trees with some posts, and in the middle distance in the background various buildings and a windmill, apparently forming the outskirts of a village. Pen drawing in bistre, the trees and buildings slightly washed with the same.

W. $8\frac{1}{2}$ in.; H. $5\frac{7}{8}$ in. Collection (R.)

790.

REMBRANDT.

LANDSCAPE. Distant view of Amsterdam: in the centre the most conspicuous object is a windmill. Shaded drawing in bistre.

L. $7\frac{1}{2}$ in.; H. $2\frac{1}{2}$ in. Collection (R.)

791.

REMBRANDT.

LANDSCAPE. A mill and a group of cottages on the borders of a canal, a barge and a small boat on the right. Bistre pen drawing tinted with water-colours.

L. 11 in.; H. $5\frac{1}{2}$ in. Collections—Egdaile, (W.)





792.

HENDRIK RIETSCHOOFF. BORN, 1678.



SEA-PIECE. THE YOFF AMSTERDAM; a fresh breeze blowing. On the left a lugger or fishing-smack, and on the right, more in the distance, a large ship in full sail. On the left also is seen the corner of a pier with three figures, and on the barge-board of a boat alongside it are the initials of the artist. Finished shaded drawing in Indian ink.

L. $11\frac{1}{4}$ in.; H. $7\frac{1}{4}$ in. Collection (L.)

793.

RIETSCHOOFF.

THE COMPANION DRAWING. A stormy day in the Zuyder Zee. Amsterdam in the distance on the horizon. On the left a lugger or fishing-boat near the shore, and on the left, in the background, a large three-masted ship under bare poles, and a small sloop driving before the wind. Finished drawing in Indian ink.

L. $11\frac{3}{4}$ in.; H. $7\frac{1}{2}$ in. Collection (L.)

794.

ROLAND ROGHMAN. BORN, 1597.

LANDSCAPE, PROBABLY FROM NATURE. The foreground occupied by marshy pools, closed in by a belt of trees; in the centre a covered wagon and some figures are seen passing through the water; on the left in the foreground, standing on a raised bank is a man with a dog, and on the left a woman spreading out linen on the ground. This view probably represents one of the bleaching grounds near Haerlem. Shaded drawing in Indian ink, outlined with the pen and bistre. Signed, left hand corner, "Roghman f."

L. $14\frac{1}{2}$ in.; H. $9\frac{1}{2}$ in. Collections—Dr. Munro, Esdaile, (R.)

795.

ROLAND ROGHMAN.

VIEW FROM NATURE, of a Dutch chateau furrounded by a moat, in a wide extent of flat country, the "Chateau de Montfort." Black chalk and bistre wash.

W. 19 in. ; H. 11½ in. Collection (L.)

796.

ROLAND ROGHMAN.

VIEW FROM NATURE, of a Dutch village, with the ruins of an old castle ; in the distance the sea bordered by Dunes.

"The ruins of Oostvroom."

Signed "Roelant Roghman, 1647." Black chalk, washed with bistre.

W. 19½ in. ; H. 13½ in. Collection (L.)

797.

WILLIAM VAN ROMEYN. LIVED DURING THE
SECOND HALF OF THE SEVENTEENTH CENTURY.

CATTLE PIECE. Two cows, two asses, five sheep, and a goat in a meadow beneath a range of low rocks ; on the extreme left a peasant boy lying at full length, in a foreshortened attitude on the ground. Finished shaded drawing, in Indian ink. Signed, "W. Romeyn."

W. 16 in. ; H. 12 in. Collections—Hoofdman, (L.)

798.

W. ROMEYN.

COWS AND SHEEP, in a rocky landscape. Tivoli, with the temple of the Sibyl in the background. Finished shaded drawing, in Indian ink, with the signature of the master.

H. 14½ in. ; W. 12 in. Collection (R.)

799.

JACOB RUYSDAEL. BORN, ABOUT 1636 ; DIED, 1681.

LANDSCAPE. A common, with a winding road leading up hill to the outskirts of a wood. On the left, near the foreground of the compo-

tion is a cottage or farmhouse, and on the right, in the middle distance a barn. Lower down a man driving a cow and a ram down the road, and on the right a pond with two ducks. Finished drawing, in Indian ink, probably from nature.

L. $10\frac{1}{8}$ in. ; H $6\frac{3}{4}$ in. Collection (R.)

800.

JACOB RUYSDAEL.

A ROADSIDE SCENE. In the centre of the composition is a small hillock, beyond which, on the left, winds the road, skirted by a hedge. The horizon is formed by two fields sloping upwards, in one of which, detached against the sky, are two men with a horse ploughing; a gnarled and stunted tree is conspicuous on the right, and in the foreground beneath it is a pool of water. The monogram of the artist is seen in the left-hand corner. Highly finished drawing in Italian chalk.

L. $7\frac{5}{8}$ in. ; H. 5 in. Collections—Garle, Scarisbrick, (R.)

801.

JACOB RUYSDAEL.

VIEW OF THE TOWN OF "WYCK, by Duurstede." A level foreground, with the town in the middle distance, a large church is conspicuous in the centre; a wide and lofty expanse of cloudy sky above. Finished shaded drawing in Indian ink.

W. $7\frac{3}{4}$ in. ; H. 5¹ in. Collections—Saportas, (L.)

802.

JACOB RUYSDAEL.

VIEW FROM NATURE. Old houses and a church; a street in the town of Alkmaar. A bridge over a canal forms the foreground; trees on the left. Black chalk, shaded with Indian ink.

W. $12\frac{1}{8}$ in. ; H. $7\frac{7}{8}$ in. Collections—Verstolk, (L.)

803.

JACOB (OR SOLOMON?) RUYSDAEL.

DUTCH LANDSCAPE. A canal in the foreground, behind which, on the right, is an enclosure, with a windmill and cottages. Black chalk and Indian ink.

L. 6 in. ; H. $3\frac{5}{8}$ in. Collections—Saportas, (L.)

804.

PETER SAENREDAM. BORN, ABOUT 1597;
DIED, 1666.

INTERIOR OF THE LOFTY CHOIR OF A GOTHIC CHURCH. A study on the spot. In the centre is the high altar, of seventeenth century architecture in coloured marbles, enriched with statues, &c., and enshrining a large picture concealed behind a green curtain. In the left-hand lower corner is an inscription in the Dutch language in the autograph of the artist, recording the name of the church in Brabant, &c., with the signature, "P. Saenredam, 1632, dies 1 July." Drawn with a fine pen, and tinted with Indian ink and colours.

H. 16 in. ; W. 12½ in. Collection (R.)

805.

PETER SAENREDAM.

STREET VIEW IN AMSTERDAM(?) A cavalier and a lady in conversation on the right. On the left in the background, a procession of young girls and women, headed by a beadle or halberdier. Highly finished drawing in Indian ink.

W. 6¾ in. ; H. 4⅞ in. Collection (L.)

806.

PETER SAENREDAM.

INTERIOR OF THE GREAT CHURCH AT HAERLEM, looking down the nave. On the left is an inscription of four lines in the autograph of Saenredam partly illegible, "Peter Saenredam dit, No. 1630 dies 16 October," &c., &c. Bistre pen washed with Indian ink.

W. 6¼ in. ; H. 4¾ in. Collection (L.)

807.

PETER SAENREDAM (ASCIBED TO).

A VIEW OF THE CATHEDRAL OF UTRECHT, with numerous figures in the foreground, in the costume of *circa* 1640. A contemporary Dutch drawing, being evidently a faithful and minute view of the edifice as it then stood, and interesting from the fact that the entire nave of this cathedral was blown down during a great storm, towards the end of the

seventeenth century. The tower and choir now alone remain disconnected from each other. Pen and shaded drawing, in bistre and Indian ink.

H. 16 in. ; W. $13\frac{1}{4}$ in. Collection (R.)

808.

CORNELIUS SAFTLEVEN. BORN, 1606 ;

LIVING IN 1661.

AN ACADEMY STUDY, from the life, of a young man seated, with a cloth round his loins. Black chalk, heightened with white, on grey paper. Signed with the monogram of the artist, and dated 1658.

H. $14\frac{1}{4}$ in. ; W. $9\frac{1}{4}$ in. Collection (R.)

809.

CORNELIUS SAFTLEVEN.

CATTLE PIECE. A cow and two goats in an upland field. In the background on the right a woman milking a cow, and a man seated near at hand. Black chalk, washed with Indian ink. Signed with the initials of the artist, and dated 1665.

L. $12\frac{1}{4}$ in. ; H. 8 in. Collection (R.)

810.

HERMAN SAFTLEVEN. BORN, 1609 ; DIED, 1685.

LANDSCAPE, in black chalk shaded with bistre. In the foreground a canal with a parapet wall separating it from a road ; over it is a wooden bridge with a raised gateway. On the opposite bank of the canal, a cottage with a vinetrellis in front, surrounded by trees. Signed with the monogram of Saftleven.

L. $6\frac{1}{3}$ in. ; H. $4\frac{1}{8}$ in. Collections—Greffier Fagel, Wm. Efdale, Hawkins, (R.)

811.

JAN SMEES. DIED ABOUT 1729.

ITALIAN LANDSCAPE. In the foreground a road with an inn or farm buildings on the right. Indian ink. Signed in the right-hand lower corner, "J. Smees."

L. 10 in. ; H. $6\frac{1}{4}$ in. Collection (L.)

812.

CORNELIUS DU SART. BORN, 1665; DIED, 1704.

ST. NICHOLAS DAY IN HOLLAND. A group or procession of children fingering at the door of a cottage, with peasants looking on. In the background on the right, other peasants dancing. Highly finished composition of about twenty-five figures, brilliantly tinted, or rather painted, in water colours. With a view to the after identification of this important drawing, perhaps the *chef d'œuvre* of the master, may be noted one of the figures, on the right, a little boy, with a hoop in his hand, running towards the foreground of the picture. In the right-hand lower corner is the signature, "Corné Du Sart, fe., 1690."

H. $11\frac{1}{4}$ in.; W. $9\frac{3}{4}$ in. Collections—Egdaile, (R.)

813.

WILLIAM SCHELLINCKS. BORN, 1632; DIED, 1678.

CLASSICAL LANDSCAPE. A river bordered by rocks. Shaded drawing in bistre. Signed, "W. Schellinks."

W. $7\frac{1}{4}$ in.; H. 6 in. Collections—Muller, (L.)

814.

PETER VAN SLINGELANDT. BORN, 1640;

DIED, 1691.

PORTRAIT OF A YOUNG WOMAN, within an oval, wearing a linen hood or night cap. Highly finished drawing in lead pencil and chalk on vellum. In the background on the right is the monogram of the artist.

H. 5 in.; W. 4 in. Collections—Hoofdman, (L.)

815.

JAN STEEN. BORN, 1636; DIED, 1689.

DUTCH BOORS CAROUSING; a composition of nineteen figures. The scene passes in the interior of an alehouse, and the figures are seated and standing near a long table; a tipsy boor with a pipe stuck in his hat stands on the table, and appears to be fingering a song. Signed by the artist in the right-hand corner. Pen and bistre wash slightly heightened with white chalk, on blue paper.

L. $14\frac{5}{8}$ in.; H. $7\frac{1}{8}$ in. Collections—Egdaile, (R.)

816.

HERMAN SWANEVELDT. BORN, 1620 (?); DIED, 1690.

ITALIAN LANDSCAPE. Pen drawing in bistre, shaded with Indian ink. Composition directly founded on nature. The main features are a streamlet in the foreground, spanned by a bridge, with women washing linen: a hill crowned with trees, through which the sunlight is beaming downwards, rises on one side from the margin of the stream; behind the bridge in the centre of the drawing, a clump of massive trees, and on the left a woody distance, with a building on a hill.

L 11 in. ; H. 7 in. Collection (R.)

817.

SWANEVELDT.

LANDSCAPE, with a flock of goats browsing on the side of a hillock, on which is a tent under a tree, with figures seated. Pen and bistre wash.

W. $5\frac{1}{4}$ in. ; H. $3\frac{3}{8}$ in. Collection (R.)

818.

JACOB VAN DER ULFT. BORN, 1627;

DIED ABOUT 1679.

THE ENTRANCE TO A TOWN OR VILLAGE IN THE DUNES. Covered wagons and numerous figures on the road leading towards the place. Pen and bistre wash.

L. $5\frac{1}{8}$ in. ; H. $3\frac{3}{4}$ in. Collection (L.)

819.

VAN DER ULFT.

COMPANION TO THE PREVIOUS DRAWING. View in the Dunes, with numerous figures and wagons. Bistre wash.

L. $5\frac{1}{8}$ in. ; H. $3\frac{3}{4}$ in. Collection (L.)

820.

VAN DER ULFT.

A WINTER PIECE. A frozen canal bordered by trees, with figures skating. Pen and bistre wash.

L. 6 in. ; H. $3\frac{1}{2}$ in. Collection (L.)

821.

ESAIAS VAN DE VELDE. BORN, 1597; DIED, 1648.

THE QUAY OF A DUTCH PORT. Men lowering barrels into a boat by means of a crane. Black chalk washed with bistre. Signed "E. V. Velde, 1629."

H. $7\frac{1}{8}$ in.; W. $5\frac{1}{2}$ in. Collection (L.)

822.

ESAIAS VAN DE VELDE.

COMPANION DRAWING TO THE PRECEDING. A Dutch chateau, surrounded by a moat; in the foreground a party of ladies and gentlemen seated on the grass beneath a tree. Signed and dated as before.

H. $7\frac{1}{2}$ in.; W. $5\frac{1}{2}$ in. Collection (L.)



823.

ADRIAN VAN DE VELDE. BORN, 1639; DIED, 1672.



CATTLE PIECE. In the foreground of a hilly landscape a cow grazing; in the second plan a peasant woman sitting on a sloping bank under the shadow of two trees, near her another cow and two sheep, mountains in the distance. Signed on the left, "A. V. Velde, 1667." Highly finished drawing in Indian ink.

W. $5\frac{1}{2}$ in.; H. $3\frac{1}{4}$ in. Collections—Muller, (L.)

824.

A. VAN DE VELDE.

PEASANTS AND CATTLE NEAR A RUSTIC FOUNTAIN. On the left of the composition a man seated, with his hat on his knees, and with one arm leaning on the stone trough of the fountain, is talking to a

woman, who stands on the opposite side with a basket on her right arm, On the same side (the spectator's right) is also a group of an ass and two cows, a dog is drinking from the low water trough. In the centre a mass of masonry, forming the fountain, was intended to receive an inscription, the design having been obviously made for the title page of a set of etchings. The signature of the artist, "Adraien Van de Velde, 1659," is seen in the upper part of the tablet. Finished drawing, in black chalk and Indian ink.

L. $8\frac{3}{8}$ in. ; H. $5\frac{3}{4}$ in. Collection (R.)

825.

A. VAN DE VELDE.

THE MARKET PLACE OF A DUTCH TOWN, with many figures. Two principal groups in the foreground may be noticed,—a lady in a black dress bargaining at a stall, and a knife-grinder. Between them is a large dog running. Study in oil colours on paper.

W. $10\frac{1}{4}$ in. ; H. $7\frac{3}{4}$ in. Collections—Esdaile, Hawkins, (R.)

826.

A. VAN DE VELDE.

CATTLE PIECE. A cow, a horse, goats, sheep, and a shepherd and his dog on the banks of a river. Drawing in black lead pencil, with the signature of the artist in the right-hand corner.

L. 10 in. ; H. 6 in. Collection (R.)

827.

A. VAN DE VELDE.

FINISHED STUDY, probably from the life, of a fisherman or herdsman, carrying a staff or pole over his shoulder. The two hands drawn a second time to a larger scale in the upper part on the left. Red chalk.

H. $6\frac{1}{2}$ in. ; W. $5\frac{1}{2}$ in. Collections—Mendes, (L.)

828.

A. VAN DE VELDE.

CATTLE AND FIGURES. In the foreground on the left is seated a woman with a distaff, near her standing at her knee, a child with a bird

on her right, and a dog lying down. On the same side, under a shed embosomed in trees, a man is seen lying down in the shade. On the opposite side, in the light, are three pigs, and in the centre an ass in the shadow of the trees and a sheep; in the distance a man ploughing with two oxen on a hill-side and men reaping a field of corn.

Signed, "A. V. Velde, f. 1664."

Carefully worked out with the pen and point of the brush in bistre, doubtless one of the most important drawings of the master.

W. 10 in. ; H. $6\frac{1}{2}$ in. Collections—Jolles, (L.)

829.

A. VAN DE VELDE.

STUDY OF A COW FROM NATURE; side view, standing up, slightly foreshortened. Drawing in black and white chalk, on grey tinted paper.

L. $6\frac{1}{4}$ in. ; H. $4\frac{5}{8}$ in. Collection (R.)

830.

A. VAN DE VELDE.

THE ANGEL APPEARING TO THE SHEPHERDS; a night piece. Finished drawing, shaded with bistre, of the best period and style of the master. Signed on the reverse.

L. 8 in. ; H. $6\frac{7}{8}$ in. Collections—Lagoy, Hawkins.

831.

A. VAN DE VELDE.

STUDY OF A CAVALIER ON HORSEBACK, wearing a wide brimmed hat, buff coat, jack boots, &c., and with a sword in one hand (the figure only, the horse is not indicated). Below, on the same sheet, is the head of another cavalier. Evidently studies from the life. Red chalk. The drawing is signed in Italian chalk.

H. $11\frac{3}{4}$ in. ; W. $7\frac{3}{4}$ in. Collections—P. H. Lanckrinc, (R.)



832.

WILLIAM VAN DE VELDE. BORN, 1633; DIED, 1707.

THE BURNING OF THE ENGLISH FLEET IN THE MEDWAY
BY THE DUTCH.

Finished pen drawing in bistre, shaded with Indian ink.
Initialed by the artist in the left-hand lower corner,
"W. V. V."

L. $10\frac{3}{4}$ in.; H. 5 in. Collection (R.)

833.

W. VAN DE VELDE.

A COMPOSITION OF SHIPPING. Apparently a fleet of men-of-war
in a calm. In the centre of the composition one of the vessels is
firing a salute. Lead pencil and pen and ink. Initialed in the right-
hand lower corner, "W. W. V. I."

L. $12\frac{3}{4}$ in.; H. $5\frac{7}{8}$ in. Collections—Lawrence, (R.)

834.

W. VAN DE VELDE.

SHIPPING IN A CALM. Slightly washed and shaded drawing in
Indian ink with the point of the brush.

L. 10 in.; H. 6 in. Collection (R.)

835.

W. VAN DE VELDE.

VIGNETTE DRAWING ON A SMALL SCALE. A sea fight, apparently
Dutch ships attacking a fort(?) described in the Leembruggen catalogue
as an "Episode d'un combat contre les Turcs."

Pen drawing washed with bistre.

W. $7\frac{7}{8}$ in.; H. $2\frac{5}{8}$ in. Collection (L.)

836.

W. VAN DE VELDE.

SEA PIECE. A squall or breeze in an inland sea, probably the Zuyder Zee. In the centre a fishing smack, the sailors reefing sail. In the background, on the horizon, many ships scudding before the wind. On a piece of timber, floating on the sea, on the right, is the signature of the master. Finished shaded drawing in Indian ink.

L. $9\frac{1}{4}$ in. ; H. 6 in. Collections—Verstolk, (L.)

837.

W. VAN DE VELDE.

SEA PIECE. A calm. On the left a three-masted ship of war at anchor ; and on the right a fishing-boat. Initialed by the artist on a piece of wood floating in the sea on the left. Highly finished drawing in Indian ink. This beautiful drawing is apparently of the earlier but mature time of the painter, before his migration to England.

L. $7\frac{7}{8}$ in. ; H. 6 in. Collections—Muller, (L.)

838.

W. VAN DE VELDE.

A CALM, WITH SHIPPING. Indian ink.

L. $9\frac{1}{4}$ in. ; H. 6 in. Collection (R.)



839.

HENDRIK VERSCHURING. BORN, 1627 ; DIED, 1690.



THE DEPARTURE OF A HAWKING PARTY. In the foreground a mounted cavalier, with a hawk on his finger, rides along the terrace of a chateau with two dogs and a running footman by his side. Some distance in front are two other figures on foot. On the left a wood with a fountain surmounted by a statue of Venus, and also a terminal figure. On this may be seen the monogram of the artist, and date 1672.

Drawing in Indian ink.

H. $7\frac{1}{2}$ in. ; W. $5\frac{1}{4}$ in. Collections—Saportas (L.)

840.

VERSCHURING.

A HALT OF TRAVELLERS, with dogs and cattle, near a fountain. Pen drawing in bistre, shaded with Indian ink. Signed in the right-hand lower corner, "H. Verschuring, f. 1671."

H. $8\frac{1}{5}$ in.; W. $7\frac{3}{4}$ in. Collections—Sybouts, (L.)

841.

SIMON DE VLIAGER. BORN ABOUT 1612;

LIVING, 1642.

STUDY OF A MASTIFF LYING DOWN. Black chalk, on pale brown paper. Signed with the initials of the artist.

W. $7\frac{3}{4}$ in.; H. $4\frac{3}{4}$ in. Collection (L.)

842.

JAN VICTOR. BORN ABOUT 1600(?) DIED ABOUT 1670(?)

AN OLD MAN PLAYING A HURDY-GURDY, and a boy begging at the door of a house, surrounded by children.

L. $11\frac{1}{2}$ in.; H. 8 in. Collections—Sybouts, (L.)



843.

CORNELIUS VISSCHER. BORN, 1610; DIED, 1670.

HIS OWN PORTRAIT AT THE AGE OF TWENTY. Highly finished chalk drawing on vellum. Half-length figure, wearing a broad-brimmed conical hat; his hand is placed on his breast. In the background, on the right, a column and a pendant curtain, with tassels, &c. On the base of the column is inscribed, "ætatis XX," and in the corner, lower down, "A. 1649." This is the original drawing for the engraved portrait by himself (an impression is mounted on the same sheet). The engraving is reversed; the column in the background is omitted; and the print is altogether

reduced in size. It is inscribed, "Corn. Visscher fecit An. 1649." The size of the drawing is $6\frac{3}{4}$ in. by $5\frac{1}{2}$ in.; and of the print, $5\frac{3}{8}$ in. by $3\frac{1}{2}$ in.

Collection (R.)

844.

CORNELIUS VISSCHER.

STUDY OF AN OLD WOMAN'S HEAD. Evidently from the life. She wears a plain narrow ruff or collar, and a linen cap gathered tight to the head. The grotesque ugliness of her features is relieved by an expression of great shrewdness and self-reliance. Italian chalk.

H. $6\frac{3}{4}$ in.; W. $5\frac{1}{8}$ in. Collection (R.)

845.

CORNELIUS VISSCHER.

STUDY FROM THE LIFE, the head of a boy wearing a wide-brimmed hat. Highly finished drawing in black chalk.

H. $6\frac{1}{2}$ in.; W. $5\frac{3}{4}$ in.

846.

CORNELIUS VISSCHER.

HALF-LENGTH PORTRAIT OF A DUTCH GENTLEMAN, apparently about thirty-five years old. He is bareheaded, holding his steeple-crowned hat on his knee, has long flowing hair, and wears a broad linen fall collar, and a cloak with a silk lining thrown back off his shoulders. In the background, on the right, is the monogram of the artist, and date 1657. Highly finished shaded drawing in Indian ink, with an arched top.

H. $13\frac{1}{2}$ in.; W. $11\frac{1}{2}$ in. Collection (R.)

847.

CORNELIUS VISSCHER.

HALF-LENGTH PORTRAIT OF A MIDDLE-AGED MAN, in the costume of a Dutch merchant, or Burgomaster, wearing a wide-brimmed hat, his right arm bent, the hand resting on the hip, a pair of gloves in the other hand. In the field of the drawing is the inscription "C. Visscher fecit, A. 1652." Finished black chalk drawing on vellum. A beautiful facsimile, engraved on copper in the stipple manner, by Cornelius Van Noorde, 1769, accompanies the drawing.

H. 11 in.; W. 8 in. Collection (L.)



848.

W. VITRINGA. LIVED DURING THE SECOND HALF OF
THE SEVENTEENTH CENTURY.



SEA PIECE: THE ZUYDER ZEE. In the centre an Admiralty sloop sailing towards the right. Highly finished drawing in water colours. Signed in the left-hand upper corner, "W. Vitringa, 1702."

W. $7\frac{1}{4}$ in. ; H. $5\frac{1}{4}$ in.

849.

ANTHONY WATERLOO. BORN ABOUT 1618 ;
DIED, 1679 (?)

LANDSCAPE. View of a village at the foot of a hill, surrounded with trees. In the foreground a brook, with the road to the village, running parallel with it: in the middle distance, two men fishing. Initialed by the artist, "A. W. f." Drawn in black chalk, and washed with Indian ink.

W. 17 in. ; H. $12\frac{1}{2}$ in. Collection (R.)

850.

ANTHONY WATERLOO.

VIEW OF UTRECHT, from an eminence adjoining the town. Chalk drawing, washed with Indian ink or bistre.

L. $13\frac{3}{4}$ in. ; H. $12\frac{1}{8}$ in. Collection (R.)

851.

DUTCH SCHOOL. SECOND HALF OF THE
SEVENTEENTH CENTURY.

TWO SMALL DRAWINGS, mounted on the same sheet. Finished designs for book plates. A half-length portrait of a Jesuit martyr in the habit of his order, with a halter round his neck, and a knife in his bosom; in his left hand he holds up the sacred monogram, surrounded with rays.

H. $3\frac{1}{2}$ in. ? W. 3 in.

The other drawing is a standing figure of Saint Dorothea, with a palm branch, and her lap full of flowers.

Both drawings bear the initials of the artist, "C. W." Finished pen and shaded drawings in bistre.

H. $4\frac{1}{2}$ in.; W. $3\frac{1}{4}$ in. Collection (R.)

852.

EMANUEL DE WITTE. BORN, 1607; DIED, 1692.

INTERIOR OF THE OLD CHURCH AT AMSTERDAM. On the left, in the foreground, two gentlemen in conversation, two others walking on the same side further on. Signed in the right-hand lower corner, "E. de Witte." Shaded drawing in Indian ink.

L. $7\frac{1}{4}$ in.; H. $5\frac{3}{4}$ in. Collection (L.)

853.

EMANUEL DE WITTE.

INTERIOR OF A CHURCH. Near the base of a column or pier, with a seat around it, are two men in conversation, one seated, the other standing up. Sketch in oil or turpentine colour, on brown paper.

W. $10\frac{3}{8}$ in.; H. $8\frac{1}{2}$ in. Collections—Hoofdman, (L.)

854.

JACOB DE WIT. BORN, 1695; LIVING IN 1744.

HEAD OF AN OLD WOMAN, brilliantly illumined from beneath, as if by candle or firelight. Drawing in red, black, and white chalks, and Indian ink, on light brownish-tinted paper. Signed, "J. de Wit," in the left hand upper corner.

H. $7\frac{3}{4}$ in.; W. $6\frac{3}{4}$ in. Collection (R.)



855.

PHILIP WOUVERMANS. BORN, 1620; DIED, 1668.



THE ADORATION OF THE SHEPHERDS. Design for a picture. On the right an open shed overshadowed by a clump of trees. Within it are seen the Virgin and the Infant Saviour with cattle and several figures of shepherds in adoration. Outside numerous figures of peasant men and women hurrying

forward. The principal group (towards the left) represents a man with a wallet on his back, a lantern in his hand, and a dog by his side, a woman with a basket on her head, and a young boy running towards her. Black chalk. The figures are carefully drawn and shaded in bistre with the point of the brush on pale yellow tinted paper. This important drawing is of the earlier period of the master.

W. $14\frac{7}{8}$ in. ; H. $11\frac{7}{8}$.

856.

WOUVERMANS.

LANDSCAPE. River scene in a mountainous country; in the foreground numerous figures and horses bathing. The figures elaborately executed with the point of the brush, in bistre, and heightened with white. The landscape only slightly indicated on brownish yellow-tinted paper. Signed (on the right) with the initials of the artist. Of the master's earlier period.

W. $14\frac{3}{4}$ in. ; H. $8\frac{1}{4}$ in. Collections—Van Haken, Cofway.

857.

WOUVERMANS.

THE HALT. A covered waggon drawn by five horses, and accompanied by mounted figures, has arrived at the door of a road-side inn, the horses are being taken out to bait. Another waggon is seen coming along the road in the distance, and also a group of travellers on foot; in the foreground are children, a leash of dogs, fowls, &c.; and in the extreme left-hand corner of the drawing, two pigs lying down on a heap of straw. The entire composition comprises upwards of twenty figures. Pen drawing in bistre, washed with bistre and neutral tint, on light-brown tinted paper. This beautiful drawing is one of the finest extant of this master.

L. $14\frac{1}{4}$ in. ; H. $10\frac{1}{2}$ in. Collection (R.)

858.

WOUVERMANS.

A SHEET OF DETACHED STUDIES OF FIGURES. A cavalier kissing a lady's hand, a dwarf, a portion of a banquet scene, &c., drawn in red with the point of the brush in turpentine or oil colours. On the reverse are studies of a peacock and a horse's head. Signed on this side with the monogram of the master in red chalk.

L. $7\frac{3}{4}$ in. ; H. $6\frac{1}{4}$ in. Collection (R.)

859.

WOUVERMANS.

A SADDLED HORSE STANDING. In front, on the left, a boy stooping to lift up a pack or bundle. Signed with the monogram of the painter on the right. Black chalk, shaded with Indian ink.

W. $7\frac{1}{4}$ in. ; H. $4\frac{3}{4}$ in. Collection (L.)

860.

WOUVERMANS.

HIGHLY-FINISHED STUDY OF TWO HOUNDS LYING DOWN. Red chalk. Signed with the monogram of the painter.

L. $3\frac{1}{2}$ in. ; H. $2\frac{1}{8}$ in. Collection (R.)

861.

RENIER ZEEMAN. BORN, 1612 (?)

SEA PIECE. A calm, with a large ship at anchor. On the left of the composition a sloop and a boat full of failors ; three ships, and various small craft in the distance on the same side. Signed, "R. Zeeman." Washed drawing in Indian ink, executed entirely with the brush.

L. $11\frac{1}{4}$ in. ; H. $7\frac{1}{2}$ in. Collections—Hawkins, (R.)

862.

ZORG (HENRI MARTIN ROKES). BORN, 1621 ;

DIED, 1682.

INTERIOR OF A BARBER'S SHOP. The barber shaving a Dutch boor. A boy on the left with a can of water. Drawing in water-colours.

W. $8\frac{1}{2}$ in. ; H. $7\frac{1}{4}$ in. Collections—Thane, Lawrence, (R.)

863.

DUTCH SCHOOL. MASTER UNKNOWN.

VIEW IN A DUTCH TOWN. A frozen canal in the foreground, with snow falling. Finished drawing in water colours.

H. $7\frac{1}{8}$ in. ; W. $6\frac{1}{8}$ in. Collection (R.)



ENGLISH SCHOOL.

864.

SIR PETER LELY. BORN, 1617; DIED, 1680.



IS OWN PORTRAIT. Black chalk, heightened with white, the face slightly tinted with red; on pale brown tinted paper.

H. $12\frac{1}{2}$ in. ; W. $8\frac{3}{4}$ in. Collections—Richardson and (W.) On the reverse is the following inscription carefully written by Richardson :—

“Sir Peter Lely was born in Westphalia (whether of that country I cannot learn), where his father was quartered with his company in garrison. This was 1617. He had his first rudiments in painting at the Hague and at Harlem, under one Grebber. He came here 1641 as a painter of landscape, which he enlivened with various accidents and historical composition. But he soon found that face painting was the humour of this country; to which he apply'd himself then with great assiduity and equal success. He had an ardent desire to go to study for two or three years in Italy; but his continued and almost oppressive employment hindered him from executing this purpose, to which, however, he supplied by a most numerous and capital collection of pictures, and above all, of drawings and prints, which the same great run of business, which opposed his going abroad, gave him the means of enjoying the study of at home, which advantage was still amazingly improved by the most fortunate conjuncture of the death of the famous collector and first enricher of England in the vertue, my Lord of Arundel, of whose most splendid collections he had in a manner the picking and choosing for his own work. Sir Peter was correct and manly in his drawing, of an unaffected naturalness of colouring, his attitudes graceful but simple, and his draperies agreeable and cheerful, but still kept under a due subservience to the main object. He was himself of a genteel

person, and agreeable easy behaviour, and of a polite and pleasing conversation. He died of an apoplexy, 1680, æt. 64, as he was drinking his chocolate, standing with his back to the fire, waiting for his company."

865.

SIR PETER LELY.

PORTRAIT (three-quarter size) OF A YOUNG MAN, with long flowing hair, said to be Prince Rupert, in black and white chalk, on pale brown prepared ground. On the reverse is written, "This fine portrait, by Sir Peter Lely, came out of the collection of the late Wright of Derby, and was presented me by his pupil, Mr. W. Tate, of Manchester, December, 1801. W. Ford."

H. $9\frac{1}{2}$ in. ; W. $7\frac{1}{4}$ in. Collection (W.)

866.

SIR PETER LELY.

PORTRAIT STUDY DOWN TO THE KNEES OF AN ENGLISH LADY. She is seated, her head resting on her hand. Bistre washed drawing, on pale brown paper.

H. $13\frac{1}{4}$ in. ; W. $10\frac{1}{2}$ in. Collections—Marianne, (R.)

867.

SIR PETER LELY.

THREE-QUARTER PORTRAIT OF AN ENGLISH LADY, her head resting on her right hand. Shaded drawing in bistre, heightened with white, on pale brown tinted paper, executed entirely with the brush. Probably a reduced drawing from a finished oil picture.

H. 13 in. ; W. $10\frac{3}{4}$ in. Collection—Marianne, (R.)





868.

JONATHAN RICHARDSON, SENIOR. BORN,
ABOUT 1665; DIED, 1745.



SKETCH OF HIS OWN HEAD, in lead pencil, on vellum,
endorsed on the back by himself, "I. R. fecit, 16th
Feb. 17 $\frac{35}{6}$."

H. 5 $\frac{1}{4}$ in.; W. 4 $\frac{1}{2}$ in. Collection (W.)

869.

SIR THOMAS LAWRENCE. BORN, 1769; DIED, 1830.

THREE-QUARTER PORTRAIT OF A GENTLEMAN. Highly finished
drawing from the life, in black, red, and white chalk.

H. 9 in.; W. 7 in. Collection (R.)

870.

SIR THOMAS LAWRENCE.

PORTRAIT STUDY OF THE HEAD OF A LADY, black, red, and white
chalk. Drawn at Vienna.

H. 11 $\frac{1}{4}$ in.; W. 9 $\frac{1}{4}$ in. Collection (R.)





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