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1906

BOWDOIN COLLEGE
DESCRIPTIVE CATALOGUE
of the ART COLLECTIONS

PROPERTY OF
*University of
Michigan
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1817

ARTES SCIENTIA VERITAS



AFTER PHOTOGRAPH BY PROFESSOR G. C. HUTCHINS

THE WALKER ART BUILDING
BOWDOIN COLLEGE



Descriptive Catalogue
of the Art Collections
of Bowdoin College
by Henry Johnson, Curator

Third Edition
Revised and Enlarged

Brunswick, Maine
1906



THE RECORD PRESS
BRUNSWICK, MAINE

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Historical Introduction.

THE HONORABLE JAMES BOWDOIN, only son of the eminent statesman and patriot, Governor James Bowdoin of Massachusetts, returned to this country in 1809 from Europe, where he had been engaged in important diplomatic missions for the United States government. His death occurred in 1811. He bequeathed to the College, besides his library and other valuable property, his collection of paintings, seventy in number, brought together chiefly in Europe, and two portfolios of drawings. The drawings were received by Mr. John Abbott, the agent of the College, December 3, 1811, along with the library, of which they were reckoned a part. Upon the request of his widow the paintings remained in her custody till February 5, 1813, when Mr. Abbott received them in Boston for the College. The drawings, one hundred and forty-two in number and without a catalogue, were valued by the appraisers appointed by the executors of the Bowdoin will at seven dollars and seventy-five cents; the paintings and eleven small engravings accompanying them were appraised at seven thousand dollars. A "true and correct" manuscript catalogue of the paintings formed a part of the receipt given by the College to the executors in 1813, and is now preserved among the College archives. For this valuable document, received in 1893, the College is indebted to Robert C. Winthrop, Jr, Esq., of Boston, grandson of one of the executors and kinsman of the Bowdoin family. The statements of this catalogue, a list on two pages of subjects with artists' names when known, have been followed explicitly, except in case of manifest errors.

About the year 1821 Mr. Gilbert Stuart visited the collection more than once for the purpose of copying his paintings of Presidents Jefferson and Madison. It was on these occasions that he expressed his opinion as recorded, as to the artists of several paintings then considered unknown. These judgments have been recorded in the fol-

lowing catalogue, except in one or two cases where subsequent investigation has shown beyond doubt the original source.

From his time to 1870 no critical work was done, at least none has been recorded, in the way of determining disputed matters of ascription or other open questions about the schools of painting or artists represented. In 1870 Professor Jotham B. Sewall, then curator, prepared and saw through the press a catalogue of the Bowdoin College collection of paintings, adding to the description existing in manuscript many valuable notes which have been of great assistance in the preparation of the present catalogue. All the paintings have been examined recently, and are found in several cases to furnish unmistakable external evidence as to the artists, such as signatures, which had not been previously taken into account.

The widow of the benefactor of the College, herself a Bowdoin by birth, and subsequently wife of General Henry Dearborn, a former Secretary of War, added in 1826 a series of family portraits to this collection, which then numbered eighty-four oil paintings.

From the first the paintings have been highly appreciated here, but the best accommodation which the College in its early days could afford was limited and not always adapted even to preserving the canvases. In 1826 President Allen and Professor Cleaveland were appointed by the trustees a committee to remove pictures from the closets in the gallery and to place them where they would be preserved from injury. The condition of the paintings in 1847 was such that the College voted to expend from its meager income the sum of two hundred dollars for their "examination and preservation." Upon the advice of the Hon. Robert C. Winthrop, the care of restoring was entrusted to Mr. D. Chase and Mr. G. Haworth of Boston, whose labors when finished revealed to many for the first time the value of the collection. The cost of restoration proved to be over three times the amount of the sum appropriated, and in 1850 the sale of some of the paintings deemed improper for exhibition in this gallery was authorized to meet the unforeseen expense.

In 1850, while the college chapel was in process of construction, President Woods received from his cousin, Theophilus W. Walker, Esq., of Boston, the sum of one thousand dollars to be applied to completing the building. In accordance with a vote of the Boards, if

was determined that, the sum of one thousand dollars having been contributed for the completion of the chapel by Mr. Theophilus Wheeler Walker, a highly respected merchant of Boston, who associated his domestic and filial remembrances with his friendship for the College, the room containing the paintings of the College should be called "The Sophia Walker Gallery" in commemoration of the name and virtues of the departed mother of the donor. It is believed that at this time the warm personal feelings which always united President Woods and Mr. Walker prompted the latter to the unspoken resolve to substantially befriend the College at a later day.

Colonel George William Boyd of the Class of 1810 presented to the College in 1852 a collection of twenty-five paintings and seven engravings. In commemoration of this act the southern gallery of the Walker Art Building has been named "The Boyd Gallery." His benefaction was not limited to this gift; at his death in 1859 he bequeathed to the College his entire property, over ten thousand dollars. He enjoys the noble distinction, according to the History of Bowdoin College, 1882, of being "the first of our alumni who has thus remembered in death his foster-mother."

Mrs. Lucy Flucker Thatcher, daughter of General Henry Knox, bequeathed to the College in 1855, four family portraits of great value and of special interest, namely, those of General Waldo, Secretary and Madam Flucker, and General Knox. These paintings, united with those bequeathed by Mrs. Bowdoin-Dearborn, constitute a series remarkable both for the distinction in American history of the family represented, that of Bowdoin, and for the position of the artists in the annals of early American art.

The corner-stone of the College Chapel was laid in 1845; the building was dedicated ten years later, June 7, 1855. In form a Romanesque church, it was made of undressed granite after designs by the distinguished architect, Mr. Richard Upjohn of New York City. It is a monument to the educated taste of President Woods, to whose knowledge and energy, moreover, the collection of the funds for its construction had been largely due. Its distinguished appearance differed as widely from that of the other College buildings as did the aesthetic taste of President Woods from the feelings of the average untraveled New Englander of his day. Provision was thus made for

exhibiting the paintings in a room set apart for the purpose and known as the Sophia Walker Gallery, in accordance with the vote of the Boards referred to above.

In harmony with the architectural design, but in striking contrast with the unadorned church interiors known to Protestant worshipers of the time, were the twelve panels provided for the pictorial representation of Biblical scenes. Nine of these panels have been already filled with decorations. The Assyrian tablets, received in 1860, were long preserved in the north entry of the chapel.

Professor Little's Historical Sketch, accompanying the General Catalogue of 1894, summarizes the early history of Memorial Hall, the next building added to the College structures, as follows: "The Civil War had hardly closed before it was proposed to erect a hall in memory of the Bowdoin students who had fallen or taken part personally in the struggle. The scheme enlisted the enthusiastic labor of Professor William Smyth who, before his sudden death in 1868, had solicited upwards of thirty thousand dollars for this object, chiefly from the alumni and in small amounts. Plans by S. B. Backus, of New York City, for a structure in the French Gothic style of architecture were accepted in 1868, and the exterior of the building was erected of Hallowell granite at a cost of forty-seven thousand dollars. The interior was completed in General Chamberlain's administration through the liberality of Mrs. Valeria Stone of Malden, Mass., who gave twenty-five thousand dollars for this object."

The intentions of those who had planned the structure were completely fulfilled only in 1889, when General Thomas H. Hubbard of the class of 1857 donated the bronze tablets now set in the east wall of its principal room and inscribed with the names of all Bowdoin students who fought to maintain the Union.

The portraits of benefactors, college officers and graduates which adorn its walls have been received, with very few exceptions, in the last twenty-five years. The portraits of many vitally connected with the history of the College are still wanting and are earnestly desired.

Professor Sewall's catalogue of the paintings, published in 1870, drew renewed public attention to these treasures of the College, and led the way to a better appreciation of them by both graduate and under-graduate members. This end was served in some degree also

by the publication in 1885 of a descriptive catalogue of the Bowdoin drawings compiled by the present writer.

A few friends contributed funds in 1880-1, with which was secured the beginning of a collection of casts from the antique. The Hon. W. W. Thomas, of Portland, added several valuable large casts in 1882, which with the others have proved an important addition to our means of classical instruction.

Varying temperature and changing conditions of moisture had conspired with other causes to make necessary by 1875 the cleansing and restoration of many of the paintings. In the course of the next twelve years the College took increased precaution in caring for them, and in 1887-8 the whole collection was carefully cleansed and put in order by Mr. Harold Fletcher of Boston. This work induced secondarily a careful examination for signatures and similar evidence as to sources, with good results in several cases.

In 1891 the Misses Walker of Waltham, Mass., made to the College the princely gift of the Art Building and its decorations in memory of their uncle, Theophilus W. Walker, Esq. The structure, described in detail in the following catalogue, was completed and dedicated in 1894. No expenditure has been spared by the donors to render it perfect in all particulars. The Walker collection, with which they have furthermore equipped an entire gallery in the building, constitutes in itself by far the most valuable contribution to the works of art received since the Bowdoin bequest in 1811.

The facilities now in command of the College have been the means of our receiving the loan of a valuable collection of objects of Japanese and Chinese art brought from the East in 1882 by Professor William A. Houghton, who was for five years a professor in the University of Tokio. Besides having the good fortune of residing in the country at a period so soon after its resources were opened to the western nations, Professor Houghton was assisted by the professional services of Captain Brinkley, and of Mr. Ernest F. Fenollosa, later of the Museum of Fine Arts, Boston.

A field of artistic activity, hitherto unrepresented here, may now be studied in the Virginia Dox Collection of American Antiquities, received in 1893, and including rare and valuable objects.

A collection of the most essential reference books in the history of

modern art, presented by the Misses Walker, is accessible to students at the building under certain restrictions. Among recent additions to this small collection of art books special mention may be made of the catalogues of the Rosa Bonheur and of the Mrs. S. D. Warren sales. The portfolio of chromolithographic reproductions of St. Mark's in Venice, published by Ferd. Ongania, has been presented by Dana Estes, Esq., of Boston. Mr. F. W. Pickard has presented also a collection of Chinese prints, finished in water color.

We have a few hundred lantern slides, which with less than a score of photographs of works of art and the general art books in the college library constitute all the other material available here for the study of the history of art.

An interesting series of heliotype reproductions illustrating chiefly the work of Blake, Dürer, Raphael and Toschi, has been presented by Hon. Charles F. Libby (Bowdoin 1864), of Portland, and may be consulted on application.

In the description of copies of ancient sculpture the compiler has considered it his duty to use freely books of reference by accepted authorities. Special indebtedness to Mr. Edward Robinson, author of Part III, of the catalogue of casts of ancient sculpture in the Museum of Fine Arts, Boston, is mentioned in the description of the classical vases, numbered 120 and 121.

A series of about seventy-five 10x12 photographic negatives has been made by Professor C. C. Hutchins from the principal works of art owned by the college. Prints from these negatives may be examined at the Art Building where also a price list of them may be secured gratis on application.

The Walker Art Building.

THEOPHILUS W. WALKER, ESQ., late of Waltham, Mass., a cousin of President Woods, presented in 1850 the sum of one thousand dollars with which the College was enabled to provide accommodation for its pictures in the chapel, then in process of construction. The room thus provided was named in memory of his mother "The Sophia Walker Gallery." In the course of time this gallery became inade-

quate for the proper exhibition of the College paintings, and Mr. Walker expressed not long before his death in 1890 the intention of providing a permanent and suitable home for them. In fulfillment of this intention his nieces, Miss Mary Sophia Walker and Miss Harriet Sarah Walker, determined to erect in his memory a building which in its solidity, honesty, and evidence of ripened thought in adaptation to its end, should typify the character of him whose monument it was to be. Charles F. McKim, Esq., of New York, architect, was entrusted with the design, and to him is due not only the plan of the building, but advice in nearly every detail of its decoration.

The letter of gift to the College is dated September 1, 1891. The corner-stone was laid June 27, 1892. The dedication took place June 7, 1894, at which an address was delivered by the Hon. Martin Brimmer of Boston. Hon. William D. Northend (Bowdoin, 1843), presented the deed of gift in behalf of the Misses Walker, President Hyde accepting on the part of the College.

The Walker Art Building is rectangular in form, one hundred feet in length and fifty-six feet in width, with an extension in the rear seventeen by forty-five feet. The height from grade line to top of cornice is thirty-three feet. The central portion of the structure is surmounted by a dome covered with copper, the top of which is fifty-three feet from the ground.

The materials used are granite, limestone, and brick. The base-course is of Freeport granite. The wall above the base-course to the height of the basement story, the entire middle portion of the facade, the pedestals, buttresses at the entrance, quoins, architraves, etc., are of buff Indiana limestone. The remaining portion of the walls are of selected brick of a dark color, laid Flemish bond with wide horizontal joints.

Around the building on the northern, eastern, and southern sides is a terrace, eighteen feet wide, with a pavement of brick laid herring-bone. It is bordered by a parapet of Freeport granite, three feet ten inches above the grade and two feet four inches in thickness.

The niche in the facade at the north of the main entrance is occupied by a bronze cast of Demosthenes made by Sabatino de Angelis of Naples. The original, of marble, now in the Vatican, is supposed to be an ancient copy of a bronze statue by Polyeyktos of Athens, 280 B.

C. It is deemed an excellent portrait of the great orator. The combination of resolution and weariness in the face, the peculiar conformation of the mouth, and the slight, weak body correspond to Plutarch's description of Demosthenes, who is here represented in the latter part of his life, yet with features wrinkled more by toil and trouble than by age. The attitude is characteristically simple and dignified; the drapery is treated in the same spirit; and the face, especially the eyes, is thoroughly expressive of the tremendous earnestness of the man.

The niche at the south of the entrance is occupied by a bronze cast of the poet Sophocles, also cast at Naples by Sig. de Angelis. The original is of Greek marble, dating probably from the latter half of the fourth century B. C. The dignity and beauty of manhood, in forms so generalized as to produce a magnificent specimen of idealized portraiture, impress one on viewing the original at Rome. The poet's face has been described as full of benignity and high intelligence, calling to mind much of the beautiful Attic work of the fourth century B. C.

The circular niches over the main entrance are filled with copies of the busts of Hermes by Praxiteles and of the Bearded Dionysos. Over the door within the loggia is the bust of the Homer of Naples.

On pedestals at either side of the principal steps are copies in travertine of the two lions of the Loggia dei Lanzi, Florence. The main entrance consists of a loggia, in front of which and supporting the wall above are six carved Ionic columns of limestone. A niche for statuary is located at each end of the loggia. The walls of the loggia are decorated in classical patterns and coloring by Elmer E. Garnsey, Esq., of New York.

The plan is symmetrical, being laid out on double axes. In the rear of the loggia, and occupying the central portion of the building, is the Sculpture Hall, measuring twenty-nine by forty-two feet. The floor is composed of brick and stone laid in pattern. Pendentives, decorated in color, spring from four massive piers at the corners. The four tympana under the dome, each twenty-six feet in width, are filled with four paintings, symbolizing the artistic achievements of Athens, Rome, Florence, and Venice, executed by Messrs. John LaFarge, Elihu Vedder, Abbott Thayer, and Kenyon Cox, respectively. Light

is admitted through a skylight at the top of the dome, forty-seven feet above the floor.

Leading from the Sculpture Hall are the various galleries. At the left is the Boyd Gallery, twenty-five by fifty feet in dimension, occupying the entire wing upon that side, and containing the Boyd paintings and others of later acquisition, the William A. Houghton collection of Japanese and Chinese works of art, loaned to the College, the Levi C. Wade collection, the George Warren Hammond collection, the Virginia Dox collection of objects of native American art, and the Dana Estes collection of Egyptian and Cypriote Antiquities. At the right is the Bowdoin Gallery, which is of the same size and contains the James Bowdoin paintings and drawings, the nucleus of the College collections. At the rear of the hall is the Sophia Walker Gallery, measuring twenty by forty feet, in which is exhibited the Walker collection, consisting of the choicest procurable specimens of works of art from ancient to modern times, and selected by the donors largely with special reference to their educational use.

All the galleries are finished throughout in oak. The walls and ceilings are of plaster. Ample light is received from above through large sky-lights. In the basement are the lecture hall, the Assyrian sculpture room, the curator's office, and a student's room. The basement is finished in ash. The building is entirely fire-proof, lighted throughout by electricity, heated by indirect radiation, and provided with a carefully planned system of ventilation.

Sculpture Hall.

1. THE HERMES OF PRAXITELES.

Hermes is represented as the youthful messenger of Zeus, by whom he has been entrusted to carry the new-born Dionysos to be nursed by the nymphs.

The original, of Parian marble, in the museum at Olympia, was found in 1877 in the temple of Hera at Olympia. The exceptionally fine preservation of the head and torso enables us to appreciate for the first time the quality for which Praxiteles was most famous in antiquity, his marvelous technique in marble. It is of the fourth century B. C.

Presented by a member of the Class of 1874.

2. THE ARTEMIS OF VERSAILLES.

Artemis is represented as a huntress, wearing a short chiton like those of the Amazons, around which is wound her chlamys or cloak as a sort of sash. She is about to draw an arrow from her quiver, while at her side leaps a stag, probably introduced by the sculptor simply as an attribute of the goddess.

The striking resemblance to the Apollo of the Belvedere (No. 8) in the elegance of the execution, the unusually long and slender proportions, and in minor details renders it probable that the originals of the two statues were works of the same sculptor.

The original statue, of Parian marble, is preserved in the Louvre, It is of a date not earlier than the third or second century B. C.

Presented by friends, 1881.

3. THE LAOKOON GROUP.

Laokoon, a Trojan priest, aided by his two sons, was about to sacrifice a bull in celebration of the seeming withdrawal of the Greeks from the siege of Troy. Two enormous serpents, the agents of some offended deity, rushed from the sea and en-

twined themselves, first about the sons, then about Laokoon, who came to the rescue, and all three were killed.

The original, of Greek marble and of uncertain date, probably 150-100 B. C., is preserved in the Vatican. The right arm of the priest is a modern, incorrect restoration. A mark on the back of the head shows that this arm was bent sharply at the elbow, so that the hand, or the serpent grasped by it, came in contact with the head.

Presented by Hon. W. W. Thomas, 1882.

4. THE VENUS OF MELOS.

The superb moulding and majestic proportions indicate that the figure is not only ideal, but of one of the greater divinities. Aphrodite Urania, the heavenly Venus, distinguished from the vulgar goddess of the same name, was considered to be the inspirer of the highest form of love, herself exquisitely lovely, yet with no suggestion of sensuality in her beauty.

The original, of Parian marble, now in the Louvre, was found in 1820, on the island of Melos in the Aegean Sea. It is generally deemed to be a Hellenistic copy (332-150 B. C.) of a statue of the fourth century B. C.

Presented by friends, 1881.

5. AUGUSTUS.

The emperor is represented as commander-in-chief of the Roman armies, wearing his armor and military cloak. The pose of the figure is majestic; the execution displays the elegance peculiar to the Roman sculpture of the time, probably about 20 B. C. The original marble is in the Vatican.

Presented by Hon. W. W. Thomas, 1882.

6. THE DYING GALATIAN.

The torque around the neck, the thick, bushy hair, and the moustache, unaccompanied by a beard, were distinctive of the Galatians. This one, defeated in battle, is dying from a wound either received from an enemy, or, as some think, inflicted by himself in order to escape slavery.

The original, now in the Capitoline Museum, Rome, is supposed to have been an ancient copy in marble of a bronze statue at Pergamon, Asia Minor, third century B. C.

Presented by Hon. W. W. Thomas, 1882.

7. NIOBE AND HER YOUNGEST DAUGHTER.

Niobe, whose children are being slaughtered by an offended deity, is surrounded by her children, some of whom are dead, some wounded, and some trying to escape. The haughty mother, punished for her arrogance, clasps her youngest daughter, still unharmed, to her knees, and with her mantle vainly tries to screen the child from the flying arrows, looking imploringly yet despairingly toward Heaven.

The original, of Pentelic marble, is preserved in the Uffizi Gallery, Florence. It is a late copy of a work of the first half of the fourth century, B. C.

Presented by Hon. W. W. Thomas, 1882.

8. THE APOLLO OF THE BELVEDERE.

The left hand and wrist of the original being lost, Montosoli restored them, probably correctly, as though the hand clasped the stump of a bow. In this the suggestion of the quiver-strap across the breast was followed out. Apollo is thus assumed to be watching the effect of an arrow just discharged. In apparent contradiction to this, however, an ancient bronze copy of the same figure represents the god as holding in his left hand the folds of some soft material of uncertain significance.

The marble original is preserved in the Vatican, and is probably a replica of a bronze of the Hellenistic epoch, 332-150 B. C.

Presented by friends.

9. THE OTRICOLI ZEUS.

A late type of the head of Zeus, the supreme deity of classical mythology. The effect of majesty is sought by exaggeration of physical qualities, the extraordinary projection of the brow, the mane-like locks that frame the face, and the heavy, rugged masses of the beard.

The original, of Carrara marble, was found at Otricoli, in Central Italy, and is now preserved in the Vatican. It was executed not earlier than the time of Augustus.

Presented by friends.

10. THE LUDOVISI JUNO.

The correctness of the appellation of this bust as Juno has been called in question seriously, if not successfully, on the ground

of its expression, which is neither stern nor matronly as the ancient ideal of the wife of Jupiter would seem to demand. The head may be that of another Olympian divinity, possibly Venus.

The original, of coarse Greek marble, is preserved in the Villa Ludovisi, Rome, and has been ascribed to Greek sculptors in Rome at about the beginning of our era.

Presented by friends.

346. Satyr in the Capitoline Museum, Rome, "The Marble Faun," by Praxiteles.

"Only a sculptor of the finest imagination, the most delicate taste, the sweetest feeling, and the rarest artistic skill—in a word, a sculptor and a poet too—could have first dreamed of a Faun in this guise, and then have succeeded in imprisoning the sportive and frisky thing in marble. Neither man nor animal, and yet no monster, but a being in whom both races meet on friendly ground." Hawthorne, *Marble Faun*, Chap. I.

Presented by the Class of 1881.

Mural Decorations.

The tympana of the four walls are occupied by allegorical paintings typifying the achievements in art of Athens, Rome, Florence, and Venice. Each tympanum is a semi-circle, with a radius of twelve feet.

ON THE EAST WALL.

LA FARGE, JOHN

Born in New York, 1835. Pupil of Couture and William Morris Hunt. Member of National Academy of Design 1869, President National Society of American Artists, President National Society of Mural Painters, Art Commissioner of the City of New York, author of "Considerations on Painting," 1895, etc., etc.; foremost inventor and worker in glass painting.

ATHENS.

Pallas making her first drawing from life, of the figure of the nymph of the Acropolis. At the spectator's right the seated

figure with the mural crown represents the city of Athens. The draped block which serves as her seat has carved upon it the owl, symbolic of the goddess. The landscape is that of the vicinity of Athens.

Signed: J. L. F., ENFERMO E STANCO, 1898.

ON THE WEST WALL.

VEDDER, ELIHU

Born in New York, 1836. Pupil of T. H. Matteson, Sherbourne, N. Y., and of Picot, Paris. In 1856 he went to Italy, where he has worked many years. A member of the National Academy since 1865. His studio is in Rome.

ROME.

The central figure, Nature, stands with her right hand resting on the tree of life, marked by the Alpha and having its roots in death, symbolized by the skull. In her left hand is a branch of the tree with fruit and marked by the Omega beneath which rests the lyre, symbol of harmony. The group at the left consists of a seated figure, Thought, which is founded on knowledge of the elements or innermost structure of things, betokened by the emaciated human figure typical of anatomy, by the architectural ground-plan, and by the sphere referring to the ordered heavenly bodies. Seated on a stool at the right of Thought is the youthful winged figure of the Soul, looking up into her face. The group at the right consists of a female figure, Color, symbolizing painting and attended at her right by Love, who is engraving with an arrow on a tablet. At her left are torsi, symbols of sculpture. A band of festoons and masks is across the lower part of the painting.

Signed: Elihu Vedder, Roma, 1894.

ON THE SOUTH WALL.

THAYER, ABBOTT HENDERSON

Born in Boston, 1849. Pupil of H. D. Morse, Boston, of J. B. Whittaker, Brooklyn, and of the Ecole des Beaux-Arts under Lehmann and Gérôme.

FLORENCE.

The central figure is the heavenly guardian spirit of the arts, painting and sculpture, symbolized by the children at her feet, who are being received by the kneeling Florentines in attitudes of adoration. Dimly seen in the background is the river Arno, with its bridges, beyond which are outlined the buildings of the city. Five shields with heraldic emblems, the lily of Florence among them, are arranged in order along the lower line of the canvas.

Signed: Abbott H. Thayer, 1894.

ON THE NORTH WALL.

COX, KENYON

Born at Warren, Ohio, 1856. Studied in Cincinnati and Philadelphia; later, pupil in Paris of Carolus Duran and Gérôme. Visited Europe in 1877, and remained in France, with short intermissions until 1882. Member of Society of American Artists. His studio is in New York.

VENICE.

The central figure is that of Venice Enthroned, crowned with a diadem and holding a sceptre. On the steps at her feet are the laurel branches, typifying glory. Her robe, and all the fabrics in the painting are of the rich, gorgeous hues associated with the works of the Venetian school. At the left is Mercury, the god of commerce, accompanied by emblematical objects, prominently a bale of goods, a string of pearls, and coins. At the right is the figure of Painting holding in her left hand a palette and brushes. In the background at the right is the winged lion of Venice, and in the distance beyond the blue water are the Ducal Palace and the Campanile of San Marco, the civil and religious centers of Venetian authority.

Signed: Kenyon Cox, 1894.

The large bronze lantern suspended from the dome was made for the King of Belgium. It was copied, in accordance with permission secured by the king, from one in the Château de Blois, France. The

palace for which it was destined was burned while in process of construction, a fact which fortunately rendered it possible for the agents of the Misses Walker to secure it in Paris.

535. Old mahogany desk, formerly owned by **Nathaniel Hawthorne** during his residence in Salem.

Presented by the Misses Walker.

536. Office chair of **Theophilus Wheeler Walker**, used in his counting-room in Boston during his **whole business career**.

Presented by the Misses Walker.

The Sophia Walker Gallery.

All the objects contained in this gallery are the gift of the Misses Walker. The objects numbered 911 to 921 and 926 to 954 formed a part of the private collections of Miss Harriet Sarah Walker and were placed here after her death by her sister, Miss Mary Sophia Walker. The objects numbered 1183 to 1389, bequeathed in 1904 to the College by the will of the latter constituted the principal remaining part of the collections of the two sisters.

An inscription on Caen stone in the eastern wall over the door reads as follows:

1850 . THIS . ROOM . 1893
IS . DEDICATED . TO . THE . MEMORY . OF
. SOPHIA . WHEELER . WALKER .
FOR . WHOM . THE . FIRST . PICTURE
GALLERY . AT . BOWDOIN . COLLEGE
WAS . NAMED . IN . 1850 . BY . HER . SON
THEOPHILVS . WHEELER . WALKER
"THE . SOPHIA . WALKER . GALLERY"

FRENCH, DANIEL CHESTER

Born in Exeter, N. H., 1850; pupil of Thomas Ball.

II. Theophilus Wheeler Walker. Bronze bas-relief portrait made in 1893 after an oil painting. It bears the following inscription:

THEOPHILVS WHEELER WALKER
SON OF REVEREND SAMVEL WALKER OF SOVTH DANVERS &
SOPHIA WHEELER OF WORCESTER
BORN AT SOVTH DANVERS MASS. 1813
DIED AT WALTHAM MASS. 1890

PAINTINGS AND ORIGINAL DRAWINGS.

FRENCH.

The paintings numbered 12 to 15 are representatives of the Barbizon School, so named from a small town on the edge of the Forest of Fontainebleau, where a group of artists, including Corot, Diaz, Millet, Daubigny, Troyon, Jacque and Dupré lived, or found subjects.

COROT, JEAN-BAPTISTE-CAMILLE

Born in Paris, 1796; died 1875.

12. Near Ville d'Avray. Signed, COROT.

An example of this master's work in his most serious style.

TROYON, CONSTANT

Born in Sèvres, 1810; died 1865.

13. Goat and Sheep. Signed, C. TROYON.

MILLET, JEAN-FRANÇOIS

Born in Gréville (Manche), 1814; died 1875.

14. Peasant Woman seated. Sketch in oil. Signed, J. F. MILLET.

DAUBIGNY, CHARLES-FRANÇOIS

Born in Paris, 1817; died 1878.

15. Vallée de la Marne. Signed, DAUBIGNY.

BONHEUR, ROSA

Born in Bordeaux, 1822, daughter and pupil of Raymond Bonheur; died in 1899.

868. Lion Cubs. Signed, ROSA BONHEUR.

CABANEL, ALEXANDRE

Born in Montpellier, 1823; died 1889.

1325. Female Figure. Red chalk drawing.

Signed, ALEX. CABANEL.

GIRARD.

1221. Czar Alexander I. Miniature. Signed, GIRARD.

ITALIAN.

CERAMANO.

1315. Woodland Scene, with Sheep. Signed, CERAMANO.

DE SIMONI.

1317. Study of Oxen. Signed, DE SIMONI.

BELGIAN.

KOEKKOEK, HERMANUS W.,

Born in Middelburg, 1815; died 1882.

1387. Council of War. Signed, HERM. W. KOEKKOEK.

DUTCH.

MAUVE, ANTON

Born in Zaandam, 1838; died 1888.

1311. Shepherd and Sheep. Signed, A. MAUVE.

GERMAN.

MEYER, JOHANN GEORG, called Meyer von Bremen,

Born in Bremen, 1813; died 1886.

16. Girl Reading. Signed, MEYER VON BREMEN, Berlin.

1314. Children at Play. Signed, MEYER VON BREMEN, Berlin.

ENGLISH.

CRANE, WALTER

Born in Liverpool, 1845.

538. Labor, Peace and Invention; studies in water color for decoration.

LANDSEER, SIR EDWIN HENRY

Born in London, 1802; died 1873.

539. Donkey and Cattle. Pencil sketch.

540. Three Studies of a Horse's Head. Pencil sketch.

541. Study of a Dog. Crayon sketch.

542. Two Dogs. Etching.

DU MAURIER, GEORGE

Born in Paris, 1834; died 1896.

543. Suppressio Veri. Pen and ink drawing.

Signed, DU MAURIER.

KEENE, CHARLES SAMUEL

Born in Hornsey, 1823; died 1891.

544. Scene at a Barber's. Original drawing for Punch.

Signed, C. K.

LEIGHTON, SIR FREDERICK

Born in Scarborough, 1830; died 1896.

545. Study of draped figure for the "Daphnephoria."

GAINSBOROUGH, THOMAS

Born in Sudbury, Suffolk, 1727; died 1788.

1310. The Departure.
1327. Horses Feeding. Crayon drawing.

BURNE-JONES, SIR EDWARD

Born in Birmingham, 1833; died 1898.

1328. Female figure. Drawing. Signed, E. B. J., 1862.

AMERICAN.

COLE, JOSEPH FOXCROFT

Born in Jay, Maine, 1837; died 1892.

17. Annisquam River, near Gloucester, Mass.
Signed, J. FOXCROFT COLE.
537. Heads of Sheep. Oil sketch.

ROBBINS, MISS ELLEN, of Watertown, Mass.

18. Chrysanthemums. Water-Color.
Signed, ELLEN ROBBINS, 1888.
1306. Scene at Waltham. Water-Color.
Signed, ELLEN ROBBINS, 1887.

HOMER, WINSLOW

Born in Boston, 1836.

19. The End of the Hunt. Water-Color. From the artist's exhibition "In the Adirondack Mountains," held in Boston, 1892.

SMITH, F. HOPKINSON

Born in Baltimore, 1838; landscape painter and author.

20. Afternoon on the Riva. Water-Color.
Signed, F. HOPKINSON SMITH.

BROWN, J. APPLETON

Born in Newburyport, Mass., 1844; died 1902.

21. Christmas in Old England. Pastel.
Signed, J. APPLETON BROWN.
1305. Old-fashioned Garden. Pastel.
Signed, J. APPLETON BROWN.

HUNT, WILLIAM MORRIS

Born in Brattleboro, Vt., 1824; died 1879. Pupil of Couture.

546. Study for "The Discoverer,"—mural decoration in the Capitol, Albany. Crayon
547. Study of Female Head. Crayon.

KLUMPKE, MISS ANNA E.

869. Portrait of Rosa Bonheur.

Signed, ANNA KLUMPKE, By, 1898.

1320. Portrait of Miss Mary Sophia Walker.

Signed, A. E. KLUMPKE, 1895.

DARLEY, F. O. C.

Born in Philadelphia, 1822; died 1888.

973-88. Sixteen pen drawings illustrating Longfellow's *Evangeline*.

AMES, JOSEPH

Born in New Hampshire, 1816; died 1872.

1319. Miranda; heroine of "The Tempest". An early work.
1386. Ideal Female Head.

ROWSE, SAMUEL WORCESTER

Born in Bath, Maine, 1822.

1384. Crayon portrait of Mrs. Walker, the mother of the Misses M. S. and H. S. Walker.
1385. Crayon portrait of Miss Martha H. Walker, the sister of the Misses Walker.
1388. The Little Pirate. Ideal child's head.

TILTON, JOHN ROLLEN

Born in Loudon, N. H., 1833.

1316. Temple of Minerva, Aegina.

RICHARDS, WILLIAM TROST

Born in Philadelphia, 1833; died 1905.

1318. Morning, Sea View.

BOUGHTON, GEORGE HENRY

Born near Norwich, England, 1834; died 1905.

1326. Rip Van Winkle. Water-Color. Signed, G. H. BOUGHTON.

LA FARGE, JOHN

Born in New York, 1835.

1307. Meditation of Kuwannon. Water-Color.
 1308. "Tokio Geisha, dancing in house of our neighbor the priest."
 Water-Color. Signed, LA FARGE, Nikko, 1886.
 1309. Peak of Mona Roa, Society Islands. Water-Color.
 1329. Jinrikisha Boy. Water-Color.

FENN, HARRY

Born in Richmond, Surrey, England, 1838.

1322. Interior of Walker & Bro's. Counting-Room, 17 Merchant's
 Row, Boston. Drawing. Signed, H. F., 93.
 1323. Exterior of Walker & Bro's. Counting-Room Building.
 Signed, H. F., 93.

DAVIS, CHARLES H.

Born in East Cambridge, 1857.

1304. Souvenir of Normandy.

HARDIE, ROBERT GORDON

Born in Brattleboro, Vt., 1854; died 1904.

1321. Portrait of Miss Harriet Sarah Walker.
 Signed, ROBT. GORDON HARDIE, 1900.

WALKER, MISS HARRIET SARAH

1324. Portrait of Theophilus W. Walker, from life. Pencil drawing.

UNKNOWN.

1312. Head of St. Peter. Oil Painting on copper.
 1313. Head of St. Paul. Oil Painting on copper.

WEST WALL.

Roman Portrait Busts of the Classical Period.

35. Emperor Tiberius Claudius Nero Cæsar, stepson of Augustus,
 and second emperor of Rome (B. C. 42 to A. D. 37).
 36. Albinus Clodius (?—197 A. D.).
 69. Saracen Armor, XII. century. 1. Coat of mail. 2. Helmet.
 3. Shield with bosses. 4. Battle axe. 5. Mace. 6. Sword.
 7. Scabbard. 8. Arm piece with mailed glove. Beautifully inlaid with silver and richly engraved.

65. Old English Arm-chair, covered with leather. Time of Henry VII.
66. Old Spanish Arm-chair with carved coat-of-arms, from a Spanish convent.

CASE I. UPPER PART.

MINIATURES.

22. Marquise de Lomgham, so-called.
23. Lord Byron's Mother. Signed, B. WEST, 1799.
24. English Jurist; enamel, by Bone, July, 1800.
25. Dona Isabella.
26. Baron von Humboldt. Signed, AUGNE. LANEY, 1826.
27. Lady; a lock of hair in the back of the frame.
28. Joseph Barra. Signed GARNEREY, 1794.
Inscribed on the back: "Joseph Barra. Assassiné par les Rebelles à l'âge de 13 ans. Il est mort en criant, Vive la République! La convention Nationale a décerné à ce jeune héros les honneurs du Panthéon Français. 1780+1793."
29. The Countess of Carlisle. Signed, ROBERTSON, 1792.
548. Daniel Webster, from life, by Miss Sarah Goodrich. 1830.
549. Letter of Webster, to Miss Sarah Goodrich, with lock of his hair.
571. French Snuff-Box, time of Louis XV; miniature set in cover.
- 601-12. Twelve East Indian Miniatures.
The miniatures numbered 926 to 932 are copied from originals in Windsor Castle.
926. Henry VIII., by Benner.
927. Catharine of Aragon, by André Feer.
928. Anne Boleyn, by Feer.
929. Jane Seymour, by Feer.
930. Anne of Cleves, by Benner.
931. Catharine Howard, by Feer.
932. Catharine Parr, by Feer.
933. Madame de Pompadour. Signed, LATOUR.
934. General Henry Knox, after G. Stuart, by Miss Sarah Goodrich.
936. Buffon.

937. Dietrich, Maire de Strasbourg, by Augustin.
 938. Gentleman in wig and red coat, XVIII. century.
 939. Lady in curls. Early XVIII. century.
 940. French Lady of First Empire, 1806. Signed in monogram D.
 G. Set in red morocco pocketbook, lined with green
 silk.
 955. Duchess of Somerset, by Sir Peter Lely.
 1234. Unknown Lady. Signed BICKAM.
 1239. Surrender of Cornwallis, set in cover of snuff-box. Circular
 miniature on mother-of-pearl. Inscribed "Le Ct.
 Cornwallis rendans les Armes au Général Waghinsthon."
 1241. East Indian Miniature, landscape.
 1242. Head of Persian, set in brooch.

CASE I. LOWER PART.

63. Japanese Tobacco-pouch and Pipe-case with Pipe. Carved
 bronze and stone trimmings of fine workmanship.
 67. Lady Franklin's Writing-desk. Old Italian Neapolitan wood-
 painting of the XVI. century, from the London sale of
 Lady Franklin's collection.
 75. Iron Casket of the XV. century; Nuremberg work of the high-
 est order, engraved under Saracenic influence. Triple
 lock.
 121. Water Bottle, grès de Flandre, made and used in the time of
 Chaucer, XIV. century. A cord was passed through the
 handles and the bottle slung over the shoulder.
 593. Twelve Arrowheads, found in Scotland.
 942. Old Italian Dispatch Box, iron-bound.
 943-54. Twelve Japanese Sword-Guards.
 1343. First-Empire Clock.
 1357. Sword, carved ivory scabbard and handle, having belonged
 to Francis I.
 1358. Short Sword, carved ivory scabbard and handle, having be-
 longed to Francis II.

CASE II. UPPER PART.

MINIATURES.

1192. Margaret Tudor, queen of Scotland, sister of Henry VIII.
 1193. Mary I, daughter of Henry VIII.

- 1194. Elizabeth, daughter of Henry VIII.
- 1195. Charles I.
- 1196. Oliver Cromwell, enamel, by H. Bone.
- 1197. Charles II.
- 1198. William of Orange.
- 1199. Prince Charles Edward, by Pompeo Battoni.
- 1200. Countess of Albany, wife of Prince Charles Edward, by
Pompeo Battoni.
- 1201. George IV as Prince Regent, by Henry Bone. Signed in
monogram, H. B.
- 1202. Caroline Amelia Elizabeth of Brunswick, queen of George
IV. Signed, Ts. LAWRENCE, 1785.
- 1203. Marie Stuart, Queen of Scots.
- 1208. Richard Brinsley Sheridan.
- 1209. Robert Burns.
- 1219. Peter the Great. Signed J. M. MATTIER.
- 1220. Elizabeth of Russia. Signed, A. GOBEAUX.
- 1222. Empress Alexandria, wife of Nicholas I of Russia.
- 1223. Rembrandt.
- 1225. Gustavus Adolphus, painted in oil on copper.
- 1227. Flora Macdonald, by A. Ramsay, 1749.
- 1229. Prinz Friedrich Carl von Preussen; Merkel-Heine Institut,
Wiesbaden, 1885.
- 1232. Catherine II, of Russia. Signed, P. NISOFF, 1770.
- 1233. Unknown Man in frame studded with pearls. Signed,
BOUCHARDY.
- 1236. Group of Four Heads in round frame. Signed, O. SARPI.
- 1237. Early Italian Portrait of young Monk, on copper.
- 1238. Battle of Hastings, on ivory.
- 1240. Village Scene. Signed, VAN BLARENBERGHE.
- 1346. Plaque, Joan of Arc, copied from window in French
cathedral, by Miss Harriet S. Walker.
- 1390. Miss Harriet Sarah Walker by Leganger.

CASE II. LOWER PART.

LACES.

- 905. Trolly Lace Fichu, made in Buckinghamshire, England,
about 1795.

- 906. Pinto Burato Table Cover, marking the transition between embroidery and lace.
- 907. Handkerchief of Genoese Pillow Lace. Early XVII. Century.
- 908. Four points of XVI. Century Flemish Lace, made with lead bobbins, from flax.
- 909. Honiton Veil, English, 1780.
- 910. Greek, hand-woven, linen work, not recent.

FABRICS AND EMBROIDERIES.

- 34. Spanish: Old Silk Embroidery, worked by nuns. Subject: The Holy Family.
- 600. Needlework Portrait with painted features. Lady with distaff, seated beneath trees.
- 911. Old Persian Green Table Cover, embroidered with design of pinks.
- 912. Beauvais Tapestry, XVIII. Century.
- 913. Ancient Rhodian Embroidery.
- 914. Old Chinese Embroidery.
- 915. French Damask.
- 916. Chinese Yellow Damask.
- 917. Japanese Brocade, cup design.
- 918. Old French Brocade, Louis XVI.
- 992. Old Scotch Needlework. Edinburgh.

-
- 30. Fan, ivory sticks, painted on vellum, time of Marie Antoinette.
 - 923. Spanish Fan, decorated, from Porto Rico.
 - 1359. Fan, argus-pheasant feathers.
 - 1324. Theophilus W. Walker, pencil-sketch from life, 1885, by Miss Harriet Sarah Walker.

CASE III.

- 1186. Miniature Stand, Italian.
- 1204. Lady Chesterfield. Signed, CORTEAUX, P. D. Roi, 1787.
- 1205. The Right Hon. William Pitt, second son of William Pitt· Earl of Chatham. Painted before 1806.
- 1206. The Duke of Wellington. Signed, ROBERTSON, 1817.
- 1207. Lord Nelson. Signed OZIAS HUMPHREY, 1802.

- 1210. Lady Harrington, by Richard Cosway. Signed, R. C.
- 1211. Grace Dalrymple Elliott by Richard Cosway.
- 1212. Mrs. Siddons, after Sir Joshua Reynolds's "The Tragic Muse," by Richard Cosway.
- 1213. Maria Fitzherbert, by Richard Cosway. Signed, COSWAY.
- 1214. Princesse de la Cour, by Richard Cosway. Signed, C.
- 1215. Eliza Farren, actress, married Lord Derby, 1797, by Richard Cosway.
- 1216. Mrs. Wilson, by Richard Cosway.
- 1217. Elizabeth, Countess Grosvenor, by Richard Cosway after Sir Thomas Lawrence.
- 1218. Unknown Lady, by Maria Cosway. Signed, MARIA COSWAY.
- 1224. Madame Vestier, wife of the artist, by Vestier.
- 935. La Princesse de Monaco, by Vestier, 1787.
- 1226. La Marquise d'Orvilliers, by Angelica Kaufmann.
Signed, ANGA. KAUFMANN, 1791.
- 1228. Countess of Oxford, copy after J. Hoppner, National Gallery, London.
- 1230. Beatrice.
- 1231. Marquise de Prie. Signed, AUGUSTIN, 1782.
- 1235. Unknown Lady.

CASE VI.

- 1183. French Empire Cabinet with bronze mountings.

BARYE, ANTOINE LOUIS

Born in Paris, 1796; died 1875.

- 37. Wax model of a Young Man Mastering a Horse.

1370-5. Six Japanese and Chinese Snuff-Boxes.

- 1247. Silver Mug with Handle, coat-of-arms of secret society, designed by Miss Harriet Sarah Walker.
- 1283, 1-2. Silver Whale-Oil Lamps.
- 62. Agate Cup with two handles, from collection of Mr. Cogels of the Antwerp Museum.
- 568. Old Silver Chatelaine Perfume Bottle, set with stones.
- 569. Old Silver Gilt Chatelaine Perfume Bottle, repoussé.

- 1340-1. Two Candle-Shields, having belonged to Napoleon I.
 1362-3. Two Hock Glasses, engraved with mottoes.
 1352-3. Two large Glass Tumblers, engraved with windmills,
 "Hollandia, 1701."
 1351. Japanese Gold-Liquor Box with Tray; of segmental shape.
 1364-5. Two old tall Glasses, gilt decoration, C. with crown.
 1366-7. Two old tall Tumblers, gilt decoration.
 1287. Silver Kettle with Ivory Handle, with lamp underneath.
 Old Sheffield Plate.
 1354-5. Two Old German Cut-Glass Dishes, oval, deeply cut with
 parallel lines.
 1356. Modern American Ice-Cream Dish, diamond cut, very fine.

SOUTH WALL.

TAPESTRY.

31. Subject, "Verdure;" attributed to Flemish artists, XVI. cen-
 tury, possibly from design of Albrecht Dürer. Silk and
 wool.

Great skill and taste are shown in the rendering of autumnal
 coloring, that of the oak being very beautiful. In the fore-
 ground stands, dignified and colossal, an ostrich with a compan-
 ion, who regards a water-snake in the brook near by. To
 the left a baby ostrich is seen.

METAL WORK.

Arms and Armor.

70. 1. Old Moorish Frontlet; silver and enamel. From interior
 of Morocco.
 2-3. Old Japanese Trophy Knives. Family name on blade.
 4. Old Japanese Sword Guard; gold and silver on iron.
 5. Old Japanese Sword Guard; gold and silver on bronze.
 6. Old Japanese Sword Guard; gold and silver on iron.
 7. Old Japanese Short Sword.
 8. Scabbard for same.
 9. Old Japanese Short Sword.
 10. Scabbard for same.
 11-13. Old Japanese Daggers.
 14-16. Old Japanese Short Swords.

17. Old Japanese Hari-Kari Knife. Scabbard of sacred mulberry wood, mounted with silver.
18. Old Japanese Short Sword.

All the above weapons were taken from the followers of General Saigo at the end of the "Satsuma Rebellion." All are old, of fine workmanship, and give in the steel and gold, silver and bronze decorations very fine examples of old Japanese metal work, and, in the different scabbards, of their lacquer work.

71. 1-2. Old Persian Battle Axes, inlaid.
3. Old Persian Poniard, which goes into the handle of No. 2; so worn.
4. Old Persian three-pronged Spear.
5. Old Persian saw-tooth Dagger.
6. Metal Scabbard of No. 5.
7. Old Afghan Yataghan.
8. Metal Scabbard of No. 7.
9. Old Persian Khamgar or Sword for hand-to-hand fighting in battle.
10. Old Persian Khamgar of largest size.
11. Old Persian Knife or Dagger worn in girdle.
12. Leather Sheath for No. 11.
13. Old Turkish Knife with fine gold inlaying.
14. Scabbard for the same.

All these pieces are fine and rare examples of old Persian, Afghan and Moorish metal work, and are very elaborately inlaid and damascened.

CASE IV.

- 73-74. Old Saxon Bronzes. Two figures from the same mold, dug from the Saxon strata, seventeen feet below the surface of the battle-field of Sedgemoor. From the collection of Count Waldron of Dulford House, Devon.
76. Escutcheon from Nuremberg, XVI. century.
77. Set of Door-Fittings from an old castle near Nuremberg. The Lock bears arms and is dated 1698.
78. Bronze Door-Knocker; fine example of Italian XVI. century work.
79. Bronze Door-Handle, Florentine; XVI. century.

80. Lock and Key; Italian XVI. century. The Lock illustrates the same triple construction as is seen in the German casket, No. 75, in Case I., lower part. The Key is a choice specimen.
993. Andria Farara Sword. Picked up on the field of Culloden. The maker's name is stamped in two parallel grooves on each side of the blade.

CASE V.

920. French Leather, time of Henri II.
921. Modern Embossed Leather.

-
64. Antique Italian seat of XV. century; inlaid and carved.

EAST WALL.

- 1190-1. Two very large Oriental Metal Treasure-Pots with bronze ornamentation, lotus plant.
1184. Old Japanese Carved Stand, on which rests No. 1350.
1350. Russian Wolf-Hunt, bronze by Lieberich, cast by C. F. Woerffel, St. Petersburg.
1187. Square Japanese Stand, black and cinnabar with lower shelf on which is No. 1361.
1361. Very large goblet-shaped Glass Vase, incised with grape-vine design.
1288. Black Satsuma Vase, chrysanthemum decoration.
- 1344-5. First-Empire Candelabra, gilt and bronze. The case on which these rest contains a small collection of books on Art given by the Misses Walker.
1185. Old Carved Rosewood Cabinet, East Indian, on which are placed Nos. 1391, 1301-3.
1391. Miniature of Miss Harriet Sarah Walker; on porcelain. Merkel-Heine Institut, Wiesbaden.
1301. Old Blue Vase, oriental.
- 1302-3. Two Cloisonné tall Vases, fleur-de-lis, dark blue background.
1289. Kozan Splash Jar, form archaic, resting on No. 1392.
1392. Japanese Carved Stool.

1348. Circular Bronze Bas-relief of Robert Louis Stevenson by Augustus St. Gaudens, 1887.
- 1299-1300. Pair of Chinese Temple Candlesticks, blue ornamentation.
33. Spanish Chasuble, with the Stole, Armlet and Square used on communion table. Very old. The gold used is of very pure quality.
919. Old Spanish Leather, embossed.

CASE VII.

French Cabinet. Inlaid, XVIII. century, with bronze mountings and marble top, contains as below:

IVORY.

38. Tusk. Subject, Monkeys Sporting in the Branches of Trees. Modern.
39. Hen and Chickens. Modern, by Yoshikazu.
40. A Necromancer. Modern.
41. The Goddess Fatima. The Power of the Wand. Old.
42. Quail, by Okutumi. Modern.
43. Globe-shaped Mass of Turtles.
44. Baby with Tub and Playthings, by Ikosai.
45. Group of five Figures, by Kicho.
46. Elephant inset with Stones.
47. Barge with Figures, by Kosai.
48. Five Men Wrestling, dark brown.
49. Grotesque Figure with Fan and an Attendant.
50. Baby with Red Doll.
51. Woman with Infant and carrying Bundle of Fagots on her Head.
- Two modern Italian carvings from the Stowe Collection, exhibited in 1893 in the South Kensington Museum, London.
52. Portrait of Peter Paul Rubens.
53. Paolo and Francesca.
595. Italian Carved Ivory: idyllic scene, two figures.
596. Silver Cup with Ivory Medallions, representing Charles I. and Cromwell.
1349. Monkeys on Lotus-Leaf, Japanese.

JADE.

- 54. Tea-pot, very old, brown and white.
- 55. Vase and Stand, light green, Koro.
- 56. Box, Fei-tsui, very rare, incised and mottled.
- 57. Box, so-called pork-fat jade.
- 58. Branches and leaves, flat ornament of port-fat jade.
- 59. Ornament, reddish brown.
- 60. Ornament, light green, very rare.
- 1337. Large, flat Jade Vase, dark green.
- 1338-9. Two Empire Candlesticks, inlaid with jade.
- 1342. Mottled green Jade Dish, on black cinnabar and silver stand.
- 1369. Old Chinese Snuff-Bottle; Peach of Longevity.

AMBER.

- 61. Flat ornament, mottled yellow.

PORCELAIN.

- 1290. Small, old Satsuma Jar, with Cover.
 - 1291. Japanese Teapot, opening in bottom, robin's egg blue.
 - 1292. Rouge Coral Vase, Kien Luney period, green dragon ornament.
 - 1293. Peach-blow Cup, Kien Luney period.
 - 1294. Peach-blow Saucer, Ming period.
 - 1297. Sang-de-boeuf Jar with Chinese Stand, Cover with Jade Top.
 - 1298. Rare Bowl, incised ware, figure decoration.
-
- 1295. Old Famille-Verte Jar, with Cover and Stand.
 - 1296. Famille-Rose Placque, Ming period.

CASE VIII.

- 551. Old Inlaid Case.
- 552. Tassie Medallion: Henricus V. Rex.
- 553. Wedgewood Medallion: Spenser.

Bronze Medallions:

- 554. La Fontaine. Caqué, 1821.
- 555. Luther.

- 556. Washington. Vivier, 1819.
- 557. Galileo, 1818.
- 558. Buffon. Caqué, 1823.
- 559. Linnæus.

English Army Medals:

- 560. South African, 1879.
 - 561. Egyptian, Tel-el-Kebir, 1882.
 - 562. Victoria Cross.
 - 563. Crimean, 1855.
 - 564. Abyssinian.
 - 565. Peninsular, with five clasps, 1793-1814.
 - 566. For Long Service and Good Conduct.
-
- 567. St. Andrew's Cross. Silver decoration with monogram.
 - 572. Old French Watch and Chatelaine, green enamel, time of Louis XV.
 - 573-4. Victoria Jubilee Five-Pound Gold Pieces. Not exhibited.
 - 575. Paste Shoe-Buckles, presented by King George IV. to the Countess of Lindsay.
 - 576. Antique Silver-Gilt Sword Belt.
 - 577. Italian Renaissance Bronze, 1551. Francesco da Sangallo, Scultore, Architetto, Fioren. *Obverse:* Helena Marsupini, Consorte Fioren. A. M. D. L. I.

Old Cameos:

- 578. Mercury and two other figures.
 - 579. Alexander the Great.
 - 580. Marcus Aurelius.
 - 581. Vespasian.
-
- 582. Old Silver Seal, found at Cambridge, England.
 - 583. Mediæval Bronze Seal, found at Cambridge, England.
 - 584. Old Red-Gold Seal with Bloodstone.
 - 585. Shield with Arms of Cambridge University.
 - 586. Old Cornelian Seal, Shakespeare.
 - 587-8. Small Old Seal Stones.
 - 589-90. Seal Stones, with arms engraved. Old English.

- 591. Old engraved Crystal: Queen Anne.
- 924. Modern Spanish military Decoration.
- 925. Modern Spanish military Decoration.
- 941. White Cornelian Intaglio; subject, Toro Farnese.
- 1389. Battersea Enamel, portrait of official.

LOWER PART.

- 72. Inkstand, used by Eastern scribes and worn in the girdle.
One compartment contains a reed pen cut by a native.
- 570. Celtic Brooch, circular.
- 592. Old Chief Constable's Badge or Staff.
- 597. Scotch Drinking Cup, time of Prince Charlie.
- 594. Silver plate with Hebrew Inscription.
- 598. Old Silver Cup, from Wiesbaden, Germany.
- 599. Mulready Letter-Sheet, unused.
- 922. Spanish Fan from Porto Rico; subject of decoration: Marriage of Isabella.
- 998. Piece of Yellow Marble from the Basilica of San Paolo, Rome.
- 1257. Perfume-Holder, pear shaped, gold ornaments.
- 1330. Spanish Fan, ivory with decorations.
- 1347. Old Ivory Box, silver ornaments.
- 1360. French Fan, hand-painted.
- 1368. Silver Scarf-Buckle, Scotch.
- 1376-81. Pieces of toy silver, having belonged to Miss Harriet Sarah Walker.
- 1382-3. Toy Chairs, silver, having belonged to Miss Harriet Sarah Walker.

CASE IX.

ANCIENT GLASS, 700-300 B. C.

The objects in this collection are from three sources: first, explorations made in Cyprus by Major Alexander Palma di Cesnola, whose collection was sold at auction in London under the name of "Lawrence-Cesnola"; second, excavations made near Limassol, Cyprus, by Dr. Max Ohnefalsch-Richter; third, discoveries made near Tyre by natives of Syria, the details of which have never been published and will probably never be, as is the case with all clandestine diggings.

This selection has been made with a view of illustrating as far as possible the various shapes and materials used in the ancient glass industry. We have representatives of purple, yellow, green and white glass, plain or ornamented with glass threads; among them are plates, cups, bowls and bottles, one of the most interesting, from Tyre, being No. 102; others are various vases for perfumes. Some of the specimens, notably a fluted bottle, are enriched with the iridescence so highly prized.

81. Aryballos. Specimen of the opaque Greek Glass of the VII. century B. C. Ornamentation of light blue and yellow lines inserted in a deep blue paste ground. A characteristic example of the glass called Phœnician or Greek, from Greece.
82. Globular Bottle with funnel-shaped neck, translucent white glass, from Tyre.
83. Bottle of white glass, globular body and long neck, from Tyre.
84. Small Plate, plain white translucent glass, iridescent, from Tyre.
85. Bottle with oviform body and long neck, white glass with metallic iridescence, from Cyprus. [Lawrence-Cesnola collection.]
86. Bottle with globular body decorated with engraved lines, neck ornamented with broad rim; white glass with iridescence, from Tyre.
87. Small Vase of massive green glass, cylindrical body with broad rim, metallic iridescence, from Tyre.
88. Small Vase, urn-shaped, massive green glass, iridescent, from Tyre.
89. Small Bottle, globular body, with very long neck, white glass, green iridescence, from Tyre.
90. Small Oenochoe, greenish glass, fluted body, neck and trilobe mouth decorated with glass thread ornamentation, looped handle; a rare shape, from Tyre.
91. Small Vase of conical shape with large top, purple glass, very rare, on a modern brass stand, from Tyre.
92. Small Oenochoe. Cylindrical fluted body, large top and loop handle. This specimen of the richest iridescence was found near Tyre.

93. Urn-shaped Vase with two handles. The Vase is of white translucent glass decorated with a zigzag thread ornament of blue glass. The handles are of the same material. This Vase of a rare shape is another example of fine iridescence from Tyre.
94. Small Bottle with long neck, from Tyre.
95. Small Ewer, white glass, silver iridescence; the handle comes down to the foot, ornamenting the body in relief. From Cyprus. [Lawrence-Cesnola collection.]
96. Bottle with plain neck, yellow green glass, iridescent. From the excavations by Dr. Richter in Cyprus.
97. Deep Bowl, white glass, iridescent, from Tyre.
98. Small pear-shaped Bottle, white glass, metallic iridescence, from Tyre.
99. Small Bottle, similar shape, very rich iridescence, from Cyprus. [Lawrence-Cesnola collection.]
100. Small short Bottle, yellow glass, from Tyre.
101. Small flat Bottle with two handles, yellow glass, from Tyre.
102. Double Bottle with top and side handles; the body is decorated with circular lines of glass thread; greenish glass with iridescence. This curious vessel was used by the ladies of Phœnicia to contain pigments for the eyes. Inside is a bronze pin with which the pigment was applied. This Vase rests on a modern silver stand. From Tyre.
103. Small urn-shaped Vase, pressed sides, iridescent, from Tyre.
104. Globular Bottle, large neck, from Tyre.
105. Pear-shaped Bottle, yellow glass, from Tyre.
106. Hemispherical Bowl, greenish glass, decorated with a circular moulding, from Tyre.
107. Large massive Bottle, greenish glass, iridescent, from Tyre.
108. Bottle with flat body and long narrow neck, from Dr. Richter's excavations in Cyprus.
109. Long tube-shaped Bottle, white glass, iridescent, from Tyre.
110. Large flat Dish, white glass, iridescent, from Tyre.
111. Bottle with flat body and long neck, iridescent, found in Cyprus. [Lawrence-Cesnola collection.]
112. Large pear-shaped Bottle of massive fabric, from Tyre.

- 113. Goblet, greenish glass, with spiral fluted ornament.
- 114. Pear-shaped Bottle, iridescent.
- 115. Large deep hemispherical Bowl, white glass.
- 116. Small Bottle with handle, greenish glass, iridescent; a light trace of fluting in the body of the vase.
- 117. Cylindrical Goblet with fluting and double ring ornament.
Nos. 113-117 are from Tyre.
- 1331. Yellow Vase with two green handles, Cyprus.
- 1332. Green Glass Bottle, Cyprus.
- 1333. Goblet-shaped Glass, mottled surface, Cyprus.
- 1334. White Glass Vase with two handles, Cyprus.
- 1335. Piece of green Glass, iridescent, Cyprus.
- 1336. Green Glass Bottle, Cyprus.

In this case are also exhibited:

- 118. Babylonian Cone, made by order of Gudea, King of Lagash, in Babylonia, about 3000-2500 B. C., and containing an account of the restoration of the temple of his god.
- 485. Coin of Syracuse, silver, in very fine condition; the obverse represents Persephone crowned with ears of grain and surrounded by dolphins. The reverse, in addition to the three-legged symbol (*triskelis*) which denotes Sicily, shows a quadriga and the inscription ΣΤΡΑΚΟΣΙΩΝ, below which is a symbol (of a magistrate?). It was struck under Agathocles, between 317 and 310 B. C.
The gift of E. P. Warren, Esq., of Lewes House, Lewes, Sussex, England.

ANCIENT VASES.

- 119. Greek Amphora, of the type known as a *peliké*. It is of Attic make and belongs to the best period of the fine, red-figured style, its date being probably not much later than that of the Parthenon, that is, *circa* 430-420 B. C.

The designs are as follows:

- a.* A youth returning from the chase, four figures.
- b.* A sacrifice, three figures, possibly intended for the three figures upon the other side of the vase.

The drawing of the figures shows such a resemblance to those upon the frieze of the Parthenon as to illustrate in the most interest-

ing manner the influence of the great masters of the period upon those of the smaller arts.

[Extract from description of the vase by Edward Robinson, Esq., of the Metropolitan Museum of Art, New York.]

Purchased for the Misses Walker from a private collector in England, into whose possession it came from Greece in 1893. It was said to have been found at Thebes.

Height, M. o.378.

120. Greek Amphora from the province of Lucania in southern Italy. Its form and decorations are those of the decadence of Greek vase manufacture, and its date is not earlier than 300 B. C. It has a full, oval body, cylindrical neck and two pairs of handles; one the common horizontal amphora handles; the other, vertical handles attached to the top of the lip and the shoulder, flat, and decorated on the ends with *rotelli* or discs. The decorations consist of a picture on each side of the neck and body respectively, the rest of the space being filled with minor patterns or designs.

Principal designs:

- a. On the neck, two youths running to the right, the foremost looking back at his companion.
On the body, four figures, two above the others.
- b. On the neck, a dog chasing a deer.
On the body, a festal scene.

Height to the top of the handles, M. o.635.

[Extract from description of the vase by Mr. Robinson.]

486. Etruscan Oxybaphon, nearly identical in form with No. 493 in Mr. Edward Robinson's Catalogue of Greek, Etruscan and Roman vases, Museum of Fine Arts, Boston.

Red-figured decoration:

- a. Winged male figure flying and holding wreath in left hand.
- b. Seated female figure.

Height, M. o.27; diameter, M. o.29.

Presented by John Duveen, Esq.

NORTH WALL.

32. French Benediction Cope or Pluviale. Time of Louis XI.
1188. The Bearded Dionysos. Copy in bronze of Greek original.

The Bowdoin Gallery.

VENETIAN.

TIZIANO, VECELLIO DA CADORE, Copies from

Born at Friuli, Italy, 1477 (?); died 1576.

122. Equipment of Cupid.

This picture came from the Grand Ducal Palace, Florence. The original is said to be in the Villa Borghese, Rome: "No. 170. Titian, Venus Blindfolding Cupid." Here. The Head of Venus is crowned and differs widely in other particulars from the Bowdoin copy.

123. Venus and Adonis. Original in the National Gallery, London.

"Venus is endeavoring to detain Adonis from the chase; but the sun is up (see his chariot in the sky) and the young huntsman is eager to be off with his hounds and his spear. The enamored goddess caresses him, but it will be in vain. For Cupid, the god of love, is not there: he is asleep [in the Bowdoin painting he is awake] and at a distance, with his bow and quiver hanging on a tree; and all the blandishments of beauty, unaided by love, are as naught." Cook, Hand-book to the National Gallery, p. 139.

BOLOGNESE.

GUIDO RENI, Copy from

Born at Bologna, 1575; died 1642.

124. Salome, Daughter of Herodias, with the Head of John the Baptist on a Charger.

The Palazzo Corsini at Rome contains a painting entitled "Salome," by Guido.

GUIDO RENI, School of

125. Cupid Sleeping.

SCHOOL OF RAPHAEL.

126. The Holy Family.

Identical in composition with a painting on wood in the Louvre, called "Small Holy Family," 15 inches by 12½ in size. This painting, showing the influence of Raphael's later period, is assigned variously to followers of the great artist: to Giulio Romano or Garofalo (Kugler's Hand-book, ed. Layard), to Polidoro da Caravaggio possibly (Crowe and Cavalcaselle), and to Bagnacavallo (Morelli).

NEAPOLITAN.

ROSA, SALVATOR

Born near Naples, 1615; died 1673.

127. Landscape, with aged Herdsman and Cattle.

ITALIAN.

128. Descent from the Cross.

129. John the Baptist in the Wilderness visited by the Multitudes.

130. Cleopatra. Painted on a heavy wooden panel. Kept in the Curator's Room.

FRENCH.

VOUET, SIMON

Born in Paris, 1590; died 1649.

131. The Women at the Sepulchre. Painted on copper panel. Kept in the Curator's room.

POUSSIN, NICHOLAS

Born at Andelys, Normandy, 1593; died 1665.

132. The Continnence of Scipio.

Considered by Gilbert Stuart "an original or first-rate copy." A painting of the same title "came from M. de Morville's collection to Houghton, and was afterwards at Strawberry Hill. In Horace Walpole's Sermon on Painting there is a particular description of it." Graham, *Memoirs of the Life of Poussin*, p. 211.

The exact companion of the Bowdoin painting in subject, treatment and size is the "Death of Germanicus," Poussin, Barberini Palace, Rome.

STELLA, JACQUES

Born in Lyons, 1595; died 1657.

133. Infant John the Baptist.

PATEL, PIERRE

Born in Picardy (?), about 1605; was a pupil of Simon Vouet; died 1676.

134. Landscape with Ruins.

COURTOIS, JACQUES

Born in St. Hippolyte (Franche-Comté), 1621; died 1676.

135. Landscape.

MANGLARD, ADRIEN

Born in Lyons, 1695; died 1760.

136. Sea Fight. Turkish Ships.

JOULLAIN, FRANÇOIS

Born in Paris, 1697; died 1779.

137. Landscape. Nymphs Bathing. Nos. 137, 138 and 139 are painted on wooden panels.

138. Torre dei Schiavi. Campagna near Rome.

139. Landscape with Peasants.

LACROIX ft. Rom. 1754.

140. Landscape. Sea-port, with fortress, fishermen and shipping.

A light fog rising from the water spreads over the headlands, giving a beautiful tint to the background.

Artists Unknown, XVIII. Century.

142. Peter delivered from Prison by an Angel.

143. Portrait of Mirabeau.

This is said to have been a favorite of Mr. Bowdoin.

SPANISH.

144. Fish Shambles.

FLEMISH.

School of the VAN STEENWICKS, XVI.-XVII. centuries, Attributed to the

145. Church Interior by Candle-light. Peasants seated on the floor, eating.

RUBENS, PETER PAUL, Attributed to

Born in Siegen, Westphalia, 1577; died 1640.

146. Venus receiving from Ceres presents contained in a Cornucopia borne by Satyrs.

The Dulwich Gallery, London, contains a painting attributed to Rubens under the title "Three Women with Cornucopia." Bryan.

RUBENS, Attributed by Gilbert Stuart to

147. Achilles at the Court of Lycomedes.

He discovers himself by choosing a sword from among the trinkets brought by Ulysses in the guise of a merchant. Painted on a wooden panel. Previous to and independent of the judgment expressed by Mr. Stuart as above, about the year 1821, a record accompanying the painting describes it as an imitation of Rubens by Teniers. The gallery at Madrid has a painting attributed to Rubens, entitled "Achilles and Ulysses."

After RUBENS, by JORDAENS, JACOB (1593-1678)

148. St. Simeon with the Infant Jesus in his Arms.

The original is part of a large canvas by Rubens in a chapel of the cathedral at Antwerp, of which Sir Joshua Reynolds writes: "The Priest Simeon bearing Christ high in his arms and looking upwards. This picture, which has not suffered, is admirable indeed, the head of the priest more especially, which nothing can exceed; the expression, drawing, and coloring are beyond all description, and as fresh as if the piece were just painted."

FRANCKEN, FRANS, the Younger: DOMINICO FRANKO, catalogue of 1813.

Born in Antwerp, 1581; died 1642.

149. Offerings of the Wise Men to Jesus. Kept in the Curator's Room.

150. Ahasuerus and Esther.

DYCK, ANTON VAN

Born in Antwerp, 1599; pupil of Hendrik van Balen and of Rubens; died 1641.

151. Bust Portrait of John Montfort, a medallist and sculptor,
1596-1649.

Van Dyck painted also two other three-quarter length portraits
of the same subject, which are now in Vienna (Belvedere) and
in Florence (Uffizi).

The Bowdoin picture has been hitherto entitled here "The Gov-
ernor of Gibraltar."

FOUQUIERES, JACQUES

Born in Antwerp about 1600, died 1659.

141. Landscape with Dancing Peasants.

RYCKAERT, DAVID, the Younger

Born in Antwerp, 1612; pupil of his father; developed under the
influence of Brouwer and D. Teniers, the younger. Died
1661.

152. Surgeon and Patient.

Signed: D. (slightly imperfect due to scaling of surface)
Ryckaert. i. f.

WITTE, GASPAR DE

Born in Antwerp, 1624; died 1681.

153. Still-life. Birds.

BOUDEWYNS, ADRIAEN FRANS

Born in Brussels, 1644; died about 1700; and

BOUT, PEETER

Born in Brussels, 1658; died about 1700.

154. Landscape with Ruins, by Boudewyns, and Figures by Bout.

155. Landscape with Ruins and Figures.

Companion piece to No. 154.

ARTIST UNKNOWN. Dated 1644.

156. Scene in the Inquisition.

VAN BLOEMEN, JAN FRANS (?): VAMBRONI, catalogue of 1813.

157. Farm-yard Scene.

158. Farm-yard Scene.

Companion pieces.

P. S.

159. Sacking of a Town.

Monogram V. H. B., also Coat-of-Arms of the City of Antwerp
branded on the back of the panel.

160. Offerings of the Wise Men to the Infant Jesus.

Painted on wooden panel. Documentary evidence exists which
points to the ownership by Mr. Bowdoin of a painting by
"Henri van Balen." The above monogram is not included,
however, in Nagler's "Monogrammisten."

"In the style of Jonkauken" (*sic*), catalogue of 1813.

Monogram G. I. R—F

161. A Painter's Studio.

162. A Sculptor's Studio.

Companion piece to No. 161.

ARTISTS UNKNOWN

163. Fox Devouring a Pheasant.

164. Combat of Hyena and Dogs.

165. Diana and Endymion.

166-7. Still-life. Game and Fruit.

168. Still-life.

DUTCH.

A. W., 1634 [ADAM WILLAERTS]

Born in Antwerp, 1577; died before 1662.

169. Dutch Sea Piece. Three ships rounding a point in a high
wind; numerous animated figures.

Attributed in catalogue of 1813 to "Wleiger."

BREENBERG, BARTHOLOMÆUS

Born in Deventer, 1599 or 1600; died 1663.

170. Landscape.

WOUWERMAN, PHILIPS

Born in Haarlem, 1619; died 1668.

171. Artillery.

BERCHEM, NICOLAS

Born in Haarlem, 1620; died 1683.

172. Landscape, painted in Italy.

POTTER, PAULUS, Copy by Michel Carré from

Born in Enkhuysen, 1625; died 1654.

173. Cattle.

HONDECOETER, MELCHIOR D'

Born in Utrecht, 1636; died 1695.

174. Poultry.

ARTIST UNKNOWN

175. Dairy Woman of Holland.

Fine example of genre painting in the manner of A. v. Ostade (1610-1685).

ENGLISH (?).

176. The Several Stages of Human Life.

FRENCH.

177. Three-quarter portrait of an Ancestor of the Bowdoin Family, it is supposed.

In the upper left-hand corner is a coat-of-arms, bearing a monogram M. H. B., near which is inscribed "Aetatis Suae 62 Anno 1647."

AMERICAN.

FEKE, ROBERT

One of the earliest colonial painters; was descended from a Dutch family who settled at Oyster Bay, L. I. It is said that, having been taken prisoner and carried to Spain, he there learned to paint and on his return home settled at Newport, R. I., where among other portraits he painted that of the beautiful wife of Governor Wanton, now in the Redwood Library, Newport. He worked also at New York and in 1746 at Philadelphia,

where his portraits were considered the best after those of West. His work is represented also in the R. I. Historical Society. He went to Bermuda for his health and died there at the age of about 44.

178. Three-quarter portrait of Gov. James Bowdoin when a young man. Signed, R. F., Pinx, 1748.
179. Elizabeth, daughter of Hon. John Erving of Boston and wife of Gov. Bowdoin. Signed, R. FEKE, Pinx, 1748.
180. Three-quarter portrait of Hon. William Bowdoin of Boston, when a young man; brother of Governor Bowdoin and father of Mrs. Bowdoin-Dearborn. Signed, R. F., Pinx, 1748.
181. Phoebe, daughter of ——— Murdoch, Esq., and wife of Hon. William Bowdoin. Signed, R. F., Pinx, 1748.

COPLEY, JOHN SINGLETON

Born in Boston, 1737; died 1815.

182. Cabinet portrait of Governor Bowdoin.
Bequeathed to the College, with Nos. 185 and 186, by Mrs. Bowdoin-Dearborn.
376. Portrait of Thomas Flucker, Esq.
Colonial Secretary, Province of Massachusetts Bay; father of Mrs. Gen. Knox and brother-in-law of Gov. Bowdoin.
Bequeathed by Mrs. Lucy Flucker Thatcher, daughter of General Knox. Received in 1880.

ARTIST UNKNOWN

377. Three-quarter portrait of Judith Bowdoin, sister of Gov. Bowdoin and first wife of Thomas Flucker, Esq., above mentioned.
Bequest of Mrs. Thatcher.

STUART, GILBERT

Born in Narragansett, R. I., 1755; died 1828.

183. President Thomas Jefferson.
This portrait and the following were painted from life for Mr. Bowdoin, the benefactor of the College, who was the personal friend of both Presidents.

- 184. President James Madison.
- 185. Hon. James Bowdoin, donor of the Collection.
- 186. Sarah, daughter of Hon. William Bowdoin [No. 180]. Wife of her cousin, Hon. James Bowdoin, and subsequently of General Henry Dearborn.

STUART, GILBERT, Copy by Hoyt from

- 378. Portrait of General Henry Knox.
Copied, with the omission of slight details, from the original now in the Museum of Fine Arts, Boston.
Bequest of Mrs. Thatcher.

BADGER, JOSEPH

Painted in Boston from 1740-1750.

- 187. James Bowdoin, a merchant of Boston. The Bowdoins were a Huguenot family. Pierre Baudouin, father of James, came from La Rochelle, France, in 1685, and settled at Casco Bay; now Portland. This portrait was painted in Boston in 1747.

ARTISTS UNKNOWN, XVIII. century.

- 188. Three-quarter portrait of Governor Bowdoin in his youth.
- 189. Hon. James Bowdoin, the son of the Governor and the benefactor of the College, as a young man.
- 190. Hon. James Bowdoin and his sister, Lady Temple, as children.
Lady Temple was the only daughter of Governor Bowdoin and wife of Sir John Temple, Bart. See Hon. R. C. Winthrop's Address on Governor Bowdoin, Brunswick, 1849.
- 191. Portrait of a Lady in a high cap.

UNKNOWN SCHOOLS.

- 192. Portrait of an ancestor of the Bowdoin family, it is supposed.
- 193. Three-quarter portrait of a youth holding a bird in his left hand.
Supposed to be a member of the Bowdoin family.
- 194. Portrait of an Indian Priest.

195. Portrait of the Saviour.
 Traditional likeness asserted to be from the Catacombs.
196. The Translation of Elijah.
197. Bust Portrait of a man, with a white, full beard.
198. Three-quarter Portrait of a Gentleman.
199. Still-life. String of Perch.
200. Portrait Study of a Head.
201. Peasants and Cattle.

The Bowdoin Collection of Original Drawings by Old Masters.

No catalogue accompanied the collection when it was received in 1811. One purely descriptive in character was made and issued in 1885, recording in full the facts attainable from examination of signatures and all other external evidence.

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The following Original Drawings by Old Masters, loaned to the college, supplement the Bowdoin collection and include also the work of many artists not otherwise represented.

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KERKHOFF, 644.

RUYSDAEL, 642.

Various Schools, Unknown. 645-649.

Loaned by Henry Johnson, Bowdoin, '74.

 In this Gallery are:

344. Old wicker and painted Chair. Taken from a church in Heligoland when it was torn down; marked with owner's name.

Presented by the Misses Walker.

345. Old Dutch Arm-Chair; from the Town Hall of Haarlem.

Presented by the Misses Walker.

The Boyd Gallery.

THE COL. GEO. W. BOYD COLLECTION,

including Nos. 347 to 368.

ITALIAN.

347. Landscape, with lofty architectural ruins; two men and a dead body in the foreground.
348. Landscape, with ruins; two women engaged in washing in the foreground.
Companion piece to No. 347.
349. Naval Engagement in the Bay of Messina, Sicily. Mt. Etna in the background.
350. Architectural piece; numerous figures.
351. Church Interior, Venice.
352. Church Interior, Venice.
Companion piece to No. 351. Both are painted on wood.
353. Christ Bearing the Cross.
Copy by Weir, London, from an old master. This painting was highly esteemed by Col. Boyd.

FRENCH.

BEAUME, (JOSEPH?)

Born in Marseilles, 1798; died, 1885.

354. Dog Rescuing a Child from a Wolf. Signed, BEAUME.

LA VALIERE (?)

355. The Walk to Emmaus; hilly landscape; three figures.

LABBA (?)

356. Landscape between Havre and Paris; thatched cottage and ruins.
357. Landscape; cottage beside a river.
Companion piece to No. 356.

GERMAN.

DORNFlick (?)

358. Sherbet-seller's Son, showing his gains to his mother. Painted on wooden panel.
359. Sherbet-seller; woman holding a dog in her lap.
Companion piece to No. 358.

ENGLISH.

DANCE HOLLAND, SIR NATHANIEL, Attributed to

Born in London, 1734; died, 1811.

360. "Thaddeus of Warsaw."
Dated 1772.

ARTISTS UNKNOWN

361. Col. George Boyd. Portrait on oval wooden panel: background with shipping.
362. Portrait of a Gentleman.
Supposed to be Col. Boyd.
363. Portrait of a Gentleman, unknown.
364. Portrait of a Gentleman, unknown.
Painted on wooden panel.

UNKNOWN SCHOOLS.

365. Peter Weeping.
366. Italian Landscape with Ruins; hunter seated beside game.
367. Italian Landscape, with peasant seated smoking.
Companion piece to No. 366.
368. Cattle Piece.

ITALIAN.

CORREGGIO, Copy from

369. La Zingarella; at Naples. See Ricci, Correggio, p. 117, for ill. of same.
Given by Dr. Joseph H. Warren (Bowd. M. D. 1853), 1882.

ROMANO, GIULIO, Copy from

Born in Rome, 1492; died, 1546. Favorite pupil of Raphael.

752. Dance of Muses.

Given by Mrs. Spring of Portland in memory of her husband,
Eliphalet Greely Spring (Bowd. '80.)

ARTIST UNKNOWN

370. Portrait of a Monk in White; traditionally called "Savonarola."

Given by R. P. Manson, Esq.

FRENCH.

FRÈRE, CHARLES THÉODORE

Born in Paris, 1814; died, 1888.

371. Street in Cairo.

Given by the Misses Walker, 1894.

DUTCH.

OSTADE, ADRIAN VAN

Born in Haarlem, 1610; died, 1685.

867. Dutch Woman.

Given by Professor and Mrs. C. C. Hutchins.

GERMAN.

372. Bacchanalian Scene.

Given by the Phi Alpha Society.

KIESEL, KONRAD

Born in Dusseldorf, 1846.

373. Italian Mother and Child.

Given by Rev. Austin L. Park (Bowd. Hon. A. M., 1878), 1882.

SWEDISH.

ZORN, ANDERS

Born 1860.

871. Portrait of Levi C. Wade, Esq., etched from life.

Given by Mrs. Levi C. Wade.

ENGLISH.

REYNOLDS, SIR JOSHUA

Born in Plympton, Devonshire, 1723; died 1792.

374. Portrait of Sir Joshua, wearing spectacles.
Given by Dr. E. H. Leffingwell.

AMERICAN.

SMIBERT, JOHN, Attributed to

Born in Edinburgh, 1684; died 1751.

375. Life-size Portrait of General Samuel Waldo.
Grandfather of Mrs. Gen. Knox, whose mother was Hannah,
second wife of Hon. Thomas Flucker. (See No. 376).
Bequeathed with Nos. 376-8 exhibited in the Bowdoin Gallery,
by Mrs. Lucy Flucker Thatcher, 1855.

SMIBERT, JOHN

650. Portrait of Rev. James McSparran, D. D., bequeathed by
Charles E. Allen, Esq., (Bowd. 1835).

JOHNSTON, J.

383. Portrait of Judge David Sewall, LL. D.
Justice of the Supreme Court of Massachusetts and Judge of the
U. S. District Court of Maine. Member of first Board of
Overseers of the College and President of the same for four-
teen years. Signed, J. JOHNSTON, Pinxt. 1790.

ST. MÉMIN, C. B. J. F. DE

Born in Dijon, 1770; died 1852.

381. Portrait of Hon. Silas Lee of Wiscasset, M. C., Trustee of
the College, 1799-1814.
Life-size profile on pink paper, finished in black crayon.
Given, with No. 382, by Mrs. P. S. J. Talbot of East Machias.
382. Portrait of Mrs. Lee.
Companion piece to No. 381.

GREENLEAF, BENJAMIN

651. Portrait of Hon. Mark Langdon Hill, Overseer and Trustee
of the College, 1796-1842.
Given by Rev. James L. Hill, D. D., of Salem, Mass.

COLE, JOSEPH G.

Of Dover, N. H.

989. Portrait of John Mellen Williams, Esq. Painted about 1825.

Given by Mrs. Charles Packard.

ATWOOD

625. Portrait of Rev. Leonard Woods, D. D., LL. D., fourth
President of the College.

Given by the Class of 1857.

UHLE, A. B.

Born in Chemnitz, Saxony, 1847.

522. Henry Winkley, Esq., founder of the Winkley Professorship
of Latin.

Given by Mr. Winkley.

JOHNSON, EASTMAN

Born in Lovell, Me., 1824; died 1906.

613. Portrait of Daniel Fayerweather, Esq., benefactor of the Col-
lege. Signed, E. JOHNSON, 1898.

Painted for the College.

970. Portrait of Dr. Charles A. Packard, (Bowd. '48), crayon
drawing. Signed, E. JOHNSON, Jan. 1856.

Given by Dr. Packard.

WÜST, ALEXANDER

Born in Holland, 1837; died 1876.

379. The Torrent of Romsdal, Norway, 1869. Signed, ALEX.
WÜST, 1868.

Given by Dexter A. Hawkins, Esq. (Bowd. 1848), 1881.

TENNEY, MRS. ALBERT G.

Born in 1831; died 1900.

850. Landscape: water-color.

Given by Mrs. Charles Packard.

MCINTOSH, NEWTON

747. Landscape: rocks and sea-beach.

Given by Mr. and Mrs. George Warren Hammond.

KIMBALL, CHARLES FREDERICK

Born in Monmouth, Me., 1831; died 1903.

1169 Midsummer, Great Diamond Island, Portland Harbor,
Maine.

Given by Henry William Swasey, (Bowd. '65).

HAMILTON, JAMES

Born in Ireland, 1819; died 1878.

1449. Evening at Sea.

Loaned by Dennis Milliken Bangs, (Bowd. '91).

ARTISTS UNKNOWN

380. Portrait of Rev. Samuel Stillman, D. D.

Born in Philadelphia, 1737; died 1807.

384. Portrait of President William Henry Harrison.

Given by Alison Owen, Esq., of Cincinnati, Ohio.

1000. Portrait of Ebenezer Everett, Esq., Overseer and Trustee of
the College, 1817-1864.

Given with 1001 by Miss Harriet B. Rice.

1001. Portrait of Mrs. Ebenezer Everett.

385. Portrait of Chinese Gentleman; painted by a Chinese, under
European Influence.

386. Portrait of John Calvin.

Replica, or old copy, of portrait in Public Library of Geneva,
Switzerland.

Given by Hon. Charles H. Upton (Bowd. 1834), U. S. Consul
at Geneva.

387. Portrait of "Joannes Ludovicus Beringer, Medicinæ Doctor.
Natus 1630; 27 Novembris: mortuus 1700; 22 Septem-
bris."

388. Portrait of a Young Man, traditionally called "Kepler."

Given, through Mr. Chase, by R. P. Manson, Esq.

389. Storm at Sea.

390. Landscape.

Companion piece to No. 389.

Given by William B. Walter, Esq.

391. Scene in the life of Moses. Painted on metal panel.

Given by Mrs. Mary S. Seavy.

THE VIRGINIA DOX COLLECTION.

Given by Miss Virginia Dox.

CASE V.

NORTH AMERICAN ANTIQUITIES.

Prehistoric "Toltec" relics found in the ruins of a buried city, one mile north of San Mateo, New Mexico.

393. Pitcher with indented edge.
Its peculiar beading or edge is said to be found only on the earliest pottery.
- 394-5. Pitchers.
396. Jar with indented edge.
397. Jar.
398. Spherical Jar.
Found inverted in the little stone fire-place in the first room which was opened in the city.
399. Sun-stone or Fetich, exceedingly rare.
"In Pueblo worship it was the practice of the priests to grind the stone under water in a dish, then drink some of the water, and throw the rest toward the sun, praying for joy in their hearts, and blessings on their crops."
- 400-I. Stone Axes.
402. Broken pottery from the ruins, among which there are very many fragments.
403. Bones of human skeleton found in the first room excavated.
See No. 398. The skeleton was lying in front of the door.
404. Pieces of Flint from the ruins.
405. Flint knife, highly polished on both sides.
406. Dish found upside down near one of the walls.

NATIVE AMERICAN ART.

On the lower shelf of the upper part, and in the lower part of this case are exhibited numerous labeled objects made by Indians, Osage, Navajo, Apache, Delaware, Passamaquoddy, Alaskan, and other tribes.

407. Pueblo Pottery, sixteen pieces, made in different Indian villages in New Mexico.

The shallow dish with flowers painted around the rim has on it the name of the Indian who made it.

408. Osage shell brooch, worn only by men.

409. Navajo blanket

Woven for Miss Dox by a Navajo squaw at San Mateo, N. M., in front of the mud hut occupied at the time by Miss Dox as her missionary residence.

410. Osage ornaments.

Twelve or fourteen of the little silver earrings are worn in each ear, the lobe of which is pierced in three places.

411. Passamaquoddy Purse, made from seal skin.

412. Delaware Money-bag.

413. Alaskan Chilcat Indian woman's work, Klakatak.

Large Basket of highly-colored root fibres.

414. Bag made of bear skin.

The last two objects were the dying gift of a poor Chilcat woman to Miss Dox, by whom they are loaned to the College.

653. Bird's head in stone. From Biloxi, Miss.

THE WILLIAM A. HOUGHTON COLLECTION.

JAPANESE AND CHINESE ART.

Exhibited in Cases I.-IV. and on the walls of the eastern half of the gallery.

Loaned by Professor and Mrs. Houghton.

CASE I.

LACQUERS.

1. Prince's Food Box of lacquer, old; gold and silver decorations.
2. Prince's Picnic Box, old gold lacquer; heraldic crest on the end.
Two saki (wine) bottles of black-tin with lacquer stoppers, and a saki cup; richly decorated.

3. Smoking Case, old gold lacquer; silver trimmings, Fire Box, and Oxidized Silver Pipe.
4. Obi (sash) Box formerly belonging to the Tycoon's family, marked with his crest.
5. Oblong old red lacquer Tray, richly carved.
6. Old gold Lacquer Box, inlaid with mother-of-pearl.
7. Obi Box, tied with purple cord; old gold lacquer.
8. Medicine Box in six compartments; finest old gold lacquer.
9. Medicine Box in three compartments, with cornelian slide and carved wooden netsuke, used to prevent its slipping through the girdle.
10. Four Saki Cups; old gold lacquer.
11. Small Box with Tycoon's crest; old gold lacquer.
12. Small lacquer Tobacco Box.
13. Four lacquer Stands for holding food at the tombs of the dead.
14. Small Shrine with bronze figure; very old.
15. Carved wooden Figure of a goddess, six-armed, and standing on a lotus blossom.
16. Tortoise-shell Plate, lacquer decorations.
17. Five square lacquer Trays with gold decorations.
18. Lady's steel Mirror in lacquer case.
19. Cylindrical black lacquer Box, very old, for holding tea; part of ceremonial tea set.
20. Prince's Sweetmeat Box in three sections, old royal lacquer.
21. Red lacquer Box, modern, for sweets.
22. Butterfly-shaped Box, modern, for small sweets.
23. Ivory Card-case, Chinese, modern.

CASE II.

BRONZES AND PORCELAIN.

2. Bronze Vase inlaid with silver, dragon decorations. Over five hundred years old. Ht., M. o.335.
3. Old bronze Vase, grape-vine decorations in relief. Two handles. Ht., M. o.325.
4. Old bronze dragon Flower-vase. Ht., M. o.24.
5. Old bronze Flower-vase.

6. Bronze Flower-vase inlaid with silver. Ht., M. o.295.
7. Modern bronze Flower-vase with gold and silver inlaying. Ht., M. o.27.
8. Satsuma Vase with figure decorations. Chrysanthemum band around the base. Ht., M. o.45.
9. Satsuma Fish and Man.
10. Kioto Vase, figure decoration. Ht., M. o.31.
11. Old Kioto Incense Burner with copper cover. Ht., M. o.18.
12. Narrow-necked Imari Saki Bottle. Very old. Ht., M. o.3.
13. Pair of Fruit Dishes, plum blossom and chrysanthemum decorations.
14. Plate. Old; very rare.
15. Imari Plate; copy of unique old porcelain.
16. Old blue Plate; eight-sided.
17. Small Plate with storks in relief.
18. Old Imari Plate, decorated in eight compartments.
19. Old blue and white Plate; stork and flower decorations.
20. Ivory Netsuke.
21. Old Chinese Vase; carved ivory.

CASE III.

BRONZES, BLOCK-TIN AND PORCELAIN.

1. Large bronze Incense Burner with dragon base. Old. Decorated in high relief. The cover—an old Japanese warrior. Ht., M. o.6.
3. Stork Incense Burner, from a temple where it had been in use two hundred years. Ht., M. o.58.
4. Brass temple Candlestick with stork and lotus decorations representing immortality. Ht., M. o.35.
5. Block-tin Tea-jar with plum blossom decoration. Very old. Ht., M. o.3.
7. Satsuma Incense Burner; dragon lid. Ht., M. o.35.
8. Old Satsuma Vase with Tycoon's crest. Ht., M. o.33.
9. Early Satsuma Flower-vase; bamboo pattern; flower decoration. Ht., M. o.35.
10. Flower-vase of Goski blue. Ht., M. o.35.

11. Large Imari Jar with cover, for holding lacquer. Ht., M. o.54.
12. Sage-green Vase; dragon decoration in relief. Ht., M. o.42.

In Case III. are also exhibited the following objects, numbered 878-883, loaned by Mrs. Caleb Stevens.

- 878-80. Old gold lacquer Boxes.
881. Old gold lacquer Writing-case.
882. White silk Kimono, embroidered.
883. Piece of embroidered Satin.

CASE IV.

PORCELAINS AND BRONZES.

1. Collection of Imari Plates; blue and white.
2. Two Kaga Plates; gilt decorations.
3. Hibachi (fire brazier) from Nagasaki; six-sided.
4. Kaga Fruit Dish.
5. Stone-ware Saki Bottle; gourd-shaped with lacquer decorations.
6. Old bronze Flower-vase; two circular handles; inlaid with silver.
Ht., M. o.28.
7. Bronze Flower-vase. Ht., M. o.375.
8. Small stork Incense Burner. Old. Ht., M. o.38.
9. Very old Chinese Incense Burner of copper; enameled. Ht.,
M. o.42.
10. Small Imari Jar for holding lacquer. Ht., M. o.38.
11. Imari flower Vase of unique design. Elephant's head handles.
Ht., M. o.28.
12. Lacquer Plaque; basket of flowers.
13. Chinese sandal-wood carved Box.

KAKEMONOS.

Nos. 1-4, 6-9, 11, 12 were collected and described by Mr. E. F. Fenollosa of the Museum of Fine Arts, Boston.

1. Goddess Seiobo, by Kano Seisen, about 1840.
2. The Three Laughers, by Kano Kasunobu, about 1680.

3. Old Plum, artist unknown, about 1400.
4. Fujiyama, by Hara Zaisho, about 1830.
6. Hotei, by an early Kano, about 1575.
7. Court Dance, by Kano Tosetsu, about 1750.
8. Benten, by Kano Yasunobu, about 1655.
9. Set of three, Scenes in Kioto, by Bunrin, about 1850.
11. Set of three, Peacock and Botans by Keishu, about 1840.
12. Set of three, Turojin and Storks, by Kano Totei, about 1850.
17. Pair, representing scenes from Japanese mythology, old.
 1. Creation.
 2. The god of war, Hachiman.

SCREEN.

Scenes from a Japanese novel written by a woman, the earliest native novelist, eight hundred years ago. Two hundred years old.

838. Japanese Buddha, Amitabha or "Infinite Light."
Loaned by Hon. Harold M. Sewall.

SCULPTURE.

751. Emperor Augustus. Reduced copy in bronze of the original of No. 5, Sculpture Hall.
Given by Mrs. Spring of Portland, in memory of her husband, Eliphalet Greely Spring (Bowd. 1880).

ROGERS, RANDOLPH

Born at Waterloo, N. Y., 1825; died 1892.

762. Immortality, marble bust. Signed, RANDOLPH ROGERS, Rome.
Loaned by Mrs. Levi C. Wade.

USHER, MISS LEILA

972. Medallion Portrait of Professor Francis J. Child; plaster cast from the original.
Given by the artist.

BALL, THOMAS

Born at Charlestown, Mass., 1819.

991. Love's Memories. Signed, T. BALL, 1874.
Given by Grant Walker, Esq., of Boston.

THE GEORGE WARREN HAMMOND
COLLECTION.

CASE VI.

Given by Mr. and Mrs. George Warren Hammond of Boston.

654. Engraved Seal of the poet Lamartine.
655-70. Collection of Seals from Constantinople.
671-80. Collection of Seals from Aix-les-Bains.
681-6. Collection of Seals and Brooches engraved in Arabic.
687. Bronze Medal from the Olympian Games, Athens, 1896.
688. Fragment of ancient bronze Mirror.
689. Ancient bronze Fragment; horn-shaped.
690. Tanagra Figurine.
691. Small Amphora; Etruscan "Bucchero-nero" ware, with incised ornamentation.
692. Small Lekythos.
693. Terra-cotta Cup with one handle; unglazed, from Carthage.
694. Fragments of Mosaic Pavement, Pompey's Pillar.
695. Fragments of Antique Glass, Carthage.
696. Fragment of Marble Slab, with late Greek inscription:
ΜΗΤΡΟΔ / ΜΕΝΑΝΔ / ΜΑΡΚΟΣΚ / ΝΟΤΜΕΡΙΟ / ΝΤΝΦΟΔΟ /
ΝΕΙΚΙΑΣ / ΝΑΤΚΑΗΡ / ΗΟΤΗΛΑΙΟΣ / ΗΟΤΗΛΑΙΟ /
697. Fragment of Marble Slab, carved in low-relief; female, playing on a lyre, an altar with flames, and an eagle.
698. Fragment of Marble Slab, carved in low-relief; female figure, with thyrsus.
699. Marble Hand from Beirut.
700. Bronze Mirror from Luxor.
701. White glass Vase from Beirut.
702. Tazza, bronze from Beirut.
703. Enamel, on copper; Cæsar.
704. Enamel, Byzantine Madonna.
705. Enamel, Prophet Elias.
706. Enameled Ring, blue on copper.
707. Gold Ring, set with engraved stone.
708. Gold Ring, set with two engraved stones.

- 709-10. Lion Masks from Syrian Sarcophagus. Bronze.
711. Bronze Strygil.
712-3. Two Fibulæ.
714. Double Vase for unguents, with bronze spatula.
715. Green glass Vase, from Ephesus.
716. Glass Vase, pillar-shaped, from Ephesus.
1486. Large terra-cotta Cups with one handle; clay yellowish, decorated with red stripes.
1487. Small terra-cotta Cup, with two handles; red clay, undecorated.
1488. Small terra-cotta Cup, with lead-colored glaze.
1489. Very small terra-cotta Cup, with two handles; black line decoration near the rim.
1490. Vase with pear-shaped body, slender foot, and long neck; flinty, dark brown glaze, undecorated.
1491. Fragment of ancient Pottery; funnel-shaped, whitish yellow.
1493. Figurine, of grayish clay, moulded; female figure, closely draped, contours worn.
717. Terra-cotta Lamp.
718. Terra-cotta Lamp with green glaze, much worn.
719. Small alabaster Jar for ointment.
720. Fragments of bronze Bowl.
721. Head of Egyptian Mummy-case; richly gilt; fine specimen.
722. Egyptian Yashmak.
723-33. Egyptian Funerary Ornaments, deities and symbols.
734-5. Turquoise Ornaments, with gilt lines; modern Egyptian (?).
736-7. Ancient Egyptian porcelain Pendants.
738. Winged blue Scarab.
739. Black stone Scarab.
1492. Egyptian Statuette, with green glaze, much worn.
740. Bronze Anklet.
741. Modern silver Anklets from Mecca.
742. Holy-water Bowl from Rouen.
743. German Devotional Book with metal clasps, XVIII. century.
744. Ecclesiastical Vestment, embroidered in gold and colors.
745. Toy Ox Sled from Madeira, in silver.
746. Old English silver Watch.
748. Piece of old Brocade.

- 749-50. Venetian stamped Leather.
853-64. Twelve pieces of old Italian and Spanish Lace.
865. Velvet Gown with old Italian ecclesiastical Lace. Not exhibited.
888-95, 963-7. Thirteen Japanese ivory Netsukes.
968. Collection of Coins, Paper Currency, and Medals, ancient and modern.
969. Ancient bronze Brooch, boar's head, from Visby.
1478. Collection of Mexican Pottery, about sixty pieces, chiefly small earthenware household utensils.
1479. Alamo Cannonball.
1480-2. Three Peruvian Vases from ancient grave.
1483-4. Two Jars, Moundbuilders' pottery.
1485. Small cubical Box of hide with ornamentation of narrow strips of the same.
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Also in CASE VI.

THE FREEMAN MILLIKEN SHORT COLLECTION OF STAMPS AND COINS.

873. American and foreign Stamps, including several thousand specimens. Not exhibited.
874. Collection of American Gold and other Coins.
Given in memory of Freeman Milliken Short of the Class of 1901, by his mother, Mrs. John Torrance, Jr.
-

THE F. W. PICKARD COLLECTION.

877. American Civil War Tokens.
Given by F. W. Pickard, (Bowd. '94).
1168. Confederate Stamped Envelope, wall-paper.
851. Chinese Knife-Cash, period of 475-275, B. C.
Given by F. W. Pickard, (Bowd. '94).

HARVEY WATERMAN THAYER COLLECTION.

961. Ancient and modern silver and copper Coins.
Loaned by Harvey Waterman Thayer, (Bowd. '95).
1393. Half-cent of 1804.
Given by Joseph Eugene Moore, Esq., (Bowd. '65).
1394. U. S. Fractional Currency.
Given by Professor Jotham Bradbury Sewall, (Bowd. '48).
1496. Collection of 75 copper and bronze U. S. and Canadian Tokens and Medals.
Given by the Bowdoin Chapter of the Delta Upsilon Fraternity.
- 1435-7. One gold Dollar, octagonal, one gold Half-Dollar and one gold Quarter-Dollar, octagonal.
Given by T. S. Mitchell, Esq., of Plymouth, Mass.
- 1451-3. Bolivian Dollar, Bolivian Half-Dollar, 1857, Brazilian 960 reis, 1821.
Given by John Leland Crosby, Esq., (Bowd. '53).
1171. Mexican Coin, silver, drilled.
Given by C. H. Burnell, Esq.
1499. Cameo Portrait of James Olcott Brown of the Class of 1856, in whose memory the Brown Scholarships were founded.
Cut by Franklin Simmons, the sculptor.
Given by Mrs. George L. Andrews, Washington, D. C.

THE LEVI C. WADE COLLECTION.

Loaned by Mrs. Levi C. Wade.

It includes the eleven paintings Nos. 761, 1173 to 82, the sculpture No. 762, and the following Nos. 763 to 837, 1434 and 1494.

PAINTINGS.

AJDWKIEWICZ, Z.

1173. Winter Landscape in Russia, Sleighing party. Signed, 1886.

GEGERFELT, W. I.

1174. Winter Landscape in Holland, with Skaters.
Signed, W. I. GEGERFELT, '80.

HEADE, MARTIN J.

1175. Landscape, Marshes at Sunset. Signed, M. J. HEADE.

HUNT, WILLIAM MORRIS

Born in Brattleboro, 1824; died 1879.

- 761 Girl and Kid. Signed in monogram, W. M. H. 1865.

MASSONI, E.

1176. Marine, Venetian Scene. Signed, E. MASSONI.

RICHET, LÉON

1177. Landscape, Pool in foreground. Signed, LÉON RICHET.

UNKNOWN, OLD GERMAN.

1178. Old Man with stringed musical instrument, lighting his Pipe
with a Brand.

1179. Old Woman selling Peaches.
Companion piece to No. 1178.

SOMMER, F.

1180. Castle of Chillon. Signed, F. SOMMER.

THOM, JAMES CRAWFORD

1181. Landscape. Signed, J. C. THOM.

WEBER, MARIE

1182. Child in Blue with Toys. Signed, M. WEBER.

763. Vienna Vase, with decorations representing Leander's First
Meeting with Hero, and on the opposite side of the
vase, Telemachus; on carved stand.

CASE VII.

764. Vienna Vase, richly decorated. Subjects: Worship of Bacchus,
and Cupid and Psyche.

1494. Nef; silver Ship, probably made in Germany at the beginning
of the XVIII. century. Described with illustration in

- the Jewelers' Circular, New York, of Feb. 8, 1905.
For certain facts in the determination the College is indebted to Mr. John H. Buck of Mt. Vernon, N. Y.
765. Dresden porcelain Figure-Piece; subject: Water Nymphs, playing with children and a net.
766. Dresden Clock-Vase; XVIII. century, the works were made by Arnould, père, of Nancy. Very rare.
767. Imperial Russian glass Vase; made at the works of Alexander III.
773. Sèvres Cup and Saucer, jeweled, decorated with contemporary portraits of Louis XVI., Marie Antoinette, and Madame.
774. Sèvres Cup and Saucer; full gilt, with N and Imperial Crown and medallion of Napoleon I. with gilt laurel crown.
768. Old German glass Vase with Cover; nearly cylindrical; decorated with the arms of the city of Brunswick, and lettered: "Wappen der Stadt Braunschweig, 1627."
769. Old Bohemian glass Goblet, with Cover; grape-vine, and forest-scene decoration, on red ground.
770. Capo di Monte decorated Mug with Fox on cover.
771. Old Mexican Book-Mark of silver; filigree work, with blue enamel.
775. Old Berlin Cup and Saucer; gilt decoration, pink ground, with medallion in profile.
776. Old Berlin Cup and Saucer.
777. Dresden Cup and Saucer, decorated; blue ground.
778. Dresden Cup and Saucer, decorated; white ground, with festoons.
1434. Dresden Cup and Saucer, decorated; yellow ground.
- 779-833. A rare and valuable collection of Fuerstenberg Porcelain.
779. Cup and Saucer; fanciful decoration with figures, flowers and insects.
780. Cup and Saucer; gilt decoration, with harp and verses.
781. Cup and Saucer; gilt decoration, with garland of flowers and verses.
782. Mug, gilt decoration, and painting of young woman gathering fruit.
783. Small Chocolate Pot.
785. Plaque, "Diana."

- 786. Goat.
- 787. Lady with Flute-Player.
- 788. Box with Cover.
- 789. Monk with Pack.
- 790. Maid with Basket.
- 791. Writing Set, consisting of Tray, Ink-Stand, and Sand-Shaker.
- 792. Cup and Saucer, silver and floral decoration, worn.
- 793. Cup and Saucer, gilt decoration.
- 794. Deep Plate, with brown Medallion of "Apuleus" in center.
- 795-8. Chocolate-Pot, Bowl, Cup and Saucer, and small oval covered Dish; gilt decoration, with urns in color.
- 799-800. Teapot and small Pitcher; gilt decoration, rustic scenes.
- 801. Small Cup and Saucer, floral decoration.
- 802. Cup and Saucer; heavy gilt decoration, with landscape.
- 803. Cup and Saucer; heavy gilt decoration.
- 804. Cup and Saucer; gilt decoration, with band around the cup unglazed and with children in relief.
- 805. Cup and Saucer; heavy gilt decorations.
- 806-7. Pair of Cups and Saucers; gilt and floral decoration with mottoes.
- 808. Small Cup and Saucer, floral decoration.
- 809-10. Small Pitchers with floral decorations.
- 811. Bust of Demosthenes, on pedestal.
- 812. Bust of Claudius Cæsar, on pedestal.
- 813. Bust of German Officer, XVIII. century.
- 814. Figure-Piece; symbolical female figure, "Germania (?)," on horseback, with emblems of sovereignty.
- 815. Jar with Cover, rose decoration.
- 816. Cup and Saucer, silver decoration, worn.
- 817-8. Pitcher and Bowl, with gilt, green, and floral decoration.
- 819. Small Tea-Pot, in octagonal tray.
- 820. Chocolate Pot; gilt decoration and with roses.
- 821. Flower-Vase, on cylindrical pedestal; gilt decoration and with landscape.
- 822. Urn, not decorated.
- 823. Urn, not decorated.
- 784. Vase, landscape decoration.

824. Plate, with gilt band, and star center.
 825-8. Plates with gilt band and rustic figures in the center.
 829. Jardiniere, gilt and floral decoration.
 830-1. Large Urns with ram's head handles, and rural decorations.
 832-3. Large Jars with Covers, gilt and floral decorations.
 834. Equestrian Statue of Frederick the Great.
 835. Ebonized Cabinet with silver decorations, formerly owned by Ernest Augustus, King of Hanover.
 772. Spanish Fan, decorated with ivory and mother-of-pearl sticks, inlaid.
 836. Pewter Tankard.
 837. Bronze luster Pitcher.

THE DR. JOHN D. LINCOLN COLLECTION OF COINS.

Loaned by Mrs. H. C. Baxter, Isaac Lincoln, Esq., and Dr. C. S. F. Lincoln. Not exhibited.

849. Case of fifteen Drawers, containing gold, silver, and other coins, American and foreign.

-
392. Old English carved Oak Chair.
 Made in 1630; brought to America probably in 1635 by the ancestors of the Dennis family of Ipswich, Mass.
 Given by E. Wilder Farley, Esq., of Newcastle, Me., June, 1872.

THE SOPHIE ZELA ACHORN COLLECTION.

Loaned by Edgar O. Achorn, Esq., (Bowd. '81), and including Nos. 842 to 848.

CASE VIII.

842. Norwegian carved Oak Cabinet, four hundred years old.

- 843. Green-and-gold Tea Set of nine pieces, given to Mrs. Achorn by the Princess Eugenia, sister of the King of Sweden.
- 844-5. Antique Norwegian silver Girdle and Pin.
- 846. Modern Norwegian silver Pin with three Pendants.
- 847. German metal Ornament.
- 848. Norwegian embroidered Apron.

Also in CASE VIII.

- 995. Classical terra-cotta Vase, Kylix, decorated in black.
- 996. Terra-cotta Lamp from Carthage, with Christian emblem and inscription.
- 1166. Fragment of Plymouth Rock.
This and No. 1167 given by Horace E. Henderson, (Bowd. '79).
- 1167. Fragment of Napoleon's Tomb at St. Helena.
- 1497. Fragment from Core of First Pyramid.
This and No. 1498 given by the Bowdoin Chapter of the Delta Upsilon Fraternity.
- 1498. Fragment from the Casing of the Third Pyramid.
- 759-60. Two bronze classical Coins.
Given by Charles Mustard, Esq., of Brunswick.
- 957-9. Three pieces of Wall-Plaster, painted, from Pompeii.
Loaned by George Bourne Farnsworth, (Bowd. '03).
- 960. Triangular fragment of Amphora from Pompeii.
Loaned by Mr. Farnsworth.
- 997. Fragment of Assyrian Sculpture with cuneiform characters.
- 1450. Bronze Medal, Louisiana Exposition, 1904. Awarded to Bowdoin College for Exhibit, Gymnastics and Athletics.
- 754. Bronze Medal, struck in commemoration of the four hundredth anniversary of the Reformation, when the church at Wittenberg was restored.
Given by Poultney Bigelow, Esq.
- 755. Bronze Medal commemorating the one hundred and fiftieth anniversary of Princeton College, 1896, then becoming Princeton University.
Given by Princeton University.
- 756. Bronze Medal struck in honor of Professor Heinrich von Brunn, 1893.
Given by Professor William Cranston Lawton.

956. Yale University Bicentennial Medal, 1901.
Given by Yale University.
1495. Dewey Medal, from Washington, Oct. 1899, commemorative of the victory at Manila, May 1, 1898. Made from bronze captured by Admiral Dewey.
Given by Mr. Jack Caldwell.
1172. Bronze Medal struck by order of Congress in honor of Paul Jones.
Given by Charles M. Baker, Esq.
904. Mourning Ring of James Winthrop Bowdoin, Esq., (Bowd. 1814).
Given by Mrs. William B. Rogers.
884. Hebrew Parchment Roll of the Book of Esther.
Loaned by Mrs. Caleb Stevens.

THE JAMES PHINNEY BAXTER COLLECTION.

Including Nos. 1456 to 1477.

1456. Mummy of Hawk.
1457. Mummy of Cat.
- 1458-73. Sixteen Ushabtis.
- 1474-6. Three funerary Images, rabbit shaped, flat, incised.
1477. Arrowhead, from Egyptian grave, very rare.
-
- 757-8. Japanese Mirror and Sword.
Given by Henry B. Dunning, Esq., of Brunswick.
484. An image of Guadama, the fourth Buddha, marble from Sagaing, Upper Burma.
The idol is about sixty years old and was presented by a Buddhist priest at Henzada, Burma, in 1893 to Rev. John E. Cummings and by him to the Bowdoin College Y. M. C. A.
Given by Bowdoin Y. M. C. A., 1895.
1170. Japanese Compass and Sundial.
Given by F. J. C. Little, (Bowd. '89).

898-901. Four large Chinese Swords.

Given by Charles D. Jameson, C. E., of Tientsin, China, (Bowd. '76).

THE CHARLES F. GAMMON CHINESE
COLLECTION.

Given by Charles F. Gammon, Esq., of Tientsin, China.

Including Nos. 875, 876, 887, 971, 994, 1454, 1455.

887. Collection of Chinese Curios, including pipes; balance for weighing silver; souvenirs of the conflict with Boxers; imperial cavalry uniform; knife-cash and common cash; Buddhist temple scriptures; bronze, plaster and terracotta idols; prayer-sticks; hand engraved printing block; ten volumes of Chinese tactics; two scrolls and a Chinese portrait.
971. Chinese Colored Print of the conflict between the Boxers and the foreign troops.
875. Chinese Spear, used in Boxer conflict.
876. Chinese Boxer Gun.
994. Chinese Sword.
1454. Fragment of Great Wall of China at Shan-hui-kuan.
1455. Samples of Löss from Cave dweller's houses at Honan.

EAST WALL.

902. Yellow satin Book Cover, with dragon worked in gold thread, from Imperial library, Peking.

Given by C. S. F. Lincoln, M. D., of St. John's College, Shanghai, China (Bowd. '91).

NORTH WALL.

- 839-841. Two Samoan Siapos and a Samoan Bridal Mat.

Loaned by Hon. Harold M. Sewall.

897. Suit of Chinese Armor, from Peking.

Given by Charles D. Jameson, C. E., of Tientsin, China, (Bowd. '76).

872. Alabaster Model of the Taj Mahal. Marble mausoleum in Agra, India. Erected by the Emperor Shah Jehan for himself and his favorite wife, who died in 1629. Twenty thousand men were employed on it for twenty-two years.

Presented by Mr. and Mrs. Oliver Crocker Stevens.

THE DANA ESTES COLLECTION OF CYPRIOTE AND EGYPTIAN ANTIQUITIES.

Given by Dana Estes, Esq. (Bowd. A. M.)

CASE IX.

1002. Cypriote Bowl of the oldest style; 10 in. high.
 1003. Large decorated terra-cotta Vase.
 1004. Large decorated terra-cotta Vase.
 1500. Cantharus, with lion-mask; rare.
 1005. Large shallow stone Platter.
 1006. Rectangular stone Cist, with incised ornamentation.
 1007-10. Four small Heads, fragments; one that of a player on a double-flute.
 1011. Vase, dove-shaped, with handle.
 1012. Terra-cotta Figure of a Swine.
 1013. Terra-cotta Figure of a Cock.
 1014. Terra-cotta Figure of a Sheep (?).
 1015. Terra-cotta Figure of a Bird.
 1016. Fragment of terra-cotta Figure, with Cock, and with plinth decorated with Bacchic procession.
 1017. Terra-cotta male Figure with wings.
 1018-23. Six fragments of Hands and Feet.
 1024. Cylindrical stone funeral Monument, 24 in. high, with Greek inscription: ΣΩΤΗΡ / ΧΡΗΣΤΕ / ΧΑΙΡΕ /
 1025. Terra-cotta Figure, 25 in. high, of Artemis (?), bearing a stag in her left arm.
 1026. Stone Slab, with Greek funeral inscription:
 ΓΕΜΕΛΛΕ / ΧΡΗΣΤΕ / ΕΛΛΦΡΑ / ΣΟΙ ΓΗ /

1027. Stone Slab, with Greek funeral inscription:
ΤΓΙΑΣΩ / ΣΩΤΗΡ / **ΛΑΛΕ /
- 1028-9. Two terra-cotta Lanterns.
- 1030-5. Six glass Vases.
1036. Terra-cotta hemispherical Bowl, decorated.
1037. Terra-cotta Platter, with concentric decoration.
- 1038-9. Two terra-cotta Pitchers.
- 1040-3. Four small terra-cotta Vases.
- 1044-50. Seven small terra-cotta Vases, decorated.
- 105 1-2. Two terra-cotta Masks, fragments.
- 105 3-4. Two Stone Heads of statuettes.
- 105 5-1114. Fragments of small terra-cotta Heads, some with traces of decoration in black.
- 111 5-25. Terra-cotta Lamps.
- 111 26-7. Gold Rings, set with stones, engraved: Mercury with the caduceus, and Fortune holding a rudder.
- 111 37. Terra-cotta Fragment of Horse with pack-saddle.
- 111 38-65. Fragments of terra-cotta Figures, with traces of decoration in brown, blue and black.
- 111 95. Stele of XIX. Dynasty, 1400 B. C., found in Upper Egypt.
- 111 96. Alabaster Vase, XXVI. Dynasty.
- 111 97. Two small alabaster Pots, XXVI. Dynasty.
- 111 98. Gourd-shaped Vase, purple with green and red ornamentation; green neck.
- 111 99. Alabaster Bowl.
- 111 100. Glass Cup about 1200 years old.
- 111 101. Torso of small female Figure in marble, Alexandrian Era.
- 111 102. Statuette of female Figure in marble, Alexandrian Era.
- 111 103-26. Twenty-four Ushabti Figures.
- 111 1027. Bronze Mirror from Abydos.
- 111 1028. Porphyry Bowl.
- 111 1029. Diorite Bowl, pre-dynastic.
- 111 1030. Limestone Stele, of the Greek period, about 150 B. C., from Akhmim.
- 111 10431. Bronze Bust of Osiris, Plotemaic epoch.
- 111 10432. Mummy Cartonage in four pieces, Graeco-Roman period.
- 111 10433. Mummy Decorations in porcelain, funerary scarab and four Genii of the Dead.

THE JOSHUA LAWRENCE CHAMBERLAIN
COLLECTION OF OIL PAINTINGS.

Includes Nos. 1438 to 1448. Loaned by General Chamberlain.

TILTON, 1851.

1438. Mount Franklin.

WOUWERMAN, copied from

1439. Stabling of the Horses.

1440. Battle of the Standard.

PINE, R. L., 1882.

1441. Sunset in Woods.

GUIDO, school of

1442. The Magdalene.

CORREGGIO, copy of

1443. The Magdalene.

Copied by Miss Frances C. Adams.

ADAMS, MISS FRANCES C.

1444. Sunset in the Mountains.

1448. Hamlet, Kemble's Impersonation.

HART, WILLIAM

1445. Summer Scene.

DELAROCHE, P.

1446. Beatrice Cenci.

DOLCI, CARLO, ascribed to

1447. Cleopatra.

Basement.

THE ASSYRIAN ROOM.

The five gypsum slabs are carved in bas-relief and have cuneiform inscriptions. Their color is a soft grey. The inscriptions, identical on each slab, according to the translation by Rev. Selah Merrill, D. D., the Orientalist, are contemporary records of the deeds of King Assur-natsir-pal, 883-858 B. C. They were presented in 1857 by Henri Byron Haskell, Esq. (Bowd. M. D., 1855), missionary physician at Mosul, on the Tigris, opposite the mounds of Kouyunjik, the site of Nineveh; received in 1860. Like the other Assyrian slabs in this country, all received between 1850 and 1860, they are of a thickness one-half to one-third of their original dimension. They were also sawn in two for convenience in transportation. Dr. Haskell proposed to dispatch them on the backs of camels to Beirut and thence to Boston by ship, but they were ultimately sent via the Tigris, the Persian Gulf and Bombay.

487. Two human figures, winged, with birds' heads, each facing inward and holding the cone to the symbolical tree. Inscription across the upper half of the stone.

Width, 7 feet; height, 4 feet 5 inches; thickness, 5½ inches.

488. Winged human figure, of superior workmanship, and in fine preservation. Figure in profile facing to the right and holding the cone in his right hand.

Width, 4 feet 10½ inches; height, 7 feet 6 inches.

489. Two figures, one of which is a hunter. The faces of both figures are badly mutilated. The inscription of twenty-two lines is across the middle of the slab and is unique, in America, at least, as to the size of its large characters, nearly 1¾ inches in height.

Width, 6½ feet; height, 5½ feet; thickness, 6 inches.

490. Winged figure, in profile facing to the left and holding the cone to the tree, one-half of which is represented on the slab.

Width, 6 feet 1 inch; height, 7 feet 7 inches; thickness, 5 inches.

491. A group of three figures, and part of a fourth, the king in his hunting dress, behind him two eunuchs holding a parasol over his head; in front of the king and facing him a right arm raised and holding an object towards the king's head-dress. Unique in America as to the subject.

Width, 2 feet 7 inches; height, 3 feet 2 inches; thickness, 5½ inches.

BASEMENT CORRIDOR.

999. A case containing a collection of old English and American Porcelain and Glassware and a piece of Silk Embroidery. Loaned by Mrs. A. H. Pendleton.
753. Set of White Ware from the "Monitor."
Given by Lieutenant-Commander William Flye, U. S. N.
(Bowd. '37).

King Chapel.

The north wall, divided into six panels, has frescoes representing scenes from the New Testament, arranged in chronological order.

After JALABERT, CHARLES FRANÇOIS

Born at Nimes, 1819. Pupil of Paul Delaroche.

1. The Annunciation, painted in 1860 from the proceeds of the sale of one of the Bowdoin Paintings: Danae and the Golden Shower.

After CORNELIUS, PETER VON

Born in Düsseldorf, 1783; died 1867.

2. The Adoration.
Given by a Gentleman, 1858.

After CARLO MARATTI, (1625-1713) by FRANCIS LATHROP.

3. The Baptism of Jesus.
Given by citizens of Brunswick, in memory of Dr. John D. Lincoln, (Bowd. '43), 1877-8.

After RAPHAEL, (1483-1520) by FRANCIS LATHROP.

4. The Transfiguration.
Given by Mrs. William S. Perry, in memory of her husband, 1877.
After Raphael's cartoon.

5. Peter and John at the Beautiful Gate.
Given by Hon. Bellamy Storer of Cincinnati, 1856.
After Raphael's cartoon.

6. Paul at Mars Hill.
Given by Mr. and Mrs. Jared Sparks, 1856.
After Raphael's cartoon.

The South Wall has scenes illustrative of Old Testament events.

After RAPHAEL, by CHARLES OTTO of New York.

1. The Archangel Michael, popularly known as "St. Michael and the Dragon."

Given by the Class of 1866.

After HIPPOLYTE FLANDRIN (1809-1864), by F. P. VINTON.

2. Adam and Eve. Painted on canvas.

Given by Henry J. Furber, Esq., (Bowd. '61), 1886.

LATHROP, FRANCIS.

Born on the Pacific Ocean, near the Sandwich Islands, 1849;
pupil of Farrer, New York, and of the Royal Academy,
Dresden.

3. Moses Giving the Law to the Children of Israel.

The "Aaron," at the left, is a portrait of Professor Jotham B. Sewall.

Given by the Class of 1877.

4. The fourth panel is to be filled by a painting not yet in place, donated by a member of the Class of 1866.

Panels 5 and 6 on this wall and the two half panels at the east end are still without paintings.

BANISTER HALL LECTURE ROOM.

531. Milton. Plaster Bust, modern.

Given by Professor Henry L. Chapman, D. D.

532. Shakespeare. Plaster Bust, modern.

Given by Professor Chapman.

Hubbard Hall Library.

HOUDON, JEAN-ANTOINE (1741-1828).

492. Benjamin Franklin. Plaster Bust.

Given by Dr. Franklin to Benjamin Vaughan, Esq., who gave it to the College.

JACKSON, J. A. (1825-1879).

493. Governor William King. Plaster Bust.

CRAWFORD, THOMAS (1814-1857).

494. Professor George W. Greene (Bowd., LL. D., 1875). Plaster Bust. Rome, March, 1840.

Given by Professor H. W. Longfellow, 1879.

CLAVENGER, SHOBAI VAIL

Born at Middletown, O., 1812; died 1843.

495. Hon. Jeremiah Mason (Bowd. LL. D., 1815). Plaster Bust.

Given by his son, Robert M. Mason, Esq., 1861.

Memorial Hall.

MEMORIAL TABLETS.

Nine bronze tablets, bordered with leaves of oak and other trees native to the State of Maine, are set in the east wall of the upper or principal hall. The inscription on the first is as follows:

HERE INSCRIBED ARE THE NAMES
OF THOSE GRADUATES AND STUDENTS OF BOWDOIN COLLEGE,
WHO SERVED IN THE WAR TO MAINTAIN THE UNION IN ITS
TIME OF PERIL,
1861-1865
AND TO PERPETUATE THE GOVERNMENT OF THE PEOPLE,
BY THE PEOPLE, FOR THE PEOPLE OF THE UNITED STATES OF
AMERICA.

The classes represented are 1821 to 1872, and include two hundred and ninety names. The entire number of living graduates in 1864 was less than twelve hundred.

Given by Gen. Thomas H. Hubbard, (Bowd. '57), LL. D.

PORTRAITS AND BUSTS.

CATALOGUED IN ALPHABETICAL ORDER.

BADGER, T.

496. Rev. William Allen, D. D., third President of the College.
Given by his children, 1871.

After WILLIAM M. HUNT, by ALFRED ORDWAY, 1881.

497. Governor John A. Andrew, (Bowd., '37), LL. D.
Given by a friend.

MEANS, MISS EMILY A., of Andover, Mass. (a grand-niece of President Appleton).

498. Rev. Jesse Appleton, D. D., second President of the College. Painted from the first engraving of Dr. Appleton, executed soon after his decease.

Given by his grandchildren, 1880.

WILLARD

499. Ex-Senator James W. Bradbury, (Bowd., '25), LL. D.

Given by Mr. Bradbury.

JACKSON, J. A.

Born in Bath, Maine, 1825; died 1879.

500. Gen. Joshua L. Chamberlain, 1868, (Bowd., '52), LL. D., sixth President of the College. Plaster Bust.

Given by Gen. Thomas W. Hyde, (Bowd., '61), 1881.

O'CONNOR, A.

501. George Barrell Cheever, (Bowd., '25), D. D., 1892. Plaster Medallion.

502. Henry Theodore Cheever, D. D., (Bowd., '34), 1852. Plaster Medallion.

Given by Dr. H. T. Cheever.

AKERS, PAUL

Born in Saccarappa, Maine, 1825; died 1861.

503. Professor Parker Cleaveland. Plaster Bust.

Given by the sculptor.

After T. BADGER, by JOSEPH DECAMP.

962. Professor Parker Cleaveland.

Given by his granddaughter, Miss Ellen M. Chandler.

-
504. Senator William Pitt Fessenden, (Bowd., '23), LL. D.

Given by the children of his sister, Mrs. Ellen F. Lincoln.

HINCKLEY, ROBERT

866. Melville Weston Fuller, (Bowd. '53), LL. D., Chief Justice of the Supreme Court of the United States.

Given by Erskine M. Phelps, Esq.

-
505. Professor Frederick Gardiner, (Bowd., '42), D. D. Crayon
Portrait.

Presented by his family.

THOMPSON, H. I.

896. Rev. Prof. Samuel Harris, D. D., fifth President of Bowdoin
College. Presented by Mrs. Harris.

JOHNSTON, ALEXANDER

Born in Edinburgh, 1816; died 1891.

506. Nathaniel Hawthorne, (Bowd., '25); from photograph.
Given by friends.

-
507. General Oliver O. Howard, (Bowd., '50), LL. D.
Given by his classmates.

SIMMONS, FRANKLIN

Born in Weston, Maine, 1842.

508. Dr. Isaac Lincoln, (Harv., 1800), Bowdoin Overseer, 1805-
1868. Plaster Bust, 1861.

-
852. Rev. Daniel Little, A. M., one of the first Trustees of the
College.

Given by Professor William A. Moody.

LONGFELLOW, ERNEST W.

Born in Cambridge, 1845. Pupil of Couture.

509. Henry Wadsworth Longfellow, (Bowd., '25), LL. D.,
D. C. L. (Oxford).

Given by Hon. John C. Dodge, (Bowd., '34), LL. D., 1881.

BROCK, THOMAS, A. R. A.

Born, 1847.

510. Henry Wadsworth Longfellow. Plaster Bust, 1884. From
the marble in Westminster Abbey.

Given by the Hon. Francis Bennoch of London, 1886.

511. Hon. William Martin, one of the first Trustees of the College,
1794-1813.

Enlarged from a miniature.

Given by his great-grandsons, Edward P. Payson, Esq., (Bowd.,
'69), and William M. Payson, Esq., (Bowd., '74).

BADGER, T.

512. Rev. Joseph McKeen, D. D., first President of the College.

Given by his granddaughters, Misses E. F. and A. F. McKeen.

513. Professor S. P. Newman.

Loaned by his daughters.

VINTON, FREDERICK PORTER

Born in Bangor, 1846. Pupil of W. M. Hunt and of Bonnat.

514. Professor Alpheus S. Packard, D. D., from life.

Given by a large number of the alumni through Hon. W. D.
Northend, (Bowd., '43), LL. D., 1881.

SIMMONS, FRANKLIN

515. Professor Packard. May, 1861. Plaster Bust.

After T. BADGER, by MISS FRANCIS E. PACKARD.

990. Hezekiah Packard, D. D., one of the first Overseers and
Trustees of the College.

Given by his grandson, Professor A. S. Packard.

LAWSON, THOMAS B.

516. President Franklin Pierce, (Bowd., '24), LL. D.

Given by Col. Thomas W. Pierce, 1883.

COOPER, of New York, 1819.

517. Hon. Stephen Sewall of Winthrop, founder of a scholarship
in the College.

Given by Mrs. Matilda Sewall Snow.

518. Professor William Smyth, D. D.

Given by his family.

870. Eliphælet Greely Spring, (Bowd. '80).
Given by Mrs. Spring.

519. Hon. John S. Tenney, (Bowd., '16), LL. D.
Given by his wife, 1872.

OSGOOD

520. Benjamin B. Thatcher, (Bowd., '26).
Received at the hand of George Thatcher, Esq., 1862.

DEXTER, HENRY

Born in Nelson, N. Y., 1806; died 1876.
521. Benjamin B. Thatcher, (Bowd., '26). Plaster Bust.
Given by George A. Thatcher, Esq., 1882.

VINTON, FREDERICK PORTER

523. Rev. Leonard Woods, D. D., LL. D., fourth President of
the College.
From photographs.
Given by a large number of the alumni through Hon. W. D.
Northend, (Bowd., '43), LL. D., 1881.

SIMMONS, FRANKLIN

524. President Woods. April, 1860. Plaster Bust.

Memorial Hall, Room No. 6.

TRIPPEL, ALEXANDER

Born in 1774; died 1793.
533. Goethe, J. W. von, 1787, in the poet's 39th year. Plaster
Bust.
Given by a member of the Class of 1874.

DANNECKER, J. H. v.,

Born in 1758; died 1841.
534. Schiller, Johann Friedrich von, 1794, in the poet's 35th year.
Plaster Bust.
Given by a member of the Class of 1874.

Massachusetts Hall.

CLEVELAND CABINET.

525. Professor Parker Cleaveland (Harv., 1799).
Given by his son-in-law, Hon. Peleg W. Chandler, (Bowd., '34),
LL. D.

BADGER, T.

526. Hon. Frederick Allen, LL. D.
Given by Mrs. Margaret Allen Elton.
527. Mrs. Hannah Bowen Whipple, wife of Frederick Allen, Esq.
Given by Mrs. Elton.

KING, JOHN C., of Scotland.

528. Mrs. Frederick Allen. Plaster Bust, from a death mask.

BADGER, T.

529. Augustus O. Allen, (Bowd , '48), when a youth; painted on
wooden panel.
Given by his sister, Mrs. Elton.

O'CONNOR, A.

530. Rev. Cyrus Hamlin, (Bowd., '34), D. D. Plaster Bust; 1891.
Given by Hon. W. W. Thomas.

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