



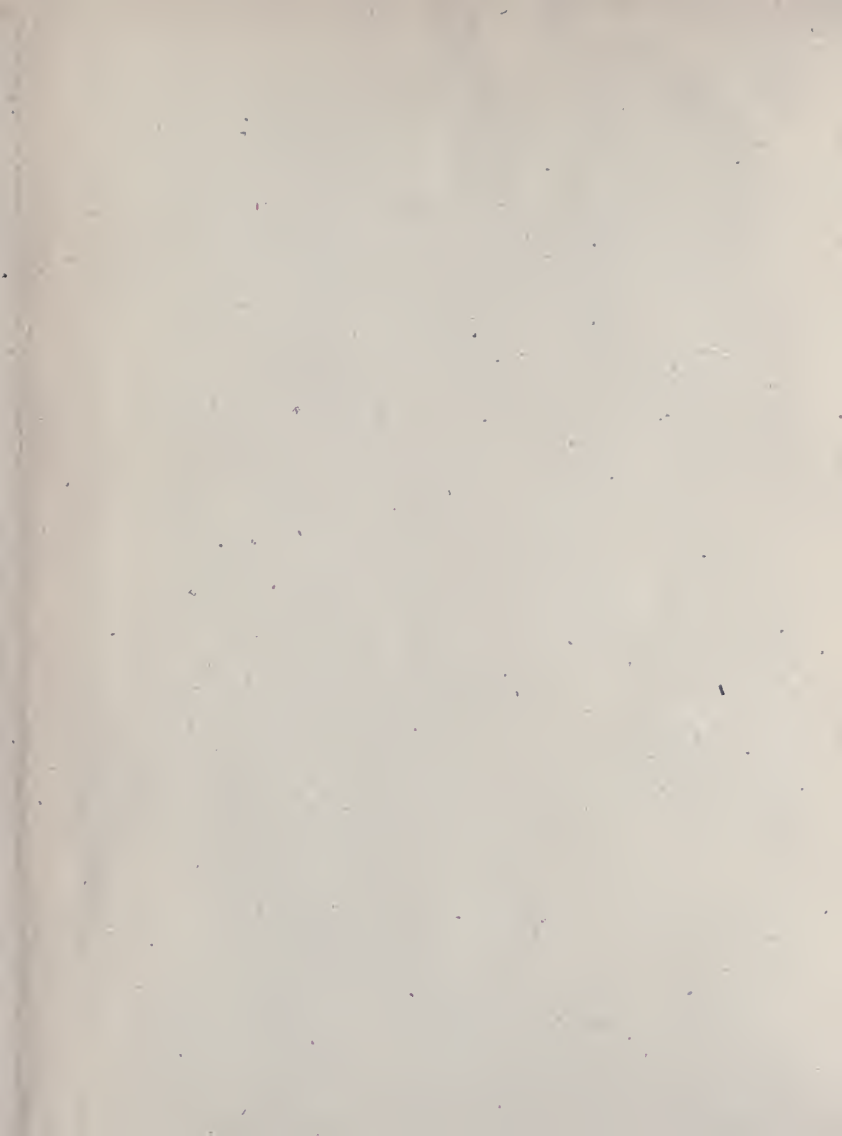


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DRAWINGS BY THE OLD  
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OXFORD

AN ALPHABETICAL LIST OF THE ARTISTS  
REPRESENTED IN THE COLLECTION  
(MOUNTED SERIES)

BY

C. F. BELL

WITH 125 ILLUSTRATIONS

OXFORD  
AT THE CLARENDON PRESS

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## INTRODUCTION

THE collection of drawings by Old Masters in the Library of Christ Church, Oxford, has, mainly in consequence of the publication in facsimile of some of its most striking contents, acquired a considerable if somewhat indefinite reputation. It would appear that some printed account of the collection is desired by students of drawings, whose visits and inquiries, often in search of the work of artists not represented in it, show that mistaken ideas of what it does and does not contain are widely prevalent. The following index, abstracted from the detailed manuscript catalogue in the Library, is an attempt to supply the necessary information; and the volume, with its reproductions of one hundred and twenty-five of the most interesting works, has been designed as a companion to the useful manuals on the drawings in the Galleries of the Brera, Genoa, and Pavia, recently published by Alfieri and Lacroix of Milan.

Although the paintings in the Library have been, for more than a hundred and fifty years, amongst the principal sights of Oxford, and are noticed in all the old guide-books, the drawings, mostly bequeathed at the same time (1765) as the pictures and by the same Benefactor, General John Guise, remained almost unknown for nearly a century. Formidable restrictions

barred access to the twenty portfolios containing the 1,734 drawings. The first *cognoscente* to secure, in spite of these restrictions, an opportunity of examining the drawings at his leisure and making notes of the most important specimens, was Johann David Passavant (1787-1861), Inspector of the Stadel Institute at Frankfurt. Passavant, in the course of collecting materials for his well-known *Life of Raphael*, made a journey through England in 1831, and afterwards published an account of the picture-galleries and museums which he visited. The book was translated into English under the title, *Tour of a German Artist in England*, 2 volumes, 1836. Of the present collection the author observes (vol. i, p. 230): 'Through a special introduction to Messrs. Pusey and Buckland, we obtained the rare favour of examining these drawings, and were further permitted to make a catalogue of them. What renders the inspection of this collection so difficult of attainment, is the indispensable necessity of all visitors being attended by a master of arts—a condition laid down by the testator, and which, considering that the examination of these drawings cannot occupy less than from two to three days, is an obligation which a member of the University has seldom time or inclination to fulfil. I am, therefore, the more indebted for the extraordinary kindness shown me in this respect by Professor Buckland. In compliance with his wish, I made a particular catalogue of those drawings which are most deserving of notice, so that by arranging them accordingly, they may be rendered more immediately accessible.' The catalogue here mentioned can only be that, specifying less than fifty drawings, printed in the second volume of the *Tour*, pp. 131-40. In spite of its scanty proportion and some

very astonishing omissions, it bears witness to the probability that Passavant passed the whole collection in review with some care.

The next notice occurs in Dr. Waagen's famous book, *Treasures of Art in Great Britain*, 1854 (vol. iii, p. 47). Dr. Waagen evidently had to content himself with the favour of a cursory examination of the portfolios. 'During my second visit'—to England, that is—'in 1850 I was introduced by Professor Müller to the celebrated Philologist Gaisforth', so he writes, 'Dean of this College, who had the great kindness to show me the collection of drawings by Old Masters, bequeathed also by General Guise to this College, and preserved in a set of portfolios. As I entirely agreed with Passavant's opinions of the best of these—having his work by me at the time—and as I had not the time to make notes myself, I avail myself of some of his remarks.' The observations which follow these words are, accordingly, selected and condensed from those of Passavant. Waagen concludes by remarking that 'it is much to be desired, for the sake of the *connoisseur*, that the above-mentioned drawings should be gleaned from the mass of not genuine or less important specimens, and preserved in a portfolio by themselves'. As a result of the suggestions of the two German critics some steps were taken towards forming a select series; and the portfolios, in which the drawings were kept until they were remounted, appear to have been re-adapted for the collection about that time. That this improvement was not, however, carried far is clearly apparent from the report drawn up by the late Sir Charles Robinson and submitted to Dean Liddell in November, 1868. Robinson, who was at that time engaged upon his memorable catalogue of

the Michelangelo and Raphael drawings belonging to the University, evidently achieved an opportunity of completely overhauling the whole of the portfolios at Christ Church. It is not too much to say that his report actually records the discovery of the collection ; and, as it remains in manuscript, no apology is required for quoting some of the most interesting passages from it.

‘The Guise Collection’, under Robinson’s acute and sympathetic scrutiny, ‘yielded a larger proportion of interesting and important drawings even than I was prepared to expect. It is unusually rich in the rare class of drawings by masters of the fifteenth and first half of the sixteenth centuries. I have also, I think, had the satisfaction of noting a certain number of authentic drawings of the greatest masters, not previously known to exist, some of which are of considerable historical importance. Although a large proportion is comparatively worthless, the collection, as a whole, is, as I believe, of much higher value than has been usually supposed. From time to time some of the most obviously important works seem to have been noted and laid aside, by persons possessing special knowledge ; but judging from the number of valuable drawings apparently still undiscovered, i.e. remaining buried in the confused mass of miscellaneous specimens at the time of my inspection, I apprehend no thoroughly complete and systematic examination of the entire collection can ever have been made. The drawings, in fact, are still for the most part mixed together in a state of almost complete disorder in the old portfolios.’ Before briefly enumerating the treasures of which he, in Horace Walpole’s phrase, was making a present to Christ Church, the writer comments

upon the dilapidation which the drawings were suffering and the absence of any inventory. He predicts that 'there will in future years be a growing desire on the part of lovers of art to inspect this collection', and points out that the intolerable charge to the custodians, and irksomeness to students of examining it under the restrictions described by Passavant can easily be obviated by framing the really valuable drawings, which he estimates at between one and two hundred in number, and permanently exhibiting them. A second selection, of less interest than the first, might, he thought, be bound up in volumes and kept apart for reference; what remained when these two classes had been withdrawn were to be left to their fate in the portfolios. The fruit of this brilliant report was the purchase of a revolving screen in which an odd selection of drawings, chosen apparently in a haphazard way, was displayed for a good many years. But the desire of the public to inspect the collection grew, as Sir Charles had foretold, and was whetted by the loan of ninety-one specimens to an exhibition held at the Grosvenor Gallery in 1878-9, and, even more, by the publication of a volume of photographic facsimiles of forty-eight of them.

When the late Mr. Frederick York Powell, Regius Professor of Modern History, became Librarian of Christ Church his attention was attracted to the condition in which the drawings lay, and he formed an extensive scheme for remounting and rearranging them. It is presumed that he contemplated mounting the entire series, a proceeding that neither Waagen nor Sir Charles Robinson had advised. As a beginning about nine hundred and sixty drawings were in 1900-4 mounted

in a beautiful style with tinted borders in the Mariette taste by M. Gueraut. Unfortunately they were sent to the mounter's in confused masses as they were turned out of the portfolios. The result was that costly mounts were bestowed upon hundreds of drawings of trifling value, and that when, after the expenditure of a magnificent sum, the work was suspended by Mr. Powell's death (1904), a number of important sheets remained unattended to. Forty-five of these were selected from the residue and mounted under the superintendence of Sir Sidney Colvin. The present writer, after repeatedly reviewing the entire collection, set aside forty-six more as worthy, either from their intrinsic quality or from their connexion with works already in it, to find places in the mounted series. The anomalous form of this series, which is evident to all who examine the solanders or the catalogue, is due, it must be confessed, primarily to the lamentable lack of discrimination in the first instance. On the other hand it may safely be said that the unmounted residue of some seven hundred sheets now contains nothing of importance and very little of any interest whatever.

The collection thus emerged step by step from the seclusion in which it had long lain, but its place amongst the foremost cabinets of its class was not generally recognized until the publication (1903-7) of three volumes containing 126 facsimiles of a selection from its contents and from those of the University Collection. The editing of this work, which had been planned and carried forward by the enthusiasm of Mr. York Powell, was placed in the hands of Sir Sidney Colvin, who after Mr. Powell's death superintended the prosecution, in a modified form, of his scheme for mounting and arranging the drawings them-

selves. In his General Introduction to the book (p. 7) Sir Sidney Colvin describes a plan for forming a select series on the lines laid down by Passavant and Robinson, but he was unfortunately prevented by more pressing engagements from putting it into execution. When the task of setting the drawings in order finally fell into the hands of the present writer he found that, even carried out with wider knowledge and more positive judgement than he could lay claim to, the formation of a select series, excepting in so far as it might simply have meant dividing the specimens into an early and a late section, would actually do the collection an injustice. There are several reasons for this.

After a general survey of the cabinet the candid critic must admit that neither very profound connoisseurship nor, probably, very lavish expenditure, according to the standards of the period when it was forming, can have been devoted to its formation. This is shown by the fact that the works of the early renaissance, then considered mere curiosities and doubtless bought for small sums, are its most valuable feature, while of the cloud of drawings attributed to the greatest masters of the golden age one or two alone in each case are authentic and scarcely one is of imposing quality or dimensions. The same must be said of the specimens of the great eclectic painters whose studies were unquestionably the most coveted by amateurs of the period of General Guise. But here, as elsewhere, the mass of minor works of eminent artists or of more imposing drawings by unimportant artists, and even of ancient copies (as in the instances of Raphael, Titian, Giorgione, and Mantegna) produces an impressive and instructive effect. Again, the interest of the valuable

series of decorative designs, many of which seem to have been collected together long before they were acquired by General Guise, could scarcely be made recognizable in a selection. And not only do the numerous landscape studies by Italo-Flemish masters of the seventeenth century, culminating in a striking group of sketches by Claude and his followers, illustrate one another best when kept together, but a predilection of the Collector's, which they in conjunction with the fine series of drawings by Domenico Campagnola indicate, is thus duly brought into prominence. The sheets of Northern origin are in any case few in number, and by picking out the one precious Dürer, the Rembrandt and a handful of genuine studies by Rubens and Vandyck, this department would be rendered almost meaningless. Having, therefore, discarded the idea of selection it seemed best to revert in the arrangement to what was doubtless the original intention of the collector — the illustration, that is to say, of the development of graphic art from the period of the early Siennese and Florentine Schools to that of Carlo Maratta and other artists who survived into General Guise's own lifetime. The division into schools has been somewhat modified in accordance with modern theories, but is not carried to the point of setting up a number of small classes which could each consist of one or two items only; thus, for instance, the few drawings by Lombard pupils of Leonardo have been placed with the works of the master himself amongst the Florentine School, and two or three Ferrarese-Bolognese specimens with the Venetian and Veronese section. Within this classification the arrangement is chronological according to the date of death of each artist.



The contents of the thirty-two solander cases fall naturally into ten divisions:

I. [Seven solanders, A-G.] Tuscan and Umbrian Schools, extended to include the works of all the manneristic artists primarily influenced by the Raffaellesque or the Michel-angesque tradition. All the important drawings in the early part of this division have been described and reproduced by Mr. Berenson or Sir Sidney Colvin. Amongst them, in accordance with Mr. Berenson's admittedly anomalous but convenient arrangement, will be found the drawings by Sebastiano del Piombo, as they happen to be some of those most important in the discussion of the Michelangelo-Sebastiano problem. The section closes with the year 1650.

II. [Four solanders, H-L.] Venetian and Northern Italian Schools. This begins with a series of sheets from the Veronese Schools of Zevio and Pisanello. The best of the Venetian drawings are already well known from Sir Sidney Colvin's publication; some of the less important specimens bear curious attributions made by Carlo Ridolfi, to whose collection they once belonged. It is not certainly known whether the numerous sketches of sculpture by Tintoretto came from this source. This series ends with several studies by Piazzetta.

III. [Solander M.] Parmesan School. Two or three drawings with unusually good claims to be accepted as Correggios and a long series assigned to Parmigianino make this one of the most attractive sections of the cabinet. Some of the most striking of the latter may belong to the class of Flemish imitations which are possibly not less numerous than the Netherlandish forgeries of early pictures which have been pilloried by Morelli.

IV. [Solander N.] Naturalistic School. This consists almost exclusively of two groups, one of drawings, good of their sort, by the prolific and ubiquitous Luca Cambiaso; the other of designs, representing episodes in a siege, by Bernardo Castelli. There is no genuine specimen of Salvator Rosa's work.

V. [Five solanders, O-S.] The Eclectic Schools, beginning with the Carracci, who are not, unfortunately, well represented. As the local characteristics of the schools of Italy tended to merge towards the middle of the sixteenth century, so a hundred years later eclecticism and mannerism became almost indistinguishable; all drawings by Italian artists who died after 1650 are, therefore, included in one category. Numerically the collection is richest in studies ascribed to Guercino; few of these, however, are in his best manner and several are probably forgeries. One or two excellent sketches by Guido and some attributed, most likely with justice, to minor artists are effective and interesting.

VI. [Five solanders, T-X.] The contents of these to some extent represent, in spite of what has been said above, the retention of a selective principle, and consist of specimens which had better not have been mounted. The first three cases are filled with drawings bearing incredible attributions to the greatest masters and to some minor ones of the early and golden ages. The other two contain anonymous sheets.

VII. [Solander Z.] Drawings of antique architectural remains and sculpture. The more important of these were lent to the Topographical Section, in the Castello di Sant' Angelo, of the International Exhibition at Rome, 1911.

VIII. [Five solanders, AA-EE.] The interesting collection of designs for silversmiths' work, architectural features and decoration, title-pages, theatrical scenery, &c. It is not unlikely that this series was originally put together in great part at Mantua; its most important element is the set of designs for silver plate assigned, with every appearance of probability, to Guilio Romano, and executed, as the arms and inscriptions occasionally show, during his Mantuan period (1542-6). Unluckily many of the drawings have been cut out round the outlines and pasted down on to new paper, much evidence of their history having been lost in the process.

IX. Landscapes. This division begins with drawings by the Carracci and Brill which, as they are connected with the somewhat indefinite class of designs supposed to be for theatrical scenery, are placed with those in solander EE. It also forms, in the numerous beautiful examples by Claude and his imitators, the principal contents of solander FF, which is devoted to the French School.

X. [Two solanders.] Northern Schools. Case GG is filled with Flemish works, including amongst others the remarkable studies by Rubens and Vandyck which have been published by Sir Sidney Colvin. HH contains the German, Dutch, and English drawings. They are few in number and all the best are represented in Colvin's work.

The introduction to Sir Sidney Colvin's volumes contains a sketch of the origin of the Christ Church collection in the bequest of General John Guise (d. July 12, 1765) and of the sources from which he in turn had drawn his

accumulations. For various reasons, notably the fact that most of the old mounts have been preserved, the study of this cabinet throws considerable light upon the early history of this and other famous collections of ancient drawings once among the most proudly valued of the ancestral art treasures of England now lamentably dispersed and depatriated. Upon this account a few further details are worth recording.

The original fountain-heads of all such collections, the portfolios of Giorgio Vasari and the Vite-Antaldi family, have contributed two actual pages, with the original decorative borders, from the famous volume of Vasari and a few sheets bearing the initials R. V. with which the drawings once belonging to Timoteo Vite are marked. The beautiful studies by Filippino Lippi from the Vasari collection are well known amongst the choicest possessions of the Christ Church cabinet. The drawings with the R. V. mark bear witness to the fact observed by Sir Charles Robinson when he published the seventeenth-century inventory of the Antaldi collection, that these letters are found upon many drawings of little merit which never, in all probability, formed part of the series originally amassed by Timoteo Vite. Most venerable after these signs of ownership are the two stars (Fagan, *Collectors' Marks*, 569) supposed to be the mark of either Thomas, Earl of Arundel—'The Father of *Virtù* in England'—or of King Charles I, or, with greater probability, of Nicholas Lanier and his brothers. A legend has obtained currency that a large collection of drawings, nearly fourteen hundred in number, formed by Lord Arundel for King Charles, is incorporated in the Christ Church cabinet. It is scarcely necessary to say that this is a myth; the number of sheets

in the mounted series bearing the star mark (itself only problematically connected with the King or the Earl) is only sixteen.

Five marks, presumably of the seventeenth century, unknown to or unidentified by Fagan, are found on drawings here; one of them is particularly *intrigant* as the eighteen drawings upon which it occurs are many of them of superior merit. It shows a cartouche upon which is an outstretched hand holding a torch. Thirty-five works, including amongst them the considerable group of landscapes by Domenico Campagnola, come from the famous cabinet of Sir Peter Lely, one of them bearing his initials in a form not noted by Fagan as well as the usual monogram.<sup>1</sup> The collection of Prosper Henry Lançrink, Lely's assistant, whose stamp, especially when placed upon Flemish drawings of the period of Rubens and Vandyck, is generally a guarantee of excellence, has contributed fourteen drawings to the present cabinet. In fact, through all the great channels through which ancient drawings flowed into England during the seventeenth century some specimens passed to a final anchorage in the Guise collection.

Early in the following century arrived another and a prodigious accession to the treasure of such works in this country. A series of more than two thousand studies recently put together for Monsignore Marchetti, Bishop of Arezzo, by the celebrated amateur Padre Sebastiano

<sup>1</sup> Roger North, Lely's executor, in his picturesque account of his dealing with the painter's collections, mentions but one stamp — presumably the familiar one reproduced by Fagan (No. 415). (*Autobiography of Roger North*, edited by A. Jessop, 1887, p. 199.)

Resta, came into the market. They were arranged in sixteen volumes according to a fanciful scheme of the type affected by the Oratorian Father, '*intelligente di questa materia, e fra' più fortunati e più ricchi raccoglitori di opere di disegno che abbiano esistito*', as he is described by Cicognara. This great collection was bought entire in 1710 by John Lord Somers (1651-1715), and after his death dispersed by auction in 1717. About twenty-five drawings from the Resta-Marchetti volumes are in the present series. They may be recognized by the mounts, upon which they were fixed by Padre Resta, with tinted borders in the Mariette taste and the artists' names written beneath in a fine Italian hand; and by the minute script letters and numerals said by Reveley<sup>1</sup> to have been placed upon them while they were in Lord Somers's possession. Padre Resta's credulity and the slightness of his acquaintance with the art of the Renaissance period have been exposed by Lanzi and later critics; none the less he remains an interesting and sympathetic figure in the history of connoisseurship, and the drawings which he

<sup>1</sup> *Notices*, 1820, p. xiii. This statement is borne out by a drawing taken, according to an inscription on it in the hand of Jonathan Richardson the Younger, from a volume of the Resta Collection sold before the rest and never in Lord Somers's possession. This drawing has the characteristic mount and a note in the Father's writing, but no letter or numeral on the face; it is in the Ashmolean Museum (Douce Collection). Another separate collection of Padre Resta's is in the Ambrosian Library. See also Fagan, No. 245, where Reveley's notice is reproduced in a very misleading shape. The most accessible account of the sale of the Resta-Marchetti collection is that given by Alphonse Wyatt in the *Gazette des Beaux-Arts*, 1859, I, 298, where the letter of Talman to Dean Aldrich, mentioned by Colvin, is translated in full.

prized must always have a sentimental value for students of such works.

Similar mounts, imitated, no doubt intentionally, from those of Padre Resta, distinguish the drawings from the collections of Jonathan Richardson the elder (1665-1745) and his son of the same name (1694-1771). At the sale of their very extensive accumulations (January, 1746-7) General Guise acquired thirty-nine drawings bearing their marks, now in the present series, as well as a number which are unstamped but have their characteristic mounts with remarks in the hand of the younger Richardson written upon them. These remarks are often at variance with modern knowledge and opinion, but the sheets exact a tribute of respect as relics of two of the earliest English art critics, whose manly defence of the Science of a Connoisseur—as they were the first to call it—encouraged and guided the growth of national taste and knowledge in such matters.

In the course of preparing the present catalogue the compiler came upon records of yet another great reservoir of ancient drawings the contents of which seem to have been absorbed by British collectors and by General Guise amongst others. Amongst the Rawlinson manuscripts in the Bodleian Library is a catalogue<sup>1</sup> marked as the

<sup>1</sup> The title of the manuscript is as follows : ' Catalogue de Dessesins, Peintures à Eau, Mignatures et Tableaux de la Collection de Salomon Gautier d'Amsterdam, divisée en deux parties. La première consiste en 62 Portefeuilles de Dessesins, tant Italiens que Hollandois &c. depuis Lettre A jusqu'à Lettres OOO ; et est destinée à être vendue entière. Et la Seconde Consiste en Dessesins, Peintures à Eau, Mignatures et Tableaux, depuis No. 1 jusqu'à No. 12, Et est destinée à être vendue entière ou par Articles séparés. P.S. Le Propriétaire de cette Collection capitale et nom-

gift to Dr. Rawlinson of his friend E. Umfraville in 1748, and as having belonged previously to the Duke of Chandos. James Brydges first Duke (1673-1744)—the 'Timon' of Pope—was well known as a splendid, extravagant patron of the arts, and this catalogue was no doubt prepared for him in the hope that he might purchase the collection in its entirety. The items are for the most part rather summarily described, but one or two seemed to bear relation to drawings in the Christ Church cabinet, and upon examining these they were found to be marked on the back in a peculiar style with numbers corresponding with those of the catalogue. No doubt similar numbers will be found on drawings in other English collections which were forming about 1740.

Besides the stamps already mentioned, those assigned by Fagan (Nos. 420 and 581) to Peter Sylvestre, M.D., (No. 165) Edward Pearf, (No. 214) George, third Earl of Cholmondeley, and (No. 442) Richard Houlditch, as well as some others which he recorded but failed to identify, occur in the present series.

There is still to be mentioned yet another ancient collection once the property of Carlo Ridolfi (1594-1638) the historian of Venetian painting and biographer of Tintoretto, which purports to have been incorporated in the Christ Church cabinet although it is not known how it came there, as we have no reason for supposing that

breuse, a été quinze Ans entiers à La faire avec beaucoup de soin et d'amour ; Et il n'auroit Jamais songé a s'en deffaire, S'il n'y avoit été contraint par des raisons particulières faciles à deviner.' The pressmark is Rawl. D. 903. My attention was first drawn to the existence of this manuscript by Mrs. R. L. Poole.



it formed part of the Guise bequest. In its pristine form this collection ought to have been of considerable value. According to the original bindings and title-pages the present portion included three small quarto volumes:—a certain *Libro A* containing seventy-four drawings put together in 1631; another, *Libro B*, of seventy-three collected in 1638; and a third, *Libro G*, consisting of forty-five studies, 1635. As, however, above one hundred and fifty have been cut out and mounted and more than a hundred are still left, something more than the volumes whose title-pages are preserved must have gone to the making of the present albums. These, as they stand, are two volumes, bound apparently in the late eighteenth or early nineteenth century, consisting of modern paper upon which the drawings and titles cut out of the pages of the old books are pasted down. These pages are far too small ever to have contained any of the large studies, such as those by Tintoretto, which, it is natural to imagine, might have belonged to Ridolfi. In fact, the contents of this collection, which raises and disappoints such great expectations, now consist almost entirely of scraps small in size and poor in quality. The little sketch by Leonardo da Vinci for the sleeve of the Angel in his early picture of the Annunciation is the most conspicuous exception. All the drawings have a capital R written upon them and are accompanied by attributions often of the most fantastically ignorant kind. Close examination of the whole series produces an impression that it has been extensively sophisticated; it is only necessary to point to the two drawings attributed, in the hand presumed to be Ridolfi's, to Francesco Vecellio, but bearing strong internal evidence of their

origin in the school of Zuccarelli or Zais, as an instance of the small points which raise a great suspicion.

In conclusion, the compiler may be expected to offer some explanation of the canons of criticism followed in this catalogue, or rather, perhaps, to apologize for the neglect of any such rules. In the case of the earlier portion of the series the student has the advantage of the published criticisms of Mr. Berenson and Sir Sidney Colvin. The conclusions of the latter authority are also available in print in connexion with the drawings selected by him for publication from the Northern examples and, more extensively, in manuscript in the form of valuable notes written upon many of the mounts. Similar memoranda by Sir Charles Robinson are invariably acute and suggestive. The compiler may further boast that there is scarcely a *cognoscente* of eminence who has visited Oxford within the last decade with whom it has not been his privilege to look through the whole or a portion of the cabinet. The debt which the arrangement and catalogue owes to the mass of learning thus imparted in a friendly, informal way is vast indeed, but so difficult to define and acknowledge that it is beyond the writer's powers to attempt the task. Let it suffice that the most brilliant and original suggestions have been recorded with the names of the makers likewise upon the mounts. In cataloguing the nondescript sheets of the earlier period, and the whole of those of the seventeenth century Italian schools which have long been out of the sunshine of fashion, there is little trained or sympathetic criticism to depend upon. The traditional ascriptions have generally been followed not only because—to quote the wise words of Arthur

Strong—‘the stream of tradition has brought down much that was once matter of common knowledge or of easy verification, and that, left to our own resources, however elaborate, we should find it impossible to restore’, but because it is certain that the *cognoscenti* of the eighteenth century cannot have known less than those of the present day about the Bolognese eclectic and later schools—the objects of their exaggerated admiration, as of our prejudiced neglect. The obvious lack of perspicacity which the old critics showed in their judgement of the work of the early Renaissance is not really more disconcerting than the dearth of modern criticism upon the drawings of the Counter-Reformation and Jesuitic periods. Ascriptions to famous hands were doubtless often made two hundred years ago as they are made now, on commercially interested grounds, but in the case of draughtsmen even then but little known there seems every reason to accept the ancient attributions as accurate.

When the oldest ascriptions have been traversed by specious corrections—even when these are the work of that most detestable class of pests which spreads a snail-like trail of anonymous criticism over the mount of every drawing it touches—the words ‘attributed to’, or cross-references to alternative authors, are employed. Drawings bearing ascriptions that are obviously grotesque are described as ‘anciently attributed’. The works for which no authorship has ever been suggested, grouped according to subjects in the solanders, are arranged in the index under the heading of Italian School in the order of their approximate dates. As every critic of spirit will, of course, think it essential to examine this part of the collection in the pious confidence of detecting great prizes

overlooked by the density of his predecessors, it is hoped that the loose agreement between the cases and the catalogue in this section will be little noticed. The compiler wishes he could think that this were the least of the anomalies and errors disfiguring the work. In the fullness of time an inventory pronounced by Sir Charles Robinson an urgent necessity nearly fifty years ago has come into being; how far it falls short of what the wide embracing taste and experience and the clear judgement of that stimulating critic and friend would have made of it, nobody can be more conscious than the present writer.



8 { *W W W W* }

9 { *a*  
*W 20*  
*W.*  
*W* }

10 { *c. 14.*  
*g. 12.1*  
*k. 12.*  
*f. 2* }



5 *W*

\* 4

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1. Unidentified Collectors' mark (introduction, p. 17). Stamped in black on the back of the drawing.
2. Unidentified Collectors' mark. Stamped in black on the back of the drawing.
3. Unidentified Collectors' mark. Stamped in black on the back of the drawing.
4. Unidentified Collectors' mark (unrecorded by Fagan). Stamped in bistre on the face of the drawing.
5. Monogram of Sir Peter Lely (unrecorded by Fagan). Written in black on the face of the drawing.
6. Monogram of Sir Peter Lely. Stamped in black on the back of the drawing.
7. Mark of Christ Church, Oxford. Stamped in red on the back of the drawing.
8. Marks (four examples) of Carlo Ridolfi (introduction, p. 21). Written in black on the face of the drawing.
9. Numbers (two examples) of the Salomon Gautier collection (introduction, p. 20). Written in red on the back of the drawing.
10. Numbers (four examples) of the Resta-Marchetti-Somers collection (introduction, p. 18). Written in black on the face of the drawing.





CATALOGUE OF DRAWINGS  
IN THE LIBRARY OF CHRIST CHURCH

- Abbate, Niccolo dell'**  
 Orpheus playing to the shades E. 29  
 Design for a decorative panel C.C. 7A  
*Attributed to*  
 Design for a memorial E. 30  
 (Resta-Somers Collection)  
 See **Holbein, Hans**, *attributed to* H.H. 11
- Albano, Francesco**  
 The Rape of Europa Q. 28  
 (Ridolfi Collection)  
 Susanna and the Elders Q. 29  
*Attributed to*  
 Two groups of caricature figures of musicians and  
 apothecaries Q. 30
- Albertinelli, Mariotto**  
 The Assumption of the Virgin A. 19  
*Attributed to*  
 The Salutation of the Virgin and St. Elizabeth A. 20
- Algardi, Alessandro**  
 Design for a shrine for a miraculous picture B.B. 21  
*Attributed to*  
 David playing on a viol' da gamba Q. 15
- Aliense, Antonio Vasilacchi l'**  
 Studies for a composition of the Annunciation L. 25  
 (Ridolfi Collection)
- Allori, Alessandro**  
 Standing figure of a woman in contemporary costume F. 16

- Allori, Cristofano**, *attributed to*  
Two draped female figures, studies for an allegorical  
composition G. 12
- Altura Mantovano**  
See **Lippi, Filippino** Large portfolio
- Arpino, Giuseppe Cesari d'**  
St. Catherine G. 26  
*Attributed to*  
St. Michael G. 25
- Aspertini, Amico**  
See **Carpaccio, Vittore** H. 25
- Bacchiacca, Francesco Ubertini**  
Studies of nude infants B. 26  
(Berenson, *Drawings of Florentine Painters*,  
184. Colvin, *Drawings by Old Masters in*  
*Oxford*, i, p. 14)  
Studies of nude infants B. 27  
(Unidentified Collector's stamp No. 1)  
Joseph and his Brethren ; cartoon for the picture  
in the National Gallery B. 28  
(Berenson, *Florentine Drawings*, 185)
- Baglioni, Giovanni**  
The taking of Troy announced to Priam G. 29
- Bagnacavallo, Bartolommeo Ramenghi da**, *attributed to*  
The Virgin and Infant Christ with Saints D. 31  
(Ridolfi Collection)  
Salvator Mundi D. 31A  
(Antaldi, Resta-Somers, Sylvestre and  
Richardson Collections)
- Bandinelli, Baccio**  
*Recto.* Four nude men, standing }  
*Verso.* Two profile heads of men } C. 1

**Bandinelli, Baccio** (*continued*)

Partially draped man, standing C. 2

Ten figures in violent motion; (?) the raising of  
Lazarus C. 3*Recto.* Hercules }  
*Verso.* Two heads of men } C. 4

(Richardson Junior Collection)

Nude man, reclining C. 5

Three nude men C. 6

The Gods vanquishing the Titans C. 7

Caricature group of the Holy Family C. 8

Battle scene C. 9

(Passavant, *Tour of a German Artist in  
England*, ii. 139)

An allegory; Reclining woman and four amorini C. 10

Study of a torso, heads, &amp;c. C. 11

(Unidentified Collector's stamp No. 2)

*Attributed to*

A camel C. 12

*Anciently attributed to**Recto.* Nude woman, seated, &c. } V. 12*Verso.* A priest, kneeling, &c. }

(Lely and Richardson Junior Collections)

See also **Carracci, Lodovico** O. 31**Romano, Giulio** E. 2**Barbari, Jacopo dei**, *attributed to*

A triton and a nereid H. 24

(Morelli, *Die Galerien zu München und  
Dresden*, 259, 263. Grosvenor Gallery  
Photographs, No. 17)**Barlow, Francis**

A. A hare pursued by hounds } H.H. 29A

B. Three squirrels }

**Baroccio, Federigo**

Holy Family G. 1

**Baroccio, Federigo** (*continued*)

- The Beata Michelina in ecstasy ; study for or after  
the picture in the Vatican Gallery G. 2  
(Unidentified Collector's stamp, an inde-  
cipherable coat of arms (?) in an oval,  
25 x 20 mm.)
- Portrait of a gentleman G. 3  
Portrait of a lady G. 4  
Head of a child G. 5
- Attributed to*
- Recto.* A picture of the Virgin and Infant Christ }  
in a decorative frame C.C. 8
- Verso.* Pietà, &c.
- Anciently attributed to*
- Head of a monk G. 6
- Bartolommeo, Fra**
- Mater Dolorosa A. 22  
(Unidentified Collector's stamp No. 1)  
(Berenson, *Florentine Drawings*, 460. Colvin,  
*Oxford Drawings*, i, p. 14)
- The Virgin and Infant Christ A. 23  
(Resta-Somers Collection)  
(Berenson, *Florentine Drawings*, 461)
- The Risen Christ and Saints ; study for the altar-  
piece in the Pitti Gallery A. 24  
(Berenson, *Florentine Drawings*, 462. Col-  
vin, *Oxford Drawings*, i, p. 14)
- Attributed to*
- An Apostle A. 25  
The Virgin with the Infant Christ and St. John A. 26
- Anciently attributed to*
- Portions of eight nude male figures A. 27
- Bassano, Giacomo**, *attributed to*
- Two men in contemporary costume, one washing  
his hands in a bowl K. 25  
An amorino K. 26

- Beccafumi, Domenico**  
 Joseph lowered into the well E. 12  
*Attributed to*  
 Woman in heavy drapery, standing E. 13  
*Anciently attributed to*  
*Recto.* Five nude men, standing } E. 14  
*Verso.* Figure in heavy drapery, seated }  
*Copy from*  
 Part of a composition of Moses striking the rock E. 15
- Bellini, Giovanni, attributed to**  
 A procession H. 23A  
 (Ridolfi Collection)
- Bernini, Lorenzo**  
 Portrait of a boy S. 1  
 Deianira carried off by Nessus S. 2  
 A Cardinal and an Abbess S. 3  
*Attributed to*  
 Apotheosis of one of the Fathers of the Church S. 4  
 (Ridolfi Collection)
- Berrettoni, Nicolò**  
 Design for a frieze, with putti C.C. 27
- Bilivert, Giovanni**  
*Recto.* A woman in light drapery, reclining } G. 30  
*Verso.* Head of a woman }  
 An infant springing upwards G. 31  
 (Unidentified Collector's stamp No. 1)
- Biscaino, Bartolommeo**  
 Eleven figures standing or sitting on the ground Q. 17
- Bloemart, Abraham**  
 St. Veronica H.H. 21
- Boltraffio, Giovanni Antonio**  
 Study for a head of the Virgin A. 21  
 (Grosvenor Gallery Photographs, No. 5.  
 Colvin, *Oxford Drawings*, i. 24)
- Bordone, Paris, attributed to**  
 Design for a frieze, putti holding festoons, &c. C.C. 21

- Borgo, Raffaello del**  
 The Holy Family V. 15  
 (Gautier Collection)
- Borssom, A. van**  
 Landscape ; cattle in a meadow H.H. 24
- Boscoli, Andrea**  
 Three monastic saints F. 20  
 Two studies of an antique statue of a woman dancing Z. 12  
 (Resta-Somers Collection)  
 A battle-scene and a naval engagement ; copy  
 from the border of one of the Sistine Chapel  
 tapestries Z. 32  
 (Richardson Junior Collection)  
 Design for an altar in a niche D.D. 16
- Botticelli, Sandro, *attributed to***  
 Sacrificial scene ; study from an antique sarcophagus A. 18
- Bourguignon, Jacques Courtois le**  
 A combat of horsemen F.F. 13  
 Skirmish of horsemen F.F. 14  
 A priest waylaid by bravi F.F. 15  
*Attributed to*  
 Study of a horse F.F. 16
- Bramante Lazzari, *anciently attributed to***  
 Head of a man V. 6  
 (Resta-Somers Collection)
- Brill, Paul**  
 Landscape E.E. 15  
 Alpine landscape E.E. 17  
*Attributed to*  
 View of Monte Cavallo, Rome Z. 5
- Brusatorci, Domenico**  
 Design for decoration ; cupids climbing trees D.D. 2  
 (Ridolfi Collection)
- Bugiardini, Giuliano**  
 The rape of Dinah ; study for or after the picture  
 in the Vienna Gallery B. 25

**Burrini, Giovanni Antonio**

- Fortitude ; allegorical female figure S. 26  
 Justice ; allegorical female figure S. 27

**Buttinone, Bernardino**

- Design for an altar-piece D.D. 14  
 (Ridolfi Collection)

**Cairo, Francesco**

- Time ; emblematic figure in a chariot R. 29  
 (Lankrink Collection)

**Callot, Jacques, *attributed to***

- Five separate studies of beggars F.F. 3  
 The fair at Impruneta Large portfolio

**Cambiasso, Luca**

- The Virgin and Infant Christ, St. John the Baptist and St. Anthony N. 1  
 The Virgin and Infant Christ with St. John N. 2  
 (Lankrink Collection)  
 The Virgin and Infant Christ with St. John N. 3  
 The Holy Family N. 4  
 " " N. 5  
 The Virgin and Infant Christ N. 6  
 The Holy Family N. 7  
 Charity ; allegorical female figure N. 8  
 The Conversion of St. Paul N. 9  
 Quintus Curtius N. 10  
 A Roman soldier ; study for a composition of the Resurrection N. 11  
 Tarquin and Lucretia (?) N. 12  
 (Ridolfi Collection)  
 Apollo flaying Marsyas N. 13  
*Recto.* Mercury carrying Psyche to Olympus } N. 14  
*Verso.* Christ raising the widow's son }  
 (Ridolfi Collection)  
 The adoration of the Magi N. 15

<b>Cambiaso, Luca</b> ( <i>continued</i> )		
<i>Recto.</i>	The Crucifixion	} N. 17
<i>Verso.</i>	The Adoration of the shepherds }	
	(Ridolfi Collection)	
	The Conversion of St. Paul	Large portfolio
<i>Attributed to</i>		
	The Holy Family	N. 16
<i>Anciently attributed to</i>		
	Design for decoration ; a cupid holding an escutcheon	C.C. 6

### **Campagnola, Domenico**

A.	Fortitude	} allegorical female figures	I. 13
B.	Justice		
	David slaying Goliath		I. 14
	(Lely and Richardson Junior Collections)		
	Landscape with huntsmen		I. 15
	(Lely Collection)		
	Landscape		I. 16
	Landscape		I. 17
	(Lely Collection)		
	Landscape		I. 18
	(Lely Collection)		
	Landscape		I. 19
	(Lely Collection)		
	Landscape		I. 20
	(Lely Collection)		
	Landscape		I. 21
	(Lely Collection)		
	(Colvin, <i>Oxford Drawings</i> , ii. 36)		
	Landscape		I. 22
	Landscape		I. 23
	Sketches of landscape details		I. 24

### **Campi, Bernardino**

	Unidentified allegorical composition	F. 9
	(Ridolfi Collection)	



- Campi, Bernardino** (*continued*)  
 Christ healing the paralytic F. 10  
 (Unidentified Collector's stamp, Fagan No. 224)  
*Attributed to*  
 The Virgin and Infant Christ F. 8
- Cannini, Gian Angelo**  
 The Vision of St. Bernard R. 22
- Canta-Gallina, Remi**  
 Landscape; peasants worshipping an image of  
 Diana E.E. 18  
 Landscape E.E. 19  
 View of a town E.E. 20  
 Landscape, a farmyard E.E. 21
- Cantarini, Simone**  
 St. Mary Magdalen in the wilderness Q. 11  
 The Virgin and Infant Christ with St. Catherine Q. 12  
 The Virgin and Infant Christ Q. 13
- Canuti, Domenico Maria**  
 Studies for the figure of a king R. 30
- Cardisco, Marco, anciently attributed to**  
 Camp scene, about 1650 V. 11  
 (Ridolfi Collection)
- Carpaccio, Vittore**  
 The raising of the Cross H. 25  
 (Ridolfi Collection.)  
 (Colvin, *Oxford Drawings*, ii. 34)  
 Head of a man H. 26  
 (Grosvenor Gallery Photographs, No. 43.  
 Colvin, *Oxford Drawings*, ii. 33)
- Carracci, A., attributed to**  
 A monk kneeling O. 32
- Carracci, Agostino**  
 The Holy Family with an angel O. 1  
 A woman holding a child O. 2  
 The Holy Family with St. Francis O. 3

**Carracci, Agostino** (*continued*)

- Diana and Actaeon O. 4  
 (Ridolfi Collection)
- Two men in contemporary costume, one playing  
 a bagpipe O. 5  
 (Gautier Collection)
- Hercules O. 6
- Design for stage-scenery; a clearing in a forest E.E. 11

*Attributed to*

- Recto.* Man in voluminous drapery, seated } O. 7  
*Verso.* Sketch of a picture, &c. }
- Two nude men on a bank O. 8  
 (Unidentified Collector's stamp, Fagan No. 622)
- A. Nymphs attiring } O. 9  
 B. Six countrymen in a landscape }
- (Ridolfi Collection)
- Seven heads O. 10
- St. Mary Magdalen, St. Tecla, and St. Columba O. 11

**Carracci, Annibale**

- A boy lying asleep O. 13  
 (Resta-Somers Collection)
- Nude man, standing O. 13A
- Nude man, kneeling O. 13B
- The Holy Family with St. John O. 14
- Portrait of the Artist O. 15
- Nude man, half length O. 16
- Four monks, standing; study for a fresco in San  
 Michele in Bosco, Bologna O. 17
- Landscape; a rocky gorge E.E. 12  
 (Richardson Junior Collection)
- Landscape; a farm in the Campagna E.E. 13  
 (Gautier Collection)
- Landscape; a harbour and buildings E.E. 15

*Attributed to*

- The stoning of St. Stephen O. 19
- Landscape; a town on a river E.E. 14

**Carracci, Annibale** (*continued*)

*Anciently attributed to*

- Head of St. Peter O. 18  
(Richardson Junior Collection)

**Carracci, Antonio**, *attributed to*

- View in the Campagna E.E. 16  
See also **Carracci, Agostino** O. 5

**Carracci, Lodovico**

- Two old men in attitudes of adoration O. 22  
(Laniere Collection, small star)  
Four figures; studies for a Descent from the Cross O. 23  
(Ridolfi Collection)  
Studies of the head and limbs of a boy O. 25  
St. Catherine miraculously saved from the wheel O. 26  
Head of a woman O. 27  
(Lely Collection)

*Attributed to*

- David with the head of Goliath O. 24  
Head of a muse O. 28  
Studies of three heads O. 29  
Portrait of a man O. 30  
The sacrifice of the Paschal Lamb O. 31

**'Carracci'**, *attributed to*

- A cook in contemporary costume, standing O. 33  
A nude man, kneeling P. 1  
A woman begging, seated on the ground P. 1A  
Young man in heavy drapery, kneeling P. 2  
(Laniere Collection, small star)  
Saint Sebastian being bound to a tree P. 3  
Venus and Cupid lamenting the dead Adonis P. 4  
Demon carrying a man; copy from Michelangelo's  
'Last Judgement' P. 5  
Three heads of men in fantastic hats P. 6  
A peasant in contemporary costume, standing P. 7  
Two bravi and a boy P. 8

<b>' Carracci ', attributed to (continued)</b>	
Six soldiers and two women in contemporary costume (Ridolfi Collection)	P. 9
The adoration of the shepherds	P. 10
<b>Carriera, Rosalba, attributed to</b>	
Head of a young woman	L. 31
<b>Casolani, Alessandro</b>	
A female saint testifying before an Eastern potentate	F. 17
Apotheosis of a female saint	F. 18
Two monastic saints embracing	F. 19
<b>Castagno, Andrea del, anciently attributed to</b>	
A. Study of a man on horseback } B. Study of a horse }	U. 20
(Ridolfi Collection)	
A, B, C. Three studies of horses, one ridden by a man (Ridolfi Collection)	U. 21
Two studies of a man on horseback (Ridolfi Collection)	U. 22
<b>Castelli, Bernardo</b>	
Scene in a camp	N. 18
Battle scene	N. 19
Combat of cavalry	N. 20
Combat of foot-soldiers	N. 21
Attack on a fortified town	N. 22
Sally from a besieged town	N. 23
Duel before the gate of a town	N. 24
Assault on a besieged town	N. 25
Scaling the walls of a town	N. 26
Generals entering a besieged town	N. 27
Besiegers entering a town	N. 28
Fighting in the streets of a town	N. 29
(It seems probable that the preceding twelve drawings formed part of a set of thirteen mentioned in the Catalogue of the Gautier Collection)	

- Castelli, Valerio, attributed to**  
 An Amazon prevented by a soldier from stabbing herself Q. 18
- Catena, Vincenzo**  
 A man in contemporary costume seated at table I. 1  
 (Ridolfi Collection)  
 Four amorini playing amongst ancient ruins I. 2
- Cavedone, Giacomo**  
 Two monks kneeling Q. 19  
 A young man preaching Q. 20  
 A man wearing a turban, seated Q. 21  
 (Ridolfi Collection.)  
*Recto.* St. Francis receiving the Infant Christ }  
 from the Virgin } Q. 22  
*Verso.* Two men with cattle in a landscape }  
 One of the Fathers of the Church Q. 23  
 The Virgin and Infant Christ Q. 24  
*Recto and Verso.* A monk kneeling Q. 25  
 Man wearing a cloak, standing Q. 26  
*Recto.* Man in heavy drapery, standing }  
*Verso.* Flying amorino } Q. 27
- Attributed to*  
 A young man in armour, half-length, standing. Large portfolio
- Cellini, Benvenuto, attributed to**  
 Design for an inkstand B.B. 15  
 (Unidentified Collector's stamp No. 1)
- Cignani, Carlo**  
 Susanna and the Elders S. 20  
 Design for a decorative panel supported by cupids  
 and infant satyrs C.C. 14  
 Design for a decorative panel supported by cupids  
 and infant satyrs C.C. 15

## Cigoli, Lodovico

- The Virgin and Infant Christ with St. Dominic and  
a Pope G. 8A  
*Recto.* Man in heavy drapery, seated }  
*Verso.* Two nude men fighting } G. 9  
(Lely Collection)  
Man wearing a cloak, standing G. 10

## Claude Gelée le Lorrain

- A full river after rain F.F. 17  
(Colvin, *Oxford Drawings*, iii. 36)  
*Recto.* The Capitol from the Campo Vaccino }  
*Verso.* A wooded hill with buildings } F.F. 18  
(Unidentified Collector's stamp, Fagan No. 224)  
*Recto.* The Baths of Caracalla }  
*Verso.* Antique architectural detail } F.F. 19  
St. Peter's from Sant' Onofrio F.F. 20  
Landscape F.F. 21  
The Porta Metronia F.F. 22  
*School of*  
Farm buildings with a round tower F.F. 23  
A sea port F.F. 24  
" F.F. 25

## Closterman, John

- Portrait of Henry Purcell ; study for the picture  
in the National Portrait Gallery, No. 1463 H.H. 29B

## Clouets, *School of the*

- A horse in rich trappings F.F. 2  
(Resta Collection)

## Clovio, Giulio

- Battle scene F. 1  
(Sylvestre Collection)  
Portrait of a blind man F. 2  
Head of a man in a fantastic helmet F. 3  
A. A man in fantastic armour, half length }  
B. " " " " } F. 4

## Corona, Leonardo da

- The Virgin and Infant Christ with putti L. 24  
(Ridolfi Collection)  
Design for a title-page ; the glorification of Venice C.C. 12  
(Ridolfi Collection)

## Correggio, Antonio Allegri da

- The Virgin and Infant Christ with saints ; study  
for the Madonna di San Giorgio in the  
Dresden Gallery M. 1  
(Colvin, *Oxford Drawings*, ii. 26)  
The Virgin and Infant Christ with St. John, seated  
on the ground M. 2  
(Richardson Junior Collection)  
A youth, half length ; study for the cupola of San  
Giovanni Evangelista M. 3  
(Passavant, *Tour*, ii. 139. Colvin, *Oxford  
Drawings*, ii, p. 15)  
A martyrdom or combat M. 4  
Studies for a St. Jerome in the desert M. 6  
(Lely Collection)  
Figure in flying draperies M. 13  
*Attributed to*  
Two standing figures of Popes M. 5  
The Virgin and Infant Christ M. 12  
*Copy from*  
The Virgin and Infant Christ with saints ; copy  
from the picture in the Parma Gallery M. 6A  
(Lely and Richardson Junior Collections)  
(Grosvenor Gallery Photographs, No. 31)  
*School of*  
Group for a Massacre of the Innocents M. 7  
Allegory ; a woman in a car drawn by Cupid, &c. M. 8  
Head of an old man M. 9  
The Virgin and Infant Christ M. 10  
A man in flowing drapery, standing M. 11

**Correggio, Antonio Allegri da** (*continued*)

*Anciently attributed to*

Six figures reclining on clouds	U. 24
Eight figures reclining on clouds	U. 25
Lot and his daughters	U. 26
Head of a young woman	U. 27

**Cortona, Pietro Berrettini da**

A picture of the Virgin transported to Heaven ; below are five saints	R. 23
Design for a title-page with the arms of a Cardinal of the Barberini family	C.C. 13
Design for the decoration of a gallery in the Quirinal Palace	D.D. 7
Neptune carrying off a nymph	R. 25

*Attributed to*

A troop of soldiers entering Rome	R. 24
A bacchanalia of putti (Lankrink Collection)	R. 26
Head of a woman	R. 27

**Costa, Lorenzo**

The feast in the house of Simon the Pharisee (Colvin, <i>Oxford Drawings</i> , ii. 23)	I 4
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*School of*

Triumphal procession	I. 5
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**Credi, Lorenzo di**

Head of a boy (Grosvenor Gallery Photographs, No. 39. Colvin, <i>Oxford Drawings</i> , i. 2. Berenson, <i>Florentine Drawings</i> , 705)	B. 7
Study of drapery (Unidentified Collector's stamp No. 1) (Berenson <i>Florentine Drawings</i> , 706)	B. 8
Study of drapery (Resta-Somers Collection) (Berenson, <i>Florentine Drawings</i> , 707)	B. 9



**Credi, Lorenzo di** (*continued*)

*School of*

Nude man, standing ; study for the figure of St. Victor in a picture of the Virgin and Child with saints, in the Louvre B. 10

Nude man standing in the attitude of Verrocchio's David B. 11

(Resta-Somers Collection)

(Passavant, *Tour*, ii. 138. Grosvenor Gallery Photographs, No. 36. Colvin, *Oxford Drawings*, i. 12. Berenson, *Florentine Drawings*, 995)

See also **Granacci, Francesco** B. 14

**Creti, Donato**

The Baptism of Christ S. 28

Head of a man, in a helmet S. 29

**Crys, B.**

See **Tiziano Vecellio** K. 10

**Dentone, Girolamo Curti**

Design for a processional car B.B. 28  
(Ridolfi Collection)

**Dolci, Carlo**

St. Veronica S. 5

See also **Gelardini** V. 19

**Domenichino Zampieri**

Child playing with a dog P. 15  
(Richardson Senior Collection)

Head of a child P. 16

A. Head of a young woman } P. 19

B. " " " " }

A. Head of a young woman } P. 20

B. " " " " }

*Recto.* A man in heavy drapery, seated } P. 22

*Verso.* The Infant Christ with putti }

A young woman in a turban, seated P. 23

**Domenichino Zampieri** (*continued*)

*Attributed to*

Back of a man in heavy drapery P. 17

” ” ” P. 18

St. Gregory and St. Stephen adored by captives P. 21

See also **Carracci, Annibale** E.E. 13 and E.E. 16

**Domenicis, Francesco de**

*Recto.* The Virgin and Infant Christ with two  
monastic saints and putti } I. 8

*Verso.* Christ mocked  
(Ridolfi Collection) }

**Donatello, anciently attributed to**

A priest or augur, standing V. 3

See also **Bandinelli, Baccio** C. 3

**Dorigny, Michel**

Designs for a ceiling F.F. 12A

**Du Bois, Edward**

Studies of nude and draped figures, cupids, and dogs G.G. 26

**Dürer, Albrecht**

Design for a sepulchral memorial H.H. 4

(Grosvenor Gallery Photographs, No. 46.)

Colvin, *Oxford Drawings*, iii. 8)

*School of*

The Eternal Father H.H. 5

*Copy from*

The Death of the Virgin; from the woodcut H.H. 6

(Grosvenor Gallery Photographs, No. 45)

The Death of the Virgin; from the woodcut H.H. 7

*Anciently attributed to*

Studies of a lion H.H. 8

**Dutch School, 1650-1700**

Landscape H.H. 27

(Unidentified Collector's stamp, Fagan

No. 224)

1700-50

Alpine landscape H.H. 28

## Van Dyck, Anthony

- Portrait of Justin Van Meerstraeten ; study for  
the picture in the Cassel Gallery G G. 14  
(Colvin, *Oxford Drawings*, iii. 22)
- Portrait of the Princess Mary ; study for a group  
of the children of King Charles I G.G. 15  
(Passavant, *Tour*, ii. 140)
- The Holy Family with St. Catherine G.G. 16
- Attributed to*
- Latona with the peasants transformed into frogs G G. 17
- School of*
- Two English ladies ; study for or from the picture  
in the Hermitage Gallery G.G. 18

## Elzheimer, Adam

- Diana and Callisto H. H. 18

## Empoli, Jacopo da

- A page in contemporary costume G. 27
- A youth in contemporary costume, kneeling G. 28  
(Unidentified Collector's stamp No. 1)

## Facini, Pietro

- The slaughter of the Calydonian Boar O. 12

## Fanzone, Ferran

- The Last Supper G. 32  
(Richardson Junior Collection)

## Farinati, Paolo

- Recto.* Christ disputing with the doctors } L. 20  
*Verso.* Figure of Christ in the same composition }  
Design for a frieze ; four tritons L. 21  
A satyr and two satyresses standing as caryatides L. 22A  
Design for a doorway surmounted by the Wolf  
of the Capitol C.C. 7B
- Attributed to*
- Herodias with the head of St. John L. 23

<b>Ferri, Ciro</b> , <i>attributed to</i>	
A monk kneeling in ecstasy	S. 6
A sacrifice ; from an antique relief	Z. 19A
(Richardson Junior Collection)	
<b>Feti, Domenico</b>	
Portrait of Caterina de' Medici, wife of Ferdinando Gonzaga, Duke of Mantua	N. 17A
<b>Fiammingo, François du Quesnoy</b> , <i>attributed to</i>	
Bust of a little girl	G.G. 19
An infant lying on its back	G.G. 20
Head of a child	G.G. 21
A nude putto playing with a goat	G.G. 22
<b>Figino, Ambrogio</b>	
A. <i>Recto.</i> Nude man, half-length	} F. 14
<i>Verso.</i> Draped woman, half-length	
B. A left leg	
(Ridolfi Collection)	
Nude man in violent action	F. 15
(Ridolfi Collection)	
<b>Flemish School, 1500-50</b>	
Soldiers with a captive king and queen	G.G. 1
St. John in the cauldron of oil	G.G. 2
1600-1700	
A nude man holding a tablet	G.G. 23
1600-50	
Landscape with farm buildings and figures	G.G. 25
1625-1700	
A. Design for a title-page, a bull's hide supported by emblematic figures	} G.G. 24
B. Combat of wild beasts	
(Lely Collection)	
<b>Florentine School, 1450-1500</b>	
Christ in the Garden of Gethsemane	A. 4
A. Ganymede (?)	} A. 9
B. Venus	
(Ridolfi Collection)	

- Florentine School, 1525-75**  
 Two men in violent action B. 34
- Floris, Frans, attributed to**  
 The Virgin and Infant Christ overcoming Satan G.G. 6
- Forlì, Bartolommeo da**  
*Recto.* The Virgin and Infant Christ enthroned  
 with saints  
*Verso.* The Virgin and Infant Christ appearing  
 to a group of saints } V. 14  
 (Ridolfi Collection)
- Francia, Giacomo, attributed to**  
 Two monastic saints, standing I. 10  
 (Resta-Somers Collection)
- Franco, Giovanni Battista**  
 See **Polidoro Caldara** D. 35  
**Allori, Cristofano** G. 12
- French School, 1553**  
 The triumph of Cupid F.F. 1
- 1625-1725  
 Fifteen studies of heads F.F. 27
- 1700-25  
 Satirical design; group of gentlemen round a table F.F. 28
- 1725-50  
 Two satyrs and a bacchante sacrificing to a herm F.F. 29  
 Head of a cupid F.F. 30
- Gaddi, Gaddo, anciently attributed to**  
 Head of Dante Alighieri V. 1  
 (Ridolfi Collection)
- Gambara**  
 See **Lannini, Bernardino** K. 13
- Garbo, Raffaellino del**  
 The Virgin and Infant Christ with St. Mary  
 Magdalen and St. Catherine B. 5  
 (Grosvenor Gallery Photographs, No. 44.  
 Colvin, *Oxford Drawings*, i. 11. Berenson,  
*Florentine Drawings*, 768, Pl. LXI)

- Garofalo, Benvenuto Tisi**  
 The Adoration of the Magi  
 (Laniere Collection, small star)  
 (Pond and Knapton, *Prints in Imitation of Drawings*, 1735. The plate is dedicated to General Guise)  
 See also **Marcantonio Raimondi** D. 26
- Gavasetti, Camillo**  
 A knight receiving the surrender of a town P. 14  
 (Ridolfi Collection)
- Gelardini**  
 A bishop kneeling V. 18  
 A priest kneeling V. 19
- German School, 1500-25**  
 Emblematical design ; the Planet Saturn H.H. 13  
 (Grosvenor Gallery Photographs, No. 47)  
 A huntsman and hounds killing a stag H.H. 14  
 1550-1600  
 Hagar and Ishmael ; Abraham and Isaac H.H. 15  
 A beggar, standing H.H. 17
- Gheyn, Jakob de—the elder**  
 Witches G.G. 7  
 Nude man and woman riding on a monster G.G. 8
- Ghezzi, Pier Leone**  
 Portrait of Sir Arthur Heselige, Bart., 1724 S. 30
- Ghiausche, Acchille**  
 Bust of the Emperor Vitellius V. 16  
 (Unidentified Collector's stamp No. 1)
- Ghirlandajo, David**  
 A man in contemporary costume fastening his belt B. 6  
 (Grosvenor Gallery Photographs, No. 33.  
 Berenson, *Florentine Drawings*, 853. Colvin,  
*Oxford Drawings*, i, p. 14)
- Ghirlandajo, Domenico del**  
 See **Credi, Lorenzo di** B. 11

**Ghisolfi, Giovanni**, *attributed to*  
Classical ruins in a landscape E.E. 6

**Giampetrino**

The Virgin and Infant Christ Large Portfolio  
(Passavant, *Tour*, ii. 135. Grosvenor  
Gallery Photographs, No. 1. Colvin, *Oxford*  
*Drawings*, i. 23)

**Gibbs, James**, *attributed to*

Interior of the Church of St. Martin's-in-the-  
Fields (?) H.H. 30  
Interior of the Church of St. Mary-le-Strand (?) H.H. 31  
Interior of the Temple Church, London H.H. 32

**Giorgione**, *School of*

A man with a lute and a woman with a pipe, in  
a landscape H. 19  
(Grosvenor Gallery Photographs, No. 29.  
Colvin, *Oxford Drawings*, ii. 37)

Three men in contemporary costume standing in  
a landscape H. 20  
(Passavant, *Tour*, ii. 139. Grosvenor Gallery  
Photographs, No. 30)

*Anciently attributed to*

A woman holding a pipe, half-length figure and  
head of a boy playing a pipe H. 21

A. Studies of a lioness }  
B. A lion } H. 22

Heads of two men V. 5

**Goes, Hugo van der**

Jacob and Rachel Large portfolio  
(Colvin, *Oxford Drawings*, iii. 17)

**Goltzius, Hendrik**, *attributed to*

Two men standing, one about to bind a woman  
for execution H.H. 20  
(Ridolfi Collection)

- Gozzoli, Benozzo, School of**  
 Four studies of nude men, standing A. 10  
 (Berenson, *Florentine Drawings*, 559. Colvin,  
*Oxford Drawings*, i, p. 14)
- Graaf, R. de**  
 See **Rosa, Salvatore**
- Granacci, Francesco**  
 Two studies for a Holy Trinity; for the picture in  
 S. Spirito, Florence B. 16  
 (Unidentified Collector's stamp No. 1)  
 Battle of Greeks and Amazons, study of an antique  
 relief B. 15  
 (Unidentified Collector's stamp No. 1)  
 (Colvin, *Oxford Drawings*, i. 13. Berenson,  
*Florentine Drawings*, 596)
- School of*  
 A. Head of a youth }  
 B. " " " } B. 14  
 (Grosvenor Gallery Photographs, Nos. 40  
 and 41. Colvin, *Oxford Drawings*, i. 3.  
 Berenson, *Florentine Drawings*, 993 and 994)
- Grandi, Ercole di Giulio**  
 Design for a vase B.B. 2  
 (Ridolfi Collection)
- Grimaldi, Francesco**  
 Landscape E.E. 23
- Guercino, Giovanni Francesco Barbieri**  
 A soldier dragging along a woman R. 1  
 Esther swooning, supported by an attendant R. 2  
 A. A patriarch or prophet writing }  
 B. Head of a man in a helmet } R. 3  
 (A. Ridolfi Collection)  
 Head of an old man in a cap R. 4  
 Head of a woman in a turban R. 5



Guercino, Giovanni Francesco Barbieri (*continued*)

A. <i>Recto.</i> Head of an old woman in a hood	}	R. 6
<i>Verso.</i> Three nude women		
B. <i>Recto.</i> Studies of heads	}	
<i>Verso.</i> Head of a woman		
(Ridolfi Collection)		
St. Peter and St. Paul seated at a table		R. 14
(Houlditch Collection)		
Unidentified subject ; an Amazon and a youth		R. 14A
Andromeda chained to the rock		R. 14B
(Ridolfi Collection)		
A bearded man and a youth		R. 14C
The Infant Christ		R. 15
(Ridolfi Collection)		
<i>Attributed to</i>		
St. Peter denying Christ ; a <i>caricatura</i>		R. 2A
(Ridolfi Collection)		
The mystical marriage of St. Catherine		R. 9
St. Anthony of Padua adoring the Infant Christ		R. 10
The martyrdom and assumption of a female saint		R. 11
(Ridolfi Collection)		
Head of a woman		R. 17
Landscape		E.E. 22
(Ridolfi Collection)		
<i>Copy from</i>		
The Virgin and Child appearing to a monastic saint		R. 12
Nude man ; half-length figure		R. 19
Heads of an old woman and a youth		R. 21
<i>School of</i>		
<i>Recto.</i> Heads of two women and two men	}	R. 8
<i>Verso.</i> Heads of a man and a woman		
Heads of two girls with fantastically dressed hair		R. 13
<i>Anciently attributed to</i>		
An angel flying downwards		R. 7
Two cupids with a dog		R. 16
(Ridolfi Collection)		

**Guercino, Giovanni Francesco Barbieri, *anciently attributed to (continued)***

- Nude man reclining R. 18  
The Virgin and Infant Christ with St. John R. 20

**Guido Reni**

- Head of St. George ; study for the Madonna del  
Paliotto in the Bologna Gallery P. 24  
St. John the Baptist in the wilderness P. 25  
Head of a bearded saint P. 26  
(Richardson Junior Collection)  
Head of an apostle gazing upwards P. 26A  
The Holy Family P. 28  
(Unidentified Collector's stamp No. 3)

*Attributed to*

- A monk kneeling, carrying a beam P. 27  
A picture of the Virgin and Infant Christ upheld  
by amorini P. 29  
An elephant P. 30  
An amorino supporting a medallion P. 31  
Two amorini, one holding a column P. 32

**Heemskerk, Martin van**

- A woman standing, holding a cornucopia H.H. 19  
(Lanicre (small star) and Lely Collections)

**Holbein, Hans, the elder**

- Studies of the head and hands of a woman H.H. 2  
(Resta-Somers Collection)  
(Grosvenor Gallery Photographs, No. 48.  
Colvin, *Oxford Drawings*, iii. 2)

**Holbein, Hans, the younger, *School of***

- Design for a casket or salt-cellar H.H. 9  
A king giving commission H.H. 10  
A wild beast hunt H.H. 11  
(Gautier Collection)

*Anciently attributed to*

- Unexplained subject ; a king and his court H.H. 12

Imola, Innocenzo da, *attributed to*  
 Design for an altar D.D. 17  
 (Ridolfi Collection)

**Italian School, 1400-1500**

Head of St. Bernardino of Siena A. 3

1500-50

*Recto.* Nude man standing, with notes on human  
 proportion } A. 8A  
*Verso.* An amorino }

(Ridolfi Collection)

The Trinity W. 12A

The Immaculate Conception W. 13

Studies of figures, &c. X. 14

(Ridolfi Collection)

A dragon X. 20

*Recto.* Four sketches of Egyptian obelisks  
*Verso.* Two sketches of an antique group of a boy  
 with a goose } Z. 8

*Recto.* Dionysiac procession ; sketch of an antique  
 relief } Z. 18  
*Verso.* Three figures of Hercules ; *pasticci* of antique  
 sculpture }

*Recto.* Pan and his train ; *pasticcio* of antique relief  
 sculpture } Z. 21

*Verso.* Nude boy, seated }

*Recto.* Satyr sacrificing to Priapus } Z. 22  
*Verso.* Nude boy, seated }

A young man raised from the grave by an earth-  
 quake : *pasticcio* of antique relief sculpture } Z. 23

*Recto.* Battle scene  
*Verso.* A bull hunt ; *pasticcio* of antique relief  
 sculpture } Z. 24

Bacchus and his train, *pasticcio* of antique relief  
 sculpture Z. 25

Italian School, 1500-50 (continued)

<i>Recto.</i> A satyr with a nymph, and other figures ; <i>pasticcio</i> of antique relief sculpture	}	Z. 26
<i>Verso.</i> A Roman altar		
<i>Recto.</i> Three nude fauns ; <i>pasticcio</i> of antique relief sculpture	}	Z. 26A
<i>Verso.</i> St. Agnes ; sketch of the picture by Andrea del Sarto at Pisa		
<i>Recto.</i> Procession with the spoils of the Temple at Jerusalem ; sketch of the relief on the Arch of Titus	}	Z. 26B
<i>Verso.</i> Studies of drapery		
<i>Recto.</i> Landscape	}	Z. 27
<i>Verso.</i> Bacchanalian procession, &c. ; sketch of an antique relief		
<i>Recto.</i> Roman legendary subject }	}	Z. 28
<i>Verso.</i> A mule		
<i>Recto.</i> A boar hunt ; <i>pasticcio</i> of antique relief sculpture	}	Z. 29
<i>Verso.</i> Decorative border copied from one of the Sistine Chapel tapestries		
<i>Recto.</i> Soldiers carrying spoils	}	Z. 30
<i>Verso.</i> Continuation of the same subject ; copied from the border of one of the Sistine Chapel tapestries		
<i>Recto.</i> Battle scene ; copy from the border of one of the Sistine Chapel tapestries	}	Z. 31
<i>Verso.</i> Emblematic subject ; copy from the same source		
<i>Recto.</i> Abraham sacrificing Isaac	}	Z. 33
<i>Verso.</i> Design for the decoration of a dome		
Design for a monstrance.		Large portfolio
1525-75		
Achilles and Penthesileia		X. 2
A woman standing in a niche ; emblematic figure of one of the virtues		X. 6

**Italian School, 1525-75 (continued)**

Charity	X. 7
Two nude putti -	X. 16
A lion devouring a horse, &c. ; emblematic group	X. 19
Study of an antique torso (Ridolfi Collection) (Lanciani, <i>Bolletino Comunale di Roma</i> , 1899, 108)	Z. 11
Three of the labours of Hercules; <i>pasticcio</i> of ancient relief sculpture (Ridolfi Collection)	Z. 19
Twenty designs for vases and cups	B.B. 1A
Design for an ewer	B.B. 3
"    "    "	B.B. 4
"    "    "	B.B. 5
"    "    "	B.B. 6
"    "    "	B.B. 7
"    " a candelabrum	B.B. 18
"    " a tap	B.B. 19
"    " an ark	B.B. 22
"    " a frieze with groups of atlantes	C.C. 23A
Architectural section of a palace	D.D. 30
Design for a window-opening	D.D. 32
1534-49	
Design for the decoration of a house-front with the arms of Pope Paul III	D.D. 9
1559-65	
Design for decoration with arms of Pope Pius IV	D.D. 1
1550-80	
View of the ruins of the circus at Constantinople (Richardson Junior Collection)	Z. 7
1572-85	
<i>Recto.</i> } Designs for ceilings with the arms of	
<i>Verso.</i> } Pope Gregory XIII	Large portfolio

**Italian School** (*continued*), 1585

Design for the decoration of a church for the  
funeral of Gregory XIII D.D. 10

Design for the decoration " " " " "  
funeral of Gregory XIII D.D. 11

1566-1587

Design for the decoration of the front of a palace  
for Guglielmo Gonzaga, Duke of Mantua D.D. 9A

1500-1600

The Entombment W. 9

Pietà W. 11

St. Catherine of Siena (?) supported by angels, &c. W. 23

Augustus and the Sibyl W. 26

Battle scene X. 3

A. A woman, standing } X. 8

B. A Pope receiving ambassadors }

(Ridolfi Collection)

A woman in flying drapery, standing X. 9

Three women dancing X. 12

(Ridolfi Collection)

A woman enthroned and two putti X. 13

A hero encouraged by victory X. 15

(Ridolfi Collection)

Studies of half-length figures and heads X. 24

Five heads in fantastic head-dresses X. 26

Head of a negro X. 29

*Recto.* Studies of a right arm } X. 34

*Verso.* Studies of a man in violent action }

A left arm X. 35

*Recto.* Studies of antique groups of boys with swans } Z. 9

*Verso.* An old man, standing, &c. }

Twenty figures and a head ; sketches of antique  
sculptures Z. 13

(Ridolfi Collection)

Figures, heads, &c. ; sketches of antique sculptures Z. 14

Five sketches of antique reliefs Z. 14A

**Italian School, 1500-1600 (continued)**

Nude figures, &c. ; probably sketches of antique sculptures	Z. 15
<i>Recto.</i> Silenus and his train ; sketch of an antique relief	} Z. 18A
<i>Verso.</i> Bacchus " " " " " relief	
Design for an ewer	B.B. 8
" " the base of a candelabrum	B.B. 18
" " the poop of a barge	B.B. 25
" " a decorative panel	C.C. 2
" " " "	C.C. 4
Four designs for decoration, trophies of arms	C.C. 4A
A. B. C. D. Four designs for decoration, trophies of arms	C.C. 4 B
Design for a decorative panel	C.C. 10
" " the border of a decorative panel	C.C. 10A
" " a frieze	C.C. 24
" " the decoration of a wall	D.D. 6
View of the entrance to a palace	D.D. 31
<i>Recto.</i> Architectural design for a <i>grotta</i> }	} E.E. 1
<i>Verso.</i> " " " " }	
<i>Recto.</i> " " " " }	} E.E. 2
<i>Verso.</i> " " " " }	
A row of houses and a column ; design for stage scenery	E.E. 3
Design for a circular frieze of tritons and nymphs	Large portfolio
Design for a doorway	Large portfolio
1575-1625	
The Holy Family	W. 4
" " "	W. 5
The Virgin and Infant Christ (Ridolfi Collection)	W. 6
Allegorical subject ; two women, one enthroned and crowned by love	W. 21

Italian School, 1575-1625 (*continued*)

A man giving alms to a monastic saint	W. 25
1600-1700	
St. Mark	W. 15
An angel appearing to St. Mary Magdalen	W. 16
The infant Christ in the arms of St. Anthony, the Virgin and angels above	W. 17
St. Zeno with cherubim, &c.	W. 24
Four women walking	X. 11
A lady wearing a scarf, half-length	X. 23
<i>Recto.</i> Studies of heads and drapery }	X. 27
<i>Verso.</i> A putto }	
Head of a man	X. 28
Youthful head	X. 30
Head of a child	X. 32
Head of a young woman	X. 33
(Ridolfi Collection)	
Design for a clock	B.B. 27
„ „ a frieze	C.C. 23
„ „ a tablet for an inscription	D.D. 19
(Ridolfi Collection)	
<i>Recto.</i> Design for a window-opening }	D.D. 33
<i>Verso.</i> Portrait of a young man }	
1600-50	
Susanna and the Elders	W. 1
A. A man in heavy drapery, seated }	W. 3
B. The Holy Family }	
(B. Unidentified Collector's stamp No. 1)	
The Virgin and Infant Christ	W. 7
The Entombment	W. 10
The Holy Trinity and angels	W. 12
St. Mark	W. 14
Three women, one holding a casket	W. 20
A monastic saint with two monks	W. 22
Five putti with the emblems of the Passion	W. 27
(Ridolfi Collection)	



Italian School, 1600-50 (*continued*)

The death of Sophonisba	W. 28
Hercules killing the lion	W. 31
"    killing the hydra	W. 32
"    wrestling with Antaeus	W. 33
<i>Recto.</i> A martyr being bound to the stake }	X. 5
<i>Verso.</i> Studies for the same composition }	
Studies for a composition of Hagar and Ishmael	X. 10
Twelve heads of men, &c.	X. 25
Design for a decorative panel	C.C. 1
"    "    "    "	C.C. 5
"    "    "    "	C.C. 10B
"    "    "    "	C.C. 11
(Unidentified Collector's stamp, Fagan No. 224)	
Design for portion of a ceiling	C.C. 32
<i>Recto.</i> } Designs for mural sepulchral monuments	D.D. 20
<i>Verso.</i> }	
<i>Recto.</i> } Designs for mural sepulchral monuments	D.D. 21
<i>Verso.</i> }	
A. <i>Recto.</i> } Designs for sepulchral monuments }	D.D. 22
<i>Verso.</i> }	
B. Design for a frieze	
A fantastic landscape	E.E. 24
Landscape	E.E. 25
"	E.E. 26
1650-1700	
St. Peter appearing to an emperor and his army	W. 18
The Eternal Father appearing to Moses on Mount Sinai	W. 19
Hercules with two cupids	W. 34
The death of a hero	X. 1
Head of an infant	X. 31
Four composite columns and entablature	Z. 6
The three graces ; study from a group of sculpture	Z. 20
View of a colonnaded court and staircase	E.E. 8
View of a magnificent atrium	E.E. 9

<b>Italian School, 1650-1700 (continued)</b>	
View of part of a peristyle	E.E. 10
Landscape	E.E. 33
1700-25	
<i>Recto and Verso.</i> Halberdiers behind a balustrade	X. 18
Busts of a man and woman; study from a Roman monument	Z. 20A
<b>Italo-Flemish School, 1550-1600.</b>	
The Coliseum, Meta Sudans, &c.	Z. 3
One of the colossi on Monte Cavallo	Z. 4
1600-1650	
Three grotesque figures of men	X. 17
A peasant with a horse, &c.	X. 21
Peasants dancing	X. 22
<i>Recto.</i> Ruins of a Roman building	} E.E. 27
<i>Verso.</i> A bull charging	
Romantic landscape	E.E. 28
Landscape	E.E. 30
(Unidentified Collector's stamp, Fagan 224)	
<b>Knipbergen, François de</b>	
Landscape	H.H. 26
<b>Kulmbach, Hans Suess von</b>	
St. Christopher	H.H. 1
(Colvin, <i>Oxford Drawings</i> , iii. 11)	
<b>Lanfranco, Giovanni</b>	
Emblematical figure of Abundance	Q. 1
(Gautier Collection)	
Hercules slaying the hydra	Q. 2
(Laniere (large star) and Gautier Collections)	
Head of a man	Q. 3
(Richardson Junior Collection)	
A. St. John	} Q. 4
B. St. Luke	
(Ridolfi Collection)	

**Lanfranco, Giovanni** (*continued*)

- A. St. Christopher }  
B. St. Mark } Q. 5  
(Ridolfi Collection)
- A. St. Matthew }  
B. St. Roch } Q. 6  
(Ridolfi Collection)
- A. One of the Fathers of the Church }  
B. St. Jerome } Q. 7  
(Ridolfi Collection)
- A. St. Jerome }  
B. The Annunciation } Q. 8  
(Ridolfi Collection)
- The Assumption of the Virgin Q. 9  
(Ridolfi Collection)
- A man in contemporary costume and a monk  
standing by a fire Q. 10
- Design for a circular frieze of marine gods and  
nymphs Large portfolio  
(Richardson Junior Collection)
- See also **Bernini, Lorenzo** S. 4

**Lannini, Bernardino**

- The Virgin and Infant Christ K. 13  
(Ridolfi Collection)

**Lauri, Filippo**

- Design for a fountain S. 7

**Lazaro**

- Putti reclining on clouds V. 17  
(Richardson Junior Collection)

**Le Moyne, François**, *attributed to*

- Head of a woman F.F. 26

**Lenardi, Giovanni Battista**

- A group of female saints being flogged to death R. 28

## Leonardo da Vinci

- Grotesque head of a man A. 28  
 (Grosvenor Gallery Photographs, No. 2.  
 Colvin, *Oxford Drawings*, i. 21. Berenson,  
*Florentine Drawings*, 1050)
- Recto.* Two allegories, of Evil Thinking and of  
 Pleasure and Pain } A. 29  
*Verso.* Two allegories of Envy  
 (Passavant, *Tour*, ii. 136. Richter, *Literary  
 works of L. da Vinci*, Pl. LIX and LXI. Colvin,  
*Oxford Drawings*, i. 18 and 19. Berenson,  
*Florentine Drawings*, 1051)
- Recto.* A cavalry fight and diagrams of a lever } A. 30  
*Verso.* Studies of cross-bows and slings  
 (Passavant, *Tour*, ii. 137. Colvin, *Oxford  
 Drawings*, i. 14. Berenson, *Florentine Draw-  
 ings*, 1052)
- A sleeve; study for the picture of the Annuncia-  
 tion in the Uffizi Gallery. A. 31  
 (Ridolfi Collection)  
 (Colvin, *Oxford Drawings*, i. 14. Berenson,  
*Florentine Drawings*, 1054)
- Recto.* An allegory of Statecraft } A. 32  
*Verso.* An allegory of Fame and Envy  
 (Passavant, *Tour*, ii. 135. Müntz, *Léonard  
 de Vinci*, 316. Grosvenor Gallery Photographs,  
 No. 7. Colvin, *Oxford Drawings*, i. 16 and 17.  
 Berenson, *Florentine Drawings*, 1055)
- School of*
- A, B, C, D. Designs of interlaced knots A. 33  
 (Ridolfi Collection)
- A, B. Designs for geometrical diapers A. 34  
 (Ridolfi Collection)  
 (Colvin, *Oxford Drawings*, i, p. 15.)
- A. Grotesque human mask } A. 35  
 B. „ lion's mask  
 ( 60 )

**Leonardo da Vinci, School of (continued)**

- Anatomical studies of a torso and an arm A. 36  
(Ridolfi Collection)  
A youthful head B. 1  
Study of drapery B. 2  
(Ridolfi Collection)  
(Grosvenor Gallery Photographs, No. 6)  
Study of drapery B. 3  
(Ridolfi Collection)  
Studies of drapery B. 4  
(Ridolfi Collection)

*Copy from*

- The Last Supper ; from the fresco at Milan U. 18

*Anciently attributed to*

- Anatomical study of an arm U. 14  
A. *Recto.* A dragon, &c.  
*Verso.* Cats, bears, and a dog } U. 15  
B. A right arm  
(Ridolfi Collection)  
*Recto.* A dragon }  
*Verso.* Head of a monster } U. 16  
(Ridolfi Collection)  
A monk kneeling U. 17  
*Recto.* Apollo in his chariot }  
*Verso.* Neptune in his shell-car } U. 19  
(Ridolfi Collection)

**Leoni, Leone**

- See Carracci, Agostino O. 7

**Lievens, Jan**

- Landscape H.H. 25

**Ligorio, Pirro**

- Recto.* A scene of lustration }  
*Verso.* Group of five figures, standing } F. 6  
(Laniere (small star) and Lely Collections)

**Ligorio, Pirro** (*continued*)

Two cupids making music; *pasticcio* of antique relief-sculpture Z. 16

(Laniere (small star), Lely, and an Unidentified Collector's stamp, Fagan No. 577)

Four cupids making music; *pasticcio* of antique relief-sculpture Z. 17

*Attributed to*

The Virgin and Infant Christ with St. Catherine F. 5

**Ligozzi, Jacopo**

Dante in the forest; *Inferno*, i. G. 13

„ imploring Virgil to protect him; *Inferno*, i. G. 14

„ and Virgil on the shores of Acheron; *Inferno*, iii. G. 15

The good Samaritan (?); study for a fresco in the cloister of Ognissanti at Florence G. 16

St. Martin dividing his cloak; study for one of the same series of frescos G. 17

St. Francis clothing a beggar; study for one of the same series of frescos G. 18

Christ appearing to a society of monks; study for one of the same series of frescos G. 19

**Lindtmayer, Daniel**

Design for stained glass H.H. 16

**Lippi, Filippino,**

Study for one of the litter-bearers in the fresco of the Raising of Drusiana in Santa Maria Novella A. 12  
(Resta-Somers Collection)

(Colvin, *Oxford Drawings*, i, p. 14.

Berenson, *Florentine Drawings*, 1354)

Man in heavy drapery, standing A. 13

(Unidentified Collector's stamp No. 1)

(Colvin, *Oxford Drawings*, i, p. 14)

Moses striking the rock A. 14

(Unidentified Collector's stamp No. 1)

(Colvin, *Oxford Drawings*, i, p. 14)

**Lippi, Filippino** (*continued*)

- A. *Recto.* Four men in heavy draperies, standing }  
*Verso.* Four nude men, standing } Large  
B. *Recto.* Four nude or draped men, standing } portfolio  
*Verso.* Three nude or draped men, standing }

(Vasari Collection)

(Passavant, *Tour*, ii. 138. Colvin, *Oxford*

*Drawings*, i. 6 and 7)

- Recto.* Job and his wife; The Holy Family; }  
three groups of satyrs and satyresses } Large  
fighting with centaurs, &c. } portfolio

*Verso.* The Virgin and Infant Christ with saints)

(Vasari Collection)

(Colvin, *Oxford Drawings*, i. 8 and 9)

*Attributed to*

- Recto.* Study for or from the fresco of the Triumph }  
of St. Thomas Aquinas in Santa Maria } A. 17  
sopra Minerva }

*Verso.* " " " "

(Resta-Somers Collection)

*School of*

- A man, standing A. 16

*Copy from*

- Group from the fresco of the Triumph of St. }  
Thomas Aquinas in Santa Maria sopra Minerva } A. 15

(Grosvenor Gallery Photographs, No. 38.

Colvin, *Oxford Drawings*, i. 10)

**Lombard, Lambert**, *attributed to*

- Head of a man G.G. 3

(Ridolfi Collection)

**Luti, Benedetto**

- The Infant Christ appearing to St. Domenic S. 22

- The mystical marriage of St. Catherine S. 24

*Attributed to*

- The Resurrection S. 23

- Head of a bacchante S. 25

**Mansueti, Giovanni**

- A nearly nude anchoritic, and a fully robed  
episcopal saint ; study for the fresco in San  
Giovanni Crisostomo, Venice H. 8  
(Edward Pearf Collection)

**Mantegna, Andrea**

- Recto.* Nearly nude man, seated }  
*Verso.* Study of a nude man } H. 10

(Grosvenor Gallery Photographs, No. 13)

- A man in a loin-cloth, standing H. 11  
(Ridolfi Collection)

(Grosvenor Gallery Photographs, No. 14)

*School of*

- Hercules killing the lion H. 12

(Grosvenor Gallery Photographs, No. 12.  
Colvin, *Oxford Drawings*, ii. 28)

- Roman prisoners and trophies H. 13  
(Resta-Somers Collection)

(Grosvenor Gallery Photographs, No. 15.  
Colvin, *Oxford Drawings*, ii. 29)

- The choice of Hercules H. 14  
(Gautier Collection)

(Grosvenor Gallery Photographs, No. 16.  
Colvin, *Oxford Drawings*, ii. 30)

*Copy from*

- Silenus riding on the shoulders of Bacchus ; from the  
engraving the 'Bacchanal with the great cask' H. 15

(Resta-Somers Collection)

- The Entombment ; from the engraving H. 16

(Passavant, *Tour*, ii. 139. Grosvenor Gallery  
Photographs, No. 11)

*Anciently attributed to*

- Charity ; emblematic female figure H. 17

- Christ in the Garden of Gethsemane H. 18

**Mantovano, Rinaldo, attributed to**

- The Massacre of the Innocents D. 37



<b>Manzuoli, Mazo, di San Friano</b>	
<i>Recto.</i> The Virgin and Infant Christ	} E. 28
<i>Verso.</i> Nude male figures	
<b>Maratta, Carlo</b>	
Head of the artist from the bust on his monument in Santa Maria degli Angeli	S. 8
(Richardson Junior Collection)	
(Passavant, <i>Tour</i> , ii. 140)	
Head of an ancient Roman priest	S. 9
Head of a girl	S. 10
(Richardson Senior Collection)	
Studies for a head of Christ, &c.	S. 11
Heads of a girl and a boy	S. 12
(Richardson Junior Collection)	
St. John or St. Mary Magdalen prostrated on the ground	S. 15
The salutation of the Virgin and St. Elizabeth	S. 16
<i>Attributed to</i>	
Christ in the Garden of Gethsemane	S. 13
Christ sinking beneath the cross	S. 14
<i>Copy from (?)</i>	
The Holy Family waited upon by angels	S. 17
See also Carracci, Lodovico	O. 27
<b>Marcantonio, Raimondi, anciently attributed to</b>	
Bacchanalian scene ; study for or after the picture by Garofalo in the Dresden Gallery	D. 26
(Ridolfi Collection)	
Unidentified composition of eleven figures, soldiers and others	V. 9
(Resta-Somers Collection)	
<b>Marchis, Alesio di</b>	
Landscape	E.E. 31
<i>Attributed to</i>	
Landscape	E.E. 32
<b>Martinelli, Giovanni</b>	
Translation of the relics of a saint	G. 33
	E

**Mastelletta, Giovan Andrea Donducci**

The Virgin and Infant Christ, two saints adoring Q. 16

**Maturino, attributed to**

The Virgin surrounded by the Apostles D. 24  
(Lely Collection)

**Mazzoli, Marco**

Design for an altar-piece D.D. 15  
(Ridolfi Collection)

**Michelangelo Buonarroti**

*Recto.* A family scene } B. 21  
*Verso.* Study of the legs of a nude man }

(Robinson, *Critical Account of Drawings by Michelangelo and Raffaello*, p. 103. Grosvenor Gallery Photographs, No. 27. Colvin, *Oxford Drawings*, i. 36, 37. Berenson, *Florentine Drawings*, 2493)

Christ on the Cross C. 13

(Robinson, *Critical Account*, 104. Berenson, *Florentine Drawings*, 1578. Frey, *Handzeichnungen des Michelangiolo*, 139)

*School of*

Studies of limbs for or after the statues in the new sacristy of San Lorenzo C. 14  
(Robinson, *Critical Account*, p. 102)

Head of a woman in a fantastic head-dress C. 15  
(Berenson, *Florentine Drawings*, 1727)

Nude man, seated C. 17  
(Resta-Somers Collection)

Two nude men rising from graves C. 18

*Recto.* Three nude men lifting a plank } C. 19  
*Verso.* A nude man crouching }

(Resta-Somers and Richardson Junior Collections)

Draped man lying down C. 20

Lazarus awaked from death (?) C. 21

**Michelangelo Buonarroti, School of (continued)**

Anatomical study of a man	C. 22
(Laniere (large star), Lankrink, and Richardson Junior Collections)	
<i>Recto.</i> Studies of drapery and anatomical details } <i>Verso.</i> Studies of drapery } (Ridolfi Collection)	C. 23
<i>Recto.</i> Studies of heads, &c. } <i>Verso.</i> A leg }	C. 24
(Ridolfi Collection)	
<i>Recto.</i> A torso and other studies } <i>Verso.</i> Anatomical studies, &c. }	C. 25
(Ridolfi Collection)	
Anatomical studies	C. 26
(Ridolfi Collection)	
Anatomical study of a man	C. 27
Anatomical studies, &c.	C. 28
Nude man, standing	C. 29
Design for an architectural setting of groups of sculpture ; connected with the sepulchres of the Medicean Princes	D.D. 25
(Robinson, <i>Critical Account</i> , p. 104)	
Design for the architectural setting of two sarcophagi, &c. ; connected with the sepulchres of the Medicean Princes	D.D. 26
Outline of the architectural part of the previous design	D.D. 27
Exterior of one of the apses of St. Peter's	D.D. 28
<i>Copy from</i>	
Allegorical subject, a seated woman holding a mirror, and four putti	C. 16
See also 'Carracci', attributed to	P. 5
<i>Anciently attributed to</i>	
A. <i>Recto and Verso.</i> } B. <i>Recto.</i> }	Studies of the limbs of a horse U. 1
(Ridolfi Collection)	

**Michelangelo, Buonarrotti, *anciently attributed to (continued)***

Group of nude men beating on an anvil (Ridolfi Collection)	U. 2
<i>Recto.</i> Pietà <i>Verso.</i> The Body of Christ supported by angels } (Ridolfi Collection)	U. 3
<i>Recto, Verso.</i> Studies for a composition of the Death of Socrates (Ridolfi Collection)	U. 4
Groups of angels, &c. (Ridolfi Collection)	U. 5
The devils entering the swine	U. 6
Christ on the Cross adored by two monastic saints (Ridolfi Collection)	U. 7
Two foreshortened figures (Resta-Somers Collection)	U. 8
A. Two monastic saints } B. A chained devil, &c. }	U. 9
<i>Recto and Verso.</i> Studies of figures in flowing draperies (Ridolfi Collection)	U. 10
The Descent from the Cross (Ridolfi Collection)	U. 11
Studies for a composition of the Descent from the Cross (Ridolfi Collection)	U. 12
Women in flowing draperies dancing and making music (Ridolfi Collection)	U. 13
<i>Recto and Verso.</i> Designs for an altar	D.D. 24
Exterior of a small palace (Lely (?) Collection) (Passavant, <i>Tour</i> , ii. 138)	D.D. 29
Designs for a window-opening	D.D. 34
Perspective view of the Piazza del Campidoglio }	Large portfolio

<b>Mocetto, Girolamo</b>	
Antique sacrifice of a pig ; a worn impression of the engraving Bartsch 7	I. 3
(Grosvenor Gallery Photographs, No. 18)	
<b>Modena, Pellegrino Aretusi da, attributed to</b>	
Joseph being dragged to prison	D. 19
A woman seated spinning	D. 20
<b>Mola, Pier Francesco</b>	
Children with rabbits in a cage	Q. 34
A soldier, standing, and other figures	Q. 35
<b>Montagna, Bartolommeo</b>	
Study for a head of the Virgin	H. 27
(Colvin, <i>Oxford Drawings</i> , ii. 31)	
<b>Montemezzano, Francesco</b>	
The Crucifixion	K. 18A
"	K. 18B
(Ridolfi Collection)	
<b>Moro, Giovanni Battista del</b>	
<i>Recto and Verso.</i> The assumption of St. Agnes (?)	I. 9
<b>Muziano, Girolamo</b>	
A prophet or apostle, seated	K. 21
St. Jerome	K. 22
<i>Attributed to</i>	
Head of a woman	K. 19
(Unidentified Collector's stamp No. 1)	
Study of trees	K. 20
A monk kneeling	K. 23
(Gautier Collection)	
The parting of Abraham and Lot (?)	K. 24
(Antaldi and Lankrink Collections)	
<b>Nebbia, Cesare</b>	
St. Bruno at his devotions	G. 11
<b>Neyts, Aegidius</b>	
Landscape with Roman ruins	E.E. 29

- Oliver, Peter**  
 Hebe, Mercury, Cupid, &c., studies from the  
 frescos by Raphael in the Farnesina Palace H.H. 29
- Orbetto, Alessandro Turchi I'**  
 Jael killing Sisera L. 26
- Orcagna, Andrea di Cione, *anciently attributed to***  
 The Ascension M. 8  
 (Unidentified Collector's stamp No. 1)
- Orsi, Lelio**  
 The Virgin and Infant Christ
- Paggi, Giovanni Battista, *attributed to***  
*Recto.* The supper at Emmaus }  
*Verso.* Studies for an *Ecce Homo* } G. 20
- Palladio, Andrea, *anciently attributed to***  
 View of buildings and a garden E.E. 5
- Palma Vecchio, Jacopo**  
 A saint with a book and rosary H. 30  
*Attributed to*
- Recto.* An anchoritic saint inspired by an angel }  
*Verso.* Feet of a group of figures } H. 31  
 (Ridolfi Collection)
- Decapitation of a female saint H. 32  
 Statue of a woman holding two urns H. 33  
 A Pope receiving and exhibiting a cross H. 34  
 Christ calling the sons of Zebedee H. 35
- ‘Palma’, *attributed to*
- The Israelites gathering manna H. 36  
 A nude man being bound to a tree by assassins H. 37  
 The death and assumption of a monastic saint H. 38  
 A. Torso and head of a nude man }  
 B. St. Paul, standing } H. 39
- Parmigianino, Francesco Mazzuola**  
 A. The Virgin and Infant Christ with St. John }  
 B. The adoration of the shepherds } M. 14

**Parmigianino, Francesco Mazzuola** (*continued*)

- The Virgin covering a group of supplicants with her mantle M. 15  
(Unidentified Collector's stamp, an indecipherable coat of arms(?) in an oval 24 x 19mm.)
- A. A woman, walking }  
B. Studies of a head, &c. } M. 16  
C. A woman, standing }  
(A. Lely Collection. B. Ridolfi Collection)
- A. A nude man, standing, &c. }  
B. Two legs } M. 17  
C. A female saint, standing }  
(A. Lely Collection)
- Unidentified mythological composition M. 18  
A, B, C. Designs for the decoration of a soffit }  
D. A nude man, kneeling } M. 19  
(A. Lely Collection. B and C. Lanieri (small star) and Lely Collections)
- The Holy Family with St. John and two monastic saints M. 21
- A young warrior standing in a niche ; duplicate of a drawing attributed to Pellegrino Tibaldi, in the Academy at Venice M. 22
- St. Roch and a female saint M. 23  
(Unidentified Collector's stamp, Fagan No. 577. Earl of Cholmondeley Collection)
- The Virgin and Infant Christ with St. John and St. Anne M. 24
- The Holy Family with St. Catherine and a bishop M. 25  
(Lanieri (large star) Collection)
- A woman in heavy draperies, reclining M. 27  
(Lanieri (small star) Collection)
- A. Head of a child }  
B. Head of a man } M. 29  
(Ridolfi Collection)
- Mars, Venus, and Cupid M. 30

**Parmigianino, Francesco Mazzuola** (*continued*)

*Attributed to*

Heads of a man and a child	M. 20
Two nuns and a serving woman, standing	M. 28
The Virgin and Apostles	M. 31
Two amorini, flying	M. 32

*Anciently attributed to*

The Holy Family with St. John and two female saints	M. 26
Head of a young woman	U. 28
A left foot	U. 29
(Richardson Senior Collection)	
The Virgin and Infant Christ	U. 30
A woman in heavy draperies, seated	U. 31
A poet inspired by a muse	U. 32
Apollo flaying Marsyas (?)	U. 33
A. Jupiter brandishing a thunderbolt } B. A woman holding a wreath }	U. 34
(Ridolfi Collection)	
The Annunciation	U. 35
See also <b>Cignani, Carlo</b>	S. 20

**Passeri, Giuseppe**

<i>Recto.</i> Two angels, standing } <i>Verso.</i> Studies for a portrait of a lady }	S. 18
<i>Attributed to</i>	
The Virgin and Infant Christ with angels	S. 19

**Passerotti, Bartolommeo**

The decollation of St. John the Baptist	F. 12
<i>Attributed to</i>	
St. Francis addressed by the miraculous crucifix	F. 11
A flying angel	F. 13

**Penni, Gian Francesco**, *attributed to*

Decollated head of St. John	D. 25
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## Penni, Luca

- Recto.* Studies for a composition of the adoration  
of the shepherds, &c. } E. 17 .  
*Verso.* The Nativity, &c. }  
(Ridolfi Collection)

## Perugino, Pietro

- Head of an aged saint ; fragment of the cartoon  
for the picture of the Deposition in the Pitti  
Gallery D. 12  
(Unidentified Collector's stamp No. 1)
- School of*
- Christ blessing D. 13  
(Colvin, *Oxford Drawings*, ii, p. 13)
- Christ kneeling in prayer D. 14  
(Grosvenor Gallery Photographs, No. 34.  
Colvin, *Oxford Drawings*, ii, 2)
- Study from an antique statue of a woman D. 15  
(Resta-Somers Collection)  
(Colvin, *Oxford Drawings*, ii, p. 13)
- An archer ; study for or from the fresco of the  
martyrdom of St. Sebastian at Panicale D. 16  
(Resta-Somers Collection)  
(Grosvenor Gallery Photographs, No. 26)
- The baptism of Christ ; study from the picture  
in the Perugia Gallery D. 17  
(Resta-Somers Collection)
- The Deposition ; study from the picture in the  
Pitti Gallery D. 18  
(Resta-Somers Collection)  
(Grosvenor Gallery Photographs, No. 25.  
Colvin, *Oxford Drawings*, ii, p. 13)
- Anciently attributed to*
- The Virgin and Infant Christ appearing to St.  
George and St. Francis (?) V. 8
- A woman, seated, spinning V. 13

**Peruzzi, Baldassare**

A political allegory D. 27  
 (Lely Collection)

*Recto.* Elevation of the Pantheon } Z. 1  
*Verso.* Plan of the Pantheon }

*Recto.* Section of the Pantheon } Z. 2  
*Verso.* Section of the vestibule of the Pantheon }

*Attributed to*

The Virgin and Infant Christ and other figures D. 28

**Piazzetta, Giovanni Battista**

Nude man, reclining L. 28

*Recto.* Nude man, reclining } L. 28A  
*Verso.* Head and hands of a girl }

Portrait of a man L. 29

*Attributed to*

Head of a youth L. 30

**Piombo, Sebastiano Luciani del**

Studies for the figure of Christ in the picture of  
 the Pietà in the Hermitage Gallery B. 20

(Ridolfi Collection)

(Grosvenor Gallery Photographs, No. 28.

Berenson, *Florentine Drawings*, 2492)

Studies of figures, one for the figure of the Virgin  
 in the picture of the Pietà at Viterbo B. 22

See also **Michelangelo Buonarroti** B. 21

**Pisanello, Antonio, School of**

*Recto.* Head of a pilgrim; study for the fresco } H. 1  
 of the arms of the Pellegrini family at Verona }

*Verso.* A nude amorino  
 (Ridolfi Collection)  
 (Vasari Society's Publications, viii. 1)

*Recto.* Nude youth holding a globe } H. 2  
*Verso.* Two amorini with a snail }

A man in contemporary costume plaiting the tail of  
 a horse H. 3

(Ridolfi Collection)

**Pisanello, Antonio, School of (continued)**

An apostle or patriarch, standing (Ridolfi Collection)	H. 4
Three youths in heavy drapery, standing (Ridolfi Collection)	H. 5
<i>Recto.</i> Four knights with a scaling ladder } <i>Verso.</i> Figure, seated, holding two flagons } (Ridolfi Collection)	H. 6
Back of a man in plate armour, standing (Resta-Somers Collection) (Passavant, <i>Tour</i> , ii. 138)	H. 7

**Pocchetti, Bernardino, attributed to**

Interior of a church, mass being said	G. 7
Three amorini	G. 8

**Polidoro Caldara, attributed to**

Distribution of books and crowns	D. 32
<i>Recto.</i> Head of a man } <i>Verso.</i> Studies of herms, &c. }	D. 33
The Virgin and Infant Christ (Lely and Richardson Junior Collections)	D. 34
The angel visiting St. Peter in prison	D. 35
Abraham sacrificing Isaac	D. 36
Sketch of an antique statue of Apollo	Z. 11 A
Design for an ewer	B.B. 9
"    "    a vase	B.B. 10
"    "    "	B.B. 11
"    "    "	B.B. 12
<i>Recto.</i> Design for a vase similar to the last } <i>Verso.</i> The torso and legs of a figure of St. Michael }	B.B. 13
A. Design for a vase similar to B.B. 12 } B.    "    "    "    B.B. 11 } C.    "    "    "    B.B. 10 }	B.B. 14
Design for a reliquary or monstrance.	Large portfolio
See also <b>Correggio</b>	M. 6

**Pollajuolo, Antonio, School of**  
 Dante Alighieri ; standing figure A. 11  
 (Resta-Somers Collection)  
 (Berenson, *Florentine Drawings*, 1948)

**Pontormo, Jacopo Carucci da**  
 Pietà B. 29  
 (Berenson, *Florentine Drawings*, 2257)

*Copy from*

*Recto.* Portions of figures rising from graves ;  
 from the fresco of the Last Judgement } B. 30  
 formerly in San Lorenzo, Florence  
*Verso.* Architectural details  
 (Berenson, *Florentine Drawings*, 2258)

*Recto.* Portions of figures rising from graves ;  
 from the same fresco as the last } B. 31  
*Verso.* Landscape, with a man drawing  
 (Berenson, *Florentine Drawings*, 2259)

*Recto.* Portions of figures rising from graves ;  
 from the same fresco as the last two } B. 32  
*Verso.* Head of a horse  
 (Berenson, *Florentine Drawings*, 2260)

Portion of a figure rising from the grave ; from } B. 33  
 the same fresco as the last three  
 (Berenson, *Florentine Drawings*, 2261)

**Pordenone, Giovanni Antonio Licinio da, attributed to**

Venus rising from the sea I. 6

The Descent from the Cross I. 7

*Anciently attributed to*

A. Design for part of a frieze ; the letters G.A. } C.C. 25

B. " " " " B.R.I. }

A. " " " " E.I.L. } C.C. 26

B. " " " " I.V.S. }

(Passavant, *Tour*, ii. 139)

**Poussin, Nicholas**

Five amorini F.F. 7

**Poussin, Nicholas** (*continued*)

*Recto and Verso.* The Flight into Egypt F.F. 7A  
(Ridolfi Collection)

View of San Giorgio in Velabro, Rome F.F. 8  
(Colvin, *Oxford Drawings*, iii. 34)

View of Mount Aventine and the Tiber F.F. 9

*Attributed to*

Landscape composition F.F. 10

*School of*

Battle of Hercules and the Centaurs F.F. 7B

*Copy from (?)*

Landscape F.F. 11

**'Poussin', attributed to**

Landscape F.F. 12

**Primaticcio, Francesco**

Study for a group of marine gods E. 26  
(Lankrink Collection)

Psyche taking the vase from Proserpine, &c. E. 27

Minerva C.C. 7

(Lely Collection; one of the stamps is of  
a variety undescribed by Fagan)

Design for the decoration of a wall and vaulting C.C. 17A

Design for the border of a decorative panel, &c. C.C. 17B

Designs for the border of a decorative panel C.C. 17C

Design for a ceiling C.C. 30

" " C.C. 30A

**Procaccino, Camillo**

A prophet wearing a turban, standing P. 12

The Virgin and Infant Christ P. 13

**Pupini, Biagio, Bolognese**

Bacchus and his train D. 23

(Lely Collection)

Bacchanalian procession D. 30

(Laniere (small star) and Lely Collections)

**Pupini, Biagio, Bolognese** (*continued*)

*Attributed to*

- Mythological subject; Apollo in his car in the sky D. 30A  
(Richardson Senior Collection)

**Raffaello Sanzio**

- Seven putti at play D. 2  
(Laniere (small star) and Richardson  
Junior Collections)  
(Pond and Knapton, *Prints*. Passavant,  
*Tour*, ii. 131. Robinson, *Critical Account*,  
p. 315. Grosvenor Gallery Photographs,  
No. 8)

*Attributed to*

- Recto and Verso*. The Virgin and Infant Christ D. 3  
(Robinson, *Critical Account*, p. 316.  
Grosvenor Gallery Photographs, No. 10)  
Studies for a composition of the Massacre of the  
Innocents D. 4  
(Robinson, *Critical Account*, p. 316)  
Anatomical studies D. 5  
(Laniere (large star), Lankrink, and  
Richardson Junior Collections)  
(Passavant, *Tour*, ii. 138. Robinson,  
*Critical Account*, p. 317)

*School of*

- Portrait of Raffaello (?), whole length, standing D. 8  
(Gautier Collection)  
The continence of Scipio D. 10  
Head of a woman D. 11

*Attributed to the School of*

- Four women in rapid movement T. 23

*Copy from*

- Three musicians; from a drawing in the  
Ashmolean Museum, R. 43 D. 6  
(Gautier Collection)  
(Robinson, *Critical Account*, p. 317)

**Raffaello Sanzio, copy from (continued)**

- Studies for the Madonna del Cardellino; from a drawing in the Ashmolean Museum, R. 47 D. 7  
 (Robinson, *Critical Account*, p. 318. Grosvenor Gallery Photographs, No. 9. Colvin, *Oxford Drawings*, ii. 12)
- The Rape of Helen; from a drawing in the Ashmolean Museum, R. 132 D. 9
- Two men leaning against a pedestal; from a group in the fresco of the School of Athens T. 1
- Kneeling women and children; from a group in the fresco of the Expulsion of Heliodorus T. 2  
 (Laniere (small star) Collection. Unidentified Collector's stamp, Fagan 577)
- A man in armour on horseback; from the fresco of the Repulse of Attila T. 3
- The death of Ananias; from the cartoon T. 4
- Recto.* Venus and Cupid  
*Verso.* An amorino; all from the frescos in the pendentives of the Farnesina ceiling } T. 5
- See also **Oliver, Peter** H.H. 29
- Anciently attributed to*
- Man in heavy drapery, reclining T. 6  
 (Unidentified Collector's stamp No. 1)
- Nearly nude satyr, seated T. 7  
 (Unidentified Collector's stamp No. 1)
- A. The Virgin and Infant Christ with St. Catherine and an angel } T. 8  
 B. Three figures }  
 (Ridolfi Collection)
- The Presentation of the Virgin in the Temple T. 9  
 (Ridolfi Collection)
- Three women, standing T. 10
- A, B, C. Studies of figures } T. 11  
 D, E. Studies for crowded compositions }  
 (Ridolfi Collection)

**Raffaello Sanzio, *anciently attributed to (continued)***

- A. An assembly of the gods } T. 12  
B. Figures in violent action }  
(Ridolfi Collection)
- Studies of nude men T. 13  
(Ridolfi Collection)
- Studies of draped men T. 14  
(Ridolfi Collection)
- A nude amorino, standing T. 15  
" " T. 16
- A. Pietà }  
B. Unidentified composition } T. 17  
(Ridolfi Collection)  
(Passavant, *Tour*, ii. 132)
- Unidentified composition T. 18  
(Ridolfi Collection)  
(Passavant, *Tour*, ii. 132)
- Three nude boys T. 19  
(Ridolfi Collection)  
(Passavant, *Tour*, ii. 132)
- A. Three nude men, with notes on proportion }  
B. Christ in the house of Martha and Mary } T. 19A
- A prophet, seated T. 20
- A man, standing, and two amorini T. 21  
(Resta-Somers Collection)
- A. Two men in heavy drapery, standing }  
B. Draped figure } T. 22  
C. The marriage at Cana }  
(Ridolfi Collection)

**Rembrandt Van Rijn**

- Nude woman crouching H.H. 22  
(Unidentified Collector's stamp, Fagan 355)  
(Colvin, *Oxford Drawings*, iii. 26)

*Attributed to*

- Landscape H.H. 23



**Romanelli, Giovanni Francesco**

A Pope and five other figures in adoration Q. 32

**Romano, Giulio**

Unidentified mythological subject E. 1

Bacchus and two old men E. 2

Pan and other figures E. 7

A, B. Arms of Cardinal Ercole Gonzaga A.A. 1

A, B. Designs for wall sconces A.A. 2

Design for a candlestick A.A. 3

Designs for the hilt of a sword, a mace, and a candelabrum A.A. 4

Design for a girdle A.A. 5

„ „ warming-pan A.A. 6

„ „ flask A.A. 7

„ „ an ewer A.A. 8

„ „ „ A.A. 9

„ „ „ A.A. 10

„ „ „ A.A. 11

„ „ „ A.A. 12

„ „ a bucket-shaped vase A.A. 13

„ „ goblet A.A. 14

A, B. Designs for tazzas A.A. 15

A, B. „ „ salt-cellars A.A. 16

A, B. „ „ „ A.A. 17

A, B. „ „ „ A.A. 18

A, B. „ „ „ A.A. 19

A. Design for a casket A.A. 20

B. „ „ triple salt-cellar }

A. „ „ quadruple salt-cellar }

B. „ „ triple salt-cellar }

A, B. Designs for inkstands A.A. 22

A, B. „ „ the borders of salvers A.A. 23

Design for a twisted column A.A. 24

„ „ decoration, Time devouring his children A.A. 25

„ „ a frieze C.C. 15A

„ „ „ C.C. 15B

**Romano, Giulio** (*continued*)

*School of*

Design for a ceiling C.C. 27A

*Attributed to*

A. Man wearing a helmet, seated }  
B. Battle scene } E. 3

(Ridolfi Collection)

Bull fight in a ruined amphitheatre E. 4

A. Sacrificial scene }  
B. Diana and her train } E. 5

A. *Recto.* Amphitrite }  
*Verso.* Emblematic group } E. 6

B. Nude man with helmet and sword }

See also **Pupini, Biagio** D. 30A

**Rondinelli, Vincenzo**

Designs for a frieze of grotesques C.C. 18

" " " " C.C. 19

(Resta-Somers Collection)

**Rosa, Salvatore**, *attributed to*

Christ at the entrance to Hades N. 31

Landscape with a triton fishing N. 30

Saint Bartholomew N. 32

*Copy from*

Glauco pursuing Scylla N. 33

**Rosselli, Cosimo**, *anciently attributed to*

*Recto.* A youth and a woman }  
*Verso.* The Coronation of the Virgin } V. 4

(Ridolfi Collection)

**Rosselli, Matteo**

Design for an altar-piece C.C. 9

**Rossi, Properzia de'**, *attributed to*

Design for an inkstand B.B. 17

(Ridolfi Collection)

## Rosso Fiorentino

*Recto.* St. Mary Magdalen and two female saints } B. 12  
*Verso.* Draped man, &c.

(Berenson, *Florentine Drawings*, 2449)

### *Attributed to*

Part of a circular frieze of amorini, &c. B. 13

## Rubens, Petrus Paulus

Four putti climbing in a vine G.G. 9  
(Lankrink Collection)

*Recto.* Christ blessing a child } G.G. 10  
*Verso.* A letter signed and dated Jan. 18, 1618 }

Head of a man looking upwards G.G. 11  
(Lankrink Collection)

(Passavant, *Tour*, ii. 140)

A. Caryatid figure of a woman

B.

” ” ”

C. Men and horses, study from antique relief } G.G. 12  
sculpture. Italian, 1525-75

(A, B, C. Lankrink Collection; C. Lely  
Collection)

### *School of*

Portrait of a woman G.G. 13  
(Lankrink Collection)

(Colvin, *Oxford Drawings*, iii. 23)

## Sacchi, Andrea

Unidentified composition Q. 31  
(Richardson Junior Collection)

See **Tavarone, Lazaro** G. 24

## Salimbeni, Ventura

Christ enthroned, surrounded by saints } Large portfolio  
and angels }

Design for a tapestry (?); a chimaera } Large portfolio  
pursued by hounds, and verses }  
from Dante

(Lely Collection)

- Salviati, Francesco**  
 Allegorical composition E. 18  
 Faith, Hope, and Charity; symbolical female figures E. 19  
 Christ and the Virgin; standing figures E. 20  
*Recto.* Nude man with helmet, sword, and shield } E. 21  
*Verso.* Man in heavy drapery, seated }  
 (Unidentified Collector's stamp No. 1)  
 A woman being carried off by a faun E. 22  
 Design for a painted glass window D.D. 13  
*Attributed to*  
 Design for a group of figures of fame B.B. 26
- Sandrino, Tommaso**  
 Design for a ceiling C.C. 31  
 Buildings and a statue; design for a feigned vista E.E. 4  
 (Ridolfi Collection)
- Sanese, Agostino, anciently attributed to**  
 Two half-length nude figures V. 2  
 (Ridolfi Collection)
- San Giovanni, Giovanni da**  
 The port of Leghorn, with allegorical figures G. 24A
- Santi, Giovanni**  
 See Umbrian School D. 1
- Sarto, Andrea d'Agnolo del, copy from**  
 A man carrying a bundle up some steps; from  
 a fresco in the cloister of the Scalzi, Florence V. 10A  
 (Richardson Junior Collection)  
 (Passavant, *Tour*, ii. 136)  
*Anciently attributed to*  
 Head of a girl V. 10  
 Design for a clock with emblematic statues D.D. 18  
 See also **Italian School, 1500-50** Z. 26A
- Scaminossi, Raffaello**  
 See Carracci, Agostino O. 11

- Schidone, Bartolommeo**  
 The Adoration of the Shepherds O. 20  
 (Ridolfi Collection)  
 The Virgin and Infant Christ with St. John, St.  
 George, and another O. 21
- Segni, Giuseppe**  
*Recto and Verso.* Ruins of an arcaded court E.E. 7
- Sermoneta, Girolamo Siciolanti da**  
 See **Romano, Giulio** E. 6
- Sieneese School, 1300-1400**  
 An archer drawing his bow A. 2  
 (Ridolfi Collection)  
 (Grosvenor Gallery Photographs, No. 32.  
 Colvin, *Oxford Drawings*, ii. 1)
- Signorelli, Luca, copy from**  
 Demons strangling and carrying off women ; from  
 the fresco of the Last Judgement at Orvieto D. 21  
 (Lely Collection)  
*Anciently attributed to*  
 A vision appearing to a group of monastic saints V. 7
- Sirani, Elisabetta**  
 Portrait of a lady Q. 33
- Sodoma, Giovanni Antonio Bazzi**  
 Portrait of a youth, possibly Raphael B. 23  
 (Passavant, *Tour*, ii. 133. Robinson, *Critical  
 Account*, p. 319. Grosvenor Gallery Photo-  
 graphs, No. 4. Colvin, *Oxford Drawings*, i. 26)  
*Recto.* A head and two hands }  
*Verso.* Two standing figures, &c. } B. 24
- Sogliani, Giovanni Antonio**  
 St. John the Baptist and St. Domenic B. 17  
 (Berenson, *Florentine Drawings*, 2742)  
 An apostle, standing B. 18  
 (Berenson, *Florentine Drawings*, 2743)

- Sogliani, Giovanni Antonio** (*continued*)  
*Attributed to*
- Head of a woman B. 19  
 (Resta-Somers Collection)  
 (Grosvenor Gallery Photographs, No. 42)
- Sole, Giovanni Giuseppe del**  
 Study for a composition of the Pool of Bethesda S. 21
- Spagnoletto, Giuseppe Ribera il**  
 An aged female saint F.F. 31  
 (Colvin, *Oxford Drawings*, iii. 33)  
 The Holy Family F.F. 32  
 (Ridolfi Collection)
- Spanish School** (?), 1600-1650  
 Head of Christ crowned with thorns F.F. 33
- Staynemer, copy from**  
 Rocky coast; from part of a view of the Island of  
 Ponza, in the National Gallery of Scotland G.G. 4  
 Rocky coast; from another portion of the same  
 drawing G.G. 5  
 (*Burlington Magazine*, 1912, xxi. 35)
- Strigel, Bernhard, attributed to**  
 Portrait of the Emperor Maximilian H.H. 3
- Tanteri, Valerio**  
 See **Muziano, Girolamo** K. 19
- Tavarone, Lazaro**  
*Recto.* Christ with the Virgin and Apostles } G. 24  
*Verso.* Studies for a figure of Susanna (?) }
- Tempesta, Antonio, attributed to**  
 Composition emblematic of one of the months G. 21  
 Combat of mounted knights G. 22  
 Battle scene G. 23  
 A lion hunt Large portfolio

## Testa, Pietro

- Jacob building the altar of Bethel (?) Q. 14  
(Lankrink Collection. Unidentified  
Collector's stamp, Fagan No. 577)

## Tintoretto, Jacopo Robusti

- Recto.* { Nude man, seated; study from a model by  
*Verso.* { Michelangelo for the statue of Giuliano  
de' Medici (?) L. 1  
(Colvin, *Oxford Drawings*, ii, p. 17)
- Recto.* } Studies from the same figure as the last L. 2  
*Verso.* }
- Recto.* } Studies from Michelangelo's statue of Day L. 3  
*Verso.* } Study of the head of Michelangelo's statue  
of Giuliano de' Medici L. 4  
(Colvin, *Oxford Drawings*, ii, 42)
- Recto.* } Study of the head of Michelangelo's statue  
*Verso.* } of Giuliano de' Medici or of David (?) L. 5
- Recto.* } Studies from Michelangelo's group of  
*Verso.* } Samson slaying a Philistine L. 6  
(Colvin, *Oxford Drawings*, ii, p. 17)
- Recto.* } Studies from the same group as the last L. 7  
*Verso.* }
- Recto.* } Studies from a nude male and a nude female  
*Verso.* } statue L. 8
- Recto.* } Studies from a bust of the Emperor Vitellius L. 9  
*Verso.* }
- (Colvin, *Oxford Drawings*, ii, p. 17)
- Recto.* } Studies from the same bust as the last L. 10  
*Verso.* }
- Study from an antique bust of an old man L. 11  
The Stoning of St. Stephen L. 12  
(Richardson Junior Collection (?))
- Recto.* Two rearing horses, one ridden by a man } L. 12A  
*Verso.* The Virgin and Infant Christ }
- Prometheus bound, gnawed by a vulture L. 13  
(Ridolfi Collection)

**Tintoretto, Jacopo Robusti** (*continued*)

- |  |       |
|--|-------|
| Three nymphs discovering a sleeping shepherd | L. 14 |
| Apollo and Diana                             | L. 15 |
| A Papal council                              | L. 16 |

*Attributed to*

- |   |                 |       |
|---|-----------------|-------|
| <i>Recto.</i> Abraham entertaining the angels       | }               | L. 17 |
| <i>Verso.</i> Lower part of a heavily draped figure |                 |       |
| The Descent of the Holy Ghost                       | L. 18           |       |
| Noah's Vintage (?)                                  | Large portfolio |       |
| See also Carracci, Annibale                         | O. 19           |       |
| Palma, Vecchio                                      | H. 31           |       |
| Veronese, Paolo                                     | K. 18           |       |

**Tiziano Vecellio**

- |   |      |      |
|---|------|------|
| Two figures in a landscape                      | K. 1 |      |
| (Unidentified Collector's stamp, Fagan 224)     |      |      |
| (Colvin, <i>Oxford Drawings</i> , ii. 41)       |      |      |
| The Holy Family with St. John                   | K. 2 |      |
| (Gautier Collection)                            |      |      |
| (Colvin, <i>Oxford Drawings</i> , ii. 41)       |      |      |
| A man reposing on a bank                        | K. 3 |      |
| <i>Recto.</i> A monastic saint at his devotions | }    | K. 4 |
| <i>Verso.</i> A woman kneeling before a Doge    |      |      |
| (Unidentified Collector's stamp, Fagan 577)     |      |      |
| The angel descending to trouble the pool        | K. 5 |      |
| (Ridolfi Collection)                            |      |      |

*Attributed to*

- |                                  |      |
|----------------------------------|------|
| Abraham about to sacrifice Isaac | K. 9 |
|----------------------------------|------|

*Copy from*

- |  |      |      |
|--|------|------|
| A. Two putti; from the picture of the Death of St. Peter, Martyr, formerly at Venice | }    | K. 6 |
| B. Abraham sacrificing Isaac; from the ceiling in Santa Maria della Salute           |      |      |
| Head of the Emperor Charles V; from an unidentified picture                          | K. 7 |      |
| Heads of Pope Paul III and his nephews; from the picture in the Naples Museum        | K. 8 |      |



- Tiziano Vecellio**, *copy from (continued)*  
 Portrait of a gentleman ; from an unidentified picture K. 10  
 (Lely Collection. Unidentified Collector's  
 stamp, Fagan 577)  
*Anciently attributed to*  
 Head of a bearded man U. 23  
 See also **Venetian School** about 1500 H. 23, H. 28
- Traballese, Francesco**  
 St. John in the Island of Patmos F. 7
- Trotti, Giovanni Battista**  
 The Virgin and Child P. 11  
 (Ridolfi Collection)
- Tuscan School, 1350-1450**  
*Recto.* Three men in heavy draperies, standing } A. 1  
*Verso.* A Gothic vault }  
 (Ridolfi Collection)
- Udine, Giovanni Nanni da**  
 Studies of pigeons E. 23  
 (Gautier Collection)  
 A. A Papal banquet in the open air }  
 B. Design for the decoration of spandrels } D.D. 3  
 (Both Ridolfi Collection)  
 Design for the decoration of a wall D.D. 4  
*Attributed to*  
*Recto and Verso.* Designs for friezes C.C. 20  
*School of*  
 Design for the decoration of a wall D.D. 5
- Umbrian School, 1490-1500**  
 A knight on horseback ; recalling the figure of the  
 Sultan Djem, in the fresco by Pinturricchio  
 in the Appartamento Borgia, and the horse-  
 man in the picture of the Nativity by Lo  
 Spagna in the Vatican Gallery. D. 1  
 (Robinson, *Critical Account*, p. 314. Gros-  
 venor Gallery Photographs, No. 35)

- Vaga, Perino del**  
 Woman in flowing drapery, seated E. 11  
 (Ridolfi Collection)  
 Design for a frieze C.C. 16  
 Designs for friezes and pilasters C.C. 17  
 (Unidentified Collector's stamp No. 4)  
 Design for the decoration of the front of a house D.D. 8  
 (Laniere (small star), Lely, and Richardson  
 Junior Collections)
- Attributed to*  
 Night ; emblematical female figure E. 8  
 Two men in heavy draperies, standing E. 10  
 Design for the decoration of a salver B.B. 16  
 „ a ciborium B.B. 20  
 A, B. Designs for cradles B.B. 23  
 Design for a frieze C.C. 16A  
 „ „ ceiling C.C. 28  
 „ „ „ C.C. 29  
 „ „ an altar candlestick Large portfolio
- Copy from*  
 Bacchus and his train ; from a drawing in the Louvre E. 9  
 (Passavant, *Tour*, ii. 134)  
 See also **Romano, Giulio** E. 2
- Vanni, Francesco**  
 The canonization of a saint F. 21  
 The last Communion of a female saint F. 23  
 (Gautier Collection)  
 The Apostles grouped round the tomb of the Virgin F. 25
- Attributed to*  
 Recto. Design for an altar, &c. } F. 22  
 Verso. A saint, stooping }  
 The Assumption of the Virgin, &c. F. 24
- Vasari, Giorgio**  
 Ornamental panel with portraits of seven of the  
 Medici family E. 31  
 The Last Supper E. 32

**Vasari, Giorgio** (*continued*)

- The procession of the Corpus Domini in the Piazza  
della Signoria E. 33  
(Gautier Collection)  
Design for the tomb of Michelangelo D.D. 23  
*Attributed to*  
Designs for vases B.B. 1  
Design for a cradle B.B. 24

**Vecellio, Francesco**, *anciently attributed to*

- Landscape, with figures I. 11  
(Ridolfi Collection (?))  
Landscape, with figures I. 12  
(Ridolfi Collection)

**Venetian School**, about 1500

- The adultress haled before Christ H. 23  
The Virgin and Child H. 28  
(Lely Collection)  
(Colvin, *Oxford Drawings*, ii. 39. Ricketts,  
*Titian*, 167)  
Portrait of Francesco Torbido H. 29  
(Lely and Richardson Junior Collections)  
(Passavant, *Tour*, ii. 140. Grosvenor Gallery  
Photographs, No. 37)

## 1550-1600

- The Nativity K.  
Venus and Cupid reclining K. 12  
(Richardson Junior Collection)  
Apotheosis of an emblematic female figure K. 12 A  
Man, in voluminous drapery and hat, seated K. 27  
The Empress Anne, wife of Rudolph I; whole length K. 28

## 1600-50

- St. Lucy L. 27

**Veronese, Carletto Cagliari**

- The Virgin and Child with St. Stephen and St. Roch L. 19

## Veronese, Paolo Cagliari

Christ and the Samaritan woman K. 14

Christ and the centurion (?) K. 17

(Ridolfi Collection)

*Recto.* } Studies for an Assumption of the Virgin, &c. K. 18  
*Verso.* }

(Lely Collection)

*School of*

Unidentified allegorical composition K. 15

(Ridolfi Collection)

*Anciently attributed to*

*Recto.* The dead Christ with an angel } K. 16

*Verso.* The door of a tabernacle }

## Verrocchio, Andrea del

Head of a woman A. 5

(Berenson, *Florentine Drawings*, 2800.

Colvin, *Oxford Drawings*, i. 1)

*Anciently attributed to*

A, B. Studies of human proportion A. 6

A, B. " " " A. 7

A, B. " " " A. 8

(All Ridolfi Collection)

(Passavant, *Tour*, ii. 132. Grosvenor Gallery

Photographs, Nos. 19-24)

*Recto.* } Designs for a stained-glass window D.D. 12  
*Verso.* }

(Ridolfi Collection)

## Vico, Enea

Studies of the torso of the Belvedere Z 10

(Gautier Collection)

## Viti, Timoteo, *attributed to*

The rape of the Sabines D. 23

See also **Raffaello Sanzio** D. 6, D. 7

- Vivarini, Alvise, attributed to**  
 Portrait, possibly Gentile Bellini H. 9  
 (Passavant, *Tour*, ii. 138 (?). Grosvenor  
 Gallery Photographs, No. 3. Colvin, *Oxford*  
*Drawings*, ii. 32)
- Vouet, Simon, attributed to**  
 The Annunciation F.F. 4  
 An angel F.F. 5  
 Head of a putto F.F. 6
- Zelotti, Battista Farinati**  
 Design for a frieze C.C. 22
- Zuccaro, Federigho**  
*Recto.* A woman, kneeling, and two men }  
*Verso.* The Virgin and Child } D. 22  
 The glorification of art ; an allegory F. 26  
 The Salutation of the Virgin and St. Elizabeth F. 27  
 (Lely and Richardson Junior Collections)  
 Design for the decoration of the Cathedral at  
 Florence Large portfolio
- Attributed to*  
 Portrait of a lady ; whole length, seated F. 28  
 Woman in contemporary costume, kneeling F. 29  
 Man in contemporary costume, seated F. 30  
 The Emperor, Frederick IV ; whole length, standing F. 32  
 Design for a decorative panel C.C. 3  
 The apotheosis of Time and Truth F. 31  
 See also **Signorelli, Luca** D. 21  
**Tiziano Vecellio** K. 8
- Zuccaro, Taddeo**  
 King Louis XII conferring the Duchy of Nemours  
 upon Giuliano de' Medici E. 24  
 Alexander and Bucephalus (?) E. 25  
 See also **Veronese, Paolo** K. 16



PLATES





PLATE I



CRISTOFANO ALLORI. G.12



PLATE II



BACCHIACCA. B.28



PLATE III



BANDINELLI. C.6





PLATE IV. BARBARI. H. 24







FRA BARTOLOMMEO. A. 23



PLATE VI



FRA BARTOLOMMEO. A.24



PLATE VII



BOLTRAFFIO. A. 21





PLATE VIII. DOMENICO CAMPAGNOLA. I. 21





PLATE IX



CANTARINI. Q. 13





PLATE X. CARPACCIO. H. 25



PLATE XI



CARPACCIO. H. 26



PLATE XII



ANNIBALE CARRACCI. O. 13<sup>A</sup>





PLATE XIII



ANNIBALE CARRACCI. O. 15



PLATE XIV



CELLINI. B.B. 15





CIGOLI. G. 8<sup>A</sup>





PLATE XVII. CLAUDE. F.F. 18







PLATE XVIII. CLAUDE. F.F. 19





PLATE XIX. CLAUDE. F.F.20



PLATE XX



CLAUDE. F.F. 21



PLATE XXI



CORREGGIO. M. 1







PLATE XXII. CORREGGIO. M.2







PLATE XXIV



PIETRO DA CORTONA. C.C. 13



PLATE XXV



PIETRO DA CORTONA. D.D. 7





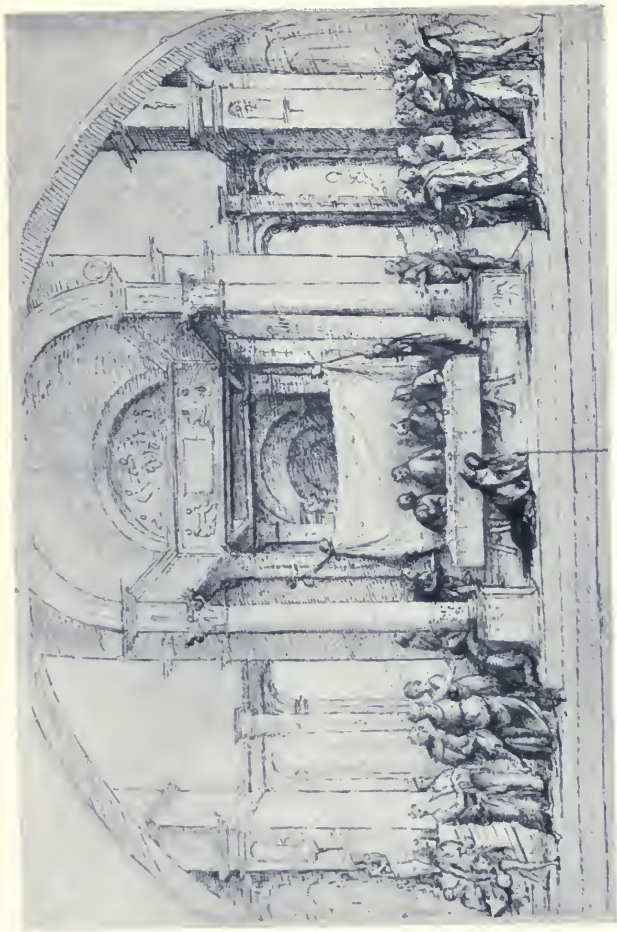


PLATE XXVI. COSTA. I.4





PLATE XXVII. SCHOOL OF COSTA. I.5



PLATE XXVIII



CREDI. B. 7



PLATE XXIX



SCHOOL OF CREDI. B.10





PLATE XXX



SCHOOL OF CREDI. B. 11







PLATE XXXII



SCHOOL OF DÜRER. H.H.5



PLATE XXXIII



VAN DYCK. G.G. 14





PLATE XXXIV



VAN DYCK. G.G. 15



PLATE XXXV



VAN DYCK. G.G. 16



PLATE XXXVI



GARBO. B. 5



PLATE XXXVII



GERMAN SCHOOL, 1500-1525. H.H. 13







PLATE XXXVIII. GERMAN SCHOOL, 1500-1525 H.H.14



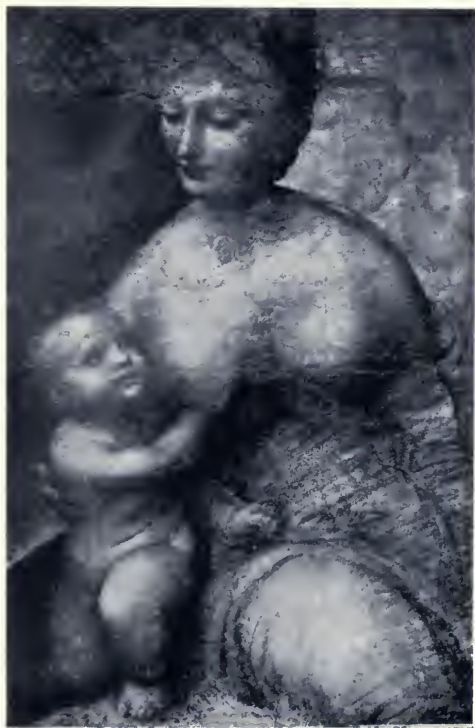
PLATE XXXIX



GERMAN SCHOOL, 1550-1600. H.H. 15



PLATE XL



GIAMPETRINO. L.P.





PLATE XLI. SCHOOL OF GIORGIONE. H. 19







PLATE XLII. SCHOOL OF GIORGIONE. II. 20





PLATE XLIII. VAN DER GOES. L.P.





PLATE XLIV. SCHOOL OF GOZZOLI. A.10



PLATE XLV



ERCOLE GRANDI. B.B.2





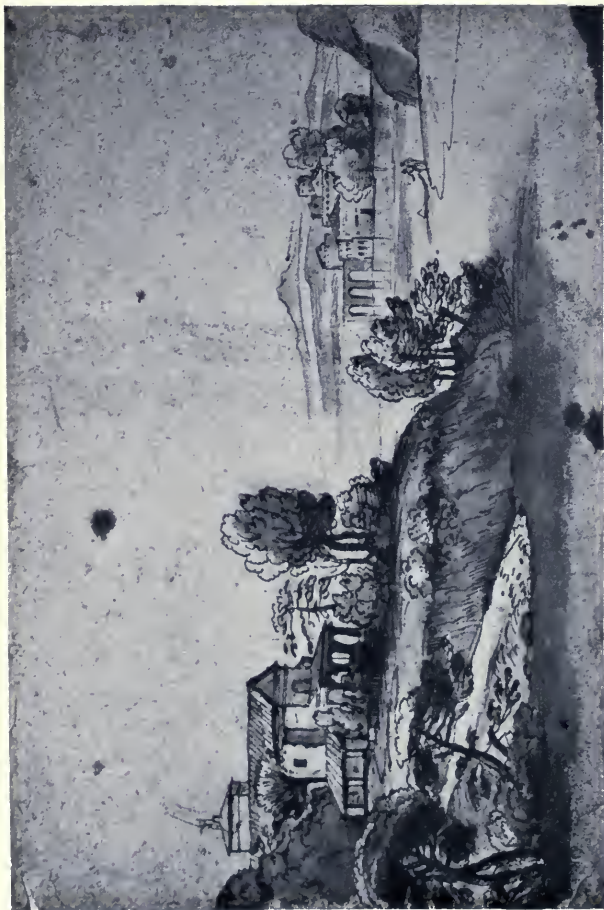


PLATE XLVI. GRIMALDI. E. E. 23



PLATE XLVII



GUIDO. P.25





PLATE XLVIII. HOLBEIN THE ELDER. H.H.2



PLATE XLIX



ITALIAN SCHOOL, 1650-1700. W. 18





PLATE L



ITALIAN SCHOOL, 1650-1700. W. 19



PLATE LI



KULMBACH. H.H. 1



PLATE LIII



LANFRANCO. Q. 5<sup>B</sup>



PLATE LIV



LEONARDO. A. 28







PLATE LV. LEONARDO. A. 29









PLATE LVII. LEONARDO. A.32



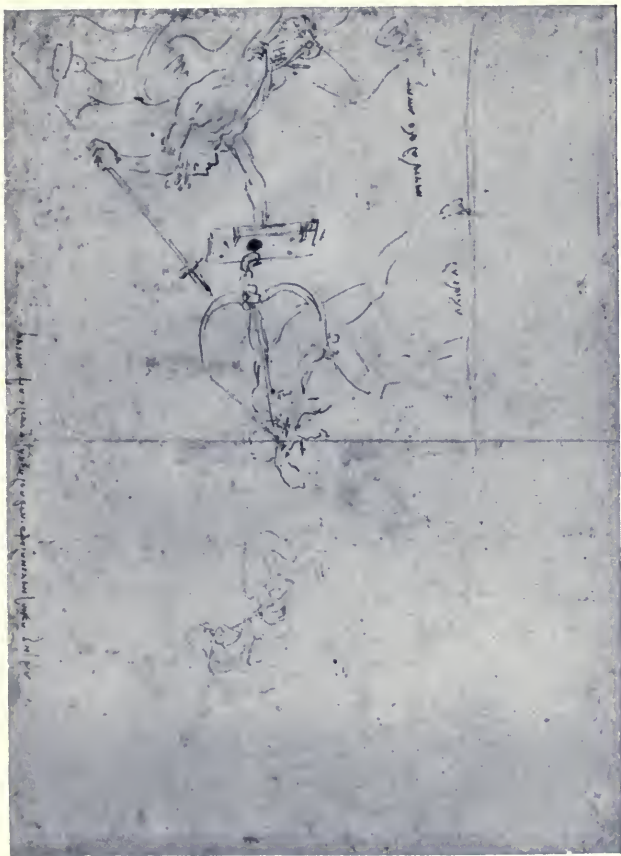


PLATE LVIII. LEONARDO. A.32

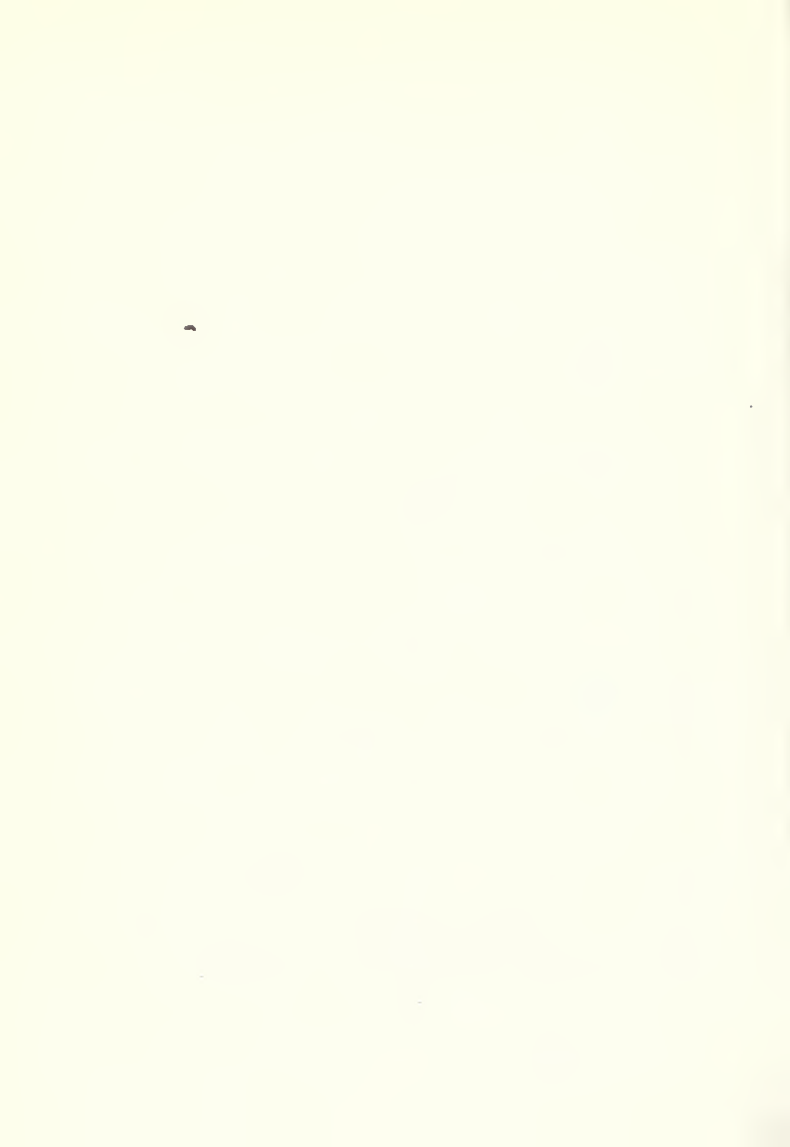






PLATE LIX. LIGOZZI. G. 13



PLATE LX



FILIPPINO LIPPI. A. 12





FILIPPINO LIPPI. A.13



PLATE LXII



FILIPPINO LIPPI. L.P.









PLATE LXIV



LUTI. S. 22





MANSUETI. H. 8



PLATE LXVI



MANTEGNA. H. 10





PLATE LXVII



MANTEGNA. H. 11





SCHOOL OF MANTEGNA.  
H. 12



PLATE LXIX



SCHOOL OF MANTEGNA.  
H. 14





MARATTA. S. 10







PLATE LXXI MICHELANGELO. B.21





MICHELANGELO. B. 21















MONTAGNA. H. 27







PLATE LXXVII



ORSI. M.34



PLATE LXXVIII



PARMIGIANINO. M. 14<sup>B</sup>





PLATE LXXIX



*Parmigiano*

PARMIGIANINO. M. 17<sup>c</sup>





PARMIGIANINO. M. 23





PARMIGIANINO. M. 25



PLATE LXXXII



PERUGINO. D. 12





PLATE LXXXIII



SCHOOL OF PERUGINO. D. 14





PLATE LXXXIV. PIAZZETTA. L. 28





PLATE LXXXV. SEBASTIANO DEL PIOMBO. B.20





SCHOOL OF PISANELLO. H.1





PLATE LXXXVII



SCHOOL OF PISANELLO. H.1



PLATE LXXXVIII



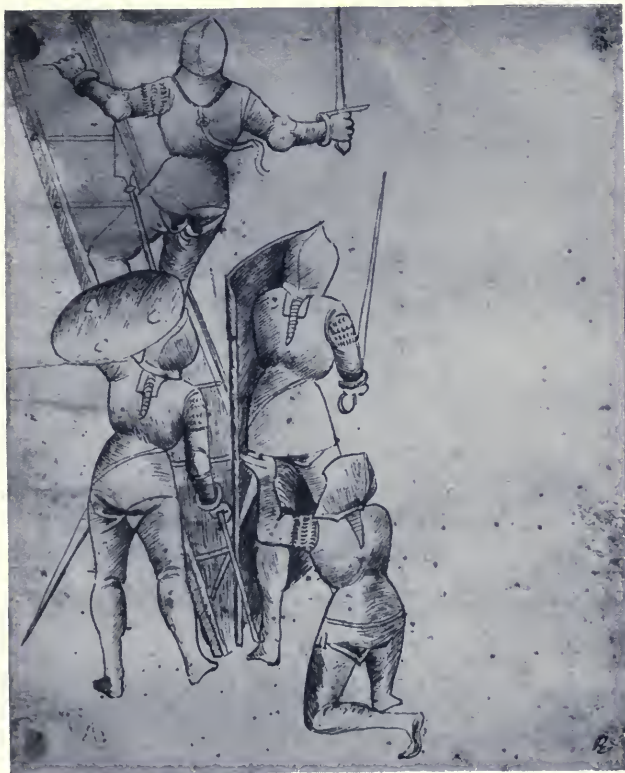
SCHOOL OF PISANELLO. H. 2





PLATE LXXXIX. SCHOOL OF PISANELLO. H.3





SCHOOL OF PISANELLO. H. 6.







PONTORMO. B. 29



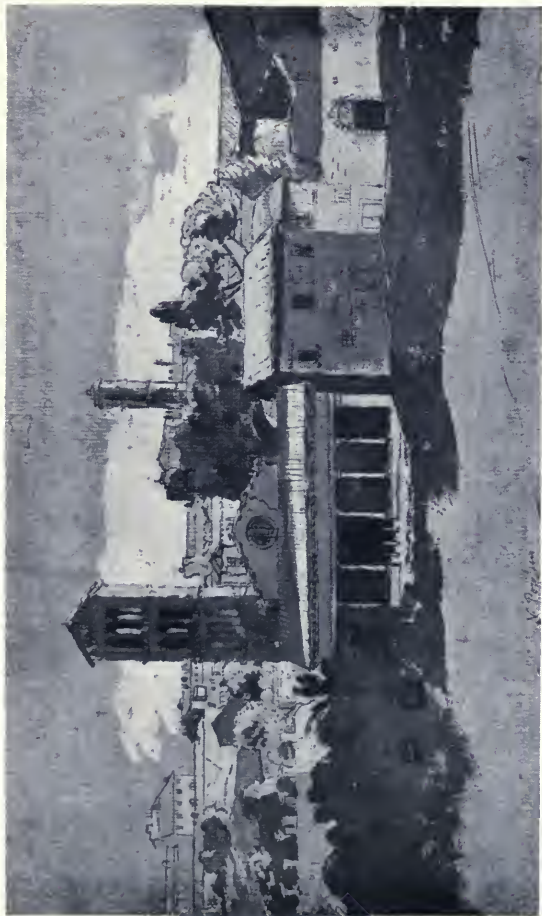


PLATE XCII. NICHOLAS POUSSIN. F.F.8





PLATE XCIII. PRIMATICCIO. C.C.7





PLATE XCIV. RAFFAELLO. D.2





PLATE XCV



REMBRANDT. H.H. 22



PLATE XCVI



GIULIO ROMANO. E.1



PLATE XCVIII



GIULIO ROMANO. A.A. 2<sup>a</sup>



PLATE XCIX



GIULIO ROMANO. A.A. 3





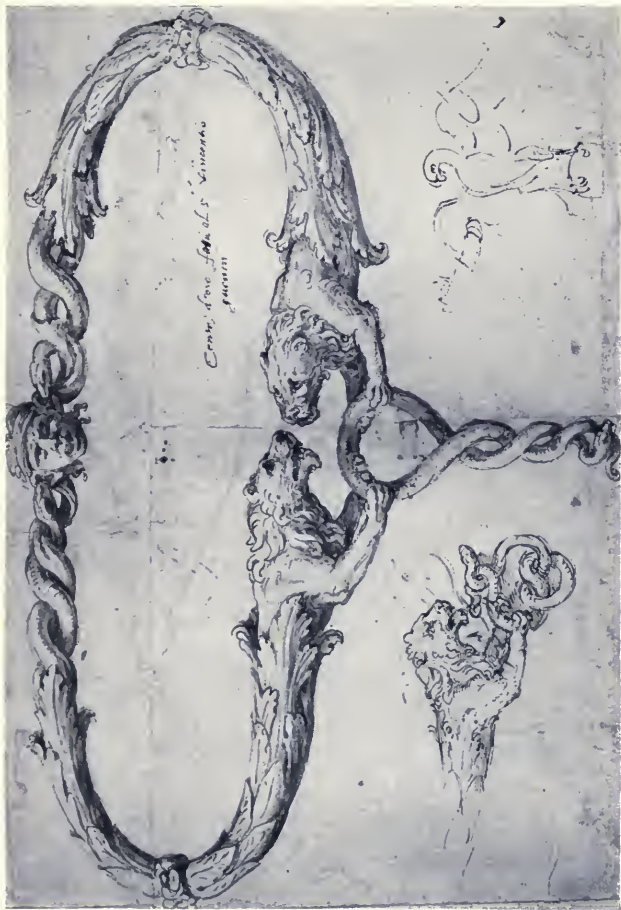


PLATE C. GIULIO ROMANO. A.A.5



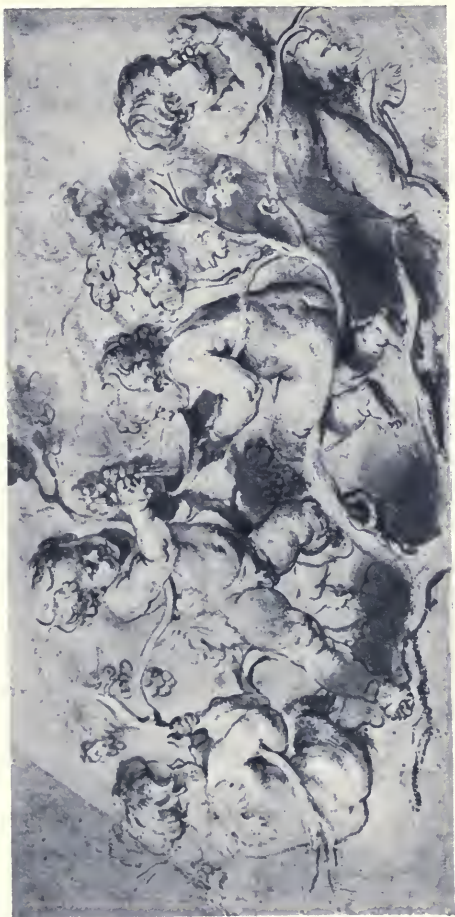


PLATE CI. RUBENS. G.G.9

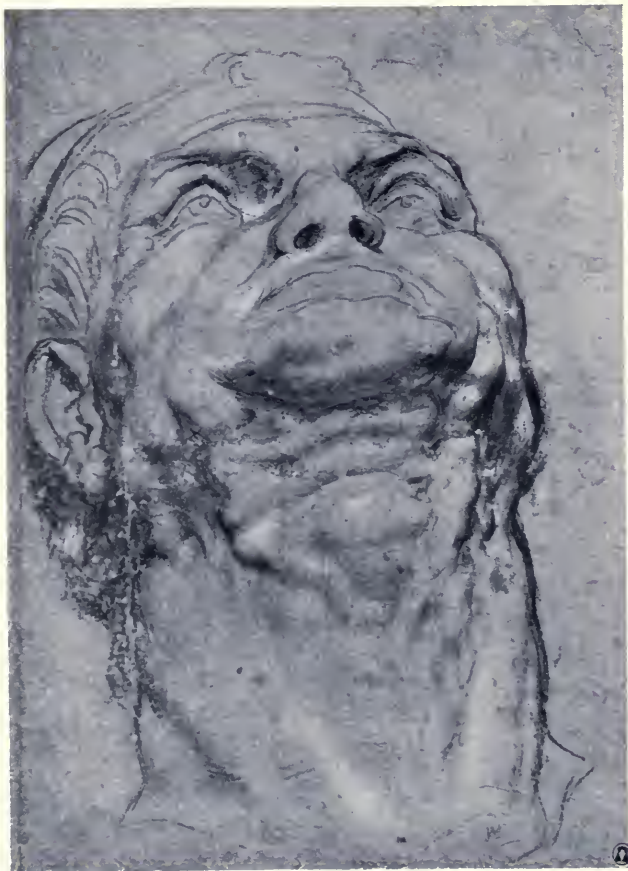




RUBENS. G.G. 10



PLATE CIII



RUBENS. G.G. 11





PLATE CIV



RUBENS. G.G. 12<sup>A</sup>





RUBENS. G.G. 12<sup>B</sup>





SCHOOL OF RUBENS. G.G. 13

*E. de V.*



PLATE CVII



SIENESE SCHOOL. A. 2





PLATE CVIII



SODOMA. B. 23



PLATE CIX



SOGLIANI. B. 18





STRIGEL. II. II. 3



PLATE CXI



TINTORETTO. L. 2





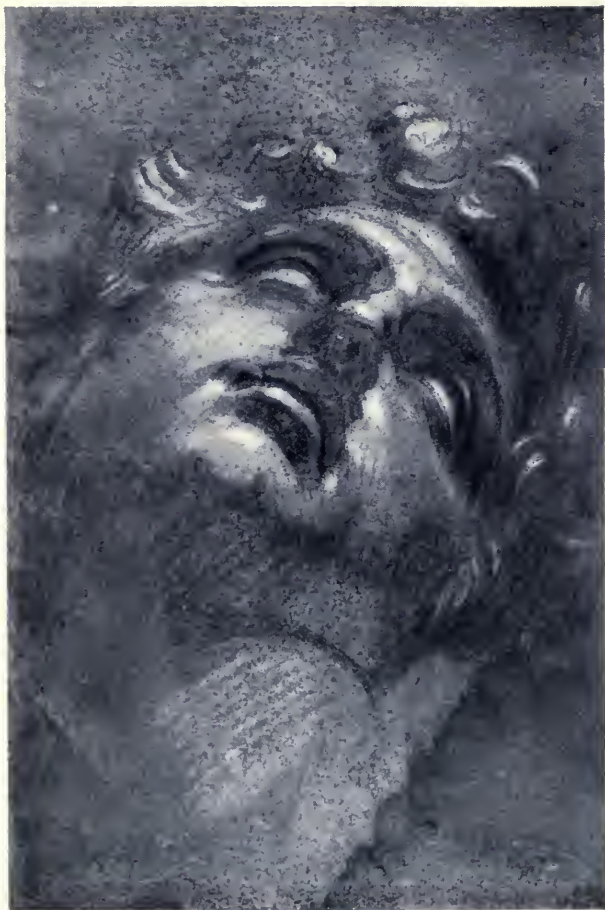
PLATE CXII



TINTORETTO. L. 4



PLATE CXIII



TINTORETTO. L. 5





TINTORETTO. L. 12



PLATE CXV



TIZIANO. K. 1







PLATE CXVI. TIZIANO. K.2





PLATE CXVII. TIZIANO. K.3



PLATE CXVIII



TIZIANO. K. 4



PLATE CXIX



TIZIANO. K. 5







UMBRIAN SCHOOL, 1490-1500.

D. 1



PLATE CXXI



VANNI. F. 21





VENETIAN SCHOOL, ABOUT 1500.  
H. 28





SCHOOL OF PAOLO VERONESE.  
K. 15



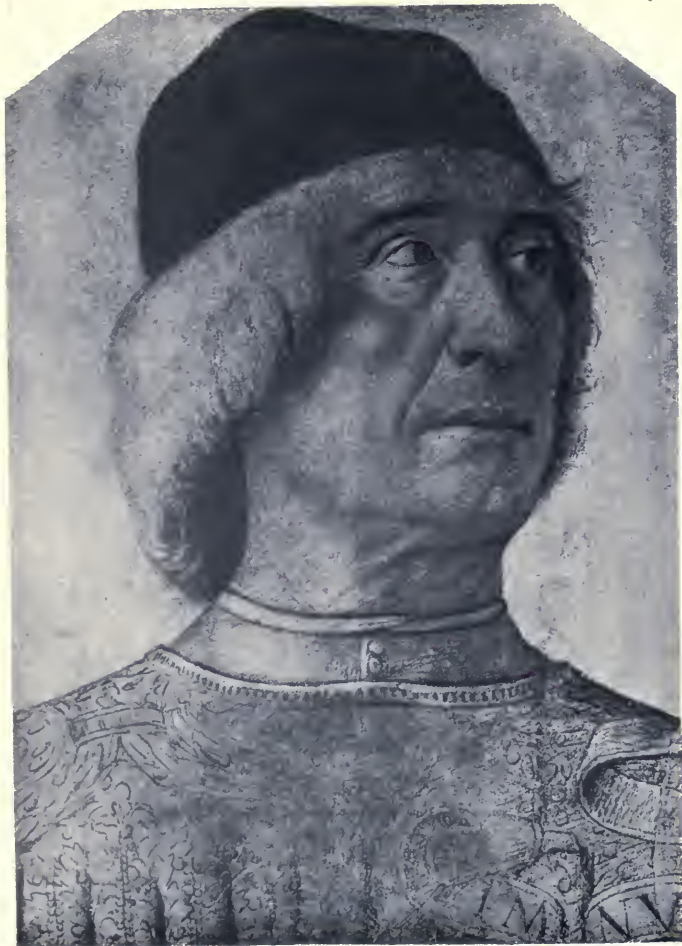


PLATE CXXIV



VERROCCHIO. A. 5





VIVARINI. H. 9

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