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BRITISH MUSEUM.



A GUIDE

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A GUIDE

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TO THE

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DRAWINGS AND PRINTS

John Byard

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- Old Byard, who us
attend in the Hall, a
respectable man,
a Draper in Ken

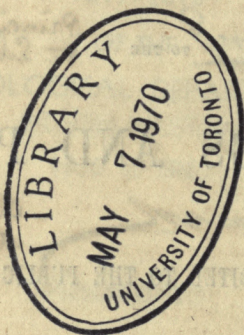
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LONDON: PRINTED BY WOODFALL AND KENDER,
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A GUIDE,

ETC.

A PUBLIC exhibition of some of the finer Drawings and Engravings in the National Collection has long been contemplated, but has been deferred from time to time, solely from the want of space wherein to place them.

The Trustees of the British Museum, anxious that these treasures should no longer be withheld from the general public, have decided on applying the centre of the King's Library to the purpose, until some better locality can be found for them. Four screens have therefore been fixed on each side, those on the left hand (when entering from the Manuscript Department) being appropriated to the exhibition of Drawings; those on the right to the display of Engravings.

The space available for the exhibition of these objects being necessarily circumscribed, the purpose has been to offer such a selection as shall give to the public an opportunity of tracing the development of design as shown in the sketches and studies of the great masters of Italy, Germany, Flanders, and Holland during the 15th, 16th, and 17th centuries. Screens I. and II. are devoted to the schools of Italy; III. and IV. to those of Germany, Flanders, and Holland.

With respect to the Engravings, it will be seen that the arrangement is such as will afford the opportunity of comparing the contemporaneous productions of the principal masters of the Schools of Italy, Germany, Flanders, and Holland, from the middle of the 15th, to the end of the 16th century. These are followed by a selection of a few of the most successful efforts of the Dutch and Flemish Engravers of the 17th century, with specimens of Etchings by their most distinguished painters, who so enthusiastically and so successfully practised that branch of art at the same period.

Some fine examples by the Italian workers in Niello, consisting of engraved silver plates, sulphur casts, and impressions on paper, are shewn in the glazed cases marked I. and II., and in III. and IV. are early Italian and German Wood blocks, printed in Chiaroscuro.

WILLIAM HOOKHAM CARPENTER.

BRITISH MUSEUM,

December, 1858.

ITALIAN DRAWINGS.

SCREEN 1.—A.

1. GIOTTO BONDONI, Florentine School ; b. 1276, d. 1336. Studies of two Male and three Female Figures in the costume of the period. Washed in sepia. From the Crozat and Le Goy Collections.—*Bequeathed by R. Payne Knight, Esq.*
- 2*. BEATO FRA ANGELICO DA FIESOLE, Florentine School ; b. 1387, d. 1455. Figure of a Youthful Saint standing in a highly-ornamented Gothic niche. Pen, and slightly washed. From Richardson's Collection.—*Bequeathed by R. Payne Knight, Esq.*
3. FRA FILIPPO LIPPI, Florentine School ; b. circa 1412, d. 1469. Two Sheets of Studies of Hands. Drawn with the point on a brown tint of paper and heightened with white. From the Collections of Vasari and Mariette.—*Bequeathed by R. Payne Knight, Esq.*
4. MASACCIO DA S. GIOVANNI, Florentine School ; b. 1401, d. 1443. Studies of two Figures, one seated clothed in armour, the other standing with a book in his hands. Drawn with the point on grey paper and heightened with white. From Mariette's Collection.—*Bequeathed by R. Payne Knight, Esq.*
5. ANDREA DEL CASTAGNO, Florentine School ; flourished 1445-1477. Studies of three Male Figures seen in profile. Drawn with the point on blue paper and heightened with white. From the Collections of Vasari and Richardson.—*Bequeathed by R. Payne Knight, Esq.*
- 6*. FILIPPINO LIPPI, Florentine School ; flourished 1460-1505. Female Figure seen in profile holding up a wreath in her right hand. Drawn with the pen.—*Bequeathed by R. Payne Knight, Esq.*
7. ANTONIO DEL POLLAJOLO, Florentine School ; b. 1426, d. 1498. Study from one of the Groupes on Monte Cavallo. Drawn with the point on blue paper and heightened with white.—*Bequeathed by R. Payne Knight, Esq.*

* The Drawings and Prints having this mark * affixed to them have been photographed by Mr. Fenton, and copies may be purchased at 3s. 6d. each, on application at the office of the Principal Librarian.

8. DELLO, Florentine School ; flourished 1400. Study of a whole-length Naked Figure of a Young Man shooting an arrow from a bow. Drawn with the point on a red ground and heightened with white. From Vasari's Collection.—*Bequeathed by R. Payne Knight, Esq.*
9. PAOLO UCCELLO, Florentine School ; d. 1472. Study of three Male Figures with staves in their hands. Slightly washed on a red ground and heightened with white. From the Vasari and Richardson Collections.—*Bequeathed by R. Payne Knight, Esq.*
10. SANDRO BOTTICELLI, Florentine School ; b. 1437, d. 1515. Study of two Male Figures, one standing, the other seated. Drawn with the point on red paper and heightened with white. From Richardson's Collection.—*Bequeathed by R. Payne Knight, Esq.*
11. ALESSIO BALDOVINETTI, Florentine School ; b. 1368, d. 1448. Study of a Man holding a lance in the right hand. Drawn with the point on a dark paper and heightened with white. From the Collection of Sir Joshua Reynolds.—*Bequeathed by R. Payne Knight, Esq.*
12. DOMENICO GHIRLANDAJO, Florentine School ; b. 1451, d. 1495. Head of a Young Female. Drawn with the point on a drab-coloured paper and heightened with white. From Richardson's Collection.—*Bequeathed by R. Payne Knight, Esq.*
13. RAFFAELLINO DEL GARBO, Florentine School ; b. 1476, d. 1524. Study for the Figure of the Saviour in the picture of the Resurrection at Florence. Drawn with the point on grey paper and heightened with white. From the Collections of Vasari and Mariette.—*Bequeathed by R. Payne Knight, Esq.*
14. MICHELANGELO BUONARROTI, Florentine School ; b. 1474, d. 1563. Study of a Male draped Figure standing with a book in the left hand. Drawn carefully in black chalk in his early manner.—*Bequeathed by R. Payne Knight, Esq.*
15. MICHELANGELO BUONARROTI, Florentine School. Sketch of the Figure of the Prophet Jonas in the Sistine Chapel. Black chalk. From the Collections of Sir Peter Lely and Sir Joshua Reynolds.—*Bequeathed by R. Payne Knight, Esq.*
16. BACCIO BANDINELLI, Florentine School ; b. 1487, d. 1559. Sketch for an Historical Composition, subject not known. From Richardson's Collection.—*Purchased.*
17. LORENZO DI CREDI, Florentine School ; flourished 1480-1531. Sheet of Studies of the Virgin and Child with Angels. Drawn with the pen. From the Collections of Vasari and Mariette.—*Bequeathed by R. Payne Knight, Esq.*

SCREEN 1.—B.

- 18*. BACCIO DELLA PORTA (KNOWN AS FRA BARTOLOMMEO), Florentine School ; b. 1469, d. 1517. The Virgin and Child surrounded by Saints, two Monks embracing in the foreground. Black chalk.—*Bequeathed by the Rev. C. M. Cracherode.*
19. ANDREA VANNUCCI (KNOWN AS DEL SARTO), Florentine School ; b. 1488, d. 1530. Groupe of four Saints, with a glory of cherubim above. Washed in bistre, the lights heightened with white. From the Richardson Collection.—*Bequeathed by R. Payne Knight, Esq.*
- 20*. PIETRO VANNUCCI (KNOWN AS PERUGINO), Roman School ; b. 1446, d. 1524. Study for one of the Angels introduced in the Assumption of the Virgin at Florence. Pen. From the Collections of Richardson and Sir Joshua Reynolds.—*Bequeathed by R. Payne Knight, Esq.*
21. RAFFAELLO SANZIO, Roman School ; b. 1483, d. 1520. Study in his early manner for the Young King in the Composition of the Adoration of the Magi, at Berlin. Drawn and tinted with the brush on a drab paper, the lights heightened with white. From the Collections of Richardson and Sir Joshua Reynolds.—*Bequeathed by R. Payne Knight, Esq.*
- 22*. RAFFAELLO SANZIO, Roman School. Study for the drapery and hands of the Figure of Horace, introduced in the Fresco of Parnassus in the Vatican. Pen.—*Bequeathed by R. Payne Knight, Esq.*
- 23*. RAFFAELLO SANZIO, Roman School. Study of the Sappho and other figures in the Fresco of Parnassus in the Vatican. Drawn with the point on a reddish ground.—*Bequeathed by R. Payne Knight, Esq.*
- 24*. RAFFAELLO SANZIO, Roman School. Sketch for the Entombment of the Saviour. The picture is in the Borghese Palace in Rome. Pen. From the Crozat, Le Goy, and Lawrence Collections.—*Presented by the late Chambers Hall, Esq.*
25. GIULIO PIPPI (KNOWN AS GIULIO ROMANO), Roman School ; b. 1492, d. 1546. The Nursing of Jupiter. Sketched with the pen and washed in bistre. From the Jabach Collection.—*Bequeathed by R. Payne Knight, Esq.*
26. PERINO DEL VAGA, Florentine School ; b. 1500, d. 1547. A Saint exorcising a Demon. Washed in bistre, the lights heightened with white. From the Collections of C. Rogers and Beckford.—*Purchased.*
27. GIUSEPPE PORTA (KNOWN AS SALVIATI), Roman School ; b. circa 1520, d. circa 1570. The Taking Down from the Cross. Washed in sepia on grey paper, the lights heightened with white. From the Dimsdale Collection.—*Purchased.*

28. TADDEO ZUCCARO, Roman School ; b. 1529, d. 1566. Study for a portion of a Composition of Moses before Pharaoh. A Fresco in the Hall of the Belvedere Palace in Rome. In grisaille, the lights in oil colour.—*Bequeathed by the Rev. C. M. Cracherode.*
29. FEDERIGO ZUCCARO, Roman School ; b. circa 1548, d. 1609. Sketch of a whole-length Figure of Queen Elizabeth. Black and red chalk.—*Bequeathed by the Rev. C. M. Cracherode.*
- 30*. FEDERIGO BAROCCIO, Roman School ; b. 1528, d. 1612. Sketch for St. Francis of Assisi. Pen, slightly washed on grey paper, lights heightened with white. From the Mariette and Le Goy Collections.—*Bequeathed by R. Payne Knight, Esq.*
31. GIROLAMO MUZIANI, Roman School ; b. 1528, d. 1592. The Baptism of our Saviour. Pen.—*Bequeathed by R. Payne Knight, Esq.*

SCREEN 2.—A.

- 32*. GIOVANNI BELLINO, Venetian School ; b. circa 1406, d. 1516. Figures of St. John the Baptist and a Bishop. Sepia, heightened with white on a grey ground. From the Mariette Collection.—*Bequeathed by R. Payne Knight, Esq.*
- 33*. GENTILE BELLINO, Venetian School ; b. 1421, d. 1501. Portraits of the Sultan Mahomet II. and the Sultana. Whole lengths, seated. Carefully executed with the pen.—*Bequeathed by R. Payne Knight, Esq.*
34. GIORGIO BARBARELLI DA CASTELFRANCO (KNOWN AS GIORGIONE), Venetian School ; b. 1477, d. 1511. Two Monks embracing. Pen. From Sir P. Lely's Collection.—*Purchased.*
35. DOMENICO CAMPAGNOLA, Venetian School ; flourished 1513. Landscape. Drawn with the pen. From the Collections of Mariette, Lawrence, and Beckford.—*Purchased.*
36. TIZIANO VECELLIO (KNOWN AS TITIAN), Venetian School ; b. 1477, d. 1576. Landscape. Drawn with the pen.—*Bequeathed by the Rev. C. M. Cracherode.*
37. TIZIANO VECELLIO (KNOWN AS TITIAN), Venetian School. Study for his celebrated picture of the St. Peter Martyr, in the Church of S. Giovanni e Paolo at Venice. Drawn with the pen.—*Bequeathed by R. Payne Knight, Esq.*
- 38*. PAOLO CALIARI (KNOWN AS PAOLO VERONESE), Venetian School ; b. 1528, d. 1588. The Rest in Egypt. Slightly outlined with the pen and heightened with white on a grey paper. From the Collections of Sir Peter Lely and Sir Thomas Lawrence.—*Purchased.*
39. JACOPO ROBUSTI (KNOWN AS IL TINTORETTO), Venetian School ; b. 1512, d. 1594. The Martyrdom of St. Stephen. Washed

- in sepia, the lights heightened with white on a brown ground.—*Bequeathed by R. Payne Knight, Esq.*
40. LIONARDO CORONA, Venetian School; b. 1561, d. 1605. The Crucifixion. Drawn with the pen, washed, and the lights heightened with white on tinted paper.—*Bequeathed by W. Fawkener, Esq.*
41. JACOPO ROBUSTI (KNOWN AS IL TINTORETTO), Venetian School. Sketch for the Raising of Lazarus. Pen.—*Purchased.*
42. ANDREA SCHIAVONE, Venetian School; b. 1522, d. 1582. Marriage of St. Catherine. Washed in sepia, the lights heightened with white on drab paper. From Lord Spencer's Collection.—*Purchased.*
43. JACOPO DA PONTE (KNOWN AS BASSANO), Venetian School. A design for an Altar-piece, St. Ambrose and other Saints. In black chalk on brown paper.—*Bequeathed by the Rev. C. M. Cracherode.*
44. PAOLO FARINATO, Venetian School; b. 1525, d. 1606. St. Peter, St. Anthony and Paul the Hermit, the Almighty seen above, and the Donor introduced on the right. Design for a donative picture. Drawn with the pen, and washed with sepia, the lights heightened with white on a grey paper. From Sir P. Lely's Collection.—*Bequeathed by the Rev. C. M. Cracherode.*
45. PIETRO DAMINI, Venetian School; b. 1592, d. 1631. The Virgin and Child with Angels. Outlined with the pen and washed, the lights heightened with white on a neutral tint of paper. From B. West's Collection.—*Bequeathed by R. Payne Knight, Esq.*
46. ANTONIO CANALE (KNOWN AS CANALETTO), Venetian School; b. 1697, d. 1768. View on the Lagune, Venice. Pen, and washed.—*Bequeathed by R. Payne Knight, Esq.*

SCREEN 2.—B.



47. LIONARDO DA VINCI, School of Milan; b. 1452, d. 1519. Sketch for the Virgin and Child. Pen, washed with sepia.—*Purchased.*
48. LIONARDO DA VINCI, School of Milan. Sheet of Sketches of a Child and Cat for the same design as the above. Pen.—*Purchased.*
49. GAUDENZIO FERRARI, School of Milan; b. 1484, d. 1550. Christ's Agony in the Garden. Red chalk, the lights heightened with white, on a tinted paper.—*Bequeathed by R. Payne Knight, Esq.*
50. ANTONIO ALLEGRI (KNOWN AS CORREGGIO), School of Parma; b. 1494, d. 1534. Nude Figure seated on clouds with a

- Cherub. Red chalk. From Sir Joshua Reynolds' Collection.—*Bequeathed by R. Payne Knight, Esq.*
- 51*. ANTONIO ALLEGRI (known as CORREGGIO), School of Parma. The Marriage of St. Catherine. Red chalk. From the Richardson Collection.—*Bequeathed by the Rev. C. M. Cracherode.*
52. GIROLAMO FRANCESCO MAZZOLA (known as PARMIGIANO), School of Parma; b. 1503, d. 1540. The Virgin and Child, with Joseph and Elizabeth, two other figures in the foreground. Drawn with red chalk and the pen, and slightly washed. From the Le Goy Collection.—*Purchased.*
53. GIROLAMO FRANCESCO MAZZOLA (known as PARMIGIANO), School of Parma. Interior of a Temple, with a crowd at the base of a Statue of Jupiter. Pen, washed with bistre. From the Denon Collection.—*Purchased.*
- 54*. FRANCESCO RAIBOLINI (known as FRANCA), Bolognese School; b. 1450, d. 1517. Female Head looking upwards. Drawn with a point on a tinted paper, the lights heightened with white. From the Collections of Vasari and Mariette.—*Bequeathed by R. Payne Knight, Esq.*
- 55*. BENVENUTO TISI (known as GAROFALO), School of Ferrara; b. 1481, d. 1559. The Incredulity of St. Thomas. Drawn in sepia on a dark ground, the lights heightened with white.—*Bequeathed by R. Payne Knight, Esq.*
56. ANDREA MANTEGNA, School of Padua; b. 1430, d. 1506. Allegorical subject. Washed in brown, and with a red colour in parts, the lights heightened.—*Bequeathed by R. Payne Knight, Esq.*
57. AGOSTINO CARRACCI, Bolognese School; b. 1558, d. 1601. Hercules killing the Centaur Nessus. Sketched with the pen, and tinted in brown, the lights heightened with white oil colour.—*Bequeathed by R. Payne Knight, Esq.*
58. LODOVICO CARRACCI, Bolognese School; b. 1555, d. 1619. The Virgin and Child in a landscape. Sketched with the pen, and washed in bistre. From the Collections of Richardson and Jennings.—*Bequeathed by R. Payne Knight, Esq.*
59. ANNIBALE CARRACCI, Bolognese School; b. 1560, d. 1609. Silenus with an attendant Faun and Satyr, surrounded by a rich border of vine-leaves, &c.; a design for a piece of plate. Pen, washed with sepia.—*Bequeathed by R. Payne Knight, Esq.*
60. GUIDO RENI, Bolognese School; b. 1575, d. 1642. Christ on the Cross, with St. Michael, St. Jerome, and St. Francis. Pen, washed with sepia.—*Purchased.*
61. CAMILLO PROCACCINI, School of Milan; b. 1546, d. 1626. The Vision of St. Francis. Washed in sepia on a greenish paper, the lights heightened with white.—*Bequeathed by R. Payne Knight, Esq.*

62. GIANFRANCESCO BARBIERI (known as GUERCINO), Bolognese School; b. 1590, d. 1666. Mother and Child, with Nurse. Pen. From the Jennings Collection.—*Bequeathed by R. Payne Knight, Esq.*
63. CARLO CIGNANI, Bolognese School; b. 1628, d. 1719. The Virgin and Child. Red chalk.—*Bequeathed by W. Fawkener, Esq.*

GERMAN DRAWINGS.

SCREEN 3.—A.

64. MARTIN SCHONGAUER; b. circa 1453, d. 1499. Whole-length Figure holding a book. Pen.—*Purchased.*
65. MARTIN SCHONGAUER. Sheet on which are sketches of eight Figures seen to the waist. Pen.—*Purchased.*
66.  1514. The artist not known. The Angel appearing to the Shepherds. Drawn with the pen on brown paper; the lights heightened with white.—*Purchased.*
67.  The artist not known. The Martyrdom of St. Ursula. Drawn with a pen on brown paper; the lights heightened with white.—*Purchased.*
68. MICHAEL WOHLGEMUTH; b. 1434, d. 1519. Kneeling Figure about to be executed; the Executioner beside him. Pen.—*Purchased.*
69. PETER VISCHER, Sculptor; b. 1455, d. 1529. Martha and Mary announcing to the Saviour the death of Lazarus. Black chalk. A design for a Relievo on the tomb of Margaret Merlein Tucherine, in the Cathedral at Regensburg.—*Purchased.*
70. ALBRECHT DURER; b. 1471, d. 1528. Portrait of a Man, nearly life size, bearing date 1521. Black chalk.—*Purchased.*
71. HANS HOLBEIN; b. 1498, d. circa 1554. Pilate washing his Hands. Outlined with the pen, and tinted with Indian ink. From the Collection of Sir Thomas Lawrence.—*Purchased.*
72. ALBRECHT DURER. Frame containing four drawings. 1 and 2. Studies of the Virgin and Child. 3. A kneeling Penitent. 4. Original sketch for the Prodigal Son; all executed with the pen.—*Purchased.*
73. HANS HOLBEIN. Two designs for richly-ornamented dagger handles and sheaths. Pen and tinted. 1. From the

- Beckford Collection. 2. From the Collections of the Earl of Arundel and Francis Grose.—*Purchased.*
74. HANS BALDUNG GRUN ; b. 1470, d. 1545. The Virgin and Child, crowned by Cherubs ; a choir of Cherubim above, and St. Lawrence standing on the right. Pen washed.—*Purchased.*
75. HANS BURGKMAIR ; b. 1472, d. 1559. Design for two shields of Arms : the supporters being the Virgin and Child and St. Ulrich, Bishop of Augsburg. Intended for stained glass. Pen, and tinted with colour.—*Purchased.*
76. HANS SEBALD BEHAM ; b. circa 1496, d. 1540. Four designs for Friezes. Pen, and washed.—*Purchased.*
77. ALBRECHT ALTDORFER ; b. 1488, d. 1538. Landscape. Pen.—*Purchased.*
78. HEINRICH ALDEGREYER ; b. 1502, d. 1562. The Virgin and Child, on a Crescent. In sepia. *Bequeathed by W. Fawkener, Esq.*
79. J. ROTTENHAMER ; b. 1564, d. 1623. The Presentation in the Temple. Dated Venice, 1606. Drawn with the pen, and washed ; the lights heightened with white.—*Purchased.*

FLEMISH AND DUTCH DRAWINGS.

SCREEN 3.—B.

80. ROGIER VANDER WEYDE, Flemish ; b. circa 1401, d. 1464. Head of the Magdalene. Drawn with the metal point.—*Bequeathed by R. Payne Knight, Esq.*
- 81*. HANS MEMLING, or MEMMELINCK, Flemish ; flourished 1450–1480. Design for a portion of a composition of the Crucifixion. Drawn with the pen.—*Purchased.*
82. JAN VAN ASSEN, or CORNELISZ, Dutch ; flourished 1500. Two Knights on Horseback, armed for a Tournament. Pen, and tinted.—*Purchased.*
83. Anonymous, Flemish ; circa 1450. Design for a window : in the centre is the Virgin and Child. She is placing a lance in the hand of St. George, who kneels on the left ; on the right are two Angels. Drawn with the Pen.—*Bequeathed by W. Fawkener, Esq.*
- 84*. JAN VAN MABUSE, Flemish ; b. circa 1496, d. 1532. Head of the Magdalene. Drawn with the brush, and slightly coloured.—*Bequeathed by R. Payne Knight, Esq.*
85. MARTYN HEEMSKERK, Dutch ; b. 1498, d. 1573. Elijah rebuking Ahab at the Vineyard. Drawn with the pen.—*Purchased.*

86. PIETER COECK (or KOECK), Flemish; b. 1500, d. 1550. Saul bestowing on David his daughter Michal in marriage. Pen, washed in Indian ink. From the Crozat Collection.—*Purchased.*
87. FRANS FLORIS, Flemish; b. 1520, d. 1570. The Baptism of the Eunuch. Washed.—*Purchased.*
88. ANTONY DE MONTFORT BLOCKLANDT, Dutch; b. 1532, d. 1583. Aglauros, daughter of Cecrops, exposing Erichthonius to her sisters. Washed in sepia.—*Purchased.*
89. B. SPRANGHER, Flemish; b. 1546, d. circa 1628. The Holy Family, with an Angel and St. Elizabeth. Washed in Indian ink on a tinted paper, the lights heightened with white.—*Purchased.*
90. HENDRIK GOLTZIUS, Dutch; b. 1558, d. 1617. Male Head. Life size. Dated 1608. Beautifully executed with the pen on vellum.—*Purchased.*
91. JAN WIRICX, Dutch; b. circa 1550, d. ——. Six subjects from the life of Christ:—1. Christ washing the Disciples' feet; 2. The Last Supper; 3. Christ's Agony in the Garden; 4. The Betrayal of Christ; 5. Christ bearing the Cross; 6. The Crucifixion. Drawn with the pen.—*Purchased.*
92. DAVID VINCKENBOOMS, Flemish; b. 1578, d. 1629. The Prodigal Son leaving his home.—*Purchased.*
93. DAVID VINCKENBOOMS. The Prodigal Son's return. Pen, and washed. From the Collections of Benjamin West, Beckford, and Thomas Dimsdale.—*Purchased.*
94. JAN BREUGHEL, Flemish; b. circa 1565, d. 1642. Landscape, dated Prague, 1605. In sepia and neutral tint.—*Purchased.*
95. PAUL BRIL, Flemish; b. circa 1556, d. 1626. Landscape, with Sportsmen. Washed in bistre. From the Richardson and Barnard Collections.—*Bequeathed by the Rev. C. M. Cracherode.*

FLEMISH DRAWINGS.

SCREEN 4.—A.¹

96. DIONYSIUS CALVART, Flemish; b. 1555, d. 1619. The Taking down from the Cross. Drawn with the pen, and washed with bistre. From the Collections of Crozat and Mariette.—*Bequeathed by R. Payne Knight, Esq.*
97. P. P. RUBENS, Flemish; b. 1577, d. 1640. Sketch of Christ bearing his Cross. Black chalk.—*Bequeathed by the Rev. C. M. Cracherode.*
98. ANTONY VAN DYCK, Flemish; b. 1599, d. 1641. Study of the Head of the Virgin. Black and red chalk. From the Verstolk Collection.—*Purchased.*

99. ANTONY VAN DYCK, Portrait of Horatio Gentileschi, the Painter. Black chalk. From Hudson's Collection.—*Bequeathed by the Rev. C. M. Cracherode.*
100. LUCAS VAN UDEN, Flemish; b. 1595, d. circa 1662. Landscape with Village Church. Washed in colour.—*Purchased.*
101. LUCAS VAN UDEN. Fort in the centre of a Plain. Washed in colour.—*Purchased.*
102. ERASMUS QUELLINUS, Flemish; b. 1609, d. 1678. Design for a Frontispiece; in the centre are the Virgin and Child. Washed in Indian ink. From Lanrcinck's Collection.—*Purchased.*
103. FRANS SNYDERS, Flemish; b. 1579, d. 1657. Two Cocks fighting. Pen.—*Bequeathed by R. Payne Knight, Esq.*
104. FRANS SNYDERS. Sketch of a Boar Hunt. Pen, and washed.—*Purchased.*
105. P. P. RUBENS, Flemish. Flight into Egypt; night scene. Black chalk and Indian ink, touched on with oil colour.—*Bequeathed by the Rev. C. M. Cracherode.*
106. ABRAHAM DIEPENBECK, Flemish; b. 1607, d. 1673. Equestrian Portrait of the Marquess of Newcastle, with a view of Bolsover in the back ground. Designed for his work on Horsemanship. Washed in Indian ink.—*Purchased.*
107. PIETER VAN AVONT, Flemish; flourished circa 1650. Virgin and Child, and the Infant St. John. Indian ink.—*Purchased.*
108. FRANS HALS, Flemish; b. 1584, d. 1666. Figure of a Man seated with a Violin. Washed in Indian ink. From the Verstolk Collection.—*Purchased.*
109. DAVID TENIERS, Flemish; b. 1610, d. 1690. Sketch of a Knife-grinder. Pencil. From the Collection of Uvedale Price.—*Purchased.*
110. DAVID TENIERS. Fishermen on the Sea Shore. Pencil.—*Presented by the late Chambers Hall, Esq.*
111. ABRAHAM GENOELS, Flemish; b. 1640, d. circa 1700. Classical Landscape. Washed in Indian ink.—*Purchased.*
112. J. ARTOIS, Flemish; b. 1613, d. 1665. Landscape; a river in the foreground. Black chalk, washed in bistre.—*Bequeathed by R. Payne Knight, Esq.*
113. PIETER BOUT, Flemish; flourished 1660 to 1700. Sportsmen resting near a Fountain. Pen and sepia.—*Purchased.*
114. PIETER BOUT. Fish-market on the Sands. Indian ink. From the Collection of Ploos van Amstel.—*Purchased.*
115. PIETER VAN BLOEMEN, Flemish; b. 1649, d. 1719. Landscape with Figures: a Farrier shoeing a Horse. Washed in Indian ink.—*Purchased.*

DUTCH DRAWINGS.

SCREEN 4.—B.

116. REMBRANDT VAN RYN ; b. 1606, d. 1669. Portrait of Reinier Anso. In red chalk. The identical sketch which the artist traced on the copper for the Etching he executed. From the Aylesford Collection.—*Purchased.*
117. REMBRANDT VAN RYN. Abraham and the Angels. Drawn in black and red chalk, and washed in Indian ink.—*Bequeathed by R. Payne Knight, Esq.*
118. JAN LIEVENS ; b. 1607, d. 1663. Head of a Man. Black chalk.—*Purchased.*
119. JAN LIEVENS. Landscape. In colours.—*Purchased.*
120. FERDINAND BOL ; b. 1611, d. 1681. The Holy Family, an interior. Bistre, washed with Indian ink.—*Purchased.*
121. GERBRANT VAN DEN EECKHOUT ; b. 1621, d. 1670. Landscape. In colours. Signed and dated 1661.—*Purchased.*
122. GERARD TERBURG ; b. 1608, d. 1681. Portrait of a Lady seated with her hands crossed before her. Oval on vellum. Highly finished in Indian ink.—*Purchased.*
123. FRANS MIERIS, the Elder ; b. 1635, d. 1681. Interior, with an Aged Woman and a Girl seated near a Fire. Black chalk, on vellum.—*Purchased.*
124. MINDERHOUT HOBBIEMA ; b. circa 1611, d. ——. View of an Overshot Mill. Black chalk, slightly washed with Indian ink. From the Collection of Uvedale Price.—*Purchased.*
125. JAKOP RUYSDAEL ; b. circa 1630, d. 1681. Landscape, with ruined Church. Indian ink. From the Collection of Lord Spencer.—*Bequeathed by R. Payne Knight, Esq.*
126. ROELAND ROGHMAN ; b. 1597, d. circa 1685. Landscape. Pen, and Indian ink.—*Purchased.*
127. HERMAN SWANEVELT ; b. 1620, d. 1690. Landscape, with Shepherds and Cattle on the bank of a river. Pen, washed with Indian ink. From the Barnard Collection.—*Purchased.*
128. ADRIAN OSTADE ; b. 1610, d. 1685. Peasants playing at Shuffle-board in the yard of an Inn. Highly finished in colours. From the Verstolk Collection.—*Purchased.*
129. WILLEM VAN DE VELDE, the Younger ; b. 1633, d. 1707. Sea-piece. Pen, and washed.—*Purchased.*
130. WILLEM VAN DE VELDE. The Dutch Fleet assembled off Am-

- sterdam. Pen, and washed. From the Collections of B. West and Beckford.—*Purchased.*
131. CORNELIUS BEGA ; b. 1620, d. 1664. Interior with three Figures. Colours.—*Purchased.*
132. CORNELIUS DUSART ; b. 1665, d. 1704. Boys playing Rough Music before a Cottage. Pen, and washed.—*Bequeathed by R. Payne Knight, Esq.*
133. LUDOLFE BAKHUYZEN ; b. 1631, d. 1709. Marine, with a Yacht going out of Harbour. Pen, and washed.—*Purchased.*
134. LUDOLFE BAKHUYZEN. Marine, with a Yacht about to Anchor. Pen, and washed.—*Purchased.*
135. LUDOLFE BAKHUYZEN. Fishing boats making for Harbour, dated 1687. Indian ink.—*Purchased.*
136. ADRIAN VAN DE VELDE ; b. circa 1639, d. 1672. Study of a Cow. Black chalk.—*Purchased.*
137. ADRIAN VAN DE VELDE. Sketch for a Picture. Peasants and Cattle crossing a Ford. Pen, and washed.—*Bequeathed by R. Payne Knight, Esq.*
138. ADRIAN VAN DE VELDE. Sketch of a Woman Milking. Red chalk.—*Purchased.*
139. NICOLAAS BERCHEM (or BERGHEM) ; b. 1624, d. 1683. Shepherds and Cattle reposing in Mid-day. Signed with date of 1664. Black chalk, and washed. From Verstolk Collection.—*Purchased.*
140. NICOLAAS BERCHEM. Stag Hunt. Pen, and washed in bistre.—*Bequeathed by R. Payne Knight, Esq.*
141. PAUL POTTER ; b. 1625, d. 1654. Study of an Ox. Black chalk.—*Bequeathed by R. Payne Knight, Esq.*
142. PAUL POTTER. Study of a young Bull. Black chalk.—*Bequeathed by R. Payne Knight, Esq.*
143. ALBERT CUYP ; b. 1606, d. circa 1676. Bank of a River, a Windmill on the right. Black chalk, and washed.—*Bequeathed by the Rev. C. M. Cracherode.*
144. ALBERT CUYP. Cows on a Bank. Black chalk, and washed.—*Bequeathed by the Rev. C. M. Cracherode.*
145. ABRAHAM BEGEYN ; flourished 1665. Landscape, with Cattle drinking near a bridge. Black chalk.—*Bequeathed by R. Payne Knight, Esq.*

ENGRAVINGS.

SPECIMENS OF THE ITALIAN WORKERS
IN NIELLO.

CASE I.—SILVER PLATES.

1. A MOROCCO CASE CONTAINING FIVE PIECES. By Artists not known.
 1. The Virgin and Child; circle. From the Sykes Collection. D. No. 39.^a
 2. An Allegorical Groupe. Not known to Duchesne.
 3. Three Saints; circle. From the Sykes Collection. D. No. 191.
 4. David with the Head of Goliah at his Feet. Not known to Duchesne.
 5. Hercules and Cacus. Not known to Duchesne.
2. MASO FINIGUERRA, Florentine; flourished 1452. A Pax, on which is represented the Virgin enthroned, surrounded by female Saints. Enclosed in a frame richly decorated with chiselled work and enamel. D. No. 55. From the Sykes Collection.
3. A MOROCCO CASE CONTAINING TWELVE PIECES. By Artists not known. Six arabesque ornaments. D. Nos. 373-378. Six small circles, on each of which is represented a Saint. D. Nos. 195-198. 202, 202 *bis*. From the Sykes Collection.

CASTS IN SULPHUR FROM WORKS IN NIELLO.

4. MASO FINIGUERRA, Florentine. The Assumption of the Virgin. From the Collection of the Chevalier Seratti. The silver plate from which the sulphur is taken is in the Museum in Florence.^b
5. A CASE CONTAINING THREE SUBJECTS FROM CHRIST'S PASSION. The Artist not known.
 1. Christ washing the Feet of his Disciples. D. No. 80.
 2. The Crucifixion. D. No. 87.
 3. The Maries weeping over the dead Body of the Saviour. D. No. 88. From the Sykes and Wilson Collections.
6. A CASE CONTAINING FOUR SUBJECTS FROM CHRIST'S PASSION. The Artist not known.
 1. The Betrayal of Christ. D. No. 83.

^a The references marked D are made to "Duchesne, Essai sur les Nielles," 8vo. Paris, 1826.

^b There is, in the Imperial Collection in Paris, an impression printed on paper from the silver plate of this Pax, prior to the insertion of the Niello, which has established the claim of the Italians to the discovery of taking off impressions on paper from incised metal plates. A public document existing in Florence proves that the artist was paid for this work in 1452.

2. Christ before Herod. D. No. 84.
3. Christ releasing the Patriarchs from Limbo. D. No. 89.
4. The Maries at the Sepulchre. D. No. 90. From the Sykes Collection.

CASE II.—IMPRESSIONS ON PAPER FROM WORKS IN NIELLO.

7. MASO FINIGUERRA. The Adoration of the Magi. D. No. 32. From the Ottley Collection.
8. PEREGRINO DA CESENA (attributed to). Flourished, circa 1511. St. John the Baptist. D. No. 170.
9. ANONYMOUS. St. Francis of Assisi; circle. D. No. 184.
10. PEREGRINO DA CESENA. Triumph of Mars. 2 states. D. No. 220. From the Sykes Collection.
11. FRANCESCO RAIBOLINI (known as FRANZIA) (attributed to). Bolognese, b. 1450, d. 1517. A Woman, three Men, and a Satyr; circle. D. No. 243. From the Sykes Collection.
12. ANONYMOUS. Three Fighting Warriors on Horseback. D. No. 276. From the Sykes Collection.
13. PEREGRINO DA CESENA. Allegory, a man seated holding two serpents with human heads. 2 states. D. No. 319. From the Sykes and Ottley Collections.
14. ANONYMOUS: Five Ovals, each containing the figure of one of the Heroes of the Orlando Innamorato of Bojardo. Not known to Duchesne. From the Duke of Bedford's Collection:
15. ANONYMOUS. Two Heads of Warriors in fanciful Helmets; circles. D. No. 336. 2 states. From the Sykes Collection.
16. ANONYMOUS. Profile of a Young Man. D. No. 350. From the Sykes Collection.
17. PEREGRINO DA CESENA: Panel of arabesque ornaments. D. No. 356. From the Ottley Collection.
18. PEREGRINO DA CESENA. Two designs for knife handles. D. No. 394, 1 and 2. From the Sykes Collection.




ITALIAN AND GERMAN ENGRAVINGS.

SCREEN 1.—A.

1. BACCIO BALDINI (attributed to him by Bartsch and by Ottley), Italian; flourished 1450. The Prophet Baruch. B. xiii. p. 166, No. 11.^a
2. BACCIO BALDINI. The Prophet Haggai. B. 20.
3. BACCIO BALDINI. The Virgin with the new-born Saviour.^b
4. BACCIO BALDINI. Joseph.^b

^a The references marked B are to the "Peintre Graveur" of Bartsch, 21 volumes, printed at Vienna.

^b Nos. 3 and 4 are not described by Bartsch. Mr. Ottley, in his "Inquiry into the Origin and Early History of Engraving," at p. 399, gives a particular description of these two prints, which are presumed to be unique.

- 5—8. THE MASTER OF 1466, German. The Four Evangelists:—B. vi. Nos. 63–66.
9. SANDRO BOTTICELLI, Italian; b. 1437, d. 1515. Vignette to Canto ix. of the edition of Dante's *Inferno*, printed at Florence in 1481. B. xiii. p. 180, No. 45.
10. SANDRO BOTTICELLI. Ditto to Canto xv. B. No. 51.
11. SANDRO BOTTICELLI. Ditto to Canto xvii. B. No. 53.
12. THE MASTER OF 1466, German. Our Lady of Einsidlen. B. vi. p. 16, No. 35.
13. ANONYMOUS, Italian; 15th century.^a A Youth in Armour, with a mace in the right hand, inscribed "Guerino dit Meschi." (Undescribed.)
14. ANONYMOUS, Italian; 15th century. The Virgin seated on a Throne, holding the Infant Christ on her Lap, with two Angels on each side. (Undescribed.)
15. ANONYMOUS, Italian; 15th century. The Saviour standing erect in the Tomb; above are the Almighty and the Holy Spirit, an Angel on each side; in the front are kneeling St. John the Baptist and a young man. (Undescribed.)
16. MASTER OF THE MONOGRAM  German; 15th century. The Genealogy of the Virgin. B. vi. p. 58, No. 13.
17. ANONYMOUS. By a Florentine artist of the 15th century. The Queen of Sheba's Visit to King Solomon. Described by the Abate Zani, in his "Enciclopedia Metodica, parte seconda, vol. iii. p. 347."
18. ANONYMOUS, German; 15th century. Christ shown to the People. B. x. p. 4, No. 7.
19. ANONYMOUS, German; 15th century. Christ bearing his Cross.
20. ANONYMOUS, Italian; 15th century. The Death and Coronation of the Virgin. (Undescribed.)
21. MASTER OF THE MONOGRAM  German; 15th century. The Virgin with the Infant Christ in her Arms, half-length figure, in a rich Gothic niche. (Undescribed.)
22. MASTER OF THE MONOGRAM  German; 15th century. Figure of the Virgin standing with the Infant Christ in her Arms. (Undescribed.)
23. ANONYMOUS, Italian; 15th century. The Resurrection of Christ. (Undescribed.)

^a This print is placed in the same frame with that of "Our Lady of Einsidlen," from the remarkable circumstance of both these engravings having been executed on the same piece of metal, as is plainly visible on a careful examination of the surface of this print, portions of the inscription round it being very distinct; the earlier engraving by the Master of 1466 having been erased. The discovery of this fact was made by me in 1846, at the time I was arranging the early Italian and German Collections.

24. ANONYMOUS, German; 15th century. The Sibyl pointing out the Virgin and Child to Augustus. B. x. p. 37, No. 70.
25. ANONYMOUS, Italian; 15th century. St. George and the Dragon. (Undescribed.)
26. ANONYMOUS, German; 15th century. St. George encountering the Dragon. (Undescribed.)
27. P.W. German; 15th century. St. George and the Dragon. B. vi. p. 309, No. 2.

SCREEN 1.—B.

28. GIROLAMO CAMPAGNOLA, pupil of Squarcione, Italian; 15th century. The Nativity. (Ottley's Enquiry, page 767.) B. xiii. p. 370, No. 1.
29. J. M. ZWOTT (or ZWOLL), German; 15th century. The Crucifixion. B. vi. p. 93, No. 6.
30. GIROLAMO MOCETTO. Flourished circa 1480; Italian. Judith placing the Head of Holofernes in a Sack held by an Attendant. Curious early proof before the introduction of the background. B. xiii. p. 216, No. 1.
31. FRANZ VAN BOCHOLT, German; 15th century. The Virgin and Child. B. vi. p. 82, No. 4.
32. FRANZ VAN BOCHOLT. The Judgment of Solomon. B. vi. p. 81, No. 2.
33. ANDREA MANTEGNA, Italian; b. 1431, d. 1506. The Crucifixion. Curious unfinished proof. B. xiii. p. 230, No. 4.
34. ISRAEL VAN MECKEN, German; 15th century. Judith and Holofernes. B. vi. p. 203, No. 4.
35. ISRAEL VAN MECKEN. The Feast at the Court of Herod on the beheading of St. John the Baptist. B. vi. p. 206, No. 9.
36. ANTONIO DEL POLLAJOLO, Italian; b. 1426, d. 1498. Hercules combating the Giants. B. xiii. p. 203, No. 3.
37. MARTIN SCHONGAUER, German; 15th century. Christ Bearing his Cross. B. vi. p. 128, No. 21.
- 38-41. FOUR SPECIMENS OF ITALIAN PLAYING CARDS, of the 15th century, used for the game of Tarocco:—1. Knave of Denari, or money.—2. Knave of Denari, or money.—3. Queen of Bastoni, or Clubs.—4. Knave of Spade, or Swords.
- 42-45. FOUR SPECIMENS OF GERMAN PLAYING CARDS of the 15th century, used for a game called Trappola:—1. The Knave of Spade, or Swords. B. x. p. 77, No. 11.—2. The Knave of Coppe, or Cups. B. x. p. 78, No. 24.—3. The Knave of Bastoni, or Clubs. B. x. p. 79, No. 50.—4. The Queen of Bastoni, or Clubs. B. x. p. 79, No. 51.
46. ANONYMOUS, Italian; 15th century. St. Bernardino of Siena. (Undescribed.)

47. ANONYMOUS, Italian; 15th century. The Death of Virginia.^a
 48. ALAART DU HAMEEL, Bois le Duc; 15th century. Youth and Maiden Singing near a Fountain. (Undescribed.)
 49. ALAART DU HAMEEL. The Emperor Constantine seeing the Vision of the true Cross. (Undescribed.)
 50. FILIPPINO LIPPI, Italian; 15th century. The Crucifixion.^b
 51. FILIPPINO LIPPI. The Coronation of the Virgin.
 50 and 51 are attributed by Bartsch to Nicoletto da Modena.
52. ~~W~~~~X~~ German; 15th century. Youths and Maidens Feasting in a Garden. (Not known to Bartsch.)

SCREEN 2.—A.




53. ~~P~~~~B~~ Italian; 15th century. A Lion Hunt.^c
 54. ~~P~~~~B~~ An unknown Allegorical subject (called by Bartsch "La Puissance de l'Amour"), B. xiii. p. 357, No. 3.
 55. ~~P~~~~B~~ The same, in a retouched state.
 56. ANONYMOUS;^d 15th century. A Turk on Horseback. B. x. p. 52, No. 28.
 57. ANONYMOUS. Solomon Kneeling before an Idol. B. x. p. 1, No. 1.
 58. ROBETTA, Italian; flourished circa 1500. The Virgin and Child, St. John the Baptist, and Mary Magdalene. (Undescribed.)
 59. ROBETTA. The Adoration of the Magi. B. xiii. p. 396, No. 6.
 60. N. MAIR, German; 15th century. The Nativity. B. vi. p. 364, No. 4.
 61. N. MAIR. St. Anne, with the Virgin and Infant Christ. B. vi. p. 366, No. 8.
 62. F. N., 1515; Italian. The Nativity. B. xiii. p. 367, No. 1.
 63. B. M., German; 15th century. Judgment of Solomon. B. vi. p. 392, No. 1.
 64. ZOAN ANDREA, Venetian; flourished circa 1500. Three Cupids. B. xiii. p. 302, No. 13.
 65. GIOVANNI ANTONIO DA BRESCIA, Italian; flourished circa 1500. The Holy Family, with Elizabeth and St. John. B. xiii. p. 320, No. 5.

^a Mr. Ottley states that he thinks this engraving may be the work of Gherardo. Inquiry, vol. i. p. 457.

^b The silver plate from which this impression is taken is now at Florence, and is known as the plate engraved by F. Lippi. See "M. Jules Renouvier des Types et des Manières des Maitres Graveurs. 4to. Montpellier, 1853."

^c The print of this subject, mentioned by Bartsch, xiii. p. 356, No. 1, is described from a coarse copy reversed.

^d This artist is designated by Mons. Duchesne as "the Master of 1480," and as a native of Holland. Most of his plates appear to have been executed with the dry point.

66. MARTIN ZAGEL, German; 15th century. A Lady and Gentleman seated, in a landscape. B. vi. p. 379, No. 16.
67. MARTIN ZAGEL. The Martyrdom of St. Catherine. B. vi. p. 374, No. 8.
68. GIULIO CAMPAGNOLA, Italian; flourished circa 1500. A Youth seated, in a landscape. B. xiii. p. 373, No. 4.
69. GIULIO CAMPAGNOLA. Christ and the Woman of Samaria. B. xiii. p. 370, No. 2.
70.  German; 15th century. Landscape. B. vi. p. 398, No. 1.
71.  German; 15th century. St. Wilhelm, Duke of Aquitain. B. vi. p. 316, No. 1.
72. DOMENICO CAMPAGNOLA, Italian; flourished circa 1513. The Virgin and Child, with St. Catherine and other Saints. B. xiii. p. 381, No. 5.
73. DOMENICO CAMPAGNOLA. A Battle. B. xiii. p. 384, No. 10.
74. DOMENICO CAMPAGNOLA. A Youth and an Aged Soldier, in a landscape. B. xiii. p. 382, No. 8.
75. S., Flemish; commencement of the 16th century. Six subjects from the Passion of Christ (not known to Bartsch).
 1. The Last Supper.
76. S. 2. Christ's Agony in the Garden.
77. S. 3. The Betrayal of Christ.
78. S. 4. The Capture of Christ.
79. S. 5. Christ before the High Priest.
80. S. 6. The Mocking of Christ.
81. LIONARDO DA VINCI (attributed to, by Mr. Ottley), Italian; b. 1452, d. 1519. Female Head, seen in profile.
82. LIONARDO DA VINCI. Heads of Horses.
83. L  German; 15th century. Christ tempted in the Wilderness. B. vi. p. 361, No. 1.
84. ALBRECHT GLOCKENTON, German; 15th century. The Crucifixion. B. vi. p. 349, No. 14.
85. ANONYMOUS, known as the Master of 1515, Italian. Cleopatra. (Not known to Bartsch.)
86. ANONYMOUS, known as the Master of 1515. A Battle. B. xiii. p. 417, No. 17.
87. JACOB WALCH, or DI BARBARINO, known as the Master of the Caduceus,^a German; 15th century. "Cacus."
 "Sopra le spalle dietro dalla coppa,
 Con l'ale aperte gli giaceva un draco."
 DANTE'S INFERNO, Canto xxv.
 (Not known to Bartsch.)
88. JACOB WALCH. The Virgin and Child. B. vii. p. 519. No. 6.

^a An interesting article on this Master and his works by that distinguished connoisseur Ernst Harzen will be found in "Archiv für die Zeichnenden Künste, 1855," p. 210.

ITALIAN, GERMAN, AND DUTCH.

SCREEN 2.—B.

89. GIACOMO RAIBOLINI (son of FRANCESCO FRANZIA), Italian ; flourished 1525. The Infant Christ asleep upon the Cross. (Not known to Bartsch.) Ottley's Inquiry, p. 774, No. 8.
90. GIACOMO RAIBOLINI. The Patron Saints of Bologna. B. xv. 2.
91. LUCAS CRANACH, German ; b. 1470, d. 1553. The Portraits of Frederick III. and John I., Electors of Saxony. (Erroneously described by Bartsch.) B. vii. p. 276, No. 2.
92. LUCAS CRANACH. The Penitence of Chrysostome. B. vii. p. 276, No. 1.
93. MARCANTONIO RAIMONDI, Italian ; b. 1487. The Nativity. In his early, or Bolognese manner. B. xiv. p. 16, No. 17.
94. ALBRECHT DURER, German ; b. 1471, d. 1528. An Old Man seated with a Young Woman, in a landscape. In his early manner. B. vii. p. 103, No. 93.
95. ALBRECHT DURER. The Holy Family. In his early manner. B. vii. p. 63, No. 44.
96. MARCANTONIO RAIMONDI, Italian. Murder of the Innocents, after Raphael. B. xiv. p. 19, No. 18.
97. ALBRECHT DURER, German. St. Hubert. B. vii. p. 73, No. 57.
98. ALBRECHT DURER. The Knight and Death. B. vii. p. 106, No. 98.
- 99*. MARCANTONIO RAIMONDI, Italian. Lucretia, after Raphael. B. xiv. p. 155, No. 192.
- 100*. MARCANTONIO RAIMONDI. Peter Aretine, after Titian. Unique proof. B. xiv. p. 374, No. 513.
101. ALBRECHT DURER, German. Portrait of Melancthon. B. vii. p. 112, No. 105.
102. ALBRECHT DURER. Portrait of Erasmus. B. vii. p. 114, No. 107.
103. MARCO DENTE DA RAVENNA, Italian ; b. circa 1496. God appearing to Isaac, after Raphael. B. xiv. p. 9, No. 7.
104. MARCO DENTE DA RAVENNA. A Battle, after Raphael or Giulio Romano. B. xiv. p. 316, No. 420.
105. HANS BALDUNG GRUN, German ; flourished 1530. Groom with a Horse. B. vii. p. 305, No. 2.
106. GIACOMO CARAGLIO, Italian ; flourished 1526. A Battle, after Raphael. B. xv. p. 93, No. 59.
107. LUKAS VAN LEYDEN, Dutch ; b. 1494, d. 1533. The Dance of the Magdalene. B. vii. p. 402, No. 122.
108. AGOSTINO MUSI (called AGOSTINO VENEZIANO), Italian ; flourished 1515-1535. A Roman Emperor meeting a Warrior. B. xiv. p. 160, No. 196.
109. LUKAS VAN LEYDEN, Dutch. David playing on the Harp before Saul. In his early manner. B. vii. p. 352, No. 27.

110. LUKAS VAN LEYDEN. Mars and Venus. In his last manner. B. vii. p. 411, No. 137.
111. MASTER OF THE DIE, Italian; flourished 1520. Design for Tapestry, by Raphael. Cupids playing with an Ostrich. B. xv. p. 208, No. 33.
112. MASTER OF THE DIE. Cupids wrestling. B. xv. p. 209, No. 35.
113. LUDWIG KRUG, German; flourished circa 1516. The Man of Sorrows. B. vii. p. 538, No. 6.
114. LUDWIG KRUG. The Nativity. B. vii. p. 536, No. 1.

SCREEN 3.—A.

115. GIULIO BONASONE, Italian; flourished 1540. The Rest in Egypt, after Titian. B. xv. p. 129, No. 67.
116. GIULIO BONASONE. Moses Striking the Rock, after Parmigianino. B. xv. p. 113, No. 5.
117. DIRK VAN STAREN, Dutch; flourished 1522–1544. Christ and the Woman of Samaria. B. viii. p. 28, No. 6.
118. DIRK VAN STAREN. Christ meeting Peter on the Sea. B. viii. p. 28, No. 4.
119. DIRK VAN STAREN. St. Luke Painting the Virgin. B. viii. p. 30, No. 9.
120. NICCOLO BEATRICI, Italian; flourished 1540–1562. Christ and the Woman of Samaria, after Michael Angelo. B. xv. p. 247, No. 17.
121. BAREND VAN ORLEY (Etching presumed to be by him), Flemish; b. circa 1430, d. 1560. Margaret of Austria, Governess of the Low Countries, at Prayers, behind her stands her patron saint, St. Margaret. (Not described.)
122. GIORGIO GHISI, Italian; flourished 1540–1578. The Salutation. 1st state. B. xv. p. 384, No. 1.
- 123–134. H. S. BEHAM, German; b. 1500, d. circa 1550. Twelve subjects from the Life of Hercules. B. viii. p. 156, Nos. 96–107.
135. ADAMO GHISI, Italian; flourished 1560–1573. Allegorical Figure of Servitude. B. xv. p. 428, No. 103.
136. ADAMO GHISI. Fishermen. B. xv. p. 429, No. 106.
137. ALBRECHT ALTDORFER, German; b. 1488, d. 1538. 1. Solomon before an Idol, B. viii. p. 43, No. 4.
138. ALBRECHT ALTDORFER. 2. The Crucifixion. B. viii. p. 44, No. 8.
139. ALBRECHT ALTDORFER. 3. The Virgin and Child. B. viii. p. 46, No. 13.
140. ALBRECHT ALTDORFER. 4. An Armed Man leaping into the Water. B. viii. p. 52, No. 29.
141. ALBRECHT ALTDORFER. 5. St. Jerome. B. viii. p. 49, No. 22.
142. ALBRECHT ALTDORFER. 6. A Standard Bearer. B. viii. p. 59, No. 52.

143. BARTHOL BEHAM, German; flourished 1520-1540. 1. St. Christopher. B. viii. p. 87, No. 10.
144. BARTHOL BEHAM. 2. The Virgin and Child. B. viii. p. 87, No. 8.
145. BARTHOL BEHAM. 3. Soldier on Horseback. B. viii. p. 104, No. 49.
146. BARTHOL BEHAM. 4. Battle of Naked Men. B. viii. p. 91, No. 18.
147. DIANA GHISI, Italian; flourished 1573-1588. The Virgin and Child, with the Archangels, Michael, Gabriel, and Raphael. B. xv. p. 446, No. 31.
148. JAKOB BINK, German; flourished 1520-1550. Eve. B. viii. p. 260, No. 1.
149. JAKOB BINK. Adam. B. viii. p. 260, No. 2.
150. JAKOB BINK. Groupe of Three Soldiers. B. viii. p. 283, No. 66.
151. JAKOB BINK. David and Bathsheba. B. viii. p. 262, No. 6.
152. JAKOB BINK. A Standard Bearer. B. viii. p. 282, No. 64.
153. JAKOB BINK. Judith with the Head of Holofernes. B. viii. p. 263, No. 8.
154. JAKOB BINK. Virgin and Child. B. viii. p. 269, No. 20.
155. JAKOB BINK. St. George. B. viii. p. 271, No. 33.
156. JAKOB BINK. St. John and Mary Magdalene (not known to Bartsch).
157. JAKOB BINK. Fortune. B. viii. p. 278, No. 25.
158. JAKOB BINK. Youth with a Skull. B. viii. p. 297, No. 55.
159. BATTISTA FRANCO, Italian; b. 1498, d. circa 1580. Moses striking the Rock. B. xvi. p. 118, No. 2.
- 160-163. HEINRICH ALDEGREVER, German; b. 1502, d. 1562. The History of Lot, in four subjects. B. viii. p. 366, Nos. 14-17.
- 164-167. HEINRICH ALDEGREVER. The Four Evangelists. B. viii. pp. 382-4, Nos. 57-60.
168. ENEA VICO, Italian; flourished 1541-60. Portrait of the Emperor Charles V. B. xv. p. 339, No. 255.
169. GEORGE PENCZ, German; flourished 1530-1550. 1. Abraham entertaining the Angels. B. viii. p. 321, No. 2.
170. GEORGE PENCZ. 2. Abraham discarding Hagar. B. viii. p. 321, No. 3.
171. GEORGE PENCZ. 3. Job. B. viii. p. 322, No. 7.
172. GEORGE] PENCZ. 4. Esther and Ahasuerus. B. viii. p. 322, No. 8.
173. GEORGE PENCZ. 5. Tobit bringing the Angel to his Father. B. viii. p. 325, No. 16.
174. GEORGE PENCZ. 6. Raguel bestows his daughter Sara on Tobit. B. viii. p. 325, No. 18.
175. GEORGE PENCZ. 7. Samson and Delilah. B. viii. p. 327, No. 28.
176. GEORGE PENCZ. 8. Solomon worshipping Idols. B. viii. p. 326, No. 22.

177. GEORGE PENCZ. 9. The Judgment of Solomon. B. viii. p. 326, No. 23.
178. GEORGE PENCZ. 10. Judith and Holofernes. B. viii. p. 327, No. 25.
179. GEORGE PENCZ. 11. Christ blessing Little Children. B. viii. p. 334, No. 56.
180. GEORGE PENCZ. 12. The Daughter of Herodias with the Head of St. John the Baptist. B. viii. p. 327, No. 29.
181. FRANCESCO PRIMATICCIO, Italian; b. 1490, d. 1570. Two Female Figures. B. xvi. p. 306, No. 1.
182. GIAMBATTISTA DE' CAVALLERI, Italian; b. 1525, d. 1587. The Animals coming forth from the Ark. After Raphael.
183. HANS BROSAMER, German; flourished 1537-1550. Christ on the Cross, with the Virgin and St. John. B. viii. p. 458, No. 6.
I. B., German; flourished 1520-40.
184. I. B. 1. Triumph of Bacchus. B. viii. p. 305, No. 19.
185. I. B. 2. Frieze of Children. B. viii. p. 311, No. 35.

DUTCH AND FLEMISH.

SCREEN 3.—B.

186. JAC. MATHAM, Dutch; b. 1571, d. 1631. The Nativity. After Taddeo Zuccaro. B. iii. p. 191, No. 235.
187. PAULUS PONTIUS, or, DU PONT, Flemish; flourished 1630. The Maries weeping over the Dead Body of the Saviour. After Van Dyck. A proof touched on by the painter.
188. HENDRIK GOLTZIUS, Dutch; b. 1558, d. 1617. Portrait of Hendrik Goltzius, life size, by himself. Proof. B. iii. p. 52, No. 172.
189. IGNATIUS MARINUS, Flemish; flourished 1630. The Flight into Egypt. A night scene, after Rubens.^a
190. JAN MULLER, Dutch; flourished 1589-1625. The Martyrdom of St. Sebastian. After J. Van Aachen. Proof. B. iii. p. 273, No. 23.
191. CORNELIUS GALLE, the Elder, Flemish; flourished 1620-1650. Judith cutting off the Head of Holofernes. After Rubens.
192. W. J. DELFF, Dutch; b. 1580, d. ——. Equestrian Portraits of the Princes of the House of Nassau. After Adrian Vander Venne.
193. THEODORE VAN KESSELL, Flemish; flourished 1650. Meleager and Atalanta. After Rubens.

^a The original drawing by Rubens will be found on Screen 4 of Drawings, No. 105.

194. CORNELIUS VISSCHER, Dutch; b. 1610, d. 1670. The Rat-catcher. Proof.^a
195. LUCAS VORSTERMAN, the Elder, Flemish; b. 1580, d. ——. Engraved by the artist during his residence in England, from 1623 to 1631. The Entombment. After Raphael.
196. LUCAS VORSTERMAN. St. George. After Raphael.
197. JAN VISSCHER, Dutch; flourished 1660. The Suttler's Booth. After Philip Wouvermann. Proof.
198. SCHELTE A BOLSWERT, Flemish; flourished 1630. The Mocking of Christ. After Van Dyck. First state.
199. JONAS SUYDERHOEF, Dutch; flourished 1630-1668. Boors Quarrelling. After A. Ostade.
200. JAN WITDOECK, Flemish; flourished 1630. The Adoration of the Magi. After Rubens. Proof.

ETCHINGS BY DUTCH AND FLEMISH PAINTERS.

SCREEN 4.—A.

201. KAREL DU JARDIN, Dutch; b. 1640, d. 1678. Landscape, with a Shepherdess and Cattle in the foreground. B. i. p. 183, No. 31.
202. ADRIAN VAN DE VELDE, Dutch; b. 1639, d. 1672. Landscape, with Peasants attending Cattle. B. i. p. 223, No. 17.
203. P. P. RUBENS, Flemish; b. 1577, d. 1640. 1. St. Francis.
204. P. P. RUBENS. 2. St. Catherine.
205. PAUL POTTER, Dutch; b. 1625, d. 1654. Cows, in a landscape. B. i. p. 52, No. 14.
206. PAUL POTTER. Sheep, in a landscape, with a Shepherd piping. B. i. p. 54, No. 15.
207. ANTONY VAN DYCK, Flemish; b. 1599, d. 1641. Head of Francis Snyders, the Painter. Proof.
208. ANTONY VAN DYCK. The Mocking of Christ. Pure etching.
209. FERDINAND BOL, Dutch; b. 1611, d. 1681. Abraham about to sacrifice Isaac. B. 2de partie, p. 7, No. 1.^a
210. WILLEM PANNEELS, Flemish; flourished 1630. Elijah fed by an Angel. After Rubens.
211. WILLEM PANNEELS. The Nativity. After Rubens.
212. REMBRANDT VAN RHYN, Dutch; b. 1606, d. 1669. Christ healing the Sick. First state: known as the Hundred

^a Bartsch, "Catalogue de Rembrandt, 2 parties, Vienne, 1797," is referred to for the etchings of Rembrandt and his followers.

- Guilder piece: it having sold for that price (equal to about eight guineas) during the lifetime of the painter. B. p. 76, No. 74.
213. FRANS VAN DEN WYNGAERDE, Flemish; flourished 1640. The Flight into Egypt, after John Thomas.
214. REMBRANDT VAN RHYN. 1. Landscape—in the foreground is a Cow drinking. B. p. 200, No. 237.
215. REMBRANDT VAN RHYN. 2. Landscape—a River flows in front, on which are two Swans. B. p. 199, No. 235.
216. REMBRANDT VAN RHYN. 3. Landscape—in the front is a River, and a boat lashed to a Post. B. p. 199, No. 236.
- 217*. REMBRANDT VAN RHYN. 4. Portrait of Ephraim Bonus, an eminent Jewish Physician of Amsterdam. 1st state, with the black ring, only three other impressions being known. From the Verstolk Collection. B. p. 233, No. 278.
218. LUKAS VAN UDEN, Flemish; b. 1595, d. circa 1662. Landscape, known as the Watering-place. After Rubens. Rare and curious state. B. v. p. 51, No. 57.
219. LUKAS VAN UDEN. Landscape, a Woman Milking, B. v. p. 52, No. 59.
220. J. G. VAN VLIET, Dutch; b. 1610, d. ——. St. Jerome. After Rembrandt. B. 2de partie, p. 71, No. 13.
221. ERASMUS QUELLINUS, Flemish; b. circa 1607, d. 1678. Samson rending the Lion. After Rubens.
222. ERASMUS QUELLINUS. Children and young Satyr dancing, in a landscape.
223. JAN LIEVENS, Dutch; b. 1607, d. circa 1663. The Raising of Lazarus. 1st state. B. 2nd partie, p. 24, No. 3.
224. CORNELIUS SCHUT, Flemish; b. 1600, d. 1660. Virgin and Child, with the Infant St. John—an Angel with a wreath.
225. CORNELIUS SCHUT. Virgin and Child, and infant St. John, with four Angels above.

SCREEN 4.—B

226. LODOLFE BAKHUYZEN, Dutch; b. 1631, d. 1709. The Bank of a River, a Yacht seen near the front. B. iv. p. 277, No. 3.
227. LODOLFE BAKHUYZEN. Sea piece, a large Ship of War on the right. B. iv. p. 277, No. 4.
228. PIETER BOUT, Flemish; flourished 1690. River Scene in Winter, figures skating, a booth to the right. B. iv. p. 407, No. 2.
229. PIETER BOUT. River Scene in Winter, figures skating, a sledge to the right. B. iv. p. 408, No. 3.
230. SIMON DE VLIET, Dutch; flourished 1640. Turkeys. B. i. p. 33, No. 18.

231. SIMON DE VLIENER. A Dog seated by his Kennel. B. i. p. 34, No. 20.
232. JAN FYT, Flemish ; b. 1625, d. 1671. Two Dogs, one of them lying down. B. iv. p. 212, No. 12.
233. JAN FYT. Two Dogs in leash. B. iv. p. 212, No. 13.
234. THEODORE STOOP, Dutch ; flourished 1650. 1. A Boy leading a Horse to drink. 1st state. B. iv. p. 95.
235. THEODORE STOOP. 2. Two Horses at Pasturage. 1st state. B. iv. p. 96.
236. THEODORE STOOP. 3. A Horse tied to a stake, a Dog seated before him. 1st state. B. iv. p. 97.
237. D. TENIERS, Flemish ; b. 1610, d. 1690. A Village Festival, with Peasants dancing.
238. JAN BAPTIST DE WAEL, Flemish ; b. 1620, d. ——. A Fisherman disturbed by a herd of Cattle. B. v. p. 6, No. 2.
239. JAN BAPTIST DE WAEL. Pilgrims crossing a Stream. B. v. p. 7, No. 8.
240. JAN BAPTIST DE WAEL. Italian Peasants playing Cards. B. v. p. 7, No. 7.
241. JAN BAPTIST DE WAEL. Italian Peasants quarrelling at Cards. B. v. p. 8, No. 10.
242. ADRIAN OSTADE, Dutch ; b. 1610. d. 1680. The Dance at the Public-house. B. i. p. 381, No. 409.
243. JAN THOMAS, Flemish ; flourished 1650. Shepherds Dancing.
244. ANTONY WATERLOO, Dutch ; flourished 1650. Upright Landscape, with Travellers resting on the road. B. ii. p. 125, No. 122.
245. HERMAN SWANEVELT, Dutch ; b. 1620, d. 1690. Landscape, with Ruins, two figures bearing a Bier. B. ii. p. 298, No. 87.
246. ABRAHAM GENOELS, Flemish ; b. 1640, d. circa 1700. Landscape—on the left two Figures near a Stream. B. iv. p. 360, No. 57.
247. ABRAHAM GENOELS. Landscape—in foreground two Females with Pitchers. B. iv., p. 361, No. 58.
- 248-250. H. NAIWJNCKX, Dutch ; flourished 1650. Three small Landscapes. Before the numbers. B. iv. Nos. 1, 3, 4.
251. JAKOP RUISDAEL, Dutch ; b. circa 1630, d. 1681. Landscape, known as the "Travellers." 1st state. B. i. p. 313, No. 4.
252. MOSES VAN UYTENBROUCK, Dutch ; b. 1600, d. circa 1650. Landscape, with Shepherds and their Flock. B. v. p. 114, No. 55.
253. MOSES VAN UYTENBROUCK. Landscape—on the left a Man standing near a Female. B. v. p. 114, No. 56.
254. MOSES VAN UYTENBROUCK. Landscape—to the left a cavern : in front are a Shepherd and Shepherdess and their Flock. B. v. p. 110, No. 48.

- 255-260. NICOLAAS BERCHEM, or BERGHEM, Dutch; b. 1634, d. 1683. Six subjects, of Goats, Sheep, and Dogs, all etched on one plate. B. v. p. 279, Nos. 49-56. The plate afterwards was cut into six. It is exceedingly rare in this state.
261. NICOLAAS BERCHEM, or BERGHEM. A man mounted on an Ass speaking to a Bagpiper. B. v. p. 257, No. 4.
262. ADRIAN VAN STALBANT, Flemish; b. 1580, d. circa 1660. Landscape, with a Windmill.
263. ADRIAN VAN STALBANT. Landscape, with Farm Buildings.

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CASE III.—ITALIAN.

1. ANONYMOUS, Italian; 16th century. St. Peter. After Domenico Beccafumi or Mecherino. B. xii. p. 71, No. 14.
2. UGO DA CARPI (attributed to), Italian; flourished 1520. Pan. After Francesco Mazzuoli, known as Parmigiano. Oval. B. xii. p. 123, No. 24.
3. ANONYMOUS, Italian. St. Cecilia. The letters Ant. Cre., which are on it, have, no doubt, reference to the designer, probably Antonio Campi of Cremona. B. xii. p. 145, No. 7.
4. UGO DA CARPI, Italian; flourished 1520. David cutting off the Head of Goliath. After Raffaello Sanzio. First state. B. xii. p. 26, No. 8.
5. ANDREA ANDREANI, Italian; b. circa 1540, d. circa 1623. Christ healing the Lepers. After Fra. Mazzuoli, known as Parmigiano. B. xii. p. 39, No. 15.
6. UGO DA CARPI (attributed to), Italian; flourished 1520. Apollo and Pan. After Francesco Mazzuoli, known as Parmigiano. B. xii. p. 123, No. 24.
7. ANONYMOUS, Italian; 16th century. Venus and Cupid. After Francesco Mazzuoli, known as Parmigiano. Not described by Bartsch.
8. ANONYMOUS, Italian; 16th century. An Apostle. After Domenico Beccafumi or Mecherino. B. xii. p. 72, No. 15.

CASE IV.—GERMAN.

9. LUCAS CRANACH, German; b. 1472, d. 1553. The Rest in Egypt. B. vii. p. 279, No. 3.
10. LUCAS CRANACH. St. Christopher. B. vii. p. 283, No. 58.
11. HANS HOLBEIN (attributed to), German; b. circa 1498, d. ——. Christ blessing Little Children.

12. HANS BALDUNG GRUN, German; flourished at the beginning of the 16th century. Adam and Eve. B. vii. p. 306, No. 3.
13. HANS BURGKMAIR, German; b. 1473, d. circa 1559. Death seizing on a Soldier. B. vii. p. 215, No. 40.
14. HANS BURGKMAIR. St. George. First state. B. vii. p. 208, No. 23.
15. JOHANN ULRICH PILGRIM, German; flourished at the end of the 15th century. The Virgin and Child. B. vii. p. 450, No. 2.
16. JOHANN ULRICH PILGRIM. Alcon of Creta delivering his Son Phalerus from a Serpent. B. vii. p. 451, No. 8.

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 Jan van Mabuse—Study for the Head of the Magdalene.
 Rembrandt—Sketch of a Lioness.
 Rembrandt—Landscape.
 Claude—Landscape, with Christ and his Disciples on the Road to Emmaus.
 Philippe de Champaigne—Study of an Infant, supported by the Hand of a Female.
 Albrecht Durer—Study of a Man on Horseback.
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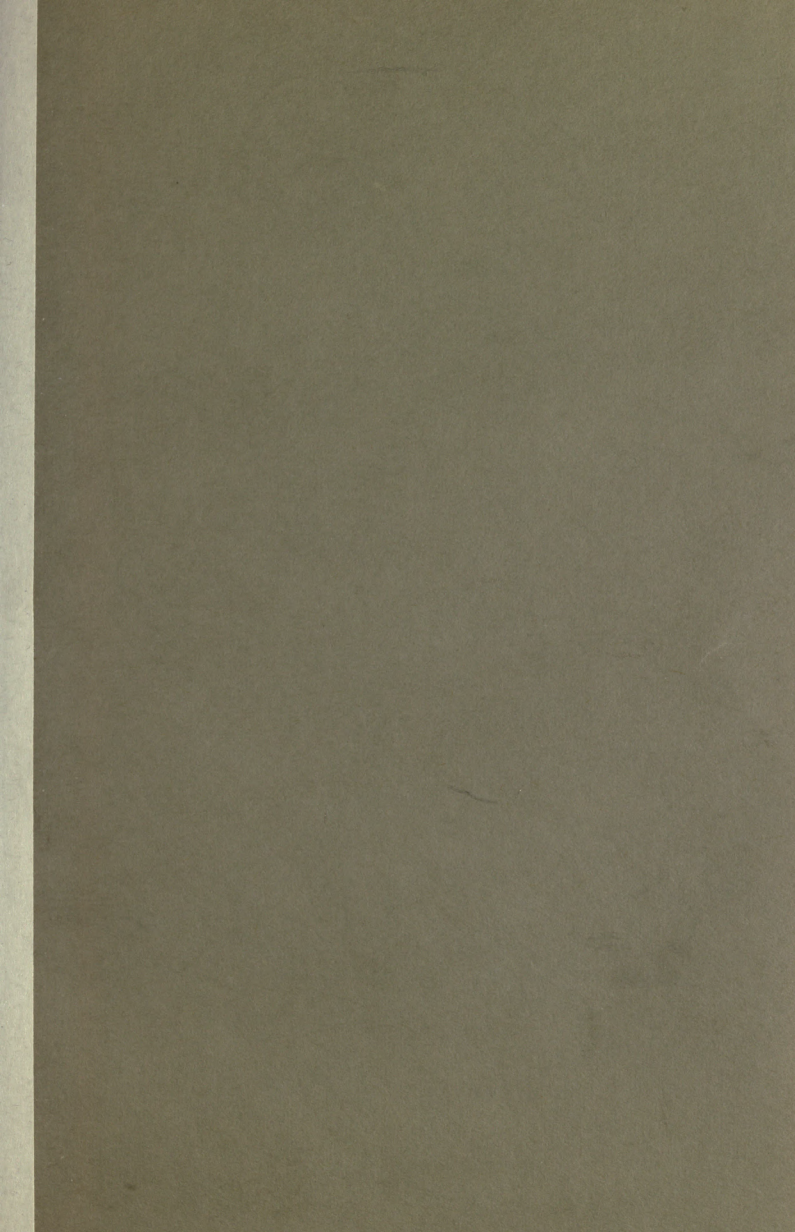
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 Muse (seated), No. 1, Full Face.
 Muse (seated), No. 2, Profile.
 Muse (seated), No. 3, Three-quarter View.
 Severus, Full Face.
 Tiberius, No. 1, Full Face.
 Tiberius, No. 2, Profile.
 Trajan, Full Face.
 Venus, No. 1, Full Face.
 Venus, No. 2, Profile.
 Venus (torso).
 Venus, No. 1 (whole length).
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