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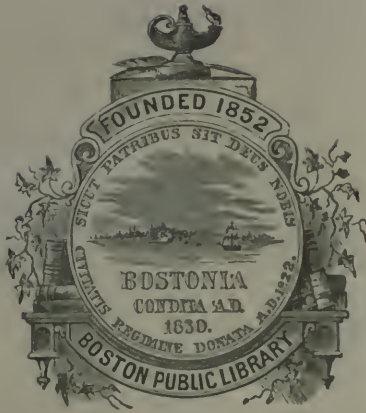
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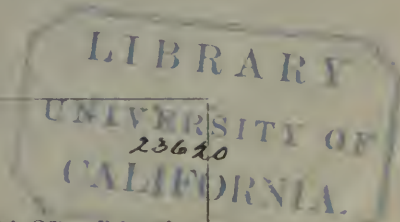
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The Tosti Engravings.

THE GIFT OF THOMAS G. APPLETON, ESQ.

RECEIVED OCT., 1869.



CONTENTS.

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

Total number of prints nearly 6,500.

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BOSTON.

APRIL, 1870.

No. 13.

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

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

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

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

Persons Admitted to use the Library.

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

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

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

The Prince Library.

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

Books Recommended.

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

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

Pamphlets Solicited and Exchanged.

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

To Boston Authors.

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

Memorials of Boston.

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

Special Students

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

The Interleaved Catalogue.

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

LIST OF BOOKS

PLACED IN THE LIBRARY, OR NEWLY LOCATED,
DURING THE MONTHS OF
DECEMBER, 1869, AND JANUARY AND FEBRUARY, 1870.

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

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

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

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

	Shelf. No.		Shelf. No.
The Arts.			
AMATEUR mechanic's workshop. London, 1870 [1869]. 8°	8013.26	BEHREND, F. J. Die Kanalisierung der Stadt Berlin in gesundheitlicher Beziehung. Berlin, 1866. pp. 62. 8°	8013.27
AMERICAN institute of architects. Proceedings of the third annual convention, held in New York, Nov. 16 and 17, 1869. New York, 1869. 4°. *8090.16		BETTO, B. de., called Pinturicchio. See Romano, F. G.	
ANDRESEN, A. Joh. Gotthard v. Müller and Johann Friedr. Wilhelm Müller. Beschreibendes Verzeichniss ihrer Kupferstiche. Leipzig, 1865. pp. 45. 8°	8075.17	BIDWELL, G. H. Treatise on the imposition of [printers'] forms. New York, 1866. sm. 12°. 6110.2	
— and Wegel, R. Der deutsche Peintre-graveur. Leipzig, 1864-66. 3v. 8°	*8065.17	BLANC, (A. A. P.) C. L'œuvre complet de Rembrandt décrit et commenté. Paris, n. d. 2v. 8°	*8065.16
ANGELICO, Fra. See Giovanni, Fra.		BUERGER, W. Musée d'Anvers. Bruxelles, 1862. 12°. *8079a.11	
ARCHITECTURAL review and American builders' journal. By S. Sloan. Vol. 1. Philadelphia, 1869. 8°	*8090.22	CAMPIN, F. Construction of iron roofs. London, [1866]. 4°	8090a.25
ARCHIV für die zeichnenden Künste mit besonderer Beziehung auf Kupferstecher- und Holzschneidekunst und ihre Geschichte. Herausgegeben von K. Naumann, unter Mitwirkung von K. Weigel [und A. Andresen]. Jahrgang 1-14. Leipzig, 1855-68. 14 v. in 13. 8°. *8065.18		— Principles and construction of machinery. London, [1869]. 16°	8018.3
AYRES, G. B. How to paint photographs in water colors. 2d ed. Philadelphia, 1870. 12°	8068.24	CARCENAC, H. Du coton, du chanvre, du lin et des laines en Italie. Paris, 1869. pp. 55. 8°	5653.5
B., J. F. The velocipede, its past, its present and its future. London, 1869. 16°	197.37	— Des laines et des plantes textiles en Portugal et dans ses colonies. Paris, 1869. pp. 40. 8°	5653.5
BALTZER, C. Ein Beitrag zur Entloakrungs-Frage der Städte. Danzig, 1867. pp. 8. 8°	8017.14	— Des laines et des végétaux textiles en Espagne et dans ses colonies. Paris, 1869. pp. 61. 8°. 5653.5	
BARRY, J., Opie, J., and Fusell, or Fuessli, (J.) H. Lectures on painting. Edited by K. N. Wornum. London, 1848. 16°	8067.7	CENTRAL union agriculturist and Missouri valley farmer. J. Behm, editor. Vol. 1. Omaha, 1869. 4°	*5991.9
BARTSCH, F. (J. A.) von. Die Kupferstichsammlung der K. K. Hofbibliothek in Wien. Wien, 1854. 8°	8075.11	CHILD, G. W. The present state of the town sewage question. Oxford, 1865. pp. 34. 8°	8017.18
BAUCHER, F. Œuvres complètes. Méthode d'équitation basée sur de nouveaux principes, revue et augmentée. 13e éd. Suivie des Passes-temps équestres, Dialogues sur l'équitation, Dictionnaire raisonné d'équitation, [etc.]. Paris, 1897. 8°	6003.7	CLAUSSIN, (J. J.) de. Catalogue raisonné de toutes les estampes qui forment l'œuvre de Rembrandt, et des principales pièces de ses élèves. Nouv. éd. Paris, 1824. 8°	*8365.15
BAUDICOUR, P. de. Le peintre-graveur français continué, ou catalogue raisonné des estampes gravées par les peintres et les dessinateurs de l'école française nés dans le XVIIIe siècle. Paris, 1859, 61. 2v. 8°	*8065.13	<i>Note.</i> — Appended, Supplément au catalogue de Rembrandt, suivi d'une description des estampes de ses élèves, [etc.]. Paris, 1828. 8°.	
BEAUMONT, Vicomte E. H. de. Études théoriques et pratiques sur la pisciculture. Paris, [1869]. 18°	6008.7	COLBURN, Z. Locomotive engineering and the mechanism of railways. P. 1-14. London, n. d. f°. *8010.3	
		CONTE-GRANDCHAMPS, —. Rapport sur le percement du grand tunnel des Alpes. [No title-page.] n. p., n. d. pp. 51. 8°	8017.17
		COOK, D. Art in England. London, 1869. 16°	8067.9
		DANTE ALIGHIERI. Dantis Alighierij seplvium. Florentiae, 1783. obl. f°.	*47.C.1
		DAVENPORT F. S. Organ gems. Boston, 1864. obl. 4°. 8042.29	
		DELFORGE, H. Traité des constructions rurales. Contenant vues, plans, coupes, élévations, détails et devis des batiments de ferme. Liège, 1867. f°.	*80.L.1
		DEMAN, E. F. The flax industry. London, 1852. 8°. 8017.19	
		DEVILLEZ, A. (B.) Éléments de constructions civiles. Mous, 1869. 8°	8094.26

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

Shelf. No.

- REED, E. J. Our iron-clad ships; their qualities, performances and cost. London, 1869. 8°. 5052.29
- RITCHIE, R. Treatise on ventilation, natural and artificial. London, 1862. sm. 8°. 8092.3
- ROEBLING, J. A. Long and short span railway bridges. New York, 1899. f°. *80.I.2
- ROMANO, F. G. Cappella reali nella chiesa di S. M. d'Araceeli in 10 tavole. Bernardino Betto (Pinturicchio) *pinx.* [No title-page.] Roma, n.d. f°. **80.L.4
— Le pitture della cappella di Nicolò v. Opere del Beato Giovanni Angelico, esistenti nel Vaticano. Disegnate ed incise a contorni da Francesco Giangiacommo Romano in 10 rami. Roma, 1810. f°. **80.B.2
- ROSS, J. W. The universal decorator. Illustrations by W. Gibbs. [*Anon.*] London, n. d. 4°. *8090a.1
- ROSSINI, L. Gli archi trionfali, onorari e funebri, degli antichi Romani, sparsi per tutta Italia. Roma, [1838]. 1. f°. **80.II.2
- RURAL church architecture. New York, n. d. obl. f°. *80.L.2
- RUSSELL, J. S. On the nature, properties, and applications of steam, and on steam navigation. Edinburgh, 1841. 16°. 8017.13
- SAUZAY, A. Marvels of glass-making in all ages. London, 1870 [1869]. 16°. 8026.22
- SCHNAASE, C. Geschichte der bildenden Künste. 2te Aufl. B. 3. Düsseldorf, 1899. 8°. *4076.13
Contents.— Alchirurgische, byzantinische, muhammedanische, karolingische Kunst.
- SCHUTZENBERGER, M. P. Die Farbstoffe. Deutsche Uebersetzung von H. Schröder. B. 2. Berlin, 1870 [1869]. 8°. 8026.17
- SIBIRE, *Abbé A.* Les luthiers Italiens aux XVII^e et XVIII^e siècles. Nouvelle édition du Parfait luthier, suivie de notes sur les maîtres des diverses écoles, [Par J. Galley]. Paris, 1869. 12°. 8043.6
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- | Whole no. | Title. | Serial no. |
|-----------|---|------------|
| 1-30 | Annalen der Physik, hrsg. v. Gilbert | 1-30 |
| 31-40 | — Same. Neue Folge, | 1-30 |
| 41-76 | Annalen der Physik u. Physikalischen Chemie, hrsg. v. Gilbert | 1-16 |
| 77-106 | Annalen der Physik und Chemie, hrsg. v. Poggenдорff | 1-30 |
| 107-136 | — Same. 2te Reihe (1-30) | 31-60 |
| 137-193 | — Same. 3te Reihe (1-30) | 61-90 |
| 194-196 | — Same. 4te Reihe (1-30) | 91-120 |
| 197-212 | — Same. 5te Reihe (1-16) | 121-136 |
- There are four supplementary volumes. The 1st (published in 1846) is the 106th volume of the whole work, and the 30th of Poggenдорff's first series; the 2d (1841) follows vol. 148 (72 of Poggenдорff), and is numbered 148a; the 3d (1833) follows vol. 107 (87 of Poggenдорff), and is numbered 107a; the 4th (1834) follows vol. 106 (90 of Poggenдорff), and is numbered 106a.
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MALCOLM, J. The bivouac. [London, 1845.] pp. 3. [No title-page.] 8°	405.23	SMYTHIES, Mrs. G. Popping the question; or, the belle of the ball. Philadelphia, n. d. 8°	494.25
MARLIFT, E., pseud. See John, E.		SOUTHWORTH, E. D. E. N. The family doom. Philadelphia, [1869]. 16°	453.24
MARRYAT, F. See Church, F.		— Illeky hall. Philadelphia, [1861]. 8°	754.19
MARTIN, W. Adventures of a sailor boy. Edinburgh, [1869]. 16°	436.5	— The maiden widow. A sequel to "The family doom." Philadelphia, [1870]. 16°	453.25
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NARES, E. Thinks I-to-myself: a serio-ludico, tragico-comico tale. [Anon.] 6th ed. London, 1812. 2 v. In 1. 12°	6579.16	— Ned Franks. By A. L. O. E., [pseud.]. Edinburgh, [1864]. 16°	736.1
NAUMAN, M. D. Twisted threads. Philadelphia, 1870 [1899]. 12°	777.22	— Sheer off. By A. L. O. E., [pseud.]. Edinburgh, [1868]. 16°	736.3
NOBLE traits of kingly men. Edinburgh, [1800]. 16°	727.3	UNCLE John, pseud. Evenings at home [by J. Alkin], in words of one syllable. London, [1853]. sq. 16°	736.24
O'LEARY, C. The lost rosary; or, our Irish girls. Boston, 1870 [1899]. 16°	758.21	VIRGINIA, Cousin, pseud. See Johnson, V. W.	
OMNIBUS, The, of modern romance. New York, 1844. 8°	731.1	WARNER, S. Daisy. [Anon.] London, 1869. 16°	436.6
Contents. — The game of life, by L. Ritchie; Marrying for money, by Mrs. Gore; The omen, by J. Galt; The loaded dice, by J. Banim; Murder will out, by Mrs. Opier; Bertrand de la Croix, or the siege of Rhodes, by G. P. R. James.		WESTON, H. H., and others. The fairy egg, and what it held. By three friends [H. H. Weston, C. Clark, L. Gibbons]. Boston, 1870 [1869]. 12°	725.6
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OUIDA, pseud. See Kame, L. de la.		— Une famille à la campagne. Paris, 1862. 18°	2076.35
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OWEN, R. D. Beyond the breakers. Philadelphia, 1870. 8°	713.22	WOOD, Mrs. H. Roland Yorke. Leipzig, 1899. 2 v. In 1. 16°	710.69
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PHILIP English's two cups. "1692." New York, 1869. 12°	1721.2	YELLOW mask, The: from Household words. Philadelphia, n. d. pp. 47. 8°	1473.12
PIERSON, H. W. Edith Vaughan's victory. Philadelphia, 1870. sm. 12°	439.18	YONGE, C. M. The two guardians. Leipzig, 1899. 16°	710.68
POWELL, M. W. Philip Brantley's lifework, and how he found it. By M. E. M., [pseud.]. New York, 1869. 12°	1496.16		
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ABBAY, R. Diuturnity: or the comparative age of the world. Cincinnati, 1896. 12°	7453.21
ABBOTT, L. Old Testament shadows of New Testament truths. New York, 1870 [1869]. sm. 4°	5426.19
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BAILEY, S. W. Homage of eminent persons to the Book. New York, 1869. 16°	5429a.8	COLLIER, R. L. Every-day subjects in Sunday sermons. Boston, 1870 [1869]. 16°	2098.25
BARING-GOULD, S. Origin and development of religious belief. P. 1. Hæthenism and Mosaism. New York, 1870 [1869]. 12°	2096.18	COLOMBINI, G. Lettere. Pubblicare per cura di A. Bartoli. Lucca, 1856. 8°	474.4
BAYNE, P. The testimony of Christ to Christianity. Boston, 1868. 16°	5439.22	CONTRIBUTIONS to the ecclesiastical history of Connecticut. New Haven, 1861. 8°	5543.46
BIBLE. <i>German.</i> Die Heilige Schrift Alten und Neuen Testaments, herausg. von J. P. Lange. Th. 4, 17. Bielefeld, 1870 [1869]. 2 v. 8°. *7421.2		CROSBY, T. History of the English baptists, from the reformation to the beginning of the reign of George I. London, 1738-40. 4 v. 8°.	*5544.10
<i>Contents.—Th. IV. Josua. XVII. Daniel.</i>		CUMMING, J. The fall of Babylon foreshadowed in her teaching, in history, and in prophecy. London, 1870. 16°	5468.1
<i>Old Testament.</i>		DAVIES, C. N. Lectures on prophecy. London, 1836. 12°	5439.23
— <i>Job.</i> Notes: with a new translation. By A. Barnes. New ed. New York, 1864. 2 v. 12°. 7496.1		DELAURO-DUBEZ, J. J. Aux Incrédules et aux croyants. L'athée redevenu chrétien. Nouv. éd. Paris, 1869. 18°	7458.28
— <i>Psalms.</i> Notes. By A. Barnes. New York, 1868, 69. 3 v. 12°	7496.2	DOOLITTLE, T. Treatise concerning the Lord's supper. Glasgow, 1798. 24°	5469a.6
— <i>Isaiah.</i> Notes. By A. Barnes. New ed. New York, 1869. 2 v. 12°	7496.3	DU BOYS, A. De l'influence sociale des conciles. Paris, 1869. 8°	5564.17
— <i>Daniel.</i> Notes. By A. Barnes. New York, 1867. 12°	7496.4	DWIGHT, H. G. O. Christianity in Turkey: a narrative of the protestant reformation in the Armenian church. London, 1854. 16°	5529.2
<i>New Testament.</i>		EACHARD, J. Works. 11th ed. London, 1705. 8°. *7456.6	
— <i>Burmese.</i> The New Testament; translated into the Burmese from the original Greek. Rangoon, 1866. 12°	5415.7	FÉNELON, F. (de S. de la M.) Demonstration of the existence and attributes of God. 2d ed. London, 1720. sm. 12°	7458.21
— <i>German.</i> Kritisch exegetischer Kommentar über das Neue Testament von H. A. W. Meyer. Abth. 1-4, 6-16. Göttingen, 1861-70. 15 v. in 16. 8°	*5437.6	FORTY hours, The. Boston, 1869. pp. 96. 24°	7449.27
— Commentary on the New Testament. [Matthew—Romans.] By L. R. Paige. Boston, 1844-57. 4 v. 12°	5427.9	GAGE, W. L. Studies in Bible lands. Boston, 1869. 8°. 5426.17	
— <i>Gospels.</i> Notes. By A. Barnes. 25th ed. Revised, with an index, chronological table, etc. New York, 1869. 2 v. 12°	7496.5	GOSPEL church [Longwood], The, short service. Boston, 1865. pp. 26. 12°	7443.14
— <i>Acts.</i> Notes. By A. Barnes. 20th ed. New York, 1869. 12°	7496.6	GOULBURN, E. M. The pursuit of holiness. New York, 1870 [1869]. 12°	2108.21
— <i>Romans.</i> Notes. By A. Barnes. 9th ed. New York, 1869. 12°	7496.7	GOULD, S. Baring. See Baring-Gould, S.	
— <i>First Corinthians.</i> Notes. By A. Barnes. New York, 1869. 12°	7496.8	GRANT, A. H. The church seasons historically and poetically illustrated. London, 1869. 16°	5544.22
— <i>Second Corinthians and Galatians.</i> Notes. By A. Barnes. New York, 1859. 12°	7496.9	HAMMOND, E. P. The better life, and how to find it. Boston, 1869. 16°	2099.26
— <i>Ephesians, Philippians, and Colossians.</i> Notes. By A. Barnes. New York, 1863. 12°	7496.10	HARDINGE, E. Modern American spiritualism. 2d ed. New York, 1870. 8°	7602.19
— <i>Thessalonians, Timothy, Titus, and Philemon.</i> Notes. By A. Barnes. New York, 1869. 12°. 7496.11		HARVARD, Senior, <i>pseud.</i> See Ward, H. D.	
— <i>Hebrews.</i> Notes. By A. Barnes. New York, 1868. 12°	7496.12	HENGSTENBERG, E. W. Egypt and the books of Moses. From the German by R. D. C. Robinsons. With additional notes by W. C. Taylor. Edinburgh, 1845. 8°	7423.8
— <i>James, Peter, John, and Jude.</i> Notes. By A. Barnes. New York, 1868. 12°	7496.13	HISLOP, A. The two Babylons; or, the papal worship proved to be the worship of Nimrod and his wife. 3d ed. Edinburgh, 1862. 8°	5465.6
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BLENKINSOPP, E. L. The doctrine of development in the Bible and in the church. London, 1869. 12°	5427.8	— Select works. London, 1856-66. 6 v. 8°	*5497.5
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☞ We wish to obtain all the volumes not here named, to complete ourset.		— The pope and the council. From the German. Boston, 1870 [1869]. 16°	2104.17, and 5464.34
BROWN, T. B. Thoughts on the Sabbath. 2d ed. Alfred Center, N. Y., 1869. 16°	5437.47	KELLY, J. F. History of the churches of New Bedford. [Anon.] New Bedford, 1869. 12°	5549.16
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BUNSEN, C. C. J. von. God in history. From the German by S. Winkworth. With preface by A. P. Stanley. Vol. 3. London, 1870. 8°. 5436.4		LINDSAY, C. Evidence for the papacy, from the Holy Scriptures and from primitive antiquity. London, 1870. 8°	5465.18
BURR, E. F. Pater mundi; or, modern science testifying to the Heavenly Father. Vol. 1. Boston, 1870 [1869]. 16°	2096.19	LUDLOW, <i>Shropshire, Eng.</i> Churchwardens' accounts, 1540 [-1600]. Edited by T. Wright. [London,] 1869. sm. 4°	*2427.4
BUSCH, M. Geschichte der Mormonen. Leipzig, [1869]. 16°	5545.14	MAN next to God in his original status and final destiny. A plea for redemption. London, 1870 [1869]. 16°	7458.19
CAPPELLETTI, G. Le chiese d'Italia dalla loro origine sino ai nostri giorni. Venezia, 1844-64. 19 v. 8°	*5513.31	MARET, H. L. C. Du concile général et de la paix religieuse. Paris, 1869. 2 v. 8°	5526.1
CIVILTÀ, La, cattolica. Indice delle materie nei dodici volumi che formano la sesta serie. Roma, 1868. 8°	*7491.1	MARTIN, F. De l'avenir du protestantisme et du catholicisme. Paris, 1869. 8°	5465.19
		MATHER, C. Ornaments for the daughters of Zion. A discourse. 3d ed. Boston, 1741. sm. 12°. *—82.18	
		MEIGNAN, (G. R.) Le monde et l'homme primitif selon la Bible. Paris, 1869. 8°	5426.18
		MELIA, P. The origin, persecutions, and doctrines of the Waldenses. London, 1870. 1. 8°. *—5520.26	
		MOBERLY, G. Brightstone sermons. London, 1869. 16°	7452.26

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PALMER, R. Remember me; or, the holy communion. Boston, [cop. 1855]. 12°	5466.25
PLITT, H. Zinzendorfs Theologie. B. 1. Gotha, 1869. 8°	5465.26

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

RHODES, M. J. The visible unity of the Catholic church. London, 1870. 2v. 8°	7451.18
RODRIGUES, H. Les origines du sermon de la montagne, [avec un appendice]. Paris, 1868. 8°. 7423.10	
RULE, W. II. History of the Inquisition. London, 1868. 8°	5325.5
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SHIRAS, A. The Christian festivals. Philadelphia, 1870 [1869]. 16°	2108.22
SMITH, W. The book of Moses, or the Pentateuch in its authorship, credibility, and civilisation. Vol. 1. London, 1868. 8°	7423.9
SPAKMAN, T. H. Divisions in the society of friends. Philadelphia, 1869. pp. 63. 16°	*5549a.11
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Contents.—Observation of the Lord's-day recommended, by T. Taylor; added prayers for the Lord's day, by M. Henry. Boston, 1792.—Remarks on the observation of the Lord's day, by a tythingman. Cambridge, 1816.—The people's rights re-claimed. New York, 1825.—Account of memorials to congress praying that the mails be not transported on the sabbath. Boston, 1825.—Sunday mails. Philadelphia, 1839.—The Sunday question, by J. E. Calhoun. n. p., 1853.—Suggestions on the better employment of the first day of the week. Philadelphia, 1854.—What is Sabbath-breaking? Edinburgh, 1868.

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

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ell, by a working-man. Manchester, 1856.—The American Sabbath, by R. Patterson. Philadelphia, n. d.—Abuses and uses of church-going, by W. R. Alger. Boston, 1868.	
TIZZANI, V. Les conciles généraux. Traduction de l'original italien et inédit par J. A. Doussot. T. 3, 4. Paris, 1869. 2v. 8°	7522.2
Contents.—Vol. III. Les conciles d'Occident. IV. Le 5 ^e concile général de Latran et le concile de Trente.	
TOWNSEND, L. T. The controversy between true and pretended Christianity. Boston, 1869. pp. 82. 16°	5469a.3
TOWNSON, J. Gospel truths in parochial sermons. London, 1861. 16°	7458.24
TRELAWNY, C. T. C. Perranzabuloe, the lost church found. [6th ed.] London, 1868. 16°	5549.19
UPHAM, C. W. Salem witchcraft and Cotton Mather. Morrisania, 1869. 1. 8°	5600a.39
URLIN, R. D. John Wesley's place in church history. London, 1870. 16°	5559a.10
VAUGHAN, C. J. Last words in the parish church of Doncaster. London, 1869. 16°	7443.15
WARD, H. D. The gospel of the kingdom. By Senior Harvard, [<i>pseud.</i>]. Philadelphia, 1870 [1869]. 8°	7452.20
WASSERTRILLING, H. Malbath Nachhülfl. Produkte neuhebräischer Literatur, poetisch bearbeitete Legenden und Mythen aus Talmud und Midrasch. Breslau, 1866, 68. 2v. sm. 8°	5487.4
WATERLAND, D. Review of the doctrine of the eucharist. Oxford, 1868. 16°	5466.24
WEISS, C. History of the French protestant refugees. Translated from the French] by F. Hardman. Edinburgh, 1854. 8°	5523.3
WEST, G. Defence of the Christian revelation: [or] observations on the resurrection of Christ. And observations on the conversion of St. Paul, by G. Lytelton. London, 1748. 8°	7430.3
WHATELY, K. Historic doubts relative to Napoleon Buonaparte. From the 11th London ed. Andover, 1870. pp. 48. 12°	5454.39
— Peculiarities of the Christian religion. From the 7th London ed. Andover, 1870. 12°	5454.39
WHICHCOTE, B. Moral and religious aphorisms. Collected by Dr. Jeffery. Re-published with additions, by S. Salter. Added, letters. London, 1753. 8°	7457.19
WILLIAMS, B. W. Old South chapel prayer meeting: its origin and history. [Anon.] Boston, 1869. 16°	5449a.24
WOOD, J. G. Bible animals; being a description of every living creature mentioned in the Scriptures from the ape to the coral. [With illustrations.] New York, 1870 [1869]. 8°	2084.1

THE TOSTI ENGRAVINGS.

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

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

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

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

Contents.—1. Engraved title; 2. Constantine's address to his troops, in the Sala di Costantino; 3-34. Battle of Constantine against Maxentius, in the same; 4. The baptism of Constantine, in the same; 5. Rome presented by Constantine to Silvester, in the same; 6. Heliodorus driven from the temple, in the Sala d'Eliodoro; 7. The mass of Bolsena, in the same; 8. Defeat of Attila, in the same; 9. The deliverance of St. Peter from prison, in the same; 10. Ceiling, in the same, representing Jehovah's appearance to Noah, Jacob's vision, Moses at the burning bush, and the sacrifice of Isaac; 11. The school of Athens, in the Camera della segnatura; 12. Allegorical figures, namely, Prudence (by some called Jurisprudence), Moderation, and Strength. Beneath, Justinian publishing the Digest and Gregory IX giving

Shelf. No.

Shelf. No.

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

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

AQUILA, P. Imagines Farnesiani cvblici Romæ ab Annibale Carracio æternitati pictæ. Romæ, n. d. 26 pl. f° pl. 1-13 of \mathcal{C} , A.6.1 and 66-78 of \mathcal{C} , A.3.2

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Shelf. No.

BUONARROTI, Michel-Angelo, *continued.*

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

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

Contents.—1. Outline of the ceiling, engraved by D. Cuneo; 2. Joel, by the same; 3. Libyan sibyl, by A. Fabri; 4. Isaiah, by the same; 5. Jonah, by the same; 6. Zechariah, by the same; 7. Judith and Holofernes, by the same; 8. Haman, by D. Cuneo; 9. David and Goliath, by L. Fabri; 10. The brazen serpent, by the same; 11. Persian sibyl, by the same; 12. Ezekiel, by D. Cuneo; 13. Erythraean sibyl, by the same; 14. Jeremiah, by the same; 15. Daniel, by A. Fabri; 16. Cumean sibyl, by the same; 17. Delphian sibyl, by the same; 18. Achim and Ammiadab, by D. Cuneo; 19. Eleazar and Marthan, by A. Cuneo; 20. Jacob and Joseph; 21. Azor and Nahshon, by A. Fabri; 22. Salmon, by D. Cuneo; 23. Uzziah, by the same; 24. Rehoboth, by the same; 25. Zerubbabel, by P. Savorelli; 26. Hezekiah, by the same; 27. Asa, by the same; 28. Jesse, by the same; 29. Josiah, by D. Cuneo; 30. The temptation and expulsion, by the same; 31. The deluge, by A. Fabri; 32. The creation of vegetation, and of the sun and moon, by D. Cuneo; 33. Creation of Adam, by the same; 34. God dividing light from darkness, by the same; 35. Creation of Eve, by the same; 36. Creation of sea-animals, by the same; 37. Noah's sacrifice, by G. Carattini; 38. Noah's drunkenness, by the same; 39. Daniel, by G. Volpi; 40. Zechariah, by the same; 41. Delphian sibyl, by the same; 42. Erythraean sibyl, by the same; 43. Cumean sibyl, by the same; 44. Joel, by the same; 45-60. The last judgment, by C. M. Metz.

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

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

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

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

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

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

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

CANOVA, A., *continued.*

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

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

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

CANOVA, A., *continued.*

54. The game of pentaltha or astragala, by A. Testa; 55. Trying the sharpness of Cupid's arrows (See 53), by L. Cuneo; 56. Cupid crowning a sleeping beauty, by the same; 57. Calliope and Homer, by G. M. de Boni; 58. Erato and Euterpe, by D. Marchetti; 59. Polyhymnia and Mneimosyne, by M. Torrens; 60-69. Dancing girls, by G. M. de Boni, L. Cuneo, G. d'Este, and G. Petriani.

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

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

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

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

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

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

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

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

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

Contents.—1-4. Frescoes in the church of San Silvestro di Monte Cavallo, in Rome, by D. Zampieri (Domenichino), namely: 1. Esther sitting on the throne with Ahasuerus, engr. by A. Bertini; 2. Esther before Ahasuerus, engr. by N. Aureli; 3. David dancing before the ark, engr. by G. Balestra; 4. Judith showing the head of Holoternes, engr. by I. Bonajuti; 5. Adoration of the shepherds, by A. van der Werf, engr. by P. Bettelini; 6. Mother and child with bird, by G. F. Barbieri (Guercino), engr. by the same; 7. Belshazzar beggins, by F. Grimaldi, by P. X. Fabre, engr. by the same; 9. 10. Cupid with bow, and Cupid trying his arrow's point, by S. Tofanelli, engr. by G. Folo; 11. The presentation of

ENGRAVINGS, continued.

Christ in the temple, by V. Camuccini, engr. by A. Ricci- ciani; 12. The incredulity of St. Thomas, by the same; 13. La Pietà, by the same, engr. by P. Bettelini; 14. Murder of the innocents, by N. Poussin, engr. by G. Folo; 15. Madonna of the rosary, with St. Dominic and St. Catherine of Siena, by G. B. Salvati (Sassoferrato), engr. by G. Balestra; 16. Salus infirmorum (Madonna and child), by the same, engr. by P. Folo; 17. Madonna and child in a glory, St. Thomas and St. Jerome standing below, by Guido Reni, engr. by P. Bettelini; 18. Conspiracy of Catiline, by Salva- tor Rosa, engr. by F. Rati- naldi; 19. Joseph and Potiphar's wife, by J. Bilivert, engr. by the same; 20. Cephalus and Procris, by P. Ben- venuti, engr. by the same; 21. Herodias receiving John the Baptist's head in a charger, by Guercino, engr. by the same; 22. Rape of Europa, by Paolo Cagnari, or Caiari (Paul Veronese), engr. by the same and P. Bet- telini; 23. Aurora, the fresco in the Palazzo Rospi- gliosi, by Guido Reni, engr. by F. Rainaldi; 24. John the Bap- tist, by Guido Reni, engr. by Raffaello Morghen; 25. Endymion sleeping, by Guercino, engr. by An- gelo; 26. The Eternal Father, by V. Camuccini, engr. by P. Bettelini.

Note.— There are two other volumes nearly duplicates of this, one having the plates transposed, the other lack- ing No. 14 and 17.

[After various paintings, etc.] n. p., v. d. 50 pl. sin. f° ℄, A. 6.2

Contents.— I. A hermit (J. L. Gerusius), accompanied by two boys, painted and engraved by F. Villanena; 2. A beggar, by the same; 3. A blind beggar, by the same; 4. A erier with his bell, etc., by the same; 5. A Roman antiquary, by the same; 6. A mendicant friar (F. de Ribaldis), by the same; 7. A man with a cloak and a dog, by the same; 8. Madonna and child, by P. Mignard, engraved by J. B. de Poilly; 9. Madonna and child, by P. Testa, engr. by G. B. Testa; 10. St. Peter delivered from prison, painted and engr. by P. Testa; 11. The sacrifices, by Raffaello Motta (Raffaellino da Reggio), engr. by — ("a fe"); 12. Nativity of the Virgin, by G. Pippi (Giulio Romano), engr. by —; 13. The visitation, by P. Barocci, engr. by L. J. 14. Ma- donna and sleeping child, by Guido Reni, engr. by G. Bloemaert; 14a. The Virgin and child at the cross, with God and angels, by P. Testa; 15. Virgin and child in crescent moon, with St. Francis of Assisi and St. Jerome below, by L. Caracci, engr. by Girolamo Rossi, the elder; 16. The raising of Lazarus (?), by J. Roberti ("Tintoretto"), engr. by —; 17. The Holy family, by A. Allegri (Correggio), engr. by G. Faccioli; 18. St. Cecilia, by Raphael, engr. by P. Thomassin; 19. Santa Bibiana refusing to sacrifice to false gods, by P. Berretti (Pietro da Cortona), engr. by G. B. Mercati; 20. Madonna and child, with St. Roch and St. Sebastian, by F. F. Barocci or Barocci da Urbino, engr. by C. Bloemaert; 21. Virgin and child in glory, by C. Maratti, engr. by —; 22. Moses and Aaron before Pharaoh, by F. Zuc- caro, engr. by —; 23. Holy family, by L. Caracci; 24. Creation of Eve, by F. Zuccaro, engr. by C. Corti; 25. Holy family, painted and engr. by B. Bisi (Padre Pitorini); 26. Holy family, by Raphael, engr. by F. de Poilly; 27. Coronation of the Virgin, by Ludovico il Moro, engr. by G. B. Mercati; 28. Christ at the well, by Michel-Angelo, engr. by the same; 29. The nativity, by G. Romano, engr. by A. Ghisi; 30. The de- scent from the cross, model of a bas-relief by Michel-Angelo, engr. by I. Fedor; 31. Madonna and child in the clouds, with Michael, Gabriel, and Raphael below, by Raphael, engr. by D. Ghisi; 32. The Martyrdom of St. Placidia and St. Flavia, by Correggio, engr. by —; 33. Holy family, by Correggio, engr. by G. B. Mercati; 34. St. Andrew, by G. Cagnacci, engr. by D. Cuneo; 35. St. Peter, by Guido Reni, engr. by V. Zarlatti; 36. The adoration of the magi, by G. Chiari, engr. by B. Parat; 37. St. Margaret, by Annibale Caracci, engr. by C. Bloemaert; 38. St. Roch distributing his goods to the poor, by Annibale Caracci, engr. by —; 39. Unknown, by — engr. by —; 40. —, by L. Caracci, engr. by —; 41. Incredulity of St. Thomas, by G. F. Barbieri (Guercino), engr. by G. B. Pasqualini; 42. Christ seized in the garden, by the same; 43. The last trump, by the same; 44. Christ giving the keys to St. Peter, by the same; 45. The Holy family, with angels offering re- freshments, painted and engr. by P. Testa; 46. St. Roch and two bishops interceding with the Virgin and child for the cessation of the plague, by the same; 47. Martyrdom of St. Erasmus, by the same; 48. Madonna and sleeping child, by the same; 49. Martyrdom of St. Sebastian, by Guido Reni, engr. by F. Fiorini; 50. Ma- donna with the basin, by Giulio Romano, engr. by —.

[After various paintings, sculptures, etc.] n. p., v. d. 21 pl. f° ℄, A. 6.6

Contents.— 1. Pope Sixtus IV, by F. Melozzo da Forlì, engr. by F. Garzoli; 2. A saint with his foot upon a demon, by — engr. by —; 3. The crucifixion, by Guido Reni, engr. by G. Volpato; 4. Beatrice Cenci, by Guido Reni, engr. by Benjamin del Vecchio; 5. Madonna and child, by Francesco Francia Raibolini, engr. by F. Zuliani; 6-15. B. Thorvaldsen's Apostles, engr. by P. Folo; P. Fontana; P. Marchetti; P. Bet- telini; 16. Holy family and angels, by D. Zampieri, (called Domenichino), engr. by A. Ricciani; 17. St. Sebastian, by G. F. Barbieri, (called Guercino), engr. by G. Folo; 18. The prodigal son, by the same, engr. by F. Ghigi; 19. David and Abigail, by the same, engr. by G. F. Bar- cetti; 20, 21. Columns of Raphael's Loggia, with small outlines of his frescoes, engr. by H. Maina and B. Pinelli.

ENGRAVINGS, continued.

[In outline, without letter of any kind, repre- senting the history of the true cross, the na- tivity, the sibyls, the apostles, the early fathers, etc.] n. p., n. d. f° pl. 9-26 of ℄, A. 7.1 See also Landscapes.

FEOLI, V. [Camera del Museo Vaticano. Roma.] n. d. f° ℄, B. 2. 1-3

Note.— B. 2. 1 has 26 plates, of which the first 24 are engraved by Feoli, the 25th by G. Balzar, and the 26th by G. Balzar and G. Bianchi; B. 2.2 has all of these but the last; and B. 2.3 has all but the last two.

FLORENCE. Azioni gloriosi degli uomini illustri fiorentini, espresse co' loro ritratti, nelle real galleria di Toscana. [Firenze.] n. d. 54 pl. obl. f° ℄, D. 2.4

— Imperiale e reale galleria, pubblicata con incisioni in rame da una società, ed illustrata da F. Ranalli. Firenze, 1841-18. 3 v. f° ℄, D. 3.2

FOLO, G. Studio del disegno ricavato dall'estremità delle figure del celebre quadro della trasfigura- zione di Raffaello, delineato del V. Camuccini. Roma, [1898]. 31 pl. f° ℄, D. 1.5

FREZZA, G. G. [Engravings from various paintings by D. Zampieri (Domenichino)]. n. p., n. d. 8 pl. f° pl. 26, 27, 31-36 of ℄, A. 6.3

Contents.— 26. Sacrifice of Iphigenia; 27. Venus and the Graces, illustrating Apuleius, Metamorphosis, book 2; 31. Pan offering to Diana; 32, 33. Cupids; 34. Latona with Apollo and Diana; 35, 36. Cupids.

[Engravings from various paintings by F. Alba- no.] 13 pl. f° pl. 16-25, 28-30 of ℄, A. 6.3

Contents.— 16. The fall of Phaeton; 17-24. Heads and ornaments; 25. Neptune and Galatea; 26. Illustration of Ovid, Metam. ii, 250, 61; 27. A faun drinking; 30. Il- lustration of Ovid, Metam. ii, 272-75.

GIUNTOTARDI, F. [Twelve landscapes after G. Poussin.] n. p., n. d. [No title-page.] f° ℄, B.4.1

GUIDI, T., called Masaccio. Le pitture di Masaccio esistenti in Roma nella basilica di S. Cle- mente, colle teste lucidate dal C. Labruzzi, e pubblicate da G. dall' Armi. Roma, 1830. 44 pl. obl. f° ℄, C.6.1

Note.— The plates are without the name of any en- graver.

IVORY and glass, Works of art in. n. p., n. d. f° ℄, B.8.2

Note.— This work contains 97 plates, and these without letters. It has no title-page, but is lettered "la back," "Avori e vetri."

LANDSCAPES. n. p., n. d. 23 pl. f° ℄, B.4.2

Contents.— 1-11. Scenes after G. Poussin, engr. by G. Cuneo; 12. The mill, by Claude Gellée (Claude Lor- rain), engr. by W. F. Gmelin; 13. The temple of Venus, by the same; 14. I scopolari del Pussino, by N. Poussin, engr. by W. F. Gmelin; 15, 16. Falls of Tivoli, drawn and engr. by W. F. Gmelin; Falls of the Velino, near Terni, by the same; 18. The grotto of Neptune, at Tivoli, by the same; 19. Il temporale del Pussino, by G. Poussin, engr. by W. F. Gmelin; 20. The flight into Egypt, by Claude Lorrain, engr. by W. F. Gmelin; 21. Rinaldo and Armida, by G. Pannini, engr. by W. F. Gmelin; 22. Acis and Galatea, by Claude Lorrain, engr. by W. F. Gmelin; 23. A group of yppresses planted by Michel-Angelo in a court-yard of the Carthusian mon- astery adjoining the church of S. Maria degli Angeli, in Rome, by F. Sabiet, engr. by — (proof before let- ters).

— Same. n. p., n. d. 25 pl. obl. f° ℄, B.4.3

Contents.— 1. The mill, by Claude Gellée (Claude Lorrain), engr. by W. F. Gmelin; 2. The temple of Venus, by the same; 3. The flight into Egypt, by the same; 4. I scopolari del Pussino, by N. Poussin, engr. by W. F. Gmelin; 5. Acis and Galatea, by Claude Lorrain, engr. by W. F. Gmelin; 6. Falls of Tivoli, drawn and engr. by W. F. Gmelin; 7. Rinaldo and Armida, by G. Pannini, engr. by W. F. Gmelin; 8. Il temporale del Pus- sino, by the same; 9. The falls of Tivoli, drawn and engr. by W. F. Gmelin; 10. Grotto of Neptune at Tivoli, by the same; 11. Falls of the Velino, near Terni, by the same; 12. Landscape (with the motto "Aegria est que praebet aquas," etc.), by Claude Lorrain, engr. by A. Porretta; 13. Landscape (with the motto "Ivra nihil est rigvi plucant," etc.), by N. Poussin, engr. by A. Valli and A. Testa; 14. Landscape (with the motto "Iuniperi gravis umbra," etc.), by Claude Lorrain, engr. under the direction of G. Volpato; 15. Landscape, with Orpheus playing on the lyre, by N. Poussin, engr. by P. Par- boni; 16. A youth devoured by a serpent, by N. Pous- sin, engr. by A. Valle and A. Testa; 17. Repose of the Holy family during the flight into Egypt, by Claude Lorrain, engr. by G. Volpato; 18. Temple at Delphi, by the same; 19. The adventures of Phocion, by N.

LANDSCAPES, continued.

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

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

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

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

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

LOUIS XV. Le sacre de Louis XV. dans l'église de Reims, le 25 octobre, 1722. n. p., n. d. 47 pl. f° \mathcal{L} , C.8.1

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

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

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

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

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

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

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

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

Shelf. No.

OTTAVIANI, G. and C., continued.

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

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

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

— Same. 49 pl. f° \mathcal{L} , C.5.2

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

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

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

PETITOT, E. A. Feste celebrate in Parma, per le nozze del reale Infante duca Ferdinando di Borbone con l'arciduchessa d'Austria Maria Amalia, l'anno MDCCCLXIX. [Parma,] n. d. 41 pl. f° \mathcal{L} , C.8.2

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

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

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

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

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

Shelf. No.

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

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

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

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

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

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

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

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

RAFFAELLO SANTI, *continued.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Shelf. No.	Shelf. No.
ROSASPINA, F. La pinacoteca della pontificia accademia delle belle arte in Bologna. Bologna, 1830. 72 pl. f° \mathcal{T} , D. 2.2	SCRIVERIUS, P. <i>continued.</i> cisi, ac fideliter descripti. Harlemi, 1650. 40 pl. f° \mathcal{T} , D. 2.3
ROSSI, D. de. Raccolta di statue antiche e moderne, illustrata colle sposizioni a ciascheduna immagine di P. A. Maffei. [3d ed.] Roma, [1825]. 156 pl. f° \mathcal{T} , D. 2.1	<i>Note.</i> —Painted by P. P. Rubens, A. Moro, Tiziano Vecellio (Titian), J. Mostart, Lucas van Leyden, Kogier van Brughe, and J. van Eyck.
<i>Note.</i> —Engraved by C. Randon, F. F. Aquila, N. Dorigny, F. Garzoli, J. B. de Poilly, R. van Audenarde, or Oudenerde, F. Andriol, G. G. Frezza, F. de Poilly, and A. M. Zanetti. The engraved title of the first ed., 1704, is retained in this edition.	STUART, J. [Engravings, chiefly architectural, of antiquities of Athens, etc.] n. p., n. d. 2 portraits, 191 pl. f° \mathcal{T} , B. 3.1
ROSSI, Giovanni Giacomo. Disegni di vari altari e cappelle nelle chiese di Roma. Roma, [1713]. 50 pl. f° \mathcal{T} , D. 1.1	TESTA, P. Raccolta di opere varie, inventate, ed incise all' aqua forte, in xxxii ramli. Roma, n. d. f° pl. 37-66 of \mathcal{T} , A. 6.3
— Insignium Romæ temporum prospectus exterioris interiorisque a celebrioribus architectis inventi. [Rome,] 1684. 72 pl. f° \mathcal{T} , D. 1.3	THORVALDSEN, B. Collezione di tutte le opere inventate e scolpite, incisa a contorni con illustrazioni del abate Misserini. Roma, 1831. 128 pl. 2 v. f° \mathcal{T} , C. 7.1
ROSSINI, L. Gli archi trionfali, onorari e funebri degli antichi Romani sparsi per tutta Italia, disegnati, misurati, restaurati ed incisi e brevemente descritti ed illustrati. Roma, [1836]. 76 pl. f° \mathcal{T} , C. 4.3	<i>Note.</i> —Plates 35 and 108 are engraved by A. Banzo, pl. 100 by F. Fontana, the rest by F. Garzoli. There are a few duplicate plates, and some plates and pages of the text are missing.
RUBENS, P. P. La gallerie du palais Luxembourg, dessinée par Nattier, et gravée par les plus illustres graveurs du temps. Paris, 1710. 25 pl. f° \mathcal{T} , C. 7.5	UGGERI, A. Della basilica Vipla nel foro Tralano istoria e ristavrazione. n. p., n. d. 51 pl. f° \mathcal{T} , D. 2.5
<i>Contents.</i> —a. Portrait of Rubens, by A. van Dyck, engr. by J. Audran; b. Full-length portrait of Maria de' Medici in the dress and character of Minerva, by J. B. Massé; c. Full-length portrait of Francesco de' Medici, grand duke of Tuscany, father of Maria de' Medici, by G. Edelinck; d. Full-length portrait of Joanna of Austria, grand duchess of Tuscany, wife of Francesco de' Medici, by G. Edelinck; 1-21. A series of emblematical engravings, illustrative of the principal events in the life of Maria de' Medici, by L. de Chastillon, G. Duchange, A. Loir, J. Audran, A. Trouvain, B. Audran, B. Picart, C. Simonneau, and C. Vermeulen.	VANNI, G. B. [Fresco in the dome of the cathedral at Parma, representing the assumption of the Virgin, painted by Antonio Allegri (Correggio)]. Roma, n. d. f° pl. 1-15 of \mathcal{T} , A. 5.3, and 9-23 of \mathcal{T} , A. 5.2
SARTI, A. A. [Ancient Roman ruins.] pl. 26 pl. f° pl. 26-31 of \mathcal{T} , B. 2.2	VANNUCHI, A. or Agnolo, A. d', called Andrea del Sarto. La vita di S. Gio. Battista. e le quattro principali virtù dipinte a fresco nel cilostrò della gliu compagnia dello Scanzo, ed ora incise in xiv. tavole. Firenze, 1754. f° pl. 1-14 of \mathcal{T} , A. 5.1
<i>Contents.</i> —26. Temple of Fortuna virilis; 27. Porta maggiore; 28. Temple of Peace; 29. Arch of Constantin; 30-31. Piazza del popolo.	<i>Note.</i> —Engraved by B. Eredi and G. B. Cecchi. This set of plates, with the exception of No. 9 and 10, is repeated in pl. 16-27 of \mathcal{T} , A. 5.3.
SCRIVERIUS, or Schreiner, P. Principes Hollandiæ et Westfrisiæ, ab anno Christi MDCCLXIII, et primo comite Theodorico, usque ad ultimum Philippum Hispaniarum regem, æri omnes in-	ZAMPIERI, D., called Domenico Inno. [Various works.] 50 pl. f° pl. 15-64 of \mathcal{T} , A. 5.1
	<i>Contents.</i> —15-30. Frescoes in a chapel of the cathedral at Fano, representing scenes in the life of Christ and the Virgin, etc., engr. by D. Cunego; 31-37. Frescoes in the Cosulich palace, at Rome, by the same; 38-44. Frescoes in the Gruta Ferrara, representing scenes in the lives of St. Nilo and St. Bartolomeo, with figures of saints, etc., by F. Bartolozzi, P. A. Pazzi, A. Capellan, and C. Gregori, published at Rome in 1762.
	<i>Note.</i> —Plates 31-37 are duplicated in plates 14-20 of \mathcal{T} , A. 6.1; and plates 15-30 are duplicated in plates 21-36 of \mathcal{T} , A. 6.1.

Our Art Department, and its Literature.

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

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

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

American Newspapers held for Exchange.

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

Lists of Books Newly Published,

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

Newspapers.

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

Medical Pamphlets.

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

Engraved Portraits.

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

The Bulletins are for Sale

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



BULLETIN

OF THE

PUBLIC LIBRARY OF THE CITY OF BOSTON.

BOSTON.

OCTOBER, 1870.

No. 15.

Board of Trustees.

WILLIAM W. GREENOUGH, PRESIDENT.

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JUSTIN WINSOR, SUPERINTENDENT, AND SECRETARY OF THE TRUSTEES.

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

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

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

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

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

Persons Admitted to use the Library.

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

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

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

Books Recommended.

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

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

Special Students,

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

Pamphlets Solicited and Exchanged.

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

To Boston Authors.

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

Memorials of Boston.

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

Lists of Books Newly Published,

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

Engraved Portraits.

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

LIST OF BOOKS

PLACED IN THE LIBRARY, OR NEWLY LOCATED,

DURING THE MONTHS OF

JUNE, JULY, AUGUST, AND SEPTEMBER, 1870.

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

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

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

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

The Arts.	Shelf. No.	Shelf. No.
(FINE, USEFUL, DOMESTIC, RECREATIVE, ETC.)		
AMBROS, A. W. Culturhistorische Bilder aus dem Musikleben der Gegenwart. Leipzig, 1860. 8°. 8045.17		BOUTMY, É. Philosophie de l'architecture en Grèce. Paris, 1870. 18° 4099.7
AMERICAN farmer, The, and school visitor. New series. Vol. 4. Rochester, 1869. 4°. *7990.4		BRADLEY, J. W., and Goodwin, T. G. Manual of illumination. On paper and vellum. 17th edition. Revised by J. J. Luing. London, n. d. 16° 2118.2
AMERICAN farmer, The. 6th series. Vol. 3, no. 7-12. Baltimore, 1869. 8°. *7992.5		BRENDEL, F. Die Musik der Gegenwart und die Gesamtkunst der Zukunft. Leipzig, 1854. 8° 8046.5
☞ We wish to obtain all the volumes and numbers not here named, to complete our set.		BRIALMONT, A. (H.) La fertilisation improvisée. Bruxelles, 1870. 16° 5958.18
APPLETON, D., and co. Dictionary of machines, mechanics, engine-work, and engineering. Illustrated. New edition, with appendix. New York, 1869. 2 v. 8°. *8030.5		BUERGER, W., pseud. See Thoré, T. J. E.
BACH, C. P. E. Musikalisches Veleierley. Hamburg, 1770. f°. *8051.6		CARMICHAEL, J. W. The art of marine painting in oil colours. 4th edition. London, 1869. pp. 77. 16° 8068.27
BAINI, G. Ueber das Leben und die Werke des G. Pierluigi da Palestrina. Mit Zusätzen von F. S. Kandler. Herausg. von R. G. Kiseewetter. Leipzig, 1854. 8°. 8045.11		— The art of marine painting in water colours. 8th edition. London, 1870. pp. 50. 16° 8068.28
BARNARD, C. A simple flower garden for country houses. Boston, [1870]. pp. 76. 16°. 150.23		CAROLINA farmer, The. W. H. Bernard, editor. Vol. 1. Wilmington, 1868. 69. 8°. *7992.4
BELLERMANN, H. Über die Entwicklung der mehrstimmigen Musik. Berlin, 1867. pp. 40. 16°. 8049.18		CASEY, S. Infantry tactics. New York, 1862. 3 v. 24°. 5959a.9
BERLIOZ, (L.) H. Les soirées de Porcheestre. 2e édition. Paris, 1854. 18°. 8048.9		CASTIL-BLAZE, F. H. J. See Blazo, F. H. J.
BLANC, (A. A. P.) C., and others. Histoire des peintres de toutes les écoles. École espagnole. Paris, 1809. 4°. *8080.7		CROOKES, W. On the manufacture of beet-root sugar in England and Ireland. London, 1870. sm. 8°. 6007.2
— École flamande. Paris, 1808. 4°. *8080.6		DAVY, Sir H. Salmonia; or, days of fly fishing. Boston, 1870. 16°. 6009.20
— École française. Paris, 1805. 3 v. 4°. *8080.4		DAY, C. W. The art of miniature painting. 7th edition. London, 1861. pp. 57. 16°. 8068.21
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WETHERELL, Elizabeth, pseud. See Warner, S.		Note.—This volume, which has a general title-page, consists of thirteen Lectures, a General preface, and Public correspondence, each having a distinct pagination, and each Lecture having a distinct title-page, with the same date and place of publication as the general title-page.	
WOOD, Mrs. H. George Canterbury's will. Leipzig, 1870. 2 v. in 1. 16°.	710.9	MATHER, I. Disquisition concerning ecclesiastical councils. Boston, 1716. [Reprint. Cambridge, 1870.] pp. 36. 4°.	*82.24
WRIGHT, J. McN. Almost a priest. Philadelphia, 1870. 16°.	486.1		
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ADAMS, W. Sacré allegories. Leipzig, 1864. 16°.	2069.27
ALGER, W. R. The end of the world, and the day of judgment. Two discourses. Boston, 1870. 12°.	7450a.12
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MESTRAL, A. de. Tableau de l'église chrétienne au 19e siècle. Lausanne, 1870. 8°. 5524.8	ROSE, S. Ignatius Loyola and the early Jesuits. London, 1870. 8°. 7552.1
MICHAUD, E., abbé. L'esprit et la lettre dans la morale religieuse. La foi. Paris, 1870. 18°. 7450a.14	SANSON, —, abbé. The paradise of the earth. Translated from the French. By I. Sisk. Baltimore, 1870. 16°. 740a.27
MILLEDONNE, A. Journal du concile de Trente. Publié [with appendix] par A. Baschet. Paris, 1870. 1. 18°. 5519.7	SHERLOCK, W. Church organization. The constitution of the [protestant episcopal] church in the United States, Canada, and New Zealand. 2d edition. Dublin, 1869. 8°. 5549.27
NEWMAN, J. H. Miscellanies. London, 1870. 16°. 7450b.15	STONE, J. K. The invitation heeded: reasons for a return to catholic unity. 2d edition. New York, 1870. 16°. 2104.18 and 5468.13
OLIVER, G. The history of initiation. New edition. London, 1841. 8°. 7565.8	THOMAS, —, abbé. Études critiques sur les origines du Christianisme. Paris, 1870. 8°. 7450b.16
PANOPLIST; The, or the Christian's armory. Vol. 1, no. 3, 4, 6, 7, 12. Boston, 1867. 8°. *7450b.21	THOMAS, L. La résurrection de Jésus-Christ. Genève, 1870. 8°. 7450b.18
PARKER, S. A demonstration of the divine authority of the law of nature and of the Christian religion. London, 1681. 4°. *—82.23	TODD, J. H. St. Patrick: his life and mission. With a dissertation on the church in Ireland. Dublin, 1864. 8°. 5555.12
PICHLER, A. Die Theologie des Leibniz. Th. 2. München, 1870. 8°. 5454.32	VALLOTTON, P. Le vrai Saint Paul. Paris, 1870. 18°. 5479.5
PRESSENSÉ, E. de. The early years of Christianity. Translated by A. Harwood. The apostolic era. New York, 1870. 16°. 5528.6	VAUGHAN, C. J. Christ satisfying the instincts of humanity: eight lectures. London, 1870. 16°. 7440a.26
PROTESTANT episcopal church in the diocese of Long Island. Journal of the third convention, Brooklyn, May, 1870. Brooklyn, 1870. 8°. *5538.28	WALKER, J. B. The doctrine of the Holy Spirit. Philadelphia, 1870. 12°. 7456.7
REICHEL, O. J. The see of Rome in the middle ages. London, 1870. 8°. 5512.11	WORDSWORTH, C. The history of the church of Ireland. London, 1869. sm. 8°. 5528.5
RELIGIOUS thought in Germany. London, 1870. 8°. 5467.4	
RODRIGUES-HENRIQUES, J. H., called Hippolyte Rodrigues. Le roi des juifs. Paris, 1870. 8°. 7450b.17	

THE TOSTI ENGRAVINGS.

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

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ALBANO, F., painter. Various subjects. See Frezza, G. G. pl. 16-25, 28-30 of T., A.6.3	BALZAR, G., engraver. Camere del Museo vaticano. See Feoli, V. T., B.2.1,2
ALLEGRI, A., called Correggio, painter. Fresco in the dome of the cathedral of Parma. See Vanni, G. B. pl. 1-15 of T., A.5.3 and 9-23 of T., A.5.2	BANZO, A., engraver. Various subjects. See Canova, A. T., C.2.1,3
— Various subjects. See Engravings T., A.6.2	— Same. See Engravings T., A.3.1
ANDREANI, ANDREA, painter. C. Iulii Cæsaris dictatoris triumphus. See Audenaerde, R. van. pl. 79-88 of T., A.3.2	— Same. See Santi (or Sanzio), Raffaello, da Urbino. T., C.3.4
ANDRIOT, F., engraver. Raccolta di statue antiche e moderne. See Rossi, D. de T., D.2.1	BARATTI, A., engraver. Feste celebrate in Parma. See Pettiot, E. A. T., C.8.2
ANGELICO, Il beato Giovanni. See Fiesole, Fra Giovanni da.	BARATTI, T., engraver. Feste celebrate in Parma. See Pettiot, E. A. T., C.8.2
ANTONINI, C., engraver. Views in Rome. See Panini, F. T., C.5.1-3	BARBAZZA, F., engraver. Perspective view of the Sixtine chapel. See Buonarroti, Michel-Angelo. T., A.2.1
ANTONINUS, Column of, Rome. See Bartoli, P. S. T., C.7.2	— Views in Rome. See Panini, F. T., C.5.1-3
APPIAN way. Monuments et ruderi antichi della via Appia. Rem-picci, A. T., C.4.2	BARBERINI palace, Rome. Frescoes, representing the glories of the Barberini family. Beretini, P. pl. 57-65 of T., A.3.2
AQUILA, F. F., engraver. Raccolta di statue antiche e moderne. See Rossi, D. de T., D.2.1	BARBIERI, G. F., called Guercino, painter. Various subjects. See Engravings T., A.6.6
AQUILA, P., engraver. Pictura Raphaëlis Sanctij Vrbinatis. See Aquila, F. F. T., C.3.2	T., A.3.1, T., A.5.4, T., A.6.2, and T., A.6.2
ARCHES, Bartoli, P. S. Veteres arcus Avgvstorvm triumphis insignes T., D.1.2	BAROCCIO, or Barocci da Urbino, Federico, or Fiori Federico, painter. Various subjects. See Engravings T., A.6.2
— Rossini, L. Gli archi degli antichi Romani. T., C.4.3	BARTOLI, or Bartholi, F., engraver. Pictura antiquæ cryptarum Roianarum. See Bellori, G. P. T., D.1.6
ARETINO, Spinello, painter. Fall of the rebellious angels. See Lasinio, C. T., A.6.4	BARTOLI, or Bartholi, P. S., engraver. Pictura antiquæ cryptarum Romanarum. See Bellori, G. P. T., D.1.6
ARMY, G. dall', publisher. Le pitture di Masaccio nella basilica di S. Clemente. See Guidi, T. T., C.6.1	BARTOLOZZI, F., engraver. Various subjects. See Zampieri, D. pl. 15-64 of T., A.5.1
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AUDENAERDE, or Oudenaerde, R. van, engraver. Raccolta di statue antiche e moderne. See Rossi, D. de T., D.2.1	BELLORI, G. P. Colonna Traiana. See Bartoli, P. S. T., C.7.3
AUDRAN, B., engraver. Illustrations of the life of Maria de' Medici. See Rubens, P. P. T., C.7.5	— Columna coehis M. Aurelio Antonino dicata, brevisus notis. See Bartoli, P. S. T., C.7.2
AUDRAN, J., engraver. Portrait of Rubens, by A. van Dyck. See Rubens, P. P. T., C.7.5	— Veteres arcus Avgvstorvm, notis illustrati. See Bartoli, P. S. T., D.1.2
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— Same. See Engravings T., A.3.1 and T., A.5.4	

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 — Santa Bibiana. See Engravings T., A.6.2
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- BERTINI, A., engraver. The stibyls, church of S. Maria della Pace, Rome. See Santi (or Sanzio), Raffaello, da Urbino T., C.3.4
 — Various subjects. See Camuccini, V. T., A.4.1,2
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- BIANCHI, G., engraver. Camero del Museo vaticano. See Feoli, V. T., B.2.1
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- BILLYER, J., painter. Joseph and Potiphar's wife. See Engravings T., A.5.4
- Bisi, B., called Padre Pittorini, painter and engraver. Holy family. See Engravings T., A.6.2
- BLOEMAERT, C., engraver. Frescoes in the gallery of the Pitti palace. See Berrettini, P. pl. 31-56 of T., A.3.2
 — Various subjects. See Engravings T., A.6.2
- BLONDEAU, J., engraver. Frescoes in the gallery of the Pitti palace. See Berrettini, P. pl. 31-56 of T., A.3.2
 — Views in Rome. See Panini, F. T., C.5.1-3
- BOLOGNA, Italy. La pinacoteca della pontificia accademia delle belle arte. See Rosaspina, F. T., D.2.2
- BOBELLI, P., engraver. Plan and views of the cathedral of Orvieto. See Orvieto T., C.4.4
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- BONATO, P., engraver. Various subjects. See Canova, A. T., C.2.1
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- BONI, G. M. de, engraver. Various subjects. See Canova, A. T., C.2.2,3
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- CAGLIARI, Paolo, called Paolo Veronese, painter. The rape of Europa. See Engravings T., A.5.4
- CAGNACCI, G., painter. St. Andrew. See Engravings T., A.6.2
- CAMBIASO, or Cangiagno, L., called Luchetto da Genova, painter. Holy family. See Engravings T., A.6.2
- CAMPANELLA, A., engraver. Cenotaph. See Canova, A. T., C.2.1
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- FONTANA, G., engraver. Plan of the church of Santa Maria del popolo. See Romano, F. G. pl. 15 of T., C.6.4
- FONTANA, P., engraver. Various subjects. See Camuccini, V. T., A.4.1, 2
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- FRENA, G., engraver. Plan and views of the cathedral of Orvieto. See Orvieto T., C.4.4
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- GHISI, G., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo T., A.2.1
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- GIOTTO. See Bondone, Angelotto, or Ambrogiotto.
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- SANTA MARIA in Aracelli. See Rome. Church of Santa Maria in Aracelli *T.*, C.6.3
- SANTI (or Sanzio), Raffaello, da Urbino, painter. — [Engravings from frescoes and paintings of the stanze of the Vatican, etc.] 40 pl. f. . . . *T.*, C.3.4
- Contents. — 1. Allegorical figures; namely, Prudence (by some called Jurisprudence), Moderation, and Strength, Camera della segnatura, by R. Morghen; 2. Battle between Constantine and Maxentius, Sala di Costantino, executed by G. Romano; by L. Fabri (proof before letters); 3. Constantine's address to his troops, same place, executed by the same, by V. Salandri; 4. The baptism of Constantine, same place, executed by L. Penni, by the same; 5. The school of Athens, Camera della segnatura, by G. Volpato; 6. Disputa di S. Sacramento, same place, by the same; 7. The mass of Bolsena, Sala d'Elidodoro, by R. Morghen; 8. The deliverance of St. Peter from prison, same place, by G. Volpato; 9. Parnassus, Camera della segnatura, by the same; 10. Heliodorus driven from the temple, Sala d'Elidodoro, by the same; 11. Defeat of Attila, same place, by the same; 12. Rome presented by Constantine to Silvester, Sala di Costantino, executed by R. del Colle, by A. Fabri; 13. Defeat of the Saracens at Ochia, stanza del incendio, executed by the same, by the same; 14. L'incendio del borgo, same place, by G. Volpato; 15. The oath of Leo III, same place, executed by P. del Vaga, by A. Fabri; 16. The coronation of Charlemagne, same place, by the same; 17-24, 27-30. Allegorical figures, Sala di Costantino, namely, Eternity, Prudence, Peace, strength, Religion, Faith, Charity, Innocence, Meekness, Justice, Moderation, the Church, executed by G. Romano, F. Penni, and R. del Colle, engr. by F. Cenci, L. Ferretti, C. Postrini, and G. Lazzarini; 25. Faith, by G. Lepri; 26. Hops, by R. Persichini; 31. Charity, by A. Banzo; 32-35. Allegorical figures, Philosophy, Justice, Poetry, and Theology, Camera della segnatura, by R. Morghen; 36. The sibyls, church of S. Maria della Pace, by N. Guidetti and A. Berini; 37. The Trinity (Raphael's first fresco, Perugia), by D. Marchetti; 38. The entombment of Christ, by G. Volpato; 39. The presentation in the temple, by R. Persichini; 40. Adoration of the kings, by A. Banzo.
- Note. — There is a duplicate copy of this in A.
- Loggie di Raffaele nel Vaticano. [Roma, 1772-77.] 3 parts in 1 v. f. *T.*, C.3.3
- Note. — Forty-three plates engraved by G. Volpato and G. Ottaviani.
- Suite d'études calquées et dessinées d'après cinq tableaux de Raphael [by C. P. J. Normand], accompagnées de gravures de ces tableaux [by (A.) F. Girard, Massol, H. Le Fèvre, F. Sauvé, N. (F.) Bertrand, (J. F.) Badoureaux], et de notices historiques et critiques composées par T. B. Éméric-David. Paris, [1818-22]. 24 pl. f. *T.*, C.3.1
- Contents. — 1-3. The visitation, or, the salutation of Elizabeth; 4-5. Holy family under the oak-tree, or, Delius Dei, finished by G. Romano; 7-10. Holy family, called the Pearl; 11-16. Madonna with the fish; 17-24. Christ bearing the cross, called Lo spasimo di Sicilia.
- Note. — The originals of the above are in the Madrid gallery.
- Picturae ex avla et conclavibus palatii Vaticanis. See Aquila, F. F. and P. *T.*, C.3.2
- Principij del disegno. See Metz, C. M. . . . *T.*, C.5.5
- Studio del disegno. See Folo, G. *T.*, D.1.5
- Tapestries. See Marchetti, P. pl. 1-8 of *T.*, A.7.1
- Various subjects. See Engravings, *T.*, A.3.1, *T.*, and A.6.2,6
- SARTO, Andrea del. See Vannuchi, A.
- SASSOERRATO. See Salvi, G. B.
- SAUVÉ, F., engraver. Suite d'études calquées et dessinées. See Sauti (or Sanzio), Raffaello, da Urbino *T.*, C.3.1
- SAVORELLI, P., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo. *T.*, A.2.1,2
- SCHIAMINOTTI, K., engraver. Holy family, after Luchetto da Genova. See Engravings . . *T.*, A.6.2
- SCULPTURE. See Canova, A. *T.*, C.2.1,3
- See Thorvaldsen, B. *T.*, C.7.1

- | | Shelf. No. | | Shelf. No. |
|---|-------------|---|--------------------------|
| SEPIICHRAL monuments. Bellori, G. P. <i>Picturæ antiquæ cryptarum Romanarum</i> | T., D.1.6 | VALLI, A., <i>engraver</i> . Landscapes after N. Poussin. See Landscapes | T., B.4.3 |
| — See Canova, A. | T., C.2.1,3 | VAN DYCK, A. See Dyck, A. van | T., B.4.3 |
| — See Rem-picci, A. | T., C.4.2 | VASCONI, F., <i>engraver</i> . Views in Rome. See Panini, F. | T., C.5.1-3 |
| SIMON, P., <i>engraver</i> . Frescoes in the gallery of the Pitti palace. See Berretini, P. | T., A.3.2 | VASI, G., <i>engraver</i> . Views in Rome. See Panini, F. | T., C.5.1-3 |
| SIMONNEAU, C., <i>engraver</i> . Illustrations of the life of Maria de' Medici. See Rubens, P. P. | T., C.7.5 | VATICAN, The. See Rome. The Vatican. | T., C.7.5 |
| SISTINE chapel. See Rome, The Vatican. | T., C.7.5 | VECCIO, B. del. <i>engraver</i> . Beatrice Cenci, after Guido Reni. See Engravings | T., A.6.6 |
| SPAIN. Li regni di Spagna e di Portogallo. Pomares, F. | T., B.8.1 | VECELLIO, Tiziano, called Titian, <i>painter</i> . Principles Hollandiæ et Westfrisii. See Scriverius, P. | T., D.2.3 |
| SPECCHI, A., <i>engraver</i> . Views in Rome. See Panini, F. | T., C.5.1-3 | VERMEULEN, C., <i>engraver</i> . Illustrations of the life of Maria de' Medici. See Rubens, P. P. | T., C.7.5 |
| EPIERRE, F., <i>engraver</i> . Frescoes in the gallery of the Pitti palace. See Berretini, P. | T., A.3.2 | VERONESE, Paolo. See Cagliari, Paolo. | T., C.6.2 |
| SPINELLO. See Aretino, Spinello. | T., A.3.2 | VILLALPANDO, J. B. In Ezechiel's explanationes, etc. See Prado, G. | T., C.6.2 |
| STATUARY. Raccolta di statue antiche e moderne. Rossi, D. de | T., D.2.1 | VILLAMENA, F., <i>painter and engraver</i> . Various subjects. See Engravings | T., A.6.2 |
| TAPESTRIES of Raphael. Marchetti, P. | T., A.7.1 | VINCENT, H., <i>engraver</i> . Plan and views of the cathedral of Orvieto. See Orvieto | T., C.4.4 |
| TEMPLE, The, at Jerusalem. Apparatus urbis, ac templi. Prado, G. | T., C.6.2 | VISSCHER, L., <i>engraver</i> . Frescoes in the gallery of the Pitti palace. See Berretini, P. | T., A.3.2 |
| TESTA, A., <i>engraver</i> . Landscapes, after N. Poussin. See Landscapes | T., B.4.3 | VITALI, P., <i>engraver</i> . The tomb of Clement XIV. See Canova, A. | T., C.2.1 |
| — Various subjects. See Canova, A. | T., C.2.1,3 | VOLPATO, G., <i>engraver</i> . Feste celebrate in Parma. See Pettitot, E. A. | T., C.8.2 |
| TESTA, G. C., <i>engraver</i> . Madonna and child, after P. Testa. See Engravings | T., A.6.2 | — Landscapes, after Claude Lorraine and N. Poussin. See Landscapes | T., B.4.3 |
| TESTA, P., <i>painter and engraver</i> . Various subjects. See Engravings | T., A.6.2 | — Various subjects. See Buonarroti, Michel-Angelo | T., A.2.2 |
| THOMASSIN, P., <i>engraver</i> . St. Cecilia, after Raphael. See Engravings | T., A.6.2 | — Same. See Engravings | T., A.3.1, and T., A.6.6 |
| THORVALDSEN, B. The apostles. See Engravings. | T., A.6.6 | — Same. See Santi (or Sanzio), Raffaello, da Urbino | T., C.3.3,4 |
| TINTI, C., <i>engraver</i> . The agony in the garden. See Lanfranco, G. | T., A.3.2 | — Views in Rome. See Panini, F. | T., C.5.1-3 |
| TINTORETTO. See Robusti, Jacopo. | T., A.3.2 | WERFF, A. van der, <i>painter</i> . Adoration of the shepherds. See Engravings | T., A.5.4 |
| TISI, or Tizio, B., called Garofalo, <i>painter</i> . Various subjects. See Engravings | T., A.3.1 | ZAMPIERI, D., called Domenichino. Frescoes in the dome of San Carlo a Catinari, Rome. See Po, P. del | T., A.5.2 |
| TITIAN. See Vecellio, Tiziano. | T., A.3.1 | — Various subjects. See Engravings | T., A.5.4, and T., A.6.6 |
| TOFANELLI, S., <i>painter</i> . Cupids. See Engravings | T., A.5.4 | — Same. See Frezza, G. G. | T., A.6.3 |
| TOFIGNO, V. Li regni di Spagna e di Portogallo. See Pomares, F. | T., B.8.1 | ZANETTI, A. M., <i>engraver</i> . Raccolta di statue antiche o moderne. See Rossi, D. de | T., D.2.1 |
| TOMBA, L., <i>engraver</i> . Various subjects. See Camuccini, V. | T., A.4.2 | ZARLATTI, V., <i>engraver</i> . St. Peter, after Guido Reni. See Engravings | T., A.6.2 |
| TORRES, M., <i>engraver</i> . Polyhymnia and Mnemosyne. See Canova, A. | T., C.2.3 | ZUCCARO, or Zuechero, F., <i>painter</i> . Various subjects. See Engravings | T., A.6.2 |
| TRAJAN'S column, Rome. Engraving, with explanatory text. Bartoli, P. S. | T., C.7.3 | ZUCCARO, or Zuechero, T., F. and O. Illustri fatti Farnesiani coloriti. See Prenter, G. C. von | T., D.1.4 |
| TROUVAIN, A., <i>engraver</i> . Illustrations of the life of Maria de' Medici. See Rubens, P. P. | T., C.7.5 | ZULIANI, F., <i>engraver</i> . Madonna and child, after F. Raibolini. See Engravings | T., A.6.6 |
| UDINE, G. da, <i>painter</i> . Defeat of the Saracens at Ostia. See Santi (or Sanzio), Raffaello, da Urbino | T., C.3.4 | ZULIANI, G., <i>engraver</i> . Feste celebrate in Parma. See Pettitot, E. A. | T., C.8.2 |
| ULPIAN basilica, Rome. Istoria e ristavazione. Uggeri, A. | T., D.2.5 | | |
| VAGA, P. del, <i>painter</i> . The oath of Leo III. See Santi (or Sanzio), Raffaello, da Urbino | T., C.3.4 | | |

Annual Report and Catalogues.

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

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

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

The Franco-Prussian War.

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

Indicator Finding List.

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

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

Public Card Catalogue for the Lower Hall.

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

The Prince Library.

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

The tracts are—

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

Increased Use of the Library.

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

The Bulletins are for Sale

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



BULLETIN No. 21.

APRIL, 1872.

Board of Trustees.

WILLIAM W. GREENOUGH, PRESIDENT.

SAMUEL LITTLE,.....	556 Warren Street,.....	Alderman,.....	Term expires	1873
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Officers.

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

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

of South Boston Branch.

Days and Hours, etc.

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

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

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

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

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

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

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

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

Persons Admitted to Use the Libraries.

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

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

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

CATALOGUES.

Bulletins.

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

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

Bates Hall.

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

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

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

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

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

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

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

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

Lower Hall.

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

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

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

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

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

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

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

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

Branches.

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

Central Periodical Reading Room.

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

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

The Catalogue System.

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

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

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

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

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

Assistance to Readers

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

LIST OF BOOKS

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

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

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

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

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

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

	Shelf No.		Shelf No.
ABBEY, Henry. Ballads of good deeds, and other versea. New York, 1872 [1871]. 129 pp. 16°.	345.7		
ABBOTT, Jacob. The August stories. Hunter and Tom. New York, 1871. 383 pp. Illustrated. 12°.	450.77		
— Science for the young. Water and land. With engravings. New York, 1872 [1871]. 330 pp. 12°.	184.42		
ACADEMY, The. A monthly record of literature, learning, science, and art. Vol. 1. London, [1809, 70.] 4°.	*7300a.2		
ADAMS, H. G. Beautiful butterflies described and illustrated. London, 1871. vii, 133+ pp. 16°.	5897.9		
ADAMS, Hannah. Memoir. Written by herself. With additional notices, by a friend. Boston, 1832. iv, 110 pp. 12°.	E. B. 193.12		
ADAMS, Harriet A. Allegories of life. Boston, 1872 [1871]. 93 pp. 8q. 12°.	118.26		
ADAMS, William H. Davenport. Anecdotal memoirs of English princes. London, 1863. 2 v. 12°. 2448.54			
ADAMS, William T. Upward and onward series. Bivouac and battle. By Oliver Optic. [pseud.]. With illustrations. Boston, 1872. 341 pp. 16°.	E. B. 13.8		
— Young America abroad. 2d series. Northern lands; or, Young America in Russia and Prussia. Boston, 1872. 360 pp. 16°.	E. B. 13.14		
ADHÉMAR, (Alphonse) Joseph. Révolutions de la mer. Déluges périodiques. 2 ^e édition. Paris, 1870. Texte, 1 v. Planches, 1 v. 2 v. in 1. 8°.	3828.50		
ADENEZ, ADENES, or ADANS, called Adam Le Roi. Li romans de Berte aus grans piés. Précédé d'une dissertation sur les romans des douze pairs; par P. Paris. Paris, 1832. ix, 198+ pp. 2 pl. 12°.	6677.35		
ADOLPHUS, John. Memoirs of John Bannister, comedian. London, [1842]. 2 v. in 1. 2 portraits. 8°.	2447.50		
ÆSCHYLUS [outlined and explained] by R. S. Copleston. Edinburgh, 1870. 196+ pp. 16°.	E. B. 192.1		
AGASSIZ, Elizabeth Carey and Alexander. Seaside studies in natural history. Boston, 1871. xii. 155 pp. Illustrated. 8°.	E. B. 31.29		
AIMARD, Gustave. The Indian chief. Philadelphia, N. D. 164+ pp. 8°.	E. B. 241.17		
— The pirates of the prairies. Philadelphia, N. D. 152 pp. 8°.	411.14		
AIMARD, Gustave, <i>continued.</i>			
— The red track. Philadelphia, N. D. 157+ pp. 8°.	E. B. 241.24		
ALBERT, Paul. La littérature française au 17 ^e siècle. Paris. 1872. 423+ pp. 16°.	6677.36		
ALFIERI, Vittorio. [Opere scelte.] Milano, 1818. 4 v. Portrait. 8°.	*2801.50		
— <i>Contents.</i> —Vol. I-III. Tragedie, viz.:—I. Filippo; Polinice; Antigone; Virginia; Agamemone; Oreste; Rosmunda; Lettere. II. Otavia; Timoleone; Merope; Maria Stuarda; La congiura de' Pazzi; Don Garzia; Saul; Agide; Sofonisba; Lettera. Note. III. Bruto primo; Bruto secondo; Alcete di Euripide; Alcete seconda; Parere dell' autore sulle disastrose prime tragedie; Osservazioni del traduttore sull' Alcete seconda; Poesie varie. IV. Vita di V. Alfieri scritta da esso, col Panegirico di Flinio a Trajano.			
ALFORD, Henry. The year of praise: being hymns, with tunes. Assisted in the musical part by R. Hake, and T. E. Jones. London, 1867. xxxvi, (216) pp. 16°.	*8048.26		
ALGAROTTI, Francesco, conte. Opere scelte. Milano, 1823. 3 v. 8°.	*2801.51		
— <i>Contents.</i> —Vol. I. Vita, etc.; Sopra l'architettura; Sopra la pittura; Sopra l'accademia di Francia che è in Roma; Sopra l'opera in musica; Sopra la necessità di scrivere nella propria lingua; Sopra la lingua francese; Sopra la zingari; Sopra il gentilestimo; Sopra il commercio; Sopra oratio. II. Dialoghi sopra l'ottica Newtoniana; Caritea; Discorso sopra la ricchezza della lingua italiana ne' termini militari; Lettere di Polianzio; Il congresso di Citera; Poesie; Epistole; Odi. III. Lettere scelte.			
ALBUTT, Thomas Clifford. On the use of the ophthalmoscope in diseases of the nervous system and of the kidneys, [etc.]. London, 1871. xii, 405+ pp. 1 pl. 8°.	3805.52		
ALLEMANDS, Les, en France. Huit jours dans Seinet-Oise. Paris, 1872 [1871]. 106+ pp. 12°.	2629.83		
ALLINGHAM, William. Diseases of the rectum. London, 1871. xi, 239+ pp. 8°.	*3746.50		
ALLYN, Avery. Ritual of freemasonry. Illustrated. New York, 1865. 269 pp. 12°.	E. B. 385.26		
A. L. O. E., pseud. See Tucker, Charlotte.			
AMERICAN association for the cure of inebriates. Proceedings of the 1st meeting. Philadelphia, 1871. 8°.	*5571.50		
AMERICAN chemist. The. Vol. 1, July, 1870, to June, 1871. New York, 1871. 4°.	*6974.50		

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

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

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

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

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

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

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

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

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

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

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

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

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

ARGYLL, Duke of. See Campbell, George Douglas.

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

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

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

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

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

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

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

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

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

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

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

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

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

Shelf. No.

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

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

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

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

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

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

Note.—Appended to Vol. 1, 2 are the following articles, originally published in connection with the various numbers of the Register, but with independent pagination; namely:—

The narrative of the proceedings of the general assembly, 1689.—A confession of faith by the elders and brethren of many congregations. London, 1688.—History of the Baptist association in Wales, 1650-1700. By J. Thomas. London, 1795.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BEHN, Aphra, continued. Shelf. No.
 tories and novels; viz., V. The life and memoirs of Mrs. Behn; The history of Oroonoko; The fair jilt; The nun. VI. Agnes de Castro; The lover's watch; The ladies looking-glass; The lucky mistake; Memoirs of the court of the King of Bantam; The adventure of the Black lady.
Note.—Vol. 1-4, and 5, 6 are reprints, the former of the 3d edition, London, 1724, the latter of the 8th edition, London, 1735.

BEITZKE, H. Das preussische Heer vor und nach der Reorganisation, seine Stärke und Zusammensetzung im Kriege 1866. Berlin, 1866. 35 pp. 5957.4

BELLEW, Clara, editor. The merry circle, a book of games. With 200 illustrations. London, [1871]. 283 pp. 8°. 180.10

BENEDETTI, Vincent, comte. Ma mission en Prusse. Paris, 1871. 446+ pp. 8°. 2627.64

BENSON, L. The book of remarkable trials and notorious characters. 1700-1840. With illustrations by Phiz [*pseud.* of H. K. Brown]. London, [1871]. 645 pp. Sm. 8°. 5683.4

BERGE, Jean Baptiste Gustavo Marchals de la, baron. Études sur la réorganisation des forces militaires de la France. Tarbes, 1871. xiv, 321+ pp. 8°. 2657.55

BERNARD, Claude. Leçons de pathologie expérimentale. Paris, 1872 [1871]. x, 604+ pp. 8°. 3707.50

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BERTRAND, Gustavo. Les nationalités musicales étudiées dans le drame lyrique. Paris, 1872. xxxi, 364+ pp. 18°. 8049.33

BESANT, Walter, and PALMER, E. H. Jerusalem, the city of Herod and Saladin. London, 1871. viii, 492 pp. 1 pl. Sm. 8°. 5049.14

BEULÉ, Charles Ernest. Le drame du Vésuve. Paris, 1872. 366+ pp. 8°. 2763.1

BEWICK, Thomas. Select fables of Æsop and others. Prefixed Life of Æsop, and an Essay upon fable by O. Goldsmith. Reprinted from the Newcastle edition, 1784. With the original wood engravings by T. Bewick, and an illustrated preface by E. Pearson. London, [1871]. xi, 312 pp. 16°. 2076.2

BLANCHINI, Francesco. Carte da ginoco in servizio dell'istoria e della cronologia. Bologna, 1871. 77+ pp. 4 pl. 16°. Vol. 34 of *4762.1

BIBLE. Whole Bible. English. Commentary on the Holy Scriptures. By J. P. Lange [and others]. Translated from the German, and edited, with additions, by P. Schaff [and others]. Old Testament. Vol. 4. New York, 1872. L. 8°. 7420b.1
Contents.—Vol. IV. Joshua. By F. R. Fay. From the German, with additions, by G. R. Bliss.

— *Old Testament.* Ezekiel and Daniel; with notes. By H. Cowley. New York, 1870. 472 pp. 12°. 5427.53

BIBLIÓGRAFO, El español y extranjero. Bajo la direccion de Dionisio Hidalgo y Carlos Bailly-Baillière. [No title-page.] Madrid, 1857-59. 3 v. 8°. *D.186.24

BIENNIAL retrospect, A, of medicine, surgery, and their allied sciences, 1865-70. Edited by H. Power [and others]. London, 1868-71. 3 v. 8°. *5724.0

BIGNAMI, Enea. Censiso e Frdus. Firenze, 1871. xi, 349 pp. 1 map. Illustrated. 16°. 2768.50

— *La percée des Alpes.* Traduit de l'original italien par l'auteur. Paris, 1872 [1871]. 320+ pp. 2 fac-similes, 1 pl., 1 map. 16°. 2866.6

BLACK, William. A daughter of Heth. Leipzig, 1871. 2 v. Sm. sq. 16°. 750.53

BLACKIE, John Stuart. Four phases of morals: Socrates, Aristotle, Christianity, utilitarianism. Edinburgh, 1871. vii, 614+ pp. 16°. 3488.54

BLANC, (Auguste Alexandre Philippe) Charles. Le trésor de la curiosité tiré des catalogues de vente de tableaux, dessins, estampes, livres, marbres, [etc.]. Paris, 1857, 58. 2 v. 8°. *8076.11

BLANDEAU, H. R. La dictature de Gambetta. Paris, 1871. 87 pp. 12°. 2627.71

BLIGHT, John T. Ancient crosses and other antiquities in the east of Cornwall. London, 1858. iv, vi, 134 pp. and ff. Illustrated. 8°. *2470.16

BLUNT, John James. The right use of the early fathers. 3d edition. London, 1869. xvi, 542 pp. 8°. 3445.50

BOISDUVAL, Jean Alphonse, and GUÉNÉE, Achille. Histoire naturelle des insectes. Species général des lépidoptères. T. 1 par [J. A.] Boisduval. [T. 5-10 par A. Guénée.] T. 1, 5-10 and atlas

BOISDUVAL, J. A., and GUÉNÉE, A., continued. Shelf. No.
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Contents.—Vol. I. [Diurnes.] V-VII. Noctérites. VIII. Deltoïdes et Pyralites. IX, X. Uranides et Phalénites.
Note.—Vol. 2-4 have not been published.

BOISSIER, Louis. Histoire du conflit américain. 1re partie. Étude sur les causes de la guerre civile aux États-Unis. Paris, 1870. x, 359 pp. 12°. 2329.51

BOISSONADE, J. F. La Bible dévoilée. Paris, 1871. 270+ pp. 12°. 3429.51

BOLOGNA. Società medico-chirurgica. Bullettino. Serie 1a-5a. Bologna, 1829-70. 79 v. in 36.16°. *5749.1

BOLYAI, János. La science absolue de l'espace indépendante de la vérité ou de la fausseté de l'axiome xi d'Euclide; suivie de la quadrature géométrique du cercle, dans le cas de la fausseté de l'axiome xi. Notice sur la vie et les travaux de W. et de J. Bolyai, par F. Schmidt. Paris, 1868. 64 pp. 8°. 3925.54

BONIE, (Jean Jacques) Théophile. Campagne de 1870. La cavalerie française. Paris, 1871. v, 203+ pp. 12°. 2620.81

BORMANS, J. H. Observations philologiques et critiques sur le texte du roman de Cléomadès, publié par M. A. van Houselt. Liège, 1867. xviii, (1), 274, (1) pp. L. 8°. 2075.50

BORREGO, Andres. Le général Trochu devant l'histoire. Traduit de l'espagnol par L. Gerdebat. Paris, [1871]. 70+ pp. 18°. 2629.83

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— *Boston co-operative building company.* 1st annual report. With the act of incorporation and by-laws. Boston, 1872. 8°. *5642.31

— *Gynæceological society.* Monthly journal. Vol. 1-5. 1869-71. Boston, [1870-72]. 5 v. 8°. *5771.2

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Contents.—Index to the lower half. 1859. 294 pp. 1 Bulletin, showing titles of books added to the library. Vol. I. No. 1-19. 1867-71. 1871. 367+ pp.; Lower Half. Class list for works in the arts and sciences. 2d edition. 1871. 71 pp.; Class list for English prose fiction, including translations and juvenile fiction. 5th edition. 1871. 70 pp.; Class list for poetry, the drama, rhetoric, elocution, collections, periodicals, and miscellaneous works. 1st edition. 1870. 128 pp.; Finding list for French, German, and Italian books. 45 pp.; Finding list for biography and travels. 52 pp.; Finding list for history, politics, etc. 27 pp.; Periodicals currently received; and works of reference in the reading room and at the desk in Bates Hall. 1870. 31 pp.; The Tostl engraving. Portraits. 1871. 24 pp.; East Boston branch. List of books, periodicals, and books of reference. 90, 2 pp. 1871.

— — Class list for works in the arts and sciences. 2d edition. [Boston, 1871.] 71+ pp. 8°. *6200a.30

BOTH, Carl. Small-pox. Boston, 1872. 50 pp. 12°. 5799a.7

BOURGOIN, Edme. De l'alimentation des enfans et des adultes dans une ville assiégée, et en particulier de la viande de cheval. Paris, 1870. 23 pp. 8°. *3768.50

— *Du blé; sa valeur alimentaire en temps de siège et de disette.* Paris, 1871. 23 pp. 8°. *3768.50

BOURGOIN, François de, comte. Histoire diplomatique de l'Europe pendant la révolution française. 1re partie. Paris, 1865. 2 v. 8°. 6295.1
Contents.—Vol. I. Origine de la coalition. II. 1. Première coalition.

BOWDITCH, Henry Ingersoll. Memoir of Amos Twitchell. Boston, 1851. v, 212 pp. 12°. E. B. 198.13

BOY'S, The, favourite. Vol. 1. Dec. 1870—June 1871. [No title-page.] London, 1870, 71. 344+ pp. Sm. f°. 1891.2 and E. B. 75.6

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BREULLAC, Georges. Campagnes de la Loire et de la Sarthe pendant la guerre Franco-Allemande, 1870-71. Niort, 1871. viii, 259+ pp. 1 fac-simile. 1 map. 18°. 2629.84

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VISENTINI, Antonio. <i>Osservazioni che servono di continuazione al trattato di Teofilo Gallaceini sopra gli errori degli architetti.</i> Venezia, 1771. vii, 141+ pp. Illustrated. F ^o	8100.50	WISE, Daniel. <i>Lindendale stories.</i> Nellie Warren. By Lawrence Lancewood, [<i>pseud.</i>]. Boston, 1870. 256+ pp. Illustrated. 16 ^o	E. B. 24.36
WAISBROOKER, Lois. <i>Helen Harlow's vow.</i> 3d edition. Boston, 1872 [1871]. 290 pp. Sm. 8 ^o	E. B. 247.14	WITHER, George. <i>Juvenilia.</i> Poems. [Part, 1, 2.] [Manchester.] 1871. 2 v. 16 ^o , 1. p.	*6605.9
WARNER, Charles Dudley. <i>My summer in a garden.</i> Boston, 1871. xii, 183 pp. 16 ^o	E. B. 85.15	WOLTMANN, Alfred. Holbein and his time. Translated by F. E. Bunnett. 60 illustrations. London, 1872 [1871]. xvi, 468 pp. Sm. 4 ^o	*A.225.6
WARREN, E. <i>How I managed my house on two hundred pounds a year.</i> 9th American edition. Boston, 1866. 95 pp. 12 ^o	E. B. 323.27	WOOD, Ella Price. <i>Dene hollow.</i> Leipzig, 1871. 2 v. Sq. 16 ^o	E. B. 249.23
WASIELEWSKI, Joseph Wilhelm von. <i>Life of Robert Schumann.</i> Translated by A. L. Alger. Boston [1871]. 275 pp. 16 ^o	4047.23	WOOD, Sara. <i>The gift of life, a book for the young.</i> London, 1872. vii, 160 pp. 16 ^o	129.28
WASSERMANN, M. <i>Judah Touro.</i> Biographischer Roman. Leipzig, 1871. 276 pp. 16 ^o	5488.51	WOOD, Thomas. <i>Comic annual for 1872.</i> With engravings, by the brothers Dalziel. London [1871]. 112 pp. Sm. 4 ^o	896.21
WEDDING ring, The. A journal for ladies and gentlemen, with which is incorporated "Marriage bells." Vol. 1. London, 1871. F ^o	1851.1	WOODWARD, Bernard Bollingbroke, WILKS, Theodore Chambers, and LOCKHART, Charles. History of Hampshire, including the Isle of Wight. With illustrations. London [1870]. 3 v. 4 ^o	*4570.8
WESTMORELAND, Maria Jourdan. <i>Heart-hungry.</i> New York, 1872. 332 pp. 12 ^o	475.3	WORBESE, Emma Jane. <i>Nobly born.</i> London, 1871. iv, 469 pp. 16 ^o	806.7
WHEELER, Gervase. <i>The choice of a dwelling.</i> A practical handbook on points connected with hiring, buying or building a house. With plans and views. London, 1871. xii, 299 pp. Sta. 8 ^o	4108.2	WRIGHT, Julia McNair. <i>A million too much.</i> A temperance tale. Philadelphia, 1871. 276 pp. 16 ^o	783.16
WHEELER, J. Talboys. <i>Journal of a voyage up the Irrawaddy to Mandalay and Bhamo.</i> Rangoon, 1871. 102, ii+ pp. 8 ^o	3045.50	WRIGHT, Thomas. <i>The homes of other days.</i> A history of domestic manners and sentiments in England. London, 1871. xv, 511 pp. Illustrated. 8 ^o	4523.9
WHEILDON, William W. <i>Oration delivered at Wilson's grove, Maple creek, Dodge co., Nebraska, July 4, 1871.</i> [In slips from a newspaper.] (7) ff. 8 ^o	*4392.50	— <i>Roll of arms of the princes, barons, and knights who attended king Edward I to the siege of Caerlaverock, in 1300; edited, with a translation and notes.</i> London, 1864. viii, 39 pp. 5 pl. of emblazoned coat-armour. 4 ^o	*2430.50
WHIPPLE, John A. [Photographs of the eclipse of sun on Aug. 7th, 1869, as observed by the astronomers of Harvard college, at Shelbyville, Ky.] 8 photographs. L. 4 ^o	*59.D.1	WUNDERLICH, Carl August. <i>On the temperature in diseases: a manual of medical thermometry.</i> Translated by W. B. Woodman. London, 1871. xii, 468 pp. Illustrated. 8 ^o	*5724.15
WHITAKER, Joseph. <i>An almanack for 1872.</i> London, [1871]. 16 ^o	*4588.12	WYATT, W. J. <i>Hungarian celebrities.</i> London, 1871. x, 296 pp. Sm. 8 ^o	4349.11
WHITE, James. <i>Landmarks of the history of England.</i> New edition. London [1854]. viii, 258 pp. 16 ^o	969.10	WYTHE, Joseph H. <i>The agreement of science and revelation.</i> Philadelphia, 1872. 290 pp. 12 ^o	3438.53
WHITE, Joseph Blanco [<i>originally and properly José Maria White y Crespo, but popularly changed in Spain into José Maria Blanco y Crespo</i>]. <i>Observations on heresy and orthodoxy.</i> 2d edition. London, 1839. xxxii, 158 pp. 12 ^o	5469a.16	XENOPHON [outlined and explained] by Sir A. Grant. Edinburgh, 1870. 180+ pp. 1 map. 16 ^o	E. B. 192.10
WHITE, Richard Grant. <i>The chronicles of Gotham.</i> New York, 1871, 72. 2 v. 12 ^o	1849.2	YATES, Edmund. <i>Nobody's fortune.</i> Leipzig, 1872. 2 v. Sm. sq. 16 ^o	750.51 and E. B. 249.26
WHITTLESBY, Elsie Leigh. <i>Helen Ethinger.</i> Philadelphia, 1872. 318 pp. 12 ^o	797.26	YONGE, Charles Duke. <i>Three centuries of English literature.</i> London, 1872. xxi, 649 pp. Sm. 8 ^o	2479.54
WIESE, L. <i>Das höhere Schulwesen in Preussen.</i> Historisch-statistische Darstellung. Berlin, 1864. 69. 2 v. 10 pl. 2 maps. 8 ^o	3595.50	YONGE, Charlotte Mary. <i>Historical dramas.</i> Illustrated. London, N. D. Unp. 16 ^o	367.7
WILDER, Marshall Pinckney. <i>California.</i> Boston, 1871. 31+ pp. 8 ^o	4475.31	<i>Contents.</i> —The mice at play.—The apple of discord.—The strayed falcon.	
WILKINSON, Sir John Gardner. <i>A popular account of the ancient Egyptians.</i> Revised and abridged. 500 woodcuts. New edition. London, 1871. 2 v. Sm. 8 ^o	5059.12		
WILLARD, Clara A. <i>Fifty years ago.</i> A story of New England life. New York [1871]. 323 pp. 12 ^o	496.9		

	Shelf. No.
YONGE, Charlotte Mary, <i>continued</i> .	
— <i>editor</i> . A storehouse of stories. Storehouse the second. London, 1872. ix, 403+ pp. 8 ^o . . . 786.14	786.14
<i>Contents</i> .— Family stories; Elements of morality; A puzzle for a curious girl; Blossoms of morality.	
YORKE, Onslow. Secret history of "The international" workmen's association. London, 1872. viii, 166 pp. 16 ^o 5560.50	5560.50
YORKE, Stephen. Tales of the North riding. London, 1871. 2 v. 16 ^o 806.4	806.4
YRIARTE, Charles. Les Prussiens à Paris et le 18 mars; avec la série des dépêches officielles inédites des autorités françaises et allemandes du 24 février au 19 mars. Paris, 1871. 375 pp. 8 ^o 2626.50	2626.50

	Shelf. No.
ZANI, Pietro. Enciclopedia metodica critico-ragionata delle belle arti. Parte la. Vol. 1-19. Parte 2a. Vol. 1-9. Parma, 1817-23. 23 v. 8 ^o *A.131.5	*A.131.5
ZANOTTI, Eustachio. Trattato teorico-pratico di prospettiva. Milano, 1825. xxxii, 230 pp. 6 pl. Portrait. 8 ^o *2807.55	*2807.55
ZANOTTI, Francesco Maria. Opere scelte. Milano, 1818. 2 v. Portrait. 8 ^o *2807.56	*2807.56
<i>Contents</i> .— Vol. I. Vita di F. M. Zanotti; Dell' arte poetica; Orazioni; Lettere; Prose critiche; Poiescelte. II. Della forza de' corpi. La filosofia morale; Ragionamento sopra un libro francese.	
ZINCKE, Foster Barham. Egypt of the Pharaohs and of the kedivé. London, 1871. viii, 468 pp. 8 ^o . 5045.54	5045.54

THE TOSTI ENGRAVINGS.

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

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

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

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

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

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

- BERRETINI, Pietro, called Pietro da Cortona. *Florentine painter and architect*, b. 1596, d. 1669. The adoration of the magi. See Langot, François. 104
- BERTINI, Angelo, *Italian engraver*, fl. 1810. The expulsion of Athaliah and enthronement of Jehoash, after V. Camuccini. Proof, with artists' names only. Size 13½ in. × 28¾ in. 98
- Same. Proof before any letters 118
- BONAFEDE, —, *Italian engraver*. The adoration of the magi, after Garofalo. Without letters, with the engraver's name written with a pencil. Size, 7½ in. × 11½ in. 12
- BUNACCORSI, Pietro, called Pierino (or Perino) del Vaga, *Italian painter*, b. 1500, d. 1547. The coronation of Charlemagne. See Fabri, Luigi. 141
- BUNARROTI, Michel Angelo, *Italian painter, sculptor, and architect*, b. 1474, d. 1563, or 1564. The last judgment. See Ghisli, Giorgio. 111
- Same. See Metz, Conrad Martin. 106
- Same. See Rota, Martin. 10
- CALAMATTA, Luigi, *Italian designer and engraver*, b. 1802, d. 1869. Galileo before the council, making his abjuration, after Robert-Fleury. Size, 21¼ in. × 34¾ in. 350
- Note.—Proof before letters, with the following written with a pencil, "Eppur la gira." "Dipinto da Robert Fleury." "Disegnato e Inciso da L. Calamatta."
- Same 6
- Note.—With the following engraved at the bottom, "Galileo Eppur la gira. Con tutto ella vuole Dipinto da Robert Fleury Imp. Ch. Charon, sise Paris. Incisione diretta e terminata da L. Calamatta."
- CAMUCCINI, Vincenzo, *Italian painter*, b. 1775, d. 1844. The expulsion of Athaliah and enthronement of Jehoash. See Bertini, Angelo. 98; 113
- Horatius Cocles defending the bridge. See Marchetti, Domenico. 160
- The magnanimity of Scipio. See Marchetti, Domenico. 158
- Regulus departing for Carthage. See Marchetti, Domenico. 126; 161
- CARACCI, Agostino, *Italian painter and engraver*, b. 1557, d. 1602. The adoration of the magi, after Baldassare Peruzzi. Engraved, 1579. Size, 4¼ in. × 44½ in. 101
- Note.—Engraved in parts. The original was made at Bologna, in chiaroscuro, in 1521, for Count C. Bentivoglio. The same picture, painted on wood, and a drawing of it, both said to be by Peruzzi, are in the National gallery at London. Waagen thinks the drawing unquestionably Peruzzi's, but that the painting is a copy by an inferior hand. *Treasures of art*, Vol. I, p. 323. The drawing, with a copy of the engraving, by A. Caracci, was given to the National gallery in 1839, by Lord Vernon.
- This copy is from the second state of the plate. Bartsch, *A. Le peinturo-graveur*. Vol. 13, p. 43.
- CHRIST, Scenes in the life of Christ, etc. *Namely*:—
- The adoration of the magi, after Raphael. See Banzo, Antonio. 86
- Same. After Garofalo. See Bonafede, —. 12
- Same. After B. Peruzzi. See Caracci, Agostino. 101
- Same. After Pietro Berretini da Cortona. See Langot, François. 104
- Same. After Albrecht Duerer. See Raimondi, Marc-Antonio. 102
- Christ and the woman of Samaria, after Garofalo. See Balestra, Giovanni. 159
- Christ crowned with thorns, after A. van Dyck. See Langot, François. 108
- Christ in the temple, disputing with the doctors. See Duerer, Albrecht. 142
- Christ taking leave of his mother, before his trial and crucifixion, after Albrecht Duerer. See Raimondi, Marc-Antonio. 69
- The Christ child sleeping upon a cross, after C. Allori. See Gandolfi, Mauro. 62
- Circumcision of Christ, after Albrecht Duerer. See Raimondi, Marc-Antonio. 70
- The dead Christ, with Mary and two angels, after Guido Reni. See Ricciani, Antonio. 154
- The entombment of Christ, after Raphael. See Volpato, Giovanni. 149
- The flight into Egypt, after Albrecht Duerer. See Raimondi, Marc-Antonio. 105
- The high priest rejecting the offering of Joachim, after Albrecht Duerer. See Raimondi, Marc-Antonio. 107
- Holy family. After Guido Reni. See Costa, Giovanni Battista. 155
- Same. After Garofalo. See Ferretti, L. 163
- CHRIST, continued.
- Same. After N. Poussin. See Posse, Jean. 167
- Same. After Albrecht Duerer. See Raimondi, Marc-Antonio. 65
- Same. By A. Ricciani. See Ricciani, Antonio. 156
- Holy family, called Holy family of Francis I, after Raphael. See Edelinck, Gerard. 9
- Same. See Frey, Johann Jakob. 63
- The Last supper. See Duerer, Albrecht. 64
- Marriage of the Virgin, after Albrecht Duerer. See Raimondi, Marc-Antonio. 148
- The meeting of Joachim and Anna, after Albrecht Duerer. See Raimondi, Marc-Antonio. 109
- Pilate showing Christ to the Jews. See Duerer, Albrecht. 61
- The presentation of Christ in the temple. After Albrecht Duerer. See Raimondi, Marc-Antonio. 103
- Same. After Raphael. See Persichini, Raffaello. 164
- The raising of the cross, after C. Le Brun. See Audran, Benoit, the elder. 11
- The rich man and Lazarus. See Aldegrae, or Aldegrever, Heinrich. 63
- The Virgin ascending the steps of the temple, after Albrecht Duerer. See Raimondi, Marc-Antonio. 110
- The woman taken in adultery, after Titian. See Anderloni, Pietro. 114
- CORONATION of Charlemagne, after Raphael. See Fabri, Luigi. 141
- CORTONA, Pietro da. See Berretini, Pietro.
- COSTA, Giovanni Battista, *Italian engraver*. Holy family, after Guido Reni. Size, 9½ in. × 13 in. 155
- Note.—Proof before letters, the artists' names being written with a pencil, as follows: "Guido Reni Pinx. Veritas Simon da Pesaro." "Gandolfi delin." "Giovanni Battista Costa Sculpt."
- DANTE and Beatrice, after F. Agricola. See Marchetti, Domenico. 167
- DAVID appeased by Abigail, after Guercino. See Marchetti, Domenico. 153
- DAVID in the cave of Adullam, after Claude Lorrain. See Testa, Antonio. 130
- DISPUTA di S. Sacramento, after Raphael. See Volpato, Giovanni. 138
- DOMENICHINO. See Zamperli, Domenico.
- DUERER, Albrecht, *German painter and engraver*, b. 1471, d. 1528. Various subjects from woodcuts.
- Note.—These woodcuts have been mounted upon stiff paper, and cannot, without risk, be removed for more critical examination.
- For fac-similes, by Marc-Antonio, of various woodcuts by Duerer, see Raimondi, Marc-Antonio.
- Namely*:—
- Christ in the temple, disputing with the doctors, from the series called The history of the Virgin. With Duerer's monogram, but without date. Engraved about 1506. Size 8½ in. × 11½ in. 142
- "Hercules." Engraved about 1497. With Duerer's monogram, but without date. Size, 11¼ in. × 15¾ in. 60
- Note.—The subject of this woodcut is unknown. The name Ercyles is inscribed upon a scroll at the top, but no known scene in the life of Hercules is represented. See Reberg, R. von. *Duerers Kupferstiche und Holzschnitte*. No. 24.
- The Last supper. With Duerer's monogram and the date 1523. Size 8½ in. × 11¼ in. 64
- Note.—This is a copy of the original woodcut, having five dashes in the line drawn horizontally upon the platter. See Heller, J. *Das Leben und die Werke Albrechts Duerers*. No. 1622.
- Pilate showing Christ to the Jews. Engraved about 1510. With Duerer's monogram, but without date. Size, 11¼ in. × 15¼ in. 61
- Note.—One of the series called The greater passion. See Reberg, R. von. *Duerers Kupferstiche und Holzschnitte*. No. 179.
- DYCK, Sir Anthony van, *Flemish painter*, b. 1699, d. 1641. Christ crowned with thorns. See Langot, François. 108
- EDELINCK, Gerard, *Flemish designer and engraver*, b. 1640, d. 1707. Holy family, called The Holy family of Francis I, after Raphael. Size, 11¼ in. × 15 in. 9
- Note.—Trimmed and mounted on stiff paper. The original is in the Louvre.

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

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

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

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

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

FATTORE, II. See Penni, Giovanni Francesco.

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

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

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

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

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

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

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

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

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

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

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

GAROFALO, or Garofano. See Tisi, Benvenuto.

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

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

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

— The mill. See Gmelin, Wilhelm Friedrich. 82

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

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

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

GIOVANNI DA UDINE. See Ricamatore, Giovanni.

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

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

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

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

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

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

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

GUERCINO. See Barbleri, Giovanni Francesco.

GUIDO. See Reul, Guido.

"HERCULES." See Duerer, Albrecht. 60

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

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

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

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

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

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

Note.—Engraved in parts.

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

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

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

— Same. See Metz, Conrad Martin. 106

— Same. See Rota, Martin. 10

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

LORRAIN, Claude. See Gelée, Claude.

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

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

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

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

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

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

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

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

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

— Same. Proof before letters. 161

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

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

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

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

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

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

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

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

MICHEL ANGELO. See Buonarroti, Michel Angelo.

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

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

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

- NANNI DA UDINE. *See Ricamatore, Giovanni.*
- OATH of Leo III, after Raphael. *See Fabri, Luigi.* 71
- PARNASSUS, with Apollo and the Muses, after Anton Rafael Mengs. *See Morghen, Raffaello.* 90
- PENNI, Giovanni Francesco, called Il Fattore, Italian painter, pupil of Raphael, b. 1488, d. 1528. The coronation of Charlemagne, after designs by Raphael. *See Fabri, Luigi.* 141
- PERSICINI, Raffaello, modern Italian engraver. The presentation in the temple, after the original, by Raphael, in the Vatican. Ign. Podio dis. Size, 15 in. \times 28½ in. 164
- PERUZZI, Baldassare, Italian painter and architect, b. 1480, or 1481, d. 1536. The adoration of the magi. *See Caracci, Agostino.* 101
- PESNE, Jean, French engraver, b. 1623, d. 1700. Holy family, served by angels, after N. Poussin. Proof, with artists' names only, with the address of Vallet. Size, 19½ in. \times 25½ in. 167
- PIUS VII, Cardinal Consalvi and allegorical figures of Justice, etc., after F. Manno. *See Banzo, Antonio.* 165
- POUSSIN, Nicolas, French painter, b. 1594, d. 1665. Holy family served by angels. *See Pesne, Jean.* 167
- Moses at the well, defending the daughters of Jethro. *See Anderloni, Pietro.* 162
- PRESENTATION of Rome, by Constantine, to Silvester I, after Raphael. *See Fabri, Luigi.* 67
- RAFFAELLO SANTI, or Sanzio, da Urbino. *See Santi, or Sanzio, Raffaello, da Urbino.*
- RAIMONDI, Marc-Antonio, Italian goldsmith, niellist and engraver, b. about 1483, d. about 1534. Fac-similes, from copper-plates, of woodcuts by Albrecht Duerer, in the series called 'The history of the Virgin. Namely:—
- The adoration of the magi. Numbered 9. Size, 8½ in. \times 11½ in. 102
- Christ taking leave of his mother, before his trial and crucifixion. Numbered 16. Size, 8½ in. \times 11½ in. 69
- The circumcision of Christ. Numbered 12. Size, 8½ in. \times 11½ in. 70
- The flight into Egypt. Numbered 14. Size, 8½ in. \times 11½ in. 105
- The high priest rejecting the offering of Joachim, the father of the Virgin. Numbered 1. Size, 8½ in. \times 11½ in. 107
- The marriage of the Virgin. Numbered 6. Size, 8½ in. \times 11½ in. 148
- The meeting of Joachim and Anna. Numbered 3. Size, 8½ in. \times 11½ in. 109
- The presentation of Christ in the temple. Numbered 11. Size, 8½ in. \times 11½ in. 103
- The sojourn of the Holy family in Egypt. Joseph at his trade. Numbered 13. Size, 8½ in. \times 11½ in. 65
- The Virgin ascending the steps of the temple. Numbered 5. Size, 8½ in. \times 11½ in. 110
- RAPHAEL. *See Santi or Sanzio, Raffaello, da Urbino.*
- REGULUS departing for Carthage, after V. Camuccini. *See Marchetti, Domenico.* 126; 161
- RENI, Guido, Italian painter, b. 1575, d. 1642. The dead Christ, with Mary and two angels. *See Ricciani, Antonio.* 154
- Holy family. *See Costa Giovanni Battista.* 155
- RICAMATORE, Giovanni, called Giovanni (or, by contraction, Nanni) da Udine, Italian painter, pupil of Raphael, b. 1489, d. about 1564. The coronation of Charlemagne, by Leo III, after designs by Raphael. *See Fabri, Luigi.* 141
- The victory of Leo IV over the Saracens at Ostia, after designs by Raphael. *See Fabri, Luigi.* 160
- RICCIANI, Antonio, Italian designer and engraver, b. 1775. The dead Christ, with Mary and two angels, after Guido Reni. Agostino Tofanelli disegno. Size, 13½ in. \times 19½ in. 154
- Holy family, with John and angels. Antonio Ricciani disegno ed incise Napoli Size, 13 in. \times 19 in. 156
- Note.*— Proof, with artists' names only, traced with the needle.
- ROBERT-FLEURY, Joseph Nicolas. *See Fleury, Joseph Nicolas Robert.*
- ROTA, Martin, designer and engraver, b. at Sebenico, Dalmatia, about 1532. The last judgment, after Michel Angelo's fresco in the Sistine chapel, Rome. Martinus Rota P[re]c[is]it 1569. Angelus Allodi impress: Ant: Franchetti
- ROTA, Martin, continued. hujus Operis tertius editor, Parmae, 1833. Size, 9 in. \times 12½ in. 10
- Note.*— Trimmed and mounted on stiff paper.
- SANTI, or SANZIO, Raffaello (Raphael), da Urbino, Italian painter, b. 1483, d. 1520. The adoration of the magi. *See Banzo, Antonio.* 86
- The coronation of Charlemagne. *See Fabri, Luigi.* 141
- Disputa di S. Sacramento. *See Volpato, Giovanni.* 138
- The entombment of Christ. *See Volpato, Giovanni.* 149
- Holy family of Francis I. *See Edelinck, Gerard.* 9
- Same. After Edelinck. *See Frey, Johann Jakob.* 68
- The oath of Leo III. *See Fabri, Luigi.* 71
- The presentation in the temple. *See Persichini, Raffaello.* 164
- Rome presented by Constantine to Silvester I. *See Fabri, Luigi.* 67
- Victory of Leo IV over the Saracens, at Ostia. *See Fabri, Luigi.* 150
- TEMPTATION of St. Anthony. *See Teniers, David, the younger.* 168
- TENIERS, David, the younger, Flemish painter, b. 1610, d. 1690. The temptation of St. Anthony. Size, 14½ in. \times 20½ in. 168
- Note.*— The names of the artists, and the title, have been cut off, and the print mounted on stiff paper.
- TERBURG, Gerard, Flemish painter, b. 1608, d. 1681. La gazetièrre hollandaise. *See Wille, Johann Georg.* 144
- TESTA, Antonio, Italian engraver, b. 1775. David in the cave of Adullam, after Claude Lorrain. Antonio Testa disegno ed incise A? 1813. Size, 15 in. \times 22½ in. 130
- Note.*— The original is in the National gallery, London. It is also called, but probably without good reason, Simon brought before Priam.
- The judgment of Paris, after Claude Lorrain. Antonio Testa disegno ed incise Anno 1815. Size, 15 in. \times 22½ in. 134
- TISI, or TISIO, Benvenuto, called Garofalo, or Garofano, Italian painter, b. 1481, d. 1559. The adoration of the magi. *See Bonafede, —.* 12
- Christ and the woman of Samaria. *See Balestra, Giovanni.* 159
- Holy family. *See Ferretti, L.* 163
- TITIAN, *See Vecellio, Tiziano.*
- TIVOLI, Italy. Cascatelle di Tivoli. *See Gmelin, Wilhelm Friedrich.* 74
- TRIUMPH of Saul and David, after Domenichino. *See Ferretti, L.* 94; 122
- UDINE, Giovanni da. *See Ricamatore, Giovanni.*
- VAGA, Pierino, or Perino del. *See Buonaccorsi, Pietro.*
- VAN DYCK, Sir Anthony. *See Dyck, Anthony van.*
- VECCELIO, Tiziano (Eng. Titian), Venetian painter, b. 1477, d. 1576. Venus blindfolding Cupid. *See Marchetti, Domenico.* 152
- The woman taken in adultery. *See Anderloni, Pietro.* 114
- VENUS blindfolding Cupid, after Titian. *See Marchetti, Domenico.* 152
- VENUS. Temple of, after Claude Lorrain. *See Gmelin, Wilhelm Friedrich.* 78
- VICTORY, The, of Leo IV over the Saracens at Ostia, after Raphael. *See Fabri, Luigi.* 150
- VOLPATO, Giovanni, Italian engraver, b. 1738, d. 1803. Disputa di S. Sacramento, after Raphael. Joseph Cades delineavit. Size, 19½ in. \times 28½ in. 138
- Note.*— The original is in the Camera della segnatura, in the Vatican.
- The entombment of Christ, after Raphael. Steph. Tofanelli del. Size, 15½ in. \times 18 in. 149
- WILLE, Johann Georg, German designer, etcher and engraver, b. 1717, d. 1808. La gazetièrre hollandaise, after G. Terburg. 1758. Size 10½ in. \times 13½ in. 144
- Note.*— Second state, with letters.
- ZAMPIERI, Domenico, called Domenichino, Bolognese painter and architect, b. 1581, d. 1641. The triumph of Saul and David. *See Ferretti, L.* 94; 122

The Medical Alcoves.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Alterations of the Central Library Building.

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

The Ticknor Library.

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

Branch Libraries.

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

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

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

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

American Patents.

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



THE TOSTI ENGRAVINGS.

PORTRAITS.

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

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

AACHEN, J. von (or J. van Achen or Aken, or Janachen). <i>painter</i> . George Basta. <i>See</i> Basta, G. 397	ALBINONI, Tomaso, Italian violinist and musical composer. <i>See</i> Professori celebri di suono. pl. 15 of \mathcal{T} , A.8.1
ABEL, [Carl Friedrich, German musician and composer?]. <i>See</i> Professori celebri di suono pl. 16 of \mathcal{T} , A.8.1	ALEXANDER VI, pope. Proof on India paper, before any letters pl. 34 of \mathcal{T} , A.8.1
ACHEN, J. van. <i>See</i> Aachen, J. von.	ALEXANDER VII, pope. G. Valet. Sculpt 340
ADA, countess of Holland, etc. [Vlsscher. <i>Principes Hollandie</i>] pl. 16 of \mathcal{T} , D.2.3	— Same <i>See</i> Effigies pontificum 500
ADAM, J., <i>engraver</i> . Leopold II, of Germany, after J. Kreutzinger. <i>See</i> Leopold II. 220	ALEXANDER VIII, pope. <i>See</i> Effigies pontificum 500
ADEM (?), —, <i>painter</i> . Artemisia Lomi, called Gentileschi. <i>See</i> Lomi, A. 403	ALPIERI, A., <i>engraver</i> . Sir Richard Southwell, after H. Holbein. <i>See</i> Southwell, Sir R. pl. 61a, v. 2 of \mathcal{T} , D.3.2
ADOLPH (a capuchin monk), <i>designer</i> . George Szeleptseny. <i>See</i> Szeleptseny, G. pl. 56 of \mathcal{T} , A.8.1	ALPIERI, Vittorio, Italian poet and dramatist. F. S. Fabre dip. A. Laino inc. pl. 170, v. 3 of \mathcal{T} , D.3.2
ADOLPH JOHANN, count palatine of the Rhine. D. Klöcker pinxit. Grignon sculp. 361	ALLORI, Alessandro, called Bronzino, Florentine painter. A. Allori dip. P. Menozzi inc. St. Toschi pl. 1 of \mathcal{T} , D.3.3
AGNOLO, Andrea d'. <i>See</i> Vannucchi, A.	— <i>painter</i> . Garella de' Medici. <i>See</i> Medici, Garella de'. pl. 39 of \mathcal{T} , A.8.1; pl. 74a, v. 2 of \mathcal{T} , D.3.2
AGUCCIA, or Aguechio, Girolamo, cardinal, d. 1605. Domenichino dip. T. Bonajuti inc. pl. 116, v. 2 of \mathcal{T} , D.3.2	— Maria de' Medici. <i>See</i> Medici, M. de'. pl. 74, v. 2 of \mathcal{T} , D.3.2
AKEN, J. van. <i>See</i> Aachen, J. von.	— Unknown. A man. <i>See</i> Unknown. pl. 74a, v. 2 of \mathcal{T} , D.3.2
ALBANI, Alessandro, cardinal librarian of the Vatican, 1761. <i>See</i> Effigies pontificum 500	ALLORI, Cristoforo or Cristofano, Florentine painter. C. Allori dip. A. Costa inc. nello studio Toschi pl. 2 of \mathcal{T} , D.3.3
ALBANI, Giuseppe, cardinal librarian of the Vatican, 1830. Pietro Trasmondi dis. ed inc., 1830. On tinted paper pl. 42 of \mathcal{T} , A.8.1	AMELIA, Anna, princess of Prussia, musical composer. Amicci ad vivum pinxit. pl. 60 of \mathcal{T} , A.8.1
— Same. <i>See</i> Effigies pontificum 500	AMELOT, Michel, archbishop of Tours. Nanteuil Faebelbat ad vivum 399
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- BORGHI, Giovanni Battista, Italian musical composer. See Professori celebri di suono pl. 15 of *T.*, A.8.1
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- Note. — A presentation copy, with the engraver's autograph in ink. — "A Sua Eminenza | Antonio Cardinal Tosti | Lucio Lelli."
- BRACCESI, Alessandro, secretary of the Dieci in the Florentine republic in the latter part of the 15th century. L. di Credi dip. R. Bettazzi inc. pl. 37f, v. 2 of *T.*, D.3.2
- BRACCIOLINI (Lat. Braccollinus), Francesco, Italian poet. 1625 Octavius Leonus fecit. "Very rare." — Bartsch 515
- BRAGELOGNE, Marie de, widow of Claude Le Boulthillier, superintendent of finances. Nantueil fidebat ad Vivum 1656. 3d state 132
- Note. — Without the name of the person represented.
- BRAHE, Pehr Abrahamsson, count of Vislingsborg. D. Klöcker pinxit. Grignon sculp. 361
- BRANCATI, or Brancacci, Lorenzo, called Laurin, cardinal librarian of the Vatican, 1681. See Effigies pontificum 500
- BRIGLIA, Giovanni Francesco, Italian painter. G. F. Briglia dip. P. Mancion inc. pl. 55 of *T.*, A.8.1; pl. 14 of *T.*, D.3.3
- Note. — The former copy is a proof before any letters. The engraver's name is written in pencil by himself, as is the following. — "A Sua Emza Revna | Il Signor Carlo Antonio Tosti | L'Umzo Servitore Pietro Mancion."
- BRISACIER, Guillaume de, secretary of Marie Thérèse, queen of Louis XIV. N. Mignard Pinxit. Ant. Masson sculpebat 1664 418
- Note. — This engraving is known under the name of "The gray-headed man."
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- BRONZINO. See Allori, A.
- BRUGGIE, R. van, painter. Mary of Burgundy. See Mary of Burgundy pl. 33 of *T.*, D.3.3
- BRUNA, V. della, engraver. Annibale Curacci, after himself. See Curacci, Annibale. pl. 21 of *T.*, D.3.3
 — Giovanni Antonio Razzi (Sodoma), after himself. See Razzi, G. A. pl. 84 of *T.*, D.3.3
 — Giulio Strozzi, after T. Tinelli. See Strozzi, G. pl. 110, v. 2 of *T.*, D.3.2
 — Marcantonio Franceschini, after himself. See Franceschini, M. pl. 37 of *T.*, D.3.3
 — Santi di Tito, after himself. See Tito, S. di. pl. 78 of *T.*, D.3.3
- BRUNETTI, [Gaetano, violinist and composer?]. See Professori celebri di suono pl. 15 of *T.*, A.8.1
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- BUONACCORSI, Pietro, called Pierino (or Perino) del Vaga, Florentine palater. Buonaccorsi dip. Levi Pollacco. dis. e inc. pl. 15 of *T.*, D.3.3

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 — Same. Mich. Ang. Buonarroti dip. G. P. Lorenzini inc. pl. 16 of *T.*, D.3.3
 — Same. Bust in oval. Alter inventor faciebat. G. M^o [Giorgio Ghisi sc.] pl. 18 of *T.*, A.2.1
 — Same. At the age of eighty-one. Without painter's or engraver's name pl. 30 of *T.*, A.2.1
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 — painter. A man. See Unknown. pl. 83a, v. 2 of *T.*, D.3.2
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 — Countess Schouwalof. See Schouwalof, Countess. 205; pl. 8 of *T.*, A.4.2
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Note. — Proof before any letters, except the engraver's name, which is slightly traced with the needle. At the bottom is written with a pencil, in the handwriting of the engraver, "A Sua Emittenza Rev. . . [Il signor Cardinal Antonio [Tosti] Il Suo Umilmo Affmo e. . . [P. Toschi]." The inscription is imperfect, the margin of the print having been cut down.

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- CONTI, Sigismondo, chamberlain and secretary to pope Julius II pl. 30 of \mathcal{T} , A.8.1
- Note.*—Proof on India paper, before any letters. From the "Madonna di Foligno," painted by Raphael, in 1512, for Sigismondo Conti, who placed it in the church of Ara Coeli, whence it was removed in 1565 to Foligno, by his grand niece, Anna Conti. It is now in the Gallery of pictures in the Vatican.
- COPPENOL, Lieven van, writing-master. Without any letters. 458
- Note.*—A copy, by P. F. Basan, of the second state (according to Bartsch, or the fourth state according to Claussin, Wilson, and Blanc) of Rembrandt's etching called "the larger Copenol."
- COPPI, Jacopo, Florentine painter. I. Coppi dip. L. Campantico inc. pl. 28 of \mathcal{T} , D.3.3
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- CRAMER, padre [Jacopo, Italian musician?]. See Professori celebri di suono pl. 14 of \mathcal{T} , A.8.1
- CRANACH. See Sunder, L.
- CRÉBILLON, Prosper Jolyot de, French tragic poet. Without artists' names 393
- CREDI, L. di, called Sciarpelloni, painter. Alessandro Braccesi, A. pl. 37f. v. 2 of \mathcal{T} , D.3.2
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- CRESPI, Daniele, Italian painter. D. Crespi dip. G. Hoberge inc. St. Perfetti pl. 29 of \mathcal{T} , D.3.3
- CRESTI, Domenico, called Passignano, Italian painter. D. Cresti do il Passignano dip. S. Livi Polacco dis. e inc. pl. 30 of \mathcal{T} , D.3.3
- CREUZER [Georg Anton Krenser or Kressner, violinist and composer?]. See Professori celebri di suono pl. 14 of \mathcal{T} , A.8.1
- DALA, G., engraver. Emillo Amadeo de Tiplado, after C. Dusil. See Tiplado, E. A. de pl. 65 of \mathcal{T} , A.8.1
- DALCÒ, A., engraver. Justus Sustermsans, after himself. See Sustermsans, J. pl. 77 of \mathcal{T} , D.3.3
- Quinten Matsys, after himself. See Matsys, Q. pl. 52 of \mathcal{T} , D.3.3
- Vangelista Scappi, after F. F. Raibolini. See Scappi, V. pl. 73 of \mathcal{T} , D.3.3
- Wife of Quinten Matsys, after Q. Matsys. See Matsys, Q. pl. 53 of \mathcal{T} , D.3.3
- DAMELE, E., engraver. A youth, after P. Bordone. See Unknown pl. 75, v. 2 of \mathcal{T} , D.3.2
- DAMIANI, F., Italian composer and singer. See Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
- DANESI, M., lithographer. Eugenius a Rumiliaco. See Rumiliaco, E. a pl. 117 of \mathcal{T} , A.8.1
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- DEMANZET, —, engraver. Galileo Gallei, after J. Sustermsans. See Gallei, G. pl. 161, v. 3 of \mathcal{T} , D.3.2
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- Louis Montenaar de Lavergne de Tressan. See Tressan, L. M. de L. de pl. 19 of \mathcal{T} , A.8.1
- DOLCI, or Dolce, Carlo, Tuscan painter. C. Dolci dip. G. Marri inc. pl. 31 of \mathcal{T} , D.3.3
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- DOSSI, DOSSO, Italian painter. Dossio Dossi dip. E. Fabbrini inc. n.º St. Perfetti pl. 32 of \mathcal{T} , D.3.3
- DOSSIER, M. (?), engraver. Bernard LeBouyer de Fontenelle, after H. Rigaud (?). See Fontenelle, B. Le B. de 515
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- Mother of, called La Dévideuse (the winder). Peint par Gerard Douw. Gravé par Jean George Wille, 1755 437
- DRAGONETTI, Domenico, Venetian \ddagger former on the double bass. See Professori celebri di suono pl. 14 of \mathcal{T} , A.8.1
- DREVET, C., engraver. Charles Gaspard Guillaume de Vintimille, after Rigaud. See Vintimille, C. G. G. de 459
- Philip Ludwig, count von Sinzendorf, after Rigaud. See Sinzendorf, P. L., count von 48
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- J. M. Mitantier, after N. de Largillière. See Mitantier, J. M. 36
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 - DUBOIS, Guillaume, cardinal. Peint par Hincinthe Rigaud 1723. Gravé par P. Drevet. 1724 24
 - DUCLOS-MARCOTTE, S. A. (Mme. Marcotte mère). Ingres à son aml Monsieur Marcotte, 1825. Calamatta Inc. 229
 - DUDEVANT, Amanthe Lucille Aurore Dupin, French writer. (*George Sand*). L. Calamatta ad vivum dell'neavat et sculpebat. Paris 1846. Proof. 15
 - Note.— The "sculpteur" is altered by the engraver with a pen to "sculptit," and the print bears the following autograph inscription,—"All' Ospizio di S. Michele l. Calamatta."
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 - DU MÉE, Le Chevalier, *painter*. Jean Baptiste de Santeul. *See* Santeul, J. B. de 456
 - DUPLESSIS, J. S., *painter*. Louis XVI, of France. *See* Louis XVI 482
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 - DUPUY (Lat. Puteanus), Pierre, French historian and librarian of the Bibliothèque du roi. Nanteuil Faciebat. Oval in small oblong 395
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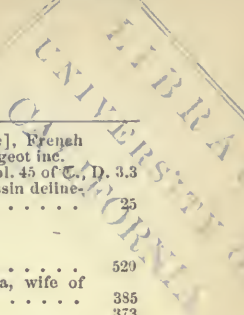
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Note.— The right-hand corner of the print is torn off. A presentation copy, with this autograph dedication, "A Sua Eminenza Rev^{mo} [I] Signor Cardinal A Toad [I] suo Dev^o ed Obmo servo [P. Mercurj]."

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

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

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

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- A man. A. Bronzino dip. G. Marri inc. . . . pl. 74d, v. 2 of *T.*, D.3.2
- A man. F. Champagne dip. D. Delfini inc. nello Studio Toschi . . . pl. 161, v. 2 of *T.*, D.3.2
- A man. G. B. Moroni dip. O. Marchesi inc. nello St. Toschi . . . pl. 80d, v. 2 of *T.*, D.3.2
- A man. G. Muzziano dip. F. Clerici inc. . . . pl. 250, v. 3 of *T.*, D.3.2
- A man. G. Subtermans dip. C. Meunier allievo di L. Calamatta inc. . . . pl. 141, v. 3 of *T.*, D.3.2
- A man. H. Holbein dip. G. Marri inc. . . . pl. 61b, v. 2 of *T.*, D.3.2
- A man. P. Callari Veronese dip. P. Canossini inc. nello studio Toschi . . . pl. 83a, v. 2 of *T.*, D.3.2
- UNKNOWN, continued.
- A man praying. G. Hemmelinck dip. G. Marri inc. . . . pl. 159, v. 3 of *T.*, D.3.2
- A man wearing a full-bottomed wig. H. Rigaud pinxit. L. Calamatta del. Bruxelles 1853. De Meersman sculpt Oval . . . pl. 9 of *T.*, A.8.1
- An old man. Masaccio dip. Lelli inc. . . . pl. 8a, v. 1 of *T.*, D.3.2
- A youth. Paris Bordone dip. E. Darnice inc. . . . pl. 75, v. 2 of *T.*, D.3.2
- URBANUS VIII, pope. See Effigies pontificum . . . 500
- VAGA, Pierino, or Perino, del. See Buonacorsi, P. VALLET, or Valet, G., engraver. André Louis Personne. See Personne, A. L. . . . 393
- Pope Alexander VII. See Alexander VII . . . 396
- VALLOTTI, Padre Francesco Antonio, Italian musician and composer. See Professori celebri di suono . . . pl. 16 of *T.*, A.8.1
- VANDERSYPER, —, engraver. Cosmo de' Medici, "Pater patriæ," after Pontorno. See Medici, Cosmo de' . . . pl. 64b, v. 2 of *T.*, D.3.2
- VAN DYCK, A., painter. See Dyck, A. van.
- VANNUCCI, Andrea, or Agnolo, Andrea d', called Andrea del Sarto, Florentine painter. Andrea del Sarto dip. Feo Floridi dis. e inc. . . . pl. 80 of *T.*, D.3.3
- painter. A lady. See Unknown. pl. 43, v. 2 of *T.*, D.3.2
- VANNUCCI, Pietro, called Perugino, Italian painter. Pietro Vannucci. Achille Martinet 1841. . . . pl. 81 of *T.*, D.3.3
- Note.— The artists' names are merely traced with the needle.
- Same, and Raphael, after Raphael. See Santi or Sanzio, Raffaello, da Urbino . . . pl. 53 of *T.*, A.8.1
- VASARI, Giorgio, Italian painter, architect, and writer on art. G. Vasari dip. G. Marri inc. . . . pl. 82 of *T.*, D.3.3
- painter. Lorenzo de' Medici. See Medici, L. de' . . . pl. 77, v. 2 of *T.*, D.3.2
- VECELLIO, Tiziano, (Eng. Titian), Venetian painter. Tiziano Vecellio dip. G. Fustatini inc. . . . pl. 83 of *T.*, D.3.3
- painter. Charles II (the emperor Charles V) count of Holland. See Charles II. pl. 36 of *T.*, D.2.3
- Francesco Maria I della Rovere. See Rovere, F. M. I della . . . pl. 79a, v. 2 of *T.*, D.3.2
- Giovanni de' Medici ("Dalle bandi nere"). See Medici, Giovanni de' . . . pl. 79d, v. 2 of *T.*, D.3.2
- J. Tatti (Sansovino). See Tatti, J. . . . pl. 79b, v. 2 of *T.*, D.3.2
- Lodovico Beccadelli, Italian historian. See Beccadelli, L. . . . pl. 79, v. 2 of *T.*, D.3.2
- Philip III (II of Spain), count of Holland. See Philip III . . . pl. 37 of *T.*, D.2.3
- VECCHIO, B. del, engraver. Beatrice Cenci, after Guido Reni. See Cenci, B. . . . pl. 4 of *T.*, A.6.6
- VENOSA, Flamm, principe della. See Professori celebri di suono . . . pl. 16 of *T.*, A.8.1
- VERACINI, Francesco Maria, Italian violinist. See Professori celebri di suono . . . pl. 14 of *T.*, A.8.1
- VERIEN, Nicolas, French engraver. Jouvenay Pinx. G. Edelinck sculp . . . 513
- Note.— The artists' names are written with a pen.
- VERMEULEN, C. M., engraver. Nicolaus van der Borch, after A. van Dyck. See Borch, N. van der . . . 42
- VERONESE, Paolo. See Cagliari, P.
- VERTUE, G., designer and engraver. Rev. Matthew Henry. See Henry, M. . . . pl. 66 of *T.*, A.8.1
- engraver. John Rajus, after W. Faithorne. See Rajus, J. . . . 395
- VEZZO, Virginia di, Italian painter. C. Mellan franc. f. Rom. 1626 . . . 403
- VICAR, J. B., painter. A man wearing a coat buttoned. [Not identified] . . . 383
- VICTOR EMMANUEL I, king of Italy. Inclso da Demannez e Calamatta . . . 334
- Note.— Proof, with engravers' names only, and with the following autograph dedication, "A Sua Emila il Carlo Tosti [L. Calamatta." . . .
- VICTORIA, queen of England. 1839. Painted by Geo. Hayter. Engraved by Henry Cousins . . . 378
- VILLACERF, Edouard Colbert, marquis de. Mignard Pinx. Edelinck sculp. . . . 492
- VILLAMENA, F., designer and engraver. J. L. Gerusus. See Gerusus, J. L. . . . pl. 1 of *T.*, A.6.2
- painter and engraver. F. de Robaldis. See Robaldis, F. de . . . pl. 6 of *T.*, A.6.2
- VINCENT DE PAUL, St. F. Cecchi inv. del. I. Marchetti sculpt Romae, 1815 . . . pl. 11 of *T.*, A.8.1
- VINCI, Leonardo da, Florentine painter, sculptor, architect, etc., b. 1452, d. 1519. Leonardo da Vinci dip. Gustavo Bonaini inc. . . . pl. 84 of *T.*, D.3.3

- VINCI, L. da, *continued*.
— A lady. See Unknown pl. 89 of \mathcal{C} , D.3.3
— *painter*. A lady seated 321
- Note.*— Probably Joanna of Aragon, after an imitation (in the Doria gallery at Rome) by a pupil of Leonardo da Vinci of a portrait by Raphael.
- Mona Lisa del Giocondo. See Giocondo, Mona Lisa del 341
- VINCI, Leonardo da, Italian musical composer, b. 1600, d. about 1732. See Professori celebri di suono A.8.1
- VINTIMILLE, Charles Gaspard Guillaume de, archbishop of Paris. Peint par Hyacinthe Rigaud, [1731]. Gravé par C. Drevel, [1738] 459
- VIOTTI, Giovanni Battista, Italian violinist. See Professori celebri di suono pl. 14 of \mathcal{C} , A.8.1
- VISSCHER, Cornelis de, *designer and engraver*. Principles Hollandicæ et Westfrisiæ, ab anno Christi DCCCLXIII, et primo comite Theodorico, usque ad ultimum Philippum Hispaniarum regem, æri omnes incisæ, ac fideliter descripti, auspiciis Petri Scriverii. Harlemi, 1650. 40 pl. P. \mathcal{C} , D.2.3
- Namely:*— 1. Engraved title. 2. Theodorici 1. 3. Theodorici II. 4. Arnulfi 5. Theodorici III. 6. Theodorici IV. 7. Florentie 1. 8. Gertrude, widow of Florence 1. and regent. 9. Roberti de Fries. 10. Godfrey the hunchback. 11. Theodorici v. 12. Florentie II. 13. Theodorici VI. 14. Florentie III. 15. Theodorici VII. 16. Ada. 17. William 1. 18. Florentie IV. 19. William II. 20. Florentie v. 21. John 1. 22. John II. 23. William III. 24. William IV. 25. Margret. 26. William v. 27. Albert. 28. William VI. 29. John of Bavaria. 30. Jacoba. 31. Philip I (the good, of Burgundy). 32. Charles I (the bold). 33. Mary of Burgundy. 34. Maximilian, archduke of Austria. 35. Philip II (the handsome). 36. Charles II (the emperor Charles v.). 37. Philip II (Philip II of Spain). 38. Philip III (of Spain). 39. Isabella Clara Eugenia (daughter of Philip II). 40. Philip IV.
- Petrus Scriverius. See Scriverius, P. 297
— *painter*. A young man seated in a chair. [Not Identified] pl. 120 of \mathcal{C} , A.8.1
- VIVIANI, A., *engraver*. Joseph Vivien, after himself. See Vivien, J. pl. 83 of \mathcal{C} , D.3.3
- VIVIEN, Joseph, French painter. G. Vivien fece a P. A. Viviani Inc. pl. 85 of \mathcal{C} , D.3.3
— *designer*. Evarista Gherardi. See Gherardi, E. 514
— *painter*. André Hameau. See Hameau, A. 539
— Cornelle van Cleve. See Cleve, C. van 491
- VLEUGHEL, Philip, Dutch painter. Champagne plax. De l'armessin sculp [1732]. 450
- VOERS, L. van, *engraver*. Ernst, Graf von Mansfeld, after A. van Dyck. See Mansfeld, E., Graf von 115
- VOLPATO, Giovanni, Italian engraver. Aug. Kauffman plax. Raph: Morghein sculp. 512
- VORSTERMAN, L., *the elder, engraver*. Comte de Bucquoi, after Rubens. See Bucquoi, C. B. de Longueval, comte de 174
- VORSTERMAN, L., *engraver*. Constantyn Huyghens, after J. Levens. See Huyghens, C. 79
- Jenn Baptiste Gaston, duc d'Orléans, after A. van Dyck. See Orléans, J. B. Gaston, duc d'.
— Wilhelm Wolfgang, after A. van Dyck. See Wolfgang, W. 410
- VOS, Marten de, Flemish painter. M. de Vos, P. C. Chjani Inc. pl. 80 of \mathcal{C} , D.3.3
- VOUET, Voet, or Voult, F., *painter*. Friedrich, cardinal, landgrave of Hesse. See Friedrich, K., *designer*. Roberto Strozzi. See Strozzi, R. 394
— *painter*. Tomaso Ricciardi. See Ricciardi, T. 394
- VUARN, Jean François, curé de Geneva, b. 1709, d. 1843. Peint par Hornung. Lithographié par Léou-Noel pl. 121 of \mathcal{C} , A.8.1
- WALLENSTEIN, Albrecht Wenceslaus Eusebius, duke of Friedland. Without artists' names. pl. 92 of \mathcal{C} , A.8.1
- WANDICK (?), *painter*. See Dyck, A. van.
- WATTEAU, Jean Antoine, French landscape painter. See Julien, J. de 44
- WELLESLEY, Arthur, duke of Wellington. F. Gérard pinxit. 1814. F. Forster scul 1818 32
- Note.*— The artists' names are merely traced with the needle.
- WESTERHOUT, A. von, *engraver*. Agostino Scilla, after himself. See Scilla, A. pl. 48 of \mathcal{C} , A.8.1
— Bertrand Monsinat, after Robert de Serl. See Monsinat, B. 359
— Giovanni Lorenzo Bernini, after G. B. Gaulli. See Bernini, G. L. pl. 72 of \mathcal{C} , A.8.1
- WETTSTEIN, J. F., *painter*. Emanuel König. See Koenig, E. 396
- WHARTON, Philadelphia and Elizabeth, daughters of Philip lord Wharton. A. v. Dyk, plax. 1640. P. v. Gunst sculp. 143
- WIERIX, A., *engraver*. R. Bellarmino, cardinal and controversial writer. See Bellarmino, R. 515
- WILLE, Johann Georg, German engraver. P. par J. B. Greuse. Gravé par J. G. Müller, 1776. 2d impression 76
— *designer and engraver*. Pierre Guérin de Tencin, after E. Farrocl. See Tencin, P. G. de 443
— *engraver*. Comte de Fouquet, after H. Rigaud. See Fouquet, C. L. A., comte de 51
— Elisabeth de Gouy, wife of H. Rigaud, after Rigaud. See Rigaud, E. de Gouy 502
— Graf von Loewendal, after M. Q. de Latour. See Loewendal, Graf von 451
— Hermann Moritz, count of Saxe, after Rigaud. See Saxe, H. M., count of 17
— Jean de Boullongne, after Rigaud. See Boullongne, J. B. 28
— Louis Phélypeaux, comte de Saint-Florentin, after L. Tocqué. See Saint-Florentin, L. Phélypeaux, comte de pl. 21 of \mathcal{C} , A.8.1
— Marquis de Marigny, after Tocqué. See Marigny, A. F. P. de Vandières, marquis de 260
— The mother of G. Dou (La Déveuse), after G. Dou. See Dou, G., Mother of 437
— Prosper de Sclarra, cardinal Colonna, after P. Battoni. See Colonna 85
- WILLIAM I, count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 17 of \mathcal{C} , D.2.3
- WILLIAM II, count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 19 of \mathcal{C} , D.2.3
- WILLIAM II, of Nassau, prince of Orange. Without artists' names pl. 104 of \mathcal{C} , A.8.1
- WILLIAM V, of Nassau, stadtholder of the United province, father of William III, of England. Gerard Honthorst pinxit. L. Salliar Sculpt 1781 58
- WILLIAM III, count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 25 of \mathcal{C} , D.2.3
- WILLIAM IV, count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 24 of \mathcal{C} , D.2.3
- WILLIAM IV (Willem Karel Hendrik Friaal), prince of Orange. Peint. par P. Van Dyk 1734. Gravé par J. Eber pl. 58 of \mathcal{C} , A.8.1
- WILLIAM V, count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 26 of \mathcal{C} , D.2.3
- WILLIAM V, landgrave of Hesse-Cassel. Without artists' names pl. 91 of \mathcal{C} , A.8.1
- WILLIAM VI, count of Holland, etc. [Vischer. Principles Hollandicæ] pl. 28 of \mathcal{C} , D.2.3
- WOLFEGG, Maximilian Wilbald, Graf von, imperial general in the thirty years' war. Without artists' names pl. 105 of \mathcal{C} , A.8.1
- WOLFGANG, Wilhelm, count palatine of the Rhine. D. A. van Dyck Eques Pinxit. Vosterman sculp. 410
- WRANGEL, Carl Gustaf, count of Solvitzborg, Swedish general. N. Pitaou sculpst 301
— Same. Without artists' names pl. 98 of \mathcal{C} , A.8.1
- XAVIER, Francisco, St. See Loyola, I. pl. 18 of \mathcal{C} , A.8.1
- YORKE, Philip, earl of Hardwick, lord high chancellor. A. Ramsay Pinx. B. Baron sculp. 56
- ZAMPIERI, Domenico, called Domenichino, Italian painter and architect. Domenichino dip. F. Livi Inc. pl. 87 of \mathcal{C} , D.3.3
— *painter*. Cardinal Girolamo Agucchia. See Agucchia, G. pl. 116, v. 2 of \mathcal{C} , D.3.2
— St. Francesco d'Assisi. See Francesco d'Assisi. 209
- ZARLINO, Giuseppe, Italian musician and writer on the theory of music. See Professori celebri di suono pl. 16 of \mathcal{C} , A.8.1
- ZELADA, Francesco Saverio de, cardinal librarian of the Vatican, 1780. See Effigies pontificum 500
- ZINGARELLI, Nicolò, Italian musical composer. See Professori celebri di suono pl. 15 of \mathcal{C} , A.8.1
- ZUCCARO, or Zuccherò, Federico, Italian portrait painter. F. Zuccheri dip. L. Errani Inc. pl. 83 of \mathcal{C} , D.3.3

*** The following portraits have not been identified.

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

Note.— With engraver's name only.

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

ADDENDA.

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

THE TOSTI ENGRAVINGS.

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

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

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

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

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

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

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

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

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

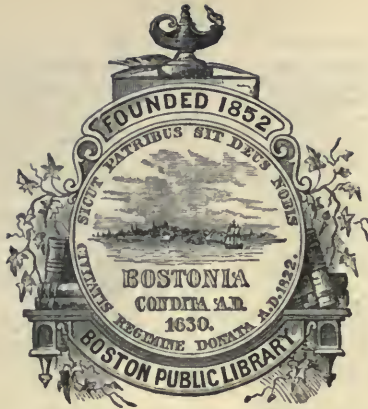
The cataloguing of the prints proceeded as fast as the other work of that department of the Library permitted, and in the *Library Bulletin* for April, 1870, a list of such as were in the 125 bound volumes of the collection was given, embracing in all almost 5,100 prints; and in the *Bulletin* for October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

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

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

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

PUBLIC LIBRARY, June 19th, 1871.



THE TOSTI ENGRAVINGS.

Supplementary List. May, 1873.

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

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

A list of the Portraits has been separately published.

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

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

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

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

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

Note.— Without the names of artists and subject.

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

Note.— Without the names of artists and subject.

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

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

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

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

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

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

Note.— Without artists' names.

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

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

- AUDRAN, Gérard, continued.**
- gel, her peacock having been removed, and the prayer of David ("Qu'a fait ce peuple, Seigneur . . ."), and the inscription ("Paroles de David . . . 2 des Rois. 24"), are added. The "2 des Rois. 24" refers to the Vulgate, or its French translation, corresponding with 2d Samuel, ch. 24, of King James's version. Nagler, Heller, Andresen, and others, call the picture by its original name, making no reference to the change of meaning involved in the alterations of the plate.
- Triumphal entry of Constantine into Rome, after C. Le Brun. Engraved on four plates, intended to be joined. Painted, 1666. Size (trimmed and mounted), 28 in. × 62½ in. 390
- AUGUSTINUS, Aurelius, St. and bp., b. 354, d. 430.** St. Augustine, after Joachim Varlé. See TINTO, Camillo Ptf., 61
- AURELIUS ANTONINUS, Marcus, called MARCUS AURELIUS, Roman emperor, b. 121, d. 180.** Bust of Marcus Aurelius. Size, 15 in. × 10½ in. Ptf., 222
- Note.*—Without letters.
- AVANT.** After J. B. van Eycken. See LELLI, Lucio 494
- BACCHUS. Statue.** Size, 19 in. × 13½ in. Ptf., 203
- Note.*—Without letters.
- See MOLINARI, G. B. Ptf., 231
- BADER, A., lithographer.** View of Fribourg, Switzerland. Lithograph. Size, 10 in. × 12 in. Ptf., 165
- BALECHOU, Jean Jacques, French engraver, b. 1715, d. 1764.** St. Geneviève reading, after C. A. Vanloo. Size, 20½ in. × 12½ in. 240
- Note.*—3d state, with the author's address at Avignon.
- BANZO, Antonio, Italian engraver, fl. 1810.** The adoration of the magi, after Raphael. Size, 15 in. × 27½ in. 349
- Note.*—Engraved from the original which is in the Vatican. The painting and engraving are of the same size.
- BARBATELLI, Bernardino, called Poccetti, Italian painter, b. 1548, d. 1612.** The Inferno, according to Dante. See CALLOT, Jacques 461
- BARBIERI, Giovanni Francesco, called GUERCINO, Italian painter, b. 1590, d. 1666.** Abraham dismissing Hagar. See STRANGE, Sir Robert 216
- Angels exhibiting the instruments of the passion. See PASQUALINO, Giovanni Battista Ptf., 20
- Christ appearing to his mother, after his resurrection. See STRANGE, Sir Robert 532
- Christ with the two disciples at Emmaus. See PASQUALINO, Giovanni Battista Ptf., 132
- Holy family. See PASQUALINO, Giovanni Battista Ptf., 150
- Night. See VOLPATO, Giovanni Ptf., 194
- The raising of Lazarus from the dead. See PASQUALINO, Giovanni Battista Ptf., 18
- St. John. See PASQUALINO, Giovanni Battista Ptf., 130
- St. Luke. See PASQUALINO, Giovanni Battista Ptf., 129
- St. Mark. See PASQUALINO, Giovanni Battista Ptf., 127
- St. Matthew. See PASQUALINO, Giovanni Battista Ptf., 131
- San Carlo Borromeo. See PASQUALINO, Giovanni Battista Ptf., 128
- The Virgin and child receiving fruit from an angel. See PASQUALINO, Giovanni Battista Ptf., 148
- The Virgin, child, and St. John. See PASQUALINO, Giovanni Battista Ptf., 150
- BAROCCI, or BAROCCIO, Flori Fedrigo d'Urbino, called, Italian painter, b. 1528, d. 1612.** The calling of the disciples. See COLLAERT, Adriaan Ptf., 64
- BARON, Jean, called TOLOSANO, engraver, b. at Toulouse, 1631, lived in Rome.** The fall of Dagon and the infliction of disease upon the Philistines, after the design of G. Courtois, from the original by N. Poussin. Size (trimmed and mounted), 15 in. × 19½ in. 237
- Note.*—The "Lib. I Regvm. Cap. V," on the engraving, refers to 1 Kings in the Vulgate, corresponding with 1 Samuel, ch. 5, in the version of King James. The two versions differ in the particulars of the events illustrated by the engraving.
- The original painting is in the Louvre.
- The Virgin praying, after Guido Reni. Size, 9½ in. × 7 in. Ptf., 136

BARTOLI, Pietro Santi, Italian painter and engraver, b. 1635, d. 1700. Engraving from the fresco called the "Nozze Aldobrandini," with the inscription *Nova nupta in geneali thalamo*. Size (2 plates joined), 18 in. × 31 in. 406

Note.—The original fresco, which is in the Vatican, was found near the Arch of Gallienus about 1600. It was transferred (considerably injured by restoration) from the Villa Aldobrandini, to the Vatican, by Pius VII, who purchased it for 10,000 scudi. It has been considered the most precious specimen of ancient painting, and its value has hardly been lessened by the discoveries at Pompeii and Herculaneum. According to Winckelmann it represents the marriage of Peleus and Thetis. This print was engraved on two plates, intended to be joined.

A duplicate can be found in the Appendix to the following work, for which it was engraved, namely:—*Picturae antiquae cryptarum Romanarum et sepulcri Nasorum, delineatae, et expressae ad archetypa a Petro Sancti Barthol. et Francisco ejus filio. Descripta vero, et illustrata a Johanne Petro Bellorio et Michaele Angelo Caussico. Romae, 1819. P.* This work is in the Post collection of the Boston Public Library. See *T.*, D.16.

BARTOLOZZI, Francesco, Italian painter, etcher and engraver, b. 1730, d. 1813. Death of Dido, after G. B. Cipriani. Size, 12½ in. × 17½ in. 203

BAS-RELIEFS. Various bas-reliefs. Size, 17½ in. × 12½ in. Ptf., 235

Note.—Without letters.

BASSET, Jean, called VALENTIN, French painter, fl. 1601. The flight into Egypt. See **FABRI, Luigi**. Ptf., 144

BATTLE of Constantine and Maxentius, after C. Le Brun. See **AUDRAN, Gérard**. 510

BATTLES of Alexander, after C. Le Brun. See **AUDRAN, Gérard**. 389; 401; 405; 511

BAZZI (or RAZZI), Giovanni Antonio, called Il BODOMA, Italian painter, b. about 1474, d. about 1540. St. Sebastian. See **MEUNIER, Jean Baptiste**. Ptf., 26

BEAUVARLET, Jacques Firmin, French engraver, b. 1733, d. 1797. L'arrivée du courrier, after F. Boucher. Size (trimmed and mounted), 17 in. × 12½ in. 498

— Le départ du courrier, after F. Boucher. Size (trimmed and mounted), 17 in. × 12½ in. 499

BELISARIUS begging, after J. L. David. See **MOREL, Antoine Alexandre**. 231

BELLA, Stefano della, Florentine painter, designer and etcher, b. 1610, d. 1661. Etchings. Various subjects. 3; 177; 178; 421

BELLE blanchisseuse. La. After J. B. Greuze. See **DANZEL, Jérôme**. 543

BENASCHI, or BEINASCHI, Giovanni Battista, Italian painter and engraver, b. 1636, d. 1688. Holy family, after Giovanni Domenico Cerrini. Etching. 1652. Size, 17½ in. × 13½ in. Ptf., 19

BENEDICTUS, St. St. Benedict, after Carlo Cignani. See **FREY, Johann Jakob**. Ptf., 22

BENVENUTI, Pietro, Italian painter, b. 1769, d. 1844. The death of Petrus Chrysologus, archbishop of Ravenna. See **MIGLIAVACCA, Innocenzio**. 254

— The death of Priam. See **RICCIANI, Antonio**. 423

— Judith showing the head of Holofernes to the people. See **RICCIANI, Antonio**. 432

BERNARDUS, St., of Clairvaux. The Madonna and child appearing to St. Bernard. See **MARUCCI, G.**. Ptf., 31

BERRETINI, Pietro, called PIETRO DA CORTONA, Florentine painter and architect, b. 1506, d. 1669. Allegorical representation of the triumphs of Marc-Antonio Colonna. See **GREUTER, Giovanni Federigo**. Ptf., 185

— Cupola in the Chapel of the Holy sacrament. St. Peter's, Rome. See **AQUILA, Francesco Faraone**. Ptf., 200

— Cupola in the Chapel of St. Sebastian, St. Peter's, Rome. See **AQUILA, Francesco Faraone**. Ptf., 199

BERTINI, Angelo, Italian engraver, fl. 1810. The adoration of the shepherds, after Garofalo. Size, 31½ in. × 22½ in. 344

Notes.—Proof, before letters.

— Same. Proof, with the engraver's name written with a pencil. 474

— The four sibyls, after Raphael. See **GUDETTI, Niccolò**. 249

— St. Francis de Pania restoring a dead youth to life. After V. Camuccini. Size, 20½ in. × 19½ in. 472

Notes.—With engraver's name only, written with a pencil. The original painting is in the church of S. Francesco di Paola at Naples. See *L'ape italiana delle belle arti*, v. 3.

BETTELINI, Pietro, Italian designer and engraver, b. 1763, d. 1828. The Eternal Father, after V. Camuccini. Size, 12 in. × 18 in. 320

BETTELINI, Pietro, continued.

— The gallery of the Palazzo Farnese, Rome, after Annibale Caracci. See **VOLPATO, Giovanni**. Ptf., 43-50

BIOT, Gustaf, engraver, b. at Brunsel, 1833, and CALAMATTA, Luigi (Antonio Giuseppe). Flemish peasant scene, with the title "Oh!" After J. B. Madou. "Imprimé et publié par Gonpiel et cie, 1857." Size, 25½ in. × 18½ in. 311

BIRDS. Engravings of various species of birds. See **TROJANI, Filippo**. Ptf., 169-171

BIS, Mlle.—Lithograph of a head from a design by L. Calamatta, after the original by Leonardo da Vinci. Size, 11 in. × 9 in. Ptf., 191

Note.—The original, painted on grisaille, is in the Uffizi gallery, Florence.

BLAAS, Carl, Swiss painter. The elevation of the host. See **MARCOVICH, B.**. Ptf., 37

BLIND man, The, deceived (L'aveugle duppé), after Jean Baptiste Grenze. See **CARS, Laurent**. 331

BLOEMAERT, Cornelis, Flemish engraver, b. 1603, d. 1680. St. Francis of Assisi, after Guido Reni. Size, 14 in. × 9 in. Ptf., 11

— St. Paul before the altar to the unknown God, after Ciro Ferri. Size (trimmed and mounted), 12½ in. × 8½ in. Ptf., 2

— Vision of St. Antony of Padua, after Ciro Ferri. 1678. Size, 20½ in. × 13½ in. Ptf., 35

BLOT, Maurice, French designer and engraver, b. 1753, d. 1818. Marcus Sextus, after P. N. Guérin. Size, about 21 in. × 23 in. 201

Note.—The original, which is in the Louvre, was first painted to represent the legendary story of the return of the blind Belisarius to his family. By the advice of friends Guérin was induced to remove the blindness of the principal figure, and to cause the picture to represent the return to his home of a Roman, escaped from the proscription of Sylla. To this person he gave the feigned name, Marcus Sextus. See *Notice des tableaux exposés dans les galeries du Musée impérial du Louvre, par F. Villot, Se partie, p. 173.*

— L'occupation du ménage (Household work), after Étienne Anby. Size (trimmed and mounted), 19 in. × 13½ in. 333

BODET, Heliodorus, Prussian designer. View of Genazzano, Italy. See **DANESI**. Ptf., 189

BOLSWERT, Boetius (a family name Adam), designer and engraver, b. at Bolnwert, Friesland, about 1580, d. at Antwerp, 1634. Christ crucified between two thieves, and pierced in his side. After P. P. Rubens. Size, 23½ in. × 16½ in. 274

Note.—The original, formerly an altar-piece in the convent of the Recollets, at Antwerp, is now in the Museum or Academy of painting, of Antwerp, which occupies the building of the convent which was suppressed. This print is an impression from the second state of the plate, having the inscription, "B. à Bolswert, sculp. et excudit [etc.]"

BOLSWERT, Schelte à (family name Adam), Dutch designer and engraver, b. at Bolswert, 1586. Christ crowned with thorns, after A. van Dyck. Size, 23 in. × 16½ in. 362

Note.—2d state, with the address of Martin van den Enden, etc. The original painting is in the Berlin gallery.

— Holy family, after A. van Dyck. Size, 15 in. × 13 in. 601

Note.—The original is in the Pinacothek of Munich.

— Saint Anna teaching the Virgin, after P. P. Rubens. Size (trimmed and mounted), 17½ in. × 12½ in. 529

Notes.—First state, before the dedication, with two lines of inscription and Martin van den Enden's address. The original, painted for the church of the Minor Carmelites, at Antwerp, is now in the Museum at Antwerp. By some it is incorrectly called, The salutation.

BOMBELLI, Pietro Leone, Italian painter and engraver, b. 1737. St. Helena, from the design of Desiderio de Angelis, after the original by Andrea Sacchi. Size, 17½ in. × 10½ in. Ptf., 8

BONAFEDE, or BUONAFEDE, Giovanni, Italian engraver, b. 1816 Christ upon the cross (salvator mundi), from the design of P. Gunglheim, after the original by Guido Reni. Size, 19 in. × 12½ in. 206

— The Holy family, called Holy family of Naples, after Raphael. Size, 18 in. × 13½ in. 536

Notes.—Proof, with the artists' names written with a pencil. The original, painted for Leonello da Carpi, is now in the gallery of the Museum at Naples.

— Madonna della sedia, after Raphael. Size, 17½ in. × 14½ in. 530

Note.—Proof, with artists' names only. The original painting is in the Pitti palace, Florence.

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

Note.—The statue is in the Lateran museum, Rome. It was discovered at Cerveteri (the ancient Cære), in 1838. For an account of this statue see *Clerac's Musée de sculpture antique et moderne*, v. 5.

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

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

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

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

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

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

BOTTICELLI, Alessandro, or Sandro. See FILIPEPI, Alessandro

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

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

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

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

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

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

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

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

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

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

— The Libyan sibyl. See FABRI, Luigi 481

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

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

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

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

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

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

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

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

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

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

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

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

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

Note.—Without engraver's name.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"La première chose qu'on voyait en entrant chez lui, c'était un admirable dessin de Calamatta, d'après le Vœu de Louis XIII, le dessin dont l'illustre graveur a fait une estampe magistrale, un chef-d'œuvre. Ingres était fier de ce dessin, et il le montrait avec enthousiasme à tous les visiteurs." C. Blanc, *Ingres: sa vie et ses ouvrages*, p. 90, where may be found an account of the original.

— Christ reproving Martha. See TAUREL, André Benoit Barreau 262

— The crucifixion, after A. van Dyck. See LELLI, Lucio 480

— The deposition from the cross, after Giotto. See FRANCK, Joseph Ptf., 27

— Design of a head, after Leonardo da Vinci. See BHS, *Mlle.* Ptf., 191

— Flemish peasant scene. See BIOT, Gustaf 311

— Holy family. After Mariotto Albertinucci. See MORELLI, Marco 268

— St. Cecilia, after J. B. van Eycken. See LELLI, Lucio 547

— St. Sebastian, after Sodoma. See MEUNIER, Jean Baptiste Ptf., 26

— Souvenir de la patrie, after Alfred Stevens. See MERSMAN, de 325

— Spanish woman. See LELLI, Lucio 823

- CALIGULA, Caius Cæsar, *Roman emperor*, b. 12, d. 41. Bust of Caligula. Size, 11½ in. × 9 in. Ptf., 228
- Note.*— Without the names of artists and subject.
- CALLOT, Jacques. *French painter and engraver*, b. 1592, d. 1635. The inferno, according to Dante. After B. Barbatelli, called Poccetti. Size (trimmed and mounted), 29 in. × 34 in. 461
- Note.*— Engraved, 1612, on two plates.
- The passage of the Red sea by the children of Israel. Size, 5 in. × 9 in. Ptf., 142
- CAMASSEL, Andrea, *Italian painter and engraver*, b. 1602, d. 1648. The infant Moses placed in the Nile. See PICCIONI, Matteo Tommaso. Ptf., 133
- CANUCCINI, Vincenzo, *Italian painter*, b. 1775, d. 1844. The conversion of St. Paul. See MARCHETTI, Domenico 478
- The Eternal Father. See BETTELLI, Pietro 320
- The presentation in the temple. See RICCIANI, Antonio 543
- St. Francis de Paula restoring a dead youth to life. See BERTINI, Angelo 472
- St. Thomas. See PICCIONI, Antonio 542
- CANOVA, Antonio, *Italian sculptor*, b. 1757, d. 1822. Colossal model for a statue of Religion. Size, 28 in. × 19½ in. 245
- Note.*— Without artists' names or any inscription. For the same subject, engraved by D. Marchetti, see pl. 24 of E. C.21 of the Tostl collection of the Boston Public Library.
- Faith. See MORGHEN, Raffaello 357
- Monument for Cardinal York, with busts of the last three Stuarts. See MARCHETTI, Domenico 329
- Sitting statue of Maria Louisa, of Austria (wife of Napoleon I), with the attributes of Concord. See MARCHETTI, Domenico Ptf., 207
- Statue of Napoleon I. See RICCIANI, Antonio. Ptf., 205
- The tomb of Clement XIII. See MORGHEN, Raffaello 380
- CAPPELLO, Feliciano, *Italian lithographer*. Christ on the cross, after A. van Dyck. Lithograph. Size, 26 in. × 19 in. Ptf., 42
- CARACCI, Agostino, *Italian painter and engraver*, b. 1557, d. 1602. The martyrdom of St. Justina of Padua, after Paolo Veronese. Size, 35 in. × 23½ in. 292
- Note.*— Engraved on two plates intended to be joined. The original is in the church of Santa Giustina, at Padua. See *Mrs. Jameson's Sacred and legendary art*. This impression has the address "Hortus apud Carolum Lest anno 1773." For a description of earlier impressions see *Bartsch's Le peintre-graveur*, v. 18, p. 78, and *Andresen's Handbuch für Kupferstecher*, v. 1, p. 240. This print has been trimmed and mounted on stiff paper.
- St. Francis of Assisi receiving the stigmata, after Agostino Caracci, called The small St. Francis. Size, 18 in. × 12½ in. Ptf., 21
- Note.*— The original painting is in the Belvedere gallery at Vienna. See *Mrs. Jameson's Legends of the Monastic orders*. This is one of the later impressions, with the address of G. G. de Rossi, 1649.
- The communion of St. Jerome. See PERRIER, François Ptf., 7
- CARACCI, Annibale, *Italian painter*, b. 1560, d. 1609. Christ and the woman of Samaria. See R., A. V. Ptf., 53
- The gallery of the Palazzo Farnese, Rome. See VOLPATO, Giovanni Ptf., 48-50
- The martyrdom of St. Stephen. See CHASTEAU, Guillaume 176
- CARACCIOLLO, Agostino, *Italian painter*. The vision of St. Francis of Assisi. See SCALZI, Filippo. Ptf., 33
- CARAVAGGIO, Michel Angelo da. See AMERIGHI, Michel Angelo da Caravaggio.
- CARMONA, Manuel Salvador, *Spanish engraver*, b. 1730, d. 1807. Allegorical figures:—History, Time, etc., with the Virtues, supporting a medallion of Charles III, of Spain. After F. Solimena. Size, 16½ in. × 24½ in. 278
- Note.*— Third state, with coat of arms and letters.
- Le négligé galant, after C. A. Coypel. 1760. Size, 12 in. × 8 in. 337
- CARS, Laurent, *French designer and engraver*, b. 1702, d. 1771. The blind man deceived (L'aveugle dupé), after Jean Baptiste Greuze. Size, 18½ in. × 14½ in. 331
- CASTIGLIONE, Giovanni Benedetto, called IL GRECHETTO or IL BENEDETTO, *Italian painter and engraver*, b. 1613, d. 1670. The flight into Egypt. Etching. Size, 12 in. × 8½ in. Ptf., 135
- CATTERMOLE, George, *English water-color painter*, b. 1800, d. 1868. The red mask. See HOPE, T. Ptf., 163
- CAVALLERI, Ferdinando (?), *Italian painter*, b. 1794. St. Cecilia. Size, 9½ in. × 6½ in. Ptf., 141
- Note.*— Without the engraver's name.
- CECILIA, St. Head of St. Cecilia, after a bas-relief, by Donatello. See DONATO DI NICOLÒ DI BETTO BARDI 310
- St. Cecilia. See CAVALLERI, Ferdinando Ptf. 141
- Same. After the painting by A. Coypel. See DUCHANGE, Gaspard 337
- Same. After Raphael. See GANDOLFI, Mauro 471
- Same. After J. B. van Eycken. See LELLI, Lucio 547
- Same. After Guido Reni. See MORGHEN, Giovanni Ella Ptf., 9
- Same. After C. Maratti. See STRANGE, Sir Robert 243
- Saint Cecilia distributing her property among the poor. After Domenichino. See POILLY, François de 277
- CENCI, Beatrice. Beatrice Cenci, after Guido Reni. See CALAMATTA, Luigi (Antonio Giuseppe) 438
- CENCI, Filippo, *Italian engraver*. Allegorical figure, The Church (La Chiesa), after the design by Antonio Baruffaldi from the original fresco in the Vatican, by Raphael. Size, 20½ in. × 14 in. Ptf., 45
- CERRINI, Giovanni Domenico, *Italian painter*, b. 1609, d. 1681. Holy family. See BENASCII, Giovanni Battista Ptf., 19
- CHALICE in the cathedral at Valencia, Spain, said to be the one used at the Last supper. After Vincente Lopez y Portaria. See JORDAN, Francisco Ptf., 161
- CHAMPAGNE, or CHAMPAIGNE, Philippe de, *Flemish painter*, b. 1602, d. 1674. Moses with the tables of the law. See NANTEUIL, Robert 375
- The vision of St. Sulpicius Severus. See PITTAU, Nicolaas 279
- CHARITY, after Angelica Kauffmann. See MORGHEN, Raffaello 358
- CHARLES V of Germany, b. 1500, d. 1558. The emperor Charles praying. See DROESHOUT, John Ptf., 239
- CHARLES III, of Spain, b. 1716, d. 1788. Allegorical figures with a medallion of Charles III, after F. Solimena. See CARMONA, Manuel Salvador 278
- CHASTEAU, GUILLAUME, *French engraver*, b. 1631, or 1633, d. 1683 or 1685. Christ healing the two blind men, after N. Poussin. Size, about 16½ in. × 21 in. 234
- Note.*— The original is in the Louvre.
- Martyrdom of St. Stephen, after Annibale Caracci. Size, 20½ in. × 17 in. 176
- CHEVILLET, Justus, *German engraver*, b. 1729, d. 1802. La bonne mère sans souci, after P. A. Wille. Size, 10½ in. × 8½ in. 337
- Note.*— With "6 Platte" in the upper margin. J. G. Wille, according to Andresen, assisted in the engraving of this plate.
- CHILD with a horn, after G. Nogari. See POLANZANI, Felice Ptf., 158
- CHRIST, Scenes in the Life of Christ, the Virgin, etc. *namely:*
- The adoration of the magi. After Raphael. See BANZO, Antonio 349
- Same. After Garofalo. See BERTINI, Angelo. 344; 474
- Same. After Paul Veronese. See PICCIONI, Matteo Ptf., 54
- Same. After Federigo Zuccaro. See THOMASSEN, Philippe Ptf., 58
- Same. After Rubens. See VORSTERMAN, Lucas. 283
- Angels in the tomb of Christ. See ANGELS, etc. Ptf., 119
- Angels weeping over the dead Christ. After Pietro Testa. See TESTA, Giovanni Cesare Ptf., 80
- The baptism of Christ. See MUELLER, Jan. Ptf., 108
- The calling of the disciples. After Federigo Barrocci. See COLLAERT, Adriaan Ptf., 64
- Christ and the apostles, after the engraving of Marc-Antoine Raimondi, from the original by Raphael. See RUSCHWYH, Ferdinand 503
- Christ and the Virgin, with St. Ambrose and S. Carlo Borromeo. After Carlo Maratti. See AQUILA, Francesco Faraone Ptf., 59
- Christ and the woman of Samaria, after Annibale Caracci. See R., A. V. Ptf., 53
- Christ appearing to his mother, after his resurrection. After Guercino. See STRANGE, Sir Robert 532

CHRIST, *continued.*

- Christ bearing his cross, called "Lo spasimo di Sicilia," after Raphael. See TOSCHI, Paolo 473
- Christ crowned with thorns, after A. van Dyck. See BOLSWERT, Schelte à 362
- Christ crowning the Virgin; Peter and Paul, St. Lawrence and St. Sixtus in adoration. After Federigo Zuccaro. See GHISI, Adamo Ptf., 63
- Christ driving the money-changers out of the temple. After the original by Bassano (?). Size 27 $\frac{5}{8}$ in. \times 21 in. 465
- Note.* — Without names of subject and artists.
- *Same.* See REMBRANDT Harmenszoon, or Harmanszoon, van Rijn 397
- Christ feeding the multitude. See MIRACLE 431
- Christ giving the keys to Peter. See PERUGINI, — Ptf., 28
- Christ led to crucifixion. After P. Mignard. See AUDRAN, Gérard 239
- Christ reproving Martha. After E. Le Sueur. See TAUREL, André Benoit Barreau 262
- Christ sinking under the cross. After P. P. Rubens. See PONT, Paul du 281
- Christ upon the cross (Salvator mundi). After Guido Reni. See BONAFEDE, Giovanni 206
- *Same.* After A. van Dyck. See CAPPELLO, Feliciano Ptf., 42
- *Same.* After Michel Angelo. See SOYE, Philippe Ptf., 51
- Christ walking on the sea; called "La barca." After Giovanni Lanfranco. See AQUILA, Francesco Farano Ptf., 39
- *Same.* See DORIGNY, Sir Nicolas Ptf., 40
- Christ with the two disciples at Emmaus. After Guercino. See PASQUALINO, Giovanni Battista Ptf., 132
- *Same.* After Raphael. See PROCACCINI, Andrea Ptf., 123
- The crucifixion. After P. P. Rubens. See BOLSWERT, Boetius à 274
- *Same* ("Le Christ aux anges."). After C. Le Brun. See EDELINCK, Gerard 294
- *Same.* After A. van Dyck. See LELLI, Lucio 480
- *Same.* After Pintoretto. See ROBUSTI, Jacopo. Ptf., 236
- *Same.* After Pompeo da Aquila. See SANTIS, Orazio de' Ptf., 116
- The dead Christ surrounded by two angels, and by his friends and a capuchin (St. Francis). Called "Le Christ au capuchin." After P. P. Rubens. See RAGOT, François 193
- *Same.* After Glottino. See FRANK, Joseph. Ptf., 27
- The deposition from the cross. After Espagneletto. See CUNEGO, Domenico Ptf., 41
- *Same.* After P. P. Rubens. See RAGOT, François 200
- *Same.* After Daniele da Volterra. See TOSCHI, Paolo 312
- Ecce Homo, after Titian. See PETHRI, — Ptf., 154
- The elevation of the cross. After N. de Poilly. See POILLY, François de 427
- The entombment, after Michel Angelo Amerighi da Caravaggio. See FONTANA, Pietro 534
- *Same.* After P. P. Rubens. See RYCKMANS, Nicolaus Ptf., 3; Ptf., 12
- The flight into Egypt. See AQUILA, Pietro Ptf., 134
- *Same.* See CASTIGLIONE, Giovanni Benedetto. Ptf., 135
- *Same.* After Valentin. See FABRI, Luigi Ptf., 144
- *Same.* See FLIGHT Ptf., 121
- *Same.* After Guido Reni. See POILLY, François de Ptf., 13
- *Same.* After J. Jordaens. See PONT, Paul du 209
- The healing of the two blind men, after N. Poussin. See CHASTEAD, Guillaume 234
- Holy family, after G. D. Cerrini. See BENASCHI, Giovanni Battista Ptf., 19
- *Same.* After A. van Dyck. See BOLSWERT, Schelte à 501
- *Same.* After Sebastiano Conca. See FREY, Johann Jakob Ptf., 32
- *Same.* After Mariotto Albertinelli. See MORELLI, Marco 268
- *Same.* After Guercino. See PASQUALINO, Giovanni Battista Ptf., 150
- *Same.* After N. Poussin. See POILLY, Jean Baptiste de 469
- *Same.* See RENE, Guido Ptf., 137
- Holy family at table, called the Benedicite, after C. Le Brun. See EDELINCK, Gerard 460
- Holy family of Francis I, after Raphael. See FREY, Johann Jakob 68; 214
- *Same.* See ROUSSELET, Gilles 275

CHRIST, *continued.*

- Holy family of Naples, after Raphael. See BONAFEDE, Giovanni 536
- Holy family, with Elisabeth and John. After N. Poussin. See POILLY, François de Ptf., 67
- Holy family, with St. Anna and St. John. See HOLY family Ptf., 117
- Holy family, with St. John and St. Elisabeth. See RUBENS, Pieter Paul Ptf., 14
- The infant Christ and St. John. See RENE, Guido. Ptf., 149
- The Last supper, after Leonardo da Vinci. See MORGIEN, Raffaele 345
- Luke painting the Virgin and child. See LUKE. St. Ptf., 118
- The Madonna and child appearing to St. Bernard. See MARCUCCI, G. Ptf., 31
- Madonna del velo, after Raphael. See LONGHI, Giuseppe 541
- Madonna della sedia, after Raphael. See BONAFEDE, Giovanni 530
- *Same.* See CALAMATTA, Luigi (Antonio Giuseppe) 265
- The Madonna of the Grand duke, after Raphael. See M., E. 256; 342; Ptf., 29
- The nativity, after Sebastiano Conca. See FREY, Johann Jakob Ptf., 25
- The presentation in the temple. See CAGLIARI, Paolo Ptf., 56
- *Same.* After V. Camuccini. See RICCIANI, Antonio 543
- *Same.* After Bassano (?). Size (trimmed and mounted), 9 $\frac{1}{2}$ in. \times 7 $\frac{1}{2}$ in. Ptf., 111
- The raising of Lazarus from the dead. After Guercino. See PASQUALINO, Giovanni Battista Ptf., 18
- *Same.* After P. P. Rubens. See RAGOT, François 276
- The repose in Egypt. See REPOSE Ptf., 114
- The resurrection of Christ. See MEIER, Melchior Ptf., 145
- Le Sauveur du monde, after J. Stella. See KLAUBER, Ignaz Sebastian 409
- The seven sacraments (scenes in the life of Christ). After N. Poussin. See PESNE, Jean. Simeon with the infant Jesus. See MERCURY, Paolo 352
- The slaughter of the innocents, after C. Le Brun. See LOIR, Alexis 463
- The sleep of the infant Christ, called "Parce somnum rumpere," after C. Maratti. See STRANGE, Sir Robert 533
- Statue of Christ. Size, 10 $\frac{1}{2}$ in. \times 7 $\frac{1}{2}$ in. Ptf., 227
- Note.* — Without letters.
- *Same.* After Thorvaldsen. See FOLO, Giovanni Ptf., 202
- The supper at Emmaus, after Titian. See MASSON, Antoine 215
- The transfiguration, after Raphael. See DESNOYERS, Auguste Gaspard Louis Boucher 313
- *Same.* See RICCIANI, Antonio 340
- Various scenes in the life of Christ. See DUERER, Albrecht 392; 517; 518; 519
- Virgin and child. Without artists' names. Size (trimmed and mounted), 9 $\frac{1}{2}$ in. \times 8 in. Ptf., 115
- *Same.* After Guido Reni. See GREGORI, Carlo. Ptf., 133
- *Same.* See RENE, Guido Ptf., 152
- *Same.* After Carlo Maratti. See ROSSI, Gerónimo Ptf., 140
- *Same.* After Titian. See TADOLINI, Serafina 322
- *Same.* See VIRGIN Ptf., 115
- The Virgin and child receiving fruit from an angel. After Guercino. See PASQUALINO, Giovanni Battista Ptf., 143
- The Virgin and child surrounded by angels, and crushing a dragon. After C. Maratti. See FREY, Johann Jakob Ptf., 15
- Virgin and child crowned by angels, ("La reine des anges"). After P. P. Rubens. See VISCHER, Cornelis de 364
- Virgin, child and St. John, called Madonna Aldobrandini, after Raphael. See MOCHETTI, Alessandro 531
- The Virgin, child, and St. John, after Guercino. See PASQUALINO, Giovanni Battista Ptf., 150
- The Virgin and the infant Christ, with St. John holding a bird. After a bas-relief of Michel Angelo. See AGRICOLA, Filippo 470
- The woman taken in adultery, after Giulio Romano. See GHISI, Diana Ptf., 55
- CHRISTOPHER, St. St. Christopher, after Titian. See ZUCCHI, Andrea Ptf., 47
- CHURCH, The, after Raphael. See CENCI, Filippo Ptf., 45

- CHUTE, La. des feuilles (Fall of the leaves), after J. B. van Eycken. See LELLI, Lucio 248
- CIGNANI, Carlo, *Italian painter*, b. 1628, d. 1719. Mater dolorosa. See CLETER, Gregorio 376
- St. Benedict. See FREY, Johann Jakob Ptf., 22
- CIPRIANI, Gaetano, *Italian engraver*, b. 1775. St. Peter and St. Paul, after Guido Reni. Size, 21½ in. × 14 in. Ptf., 30
- Note.—Designed by Cipriani, and engraved by him under the direction of Raphael Morghen. Open-letter proof, with dedication and name of the printer. The original painting, formerly in the Zampieri gallery, Bologna, is now in the Brera gallery, Milan.
- CIPRIANI, Giovanni Battista, *Italian painter and etcher*, b. 1732, d. 1785. Death of Dido. See BARTOLOZZI, Francesco 203
- CIULLI, Augusto, *Italian artist*. Arch of Titus, Rome. See GADDI, G. Ptf., 72
- CLAUDIUS, or TIBERIUS CLAUDIUS DRUSUS NERO, 4th emperor of Rome, b. B. C. 10, d. A. D. 54. Statue of Claudius. See MANCIGNO, Pietro. 197; Ptf., 212
- CLEMENS, Johann Frederik, *Danish engraver*, b. 1749, d. 1831. Grand review at Potsdam, called "Friedrich's last review," after Joseph Cunningham. Size (trimmed and mounted), 22½ in. × 33½ in. Ptf., 186
- Note.—"At the grand Potsdam review (22d-23d September), chief review of all, and with such an affluence of strangers to it this autumn, he was quite unable to appear; prescribed the manœuvres and procedures, and sorrowfully kept his room. This of 23d September, 1785, is what print-collectors know loosely as 'Friedrich's last review';—one Cunningham, an English painter (son of a Jacobite ditto, and himself of wandering habits), and Clemens, a Prussian engraver, having done a very large and highly-superior print of it, by way of speculation in military portraits (Berlin, 1787); in which, among many others, there figures the creditable likeness known to me of Friedrich in old age, though Friedrich himself was not there." GALLIE. *History of Frederick the Great*, Book 21, chap. 9.
- The names of the artists and the inscription (Friedric le Grand retournant à Sans-Souci après les manœuvres, accompagné de ses généraux) have been cut off from this copy.
- CLEMENT XIII, pope, b. 1693, d. 1769. Tomb of Clement XIII, from a drawing by S. Tofanelli after A. Canova. See MORGHEN, Raffaello 380
- CLEOPATRA applying the asp. After Caspar Netscher. See WILLE, Johann Georg 546
- CLEOPATRA dissolving the pearl, after C. Maratti. See FREY, Johann Jakob 544
- CLETER, Gregorio, *Italian engraver*, b. 1813. Mater dolorosa, after Carlo Cignani. Size, 21½ in. × 14½ in. 376
- Note.—With the engraver's inscription, written with a pencil, to Cardinal Tosti.
- Portico nella Villa Alban Castelbarco. See CACCHIARELLI, P. Ptf., 198
- St. Crescentia, St. Vitus, and St. Modestus. "Greg. Cleter del. et sculp." Size, 9 in. × 12 in. 247
- COLLAERT, Adrian, *Flemish engraver*, b. about 1520, d. about 1567. The calling of the disciples, after Federigo Barocci. Size, 17½ in. × 12 in. Ptf., 64
- Note.—Engraved, 1591. The original painting is at Brussels.
- COLLAERT, Jan, *Dutch engraver*, b. 1545, d. 1622. John the baptist in the wilderness, after H. Goitzius. Size (trimmed and mounted), 8½ in. × 6½ in. Ptf., 112
- COLONNA, Marc-Antonio, d. 1584. Allegorical representation of the triumphs of Marc-Antonio Colonna. After Pietro da Cortona. See GREUTER, Giovanni Federigo Ptf., 185
- COMBAT between a lion and a horse, after Giulio Romano. See GHISI, Adamo 336
- COMMUNION of St. Jerome. After Agostino Caracci. See PERRIER, François Ptf., 7
- Same. After Domenichino. See TESTA, Giovanni Cosare Ptf., 57
- CONCA, Sebastiano, *Italian painter*, b. 1673, d. 1764. Holy family. See FREY, Johann Jakob Ptf., 32
- The nativity. See FREY, Johann Jakob Ptf., 25
- CONCLUSION of the, of peace (allegorical representation). After P. P. Rubens. See PICART, Bernard 194
- CONCLUSIONES philosophicæ, after Pierre Mignard. See ROLLER, Jean Louis 464
- CONTINENCE of Scipio. After F. Lemoine. See LEVASSEUR, Jean Charles 217
- CONVERSION of St. Hubert. See MEYSSNER, Johann 198
- CONVERSION of St. Paul, after V. Camuccini. See MARCHETTI, Domenico 478

- CORTONA, Pietro da. See BERRETINI, Pietro.
- COSTA, G. B. *Italian engraver*. Bust of Gregory XVI (?), by A. Tadolini, after a drawing by G. B. Borani. Size, 15 in. × 10½ in. Ptf., 223
- COSTA, Iannibale, *Italian engraver*. The rape of Proserpine. "Biglioli Disegno." Size, 8½ in. × 14½ in. Ptf., 233

Note.—Proof, with the artists' names only, written with ink. The same engraving with the artists' names engraved can be found in *Pioleoni's Il Vaticano*, v. 5, pt. 99. The original is a bas-relief in the Hall of the Muses in the Vatican.

- COYPEL, Antoine, *French painter*, b. 1661, d. 1722. St. Cecilia. See DUCHANGE, Gaspard 337
- COYPEL, Charles Antoine, *French painter and engraver*, b. 1694, d. 1752. Le negligé galant. See CARMONA, Manuel Salvador 337
- CRESCENTIA, St. St. Crescentia, Saint Vitus and Saint Modestus. See CLETER, Gregorio 247
- CUISINIÈRE, La. flamande, after G. Don. See MORTE, Pierre Etienne 484
- CUISINIÈRE, La. hollandaise, after G. Metz. See WILLE, Johann Georg 524
- CUNEGO, Domenico, *Italian designer and engraver*, b. 1727, d. 1794. Achim and Amminab, after the fresco, by Michel Angelo, in the Sistine chapel, Rome. "Vincentius Dolobene delinavit." Size, 16 in. × 22 in. Ptf., 40
- The deposition from the cross, after the design of A. Ricci, from the original by Spagnoletto. Size, 26 in. × 17½ in. Ptf., 41
- CUNNINGHAM, Joseph, *English painter*, fl. 1787. Grand review at Potsdam, called "Friedrich's last review." See CLEMENS, Johann Frederik Ptf., 186
- CUPID sleeping under a tent. See GANDOLFI, Mauro 316
- DALEN, Cornelis van, the younger, *Dutch engraver*, b. about 1630. The four fathers of the church, St. Ambrose, St. Gregory, St. Jerome and St. Augustine, standing in a group. After P. P. Rubens. "A. Biotellingh Exc." Size, 12½ in. × 9½ in. 803
- Note.—Second state, with A. Biotellingh's address.
- DANESI, —. *Italian lithographer*. Gregory XVI blessing the Valmontonesi, May, 1843. Lithograph. Size, 18 in. × 20 in. Ptf., 188
- View of Genazzano, Italy, after Heliodorus Boudet, 1846. Size, 12 in. × 14½ in. Ptf., 189
- DANZEL, Jérôme, *French engraver*, b. 1755, d. 1810. Woman washing linen in a bowl ("La belle blanchisseuse"). After J. B. Greuze. Size, about 18 in. × 15 in. 548
- DAULLE, Jean, *French engraver*, b. 1703, d. 1763. Madame Marie Justine Benoitte Duronceray Favart in the rôle of Bastienne. After C. A. Vanloo. Size, 19½ in. × 13 in. 549
- Note.—"Elle créa successivement les principaux rôles dans les pièces écrites par son mari, et se fit surtout remarquer dans *Bastien et Bastienne*, où elle atteignit la perfection (c'est dans le costume de Bastienne que Vanloo la peignit)." *Nouvelle biographie générale*.
- DAVID, Jacques Louis, *French painter*, b. 1748, d. 1825. Belsharlus begging. See MOREL, Antoine Alexandre 231
- DAVID playing upon a harp. After Domenichino. See ROUSSELET, Gilles 537
- DAWE, Henry, *English engraver*. The industrious child, after T. Duchée. Size, 13 in. × 10 in. Ptf., 159
- Note.—Mezzotint. Published in 1825.
- DEAD canary bird, after J. B. Greuze. See FLIPART, Jean Jacques 439
- DEATH of Dido, after G. B. Cipriani. See BARTOLOZZI, Francesco 203
- DEATH of Petrus Chrysologus, archbishop of Ravenna, after P. Benvenuti. See MIGLIAVACCA, Innocenzio 254
- DEATH of Priam, after P. Benvenuti. See RICCIANI, Antonio 428
- DEER chase. See OUDRY, Jean Baptiste 212
- DELAROCHE, Hippolyte, called Paul DELAROCHE, *French painter*, b. 1797, d. 1856. The execution of Lady Jane Grey. See MERCURJ, Paolo 219
- St. Amelia, queen of Hungary. See MERCURJ, Paolo 308
- DELLA LONGA, G. See LONGA, G. della
- DÉPART, Le. du courfier, after F. Boucher. See BEAUVARLET, Jacques Firmin 409

- DESNOYERS**, Auguste Gaspard Louis Boucher, *baron*, *French designer and engraver*, b. 1779, d. 1857. The transfiguration, after his copy of the original of Raphael. Size, 30½ in. × 21½ in. 313
- Note.*—Engraved on two plates intended to be joined. This copy has the inscription; it has also the engraver's signature, written with a pencil. The original, the last work of Raphael, is in the Vatican.
- DÉVIDEUSE**, La (The winder, mother of Gerard Dou). After G. Dou. See WILLE, Johann Georg 437
- DIETRICH** (*calling himself* DIETERICY or DIETRICI), Christian Wilhelm Ernest, *German painter and etcher*, b. 1712, d. 1774. Abraham receiving Hagar. See Wille, Johann Georg 326
- Les offres réciproques. See WILLE, Johann Georg 525
- Travelling musicians. See WILLE, Johann Georg 523
- DIPLOMA** for the Universal exposition of 1855. After the design by J. A. D. Ingres. See CALAMATTA, Luigi (Antonio Giuseppe) Ptf., 196
- DOMINIC**, St. St. Dominic receiving from St. Peter and St. Paul the symbols of ecclesiastical authority. See SADELER, Gilles 185
- DOMENICHIINO**. See ZAMPIERI, Domenico.
- DON QUIXOTE** and Samson Carrasco, after a drawing by J. M. Wright. See SMITH, Edward 302
- DONATELLO**. See DONATO DI NICOLÒ DI BETTO BARDI.
- DONATO DI NICOLÒ DI BETTO BARDI**, called DONATELLO, *Italian sculptor*, b. 1383, d. 1466. St. Cecilia, after a bas-relief by Donatello, in the possession of Lord Elcho. Without letters. Size, 21½ in. × 16½ in. 310
- Note.*—“A profile head of St. Cecilia, worked out in relief, which in parts hardly rises more than the thickness of a sheet of paper above the surface, though full of the most delicate alternations, and modelled with consummate skill and truth to nature. Her head is encircled with a diadem, from beneath which her hair here and there escapes in locks so fine as to only discoverable by the closest observation.” C. C. PERKINS. *Tuscan Sculptors*, v. 1, p. 151.
- DORIGNY**, Sir Nicolas, *French engraver*, b. 1657, d. 1746. Christ walking on the sea; called “La barca,” after Giovanni Lanfranco. Size (trimmed and mounted), 24½ in. × 13½ in. Ptf., 40
- Note.*—2d state. Engraved, 1699.
- DOU** (*written also* DOV, DOUG and DOW), Gerard, *Dutch painter*, b. 1598, d. 1674, or 1680. La cuisinière flamande. See MOITTE, Pierre Étienne 434
- La dévideuse (The winder, mother of G. Dou). See WILLE, Johann Georg 437
- La ménagère hollandaise. See WILLE, Johann Georg 192
- DROESHOOT**, John, *engraver*, fl. 1620. The emperor Charly at prayer. Size (trimmed and mounted), 5½ in. × 3½ in. Ptf., 239
- DRUSUS**, Marcus Livius. Statue. See MANCION, P. Ptf., 215
- DUCHANGE**, Gaspard, *French engraver*, b. 1662, d. 1757. St. Cecilia, after A. Coyvel. Size (trimmed and mounted), 9½ in. × 7½ in. 337
- DUCHÉE**, T., *French painter*. The industrious child. See DAWE, Henry Ptf., 159
- DUERER**, Albrecht, *German painter and engraver*, b. 1471, d. 1528. Eighteen of the thirty-seven woodcuts representing scenes in the life of Christ, etc., called The little passion. Size (trimmed and mounted), about 5 in. × 3½ in. 392; 517; 518; 519
- Note.*—Includes the following of the series; namely,—The annunciation; Christ taking leave of his mother before his crucifixion; Christ scourging the money-changers from the temple; The agony in the garden; The betrayal by Judas; Christ blindfolded and buffeted; Christ brought before Herod; Christ before Pilate; The flagellation; Pilate washing his hands; St. Veronica, with the sudarium, between St. Peter and St. Paul; The crucifixion; The descent from the cross; The mourning of the holy women over the dead Christ; Christ appearing to Mary Magdalene in the garden; The supper at Emmaus; The incredulity of Thomas; Christ seated for judgment.
- DUGHET** or **DUCHET**, Gaspard, called GASPARD POUSSIN, *French painter*, b. 1613, d. 1675. Il temporale (The storm) del Pussino. See GMELIN, Wilhelm Friedrich Ptf., 73
- DUPUIS**, Louise A., formerly Mlle. Martinet, *French engraver*, b. 1731. St. Gregory dictating his homilies, after C. A. Vanloo. 170. Pl. 5 of the series illustrating the life of St. Gregory. Size (trimmed and mounted), 21½ in. × 13½ in. 181
- DYCK**, Sir Anthony van, *Flemish painter*, b. 1599, d. 1641. Christ crowned with thorns. See BOLSWERT, Schelte à 302
- DYCK**, Sir Anthony van, *continued*.
- Christ on the cross. See CAPPELLO, Feliciano. Ptf., 42
- The crucifixion. See LELLI, Lucio 480
- Holy family. See BOLSWERT, Schelte à 501
- EDELINCK**, Gerard, *Flemish designer and engraver*, b. 1640, d. 1707. Alexander in the tent of Darius. After Charles Le Brun. Size (trimmed and mounted), 27 in. × 35½ in. 495
- Note.*—Engraved on two plates intended to be joined. Impression with the name of the publisher, Goyton, engraved in dots on each half of the plate. On the right hand plate nine dots are added after Goyton's name. The original painting is one of the series in the gallery of the Louvre, painted by Charles Le Brun, to illustrate the battles of Alexander. The rest of the series have been engraved by G. Audran, and are given in this list. See Audran, Gérard.
- The crucifixion, called “Le Christ aux anges.” After C. Le Brun. Size, 36½ in. × 24½ in. 294
- Note.*—Third state, with the address, “Et se vend a Paris chez P. Drouet [etc.]” Engraved on two plates intended to be joined. See *Notice des tableaux du Musée impérial du Louvre, par F. Villot, 2e édition, 1857, No. 62.*
- Holy family at table, called the Benedicite, after C. Le Brun. Size, 21½ in. × 16 in. 460
- Note.*—Third and last state, with the address of J. Audran. The original painting was in the church of St. Paul, in Paris, until its demolition, when it was transferred to the gallery of the Louvre.
- Magdalen renouncing the vanities of the world. After C. Le Brun. Size, 23½ in. × 16½ in. 487
- Note.*—5th state, with the address “Se vend a Paris chez P. Drouet aux galeries du Louvre, avec privilege du Roy.” It is said to be a portrait of Madame de La Vallière. The original painting was formerly in the church of the Carmelites in Paris; it is now in the Louvre.
- Moses with the tables of the law. See NANTEUIL, Robert 375
- Note.*—The face and hands were engraved by Edelinck, the rest by Nanteuil.
- ELEVATION**, The, of the host, after Carl Blaas. See MARCOVICH, B. Ptf., 37
- ERMINIA** and Vafino finding the wounded Tancered. See GREY, Johann Jakob Ptf., 6
- ETERNAL FATHER**, The, after V. Camuccini. See BETTELEINI, Pietro 320
- EXECUTION** of Lady Jane Grey, after Paul Delaroche. See MERCURY, Paolo 219
- EYCKEN**, Jean Baptiste van, *Belgian painter*, b. 1809, d. 1853. Avant. Après. Two pictures. See LELLI, Lucio 493; 494
- La chute des feuilles (Fall of the leaves). See LELLI, Lucio 248
- St. Cecilia. See LELLI, Lucio 547
- FABRI**, Luigi, *Italian engraver*, b. 1778, d. 1835. The flight into Egypt, after Valentin. Size, 11 in. × 8½ in. Ptf., 144
- The Libyan sibyl, after Michel Angelo's fresco in the Sistine chapel. “F. Giangiocomo del.” Size, 35½ in. × 23½ in. 481
- FABRIS**, C., *Italian sculptor*. Bust of G. Moroni. See FOLIO, Pietro Ptf., 209
- FABRIS**, Giuseppe, *Italian sculptor*. Monument to Antonio Maria Traversi. See MONTIROLI, G. Ptf., 208
- FAITH**, after A. Canova. See MORGHEN, Raffaele 357
- FALL** of Dagon, and the infliction of disease upon the Philistines. After N. Poussin. See BARON, Jean 237
- FATES**, The. After Michel Angelo. See BUONARROTTI, Michelangelo 328
- FAVART**, Marie Justine Benoitte Duronceray, *Madame*, *French actress*, b. 1721, d. 1772. Madame Favart in the rôle of Bastienne. After C. A. Vanloo. See DAULLE, Jean 549
- FEOLI**, Vincenzo, *Italian designer and engraver*, fl. 1800. Parte prima della parete sinistra della Galleria lunga nel Museo Pio-Clementino. “Vincenzo Feoli dis. ed incise.” Size, 15½ in. × 31½ in. 267
- Parte seconda della parete destra della Galleria lunga nel Museo Pio-Clementino. “Vincenzo Feoli dis. ed incise.” Size, 15½ in. × 33 7/16 in. 266
- FERRETTI**, Ludovico, *Italian engraver*. Monument for Gregorio Moroni. “G. B. Borani dis. F. Agricola inv.” Size, 16 in. × 10 in. Ptf., 210
- Statue of Agrippina, as Juno. “P. Guglielmi: dis.” Size, 17 in. × 12 in. Ptf., 217
- Note.*—Proof with the artists' names only. The original statue is in the Lateran museum, Rome.

FERRI, *Ciro, Italian architect and painter, b. 1634, d. 1639.* St. Paul before the altar To the unknown God. See BLOEMAERT, Cornelis. Ptf., 2

— Vision of St. Antony of Padua. See BLOEMAERT, Cornelis. Ptf., 35

FETI, Domenico, *Italian painter, b. 1659, d. 1624.* La vie champestre. See SCOTIN, Gérard Jean Baptiste. 327

FILIPPEI, Alessandro, called SANDRO or ALESSANDRO BOTTICELLI, *Italian painter and engraver, b. 1447, d. 1515.* The rebellion of Korah, Dathan and Abiram. Size, 17 in. X 24 in. Ptf., 201

Note.—The original fresco by Sandro Botticelli is one of a series in the Sistine chapel, Rome, which illustrate scenes in the life of Moses.
This print is without the names of artists and subject. The rendering of the subject is a very free one.

FLEMISH peasant scene, after J. B. Mardou. See BIOT, Gustaf. 311

FLEURY, Joseph Nicolas Robert, called ROBERT-FLEURY, *French painter, b. 1797.* Gallic making his abjuration. See CALAMATTA, Luigi (Antonio Giuseppe). 350

— The return of Columbus from America. See CALAMATTA, Luigi (Antonio Giuseppe). 356

FLIGHT into Egypt. Size (trimmed and mounted). 10½ in. X 7½ in. Ptf., 121

Note.—Without the names of artists, or any designation of the subject.

FLIPART, Jean Jacques, *French engraver, b. 1723, d. 1782.* The dead canary bird, after J. B. Greuze. Size (trimmed and mounted), 15½ in. X 11½ in. 439

— The twelfth-night cake (Le gâteau des rois), after J. B. Greuze. Size, 19½ in. X 25 in. 440

Note.—The artists' names are wanting. The print is trimmed and mounted on stiff paper. The original painting is in the Musée Fabre, at Montpellier.

FLOLO, Giovanni (?), *b. 1764, d. 1836.* La Modestia e la Vanità. After Guido Reni. Size, 7 in. X 7½ in. Ptf., 146

Note.—The original painting is in the Museum at Naples.

— Statue of Christ, after Thorvaldsen. "Tom. Minardi dis." Size, 25½ in. X 18 in. Ptf., 202

FLOLO, Pietro, *Italian engraver, b. 1763.* Bust of Gregorio Moroni, son of Gaetano Moroni. "G. B. Borani dis." Sculptured by C. Fabris. Size, 17½ in. X 12½ in. Ptf., 209

— The marriage of the Virgin, after Raphael. Size, 32½ in. X 22 in. 333

Note.—After the engraving by Giuseppe Longhi, with the dedication "Al Sign. Nathaniel George Phillips Pittore Inglese," and the inscription in open letters. The original is in the Pinacoteca della Brera, Milan.

FONTANA, Pietro, *Italian engraver, b. 1763, d. 1837.* The entombment of Christ, after the design of L. Cochetti, from the original by Michel Angelo Amerighi da Caravaggio. Size, 20½ in. X 14 in. 534

Note.—The original is in the Vatican.

— Statue of Mars. "Paolo Guglielmi dis." Size, 14½ in. X 10½ in. Ptf., 220

Note.—An engraving of this subject, with a helmet added, by Luigi Fiorelli, is to be found in *Pistoiesi's Il Vaticano descritto ed illustrato*, v. 8, pt. cllii.

FONTANA, —. Portrait of a woman, after P. P. Rubens. Size, 8 in. X 5½ in. Ptf., 153

FOUR ages of man (Les quatre âges), after J. Raoux. See MOYREAU, Jean. 221; 230; 236

FOUR fathers of the church (St. Ambrose, St. Gregory, St. Jerome and St. Augustine). After P. P. Rubens. See DALEN, Cornelis van, the younger. 303

FOUR sibyls, The, after Raphael. See GUIDETTI, Nicolò. 249

FRANCESCA da Rimini, after Ary Scheffer. See CALAMATTA, Luigi (Antonio Giuseppe). 306

FRANCESCO d'Assisi, St. St. Francis of Assisi. After Guido Reni. See BLOEMAERT, Cornelis. Ptf., 11

— St. Francis of Assisi receiving the stigmata, after Agostino Caracci. See CARACCI, Agostino. Ptf., 21

— The vision of St. Francis of Assisi. After Agostino Caracciolo. See SCALZI, Filippo. Ptf., 33

FRANCESCO di Paola, St. St. Francis restoring a child to life. See BOULANGER, Jean. 545

— St. Francis restoring a youth to life. After V. Camuccini. 472

FRANCIS, of Assisi, St. See FRANCESCO D'ASSISI.

FRANCIS de Paula, St. See FRANCESCO DI PAOLA.

FRANCISCUS de Hieronymo borne by angels, after the design of P. Guglielmi, from the original by Francesco Podesti. Lithograph. Size, 19 in. X 12½ in. Ptf., 1

FRANCK, Joseph, *Belgian engraver.* The deposition from the cross, after Giotto. "Calamatta direxit, Bruxelles, 1844." Size, 15 in. X 10½ in. Ptf., 27

Note.—Proof, with artists' names only. The original painting, which is in the Uffizi gallery, Florence, is described in *Mrs. Jameson's Legends of the Madonna*.

FREDERICK II, the Great, of Prussia. b. 1712, d. 1786. Grand review at Potsdam, called "Friedrich's last review." See CLEMENS, Johann Frederik. Ptf., 186

FREY, Johann Jakob, *Swiss designer and engraver, b. 1681, d. 1752.* Cleopatra dissolving the pearl, after C. Maratti. Size (trimmed and mounted), 14½ in. X 9½ in. 544

— Erminia and Vafriño finding the wounded Tancred. "Giac. Frej inv. et inc." "Roma, 1751." Size, 12½ in. X 17 in. Ptf., 6

Note.—See Tasso's *Jerusalem delivered*, Canto xiz.

— Holy family, called Holy family of Francis I, from G. Edelneck's engraving, after Raphael. 68; 214

Note.—The original painting is in the Louvre.

— Holy family, surrounded by angels, with God, the Holy Spirit in the form of a dove, and angels, in the clouds. After Sebastiano Conca. Size (trimmed), 25 in. X 13½ in. Ptf., 32

— The nativity, after Sebastiano Conca. Size, 17½ in. X 13½ in. Ptf., 25

— St. Benedict, after a drawing by J. Anciani from the original by C. Cignani. Size, 22 in. X 13½ in. 199; Ptf., 22

— The Virgin and child surrounded by angels, and crushing a dragon. After C. Maratti. Size, 18½ in. X 13½ in. Ptf., 15

FRIBOURG, *Switzerland.* East view of the Jesuit school, 1827. Lithograph. Size, 6½ in. X 9½ in. Ptf., 156

— View of Fribourg. Lithograph. See BADER, A. Ptf., 165

GADDI, G. *Italian lithographer.* Arch of Titus, Rome, after the design of Augusto Ciuffi. Lithograph. Size, 9 in. X 10½ in. Ptf., 72

GAGLIARDI, P., *Italian painter.* Maria Anna à Jesu Parédes y Flores. See MOCHETTI, G. Ptf., 62

GAJASSI, V., *Italian designer.* Monument erected by the Provincia della Comarca (States of the church), in honor of Gregory XVI. Size, 18½ in. X 13½ in. Ptf., 300

GALILEO before the council making his abjuration. After Robert-Feury. See CALAMATTA, Luigi (Antonio Giuseppe). 350

GANDOLFI, Mauro, *Italian designer and engraver, b. 1774, d. 1834.* Cupid sleeping under a tent. "Gandolfi inventò disegnò ed incise in Milano 1820." Size, 9 in. X 11½ in. 316

— St. Cecilia, after Raphael. Size, 34 in. X 19½ in. 471

Note.—Third state, with open letters. Engraved in 1834, the last work of the engraver. It was published by his son, Democrito Gandolfi, whose autograph inscription to Cardinal Tosti this copy bears.

GARAVAGLIA, Giovineta, *Italian engraver, b. 1789, d. 1835.* Jacob and Rachel, after A. Applani. Size, 32 in. X 21 in. 348

Note.—Engraved, 1830. 2d state, with the dedication. The original is in the Parrocchiale, at Alzano.

GAROFALO, or GAROFANO. See TISI, Benvenuto. "GARDE à vous." A Cupid, after Angelica Kauffmann. See PORPORATI, Carlo Antonio. 244

GATEAU, Le, des rois (Twelfth-night cake), after J. B. Greuze. See FLIPART, Jean Jacques. 440

GAUDENTIA, St. Representation of the body (in wax in a glass case?) of St. Gaudentia. Size, 12½ in. X 17½ in. 193

Note.—Without artists' names.

GENAZZANO, *Italy.* View of Genazzano, after Heliodorus Bodet. See DANESI, —. Ptf., 139

GENEVÈVE, St. St. Geneviève reading, after C. A. Vanloo. See BALECHOU, Jean Jacques. 240

GEORGE, St. St. George and the dragon. After A. Perucechini. See REIGER, Gustav. Ptf., 211

- GERMANICUS, Cæsar, *Roman general*, b. B. C. 14, d. A. D. 19. Statue of Germanicus. See BONAFEDE, Giovanni Ptf., 213
- GHISI, Adamo, *Italian designer and engraver*, b. about 1530, d. about 1570. Christ crowning the Virgin; Paul and Peter, with St. Lawrence and St. Sextus in adoration. After Federigo Zuccaro. Size, 19½ in. × 14½ in. Ptf., 63
- Note.*—According to Bartsch this is a copy of the engraving made by C. Cort. in 1574. The "Adam sculptor Mantuanus exordibat" would seem to indicate that Ghisi was the publisher.
- Combat between a lion and a horse, after Giulio Romano. Size 5½ in. × 7½ in. 336
- Note.*—With the engraver's monogram and the name of the publisher.
- GHISI, Diana, called DIANA MANTUANA, *Italian engraver*, b. about 1530, d. about 1590. The woman taken in adultery, after Giulio Romano. Size, 16½ in. × 22½ in. Ptf., 55
- Note.*—The 4th state, engraved 1633, with the dedication to Pompeo Colonna. First engraved in 1575.
- GIOTTINO, Tommaso di Stefano, or Tommaso di Lippo, *Italian painter*, b. 1324, d. 1356. The deposition from the cross. See FRANCK, Joseph. Ptf., 27
- GIULIO ROMANO, or GIULIO PIPPI (family name Giannuzzi), *Italian painter, scholar of Raphael*, b. 1492, d. 1546. Combat between a lion and a horse. See GHISI, Adamo 336
- The woman taken in adultery. See GHISI, Diana Ptf., 55
- GMELIN, Wilhelm Friedrich, *German designer and engraver*, b. 1745, d. 1821. Il temporale (The storm) dei Pussino, after Gaspard Poussin. Size, 19 in. × 24 in. Ptf., 73
- Note.*—Engraved, 1813. The original painting is now in the Bridgewater gallery, London.
- GODFREY's army coming in sight of Jerusalem, as described in Tasso's Jerusalem delivered. Size, 11½ in. × 8 in. Ptf., 125
- Note.*—Without artists' names.
- GOLTZIUS, Hendrik, *Dutch painter and engraver*, b. 1558, d. 1617. John the baptist in the wilderness. See COLLAERT, Jan Ptf., 112
- GREGORI, Carlo, *Italian designer and engraver*, b. 1719, d. 1759. The Virgin and child, after Guido Reni. Size, 8½ in. × 6 in. Ptf., 138
- GREGORIUS I, *the Great, St., pope*, b. about 540, d. 604. Life of Gregory. Plate 4. St. Gregory, as pope, receiving the homage of the cardinals, after C. A. Vanloo. See MÏGER, Simon Charles 180
- Life of Gregory. Plate 5. St. Gregory dictating his homilies, after C. A. Vanloo. See DUPUIS, Louise 181
- GREGORIUS XVI (?), *pope*, b. 1765, d. 1846. Bust of Gregory XVI, by A. Tadolini. See COSTA, G. B. Ptf., 223
- Gregory XVI blessing the Valmontonesi. Lithograph. See DANESI, Ptf., 188
- GREUTER, Giovanni Federigo, *Italian designer and engraver*, b. 1600, d. 1660. Allegorical representation of the triumphs of Marc-Antonio Colonna, after Pietro da Cortona. Size, 21 in. × 29½ in. Ptf., 185
- Note.*—Trimmed and mounted, giving artists' names only.
- GREUZE, Jean Baptiste, *French painter*, b. 1725, d. 1805. The blind man deceived. See CARS, Laurent 331
- The dead canary bird. See FLIPART, Jean Jacques 459
- The Twelfth-night cake (Le gâteau des rois). See FLIPART, Jean Jacques 440
- The widow and her curé. See LE VASSEUR, Jean Charles 441
- Woman washing linen in a bowl (called La belle blanchisseuse). See DANZEL, Jérôme 548
- GUERCINO. See BARBIERI, Giovanni Francesco.
- GUÉRIN, Pierre Narcisse, *French painter*, b. 1774, d. 1833. Marcus Sextus. See BLOT, Maurice 201
- GUGLIELMI, Paolo, *Italian designer*. Statue of Mars. See FONTANA, Pietro Ptf., 220
- Statue of Agrippina, as Juno. See FERRETTI, Ludovico Ptf., 217
- Statue of Claudius, Roman emperor. See MANCIGNON, Pietro 197; Ptf., 212
- Statue of Sophocles. See MARUCCI, G. 528; Ptf., 214
- GUIDETTI, Nicolò, *Italian engraver*, fl. 1810, and BERTINI, Angelo. The four sibyls, after Raphael's frescoes in the church of Santa Maria della pace, at Rome. "Io. Bapt. Borani del." Size, 18 in. × 20 in. 249
- GUIDO. See RENI, Guido.
- GYPST woman and children. See VISSCHER, Cornelis de 191
- HABERZETTEL, Giuseppe. John the baptist preaching. Size, 10 in. × 8 in. Ptf., 4
- Note.*—Drawing. With the artist's autograph inscription to Cardinal Tosti.
- HEAD of a boy. Lithograph from a crayon. Size, 14 in. × 12 in. Ptf., 172
- Note.*—Without letters.
- HEADS of women. Unknown. Lithographs. Ptf., 173; Ptf., 174
- HELENA, St. St. Helena, after Andrea Sacchi. See BOMBELLI, Pietro Leone Ptf., 8
- HEMECKER, E., *painter*. The schoolmaster. See LEVASSEUR, Jean Charles 483
- HERMA, with triple head. After F. Podesti. See TRASMONDI, Pietro Ptf., 229
- HIERONYMUS, Eusebius Sophronius, St. (St. Jerome), b. about 340, d. 420. See LUKAS VAN LEYDEN 170
- After Guido Reni. See PORRETTI, A. 343
- St. Jerome sleeping, after Giovanni Andrea Sirani. See LOLI, Lorenzo Ptf., 113
- HOLY family, with St. Anna and St. John. Size (trimmed and mounted), 10½ in. × 7½ in. Ptf., 117
- Note.*—Without the names of artists, or any designation of the subject.
- HOPE, T., *English engraver*. The red mask, after G. Cattermole. Size, 8½ in. × 10½ in. Ptf., 163
- HORATI, The, and the Curiatii. Size, 18 in. × 26½ in. 222
- Note.*—Trimmed and mounted, giving no names of artists, or any designation of the subject.
- HUGH, St. St. Hugh, after Pietro Perugino. See PUCCINELLI, Antonio Ptf., 10
- INDUSTRIOUS child, The, after T. Duché. See DAWE, Henry Ptf., 159
- INFERNO, The, according to Dante. After B. Barbatelli, called Poccetti. See CALLOT, Jacques 461
- INGRES, Jean Auguste Dominique, *French painter*, b. 1781, d. 1867. Diploma for the Universal exposition, 1855. See CALAMATTA, Luigi (Antonio Giuseppe) Ptf., 196
- The vow of Louis XIII. See CALAMATTA, Luigi (Antonio Giuseppe) 475
- ISAIAH, holding a scroll, and two angels, after Raphael. See SANTI, Raffaello 242
- JACOB and Rachel, after A. Applani. See GARAVAGLIA, Giovita 348
- JEURAT, Edme, *French engraver*, b. 1672, d. 1738. John the baptist baptizing by the Jordan. After N. Poussin. "B. Picart sculp. direxit." Size, 11 in. × 13 in. Ptf., 78
- Note.*—Engraved, 1709. The original painting is in the Louvre.
- JEREMIAH with the potter's earthen bottle. Size, 10 in. × 8 in. Ptf., 109
- Note.*—See Jeremiah, ch. xviii. This copy is trimmed and mounted, giving no names of artists, or any designation of the subject.
- JEROME, St. See HIERONYMUS, Eusebius Sophronius, St.
- JERUSALEM. Eastern face of the substructure of Solomon's temple. See VILLALPANDO, Juan Bautista Ptf., 81
- Plan of Jerusalem. See VILLALPANDO, Juan Bautista 169
- Plan of the interior of the temple. See VILLALPANDO, Juan Bautista 280
- View of the eastern face of the temple. See VILLALPANDO, Juan Bautista 433
- JODE, Pieter de, the younger, *Flemish designer and engraver*, b. 1606. St. Martin, bishop of Tours, casting out a demon. After J. Jordaens. Size (trimmed and mounted), 27½ in. × 18½ in. 183
- Note.*—The original is in the Museum at Antwerp.

JODE, Pieter de, continued.
 — The ascination of Mary by Elisabeth, after P. P. Rubens. Size, 24½ in. × 19½ in. 284
Note.—The original is in the Cathedral of Notre Dame, Antwerp.

JOHN, St., the baptist. John baptizing by the Jordan. After N. Poussin. See JEURAT, Edmc. Ptf., 78
 — John in the wilderness, after H. Goltzius. See COLLAERT, Jan. Ptf., 112
 — John preaching. See HABERZETTEL, Giuseppe. Ptf., 4
JOHN, St., the evangelist. St. John, after Guercino. See PASQUALINO, Giovanni Battista Ptf., 130
JORDAENS, Jakob, Flemish painter and engraver, b. 1604, d. 1678. The flight into Egypt. See PONT, Paul du 209
 — Philemon and Baucis entertaining Jupiter and Mercury. See LAUWERS, Nicolas 235
 — St. Martin of Tours casting out a demon. See JODE, Pieter de 188

JORDAN, Francisco, Spanish engraver, fl. 1806. Engraving of the chalice in the cathedral of Valencia, Spain, said to be the one used at the Last supper. After Vicente Lopez y Portaria. Size, 16½ in. × 11 in. Ptf., 161

JUDGMENT, The, of Paris. Woodcut. Size, 15 in. × 18 in. Ptf., 168
Note.—Without artists' names. Two of a series, of which the rest are wanting in this collection.

JUDGMENT, The, of Solomon, after Raphael. See MANGION, Pietro Ptf., 16

JUDITH showing the head of Holofernes to the people, after P. Benvenuti. See RICCIANI, Antonio 432

JUSTICE (allegorical figure), after Raphael. See MORGHEN, Raffaello Ptf., 43

KAUFFMANN, (Maria Anna) Angelica (Katharina), Swiss painter, b. 1741, d. 1807. Charity. See MORGHEN, Raffaello 358
 — "Garde à vous." A Cupid. See PORPORATI, Carlo Antonio 244

KELLOGG, K., painter. Spanish woman. See LELLI, Lucio 323

KLAUBER, Ignaz Sebastian, German engraver, b. 1754, d. 1820. Christ (Le Sauveur du monde), after J. Stella 409
Note.—Kisber was a pupil of J. G. Wille; he engraved this picture in Wille's studio, in 1782.

LANDSCAPE, with animals, in the foreground, driven to water. Size, 15½ in. × 13 in. 175
Note.—Trimmed and mounted on stiff paper, giving no letters.

LANDSCAPE, with groups of musicians, peasants, etc., in the foreground. Size, 15½ in. × 12½ in. 172
Note.—Trimmed and mounted on stiff paper, giving no letters.

LANFRANCO, Giovanni, Italian painter and engraver, b. 1580, d. 1647. Christ walking on the sea; called "La barca." See AQUILA, Francesco Faraone Ptf., 39
 — Same. See DORIGNY, Sir Nicolas Ptf., 40
 — The separation of St. Peter and St. Paul. See PICART, Edenne 232

LAST communion of Mary Magdalene. After Jacques Stella. See ROUSSELET, Gilles Ptf., 65

LAST judgment. After P. P. Rubens. See ROSASPINA, Francesco Ptf., 74
 — Same. After P. P. Rubens. See VISSCHER, Cornelis 290

LAUWERS, Nicolas, designer and engraver, b. about 1620, at Leuse, in Hainault; worked at Antwerp. Philemon and Baucis entertaining Jupiter and Mercury, after J. Jordaens. Size (trimmed and mounted), 19 in. × 22 in. 235
Note.—First state, before the address of Booteling. The original painting is in the Imperial gallery in the Belvedere, Vienna.

LE BAS, Jacques Philippe, French engraver, b. 1707, d. 1783. The temptation of St. Anthony, after D. Teniers, the younger. Size, 13½ in. × 10 in. 304

LE BRUN, Charles, French painter and engraver, b. 1619, d. 1690. Alexander in the tent of Darius. See EDELINCK, Gerard 495
 — Battle of Constantine and Maxentius. See AUDRAN, Gérard 510

LE BRUN, Charles, continued.
 — The battles of Alexander. See AUDRAN, Gérard 389; 401; 405; 511
 — The crucifixion. ("Le Christ aux anges.") See EDELINCK, Gerard 294
 — Holy family, at table, called the Benedicite. See EDELINCK, Gerard 460
 — Magdalen renouncing the vanities of the world. See EDELINCK, Gerard 487
 — Martyrdom of St. Stephen. See LE CLERC, Sébastien 173; 186
 — The slaughter of the innocents. See LOIR, Alexis 463
 — Triumphal entry of Constantine into Rome. See AUDRAN, Gérard 390

LE CLERC, Sébastien (?), French designer and engraver, b. 1637, d. 1714. The martyrdom of St. Stephen, after C. Le Brun. Size, about 24 in. × 18 in. 173; 186

LEDA. After Leonardo da Vinci. See CALAMATTA, Luigi (Antonio Giuseppe) 5

LEEUW, Willem van der, Dutch engraver, b. 1693, d. about 1665. The Virgin in agony, supported by two angels. After P. P. Rubens. Size (trimmed and mounted), 11½ in. × 8½ in. Ptf., 120

LELLI, Lucio, Italian engraver. Après. After J. B. van Eycken. "Bruxelles, 1853. L. Calamatta direxit." Size, 19 in. × 15½ in. 494
Note.—With the engraver's inscription to Cardinal Tosti, written with a pencil.

— Avant. After J. B. van Eycken. Size, 19 in. × 15½ in. 493
Note.—A companion piece to No. 494, with the same lettering and autograph inscription.

— La chute des feuilles (Fall of the leaves), after J. B. van Eycken. Size, 18½ in. × 21½ in. 248
Note.—With an autograph inscription by the engraver to Cardinal Tosti.

— and CALAMATTA, Luigi (Antonio Giuseppe), Italian engravers. The crucifixion, after A. van Dyck. Size, 28½ in. × 20½ in. 480
Note.—Engraved, 1848. Presentation copy, with an autograph inscription by the engravers to Cardinal Tosti.

— Saint Cecilia, after J. B. van Eycken. Bruxelles, 1850. Size, 18½ in. × 16½ in. 547
Note.—With Lelli's autograph inscription to Cardinal Tosti.

— Spanish woman, after K. Kellogg. Size, 14½ in. × 12½ in. 323
Note.—Engraved, 1849. Proof with artists' names only, and with an autograph inscription by the engravers to Cardinal Tosti.

LEMOINE, François, French painter, b. 1688. The contenance of Scipio. See LEVASSEUR, Jean Charles 217

LE SUPUR, Eustache, French painter, b. 1617, d. 1655. Christ reproving Martha. See TAUREL, André Benoit Barreau 262
 — The martyrdom of St. Lawrence. See AUDRAN, Gérard 241; 285

LEVASSEUR, Jean Charles, French engraver, b. 1734, d. 1816. The contenance of Scipio, after F. Lemoine. Painted, 1727. Engraved, 1767. Size, 18½ in. × 24 in. 217
 — The school-master (Le maître de l'école), after E. Hemecker. Size 10½ in. × 7½ in. 483
 — The widow and her curé (La veuve et son curé), after J. B. Greuze. Size, 19½ in. × 25½ in. 441
Note.—The artists' names are not here given, the print being trimmed. The original painting is in the palace at Pavlovsk, near St. Petersburg.

LIBYAN sibyl, The, after Michel Angelo. See FABRI, Luigi 481

LOIR, Alexis, French goldsmith and engraver, b. 1640, d. 1713. The slaughter of the innocents, after C. Le Brun. Size, 25 in. × 37 in. 463
Note.—Trimmed and mounted, giving only the artists' names. Engraved on two plates intended to be joined.

LOLI, Lorenzo, Italian painter and engraver, b. 1612, d. 1691. St. Jerome sleeping, after G. A. Strani. Size (trimmed and mounted), 9½ in. × 6½ in. Ptf., 113

LONGA, G. della, Italian designer and engraver. Interior view of the Basilica di San Paolo fuori le mura, Rome, after the drawing by I. Poletti, 1823. Size, 9 3-16 in. × 12½ in. Ptf., 76

- LONGHI, Giuseppe, *Italian designer and engraver*, b. 1766, d. 1831, and TOSCHI, Paolo. Madonna with sleeping child, called *Madonna del velo*, after Raphael. Size 18 in. × 15 in. 541
- Note.*—Begun by Longhi in 1823, and finished by Toschi in 1834. This impression is a proof of the plate as finished by Toschi, with the coat of arms of the Prince of Prussia, and with the artists' names, traced with the point. "Raffaello dipse. Ragazzo dis". Longhi inc". Toschi ultimé."
- A square picture, engraved from the painting owned by Sig. Brocca, in Milan, one of the eight different repetitions and copies, some round and some square, of which the original is not known. Raphael's cartoon is in the Accademia delle belle arti, Florence. J. D. PAS-SAVANT, *Rafael von Urbino und sein Vater Giovanni Santi*, vol. 2, no. 57.
- LOPEZ Y PORTARIA, Vincente, *Spanish artist*, b. 1772. Chalice used at the Last supper. See JORDAN, Francisco Ptf., 161
- LUCRETIA. See RENI, Guido 324
- After Domenichino. See SHARP, William, 207
- LUKAS VAN LEYDEN, Lukas Jacobszoon, called, *Dutch painter and engraver*, b. 1494, d. 1533. St. Jerome. Size, 5½ in. × 7½ in. 170
- Note.*—With the monogram of Lukas van Leyden. It does not correspond, however, with any of his pictures as described by Bartsch or Nagler.
- LUKE, St. St. Luke. After Domenichino. See MARCUCCI, G. Ptf., 66
- Same. After Guercino. See PASQUALINO, Giovanni Battista Ptf., 129
- St. Luke painting the Virgin and child. Without artists' names. Size (trimmed and mounted), 6½ in. × 8½ in. Ptf., 118
- M., E., *engraver*, Madonna and child, called The Madonna of the grand duke, after Raphael. Size, 13½ in. × 8½ in. 266; Ptf., 29
- Note.*—With the inscriptions, "Pulcras et decora virgo et mater." "Raffaele Sanzio dlp." "E. M. inc. nell' O. A." The original is in the Hall of the education of Jupiter, in the gallery of the Pitti palace, Florence.
- Same. On India paper, with artists' names only. 342
- MADONNA Aldobrandini, after Raphael. See MOCCHETTI, Alessandro 531
- MADONNA and child enthroned, with St. Lorenzo, St. Louis of Toulouse, St. Hercolanus and St. Constantius. After Perugino. See MARCHETTI, Domenico 476
- MADONNA del velo, after Raphael. See LONGHI, Giuseppe 541
- MADONNA della sedia, after Raphael. See BONAFEDE, Giovanni 530
- Same. See CALAMATTA, Luigi (Antonio Giuseppe) 265
- MADOU, Jan Baptist, *Flemish painter*, b. 1766. Flemish peasant scene. See BIOT, Gustaef 311
- MAÎTRE, Le, d'école (The schoolmaster), after E. Hemecker. See LE VASSEUR, Jean Charles 483
- MANCIONI, Pietro, *Italian engraver*. The judgment of Solomon, after Raphael. Size, 15½ in. × 12½ in. Ptf., 16
- Note.*—Proof before letters, with the artists' names written with a pencil. The original painting is in the Camera della segnatura of the Vatican.
- Statue of Claudius, 4th Roman emperor. "P. Guglielmi dis." Size, 16 in. × 11½ in. Ptf., 21
- Note.*—The statue is in the Lateran museum, Rome. It was discovered at Cerveteri (the ancient Caere), in 1839. For a description of the statue, see Clarac's *Musis de sculpture antique et moderne*, v. 5.
- Same. Without artists' names 197
- Statue of Marcus Livius Drusus. Size, 18½ in. × 13 in. Ptf., 215
- Note.*—Proof, with the artist's name written with a pencil. The original statue is in the Lateran museum, Rome.
- MARATTI, Carlo, *Italian painter*, b. 1625, d. 1713. Christ and the Virgin, with St. Ambrose and S. Carlo Borromeo. See AQUILA, Francesco Faraoe Ptf., 59
- Cleopatra dissolving the pearl. See FREY, Johann Jakob 544
- Faustus delivering Romulus and Remus to Laurentia. See AUDENAERDE, Robert van 220
- The steep of the infant Christ. See STRANGE, Sir Robert 538
- Te Deum laudamus. See STRANGE, Sir Robert 243
- Virgin and child. See ROSSI, Gerolamo Ptf., 140
- The Virgin and child surrounded by angels, and crushing a dragon. See FREY, Johann Jakob. Ptf., 15
- MARC-ANTONIO Raimondi. See RAIMONDI, Marc-Antonio.
- MARCHAND, Jacques, *French designer and engraver*, b. 1760. Cardinal Consalvi receiving from Pope Pius VII the bull of the ratification of the concordat with France. "Wicar Delt." "Lefevre — Marchand sculpt." Size, 25 in. × 20 in. 195
- Note.*—Nagler mentions a painting of the same subject, by Wicar, which differs from this considerably in its details.
- MARCHETTI, Domenico, *Italian engraver*, b. 1780. The conversion of St. Paul, after V. Camuccini. Size, 31 in. × 17½ in. 478
- Note.*—Proof, before letters, with "D. Marchetti inc. 1843," written with a pencil. The original was painted, in 1834, for the church SS. Apostoli, Rome.
- The Madonna and child enthroned, with St. Lorenzo, St. Louis of Toulouse, St. Hercolanus, and St. Constantius. After the design of J. B. Borani, from the original by Perugino. Size, 27 in. × 19½ in. 476
- Note.*—Proof with artists' names, etc., but without title. The original, which was formerly in the Palazzo Comunale at Perugia, is now in the Vatican.
- The martyrdom of St. Sebastian, after the design of A. Baruffaldi from the original by Domenichino. Size, 31 in. × 17½ in. 477
- Note.*—Proof, with artists' names only. The original, which was painted on the wall of St. Peter's, as an altarpiece, was removed to the church of S. Maria degli angeli, Rome.
- Monument for Cardinal York, with busts of the last three Stuarts, after A. Canova. Size, 19½ in. × 15½ in. 329
- Sitting statue of Maria Louisa, of Austria (wife of Napoleon I), with the attributes of Concord. After A. Canova. "G. Tognoli dis." Size, 18 in. × 13 in. Ptf., 207
- MARCOVICH, B., *designer*. The elevation of the host. The Virgin, with groups of patriarchs, prophets, apostles, saints, sovereigns, etc., worshipping. After Carl Blaas. Lithograph. Size, 22 in. × 14 in. Ptf., 37
- MARUCCI, G., *Italian engraver*. The Madonna and child appearing to St. Bernard, after Ferdinando Raimondi. Size, 18 in. × 12½ in. Ptf., 31
- St. Luke. After Domenichino. Size, 22 in. × 18 in. Ptf., 66
- Note.*—The original is a fresco in the church of S. Andrea delle valle, Rome.
- Statue of Sophocles. "P. Guglielmi dis." Size, 17 in. × 11½ in. 528; Ptf., 214
- Note.*—The original statue, which was found at Cer-jivetera, is in the Lateran museum, Rome. For an account of this statue see Clarac's *Musée de sculpture antique et moderne*.
- The Virgin (Mater puritatis). Size, 13 in. × 10 in. 535
- Note.*—With name of the engraver only.
- MARCUS Aurelius. See AURELIUS ANTONINUS, Marcus.
- MARCUS Sextus, after P. N. Guérin. See BIOT, Maurice 201
- MARIA Anna á Jesu de Parèdes y Flores. After P. Gagliardi. See MOCCHETTI, G. Ptf., 62
- MARIA Louisa of Austria, wife of Napoleon I, as Concord. After A. Canova. See MARCHETTI, Domenico Ptf., 207
- MARK, St. St. Mark, after Guercino. See PASQUALINO, Giovanni Battista Ptf., 127
- MARRIAGE of St. Catherine, after Alessandro Turchi. See SCOTIN, Gérard Jean Baptiste 318
- MARS. Statue, after a design by P. Guglielmi. See FONTANA, Pietro Ptf., 220
- MARTENASI, Pietro, *engraver*, d. about 1790. The seizure of the Sabine women by the Romans. After P. P. Rubens. Size, 21 in. × 26 in. Ptf., 38
- Note.*—Engraved, 1769. The original painting is in the National gallery, London.
- MARTIN, Michele, *Italian engraver*. Holy family. Diameter (finished part), 10½ in. 533
- Note.*—Proof, before the plate was finished, with the inscription "Michele Martini Inc., 1855," written with a pencil.
- MARTIN, St., of Tours. St. Martin casting out a demon, after J. Jordaens. See JODE, Pieter de 183

MARTINI, Michelangelo, *Italian designer and engraver*. Members of the order of Gonfalone, or Confalone, giving thanks to the Virgin and to St. Peter and St. Paul (who sit upon a cloud above them), for the delivery of two captives. After the engraver's design. With an engraved dedication to Cardinal Tosti, patron of the order. Size, 14 in. × 10 in. Ptf., 23

Note.—Gregory XIII assigned to this order of seculars the duty of delivering enslaved Christians from the hands of the infidels.

MARTYRDOM of St. Justina of Padua. After Paul Veronese. See CARACCI, Agostino 292

MARTYRDOM of St. Lawrence. After E. Le Sueur. See AUDRAN, Gérard 241; 285

— After G. Porta. See PORTA, Giuseppe Ptf., 122

MARTYRDOM of St. Sebastian, after Domenichino. See MARCHETTI, Domenico 477

MARTYRDOM of St. Stephen. After Annibale Caracci. See CHASTEAU, Guillaume 176

— After C. Le Brun. See LE CLENC, Sébastien . 173; 186

MARTYRDOM of St. Thomas, after P. P. Rubens. See NEFFS, Jacob 280; 282

MARY MAGDALENE, after Guido Reni. See STRANGE, Sir Robert 540

MARY MAGDALENE renouncing the vanities of the world, after C. Le Brun. See EDELINCK, Gérard 487

MARY MAGDALENE, with the box of ointment, after Leonardo da Vinci. See VECCHIO, Beniamino del Ptf., 139

MASS, The, of Bolsena, after Raphael. See MORGHEN, Raffaello 339

MASSON, Antoine, *French painter and engraver*, b. 1636, d. 1700. The supper at Emmaus, after Titian. Size, about 18 in. × 23 in. 215

Notes.—The original is in the Louvre. There is a tradition that Charles V and Cardinal Ximenes are represented by the persons on the right and left, respectively, of Christ, and that Phillip II is represented by the page. This engraving is known as "La Nappe," from the exquisite work of the table-cloth, etc. For the history of this painting and a description of the various states of the engraving see *Notice des tableaux du Musée impérial du Louvre, par F. Villot, and Heiler's Praktisches Handbuch für Kupferstecher*.

In *La Reale galleria di Torino*, published at Turin in 1841, a copy of this picture is represented as being in the Royal gallery at Turin, an engraving from it being given. It is believed that it is not mentioned in any of the guide-books.

MATER dolorosa, after Carlo Cignani. See CLETER, Gregorio 376

MATTHEW, St. St. Matthew, after Guercino. See PASQUALINO, Giovanni Battista Ptf., 131

MAZZUOLI (Mazuola, Mazzoli, or Mazzola), Girolamo Francesco Maria, called PARMEGIANO, Parmegianino, or Parmesano, *Italian painter and engraver*, b. 1503, d. 1540. Moses breaking the tables of the law. "Franciscus Parmensis inuent." "D. F. Parmensis. Fec. 1644." Size (trimmed and mounted), 14½ in. × 10½ in. Ptf., 5

Note.—The original painting is in the church of the Madonna della steccata, Parma. It has become quite dark and indistinct.

Six apostles; namely, — St. James the less, St. Peter, St. Matthias, St. Matthew, St. Jude, St. Bartholomew. 2 pl., with F. P. in the right hand of the bottom of each figure. Size, 4½ in. × 7½ in. Ptf., 139

Note.—According to Bartsch, there were engraved, by an unknown artist, after designs by Parmegianino, thirteen plates of the apostles. At the left hand of the bottom of each of these plates are the letters F. P. Six of these figures were imitated and printed on two plates. These are distinguished from the originals by having the F. P. at the right hand of the bottom of each figure.

MEERSMAN, — de, *engraver*. The meeting of Mary and Elisabeth, after M. Albertinelli. Size, 15½ in. × 10½ in. 305

Note.—Proof before letters, with the artists' names written with a pencil. The original is in the Uffizi gallery at Florence.

— and CALAMATTA, Luigi (Antonio Giuseppe). Souvenir de la patrie. After Alfred Stevens. "Imprimé et publié par Goupil et cie, 1857." Size, 18 in. × 12½ in. 325

MEETING of Mary and Elisabeth. After M. Albertinelli. See MEERSMAN, — 305

MEIER, or MEIERS, Melchior, *German engraver*, fl. 1577. The resurrection of Christ. Size, 7½ in. × 4½ in. Ptf., 145

Note.—The date and monogram only are given. "Plusieurs auteurs rangent dans l'oeuvre de Martin Rota deux estampes qui ne le regardent en aucune manière. L'une représente la résurrection du Sauveur, marquée de l'année 1577 . . . Ces deux pièces portent les lettres M.M. et ont pour auteur Melchior Meier, artiste allemand de beaucoup de mérite, mais dont l'histoire de l'art ne fait pas la moindre mention, quoiqu'il doit avoir beaucoup travaillé avant qu'il ait pu parvenir à la grande perfection avec laquelle sont exécutées les deux estampes que nous venons de citer, et que sont les seules que l'on connoisse de ce maître." Bartsch's *Le peintres-graveur*, v. 16, p. 246.

MEMBERS of the order of Gonfalone, or Confalone giving thanks to the Virgin, and to St. Peter and St. Paul (who sit upon a cloud above them), for the delivery of two captives. See MARTINI, Michelangelo Ptf., 23

MÉNAGÈRE, La, hollandaise (The Dutch housewife), after Gerard Dou. See WILLE, Johann Georg. 192

MERCURI, Paolo, *Italian designer and engraver*, b. 1804. The execution of Lady Jane Grey, after Paul Delarocbe. "Imprimé et publié par Goupil et cie, . . . 1858." Size, 17 in. × 19 in. 219

Note.—Without name of subject. Presentation copy, with autograph, from Mercurj to Cardinal Tosti. The original is in the collection of Prince Anatole Dédimoff.

— The reapers in the Pontine marshes, after Léopold Robert. Size, 9 in. × 11½ in. 307

Note.—The original is in the gallery of the Louvre. Engraved in 1831, with the aid of etching and the aquatinta manner, for the Paris journal *L'artiste*. Proof before letters, having the engraver's and printer's names traced with the point.

— St. Amélie, queen of Hungary, after Paul Delarocbe, 1837. Size, 11½ in. × 9½ in. 308

Note.—3d state, with the inscription "Sainte Amélie," in open letters, before the addition of "Reine de Hongrie." A presentation copy to Cardinal Tosti, with the inscription of the engraver, written with a pencil.

— Simon (?) with the infant Jesus. Oval. Size, 3½ in. × 3½ in. 352

Note.—The name of the engraver only is given.

MERLEN, Cornelia van, *Dutch engraver*, fl. about 1650. Atalanta and Meleager, with others, attacking a wild boar, after P. P. Rubens. Size (trimmed and mounted), 17½ in. × 23½ in. 238

METZER, Gabriel, *Dutch painter*, b. 1615, d. about 1664. La cuisinière hollandaise. See WILLE, Johann Georg 524

MEUNIER, Jean Baptiste, *French engraver*. St. Sebastian, after Sodoma. "Calamatta direxit, Bruxelles, 1844." Size, 13½ in. × 9½ in. Ptf., 26

Note.—Proof, on India paper, with artists' names only. The original painting is in the Uffizi gallery at Florence.

MEYSENS, or MYTENS, Johann, *painter and engraver*, b. at Brussels, 1612. The conversion of St. Hubert. Size (trimmed and mounted), 27 in. × 17½ in. 198

MICHEL ANGELO. See BUONARROTI, Michelangelo.

MIGER, Simon Charles, *French engraver*, b. 1747, d. 1805. St. Gregory, as pope, receiving the homage of the cardinals, after C. A. Vanloo. Plate 4 of the series illustrating the life of St. Gregory. Size (trimmed and mounted), 21 in. × 13½ in. 130

MIGLIAVACA, Innocenzio, *Italian engraver*. The death of Petrus Chrysologus, archbishop of Ravenna, after the design of Baldassarre Calamatta, from the original by P. Benvenuti 254

Note.—The original painting is in the Cathedral of Ravenna.

MIGNARD, Pierre, the elder, *French painter and engraver*, b. 1610, d. 1695. Christ led to crucifixion. See AUDRAN, Gérard 239

— Conclusions philosophiques. See ROULET, Jean Louis 464

— The three days' pestilence. See AUDRAN, Gérard 466

MINERVA. Statue. Size, 15 in. × 10 in. Ptf., 218

Note.—Without letters. The statue is in the Vatican. Found among the ruins of the temple of Minerva, it became the property of the Giustiniani family; after wards it passed into the hands of Lucien Bonaparte, by whom it was sold to the papal government.

- MIRACLE**, The, of the loaves of bread. Size, 23½ in. X 28½ in. 431
Note.—Trimmed and mounted, giving no names of artists or any designation of the subject.
- MISER**, The, after G. Nogari. See **POLANZANI**, Felice Ptf., 164
- MOCHETTI**, Alessandro, *Italian engraver*, b. about 1760. The Virgin, child, and St. John, called Madonna Aldobrandini. After Raphael. Size, about 18 in. X 14 in. 531
Note.—The original painting is in the National gallery, London.
- MOCHETTI**, G., *Italian engraver*. Maria Anna á Jesu de Parédes y Flores. After P. Gagliardi. Size, 18½ in. X 13 in. Ptf., 62
- MODESTIA**, La, e la Vanità. After Guido Reni. See **FOLIO**, Giovanni Ptf., 146
- MOITTE**, Pierre Etienne, *French engraver*, b. 1722, d. 1780. The Flemish cook (La cuisinière flamande), after G. Dou. 1749. Size, 11½ in. X 8½ in. 484
- MOLINARI**, Giovanni Battista, *Italian engraver*. Bacchus. Antique torso. Designed by G. B. Borani. Size, 11½ in. X 9 in. Ptf., 231
Note.—Without letters.
- MONTIROLI**, G., *Italian designer and engraver*. Monument to Antonio Maria Traversi. Sculptured by Giuseppe Fabris. Erected by Gregory XVI. Size, 22½ in. X 12½ in. Ptf., 208
 MONUMENT erected by the Provincia della Comarca (States of the church), in honor of Gregory XVI. See **GAJASSI**, V. Ptf., 300
- MONUMENT** erected to Antonio Maria Traversi. See **MONTIROLI**, G. Ptf., 208
- MONUMENT** to Cardinal York, with busts of the last three Stuarts. After A. Canova. See **MARCHETTI**, Domenico 329
- MOREL**, Antoine Alexandre, *French painter*, b. 1765, d. 1829. Belshazzar begging, after J. L. David. Size, 24 in. X 26½ in. 231
Note.—With the address of both painter and engraver, and their initials stamped with ink. The name of the printer is also given. For an account of the original, which is in the Louvre, and which is a copy from a larger painting of the same subject, see *Notice des tableaux du Musée impérial du Louvre par F. Villot, 3e partie*.
- MORELLI**, Marco, *Italian engraver*. Bust of Gabriele Faerno (?). "Michel-Angiolo scolpi." "Calamatta dresse. Bruxelles 1847." Size, 14 in. X 9 in. Ptf., 221
 — Holy family. After Mariotto Albertinelli. Size, 10 in. X 16½ in. 268
Note.—With the following inscription, traced with a needle, "Morelli sculp." "Bruxelles 1846" "Calamatta dresse." The original painting is a predella below the picture of the visitation, by Albertinelli, which is in the Uffizi gallery, at Florence.
- MORELLI**, Stanislao, *Italian designer*. Tabernacle in the Salsvati chapel, in the Church of San Gregorio, Rome. See **TRASMONDI**, Pietro Ptf., 226
- MORGHEN**, Giovanni Ella, *Italian engraver*, b. 1721. St. Cecilia, after Guido Reni. Size, 13½ in. X 10½ in. Ptf., 9
Note.—The inscription states that the original is in the Borghese gallery. According to some authorities it is neither there nor elsewhere recorded as being there.
- MORGHEN**, Raffaello, *Italian designer and engraver*, b. 1758, d. 1833. Charity, after Angelica Kauffmann. Size, 3½ in. X 3 in. 358
 — Faith, after Antonio Canova. Size, 3½ in. X 3 in. 357
 — Justice (allegorical figure). After the fresco, by Raphael, in the Camera della segnatura of the Vatican. "Bernardinus Nocchi del." "Ioh. Volpato direxit." Size, 16½ in. X 15 in. Ptf., 43
 — The Last supper. Size, 20½ in. X 37 in. 345
Note.—Engraved, 1800, after a drawing by T. Matteini, from the original by Leonardo da Vinci. This impression has one dot under the R of the engraver's name, indicating that it is one of the first one hundred impressions of the second state of the plate. For a description of the various states of this engraving see *J. Heller's Praktisches Handbuch für Kupferstechermeister*. The original is on the wall of the refectory of the convent of the Dominicans, in the church of Santa Maria delle grazie, in Milan.
- The mass of Bolsena, from the drawing by S. Tofanelli, after Raphael. "Raphl^d Morghen sculp. Ioh^s Volpato direxit." Size, 22 in. X 29½ in. 339
Note.—Proof before letters, with the artists' names only. The original is in the Sala d'Elidoro of the
- MORGHEN**, Raffaello, *continued*.
 stance of the Vatican. In the year 1263, it is said, a priest, doubting the doctrine of transubstantiation, saw blood flow from the wafer.
 — Philosophy (allegorical figure). After the fresco, by Raphael, in the Camera della segnatura of the Vatican. "Bernardinus Nocchi del." "Ioh. Volpato direxit." Size, 16½ in. X 15 in. Ptf., 44
 — Pope Pius VI, after the design of S. Tofanelli. Size (trimmed and mounted), 10½ in. X 7 in. 337
 — The tomb of Clement XIII. From a drawing of S. Tofanelli, after Canova. Size, about 23 in. X 17½ in. 380
- MORONI**, Gregorio. Bust of G. Moroni, by C. Fabris. See **FOLIO**, Pietro Ptf., 209
 — Monument for Gregorio Moroni. See **FERRETTI**, Ludovico Ptf., 210
- MORTIMER**, Edmund, Mortimer in prison, visited by Richard Plantagenet. See **NORTHCOTE**, James Ptf., 162
- MOSAIC** in the Lateran museum, Rome. See **TROJANI**, Filippo Ptf., 195
- MOSES** breaking the tables of the law. See **MAZZUOLI**, Girolamo Francesco Maria, called Parmegiano Ptf., 5
MOSES placed in the Nile. After Andrea Camassè. See **PICCIONI**, Matteo Tommaso Ptf., 133
MOSES restoring light to the Egyptians. See **TRINELLI**, Ignazio Ptf., 155
MOSES smiling the rock, after Nicolas Poussin. See **SPELLA**, Claudine Bouzonnet Ptf., 77
MOSES with the tables of the law, after Philippe de Champagne. See **NANTUEIL**, Robert 375
- MOUNT CARMEL**, and the Convent of Carmel. After the design by Jean Baptiste du Très-Saint-Sacrement. See **FAUQUET**, Ptf., 166
- MOYREAU**, Jean, *French painter and engraver*, b. 1691, d. 1762. Three of a series of four engravings after J. Raoux, called Les quatre âges, representing the four ages of man. Size (trimmed and mounted), 14 in. X 18 in. *Name-by:*
 — L'enfance 236
 — La jeunesse 221
 — L'âge viril 230
Note.—The 4th of the series, representing Old age, called *La vieillesse*, is wanting, to make the set complete.
- MUELLER**, Jan, *Dutch engraver*, b. about 1570, d. about 1625. The baptism of Christ. Size, 12½ in. X 8½ in. Ptf., 108
- NANTEUIL**, Robert, *French engraver and designer*, b. 1630, d. 1678, and **EDELINCK**, Gerard. Moses with the tables of the law, after Philippe de Champagne. Size, 22 in. X 16½ in. 375
Note.—Commenced by Nanteuil, 1639, and finished by Edelinck, who engraved the face and hands. 3d state, with Drevel's address.
- NAPOLÉON I.** Statue, after A. Canova. See **RICCIANI**, Antonio Ptf., 205
- NEEFS**, Jacob, *Belgian engraver*, b. 1630. Martyrdom of St. Thomas, the apostle, after P. P. Rubens. Size, 22½ in. X 17½ in. 280
 — Same. Trimmed and mounted on stiff paper 282
- NÉGLIGÉ** galant, Le. After C. A. Coypel. See **CARMONA**, Manuel Salvador 337
- NETSCHER**, Caspar, *German painter*, b. 1636, or 1639, d. 1684. Cleopatra applying the asp. See **WILLE**, Johann Georg 546
 — Le petit physicien. See **WILLE**, Johann Georg 192
- NIGHT**, after Guercino. See **VOLPATO**, Giovanni . Ptf., 194
- NOGARI**, Giuseppe, *Venetian painter*, b. 1699, d. 1765. Child with a horn. See **POLANZANI**, Felice . Ptf., 158
 — The miser. See **POLANZANI**, Felice Ptf., 164
- NORTHCOTE**, James, *English painter*, b. 1742, d. 1832. Edmund Mortimer in prison, visited by Richard Plantagenet. Size, 10 in. X 7 in. Ptf., 162
Note.—See *King Henry VII, part 1*. The name of the engraver is not given.
- NOVA** nuptia geneall thalamo. See **BARTOLI**, Pietro Santi 406
- NOZZE** Aldobrandini. See **BARTOLI**, Pietro Santi 406
- OCCUPATION**, L', du ménage (Household work), after E. Aubry 333
- OFFRES**, Les, réciproques, after C. W. E. Dietrich. See **WILLE**, Johann Georg 525
- OMOBONO**, St. St. Ombuono clothing the poor, after the design by R. Bonajuti. See **SELLA**, C. Ptf., 17

OUDRY, Jean Baptiste, *French painter and engraver*, b. 1686, d. 1755. The deer chace. "Peint... par J. B. Oudry, et gravée par lui-même." Size (trimmed and mounted), 12½ in. × 10½ in. 212

Note.—The address, which indicates the state of the plate, is torn off.

PARMEGIANO. See MAZZUOLI, Girolamo Francesco Maria.

PASQUALINO, Giovanni Battista, *Italian designer and engraver*, fl. 1620. Angels exhibiting to Mary Magdalene the instruments of the passion. After Guercino. Size, 16½ in. × 14½ in. . . . Ptf., 20

Note.— Sometimes called Mary Magdalene at the tomb of Christ. The original painting is at Rome.

- Christ with the two disciples at Emmaus. After Guercino. Size, 7½ in. × 9½ in. Ptf., 132
- Holy family, after Guercino. Size, 6½ in. × 7½ in. Ptf., 150
- The raising of Lazarus from the dead. After Guercino. Size, 15½ in. × 18 in. Ptf., 18

Note.— The original is in the Louvre.

- St. John, after Guercino. Size, 7½ in. × 6½ in. Ptf., 130
- St. Luke, after Guercino. Size, 7½ in. × 6½ in. Ptf., 129
- St. Mark, after Guercino. Size, 7½ in. × 6½ in. Ptf., 127
- St. Matthew, after Guercino. Size, 7½ in. × 6½ in. Ptf., 131
- San Carlo Borromeo, after Guercino. Size, 9½ in. × 6½ in. Ptf., 128
- The Virgin and child receiving fruit from an angel. After Guercino. Size, 4½ in. × 6 in. Ptf., 148
- The Virgin, child, and St. John. After Guercino. Size, 6½ in. × 5 in. Ptf., 151

PASSAGE of the Red sea by the children of Israel. See CALLOT, Jacques. Ptf., 142

PAUL before the altar To the unknown God, after Ciro Ferri. See BLOEMAERT, Cornelis. Ptf., 2

PAUQUER, —, *engraver*. View of Mount Carmel, and the convent of Carmel. After the design by Jean Baptiste du Très-Saint-Sacrement. Size, 10½ in. × 13½ in. Ptf., 166

PERRIER, François, *French painter and engraver* b. about 1580, d. about 1650. The communion of St. Jerome, after Agostino Caracci. Size, 15½ in. × 11½ in. Ptf., 7

Note.— The original painting is in the Pinacoteca at Bologna. Perrier, living in Rome, was called Francesco Paris, as upon this print.

PERUCCHINI, A., *sculptor*. St. George and the dragon. See REIGER, Gustav. Ptf., 211

PERUGINI, —, *Italian engraver*. Christ giving the keys to Peter. After Raphael. Size, 7½ in. × 16 in. Ptf., 28

Note.— Apparently from a study for the cartoon in the South Kensington museum, called "Feed my sheep." According to Passavant there is in the Louvre, "Une esquisse semblable au carton, moins les brelles," from which this may have been engraved.

PERUGINO. See VANNUCCI, Pietro.

PESNE, Jean, *French engraver*, b. 1623, d. 1700. The seven sacraments, after N. Poussin. Size, about 24 in. × 34½ in. *Namely:*—

- Baptism. The baptism of Christ. 467
- Confirmation 416
- The eucharist. The Last supper. 420
- Extreme unction 468
- Marriage. The marriage of Joseph and Mary. 408
- Ordination. Christ giving the keys to Peter. 426
- Penitence, or Confession. Christ and Mary Magdalene in the house of Simon the Pharisee. 412

Note.— These seven engravings are from the 3d or 4th states of the various plates, the words "Cum prill Regis" having been imperfectly erased from each. Each is printed on two plates. The original paintings, designed by Poussin to represent the sacraments of the Roman catholic church, are now in the Bridgewater gallery, London.

PESTILENCE, The, inflicted upon the Israelites as a punishment for David's pride in numbering the people. After Pierre Mignard. See AUDRAN, Gérard. 460

PETER and Paul, after Guido Reni. See CIPRIANI, Galgano. Ptf., 30

PETIT physician, Le. After Caspar Netscher. See WILLE, Johann Georg. 192

PETRINI, —. Ecce Homo, after Titian. Size, 6½ in. × 7½ in. Ptf., 154

PHILEMON and Baucis entertaining Jupiter and Mercury. After J. Jordaens. See LAUWERS, Nicolas. 235

PHILIP and the eunuch. See TROLANI, Filippo. 314

PHILOSOPHY (allegorical figure), after Raphael. See MORGHEN, Raffaello. Ptf., 44

PICART, Bernard, *engraver*, b. at Paris, 1673, d. at Amsterdam, 1733. The conclusion of peace, after a drawing of J. M. Nattier, from the original by P. P. Rubens. Size, 19½ in. × 13½ in. 194

Note.— The original is one of a series of twenty-one allegorical pictures illustrative of the principal events in the life of Marie de Médicis, which were painted by her order, for the Luxembourg palace. They are now in the Louvre.

PICART, Étienne, *designer and engraver*, b. at Paris, 1632, d. at Amsterdam, 1721. The separation of St. Peter and St. Paul, after G. Lanfranco. 232

Note.— With the name of Goyton (the publisher) engraved in dots. The original is in the Louvre.

PICCIONI, Matteo Tommaso, *Italian painter and engraver*, b. 1615. The adoration of the shepherds, after Paul Veronese. Etching. Size, 19½ in. × 11½ in. Ptf., 54

— The infant Moses placed in the Nile, after Andrea Camassei. Engraved, 1641. Size, 8 in. × 10 in. Ptf., 133

PITACE, Nicolaas, *Flemish designer and engraver*, b. about 1633, d. about 1676. The vision of St. Sulpicius Severus, after Philippe de Champagne. Size (trimmed and mounted), 28 in. × 18½ in. 270

PIVS VI, pope, b. 1717, d. 1799. Pius VI, after the design of S. Tofanelli. See MORGHEN, Raffaello. 337

PIVS VII, pope, b. 1742, d. 1823. Pius VII delivering to Cardinal Consalvi the bull of the ratification of the concordat with France, after the drawing by J. B. Weier. See MAICHAND, Jacques. 195

POCCETTI. See BARBATELLI, Bernardino.

PODESTI, Francesco, *Italian painter*, b. about 1798. Franciscus de Hieronymo borne by angels. See FRANCISCUS de Hieronymo. Ptf., 1

— Herma, with triple head. See TRASMONDI, Pietro. Ptf., 229

— Statue. See TRASMONDI, Pietro. Ptf., 206

POILLY, François de, *French designer and engraver*, b. 1622, d. 1693. The elevation of the cross, after N. de Poilly. Size (trimmed and mounted), 21 in. × 28½ in. 427

— The flight into Egypt, after Guido Reni. Size, 16 in. × 12½ in. Ptf., 12

Note.— Trimmed and mounted, giving only artists' names.

— Holy family, with Elisabeth and John, after N. Pousain. Size, 14 in. × 16½ in. Ptf., 67

Note.— Trimmed and mounted, showing a portion only of the engraver's name.

— St. Cecilia distributing her property among the poor. After Domenichino. "N. de Poilly delin." Size, 22½ in. × 19 in. 277

Note.— The original is a fresco, in the chapel of St. Cecilia, in the Church of San Luigi de Francesi, at Rome.

— The Virgin praying, after Guido Reni. Size, 13½ in. × 11½ in. 332

POILLY, Jean Baptiste de, *French designer and engraver*, b. 1669, d. 1728. Holy family. After N. Pousain. Size, 20 in. × 27½ in. 469

Note.— Trimmed and mounted, giving only artists' names.

— The worship of the golden calf. After N. Pousain. Size (trimmed and mounted), 22 in. × 27 in. 462

POILLY, Nicolas de, *French painter and engraver*, b. 1626, d. 1696. The elevation of the cross. See POILLY, François de. 427

— St. Cecilia distributing her property among the poor, after Domenichino. "N. de Poilly delin." See POILLY, François de. 277

POLANZANI, Felice, *Italian engraver*, fl. 1748. Child with a horn, after G. Nogari. Size, 7½ in. × 5½ in. Ptf., 158

— The miser, after G. Nogari. 1744. Size, 7½ in. × 5½ in. Ptf., 164

POLETTI, I., *Italian architect*. Interior view of the Basilica di San Paolo fuori le mura, Rome. See LONGA, G. della. Ptf., 75

POMAREDE, L. D., *designer*. Cathedral of St. Louis, Missouri. Front view. Lithograph. "Stroobant lith." Size, 16 in. × 19 in. Ptf., 70

- POMAREDE, L. D., *designer, continued.*
 — Cathedral of St. Louis, Missouri. Inside view. Lithograph. "Mancho litht." Size, 15 in. X 19 in. Ptf., 71
- PONT, Paul du (*Lat. Paulus Pontius*), *Flemish designer and engraver, b. about 1596.* Christ sinking under the cross, after P. Dupont (?). From the original by Rubens. Size, 22½ in. X 16½ in. 281
Note.—Painted for the abbey church of Affleghe; now in the Museum at Brussels. The engraving omits a woman with an infant, and two thieves guarded by two soldiers, which are in the lower part of the painting; two children are substituted in their place. See *Smith's Catalogue raisonné*, v. 2, no. 159. This print is trimmed and mounted on stiff paper, giving no artists' names.
- The flight into Egypt, illustrative of the fall of the Egyptian gods at the approach of Christ. After J. Jordaens. Size, 15½ in. X 22½ in. 209
Note.—1st state, before the address of Bloteling.
- PORPORATI, Carlo Antonio, *Italian painter and engraver, b. 1740, or 1741, d. 1816.* "Garde à vous." A Cupid. After Angelica Kauffmann. Size, about 18 in. X 14 in. 244
Note.—Proof, with one line of inscription and coat of arms, before dedication.
- PORRETTI, A., *Italian engraver.* St. Jerome. Size, 13 in. X 9 in. 343
Note.—From Guido Reni's picture, in the Vatican, of the Madonna and child in a glory, with St. Thomas and St. Jerome standing below.
- PORTA, Giuseppe, called SALVIATI, *Italian painter, b. 1520, d. 1585.* The martyrdom of St. Lawrence. "Iosepho Salutai inventor. Iust Sadelcr exc." Size (trimmed and mounted), 12 in. X 8½ in. Ptf., 122
- PORTICO semicircular nella Villa Albani Castelbarco. See CACCHIATELLI, P. Ptf., 198
- POUSSIN, Gaspard. See DUGHET, Gaspard.
- POUSSIN, Nicolas, *French painter, b. 1594, d. 1665.* Christ healing the two blind men. See CHASTEAU, Guillaume 234
- The fall of Dagon, and infliction of disease upon the Philistines. See BARON, Jean 237
- Holy family. See POILLY, Jean Baptiste de 469
- Holy family, with Elisabeth and John. See POILLY, François de Ptf., 67
- John the baptist baptizing by the Jordan. See JEAURAT, Edme Ptf., 78
- Moses smiting the rock. See STELLA, Claudine Bouzonnet Ptf., 77
- The seven sacraments. See PESNE, Jean.
- The worship of the golden calf. See POILLY, Jean Baptiste de 462
- PRADO, Jeromo, *Spanish Jesuit and Scripture commentator, b. 1541, d. 1595.* Vera Hierosolyma veteris imago. See VILLALPANDO, Juan Bautista 169
- PRIE-DIEU given to Pius IX by the ecclesiastical province of Tours. See SULPIS, Jean Joseph Ptf., 192
- PROCACCINI, Andrea, *Italian painter and engraver, b. 1671, d. 1734.* Christ with the two disciples at Emmanus. After Raphael. Size, 13 in. X 8½ in. Ptf., 123
Note.—The original, which is in the Vatican, is one of the second series of the tapestries of Raphael. To distinguish them from the series (called *Arazzi della scuola vecchia*), of which a part are in the South Kensington museum, they are called the *Arazzi della scuola nuova*. They were executed, partially from designs by Raphael, by Giulio Romano, and others of Raphael's disciples. Passavant considers the animals, etc., in the foreground of this picture as "Additions néerlandaises," and thinks that Raphael could not have made the design.
- PUCCELLI, Antonio, *Italian painter and engraver.* St. Hugh, after the design by S. Valeri, from the original by Pietro Perugino. Size, 11½ in. X 8 in. Ptf., 10
Note.—The original is in the Pinacoteca Vaticana, Rome.
- R., A. V., *engraver.* Christ and the woman of Samaria, after Annibale Caracci. Size, 19 in. X 15½ in. Ptf., 53
Note.—The engraver, whose monogram is given, is not mentioned in Nagler, or in other works on monograms.
- RAFFAELLO SANTI, or SANZIO, da Urbino. See SANTI, or SANZIO, Raffaello, da Urbino.
- RAGOT, François, *French engraver, b. 1641.* The assumption of the Virgin, after P. P. Rubens. Size (trimmed and mounted), 25 in. X 17 in. 190
- The dead Christ surrounded by two angels, and by his friends and a capuchin (St. Francis). After the engraving by P. Pontius, from the original by P. P. Rubens. Size, 24 in. X 16½ in. 193
Note.—Called "Le Christ au capuchin." The original painting, which was presented to the Church of the capuchins at Brussels, in 1616, is now in the Museum at Brussels.
- The descent from the cross, after P. Pontius's engraving, from the original by P. P. Rubens. Size, 24 in. X 17½ in. 200
Note.—2d state, with address of P. Mariette.
- The raising of Lazarus, after B. Bolswert's engraving, from the original by P. P. Rubens. Size (trimmed and mounted), 25½ in. X 19 in. 276
Note.—The original is in the Berlin museum.
- RAIMONDI, Ferdinando, *Italian painter.* The Madonna and child appearing to St. Bernard. See MARCUCCI, G. Ptf., 31
- RAIMONDI, Marc-Antonio, *Italian goldsmith, niellist and engraver, b. about 1488, d. about 1534.* Christ and the apostles, after Raphael. See RUSCHEWEYH, Ferdinand 503
- RAOUX, Jean, *French painter, b. 1677, d. 1734.* Three of a series of four engravings, after his paintings, called The four ages of man. See MOYREAU, Jean 221; 230; 238
- RAPE of Proserpine. See COSTA, Hannibale Ptf., 233
- RAPHAEL. See SANTI, or SANZIO, Raffaello, da Urbino.
- REAPERS in the Pontine marshes, after Léopold Robert. See MERCURJ, Paolo 307
- REBELLION of Korah, Dathan and Abiram. See FRILPEPI, Alessandro Ptf., 201
- RED mask, The, after G. Cattermole. See HOPE, T. Ptf., 163
- REIGER, Gustav, *photographer.* St. George and the dragon. From the statue made by A. Perucchini, in 1852. Photograph. Size, 9 in. X 7½ in. Ptf., 211
- RELIGION. Model for a statue. See CANOVA, Antonio 245
- REMBRANDT Harmenszoon, or Hermanszoon, van Rijn, *Dutch painter and engraver, b. 1608, d. 1669.* Christ driving the money-changers out of the temple. Etching. 1635. Size, 5½ in. X 6½ in. 397
Note.—See J. J. Le Clauxsin's *Œuvres de Rembrandt*, no. 73.
- Two heads, by Rembrandt (?). Etchings. Size, 5 in. X 4 in.; 4 in. X 3 in. 403
- RENI, Guido, *Italian painter and engraver, b. 1575, d. 1642.* The assumption of the Virgin. See BRUNI, Francesco Ptf., 60
- Beatrice Cenci. See CALAMATTA, Luigi (Antonio Giuseppe) 438
- Christ on the cross (Salvator mundi). See BONAFEDE, Giovanni 206
- The flight into Egypt. See POILLY, François de Ptf., 13
- Holy family. "Gvidvs Renvs inventor et incidit." Size, 9 in. X 6 in. Ptf., 137
- Holy family. By Guido Reni (?). Size, 6½ in. X 8½ in. Ptf., 143
Note.—Without letters.
- The infant Christ and St. John. Size, 4½ in. X 6½ in. Ptf., 149
- Lucretia. Size, 10½ in. X 7½ in. 324
Note.—Without letters, except "Guido Ren" in the lower corner of the engraving. Nagler includes it among the "Blätter in Guido's Madler," saying that it is attributed by some to Guido.
- Mary Magdalene. See STRANGE, Sir Robert 540
- La Modestia e la Vanità. See FOLO, Giovanni Ptf., 146
- St. Cecilia. See MORGHEN, Giovanni Elia Ptf., 9
- St. Francis of Assisi. See BLOEMAERT, Cornelis Ptf., 11
- St. Jerome. See PORRETTI, A. 343
- St. Peter and St. Paul. See CIPRIANI, Gaetano. Ptf., 30
- The Virgin and child. Size, 4½ in. X 6½ in. Ptf., 152
- Same. See GREGORI, Carlo Ptf., 138
- The Virgin praying. See BARON, Jean Ptf., 136
- Same. See POILLY, François de 332

REPOSE, The, in Egypt. Size (trimmed and mounted), 9 in. X 7 in. Ptf., 114
 Note.— Without letters.

RETURN of Columbus from America. After Robert Fleury. See CALAMATTA, Luigi (Antonio Giuseppe) 356

RIBERA, José, called Il SPAGNOLETTO, Spanish painter, b. 1589, d. 1656. The deposition from the cross. See CUNEGO, Domenico Ptf., 41

RICCIARELLI, Daniele, called DANIELE DA VOLTERRA, Tuscan painter and sculptor, b. 1509, d. 1566. The descent from the cross. See TORCCHI, Paolo 312

RICCIANI, Antonio, Italian designer and engraver, b. 1775. Colossal statue of Napoleon I, after A. Canova. "G. Tognoli dis." Size, 23 in. X 15 in. Ptf., 205
 Note.— Proof, before letters.

— The death of Priam, after the design by P. Ermini, from the original by P. Benvenuti 428

Note.— Impression with the inscription "Aloysius Bard excudit." Presentation copy from the engraver, with his autograph, to the Hospital of San Michele, Rome. The original is in the Palazzo Corsini, Florence.

— Judith showing the head of Holofernes to the people, after the design of P. Ermini, from the original by P. Benvenuti 432

Note.— The original is in the cathedral of Arezzo.

— The presentation in the temple, after V. Camuccini. Size, 20½ in. by 20 in. 543

— St. Thomas, after the design of G. B. Borani, from the original by V. Camuccini. Engraved, 1821. Size, 20 in. X 16½ in. 542

— The transfiguration, after Raphael. "Franc. Giangiacomò disegno." Size, 23½ in. X 16 in. 340

RIMINI, Francesca da, after Ary Scheffer. See CALAMATTA, Luigi (Antonio Giuseppe) 306

ROBERT, (Louis) Léopold, Swiss painter, b. 1794, or 1797, d. 1835. The reapers in the Pontine marshes. See MERCURI, Paolo 307

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

ROBUSTI, Jacopo, called TINTORETTO, Venetian painter, b. 1512, d. 1594. The crucifixion, called The great crucifixion. Engraved on 3 plates intended to be joined. Size (trimmed and mounted), 19½ in. X 46½ in. Ptf., 236

Note.— There are engravings, by various artists, from the painting of Tintoretto, the most famous of which is that by Agostino Caracci. This impression is without engraver's name, having only the address "Jacobus Tintoretus Inuenter" and "Marco Sadeler excudit." The original painting is in the Scuola di San Rocco, Venice.

ROMANO, Giulio. See GIULIO ROMANO.

ROME, Arch of Titus, after Augusto Ciuti. See GADDI, G. Ptf., 72

— Basilica di San Paolo fuori le mura. The interior. "I Poletti inv. e disesse." See LONGA, G. della Ptf., 75

— Cupola in the chapel of the Holy sacrament, St. Peter's. After Pietro Berrettini da Cortona. See AQUILA, Francesco Faraone Ptf., 200

— Cupola in the chapel of St. Sebastian, St. Peter's. After Pietro Berrettini da Cortona. See AQUILA, Francesco Faraone Ptf., 199

— Farnese palace. Various subjects in the Farnese gallery, after Annibale Caracci. See VOLPATO, Giovanni Ptf., 48-50

— Hospital of San Michele. Size, 23 in. X 35½ in. 233
 Note.— Without artists' names.

— Museo Pio-Clementino. Parte prima della parete sinistra della Galleria lunga. See FEOLI, Vincenzo 267

— Parte seconda della parete destra della Galleria lunga. See FEOLI, Vincenzo 266

— Tabernacle in the Sallivati chapel, in the Church of an Gregorio. See TRASMONDI, Pietro Ptf., 226

ROMULUS and Remus, after Carlo Maratti. See AUDENAERDE, Robert van 220

ROSASPINA, Francesco, Italian designer and engraver, b. 1762, d. 1841. The last judgment, after P. P. Rubens. Size, 30½ in. X 22½ in. Ptf., 74

ROSSI, Geronimo, Italian engraver. The Virgin and child, after Carlo Maratti. Size, 9½ in. X 7½ in. Ptf., 140

ROULLET, Jean Louis, French designer and engraver, b. 1645, d. 1699. Conclusiones philosophicae. After Pierre Mignard. Size (trimmed and mounted), 23½ in. X 32 in. 464

Note.— An allegorical picture, dedicated to Louis XIV. It is called by Nagler A gentes seeking to appease Minerva. Engraved on two plates intended to be joined.

ROUSSELET, Gilles, French designer and engraver, b. 1614, d. 1686. David playing upon a harp. After Domenichino. Size (trimmed and mounted), 16½ in. X 11½ in. 537

Note.— The original painting is in the Louvre.

— Holy family, called the Holy family of Francis I, after Raphael. Size (trimmed and mounted), 13½ in. X 19½ in. 275

— The last communion of Mary Magdalene, after Jacques Stella. Size, 22½ in. X 16½ in. Ptf., 65

Note.— "The last communion of the Magdalene is represented in two different ways, according to the two different versions of the story: in the first, she expires in her cave, and angels administer the last sacraments; one holds a taper, another presents the cup, and a third the wafer. This has been painted by Domenichino. In the other version, she receives the sacrament from the hand of Maximin, who wears the episcopal robes, and Magdalene kneels before him, half-naked, enclauded, and sustained by angels. The scene is in the porch of a church." Mrs. Jameson's Sacred and legendary art.

RUBENS, Pieter Paul, Flemish painter, b. 1577, d. 1640. The adoration of the shepherds. See VORSTERMAN, Lucas 233

— The assumption of the Virgin. See RAGOT, François 190

— Atalanta and Meleager attacking a wild boar. See MERLEU, Cornelis van 233

— Caius Mucius Scaevola before Porsenna. See SCHMUTZER, Jakob Matthias Ptf., 34

— Christ crucified between two thieves and pierced in the side. See BOLSWERT, Boetius A 274

— Christ sinking under the cross. See PONT, Paul du 281

— The conclusion of peace (allegorical representation). See PICART, Bernard 194

— The dead Christ surrounded by two angels, his friends and a capuchin (St. Francis). Called "Le Christ au capuchin." See RAGOT, François 193

— The descent from the cross. See RAGOT, François 200

— The entombment. See RYCKMANS, Nicolaus Ptf., 3

— The four fathers of the church. See DALEN, Cornelis van, the younger 303

— Holy family, with St. John and St. Elizabeth. Size, 15 in. X 10 in. Ptf., 14

Note.— The names of the painter and publisher only are given on the engraving.

— The last judgment. See ROSASPINA, Francesco. Ptf., 74

— Same. See VISSCHER, Cornelia 290

— Martyrdom of St. Thomas. See NEFFS, Jacob. 280; 282

— Portrait of a woman. See FONTANA, — Ptf., 153

— The raising of Lazarus. See RAGOT, François. 276

— St. Anne teaching the Virgin. See BOLSWERT, Schelto 529

— The salutation of Mary by Elizabeth. See JODE, Pieter de 284

— The seizure of the Sabine women by the Romans. See MARTENASI, Pietro Ptf., 38

— The Virgin and child crowned by angels, called La reine des anges. See VISSCHER, Cornelia 344

— The Virgin, in agony, supported by two angels. See LEEUW, Willem van der Ptf., 120

RUSCHEWEYH, Ferdinand, German designer and engraver, b. 1785, d. 1845. Christ and the apostles, after the engraving of Marc-Antonio Raimondi, from the originals of Raphael. 13 figures, each 5½ in. X 2½ in. 503

Note.— Engraved in 1827. The original frescoes were designed by Raphael and painted by his scholars upon plasters of the church of Ss. Vincenzo ed Anastasio, Rome. They have been nearly ruined. See Bartock's Le peintre-graveur, and Passavant's Raphael d'Urbain et son père Giovanni Santi. Edition française.

RUSPI, Carlo, Italian designer. Engravings of birds. See TROJANI, Filippo Ptf., 169-171

RYCKMANS, or RYCKEMANS, Nicolaus, Flemish engraver, b. 1600. The entombment of Christ, after P. P. Rubens. Size (trimmed and mounted), 11 in. X 7½ in. Ptf., 12

Note.— The original painting is in the Museum at Antwerp.

— Same. With the Latin inscription trimmed off. Ptf., 3

- SABLET**, François, *Swiss painter and engraver*, b. 1751, d. 1803. Cypresses planted by Michel Angelo in the court-yard of the Carthusian convent near the church of S. Maria degli angeli, Rome. Size, 22½ in. × 17½ in. 363
- SACCHI**, Andra, *Italian painter*, b. about 1594, d. 1661. St. Helena. See BOMBELLI, Pietro Leone Ptf., 8
- SADELER**, Gilles (*Lat. Aegidius*), *painter and engraver*, b. at Antwerp, 1570, d. at Prague, 1629. St. Dominic receiving from St. Peter and St. Paul the symbols of ecclesiastical authority. Size, 21½ in. × 15 in. 185
Note.—Trimmed and mounted.
- SAIN** trampling on a demon. Size, 24 in. × 13½ in. 479
Note.—Without names of artists or any indication of the subject.
- ST. LOUIS**, *Missouri*. Cathedral of St. Louis. See POMAREDE, L. D. Ptf., 70; Ptf., 71
- SALVATORI**, Pietro, *Italian designer and engraver*. The violin-player, after Raphael. Size, 13½ in. × 9½ in. 257
Note.—The original is in the Palazzo Sciarra, at Rome.
- SALVIATI**, Giuseppe. See PORTA, Giuseppe.
- SANTI**, or **SANZIO**, Raffaello (Raphael), da Urbino, *Italian painter*, b. 1483, d. 1520. The adoration of the magi. See BANZO, Antonio 349
 — Christ and the apostles, after the engraving of Marc-Antonio Raimondi. See RUSCHEWEYH, Ferdinand 503
 — Christ bearing his cross, called "Lo spasimo di Sicilia." See TOSCHI, Paolo 473
 — Christ giving the keys to Peter. See PERUGINI, —. Ptf., 28
 — Christ with the two disciples at Emmaus. See PROCACCINI, Andra Ptf., 123
 — The Church (La Chiesa). See CENCI, Filippo. Ptf., 45
 — The four sibyls. See GUDETTE, Nicolò 249
 — Head of the Virgin, from Raphael's Madonna of the fish. Lithograph. Size, 16½ in. × 12 in. . Ptf., 184
Note.—Without letters. The original painting is in the Madrid gallery.
- Holy family, called Holy family of Francis I. See FREY, Johann Jakob 68; 214
 — Same. See ROUSSELET, Gilles 275
 — Holy family of Naples. See BONAFEDE, Giovanni 536
 — Isalah. Size, 20½ in. × 12 in. 242
Note.—Proof on India paper, without names of artists or any indication of the subject. The original fresco is in the church of San Agostino, Rome.
 According to Vasari, Raphael was so dissatisfied with the Isalah which he had finished, after having seen Michel Angelo's prophets in the Sistine chapel, that he destroyed his work and began it anew. The influence of Michel Angelo is clearly seen in the rendering of this subject. The fresco was so injured by washing that Daniele da Volterra was commissioned to restore it. Passavant states that his work upon the fresco left it in a worse state than before. In Richardson's *Traité sur la peinture* it is related that the price charged by Raphael was considered so high that an appeal was made to Michel Angelo, who, having seen the work, said that the knee alone was worth the price asked for the whole. A list of the various engravings from this fresco is given in *Passavant's Raphael d'Urbino et son père Giovanni Santi*.
- The judgment of Solomon. See MANCION, Pietro Ptf., 16
 — Justice (allegorical figure). See MORGHEN, Raffaello Ptf., 43
 — Madonna Aldobrandini. See MOCETTI, Alessandro 531
 — Madonna and sleeping child, called "Madonna del volo." See LONGHI, Giuseppe 541
 — Madonna della sedia. See CALAMATTA, Luigi (Antonio Giuseppe) 265
 — Same. See BONAFEDE, Giovanni 530
 — The Madonna of the Grand duke. See M., E. 256; 342; Ptf., 29
 — The marriage of the Virgin. See FOLO, Pietro. 333
 — The mass of Bolsena. See MORGHEN, Raffaello. 339
 — Philosophy (allegorical figure). See MORGHEN, Raffaello Ptf., 44
 — St. Cecilia. See GANDOLFI, Mauro 471
 — The transfiguration. See DESNOTERS, Auguste Gaspard Louis Boucher 313
 — Same. See RICCIANI, Antonio 340
 — Violin-player. See BONAFEDE, Giovanni Ptf., 140
 — Same. See SALVATORI, Pietro 257
- SANTIS**, Orazio de', called AQUILANO, *Italian painter and engraver*, fl. 1572. The crucifixion, after Pompeo Aquilano. Size (trimmed and mounted), 11½ in. × 9½ in. Ptf., 116
- SCALZI**, Filippo, *designer and engraver*. The vision of St. Francis of Assisi. Designed and engraved after Agostino Caracciolo. Size, 20½ in. × 16 in. Ptf., 33
- SCHALHER**, Gottfried, *Dutch painter*, b. 1643, d. 1706. Le jeune joner d'instrument. See WILLE, Johann Georg Ptf., 157
- SCHIEFFER**, Ary, *Dutch painter*, b. 1795, d. 1858. Francesca da Rimini. See CALAMATTA, Luigi (Antonio Giuseppe) 306
- SCHMUTZER**, Jakob Matthias, *Austrian designer and engraver*, b. 1733, d. 1811. Cainus Mucius Scævola before Porsonna, after P. P. Rubens. Size, 22½ in. × 19 in. Ptf., 34
Note.—Second state of the plate, with dedication. The original painting, formerly in the collection of Prince Kaunitz of Vienna, was afterwards owned by Prince Esterhazy.
- SCOTIRI**, Gérard Jean Baptiste, *French engraver*, b. 1642, d. 1718. The marriage of St. Catherine, after Alessandro Turchi. Size, 9½ in. × 12½ in. 319
Note.—Engraved, 1679. 2d state, before Audran's address.
 — La vic champestre, after Domenico Feti. Size, about 18 in. × 14 in. 327
- SEBASTIAN**, St. St. Sebastian, after Sodoma. See MEUNIER, Jean Baptiste Ptf., 26
- SEIZURE** of the Sabine women by the Romans, after P. F. Rubens. See MARTENASI, Pietro Ptf., 38
- SELLA**, C., *Italian engraver*. St. Omobuono, patron saint of Cremona, clothing the poor. After the design by R. Bonajuti. Size, 13½ in. × 9½ in. Ptf., 17
Note.—The name of the painter is not given. Scenes from the life of St. Omobuono are frequently met with in the paintings of the artists of Cremona.
- SEPARATION** of St. Peter and St. Paul, after G. Lanfranco. See FIGART, Etienne 232
- SEVEN** sacraments, The, after N. Poussin. See PESNE, Jean.
- SHARP**, William, *English engraver*, b. 1746, d. 1824. Lucretia, after Domenichino. Size (trimmed and mounted), 12½ in. × 17½ in. 207
- SIRANI**, Giovanni Andrea, *Italian painter and engraver*, b. 1610, d. 1670. St. Jerome sleeping. See LOLI, Lorenzo Ptf., 113
- SMITH**, Edward, *English engraver of the present time*. Don Quixote and Samson Carrasco. From an original drawing by J. M. Wright. Size, 5½ in. × 4½ in. 302
- SODOMA**, II. See BAZZI, Giovanni Antonio.
- SOLIMENA**, Francisco (sometimes called L'abbate Ciccio), *Neapolitan painter and poet*, b. 1651, d. 1747. Allegorical figures — History, Time, etc., with the Virtues — supporting a medallion of Charles III. of Spain. See CARMONA, Manuel Salvador 278
- SOPHOCLES**. Statue of Sophocles. See MARCUCCI, G. 528; Ptf., 214
- SOPHRONIA** and Ollindo at the stake, as described in Tasso's Jerusalem delivered. Size, 11½ in. × 8 in. Ptf., 124
Note.—Without artists' names.
- SOUVENIR** de la patrie, after Alfred Stevens. See MEERSMAN, — de 325
- SOYE**, Philippe, *engraver*, b. 1538, d. 1575. Christ upon the cross, with Mary and John standing below, after Michel Angelo. 3d state. Size, 20½ in. × 14½ in. Ptf., 51
- SPAGNOLETTO**. See RIBERA, José.
- SPANISH** woman. After K. Kellogg. See LELLI, Lucio 323
- SPASIMO**, Lo, di Sicilia, after Raphael. See TOSCHI, Paolo 473
- STATUE** of a prisoner. Size, 17 in. × 13 in. 527; Ptf., 216
Note.—Without letters. The original statue is in the Lateran museum, Rome.
- STELLA**, Claudine Bouzonnet (?), *French painter and engraver*, b. 1634, d. 1697. Moses smiting the rock, after Nicolas Poussin. Size, 10 in. × 14½ in. Ptf., 77
Note.—A portion of the inscription appears to have been trimmed off, rendering it difficult to identify the print. There is an anonymous engraving of this picture ascribed by Nagier to Stella.

- STELLA**, Jacques, *French painter and engraver*, b. 1594, or 1596, d. 1657. The last communion of Mary Magdalene. See ROUSSELET, Gilles. . . Ptf., 65
- Le Sauveur du monde. See KLAUBER, Ignaz Sebastian 409
- STEVENS**, Alfred, *Belgian painter*, fl. 1850. Souvenir de la patrie. See MEERSMAN, — de 325
- STRANGE**, Sir Robert, *English designer and engraver*, b. 1723, d. 1792. Abraham dismissing Hagar, after Guercino 216
- Note.*—Second state, with letters. The original is in the Brera gallery, at Milan.
- Christ appearing to his mother, after his resurrection. After Guercino. Size, about 22 in. X 15 in. 532
- Note.*—Designed, 1764, engraved, 1773. With the inscription "Painted by Hocquet," engraved with the dry-point. The original was painted for a church of Cento, Guercino's native town. The subject is at variance with the Scripture account, in which there is no mention of Christ's appearing to his mother after the resurrection.
- Mary Magdalene, after Guido Reni 540
- Note.*—Third state, with letters. Engraved, 1753.
- The sleep of the infant Christ (known, from the inscription, as "Parce somnum rumpere"), after C. Maratti 533
- Note.*—Second state, with letters. Engraved, 1790 (?). The original painting is now in the gallery of the Louvre.
- Te Deum laudamus, after C. Maratti. Size, about 16 in. X 12 in. 243
- Note.*—Called in some catalogues St. Cecilia, in others, The Virgin singing the praises of God. The original painting, which was in the possession of Horace Walpole, earl of Orford, was purchased for the Imperial gallery of the Hermitage, St. Petersburg.
- STUDY** for a Fury. See BUONARROTI, Michelangelo. 354; Ptf., 24
- SULPIS**, Jean Joseph, *French engraver*. Prie-Dieu given to pope Pius IX, by the ecclesiastical province of Tours. "Composé par Blottière et exécuté par lui et ses neveux au Mans." "Tessier del." Size, 21½ in. X 17½ in. Ptf., 192
- TADOLINI**, Adamo, *Italian sculptor*, b. 1739, d. 1808. Bust of Gregory XVI (?). See COSTA, G. B. Ptf., 223
- TADOLINI**, Serafina, *Italian engraver*. The Virgin and child, after Titian. Size, 10 in. X 13½ in. 322
- TANCHER** ensnared by Armida while in search of Erminia, as described in Tasso's Jerusalem delivered. Size, 11½ in. X 8 in. Ptf., 126
- Note.*—Without artists' names.
- TASSO**, Torquato, b. 1544, d. 1595. Three scenes from the Jerusalem delivered Ptf., 124-126
- TAUREL**, André Benoit Barreau, *French engraver*, b. 1794, and CALAMATTA, Luigi (Antonio Giuseppe). Christ reproving Martha, after E. Le Sueur. Size, 22½ in. X 18 in. 262
- Note.*—Artists' proof, with the following, inscribed with a pencil, "Dipinto da Lœneur" "Inclso da Calamatta." "A sua Emittà il Cardinale Tosti L. Calamatta." The original was painted for the church of St. Germain l'Auxerrois, Paris.
- TE DEUM** laudamus, after C. Maratti. See STRANGE, Sir Robert 243
- TEMPORALE**, Il, del Pussino (Poussin's storm), after Gaspard Poussin. See GMELIN, Wilhelm Friedrich Ptf., 73
- TEMPTATION** of St. Anthony. See LE BAS, Jacques Philippe 304
- TENIERS**, David, the younger, *Flemish painter*, b. 1610, d. 1690. The temptation of St. Anthony. See LE BAS, Jacques Philippe 304
- TESSIER**, Hippolyte (?), *French painter and designer*. Prie-Dieu given to Pius IX. See SULPIS, Jean Joseph Ptf., 192
- TESTA**, Giovanni Cesare, *Italian engraver and etcher*, b. about 1630, d. about 1655. The communion of St. Jerome, after Domenichino. Etching. Size, 22 in. X 14½ in. Ptf., 57
- Note.*—The original painting is in the Vatican.
- Two angels weeping over the dead Christ. After Pietro Testa. Size, 7½ in. X 9½ in. Ptf., 80
- TESTA**, Pietro, *Italian painter and engraver*, b. about 1611, d. 1650. Angels weeping over the dead Christ. See TESTA, Giovanni Cesare Ptf., 80
- THOMAS**, St. St. Thomas, after V. Camuccini. See RICCIONI, Antonio 542
- THOMASSIN**, Philippe, *French engraver*, b. about 1556. The adoration of the kings, after Federico Zuccaro. 1613. Size, 21½ in. X 16 in. Ptf., 58
- Note.*—The original painting is in the cathedral at Lucca.
- THORVALDSEN**, Albert, or Bertel, b. 1770, d. 1844. Statue of Christ. See FOLIO, Giovanni Ptf., 202
- TIBERIUS** Claudius Nero, emperor of Rome, b. 42 B. C., d. 37 A. D. Sitting statue. Size, 14½ in. X 10½ in. Ptf., 232
- Note.*—Proof, without artists' names. The statue is in the Museo Chiaramonti, Rome.
- TINTO**, Camillo, *Italian engraver*, b. about 1738, d. about 1796. St. Augustine, after the design by Giuseppe Cereda, from the original by J. Varlé. Size, 26½ in. X 15 in. Ptf., 61
- TINTORETTO**. See ROBUSTI, Jacopo.
- TIRINELLI**, Ignazio, *Italian engraver*. Moses restoring light to the Egyptians. Size, 10 in. X 14 in. Ptf., 155
- TISI**, or TISIO, Benvenuto, called GAROFALO, or GAROFANO, *Italian painter*, b. 1481, d. 1559. The adoration of the shepherds. See BERTINI, Angelo 544; 474
- TITIAN**. See VECELLIO, Tiziano.
- TOFANELLI** Stefano, *Italian painter and designer*, b. 1755, d. 1834. Pope Pius VI. See MORGHEN, Raffaello 337
- The tomb of Clement XIII. After Antonio Canova. See MORGHEN, Raffaello 380
- TOSCHI**, Paolo, *Italian designer and engraver*, b. 1738, d. 1858. Christ bearing his cross, called "Lo spasmio di Sicilia," after Raphael. Size, 34 in. X 23½ in. 473
- Note.*—"L. Bardi impresso." The original was painted for the church of Santa Maria dello spasmio, in Palermo; it is now in the Madrid gallery. Engraved in 1832.
- The descent from the cross, after Daniele da Volterra. Size, 23½ in. X 19½ in. 312
- Note.*—Artists' proof with remarks, being finished up to a white square on the ladder at the right. Without letter, with the following inscription, written with a pencil, "A sua Eminenza il Sig. Cardinale Tosti . . . Paolo Toschi." The original fresco, executed under the direction of Michel Angelo, and considered by Poussin to be the third finest picture in the world, was detached from the wall of a chapel of the church of Trinita dei Monti, Rome, transferred to canvas and removed to another chapel of the same church.
- Madonna and sleeping child, called Madonna del velo, after Raphael. See LONGHI, Giuseppe 541
- TRASMONDI**, Pietro, *Italian engraver*. Herma, with triple head. After a design by Francesco Podesti. Size, 10½ in. X 8 in. Ptf., 229
- Statue, "Francesco Podesti, dis." Size, 10½ in. X 8½ in. Ptf., 206
- Tabernacle in the Salvati chapel, in the church of San Gregorio, Rome. "Stanislao Morelli dis." Size, 13 in. X 10 in. Ptf., 223
- TRAVELLING** musicians, after C. W. E. Dietrich. See WILLE, Johann Georg 523
- TRUMPHAL** entry of Constantine into Rome, after C. Le Brun. See AUDRAN, Gérard 390
- TROJANI**, Filippo, *Italian engraver*. Engravings of birds, after designs by Carolo Ruspi. Size, 10½ in. X 13½ in. Ptf., 169-171
- Mosaic in the Lateran museum, Rome. Size, 15½ in. X 23 in. Ptf., 195
- Note.*—The name given on the base is that of the artist, Hieracletus. See Murray's Handbook for Rome.
- Philip and the eunuch. Size, 8½ in. X 11½ in. 314
- Note.*—Engraved, 1839. With the monogram of the designer or painter.
- TURCHI**, Alessandro, called L'ORBETTO, *Italian painter*, b. 1552, d. 1648. The marriage of St. Catherine. See SCOTIN, Gérard, Jean Baptiste. 318
- TWELFTH-NIGHT** cake (Le gâteau des rois), after J. B. Greuze. See FLIPART, Jean Jacques 440
- VALENTIN**. See BASSSET, Jean.
- VAN DYCK**, Sir Anthony. See DYCK, Sir Anthony van.

- VANLOO, Charles André, *French painter*, b. 1705, d. 1765. Madame Favart in the rôle of Bastienne. See DAULLE, Jean Ptf., 549
- St. Genevieve reading. See BALECHOU, Jean Jacques 240
- St. Gregory, as pope, receiving the homage of the cardinals. Plate 4 of the series illustrating the life of St. Gregory. See MIGER, Simon Charles 180
- St. Gregory dictating his homilies. Plate 5 of the series illustrating the life of St. Gregory. See DUPUIS, Louise 181
- VANNUCCI, Pietro, called PERUGINO, *Italian painter*, b. 1446, d. 1524. Madonna and child enthroned, with St. Lorenzo, St. Louis of Toulouse, St. Hieronymus and St. Constantinus. See MARCHETTI, Domenico Ptf., 476
- St. Hugh. See PUCCINELLI, Antonio Ptf., 10
- VARLE, Joachim. St. Augustine. See TINTI, Camillo Ptf., 61
- VECCHIO, Beniamino del, *Italian engraver*. Mary Magdalene with the box of ointment, after Leonardo da Vinci. Size, 13 in. × 6½ in. Ptf., 139
- Note. — Proof, with artists' names only.
- VECELLIO, Tiziano (*Eng. TITIAN*), *Venetian painter*, b. 1477, d. 1576. Ecce Homo. See PETRINI, — Ptf., 154
- St. Christopher. See ZUCCHI, Andrea 215
- The supper at Emmaus. See MASSON, Antoine 322
- The Virgin and child. See TADOLINI, Serafina.
- VERONESE, Paolo. See CAGLIARI, Paolo.
- VEUVE, J.A., et son curé, after J. B. Grouze. See LE VASSEUR, Jean Charles 441
- VIE, La, Champêtre, after Domenico Fedi. See SCOTIN, Gérard Jean Baptiste 327
- VILLALPANDO, Juan Bautista, *Spanish Jesuit*, b. 1552, d. 1608. Various views of the temple of Solomon, and plans of Jerusalem. 169; 289; 483; Ptf., 81
- Note. — Engraved as a portion of the following work by G. da Prado and J. B. Villalpando, *In Executem explanationes et apparatus vrbis, ac templi Hierosolymitani. Rome, 1596-1604. 3 v. in 1. F.* Engraved in parts. This work is one of the bound volumes of the Tosti collection in the Boston Public Library. See *U.*, C.6.2.
- VILLAMENA, Francesco, *Italian painter and engraver*, b. 1566, d. 1626. A hermit. Designed and engraved by Villamena. Size, 12½ in. × 8 in. Ptf., 160
- Note. — A duplicate of this engraving is in *U.* A.6.2.
- VINCI, Leonardo da, *Florentine painter, sculptor, architect, etc.*, b. 1452, d. 1519. Head of a woman. See BIS, Mlle. — Ptf., 191
- The Last supper. See MORGHEN, Raffaello 345
- Leda. See CALAMATTA, Luigi (Antonio Giuseppe) 5
- Mary Magdalene, with the box of ointment. See VECCHIO, Beniamino del Ptf., 139
- VIOLIN-PLAYER. After Raphael. See BONAFEDE, Giovanni Ptf., 140
- Same. See SALVATORI, Pietro 257
- VIRGIN MARY, The. The assumption of the Virgin. After Guido Reni. See BRUNI, Francesco Ptf., 60
- Same. After P. P. Rubens. See RAGOT, François 190
- Head of the Virgin, from Raphael's Madonna of the fish. Lithograph Ptf., 184
- The marriage of the Virgin, after Raphael. See FOLO, Pietro 338
- Mater dolorosa, after Carlo Cignani. See CLETER, Gregorio 376
- Saint Anna teaching the Virgin, after P. P. Rubens. See BOLSWERT, Schelte A. 529
- The salutation of Mary by Elisabeth, after P. P. Rubens. See JODE, Pieter de 284
- The Virgin, after Guido Reni. See BARON, Jean Ptf., 136
- The Virgin (Mater paritatis). See MARCUCCI, G. 535
- The Virgin, in agony, supported by two angels. After P. P. Rubens. See LEEUV, Willem van der Ptf., 120
- The Virgin praying, after Guido Reni. See POLLY, François de 332
- Note. — See also CHRIST.
- VISION of St. Anthony of Padua, after Ciro Ferri. See BLOEMAERT, Cornelis Ptf., 35
- VISION of St. Francis in presence of the holy sacrament, after S. Vouet. See AUDRAN, Charles 171
- VISION of St. Francis of Assisi, after Agostino Carracciolo. See SCALZI, Filippo Ptf., 33
- VISION of St. Sulpicius Severus, after P. de Champagne. See PITAU, Nicolas 279
- VISSCHER, Cornelis de, *Dutch designer and engraver*, b. about 1610, d. 1658. Gypsy woman, with three children. Size (trimmed and mounted), 14½ in. × 12 in. 191
- The last judgment, after P. P. Rubens. Size, 26 in. × 19 in. 290
- Note. — Engraved on two plates. The original is at the Pinacothek, at Munich. This impression is from the third state of the plate, with the address "F. de Wit et Petr. Soumman excudt."
- The Virgin and child crowned by angels, called "La reine des anges," after P. P. Rubens. Size, 24½ in. × 18 in. 364
- Note. — 2d state, with artists' names, engraved on two plates intended to be joined.
- VOLPATO, Giovanni, *Italian engraver*, b. 1733, d. 1803. Night, from the design of S. Tofanelli, after the original by Guercino. Size, 14½ in. × 19½ in. Ptf., 194
- Note. — The original fresco, and also Guercino's Aurora are in the Casino of the Aurora, in the Villa Ludovisi, Rome.
- and BETTELINI, Pietro. The gallery of the Palazzo Farnese, Rome, after Annibale Carracci. 3 pl. Size of each, 18½ in. × 11½ in. Ptf., 48-50
- Note. — These are the three smaller plates of the series of six. For the three larger plates see *U.*, A.3.1, pl. 38-40, in the bound volumes of the Tosti collection.
- "Volpato etched the outline, which, in the copies to be colored, he carefully finished in water-colors, and gilded the stucco-work. For the impressions not to be colored, the plates were afterwards finished with the graver by Bettelini, to which class belong these impressions." — *Catalogue of the Gray collection of engravings.*
- VOLTERRA, Daniele da. See RICCIARELLI, Daniele.
- VORSTERMAN, Lucas, the elder, *Belgian painter and engraver*, b. 1578. The adoration of the shepherds, after P. P. Rubens. Size, 22 in. × 17 in. 283
- VOUET, Simon, *French painter*, b. 1582, d. 1641. St. Francis de Paola restoring a child to life. See BOLLANGER, Jean 545
- The vision of St. Francis in presence of the holy sacrament. See AUDRAN, Charles 171
- Vow, The, of Louis XIII, after J. A. D. Ingros. See CALAMATTA, Luigi (Antonio Giuseppe) 475
- VICAR, or VICAR, Jean Baptiste, *French painter*, d. 1834. Cardinal Consalvi receiving from Pius VII the bull of the ratification of the concordat with France. See MARCHAND, Jacques 195
- WIDOW, The, and her curé (La veuve et son curé), after J. B. Grouze. See LE VASSEUR, Jean Charles 441
- WILLE, Johann Georg, *German designer, etcher and engraver*, b. 1717, d. 1808. Abraham receiving Hagar. After C. W. E. Dietrich. Size, 18½ in. × 15½ in. 326
- Note. — 3d state (1st of the finished plate), with "20te Platte" and "1775" in the upper margin. The first artists' proof is before letters and arms; the 2d state is before letters, but with the coat of arms.
- Boy blowing soap bubbles, called "Le petit physicien," after Caspar Netscher. Size, 9½ in. × 7¼ in. 192
- Note. — 2d state, with arms and letters.
- Cleopatra applying the asp. After Caspar Netscher. Size (trimmed and mounted), 13½ in. × 11 in. 546
- Note. — Fourth state, with the letters, address, etc.
- La cuisinière hollandaise. After G. Metz. Size, 15½ in. × 11 in. 524
- Note. — Second state of the plate, with letters.
- La déveuve (The winder, the mother of Gerard Dow). After G. Dow. Size, 15½ in. × 11 in. 437
- Note. — Second state of the plate, with the letters, the coat of arms, and the address "a Paris, chez l'Auteur n.°" Numbered 23.
- The Dutch housewife (La ménagère hollandaise), after Gerard Dow. Size, 9½ in. × 7 in. 192

- WILLE, Johann Georg, *continued*.
 — Le jeune joueur d'instrument (The young instrument player), after G. Schalken. Size, 11 in. X 8½ in. Ptf., 157
Note.—Third state of the plate, with letters, declension and "Neunte Platte. 1702" in the upper corner.
 — Les offres réciproques; after C. W. E. Dietrich 525
Note.—Sixth state of the plate, according to C. Le Blanc, with letters, arms, etc., and with the accent on the a in "Dedié à," the 5th state being without the accent.
 — Travelling musicians (Musiciens ambulans), after C. W. E. Dietrich. Size, about 20 in. X 15 in. 523
Note.—Fifth state, with letters, arms, and the addition of the letter e to the word *Electoral*.
 WILLE, Pierre Alexandre, *French painter and engraver*, b. 1748, d. 1815. La bonne mère sans souci. See CHEVILLET, Justus 337
 WOMAN and two children, over a pot of charcoal. Size (trimmed and mounted), about 14½ in. X 12 in. 189
Note.—Without names of artists or any indication of the subject.
 WORSHIP of the golden calf, after N. Poussin. See POILLY, Jean Baptiste de 462

- WRIGHT, John Mason, *English designer*, b. 1773, d. 1866. Don Quixote and Samson Carrasco. See SMITH, Edward 302
 YOUNG instrument player, after G. Schalken. See WILLE, Johann Georg Ptf., 157
 ZAMPIERI, Domenico, called DOMENICHINO, *Bolognese painter and architect*, b. 1681, d. 1641. The communion of St. Jerome. See TESTA, Giovanni Cesare Ptf., 57
 — David playing upon a harp. See ROUSSELET, Gilles 537
 — Lucretia. See STIARP, William 207
 — The martyrdom of St. Sebastian. See MARCHETTI, Domenico 477
 — St. Cecilia distributing her property among the poor. See POILLY, François de 277
 — St. Luke. See MARCUCCI, G. Ptf., 66
 ZUCCARO, or ZUCCHERO, Federigo, *Italian painter*, b. 1542, or 1543, d. about 1607. The adoration of the kings. See THOMASSIN, Philippe Ptf., 58
 — Christ crowning the Virgin. Peter and Paul with St. Lawrence and St. Sixtus in adoration. See GIUSI, Adamo Ptf., 63
 ZUCCHI, Andrea, *Italian painter and engraver*, b. 1675, d. 1740. St. Christopher, after Titian. Engraved by A. Zucchi (?). Size, 21 in. X 13 in. Ptf., 47
Note.—Trimmed and mounted, giving no letters. The original fresco is in the dog's palace, Venice.

APPENDIX.

Note.—Since the publication (in Bulletin No. 13) of the catalogue of the bound volumes of the Tosti collection, it has been found convenient to collect and bind in volumes such of the engravings and maps as are parts of incomplete sets or volumes. A list of these volumes is given below. Some of the engravings are duplicated in the bound volumes catalogued in Bulletin 13.

- CASINI, Giovanni Maria. Globo terrestre. Delineato sulle ultime osservazioni con i viaggi e nuove scoperte del Cap. Cook Inglese. [No title-page.] Roma, 1790. 4 pl. Obl. fº C,2.6

Note.—Plate 7-10, vol. 1, of *Atlante generale geografico*, by G. M. Casini, published by the Calcografia generale, Rome. Engraved in parts, which were designed, when united, to form a terrestrial globe.

- ITALY. Maps of parts of Italy, drawn by hand. v. p., 1837-43. fº C,2.5

Contents.—No. 1. Topografia del grande circondario Zanolò. 2. Lago Trasimeno, Marchesato di Castiglione e del Chingi. 3. Pianta del locale presso la Basilica di San Lorenzo fuori le mura. 4. Pianta delle valli di Connechio. 5. Pianta topografica del porto di Civitavecchia. 6. Pianta dello stato attuale della Bonif[icazio]ne pontina.

- MAPS and plans of parts of Italy, Greece, etc. v. p., v. d. fº C,2.4

Contents.—No. 1-4, 6, 8. Pianta di Roma. 5. Roma e Comarca. 7. Legazione di Velletri, etc. 9, 10. Ducato di Toscana, etc. 11. Topografia della provincia ferrarese, della pianura bolognese, e di una parte delle provincie di Romagna, da T. Barbantini. 12. Pianta delle riparazioni fatte nel fiume Aniene in Tivoli. 13. Pianta di Bologna. 14. Pianta della Campagna romana da L. Piali. 15. Carte des royaumes d'Espagne et de Portugal, par Charle. 16. Karte von Griechenland, von C. G. Fledler. 17. Carta della prefettura apostolica di Labuan e sue dipendenze. 18. Carta di una parte dell' Oceania, da C. Cuarteron.

- METZ, Conrad Martin, *German engraver*, b. 1756, d. 1827, and OTHERS. Miscellaneous engravings, from various works. 18 pl. fº C, B,7.2

Note.—Scenes in Shakespeare and Milton; also classical and fanciful subjects.

- PANINI, Francesco, *Italian designer*. Various views of Rome and its buildings, designed by Panini and others, engraved by various artists. 21 pl. fº C, B,7.3

Note.—These plates are duplicated in C,5.1, and are catalogued in Bulletin No. 13.

- PLANS of buildings, etc., in Rome and elsewhere, by various artists. Obl. fº C, B,7.1

- ROME. Pianta topografica di Roma, dalla direzione generale del censo. [Roma:] MDCCXXIX. Size, 48½ in. X 62½ in. C, Map 32

- VASI, Giuseppe, *Italian designer and engraver*, b. 1710, d. 1782. Various Roman views. 14 pl. in 3. fº C, B,7.5

Contents.—Pl. 1. View of Rome, from the Janiculum. [Engraved on twelve plates, intended to be joined in 1783.] 2. View of the exterior of St. Peter's and of a papal procession. [Engraved, 1778.] 3. View of the interior of St. Peter's, and of a papal procession. [Engraved, 1775.]

- VIEWS of buildings in Rome and Tivoli. By various artists. 9 pl. fº C, B,7.4

Contents.—Pl. 1. View of the villa of Hadrian, at Tivoli. Designed by D. Pallmeel. 2, 4. Outlines of Michel Angelo's ceiling of the Sistine chapel. Designed by V. Dolcibene, engr. by D. Cunego. 3. Bell of the Basilica Vaticana; the design by the founder of the bell, G. Valadier, the engraving by G. Bossi. 5. View of the interior of the Museo Chiaramonte, in the Vatican. Designed by A. Toselli, engr. by G. Balzar. 6. View in the Museo Pio-Clementino, in the Vatican. Designed by F. Costa, engr. by V. Feoli. 7. View in St. Peter's, Rome. By Piranesi. 8. The vaults of the Vatican. 9. View in the Vatican.

This List completes the cataloguing of the Tosti collection.

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