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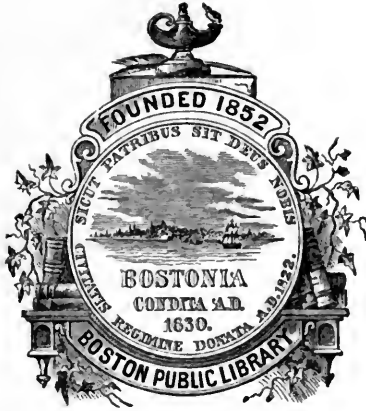
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THE GIFT OF THOMAS G. APPLETON, ESQ.

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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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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, 1868, 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 ü, 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 gesündlicher 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°	6119.2
— and Weigel, 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.		BERGHEM, 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	CAMPIS, 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 R. Naumann, unter Mitwirkung von R. 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	CARONAC, 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 Entloakirungs-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 Fuesli, (J.) H. Lectures on painting. Edited by R. 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 Passe-temps équestres, Dialogues sur l'équitation, Dictionnaire raisonné d'équitation, [etc.]. Paris, 1867. 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°	*8065.15
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-GRANCOCHAMPS, —. 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 scripturum. Florentiæ, 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. Mors, 1859. 8°	8094.26

- DITSON, O., and co. Standard lithographs. Boston, n. d. Shelf No.
 7 v. sm. 4° *8042.27
- Contents.—Vol. I. Anber, D. F. E.; Fra diavolo, Masaniello; Balfé, M. W.; Bohemian girl; Beethoven, L. van; Fidelio; Bellini, V.; I puritani, Romeo and Juliet; Boieldieu, F. A.; La dame blanche; Cagnoni, A.; Don Bucefalo. II. Donizetti, G.; Anna Bolena, Don Pasquale, I martiri, La favorita, L'elisire d'amore, Maria di Rohan. III. Eichberg, J.; Doctor of Alcantara, libretto by B. E. Wolff; Flotow, F. F. A. von; Martha; Gounod, C. F.; Faust; Halévy, J. F.; The Jewess; Herold, L. J. F.; Zampa; Mercadante, C.; H. giaramento, 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 zuzza, Iudra, 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
 DUPLESSIS, 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° *8063.8
 EDWARDS, F., Jr. Our domestic fire-places. New edition. London, 1870. 8° 4103.18
 EIGENBRODT, 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, 1869. 4° *8020a.10
 GERHARDT, (G.) A. Manuel d'équitation. Paris, 1859. 8° 6003.6
 GIOVANNI FRA, da Fiesole, called Angelico. [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, [1864]. 4° 8042.22
 GRUYER, P. A. Les vierges de Raphaël et l'iconographie de la vierge. Paris, 1839. 3 v. 8° . 8065.11
 GUIDI, T. C. Ornamenten-Schule für den Zeichenunterricht. Albt. H. 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, 1891. 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, 1869. 4° 5932.28
 HOLLEY, A. L. American and European railway practice in the economical generation of steam. New York, 1867. 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. 2 v. 8° 8013.16
 JACQUEMAR, A. Les merveilles de la céramique. P. 2. 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, 1886. 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° 5562.31
- 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 Browne, C. O. Military breech-loading rifles. Woolwich, 1869. 8° 5954.13
 MANTZ, P. Les chefs d'œuvres 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° *3990a.3
 MASACCIU. 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, 1869. 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. Principi del disegno. Roma, 1812. obl. f° *80.M.3
 MILAN. Pinacoteca di Brera. Palazzo delle scienze e delle arti. 248 incisioni in rame col testo di R. Gironi. Milano, 1853. 3 v. sm. f° *8070.9
 MONNIER, M. The wonders of Pompeii. From the French. New York, 1870 [1839]. 12° 937.15
 MONTÉGUT, E. Les Pays-Bas. Impressions de voyage et d'art. Paris, 1869. 12° 4569.4
 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. V. 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, 1766. pp. 44. 8° 6007.11
 PETTENKOFER, M. von. Das Kanalar- oder Siel-System in München. München, 1869. 8° 8010a.15
 PIANIST'S album, The, or home circle. Vol. 3. Boston, [1867]. 4° 8042.21
 PRECHT, 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. f° *80.L.3

Shelf. No.

- REED, E. J. Our iron-clad ships; their qualities, performances and cost. London, 1869. 8°. 5952.29
- 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, 1859. f°. *80.I.2
- ROMANO, F. G. Cappella reale 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 Giangiacomo Romano in 16 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, [1836]. 1 f°. **30.H.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, 1869. 8°. *4076.13
Contents.— Aelchriätliche, byzantinische, muhammedanische, karolingische Kunst.
- SCHUETZENBERGER, M. P. Die Farbstoffe. Deutsche Uebertragung 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. Gallay.] Paris, 1869. 12°. 8048.6
- SMITH, M. W. Modern tactics of the three arms. [London,] 1869. 8°. 5952.10
- SMYTH, W. W. Coal and coal-mining. London, 1869. 16°. 1195.9
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Note. — This work is a continuation of Gren's Journal der Physik (8 v., 1790-94) and Neues Journal der Physik (4 v., 1795-97). The volumes are numbered continuously from 1 to 215, but there have been various series, each numbered separately, as well as changes of editorship, title, etc., as is shown below.

Whole no.	Title.	Serial no.
1-30	Annalen der Physik, hrsg. v. Gilbert	1-30
31-40	— Same. Neue Folge.	1-30
61-76	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
137-161	— Same. 3te Reihe (1-30)	61-90
162-186	— Same. 4te Reihe (1-30)	91-120
187-212	— Same. 5te Reihe (1-16)	121-136

There are four supplementary volumes. The 1st (published in 1836) is the 106th volume of the whole work, and the 30th of Poggenдорff's first series; the 2d (1848) follows vol. 148 (72 of Poggenдорff), and is numbered 148a; the 3d (1853) follows vol. 161 (87 of Poggenдорff), and is numbered 161a; the 4th (1854) follows vol. 166 (90 of Poggenдорff), and is numbered 166a.

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MOUNTAIN patriots. A tale of the reformation in Savoy. Boston, n. d. 16°	1496.17	TUCKER, C. A braid of cords. By A. L. O. E., [pseud.]. Edinburgh, n. d. 16°	736.4
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 [1839]. 12°	777.22	— Sheer off. By A. L. O. E., [pseud.]. Edinburgh, [1838]. 16°	736.3
NOBLE traits of kingly men. Edinburgh, [1860]. 16°	727.3	UNCLE John, pseud. Evenings at home [by J. Atkin], in words of one syllable. London, [1833]. sq. 16°	736.24
O'LEARY, C. The lost rosary; or, our Irish girls. Boston, 1870 [1869]. 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. Bantim; Murder will out, by Mrs. Opie; 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 [1839]. 12°	725.6
ORR, Mrs. A. S. Leah: a tale of ancient Palestine. Edinburgh, 1869. 16°	436.7	WITT, Mme. de, formerly Guizot. Scènes d'histoire et de famille aux diverses époques de la civilisation, du XI ^e au XVII ^e siècle. Paris, 1868. 18°	2076.33
OUIDA, pseud. See Kame, L. de la.		— Une famille à la campagne. Paris, 1862. 18°	2076.35
OUR children's story. London, 1870 [1869]. sq. 16°	4573.3	— Une famille à Paris. Paris, 1864. 18°	2076.34
OWEN, R. D. Beyond the breakers. Philadelphia, 1870. 8°	713.22	WOOD, Mrs. H. Roland Yorke. Leipzig, 1869. 2 v. in 1. 16°	710.69
PHELPS, E. S. Gates ajar. With illustrations. Boston, 1870 [1869]. 12°	450.72	WOOD, W. S. How Bennie did it. By Matthew Merchant, [pseud.]. Portland, 1839. 16°	1496.22
— The Trotty book. Boston, 1870 [1869]. sq. 16°	416.25	YATES, E. Wrecked in port. New York, 1839. 8°	473.23
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, 1869. 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		
PRESSENSE, Mme. E. de. Deux ans au lycée. 2e éd. Paris, [1868]. 16°	6677.31		
RAME, L. de la. Puck: his vicissitudes, adventures, observations, conclusions, friendships, and philosophies. By "Ouida," [pseud.]. Philadelphia, 1870 [1863]. 12°	786.13		

Theology, Ecclesiastical History, etc.

ABBAY, R. Diuturnity: or the comparative age of the world. Cincinnati, 1866. 12°	7453.21
ABBOTT, L. Old Testament shadows of New Testament truths. New York, 1870 [1869]. sm. 4°	5426.19
ANGELS, The, of heaven. [Selections.] London, 1870 [1863]. sm. 4°	*7447.38

Shelf. No.	Shelf. No.
BAILEY, S. W. Homage of eminent persons to the Book. New York, 1869. 16°	54294.8
BARING-GOULD, S. Origin and development of religious belief. P. I. Hæthenism and Mosaism. New York, 1870 [1869]. 12°	2096.18
BAYNE, P. The testimony of Christ to Christianity. Boston, 1868. 16°	5439.22
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	
<i>Contents.—Th. IV. Josua. XVII. Daniel.</i>	
<i>Old Testament.</i>	
— <i>Job</i> . Notes: with a new translation. By A. Barnes. New ed. New York, 1864. 2 v. 12°. 7496.1	
— <i>Psalms</i> . Notes. By A. Barnes. New York, 1868, 69. 3 v. 12°	7496.2
— <i>Isaiah</i> . Notes. By A. Barnes. New ed. New York, 1869. 2 v. 12°	7496.3
— <i>Daniel</i> . Notes. By A. Barnes. New York, 1867. 12°	7496.4
<i>New Testament.</i>	
— <i>Burmese</i> . The New Testament; translated into the Burmese from the original Greek. Rangoon, 1866. 12°	5415.7
— <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
— Commentary on the New Testament. [Matthew—Romans.] By L. R. Paige. Boston, 1844-57. 4 v. 12°	5427.9
— <i>Gospels</i> . Notes. By A. Barnes. 25th ed. Revised, with an index, chronological table, etc. New York, 1869. 2 v. 12°	7496.5
— <i>Acts</i> . Notes. By A. Barnes. 20th ed. New York, 1869. 12°	7496.6
— <i>Romans</i> . Notes. By A. Barnes. 9th ed. New York, 1869. 12°	7496.7
— <i>First Corinthians</i> . Notes. By A. Barnes. New York, 1869. 12°	7496.8
— <i>Second Corinthians and Galatians</i> . Notes. By A. Barnes. New York, 1869. 12°	7496.9
— <i>Ephesians, Philippians, and Colossians</i> . Notes. By A. Barnes. New York, 1868. 12°	7496.10
— <i>Thessalonians, Timothy, Titus, and Philemon</i> . Notes. By A. Barnes. New York, 1869. 12°. 7496.11	
— <i>Hebrews</i> . Notes. By A. Barnes. New York, 1868. 12°	7496.12
— <i>James, Peter, John, and Jude</i> . Notes. By A. Barnes. New York, 1868. 12°	7496.13
— <i>Revelation</i> . Notes. By A. Barnes. New York, 1869. 12°	7496.14
BIBLE difficulties: their teaching value. London, 1869. 8°	5436.26
BIRKS, T. R. The Pentateuch and its anatomists. London, 1869. 16°	5427.15
BLENKINSOPP, E. L. The doctrine of development in the Bible and in the church. London, 1869. 12°	5427.8
BOSTON. North st. union mission. Annual reports, 1-7. Boston, 1862-68. 8°	*5577.31
BOSTON recorder. Vol. 1-15, 19-32, 34-38, 41-47, 49-51. Boston, 1816-66. 44 v. in 34. 1°	*F.1.1
<p>☞ We wish to obtain all the volumes not here named, to complete our set.</p>	
BROWN, T. B. Thoughts on the Sabbath. 2d ed. Alfred Center, N. Y., 1869. 16°	5457.47
BROWNING, H. B. Words in season. Philadelphia, 1870 [1869]. 16°	2108.23
BUDDHAGHOSHA'S parables: translated from the Burmese by T. Rogers. With an introduction, containing Buddha's Dhammapada, or "Path of virtue," translated from Pālī by F. Max Müller. London, 1870. 8°	5045.26
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
BURR, E. F. Pater mundi; or, modern science testifying to the Heavenly Father. Vol. 1. Boston, 1870 [1869]. 16°	2096.19
BUSCH, M. Geschichte der Mormonen. Leipzig, [1869]. 16°	5545.14
CAPELLETTI, G. Le chiese d'Italia dalla loro origine sino ai nostri giorni. Venezia, 1844-64. 19 v. 8°	*5513.31
CIVILTÀ, La, cattolica. Indice delle materie nei dodici volumi che formano la sesta serie. Roma, 1868. 8°	*7491.1
COLLIER, R. L. Every-day subjects in Sunday sermons. Boston, 1870 [1869]. 16°	2098.25
COLOMBINI, G. Lettere. Pubblicata per cura di A. Bartoli. Lucca, 1856. 8°	4744.4
CONTRIBUTIONS to the ecclesiastical history of Connecticut. New Haven, 1861. 8°	5543.46
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
CUMMING, J. The fall of Babylon foreshadowed in her teaching, in history, and in prophecy. London, 1870. 16°	5468.1
DAVIES, C. N. Lectures on prophecy. London, 1836. 12°	5439.23
DELAURO-DUBEZ, J. J. Aux incrédules et aux croyants. L'athée redevenu chrétien. Nouv. éd. Paris, 1869. 18°	7458.28
DOOLITTLE, T. Treatise concerning the Lord's supper. Glasgow, 1798. 24°	5469a.6
DU BOYS, A. De l'influence sociale des conciles. Paris, 1869. 8°	5564.17
DWIGHT, H. G. O. Christianity in Turkey: a narrative of the protestant reformation in the Armenian church. London, 1854. 16°	5529.2
EACHARD, J. Works. 11th ed. London, 1705. 8°. *7456.6	
FENELON, F. (de S. de la M.) Demonstration of the existence and attributes of God. 2d ed. London, 1720. sm. 12°	7458.21
FORTY hours, The. Boston, 1869. pp. 96. 24°	7449.27
GAGE, W. L. Studies in Bible lands. Boston, 1869. 8°. 5426.17	
GOSPEL church [Longwood]. The, short service. Boston, 1865. pp. 26. 12°	7443.14
GOULBURN, E. M. The pursuit of holiness. New York, 1870 [1869]. 12°	2108.21
GOULD, S. Baring. See Baring-Gould, S.	
GRANT, A. H. The church seasons historically and poetically illustrated. London, 1869. 16°	5544.22
HAMMOND, E. P. The better life, and how to find it. Boston, 1869. 16°	2099.26
HARDING, E. Modern American spiritualism. 2d ed. New York, 1870. 8°	7602.19
HARVARD, Senior, <i>psued.</i> See Ward, H. D.	
HENGSTENBERG, E. W. Egypt and the books of Moses. From the German by R. D. C. Robbins. With additional notes by W. C. Taylor. Edinburgh, 1845. 8°	7423.8
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
HOLCOMBE, W. H. In both worlds. Philadelphia, 1870 [1869]. 12°	5455.43
HOWSON, J. S. The metaphors of St. Paul. London, 1869. 16°	5427.11
HUNTINGTON, W. God the guardian of the poor, and the bank of faith. New ed. London, n. d. 12°. 7458.30	
— Select works. London, 1856-66. 6 v. 8°	*5497.5
ILLUSTRATED catholic family almanac for the United States, 1870. New York, [1869]. 12°. *5549.10	
JANUS, <i>psued.</i> Der Papst und das Concil. Leipzig, 1869. 16°	5464.32
— The pope and the council. From the German. Boston, 1870 [1869]. 16°	2104.17, and 5464.34
KELLY, J. F. History of the churches of New Bedford. [Anon.] New Bedford, 1869. 12°	5549.16
LEWIN, T. Chronology of the New Testament. Oxford, 1854. 8°	5426.4
LINDSAY, A. (W.), 8th earl of Crawford and Balcarres. Geuenicity in relation to the church of England. London, 1870. 8°	5465.27
LINDSAY, C. Evidence for the papacy, from the Holy Scriptures and from primitive antiquity. London, 1870. 8°	5465.18
LUDLOW, <i>Shropshire, Eng.</i> Churchwardens' accounts, 1540 [-1600]. Edited by T. Wright. [London, 1869. sm. 4°	*2427.4
MAN next to God in his original status and final destiny. A plea for redemption. London, 1870 [1869]. 16°	7458.19
MARET, H. L. C. Du concile général et de la paix religieuse. Paris, 1869. 2 v. 8°	5526.1
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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MOLLOY, G. Geology and revelation: or the ancient history of the earth. London, 1870. 16° . . .	5486.8
NEBELIN, C. E. Gethsemane; or, meditations and prayers on the last hours of Jesus Christ. From the German. Edited by Mrs. C. Macckenzie. Boston, 1870. 12°	7449.23
NEWSPAPERS. [Specimens of the American religious press.] v. p., 1869. f°	*7470.4
OTTO, W. Evangelische praktische Theologie. B. 2. Gotha, 1870 [1869]. sm. 8°	5454.29
PALMER, R. Remember me; or, the holy communion. Boston, [cop. 1855]. 12°	5466.23
PLITT, H. Zinzendorfs Theologie. B. 1. Gotha, 1869. 8°	5465.26
<i>Contents.</i> —Die ursprüngliche gesunde Lehre Zinzendorfs, 1723-42.	
RHODES, M. J. The visible unity of the Catholic church. London, 1870. 2 v. 8°	7451.18
RODRIGUES, H. Les origines du sermon de la montagne, [avec une appendice]. Paris, 1868. 8°. 7423.10	
RULE, W. H. History of the inquisition. London, 1868. 8°	5325.5
SADLIERS' catholic directory, almanac, and ordo, for 1870; report of the various dioceses in the United States and British North America, and list of the archbishops, bishops, and priests in Ireland. New York, 1870. 12°	*5549.9
SENIOR HARVARD, <i>pseud.</i> See Ward, H. D.	
SHERAS, 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
SUNDAY question. [Pph. vol.] v. p., v. d. 8°	*7451.15
<i>Contents.</i> —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, 1830.—The Sunday question, by J. E. Calhoun. n. p., 1833.—Suggestions on the better employment of the first day of the week. Philadelphia, 1834.—What is Sabbath-breaking? Edinburgh, 1838.	
— Same. 12°	*7453.13
<i>Contents.</i> —Address, Dec. 28, 1829, to prevent transportation of the mail on Sunday, by B. Bates. New York, 1830.—The Sabbath, by H. Grew. Philadelphia, 1838.—Permanent Sabbath documents, by J. Edwards. Philadelphia, 1844.—The Sabbath. n. p., n. d.—Observance of the Sabbath, rebuke 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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SUNDAY question, <i>continued.</i>	
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. 2 v. 8°	7522.2
<i>Contents.</i> —Vol. III. Les conciles d'Occident. IV. Le 5ème 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. Ferranzabuloe, 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°	7452.29
WASSERTRILLING, H. Matnath Nachhüll. Produkte neuhebräischer Literatur, poetisch bearbeitete Legenden und Mythen aus Talmud und Midrasch. Breslau, 1866, 68. 2 v. 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. Lyttelton. London, 1748. 8°	7436.3
WHEATLY, R. 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, 1859. 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 enclas in Rome;—three after P. Berrutini (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; and 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°	A. 5.2
— and P. Pivtrav Raphaelis Sanctij Vrbinatis ex avia et conclavibus palatii Vaticani, in aereis tabulis nunc primum omnes deducte, explicationibus illustratae, typisque editae. Roma, 1722. 23 pl. f°	C., C.3.2

	Shelf. No.
AQUILA, F. F. and P., <i>continued.</i>	
<i>Contents.</i> —1. Engraved title; 2. Constantine's address to his troops, in the Sala di Costantino; 3—3d. Battle of Constantine against Maxentius, in the same; 4. The baptism of Constantine, in the same; 5. Rome presented by Constantine to Silvester I, in the same; 6. Heliodorus driven from the temple, in the Sala d'Heliodoro; 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	

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. Incendio del borgo, in the same; 18. The coronation of Charlemagne, in the same; 19. The oath of Leo III, in the same.

AQUILA, P. Immagine Farnesiana cvbivclv Romæ ab Annibale Carraccio æternitati picta. Romæ, n. d. 26 pl. obl. f° pl. 1-13 of \mathcal{T} , A.6.1 and 66-78 of \mathcal{E} , A.3.2

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

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

AUDENAERDE, or Oudenaerde, R. van. C. Ivlli Cæsaris dictatoris triumphali ab Andrea Mantua Mantuae in ducali aula coloribus expressi. Romæ, 1692. 10 pl. f° pl. 79-88 of \mathcal{E} , 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{E} , 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, Drossa, and her father, Flavianus. — The last four subjects are after frescoes by P. Berrettini (Pietro da Cortona).

BARTOLI, P. S. Colonna Traiana. Sculpita con l'istorie della guerra dacica. Con l'epistola latina d' A. Ciceone, compendiata nella vulgare lingua, accresciuta da G. P. Bellori. Romæ, n. d. 126 pl. obl. f° \mathcal{T} , C.7.3

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

— Veteres arcus Avgvstorvm triumphis insignes, ex reliquijs quæ Romæ adhuc svpersvnt cvm imaginibus triumphalibus restitviti antiquis nymnis, notisqve J. P. Bellori illustrati. Primvm per J. J. de Rubels æneis typis vlgatis anno M.DC.XC. Itervm novis evris et supplementis prostant in Cælographia cæmærali. Romæ, 1824. 46 pl. f° \mathcal{T} , D.1.2

Note.—Imperfect. The plates are numbered as follows: 3-15, 24-30, 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 Leontelli. 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. Picture antique cryptarum Romanarum et sepulcri Nasonum delineatæ a P. S. Bartholi et Francisco ejus filius, descriptæ. Romæ, 1819. f° . \mathcal{T} , D.1.6

Note.—In four parts. Part I has 24 plates; 2, 35; 3, 16; 4, 19; in all, 54 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{E} , 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{E} , 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{E} , A.2.1

Contents.—1. Perspective view of the chapel, engraved by F. Barbuzzi; 2-7. The last judgment, by C. M. Metz; 8. Portrait of Michel-Angelo, by himself, engr. by G. Ghisi; 9. A small sketch of the last judgment, by S. Furci; 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,

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 Matthias, 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{E} , 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 Matthias, 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 creation of vegetation, and of the sun and moon, by D. Cuneo; 32. Creation of Adam, by the same; 33. God dividing light from darkness, by the same; 34. Creation of Eve, by the same; 35. 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. Volpe; 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{E} , 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 Græcchi, 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{E} , 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. Nicciani; 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 Gazarin, by P. Fontana; 8. Countess Schouwaf, by D. Marchetti; 9. Princess Dietrichstein, by the same; 10. Entrance of Eugenio into Perugia, by L. Tomasi; 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 Rosehwein; 16. Madonna and child, by D. Marchetti; 17. The Saviour, by the same; 18. Same as 15; 19. Battle, by L. Tomasi; 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, salus, 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{E} , C.2.2

— *Stampe delle opere.* Roma, 1817. 78 pl. f° . \mathcal{E} , 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. Bounato; 4, 5.

CANOVA, A., continued.

- Model for a monument to Lord Nelson, by F. Hayes and P. Fontana; 6. Monument for Cardinal York, with busts of the three last Sturats, 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 Trendy, by G. Balestra; 10. Cenotaph for A. count de Sousa, by A. Campanella; 11. Cenotaph for G. Fallier, by P. Bonate; 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. Bettolini and P. Bonate; 17. Monument of V. Alfieri, by P. Fontana; 18. Heroicene, 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. Damocles 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. Ricciani; 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. Bonate; 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. Peace, by P. Fontana; 38. Venus, by P. Fontana; 39. Hebe (Countess Guicciardini), by A. Bertini; 40. Hebe (Lord Cawdor), by D. Marchetti; 41. Dancing girl with cymbals (Vienna), by A. Bertini; 42. Dancing girl (Sig. Manzoni), by D. Marchetti; 43. Dancing girl (Malmanson), by P. Fontana; 44. Mother of Napoleon, by G. Balestra; 45. Pety 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. Meckness, 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 in a wrestling 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. Dircæ, a nymph, by A. Bertini; 63. Eudymion, 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 (bust), by A. Bertini; 69. Beatrice (herma), by A. Bertini; 70. Bust of G. Bossi, by H. Consorti; 71. Bust of himself, by A. Bertini; 72. Colossal bust of himself, by P. Fontana; 73. Ideal head, by H. Consorti; 74. Herma of Sappho, 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. Cicognara, 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. Fallier (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. Mellierio, 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. Mellierio, 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. Descent for a monument to the archduchess Maria Christina, by P. Metz; 12. Cenotaph of A. Emo, by P. Fontana; 13. Adonia 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. Dædalus and Icarus, by the same; 23. Mercury committing the infant Iacchus 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 Enrytheus, by Romero; 27. Theseus carrying off Helen from the temple of Diana, by A. Banzo; 28. Venus dancing with the Graces and Adonis, before Mars, by T. Pirolì; 29. Socrates saving Alcibiades at Potidaea, by the same; 30. Socrates pleading before the judges, by P. Fontana; 31. Socrates taking leave of his family, by T. Pirolì; 32. Socrates drinking the hemlock, by the same; 33. Procession of Trojan matrons, 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. Pirolì; 37. Death of Trium, by the same; 38. Briseis delivered to the hermits, by the same; 39. Return of Cleopatra, by the same; 40. Terpsichore and Pindar, by L. Cuneo; 41. Socrates and Philosophy, by G. M. de Bonis; 42. Sophocles and Melpomene, by D. Marchetti; 43. Urania and Thales, by A. Testa; 44. Italia and Aristophanes, by the same; 45. Herodotus and Thilo, 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 Bonis; 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 astragalus, 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 Bonis; 58. Erato and Euterpe, by D. Marchetti; 59. Polyhymnia and Mnemosyne, with L. Torross; 60-62. Dancing girls, by G. M. de Bonis, L. Cuneo, G. d'Este, and G. Petriani.
- CAPPI, A., conte. Luca Longhi illustrato. Ravenna, 1853. 7 pl. 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 Bates 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 a Piazza Navona in Roma, dipinta a fresco da Cirro 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. Ricciardi (da Volterra), engr. by Sir N. Dorigny (proof before letters); 3. Nativity, and adoration of the shepherds, by B. Tisi, or Tizio, (Il Garofalo), engr. by Bertini (proof before letters); 4. Conversion of Saul (proof before letters); 5. The crucifixion, by G. F. Barbieri (Guerclino), engr. by P. Marchetti; 6. The last communion of St. Jerome, by D. Zampieri (Domenicchino), engr. by I. Bonajuti; 7. The transfiguration, by Raphael, engr. by I. Puvon (proof with artists' names only); 8. The 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. Bettolini; 10. The transfiguration, by Raphael, engr. by A. Ricciani; 11. Virgin reading the E-book to Augustus and Detavia, by J. A. D. Ingres, engr. by C. S. Pradier; 12. Ecce Homo, by Guerclino, engr. by P. Fontana (proof before letters, with artists' names only); 13. Martyrdom of St. Cecilia, by Domenicchino, 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 H. Petrichi; 18. St. Andrew going to his martyrdom, by Guido Reni, engr. by G. Volpato; 19. Flagellation of St. Andrew, by Domenicchino, 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 Guerclino, engr. by G. Volpato; 24. Death of Adonis, with Venus springing from her ear to him, by Domenicchino, 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 Menges; 27. Entombment of Christ, by G. Honthorst (called Dalle Notte), engr. by P. Ghilzi; 28. Monument of Pius vi, sculptured by A. Canova, engr. by P. Fontana; 29. Milo of Crotona, devoured by a lion, sculptured by G. Fabris, engr. by P. Bettolini; 30-37. Architectural decorations at Pompeii, engr. by G. Morghez and others; 38-49. 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. Bettolini; 41-46. Mosaic pavement in the Museum of the Vatican, engr. by P. Ruzza and others; 47. Two figures (perhaps Iacchus and Ariadne) in a chariot drawn by four centaurs; 48. Unknown, by —, engr. by —; 49. Annunciation to 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 (Domenicchino), namely, 1. Esther sitting on the throne with Ahisuerus, engr. by A. Bertini; 2. Esther before Ahisuerus, 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. Bettolini; 6. Mother and child with bird, by G. F. Barbieri (Guerclino), engr. by the same; 7. Belshazzar beggling, by H. Rehbeger, engr. by the same; 8. La marchesa Fanny Grimaldi, by L. 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. Ricciani; 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. Catharine 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 Salvafor Rosa, engr. by F. Raimaldi; 19. Joseph and Potiphar's wife, by J. Bilivert, engr. by the same; 20. Cephalus and Procris, by P. Benvenuti, 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 Cagliari, or Cagliari (Paul Veronese), engr. by the same and P. Bettelini; 23. Aurora, the fresco in the Palazzo Rospiolosi, by Guido Reni, engr. by F. Raimaldi; 24. John the Baptist, by Guido Reni, engr. by Raffaello Morghen; 25. Endymion sleeping, by Guercino, engr. by A. Bacci; 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 lacking No. 14 and 17.

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

Contents.—1. A hermit (J. L. Gernsus), 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 ericr 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. C. Testa; 10. St. Peter delivered from prison, painted and engr. by P. Testa; 11. The sacrifices, by Raffaello Motta (Raffaellino da Reggio), engr. by — ("æ fe"); 12. Nativity of the Virgin, by G. Pippi (Giulio Romano), engr. by —; 13. The visitation, by P. Barocci, engr. by L. —; 14. Madonna and sleeping child, by Guido Reni, engraved by G. Bloemaert; 15. 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 Bossi, the elder; 16. The raising of Lazarus (?), by J. Robusti (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. Berrettini (Pietro da Cortona), engr. by G. B. Meretti; 20. Madonna and child, with St. Roch and St. Sebastian, by F. F. Barocci or Barocci da Urbino, engr. by G. Bloemaert; 21. Virgin and child in glory, by C. Maratti, engr. by —; 22. Moses and Aaron before Pharaoh, by F. Zuccaro (Lucretio da Genova), engr. by R. Schiavinnoski; 24. Creation of Eve, by F. Zuccaro, engr. by C. Cort; 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 (Sixtine chapel), by Raphael, engr. by A. Laferri; 28. Christ at the well, by Michel-Angelo, engr. by the same; 29. The nativity, by G. Romano, engr. by A. Ghisi; 30. The descent from the cross, model of a bas-relief by Michel-Angelo, engr. by L. Feodor; 31. Madonna and child in the clouds, with Michael, Gabriel, and Raphael below, by Raphael, engr. by D. Ghisi; 32. The Martyrdom of St. Placidus and St. Flavia, by Correggio, engr. by —; 33. Holy family, by Correggio, engr. by G. B. Meretti; 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. Pariat; 37. St. Margaret, by Annibale Caracci, engr. by G. 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 refreshments, 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. Floridi; 50. Madonna 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; 16. Fontana; 17. Marchetti; 18. Bettelini; 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 P. Ghigi; 19. David and Abigail, by the same, engr. by P. Ghigi; 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, representing the history of the true cross, the nativity, 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. [Camerè 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 trasfigurazione di Raffaello, delineato dal V. Camuccini. Roma, [1808]. 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, Metamorphoses, book 2; 31. Pan offering to Diana; 32, 35. Cupids; 34. Latona with Apollo and Diana; 35, 36. Cupids.

— [Engravings from various paintings by F. Albano.] 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; 28. Illustration of Ovid, Metam. 1, 259, 61; 29. A faun drinking; 30. Illustration of Ovid, Metam. 11, 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. Clemente, 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 engraver.

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 Gelée (Claude Lorrain), engr. by W. F. Gmelin; 13. The temple of Venus, by the same; 14. I sepolcra del Pussino, by N. Poussin, engr. by W. F. Gmelin; 15, 16. Falls of Tivoli, drawn and engr. by W. F. Gmelin; 17. 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. Poussin, engr. by W. F. Gmelin; 22. Acis and Galatea, by Claude Lorrain, engr. by W. F. Gmelin; 23. A group of yepresses planted by Michel-Angelo in a court-yard of the Carthusian monastery adjoining the church of S. Maria degli Angeli, in Rome, by F. Sabet, engr. by — (proof before letters).

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

Contents.—1. The mill, by Claude Gelée (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 sepolcra 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. Poussin, engr. by W. F. Gmelin; 8. Il temporale del Pussino, 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 quae praebet aquas," etc.), by Claude Lorrain, engr. by A. Porretta; 13. Landscape (with the motto "Hvra nihit, et rigvi placeant," 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. Parboni; 16. A youth devoted by a serpent, by N. Poussin, 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° **£**, A. 3.2

Contents.—1. The ascension of Christ, engr. by S. Coppa; 2. Daniel, by D. Cunego; Zachariah, by the same; 3. Isaiah, by the same; 4. Haggai, by the same; 5. Christ buffeted, by the same; 6. Christ seized, by the same; 7. Christ in the garden, by C. Tinti; 8. 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° **£**, A. 6.4

Contents.—1. a. Crucifixion of St. Peter; b. St. Peter and St. Paul before Nero, painted by T. Gaudi (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 da Panicale; 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; 81. 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 Zachariah, by the same; 33. Zachariah 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 du Louis xv, dans l'église de Reims, le 25 octobre, 1722. n. p., n. d. 47 pl. f° **£**, C. 8.1

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

MARCHETTI, P. [Engravings from tapestries by Raphael.] 8 pl. pl. 1-8 of **£**, 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 Marcella esistenti nel coro della chiesa di S. Maria del popolo. F. Giangiuciano disegno; ed incise da varj autori. Roma, n. d. 13 pl. f° **£**, 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° **£**, 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° **£**, C. 4.4

Note.—The plates bear various dates from 1714 to 1791. The engravers are G. Frena, D. Pronti, F. Pannini, 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 Ancient of days, the annunciation, the assumption of the Virgin, and the rejoicing of the angels.] 15 pl. f° pl. 1-15 of **£**, A. 6.3

PANINI, F. [Views in Rome.] 53 pl. obl. f° **£**, C. 5.1

Contents.—1-3. Panoramic view of Rome, by G. Volpato; 4-7. Another panoramic view of Rome, drawn by F. Miciocelli; 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. Polanzani; 11. The arches of Constantine and Titus, by G. Volpato; 12. St. Peter's, with the Vatican, by F. Polanzani; 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 fountains before St. Peter's, by D. Cignani; 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 Figna, by C. 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 F. 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 Palazzo Montecavallo, by F. 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 fountain in the Piazza Navona, by F. de' Pollis; 52. Navale di Hippota; 53. Coliseum, by A. Specchi; 54. Same as No. 51, by L. Goulier; 55. Navale della Ilandia della Strada del popolo; 56. Hospital of San Gallicano, by F. Vasconi.

— Same, 49 pl. f° **£**, 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 Baginaria, by C. Antonini; 8-9. Duplicates of plates in **£**, C. 5.1, and **£**, C. 5.3.

— Same, 50 pl. obl. f° **£**, C. 5.3

Note.—These plates are duplicated in **£**, C. 5.1, and **£**, C. 5.2, with the exception of No. 46, Villa Pamphilidoria, by C. Antonini.

PETTIT, 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° **£**, C. 8.2

Note.—Engraved by G. Volpato, G. Patini, S. Ravenet, B. Bossi, T. Baratti, G. Zullini, A. Baratti, and P. Peretti. The text is in Italian and French.

PINELLI, B. [Costumi di Roma. Roma, 1831.] 57 pl. obl. f° **£**, C. 8.3

— [Istoria greca. Roma, 1832.] 43 pl. obl. f° **£**, C. 8.4

PIRANESI, G. B. and F. [Works.] Paris, 1835-39. 29 v. f° **£**, D. 4

Contents.—Vol. I-IV. Le antichità romane, viz.: I. Gli avanzi degli antichi edifizj di Roma; 2. S. 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 Enea, 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; Essais 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 inalzati da' Romani, parte de' quali si veggono in Roma, e parte per l'Italia. Parte seconda, Antichità romane fuori di Roma; Tronco d'Otaviano Augusto per la vittoria ad Actium e conquista dell' Egitto; IX. Lapidis captiolini sive fasti consulares triumphalesque Romanorum ab urbe con-

Shelf. No.

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

ditæ usque ad Tiberinum Casarem; Le rovine del castello dell'acqua Giulia situato in Roma, colla dichiarazione di uno de' celebri sassi; Il 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'emissario del lago Albano; Di due sponche 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 coelestis 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 coelestis, 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'adornare i cammini ed ogni altra parte degli edificj desunti 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 musico, esistenti nelle camere della casa di compagnia di Pompeia. XXI. Raccolta 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 gravés, par A. Barbsch. XXII. Schola Italica picturæ sive selectæ quadam sumorum et schola Italice pictorum tabulæ are incisæ. XXIII. Gravures diverses. XXIV. XXV. 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. Piroli. Peintures de la ville Alcottiv, à Rome, inventées par Michelange, peintes par Giorgio Vasari, et gravées par Th. Piroli. 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°. 28-31 of \mathcal{T} ., 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°. \mathcal{T} ., 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°. \mathcal{T} ., C.6.2

PRENNER, G. O. von. Illustri facti 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°. \mathcal{T} ., D.1.4

RAFFAELLO SANTI (or Sanzio) da Urbino. [Engravings from frescoes and paintings of the stanze of the Vatican, etc.] 40 pl. f°. \mathcal{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. Dispute of S. Sacrament, same place, by the same; 7. The mass of Bolsena, Sala d'Elidoro, 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'Elidoro, 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 Coile, 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 borzo, 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,

RAFFAELLO SANTI, *continued*.

Charity, Innocence, Meekness, Justice, Moderation, the Church, executed by G. Romano, F. Penni, and R. del Coile, engr. by F. Conci, L. Ferretti, C. Pestrini, and G. Lazzarini; 25. Faith, by G. Lepri; 26. Hope, 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. 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.

— Loggie di Rafeale nel Vaticano. [Roma, 1772-77.] 3 parts in 1 v. f°. \mathcal{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. Émeric-David. Paris, [1818-22]. 24 pl. f°. \mathcal{T} ., 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.

RANALI, 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°. \mathcal{T} ., 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°. \mathcal{T} ., C.4.2

ROMANO, Francesco Giangiacomo. Lunette nei 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°. \mathcal{T} ., 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°. \mathcal{T} ., 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°. \mathcal{T} ., C.6.3

— La cappella Riaro in S. Maria del popolo, dipinta da Bernardino di Betto, cognominato il Pinturicchio, in 13 tavole. Roma, n. d. f°. \mathcal{T} ., C.6.7

— and Mancion, 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°. \mathcal{T} ., C.6.5

ROSA, Salvatore. [Etchings from his own designs, 83 in number.] f°. \mathcal{T} ., A.6.5

Contents.—1. The death of Regulus; 2. The finding of Cedipus; 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 Cumaean sibyl; 24. Jason charming the dragon; 25. Ceres and Phylaxus; 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; 36-85. 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°	Ⓒ., D. 2.2
ROSSI, D. de. Raccolta di statue antiche e moderne, illustrata colle sposizioni a ciascheduna immagine di F. A. Mafler. [3d ed.] Roma, [1825]. 186 pl. f°	Ⓒ., D. 2.1
<i>Note.</i> —Engraved by C. Randon, F. F. Aquila, N. Dorigny, F. Garzoli, J. B. de Polly, R. van Audenarde, or Oudenerde, F. Andriot, G. G. Frezza, F. de Polly, and A. M. Zanetti. The engraved title of the 1st ed., 1704, is retained in this edition.	
ROSSI, Giovanni Giacomo. Disegni di vari altari e cappelle nelle chiese di Roma. Roma, [1713]. 50 pl. f°	Ⓒ., D. 1.1
— Insignium Romæ temporum prospectus exterioris interioresque a celeberrimis architectis inventi. [Romæ] 1684. 72 pl. f°	Ⓒ., D. 1.3
ROSSINI, L. Gli archi trionfali, onorari e funebri degli antichi Romani sparsi per tutta Italia, disegnati, misurati, ristaurati ed incisi e brevemente descritti ed illustrati. Roma, [1836]. 76 pl. f°	Ⓒ., C. 4.3
RUBENS, P. P. La gallerie du palais Luxembourg, dessinées par Nattier, et gravée par les plus illustres graveurs du temps. Paris, 1710. 25 pl. f°	Ⓒ., C. 7.5
<i>Contents.</i> — <i>a.</i> Portrait of Rubens, by A. van Dyck, engr. by J. Audran; <i>b.</i> Full-length portrait of Maria de' Medici in the dress and character of Minerva, by J. B. Massé; <i>c.</i> Full-length portrait of Francesco de' Medici, grand duke of Tuscany, father of Maria de' Medici, by G. Edelinck; <i>d.</i> 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.	
SARTI, A. A. [Ancient Roman ruins.] 6 pl. f°	Ⓒ., B. 2.2
<i>Contents.</i> —26. Temple of Fortuna virilla; 27. Porta maggiore; 28. Temple of Peace; 29. Arch of Constantin; 30-31. Piazza del popolo.	
SCRIVERIUS, or Schreiner, P. Principes Hollandiæ et Westfrisiæ, ab anno Christi MDCCLXIII, et primo comite Theodorico, usque ad ultimum Philippum Hispaniarum regem, særi omnia in-	
SCRIVERIUS, P. <i>continued.</i> cisi, ac fideliter descripti. Harlemi, 1650. 40 pl. f°	Ⓒ., D. 2.3
<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.	
STUART, J. [Engravings, chiefly architectural, of antiquities of Athens, etc.] n. p., n. d. 2 portraits, 191 pl. f°	Ⓒ., B. 3.1
TESTA, P. Raccolta di opere varie, inventate, ed incise all' aqua forte, in xxxii rami. Roma, n. d. f°	pl. 37-66 of Ⓒ., A. 6.3
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°	Ⓒ., C. 7.1
<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.	
UGGERI, A. Della basilica Vlpia nel foro Tralano istoria e cristavrazione. n. p., n. d. 51 pl. f°	Ⓒ., D. 2.5
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 Ⓒ., A. 5.3, and 9-23 of Ⓒ., A. 5.2
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 chiostro della già compagnia dello scalcio, ed ora incise in xiv tavole. Firenze, 1794. f°	pl. 1-14 of Ⓒ., A. 5.1
<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 Ⓒ., A. 5.3.	
ZAMPIERI, D., called Domenichino. [Various works.] 50 pl. f°	pl. 15-64 of Ⓒ., 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 Costaguti palace, at Rome, by the same; 38-44. Frescoes in the Grota Ferrata, 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 Ⓒ., A. 6.1; and plates 15-30 are duplicated in plates 21-36 of Ⓒ., 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. A 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, Mercuri 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 cotemporaries 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.

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.

GEORGE O. CARPENTER,	10 Union Park,	<i>Alderman,</i>	Term expires	1871
MELVILLE E. INGALLS,	538 Broadway,	<i>Councilman,</i>	" "	1871
STEPHEN R. NILES,	17 Pinckney Street,	<i>Councilman,</i>	" "	1871
GEORGE PUTNAM,	130 Highland Street,	<i>At Large,</i>	" "	1871
WESTON LEWIS,	81 Worcester Street,	"	" "	1871
WILLIAM W. GREENOUGH, ..	56 Temple Street,	"	" "	1872
JARVIS D. BRAMAN,	38 Charles Street,	"	" "	1872
SAMUEL A. GREEN,	25 Kneeland Street,	"	" "	1873
ELLIS W. MORTON,	23 Beacon Street,	"	" "	1873

Officers.

JUSTIN WINSOR, SUPERINTENDENT, AND SECRETARY OF THE TRUSTEES.

WILLIAM A. WHEELER, *Assistant Superintendent.*

EDWARD CAPEN, *Keeper of Lower Halls.*

JOSEPH SYKES, *Keeper of Bates Hall.*

WILLIAM E. FORD, *Janitor.*

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 ä, ö, 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
- AMERICAN farmer, The, and school visitor. New series. Vol. 4. Rochester, 1869. 4°. *7990.4
- AMERICAN farmer, The. 6th series. Vol. 3, no. 7-12. Baltimore, 1869. 8°. *7992.5
- ☞ We wish to obtain all the volumes and numbers not here named, to complete our set.
- 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
- BACH, C. P. E. *Musikalisches Veleierley.* Hamburg, 1770. f°. *8051.6
- BAINI, G. *Ueber das Leben und die Werke des G. Pierlinigi da Palestrina. Mit Zusätzen von F. S. Kandler. Herausg. von R. G. Kiesewetter.* Leipzig, 1834. 8°. 8045.11
- BARNARD, C. *A simple flower garden for country houses.* Boston, [1870]. pp. 76. 16°. 150.23
- BELLEHMANN, H. *Über die Entwicklung der mehrstimmigen Musik.* Berlin, 1867. pp. 40. 16°. 8049.18
- BERLIOZ, (L.) H. *Les solfées de l'orchestre.* 2e édition. Paris, 1854. 18°. 8048.9
- BLANC, (A. A. P.) C., and others. *Histoire des peintres de toutes les écoles. École espagnole.* Paris, 1869. 4°. *8080.7
- *École flamande.* Paris, 1868. 4°. *8080.6
- *École française.* Paris, 1865. 3 v. 4°. *8080.4
- *École hollandaise.* Paris, 1863. 2 v. 4°. *8080.10
- *École vénitienne.* Paris, 1868. 4°. *8080.5
- *Ingres, sa vie et ses ouvrages.* Paris, 1870. 1. 8°. *8062.1
- BLAZE, F. H. J., called Castil-Blaze. *De l'opéra, en France.* Paris, 1820. 2 v. 16°. 8045.15
- *L'opéra-italien de 1548 à 1856.* Paris, 1856. 8°. 8045.13
- BOSTON musical times. Vol. 3, no. 10, v. 4, no. 1-4, v. 5, no. 2-4, 6-12, v. 6, no. 2-9, 11, 12, v. 7, v. 8, no. 2-8, 10-12, v. 9, no. 1, 3-7. Boston, 1862-68. 4°. *5240a.6

☞ We wish to obtain all the volumes and numbers not here named, to complete our set.

- BOUTMY, É. *Philosophie de l'architecture en Grèce.* Paris, 1870. 18°. 4099.7
- BRADLEY, J. W., and Goodwin, T. G. *Manual of illumination.* On paper and vellum. 17th edition. Revised by J. J. Laing. London, n. d. 16°. 2118.2
- BRENDEL, F. *Die Musik der Gegenwart und die Gesamtkunst der Zukunft.* Leipzig, 1854. 8°. 8046.5
- BRIALMONT, A. (H.) *La fortification improvisée.* Bruxelles, 1870. 16°. 5958.18
- BUERGER, W., pseud. See Thoré, T. J. E.
- CALMICHAEL, J. W. *The art of marine painting in oil colours.* 4th edition. London, 1869. pp. 77. 16°. 8068.27
- *The art of marine painting in water colours.* 8th edition. London, 1870. pp. 50. 16°. 8068.28
- CAROLINA farmer, The. W. H. Bernard, editor. Vol. 1. Wilmington, 1868. 69. 8°. *7992.4
- CASEY, S. *Infantry tactics.* New York, 1862. 3 v. 24°. 5959a.9
- CASTIL-BLAZE, F. H. J. See Blaze, F. H. J.
- CROOKES, W. *On the manufacture of beet-root sugar in England and Ireland.* London, 1870. sm. 8°. 6007.2
- DAVY, Sir H. *Salmonia; or, days of fly fishing.* Boston, 1870. 16°. 6009.20
- DAY, C. W. *The art of miniature painting.* 7th edition. London, 1861. pp. 57. 16°. 8068.21
- DUBOURG, M. *Views of the remains of ancient buildings in Rome, and its vicinity.* London, 1820. 1. 4°. 6750.4
- DUFFIELD, Mrs. W. *The art of flower painting.* 7th edition. London, 1869. pp. 66. 16°. 8068.13
- DUSSAUCÉ, H. *A practical guide for the perfumer.* Philadelphia, 1868. 12°. 186.58
- EDWARDS, J. *The art of landscape painting in oil colours.* 23d edition. London, n. d. pp. 64. 16°. 8068.20
- EDWARDS, S. *History of the opera.* London, 1862. 2 v. 12°. 8049.19
- EHLERT, L. *Letters on music, to a lady.* Translated by F. R. Ritter. Boston, [1870]. 16°. 8049.8
- ELLIOTT, S. A. Mrs. Elliott's house-wife. *Practical receipts in cookery.* New York, 1870. 16°. 186.6
- FAHRHOLT, F. W. *Dictionary of terms in art.* London, n. d. 16°. *R. R., A. 18, and *8088.1

	Shelf. No.		Shelf. No.
FENNELL, G. The book of the roach. London, 1870.	6009.26	MURRAY, H. The art of painting and drawing in coloured crayons. 7th edition. London, 1867.	8068.18
FULLER, A. S. The forest tree culturist. New York, 1870.	5998.7	— The art of portrait painting in oil colours. 15th edition. London, n. d. pp. 72. 16 ^s .	8038.23
GILKS, T. The art of wood engraving. 2d edition. London, [1867]. pp. 57. 16 ^s .	8068.8	MURRAY, J. Handbook to the cathedrals of England. Eastern division. Oxford, Peterborough, Norwich, Ely, Lincoln. London, 1862. sm. 8 ^o .	4098.3
GOODWIN, T. The art of mural decoration. 2d ed. London, [1867]. 16 ^s .	8068.6	— Handbook to the cathedrals of England. Western division. Bristol, Gloucester, Hereford, Worcester, Lichfield. London, 1867. sm. 8 ^o .	4098.4
GREATOREX, H. W. Collection of psalm and hymn tunes, [etc.]. Boston, [cop. 1851]. obl. 8 ^o .	8048.11	MYER, A. J. Manual of signals. New edition. New York, 1868. 12 ^s .	5958.17
HARDING, J. D. Drawing models and their uses. 5th edition. London, n. d. pp. 54. 16 ^s .	8068.11	NORTH western farmer. T. A. Bland and T. B. Taylor, editors. Vol. 4. [Indianapolis,] 1869.	*7990.2
HATTON, T. Hints for sketching in water-colour from nature. 10th edition. London, 1869.	8068.17	PARE, W. Co-operative agriculture, as exemplified in the history of the Ralahine co-operative agricultural association. London, 1870. 16 ^s .	5567.12
— Hints for sketching trees from nature in water colours. 2d ed. London, 1869. pp. 61. 16 ^s .	8079.12	PENLEY, A. The elements of perspective. 18th edition. London, 1870. pp. 63. 16 ^s .	8068.7
HAUFF, L. Die unterseeische Schifffahrt erfunden und ausgeführt von W. Bauer. Bamberg, 1859. pp. 78. 8 ^o .	5954.14	— System of water-colour painting. 28th edition. London, 1870. pp. 64. 16 ^s .	8068.16
HIBBERD, S. Rustic adornments for homes of taste. New edition. London, 1870. sm. 4 ^o .	8004.5	PETERSILEA, F. A new and thorough system for the piano. Boston, [cop. 1866]. 8 ^o . 201.14 and *8050.19	8068.19
HILLER, F. Die Musik und das Publicum. Köln, 1864. pp. 34. 8 ^o .	8047.34	PETRIE, G. The ecclesiastical architecture of Ireland, anterior to the Anglo-Norman invasion. 2d edition. Dublin, 1845. 1. 8 ^o .	8090a.24
HISTOIRE des peintres de toutes les écoles. Paris, 1835-53. 7 v. 4 ^o . Namely: —		PETWNER, W. Comprehensive specifier of building-artificers' work. Edited by W. Young. London, 1870. 16 ^s .	8095.24
— École flamande	8080.6	— The loom and the anvil. Vol. 1. Philadelphia, 1848, 49. 8 ^o .	7993.2
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— V, VI. Martin Chuzzlewit	*6603.3		
— VII. The old curiosity shop. v. 1.	*6603.4		
— VIII. The old curiosity shop. v. 2. Reprinted pieces	*6603.4		
— IX. Barnaby Rudge. v. 1.	*6603.5		
— X. Barnaby Rudge. v. 2. Hard times	*6603.5		
— XI. Sketches	*6603.6		
— XII. Oliver Twist	*6603.7		
— XIII, XIV. Dombey and son	*6603.8		
— XV, XVI. David Copperfield	*6603.9		
— XVII. Pictures from Italy; Reprinted pieces *6603.10			
— XVIII, XIX. Bleak house	*6603.11		
— XX, XXI. Little Dorrit	*6603.12		
— XXII. Christmas books	*6603.13		
— XXIII. A tale of two cities	*6603.14		
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		KENNEDY, G. Father Clement. [Anon.] Boston, 1827. 18°	809.9
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SAVAGE, M. (W.) The woman of business. New York, 1870. 8°.	732.19
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WARREN, E. Bloomfield. Boston, 1870. 16°.	727.4
WETHERELL, Elizabeth, <i>pseud.</i> See Warner, S.	
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MACCAUSLAND [M'Causland], D. Adam and the Adamite; or, the harmony of Scripture and ethnology. London, 1864. 16°.	3487.6
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— and others. Unitarianism defended. Liverpool, 1839. 8°.	5467.5
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	Shelf. No.		Shelf. No.
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., <i>abbé</i> . L'esprit et la lettre dans la morale religieuse. La fol. Paris, 1870. 18°. 7450a.14		SANSON, —, <i>abbé</i> . 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, —, <i>abbé</i> . 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	V. LÉOTON, 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. II., <i>called</i> 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.

	Shelf. No.		Shelf. No.
AGNOLO, A. d'. See Vannuchi, A.		BALLIU, B. de, <i>engraver</i> . Frescoes in the gallery of the Pitti palace, Florence. See Beretini, P.	pl. 31-56 of T., A.3.2
ALBANO, F., <i>painter</i> . Various subjects. See Frezza, G. G.	pl. 16-25, 28-30 of T., A.6.3	BALZAR, G., <i>engraver</i> . Camere del Museo vaticano. See Feoli, V.	T., B.2.1,2
ALLEGRI, A., <i>called</i> Correggio, <i>painter</i> . 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., <i>engraver</i> . 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, <i>painter</i> . C. Ivlii Cæsaris dictatoris triumphl. 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., <i>engraver</i> . Raccolta di statue antiche e moderne. See Rossi, D. de	T., D.2.1	— Same. See Thorvaldsen, B.	T., C.7.1
ANGELICO, Il beato Giovanni. See Fiesole, Fru Giovanni da.		BARATTI, A., <i>engraver</i> . Feste celebrate in Parma. See Pettitot, E. A.	T., C.8.2
ANTONINI, C., <i>engraver</i> . Views in Rome. See Panini, F.	T., C.5.1-3	BARATTI, T., <i>engraver</i> . Feste celebrate in Parma. See Pettitot, E. A.	T., C.8.2
ANTONINUS, Column of, Rome. See Bartoli, P. S. T., C.7.2		BARBAZZA, F., <i>engraver</i> . Perspective view of the Sistine chapel. See Buonarroti, Michel-Angelo. T., A.2.1	
APIAN way. Monuments e ruderi antichi della via Appia. Rem-picci, A.	T., C.4.2	— Views in Rome. See Panini, F.	T., C.5.1-3
AQUILA, F. F., <i>engraver</i> . Raccolta di statue antiche e moderne. See Rossi, D. de	T., D.2.1	BARBERINI palace, Rome. Frescoes, representing the glories of the Barberini family. Beretini, P.	pl. 57-65 of T., A.3.2
AQUILA, F., <i>engraver</i> . Picturæ Raphaelis Sanctij Vrbinatis. See Aquila, F. F.	T., C.3.2	BARBIERI, G. F., <i>called</i> Guercino, <i>painter</i> . Various subjects. See Engravings	T., A.3.1, T., A.5.4, T., A.6.2, and T., A.6.6
ARCHES, Bartoli, P. S. Veteres arcus Avgvstorvm triumphis insignes	T., D.1.2	BAROCCIO, or Barocci da Urbino, Federico, or Fiori Federico, <i>painter</i> . Various subjects. See Engravings	T., A.6.2
— Rossini, L. Gli archi degli antichi Romani T., C.4.3		BARTOLI, or Bartholi, F., <i>engraver</i> . Picturæ antiquæ cryptarum Romanarum. See Bellori, G. P. T., D.1.6	
ARETINO, Spinello, <i>painter</i> . Fall of the rebellious angels. See Lasinio, C.	T., A.6.4	BARTOLI, or Bartholi, P. S., <i>engraver</i> . Picturæ antiquæ cryptarum Romanarum. See Bellori, G. P.	T., D.1.6
ARMI, G. dall', <i>publisher</i> . Le pitture di Masaccio nella basilica di S. Clemente. See Guidi, T.	T., C.6.1	BARTOLOZZI, F., <i>engraver</i> . Various subjects. See Zampieri, D.	pl. 15-64 of T., A.5.1
ATHENS, Antiquities of. Stuart, J.	T., B.3.1	BASSIRILIEVI, See Canova, A.	T., C.2.2,3
AUDENAERDE, or Oudenaerde, R. van, <i>engraver</i> . 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., <i>engraver</i> . Illustrations of the life of Maria de' Medici. See Rubens, P. P.	T., C.7.5	— Columna oculis M. Aurelio Antonino dicata, brevis nota. See Bartoli, P. S.	T., C.7.2
AUDRAN, J., <i>engraver</i> . 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
AURELI, N., <i>engraver</i> . Various subjects. See Engravings	T., A.3.1 and T., A.5.4	BENVENUTI, P., <i>painter</i> . Cephalus and Procris. See Engravings	T., A.5.4
BADOREAU, J. F., <i>engraver</i> . Suite d'études calquées et dessinées. See Santl (or Sanzio), Raffaello, da Urbino.	T., C.3.1	BERNINI, G. L., <i>sculptor</i> . Statue of Santa Bibiana. See Audenaerde, R. van	pl. 26-30 of T., A.3.2
BALESTRA, G., <i>engraver</i> . Various subjects. See Canova, A.	T., C.2.1,2	BERRETINI, P., <i>called</i> Pietro da Cortona, <i>painter</i> . Galeria dipinta nel palazzo del Principe Panfilio. See Cesi, C.	pl. 10-25 of T., A.3.2
— Same. See Engravings	T., A.3.1 and T., A.5.4		

- PERETINI, P., painter, continued.**
 — Santa Bibiana. See Engravings \mathcal{T} , A.6.2
 — Subjects in the church of Santa Bibiana, Rome. See Audenaerde, R. van pl. 29-30 of \mathcal{T} , A.3.2
 — Three cupolas in Rome. See Aquila, F. F. pl. 21-27 of \mathcal{T} , A.5.2
- BERTINI, A., engraver.** The sibyls, church of S. Maria della Pace, Rome. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
 — Various subjects. See Camuccini, V. \mathcal{T} , A.4.1,2
 — Same. See Canova, A. \mathcal{T} , C.2.1
 — Same. See Engravings \mathcal{T} , A.3.1 and \mathcal{T} , A.5.4
- BERTRAND, N. F., engraver.** Suite d'études calquées et dessinées. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.1
- BETTELINI, P., engraver.** Thesens overcoming the Centaur. See Canova, A. \mathcal{T} , C.2.1
 — Various subjects. See Camuccini, V. \mathcal{T} , A.4.1,2
 — Same. See Engravings \mathcal{T} , A.3.1, \mathcal{T} , A.5.4, and \mathcal{T} , A.6.6
- BETTO, B. di, called Platuricchio, painter.** Lunette nel chiostro di Santa Maria del popolo. See Romano, F. G. \mathcal{T} , C.6.3-5,7
- BIANCHI, G., engraver.** Camero del Museo vaticano. See Feoli, V. \mathcal{T} , B.2.1
- BIBLE. Old Testament. Ezekiel.** In Ezechielem explanations. Prado, G. \mathcal{T} , C.6.2
- BILIVER, J., painter.** Joseph and Potiphar's wife. See Engravings \mathcal{T} , A.5.4
- BISI, B., called Padre Pittorini, painter and engraver.** Holy family. See Engravings \mathcal{T} , A.6.2
- BLOEMAERT, C., engraver.** Frescoes in the gallery of the Pitti palace. See Berrettini, P. pl. 31-56 of \mathcal{T} , A.3.2
 — Various subjects. See Engravings \mathcal{T} , A.6.2
- BLONDEAU, J., engraver.** Frescoes in the gallery of the Pitti palace. See Berrettini, P. pl. 31-56 of \mathcal{T} , A.3.2
 — Views in Rome. See Panini, F. \mathcal{T} , C.5.1-3
- BOLOGNA, Italy.** La pinacoteca della pontificia accademia delle belle arte. See Rosaspina, F. \mathcal{T} , D.2.2
- BOBELLI, P., engraver.** Plan and views of the cathedral of Orvieto. See Orvieto \mathcal{T} , C.4.4
- BONAJUTI, L., engraver.** Various subjects. See Engravings \mathcal{T} , A.3.1 and \mathcal{T} , A.5.4
- BONATO, P., engraver.** Various subjects. See Canova, A. \mathcal{T} , C.2.1
- BONDONE, Angiolotto, or Ambrogio, called Glotto, painter.** The last supper. See Lasinio, C. \mathcal{T} , A.6.4
- BONI, G. M. de, engraver.** Various subjects. See Canova, A. \mathcal{T} , C.2.2,3
- BORBONE, Ferdinando, duca di.** Feste celebrate in Parma, per le nozze di. See Pettit, E. A. \mathcal{T} , C.8.2
- BOSSI, B., engraver.** Feste celebrate in Parma. See Pettit, E. A. \mathcal{T} , C.8.2
- BRUGGHE, R. van.** Principes Hollandiae et Westfrisiae. See Scriverius, P. \mathcal{T} , D.2.3
- BUONARROTI, Michel-Angelo, painter.** Christ at the well. See Engravings \mathcal{T} , A.6.2
 — Principi del disegno. See Metz, C. M. \mathcal{T} , C.8.5
- CÆSAR, C. J., Roman emperor** Triumph with Andrea Mantinea Mantuae coloribus expressi. See Audenaerde, R. van pl. 79-83 of \mathcal{T} , A.3.2
- CAGLIARI, Paolo, called Paolo Veronese, painter.** The rape of Europa. See Engravings \mathcal{T} , A.5.4
- CAGNACCI, G., painter.** St. Andrew. See Engravings \mathcal{T} , A.6.2
- CAMBIASO, or Cangiagio, L., called Luchetto da Genova, painter.** Holy family. See Engravings \mathcal{T} , A.6.2
- CAMPANELLA, A., engraver.** Cenotaph. See Canova, A. \mathcal{T} , C.2.1
- CAMUCCINI, V., painter.** Studies from the Transfiguration, by Raphael. See Folo, G. \mathcal{T} , D.1.5
 — Various subjects. See Engravings \mathcal{T} , A.5.4
- CANOVA, A., sculptor.** Monument of Pius VI. See Engravings \mathcal{T} , A.3.1
- CAPELLAN, A., engraver.** Various subjects. See Zampieri, D. pl. 15-64 of \mathcal{T} , A.5.1
 — Views in Rome. See Panini, F. \mathcal{T} , C.5.1-3
- CAPRAROLA, Castle of.** Illustri fatti Farnesiani coloriti. Prenner, G. C. von \mathcal{T} , D.1.4
- CARACCI, Annibale, painter.** Imagines Farnesiani evbievli Romae. See Aquila, P. pl. 1-13 of \mathcal{T} , A.6.1 and 66-78 of \mathcal{T} , A.3.2
 — Various subjects. See Engravings \mathcal{T} , A.3.1 and \mathcal{T} , A.6.2
- CARACCI, L., painter.** Various subjects. See Engravings \mathcal{T} , A.6.2
- CARATTONI, G., engraver.** Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo \mathcal{T} , A.2.1,2
- CATHEDRALS.** See Orvieto \mathcal{T} , C.4.4
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- CECCARINI, C.-C., engraver.** Views in Rome. See Panini, F. \mathcal{T} , C.5.1-3
- CECCHI, G. B., engraver.** Frescoes. See Vannuchi, A. pl. 1-14 of \mathcal{T} , A.5.1
- CENCI, F., engraver.** Various subjects. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
- CHASTILLON, L. de, engraver.** Illustrations of the life of Maria de' Medici. See Rubens, P. P. \mathcal{T} , C.7.5
- CHIARI, G., painter.** The adoration of the magi. See Engravings \mathcal{T} , A.6.2
- CIACCONE, A.** Colonna Trajana, con l'esposizione latina. See Bartoli, P. S. \mathcal{T} , C.7.3
- CIGNI, D., engraver.** Views in Rome. See Panini, F. \mathcal{T} , C.5.1-3
- CLOUWET, or Clouet, A., engraver.** Frescoes in the gallery of the Pitti palace. See Berrettini, P. pl. 31-56 of \mathcal{T} , A.3.2
- COENRADT, L., engraver.** Frescoes in the gallery of the Pitti palace. See Berrettini, P. pl. 31-56 of \mathcal{T} , A.3.2
- COLLE, R. del, painter.** Various subjects. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
- COLUMNS.** See Bartoli, P. S. \mathcal{T} , C.7.3
- COMPAGNIA dello scaltro, Florence.** Frescoes. Vannuchi, A. pl. 1-14 of \mathcal{T} , A.5.1
- CONSORTI, B., engraver.** Madonna and child, etc., after Garofalo. See Engravings \mathcal{T} , A.3.1
 — Various subjects. See Canova, A. \mathcal{T} , C.2.1
- COPPA, S., engraver.** The ascension of Christ. See Lanfranco, G. pl. 1-9 of \mathcal{T} , A.3.2
- CORREGGIO.** See Allegri, A.
- CORR, C., engraver.** Creation of Eve, after F. Zuccaro. See Engravings \mathcal{T} , A.6.2
- CORTONA, Pietro da.** See Berrettini, P.
- COSTUME** Costumi di Roma. Pinelli, B. \mathcal{T} , C.8.3
- CROCIFISSO, Cappella del, Rome.** Cupola, after C. Ferri. Aquila, F. F. pl. 25 of \mathcal{T} , A.5.2
- CUNEGO, A., engraver.** Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo \mathcal{T} , A.2.1,2
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 — St. Andrew, after G. Cignaceli. See Engravings. \mathcal{T} , A.6.2
 — Various subjects. See Lanfranco, G. pl. 1-9 of \mathcal{T} , A.3.2
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- CUNEGO, G., engraver.** Various subjects, after G. Pousin. See Landscapes \mathcal{T} , B.4.2
- CUNEGO, L., engraver.** Plan and views of the cathedral of Orvieto. See Orvieto \mathcal{T} , C.4.4
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- DALLE NOTTI.** See Honthorst, G.
- DESIGN.** Principi del disegno. Metz, C. M. \mathcal{T} , C.8.5
- DOMENICHINO.** See Zampieri, D.
- DOIGNY, Sir N., engraver.** The descent from the cross, after D. Clellarielli (da Volterra). See Engravings \mathcal{T} , A.3.1
 — Raccolta di statue, antiche e moderne. See Rossi, D. de \mathcal{T} , D.2.1
- DUCHANGE, G., engraver.** Illustrations of the life of Maria de' Medici. See Rubens, P. P. \mathcal{T} , C.7.5
- DYCK, A. van, painter.** Portrait of Rubens. See Rubens, P. P. \mathcal{T} , C.7.5
- EDELINCK, G., engraver.** Various subjects. See Rubens, P. P. \mathcal{T} , C.7.5
- EMÉRIC-DAVID, T. B.** Notices historiques et critiques. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.1
- EREDI, B., engraver.** Frescoes. See Vannuchi, A. pl. 1-14 of \mathcal{T} , A.5.1
- ESTE, G. d', engraver.** Dancing girls. See Canova, A. \mathcal{T} , C.2.3
- EYCK, J. van, painter.** Principes Hollandiae et Westfrisiae. See Scriverius, P. \mathcal{T} , D.2.3
- [FABBRICHE scelte del 1500.]** See Architecture \mathcal{T} , C.4.1
- FABRE, F. X., painter.** La marchesa Fanny Grimaldi. See Engravings \mathcal{T} , A.5.4
- FABRI, A., engraver.** Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo \mathcal{T} , A.2.1,2
 — Various subjects. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
- FABRI, L., engraver.** Battle between Constantine and Maximian. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.4
 — Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo \mathcal{T} , A.2.2
- FABRIS, G., sculptor.** Milo of Crotona. See Engravings \mathcal{T} , A.3.1
- FACCIOLI, G., engraver.** The Holy family, after Correggio. See Engravings \mathcal{T} , A.6.2
- FARIAT, B., engraver.** The adoration of the magi, after G. Chiari. See Engravings \mathcal{T} , A.6.2
- FARNESE family.** Illustri fatti Farnesiani coloriti. See Prenner, G. C. von \mathcal{T} , D.1.4
 — Imagines Farnesiani, evbievli Romae ab Annibale Carracio aternitati pictae. See Aquila, P. pl. 1-13 of \mathcal{T} , A.6.1, and 66-78 of \mathcal{T} , A.3.2

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- FERRETTI, L., engraver. Various subjects. See Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.4
- FERRI, C., painter. Cupola della cappella del Crocifisso. See Aquila, F. F. pl. 24-27 of *T.*, A.5.2
- Cupola della chiesa di Santa Agnese a Piazza Nauona, dipinta da C. Ferri. See Dorigny, Sir N. pl. 32-39 of *T.*, A.5.2
- FIESOLE, Fra Giovanni da, called Il beato Angelico. Le pitture della cappella di Nicolò v nel Vaticano. See Romano, F. G. *T.*, C.6.8
- FLORENCE. Compagnia dello scalzo. Frescoes. Vannuchi, A. pl. 1-14 of *T.*, A.5.1
- Pitti palace, Frescoes in the. Berretini, P. pl. 31-56 of *T.*, A.3.2
- Reale galleria di Firenze. Storia della pittura in Italia. Ramalli, F. *T.*, D.3.1
- FLORIDI, F., engraver. Martyrdom of St. Sebastian, after Guido Reni. See Engravings *T.*, A.6.2
- FOLO, G., engraver. Hercules and Lichas. See Canova, A. *T.*, C.2.1
- Various subjects. See Camuccini, V. *T.*, A.4.1, 2.
- Same. See Engravings *T.*, A.3.1, A.5.4, *T.*, A.6.6
- FOLO, P., engraver. Various subjects. See Engravings *T.*, A.5.4 and *T.*, A.6.6
- FONTANA, F., engraver. Subject from Thorvaldsen. See Thorvaldsen, B. *T.*, C.7.1
- 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
- FREZZA, G. G., engraver. Raccolta di statue antiche e moderne. See Rossi, D. de *T.*, D.2.1
- FRIESLAND. Principes Hollandiæ et Westfrisiæ. See Seriverius, P. *T.*, D.2.3
- FURCK, S., engraver. The last judgment. See Buonarroti, Michel-Angelo *T.*, A.2.1
- GADDI, T., painter. Various subjects. See Lasinio, C. *T.*, A.6.4
- GALLERIES. See Bologna, Florence, Madrid.
- GAROFALO. See Tisi, B.
- GARZOLI, F., engraver. Pope Sixtus IV, after F. Melozzo da Forlì. See Engravings *T.*, A.6.6
- Raccolta di statue antiche e moderne. See Rossi, D. de *T.*, D.2.1
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- GELEË, Claude, called Claude Lorrain, painter. Various subjects. See Landscapes *T.*, B.4.2, 3
- GERARDIN, J., engraver. Frescoes in the gallery of the Pitti palace. See Berretini, P. pl. 31-56 of *T.*, A.3.2
- GHIGI, P., engraver. Various subjects. See Engravings *T.*, A.3.1 and *T.*, A.6.6
- GHIRLANDAJO, or Grillandajo, D. C., painter. Various subjects. See Lasinio, C. *T.*, A.6.4
- GHISI, A., engraver. The nativity, after G. Romano. See Engravings *T.*, A.6.2
- GHISI, D., engraver. Madonna and child, etc., after Raphael. See Engravings *T.*, A.6.2
- GHISI, G., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo *T.*, A.2.1
- Portrait of Michel-Angelo, by himself. See Buonarroti, Michel-Angelo *T.*, A.2.1
- GIOTTO. See Bondone, Angiolotto, or Ambrogiotto.
- GIRARD, (A.) F., engraver. Suite d'études calquées et dessinées. See Santi (or Sanzio), Raffaello, da Urbino *T.*, C.3.1
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 - SANTA MARIA in Araceli. See Rome. Church of Santa Maria in Araceli \mathcal{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. . . . \mathcal{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. Volpato; 6. Disputa 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. Farnassus, 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 I, Sala di Costantino, executed by R. del Colle, by A. Fabri; 13. Defeat of the Saracens at Ochia, stanza del incendio, executed by L. Fabri, 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; 17-21, 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. Postriani, and G. Lazzarini; 25. Faith, by G. Lepri; 26. Hops, by E. 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. Bertini; 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. \mathcal{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. Norrand], accompagnés de gravures de ces tableaux [by (A.) F. Girard, Massol, H. Le Fèvre, P. 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. \mathcal{T} , C.3.1
- Contents. — 1-3. The visitation, or, the salutation of Elizabeth; 4-6. 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.
- Pietvrae ex avla et conclavibus palatii Vaticanum. See Aquila, F. F. and P. \mathcal{T} , C.3.2
 - Principii del disegno. See Metz, C. M. \mathcal{T} , C.8.5
 - Studio del disegno. See Folo, G. \mathcal{T} , D.1.5
 - Tapestries. See Marchetti, P. pl. 1-8 of \mathcal{T} , A.7.1
 - Various subjects. See Engravings. \mathcal{T} , A.3.1, \mathcal{T} , and A.6.2,6
 - SARTO, Andrea del. See Vannuchi, A.
 - SASSOFERATO. See Salvi, G. B.
 - SAUVÉ, F., engraver. Suite d'études calquées et dessinées. See Santi (or Sanzio), Raffaello, da Urbino \mathcal{T} , C.3.1
 - SAVORELLI, P., engraver. Frescoes in the Sistine chapel. See Buonarroti, Michel-Angelo . . \mathcal{T} , A.2.1,2
 - SCHIAMINOTTI, R., engraver. Holy family, after Luchetto da Genova. See Engravings . . \mathcal{T} , A.6.2
 - SCULPTURE. See Canova, A. \mathcal{T} , C.2.1,3
 - See Thorvaldsen, B. \mathcal{T} , C.7.1
- Shelf No.

	Shelf. No.		Shelf. No.
SEPOLCHRAL monuments. Bellori, G. P. <i>Picturæ antiquæ cryptarum Romanarum</i>	D.1.6	VALLI, A., <i>engraver</i> . Landscapes after N. Poussin. See Landscapes	B.4.3
— See Canova, A.	C.2.1,3	VAN DYCK, A. See Dyck, A. van	
— See Rem-picci, A.	C.4.2	VASCONI, F., <i>engraver</i> . Views in Rome. See Panini, F.	C.5.1-3
SIMON, P., <i>engraver</i> . Frescoes in the gallery of the Pitti palace. See Berretini, P., pl. 31-56 of <i>U.</i> , A.3.2		VASI, G., <i>engraver</i> . Views in Rome. See Panini, F.	C.5.1-3
SIMONNEAU, C., <i>engraver</i> . Illustrations of the life of Maria de' Medici. See Rubens, P. P.	C.7.5	VATICAN, The. See Rome: The Vatican.	
SISTINE chapel. See Rome, The Vatican.		VECCIO, B. del. <i>engraver</i> . Beatrice Cenci, after Guido Reni. See Engravings	A.6.6
SPAIN. <i>Li regni di Spagna e di Portogallo</i> . Pomares, F.	B.8.1	VECELLIO, Tiziano, called Titian, <i>painter</i> . Principles Hollandiæ et Westfrisliæ. See Scriverius, P.	D.2.3
SPECCHI, A., <i>engraver</i> . Views in Rome. See Panini, F.	C.5.1-3	VERMEULEN, C., <i>engraver</i> . Illustrations of the life of Maria de' Medici. See Rubens, P. P.	C.7.5
SPIERRE, F., <i>engraver</i> . Frescoes in the gallery of the Pitti palace. See Berretini, P., pl. 31-56 of <i>U.</i> , A.3.2		VERONESE, Paolo. See Cagliari, Paolo.	
SPINELLO. See Areтино, Spinello.		VILLALPANDO, J. B. In Ezechielem explanations, etc. See Prado, G.	C.6.2
STATUARY. <i>Raccolta di statue antiche e moderne</i> . Rosi, D. de	D.2.1	VILLAMENA, F., <i>painter and engraver</i> . Various subjects. See Engravings	A.6.2
TAPESTRIES of Raphael. Marchetti, P., pl. 1-8 of <i>U.</i> , A.7.1		VINCENT, H., <i>engraver</i> . Plan and views of the cathedral of Orvieto. See Orvieto	C.4.4
TEMPLE, The, at Jerusalem. Apparatus urbis, ac templi. Prado, G.	C.6.2	VISSCHER, L., <i>engraver</i> . Frescoes in the gallery of the Pitti palace. See Berretini, P., pl. 31-56 of <i>U.</i> , A.3.2	
TESTA, A., <i>engraver</i> . Landscapes, after N. Poussin. See Landscapes	B.4.3	VITALI, P., <i>engraver</i> . The tomb of Clement XIV. See Canova, A.	C.2.1
— Various subjects. See Canova, A.	C.2.1,3	VOLPATO, G., <i>engraver</i> . Feste celebrate in Parma. See Petitot, E. A.	C.8.2
TESTA, G. C., <i>engraver</i> . Madonna and child, after P. Testa. See Engravings	A.6.2	— Landscapes, after Claude Lorraine and N. Poussin. See Landscapes	B.4.3
TESTA, P., <i>painter and engraver</i> . Various subjects. See Engravings	A.6.2	— Various subjects. See Buonarroti, Michel-Angelo	A.2.2
THOMASIN, P., <i>engraver</i> . St. Cecilia, after Raphael. See Engravings	A.6.2	— Same. See Engravings	A.3.1, and U., A.6.6
THORVALDSEN, B. The apostles. See Engravings, pl. 6-15 of <i>U.</i> , A.6.6		— Same. See Santi (or Sanzio), Raffaello, da Urbino	C.3.3,4
TINTI, C., <i>engraver</i> . The agony in the garden. See Lanfranco, G.	pl. 1-9 of U., A.3.2	— Views in Rome. See Panini, F.	C.5.1-3
TINTORRETTO. See Robusti, Jacopo.		WERFF, A. van der, <i>painter</i> . Adoration of the shepherds. See Engravings	A.5.4
TISI, or Tisio, B., called Gualfalo, <i>painter</i> . Various subjects. See Engravings	A.3.1	ZAMPIERI, D., called Domenichino. Frescoes in the dome of San Carlo a Catinari, Rome. See Po, P. del	pl. 28-31 of U., A.5.2
TITIAN. See Vecellio, Tiziano.		— Various subjects. See Engravings	A.3.1, U., A.5.4, and U., A.6.6
TOFANELLI, S., <i>painter</i> . Cupids. See Engravings	A.5.4	ZANETTI, A. M., <i>engraver</i> . <i>Raccolta di statue antiche e moderne</i> . See Rosi, D. de	D.2.1
TOFIGNO, V. <i>Li regni di Spagna e di Portogallo</i> . See Pomares, F.	B.8.1	ZARLATTI, V., <i>engraver</i> . St. Peter, after Guido Reni. See Engraving	A.6.2
TOMBA, L., <i>engraver</i> . Various subjects. See Camuccini, V.	A.4.2	ZUCCARO, or Zuechero, F., <i>painter</i> . Various subjects. See Engravings	A.6.2
TORRES, M., <i>engraver</i> . Polyhymnia and Mnemosyne. See Canova, A.	C.2.3	ZUCCARO, or Zuechero, T. F. and O. <i>Illustri fatti Farnesiani coloriti</i> . See Preuner, G. C. von	D.1.4
TRAJAN'S column, Rome. Engraving, with explanatory text. Bartoli, P. S.	C.7.3	ZULIANI, F., <i>engraver</i> . Madonna and child, after F. F. Rabolini. See Engravings	A.6.6
TROUVAIN, A., <i>engraver</i> . Illustrations of the life of Maria de' Medici. See Rubens, P. P.	C.7.5	ZULIANI, G., <i>engraver</i> . Feste celebrate in Parma. See Petitot, E. A.	C.8.2
UDINE, G. da, <i>painter</i> . Defeat of the Saracens at Ostia. See Santi (or Sanzio), Raffaello, da Urbino	C.3.4		
ULPIAN basilica, Rome. <i>Istoria e ristavrazione</i> . Uggeri, A.	D.2.5		
VAGA, P. del, <i>painter</i> . The oath of Leo III. See Santi (or Sanzio), Raffaello, da Urbino	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 acrially, 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 Chaldæarum 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 20,348 in 1870. The increased use of the Reading Room for periodicals is shown for the month of September by 4833 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.

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Officers.

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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 Tostl Engravings is for sale at 5 cents.

Bulletins 13 and 15 contain a list of that portion of the Tostl 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, ü, are written, æ, œ, œ; 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.
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	Shelf. No.		Shelf. No.
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— <i>editor</i> . A storehouse of stories. Storehouse the second. London, 1872. ix, 403+ pp. 8°	786.14	ZANOTTI, Eustachio. <i>Trattato teorico-pratico di prospettiva. Milano, 1825. xxxii, 230 pp. 6 pl. Portrait. 8°</i>	*2807.55
<i>Contents</i> .— Family stories; Elements of morality; A puzzle for a curious girl; Blossoms of morality.		ZANOTTI, Francesco Maria. <i>Opere scelte. Milano, 1818. 2 v. Portrait. 8°</i>	*2807.56
YORKE, Onslow. <i>Secret history of "The international" workmen's association. London, 1872. viii, 166 pp. 16°</i>	5569.50	<i>Contents</i> .— Vol. I. Vita di F. M. Zanotti; Dell' arte poetica; Orazioni; Lettere; Prose critiche; Poetiche scelte. II. Della forza de' corpi. La filosofia morale; Ragionamento sopra un libro francese.	
YORKE, Stephen. <i>Tales of the North riding. London, 1871. 2 v. 16°</i>	806.4	ZINCKE, Foster Barham. <i>Egypt of the Pharaohs and of the kedivé. London, 1871. viii, 458 pp. 8° . 5045.54</i>	
YRIARTE, Charles. <i>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°</i>	2626.50		

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. Greuze. <i>See</i> Filpart, Jean Jacques.	151	APOLLO and the muses, after Rafael Mengs. <i>See</i> Morghen, Raffaello	90
AGRICOLA, Filippo, <i>Italian painter, b. 1776, d. 1857.</i> Dante and Beatrice. <i>See</i> Marchetti, Domenico.	157	ATHALIAH, Expulsion of, after V. Camuccini. <i>See</i> Bertini, Angelo	98; 118
ALDEGRAEF, or ALDEGREVER, Heinrich, <i>German painter and engraver, pupil of Albrecht Dürer, b. 1502, d. about 1562.</i> The rich man and Lazarus. Size, 3½ in. × 4¼ in.	63	AUDRAN, Benoit, the elder, <i>French designer, etcher, and engraver, b. 1661, d. 1721.</i> The raising of the cross, after C. Le Brun. 1706. Size, 21 in. × 28 in.	11
<i>Note</i> .— With Aldegrever's monogram and the date 1534, with the inscription upon a tablet upon a column, "Alde Grave in Svzato fecit," and an inscription at the bottom.		<i>Note</i> .— The original is in the Louvre.	
ALLORI, Cristofano, or Cristoforo, <i>Florentine painter, b. 1577, d. 1619, or 1621.</i> The Christ child sleeping upon a cross. <i>See</i> Gandolfi, Mauro.	62	BALESTRA, Giovanni, <i>contemporary Italian engraver.</i> Christ and the woman of Samaria, after Garofalo. Ignaz. Podio delin. Size, 16½ in. × 25½ in.	159
ANDERLONI, Pietro, <i>Italian designer and engraver, b. 1784, d. 1849.</i> Moses at the well, defending the daughters of Jethro, after N. Pousin, Petrus Anderloni del et Sculpt 1818. Size, 16½ in. × 23½ in.	162	BANZO, Antonio, <i>Italian engraver, fl. 1810.</i> The adoration of the magi, after Raphael. 1810. Size, 15 in. × 27½ in.	86
<i>Note</i> .— "Engraved from a picture in the collection of the Countess Pino," at Milan. <i>Smith J. Catalogue raisonné. Part 8, p. 12.</i>		<i>Note</i> .— Engraved from the picture in the Vatican of the size of the engraving.	
— The woman taken in adultery, after Titian. P. Anderloni del et sculpt Size, 16½ in. × 25 in.	114	— Pope Pius 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. Mannò, Pietro Betteolini dresse. Proof, with artists' names only. Size, 16½ in. × 20 in.	165
<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.		BARBIERI, Giovanni Francesco, <i>called Guercino, Italian painter, b. 1590, d. 1666.</i> David appeased by Abigail. <i>See</i> 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 entronement 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. × 11¼ 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 Ghisi, 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 todo ella vuelle Dipinto da Robert Fleury Imp. Ch. Charlon sines Paris. Incisione diretta e terminata da L. Calamatta."
- CAMUCCINI, Vincenzo, *Italian painter*, b. 1775, d. 1844. The expulsion of Athaliah and entronement of Jehoash. See Bertini, Angelo. 98; 118
- 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, 41¾ in. × 44¾ 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. *Treasurer 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. 18, 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 Pesme, 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. 68
- The Last supper. See Duerer, Albrecht. 64
- Marriage of the Virgin, after Albrecht Duerer. See Raimondi, Marc-Antonio. 143
- 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 Aldegraeff, 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 de Pesaro." "Gandolfi delin." "Giovanni Battista Costa Sculptit."
- DANTE and Beatrice, after F. Agricola. See Marchetti, Domenico. 167
- DAVID appeased by Abigail, after Guereino. 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 Zampieri, 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 Ercvles is inscribed upon a scroll at the top, but no known scene in the life of Hercules is represented. See Heberg, R. von. *Duerers Kupferstiche und Holzschnitte*. No. 24.
- The Last supper. With Duerer's monogram and the date 1523. Size 8½ in. × 11½ 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 Albrecht Duerers*. No. 1622.
- Pilate showing Christ to the Jews. Engraved about 1510. With Duerer's monogram, but without date. Size, 11½ in. × 15¼ in. 61
- Note.*—One of the series called The greater passion. See Heberg, 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), <i>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 Cavalieri delineavit. Size, 20½ in. × 30 in.</i>	141	HIERONYMUS, Eusebius Sophronius, <i>St., b. about 340, d. 420. Size, 10½ in. × 13½ in.</i>	146
<i>Note.—The completion of the above has been ascribed, by some to Pietro Buonaccorsi (Perino or Perino del Vaga), by others to Giovanni Francesco Penni, called Il Fattore.</i>		<i>Note.—The print is trimmed and mounted upon stiff paper. The artists have not yet been ascertained.</i>	
— The oath of Leo III, after Raphael. In the Stanza del incendio, in the Vatican. Size, 20½ in. × 29½ in.	71	HORATIUS COCELES defending the bridge, after V. Camuccini. <i>See Marchetti, Domenico</i>	160
— Rome presented by Constantine to Silvester I, after Raphael. In the Sala di Costantino, in the Vatican. Size, 20½ in. × 29½ in.	67	JEROME, <i>St. See Hieronymus, Eusebius Sophronius, St.</i>	68
— 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	JUDGMENT of Paris, after Claude Lorrain. <i>See Testa, Antonio</i>	134
FATTORE, Il. <i>See Penni, Giovanni Francesco.</i>		LANGOT, François, <i>French engraver, b. 1641? The adoration of the magi, after Pietro Berrotoni da Cortona. Size, 58 in. (?) × 85 in.</i>	140
FERRETTI, L., <i>Italian engraver of the present time. Holy family, after Garofalo. Size, 14 in. × 17½ in.</i>	163	<i>Note.—Engraved in parts.</i>	
<i>Note.—The original is in the possession of Count de Bisenzo.</i>		— Christ crowned with thorns, after A. van Dyck. Size, 58 in. (?) × 85 in.	108
— The triumph of Saul and David, after Domenichino. A. Cavallucci dis. Size, 19 in. × 26½ in. 94; 122		<i>Note.—Engraved in parts. The original painting is in the Potsdam gallery. "There is also a print (now in the possession of Mr. M. Cohnaghi), 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 33.</i>	
<i>Note.—The original is in the Palazzo Hospitios, Rome.</i>		LAST JUDGMENT, The, after Michel Angelo. <i>See Ghisi, Giorgio</i>	111
FLEURY, Joseph Nicolas Robert, called Robert-Fleury, <i>French painter, b. 1797. Galileo making his abjuration. See Calamatta, Luigi. 6; 350</i>	6; 350	— <i>Same. See Metz, Conrad Martin</i>	106
FLIPART, Jean Jacques, <i>French engraver, b. 1723, d. 1782. The village bride (L'accordée du village), after J. B. Greuze. Size, 19½ in. × 24½ in.</i>	151	— <i>Same. See Rota, Martin</i>	10
<i>Note.—The artists' names are not given, the print being trimmed and mounted on stiff paper. The original is in the Louvre.</i>		LE BRUN, Charles, <i>French painter and engraver, b. 1619, d. 1690. The raising of the cross. See Audran, Benoit, the elder</i>	11
FREY, Johann Jakob, <i>Swiss engraver, b. 1681, d. 1752. Holy family, called The Holy family of Francis I, from G. Edelinek's engraving after Raphael. Size, 11½ in. × 15 in.</i>	68	LORRAIN, Claude. <i>See Gellée, Claude.</i>	
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GALILEO before the council, making his abjuration, after Robert-Fleury. <i>See Calamatta, Luigi. 6; 350</i>	6; 350	MANNO, Francesco, <i>Italian painter, b. 1754, d. 1831. Pope Pius VII, Cardinal Consalvi and allegorical figures of Justice, etc. See Banzo, Antonio</i>	165
GANDOLFI, Mauro, <i>Italian designer and engraver, b. 1774, d. 1834. The Christ child sleeping upon a cross, after C. Allori. 1817. L. Fineschi disegni. Size, 8½ in. × 11½ in.</i>	62	MARC-ANTONIO RAIMONDI. <i>See Raimondi, Marc-Antonio.</i>	
GAROFALO, or Garofano. <i>See Tisi, Benvenuto.</i>		MARCHETTI, Domenico, <i>Italian engraver, b. 1780. Dante and Beatrice, after F. Agricola. G. B. Borani dis. Size, 13 in. × 16½ in.</i>	157
GAZETIERE, La, hollandaise, after G. Terburg. <i>See Wille, Johann Georg</i>	144	<i>Note.—Proof, with artists' names only, traced with the needle.</i>	
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— The judgment of Paris. <i>See Testa, Antonio</i>	134	— Horatius Cocles defending the bridge, after V. Camuccini. Gio. Battà Borani dis. Size, 17 in. × 24 in.	160
— The mill. <i>See Gmelin, Wilhelm Friedrich</i>	82	— The magnanimity of Scipio, after V. Camuccini. Gio. Battà Borani dis. Size, 13½ in. × 23½ in.	158
— The temple of Venus. <i>See Gmelin, Wilhelm Friedrich</i>	78	— Regulus departing for Carthage, after V. Camuccini. G. B. Borani dis. Size, 16½ in. × 25½ in. Proof, with artists' names only	126
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<i>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 <i>U.</i>, A. 2, 1, pl. 30-32.</i>		— Venus blindfolding Cupid, after Titian. Size, 12½ in. × 16½ in.	152
GIOVANNI DA UDINE. <i>See Ricamatore, Giovanni.</i>		<i>Note.—The inscription, "Venere che abonda Amore," is printed with a pen. The original is in the Borgiese gallery at Rome.</i>	
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— The mill, after Claude Lorrain. Size, 19½ in. × 25½ in.	82	<i>Note.—This engraving is trimmed and mounted on stiff paper, giving no artists' names.</i>	
<i>Note.—The original is in the Palazzo Doria-Pamphili, Rome.</i>		MENGS, Anton Rafael, <i>German painter, b. 1728, d. 1779. Mount Parnassus, with Apollo and the Muses. See Morghen, Raffaello</i>	90
— The temple of Venus, after Claude Lorrain. 1805. Size, 19½ in. × 25½ in.	78	MÈRE, La, bien aimée, after J. B. Greuze. <i>See Massard, Jean Baptiste</i>	66
<i>Note.—The original is in the Palazzo Colonna, Rome.</i>		METZ, Conrad Martin, <i>German engraver, b. 1756, d. 1827. The Last judgment, after Michel Angelo's fresco, in the Sistine chapel, Rome. Size, 65½ in. × 72 in.</i>	106
GREUZE, Jean Baptiste, <i>French painter, b. 1725, d. 1805. The dear mother. See Massard, Jean Baptiste</i>	66	<i>Note.—Engraved in parts. Without artists' names or name of subject. For the same, in separate parts, see <i>U.</i>, A. 2, 1, pl. 2-17 and <i>U.</i>, A. 2, 2, pl. 45-60.</i>	
— The village bride. <i>See Flipart, Jean Jacques</i>	151	MICHEL ANGELO. <i>See Buonarroti, Michel Angelo.</i>	
GUERCINO. <i>See Barbieri, Giovanni Francesco.</i>		MILL, The, after Claude Lorrain. <i>See Gmelin, Wilhelm Friedrich</i>	82
GUIDO. <i>See Reul, Guido.</i>		MORGHEN, Raffaello, <i>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. × 29½ in.</i>	90
"HERCULES." <i>See Duerer, Albrecht</i>	60	MOSES at the well, defending the daughters of Jethro, after N. Poussin. <i>See Anderloni Pietro</i>	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. Ponsin. 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 1488, 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.* 150
- 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] 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 Persicini, 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 gazetièrè hollandaise. *See Willé, 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 Baby. Casatelli 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.*
- VECCELLIO, 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
- WILLÉ, Johann Georg, German designer, etcher and engraver, b. 1717, d. 1808. La gazetièrè 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, Chassaignac, Chaussier, Chomel, Chopart, Civiale, Cruveilhier, Cullerier, Desault, Desgenettes, Dubois, Dupuytren, Foderé, Guérin, Jobert, Larrey, Lebert, Lisfranc, Malgaigne, Mandl, Marjolin, Néaton, Paré, Pelletan, Pinel, Plorry, Portal, Richeraud, 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 prænobillissimo, perillustri, celeberrimo."

The great English anatomists and surgeons are represented by the works of the Bells, 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, Cohu, Eckhard, Frank, Gurt, Henle, Hirsch, Kölliker, Lihartzik, Müller, Niemeyer, Reichert, Rindfleisch, Rokitsansky, Schwann, Spless, 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, Ruyschius, 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," "Central-blatt 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, Bogn, 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 Speciellen Pathologie und Therapie," and the new "Hand-buch der Allgemeinen und Speciellen 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, Reichert's and Stricker's reports of the Institute at Leipsic, Breslau, and Vienna, but not those of Gschelidin 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.

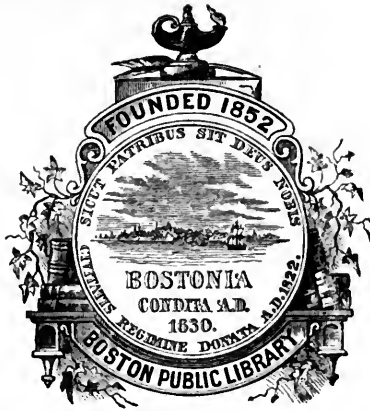
South Boston. It is hoped that, during May, this Branch will be in full operation, a collection of about 4,500 volumes having been formed.

Roxbury. Under an agreement with the city, the Trustees of the Fellowes 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 <i>J. van Achen</i> or <i>Aken</i> , or <i>Jannachen</i>), <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 343
ADA , countess of Holland, etc. [Visscher. <i>Principes Hollandiæ</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. Krentzinger. <i>See</i> Leopold II. 226	ALEXANDER VIII, pope . <i>See</i> Effigies pontificum 500
ADEM (?) , —, <i>painter</i> . Artemisia Lomi, called Gentileschi. <i>See</i> Lomi, A. 403	ALFIERI, A., engraver . 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 Szelepteny. <i>See</i> Szelepteny, G. pl. 56 of \mathcal{T} , A.8.1	ALFIERI, Vittorio , Italian poet and dramatist. F. S. Fabre dip. A. Lauro 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 Agucchio , 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. 74d, 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 Trasondi 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. 69 of \mathcal{T} , A.8.1
— Same. <i>See</i> Effigies pontificum 500	AMELOT, Michel , archbishop of Tours. Nanteuil Faciebat ad vivum 399
ALBANY, Louise Marie Caroline (princess Stolberg-Gedem), countess of, wife of Charles Edward Stuart, the younger pretender. S. Fabre dip. J. D. Narzeot inc. pl. 170a, v. 3 of \mathcal{T} , D.3.2	AMERIGHI, Michel-Angelo , called Caravaggio, Italian painter. Michelangelo Amerighi da Caravaggio dip. De Lannoy inc. pl. 3 of \mathcal{T} , D.3.3
ALBERT, archduke of Austria , b. 1559, d. 1621. Without artist's names pl. 113 of \mathcal{T} , A.8.1	AMICCI, Anna de , Italian vocalist. <i>See</i> Professori celebri di suono pl. 17 of \mathcal{T} , A.8.1
ALBERT, count of Holland , etc. [Visscher. <i>Principes Hollandiæ</i>] pl. 27 of \mathcal{T} , D.2.3	

- AMICONI, J., *painter*. Anna Amelia, princess of Prussia. See *Amelia*, Anna . . . pl. 60 of \mathcal{T} , A.8.1
- ANLING, C. G. von, *designer and engraver*. Maximilian Emanuel, duke of Bavaria. See Maximilian Emanuel 123
- AMOREVOLI, —, Italian vocalist. See *Professori celebri di suono* pl. 17 of \mathcal{T} , A.8.1
- AMULIO, Marcantonio, cardinal librarian of the Vatican, 1565. See *Effigies pontificum* 500
- ANDERLONI, P., *designer and engraver*. Antonio Canova, after G. Bossi. See *Canova*, A. 509
- *engraver*. A cavalier of Jerusalem, after Giordione. See *Unknown* pl. 20d, v. 1 of \mathcal{T} , D.3.2
- ANDREWS, J., *engraver*. Francesco Maria I della Rovere, after Titian. See *Rovere*, F. M. I della pl. 79a, v. 2 of \mathcal{T} , D.3.2
- ANFOSSI, Pasquale, Italian violinist and composer. See *Professori celebri di suono* pl. 15 of \mathcal{T} , A.8.1
- ANNE, of Austria, wife of Louis XIII of France. R. Nanteuil ad vivum pingebat sculpebat, 1666 507
- ANSANI, or Anzani, Giovanni, Italian singer and composer. See *Professori celebri di suono* pl. 17 of \mathcal{T} , A.8.1
- ANTELMINELLI FILOLAURO, *pseud.* See *Ferri*, G. P.
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- BORDONI, Faustina, Italian vocalist. See Professori celebri di suono pl. 17 of *U.*, A.8.1
- BORGHESE, Scipione Caffarelli, cardinal librarian of the Vatican, 1608. See Effigies pontificum 500
- BORGHI, Giovanni Battista, Italian musical composer. See Professori celebri di suono pl. 15 of *U.*, A.8.1
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- BRABANT, Léopold Louis Philippe Marie Victor, duc de. P. Int par N. Dekeyser. Dessiné & gravé par Lucio Lelli. Bruxelles 1855 pl. 5 of *U.*, A.8.1
- Note. — A presentation copy, with the engraver's autograph in ink. — "A Sua Emulenza | 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 *U.*, D.3.2
- BRACCIOLINI (Lat. Braccolinus), Francesco, Italian poet. 1625 Octavius Leonus fecit. "Very rare." — *Bartsch* 515
- BRAGELOGNE, Marie de, widow of Claude Le Bonvilleur, superintendent of finances. Nanteuil faelebat ad Viuum 1656. 3d state 132
- Note. — Without the name of the person represented.
- BRAHE, Pehr Abrahamsson, count of Visingsborg. D. Klöcker pinxit. Grignon sculp. 361
- BRANCATI, or Brancacci, Lorenzo, called Laura, 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 *U.*, A.8.1; pl. 14 of *U.*, 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 Signe Carlo Antonio Tosti | L'Umzo Scultore 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.
- BRUGGHE, R. van, painter. Mary of Burgundy. See Mary of Burgundy pl. 33 of *U.*, D.2.3
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 — Giovanni Antonio Razzi (Sodoma), after himself. See Razzi, G. A. pl. 64 of *U.*, D.3.3
 — Giulio Strozzi, after T. Tinelli. See Strozzi, G. pl. 110. v. 2 of *U.*, D.3.2
 — Marcantonio Franceschini, after himself. See Franceschini, M. pl. 37 of *U.*, D.3.3
 — Santi di Titi, after himself. See Titi, S. di. pl. 78 of *U.*, D.3.3
- BRUNETTI, [Gaetano, violinist and composer?]. See Professori celebri di suono pl. 15 of *U.*, A.8.1
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 — Same. Bust in oval. Alter inventor faciebat. G. M^e [Giorgio Ghisi sc.] pl. 18 of *Œ.*, A.2.1
 — Same. At the age of eighty-one. Without painter's or engraver's name pl. 30 of *Œ.*, A.2.1
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- CONTI, Sigismondo, chamberlain and secretary to pope Julius II pl. 30 of \mathcal{T} , A.8.1
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- CRESTI, Domenico, called Passignano, Italian painter. D. Cresti dip il Passignano dip. S. Livi Polacco dis. e inc. pl. 30 of \mathcal{T} , D.3.3
- CREUZER [Georg Anton Kreuzer or Kreusser, violinist and composer?]. See Professori celebri di suono pl. 14 of \mathcal{T} , A.8.1
- DALA, G., engraver. Emilio Amadeo de Tiplado, after C. Dusl. See Tiplado, E. A. de pl. 65 of \mathcal{T} , A.8.1
- DALCÒ, A., engraver. Justus Sustermans, after himself. See Sustermans, J. pl. 77 of \mathcal{T} , D.3.3
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- 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
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- Names:—* Popes. Sextus v. Paul v. Gregorius xv. Urbanus viii. Alexander viii. Alexander viii. Clement xi. Clement xi. Benedictus xiv. Pius vi. Pius viii. Leo xii. Gregorius xvi.—*Cardinal librarians* (with the dates of their appointments). Marcello Cervini, 1548; Roberto de' Nobili 1555; Alfonso Caraffa, 1559; Marcantonio Amulio, 1555; Guilelmo Sirardo, 1570; Antonio Caraffa, 1581; Marcantonio Colonna, 1591 [1592?]; Cesare Baronio, 1597; Lodovico Torres, 1607; Scipione Caffarelli Borghese, 1618; Scipione Cobeluzio, 1629; Francesco Barberini 1627; Antonio Barberini, 1633; Orazio Giustiniani, 1646; Luigi Capponi, 1650; Flavio Ghigi, 1659; Lorenzo Brancati, called di Lauria, 1674; Girolamo Casanatta, 1691; Enrico Norris, 1700; Benedetto Panfilii, 1704; Angelo Maria Quirini, 1730; Tommenico Passoneti, 1755; Alessandro Albani, 1761; Francesco Saverio de Zelada, 1798; Luigi Valerio Gonzaga, 1802; Giulio Maria della Somaigia, 1824; Giuseppe Albani, 1820; Luigi Lambruschini, 1834;—(Photographs.) Angelo Mai, 1833; Antonio Tosti, 1834.
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- engraver. Federigo Zuccaro, or Zuccherò, after himself. See Zuccaro, F. pl. 88 of \mathcal{C} , D.3.3
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- FOLO, J., engraver. Peter Paul Rubens, after Wandick [Van Dyck?]. See Rubens, P. P. pl. 70 of *Œ.*, A.8.1
- FONTANA, P., engraver. Principini Gagarin, after Camuccini. See Gagarin, pl. 7 of *Œ.*, A.4.2
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- GALEOTTI**, Stefano, Italian violoncellist. See Professori celebri di suono pl. 14 of *Œ.*, A.8.1
- GALILEI**, Galileo, Italian philosopher. G. Subtermaus dip. Demannez inc. . pl. 161, v. 3 of *Œ.*, D.3.2
- GALILEI**, Vincenzo, Florentine musician. See Professori celebri di suono pl. 16 of *Œ.*, A.8.1
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- GASPARI**, [Quirino, Italian violoncellist and composer.] See Professori celebri di suono. pl. 15 of *Œ.*, A.8.1
- GATTAMELATA**, Erasmo. Giorgione dip. G. Fosella inc. pl. 20c, v. 1 of *Œ.*, D.3.2
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- GHEBARDI**, Evarista, Italian actor and author. I. Vtuen del. G. Edelinck eq. ro. sc. 514
- GHI GI**, Flavio, cardinal librarian of the Vatican, 1659. See Effigies pontificum 500
- GHSI**, G., engraver. Michel-Angelo Buonarroti. See Buonarroti, M. A. pl. 18 of *Œ.*, A.2.1
- GIANGIACOMO**, T., designer. Pope Plus IX. See Plus IX pl. 127 of *Œ.*, A.8.1
- Jan Philippus Roothaan. See Roothaan, J. P. pl. 49 of *Œ.*, A.8.1
- GIARDINI**, Felice, Italian violinist and composer. See Professori celebri di suono pl. 14 of *Œ.*, A.8.1
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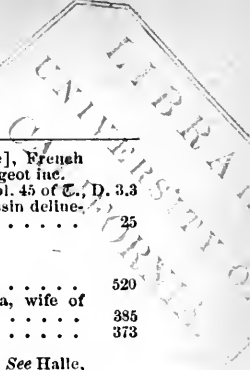
- GIOCONDO**, Mona Lisa del. Leonardo da Vinci Pinse. Disegnato e Inciso da L. Calamatta 341
- Note.*— Proof, with artists' names only, traced with the needle, and with the autograph dedication "A. S. E. Il Cardinal Zosi, L. Calamatta."
- GIORDANO**, Luca, Italian painter. L. Giordano dip. F. Floridi dis. e inc. pl. 38 of *Œ.*, D.3.3
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- GIUSTINIANI**, Orazio, cardinal librarian of the Vatican, 1648. See Effigies pontificum 500
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- GRASSINI**, Giuseppe, Italian vocalist. See Professori celebri di suono pl. 17 of *Œ.*, A.8.1
- GRAZIOSI**, Giuseppe Maria, theologian, d. 1847. Pittore Guglielmo de Sanctis Lit. Danesi (Lithograph) pl. 119 of *Œ.*, A.8.1
- GREGORIUS** XV, pope. See Effigies pontificum . . . 500
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- GREGORI**, C., engraver. Nicola Maria Spinola, after P. Parodi. See Spinola, N. M. pl. 4 of *Œ.*, A.8.1
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- Pehr Abrahamsson Brahe, count of Visingsborg, after D. Klöcker. See Brahe, P. A. 361
- GRIMALDI**, Fanny, marchesa. F. Xaverio Fabre dipinse. Pietro Bettelini incise Roma, 1806. pl. 8 of *Œ.*, A.5.4
- GUADAGNI**, Gaetano, Italian singer. See Professori celebri di suono pl. 17 of *Œ.*, A.8.1
- GUADAGNI**, G., engraver. Pierre Francheville, or Francheville, after F. Porbus. See Francheville, P. pl. 105, v. 2 of *Œ.*, D.3.2
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- GUGLIELMI**, Paolo, designer. Cardinal Angelo Mai. See Mai, A. pl. 123 of *Œ.*, A.8.1
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Note.— The margin has been wholly cut off, and the print mounted on stiff paper.
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- Same. Tiziano Vecellio dip. Gio. Paolo Lorenzi aordo muto inc. pl. 79h, v. 2 of *U.*, D.3.2
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- Giovanni de' Medici ("Dalle bandi nere"). See Medici, Giovanni de' . . . pl. 79d, v. 2 of \mathcal{T} , D.3.2
- J. Tatti (Sansovino). See Tatti, J. . . . pl. 79h, v. 2 of \mathcal{T} , D.3.2
- Lodovico Beccadelli, Italian historian. See Beccadelli, L. . . . pl. 79, v. 2 of \mathcal{T} , D.3.2
- Philip III (II of Spain), count of Holland. See Philip III . . . pl. 37 of \mathcal{T} , D.2.3
- VECCHIO, B. del, engraver. Beatrice Cenci, after Guido Reni. See Cenci, B. . . . pl. 4 of \mathcal{T} , A.6.6
- VENOSA, Fiama, principe della. See Professori celebri di suono . . . pl. 16 of \mathcal{T} , A.8.1
- VERACINI, Francesco Maria, Italian violinist. See Professori celebri di suono . . . pl. 14 of \mathcal{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 Borcht, after A. van Dyck. See Borcht, N. van der . . . 42
- VERONESE, Paolo. See Cagliari, P.
- VERTUE, G., designer and engraver. Rev. Matthew Henry. See Henry, M. . . . pl. 66 of \mathcal{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. Inciso da Demanez e Calamatta . . . 334
- Note.— Proof, with engravers' names only, and with the following autograph dedication, "A Sua Emittà 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. Gerubus. See Gerubus, J. L. . . . pl. 1 of \mathcal{T} , A.6.2
- painter and engraver. F. de Rebaldis. See Rebaldis, F. de . . . pl. 6 of \mathcal{T} , A.6.2
- VINCENT DE PAUL, St. F. Cecchi inv. del. I. Marchetti sculpt. Romae, 1815 . . . pl. 11 of \mathcal{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 \mathcal{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) of 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. 1480, d. about 1732. See Professori celebri di suono pl. 15 of \mathcal{C} , A.8.1
- VINTIMILLE, Charles Gaspard Guillaume de, archbishop of Paris. Peint par Hyacinthe Rigaud, [1731]. Gravé par C. Dreuet, [1736] 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 Hollandiae et Westfrisiae, ab anno Christi DCCCLXIII, et primo comite Theodorico, usque ad ultimum Philippum Hispaniarum regem, seri omnes Inculs, sc fideliter descripti, auspiciis Petri Scriverii. Harlemi, 1650. 40 pl. \mathcal{C} , D.2.3
- Namely:*— 1. Engraved title. 2. Theodorice 1. 3. Theodorice II. 4. Arnulf; 5. Theodorice III. 6. Theodorice IV. 7. Florentia 1. 8. Gertrude, widow of Florentia 1. and regent. 9. Robert de Fries. 10. Godfrey the hunchback. 11. Theodorice v. 12. Florentia II. 13. Theodorice VI. 14. Florentia III. 15. Theodorice VII. 16. Ada. 17. William 1. 18. Florentia v. 19. William II. 20. Florentia v. 21. John 1. 22. John II. 23. William III. 24. William IV. 25. Margaret. 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 III (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. 129 of \mathcal{C} , A.8.1
- VIVIANI, A., *engraver*. Joseph Vivien, after himself. See Vivien, J. pl. 85 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 plux. De l'armessin sculp [1732]. 450
- VOERST, H. van, *engraver*. Ernst, Graf von Mansfeld, after A. van Dyck. See Mansfeld, E., Graf von 115
- VOLPATO, Giovanni, Italian engraver. Aug. Kauffmann pinx. Raph: Morghen sculp. 512
- VORSTERMAN, L., *the elder, engraver*. Comte de Bucquoy, after Rubens. See Bucquoy, C. B. de Longueval, comte de 174
- VORSTERMAN, L., *engraver*. Constantyn Huyghens, after J. Lievens. See Huyghens, C. 79
- Jean 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 dip. C. Cajani inc. pl. 86 of \mathcal{C} , D.3.3
- VOUET, Voet, or Vout, P., *painter*. Friedrich, cardinal, landgrave of Hesse. See Friedrich, VOUET, S., *designer*. Roberto Strozzi. See Strozzi, R. 394
- *painter*. Tomaso Ricciardi. See Ricciardi, T. 394
- VUARNI, Jean François, curé of Geneva, b. 1709, d. 1843. Peint par Horoung. 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.
- WATTKAU, 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
- WETTSSTEIN, J. F., *painter*. Emanuel König. See Koenig, E. 396
- WHARTON, Philadelphia and Elizabeth, daughters of Philip lord Wharton. A. v. Dyk, pinx. 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. Farrocel. 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 Bouloungne, after Rigaud. See Bouloungne, J. B. 28
- Louis Phélypeaux, comte de Saint-Florentin, after L. Toqué. See Salut-Florentin, L. Phélypeaux, comte de pl. 21 of \mathcal{C} , A.8.1
- Marquis de Marigny, after Toqué. 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 Seiarra, cardinal Colonna, after P. Battoni. See Colonna 85
- WILLIAM I, count of Holland, etc. [Visscher. Principes Hollandiae] pl. 17 of \mathcal{C} , D.2.3
- WILLIAM II, count of Holland, etc. [Visscher. Principes Hollandiae] 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 II, of Nassau, stadtholder of the United provinces, father of William III, of England. Gerard Houthorst pinxit. L. Salliar Sculpst 1781 58
- WILLIAM III, count of Holland, etc. [Visscher. Principes Hollandiae] pl. 23 of \mathcal{C} , D.2.3
- WILLIAM IV, count of Holland, etc. [Vischer. Principes Hollandiae] pl. 24 of \mathcal{C} , D.2.3
- WILLIAM IV [Willem Karel Hendrik Frikol], prince of Orange. Peint, par P. Van Dyk 1734. Gravé par J. Faber pl. 58 of \mathcal{C} , A.8.1
- WILLIAM V, count of Holland, etc. [Vischer. Principes Hollandiae] 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. Principes Hollandiae] pl. 28 of \mathcal{C} , D.2.3
- WOLFFEGG, Maximilian Willibald, 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. Pitau sculpst 361
- 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. 299
- 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, Nicolo, Italian musical composer. See Professori celebri di suono pl. 15 of \mathcal{C} , A.8.1
- ZUCCARO, or Zuechero, Federico, Italian portrait painter. F. Zuecheri dip. L. Errani inc. pl. 88 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, before any letters 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 *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 *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 *T.*, A.8.1
- A man. Painted by Geo. Englehart. Engraved by P. W. Tomkins pl. 28 of *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 1689 395
- A military officer with decorations. Proof, before any letters pl. 41 of *T.*, A.8.1
- An ecclesiastic. F^o Spagnoli dis. With the address Bologna Lita Zannoni. 1834. (Lithograph) pl. 125, 126 of *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 *T.*, A.8.1
- Same. Gio. Batta. Molinari inc. pl. 69 of *T.*, A.8.1
- An ecclesiastic. Proof before any letters. pl. 10 of *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 *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 *T.*, A.8.1
- Four small children with a crown at the base. Without any letters 21

ADDENDA.

- DAULLÉ, J., *engraver*. Marie Justine Benoite Favart, after C. A. Vanloo. See Favart, M. J. B. 549
- FAVART, Marie Justine Benoite, 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 Benoite 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.



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 Ptf., 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 Ammhnadab, 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, 27½ 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 Deiaroche. 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 9½ 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, Schelte 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, Girolamo Francesco Maria Ptf., 139
 APPIANI, Andrea, Italian painter, b. 1754, d. 1835. Jacob and Rachel. See GARAVAGLIA, Giobatta 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 Posti 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., 116
- AQUILANO**, Orazio. See **SANTIS**, Orazio de'
- ARRIVEE**, L', du courrier, after F. Boucher. See **BEAUVALET**, Jacques Firmin 498
- ATALANTA** and Melager attacking a wild boar, after P. P. Rubens. See **MERLEN**, Cornelis van 238
- AUBRY**, Etienne (?), *French painter*, b. 1745. d. 1781. L'occupation du ménage (Household work). See **BLOR**, Maurice 333
- AUDENAERDE**, or **OUDENAERDE**, Robert van, *Flemish painter and engraver*, b. 1663, d. 1743. Faustus 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 7/8 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. *Notably* :—
- 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
- Porns brought before Alexander. Engraved on four plates, 1678. 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 "plate" to "picture" 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 Edelinck. See Edelinck, G., no. 455, 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 Aegina. 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., 208
- 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**, Fiori Federigo 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 generali 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:—*Picturæ antiquæ cryptarum Romanarum et sepulcri Nasorum, delineatæ, et expressæ ad archetypa a Petro Sancti Bartholæi et Francisco ejus filio. Descriptæ vero, et illustratæ a Johanne Petro Bellorio et Michæle Antonio Causico. Romæ, 1819.* P. This work is in the Post collection of the Boston Public Library. See *G.*, D.L.6.
- 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 LAZZI), Giovanni Antonio, called Il SODOMA, Italian painter, b. about 1474, d. about 1549.** St. Sebastian. See *MEUNIER, Jean Baptiste*. Ptf., 26
- BEAUVALET, 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. 490
- 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 blanchissée. 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 Chrysoologus, archbishop of Ravenna. See *MIGLIAVACCA, Innocenzo*. 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 *MARCUCCI, G.*. Ptf., 31
- BERRETINI, Pietro, called PIETRO DA CORTONA, Florentine painter and architect, b. 1596, 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
- Note.*—Proof, before letters.
- Same. Proof, with the engraver's name written with a pencil. 474
- The four sibyls, after Raphael. See *GUIDETTI, Niccolò*. 249
- St. Francis de Paula restoring a dead youth to life. After V. Camuccini. Size, 29½ in. × 19½ in. 472
- Note.*—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'opere 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, Gustave, engraver, b. at Brussels, 1833, and CALAMATTA, Luigi (Antonio Giuseppe), Flemish peasant scene, with the title "Oh!" After J. B. Madou. "Imprimé et publié par Goupil 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 dupé), after Jean Baptiste Greuze.** See *CARS, Laurent*. 331
- BLOEMAERT, Cornelia, 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 Aubry. Size (trimmed and mounted), 19 in. × 13½ in. 333
- BODET, Heliodorus, Prussian designer.** View of Genazzano, Italy. See *DANESI*. Ptf., 189
- BOLSWERT, Boetius à (family name Adam), designer and engraver, b. at Bolnœert, 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 Recolets, 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. 501
- 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
- Note.*—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. Gaglielmi, 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
- Note.*—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 Caere) in 1833. For an account of this statue see *Claude'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. Wille. 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. Torreat, 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 *Claude'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 Porcenna. 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 Goupil 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 *L. 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, 12¼ in. 265
Note.—An artist's proof, from the plate before it was finished, of which, according to Andressen, 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. 356
Note.—Proof, in open letter, with the inscription ".... Imp. Ch. Chardon aîné-Paris." "Incisione diretta e terminata da L. Calamatta" "Publié par Goupil et C^{ie} . . . 1865."
 There is also an inscription, written with a pencil, from Calamatta to Cardinal 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 BIS, Mlle. Ptf., 191
 — Flemish peasant scene. See BIOT, Gustaf 311
 — Holy family. After Mariotto Albertinelli. 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 MEERSMAN, de 325
 — Spanish woman. See LELLI, Lucio 323

CALIGULA, Caius Cæsar, *Roman emperor*, b. 12, d. 41. Bust of Caligula. Size, 11 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

CAMASSÉL, Andrea, *Italian painter and engraver*, b. 1602, d. 1648. The infant Moses placed in the Nile. See PICCIONI, Matteo Tommaso Ptf., 133

CAMUCCINI, Vincenzo, *Italian painter*, b. 1775, d. 1844. The conversion of St. Paul. See MARCHETTI, Domenico 478

— The Eternal Father. See BETTELLINI, 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 *T.*, C.21 of the Tosti 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 "Homo apud Carolum Lœsi anno 1773." For a description of earlier impressions see *Bartsch's La peinture-graveur*, t. 18, p. 78, and *Andresen's Handbuch für Kupferstichsammler*, v. 1, p. 240. This print has been trimmed and mounted on stiff paper.

St. Francis of Assisi receiving the stigmata, after Agoatino 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, 1640.

— 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, Romæ. See VOLPATO, Giovanni Ptf., 48-50

— The martyrdom of St. Stephen. See CHASTEAU, Guillaume 176

CARACCILOLO, 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. Sollmena. 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

CASiglione, Giovanni Benedetto, called IL GRECHETTO or IL BENEDETTO, *Italian painter and engraver*, b. 1610, 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 tablets 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. Sollmena. 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.

Nameby:

— 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 MÜLLER, 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-Antonio Raimondi, from the original by Raphael. See RUSCHWETH, 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. Sextus 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 Hermanszoon, 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, Boctius à** 274
- *Same* ("Le Christ aux anges."). After C. Le Brun. See **EDELINCK, Gérard** 294
- *Same.* After A. van Dyck. See **LELLI, Lucio**. 480
- *Same.* After Tintoretto. 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 Giottino. See **FRANCK, Joseph**. Ptf., 27
- The deposition from the cross. After Spagnoletto. 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 **PETRINI, —** 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 **FARRI, 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 **CHASTEAU, 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 **RENI, Guido** Ptf., 137
- Holy family at table, called the Benedicite, after C. Le Brun. See **EDELINCK, Gérard** 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 **RENI, Guido**. Ptf., 149
- The Last supper, after Leonardo da Vinci. See **MORGIEN, Raffaello** 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**. 352
- 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** 538
- 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 **MASON, Antonio** 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 **RENI, Guido** Ptf., 152
- *Same.* After Carlo Maratti. See **ROSSI, Geronimo** 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 **MANGION**, 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., 180
- 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 maneuvers and procedures, and sorrowfully kept his room. This 22d 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 habit), and Clemens, a Prussian engraver, having done a very large and highly-superior print of it, by way of speculation in military portraits (Berlin, 1785); in which, among many others, there figures the creditable likeness known to me of Friedrich in old age, though Friedrich himself was not there." **CARLILE**. *History of Frederick the Great*, Book 21, chap. 9.
- The names of the artists and the inscription (Friedric le Grand retourant à Sans-Souci apres les manœuvres, accompagnés 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. Toftanelli 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 Tofti.
- Portrait nella Villa Albani Castelbarco. See **CACCHIATELLI**, 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 **GHIRI**, Adamo 336
- COMMUNION of St. Jerome. After Agostino Caracci. See **PERIER**, François Ptf., 7
- Same. After Domenichino. See **TESTA**, Giovanni Cosare Ptf., 57
- CONCA, Sebastiano, *Italian painter*, b. 1679, d. 1764. Holy family. See **FREY**, Johann Jakob Ptf., 32
- The nativity. See **FREY**, Johann Jakob Ptf., 25
- CONCLUSION, The, of peace (allegorical representation). After P. P. Rubens. See **PICART**, Bernard 194
- CONCLUSIONES philosophicæ, after Pierre Mignard. See **ROUËT**, Jean Louis 464
- CONTINENCE of Scipio. After F. Lemoine. See **LEVASSEUR**, Jean Charles 217
- CONVERSION of St. Hubert. See **MEYSSNE**, 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, Hannibale, *Italian engraver*. The rape of Proserpine. "Bigioli 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 *Picciotti e Il Vaticano*, v. 5, p. 99. The original is a bas-relief in the Hall of the Museums 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 giant. See **ZARMA**, Manuel Salvador 337
- CRESCENTIA, St. St. Crescentia, Saint Vitus and Saint Modestus. See **CLETER**, Gregorio 247
- CUISINIERE, La, fanaude, after G. Dou. See **MORTIERE**, Pierre Etienne 484
- CUISINIERE, La, hollandaise, after G. Metz. See **WILLE**, Johann Georg 524
- CUNEGO, Domenico, *Italian designer and engraver*, b. 1727, d. 1794. Achim and Amminadab, after the fresco, by Michel Angelo, in the Sixtine chapel, Rome. "Vincencius Dolicebene delinensit." Size, 16 in. × 22 in. Ptf., 40
- The deposition from the cross, after the design of A. Ricci, from the original by Spagoletto. 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 Boddet, 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 Durocercy 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 sérieuses 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. Bellisarius 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 Chrysoylogus, archbishop of Ravenna, after P. Benvenuti. See **MIGLIAVACCA**, Innocenzio 254
- DEATH of Priam, after P. Benvenuti. See **RICCIANI**, Antonio 423
- DEER chase. See **ODRY**, 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 courrier, 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 from 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 DIETERICX 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
- DOMENICINO.** 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 alterations 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 be 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, 1669.
- DOU (written also DOV, DOW and DOW), Gerard, Dutch painter, b. 1598, d. 1674, or 1680.** St. Catherine flamande. See MOITTE, Pierre Étienne 484
- La dévideuse (The winder, mother of G. Dou). See WILLE, Johann Georg 437
- La ménagère hollandaise. See WILLE, Johann Georg 192
- DROESHOUT, John, engraver, fl. 1620.** The emperor Charlemagne at prayer. Size (trimmed and mounted), 5½ in. × 3½ in. Ptf., 239
- DRUSUS, Marcus Livius.** Statue. See MANCINI, 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
- DUCHÊTE, T., French painter.** The industrious child. See DAWE, Henry Ptf., 150
- 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. 1770. 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 362
- 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. Drevet [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. Drevet 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 Blaes. See MARCOVICH, B. Ptf., 37
- ERMINIA and Vafriro finding the wounded Tancred.** See FRETZ, Johann Jakob Ptf., 6
- ETERNAL FATHER, The,** after V. Camuccini. See BETTELLINI, Pietro 320
- EXECUTION of Lady Jane Grey,** after Paul Delaroché. See MERCURI, 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 FOLO, 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 BUONARROTI, Michelangelo 328
- FAVART, Marie Justine Benoitte Duronceray, Madame, French actress, b. 1727, 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. × 33½ in. 265
- 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. 1689.* 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. 1589, d. 1624.* La vie champestre. See SCOTIN, Gérard Jean Baptiste 327

FILIPPI, 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.* Galileo 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 Philip Pittore Ingegne," 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. Cocheti, 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 *Pistolesi's Il Vaticano descritto ed illustrato*, v. 8, pl. ciii.

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 Giottino. "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. "Giae. Freij 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. Anclani 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 Ciulli. Lithograph. Size, 9 in. X 10½ in. Ptf., 72

GAGLIARDI, P., *Italian painter.* Maria Anna à Jesu Parédis 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-Fleury. 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, Gloriosa, *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., 189

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

GEORGE, St. St. George and the dragon. After A. Perucehini. 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 1570. The "Adamo sculptor Mantuanus exculcabit" 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) del 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 MIGNER, Simon Charles 180
- Life of Gregory. Plate 5. St. Gregory dictating his homilies, after C. A. Vanloo. See DUPUIS, Louis 181
- GREGORIUS XVI (?), *pope*, b. 1705, 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.
- GYPSE 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 LOLL, 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
- HORATHI, 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. Duchée. 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. Pousin. "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 289
- 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 salutation 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. 1594, 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.—Klauber 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, Etienne 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 Boeteling. 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. 1603, 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 penell.

— 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. 1638. The contenance of Scipio. See LEVASSEUR, Jean Charles 217

LE SURUR, 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. Sirani. 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 1831. 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. Raggio 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. 51.*
- LOPEZ Y PORTARIA, Vincente, Spanish artist, b. 1772.** Chalice used at the Last supper. See JORDAN, Francisco Ptf., 161
- LUCRETIA.** See RENO, 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. 256; Ptf., 29
- Note.*—With the inscriptions, "Pulcræ es et decora virgo et mater." "Raffaele Sanzio dip." "E. M. inc. nel! 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. 1796.** 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 1831. For a description of the statue, see Clarac's *Musée de sculpture antique et moderne, v. 3.*
- Same. Without artists' names 197
- Statue of Marcus Livius Drusus. Size, 18¾ 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 Faraone 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. 1769.** Cardinal Consalvi receiving from Pope Pius VII the bull of the ratification of the concordat with France. "Wear 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. × 17¼ 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 Blas. 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 valli, Rome.
- Statue of Sophocles. "P. Guglielmi dis." Size, 17 in. × 11½ in. 528; Ptf., 214
- Note.*—The original statue, which was found at Cer-jivete, 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. X 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. X 23 in. 215

Note.—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 pope. 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 Heller'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. X 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. X 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. X 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. X 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. X 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 la 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 doive 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 peintre-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

MERCURIJ, 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. X 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 Dénidoff.

— The reapers in the Pontine marshes, after Léopold Robert. Size, 9 in. X 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. X 9½ in. 308

Note.—2d 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.

— Simeon (?) with the infant Jesus. Oval. Size, 3½ in. X 3½ in. 352

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

MERLEN, Cornelis van, *Dutch engraver*, fl. about 1650. Atalanta and Melenger, with others, attacking a wild boar, after P. P. Rubens. Size (trimmed and mounted), 17½ in. X 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. "Calamatté direxit, Bruxelles, 1844." Size, 13½ in. X 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. X 17½ in. 198

MICHELANGELO. 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. X 13½ in. 180

MIGLIAVACA, Innocenzio, *Italian engraver*. The death of Petrus Chrysologus, archbishop of Ravenna, after the design of Baldassar Calamatté, 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 philosophicæ. See ROULET, Jean Louis 464

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

MINERVA. Statue. Size, 15 in. X 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 Parçdes y Flores. After P. Gagliardi. Size, 18½ in. X 13 in. Ptf., 62
- MODESTIA**, La, e la Vanità. After Guido Reni. See **FOLO**, Giovanni Ptf., 146
- MOTTE**, 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.
- MONTROLI**, 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 **MONTROLI**, G. Ptf., 208
- MONUMENT** to Cardinal York, with busts of the last three Sturats. 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. Vilot, 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 direx." The original painting is a preella below the picture of the visitation, by Albertinelli, which is in the Uffizi gallery, at Florence.
- MORELLI**, Stanislao, *Italian designer*. Tabernacle in the Salvati 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*.
 stanze 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 **FOLO**, 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 Farnegiano Ptf., 5
 — Moses placed in the Nile. After Andrea Camassè. See **PICCIONI**, Matteo Tommaso Ptf., 133
 — Moses restoring light to the Egyptians. See **TRENELLI**, 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 **PAUQUET**, 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 13 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 Drevet'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
- NEGLIGÉ** 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 in geneali 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. Omo buono 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 chase. "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., 152

— Holy family, after Guercino. Size, 6½ in. × 7½ in. Ptf., 130

— 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

PAUQUET, —, 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. Ferrier, 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 brelas," 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. *Namesly:* —

— 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 prius 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, Gaetano. Ptf., 30

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

PETRINI, —, Ecce Homo, after Titian. Size, 5½ in. × 7½ in. Ptf., 154

PHILEMON and Baucis entertaining Jupiter and Mercury. After J. Jordaeus. See LAUWERS, Nicolaas. 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 Medicis, which were painted by her order, for the Luxembourg palace. They are now in the Louvre.

PICART, Etienne, 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), 26 in. × 18½ in. 279

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

PIUS 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, —, engraver. 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. Poussin. 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. Poussin. Size, 20 in. × 27½ in. 469

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

— The worship of the golden calf. After N. Poussin. 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. 1746. 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. Cathedra of St. Louis, Missourii. 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. "Manche lith." Size, 15 in. × 19 in. Ptf., 71
- PONT, Paul du (*Lat. Paulus Pontius*), *Flemish designer and engraver, b. about 1506.* Christ sinking under the cross, after P. Dupont (?). From the original by Rubens. Size, 22½ in. × 16½ in. 281
- Note.*—Painted for the abbey church of Afflegheim; 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. × 22½ in. 209
- Note.*—1st state, before the address of Bloetingh.
- 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. × 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. × 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 Salutati inventor. Inst Sadelcr exc." Size (trimmed and mounted), 12 in. × 8½ in. Ptf., 122
- PORTRICO semicircolare nella Villa Albani Castelbarco. See CACCIATELLI, 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. 1547, d. 1595.* Vera Hierosolymae 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 Emmaus. After Raphael. Size, 13 in. × 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 even 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. × 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. × 13½ 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. × 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. × 16½ in. 193
- Note.*—Called "Le Christ an 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. × 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. × 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 RUSCHWEYH, 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 MERCUR, Paolo 307
- REBELLION of Korah, Dathan and Abiram. See FRILEPEI, Alessandro Ptf., 201
- RED mask, The, after G. Cattermole. See HOPE, T. Ptf., 163
- REICER, Gustav, *photographer.* St. George and the dragon. From the statue made by A. Perucchini, in 1852. Photograph. Size, 9 in. × 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. × 6½ in. 397
- Note.*—See J. J. Le Clauussin's *Oeuvres de Rembrandt*, no. 73.
- Two heads, by Rembrandt (?). Etchings. Size, 5 in. × 4 in.; 4 in. × 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. × 6 in. Ptf., 137
- Holy family. By Guido Reni (?). Size, 6½ in. × 8½ in. Ptf., 143
- Note.*—Without letters.
- The Infant Christ and St. John. Size, 4½ in. × 6½ in. Ptf., 149
- Lucretia. Size, 10½ in. × 7½ in. 324
- Note.*—Without letters, except "Guido Reni" in the lower corner of the engraving. Nagler includes it among the "Blätter in Guido's Manier," 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 Ella Ptf., 9
- St. Francis of Assisi. See BLOEMAERT, Cornelis Ptf., 11
- St. Jerome. See PORRETTI, A. 343
- St. Peter and St. Paul. See CIPRIANI, Galgano Ptf., 30
- The Virgin and child. Size, 4½ in. × 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 TOACCHI, 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. Ermlni, 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. Ermlni, 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. Giangiacomo disegno." Size, 23½ in. x 18 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 Clufl. 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 38½ 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 Sallviati 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 geotus 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, encailed, 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, and Meleager attacking a wild boar. 190

— Calus Mucius Scaevola before Porsenna. See MERLEN, Cornelis van 238

— Christ crucified between two thieves and pierced in the side. See BOLSWERT, Boetius a Ptf., 34

— Christ sinking under the cross. See PONT, Paul de 274

— The conclusion of peace (allegorical representation). See PICART, Bernard 231

— 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., 12

— The four fathers of the church. See DALEN, Cornelis van, the younger 303

— Holy family, with St. John and St. Elisabeth. 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, Cornelis 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, Schelte a 529

— The salutation of Mary by Elisabeth. See JODE, Pieter de 284

— The seizure of the Sabine women by the Romans. See MARTENAS, Pietro Ptf., 38

— The Virgin and child crowned by angels, called La reine des anges. See VISSCHER, Cornelis 384

— The Virgin, in agony, supported by two angels. See LEEUW, Willem van der Ptf., 120

RUSCHWEYH, 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 S. Vincenzo ed Anastasio, Rome. They have been nearly ruined. See Barock's Le peintre-graveur, and Passavant's Raphael d'Urbain et son père Giovanni Santi. Edition française.

RUSPI, Carolo, 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. Ptf., 8
- SACCHI**, Andrea, *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.
- SAINTE 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, I. 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-Antoine Raimondi. See RUSCHWEYH, Ferdinand 503
 — Christ bearing his cross, called "Lo spasimo di Sicilia." See TOSCHI, Paolo 473
 — Christ giving the keys to Peter. See FERUGINI, —, Ptf., 28
 — Christ with the two disciples at Emmaus. See PROCACCINI, Andrea Ptf., 123
 — The Church (La Chiesa). See CENCI, Filippo. Ptf., 45
 — The four sibyls. See GUDETTI, 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 price 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 MOCHETTI, Alessandro 531
 — Madonna and sleeping child, called "Madonna del velo." 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 DESNOYERS, 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
- SCHALHEB**, Gottfried, *Dutch painter*, b. 1643, d. 1706. Le jeune joueur d'instrument. See WILLE, Johann Georg Ptf., 157
- SCHIEFFER**, Ary, *Dutch painter*, b. 1795, d. 1858. Francesca da Rimini. See CALAMATTA, Luigi (Antonio Giuseppe) 300
- SCHMUTZER**, Jakob Matthias, *Austrian designer and engraver*, b. 1733, d. 1811. Caius Mucius Scaevola before Porsenna, 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 vie champêtre, 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. P. 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 Olindo 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 Nagler 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, b. 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, 1733.
- **The sleep of the infant Christ (known, from the inscription, as "Parce somnum rumpere"), after C. Maratti. 533**
- Note.*— Second state, with letters. Engraved, 1700 (?). 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. 1789, d. 1868.** 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
- TANCHÉD, enshrined 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 Lesueur." "Inclso da Taurel e Calamatta." "A sua Eminza 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, II, 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. Thomas, after V. Camuccini.** See RICCIANI, 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., 53
- Note.*— The original painting is in the cathedral at Lucca.
- THORVALDSEN, Aibert, or Bertel, b. 1770, d. 1844.** Statue of Christ. See FOLIO, Giovanni. Ptf., 202
- TIBERIAS 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 MORGHENI, Raffaello. 337
- **The tomb of Clement XIII.** After Antonio Canova. See MORGHENI, Raffaello. 380
- TOSCHI, Paolo, Italian designer and engraver, b. 1788, d. 1858.** Christ bearing his cross, called "Lo spasmio di Sicilia," after Raphael. Size, 34 in. X 23½ in. 473
- Note.*— "L. Bardi Impresse." The original was painted for the church of Santa Maria dello spasmio, in Palermo; it is now in the Madrid gallery. Engraved in 1822.
- **The descent from the cross, after Daniele da Volterra.** Size, 23½ in. X 19½ in. 312
- Note.*— Artists' proof avec remarque, 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 de' 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 Salvatori chapel, in the church of San Gregorio, Rome.** "Stanislaus Morellii 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. 1532, 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 BASSET, 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. Hieronimus and St. Constantius. 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* 215
- The Virgin and child. *See TADOLINI, Serafina* 322
- VERONESE, Paolo. *See CAGLIARI, Paolo*
- VEUVE, J.A., et son curé, after J. B. Greuze. *See LE VASSEUR, Jean Charles* 441
- VIE, La, Champestre, 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.* Ptf., 81
- Note.* — Engraved as a portion of the following work by G. da Prado and J. B. Villalpando, *In Ezechielum explanationes et apparatus orbis, ac templi Hierosolimitani. 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 T.* 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* 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 puritatis). *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 POILLY, 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 Caracciolo. *See SCALZI, Filippo* Ptf., 33
- VISION of St. Sulpicius Severus, after P. de Champeagne. *See PITAU, Nicolas* 279
- VISSCHER, Cornelis de, *Dutch designer and engraver, b. about 1610, d. 1668. 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 Pet. Souman excud."
- 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. 1738, 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 Caracci. 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 *T.* A.3.1, pl. 38-40, in the bound volumes of the Tosti collection.
- "Volpato executed the outline, which, in the copies he 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. Ingres. *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. Greuze. *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.* 328
- 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 hollandoise. After G. Metz. *Size, 15½ in. × 11 in.* 524
- Note.* — Second state of the plate, with letters.
- La dévideuse (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 . . ." Numbered 23.
- The Dutch housewife (La ménagère hollandoise), 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, dedication and "Neunte Platte. 1762" 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. 1581, d. 1641. The communion of St. Jerome. See TESTA, Giovanni Cesare Ptf., 57
 — David playing upon a harp. See ROUSSELET, Gilles 537
 — Lucretia. See SHARP, William 207
 — The martyrdom of St. Sebastian. See MARCHETTI, Domenico 477
 — St. Cecilia distributing her property among the poor. See POILLY, Francois 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 doge'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. Delincato 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 geografica*, by G. M. Casini, published by the Calcografia generale, Rome. Engraved in parts, which were designed, when suited, 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 Zanolo. 2. Lago Trasimeno, Marchesato di Castiglione e del Chingl. 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 Bonifaccione 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. Fiedler. 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 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.1, B.7.3

Note. — These plates are duplicated in C.1, and are catalogued in Bulletin No. 13.

- PLANS of buildings, etc., in Rome and elsewhere, by various artists. Obl. fº C.1, B.7.1

- ROME. Pianta topografica di Roma, dalla direzione generale del censo. [Roma:] MDCCXXIX. Size, 48½ in. X 62½ in. C.1, Map 32

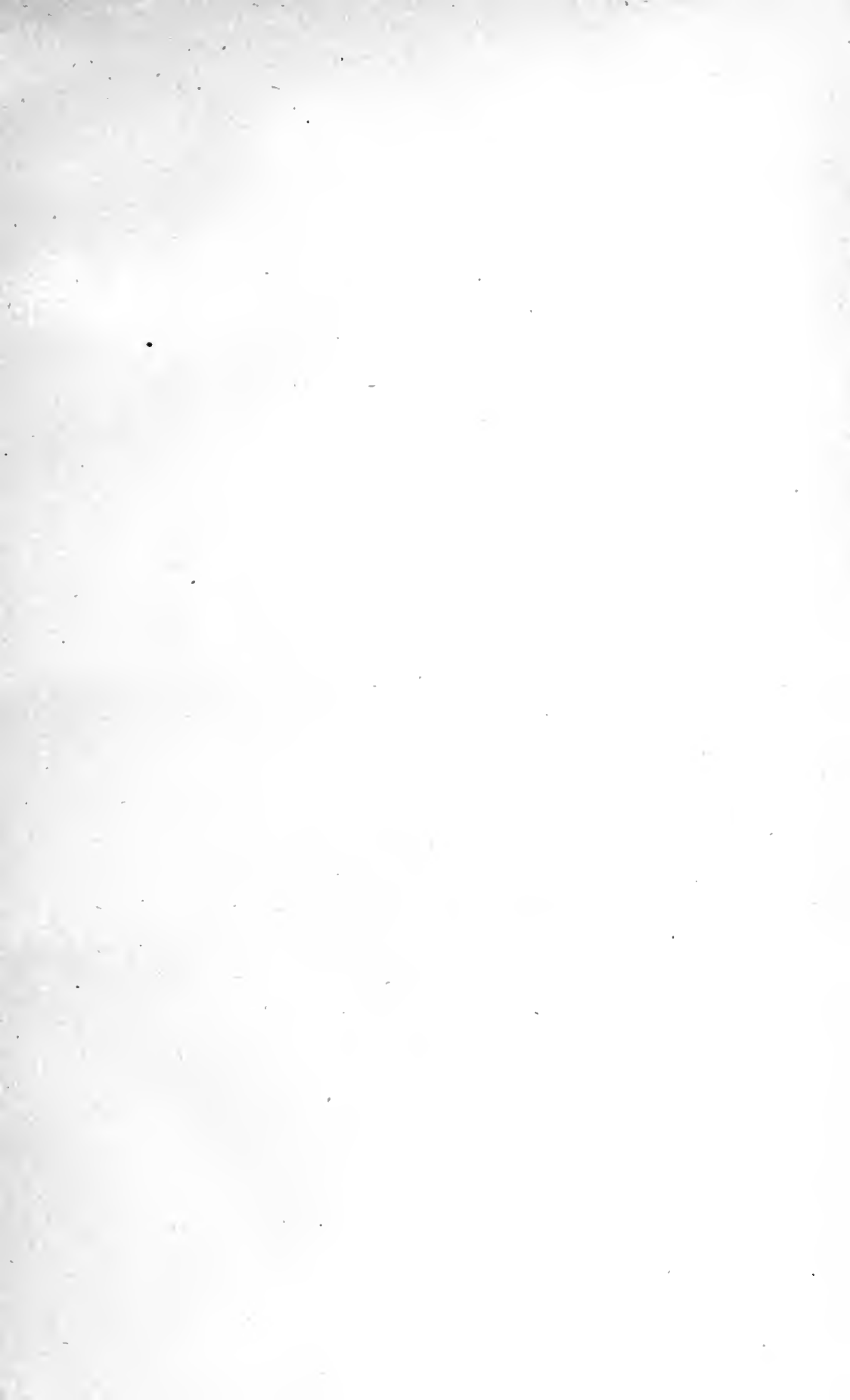
- VASI, Giuseppe, *Italian designer and engraver*, b. 1710, d. 1782. Various Roman views. 14 pl. in 3. fº C.1, B.7.5

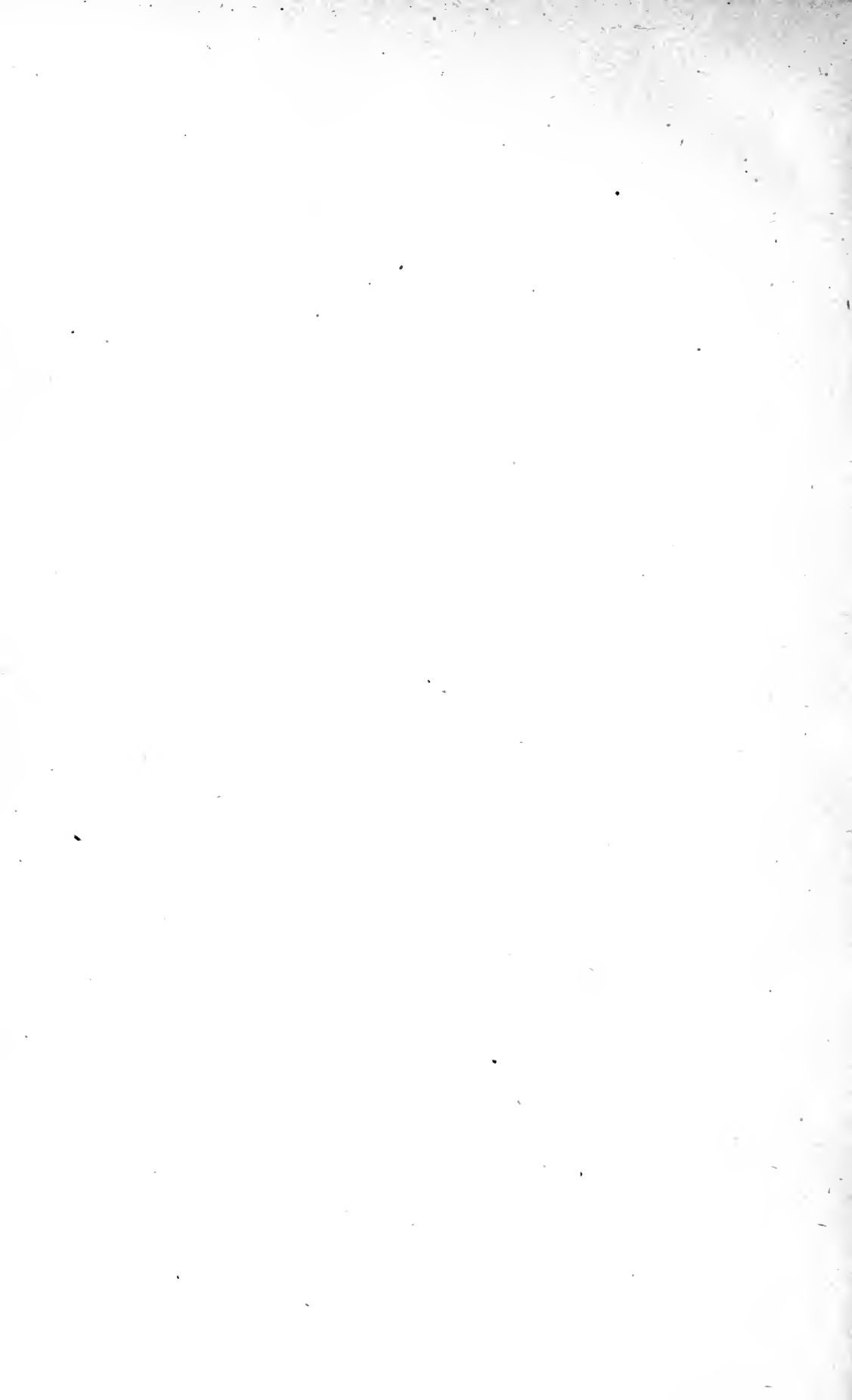
Contents. — Pl. 1. View of Rome, from the Janiculum. [Engraved on twelve plates, intended to be joined, 1782.] 2. View of the exterior of St. Peter's and of a papal procession. [Engraved, 1778.] 3. View of the interior of St. Peter's, and of a papal procession. [Engraved, 1775.]

- VIEWS of buildings in Rome and Tivoli. By various artists. 9 pl. fº C.1, B.7.4

Contents. — Pl. 1. View of the villa of Hadrian, at Tivoli. Designed by D. Palmacci. 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.

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