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Catalogue of the Bowdoin College Art Collections: Part 1: The Bowdoin Drawings

Bowdoin College. Museum of Art

Henry Johnson

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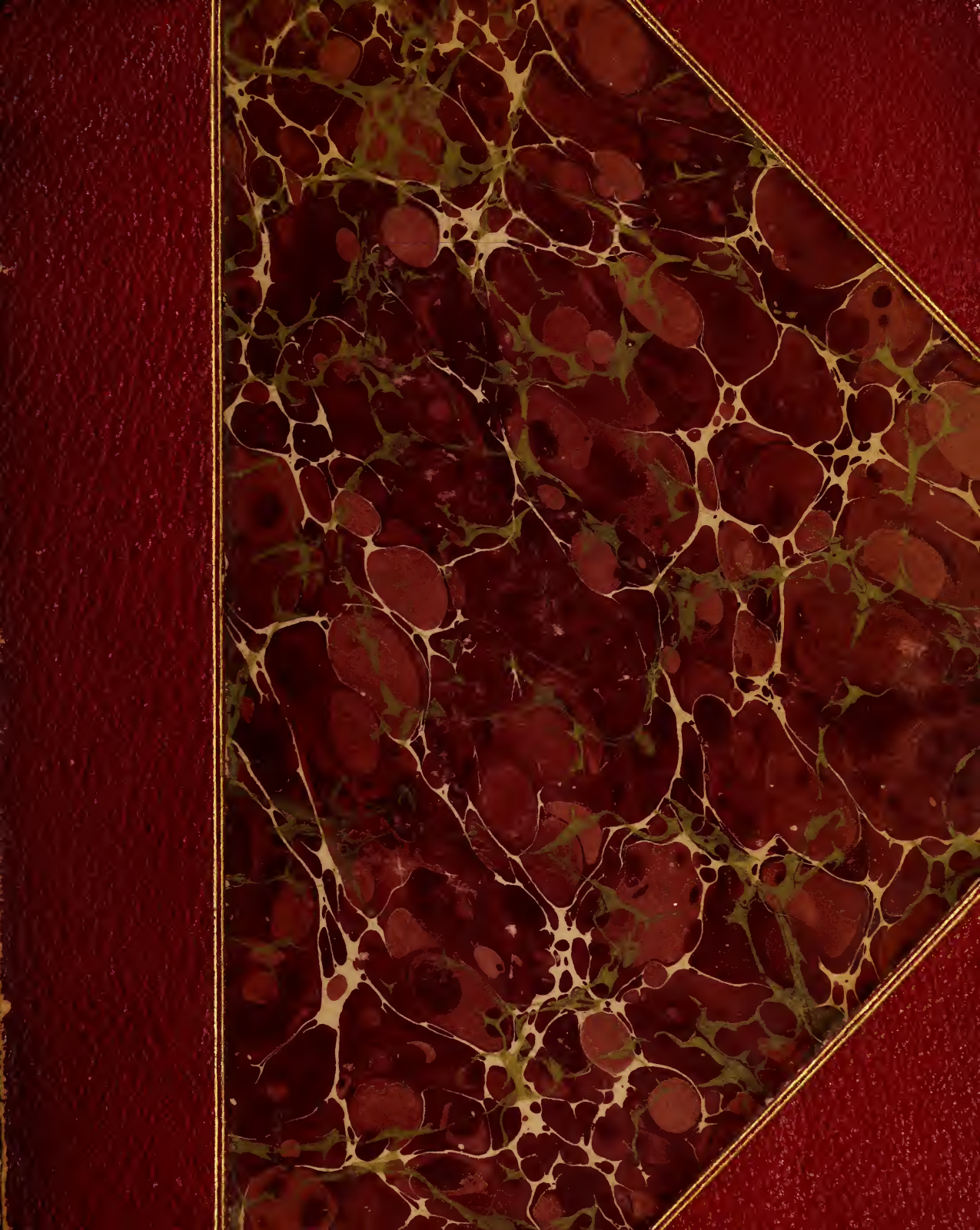


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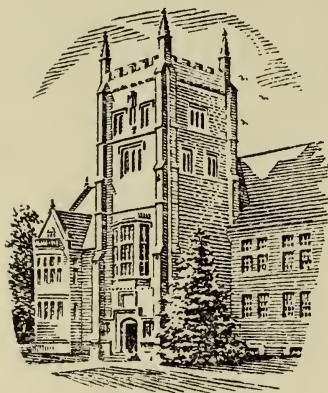
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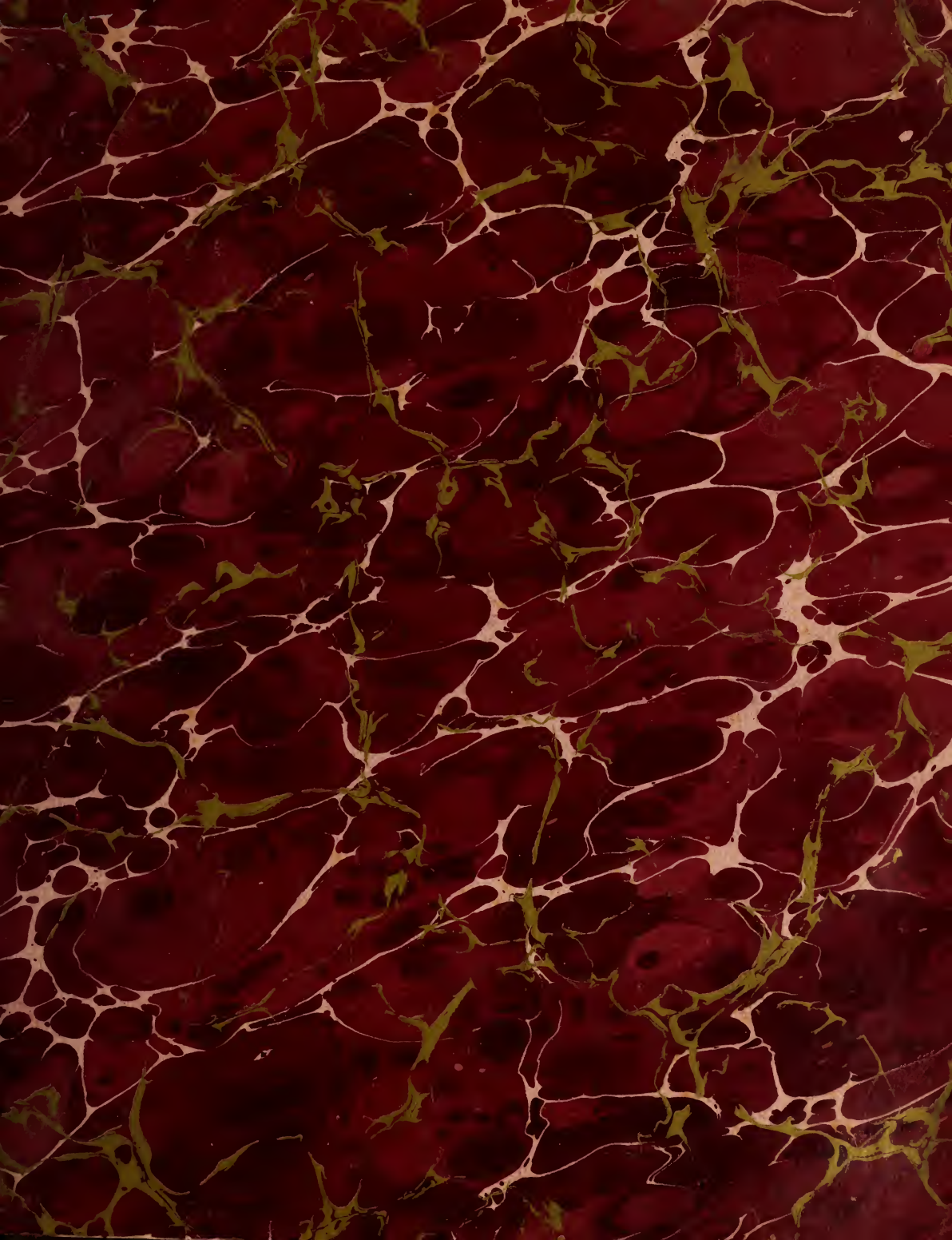
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CATALOGUE

OF THE

Bowdoin College Art Collections.

PART I.

THE BOWDOIN DRAWINGS.

LARGE PAPER EDITION.

BRUNSWICK, MAINE.

1885.

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Stephen Berry, Printer, Portland.

PREFATORY NOTE TO PART I.

The Bowdoin drawings consist exclusively of the collection made in Europe before 1811, by the Honorable James Bowdoin, Minister Plenipotentiary to the Court of Spain, and, later, Associate Minister to the Court of France. No catalogue of the collection has ever existed, so far as can be learned, and the present one, the first to be published, is merely an account of the drawings in their present condition. Every mark and signature is recorded, as well as the materials used and the dimensions in inches. Double drawings with only one measurement given, are of the same size, front and back.

Mr. Fred W. Hall, Bowdoin, '80, made in Feb. 1881, and presented to the College, an excellent descriptive Ms. catalogue of the drawings. I have made free use of this. The present catalogue, however, is based on a widely different principle, and for its defects the compiler is alone responsible.

It is hoped that Parts II and III, containing an account of the paintings and casts, may be published in the course of the following twelve months. Indexes of artists and subjects, and a list of the benefactors of this department of the college, will be appended to the completed catalogue.

An illustrated large-paper edition of fifty copies of Part I has been made. The illustrations consist of twelve photographs, cabinet size, of Nos. 1, 4, 18, 21, 40, 43, 49, 50, 65, 68, 83, 98.

A few copies of this edition will be furnished at cost, on application to the curator.

The compiler is already under obligation to several friends for advice and assistance, and begs that any one noting an error in the catalogue will kindly communicate it to him.

HENRY JOHNSON, *Curator.*

OCTOBER, 1885.



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NO. 1. TITIAN. WOMAN HOLDING A CHILD.

ITALIAN SCHOOL.

1. TITIAN, (*b.* 1477, *d.* 1576). Red chalk, ($5\frac{1}{4} \times 4\frac{3}{8}$).

WOMAN HOLDING A CHILD. Stamped I. P. Z., the mark of the famous Dutch collector of drawings, Jean Paul Zozmer, *d.* about 1725. *Titian* is written in ink on the back of the mount.

See No. 53 for another drawing from the Zozmer collection.

2. PORDENONE, (*b.* 1484, *d.* 1539). Pen drawing, shaded with a brush in sepia and heightened with a material, now turned black, ($7 \times 8\frac{3}{8}$).

SACRIFICIAL SCENE. On the right an old man standing and pouring oil (?) from a salver into an urn on the ground; from the urn clouds of smoke or vapor are rising. The remaining six figures are in attitudes of devotion. *Del Pordenone* is written in ink on the mount below the drawing.

3. ANDREA DEL SARTO, (*b.* 1487, *d.* 1531). Red chalk, ($11\frac{1}{8} \times 5\frac{1}{4}$).

WOMAN STANDING. Apparently a study in drapery. *An-*

drea del Scarto is written in ink on the mount below the drawing.

4. CORREGGIO, (*b.* 1494, *d.* 1534). Pen drawing, shaded with a brush in sepia, ($8\frac{1}{4} \times 11$).

MADONNA AND CHILD. On the right Joseph standing, and on the left a Saint kneeling in adoration, and supporting a cross. *No. 8 Coregio* is written in ink on the back of the mount.

5. CORREGGIO, (*b.* 1494, *d.* 1534). Pen drawing, shaded with a brush in sepia, ($6\frac{1}{2} \times 6\frac{7}{8}$).

MADONNA AND CHILD. The Virgin is seated. The Child is leaning on her right arm, while in her left hand she holds a tablet or open book. In the background, on either side of the Virgin, stands a man holding a cross in his right hand. In the foreground, on either side, stands a female saint. *Correggio* is written in pencil on the face of the mount below the drawing. *No. 62* is written in ink on the back of the mount.

6. POLIDORE DA CARAVAGGIO, (*b.* 1495, *d.* 1543). Sepia, ($9 \times 14\frac{3}{8}$).

ANANIAS STRUCK DEAD. Copy of the well-known cartoon, by Raphael. The edges of the drawing have been repaired, and on one of the restored parts, the letter R is written in ink. *N. 8, Polidor, after Raphael*, is written in ink on the face of the mount below the drawing; on the back of the mount, *a drawing price 10s.*, is written in pencil, and *C. G.* in ink.



No. 4. CORREGGIO. MADONNA AND CHILD.

7. POLIDORE DA CARAVAGGIO, (*b.* 1495, *d.* 1543).
Pen drawing in sepia, double, ($10\frac{1}{4} \times 8$, $10 \times 7\frac{7}{8}$).

SCENE AT THE SACKING OF TROY. Copy from Donatello. Front: Priam with his daughters and their children, ten figures. Back: subject doubtful; six figures, similar in drawing and expression of feeling to those on the front.

The drawing has been repaired on the left side.

Polidor Caravaggio is written in pencil below the drawing, which is unmounted.

8. PERINO DEL VAGO, (*b.* 1501, *d.* 1547). Pen and ink, shaded with a brush, ($8\frac{1}{4} \times 3\frac{7}{8}$).

FEMALE FIGURE, holding downwards in her right hand an inverted torch, and upwards in her left a palm branch. At her feet are a helmet, spear and banner.

The drawing has been divided into squares for enlarging.

Perino del Vago is written in ink on the mount below the drawing.

9. PERINO DEL VAGO, (*b.* 1501, *d.* 1547). Pen drawing, shaded with a brush in sepia, ($7\frac{1}{4} \times 6\frac{1}{4}$).

TWO WOMEN STANDING. The figures are loosely draped, clasping hands; one is in profile, the other in nearly back view.

The right side of the drawing has been repaired.

Perino is written in ink on the lower left hand corner of the drawing.

10. TINTORETTO, (*b.* 1512, *d.* 1594). Crayon, heightened with white, ($10\frac{7}{8} \times 6\frac{7}{8}$).

WOMAN AND CHILD STANDING. Study of two figures, at the foot of the stairs in Tintoretto's Presentation in the Temple.

Tintoreto is written in ink on the right hand lower corner of the drawing.

11. PAOLO FARINATO, (*b.* 1522, *d.* 1606). Sepia, heightened with white, ($9 \times 5\frac{3}{4}$).

WOMAN AND CHILD. The principal figure is standing, bending over the child as if to bless it. The child, half reclining, is resting its left hand on her knee, and with the other clasping her right hand. In the lower left hand corner is an indistinct similar study of the child.

Paulo Farinate is written in ink on the mount below the drawing.

12. CANGIAGIO DI LUCA, (*b.* 1527, *d.* 1585). Sepia, shaded with a brush, ($4\frac{3}{4} \times 3\frac{1}{2}$).

YOUNG MAN AND BOY CARRYING CHILDREN. Six figures.

Di Luca Cangiagio is written in ink on the mount below the drawing.

13. CANGIAGIO DI LUCA, (*b.* 1527, *d.* 1585). Sepia, shaded with a brush, ($7 \times 5\frac{1}{4}$).

THE SCOURGING IN THE TEMPLE. Seven figures.

Luca di Genua is written in ink on the lower part of the drawing.

Di Luca Cangiagio is written in ink on the back of the mount.

14. FREDERICO ZUCCARO, (*b.* 1542, *d.* 1609). Black and red crayon, ($8\frac{3}{4} \times 6\frac{1}{4}$).

WOMAN AND CHILD, STANDING. Three other figures are indistinctly sketched in red at the left of the drawing.

P I is marked in black on the right lower corner of the drawing.

Fred: Zuccaro is written in ink on the mount below.

No. 2 is written in ink on the back of the mount.

15. FRANCESCO VANNI, (*b.* 1565, *d.* 1609). Red chalk, ($7\frac{1}{4} \times 5\frac{1}{2}$).

WOMAN AND TWO CHILDREN. The woman is seated, holding on her lap one of the children, who is looking up into her face. She is at the same time embracing the other child, standing at her knee. The face of a fourth figure is sketched in the right upper corner.

Vani da Siena is written in ink on the back of the mount.

The drawing is pasted to the mount, so that the back, on which is another drawing, cannot be examined.

16. JACOB ROTTENHAMMER, (*b.* 1564, *d.* 1622). Sepia and red, shaded with a brush, ($12\frac{3}{4} \times 9\frac{1}{2}$).

SHEPHERDS BRINGING OFFERINGS TO CHRIST; Luke II, 15, 16. Christ is lying in the manger. The mother is seated, looking at the babe. Eight other figures; angels above.

Rottonhamer fe. is written in ink on the lower part of the drawing.

17. GIUSEPPE CESARE, (*b.* 1568, *d.* 1640). Sepia, with a few lines in red and black, ($8 \times 5\frac{3}{4}$).

FEMALE FIGURE, STANDING; loosely flowing drapery.

Josip Arpinas is written in ink on the back of the mount.

18. DOMENICHINO, (*b.* 1581, *d.* 1641). Red chalk, $11 \times 4\frac{3}{4}$.

MAN STANDING. The head is turned to the right and bound with a cloth; the right hand is resting on a staff which supports also his left elbow. His left hand points upward.

Dominiken is written in ink on the mount below the drawing.

19. GIOVANNI DI S. GIOVANNI, (*b.* 1590, *d.* 1648). Sepia, shaded with a brush, ($7\frac{1}{8} \times 7\frac{7}{8}$).

AN ENTOMBMENT. Twelve figures. A bier stands at the left. Three men are lowering the corpse, while others are engaged in the burial rites. A street at a lower level is sketched on the right.

Gio di S. Giovanni is written in ink on the left lower corner of the drawing.

20. PIER FRANCESCO MOLA, (*b.* 1609, *d.* 1665). Sepia, shaded with a brush, ($9 \times 5\frac{1}{2}$).

THE VISITATION. Eight figures. Architecture in the background is prominent.



No. 18. DOMENICHINO. MAN STANDING.





No. 21. SALVATOR ROSA. ROBBERS DIVIDING SPOIL.

Mola is written in pencil on the right lower corner of the mount.

21. SALVATOR ROSA, (*b.* 1615, *d.* 1675). Sepia, shaded with a brush, ($8\frac{1}{8}$ x $11\frac{7}{8}$).

ROBBERS DIVIDING SPOIL. Thirteen figures, five mounted. Ruins in the background. On the right, two camels laden. The principal action concerns the person despoiled, and a heap of coins on the ground.

Salvator Rosa is written in pencil on the right lower corner of the mount.

22. SALVATOR ROSA, (*b.* 1615, *d.* 1675). Sepia, shaded with a brush, ($17\frac{5}{8}$ x $13\frac{1}{8}$).

MOUNTAINOUS LANDSCAPE. Water at the left. Seven figures, wholly subordinate.

Salvator Rosa is written in ink on the back of the drawing.

23. CARLO MARATTI, (*b.* 1625, *d.* 1713). Pencil drawing, (10 x $7\frac{1}{2}$).

STATUE OF A YOUNG MAN, SEATED. Figure nearly nude. On the left a child is standing; on the right is another, seated.

Maratti is written in pencil in the left lower corner of the drawing.

N. B. *Pietro da Petri* is written in ink on the back of the mount.

24. CARLO MARATTI, (*b.* 1625, *d.* 1713). Pencil drawing, ($9\frac{1}{4} \times 7\frac{1}{8}$).

THE FATES. Four figures; landscape background. Clotho is seated at the right, spinning the thread of life. Lachesis stands next her, passing the thread, and Atropos seated, is about to cut it, while she points to the figure of a person sleeping on the ground at the left.

No. 50 Carlo Moratti is written in ink on the back of the mount.

25. CIRO FERRI, (*b.* 1634, *d.* 1689). Crayon, heightened with white, ($11\frac{1}{8} \times 8\frac{3}{8}$).

ISRAELITES GATHERING MANNA (?). Twelve figures. There is a prominent tree on each side of the drawing.

No. 28 Chero Ferri is written in ink on the back of the mount.

26. CIRO FERRI, (*b.* 1634, *d.* 1689). Pen drawing, shaded with a brush in sepia, ($7\frac{3}{8} \times 7\frac{3}{4}$).

THE CIRCUMCISION. Eleven figures. The full length draped figure of Mary, and behind her, Joseph leaning on his staff, are prominent at the left.

Ciro Ferri is written in ink on the lower part of the drawing.

27. CIRO FERRI, (*b.* 1634, *d.* 1689). Water color, brown madder, ($6\frac{1}{2} \times 9$).

SCENE FROM THE LIFE OF MOSES.

28. PIETRO DA PETRI, (*b.* 1674, *d.* 1716). Red chalk, double, ($10\frac{5}{8} \times 7\frac{1}{2}$, $10 \times 7\frac{1}{4}$).

Front: PETER DENOUNCING SIMON, THE SORCERER. Acts VIII, 9-24: eight figures.

Back: CHRIST DELIVERING THE KEYS TO PETER. Matth. XVI, 18, 19: seven figures.

No. 60 Pietro de Petri, is written in ink on the back of the mount.

29. PIETRO DA PETRI, (*b.* 1674, *d.* 1716). Red chalk, double, ($10\frac{1}{2} \times 7\frac{1}{2}$, $10\frac{1}{8} \times 7\frac{1}{2}$).

Front: PETER DELIVERED FROM PRISON. Acts XII, 3-11; three figures.

Back: SAME SCENE; four figures.

30. PIETRO DA PETRI, (*b.* 1674, *d.* 1716). Red chalk, ($10\frac{3}{4} \times 7\frac{5}{8}$).

SOLOMON'S DECISION BETWEEN THE TWO MOTHERS. I Kings, III, 16-27; nine figures. The head of the guard, standing at the left, is drawn on a piece of paper, which seems to replace one previously cut out.

Pietro da Petri is written in ink on the back of the mount.

31. PIETRO DA PETRI, (*b.* 1674, *d.* 1716). *Front*, Red chalk, *back*, pencil, ($10\frac{1}{4} \times 7\frac{1}{2}$, $10\frac{1}{4} \times 6\frac{1}{2}$).

Front: GROUP BEFORE MICHAEL ANGELO'S STATUE OF MOSES: three figures. The principal figure is an ecclesiastic standing with arms extended. Behind him stands his attendant. On the right a man is kneeling on his right knee.

Pietro da Petri is written in ink on the right lower corner of the drawing.

Back: MUSICIANS: seven figures. On the right a person is playing a lute, near whom others are singing; on the left another is playing an organ; in the center is a cherub playing a stringed (?) instrument.

No. 1 Pietro da Petri is written in ink on the back of the mount.

32. PIETRO DA PETRI, (*b.* 1674, *d.* 1716). Red chalk, ($7\frac{5}{8}$ x $10\frac{1}{2}$).

EUROPA; five figures. Europa mounted on the bull is leaving the wooded shore, where are her four companions in attitudes of amazement at her disappearance.

Pietro de Petri is written in ink on the back of the mount.

33. PIETRO DA PETRI, (*b.* 1674, *d.* 1716). Sepia, shaded with a brush, ($10\frac{3}{4}$ x $8\frac{1}{8}$).

THE VISITATION. Luke I, 39, 40; ten figures. Mary and Elizabeth are about to enter a doorway from which a curtain is held aside by a man, at the left. Angels appear above.

Pietro da Petri is written in ink on the back of the mount.

34. PIETRO DA PETRI, (*b.* 1674, *d.* 1716). Sepia, shaded with a brush; companion to the preceding drawing, ($10\frac{3}{4}$ x 8).

THE JOURNEY INTO EGYPT. Matth. II, 13, 14; six figures. Mary and the Child are mounted on an ass, which is led by

an angel. Joseph is walking beside them, leading a cow. Angels are above.

No. 60 Pietro de Petri is written in ink on the back of the mount.

35. PIETRO DA PETRI, (*b.* 1674, *d.* 1716). Sepia, shaded with a brush; companion to the two preceding drawings, ($10\frac{3}{4} \times 8$).

ASCENSION OF THE VIRGIN; four figures. Four angels are bearing the Virgin, who, with extended arms, is rising from an open sarcophagus. At the left one of the figures is represented raising the winding sheet, while the remaining two are at the other end of the sarcophagus.

No. 60 Pietro de Petri is written in ink on the back of the mount.

36. PIETRO DA PETRI, (*b.* 1674, *d.* 1716). *Double: front*, crayon, *back*, pen, ($10 \times 7\frac{3}{4}$, $9\frac{3}{4} \times 7\frac{3}{4}$).

Front: CHRIST AT THE BEDSIDE OF A DYING MAN; seven figures. Christ stands at the right with his hand raised in benediction. The dying man is in the middle of the scene, and at the left is seated a woman holding his hand. He is gazing upward toward a vision of the Father, who, borne by angels, is blessing him.

Back: Sketch of the same scene with Christ at the left; six figures. *Pietro de Petri* is written in ink on the back of the mount.

37. PIETRO DA PETRI, (*b.* 1674, *d.* 1716). *Double:*

front, sepia, shaded with a brush, *back*, pen, (12 x 8 $\frac{3}{8}$, 11 $\frac{3}{4}$ x 8 $\frac{1}{4}$).

Front: THE ENTOMBMENT OF CHRIST; nine figures. The body of Christ rests nearly in a sitting posture, with the head on a woman's lap. The woman herself is partially supported by a female attendant at the left. A man at the right is leaning on a staff. Three persons are preparing the sepulchre which appears in the background to the right. Calvary is seen in the distance. In the left lower corner are seen two angels regarding the symbols of the Passion.

Back: THE ASCENSION (?). Acts I, 9-11; nine figures. All are gazing upward except one, who seems to be addressing them. A book and an urn are in the foreground.

No. 35 Pietro da Petri is written in ink on the back of the mount.

38. FABRITIO CARI. Sepia, shaded with a brush, (10 $\frac{7}{8}$ x 7 $\frac{1}{2}$).

REST ON THE FLIGHT INTO EGYPT; six figures. The Mother and Child are seated beneath a tree. Joseph is dropping fruit into the hand of the Child, upraised to receive it. There is a pyramid in the background.

Fabritio Cari is written in ink on the mount below the drawing.

39. FRANCISCO PERMENSIS. Sepia, shaded with a brush, (7 $\frac{3}{8}$ x 8 $\frac{1}{8}$).

THE FINDING OF MOSES (?); nine figures. Eight female



No. 40. PLAEDIO CONSTANEI (?). WOMAN AND CHILD.

figures are looking intently at a child, whom one seems to be raising from the ground.

Francisco Permensis is written in ink on the mount below the drawing.

40. PLAEDIO CONSTANEI (?). Red chalk, ($13\frac{1}{2}$ x 10).

WOMAN AND CHILD. Both figures are nude. The woman is seated on a couch. Her left elbow rests upon the pillow, while with her right arm she holds the child, who is looking into her face and caressing her. In the left lower corner is an urn or vase; in the left upper corner is a window.

No. 12 *Plaedio Constanei* is written indistinctly on the back of the mount.

41. TOMASO REDI, (*b.* 1665, *d.* 1726). Red chalk, ($8\frac{3}{4}$ x $7\frac{3}{4}$).

WOMAN HOLDING A CHILD; five figures. The woman is seated; both she and the child are looking downward. Three female figures are seen in the background at the right.

No. 68 *Thomas Redi* is written in ink on the back of the mount.

42. A. CAVATZ (?). Red chalk, double, ($6\frac{1}{4}$ x 7, 5 x $5\frac{3}{4}$).

Front: WOMAN AND CHILD. The child is supported on the woman's lap and is about to kiss her lips.

Back: SAME SUBJECT. The child, the woman's features and right arm only are sketched. Below is written a *cavatz* in pencil.

43. IL PORTOGUISE. Red chalk, (10 x 7½).
 VENUS AND ADONIS. Venus, over whose head is a star, has left her chariot, which is seen above at the right, drawn by two doves. She rests on a cloud a little above the earth, and looks down on Adonis, who has left the chase and has stopped to listen to her invitation to enter the chariot. Two dogs are standing near; a spear has fallen on the ground.
No. 61 Il Portoguisse is written in ink on the back of the mount.
44. IL PORTOGUISE. Red chalk, (8¼ x 10¾).
 GARDEN SCENE; three figures. A man and woman are seated before a fountain, watching a man on the right, who is killing a snake.
No. 61 Il Portoguisse is written in ink on the back of the mount.
45. CHEV. DAL BORGO. Sepia, shaded with a brush, (10½ x 8¼).
 CHRIST BEING LED TO EXECUTION; Matth. XXVII, 27-31; seventeen figures. Christ is leaving the judgment-hall. Roman soldiers are seen in groups. It is divided into squares for enlarging.
Chev. dal Borgo 25 is written in ink on the mount below the drawing. *Fresco Candidi* is written in pencil on the back of the drawing.
46. BAPTISTA ANSTATILE. Red chalk, (13 x 8).
 MARTYR BEARING A CROSS; three figures. The Martyr is standing addressing a companion at his right, who is dressed



No. 43. IL PORTOGUISE. VENUS AND ADONIS.

in monkish habit, and is looking upward. In the foreground is a woman likewise looking upward, and with her left arm extended.

2 is written in ink on the left lower corner of the drawing.
Baptista . . . Anstatile is written in ink below the drawing.

47. FRANCISCO BOLLOGNESE. Pen drawing in sepia,
 (16½ x 11).

ST. JEROME READING IN A WOOD. The Saint is seated under lofty trees, reading. The lion is lying at his feet, facing him.

The drawing has been repaired in the left lower corner.

No. 16 Francisco Bollognese is written in ink on the back of the mount.

FLEMISH SCHOOL.

48. ABRAHAM BLOMART, (*b.* 1564, *d.* 1647). Sepia, shaded with a brush, red chalk, ($4\frac{1}{2} \times 6\frac{3}{8}$).

STUDIES OF THE HUMAN FORM. There are three separate figures done in sepia, and partially draped, two running, a third standing. There are also two sketches in red chalk of bare arms. In all the five studies the places of the highest light are marked by what is now dark brown.

A. Blomart is written in ink on the mount below the drawings.

49. REMBRANDT, (*b.* 1606, *d.* 1669). Sepia, shaded with a brush and heightened with white, ($8 \times 12\frac{3}{4}$).

LANDSCAPE. In the foreground at the left is a fence in very dark brown. The land is in three principal divisions, separated by what seems to be a winding river. In the middle of the scene is a low island or peninsula, in an inlet of which is a single-masted boat with a boatman. At the left on the farther shore is a dense wood in which a long, high building is seen. At the right is a wooded slope with buildings. In the middle background are distant land and water.



No. 49. REMBRANDT. LANDSCAPE.



No. 50. REMBRANDT. LANDSCAPE.

No. 52 Rembrandt is written in ink on the back of the mount.

50. REMBRANDT, (*b.* 1606, *d.* 1669). Sepia, shaded with a brush, companion to the preceding, (8 x 12³/₄).

LANDSCAPE. In the foreground still water; at the extreme left and near the right are moored two small boats at a continuous wharf. Beyond the wharf at the right, and extending to the water's edge, are two large buildings and rude sheds. A dilapidated fence and low buildings with trees occupy the left background.

No. 52 Rembrandt is written in ink on the back of the mount.

51. REMBRANDT, (*b.* 1606, *d.* 1669). Black and white crayon on yellow paper, (8³/₄ x 6³/₄).

THE VISITATION; Luke I, 39, 40; two figures. At the left are two semi-circular steps, above which is an entrance to a building. The figures are standing on the ground at the right.

Rembrandt is written in ink on the back of the mount.

52. A. DIEPENBEKE, (*b.* 1607, *d.* 1675). Sepia, shaded with a brush, (9 x 5³/₄).

THE CRUCIFIXION; John XIX, 25-27; seven figures. Mary Magdalene, looking upward, is embracing the foot of the cross. The Virgin, her sister, and John, are standing in a group at the left. At the right are mounted soldiers. Angels

surround the head of the cross; one of them holds a palm-branch above the head of Christ.

Diepembec is written in ink at the bottom of the mount. P. 56, LL. 6, No. 43 is written in ink on the back of the mount.

53. A. DIEPENBEKE, (*b.* 1607, *d.* 1675). Sepia, shaded with a brush and red chalk, ($7\frac{3}{4}$ x $5\frac{3}{4}$).

A MONK'S VISION OF THE VIRGIN AND CHILD. On the left the Monk is kneeling. His hands are outstretched in ecstasy. Before him stands the Virgin, bearing in her arms the Child, who is blessing the monk. Angels above. Stamped in the left lower corner I.P.Z., the mark of the famous Dutch collector of drawings, Jean Paul Zozmer, *d.* about 1725. See No. 1.

Diepenbeck is written in ink on the back of the mount.

54. ANTOINE WATERLOO, (*b.* 1618, *d.* 1662). Black and white crayon, on bluish-gray paper, ($9\frac{1}{2}$ x $14\frac{3}{4}$).

LANDSCAPE. A road enters at the right lower corner, passes by a hill and ascends through a clump of trees towards the left. At the left are bushes, with water in the distance.

No. 3 Watterlow is written in ink on the back of the mount.

55. PHILIP WOUVERMANS, (*b.* 1620, *d.* 1668). Crayon, shaded with sepia, on brownish paper, ($9\frac{1}{2}$ x $13\frac{3}{4}$).

LANDSCAPE. A brook running between rocks and under a rustic wooden bridge on which are two boys. On the right is a hill with trees, one of which overhangs the bridge. Be-

neath the bridge are seen in the distance a tower and an arched massive stone bridge.

Woverman is written in ink on the back of the mount.

56. NICHOLAS BERGHEM, (*b.* 1624, *d.* 1683). Pencil, (8 x 12 $\frac{1}{4}$).

STUDY OF ANIMALS, with four human figures. Calves, sheep, hares, fowl, two horses, a pack-mule, and various merchandise crowd the scene. In the background are two men, one of them leading away a horse; also a man wearing a turban, and mounted, is reaching down to take a heavy package from a man standing at his side.

Berghem is written in pencil on the right lower corner of the mount.

57. CORNEILLE BISHOP, (*b.* 1650, *d.*—). Sepia, shaded with a brush, (10 $\frac{1}{4}$ x 13 $\frac{1}{2}$).

RUINS. The ruins are of high walls of massive masonry, abounding in arches, and partially overgrown with vegetation.

No. 14 Bishop is written in ink on the back of the mount.

58. CORNEILLE BISHOP, (*b.* 1650, *d.*—). Sepia and red chalk, (2 $\frac{3}{8}$ x 4 $\frac{1}{2}$).

BATTLE SCENE; many combatants. Cavalry against infantry; in the right background standards are borne. In the left a man is running from the field.

Bishop is written in ink on the back of the mount.

No. 59 is also on this mount.

59. CORNEILLE BISHOP, (*b.* 1650, *d.*—). Sepia and red chalk, ($2\frac{3}{8}$ x $2\frac{5}{8}$).

MAN SEATED UNDER A TREE. His right arm is raised. Four persons are in the distance to the right, approaching.

Bishop is written in ink on the back of the mount.

No. 58 is also on this mount.

60. MAERTEN FUICK, *flourished* 1655. Crayon, (11 x $7\frac{3}{8}$).

SUBJECT DOUBTFUL; seven figures. At the right a man is standing looking upward before what seems to be a desk. Two men approach from the left, one bearing a large flagon on his shoulder. The scene is taking place under a porch with lofty arches supported by pillars.

Maerten Fuick fecit A° 1655 is written in ink on the left lower corner of the drawing.

61. V. SALEMBERT. Sepia, red and white crayon, ($4\frac{1}{4}$ x $3\frac{1}{8}$).

HOLY FAMILY. The Virgin holding the Child is seated at the left. Before them at the right is a person in an attitude of adoration, whom the Child is blessing. Joseph is standing behind at the right, his right hand on a staff. Behind him is a pillar and curtain.

V. Salembert is written in pencil on the mount below the drawing.

Nos. 62 and 63 are also on the same mount, at the bottom of which is written in ink *No.* 305-6.

62. P. DE IODE (?). Sepia, shaded with a lead-colored wash, (5 x 3³/₄).

VIRGIN AND CHILD. The Virgin is seated, crowned, and holding a sceptre in her left hand. The Child, supported by the Virgin's right arm, is standing on her right knee, with his left arm around her neck, and with his right extended forward.

P. de Iode (?) is written in pencil on the mount below the drawing.

Nos. 61 and 63 are also on the same mount.

63. UNKNOWN. Sepia, with a red wash, heightened with white, (3⁷/₈ x 3¹/₄).

HOLY FAMILY. The Virgin is seated, holding with her left arm the Child, who is standing in her lap. At the left Joseph stands leaning on his staff and looking at the Child. At the right is a youth with his hands raised in adoration. A curtain hangs in the background.

Ho. B. is written in ink on the left lower corner of the drawing.

Nos. 61 and 62 are also on the same mount.

64. ADRIAEN VANDERCABEL. Pencil, shaded with a neutral wash; double, (9 x 14³/₄).

Front: BRIDGE, WITH A SQUARE TOWER. The bridge has twelve arches, and spans a river. On the river at the right is a boat. On a shoal at the left, in the foreground, a boat has been drawn up, near which are a man and boy walking toward the bridge. At the extreme left is a building.

Adriaen Vandercabel is written in ink at the top of the drawing.

Per sopra Porte di ela is written in ink on the right lower corner of the drawing.

19 *P.* is written in ink on the left lower corner of the drawing.

Back: SEAPORT TOWN. On the right are warehouses at the foot of a hill. Boats are moored near by. At the left in the distance are mountains.



No. 65. NICHOLAS POUSSIN. JAEL AND SISERA.

FRENCH SCHOOL.

65. NICHOLAS POUSSIN, (*b.* 1594, *d.* 1665). Red chalk ; double, ($7\frac{1}{2} \times 10\frac{1}{4}$).

Front: JAEL AND SISERA ; Judges IV, 18-22. At the left Jael is standing with her right knee braced against the head of a couch, and with a mallet raised in her right hand. With her left she is holding the nail to the head of the reclining Sisera. Above and at the rear is a Vase.

Back: STUDIES: HANDS OF JUDITH AND THE HEAD OF HOLOFERNES (?). At the left is a right hand grasping a sword ; the arm is draped. The left hand holds by the hair the severed head of a man. The relative position of the hands is such as to allow the completion of the whole figure.

No. 58 Nicholo Pousin is written in ink on the back of the mount.

66. NICHOLAS POUSSIN, (*b.* 1594, *d.* 1665). Red chalk ; double, ($9 \times 6, 9\frac{7}{8} \times 6$).

Front: TWO FIGURES. At the right stands a man with a head-dress, and draped below the waist. Behind him is another person, with drapery hanging from the shoulders, and the outstretched right arm bearing a pitcher.

Back: MAN IN FLOWING ROBES. The man is standing with head in profile, turned to the left.

Nel Palazzo del M^e. . . . is written in ink on the lower part of the drawing.

No. 58 Nicholo Pousin is written in ink on the back of the mount.

67. NICHOLAS POUSSIN, (*b.* 1594, *d.* 1665). Sepia, ($6\frac{1}{2}$ x $9\frac{7}{8}$).

THE FLIGHT INTO EGYPT; Matth. III, 13, 14. Mary with Jesus on her lap is seated under trees at the right. Before them at the left kneels a youth, behind whom Joseph is sitting, leaning on his staff and viewing the group. In the background is a pyramid. At the left an angel is leading an ass to water; in the distance are mountains.

There are traces of another drawing on the back.

No. 58 Nicholo Pousin is written in ink on the back of the mount.

68. CLAUDE LORRAINE, (*b.* 1600, *d.* 1682). Red chalk, ($6\frac{3}{4}$ x $10\frac{1}{2}$).

FAMILY JOURNEYING. A woman, holding a babe, is seated on an ass which is led by a man at their side. The figures are in Dutch (?) costume. Two men with cattle in the distance at the left.

Claudio Gille detto Loranese is written in pencil on the right lower corner of the mount.



No. 68. CLAUDE LORRAINE. FAMILY JOURNEYING.

ENGLISH SCHOOL.

69. SIR PETER LELY, (*b.* 1618, *d.* 1680). Pencil, (12 x 8½).

SCENE ON THE EDGE OF A WOOD; twenty-three nude figures. At the right a man and woman are seated, engaged in conversation; before them the other two principal figures of the scene are standing. They are accompanied by four adults. At the left is a group of children, one of whom is riding a goat. In the foreground are two children playing. In the trees above are cherubs and a satyr.

P. Lilly is written in ink on the right lower corner of the drawing.

No. 13 Sir Petter Lilly is written in ink on the back of the mount.

70. JOHN SMIBERT, (*b.* 1684, *d.* 1757). Black crayon, heightened with white, oval, on brownish-gray paper, (6¼ x 5).

"COSMO THE THIRD, GRAND DUKE OF TUSCANY, FROM THE 1642-1723 LIFE." Head turned to the left in profile.

The above title, followed by "John Smibert," is written in ink on the mount below the drawing.

71. JOHN SMIBERT, (*b.* 1684, *d.* 1757). Sepia, shaded with a brush, ($10\frac{1}{2} \times 8$).

FISHERMEN AND BOAT; seven figures. The boat is drawn up to an inlet. Two men are in the boat, another is washing a net hanging over its side. A youth and a woman holding a child are standing on the shore by the boat. In the foreground at the right is reclining a man, near whom are several dogs. The view is seaward. Two angels are flying in the heavens, towards whom the gaze of three of the persons is directed.

John Smibert is written in ink on the upper part of the back of the mount. 13 is written in ink below.

72. JOHN SMIBERT, (*b.* 1684, *d.* 1757). Sepia, shaded with a brush; between concentric rings, (diameters, $6\frac{1}{4}$, $2\frac{3}{4}$).

DESIGN FOR THE CEILING OF A DOME(?). Pastoral scenes and a camp.

John Smibeth is written in pencil on the inner circle.

No. 457 *C: v:* is written in ink on the back of the drawing.

UNKNOWN SCHOOLS.

73. BRAMER. Outlined with a brush in black, and heightened with white; double, on greyish-brown paper, (6 x 8).

Front: DEAD BODY ON A COUCH, SURROUNDED BY ANGELS; seven figures. The head is in the foreground; three angels on either side.

Bramer is written in pencil on the drawing.

Back: SAME SUBJECT; the feet are in the foreground.

35 is written in ink on the drawing.

74. HOROSONTI (?). Crayon and figures in Sepia, (11 x 16).

LANDSCAPE, WITH WOMEN WASHING CLOTHES; eight figures. Stream at the right, from the bank of which a woman is bearing a vessel of water on her head to six others, who are washing around a tank at the left. Large trees form a background at the left; mountains at the right in the distance. A man is reclining in the foreground at the left.

Horosonti is written in ink on the back of the mount.

75. S. RICCI. Sepia, shaded with a brush, ($5\frac{1}{4} \times 5\frac{1}{8}$).

WOMAN SEATED, ATTENDED BY THREE OTHERS. The principal figure is nude; her left leg is raised and supported on a bench on which she is seated. A fifth figure in the upper right hand corner.

S. Ricci is written in pencil on the back of the drawing.

76. TOLOMINO (?). Outlined with a brush in black, and heightened with white on a greenish-gray background, (9×17).

DESIGN FOR A CEILING. Council of the Gods on Olympus Jupiter, Juno, Neptune, Mercury and Vulcan, may be distinguished by their symbols.

Tolomino (?) is written in pencil on the lower part of the drawing.

77. UNKNOWN. Bluish wash heightened with white on yellowish-gray paper, ($9\frac{3}{8} \times 5\frac{3}{4}$).

EGYPTIAN SCENE (?); five figures. At the right an inscribed obelisk, from behind which a man is stooping forward to move a large foundation stone marked TRIDIS. At the left a man, in a costume gathered at the waist by a girdle, and in a turban with a flowing veil, is gesticulating with his right arm raised toward the top of the obelisk. Three men stand in the background listening to him.

78. UNKNOWN. Brown madder, ($7\frac{3}{4} \times 7\frac{3}{8}$).

TRANSLATION OF ELIJAH; II Kings, II, 11.

T. Fri. F is written in ink on the lower part of the drawing.

P is written in ink in the right lower corner of the drawing.

79. UNKNOWN. Red chalk; oval, (10 x 6).

JUSTICE. A female figure draped is standing, resting her left hand on the fasces and extending a wand in her right. At her feet sits a child, looking up at her and holding the scales.

Companion drawing to No. 80.

80. UNKNOWN. Red chalk; oval, ($9\frac{3}{4}$ x $5\frac{1}{2}$).

TRUTH. A female figure, draped, looking into a mirror she holds in her right hand. A serpent is coiled about her forearm and the handle of the mirror. Her left arm is extended downward with her palm opened outward.

Companion drawing to No. 79.

81. UNKNOWN. Sepia, shaded with a brush; red chalk, (10 x $5\frac{3}{4}$).

MARY MAGDALENE. She is standing draped, and with upturned gaze; her right hand is held to her bosom and supports a small cross, and in her left she carries a vase.

82. UNKNOWN. Red chalk; divided into squares for enlarging, ($5\frac{3}{4}$ x $4\frac{3}{4}$).

VIRGIN AND CHILD; four figures. The Virgin holds the Child with his face pressed against hers, and his arms around

her neck. The infant St. John is in the left lower corner holding a cross with his left arm, and with his right hand pointing upward. Another child at the right looks down on St. John.

83. UNKNOWN. Red chalk, ($7\frac{3}{4} \times 6\frac{1}{4}$).

HOLY FAMILY AND ST. JOHN. The Virgin is seated, holding the Child in her lap with her right arm. The Child's left hand is raised in blessing St. John, who is leaning on the Virgin's lap and gazing up into the face of Jesus. She embraces St. John with her left arm. At the right Joseph with his head supported by his left hand looks down on the group.

84. UNKNOWN. Red chalk, ($14 \times 10\frac{1}{4}$).

A WOMAN KNEELING. Head and body with ample drapery. Her right hand is pressed to her breast; her left is extended. Her face is turned to the left.

85. UNKNOWN. Red chalk, ($10\frac{1}{2} \times 7\frac{1}{2}$).

FIGURE OF A YOUNG WOMAN. Nude, seated, supported on her right arm; her left is raised as if to ward off something.

86. UNKNOWN. Sepia, shaded with a brush, ($8\frac{3}{4} \times 7\frac{1}{2}$).

SUBJECT DOUBTFUL; three figures. A man, nude, is seated by a tree, his right arm rests by his side while he supports his head upon his left hand. Two women, draped, are standing before him, one of them addressing him. The one at



No. 83. UNKNOWN. HOLY FAMILY AND ST. JOHN.

the right seems about to depart. A hill crowned by trees is sketched in the background. There are traces of a drawing on the back.

No. 62 is written in ink on the back of the mount.

87. UNKNOWN. Sepia, shaded with a brush, (8 x 5).

BOY MUSICIANS ; two figures, nude, standing. The one at the left is fingering a harp and gazing into the face of the other who is supporting a bass-viol. A book and a music-roll are lying on the ground.

88. UNKNOWN. Sepia, shaded with a brush, and heightened with a material now turned dark, (10 x 13³/₄).

SUBJECT DOUBTFUL. Two women are kneeling on either side of the prostrate figure of a man. The one on the right holds a torch in one hand and a pitcher in the other. The woman on the left is drawing an arrow from his side. Mountains faintly sketched in the distance.

No. 36 is written in ink on the back of the mount.

89. UNKNOWN. Sepia, shaded with a brush and heightened with white, (14¹/₄ x 10¹/₄).

CHRIST EATING IN AN ARBOR ; five figures. Christ is seated and in the act of breaking bread. His two companions at the table, one with his hat on, are engaged in discussion. At the left a man is standing watching the group ; in the foreground, by the light of a candle, a servant on his knees dip-

ping wine from a large basin into a decanter. The scene is lighted by a candle on the table.

90. UNKNOWN. Crayon, shaded with a brush and heightened with white, on brown paper, (12 x 9³/₄).

AN ENTOMBMENT; twelve figures. Three persons are laying the body away, the rest are looking on; at the right the figure of a woman standing is prominent.

Tol::do is written in ink on the right lower corner of the drawing.

91. UNKNOWN. Pen drawing, on brown paper, (13⁵/₈ x 10¹/₄).

STUDIES OF ANIMALS AND BROKEN STATUES; nineteen separate sketches.

92. UNKNOWN. Pencil, with some of the figures worked over in sepia and red chalk, (15 x 9¹/₄).

SHEPHERDS BRINGING OFFERINGS TO CHRIST; Luke II, 15, 16; seven figures. Mary is seated with the Child lying in her lap. Joseph stands at the left. Three shepherds are at the right, one kneeling; a lamb is lying bound on the floor at the right; nine angels above bearing a scroll.

93. UNKNOWN. Red chalk; double, (12 x 7⁵/₈, 10 x 7).

Front: WOMAN, STANDING. The figure is draped; the right arm is extended outward and down toward a point, which the face, turned in profile to the left, is regarding. There is a girdle about her waist.

Back: OLD MAN STANDING, AND PARTIAL SKETCHES OF TWO OTHER MEN. The figure of the old man is draped. He is extending his arms to the left and downward in gesticulation.

94. UNKNOWN. Black and white crayon, on bluish paper, ($7\frac{1}{2}$ x 10).

MAN AND WOMAN AT A WELL; five figures. The man is seated at the left beside the well; before him a woman holding a pail with her left hand, is standing, apparently in conversation with him. In the background at the right are four persons standing.

95. UNKNOWN. Crayon, sepia, shaded with a brush and heightened with white, ($13\frac{3}{4}$ x 9).

ALLEGORICAL DESIGN FOR BOOK-ILLUSTRATION. Three figures are standing on a pedestal, one at the right holding a sword upright with the inscription SPIES RECHT; the one at the left is presenting the principal figure with a tablet, cut as in a seal with the letters BAVWE WET. Two cherubs above bear a medallion inscribed T GEBRVYCK GHEEFT SEDEN AEN WET EN REDEN. At the left is a cherub at work at a grindstone; above him floats a scroll with the inscription DVYSTER EN SWAER WORD LICHT EN CLAER. On the pedestal below is the inscription T GEBRVYCK BESET EN RECHT EN WET. Architecture with Ionic pilasters in the background.

96. UNKNOWN. Sepia, shaded with a brush, ($13\frac{1}{2}$ x 9).

ALLEGORICAL DESIGN. Roman garden; a fountain at the

right; at the left is a woman seated holding with her right arm a tablet inscribed in pencil VILLA ALDOBRANDINA. She is raising her left arm and is looking upward to a medallion for a portrait borne by three cherubs, one of whom holds a wreath above the medallion.

97. UNKNOWN. Red chalk, sepia shaded with a brush, and heightened with white; double, (11 x 18½, 6 x 8).

Front: WOMEN FISHING; fourteen figures. The figures are grouped in pairs, except one each on the extreme right and left. On an island in the middle of the scene are two women seated by a tree, and at the left two kneeling at work. Seven others are standing in the water on either side of the island, three are approaching from the distance at the right.

Back: A RIGHT HAND AND FORE ARM; in red chalk. The palm is turned outward; the tips of the thumb and second finger touch.

98. UNKNOWN. Pen drawing in sepia, (10¾ x 12½).

MOUNTAINOUS LANDSCAPE. A narrow sheet of water is hemmed in by precipitous wooded slopes on all sides, except toward the foreground, where a level field and a cottage roof are seen. A height in the background is crowned by a castle. In the left lower corner are a man and woman with a dog.

650 *Waltersspurg* is written in ink on the upper part of the drawing.

No. 56 is written in pencil on the back of the drawing.

99. UNKNOWN. Crayon and neutral wash, (10⅝ x 13).



No. 98. UNKNOWN. MOUNTAINOUS LANDSCAPE.

RUSTIC BUILDINGS. The buildings and sheds are together at the left; four dormer windows project from a rather steep roof. Bushes and small trees and a heap of rubbish and wood are before the house. In the foreground at the right is a larger pile of wood.

100. UNKNOWN. Black, outlined and shaded with a brush, ($8\frac{7}{8} \times 11\frac{5}{8}$).

LANDSCAPE. A rocky, bushy hillside at the left on which is a castle with battlement and tower, and adjacent buildings. Two men are fishing in the stream at the right, beyond which is a hill with buildings in the distance.

No. 34 is written in ink on the back of the mount.

101. UNKNOWN. Sepia, shaded with a brush, ($9\frac{3}{4} \times 16$).

LANDSCAPE. At the foot of a mountain is a group of low buildings, apparently smelting works; from the chimney a long, large cloud of smoke is passing off to the left. In the left foreground is a small stream. The whole region is barren, and has few trees.

102. UNKNOWN. Red chalk, ($9\frac{3}{4} \times 16$).

ROCKY, BARREN LANDSCAPE WITH RUINS. Water in the foreground at the left. High land in the distance at the right. The ruins are of a lofty stone building, a little to the left of the middle of the scene.

103. UNKNOWN. Outlined in sepia, shaded with a neutral wash, ($11\frac{1}{2} \times 16\frac{5}{8}$).

LANDSCAPE WITH BUILDINGS. The buildings are of Italian architecture. The principal group with a prominent tower extends across the whole background. There is a foundation wall with three buttresses. Low buildings at the left; a stream with steep banks at the right and in the foreground.

104. UNKNOWN. Sepia, shaded with a brush, ($8\frac{3}{4} \times 7\frac{1}{4}$).

LANDSCAPE WITH RUINS. The ruins are of a group of continuous buildings of heavy masonry at the right. At the left, lower ground, with trees and scattered buildings in the distance.

105. UNKNOWN. Sepia, shaded with a brush, ($11\frac{7}{8} \times 15\frac{3}{4}$).

LANDSCAPE WITH FARM BUILDING. The building, apparently for storage and cattle, is at the right; has a tiled roof. The principal wall has two doors and seven various windows. In the foreground are two sheep; two men near the building; bushes and trees at the left.

106. UNKNOWN. Front, outlined in sepia, and shaded with a brush in sepia and a neutral wash, on a bluish background, (8×13).

Back, outlined and shaded with a brush in a neutral tint, ($8\frac{3}{4} \times 16$).

Front: LANDSCAPE WITH BUILDINGS. Italian architecture. A belt of small trees extends across the scene; behind them at the left is a square tower and continuous buildings, partly with battlements. At the right a section

of the building has a circular roof, with numerous windows directly under the eaves.

Back: LANDSCAPE. A hillside; at the right in the foreground is a tall, square tower, and at its foot a low building; round towers with battlements; also other buildings in the distance.

107. UNKNOWN. Outlined in black and shaded with a brush in a neutral wash, (14 x 11).

LANDSCAPE; three figures. A young man is leaping from a precipice. His two companions are seated at the right; near by stands an ox. Extensive low land at the left.

An irregular cut, about $1\frac{1}{2}$ inches square, has been made in the drawing at the right in the side of the ox.

108. UNKNOWN. Sepia, shaded with a brush, ($16\frac{1}{4}$ x 11).

JESUS WITH THE DOCTORS; Luke II, 46; twenty-seven figures. Jesus is standing at a desk addressing the doctors, who are seated in a semi-circle before him. At the left the full length figure of an old man is standing, holding in his left hand at his side a partly open roll. At the right is seated an old man in spectacles. In the background many are standing between the pillars, beyond which is a view into a street.

109. UNKNOWN. Red chalk, sepia, shaded with a brush, ($6\frac{7}{8}$ x $4\frac{1}{4}$).

MAN WEARING A TURBAN AND IN A TRAILING ROBE. He is

standing with his arms folded, his body turned slightly to the left, his face however in front view.

On the same mount as No. 110.

110. UNKNOWN. Outlined in dark red and sepia, shaded with a brush, ($2\frac{5}{8}$ x $4\frac{3}{8}$).

MAN LYING DOWN, ASLEEP. His form is bent so that his head and knees are quite near together. His features are strikingly ape-like.

On the same mount as No. 109.

111. UNKNOWN. Sepia, shaded with a brush; circular, (diam. $4\frac{1}{4}$).

FOUR MEN WITH STAFFS. They are standing around a table on which is a platter of food which they are taking in their hands and eating. Before the table, which has two carved legs, a vase and another vessel are standing on the floor.

On the same mount as No. 112.

112. UNKNOWN. Outlined with a brush in sepia, no shading, ($3\frac{1}{4}$ x $5\frac{1}{4}$).

PRISONER BEFORE A KING. The King is seated in a chair by a tent. He holds a sceptre and speaks with a prisoner attended by a soldier. Beyond the principal tent are two others, with two men near them. In the foreground at the right, on a lower level, is a group of tents; in the background is the gate of a city, from which men are issuing toward a prisoner bound to a tree.

Achior is written in ink on the lower part of the drawing.

On the same mount as No. 111.

113. UNKNOWN. Crayon, shaded with a neutral wash; oval, ($8\frac{3}{4} \times 13\frac{1}{2}$).

SUBJECT DOUBTFUL. A man, attended by a boy bearing an open box, is passing valuables to two women, standing. One of the women seems to have just risen from a chair near her. An old man in a turban, and with upraised left hand, is addressing one of the women. At the right is a servant with two camels. Apparently Jewish costume.

114. UNKNOWN. Dark blue, shaded with a brush, ($9\frac{3}{8} \times 14\frac{1}{4}$).

LANDSCAPE. On the the left is a gnarled tree, beneath which is a shepherd driving a flock before him through an arched doorway in a ruined wall. Two other shepherds with staffs attend the flock further on. Low hills in the distance at the right.

144 is written in ink in the upper right hand corner of the drawing.

Companion to No. 115.

115. UNKNOWN. Dark blue, shaded with a brush, ($9\frac{3}{8} \times 14\frac{1}{4}$).

LANDSCAPE. On the left rocks partly overgrown with trees. In the foreground at the right are water and a bridge on piles; buildings in the distance.

146 is written in ink in the upper right hand corner of the drawing.

Companion to No. 114.

116. UNKNOWN. Red chalk, ($5\frac{7}{8}$ x $9\frac{3}{4}$).

VENUS BEFORE ADONIS SLAIN. Venus has alighted from her chariot, which is seen on the right, and is kneeling on her left knee. Her left arm is raised. Near her flies a cherub, who is pointing to Adonis stretched on the ground before them. His spear lies on the ground beside him.

117. UNKNOWN. Red chalk, ($7\frac{1}{4}$ x 10).

SUBJECT DOUBTFUL. An interior with several figures, very indistinctly drawn.

At the left a doorway through which two figures are visible. In the middle of the scene a man draped, with upraised right hand, is advancing with his right leg forward.

MUTIUS TRIBUNUS in red chalk on the lower margin of the original drawing.

Three illegible words are written in ink on the left lower edge of the drawing.

118. UNKNOWN. Outlined in sepia, shaded with a brush and heightened with white, on a greenish-gray background, ($9\frac{3}{4}$ x $6\frac{3}{8}$).

TWO WOMEN. One, with her left arm raised, is standing, leaning slightly backward and looking down at her companion, seated sewing.

In the right upper corner the figures of two old men seated are drawn in outline in sepia.

119. UNKNOWN. Pencil, sepia, shaded with a brush, (8 x 12½).

SUBJECT DOUBTFUL. At the left a transportation wagon, drawn by three horses, tandem. In the middle of the scene a group of men and women, some on horseback and some dismounted. Groups of soldiers and their horses near. A house at the right. Horsemen are coming over a hill in the distance.

120. UNKNOWN. Sepia, shaded with a brush, (8½ x 6¾).

FINDING THE CUP IN BENJAMIN'S SACK (?). Genesis XLIV, 1-13; seven figures. Three armed men in helmets are looking at an old man who stands at the right, near two others, all three in peasant costume. A young peasant is standing in the foreground; also two asses, on one of which is a pack-saddle with an open sack upon it.

121. UNKNOWN. Sepia, shaded with a brush, (7 x 11⅜).

BATTLE SCENE. The combatants are foot-soldiers; the assailants armed with spears, swords and shields occupy the middle of the field and are engaged on both sides. At the right one of the party assailed holds over his head a large stone which he is about to hurl at the enemy. Behind him

- stands a woman in a threatening attitude. At the left lies a heap of the slain and wounded.
122. UNKNOWN. Sepia, shaded with a brush, (7 x $6\frac{3}{4}$).

SIX DESIGNS FOR WINDOWS. Each design is for half a window. Numerous figures in each of the three scenes represented, the subjects of which are from ecclesiastical history. The figures in the middle window have been supplied on paper pasted over that of the remainder of the design.

123. UNKNOWN. Sepia, shaded with a brush; oval, ($5\frac{1}{4}$ x $4\frac{1}{4}$).

MYTHOLOGICAL SCENE. Jupiter, hurling a thunderbolt, is seen above, seated; below at the right is the full length figure of a man, falling headlong. He appears to be falling from a chariot, to which, however, the four horses, partly visible, do not appear to be attached.

124. UNKNOWN. Sepia, shaded with a brush, ($5\frac{3}{4}$ x $4\frac{1}{2}$).

WOMAN AND CHILD, EMBRACING. Both are standing, the woman at the right in repose, bending down toward the child, a girl of perhaps twelve years, who is approaching from the left.

125. UNKNOWN. Sepia, shaded with a brush, ($5\frac{1}{2}$ x 6).

THE FINDING OF MOSES (?); five figures. At the right a woman is bending down to lift a child, lying on its back in a circular basket. Three women are standing at the left, the

one in the middle in drapery with a girdle, apparently attended by another at her left. Two of the women have their left arms outstretched and are looking down at the child.

The drawing is on two pieces of paper, the narrower on the right, and about an inch in width.

126. UNKNOWN. Crayon, on a brown background, (7 x $5\frac{1}{4}$).

A PIETA. Mary, with outstretched arms and her face turned upward to the left, is seated; the body of Christ rests back partly in Mary's lap. A cherub kneeling at the right holds Christ's left hand. Cherubs above by the cross, against which, at the left, a ladder is leaning.

Divided into squares for enlarging.

127. UNKNOWN. Front, sepia, shaded with a neutral wash.

Back, sepia, ($3\frac{1}{4}$ x $9\frac{1}{2}$).

Front: MYTHOLOGICAL SCENE. In the middle of the scene a satyr seated; is addressing a woman, nude, and reclining on the ground at the right. Her left hand is clasped by a young person kneeling. At the left reclines a woman, likewise nude, behind whom are two persons holding drapery in their hands. Cupid (?) stands at the left.

Back: TWO SKETCHES. One, of a female figure standing, draped, and with a sword uplifted in her left hand. The other of the head of an old woman.

128. UNKNOWN. Sepia, shaded with a brush, ($5\frac{1}{4} \times 7$).

TWO AGED MALE SAINTS IN A WOOD. Both have long beards; the one on the right is kneeling on one knee. His arms are outstretched and he is gazing upwards to the left at a bird flying and bearing toward his companion a wafer (?) in its bill. His companion is seated looking at him, but with his right hand raised toward the bird. Trees on the left, a mountain in the background.

No. 50 is written in ink on the back of the mount.

129. UNKNOWN. Front, sepia. Back, pencil, red chalk, ($4 \times 6\frac{1}{4}$).

Front: MYTHOLOGICAL SCENE; six figures, and parts of a seventh and eighth. On the right a child reaching up toward grapes held by a man, nude, standing. Three figures of adults, also standing; a child, and in the upper left corner a cherub. Parts of two other figures at the left where the paper seems to have been cut off.

Back: LEFT ARM, BARE, WITHOUT THE HAND, in red chalk. Figure of a child in pencil.

130. UNKNOWN. Sepia, ($6\frac{1}{4} \times 9$).

BIBLICAL SCENE. An old man in a turban and flowing garments is standing, in the act of embracing a young man much shorter than himself, and advancing from the left. An angel stands beside them with his left forefinger pointing at the group, and his right at his hip, lifting his garment. At the right beneath a tree stands an aged person viewing

the scene. A dog at the old man's feet. Trees on the left and mountains in the background.

131. UNKNOWN. Sepia, shaded with a brush, ($8\frac{1}{4}$ x $6\frac{3}{8}$).

SUBJECT DOUBTFUL. A man is standing at the right on a shore and under a tree, holding in his left hand a pitcher and staff. His right is outstretched toward a large fish, approaching a young man seated on the shore near him. The young man's boots and stockings lie by his side. His left foot is in the water. In the distance at the left beyond the water is a port with vessels.

132. UNKNOWN. Sepia, shaded with a brush, ($6\frac{3}{4}$ x $9\frac{1}{4}$).

BIBLICAL SCENE. A vision of an aged man, seated at the right, sleeping, at a table. His head rests on his left hand. In a semi-circle behind him a choir of nine angels stands singing. A seven-pointed star is over him. Supported on a cloud at the left are two old men standing, one on either side of John the Baptist (?). In the left lower corner an old man is kneeling, removing the cover of a large urn. A six-pointed star is over his head; before him stands a man holding a cross in his left hand.

133. UNKNOWN. Crayon, sepia, shaded with a brush, on a reddish background, (11 x $7\frac{1}{2}$).

THE JUDGMENT OF PARIS. Paris, seated at the right, holds

an apple in his upraised left hand; back of him stands Mercury with his left hand resting on Paris's shoulder. Venus stands at the left with Cupid at her feet. Her right hand is outstretched toward Paris. Minerva is seated with her back against a tree at the left. Juno sits in the middle background. A dog is seen in the right lower corner.

134. UNKNOWN. Sepia, shaded with a brush, (7 x 4 $\frac{7}{8}$).

CHRIST GIVING THE KEYS TO ST. PETER. Christ stands with right hand outstretched toward the left of the scene; with his left he hands the keys to Peter, who kneels. Disciples in the background at the right under a tree. Two men in the left lower corner of the drawing.

135. UNKNOWN. Red chalk, (5 x 7 $\frac{1}{2}$).

THE VISITATION. In the middle of the scene Elizabeth is descending steps and embracing Mary. Figures of women at the left. At the right two old men are greeting one another in a doorway. Another figure at the extreme right.

136. UNKNOWN. Sepia, shaded with a brush, (9 x 10 $\frac{1}{2}$).

ROMAN INTERIOR. In the middle foreground is seated a man, crowned, and with his feet on a cushion. A military figure in a helmet stands at his left. Before him at the right stands a young man, pointing his right forefinger at his own forehead. Doorway at the left; niches with statues, a large

panel with painted (?) scene in the wall at the rear. Three soldiers on broad steps at the right.

137. UNKNOWN. Outlined in sepia, shaded with a neutral wash, ($7\frac{3}{8} \times 10\frac{1}{4}$).

DESIGN FOR A WINDOW. Six squares; fifteen cherubs are bearing a garland, surrounding a cloud on which are seated two female figures. One of these holds an end of the garland in either hand. The other is Ceres, with sickle and sheaf.

On the right margin of the drawing is a scale. *Window* is written in ink on the lower part of the drawing.

138. UNKNOWN. Sepia, ($7\frac{7}{8} \times 8\frac{1}{4}$).

THE FLIGHT INTO EGYPT; Matth. II, 13, 14. Joseph with a staff is leading the ass down a hill; the mother with the Child in her arms follows, walking. On the right are trees and pyramids; on the left a walled city in the distance.

139. UNKNOWN. Red chalk, sepia, shaded with a brush and heightened with white, ($14\frac{3}{4} \times 10\frac{1}{2}$).

THE VISITATION; Luke I, 39, 40; six figures. Elizabeth is represented as an old woman, draped, and descending the steps of a house of modern architecture. Mary, likewise draped, approaches from the left and clasps Elizabeth's hand. At the left a man and an ass; mountains in the distance. Divided into squares for enlarging.

On the back of the drawing are some Arabic numerals,

the caricature of a face, done in sepia, and a bit of drapery in red chalk; also, 12 *Marzo* written in ink.

140. UNKNOWN. Black and white crayon on bluish paper, (9 x 8½).

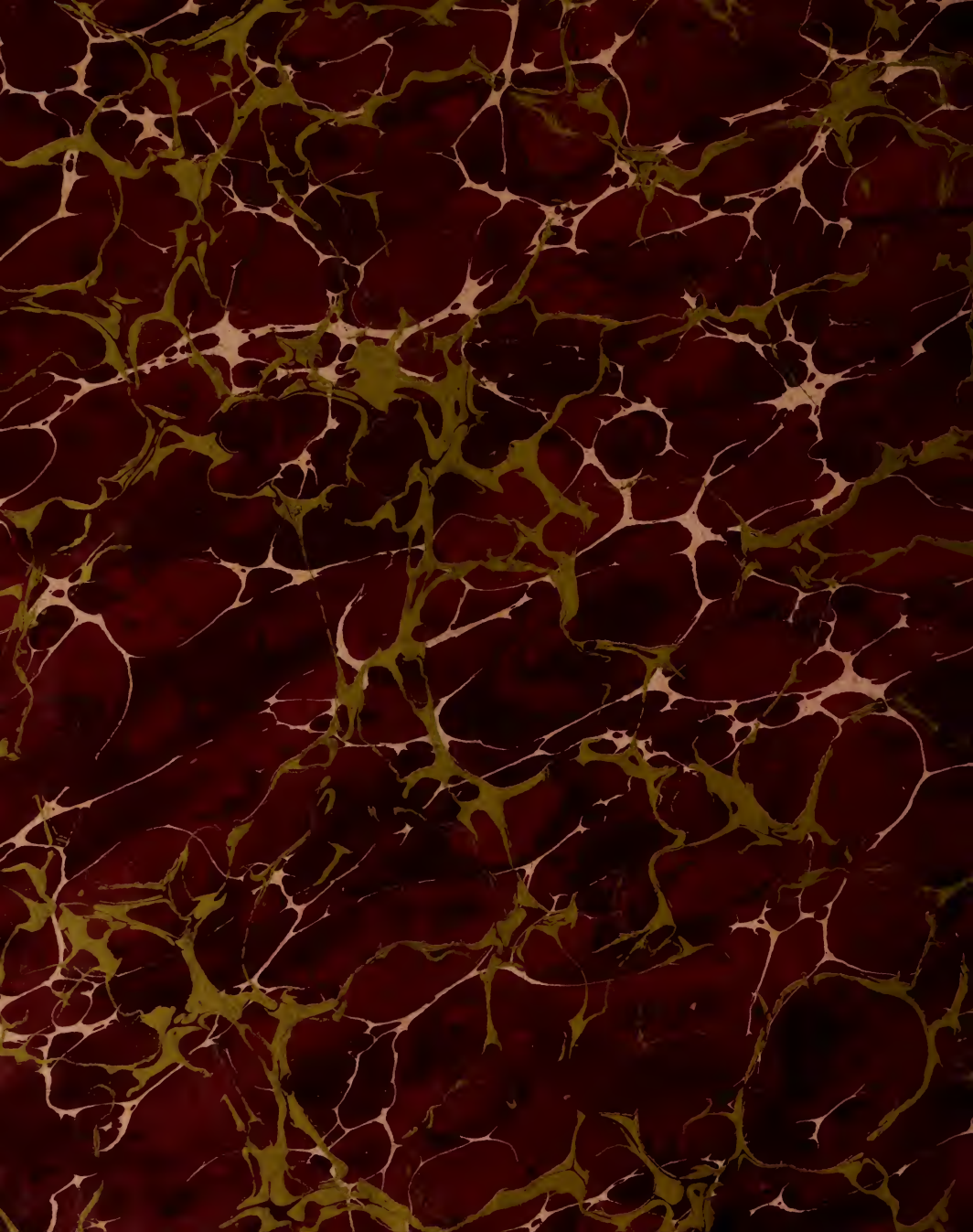
STUDY OF COSTUME, EIGHTEENTH CENTURY. Half-length figure of a young man, standing, and holding a three-cornered hat under his left arm; his left hand is thrust into a side pocket in his coat. The left sleeve is sketched slightly raised from his side; both sleeves show very wide cuffs.

141. UNKNOWN. Black and white crayon on bluish paper, (6½ x 8½).

A RIGHT HAND HOLDING A PENCIL.

142. UNKNOWN. Black and white crayon on bluish paper, (10 x 9).

TWO HANDS. The right hand holds a quill as in the act of writing, the left rests on the finger-tips beside the right.



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