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FACSIMILES OF ORIGINAL STUDIES BY
MICHAEL ANGELO.

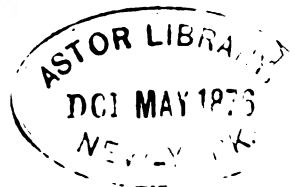
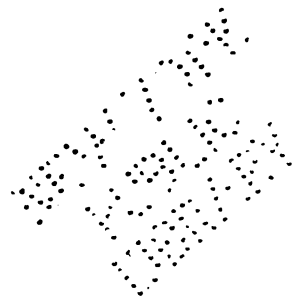


FACSIMILES OF ORIGINAL STUDIES

BY MICHAEL ANGELO,

IN THE UNIVERSITY GALLERIES, OXFORD.

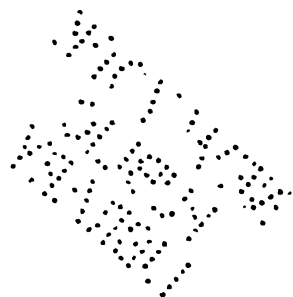
ETCHED BY JOSEPH FISHER.



4 LONDON:

BELL AND DALDY, 186, FLEET STREET.

1865.





INTRODUCTION.



N presenting to the public these etchings, from the designs of Raffaele and Michael Angelo,* the publishers deem it desirable to give a brief sketch of their history, and of the evidence which may be adduced in favour of their authenticity. Perhaps in the annals of art a more remarkable record is not to be found. Collected by Sir Thomas Lawrence, and authenticated by his judgment and experience, they yet narrowly escaped a fate which at one time threatened to scatter them throughout Europe. Sir Thomas, convinced of the genuineness of these designs, and anxious to retain them in England, desired in his will that his collection should be offered to the Trustees of the National Gallery, at one third of its value. With the uncertainty which often accompanies the acts of official bodies, the offer was not accepted, and the whole series passed into the hands of Messrs. Woodburn. These gentlemen, after an exhibition which resulted in assuring art connoisseurs of the priceless value of these designs, opened

* For the convenience of purchasers the fac-similes from the drawings of Raffaele are sold separately from those of M. Angelo, but the Introduction is attached to each volume.

negotiations with the Government, to whom they offered the entire collection for ten thousand guineas, a sum far below the estimate put upon it by an experienced and able judge. This negotiation failed, and an appeal was made to the public by the University of Oxford. Happily the University of Oxford, moved by some eminent men who appreciated the value of this unrivalled collection, set on foot a subscription among the members of the University. Seven thousand pounds were collected for the purchase, to which the late Earl of Eldon contributed the munificent sum of four thousand one hundred pounds.

Their earlier history is not less adventurous, and sufficient is known to trace them almost to their source. At least six of them belonged to Timoteo Della Vite, the friend and pupil of Raffaello himself. From Della Vite they passed by inheritance to the Marchese Antaldi. Three of them are known to have come from M. Crozat. Three belonged to M. Mariette, the compiler of the catalogue of M. Crozat's collection, and author of a work of high authority on the general subject of design. Giorgio Vasari, a pupil of Raffaello, and a great collector of his master's designs, the writer of the *Lives of the Painters*, was known to have been in possession of one of these sketches; and Count Zanetti, of Florence, an authority of no less eminence, a preserver and collector of everything curious or excellent in art, was the owner of another. Seven of them came from M. de Legoy, quoted by Landon in his *Life and Works of Raffaello* as the possessor of that master's designs. Of our own countrymen, or those whom we may call by that name, King Charles I. possessed one, the Earl of Arundel two, Dr. Mead one, and Consul Udney, of Venice, two. Sir Peter Lely was the owner of three of them, Mr. Jonathan Richardson held four, Sir Joshua Reynolds eight, Benjamin West one, Fuseli one, and Richard Cosway three.

Like many other famous works of art, a portion of these drawings shared in the vicissitudes of the French Revolution, ultimately, however, to be landed under the safe keeping of England. The French armies, as is well known, were accompanied by persons appointed to select and carry off the best pictures from the palaces, churches, and galleries, public or private, in places occupied by the soldiers of the Republic. They were furnished with authentic catalogues of the best pictures, and many interesting stories are told of the treasures they were appointed to "convey." Marshal Soult was accustomed to point to a gem which he specially valued, because it "saved the life of a Spanish noble." The *modus operandi* was somewhat peculiar. The marshal was determined to possess the picture; the noble, equally desirous to retain it, hid it, and declared he had not got it. The marshal, "master of the situation," ordered its quondam possessor to be shot, unless the picture was produced within a given time, and of course the production of it "saved his life." The existence of the designs of Raffaele and of Michael Angelo was not generally known, and hence they were not included in the catalogues furnished to the French collectors. The Chevalier Vicar, who was sent to Italy by the French Government, nevertheless selected the most choice drawings wherever he found them, (whether or not they were enumerated,) and those not named in his commission he retained for his own study. Amongst them were many of the designs which now furnish the subjects of these etchings.

The collection of the Chevalier Vicar, one of the most valuable known in modern times, appears to have been divided into two portions, both of which fortunately fell into English hands. One of them the Chevalier entrusted to a friend in Florence, from whom it was purchased by Mr. W. Y. Ottley. The other was retained by the Chevalier himself, in Rome, where he was visited by Mr. S.

Woodburn, in 1823. Mr. Woodburn opened a negotiation for the purchase of the Chevalier's collection, and the M. Vicar was tempted by the offer of eleven thousand Roman scudi. The transfer of these treasures was duly reported in the *Diario di Roma*, and great interest was created in consequence. The public for the first time became aware of their existence in a collected form, and an offer was made to Mr. Woodburn from Russia, which he patriotically declined, determining to keep them for his own country. A singular incident at the sale of these drawings of the Chevalier Vicar revealed the existence of other treasures of remarkable interest and value. Mr. Woodburn discovered that some designs by Raffaello remained in the keeping of the Marquis Antaldi of Pesaro, the name of whose ancestor is mentioned above, and he resolved to endeavour to secure these important relics. Accordingly, he set out for Pesaro, where his perseverance was rewarded by a view of these interesting remains of art history. He found there a portrait of Timoteo Della Vite, a scholar of Raffaello, and his executor. This is said to be the finest head ever produced in black chalk. Besides this most valuable prize, were some admirable drawings, and on the back of two of them were found studies for sonnets. This historical evidence, if other things were wanting, is beyond all question of the highest value. The Marquis of Antaldi was a descendant of Timoteo Della Vite, the friend and pupil of Raffaello, and these drawings had never been out of his family. Hence, in addition to the artistic testimony which is marked upon these productions we have historical evidence of a character which is almost incontrovertible. The studies for sonnets on the back of two of the drawings of course add materially to their interesting character.

The visit of Mr. Woodburn to the Marquis Antaldi was, however, not only useful in securing this small though admirable collection, but it also opened another channel of investigation and

research, and was the means of bringing to England another collection of the designs of Raffaele and Michael Angelo. After the negotiation between the Marquis Antaldi and Mr. Woodburn was completed, the former presented his visitor with a curious manuscript catalogue of pictures and drawings; this catalogue is now in the University Galleries. From this source it was discovered that M. Crozat had purchased, about the year 1680, many of the Raffaele drawings from the ancestor of the Marquis Antaldi. Here was another link in the chain of discovery, and, fortunately, Mr. Woodburn was able to work it out, through a very happy incident. The Marquis Legoy, who lived in Paris about the year 1820, was desirous of securing a cabinet of Greek coins which had been sent from Naples to Paris for sale. His means would not allow him to become the purchaser, and he therefore offered for sale his collection of drawings, in order to secure possession of the coins. As soon as Mr. Woodburn heard of the circumstance, he set off from Amsterdam in the depth of winter, and bought the entire collection of drawings from the Marquis. The collection contained only 138 drawings, but they were of the highest quality, and the whole of them were purchased by Mr. Thomas Dimsdale, on the very day Mr. Woodburn came from Paris. This was two years before the interview with the Chevalier Vicar or the Marquis Antaldi, though the importance of the purchase from M. Legoy was not fully known till the last event. In the manuscript catalogue handed by Antaldi to Mr. Woodburn, it was shown, that many of these drawings transferred by M. Legoy were those which were sold 140 years before by a former Antaldi to M. Crozat. Thus it seemed as if nothing more were wanting to complete the documentary evidence of their genuineness. The Chevalier Vicar gathered them from the best galleries in Italy, and verified their authenticity by his knowledge, taste, and research. The Chevalier sold them to Mr. Woodburn,

and introduced the purchaser to the Marquis Antaldi, who was a lineal descendant of the executor of Raffaello, as well as an enthusiastic collector of his drawings, and from him they secured a further identification. Again, by means of a manuscript catalogue of undoubted antiquity, a few more of the drawings were found in Paris, their possessor in the French capital being able to trace their history in a direct line from M. Crozat, the friend of the predecessor of the Marquis Antaldi.

It is now easy to follow them to their present position. Mr. Woodburn, in his indefatigable researches after the drawings of Michael Angelo and Raffaello, appears to have acted principally as the agent of Mr. Dimsdale and Sir Thomas Lawrence. It was Mr. Dimsdale who purchased the Legoy collection; it was he who bought the Vicar treasures; whilst Sir Thomas, whose purse was not so deep as that of his rival, occasionally bought single selected specimens. He was able, subsequently, to purchase the whole Florentine selection of the Chevalier Vicar from Mr. Ottley for ten thousand pounds. Of the designs, however, from which our etchings are taken, eight passed from Mr. Dimsdale's cabinet during his lifetime into that of Sir Thomas Lawrence. Five came from the gallery of Mr. Joseph Harman, four from that of Lord Hampden, two from Earl Spencer's cabinet, two from that of Mr. Duroveray, one from that of Mr. Hugford, others from Mr. Berwick, eighteen from foreign connoisseurs, and one was presented to Sir Thomas by the Duke of Devonshire. This drawing bears on the back of it, in the duke's handwriting, the record of the presentation. It was, however, from Mr. Dimsdale's collection that the majority of these treasures were obtained. The "ruling passion" was never, perhaps, more strongly exhibited than in the case of this gentleman. During a severe illness, and only a few days before his death, he gave three thousand guineas for the Raffaello and Michael Angelo drawings from the Roman collection of M. Vicar.

Very shortly after his death the entire Series of his Italian drawings were purchased by Sir Thomas Lawrence for the sum of five thousand five hundred guineas. This addition made the cabinet of Sir Thomas the finest in existence. An amusing anecdote is told of the two distinguished collectors, which will bear repetition here. Sir Thomas, not anticipating the serious illness of Mr. Dimsdale, was most anxious to obtain from him, by means of money, exchange, or any other mode, the possession of the best drawings in the Vicar collection. He pressed his purpose through Mr. Woodburn, their common friend, but without avail. One day during Mr. Dimsdale's illness, a servant of Sir Thomas's arrived to inquire after his health, and to beg his acceptance of a brace of pheasants. "Ah," said Mr. Dimsdale, who was at that time very ill, "these pheasants smell very strongly of Raffaele and Michael Angelo." However, Sir Thomas had not long to wait, for, a few days after, this liberal and distinguished amateur died.

With respect to their genuineness there is abundant proof, external and internal; in the approval of the most famous artists and connoisseurs, amongst whom the name of Sir Thomas Lawrence stands pre-eminent; in the anxiety of the Royal Academy to secure possession of them; in the memorial of between three and four hundred amateurs and professors of art to retain them in England; in the pride with which they are regarded by the University of Oxford, and the liberality which that distinguished body showed in the purchase of them. So convinced was William IV. of their great merit that he gave a donation of fifty guineas to secure the gratuitous admission of students of the Royal Academy to these designs. In an elaborate paper, the late Rev. Vaughan Thomas proved their authenticity, not only from the evidence of reputation and the concurrence of opinions and authorities, but from the peculiarities of workmanship, drawing, lines of contour and lines of shading; from the materials with which

Raffaello worked; from the painter's known manner of expressing his thoughts and feelings; from the changes which are known to have taken place in Raffaello's manner; from the known facts in the history of his practice as a painter; from his known study of the antique, and from his earnest desire that his figures should be anatomically correct. What is said for Raffaello may of course be also said for Michael Angelo. It is not our intention to follow the arguments of Mr. Thomas, but we may refer to one or two points of singular interest. On the back of one design—"Various Studies for the celebrated School of Athens"—is to be found the study for a sonnet, in the handwriting of Raffaello. We find the last word in each intended line jotted down, as if he had fitted his ideas to his rhymes, and made the sense subservient to the sound. This is an interesting literary memorial, and in itself is a valuable corroborative piece of testimony. Again, there is a drawing of the Annunciation, which is pricked with a needle on the outline, for the purpose of tracing on the panel. Again, in a study for the Borghese entombment we have the figures of the three Apostles undraped to mark the anatomy, and the body of the Saviour indicated in red chalk. In the drawings of Michael Angelo similar interesting memorials of his care to give effective form to his conceptions, are to be found. At the back of one sheet of studies, apparently designed for a pupil, is to be found a sonnet by the great master himself. On the reverse of another may be seen studies of eyes and a head, which a pupil of Angelo's, Andria Mini, copying them indifferently, his master has written an observation, recommending perseverance to him. On the reverse of another are a few anatomical studies; on the back of another are verses in the handwriting of the master; on another, remarks respecting his accounts. Two other sheets are made up of four leaves from Michael Angelo's pocket-book; they are slight sketches from nature, in pen and black chalk. Two other sheets

are made up of four leaves from M. Angelo's pocket-book, with pen sketches, and several of them bear the autograph of the great master.

These, of course, are incidents which add only to the historical interest of these drawings, not to their artistic merit. That must be left to the judgment of the amateur and professor, and it may be said, that no one can view them without being convinced of their transcendent merit. As Mr. Thomas remarks of the Raffaele collection, they trace, in an unbroken series, "the practice in art of this prince of painters;" and so, it may be added, of Michael Angelo, the king of artists. There is no room to doubt the priceless character of these productions, and the University of Oxford deserves the thanks of the nation for the part it has taken in their preservation. The publishers hope, in the present volumes, to extend the usefulness of this magnificent collection, and they confidently offer the etchings of Mr. Joseph Fisher, of Oxford, as careful, spirited, and thoroughly characteristic reproductions.







STUDIES BY MICHAEL ANGELO.

1474—1564.

I.



MICHAEL ANGELO AND HIS FRIEND ANT. DELLA TORRE—dissecting a human figure, which lies extended on a table; the arms hang to the ground, and a lighted candle is fixed in the stomach. This valuable drawing is mentioned by several authors, and is executed with the pen and bistre in a most spirited manner.

Size of the original Drawing $9\frac{1}{4}$ in. by $6\frac{1}{4}$ in. From the Collections of M. Crozat, M. Mariette, the Marquis Legoy, and T. Dimsdale, Esq.

II.

TWO LEAVES OF M. ANGELO'S POCKET-BOOK—pasted together, on which he has drawn several small figures, which has served for his grand works in the Sistine chapel. These first thoughts show the progress of his method of art: they are slightly sketched from nature as attitudes, and are executed in pen and black chalk.

Size of the two, 5 in. by 11 in.

III.

TWO PAGES THE REVERSE OF THE FORMER.

IV.

TWO OTHER PAGES.

V.

REVERSE OF THE ABOVE.

VI.

TWO OTHER PAGES.

VII.

REVERSE OF THE SAME.

VIII.

TWO OTHER LEAVES.

IX.

REVERSE OF THE SAME.

From the Collections of Sig. Buonaroti, the Chevalier Vicar, and W. Y. Ottley, Esq.

X.

A BEAUTIFUL SHEET OF STUDIES, FOR THE DAVID CONQUEROR OF GOLIATH—in bistre pen.

Size, $12\frac{3}{8}$ in. by $7\frac{3}{8}$ in. From the Collections of King Charles I. and Lord Hampden.

XI.

A MALE FIGURE—evidently a Study from the life for the Fresco of David with the sling; red chalk.

Size, $12\frac{1}{8}$ in. by $6\frac{1}{8}$ in. From the Collection of W. Y. Ottley, Esq.

XII.

FOUR FIGURES OF SOLDIERS—ascending steps; highly finished black chalk. For the Fresco of the Martyrdom of St. Peter.

Size, 6 in. by $4\frac{1}{4}$ in. From the Collections of Mr. Richardson, and Sir Joshua Reynolds.

XIII.

A HIGHLY-FINISHED COMPOSITION FOR THE HOLY FAMILY—black chalk.

Size, $13\frac{7}{8}$ in. by $10\frac{1}{4}$ in. From the Collection of Sig. Bossi, Milan.

XIV.

THREE FIGURES DISPUTING—one a soldier. This capital drawing is particularly interesting, from the observations of its former possessor. There is a copy of it by B. Franco, which belonged to Sir T. Lawrence.

Size, $15\frac{1}{4}$ in. by 10 in. From the Collections of J. Richardson, Esq., Lord Spencer, and W. Y. Ottley, Esq.

XV.

ONE OF THE FIGURES IN THE CELEBRATED FRESCO OF THE LAST JUDGMENT IN THE VATICAN—an admirable Study: highly finished in black chalk, and touched with surprising truth as to anatomy.

Size, $12\frac{1}{2}$ in. by $15\frac{1}{4}$ in. From the Collection of W. Y. Ottley, Esq.

XVI.

STUDY FROM THE LAST JUDGMENT—a demon carrying a man; red chalk.

Size, $5\frac{1}{2}$ in. by 4 in. From the Collection of Joseph Harman, Esq.

XVII.

STUDY FOR THE ADAM, IN THE CREATION OF EVE—in the Sistine chapel; careful drawing in black chalk.

Size, $9\frac{1}{8}$ in. by $5\frac{1}{8}$ in. From the Collection of Sir Joshua Reynolds.

XVIII.

STUDY FROM THE LIFE—for one of the Prophets, in the Sistine chapel; King Joram; red chalk.

Size, $8\frac{1}{4}$ in. by $8\frac{1}{8}$ in. From the Collection of the Prince Borghese.

XIX.

A HIGHLY-FINISHED STUDY—of the Jonah for the Fresco in the Sistine chapel; black chalk.

Size, $15\frac{7}{8}$ in. by $11\frac{1}{8}$ in. From the Collection of J. Harman, Esq.

XX.

AN AGED FEMALE—probably a design for one of the Sibyls; painted in Fresco in the Sistine chapel; very highly finished with the pen, and full of character.

Size, $13\frac{1}{2}$ in. by $5\frac{1}{4}$ in. From the Collection of R. Cosway, Esq.

XXI.

A SIBYL—a noble Study for one of the figures in the Sistine chapel. It is executed with the pen, and possesses all the energy and grandeur of M. Angelo.

Size, $10\frac{1}{4}$ in. by $7\frac{1}{4}$ in. From the Collection of the Baron de Non.

XXII.

AN OLD WOMAN AND A CHILD—walking with a stick, the drapery in grand folds. It is executed with a reed pen, and is full of expression, probably from life.

Size, 13 in. by $8\frac{1}{2}$ in. From the Collections of M. Revil, and W. Y. Ottley, Esq.

XXIII.

A SHEET OF STUDIES—for the Tomb of the Medicis, admirably drawn with the pen and bistre, showing the exactest knowledge of anatomy. On the same side is a Study of J. de Medici, in a helmet, slightly drawn in black chalk. This magnificent sheet is in his best style.

Size, $17\frac{1}{4}$ in. by $11\frac{1}{4}$ in. From the Collections of Crozat, Mariette, the Marquis Legoy, and Thomas Dimsdale, Esq.

XXIV.

A SHEET OF STUDIES—chiefly of sporting boys; admirably drawn with the pen.

Size, 15 in. by 11 in. From the Collections of M. Crozat, Mariette, the Marquis Legoy, and T. Dimsdale, Esq.

XXV.

A DESIGN FOR THE TOMB OF THE MEDICI FAMILY AT FLORENCE—a careful pen drawing, washed with Indian ink.

Size, 10 in. by $9\frac{1}{8}$ in. From the Collection of M. Dijonval.

XXVI.

STUDY—for one of the figures on the Tomb of the Medici at Florence; drawn with pen and bistre in the grandest style of this Master.

Size, 16 in. by 11 in. From the Collections of M. Crozat, H. Mariette, the Marquis Legoy, and T. Dimsdale, Esq.

XXVII.

THE RETURN OF THE HOLY FAMILY FROM EGYPT—a sketch in oil on board, very instructive, as showing his mode of working; he has drawn the figures unclothed, and has marked in some parts the drapery over the naked figures. This painting, in *chiaro scuro*, is probably unique.

Size, 26 in. by 21 in. From the Collections of the King of Naples, at the Capo di Monti, and W. Y. Ottley, Esq. It is mentioned in the Italian School of Design, page 31.

XXVIII.

VARIOUS STUDIES—a Leg, of which the bones are drawn with surprising truth to nature, the sinews and flesh marked in red chalk. Also some Heads.

Size, $11\frac{1}{2}$ in. by $8\frac{1}{4}$ in. From the Collections of Crozat, Mariette, and Count de Fries.

XXIX.

STUDY FROM THE LAST JUDGMENT—a demon gnawing the leg of a man; red chalk.

Size, $10\frac{1}{2}$ in. by $8\frac{7}{8}$ in. From the Collection of J. Harman, Esq.

XXX.

TWO STUDIES ON ONE MOUNT—both in red chalk, the one a sitting male figure, and the other a grotesque head of a man.

From the Collection of Sir Joshua Reynolds.

XXXI.

A WINDOW—an Architectural Study, executed in black chalk.

Size, $16\frac{1}{2}$ in. by 10 in. From the Collections of M. Buonaroti, and the Chevalier Vicar.

XXXII.

A DOOR—an Architectural Study, with some writing. Executed in black chalk, washed with bistre.

Size, $16\frac{1}{4}$ in. by $10\frac{1}{4}$. From the Collections of M. Buonaroti, and the Chevalier Vicar.



XXXIII.

THE VIRGIN, CHILD, AND ST. ELIZABETH—pen drawing.

From the Collections of M. Crozat, the Marquis Legoy, and T. Dimsdale, Esq.

STUDIES BY MICHAEL ANGELO.

SECOND SERIES.



A Woman sitting playing with a Child—who stands on her knees; a Study from life, of which he has made use in the Sistine Chapel. It is executed in black chalk, washed with bistre of a grey tone. Size, 7 in. by $5\frac{1}{4}$ in. From the Collection of W. Y. Ottley, Esq.

I.

THE HOLY FAMILY, PAINTED BY VENUSTI—bequeathed to the Galleries by G. Fairholme, Esq.

II.

THE WHOLE OF THE COMPOSITION OF THE LAST JUDGMENT.
—An admirable drawing, highly finished with pen and bistre wash; the figure of Satan in the boat is of a different tint. 1532.

Size, 22 in. by $16\frac{1}{4}$ in. From the Collections of the Casa Buonarroti and W. Y. Ottley, Esq.

D

III.

STUDY OF SEVERAL FIGURES FOR THE BOTTOM PART OF THE
LAST JUDGMENT—a finished drawing in red chalk.

Size, 14 in. by $9\frac{1}{8}$ in. From the Collection of R. Cosway, Esq.

IV.

DEATH'S HEAD IN THE LAST JUDGMENT—pen, washed with
grey.

V.

A MOST ELABORATE DRAWING—of the subject of the whole of
the Ceiling of the Sistine Chapel. Pen washed with bistre, by
Julio Clovio.

Size, $21\frac{1}{2}$ in. by $10\frac{1}{2}$ in. From the Collection of W. Y. Ottley, Esq.

VI.

THE CRUCIFIXION—a noble Study for our Lord on the Cross,
and two of the Apostles, one on each side. This design is exe-
cuted in black and white chalk. 1532-1540.

Size, 11 in. by $9\frac{1}{2}$ in. From the Collections of M. Buonaroti and the
Chevalier Vicar.

VII.

A CAREFUL DRAWING OF OUR SAVIOUR ON THE CROSS—as
painted by *Marcello Venusti*. Black chalk.

Size, $14\frac{1}{2}$ in. by 10 in. From the Collection of the Chevalier Vicar.



VIII.

THE TAKING DOWN FROM THE CROSS—a grand composition of
ten figures, drawn in red chalk.

Size, $10\frac{1}{2}$ in. by $6\frac{1}{4}$ in. From the Collections of J. Hudson, Esq., J.
Richardson, Esq., and Sir J. Reynolds.

IX.

THE TAKING DOWN FROM THE CROSS—a very splendid com-
position, most important, as no picture is known of this subject.
This grand design is of the first order; it is executed in red
chalk.

Size, $14\frac{1}{2}$ in. by 11 in. From the Collection of the Baron de Non.

X.

SAMSON AND DELILAH—drawn in red chalk; a superb drawing. 1510-1512.

Size, $15\frac{1}{2}$ in. by $10\frac{1}{4}$ in. From the Collections of the Buonaroti Family and the Chevalier Vicar.

XI.

HEAD OF A MAN—in a sort of Phrygian cap, with his mouth open, as if singing. The expression truly surprising; drawn with red chalk: his hand holds his cloak together. Evidently from nature, and highly interesting, from its extreme finish and truth.

Size, 6 in. by 5 in. From the Collection of the Duke of Modena.

XII.

HEAD OF A MAN—strongly expressive of malevolence; evidently drawn from life. Executed in red chalk, the face highly finished, and the cap and drapery freely sketched.

Size, 11 in. by 8 in. From the Collections of M. Buonaroti, the Chevalier Vicar, and W. Y. Ottley, Esq.

XIII.

A FEMALE PORTRAIT IN PROFILE—Victoria Colonna. Executed in red chalk.

Size, $8\frac{1}{4}$ in. by $6\frac{1}{4}$ in. From the Collections of M. Buonaroti and the Chevalier Vicar.

XIV.

A SHEET OF STUDIES OF HANDS—also the Body of a Man. Powerfully drawn, bistre pen.

Size, $16\frac{1}{2}$ in. by $10\frac{1}{4}$ in. From the Collection of the Chevalier Vicar.

XV.

A FEMALE WINDING THREAD—a design for one of the Sibyls in the Sistine Chapel. 1509.

XVI.

A SHEET OF STUDIES—a male figure, in red chalk; also a hand, smaller figures, and an architectural piece. In bistre pen.

Size, $11\frac{1}{8}$ in. by $7\frac{1}{8}$. From the Collections of Mariette and the Marquis Legoy.

XVII.

A FINE SHEET OF STUDIES OF MALE AND FEMALE HEADS. In red chalk.

Size, $15\frac{1}{8}$ in. by 11 in. From the Collection of J. Harman, Esq.

XVIII.

STUDY OF A FEMALE HEAD—and *an anatomical Study* of a Leg. In black chalk.

Size, $8\frac{1}{8}$ in. by $6\frac{1}{8}$ in. From the Collections of Sir Peter Lely, Mr. Richardson, and Sir Joshua Reynolds.

XIX.

TWO FIGURES—in large cloaks: one in an attitude of thought; on the reverse is the head of a man in a cap. Executed with the pen and bistre.

XX.

A NOTE IN THE HAND-WRITING OF MICHAEL ANGELO.

XXI.

HORSES, &c. Very spirited pen drawing.

XXII.

A CUPID—undraped; probably a design for the celebrated statue which he made and buried, to be dug up as an antique, by which he deceived the antiquaries of Rome, and established his reputation. It is highly finished in black chalk; and is, in point of grace and classic feeling, equal to the best works of the Greek sculptors.

XXIII.

HEAD OF A CUPID—probably a Study for the head of the celebrated statue which (as before stated) had been taken for antique workmanship. It is in the Greek taste, and executed in red chalk.

Size, $6\frac{1}{2}$ in. by 5 in.—the other, $8\frac{1}{4}$ in. by $5\frac{1}{4}$ in. From the Collections of M. Buonaroti and the Chevalier Vicar.



A sheet of Studies of Hands. Powerfully drawn with pen and bistre.



CHISWICK PRESS:—PRINTED BY WHITTINGHAM AND WILKINS,
TOOKS COURT, CHANCERY LANE.



J. Fisher del.

Michael Angelo scul.







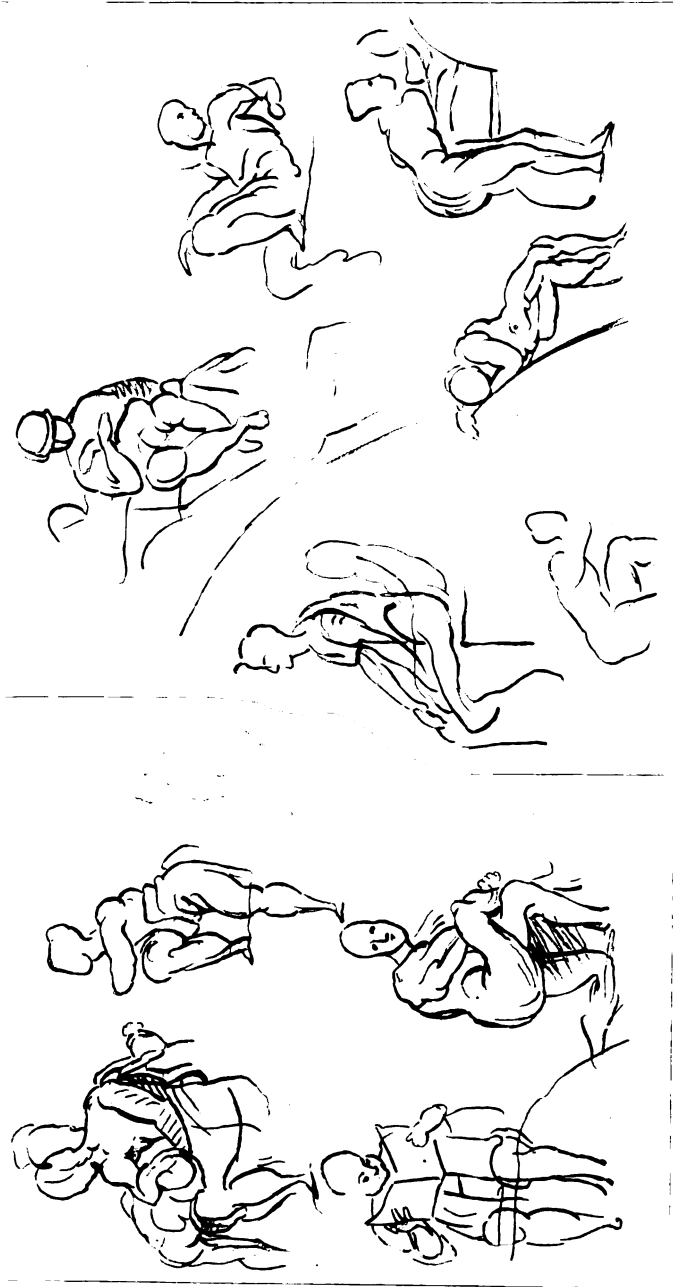
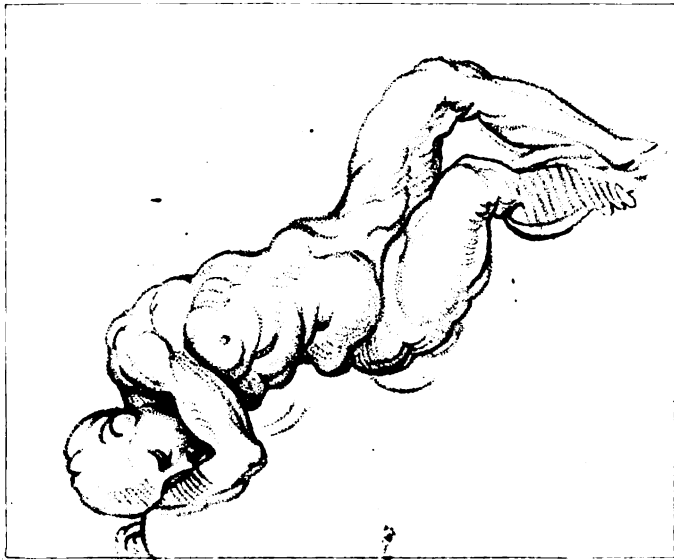
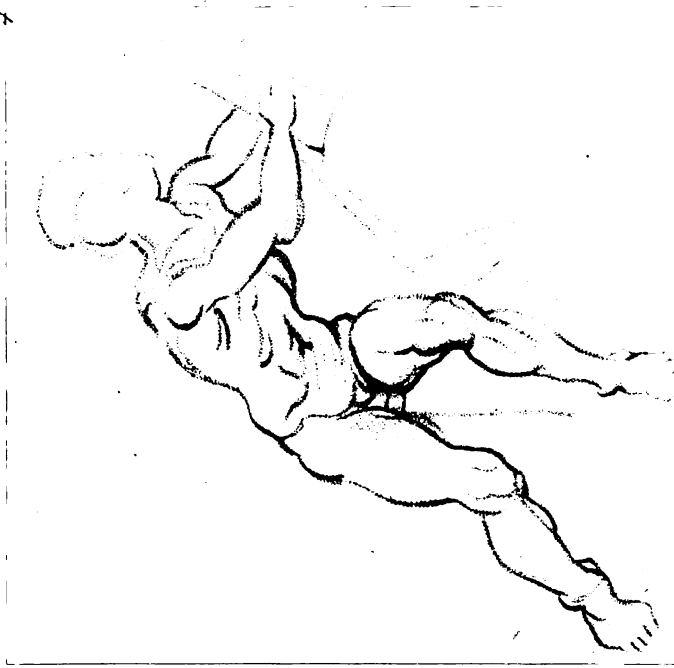


Fig. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.





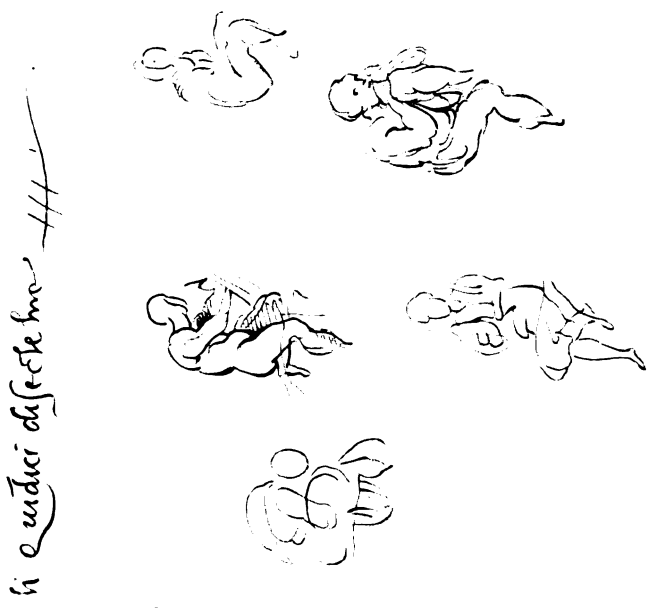
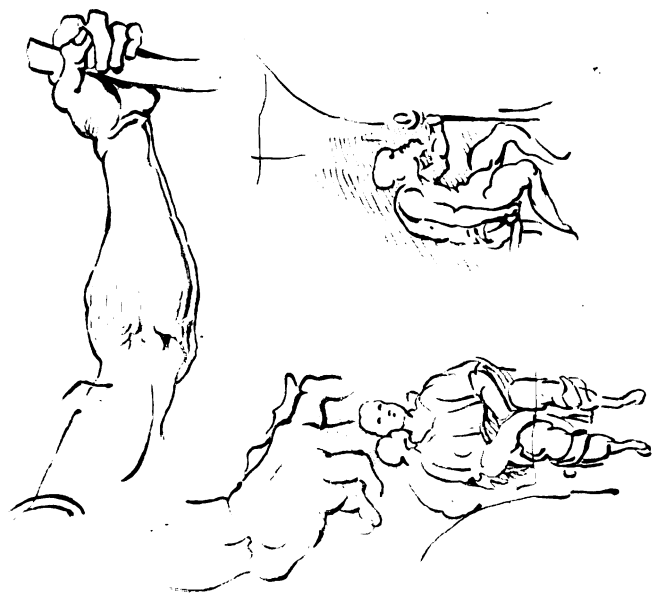
The figure of Michelangelo's 'The Fall of Man'.







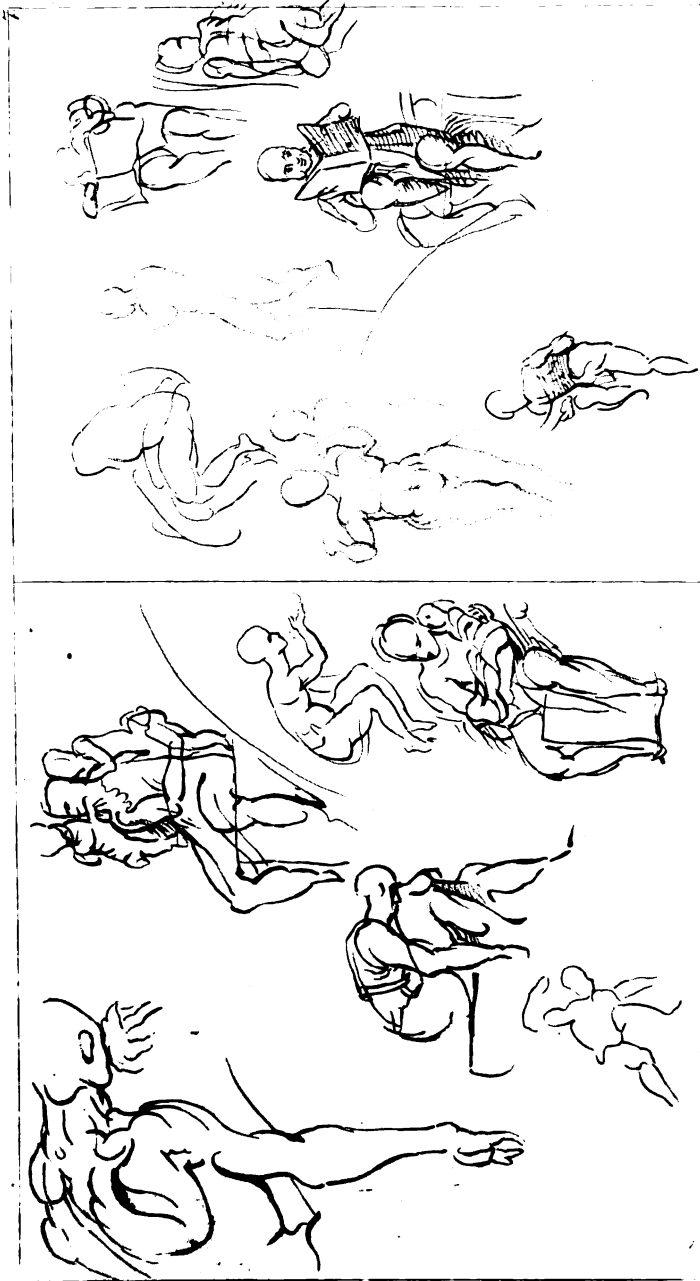
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hi e uiaui dte e hne 44

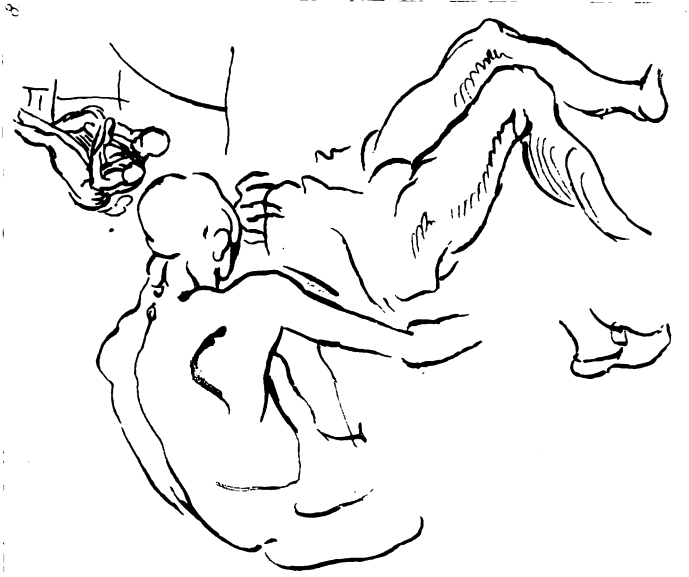
The paper is Michael Day's sketch book





THE MAN WHO READ THE NEWSPAPER





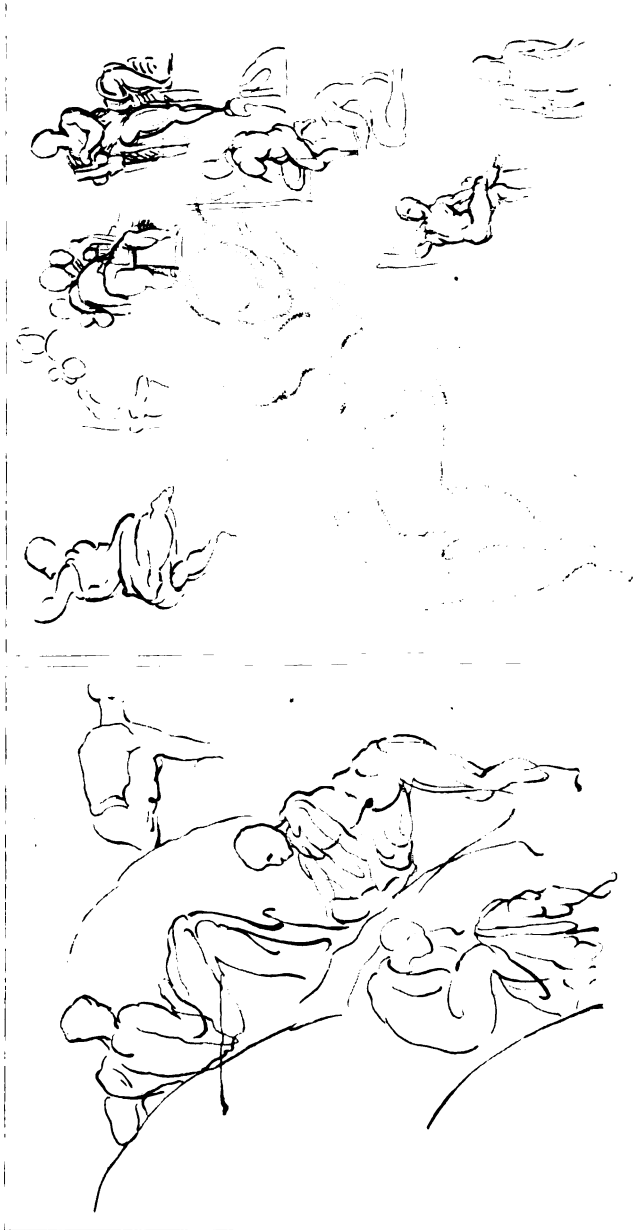
Amoroso: Silvio Tromba Feloni' damagliano

Silene simodaensis var. *apocynifolia* Wight



Journal of Management Education 30(6)





The story of the young man and the woman

Painted in 1865

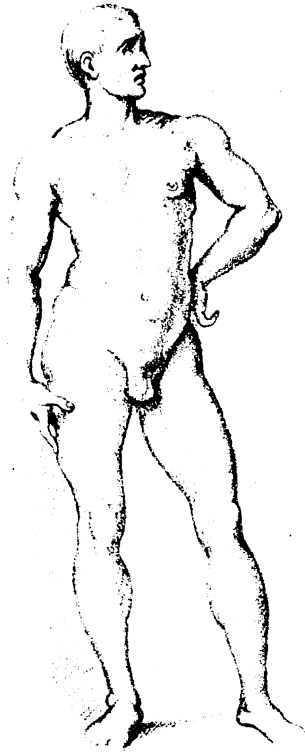




Michelangelo's work

J. F. S. - 11





M. Angelo sculp.

J. P. B. sculp.





M. 4. *Fig. 2. 20.*

Fig. 2. 20.





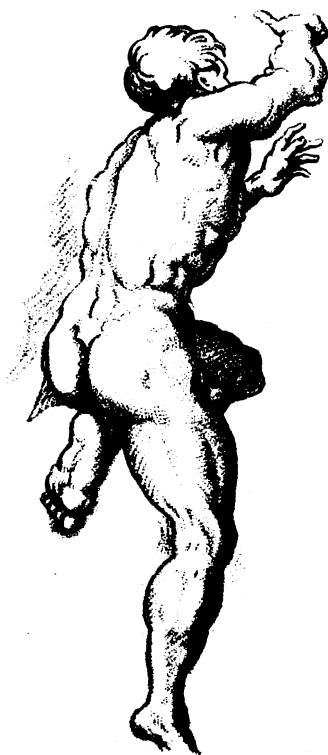
M. Angelo del.

Fisher fecit.









M. de la Haye

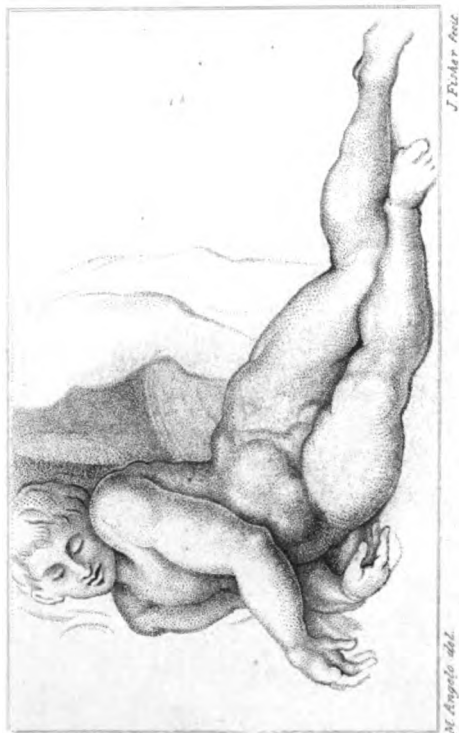
J. F. de la Haye







47



















Michael Angelo. 1501.



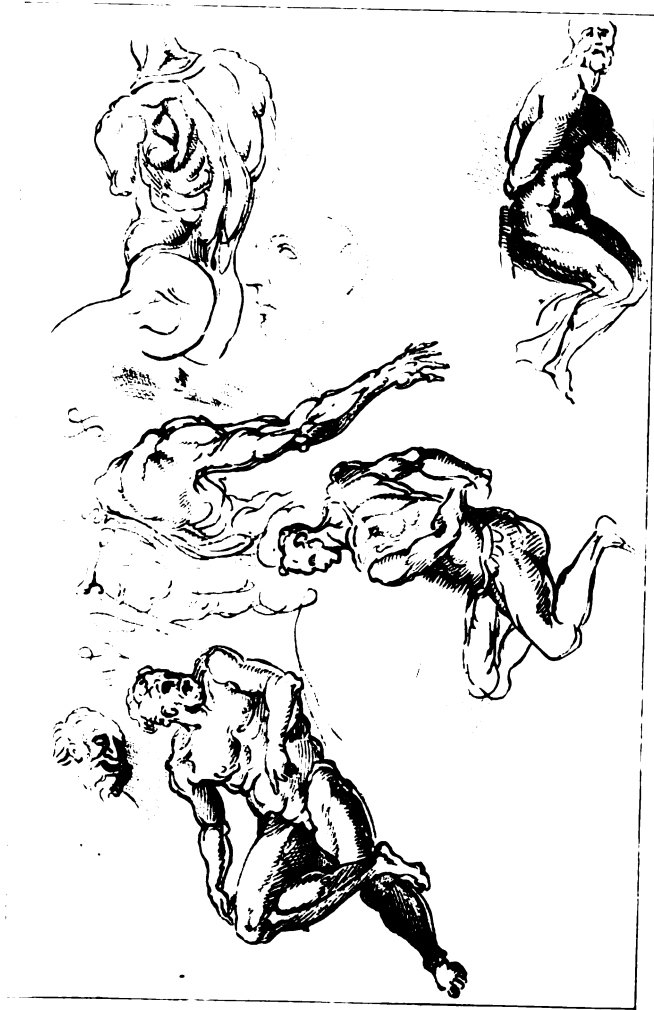


Figure 1. A man in a long robe and turban, holding a staff and pointing with his right hand.

The man is pointing towards the right side of the image.

The child is standing behind the man, holding the staff.













Michel. Angelo del.

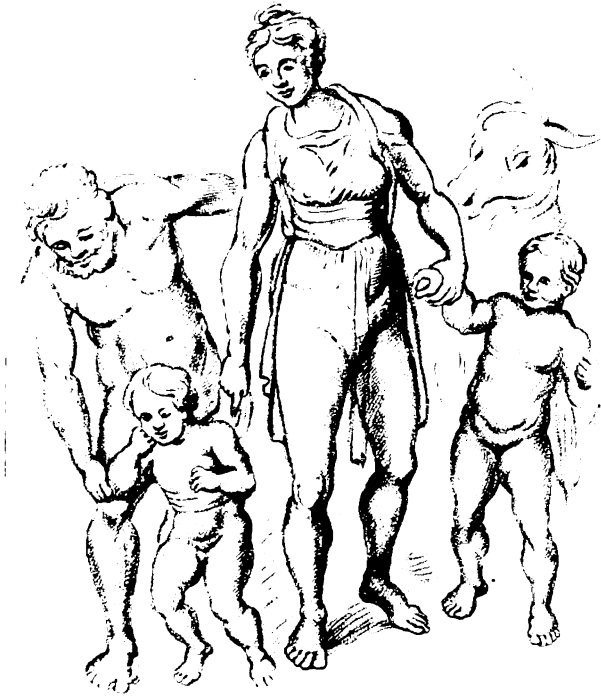
J. Fisher fecit.



24





*V. Angelini del.**L. F. G. sculp.*



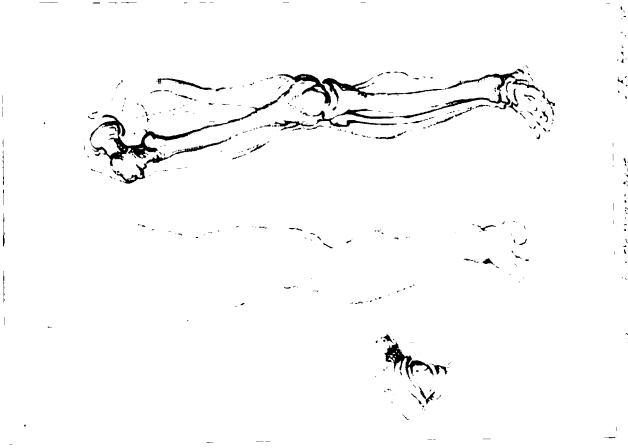






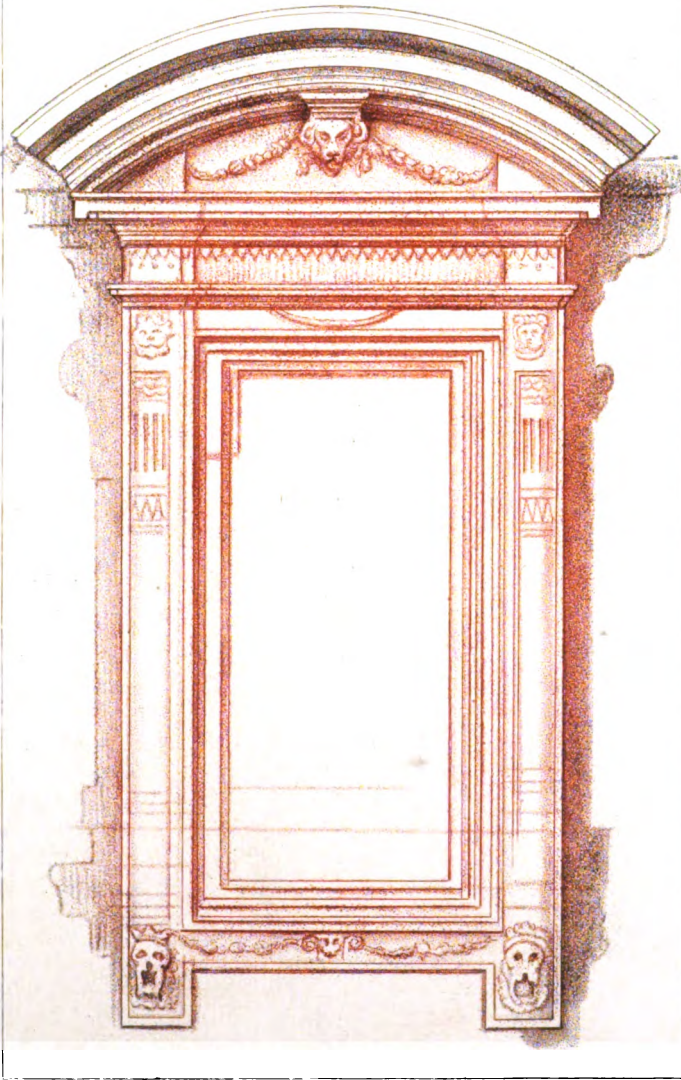
Fig. 1. Musculus pectoralis.





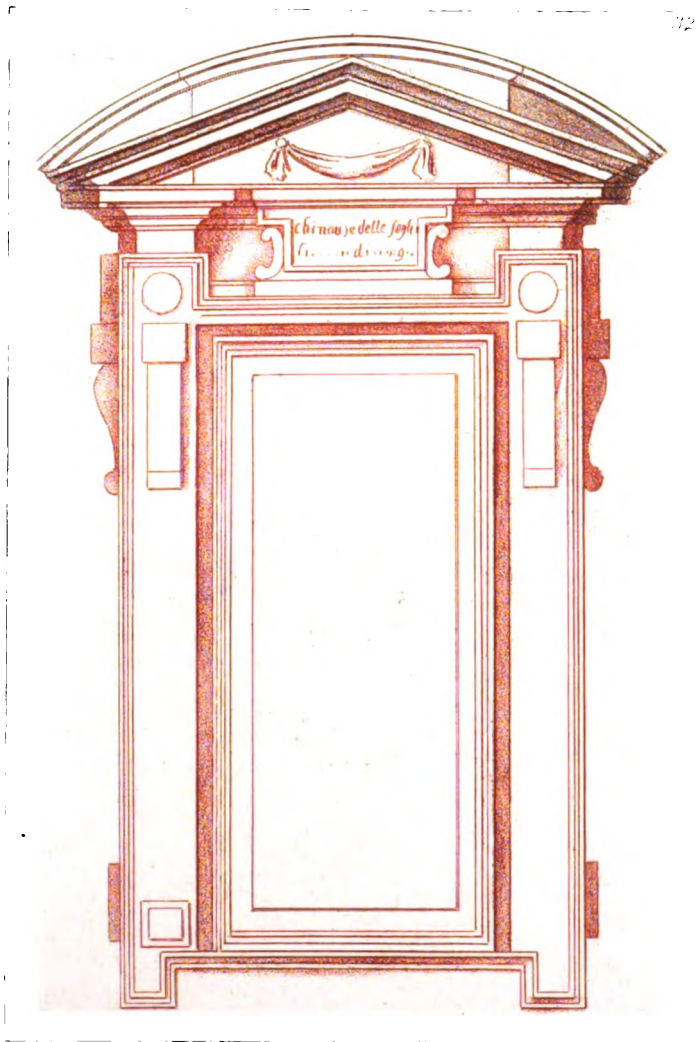
M. A. C. 100





M. Angelo del.





Al.



Dec 11 1881



Michelangelo.

J. Fisher.

A HOLY FAMILY.

From the Vatican, by M. Buonarroti.

Engraved by the Author, and published by G. Fisher, the King of Great Britain's Printer.



Pl. 2.





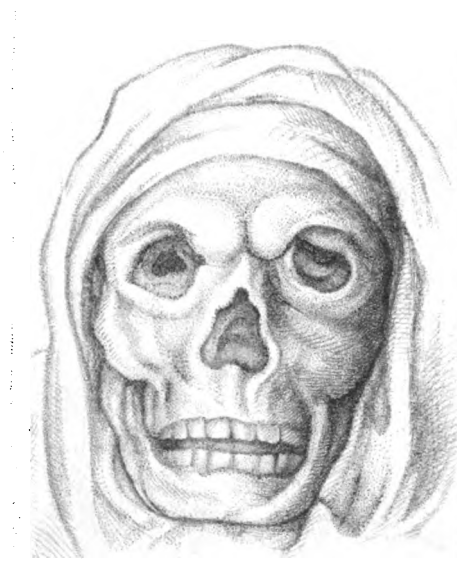


Michelangelo.

STUDY OF SEVERAL FIGURES FOR THE BOTTOM PART OF THE LAST JUDGEMENT.

From the Collection of R. Gurney Esq.





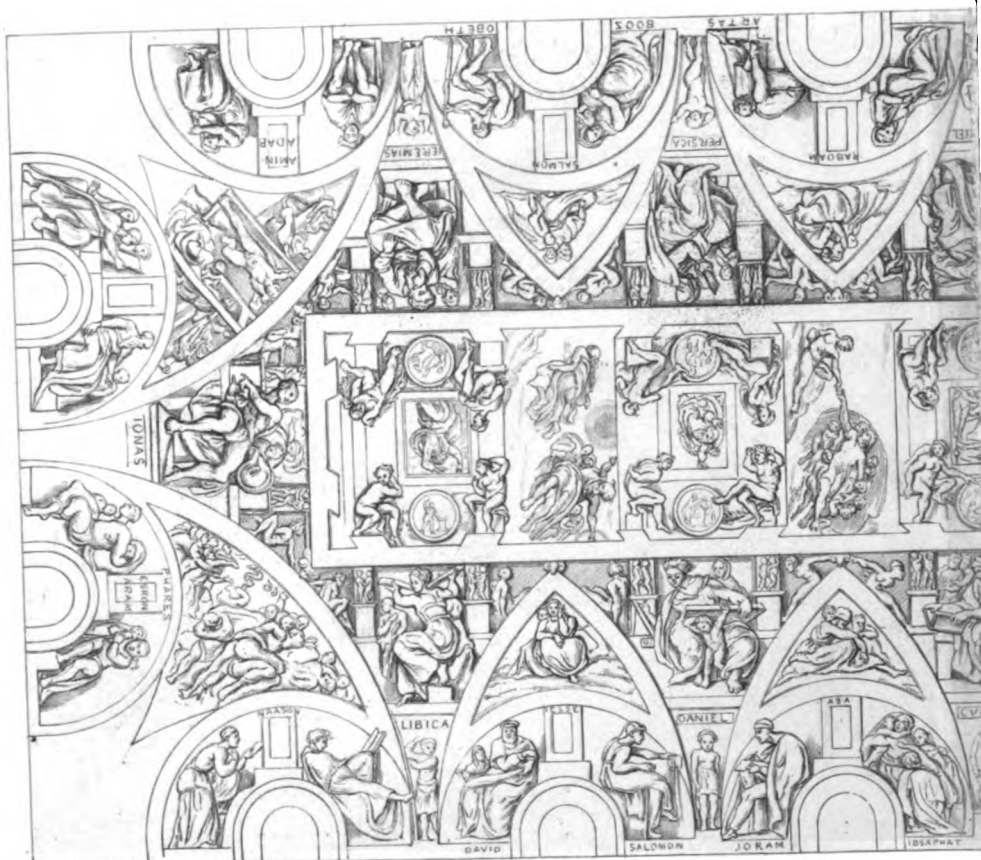
Richard Doyle *W. Fisher*

DEATH'S HEAD IN THE LAST JUDGMENT

The image is from the book 'The Last Judgment' by Richard Doyle.

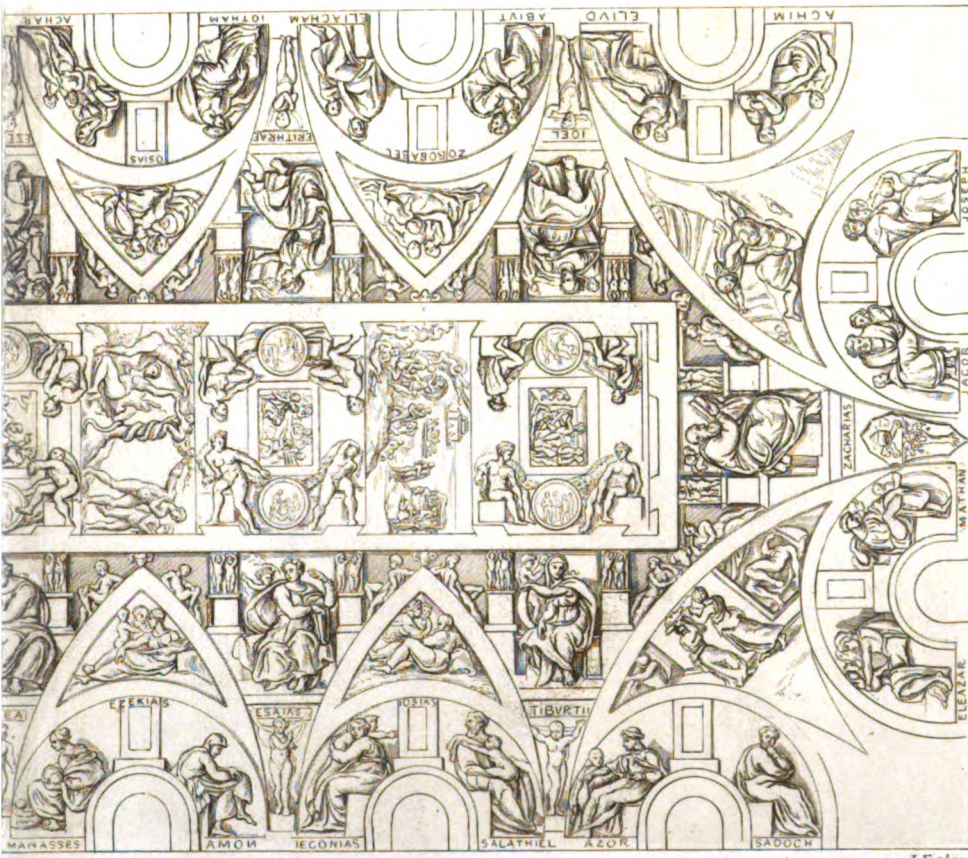






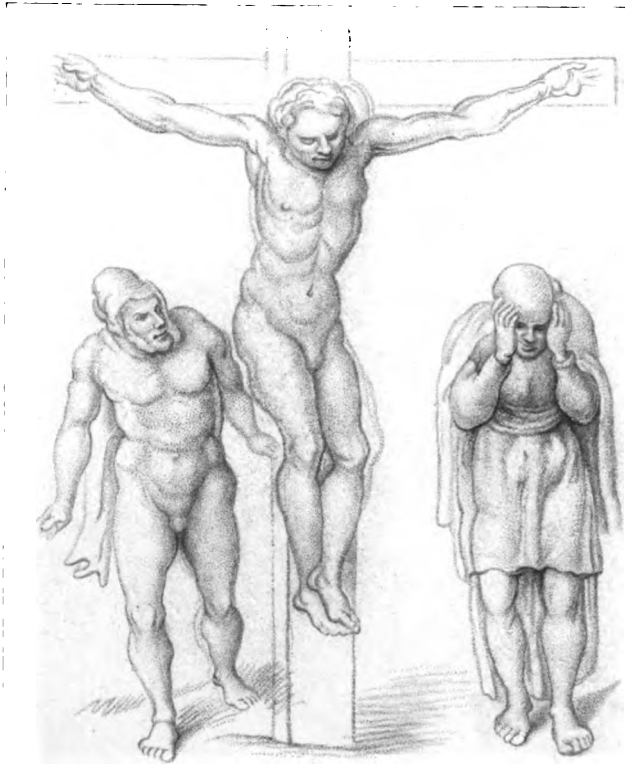
Michelangelo.

THE CEILING OF THE
 From the Vatican Museums.



THE NATIVITY CHAPEL.
 From the Grotto of the Nativity.





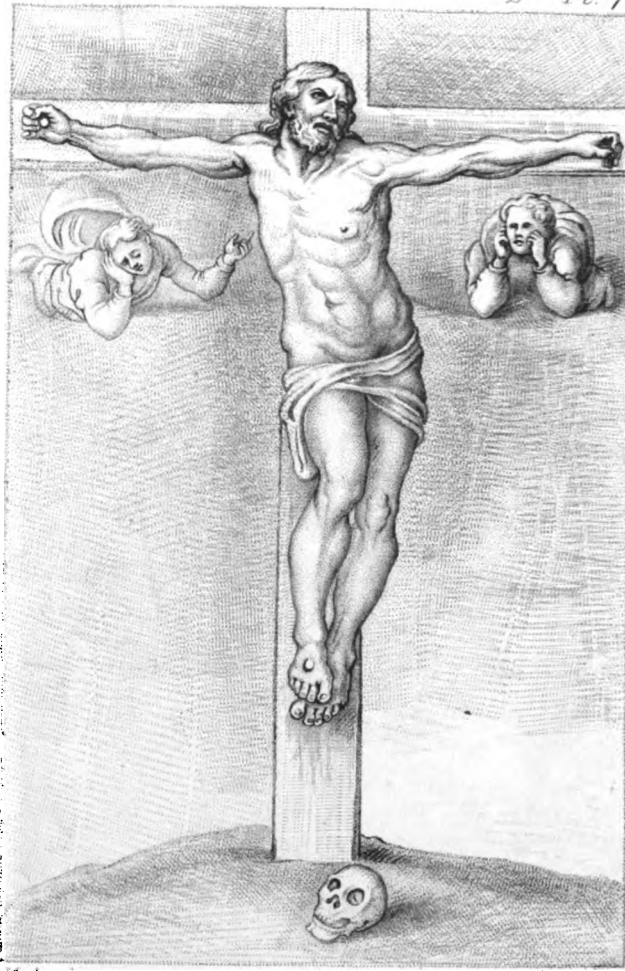
M. Turner del.

STUDY FOR THE CRUCIFIXION—OUR LORD ON THE CROSS, AND TWO OF
THE APOSTLES, ONE ON EACH SIDE

From a drawing by M. Turner, at the Chiswick House

✓





M. Angelo.

OUR SAVIOUR ON THE CROSS.
From the Collection of the Chapter House

✓





M. Angelo del.

J. Fisher sc.

SCULPTURE BY MICHELANGELO

DESIGNED BY MICHELANGELO

V





M. Angelo del

J. Frakes sc

LOWE, N. & CO. LTD. 15, ABchurch Lane, E.C. 4, LONDON

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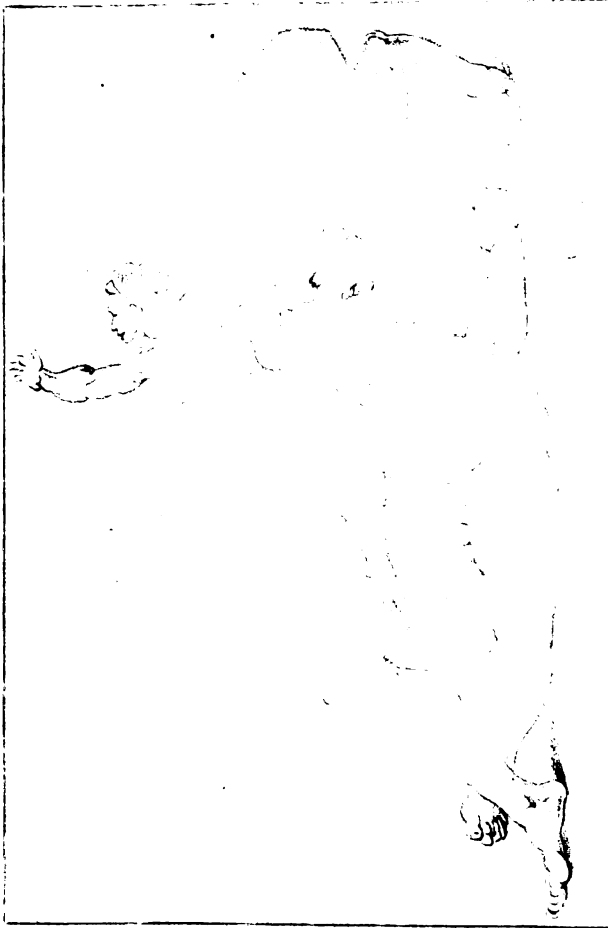


Michelangelo

TAKING DOWN FROM THE CROSS.

From the Collection of the Baron de Sion





THE GARDEN AND THE HOUSE,
made of Plants of the Flacourtiæ Family, and the Olive Tree.



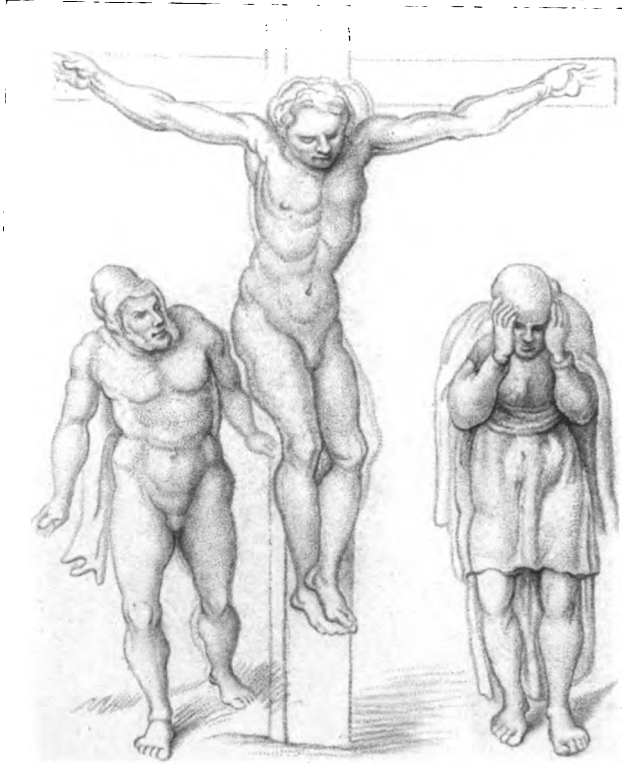


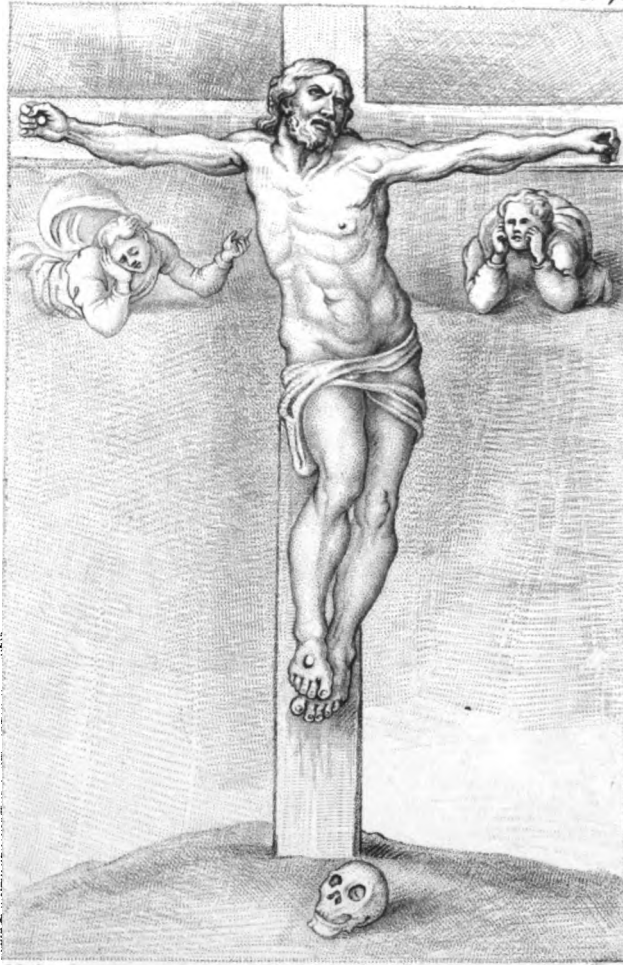
Fig. 1. 16.

STUDY FOR THE CRUCIFIXION—OUR LORD ON THE CROSS AND TWO OF
THE APOSTLES ONE ON EACH SIDE

From a drawing by Michelangelo and the Florentine School

✓





H. St. John.

OUR SAVIOUR ON THE CROSS.
From the Collection of the Châtelain de Vaux.

✓





M. Angelo del.

J. Fisher sc.

LOWE, J. & CO. LTD. 10, ABchurch Lane, London, E.C. 4



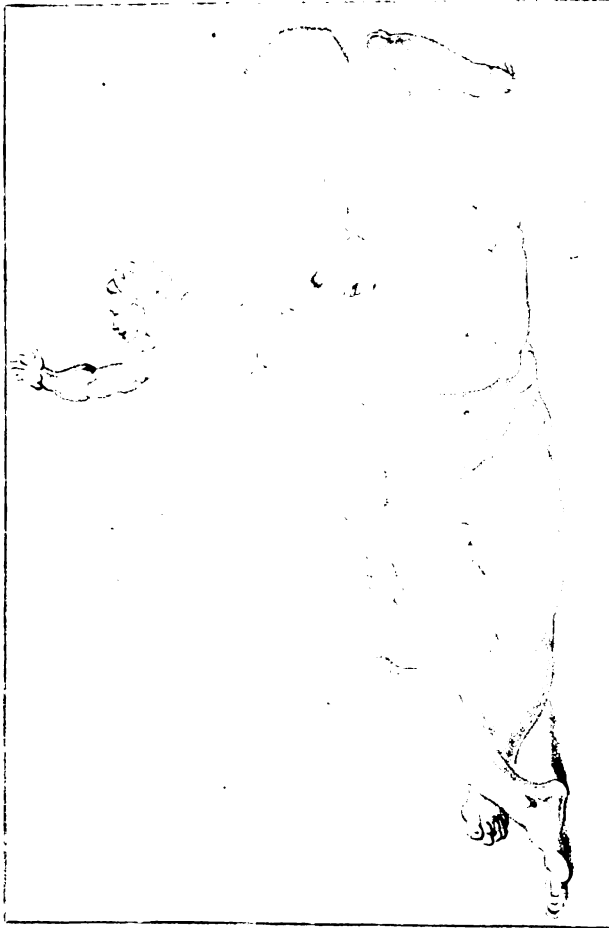


M. S. Angelo

TAKING DOWN FROM THE CROSS.

From the Vatican of the Baron Tencin





THE UNIVERSITY OF CHICAGO PRESS





Fig. 1.

HEAD OF A MAN SINGING

From the Collection of the Duke of Northumberland.





M. L. 1875

HEAD OF A MAN EXPRESSIVE OF MALEVOLENCE.

From the collection of the University of Oxford, 1875.

✓





M. Angelo

J. Fisher

A FEMALE PORTRAIT IN PROFILE.

From the Collections of M. Buonarroti and the Chevalier Vicar





Michael Angelo.

STUDIES OF HANDS AND THE BACK OF A MALE FIGURE.

From the Collection of the Chevalier Vicar.



V. H. 707



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the same as the one in the text of the book, and the



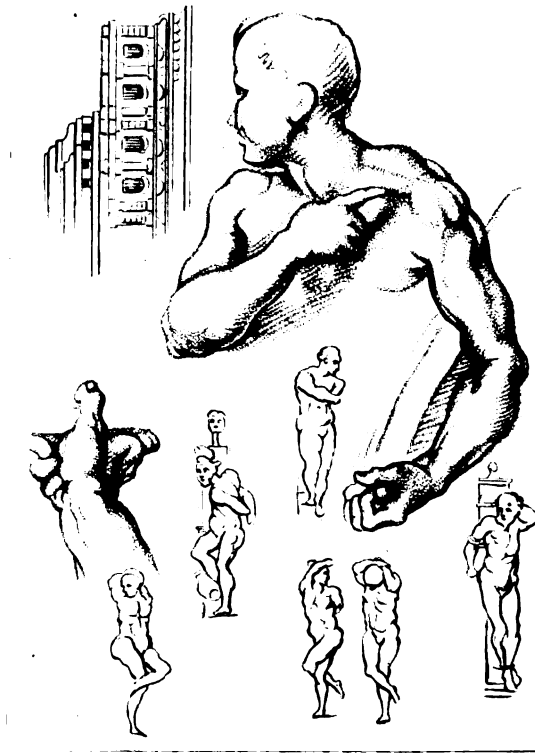


FIGURE 1. AVERAGE AND MAXIMUM BULK FIBER

1907 *2 x 2 1/2* *2000* *2000* *2000*



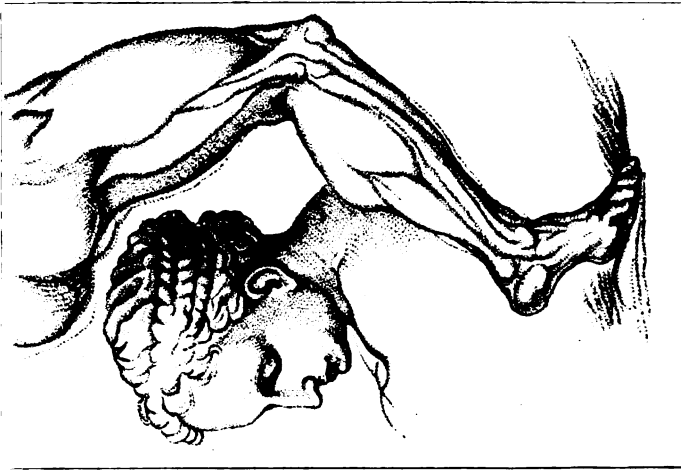
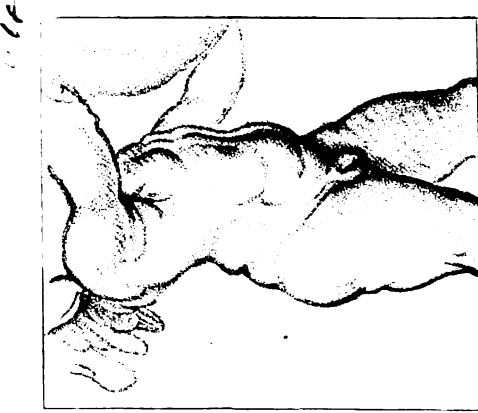


M. Angelo.

STUDIES OF MALE AND FEMALE HEADS

From the Collection of J. Harman Esq





STUDY OF A FEMALE HEAD AND AN ANATOMICAL STUDY OF A LEG.
 From the collection of the University of Michigan, and the University of Michigan.



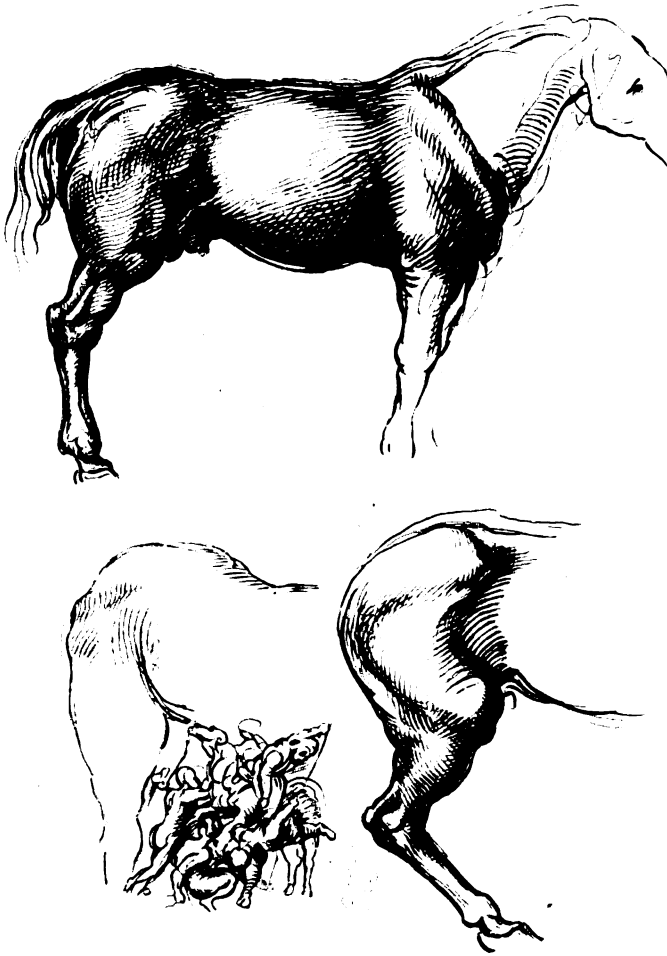




Aveco mādato cho sta p'napo sono amīato homo
 te uno facto se e dugiacia e della grosuiza
 sara segmator i questo lo pighero quādo sia bon
 e d'buo. Gho p' d' equaona choi buono ne agros
 home edecto. Face me ro d' io sabbi sabato cho
 anete poromesso e fatea cosa o timor e edana
 fare pagare cho sta c'uat' o qua acti maniso

... in the handwriting of Michael Angelo





Met. 1862

HORSES AND A SMALL STUDY FIGHTING FOR THE STANDARD

v





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