The works of Raphael Santi da Urbino as represented in the Raphael Collection in the Royal Library ...

by:

Weimar; 1876

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THE WORKS

OF

RAPHAEL SANTI.

THE WORKS OF

RAPHAEL SANTI DA URBINO

AS REPRESENTED IN

THE RAPHAEL COLLECTION

IN THE ROYAL LIBRARY AT WINDSOR CASTLE,

FORMED BY

H. R. H. THE PRINCE CONSORT,

1853—1861

AND COMPLETED BY

HER MAJESTY QUEEN VICTORIA.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

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To

THE MEMORY OF

HIS ROYAL HIGHNESS

THE PRINCE-CONSORT.

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The catalogue of the Prince Consort's Raphael Collection will, it is hoped, form a welcome and interesting addition to the materials for the history of Painting: it will serve not only as a manual of reference and explanation for those who may have the opportunity of consulting and examining this important work which, by order of Her Majesty the Queen has now been completed at Windsor Castle; but it will also be useful for the information of amateurs and art-students in general, who may not be able to enjoy that privilege.

An explanation of the system which was planned, and so materially developed, by the incessant personal exertions and comprehensive artistic knowledge of His Royal Highness the Prince Consort, cannot fail to prove of interest and of material assistance to all who may desire to study the works of this, or indeed of any other, great painter: and a few introductory remarks concerning the history of the collection itself and of the system which has been finally adopted for its arrangement are requisite, in order to put the reader in complete possession of a knowledge of the means and resources which have been available for this work.

It occurred to His Royal Highness after his first examination of the various collections contained in the Royal Library at Windsor Castle, that it would be very desirable, and indeed necessary to re-arrange these collections, and he laid down one guiding principle which he considered

should regulate any such proposed re-arrangement, which was: to afford increased facility of reference to these various valuable art-treasures, and thus to render them available for a thorough and critical illustration of the history of painting. The materials under consideration, though diverse in their nature, had one common feature, that they could all be applied to that purpose.

First and foremost from this point of view and of especial artistic importance and intrinsic value, was the magnificent collection of original drawings by the old masters, some fifteen thousand in number. It included every name inscribed on the roll of the Princes of Art, and represented the greatest of them, such as Leonardo, Raphael and his school, Michael Angelo, the Carracci and their followers, Poussin, Claude Lorraine, Holbein &c., with a richness scarcely ever surpassed in any of the most famous museums of Europe. Around this splendid nucleus were grouped numerous collections of engravings after paintings of every school and of every period. The works of Raphael and Michael Angelo were especially well represented, and the Peintre-Graveurs of the Italian school, although not represented by the choicest impressions from Marc Antonio's or Agostino Veneziano's plates, were of the greatest importance for the study of the Roman school in general. There were also many valuable volumes of the works of the later engravers; the works of Wenzel Hollar had already made a fair progress towards that completeness which enables us now to consider the collection at Windsor almost unique: there was a very curious and perfect illustrative series of William Hogarth's works, whilst the engravings of the English school, especially after the works of Sir Joshua Reynolds and Sir Edwin Landseer* were there to be seen in great profusion and beauty of impression.

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* This collection formed by Her Majesty the Queen and His Royal Highness the Prince Consort with the assistance of Sir E. Landseer himself, is extremely complete, and believed to be perfectly unique.

Other branches of the art of Painting, interesting to the historian as well as to the artist, were represented by a choice collection of original portrait miniatures, dating from the fifteenth century down to the present day; by tens of thousands of engraved portraits; of engravings recording memorable events; of political caricatures of the greatest variety &c. &c.

The student also found ample materials for a comparison between antique art and the productions of the Renaissance in a highly instructive collection of drawings of the ruins of palaces and temples, of statues, bassi-relievi, fresco-decorations, furniture &c. which had been carefully prepared by some unknown, but thoroughly competent artists of the XVIIth and XVIIIth centuries.

The general outline of the plan to be adopted for the re-arrangement of all these art treasures was fixed at once by His Royal Highness: all this vast material was to be made subservient to the representation of a systematic history of Painting, systematic not only in showing the succession of the various schools and periods of art, but also in illustrating individually the works of each of the great artists. The latter point could only be carried out by as complete an assemblage as possible of engravings after all the pictures of the Master, so that the student might be enabled from the collection of drawings first to observe the Master in his earliest and perhaps happiest moments of inspiration and artistic creation, and then from the engravings after the finished paintings, to perceive how far the first thoughts had been modified during the progress of the work and what had been their final developement.

It was evident that if anything like completeness was to be aimed at, the progress must necessarily be slow, and that the first step in such a direction should be to attempt to collect a complete representation of the works executed by each of the great masters during their artistic careers.

The discussion of the future plan having reached this

point, it was apparent that it would be most desirable to make a commencement with a master, whose acknowledged pre-eminence in his art had influenced and regulated the style and treatment of painting for a long successive period, and whose works would afford an opportunity for the illustration of an uninterrupted and fully developed course of artistic progress.

The name of Raphael Santi da Urbino at once suggested itself: his life was one of constant artistic developement, from the timid "Virgin and Child," the production of his sixteenth year, to the mystic glory of the "Madonna di San Sisto", or of the "Transfigured Redeemer on Mount Tabor"; and considering the uninterrupted admiration of three centuries and a half, it might be hoped that none of his works had escaped notice, and that nearly all had been described and engraved.

Without doubt the application of the above-mentioned scheme to the works of any-one master must involve a great amount of labour and assiduous research : but it was an additional recommendation, if this artist needed it, that in the instance of Raphael much valuable work had already been done towards the exposition of his life and works, for he had recently found a most careful and painstaking biographer in J. D. Passavant, * who in his work "Rafael von Urbino und sein Vater Giovanni Santi" had given us a very elaborate catalogue of every picture, and of nearly every drawing from the artist's hand. He had spent several years in visiting the galleries of Europe, and had examined many a private collection, and many archives; and every where his pen had been busy in noting documentary evidence of the various data of Raphael's life, and in describing every work of art which could claim the name of Raphael. His valuable history thus afforded a clear and detailed

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* After a lengthened career in the service of art, J. D. Passavant died in 1861, as Director of the Städel Gallery at Frankfort.

text-book for the illustration of the theme upon which he had written with such earnest research and ability.

With regard to the works of Leonardo and Michael Angelo no such exhaustive research has yet been carried out.

In the beginning of the year 1853, the first important step was taken by the completion as far as possible of the collection of engravings after the works of Raphael, which already existed in the Windsor Library. The Prince Consort's desire was to obtain the best representation which had been given of every painting justly ascribed to Raphael. Passavant's book contained a full list of engravings after all the various pictures, and these engravings were so numerous and of such different artistic value that a selection became absolutety necessary. The famous old prints of the XVIth century naturally first claimed admittance, for they record all that Marc Antonio, Agostino, or Caraglio had seen; moreover the greater part of them had been engraved during Raphael's life time, and many of them probably under his own direction. With the requisite additions from the best of the more modern engravings, a highly instructive and sufficiently faithful representation of all the authentic works was thus obtained.

Fortunately the matter did not rest there. In comparing the original drawings of Raphael, which are preserved in the Windsor Library, with the pictures for which they evidently were the studies, His Royal Highness's interest was attracted by observing in very many cases, the various discrepancies between the first sketch and the finished painting. With the exception of decided academical studies drawn from the model, nearly all the other drawings showed that important alterations had been adopted by the artist in the course of the execution of his pictures. To endeavour to trace the motives for these changes and variations was a deeply interesting task, the accomplishment of which alone would tend to give a real insight into the artist's mind, and also enable us to appreciate his creations, almost as if we

had watched their origin and progress in his own studio. If the projected collection could supply the necessary materials for such a study of the master, then—and then only, would it be a worthy representation of the greatest and noblest genius in the history of art; then it would place before the student not only the entire series of the artist's works and demonstrate the general developement of his genius, but it would also explain the individual history of each of his conceptions, and would show how the first hasty sketch had ripened into the fully matured and conscientiously studied master piece.

Such a truly systematic plan fascinated the Prince and engaged his closest attention. It was decided that the best copies not only of the pictures but also of the drawings still existing should be received into the collection and grouped around those pictures for which they could be identified to be studies. The scope of the collection again became considerably enlarged. Various works existed, or were in course of publication, in which a goodly number of Raphael-drawings were represented in more or less faithful facsimiles: but of a far greater number of drawings no facsimiles or reproductions of any kind had ever been published, and here most fortunately the newly invented art of photography stepped in to supply the means for the introduction into the collection of facsimiles of unimpeachable fidelity. The Prince Consort thus took the lead by first causing all the Raphael drawings contained in the Royal Library to be photographed; other proprietors of drawings were then induced to follow his example, and frequently the impulse given by His Royal Highness's request for photographic copies, led to the publication of such copies, which thus became a boon to amateurs in general. When the owner did not render such assistance, the photographs had to be taken at the Prince's own expense and for his collection only; but it is pleasant to record that with one single exception, no owner ever refused to allow the faithful re-

productions of his treasures to be deposited in the Prince's portfolios. Years of patient labour were required to gather together these hundreds of sheets from collections, which are dispersed all over Europe. Passavant, it is true, had catalogued the drawings according to the collections in which he had found them during his travels: but a great many private collections had been dispersed since the publication of his book, and the fate of each individual drawing had in very many instances to be traced through more or less carefully prepared sale-catalogues.

It now remains to notice one more developement of the collection, which indeed gave it an entirely new interest and importance. At first, and for a considerable period, it had been the Prince Consort's declared intention to admit to the collection only such pictures and drawings as were generally considered to be the genuine works of Raphael; but it was found impossible to abide by this rule. Not only is there hardly a single picture upon the authenticity of which doubts have not been cast at one time or another by some over-conscientious critic, and that too in spite of the strongest intrinsic and documentary evidence, but with regard to drawings especially it frequently occurred that originals hitherto unsuspected, turned out to be only clever facsimiles, and vice versa, when the impartially faithful photographs of both were placed side by side in the collection. It was necessary to exercise much discretion and consideration, before assigning to each new addition its place in the collection, and in order that nothing of real importance should escape due notice, it was at last arranged to admit every work of art, to which Raphael's name had ever been attached by any definite authority. The collection was doubtless in considerable danger of being over-run by valueless objects which might claim admission on account of the name which had been attached to them, either by the avarice of a dealer or the partiality of an owner, and this danger could only be avoided by the most scrupulous separation of works, which

were undoubtedly genuine, from those which were merely attributions. Criticism thus became unavoidable, but on the other hand the completeness of the materials submitted to the eye of the critic, placed that criticism upon a broader and a surer basis than it had ever been before. All that the art-critic might have studied, or had perhaps overlooked, at various times in the remotest capitals of Europe, he here found placed side by side; questions, which his recollections, dimmed by distance of time and place, had never allowed him to settle satisfactorily, could be, and have been in many instances solved and decided, often in a few minutes.

Without any exaggeration it may be asserted that the natural developement of the Prince Consort's first idea has given this collection such an importance that not only can no future biographer of Raphael Santi avoid giving to it the deepest attention, but it also forms a beautiful illustrative memorial of how an artist can be, and ought to be, studied, and what results may be obtained, when a mind capable of following the purest genius in its noblest aspirations, undertakes the task.

Having thus traced the growth of the general plan from its first conception to its condition of full maturity, a few more words must be added concerning the details of its execution.

Passavant's work was the guide from the very beginning. His second volume gives, in the first place, a list of the pictures *chronologically* arranged and accompanied by a sort of appendix of a certain number of more or less doubtful attributions, grouped *according to subjects*. With each picture are classed the drawings and studies belonging to it; they are briefly indicated, but these lists are most frequently incomplete. Two separate chapters then treat of a few works of sculpture, which have been generally ascribed to Raphael, and of various buildings &c.—erected after his designs. The second part of the volume is devoted to a valuable descriptive list of all the drawings which Passavant had seen, arranged

according to the collections in which he had found them. A separate chapter describes a number of prints, chiefly of the Italian schools of the XVIth century, which are, or are said to be, engraved after Raphael's designs. The same divisions were adopted in the collection, but it was not very long, ere the practical use of the system exposed its inconveniences. The general principle by which such a vast collection should be arranged, ought to be simple and easily intelligible, and founded upon the materials themselves. In this particular case there was a choice of two systems: an arrangement either chronologically, or else according to subjects. Passavant had adopted the former plan for the most important part: the list of Raphael's pictures; using the latter for the arrangement of the doubtful paintings, works of architecture and sculpture, and introducing a third system, that of arrangement by localities, for the drawings. Unity was thus sacrificed, obviously for the special purpose of showing the developement of the artist's genius throughout his career by means of a strictly chronological list, examining merely those paintings which Passavant unhesitatingly ascribed to Raphael himself.

The first condition for the success of this plan must depend upon the certainty with which a precise date can be assigned to each picture; for by their dates they are to be arranged. Here at the outset we are immediately met by the difference of critics in their decisions with regard to such facts. The number of pictures signed and dated by Raphael himself is comparatively very small, and they alone can supply us with the landmarks of his artistic life, and enable us, by a comparison with them, to ascertain the dates of his other works. Yet even here again with regard to these pictures themselves no general agreement can be arrived at: it is a debatable question whether the date of the "Belle Jardinière" is to be read as 1507 or 1508: the grand Blenheim altar-piece had always been catalogued under the year 1505, until a recent more careful

examination of the picture* has shown that the signature bears the date of 1507. Even the most conscientious study of the undated pictures, on the other hand, will seldom produce a more positive result, than to give us the extreme limits of two or three years, within which the work must have been created. We shall always be able to point out groups of pictures which for various reasons must be closely related to each other and bear evidences of a nearly contemporaneous origin, and we may then also indicate which of these groups must necessarily or most probably be, the earlier, and which the later in its origin: but to attempt more than this, will seldom result in more than the individual opinion of the critic, which he will find it difficult to justify by anything like conclusive reasons against the manifold attacks, to which be will undoubtedly find himself exposed. But we may go one step further and say, that should even the very year and month of each painting be fully determined, a collection arranged merely by these dates would fail to give a clear and easily comprehensive exposition of the artist's progress. This was felt very soon after His Royal Highness's collection had reached a certain stage of completeness: the constant change of subjects caused by the chronological arrangement brought a great want of unity and tranquillity. From a portrait the eye was conducted to a Holy Family; then to a mythological composition or to a large historical fresco &c, and it required a highly experienced mind in order not to be disturbed by such variety and such change of subjects. Under this chronological arrangement the contemplation of one class of Raphael's works at a time, e. g. his Holy Families, was all but impossible, or at least could only be done at the expense of the time and trouble requisite for turning over all the portfolios of this vast collection.

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* made by Mr George Scharf when preparing his instructive "Catalogue Raisonné" of the pictures in Blenheim palace.

It will be seen therefore that the first part of Passavant's list would only supply a rather uncertain and certainly unsatisfactory system; but the difficulties increased on proceeding to the second part, which includes the drawings and engravings. Leaving the engravings aside for the present, we find the drawings catalogued according to the collections in which they had been seen by Passavant, in fact, according to a purely accidental opportunity, and so liable to frequent changes, that at the very moment of the publication of his work, many of the private collections therein described no longer existed, whilst many others have since been dispersed. In the next place a great many drawings had to be placed with the pictures to which they referred, and were therefore not any longer to be found under the head in which Passavant had described them. In fact so long as Passavant's lists were adhered to, the numerous facsimiles and photographs contained in this portion of the collection, represented originals which in this order or context did not exist any more, or at any rate they could only give an incomplete idea of the various collections.

Another not very well defined chapter, was that of the so called "old engravings": it contained chiefly the engravings of Marc Antonio and his scholars, who have preserved many compositions of Raphael which would otherwise have been lost to us, but in this chapter Passavant had also included prints down to quite modern times; some of them engraved after genuine drawings or paintings, with which for all purposes of correct reference they ought to have been catalogued, and many more bearing Raphael's name without any authority for such ascription.

As long as the collection was only in process of formation, all these inconveniences, were either felt less heavily or could be passed over for the time, for as long as Passavant's lists were closely adhered to, entire attention could be directed towards bringing together all that he had mentioned: but as the work progressed towards completion it

soon became apparent to His Royal Highness that a totally fresh arrangement was imperatively necessary in order to render the work of efficient value, and practically useful for all those purposes for which it had been undertaken.

Towards the end of 1861 the collection had advanced far towards completion and the outlines of the new system of arrangement were so far matured that very little seemed to intervene between the final reconstruction of the collection, when on the 14th of December the sudden removal of His Royal Highness from the scene of his great and useful labours cast sorrow and desolation upon the hearts of all around him, and sent one universal pang of grief and bereavement throughout the land.

When the fitting time came for the question to be submitted for The Queen's consideration, Her Majesty expressed the wish, that with regard to the Raphael Collection, as in every other case, Her beloved Consort's intentions should be carried out as completely as possible. The Prince's views not only concerning the general outline, but also with respect to many details, had been laid down with sufficient clearness and completeness to insure that they could be strictly adhered to in everything that still remained to be done.

The difficulties which had arisen out of Passavant's attempt at an arrangement by order of date and locality, have been already explained; a few words must now be added as to the alteration which has been made, by adopting *an arrangement according to subjects.*

It is an incontestable advantage that this principle does not admit of any doubt as to the general position which ought to be given to any single work, for each thereby finds its kindred subjects and forms therewith an harmonious group. From a critical point of view again it must appear very useful to see all similar subjects placed together: should any spurious production have crept in amongst the genuine works of the master, it will be discovered much more easily when it is seen and studied side by side with a similar subject.

Again the very end which Passavant had chiefly in view; viz.: to show the developement of the genius of the artist, will be attained with greater facility, for his progress will be traced much more easily through a homogeneous series of works. Very frequently when seen in this way, one composition will throw a peculiar light upon another, and thus reveal their common origin out of one idea. In other cases the student cannot fail to be interested by discovering evident signs of important compositions which had been planned at various times but abandoned again: some of them indeed even after having reached a very high degree of artistic developement. *

Such being the general advantages of the system, the further details of arrangement will be easily understood. All similar subjects having once been grouped together, each class contained pictures as well as unfinished compositions, preserved either in original drawings or in engravings after them. It appeared advisable to keep the unfinished compositions separate in order not to interrupt

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* It would lead us too far to describe here all such cases, and it may suffice to indicate one or two. Thus it will be seen (p. 40) that Raphael at one time had planned a grand composition of a Resurrection: Christ had risen and was floating above, surrounded by the heavenly host, whilst numerous groups of frightened guardians in the most varied, but all equally animated, attitudes, surrounded the sarcophagus below, looking aghast at the dazzling apparition of an angel seated upon the edge of the open tomb. The composition had been so far matured, that Raphael had commenced to study the single figures after the nude model; Passavant had known most of these studies, and as the style of their treatment and execution pointed to the latest period of Raphael's life, he had believed them to be rejected studies for the fresco of the Battle of Constantine. Their proper meaning was understood the moment they were placed side by side with the bold sketch for the lower part of the Resurrection, which is preserved in the Oxford collection. As most of these remarkable academical studies of nude soldiers strikingly ressemble in treatment those for the apostles in the "Transfiguration", it may be concluded that, if Raphael's life had been spared for a few years longer, we should possess in this "Resurrection" a worthy companion to his now last master piece, "the Transfiguration".

Again, in turning to the designs of mythological subjects, we perceive a group of bold pen and ink sketches, evidently dating from the later years of Raphael's life, which represent the various labours of Hercules (p. 128), but of their intended destination, nothing has as yet been discovered.

the study of a series of finished paintings by the casual introduction of unconnected drawings or hasty sketches; it now remained to be seen, where it was most desirable to place the pictures or drawings which were ascertained not to be Raphael's own works; whether at the end of each class, or at the end of the whole collection, so as to form a sort of second part or appendix. The former plan has been adopted, as being more consonant with the leading thought which has been kept in view throughout the whole work: the importance of affording the greatest facilities for reference and comparison. By placing the attributions in close juxtaposition with genuine works of each class, their different quality is rendered far more apparent, or, as is not unfrequently the case, the great beauty and similarity of treatment in some of these doubtful pictures will explain the reason why they have hitherto passed, and might still continue to pass, for the genuine productions of the master.

All the pictures or unfinished drawings which are recognised as genuine, have been placed as far as possible in chronological order: the attributions then follow, and are generally grouped by subjects, but in a few cases* these have been placed first in instances where a closer connection with Raphael himself or at least with his school, could be distinctly traced.

Each class then consists of two parts, both again subdivided and forming the following sections:

A. Pictures by Raphael.
B. Pictures ascribed to Raphael.
C. Compositions by Raphael, preserved in drawings or old engravings.

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* Thus in the chapter of the Holy Families (pp. 81 to 84) where seven or eight thoroughly Peruginesque and Raphaelesque compositions head the long list of erroneous attributions; or amongst the ascribed Portraits (p. 154) where in several cases it must be admitted that the portrait, ordered from Raphael himself, was painted in his studio and under his supervision.

D. Compositions ascribed to Raphael.

The classes which have been adopted amount to twenty: they are,

1. Old Testament subjects.
2. New Testament subjects.
3. Sacred subjects, such as representations of Christ, the Almighty, the Angels.
4. Holy Families.
5. The life and legend of the Virgin Mary.
6. The legends of the Saints.
7. Mythological subjects.
8. Amorini; Playing children &c.
9. Allegorical subjects.
10. Portraits.
11. Historical subjects.
12. Battle-pieces.
13. Genre subjects.
14. The Vatican Frescoes: viz.: the Stanze della Segnatura, dell'Eliodoro, and dell'Incendio del Borgo; the Loggie; the Sala Vecchia dei Palafrenieri, and the Sala del Costantino.
15. The Vatican Tapestries.
16. The Siena Frescoes, executed by Pinturicchio, with the assistance of Raphael's designs.
17. Various other Frescoes.
18. Architectural works, including designs for, and after ornamental decorations.
19. Sculpture.
20. Studies of various groups and figures; of heads; of drapery; of animals; of landscapes; after sculpture; and after old Masters.

The selection of these twenty classes hardly requires explanation. Nos. 1 to 13 are arranged in the manner usually adopted since the time of Heinecken and Bartsch. After the works of the master have been studied therein from the various points of view of the subjects represented,

the succeeding four large classes, Nos. 14 to 17 refer to his fresco-paintings: the very acme of his artistic career. The most prominent position has been given to the decorations of the Vatican in Nos. 14 & 15. In order not to disturb their context, various frescoes executed at intervals either by Raphael himself, or by his pupils after his cartoons, have been reserved for Nos. 16 & 17.

The appearance of Pinturicchio's frescoes in the Library of the cathedral at Siena under class No. 16 may give rise to some comment, but it will be understood why this series has been included under the head of the various frescoes, if it is borne in mind that we still possess Raphael's own original designs for at least three of these compositions, that he perhaps assisted his friend in a like manner upon the other frescoes of this series, and that the commission entrusted to Pinturicchio thus gave Raphael the first practical opportunity of studying the laws of such great historical compositions as are adapted to mural decoration.

No. 18 contains illustrations of the buildings erected after Raphael's plans and various studies of architectural details and decorations. No. 19 is devoted to the few works of sculpture which can claim a Raphaelesque origin. Finally in No. 20 have been placed together all those drawings and studies, chiefly after the nude model, the antique or after old masters, which are neither connected with any of the finished paintings, nor are clearly defined as to the subject represented.

A few apparent deviations from the system still remain to be explained. Thus, for example, pictures which form part of a larger composition are placed with that composition.* Paintings attributed to Raphael, but in reality partial

* The Agony in the garden, the Procession to Golgotha, the Pietà (p. 57) do not appear amongst New Testament subjects but with Holy Family No. VI, because they formed part of its predella; and again for the same reason, the Annunciation, the Adoration of the Magi and the Presentation in the Temple (p. 104) have been catalogued amongst the "Legends of the Virgin", because they are the predelle of the Coronation of the Virgin, No I.

copies or applications of parts of some genuine work are to be found with the genuine work.* When a genuine composition preserved in an original drawing or an old engraving has been made use of by some subsequent painter, this production is placed with the drawing instead of appearing by itself and unexplained amongst the erroneous attributions.† In all these and a few similar instances the illustrations of Raphael's genuine works has been ever kept in view: and if this fact is remembered, we shall not fail to perceive that any apparent inconsistencies are the necessary consequences of the adoption of this one leading idea.

A sort of introductory chapter has been devoted to the illustration of Raphael's person: it contains a series of whatever representations we possess of him, chronologically arranged. Those portraits of Raphael which are at the same time portraits by Raphael or attributed to him appear necessarily once more in the class No. 10. In a second part have been placed all those portraits, whether by Raphael or not, which have been erroneously supposed to represent the master. An appendix, containing a few miscellaneous illustrations: views of his birth place, facsimiles of his writing &c, will be found a useful addition.

It is now only necessary to complete the description of this vast collection by explaining the outward form under which it will meet the eye of the art student. All the thousands of engravings and photographs are firmly laid down upon large sheets of a uniform size, 84 centimetres high and 26 cm. wide (about 33 1/8 inches by 26 inches). These sheets

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* For example, a certain oil painting of Charity will not be found amongst Allegorical Subjects, but with the tapestry of Ananias (p. 249) because it is only a repetition of one of the groups ornamenting the pilaster of that tapestry.

† For this reason the oil painting of the Last Supper formerly attributed to Raphael will be found along with the genuine drawing of the "Cène aux Pieds" of which it is only a reproduction (p. 37); and a Holy Family in the Gallery of Wilton House has been catalogued with the famous "Vierge au bassin" (p. 97) because the motive of the picture has been derived from the principal group of the composition, which we find preserved in Marc Antonio's engraving.

are formed by pasting two sheets of fine cartridge paper upon linen. Some surprise has been expressed on different occasions that His Royal Highness should have caused so many valuable prints to be laid down bodily upon the mounts. The reason for so doing was however a very good one. The Prince wished the collection to be used, and hoped that many a hand would in course of time turn over the leaves, and by thus pasting down the prints, they were protected, better than by any other mode of mounting, from all injury by rubbing or careless folding, as well as from the danger of being torn, mislaid or perhaps lost entirely. In comparison with these advantages, the diminution of their commercial value might well be overlooked, especially as a reasonable hope is cherished that in the Royal Collection, they have now found their last resting place. These large sheets are kept in 50 convenient cases; each case containing upwards of fifty sheets, and these cases are placed in a magnificent cabinet in the Print room of the Royal Library, forming one of its choicest ornaments. There they will remain, a lasting record of the Prince's earnest love of whatever was good and beautiful, and of the systematic and thoughtful principles which regulated every matter that he took in hand, and which guided him to render this collection not only a recreation for his leisure hours, and a memorial of the great master, whose works he so much admired, but also a permanent and valuable example of what might be done for the enlightenment of all future amateurs and lovers of art.

As soon as the entire re-arrangement of the collection had been completed, Passavant's lists could no longer serve as a guide. Not only did the collection contain much more than Passavant had ever mentioned, but it presented everything in a different way. It therefore became absolutely necessary to draw up a catalogue, easy for reference and giving a sufficient explanation of the entire collection, and so arranged that if it was wished to study any particular class of subjects or even any one single picture or drawing, the cata-

logue would at once point out where the required subject would be found; it is hoped that the present publication will be found to answer these various requirements.

One more question remained to be solved, viz.: whether the catalogue was to be limited to the form above described; that is, whether it was to be a mere hand-list, sufficient for the identification of every work, or whether it was to discuss and to justify the results submitted in the collection; to be indeed a so-called "Catalogue Raisonné". In the latter case every single piece must have been fully described, its history must have been given, all the reasons must have been stated, upon which every conclusion as to genuineness had been founded: in fact the catalogue would then have become an entirely altered and considerably enlarged reconstruction of Passavant's second volume. It has been considered that the very large amount of material necessary to be collected for such a work, would interfere with the principal end, which it was desired to attain, viz.: to facilitate and assist in the use of the Windsor Collection by the art student. As the matter stands therefore, this catalogue does not give more than what is sufficient for the identification of each object; the indications of the galleries or private collections in which the originals are to be found, are as short as they could be conveniently made, and are founded upon the latest information: in most cases references have been given to Passavant's book or when possible to the local catalogues.

This strict limitation of plan will it is thought, be open to little objection, for it is hoped that the results of a conscientious study of Raphael's works, as they are represented in the Prince Consort's Collection, will lead hereafter to a more extended elucidation of the great master's works.

In a few instances the catalogue contains some representations which are yet wanting in the collection itself: wherever this occurs the number has been placed in brackets [ ]: it is always either a photograph or an engraving

which on account of its rarity, or some other unfavourable circumstance could not yet be obtained, but which will certainly be added at the earliest opportunity.

The chronological abstract which follows this preface contains a certain number of dates from Raphael's life, almost all of them derived from the evidence of contemporary documents. The earlier biographers of the great artist had interwoven their tale with so many productions of their own lively imagination, that Raphael's life was in great danger of becoming in course of time, little better than a pleasant myth. Happily the patient researches of men like Pungileoni, Gaye, Passavant, and the recent discoveries of Marchese Campori in the archives of Modena, have recovered a good many historical facts; it is to be hoped that more will be gained in future, and that all the uncertainties yet remaining will be gradually removed. By rejecting all that is mere hypothesis, the chronological table given herewith may at least claim the merit of presenting a reliable framework of Raphael's life.

The Indexes which conclude the volume have been drawn up on the plan which appeared to be simplest for answering any question that might arise.

The Prince Consort was assisted in the formation of the Collection by his librarian Dr E. Becker, now private secretary to H. R. H. the Princess Louis of Hesse, and subsequently by Mr C. Ruland, now Director of the Grand-ducal Museum at Weimar.

The systematic arrangement of the collection and the compilation of the present catalogue, have been the work of the under signed assisted by the late Mr B. B. Woodward, Librarian to The Queen, up to the date of his death in 1869, and afterwards by Mr R. R. Holmes, the present Librarian.

Weimar, May 1876. C. Ruland.

CHRONOLOGICAL DATA, CONCERNING THE LIFE AND PRINCIPAL WORKS OF RAPHAEL SANTI.

1483, *April 6th.* Raphael, the son of Giovanni Santi and Magia Ciarla, is born in the Contrada del Monte at Urbino.
1485, *August 2d.* Death of Giovanni Santi's father.
1485, *September 20th.* Death of an infant son of Giovanni.
1491, *October 3d.* Death of Giovanni's mother, Elisabetta.
October 7th. Death of Raphael's mother, Magia.
October 25th. Death of Raphael's infant-sister.
1492, *May 25th.* Giovanni Santi marries Bernardina, daughter of Pietro di Parte, a goldsmith at Urbino.
1494, *August 1st.* Giovanni dies. His Will, dated July 27. 1494, appoints his elder brother, the priest Bartolommeo Santi, as young Raphael's guardian.
After Giovanni's death a daughter is born, Elisabetta. It is probable that she died before May 13th 1500.
1495. Timoteo Viti leaves Francesco Francia's studio at Bologna, and returns to Urbino. (His portrait of young Raphael. [?]—p. 1, I.)
About 1496. Raphael is apprenticed to Pietro Vannucci at Perugia.
1499, *June 3d.* Raphael appears to have been present at Urbino, where he takes part in a legal agreement with his stepmother and Dom Bartolommeo.
1500 to 1502. Raphael's first paintings: a commission for Città di Castello: the Standard for S. Trinità (p. 48, II.); the Coronation of St Nicholas for San Agostino (p. 110, I.); the Crucifixion for the Gavri Family (p. 48, III.); — also the Madonna Solly and the Holy Family with two Saints (p. 54, I and II.).

1502, *June 29th.* Pinturicchio signs the contract for the frescoes in the Libreria at Siena.

1503, *Spring.* He proceeds there, probably accompanied by Raphael. — Raphael's study of the "Three Graces" (p. 345, I.).

About 1503. The Coronation of the Virgin, painted for Maddalena Oddi of Perugia (p. 103, I); the Madonna Conestabile (p. 54, III); the Vision of a Knight (p. 144, I.).

1504. "Lo Sposalizio", for the monks of San Francesco at Città di Castello (p. 105, II.).

1504. Journey to Urbino. (?) Several paintings for Guidobaldo, Duke of Urbino: Christ on the Mount of Olives (p. 20, I.); St George and St Michael (p. 110, V and VI.).

1504, *October 1st.* Letter from Joanna delle Rovere, sister of Duke Guidobaldo, recommending Raphael to Pier Soderini, Gonfaloniere of Florence.

1504 to 1505. Raphael at Florence: the Madonna del Granduca (p. 55, IV.); the Madonna Terranuova (p. 55, V.); the portrait of Young Riccio (p. 149, II.).

1505, *Summer.* Return to Perugia: the altarpiece for the nunnery of San Antonio (p. 56, VI.); the Pax Vobis (p. 49, VII.); the fresco of San Severo (p. 269.).

1505, *December 29th.* First agreement concerning a Coronation of the Virgin, to be painted for the nunnery of Monte Luce at Perugia.

1505 to 1506. Return to Florence: the Madonna del Cardellino for Lorenzo Nasi (p. 58, IX.); the Madonnas "in the Meadow" (p. 59, X.) and "under the Palmtree" (p. 60, XII.), painted for Taddeo Taddei; the portraits of Angelo and Maddalena Doni (p. 148, III and IV.).

1506, *Spring.* Journey to Bologna. (?) The Adoration of the Shepherds painted for Giovanni Bentivoglio of Bologna (p. 21, II.).

1506, *Summer.* Visit to Urbino. (?) Various pictures ordered by Duke Guidobaldo: St George, finished before July 10th 1506 (p. 111, VII.); the Holy Family in the Eremitage (p. 61, XIV.); the Madonna d'Orléans (p. 61, XIII); the portraits of Duke Guidobaldo (p. 149, VI.), of Cardinal Bembo, of Raphael himself (p. 149, IX.); the Three Graces (p. 125, I.).

1506 to 1508. Raphael at Florence. The principal pictures of the so-called Florentine Period: the Madonna Canigiani (p. 62, XVI.); the Holy Family with the Lamb (p. 63, XVII.); the

1507. altarpiece ordered by the heirs of Filippo di Simone Ansidei for the chapel of St Nicholas in San Fiorenzo at Perugia (p. 57,

VII.); the Entombment, ordered by Atalanta Baglioni for San Francesco at Perugia* (p. 21, III.); the St Catherine (p. 111, VIII.); the "*Belle Jardinière*", the Madonna Niccolini,

1508. and the Madonna Colonna (p. 65, XIX—XXI.); the Madonna del Baldacchino, for the altar of the Dei Family in San Spirito; and the Esterhazy Holy Family (p. 66, XXII and XXIII.).

1508, *March.* Raphael's first visit to Rome. (?) **

April 11th. Death of Guidobaldo, Duke of Urbino.

April 21st. Raphael's autograph letter to his uncle Simone Ciarla, from Florence.

Summer. Raphael is called to Rome by Pope Julius II.; the frescoes of the Segnatura Chamber are commenced (p. 179—198.).

1508, *September 5th.* Raphael's autograph letter to Francesco Francia, from Rome.

About 1509. The Madonna della Torre; the Madonna di Loreto; the Garvagh Raphael (p. 67, XXIV—XXVII.); the portraits of Pope Julius (p. 150, XIII.); of the Fornarina, and of the Young Man in the Louvre (p. 151, XVI and XVII.).

About 1510. Raphael's autograph drafts of Sonnets. Marc Antonio engraves the Murder of the Innocents (p. 35, IX.).

1510, *November 10th.* Contract between Agostino Chigi, the banker, and the sculptor Cesarino da Urbino for two bronze salvers after Raphael's designs (p. 308, III.).

About 1511. The Annunciation, painted for Agamemnone Grassi of Bologna (p. 25, V.); the Madonna di Foligno for Sigismondo Conti (p. 72, XXXI.); the Bridgewater Madonna (p. 70, XXIX.); the Holy Family painted for Leonello da Carpi (p. 71, XXX).

1511. The frescoes of the Segnatura Chamber are completed.

1512. The fresco of Isaiah in San Agostino, painted for Johannes Gorycius of Luxemburg (p. 270.). Portraits of an Unknown Lady and of Bindo Altoviti (p. 151, XVIII and XIX).

The frescoes of the Heliodorus Chamber are commenced. (p. 199—206.)

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* According to Vasari Raphael returned to Perugia once more, in order to paint the Entombment in the church for which it was destined.

** This date is supplied by an autograph document in the possession of the late Major Kühlen at Rome, dated "*a di V di marzo in Roma*": in itAngelo Canigiani is empowered to receive various sums of money due to Raphael. This fact seems to be confirmed by Raphael's letter to Simone Ciarla of April 21st, wherein he says: "*e pochi dì fa io scrisse al Zio e a Giouane da Roma . . .*" — ("a few days ago I wrote from Rome to the uncle and to Giovanni.") Vide Grimm's Künstler und Kunstwerke, II, p. 113.

1513, *February 21st.* Death of Pope Julius II.

March 11th. Election of Cardinal Giovanni de' Medici as Pope Leo X.

Elena Duglioni del Oglio of Bologna commissions Raphael to paint the St Cecilia.—The portrait of Fedra Inghirami (p. 151, XX.).

1514, *March 11th.* Death of Bramante.

April 1st. Raphael enters upon Bramante's functions as architect of St Peter.

July 1st. Autograph letter to the uncle Simone Ciarla.

August 1st. Brief of Leo X., appointing Raphael "Magistrum operis templi principis Apostolorum".

August 1st. Raphael receives the last payment for the frescoes of the Heliodorus Chamber.

About 1514. The frescoes of the Prophets and Sibyls painted for Agostino Chigi in S. Maria della Pace (p. 271.).

The "Galatea" in Ag. Chigi's villa in Trastevere (p. 273.). The Madonna del Pesce (p. 74, XXXII.); the portraits of Giuliano de' Medici, Duke of Nemours; and of Cardinal Bibiena (p. 151, XXI and XXII.).

1515. The frescoes of the Incendio Chamber are commenced (p. 207—211.).

Raphael sends Albrecht Dürer an academical study for the Battle of Ostia (p. 210, 5.).

Jacopo da Brescia's house is erected after Raphael's plan, in the Via del Borgo Nuovo.

1515, *June 15th.* First payment of 300 ducati for the Cartoons of the Tapestries in the Sistine Chapel (p. 243—254.).

1515, *August 27th.* Brief of Leo X, addressed to Raphael, concerning the discovery and preservation of antique remains in and about Rome.

About 1515. The portraits of Count Castiglione and Antonio Tebaldeo (p. 152, XXIII and XXIV.).

1515, *Autumn.* Journey to Florence, in the suite of Pope Leo X; Raphael's sketch for the façade of San Lorenzo (p. 296, III.).

1516, *Spring.* The portraits of A. Navagero and A. Beazzano (p. 153, XXV.).

1516, *April 19th.* Raphael asks Cardinal Bibiena to decide upon the subjects for the frescoes in the Cardinal's Bath-Room (p. 276—278.).

About 1516. The St Cecilia is sent to Bologna and placed in San Giovanni in Monte (p. 112, IX.); the Madonna della Sedia (p. 75, XXXIV.).

1516. The mosaics of the cupola in the Chigi Chapel of Santa Maria del Popolo are executed by the Venetian Aloisio de Pace after Raphael's designs. (p. 274.)

1516, *June 21st.* New contract about the Coronation of the Virgin, which had been ordered in 1505 for the convent of Monteluce.

1516, *December 20th.* Last payment of 134 ducati for the Cartoons of the Sistine Tapestries.

Before 1517. The Vision of Ezechiel for Conte Vincenzo Ercolani of Bologna (p. 14, I.).

1517. Christ bearing His Cross for S. Maria dello Spasimo at Palermo, (p. 26, VI.); and "the Visitation" for G. B. Branconio d'Aquila, in order to be placed in his family chapel in San Silvestro at Aquila (p. 27, VII.).

1517, *March 21st.* Raphael has commenced the St Michael ordered by Pope Leo X. for King Francis I.

1517, *June.* The frescoes of the Incendio Chamber are completed.

1517, *Autumn.* Raphael presents his cartoon of Leo III.'s Oath to Alphonso I., Duke of Ferrara.

1517—1518. The fresco-decorations of the Sala Vecchia de' Palafrenieri are executed after Raphael's designs (p. 233.).

1518, *February.* The portraits of Lorenzo de'Medici (p. 154, XXVIII.), of Leo X. and of the Violinist (p. 153, XXVII. and p. 154, XXIX.).

1518, *March 3d.* Ariosto's Comedy "*I Suppositi*" for which Raphael had designed the stage and decorations, is represented before Leo X. in the Castello St Angelo.

1518, *April 21st.* The eleven Tapestries have arrived at Rome; the carriage from Arras to Rome is paid with 29 ducati.

1518, *May 27th.* The St Michael is finished (p. 113, X.); also the Great Holy Family ordered by Pope Leo X. for the Queen of France (p. 78, XXXVIII.).

1518. The portrait of Joan of Aragon is sent to Cardinal Bibiena in France (p. 153, XXVI.).

1518, *November.* Raphael presents the cartoon of the St Michael to Duke Alphonso of Ferrara.

1518 to 1519. The Villa of Agostino Chigi in Trastevere, "La Farnesina", is decorated with the story of Cupid and Psyche, after Raphael's designs (p. 281—289.).

The "Vierge au Berceau" (p. 83, XXXIX.); the Madonna di San Sisto, painted for the Benedictine convent at Piacenza (p. 83, XL.).

The Cardinal Giulio de' Medici commands the Transfiguration for his cathedral at Narbonne.

1519, *February 1st.* Raphael presents G. Romano's original cartoon for the portrait of Joan of Aragon to Duke Alphonso of Ferrara.

1519. Researches amongst the ruins of ancient Rome; plans and sketches of buildings by Raphael himself. — The Draft of a Report to Leo X.

1519, *May 7th.* Raphael receives from the Tresoriere secreto of Leo X. 1000 Ducati d'oro: — most probably for the Loggie and the pictures sent to France.

1519, *June 11th.* 25 Ducati are paid to the assistants who *have* painted the Logie. ("A li garzoni hanno dipinto la loggia.")

1519, *September.* Raphael paints Count Castiglione a second time.

1520, *April 6th.* Raphael dies after a weeks illnes, "di una febre continua et acuta," between nine and ten in the evening.

LIST OF THE PRINCIPAL WORKS TO WHICH REFERENCE HAS BEEN MADE IN THE PAGES OF THE CATALOGUE.

J. D. Passavant, Raphael d'Urbin et son père Giovanni Santi; 2 vols. Paris 1860.*

J. D. Passavant, Rafael von Urbino und sein Vater G. Santi; 3 vols. and atlas. Leipzig 1839—58.

A. de Bartsch, Le Peintre-Graveur; 21 vols. Vienna 1803—21.

J. D. Passavant, Le Peintre-Graveur; 6 vols. Leipzig 1860—64.

Robert Dumesnil, Le Peintre-Graveur Français; 11 vols. Paris 1858—71.

Prosper de Baudicour, Le Peintre-Graveur français continué; 2 vols. Paris 1859—61.

Nagler, Die Monogrammisten; 4 vols. München 1858 &c.

C. P. Landon, Vie et Oeuvre de Raphael; 8 vols. Paris 1803.

W. Y. Ottley, The Italian School of Design; London 1823.

L. Celotti, Disegni originali esistenti nell'Academia di Venezia; 1829.

The Lawrence-Gallery, A Series of (31) Facsimiles; London 1841.

* [The letter "*P*" followed by a number, refers to Passavant's list of Paintings, vol. II, pp. 3 to 372.
"*S*" refers to the Works of Sculpture; ibid. pp. 373 to 379.
"*A*" » » » » » Architecture; ibid. pp. 380 to 397.
"*D*" » » » Catalogue of Drawings; » pp. 407 to 555.
"*E*" » » » » Engravings; » pp. 561 to 602.]

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OIL PAINTINGS.

A. PORTRAITS OF RAPHAEL.

I. RAPHAEL, ABOUT TWELVE YEARS OLD; oil-painting on wood, ascribed to Timoteo Viti; in the Borghese Gallery at Rome.

1, 2. Two photographs of the picture.

3. Engraving by C. Kappes. (Passavant, vol. iii. pl. xvii.)

4. Lithograph by Fr. Rehberg.

5. Lithograph by St. Fries, after a drawing by Balassa.

II. RAPHAEL, ABOUT TWELVE YEARS OLD; drawn by himself in black chalk; in the British Museum.

1. Photograph of the drawing.

2. Facsimile-engraving of it by F. C. Lewis, in Ottley's "Italian School of Design."

III. RAPHAEL AT THE AGE OF FIFTEEN; drawn by himself in black chalk heightened with white; in the Collection of the University of Oxford.—*D.* 459.

1. Photograph of the drawing.

2. Lithographic facsimile by L. Zoellner. (Passavant's Atlas, pl. iv.)

3. Lithograph by Fr. Rehberg.

IV. RAPHAEL AT THE AGE OF TWENTY; in Pinturicchio's fresco of the Canonization of St Catherine; in the Libreria of the Cathedral at Siena.

1. Photograph of the fresco.
2. Engraving of the group of Raphael and Pinturicchio by C. Kappes. (Passavant, vol. iii. pl. xvi.)

V. RAPHAEL AT THE AGE OF TWENTY-THREE; oil-painting on wood, by himself; in the Uffizj at Florence. (Vide infra, PORTRAITS, No. IX.)

1. Lithograph by Gsell, after a drawing by Calamatta.
2. Engraving by F. Dinger.
3. Engraving by L. Gruner, after a drawing by F. Calendi. (Passavant's Atlas, pl. v.)
4. Engraving by J. Mollison, for his "Account of the Cartoons."
5. Engraving by A. Morghen.
6. Engraving by J. Thomson, after a miniature copy; published by the Useful Knowledge Society.
7. Etching by Schnorr. ("S. v. K. 1809.") Frontispiece to Karl Förster's "Raphael," 1827.
8. Reversed etching by J. C. D.
9. Engraving by C. Gonzenbach; published in Förster's "Raphael," 1867.
10. Reversed engraving by Ag. Carracci.—Bartsch, No. 33.
11. Reversed lithograph by Fr. Rehberg.
12. Outline-engraving by Lasinio Filius.
13. Engraving by G. M. Preisler, 1741; after a drawing by G. D. Campiglia, published in the "Museum Florentinum."
14. Anonymous engraving (oval).
15. Anonymous niello, representing the heads of Raphael, Leonardo, and Titian.
16. Anonymus lithograph in one spiral line.

VI. RAPHAEL AT THE AGE OF TWENTY-SIX OR TWENTY-SEVEN; painted by himself for Fr. Francia; in the possession of Prince L. Czartoryski at Paris. (Vide infra, PORTRAITS, No. XV.)

1. Reversed engraving by P. Pontius, after the original when in Van Dyck's possession.
2. Reversed engraving of the bust alone, by G. W. Knorr.
3. Engraving of the bust alone, slightly altered, by P. Pejrolerj.
4. Anonymous engraving, published "chez Odieuvre."
5. Engraving by F. Girard.
6. Engraving by N. Tardieu, after a drawing by L. Chéron: Raphael's portrait surrounded by the allegorical figures of Painting, Sculpture, &c. Title-page to Tho. Bowles's "Seven Cartoons," 1721.
7. Engraving by P. Devlamynck.
8. Engraving by N. Guibal and Chr. de Mechel: allegorical title-page in the Catalogue of the Düsseldorf Gallery.
9. Outline-engraving by F. Zuliani of a picture in the possession of Signor N. Antonioli.
10. Outline-engraving of the head alone, marked "N. 161."
11. Photograph of a drawing continued to whole-length, by W. A. Beer.
12. Engraving of four heads of Raphael, from Lavater's Physiognomy (the 15th fragment).
13. Engraving by M. Pool: Raphael in a wig, similar to the fourth head in Lavater's engraving.

VII. RAPHAEL AT THE AGE OF TWENTY-SEVEN, with his master Pietro Perugino; painted by himself, in the fresco of the "School of Athens."

1. Anonymous crayon copy, traced from the fresco.
2. Lithograph by Fr. Rehberg.

3. Reversed lithograph by Piloty.
4. Engraving by M. F. Dien.
5. Engraving by D. Cunego, Rome 1782; after a drawing by Raphael Mengs.
6. Engraving by F. Jordan.

⁂ *The head of Raphael alone.*

7. Engraving by P. Fidanza, from a tracing.
8. Engraving by R. Duppa.
9. Engraving by M. Bisi (small oval).
10. Engraving by R. Ceracchi.
11. Reversed lithograph by Richter (circular).
12. Anonymous engraving, "Raphael S."
13. Reversed anonymous engraving, "Raphael S."
14. Reversed engraving by Godby, after a drawing by Gaubaud: considerably altered from the original. Frontispiece to "An Analysis of the Picture of the Transfiguration."
15. Engraving by Matham, 1630—Bartsch, No. 200.
16. Anonymous engraving after a drawing by Carlo Maratti:—somewhat altered. (Oval, in an ornamented frame-work.)
17. Reversed engraving of the bust, by G. Bickham. Frontispiece to Bickham's "Deliciæ Britannicæ," 1742.
18. Small oval engraving by G. Murray, published by Harrison, 1794.
19. Engraving by P. Aquila, 1675, after a drawing by C. Maratti; representing Raphael's bust in a medallion surrounded by Fame, Imitation, &c. Title-page of Aquila and Fantetti's work on the Loggie.
20. Mezzotint by J. Simon: a rather different medallion surrounded by the same allegorical group as in the last No., but reversed. Title-page of E. Cooper's Cartoons.

21. Photograph of an oil-painting in the possession of Don Marcello at Rome, ascribed to Raphael himself.
22. Photograph of Paolo Naldini's bust; executed after C. Maratti's drawing, and a plaster cast of Raphael's head.
23. Engraving of the same, by Giov. Brunetti, after a drawing by G. Savorelli.

VIII. RAPHAEL AT THE AGE OF TWENTY-NINE OR THIRTY; drawn by himself in black chalk; in the convent of Monte Cassino.—*D.* 154.

1. [Photograph of the drawing.]
2. Lithograph after a tracing by Ramboux.
3. Etching by J. Eissenhardt.
4. Lithographic facsimile of the woodcut in Vasari (ed. 1568), apparently from this drawing; published in Schorn's translation of Vasari.

IX. RAPHAEL AT THE AGE OF TWENTY-NINE, OR THIRTY; oil-painting ascribed to Fr. Francia; in the Museum at Verona, No. 189.

1. [Photograph of the picture.]

X. RAPHAEL, ABOUT THIRTY YEARS OLD; oil-painting ascribed to Raphael himself; in the possession of the Marchese Campana, at Rome.

1. Photograph of a black-chalk drawing after the picture.
2. Tinted impression of the same photograph.

XI. RAPHAEL, ABOUT THIRTY YEARS OLD, in the oil-painting ascribed to himself, of St Luke painting the Virgin; in the Academy at Rome. (Vide infra, LEGENDS OF SAINTS, B. No. xiv.)

1. Engraving by C. Bloemart.

XII. RAPHAEL MEDITATING IN HIS STUDIO, thirty-three or thirty-four years old.

1. Engraving by Marc Antonio.—Bartsch, No. 496.

2. Reversed copy, A.
3. Reversed copy, B.
4. Copy by Ant. Krüger.
5. Reversed etching of the bust alone, by Denon; called Marc Antonio's portrait.

XIII. RAPHAEL AND THE SO-CALLED FENCING-MASTER; oil-painting in the Louvre. (Vide infra, PORTRAITS, B. No. ix.)

1. Reversed engraving by N. Larmessin.
2. Engraving of the bust alone by Joh. Passini (in an octagon).
3. Outline-engraving of the bust alone (in an oval).
4. Anonymous circular woodcut of the bust alone.
5. Engraving of the head alone by J. L. Potrelle.
6. Engraving by N. Chaperon: Raphael's bust crowned by Fame.
7. Engraving by Giulio Bonasone, of the head alone.—Bartsch, No. 347.
8. Smaller reversed copy of the last, marked P.(ietro) S.(tefanoni) F.(ormis).
9. [Etching by P. Woeiriot after No. 7.—R. Dumesnil, No. 303.]
10. [Lithograph by Mauzaisse, of the head alone.]

XIV. MEDAL, STRUCK IN HONOUR OF RAPHAEL; in the Casali Museum at Rome.

1. Engraving, published in the Siena edition of Vasari, vol. v.
2. Lithograph, published by Fr. Rehberg.
3. Engraving, with figures reversed; published in Comolli's "Vita inedita."

XV. GIOVANNI CECCARINI'S DESIGN FOR A STATUE, to be erected at Urbino.

1. Engraving by Pinelli.

B. PORTRAITS SUPPOSED TO BE OF RAPHAEL.

I. Young Man; at Hampton Court. (Vide infra, Portraits, No. i.)
   1. Photograph of the picture.

II. Young Man of the Riccio family; at Munich. (Ibid. No. ii.)
   1. Engraving by P. A. Pazzi, after a drawing by G. Menabuoni.

III. Youth; in the Louvre. (Ibid. No. xvii.)
   1. Engraving by E. Mandel, 1860.
   2. Engraving by Pannier.
   3. Engraving in crayon-manner by A. and M^me^ Demarteau, after a drawing by Vignaud.

IV. Bindo Altoviti; at Munich. (Ibid. No. xix.)
   1. Engraving by Strange, 1787.
   2. Lithograph by Jos. Selb, after a drawing by W. Flachenecker.
   3. Small anonymous engraving of the head alone.
   4. Etching by Denon of the head alone.
   5. Engraving by R. Morghen.
   6. Lithograph by F. Piloty.
   7. Lithograph by H. C. Selous: the drapery being borrowed from the Czartoryski portrait, and added to Bindo Altoviti's head.
   8. Engraving by Fusinati, 1826.
   9. Lithograph published "chez Stuntz."
   10. Engraving by L. Buchhorn.
   11. Engraving by H. Lips.
   12. Engraving by A. Rosmaesler (in an octagon).
   13. Engraving by Ch. Hoffmeister; published in Meyer's "Conversations-Lexicon."
   14. Engraving by Corner: The Madonna della Sedia underneath.
   15. Engraving by G. B. Cecchi, from a drawing by H.
   16. Title-page of J. Fittler's Cartoons.

V. The Violin Player; in the Sciarra palace at Rome. (Ibid. No. xxix.)
   1. Engraving by J. Felsing of the Sciarra picture, as Raphael's Portrait.
   2. Engraving in crayon-manner by Demarteau, from a greatly altered drawing by N. Monsiau.

VI. GIOVANNI SANTI'S ALTAR-PIECE OF THE MATTAROZZI FAMILY, now in the Berlin Museum, supposed to contain the portrait of Raphael about four years old.

1. Lithographic outline of the picture, published by Fr. Rehberg.
2. Lithograph of the figure of Raphael alone, by Fr. Rehberg.
3. The figure of Raphael: engraving by A. Krüger. (Passavant's Atlas, pl. III.—On the same plate Raphael's portrait from the following picture, No. VII.)
4. Engraving of the figure of Raphael alone by E. Eichens.

VII. GIOVANNI SANTI'S FRESCO IN SAN DOMENICO AT CAGLI, supposed to contain the portrait of Raphael about nine years old.

1. Photographic reduction of a chromolithograph of the fresco, published by the Arundel Society.
2. Outline-engraving by L. Gruner of the figure of Raphael alone, after a tracing; published by the Arundel Society.
3. Woodcut from Dennistoun's "History of the Dukes of Urbino".
4. (Vide supra, No. VI. 3.)

VIII. ANONYMOUS EX-VOTO OF ST ROCH, in the possession of Mr Dennistoun, supposed to represent Raphael at the age of thirteen or fourteen.

1. Woodcut from Dennistoun's "History of the Dukes of Urbino."

IX. GIOVANNI SANTI'S "MADONNA DELLA MISERICORDIA," painted for the Hospital at Montefiori, supposed to contain the portraits of young Raphael and his mother.

1. Lithograph of the picture by Ramboux.
2. Lithograph of the Mother and Child, after a tracing by Ramboux.

X. GIOVANNI SANTI'S ALTAR-PIECE OF THE BUFFI FAMILY, in S. Francesco at Urbino, supposed to contain the portraits of Giovanni, his wife, and young Raphael.

1. Engraving by L. Gruner, after a drawing by Ramboux. (Passavant's Atlas, pl. ii.)
2. Lithograph of the Family Group, by Fr. Rehberg.
3. Anonymous reversed outline engraving.
4. Lithograph of the three heads, after a tracing by Ramboux.
5. Outline-engraving by M. Esslinger.

XI. GUIDOBALDO, the young Duke of Urbino, by Giovanni Santi; formerly in Baron Marochetti's possession.

1. [Photograph of the picture.]
2. Engraving by C. H. Wilson.

3. Engraving by L. Ceroni, published in Dennistoun's "History of the Dukes of Urbino."
4, 5. Enlarged photographs of a contemporary medal of Guidobaldo.

XII. YOUNG SOLDIER, asleep, in P. Perugino's Resurrection; in the Vatican Gallery at Rome.
1. Lithograph by Fr. Rehberg.

XIII. YOUTH, in Pinturicchio's fresco, "Pope Pius at Ancona," in the Libreria at Siena.
1. Engraving of the fresco by Lasinio Figlio.
2. Engraving of the supposed figure of Raphael alone, by L. Gruner, after a drawing by D. Monti.

XIV. PORTRAIT OF A MAN; in the possession of Lord Berwick. Exhibited as Raphael's Portrait, painted by himself; in the British Institution; 1867.
1. Photograph of the picture.

XV. PORTRAIT OF A MAN by Titian.
1. Engraving by N. Larmessin, published in Bullart's "Académie".
2. Reversed anonymous etching with a slightly different background.

XVI. YOUNG MAN, in the Brunswick Gallery. (Vide infra, PORTRAITS, B. No. XXXV.)
1. Engraving by G. Schroeder, 1821.

XVII. YOUNG MAN, with a short beard.
1. Engraving by W. Hollar, 1651. — Parthey, No. 1486.
2. Reversed circular engraving, published in Sandrart's Academy; apparently derived from Hollar's print.

XVIII. YOUTH IN A CAP.
1. Engraving by W. Hollar, 1646; after a drawing in the Arundel Collection, ascribed to Leonardo. — Parthey, No. 1585.

XIX. YOUTH, drawing at a table.
1. Lithograph published by Deyè at Venice, from a drawing by Fr. Zennaro.

XX. A MEDALLION HEAD, in profile, to the right.
1. Circular engraving by Ant. Suntach.

MISCELLANEOUS ILLUSTRATIONS OF RAPHAEL'S LIFE, &c.

I. Views in Urbino, especially of Giovanni Santi's house.

1. "La Contrada del Monte:" engraving by Witthöft. (Passavant's Atlas, pl. i.)
2. Piazza di S. Francesco: Lithograph by Ramboux.
3. G. Santi's house: woodcut of a sketch by Ingres; published in the "Gazette des Beaux Arts."

II. Autographs.

1, 2. Facsimile of Raphael's letter to his uncle, published by Longhena; when in the possession of Cardinal Borgia at Rome.

3. Photograph of a letter to Domenico Alfani, sending him a drawing of the Holy Family; in the Wicar Museum at Lille.
4. Photograph of an autograph receipt for 50 ducats, as monthly salary for the paintings in the Vatican; dated 1st Oct. 1516; in the possession of the late Major Kühlen at Rome.
5. Photograph of a similar receipt, dated 1st Nov. 1516; also in Major Kühlen's possession.
6. Lithographic facsimile of a draft of a sonnet; formerly in the Lawrence Collection:—"Sorte servir, &c."
7. Facsimile of an autograph receipt, formerly in Mr Donnadieu's collection; published in C. Blanc's "Histoire des Peintres."
8. Facsimile of a rather doubtful letter, published in the "Gazette des Beaux Arts."

9. Photograph of a Sonnet: "como non podde dir..." at the back of a drawing in the University Collection, Oxford.—*D.* 504.
10. Lithographic facsimile of the same.

III. The room in which Raphael's body was laid out.
1. Lithograph by Ramboux.

IV. Raphael's Remains, as discovered in the Chapel of the Pantheon, in 1833.
1. Lithograph by P. Gauci.
2. Lithograph by G. B. Borani after a drawing by V. Camuccini.
3. Lithograph of the whole tomb by G. B. Borani after a drawing by P. Camporesi.

OLD TESTAMENT SUBJECTS.

A. BY RAPHAEL.

I. Ezekiel's Vision. On wood; 0·500 × 0·365; in the Uffizj at Florence.—*P.* 110.

1. Engraving by E. Eichens.
2. Facsimile-engraving of a pen and bister washed drawing; published in Libri's "Monuments Inédits."
3. Photograph of a supposed original pen and ink sketch; in the possession of Mr Brücke at Berlin.
4. Photograph of the original picture.

B. ASCRIBED TO RAPHAEL.

I. Adam and Eve.—*P.* 249. [It has been impossible to trace this picture, for the last time heard of when in the possession of the late M. Basseggio at Rome.]

II. The Sacrifice of Cain and Abel. On wood; 0·23 × 0·38. —*P.* 250. [This picture has also been lost sight of, after having belonged to Mr Emmerson in London.]

III. Noah and his Family preparing to enter the Ark. Coloured cartoon in the Palazzo Manfrin at Venice.—*P.* 251.

1. Photograph of the cartoon.

IV. LOT AND HIS DAUGHTERS. Probably by Fr. Floris; in the Berlin Museum; 0·810 × 1·110; on wood.—*E. 7. d.*

1. Engraving by J. M. Preisler, ascribing the picture to Raphael.

V. ELISHA RESUSCITATING THREE YOUNG MEN. Formerly in the possession of Cav. Hewson at Rome.—*P.* 252.

1. Photograph of a drawing, made from the picture.

VI. JUDITH. On wood; 1·30 × 0·335; in the Eremitage at S. Petersburg, ascribed to Moreto in Waagen's Catalogue.—*P.* 253.

1. Reversed engraving by T. Larcher.
2. Engraving by N. Desmadryl.
3. [Engraving by A. Blootelingh; only half-length.]
4. Engraving, marked: "L. Sa. Schulp. A. Blooteling exc."

COMPOSITIONS PRESERVED IN DRAWINGS, OR OLD ENGRAVINGS AFTER SUCH.

C. BY RAPHAEL.

I. THE FALL.—*E.* 1.

1. Engraving by Marc Antonio.—Bartsch, No. 1.
2. Photograph of the pen and ink study for Adam; in the University Collection, Oxford.—*D.* 462.
3. Facsimile-engraving of it by Lewis, in Ottley's "Italian School of Design."
4. Reversed facsimile-engraving by Comte Caylus.
5. Aquatinta by Westermann, from Marc Antonio's print.

II. THE FALL.

1. Photograph of a slight pen and ink sketch; in the collection of the Academy at Dusseldorf; traced from the unknown original.—*D.* 290.
2. Engraving of the same by Langer.
3. Landon's outline-engraving, No. 318, showing the same composition.

III. Eve taking the Apple.

1. Photograph of a pen and ink study from the nude; in the collection at Dresden.—*D.* 259.

IV. Joseph thrown into the Well.

1. Photograph of the pen and ink sketch; in the Uffizj at Florence.—*D.* 104.

V. Joseph's Cup discovered in Benjamin's Sack.

1. Photograph of the pen and ink sketch; in the Louvre.—*D.* 317.
2. Reversed facsimile-engraving by Comte Caylus.

VI. Samson breaking the Jaws of the lion.

1. Photograph of the pen and ink washed drawing; in the Sketch-book in the Academy at Venice. —*D.* 35.
2. Facsimile-engraving, published by Celotti, "Disegni originali," pl. xvii.

VII. Solomon at the death-bed of David.

1. Photograph of the slight pen and ink drawing; in the University Collection, Oxford.—*D.* 469.

VIII. The Queen of Sheba visiting Solomon.—*E.* 7.

1. Engraving by Marc Antonio.—Bartsch, No. 13. Ascribed for the greatest part to Ag. Veneziano by Passavant;—P. G. No. 4.
2. Photograph of a pen and ink washed drawing; in the possession of Herr von Bethmann-Holweg at Rheineck.—*D.* 293.

IX. Two Prophets, with two angels, holding scrolls.

1. Photograph of the pen and ink drawing; in Mr J. Leslie's possession.
2. Facsimile-engraving published in the "Lawrence Gallery," No. 24.

D. ASCRIBED TO RAPHAEL.

I. The Creation of Adam. — *E. 7. a.*
   1. Engraving by Dufresne.
   2. Engraving by Berthault.

II. Adam admiring the Sun and the Moon.
   1. Engraving by Adam Ghisi. — Bartsch, No. 102.
   2. Landon's outline-engraving, No. 312.

III. The Fall and the Expulsion from Paradise.
   1. Photograph of a slight pen and ink drawing of the Fall; in the possession of Mr H. Vaughan; believed to be Raphael's study from Michael Angelo's fresco.
   2. [The similar pen and ink drawing of the Expulsion, mentioned in Passavant's German edition (Z. 317), has been lost sight of.]
   3. Engraving of the Expulsion by Marc Antonio. — Bartsch, No. 2.
   4. Engraving by A. Capellan, of Michael Angelo's fresco in the Sistine Chapel, from which both compositions are taken.

IV. The Fall. Adam and Eve sitting under the tree, with a stag and a dog before them.
   1. Anonymous engraving: "Caesar Capranica Formis."
   2. Landon's outline-engraving, No. 397.

V. Cain slaying Abel.
   1. [Anonymous engraving. — Bartsch, xv. p. 7, No. 2.]

VI. Sarah conducting Hagar to Abraham. (?)
   1. [Facsimile-engraving by B. Picart, of a drawing then in the Vuilenbrook collection, 1721.]

VII. Hagar driven away. (?)
   1. [Facsimile-engraving by B. Picart.]
   2. Photograph of a red-chalk drawing in the Louvre, ascribed to Polidoro, of which Picart's plate represents merely one half.

VIII. God appearing to Abraham; Abraham and Lot; Abraham's Victory. — *E. 7. c.*
   1—3. Three engravings by M. Corneille.

IX. ELIEZER AND REBECCA.

1. Photograph of a pen and ink washed sketch; in the collection of the late Prof. Grahl at Dresden.

X. JOSEPH TELLING HIS DREAMS TO HIS BRETHREN.

1. Photograph of a slight pen and ink drawing; in the Royal Collection at Munich.

XI. THREE SUBJECTS TAKEN FROM THE LIFE OF JOSEPH.

1. Photograph of a pen and ink drawing by a Dutch master of 1579; in the Royal Library at Windsor Castle.—*D.* 483. *r.*

XII. JOSEPH'S CUP DISCOVERED IN BENJAMIN'S SACK.—*E.* 4.

1. Engraving by a pupil of Marc Antonio.—Bartsch, XV. p. 11, No. 7. Ascribed by Passavant to G. A. da Brescia;—P. G. No. 27.

XIII. THE SAME SUBJECT, differently treated.—*E.* 3.

1. Photograph of the pen and ink washed drawing, heightened with white; in the Louvre.
2. Photograph of a similar pen and ink washed drawing; in the collection of Prince Esterhazy at Vienna.
3. Engraving by G. Bonasone.—Bartsch, No. 6.
4. Copy by P. V. O.—Bartsch, XV. p. 547.

XIV. JOSEPH MADE KNOWN TO HIS BRETHREN.—*D.* 573.

1. Photograph of a very late pen and ink washed drawing; in the possession of the Earl of Leicester at Holkham.
2. Reversed etching by P. F. Mola.—Bartsch, No. 1.

XV. THE FINDING OF MOSES.

1. Photograph of a bold pen and ink washed drawing; in the collection of the late Don Jose Madrazo at Madrid.

XVI. DATHAN AND HIS FOLLOWERS CONSUMED BY FIRE.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 466.

XVII. THE DESTRUCTION OF DAGON.

1. Engraving by G. B. Franco.—Bartsch, XVI. p. 120, No. 6.
2. Landon's outline-engraving, No. 406.

XVIII. THE WIFE OF THE LEVITE.

1. Photograph of the pen and bister washed drawing, perhaps by Poussin; in the collection of Archduke Albert at Vienna.—*D.* 181.

2. Photograph of a similar drawing, in the possession of the late M. Ingres.
3. Landon's outline-engraving, No. 291.

XIX. DAVID SLAYING GOLIATH.

1. Engraving by G. B. Ghisi.—Bartsch, No. 6. Probably after G. Romano.
2. Landon's outline-engraving, No. 336.

XX. DAVID AND GOLIATH.—*E.* 6.

1. Engraving by Marc Antonio.—Bartsch, No. 11. After B. Bandinelli. (?)

XXI. DAVID AND NATHAN.

1. Photograph of a pen and ink washed drawing, heightened with white; in the Uffizj at Florence.

XXII. THE QUEEN OF SHEBA VISITING SOLOMON.

1. Photograph of a pen and bister washed drawing, heightened with white; in the Royal Library at Turin.

XXIII. THE JUDGMENT OF SOLOMON.

1. [Anonymous engraving by an Italian master; about 1528.]

XXIV. SOLOMON'S IDOLATRY. (?)

1. Photograph of a *very* slight pen sketch; in the University Collection, Oxford.—*O. C.* 72.

XXV. JUDITH, with the head of Holofernes.

1. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna. Perhaps by an imitator of B. Bandinelli.

XXVI. JUDITH putting the headinto a sack.—*E.* 5.

1. Engraving by G. Bonasone.—Bartsch, No. 8. After Michael Angelo. (?)

XXVII. JONAH THROWN OVERBOARD.

1. Photograph of a pen and bister washed drawing; in the Teyler Museum at Haarlem.

XXVIII. RAPHAEL CONDUCTING TOBIAS.—*E*, 7. *e.*

1. Engraving by Ag. Caracci, 1581, after Raffaellino del Garbo.—Bartsch, No. 3. Ascribed to Raphael in the second state of the plate.

NEW TESTAMENT SUBJECTS.

A. BY RAPHAEL.

1. Christ on the Mount of Olives; about 1505. On wood; 0·61 × 0·70; in the possession of Fuller Maitland, Esq., at Stanstead, Essex.—*P.* 17.
    1. Engraving by L. Gruner, after a drawing by F. Schubert.
    2. Photograph of the picture.
    3. Photograph of a drawing in the Uffizj at Florence. Ascribed there to P. Perugino, and showing the four principal figures of the composition.
    4. Photograph of a pen and ink study for the three apostles, by P. Perugino; in the Royal Library at Windsor Castle.
    5. Photograph of a pen and bister washed drawing heightened with white in the possession of the Grand Duke of Saxe-Weimar. Probably an early copy by Timoteo Viti of a study for two of the apostles.
    6. Photograph of a picture, representing Christ alone, kneeling before the Angel, in an exactly similar position. On wood; 0·365 × 0·150; formerly in the possession of Mr H. Farrer.—*P.* 259.

II. The Adoration of the Shepherds; before 1506. [This picture has been lost sight of.]—*P.* 36.

1. Photograph of a picture in the Gallery at Madrid, by Giulio Romano(?); in which M^me^ de Humboldt had recognized Raphael's hand, and which Passavant at one time supposed to be the lost one.

III. The Entombment of the Palazzo Borghese; 1507; on wood.—*P.* 48.

1. Engraving by S. Amsler, of the picture and its three Predella paintings.
2. Etching by Jos. Perini, after a drawing by Ratti.
3. Photograph of the pen and ink drawing of the principal group; in the Uffizj at Florence.—*D.* 108.
4. Facsimile-engraving by S. Mulinari, No. 70; 1766.
5. Photograph of a pen and ink study from the nude, for three disciples and Mary Magdalen; in the Louvre.—*D.* 352. *l.*
6. Photograph of a similar drawing, for the three disciples alone; in the University Collection, Oxford.—*D.* 477.
7. Photograph of a pen and ink sketch from the nude, of a disciple with the upper part of the body; in the possession of the late Baron de Triqueti at Paris.—*D.* 368.
8. Photograph of a similar but less perfect sketch; in the University Collection, Oxford.—*D.* 542.
9. Facsimile of a pen and ink sketch of the group of the Virgin; in the collection of J. Malcolm, of Poltalloch, Esq.; published in the "Lawrence Gallery," No. 9.—*D.* 305.
10. Photograph of the same.
11. Photograph of an early pen and ink copy of this drawing; in the Royal Library at Windsor Castle.—*D.* 438. *d.*

12. Photograph of a copy of the upper half of this group; in the possession of the Grand Duke of Saxe-Weimar.—*D.* 267.
13. Facsimile of a pen and ink sketch of parts of the same group, the figure of the Virgin being drawn as a skeleton; in the collection of J. Malcolm, Esq.; published in the "Lawrence Gallery," No. 8.—*D.* 306.
14. Photograph of the same.
15. Photograph of a pen and ink copy of this drawing; in the possession of the late Major Kühlen at Rome.
16. Reversed engraving of this group by Giulio Bonasone.—Bartsch, No. 50.
17. [Another study for this picture, mentioned in the catalogue of the Crozat collection as having been on the same sheet as studies for the "Belle Jardinière," has been lost sight of.]
18. A. Mantegna's engraving of the Entombment.—Bartsch, No. 3.
19, 20. Photographs of two pen and ink studies in the Sketch-book at Venice, after Mantegna's engraving.—*D.* 81, 82.
21, 22. Facsimile-engravings of these studies, published by Celotti, pl. xxi. and xxii.
23. Photograph of a pen and ink drawing, of the disciples carrying the body, with the Virgin approaching; in the British Museum.—*D.* 450.
24. Facsimile-engraving by Comte Caylus (No. 41) of a pen and ink drawing; the body carried in a different way, the Virgin kneeling behind; in the possession of Mr T. Birchall.—*D.* 453.
25. Photograph of a pen and ink sketch, from the nude, of the disciples carrying the body; in the University Collection, Oxford: commonly called "The Death of Adonis."—*D.* 462.

26. Reversed facsimile-engraving of the same by Comte Caylus, No. 42.
27. Facsimile-engraving by Lewis; published in Ottley's "Italian School of Design."
28. Photograph of a rather more finished repetition of this drawing; in the possession of the late Hofrath von Dräxler at Vienna.
29. Photograph of a very faint silver-point first sketch of this composition; in the collection of Archduke Albert at Vienna.—*D.* 231.
30. Photograph of a pen and ink drawing; in the Louvre; representing a very different composition: the body of Christ lies on the knees of the Virgin and of Mary Magdalen.—*D.* 323.
31. Facsimile-engraving of this drawing; published in the "Lawrence Gallery," No. 25.
32. Facsimile-engraving by A. Leroy.
33. Facsimile-engraving by C. Agricola.
34. Photograph of a pen and ink sketch; in the University Collection, Oxford: the principal group remains the same as in the preceding drawing, the disciples are differently arranged.—*D.* 475.
35. Facsimile-engraving of it, published in the "Lawrence Gallery," No. 11.
36. Lithographic facsimile by S. Boutellier, published in Denon's "Monuments des Arts du Dessin," pl. 93.
37. Photograph of a red-chalk copy of the preceding drawing; in the possession of Miss Woodburn.
38. Photograph of a slight study in silver point, for the group of the women and the body; in the University Collection, Oxford. (Oxford Cat. No. 106.)
39. Engraving by Marc Antonio, representing this composition.—Bartsch, No. 37.
40. Reversed copy, B. of the same.
41. Engraving by Agostino Veneziano.—Bartsch, No. 38.

42. [Engraving by Ag. Veneziano.—Bartsch, No. 39.]
43. Photograph of a pen and ink study for the group of the disciples; in Mr Bale's collection.—*D.* 475.
44. Facsimile-engraving by Ryland; published in Rogers' Imitations; 1761.
45. Photograph of a pen and ink study from the nude, for the same group of the disciples; in the University Collection, Oxford.—*D.* 476.
46. Photograph of a similar study for the dead body of Christ; on the back of the preceding drawing.
47. Photograph of a red-chalk drawing; in the University Collection, Oxford; entirely different from any of the preceding compositions, and not by Raphael. (Oxford Cat. No. 124.)
48. Photograph of a pen and ink drawing of two nude figures depositing the body of Christ in a grave, and several heads; in the same collection. (Oxford Cat. No. 89.)
49. Photograph of a pen and ink washed sketch; in the collection of the Duke of Aumale: Disciples and holy women depositing the body of Christ in a sarcophagus.
50. Photograph of an early copy of this composition; in the possession of the late M. Galichon at Paris.
51. Photograph of the original picture in the Borghese Gallery.
52. Photograph of a cartoon by Rocchi, after the picture.

The Tympano: the Almighty in the attitude of benediction. [The original has disappeared.]

53. Photograph of Stefano Amadei's copy; in the Pinacoteca at Perugia.
54. Lithographic tracing by Ramboux of the same, together with a Nativity by Orazio Alfani, over which it had formerly been placed.

The Predella: Faith, Hope, and Charity. Three paintings on wood; 0·16 × 0·44 each; in the Vatican.

55. Photograph of the three pictures.
56. Lithograph by C. Koch of the three allegorical figures.
57. *Faith:* lithograph by G. Koch.
58. Engraving by B. Desnoyers.
59. *Charity:* engraving by B. Desnoyers.
60. Engraving by Ern. Morace.
61. Photograph of a pen and ink sketch; in the collection of Archduke Albert at Vienna.—*D.* 217.
62. *Hope:* engraving by B. Desnoyers.
63. Lithograph by J. Brodtmann from a drawing by Freudweiler.
64. Engraving by R. Persichini from a drawing by R. Buonajuti.

IV. The Nativity of the Canossa Family; about 1510. [The original is lost.]—*P.* 111.

1. Engraving by C. Bloemart, of a picture said to be the original; 1720.
2. Engraving by Pietro del Po.
3. Reversed anonymous engraving (of the principal group alone); published by Vallet in Paris.
4. Engraving by Ant. Crespi.*
5. Photograph of an entirely different picture; in the gallery of Count Harrach at Vienna, alleged to be the lost original.

V. The Annunciation of the Grassy Family; 1510 or 1511; 2′ $4\frac{3}{4}$ oncie, Ital. measure. [The original has been lost sight of since 1773.]—*P.* 254.

1. Photograph of a supposed copy; in the Ducal Collection at Gotha.

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* The original of these prints is either the picture bequeathed by General Guise to Christchurch at Oxford, or that in the possession of Signor Serrantonj, at Genoa.

2. Engraving by Marco da Ravenna.—Bartsch, No. 15. Probably after the drawing for the picture.
3. [Reversed woodcut of the same composition, by Ugo da Carpi.—Brulliot, iii. 1211.]

VI. Christ bearing his Cross, "*Lo Spasimo di Sicilia;*" about 1516. Transferred to canvas; 3·22 × 2·33; in the Museum at Madrid.—*P.* 224.

1. Engraving by P. Toschi; 1832.
2. Engraving by Ag. Veneziano.—Bartsch, No. 28.
3—9. Seven engravings of the heads of Christ, Simon, the Virgin, St. John, two Holy Women, and Mary Magdalen; published in Bonnemaison's "Suite d'Études," Paris, 1822.
10. Photograph of a red-chalk drawing of the group of the Virgin and some drapery; in the Uffizj at Florence.—*D.* 107.
11. Photograph of a red-chalk copy of this study in the University Collection, Oxford.—*D.* 464.
12. Photograph of a red-chalk study for the young woman standing on the right, and the executioner. On the back of No. 10.
13. Photograph of a rapid red-chalk study of two men on horseback; in the collection of Archduke Albert at Vienna.—*D.* 226.
14. Facsimile-engraving by G. W. Müller, of a pen and bister washed drawing, representing the group of horsemen and some other figures not contained in the picture; in the collection of Herr Weigel at Leipzig.—*D.* 268.
15. Photograph of a pen and bister washed study, boldly heightened with white, for (or perhaps from) the figure of Christ; in the Teyler Museum at Haarlem.
16. Photograph of a pen and bister washed drawing of the whole composition, after the picture; in the Louvre.

VII. THE VISITATION. Transferred to canvas; 2·00 × 1·45; in the Museum at Madrid; about 1518 or 1519.—*P.* 225.

1. Photograph of the picture.
2. [Engraving of a first sketch by the Master A. F. —Nagler, Monogr. I, 525.]
3. Engraving by A. B. Desnoyers; 1824.
4. Small anonymous engraving; published by Janet.
5, 6. The two heads of the Virgin and Elizabeth; published in Bonnemaison's "Suite d'Études," Paris, 1822.
7. Engraving of the head of the Virgin alone, by Tony Johannot.
8. Photograph of a sketch in oil, of the head of Elizabeth; in the collection of M. Eug. Piot at Paris.

VIII. THE TRANSFIGURATION. On wood; 4·06 × 2·82; in the Vatican; 1520.—*P.* 241.

1. Photograph of the picture.
2. Engraving by Raphael Morghen; 1811.
3. Reversed engraving by an anonymous pupil of Marc Antonio; 1538.—Bartsch, XV. p. 19, No. 9.
4. Reversed engraving by R. Sadeler.
5. Engraving by Cornelius Cort; 1573.
6. Small engraving of the upper part alone, by Giulio Bonasone; published in the "Emblemata" of A. Bocchius.—Bartsch, No. 295.

7—23. Engravings of seventeen heads by Godby from drawings by J. Gaubaud; published with "An Analysis of the picture;" 1818.

24. The heads of two apostles, engraved and printed in colours by Coqueret; 1802.
25. The head of the woman in the foreground; engraved and printed in colours by Demarteau.

26—40. Fifteen heads, traced from the original, and engraved by Paolo Fidanza.

41. Engraving by P. Anderloni, of the head of Christ alone.
42. Lithograph by P. B., of the head of Christ alone.
43—58. Engravings of details of hands, feet, &c., by Giov. Folo after tracings by V. Camuccini; published in his "Studio del Disegno."
59. [Etching by A. von Humboldt of an apostle's head; 1788.]
60. Engraving by a pupil of Marc Antonio; differing in several points from the picture, probably after an earlier sketch.—Bartsch, xv. p. 187, No. 6.
61. [Photograph of a red-chalk study from the nude, for two of the apostles: St Andrew sitting in the left foreground, and the disciple behind him; in the collection of the Duke of Devonshire at Chatsworth.]
62. Photograph of a repetition of this drawing; in the collection of Archduke Albert at Vienna.—*D.* 175.
63. Lithographic facsimile of the latter, by Fr. Eybl.
64. Photograph of a red-chalk study from the nude, for St Andrew alone, in a different attitude; in the collection of Archduke Albert at Vienna.—*D.* 176.
65. Photograph of a red-chalk study from the nude, for the group of the three apostles in the centre; in the collection of Archduke Albert at Vienna.—*D.* 174.
66. Lithographic facsimile of it, by Fr. Eybl.
67. Photograph of a red-chalk study from the nude, for the young apostle bending forward and the other pointing upwards; in the Louvre.—*D.* 321.
68. Reversed facsimile of the same by Count Caylus.
69. Photograph of a red-chalk study from the nude, for the demoniac and the man holding him; in the Ambrosian Library at Milan.

70. Photograph of a black-chalk study for the foot of St Andrew; in the collection of Archduke Albert at Vienna.
71. Photograph of a black-chalk study for the heads of the young apostle and the elder one in the centre, together with their hands; in the University Collection, Oxford.—*D.* 473.
72. Photograph of a black-chalk copy of the hands alone; in the collection of J. Malcolm, Esq.
73. Facsimile-engraving of a black-chalk study for the head of the elderly apostle in the centre; in the collection of J. Malcolm, Esq.; published in the "Lawrence Gallery," No. 26.
74. Photograph of the same.
75. Photograph of a black-chalk copy of Mr Malcolm's drawing; in the University Collection, Oxford.—*D.* 474.
76. Photograph of a black-chalk study from life, for the head and hand of the apostle pointing upwards; in the collection of the Duke of Devonshire at Chatsworth.
77. Photograph of similarly treated study for the head of the apostle on the extreme left above; in the same collection.
78. Photograph of a black-chalk drawing of the head of St Andrew; in the British Museum.
79. Facsimile-engraving of it, published in the "Lawrence Gallery," No. 29.
80. Facsimile-engraving of a black-chalk study of the head and back of the woman kneeling, purchased by Mr Gritten, at Woodburn's sale, 1861; published in the "Lawrence Gallery," No. 28.
81. [Photograph of the same.]
82. Photograph of a black-chalk drawing of the head of the apostle pointing to the demoniac; in the collection of Archduke Albert at Vienna.

83. Photograph of a pen and ink drawing of the whole composition, in nude figures; in the collection of Archduke Albert at Vienna. Probably done by a pupil, as a study from the picture.—*D.* 177.
84. Lithograph of the same, by J. Pilizotti.
85. Photograph of a black-chalk drawing of the upper part of the picture, in nude figures; in the collection of the Duke of Devonshire at Chatsworth.
86. Photograph of a black-chalk study for the foot of the woman in the foreground; in the University Collection, Oxford. (Oxford Cat. No. 25.)
87. Photograph of a similar study of two hands; in the same collection. (Oxford Cat. No. 135.)
88. Photograph of a similar study of a foot; in the same collection.* (Oxford Cat. No. 138.)
89. Photograph of a black-chalk study, heightened with white, of the figure of Moses; in the collection of the Duke of Devonshire at Chatsworth. Possibly after the picture.
90. Reversed facsimile-engraving by J. T. Prestel, of a spurious drawing of an entirely different composition; formerly belonging to Mr de Praun of Nürnberg, which has been lost sight of.
91. [Another drawing of the whole composition, pen and ink washed, and heightened with white, was sold in 1833 with the collection of J. Goll von Frankenstein at Amsterdam. It has not been traced yet.]
92. [At the sale of the Cabinet Rutjers in Amsterdam, 1778, appear the head, the hand, and foot of the Woman kneeling in the foreground; sold for 16 florins. They have been lost sight of.]

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* These three drawings are evidently pieces of a cartoon; possibly of the one made from the original, by G. F. Penni, for the copy he painted by order of Pope Clement VII.

93. Engraving by F. Pozzi, 1779; described by Passavant as having been executed from a cartoon in the possession of Cardinal Albani, and differing from the picture in many points. The engraving agrees with the picture in every respect.
94. Lithograph by Ramboux, after a sketch in oil for, or from, the upper part alone; in the possession of Herr von Binder at Munich.
95. Photograph of a spurious drawing, pen and bister washed, heightened with white, on brownish paper; in the collection of Archduke Albert at Vienna.
96. Lithographic facsimile of it, ascribing it to Raphael, by Pilizotti.
97. [A black-chalk study for one of the apostles, catalogued at Modena in 1770, was carried off by Wicar in 1796, and probably sold into England.]
98. Engraving of a bas-relief by Mr Henning, after the Transfiguration.

B. ASCRIBED TO RAPHAEL.

I. The Annunciation.
   1. [Photograph of a small semicircular picture; formerly in the possession of the engraver Longhi at Milan.—Vide Passavant, ii. p. 317.]

II. The same subject, differently treated.
   1. Photograph of a picture belonging to the late Harcourt Vernon, Esq.
   2. Outline-engraving by F. Joubert; when in the Coesvelt Gallery.

III. The same subject, differently treated.
   1. Engraving by Enea Vico of a picture probably by Titian.—Bartsch, No. 3. Ascribed to Raphael by Landon.
   2. Landon's outline-engraving, No. 428.

IV. THE SAME SUBJECT. [Formerly belonging to Fortunato Gozzi of Milan, is said to have been sent to England, and was lost sight of.—Vide Longhena, pp. 674, &c.]

V. THE SAME SUBJECT. [Presented by the Cardinal Delfino of Venice to Bianca Capello in 1583.—Vide Gualandi, vol. i. p. 211.]

VI. THE SAME SUBJECT. In the church of the Alexander-Newsky convent at St Petersburg.—Vide Passavant, ii. p. 317.

1. [Representation of this picture.]

VII. THE SAME SUBJECT. In the possession of the late Cavaliere Mancini; at Città di Castello.

1. [Representation of this picture.]

VIII. THE BIRTH OF OUR SAVIOUR. On wood; 2·22 × 1·56; in the Vatican; ascribed to P. Perugino, Raphael, and Pinturicchio.—*P.* 256.

1. Engraving by Gius. Mocchetti, as a work by Lo Spagna.
2. Lithograph by T. Hosemann.
3. Photograph of a black-chalk drawing of a man's head; in the British Museum, ascribed to Pinturicchio. Passavant at one time recognized in it the hand of Raphael, he afterwards ascribed it to Lo Spagna.
4. Photograph of a peruginesque bister-washed study for the figure of the Virgin; in the Louvre.

IX. THE NATIVITY.—*E.* 14. *c.*

1. [Aquatint by B. Lens.]

X. THE ADORATION OF THE MAGI OF THE ANCAJANI FAMILY, probably by Lo Spagna. On canvas, *à guazzo*; 2·53 square; in the Berlin Museum.—*P.* 257.

1. Engraving by E. Eichens.

XI. THE SAME SUBJECT. Tempera painting in the possession of Count Conestabile at Perugia.

1. Photograph of the picture.

XII. THE BAPTISM OF OUR SAVIOUR. On wood; in the Munich Gallery, where it is ascribed to Raphael.—*P.* 260. Vide infra, No. xviii.

1. Lithograph, drawn by F. Ingemey; published by Messrs Piloty and Löhle.

XIII. THE SAME SUBJECT similarly treated. On wood; in the possession of Mr H. Vaughan.

1. Photograph of the picture.

XIV. CHRIST AND THE SAMARITAN WOMAN, by Garofalo; in the Belvedere at Vienna.

1. Engraving by de Hoy, ascribing it to Raphael.—*E.* 14. *f.*
2. Landon's outline-engraving with the same false attribution; No. 236.

XV. CHRIST WORKING MIRACLES.

1. [Engraving by Leo Davent.—Bartsch, No. 3.]
2. Landon's outline-engraving, No. 235.

XVI. CHRIST HEALING THE BLIND. [Not yet traced.]

1. Engraving by C. Dellaroca, ascribing it to Raphael.
2. Engraving by a pupil of Marc Antonio.—Bartsch, xv. p. 16, No. 5.
3. Landon's outline-engraving, No. 429.

XVII. THE RESURRECTION OF OUR SAVIOUR. On wood; 2·27 × 1·67; in the Vatican; ascribed there to P. Perugino: by Passavant ascribed to Raphael.—*P.* 2.

1. Engraving by P. Marchetti, as by P. Perugino.
2. Outline-engraving by Graffonara in his "Quadri della Sala Borgia;" Rome, 1820.
3. Lithograph by F. Rehberg, of the head of the sleeping guardian, supposed to be Raphael's portrait.
4, 5. Photographs of two silver-point studies, from life, of the two soldiers on the right, and of the soldier on the right in the foreground; in the collection of Count Conestabile at Perugia.
6. Photograph of a silver-point sketch, washed and heightened with white, for the lower right half of the picture; in the possession of J. Malcolm, Esq.

XVIII. THE SAME SUBJECT, treated differently. On wood; in the Munich Gallery, where it is ascribed to Raphael.—*P.* 260. Probably part of a predella; companion picture to No. xii supra.

1. Lithograph, drawn by C. Feederle; published by Messrs Piloty and Löhle.

COMPOSITIONS PRESERVED IN DRAWINGS, OR ENGRAVINGS AFTER SUCH.

C. BY RAPHAEL.

I. The Annunciation.

1. Photograph of a pen and ink drawing, arched at the top; in the Royal Collection at Stockholm.—*D.* 316. *b.*

II. The same subject; the Virgin alone, turning from her desk.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 472.

III. The same subject; the Virgin and the Angel, merely half-lengths.

1. Photograph of a red-chalk study from life; in the Teyler Museum at Haarlem.

IV. The same subject; a semicircular composition.

1. Photograph of a pen and bister washed drawing, heightened with white; in the collection of Archduke Albert at Vienna.—*D.* 170.
2. Photograph of a precisely similar facsimile, engraved by P. Lelu from a drawing in Count Saint Morys' collection; now in the Louvre.

V. The Birth of our Saviour.

1. Photograph of a pen and ink drawing in the University Collection, Oxford. The Child, sitting on a saddle, is supported by an angel; a shepherd appears behind St Joseph.—*D.* 455.
2. Facsimile-engraving; published in Ottley's "Italian School of Design."

3. Photograph of a tempera-painting of this composition; in the possession of Count Conestabile at Perugia. (The companion picture to B, xi. Vide supra pag. 32.)

VI. The same subject; the Virgin lifts a veil from the Infant; behind are St Joseph and the Animals.

1. Photograph of a silver-point drawing, heightened with white and pricked for transferring; in the Uffizj at Florence.—*D.* 123.

VII. A Shepherd playing on the bagpipe.

1. Photograph of a pen and ink washed drawing; in the Sketch-book at Venice.—*D.* 27.

VIII. The Adoration of the Shepherds.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford. (Oxford Cat. No. 117.)
2. Facsimile-engraving; published in Ottley's "Italian School of Design."

IX. The Massacre of the Innocents; about 1510.—*E.* 8.

1. Engraving by Marc Antonio.—Bartsch, No. 20. (Passavant, P. G. No. 9.)
2. Copy by Aurelio Colombo.
3. Chiaroscuro by Hugo da Carpi.—Bartsch, xii. p. 34, No. 8.
4. Lithograph by W. Strixner, of the woman kneeling, and her child.
5. Reversed copy by Michele Lucchese.
6. Engraving by E. Steinla, 1843; after the drawing mentioned under No. 11.
7. Photograph of the pen and ink sketch from the nude, of the greater part of the composition; in the British Museum.—*D.* 562.
8. Facsimile-engraving, published in the "Lawrence Gallery," No. 13.
9. Photograph of an unfinished red-chalk study; in the Royal Library at Windsor Castle: the women are draped.—*D.* 421.

10. Photograph of a pen and ink drawing of the whole composition, without background; in the collection of Prince Esterhazy at Vienna.
11. Photograph of a complete drawing of this composition; in the collection of the Dowager Queen of Saxony.—*D.* 263.
12. Photograph of a red-chalk study; in the collection of Archduke Albert at Vienna; for one of the soldiers and parts of the mother he persecutes.—*D.* 171.
13. Photograph of a pen and ink study, in the same collection, for the same soldier. A study for the "Judgment of Solomon" covers the remainder of the leaf, and indicates the two compositions as contemporaries; about 1510.—*D.* 172.
14. Photograph of a very fine repetition of the drawing No. 12; in the Academy at Milan.
15. Photograph of a pen and ink drawing for, or from, the soldier on the left, a child, &c.; in the Museum at Berlin.
16. Photograph of a spurious pen and ink sketch of the same soldier; in the Uffizj at Florence.
17. Photograph of a pen and bister washed sketch of the dead child in the foreground; in the portfolios of the Uffizj at Florence. Under a group from the "Morbetto."
18. Photograph of a pen and ink washed drawing; in the possession of Countess Riesch at Dresden. Probably a study from the engraving and the tapestry, representing the same subject, together.
19. [The drawing mentioned by Pungileoni, as having been in the possession of Marchese Porcinari at Naples, has been lost sight of.]

x. St John the Baptist, preaching.

1. Photograph of an early study in black chalk; University Collection, Oxford.—*D.* 495.

XI. THE LAST SUPPER.

1. Photograph of an early pen and ink sketch; in the collection of Archduke Albert at Vienna. A few details recall the fresco at S. Onofrio.—*D.* 178.

XII. THE SAME SUBJECT; "LA CÈNE AUX PIEDS."—*E.* 10.

1. Engraving by Marc Antonio.—Bartsch, No. 26.
2. Repetition of the same, by Marco da Ravenna.—Bartsch, No. 27.
3. Reversed anonymous old wood-cut of the same composition.—Naumann's Archiv. ix. p. 411.
4. Small engraving of the same, signed MAL. 1567.
5. Reversed anonymous engraving; published by Drevet in Paris.
6. Photograph of the original pen and ink drawing; in the Royal Library at Windsor Castle.—*D.* 424.
7. Photograph of an early pen and bister washed study from the engraving; in the collection of W. Russell, Esq.
8. Engraving by G. Masselli of a picture of the same subject; in the Eremitage at St Petersburg. 0·510 × 0·825.
9. Photograph of a similar picture in the possession of Mr H. Graves, slightly altered.
10. [Engraving by M. A. Kartarus, 1582; with slight alterations.]

XIII. "ECCE HOMO."

1. Photograph of a silver-point drawing; in the possession of the late Baron de Triqueti at Paris: the nude body of Christ.

XIV. THE CRUCIFIXION.

1. Photograph of a silver-point study for the head of the Virgin at the foot of the Cross (?); in the Wicar Museum at Lille.—*D.* 382.

XV. THE SAME SUBJECT; the Virgin at the foot of the Cross; the body of Christ only partially drawn; the figure of the Virgin in three different attitudes.

1. Photograph of a pen and ink study; in the collection of Archduke Albert at Vienna.—*D.* 180.
2. Facsimile-engraving by A. Bartsch, 1787.

XVI. THE DESCENT FROM THE CROSS.—*E.* 11.

1. Engraving by Marc Antonio.—Bartsch, No. 32.
2. Reversed chiaroscuro by Hugo da Carpi.—Bartsch, xii. p. 43, No. 22.
3. Another impression of the same, for which only two wood blacks have been made use of.
4. Reversed facsimile-engraving by J. Prestel, of a spurious drawing; formerly in the Cabinet de Praun at Nürnberg.
5. Photograph of a pen and ink study for a Descent from the Cross; in the collection of Archduke Albert at Vienna. The arm is still fastened to the Cross; the general position the same as in the print.—*D.* 232.
6. Photograph of a pen and ink study from a suspended dead body; in the Louvre; evidently for a similar subject.
7. Photograph of a precisely similar drawing, probably an early copy; formerly in the collection of the late Dr Wellesley at Oxford.
8. [The pen and ink washed drawing mentioned by Zani, as having belonged to Don Ciccio di Lucca at Naples, has not yet been traced.]

XVII. THE PIETA.—*E.* 12.

1. Engraving by Marc Antonio;—Bartsch, No. 34; commonly called "La Vierge au bras nu." (Passt. P. G. Anon. No. 24.)
2. Small anonymous copy of the same.
3. Engraving by Marc Antonio.—Bartsch, No. 35.

4. Copy of the same by Hieronymus Wierix.
5. Photograph of a black-chalk drawing, washed and heightened with white, after the print; in the Louvre.

XVIII. THE SAME SUBJECT, differently treated. The body lies on a table.

1. Engraving by Giulio Bonasone.—Bartsch, No. 60.
2. Photograph of the pen and ink washed original drawing of this composition; in the Royal Library at Windsor Castle.

XIX. THE VIRGIN AND HOLY WOMEN BEFORE THE TOMB.

1. Facsimile-engraving by S. Mulinari of the pen and bister washed drawing; in the Uffizj at Florence; xxxi. 1774.—*D.* 109.
2. Photograph of the same.
3. Anonymous facsimile of a similar drawing, without background; in the possession of Count S. Potocki, published at Rome.
4. Photograph of a similar drawing, also without background; in the Uffizj at Florence.
5. Facsimile-engraving by A. Scacciati of a similar drawing, with a different background; a town to the left.
6. Engraving by C. Gregorio, 1759, of a picture exactly like the preceding drawing; in the possession of Lord Scarsdale at Keddleston Hall.
7. Reversed engraving by G. Foraboschi of a similar picture.

XX. THE RESURRECTION.

1. Photograph of an early silver-point study of two guardians: one asleep, the other running away; in the University Collection, Oxford.—*D.* 479.
2. Photograph of a similar study for another guardian, asleep: in the University Collection, Oxford.—*D.* 534. On the same sheet a study for an angel holding the cup, probably for an Agony in the Garden.

XXI. THE SAME SUBJECT; Christ risen above an open sarcophagus, which is surrounded by its frightened guardians.

1. Photograph of the pen and ink drawing of the whole composition; in the collection of Mr W. Mitchell.
2. Facsimile-engraving; published in the "Lawrence Gallery," No. 27.
3. Photograph of the pen and ink sketch for the upper half; in the Wicar Museum at Lille: Christ surrounded by a glory of angels.—*D.* 374.
4. Photograph of the pen and ink sketch for the lower part: the tomb and its guardians; in the University Collection, Oxford. (Oxford Cat. No. 57.)
5. Photograph of several slight pen and ink sketches for groups of the guardians, especially the soldier on the right; in the same collection.—*D.* 520.
6. Photograph of the black-chalk study from the nude, for the soldier on the left, sitting on a stone; on the back of the preceding, No. 5.—*D.* 520.
7. Photograph of the black-chalk study from the nude, for the guardian on the right; in the same collection.—*D.* 521.
8. Photograph of the black-chalk study from the nude, for the soldier hurrying away behind; in the Royal Library at Windsor Castle.—*D.* 437.
9. Photograph of the black-chalk drawing of two soldiers sitting on the ground, and protecting themselves with a shield as from some dazzling apparition; in the Royal Library at Windsor Castle; probably a study for the same composition.—*D.* 436.

XXII. AN APOCALYPTIC VISION. (Rev. viii. 2—6.) This subject was intended as a fresco for the chamber of Heliodorus, in the Vatican, but replaced by the "Miracle of Bolsena."—*D.* 324.

1. Photograph of the pen and ink washed drawing; in the Louvre.

D. ASCRIBED TO RAPHAEL.

I. The Annunciation.
   1. Photograph of a pen and bister washed drawing, heightened with white; by one of Raphael's pupils (G. Romano?); in the University Collection, Oxford. (Oxford Cat. No. 78.)
   2. Engraving of the same drawing by J. Caraglio.—Bartsch, No. 2.—*E.* 14. *a.*

II. The same subject; the Virgin alone kneeling at her desk.
   1. Photograph of a pen and bister washed drawing, heightened with white; in the collection of W. Russell, Esq.

III. The same subject; the Virgin standing, the Angel approaching from the left; a large rose with flowers in the foreground.
   1. [Anonymous engraving of the School of Marc Antonio.]

IV. The same subject; the Virgin standing on the left, the Angel kneeling.
   1. Woodcut by A. von Camesina; "Nach einer Zeichnung von Raphael."

V. The Adoration of the Shepherds.
   1. Anonymous engraving by a pupil of Marc Antonio. — Bartsch, xv. p. 14, No. 2. (Passavant, P. G. Anon. 14.) Cumberland ascribes both drawing and engraving to Raphael himself.

VI. The same subject, treated differently.
   1. Engraving by G. Ghisi.—Bartsch, No. 2.
   2. Landon's outline-engraving, No. 331.

VII. The same subject, treated differently.
   1. Engraving by G. Bonasone.—Bartsch, No. 38. Probably after G. Romano.
   2. Landon's outline-engraving, No. 224.

VIII. The same subject, treated differently. [The original has not yet been traced.]
   1. Landon's outline-engraving, No. 292.

IX. The Birth of the Saviour.
   1. Etching by Pietro del Po, after Poussin's picture at Munich.—Andresen, No. 97.

x. The same subject, treated differently.—*E.* 14. *d.*
1. [Engraving by F. Poilly, after an unknown master.]

xi. The same subject; the Virgin kneels behind the Child; shepherds on the left, St Joseph on the right.
1. Photograph of a pen and bister washed drawing; in the Royal Collection at Stockholm.
2. Photograph of a pen and ink drawing in the possession of Mr Tiffin, London, representing the principal groups of the preceding drawing, but without the Infant.
3. Photograph of a similar, very slight, pen and ink sketch; on the back of No. 1.

xii. The same subject, differently treated.
1. Photograph of a very late pen and ink washed drawing, heightened with white; in the Uffizj at Florence.

xiii. A Shepherd, playing on the bagpipe.
1. Photograph of a pen and ink study; in the University Collection, Oxford. (Oxford Cat. No. 82.)

xiv. St Joseph, leaning on his staff.
1. Photograph of a pen and ink study; in the same collection. (Ibid. No. 62.)

xv. The Adoration of the Magi.
1. Engraving by G. B. Franco.—Bartsch, xvi. p. 154, No. 2. Probably from a drawing by a Parmese master.
2. Landon's outline-engraving, No. 386.

xvi. The same subject, differently treated.
1. Photograph of a pen and ink drawing; in the possession of Mr Morant; ascribed to Raphael in Sir T. Lawrence's and Mr Woodburn's Catalogues.

xvii. The same subject; an oval composition.
1. Photograph of a pen and ink drawing; in the Royal Collection at Stockholm.

xviii. A Young King, playing on a guitar.
1. Photograph of a Peruginesque pen and ink drawing; in the University Collection, Oxford.—*D.* 536.
2. Photograph of a similar silver-point study; in the Royal Library at Turin.

xix. The Flight into Egypt.
1. Engraving by an anonymous pupil of Marc Antonio.—Bartsch, xv. p. 16, No. 4.—*E.* 14. *e.*

2. Photograph of an engraving by Martin Schön;—Bartsch, vi. p. 123, No. 7; from which the preceding composition seems to be derived.
3. [Engraving by Leondino da S. Geminiano, of a similar composition.]

XX. The Massacre of the Innocents: groups of frightened women, children, &c.

1. Photograph of a pen and ink sketch; in the Teyler Museum at Haarlem.

XXI. Christ amongst the Doctors.

1. Facsimile-engraving by C. Metz, from a drawing by Andrea del Sarto; "in the collection of Sir J. Reynolds."

XXII. Christ and the Samaritan Woman.

1. Photograph of a Peruginesque black-chalk drawing; in the University Collection, Oxford. (Oxford Cat. No. 116.)
2. [Photograph of a picture of the same composition; in the possession of the late Al. Barker, Esq.]

XXIII. Christ feeding the Multitude.—*E.* 14. *g.*

1. Engraving by J. B. de Cavallerijs. (In 2 plates.)
2. Landon's outline-engraving, No. 300.
3. Photograph of a pen and bister washed drawing, heightened with white, of the whole composition; in the Louvre.
4. Photograph of Biagio Bolognese's original sketch, bister washed and heightened, on greenish paper; in the Royal Library at Windsor Castle; for the right-hand lower corner of this composition, as he painted it with Bagnacavallo in the refectory of S. Salvatore at Bologna.

XXIV. Christ and the Apostles.

1. Facsimile-etching of a pen and ink sketch, in the Düsseldorf Collection.

XXV. The Good Shepherd carrying the lost sheep.

1. Photograph of a pen and ink drawing; in the British Museum. Ascribed there to Raphael, but probably by Timoteo Viti.—*D.* 441.

XXVI. Christ in the Ship on the Lake.—*E.* 14. *h.*

1. [Anonymous French engraving; "J. Audran exc."]
2. Landon's outline-engraving, No. 303.

XXVII. Christ in the House of Simon.—*E.* 9.

1. Engraving by Marc Antonio.—Bartsch, No. 23.

2. Copy of the same, not described by Bartsch. 0·230 × 0·347.
3. Copy of the same by J. Francia. (Passavant, P. G. v. p. 223, No. 8.)
4. Anonymous French engraving of the same; published by Gantrel.
5. Chiaroscuro of the same composition by A. Andreani.—Bartsch, xii. p. 40, No. 17.
6. Photograph of a pen and bister washed drawing; in the Royal Library at Turin; the study for, or from, G. Romano's and Il Fattore's fresco painting in S. Trinità di Monte at Rome.
7. Lithograph by Sforzolini of a majolica-plate ornamented with this composition.

XXVIII. The Raising of Lazarus.

1. Photograph of a drawing; in the collection of the Duke of Devonshire at Chatsworth; Lazarus rises from a sarcophagus.

XXIX. Christ entering Jerusalem.

1. Photograph of a pen and ink washed drawing, heightened with white, by Perino del Vaga, but ascribed to Raphael; in the Uffizj at Florence.

XXX. The Last Supper.

1. Engraving by Ag. Veneziano (?).—Bartsch, No. 24.

XXXI. Christ taken Prisoner.

1. Photograph of a pen and bister washed drawing; in the possession of Mr Tiffin, London.

XXXII. The Procession to Golgotha.

1. Photograph of a pen and ink drawing in the possession of Mr Tiffin, London; cut into an octagon.

XXXIII. The same subject, treated differently.

1. Engraving by the Maître au Dé.—Bartsch, No. 2.
2. Landon's outline-engraving, No. 339.

XXXIV. The Crucifixion.

1. Engraving by the Maître au Dé.—Bartsch, No. 3. Commonly called "La conversion du Centenier."
2. Landon's outline-engraving, No. 338.

XXXV. The Centurion at the foot of the Cross; also a Holy Monk, and in the distance soldiers casting dice.

1. Photograph of a Peruginesque silver-point study, slightly washed, and heightened with white; in the collection of the Earl of Warwick.

XXXVI. THE DESCENT FROM THE CROSS.

1. Anonymous etching of 1543; a composition of 18 figures in an oval.—*E.* 14. *i.*
2. [Engraving of a very similar composition by Ant. Fantuzzi.]

XXXVII. THE SAME SUBJECT, treated differently.

1. Photograph of a pen and ink washed drawing of the school of Poussin; in the collection of Archduke Albert at Vienna. Ascribed to Raphael in Jägermeyer's "Albrecht-Gallerie."

XXXVIII. THE SAME SUBJECT, treated differently.

1. Photograph of a pen and ink washed drawing; in the collection of the late Mr Grahl at Dresden.

XXXIX. THE PIETA.

1. Photograph of a slight pen and ink sketch of Christ on the knees of the Virgin; in the collection of Archduke Albert at Vienna; perhaps of the school of the Caracci.

XL. THE ENTOMBMENT.

1. Engraving by Enea Vico, 1543.—Bartsch, xv. p. 284, No. 7.—*E.* 14. *m.*
2. Engraving by H. van der Borcht of the original drawing, by Parmegianino, when in the collection of Lord Arundel; 1645.

XLI. THE SAME SUBJECT, treated differently.—*E.* 14.

1. Photograph of a pen and bister washed drawing; in the Ducal collection at Gotha.—*D.* 266.
2. Engraving by Enea Vico, after it.—Bartsch, xv. No. 8.
3. Facsimile-engraving by S. Paccini, 1770, of the same, when in the possession of R. Mengs.
4. Lithograph by N. Strixner of a similar picture; in the Munich Gallery.

XLII. ANOTHER COMPOSITION, of the same subject.

1. [Photograph of the drawing in the possession of Sir G. J. Warnon (?).—*D.* 158.]
2. Engraving of the same by F. Lonsing; 1768.
3. Anonymous copy of Lonsing's engraving.
4. Engraving after the drawing by San Piale.
5. Engraving by L. Vorstermann.
6. Lithograph after the same by F. Rehberg.

7. Photograph of the pen and bister washed copy; in the collection of Archduke Albert at Vienna.
8. Photograph of a similar drawing; in the possession of the late Mr Grahl at Dresden.
9. Engraving by Moncornet.
10. Reversed etching by G. Liprandi; 1774.

XLIII. CHRIST IN HIS TOMB, supported by the Virgin and St John.—*E.* 14. *l.*

1. Engraving by Ag. Veneziano.—Bartsch, No. 36. Probably after a Venetian master.

XLIV. THE LEFT ARM OF CHRIST, after his resurrection.

1. Photograph of a cartoon fragment; in the University Collection, Oxford.
2. Photograph of a similar cartoon fragment (a hand); formerly in the collection of the late Dr Wellesley at Oxford.

XLV. CHRIST APPEARING TO THE ELEVEN.

1. Photograph of a very late pen and bister washed drawing; in the possession of the Earl of Leicester at Holkham.—*D.* 573?

XLVI. THE ASCENSION.

1. Engraving by Ag. Caracci.—Bartsch, No. 25.
2. Landon's outline-engraving, No. 419.

XLVII. TWENTY SUBJECTS FROM THE ACTS OF THE APOSTLES.

1—20. [A series of twenty engravings by the Master G. D. W.; after drawings by one of Raphael's pupils.]—*E.* 14 *n.*

XLVIII. ST PETER AND ST JOHN HEALING THE LAME.

1. Engraving by the Master G. D. W.—*E.* 14. *o.*

XLIX. THE DELIVERY OF ST PETER.

1. Photograph of a pen and ink washed drawing; in the collection of the late Mr Grahl at Dresden.

L. THE SAME SUBJECT, in a circular composition.

1. Photograph of a pen and ink sketch; in the collection of the late Herr Grahl at Dresden.

LI. ELYMAS STRUCK BLIND.

1. Photograph of a pen and ink washed drawing, heightened with white, by N. Poussin (?); in the Royal Collection at Stockholm.

LII. ST PAUL PREACHING AT EPHESUS.

1. [Lithographic facsimile by Mlle Boutellier, after a drawing in the Cabinet Denon; "Arts du Dessin," pl. 95.]

2. Photograph of a pen and ink drawing heightened with white; in the collection of Mr Gatteaux at Paris.
3. Landon's outline-engraving, No. 316.

LIII. THE APOCALYPTIC VISION. (Rev. xix. 11.) [The original is not now kown.]

1. Landon's outline-engraving, No. 430.

CHRIST AND SACRED SUBJECTS.

A. BY RAPHAEL.

I. The Infant Christ and St John. On wood; in S. Pietro at Perugia.—*P.* 1.

1. Photograph of the picture.
2. [Photograph of the original cartoon by P. Perugino, for his picture at Marseilles; in the possession of Conte Ubaldo Beni at Gubbio.]
3. Photograph of Perugino's pen and ink sketch of the two children; in the Uffizj at Florence.

II. The Standard of the Confraternità della S.S. Trinità, in Città di Castello; representing The Trinity and The Creation of Eve; about 1500; on canvas. The two sides are separated and deposited with Count Belioli della Porta.—*P.* 4.

1, 2. Photographs of two pencil sketches, made from the original by Passavant, in 1837.

III. Christ on the Cross and four Saints. On wood; in the collection of the Earl of Dudley and Ward in London; 2·22 × 1·70; arched at the top.—*P.* 6.

1. Engraving by L. Gruner.
2. Photograph of the original.

IV.—VI. CHRIST SITTING ON HIS SARCOPHAGUS AND THE TWO SAINTS LUDOVICUS AND HERCULANUS. Three circular pictures of a predella; on wood; about 0·16 in diameter; in the Berlin Museum.—*P.* 20.

1—3. Photographs of the three pictures.

VII. "PAX VOBIS." On wood; in the Tosi Gallery at Brescia; about 0·30 × 0·24.—*P.* 27.

1. Engraving by L. Gruner.

VIII. THE FIVE SAINTS; "I Cinque Santi." On wood; in the Pinacoteca at Parma; probably by Giulio Romano, after Raphael's design; 1·24 × 1·00.—*P.* 279.

1. Engraving by Richomme.
2. Engraving by Marc Antonio.—Bartsch, No. 113. Probably after the original drawing.
3. Photograph of the pen and bister washed drawing; in the Louvre.—*D.* 332.
4. [Facsimile-engraving of the same, published in the "Calcographie du Louvre."]
5. Photograph of a black-chalk study for the figure of Christ alone; in the collection of the Grand Duke of Saxe-Weimar.
6. Facsimile-engraving of it; published in the "Lawrence Gallery," No. 18.

B. ASCRIBED TO RAPHAEL.

I. THE INFANT CHRIST HOLDING THE CROSS. Formerly in the possession of Mr H. Farrer.

1. Engraving by G. T. Doo, 1853; ascribing it to Raphael.

II. THE INFANT CHRIST ASLEEP. By Guido, in the Palazzo Brignoli at Genoa.—*H.* 26. *g.*

1. Engraving by Castel, from a drawing by A. Desnoyers.
2. Engraving by Bittheuser; both ascribing it to Raphael.

III. Christ Praying. Picture of the school of Perugino; in the possession of the late Col. Barischnikoff at Frankfort.—*P.* 264.

1. Engraving by C. Gonzenbach, attributing it to Raphael.

IV. Christ carrying his Cross. Half-length picture by Marco Palmezzano; in the possession of the late Mr J. W. Brett; exhibited as Raphael, at Manchester.

1. Photograph of the picture.
2. Engraving by R. Graves, ascribing the picture to Raphael.

V. "Ecce Homo." By Giulio Romano (?); from the Giustiniani Gallery, now at Berlin.—*E.* 108. *c.*

1. Lithograph by G. E. Müller, ascribing it to Raphael.
2. Engraving by G. W. Lehmann, 1825.

VI. Bust of Christ with a Globe. Formerly in the Giustiniani Gallery.

1. Outline-engraving, by M^me^ Soyer, in the Giustiniani Catalogue; plate 73, No. 5.

VII. The same subject, similarly treated.—*E.* 108. *c.*

1. [Engraving by Faithorne, Sen.]

VIII. Bust of Christ.—*E.* 108. *a.*

1. [Engraving by Boulanger; published by Poilly.]

IX. Head of Christ.—*E.* 108. *b.*

1. [Engraving by Lenfant.]

X. Christ's Head on St Veronica's Sudary. Ascribed to Raphael in the Catalogue of the Duke of Brunswick's Gallery at Salzthalum; 1776. [This picture has been lost sight of.]

XI. Christ on the Cross. Small fresco formerly in S. Severo at Perugia, now in the Pinacoteca.—*P.* 263. *a.*

1. Photograph of the same.

XII. Christ on the Cross, with the Virgin and St John; two holy women on the wings. Formerly in a convent at San Cassiano; probably the same which afterwards belonged to the late Signor Bissi at Milan. (Vide Longhena, p. 12 and p. 689.)—*P.*263. *b. e.*

1. Outline-engraving by L. Bridi of the principal picture; published by Longhena.

XIII. Christ on the Cross with the Magdalen and St John. Formerly at S. Gimignano in Toscana, now belonging to Prince Galitzin (?).—*P.* 263. *c.*

1. Engraving by S. B. Gatti; published in Rosini's "Storia della pittura Italiana," pl. lxx.

XIV. CHRIST ON THE CROSS, with the Virgin and St John; St Jerome and St Francis on the sides. In the suppressed Franciscan Convent at Citerna (?); ascribed by Passavant to Raphael dal Colle.—*P.* 263. *d.*

1. [Photograph of the picture.]

XV. CHRIST IN HIS TOMB, AND THE VIRGIN. Painted on canvas; in the Berlin Gallery.

1. [Photograph of the picture.]

XVI. THE ALMIGHTY, supported by three Angels: blessing with his right hand, a globe in his left.

1. Outline-engraving by Dittenberger, ascribing to Raphael a picture in the possession of Prince Demidoff.

XVII. TWO SMALL ANGELS, on a gold ground. Formerly in the possession of Signor E. Rasponi at Rome. [This has been lost sight of.]—*P.* 284. *b.*

XVIII. THE LAST JUDGMENT. The picture which belonged to Count Ferdinand Plettenberg at Amsterdam in 1732, and was sold for 10,000 fls., has been lost sight of. About 0·86 × 0.72.—*P.* 267.

COMPOSITIONS PRESERVED IN DRAWINGS, OR OLD ENGRAVINGS AFTER SUCH.

C. BY RAPHAEL.

I. GOD THE FATHER.

1. Photograph of a Peruginesque silver-point drawing; in the possession of Cav. Bertini at Milan.

II. CHRIST'S DESCENT INTO HELL.

1. Photograph of a pen and ink drawing; in the Uffizj at Florence.—*D.* 110.
2. Facsimile-engraving by S. Mulinari; 1774.

III. AN ANGEL PLAYING ON A TABOR, and flying towards the left.

1. Photograph of a pen and ink washed drawing, heightened with white; in the Sketch-book at Venice.—*D.* 20.

IV. A SMALL ANGEL, holding a vase of perfume and balancing himself in a swing.

1. Photograph of a pen and ink drawing; in the Louvre. —*D.* 339.

V. AN ANGEL, turned to the left.

1. Photograph of a black-chalk drawing; in the collection of Prince Esterhazy at Vienna.

VI. AN ANGEL FLYING, and scattering flowers.

1. Photograph of a slight black-chalk drawing, heightened with white; in the Wicar Museum at Lille.—*D.* 399.

VII. THE SAME SUBJECT.

1. Photograph of a black-chalk drawing, heightened with white; in the Berlin Museum.—*D.* 250.

VIII. AN ANGEL FLYING, turned to the right.

1. Photograph of a red-chalk drawing; in the possession of M. de Savigny at Berlin.

IX. TWO SIBYLS, apparently contemplating the Zodiac.—*E.* 36.

1. Engraving by Marc Antonio.—Bartsch, No. 397.
2. Engraving by G. Bonasone.—Bartsch, No. 304. A copy of Marc Antonio's print, with the addition of a monk; in the "Emblemata" of Bocchius.

D. ASCRIBED TO RAPHAEL.

I. THE ALMIGHTY in the attitude of benediction, with a globe.

1. Photograph of a pen and ink drawing; in the Berlin Museum.

II. AN ANGEL KNEELING, apparently supporting a shield.

1. Photograph of a pen and ink drawing; in the Teyler Museum at Haarlem.

III. TWO ANGELS.

1. Photograph of a pen and ink drawing; in the possession of the late Mr Grahl at Dresden.

IV. AN ANGEL FLYING.

1. [Engraving by Captain W. Baillie.]—*E.* 35. *f.*

v. Two Angels with scrolls.
1. [The original has not been traced yet.]
2. Landon's outline-engraving, No. 286.

vi. Head of Christ. "Salvator Mundi."
1. Mezzotint by E. Kirkall.—*E.* 108. *d.*

vii. Head of Christ.
1. Photograph of a red-chalk drawing; in the Academy at Venice.—*D.* 101.

viii. Christ sitting in his Tomb.
1. Photograph of a Peruginesque pen and ink drawing; in the possession of Count Conestabile at Perugia.

ix. Head of the Dead Christ.
1. Photograph of a study for, or from, Caracci's Pietà, in the Royal Collection at Berlin.

x. The Dead Christ, supported by two Angels, &c.
1. Engraving by Ag. Veneziano.—Bartsch, No. 40. Probably after Andrea del Sarto.
2. Landon's outline-engraving, No. 341.

xi. The Dead Christ supported by two Angels, with the Virgin and St John.
1. Engraving by the Maître au Dé.—Bartsch, No. 5.
2. Landon's outline-engraving, No. 340.

xii. Sibyl reading, and a child holding a torch.—*E.* 38.
1. Photograph of a pen and bister washed drawing; in the Royal Library at Windsor Castle; by Guido, or Simone da Pesaro, after an earlier original.
2. Engraving by an anonymous pupil of Marc Antonio.—Bartsch, xv. p. 27. 6. (Vide Nagler, Monogr. i, 1711.)
3. Reversed copy of the same.—Bartsch, xv. p. 28. 7.
4. Chiaroscuro by Hugo de Carpi.—Bartsch, xii. p. 89, No. 6.
5. Reversed copy (B) of the same.
6. Anonymous copy (A) of the same.
7. [Copy by A. Casolani, converting the Sibyl into a Mary Magdalen.—Nagler, Monogr. i. 335.]

xiii. The so-called Sibyl of Cumae.—*E.* 37.
1. Engraving by Ag. Veneziano.—Bartsch, No. 123.

xiv. Sibyl writing on a tablet, held by a genius who speaks to her.
1. Chiaroscuro by B. Coriolano, after Guido.—Bartsch, xii. 87. 2.
2. Landon's outline-engraving, No. 455.

HOLY FAMILIES.

A. PICTURES BY RAPHAEL.

I. The Madonna Solly. On wood; in the Berlin Museum, No. 141; 0·540 × 0·405.—*P.* 7.

1. Photograph of the picture.
2. Photograph of a slightly varied pen and ink sketch; in the Louvre.—*D.* 325.
3. Facsimile-engraving of it by Trilley.

II. Virgin and Child with St Jerome and St Francis. On wood; in the Berlin Museum, No. 145; 0·360 × 0·300.—*P.* 10.

1. Engraving by A. Hoffmann.
2. Photograph of the picture.
3. Photograph of a black-chalk study for the St Jerome; in the Wicar Museum at Lille.—*D.* 388.
4. Lithographic facsimile by H. Schwemminger of a very similar composition, drawn with the pen, and ascribed to P. Perugino; in the collection of the Archduke Albert at Vienna.
5. Photograph of this drawing.

III. Madonna Conestabile or Staffa. On wood; in the gallery of the Eremitage at St Petersburg. 0·173 square, including the arabesque paintings round the circular picture.—*P.* 12.

1. Engraving by S. Amsler, 1821.

2. Photograph of the picture.
3. Photograph of a slightly varied original pen and ink sketch; in the possession of the late Don J. Madrazo at Madrid.—*D.* 584.
4. Lithographic facsimile of it.
5. Photograph of a repetition in the possession of the Earl of Dudley and Ward in London.
6. Photograph of a slightly varied and larger old repetition; belonging to the Ospedale della Misericordia, but deposited in the Pinacoteca of Perugia.
7. Engraving of the same by Ant. Krüger.
8. Engraving by T. Richomme; entitled "La Vierge au Livre;" from a repetition in the Louvre.

IV. Madonna del Granduca. On wood; in the Pitti Palace, at Florence; 0·84 × 0·56.—*P.* 21.

1. Photograph of the picture.
2. Engraving by R. Morghen, from a drawing by V. Gozzini.
3. Engraving by E. E. Schäfer, 1864.
4. Engraving by F. Stoeber.
5. Engraving by A. Dalco, from a drawing by R. Buonajuti.
6. Lithograph by Robert Theer, 1853.
7. Photograph of a slight first sketch; in the Uffizj at Florence; intended for a circular picture, with indications of a landscape in the background; the figures slightly altered.

V. Madonna Terranuova. On wood; in the Berlin Museum; 0·91 in diameter.—*P.* 22.

1. Photograph of the picture.
2. Engraving by G. Scotto; entitled "Mater pulchræ dilectionis."
3. Engraving by P. W. Metzmacher.
4. Photograph of a pen and ink drawing; in the possession of the late Don J. Madrazo at Madrid.

5. Lithographic facsimile of the same.
6. Photograph of a slightly different pen and ink drawing; in the Wicar Museum at Lille, probably by another hand. (Wicar Cat., No. 686.)
7. Photograph of a pen and ink study for the drapery of the Virgin; in the Uffizj at Florence.—*D.* 115.

VI. ALTARPIECE painted for the Nunnery of S. Antonio at Perugia. On wood; the Tympano (the Almighty) and the principal picture (the Virgin, Child, and St John, surrounded by St Peter, St Paul, St Catherine, and St Dorothy) belonging to the Neapolitan Royal Family, were removed from the Palace in 1860 and have been deposited since in the National Gallery in London; the five predellas were sold in England, with the Orleans Gallery, in 1798; at present they belong—(1.) Christ on the Mount of Olives to Lady B. Coutts; (2.) The Procession to Golgotha to Sir W. Miles of Leigh Court; (3.) The Pietà to Mrs Dawson; (4.) St Francis and (5.) St Anthony to Dulwich College. About 1505.—*P.* 25.

1. [Outline-engraving of the Tympano and the Altarpiece; published in Agincourt, pl. 182.]
2. Engraving of the *Principal Picture* by Prof. Aloysio-Juvara of Naples.
3. Photograph of a copy of the principal picture in the possession of the Hon. and Rev. Richard Boyle at Marston.
4. Photograph of a pen and ink study from life, for the figure of the Almighty; in the Wicar Museum at Lille.—*D.* 373.
5. Photograph of a slightly different silver-point study for the same figure; in the University Collection, Oxford.—*D.* 547.
6. Anonymous lithographic facsimile of the same.
7. Photograph of a pen and ink study for the young St John; in the collection of the Archduke Albert

at Vienna; mounted by G. Vasari on one sheet with several studies by Leonardo.

8. Reduced photograph of the whole sheet.

The Predella.

9. Engraving by Couché fils and Liénard of the three principal compositions on one plate.
10. *Christ on the Mount of Olives:* engraving by L. Gruner.
11. [Photograph of the painting.]
12. *The Procession to Golgotha:* engraving by Nic. de Larmessin, No. 26.
13. [Photograph of the painting.]
14. Photograph of a pen and ink drawing from the painting; in the Uffizj at Florence.
15. Photograph of a small oil painting belonging to the Duke of Sutherland, and representing a Christ bearing his Cross; similar in treatment to the principal figure of Sir W. Miles' Predella.
16. *Pietà:* reversed engraving by Claude du Flos, No. 27.
17. Photograph of the painting.
18, 19. *St Francis and St Anthony,* probably executed from Raphael's designs by a pupil. [Photographs of the two small panels.]
20. Photograph of a picture of the School of Perugino of 1509, in S. Agostino at Perugia; in which the composition of the Altarpiece is imitated, and which has been repeatedly ascribed to Raphael himself.
21. Lithograph of the same by Ramboux, No. 80.

VII. The Madonna of the Ansidei Family. On wood; in the possession of the Duke of Marlborough at Blenheim; about 1507 [according to Passavant, 1505].—*P.* 26.

1. Engraving by L. Gruner.
2. Three tracings by G. Scharf from the original picture, showing the various inscriptions.

3. Photograph of a small oil painting; in the possession of Signor Originali at Rome, and attributed to Raphael; representing the Virgin and Child out of the Blenheim picture.
4. *The Preaching of St John:* Photograph of an oil painting; in the possession of the Marquess of Lansdowne at Bowood; believed to have formed a part of the predella of the Ansidei Altarpiece.
5. Reversed engraving of it by A. Capellan.
6. Photograph of a pen and bister washed drawing, heightened with gold, for the predella; attributed to Raphael; presented to the Royal Library by W. Stirling, Esq.

VIII. VIRGIN AND CHILD. On wood; in the collection of the Earl Cowper at Penshanger; about 0·65 × 0·46.—*P.* 23.

1. Photograph of the picture.
2. Engraving by E. Mandel.
3. Photograph of a reversed cartoon; in the collection of the Academy "delle belle Arti" at Florence.—*D.* 141. *b.*

IX. THE "MADONNA DEL CARDELLINO," with the goldfinch. On wood; in the Uffizj at Florence; about 1·00×0·78.—*P.* 30.

1. Engraving by R. Morghen, from a drawing by P. Ermini, entitled "Mater pulchræ dilectionis."
2. Engraving by A. Krüger.
3. Photograph of the original.
4. Engraving by Manuel Esquivel, the bust of the Virgin alone; in an oval, called "Mater Castissima."
5. Photograph of an early copy; in the gallery of the Earl of Dudley and Ward in London.
6. Photograph of a slightly varied pen and ink study; in the University Collection, Oxford.—*D.* 485.
7. Lithographic facsimile of the same, published in the "Lawrence Gallery," No. 6.

8. Photograph of a pen and ink drawing; in the collection of the Duke of Devonshire at Chatsworth; probably a first thought of this Madonna.
9. Photograph of a similar pen and ink drawing; in the University Collection, Oxford.—*D.* 487.
10. Photograph of a similar pen and ink drawing from the nude, representing two slightly varied conceptions of the same group; in the University Collection, Oxford.—*D.* 483.

X. The Virgin in the Meadow, "*Die Jungfrau im Grünen.*" On wood; in the Imperial Gallery of the Belvedere at Vienna; about 1·16 × 0·89.—*P.* 31.

1. Engraving by Jos. Steinmüller, from a drawing by Rob. Theer.
2. Engraving by C. Agricola.
3. Engraving by P. Gleditsch, of the head of the Virgin alone.
4. Reversed engraving by B. Picart, from a red-chalk drawing then in the Cabinet Rutgers, now belonging to Mr Birchall.—*D.* 454.
5. Photograph of a sketch, drawn with the point of the brush; in the University Collection, Oxford.—*D.* 481.
6. Photograph of a sheet of numerous pen and ink studies for this group, or for parts of it; in the collection of the Archduke Albert at Vienna.—*D.* 189.
7. Photograph of similar studies, on the back of the preceding drawing.
8, 9. Reversed facsimile-engravings by S. Paccini, of several groups from the two preceding sheets; 1770.
10. Photograph of various bold pen and ink studies, probably for the same picture; in the collection of the Duke of Devonshire at Chatsworth.—*D.* 564.

11. Photograph of the fragment of a pen and ink study for the same group; in the collection of J. Malcolm, Esq.
12. [Photograph of a pen and ink sketch of two groups; formerly belonging to Count O. Pisicelli at Monte Cassino, now in the collection of Mr A. Günther at Frankfort.]
13. Photograph of a precisely similar drawing; in the Uffizj at Florence. (Probably copies out of No. 6.)
14. Lithograph by Th. Schnaitmann: "*nach Raphael.*" (Perhaps after the drawing mentioned under No. 4.)

XI. The Madonna of the Tempi Family. On wood; in the Munich Gallery; 0·76 × 0·51—*P.* 32.

1. Photograph of the picture; published by Messrs Piloty and Löhle.
2. Engraving by A. B. Desnoyers.
3. Engraving by J. L. Raab.
4. Lithograph by F. Piloty; published in Messrs Piloty and Löhle's "Pinakothek."
5. Photograph of the original cartoon; in the Fabre-Museum at Montpellier.
6. Photograph of a small pen and ink croquis; in the collection of the Duke of Devonshire at Chatsworth.

XII. The Virgin under the Palm-tree, "*La Vierge au Palmier.*" Transferred to canvas; circular picture 1·08 in diam.; in the Bridgewater Gallery, the property of the Earl of Ellesmere.—*P.* 33.

1. Engraving by Achille Martinet.
2. Facsimile-engraving by J. Bein, of a silver-point study for the Virgin and Child and the Head of St Joseph; in the collection of the Louvre.—*D.* 328.
3. Photograph of the same.
4. Anonymous facsimile of the Virgin and Child alone.

5. Engraving by F. John of an old copy in the possession of Count Czernichew, attributed to Fra Bartolomeo.

XIII. THE VIRGIN OF THE ORLEANS-FAMILY. On wood; in the possession of the Duke of Aumale at Paris; 0·30 × 0·22.—*P.* 39.

1. Engraving by F. Forster from a drawing by B. Desnoyers.
2. Photograph of the picture.
3. Engraving by B. Höfel of the heads alone.
4. Woodcut by Stehmann; "Julius Dietze invenit;" representing the same Virgin and Child sitting, in a landscape, with the addition of a huntsman, and the motto "Nach vollbrachter Arbeit ist gut ruhen."

XIV. HOLY FAMILY; St Joseph beardless. On wood; in the Imperial Gallery of the Eremitage, at St Petersburg; 0·690 × 0·555.—*P.* 38.

1. Photograph of the picture.
2. Reversed engraving of the same by J. Chereau, No. 30.
3. Engraving by W. Ketterlinus.

XV. THE VIRGIN WITH THE PINK, "*dei Garofani*," "*à l'œillet*," "*mit der Nelke*," etc. Various pictures claim to be Raphael's original work; e. g. one belonging to the Duke of Northumberland; another in the Museo Civico at Brescia, &c.—*P.* 49.

1. Engraving by A. F. Semmler.
2. Reversed engraving by Giov. Farrugia, after the Duke of Northumberland's picture, when in the Camuccini collection.
3. Reversed engraving by J. Couvay, from the same, or a precisely similar original.
4. Engraving by Al. Povelato, from a different painting.
5. Engraving by J. Boulanger, with the motto: "Flores mei fructus;" precisely similar to Povelato's print.

6. Reversed engraving by E. Heinzelmann; slightly different.
7. Reversed engraving by J. Morin, representing a slightly varied composition.
8. Landon's outline-engraving of the same, No. 426.
9. Photograph of a silver-point study heightened with white, of the Infant Christ; in the Uffizj at Florence.
10. Photograph of a pen and ink drawing in the Royal Collection at Berlin, representing a Holy Family, including a beardless St Joseph in the background; the composition closely resembles J. Morin's engraving; the Virgin is holding a book instead of the flowers.—*D.* 252.
11. Photograph of silver-point studies, for a similar Virgin and Child; in the Wicar Museum at Lille.—*D.* 379.
12. Engraving by Seb. a Regibus; "Deus qui salutis eternae . . ."
13. Engraving by J. Bonajuti of a precisely similar picture; in the Uffizj at Florence; attributed to "Scuola di Raphaello."
14. Reversed engraving by Morel of the same picture, attributed to G. Romano; from the "Galérie de Florence."
15. Reversed engraving by C. Mogalli, "Autore incognito."

XVI. The Madonna of the Canigiani Family. On wood; in the Royal Gallery at Munich; 1·30 × 1·07.—*P.* 45.

1. Engraving by S. Amsler; 1836.
2—6. The five Heads, lithographed by F. Piloty.
7. Photograph of the picture at Munich.
8. Reversed engraving by Giulio Bonasone.—Bartsch, No. 65. Probably after the original sketch.
9. Reversed aquatint by K. Russ.

10. Reversed engraving by R. Boivin.—R. Dumesnil, No. 9.
11. Engraving by C. Hess; 1804.
12. Small engraving published in the catalogue of the Düsseldorf Gallery.
13. Engraving by A. Karcher of the bust of the Virgin. (Oval.)
14. Photograph of an old copy in the Rinuccini Collection at Florence.
15. Photograph of the original pen and ink sketch for the principal group; in the collection of Archduke Albert at Vienna.—*D.* 182.
16. Facsimile-engraving of the same by A. Bartsch.
17. Lithographic facsimile by H. Schwemminger.
18. Photograph of a pen and ink sketch of the group, in nude figures; in the collection of the Duke of Aumale.—*D.* 354.
19. Facsimile-engraving by A. Leroy.
20. Photograph of an oval pen and ink drawing, heightened with white; in the collection of J. Malcolm, Esq.; slightly different from the picture.
21. Photograph of a black-chalk study from life, for the Head of the Child; in the collection of the Duke of Devonshire at Chatsworth.—*D.* 567.
22. Photograph of a pen and ink washed drawing, heightened with white, in the University Collection, Oxford; probably a copy.
23. Photograph of a similar but very doubtful drawing; in the Ambrosian Library at Milan.
24. Photograph of a pen and ink study for the Virgin and Child; in the possession of M. Timbal at Paris.
25. Engraving by Pistrucci of a copy by Sassoferrato, when in the Gallery Lucien Bonaparte.

XVII. Holy Family, the Child sitting on a lamb. On wood; in the Gallery at Madrid; 0·36 × 0·24; about 1507.—*P.* 46.

1. Photograph of the picture.
2. Photograph of a copy, attributed to G. F. Penni; in the possession of Lord Northbrook. The landscape is considerably altered and enlarged.
3. Engraving by Giovita Garavaglia; after a replica belonging to Marchese Malaspina at Pavia.
4. Engraving by R. Sadeler from a somewhat altered picture in the Gallery at Cassel.
5. Outline-engraving by F. Lasinio; from a picture then in the possession of Count Castelbarco at Milan.
6. Engraving by V. Rolla, "La Compiacenza Materna," representing only the Virgin and Child, in a different landscape.

XVIII. Holy Family, the Child asleep. There exist many repetitions of this composition, but the original has not yet been determined.—*P.* 50.

1. Engraving by G. Longhi and Toschi, from a drawing by Raggio; after the picture belonging to Signor Brocca at Milan.
2. Engraving by Ach. Martinet; after a picture in the possession of the King of Holland.
3. Engraving by M. R. Frey; after the picture in the Esterhazy Gallery at Pesth.
4. Engraving by Fr. Wagner; after a picture in the possession of M. I. I. Wuyts at Antwerp.
5. Engraving by Choubard, "Le Sommeil de Jésus."
6. Photograph of a black-chalk cartoon; in the Academy "delle belle Arti," at Florence.—*D.* 141.
7. Engraving of the same by F. Ravano, from a drawing by A. Tricca.
8. Tracing of a supposed study for this group, and the figure of St John in the "Virgin with the Diadem."

XIX. "LA BELLE JARDINIÈRE." On wood; in the Louvre; 1·22 × 0·80; about 1507.—*P.* 53.

1. Engraving by Aug. Desnoyers.
2. Photograph of the picture.
3. Photograph of a repetition; in the possession of Lord Ashburton.
4. Photograph of a slightly different pen and ink sketch in the possession of M. Timbal at Paris.
5. Photograph of a far more finished pen and ink drawing; in the collection of the Duke of Aumale.
6. Photograph of a pen and ink study from life, for the Infant Christ; in the University Collection, Oxford.—*D.* 457.
7. Anonymous lithographic facsimile of the same.
8. Photograph of a pen and ink study from the skeleton of a sitting figure, perhaps a preparatory study for the Virgin; on the back of the preceding drawing.
9. Anonymous lithographic facsimile of the same.
10. Lithograph by Santarelli of a study, then in the possession of Signor O. Gigli.
11. Reversed facsimile-engraving by C. Metz, of a different pen and ink sketch; then in R. P. Knight's collection.
12. Facsimile-engraving by A. Bartsch, of the slightly altered pen and ink study for the whole group; in the collection of Mynheer de Vos at Amsterdam. —*D.* 308.
13. Facsimile-engraving by Jos. Keller of a silver-point study; then in the collection of M. Joly de Bamville. (Perhaps the Gigli-drawing, No. 10.)
14. [The original cartoon in the collection of the Earl of Leicester at Holkham is too dark to be photographed.]

XX. THE MADONNA OF THE NICCOLINI FAMILY, 1508. On wood; in the possession of the Earl Cowper at Penshanger.—*P.* 51.

1. Engraving by Ant. Perfetti, from a drawing by P. Ermini.
2. Photograph of the picture.
3. Photograph of a silver-point study from life, for the Head of the Infant Christ; in the Wicar Museum at Lille.—*D.* 403.

XXI. The Madonna of the Colonna Family. On wood; in the Berlin Museum; 0·80 × 0·58.—*P.* 52.

1. Engraving by Lightfoot.
2. Photograph of the picture.
3. Engraving by Ed. Mandel.
4. Reversed engraving by L. C. Masquelier.
5. Outline-etching by F. Joubert, of a precisely similar circular painting; then in the Coesvelt-Gallery, and attributed to Fra Bartolomeo.

XXII. The Esterhazy Holy Family. On wood; in the Gallery of Prince Esterhazy at Pesth; unfinished; 0·270×0·215.—*P.* 55.

1. Photograph of the picture.
2. Engraving of it by G. Leybold; 1839.
3. Lithograph by Fr. Rehberg, of a precisely similar repetition; now in the possession of Count Luckner at Dresden.
4. Lithograph of the same by A. Lucas, 1829, when in the Wendelstadt-Gallery at Frankfort.
5. Reduced photograph of a repetition in England. (?)
6. Photograph of the original pen and ink drawing; in the Uffizj at Florence.—*D.* 114.
7. Facsimile-engraving of the same by S. Mulinari; 1784.
8. Photograph of a similar, though doubtful, pen and ink sketch; in the collection of the Duke of Devonshire at Chatsworth.
9. Photograph of a pen and ink study for the St John; in the Copenhagen Museum.

10. Photograph of a spurious pen and ink sketch; in the Uffizj at Florence.

XXIII. THE "MADONNA DEL BALDACCHINO." On wood; in the Gallery of the Pitti Palace at Florence; 2·76 × 2·19.—*P.* 54.

1. Photograph of the picture.
2. Engraving by G. Fossella, after a drawing by R. Buonajuti.
3. Proof before any letters of the same.
4. Engraving by B. A. Nicollet.
5. Engraving by V. Biondi, representing the Virgin and Child alone.
6. Engraving by J. Raber, 1805, of the Virgin and Child alone, after a circular painting then in the Brussels Museum.
7. Photograph of a silver-point study from life, heightened with white, for the head of the youthful saint; in the Wicar Museum at Lille.—*D.* 389.
8. Facsimile-engraving of it by A. Leroy.
9. Photograph of a pen and bister washed drawing of the entire composition; in the collection of the Duke of Devonshire at Chatsworth. It differs in various points from the picture, and *may* be the original sketch, which has been gone over very much at a later period.

XXIV. VIRGIN AND CHILD, the latter standing. Transferred to canvas; in the possession of Mr R. J. Mackintosh; about 0·810 × 0·650.—*P.* 90.

1. Engraving by W. H. Watts, 1847, called "Madonna delle Torre."
2. Engraving by Nic. Guidetti, from a drawing by Th. Minardi, 1827.
3. Reversed engraving by J. Bouilliard, from the "Galérie d'Orléans."
4. Engraving by A. Drda.
5. Lithograph by R. Theer.

6. Engraving by F. V. Durmer: "Mutter der Weisheit." (Oval.)
7. Photograph of a silver-point study for a Virgin and Child; in the Wicar Museum at Lille, No. 694; perhaps a first thought for this Madonna.
8. Lithographic facsimile by Th. Fairland, of the original cartoon; in the possession of Col. Stirling.
9. Reversed facsimile by F. Lewis of a silver-point study from life for the Two Heads; in the British Museum.—*D.* 159.
10. Photograph of the same.
11. Facsimile-engraving by L. Fagan.
12. Reversed engraving by M. Zignani, 1827, from a drawing by F. Pieraccini.

XXV. The Madonna of the Alba Family. On wood; in the Imperial Gallery of the Eremitage at St Petersburg; 1·06 in diameter.—*P.* 81.

1. Photograph of the picture.
2. Engraving by B. Desnoyers; 1823—1827.
3. Photograph of the original cartoon; in the Sacristy of the Lateran at Rome.—*D.* 143.
4. Photograph of another cartoon; in the possession of Count d'Outremont at Liège.
5. Photograph of Raphael's original red-chalk sketch; in the Wicar Museum at Lille.—*D.* 376.
6. Facsimile-engraving of the same by A. Wacquez.
7. Photograph of a red-chalk study from life for the figure of the Virgin. On the back of No. 5.
8. Facsimile-engraving of the same by A. Wacquez.
9. Photograph of a slightly varied pen and ink washed sketch, heightened with white, of the entire group; in the collection of Archduke Albert at Vienna.—*D.* 184.
10. Photograph of a silver-point study from life for the figure of St John; in the private collection of the Grand Duke of Tuscany.—*D.* 160.

11. Photograph of a supposed first pen and ink sketch in the Resta-Collection at Milan.
12. Photograph of a pen and ink drawing by Leonardo da Vinci; in the Royal Library at Windsor Castle; very similar in composition to the Alba Madonna.
13. Photograph of a similar drawing by Leonardo; in the British Museum.
14. Photograph of a similar drawing ascribed to Leonardo, in the Louvre.
15. Photograph of an old copy of the picture on a square panel, in the possession of Count Lottum at Berlin.

XXVI. THE LORETO MADONNA. The original picture has disappeared, unless it be the one in the possession of Cavaliere Laurie at Florence.—*P.* 80.

1. Engraving by J. T. Richomme, 1812, after a copy attributed to Giulio Romano.
2. Photograph of the picture belonging to Cav. Laurie.
3, 4. Photographs of two sheets of silver-point studies, most of them for the Infant Christ; in the Wicar Museum at Lille, No. 695, 696.—*D.* 380.
5, 6. Two facsimile-engravings of the same by A. Leroy.
7. Photograph of a similarly treated sheet of studies, amongst them one for the Infant Christ; in the private collection of the Grand Duke of Tuscany.—*D.* 161.
8. Photograph of an old replica in the possession of the Grand-Duchess Mary of Russia at Florence. (The child is asleep.)

XXVII. THE MADONNA OF THE ALDOBRANDINI FAMILY, "*The Garvagh Raphael.*" On wood; in the National Gallery; 0·380 × 0·305.—*P.* 82.

1. Engraving by A. Bridoux; 1855.
2. [Chromolithograph of the picture.]
3. Photograph of the picture.
4. [Etching by Passarotti.—Bartsch, No. 4.]

5. Reversed etching by Imperiali.—Bartsch, xx. p. 120, No. 1.
6. Engraving by J. Drda of the Heads of the Virgin and Child alone.
7. Photograph of a supposed cartoon; in the possession of the late Prof. Grahl at Dresden.—*D.* 265.
8. Photograph of a Holy Family in the possession of Baron Minutoli at Liegnitz; representing, with some variations, the composition of the Aldobrandini Madonna.
9. Etching after this picture, marked: "G. M. V. Romae, 1642."

XXVIII. The Virgin with the Diadem. On wood; in the Louvre; 0·68 × 0·44.—*P.* 83.

1. Photograph of the picture.
2. Engraving by A. B. Desnoyers: "La Vierge au Linge."
3. Engraving by F. Poilly.
4. Engraving by Ingouf jeune after a drawing by P. Chéry.
5. Reversed lithograph by Aubry-Lecomte of the Infant Christ alone; 1825.
6. Reversed engraving by G. Dala of the Infant Christ alone; 1834.
7. Small engraving of the replica in the Bridgewater-Gallery in London.

XXIX. The Bridgewater Madonna. Transferred to canvas; 0·85 × 0·60; in the Bridgewater Gallery, the property of the Earl of Ellesmere.—*P.* 89.

1. Engraving by Lorichon.
2. Photograph of a sheet of pen and ink studies of this group; in the Uffizj at Florence.—*D.* 119.
3. Photograph af a similar sheet of silver-point studies, for the Infant Christ; in the British Museum.—*D.* 445.

4. Photograph of a pen and ink sketch of the Virgin and Child; in the Louvre.—*D.* 327.
5. Facsimile-engraving of it by Dien.
6. Reversed facsimile-etching by Count St Morys.
7. Photograph of a similar, but less finished, pen and ink sketch; in the collection of the Duke of Devonshire at Chatsworth.
8. Photograph of a pen and ink drawing, apparently an old copy of the Louvre drawing (No. 4, supra); in the University Collection, Oxford.—*D.* 490.
9. Photograph of a silver-point and pen and ink study, for the Virgin and Child; in the collection of Archduke Albert at Vienna.—On the back of *D.* 191.
10. Photograph of a sheet of various pen and ink studies for the Virgin and Child, with numerous pentimenti; in the British Museum.
11. Photograph of a black-chalk drawing, heightened with white; in the Berlin Museum; possibly an abandoned first thought of the Bridgewater Madonna.
12. Photograph of a precisely similar drawing; in the Thorwaldsen Museum at Copenhagen.
13. Photograph of a repetition in the gallery of the Marchese Torrigiani at Florence.
14. Reversed engraving by F. Poilly of a slightly different picture.

XXX. Holy Family; frequently called: "Del Divin' Amore." On wood; in the National Museum at Naples.—*P.* 91.

1. Engraving by C. Lorichon, from a drawing by B. Desnoyers: "La Bénédiction."
2. Engraving by G. Morghen, from a drawing by P. Girgenti.
3. Reversed anonymous engraving: "P. P. Palumbus curabat; Romæ, 1571."
4. Engraving by G. Vallet, after a drawing by C. Cesio.

5. Photograph of the picture.
6. Photograph of a finished cartoon drawing by Rocchi.
7. Photograph of the original cartoon; in the Museum at Naples.—*D.* 152.
8. Photograph of a cartoon fragment; in the possession of W. Russell, Esq.
9. Photograph of an inferior red-chalk drawing of the whole composition; in the Royal Library at Turin.
10. Photograph of a red-chalk study for the figure of Joseph; in the collection of Archduke Albert at Vienna.
11. Facsimile-engraving of the same by Ruscheweyh; 1806.
12. Reversed engraving of the Virgin's Head and bust, by Benj. Smith.
13. Reversed engraving of the same (in an oval), by F. Poilly.
14. Engraving by Marc Antonio;—Bartsch, No. 62, "La Vierge au Palmier;" probably after Raphael's first sketch.
15. Copy A of Marc Antonio's print.
16. [Photograph of a drawing of this composition; formerly in the Esdaile Collection.]
17. Engraving by G. Longhi of an old repetition, commonly ascribed to G. F. Penni; 1827.
18. Lithograph by G. Gozzini of a replica with an entirely different background; in the possession of Lord Methuen. (Formerly in the Sandford Collection.)

XXXI. The Madonna di Foligno. Transferred to canvas; in the Gallery of the Vatican at Rome; $3{\cdot}20 \times 1{\cdot}94$.—*P.* 84.

1. Photograph of the picture.
2. Engraving by A. B. Desnoyers: "La Vierge au Donateur;" 1810.
3. Reversed etching by the Canon Vincenzo Vittoria.

4. Engraving of the Heads of the Virgin and the Infant Christ; "Calamatta direxit; Brussels, 1851."
5. Engraving by Marc Antonio;—Bartsch, No. 52; representing the Virgin and Child alone, probably after the original design.
6. Copy A of Marc Antonio's print.
7. Undescribed old copy of the same.
8. Anonymous engraving with the two heads of Cherubs added by Ag. Carracci.—Bartsch, No. 36.
9. Engraving by Gir. Scotto, 1818, of a small painting representing only the Virgin and Child; probably after Marc Antonio's print.
10. Photograph of a similar black-chalk drawing; in the possession of H. Vaughan, Esq.
11. Engraving by G. Farrugia of a similar painting ascribed to Sassoferrato; in the possession of Count Mellerio at Milan.
12. Engraving by Marc Antonio;—Bartsch, No. 47; "La Vierge aux Nues;" probably after a first sketch for the Madonna di Foligno.
13. Undescribed old copy; 0·153 × 0·113.
14. Anonymous engraving, representing Marc Antonio's Virgin and Child; surrounded by Angels and Cherubim, &c. 0·266 × 0·200.
15. Reversed facsimile by Keller, of a print in the collection at Düsseldorf, supposed to have been engraved by Raphael himself.
16. Facsimile of a similar print in the collection at Madrid; published in "El Arte en España."
17. Outline-etching by F. Joubert, of a painting of this composition then existing in the Coesvelt-Gallery.
18. Photograph of a pen and bister washed drawing, probably after Marc Antonio's print; in the Royal Library at Turin.

XXXII. THE VIRGIN WITH THE FISH, "*La Madonna del Pesce, La Virgen del Pez.*" Transferred to canvas; in the Gallery at Madrid; 2·14 × 1·60.—*P.* 92.

1. Engraving by A. B. Desnoyers; 1815.
2. Engraving by Enzing-Müller; 1837.
3—6. Engravings of the Heads alone, from Bonnemaison's "Suite d'Etudes."
7. Photograph of the picture.
8. Engraving by A. Chailloux representing the Virgin and Child alone.
9. Anonymous engraving of the School of Marc Antonio;—Bartsch, No. 54; perhaps after the original design.
10. Photograph of a pen and bister washed drawing of the whole composition; in the collection of the Grand Duke of Saxe-Weimar.
11. Lithographic facsimile of the same; published in the "Lawrence Gallery," No. 20.
12. Photograph of a reversed pen and ink washed drawing, heightened with white; in the British Museum.
13. Photograph of an original red-chalk study from life, for the principal group; in the Uffizj at Florence.—*D.* 120.
14. Photograph of a black-chalk study for the Angel; in the collection at Berlin.—*D.* 249.
15. Woodcut by H. S. Beham, of the Virgin and Child alone.—Bartsch, No. 121.
16. Reversed anonymous engraving of the Head of Tobias alone.

XXXIII. THE VIRGIN WITH THE CANDELABRA. On wood; in the possession of the late Mr Munro; about 0·65 in diameter.—*P.* 223.

1. Engraving by G. Lévy.
2. Engraving by E. Morace, "Romae, 1796."

3. Engraving by Fabri for the Gallery Lucien Bonaparte.
4. Photograph of the picture.
5. Engraving by J. Folo, without the Angels and Candelabra.
6. Engraving by A. Bridoux with one candelabrum, but without the Angels.

XXXIV. THE "MADONNA DELLA SEDIA," or "SEGGIOLA," "*La Vierge à la chaise.*" On wood; in the Gallery of the Pitti Palace at Florence; 0·71 in diameter.—*P.* 221.

1. Photograph of the picture.
2. Engraving by F. Gregorj after a drawing by Arrighetti, 1768.
3. Engraving by R. Morghen.
4. Small engraving on a silver-plate by R. Morghen; 1832.
5. Photograph of a cartoon, drawn from the original by G. Koch.
6. Engraving by A. Perfetti, from a drawing by R. Buonaiuti; 1850.
7. Engraving by E. Mandel.
8. Engraving by J. G. Müller.
9. Engraving by Bart. Vasquez, 1785; from a drawing by Don F. Bayen, after a copy at Madrid, representing the Virgin and Child alone.
10. Engraving by Fleischmann: "Die heilige Mutter." (In a square.)
11. Engraving by P. Lightfoot, representing the Virgin and Child alone.
12. Photograph of a small pen and ink croquis, representing the first thought of this composition; in the Wicar Museum at Lille; on the same sheet as the design of the Madonna d'Alba, XXV. 5, supra.
13. Photograph of an old copy in the Louvre.

XXXV. THE "MADONNA DELLA TENDA." On wood; in the Munich Gallery; about 0·78 × 0·54.—*P.* 222.

1. Engraving by J. C. Thevenin; 1850.
2. Engraving by P. Toschi, after a repetition in the Turin Gallery.
3. Engraving by P. W. Tomkins, 1789, from a picture then in the possession of Mr J. Purling.

XXXVI. THE HOLY FAMILY UNDER THE OAK TREE. On wood; in the Gallery at Madrid; 1·44 × 1·11.—*P.* 226.

1. Engraving by Giulio Bonasone;—Bartsch, No. 63; with a different background, and probably from the original design.
2. Reversed engraving by Diana Ghisi.—Bartsch, No. 16.
3. Etching by P. Brebiette.
4. Reversed engraving by Ag. Carracci.—Bartsch, No. 47.
5. Impression of the second state of Carracci's plate, with the address of Dom. Rascicoti.
6. Reversed engraving by Hier. Frezza.
7. Photograph of the picture.
8. Reversed aquatinta-etching by A. Macduff, after a replica in the possession of Dr Mead.
9, 10. Engravings of the Heads of St Joseph and the Infant Christ, from Bonnemaison's "Suite d'Etudes".

XXXVII. HOLY FAMILY, "*La Perla.*" On wood; in the Gallery at Madrid; 1·455 × 1·165.—*P.* 227.

1. Engraving by Gius. Marri.
2. Engraving by N. Lecomte; 1845.
3. Photograph of the picture.
4—6. The three Heads of the Virgin, St Elizabeth, and the Infant Christ; from Bonnemaison's "Suite d'Etudes."

7. Anonymous old engraving; the landscape in the background much altered; 0·510 × 0·410.
8. Reversed anonymous engraving, with a different landscape and other alterations: "De Poilly excudit."
9. Chiaroscuro-engraving by E. Kirkall, from a drawing attributed to G. F. Penni; in Dr Mead's collection; with an entirely different background.
10. Engraving by B. Picart of a supposed study for the Head of the Madonna, then in the Vuilenbroek collection, now in the Louvre; 1725.
11. Facsimile-engraving by A. Leroy of a black-chalk study, heightened with white, for the Head of the Virgin; in the Wicar Museum at Lille, No. 676.
12. Photograph of the same.
13. Photograph of a slight black-chalk study for the Head of the Virgin; in the British Museum.
14. Photograph of a red-chalk study from life for the Head of St Elizabeth; in the University Collection, Oxford.—*D.* 480.
15. Photograph of a black-chalk study for the Infant Christ; in the Royal collection at Berlin.
16. Photograph of a similar study for the St John; in the same collection.
17. Photograph of a cartoon-like drawing in the collection of Cav. Amici at Florence.
18. Photograph of a picture in the possession of Mr Okeover, at Okeover Hall, Derbyshire, similar to the Madrid original.
19. Engraving by Forestier of the Head and Bust of St Elizabeth.
20. Engraving by N. Vischer.—Smith, No. 6. The principal group alone reversed; St Elizabeth kneels on the left, Joseph sits in the distance, in a wide landscape.

*** The "Madonna della Gatta" by Giulio Romano; in the National Museum at Naples; the composition borrowed from "La Perla."

21. Engraving by G. Morghen, after a drawing by P. Girgenti.
22. Photograph of the picture.
23. Photograph of a black-chalk cartoon; in the Academy "delle belle Arti" at Florence.—*D.* 141 *a.*
24. Photograph of a black-chalk drawing, greatly injured; in the collection of J. Malcolm, Esq.; it represents the principal group, without background, similar to No. 25, infra.
25. Reversed engraving by Cherubino Alberti, in which the same composition has been made use of, but with considerable alterations.—Bartsch, No. 40.
26. Photograph of a drawing (by Boccacino?) of the statue of Moses, in a niche, as it appears in Cher. Alberti's print; in the Royal Library at Windsor Castle.
27. [Engraving by G. B. del Moro.—Bartsch, No. 12.]
28. [Engraving by Marco del Moro; 0·470 × 0·335.]

xxxviii. "La Grande Sainte Famille," or the Holy Family of Francis I.; 1518. Transferred to canvas; in the Louvre; 2·07 × 1·40.—*P.* 229.

1. Photograph of the picture.
2. Anonymous old engraving without any letters; 0·424 × 0·289.
3. Reversed engraving (1st state) by G. Edelinck.
4. Reversed engraving by C. L. Schuler.
5. Engraving by Richomme and Dien.
6. Engraving by J. T. Richomme.
7. Facsimile engraving by Butavand of the red-chalk study from life for the figure of the Virgin; in the collection of the Louvre.—*D.* 329.
8. Photograph of the same.

9. Photograph of the red-chalk study from life for the Infant Christ; in the Uffizj at Florence.—*D.* 113.
10. Photograph of an old red-chalk copy of the same; in the collection of the Grand Duchess of Saxe-Weimar.
11. Photograph of the red-chalk study for the drapery of the Virgin; at the back of No. 9, supra.—*D.* 112.
12. Photograph of an old copy of the same; in the Royal Library at Windsor Castle.
13. Photograph of a cartoon fragment, the Head and Bust of St Joseph; in the collection of the late Baron de Triqueti.
14. Photograph of a drawing of the Head of the Virgin, probably after the picture; in the Berlin collection.
15. Photograph of an early pen and ink drawing; in the Sketchbook at Venice; representing an Angel strewing flowers.—*D.* 11.
16. Facsimile-engraving of the same, from Celotti's "Disegni originali," pl. xiii.
17. Photograph of an old copy of the same drawing, perhaps by Timoteo Viti; in the collection of the Duke of Aumale.
18. Photograph of another early pen and ink drawing of an Angel in a very similar position; in the Royal collection at Berlin.
19. [Photograph of a large cartoon, probably for tapestry-work; in the possession of the Duke of Buccleuch at Boughton.]
20. Anonymous engraving: "La Sainte Famille de Jésus Christ;" P. Drevet excudit; 0·296 × 0·196.
21. Engraving by Mécou, representing the four principal figures only (reversed), under the title of "La Vierge au Berceau."
22. The Virgin and Child alone; engraving by Bertonnier.

23. The Head of the Virgin alone; engraving by N. Bertrand; 1827.
24. Lithograph of a Holy Family ascribed to Raphael (at Vienna?), in which a St Catherine and St John have been added to the group of the Virgin and Christ and St Joseph.

XXXIX. "La Vierge au Berceau;" also known as "La petite Sainte Famille du Louvre." On wood; in the Louvre; 0·380 × 0·320.—*P.* 232.

1. Photograph of the picture.
2. Engraving by A. B. Desnoyers.
3. Engraving by J. Caraglio.—Bartsch, No. 5.
4. Reversed anonymous engraving of this composition in a circular frame, and with a different background. "De Poilly excudit."
5. Engraving by F. Poilly.
6. Photograph of the original red-chalk drawing; in Royal Library at Windsor Castle.

XL. The "Madonna di San Sisto." On canvas; in the Gallery at Dresden; 3·00 × 2·27.—*P.* 238.

1. Engraving by F. Müller, from a drawing by Mad. Seidelmann.
2. Lithograph by Louis Zoellner.
3. Engraving by M. Steinla.
4. [Engraving by J. Keller.]
5. Photograph of the Virgin and Child, after a full-size crayon.
6—10. Five lithographs of the heads, by Süssnapp, after drawings by J. Schlesinger.
11. Engraving by M. Gottschick.
12. Engraving by M. Steinla, of the two Angels alone.

*** *The following, though not by Raphael's own hand, were executed from his designs and under his superintendence.*

XLI. THE "MADONNA DELL' IMPANNATA." On wood; in the Gallery of the Pitti Palace at Florence; 1·55 × 1·23.—*P.* 269.

1. Photograph of the picture.
2. Engraving by Em. Esquivel de Sotomayor, from a drawing by V. Gozzini; 1825.
3. Engraving by Fr. Villamena.
4. Photograph of the original silver-point sketch, washed and heightened with white, of the principal group; in the Royal Library at Windsor Castle.—*D.* 426.
5. Photograph of the silver-point study, heightened with white, for the Infant Christ and St John; in the collection of Count Conestabile at Perugia.
6. The Heads of St Catherine and St Anne: reversed engraving, printed in colours, by Cazenave.
7. Engraving by C. Mogalli, from a drawing by Fr. Petrucci.
8. Photograph of an early copy, in the possession of Lord Methuen.

XLII. HOLY FAMILY: "*Il Riposo in Egitto.*" On wood; in the Imperial Gallery at Vienna; 1·57 × 1·17—*P.* 270.

1. Engraving by Ad. Fioroni.
2. Engraving by C. Pfeiffer; 1798.
3. Reversed engraving by Giulio Bonasone;—Bartsch, No. 59; with slight alterations in the landscape.

XLIII. HOLY FAMILY: "*Madonna del Passeggio.*" There are several pictures of this subject, which seem to be copies of a lost original.—*P.* 271.

1. Engraving by P. Anderloni, after the picture in the Bridgewater Gallery; the property of the Earl of Ellesmere.
2. Reversed engraving by H. Guttemberg, from a drawing by Beaudoin.

3. Outline-engraving by Bridi; after a picture then at Milan, in the possession of Signor Sanquirico.
4. Engraving by P. Fontana, after the picture in the National Museum at Naples.
5. Engraving by Nic. Verdura, Roma, 1632; from a picture then in Verdura's possession, representing the same group of the Virgin and the two children, with the addition of a St Joseph.

XLIV. The Holy Family in the Ruins. On wood; there are several repetitions in existence.—*P.* 272.

1. Reversed engraving of the picture at Madrid, by C. Simonneau.
2. Engraving by C. S. Pradier of the picture in the possession of the Marchese Malaspina at Pavia.
3. Photograph of the picture in the possession of Mr Banks, at Kingston Hall, Dorsetshire.
4. Photograph of the picture in the possession of Signor Zyr at Naples.

XLV. Holy Family; the children playing with a bird. On wood; in the Royal Gallery at Stockholm.

1. Photograph of the picture.
2. Reversed anonymous engraving of the same; "R. V. B.;" 0·245 × 0·207. (Probably by J. Alix.)
3. Reversed stippled engraving by E. Martin (oval).
4. Photograph of the original pen and ink drawing; in the Royal Library at Windsor Castle.—*D.* 427.
5. Photo-electrotype of the same by P. Pretsch.
6. Reversed engraving by E. Martin, of a picture by M. de Boys, in which Raphael's composition has been made use of.
7. Reversed engraving by J. Matham of this picture.—Bartsch, No. 78.

XLVI. The Holy Family with the Rose. Transferred to canvas; in the Gallery at Madrid; about 1·10 × 0·95.—*P.* 273.

1. Photograph of the picture.

2. Engraving by S. Vouillement.
3. Reversed engraving by W. Hollar, after a painting then in the Arundel collection, and ascribed to Perino del Vaga; 1642.—Parthey, No. 134.
4. Photograph of a replica with some alterations; in the possession of the late Mr Munro in London.
5. Engraving of it by F. Forster, as "La Vierge à la Légende;" 1847.
6. Lithograph by F. Hanfstängl, of a circular picture in the Dresden collection, representing the same composition with various alterations.
7. Reversed etching of the same by El. Sirani.
8. [Photograph of a rather late sketch, drawn with the point of the brush and heigtened with white; in the collection of the Duke of Devonshire at Chatsworth.]

XLVII. The Virgin presenting Flowers to the Infant Christ. Several copies are in existènce; but the original has not been traced yet.—*P.* 276.

1. Photograph of the picture in the possession of the Earl of Leicester at Holkham.
2. Engraving by C. Fauci.
3. [Photograph of the original design, formerly in the possession of Baron Stackelberg, but now lost sight of.]
4. Photograph of an inferior black-chalk copy of the same; in the possession of Messrs Colnaghi & Co.

B. ASCRIBED TO RAPHAEL.

I. The Diotalevi-Madonna. Peruginesque picture on wood; in the Berlin Gallery; 0·70 × 0·51.—*P.* 274.

1. Photograph of the picture.

II. Holy Family. Peruginesque painting on wood; in the possession of Monsignore del Magne at Rome; 0·71 × 0·51. Supposed to have been painted in 1504 for Taddeo Taddei.

1. Photograph of the picture.
2. Lithograph of the same.

III. The Bisenzo Madonna. On wood; in the Städel Museum at Frankfort; 0·82 × 0·56.—*P.* 275.

1. Photograph of the picture.

IV. The Madonna Alfani. Peruginesque painting on wood; in the possession of Countess Lucia Fabrizi at Terni; 0·50 × 0·33.—*P.* 9.

1. Photograph of Passavant's tracing from the picture.
2. Lithograph by Gozzini of a similar picture; in the possession of Signor Fumaroli at Rome.
3. Engraving by D. Marchetti of P. Perugino's Altar-piece, in the Gallery of the Vatican, from which the composition of the Alfani picture is borrowed.

V. Virgin and Child; the latter standing upon the Virgin's knee. Oil painting in the possession of Lord Northbrook.

1. Photograph of the picture.
2. Photograph of a slightly altered repetition of this group.

VI. Triptych: The Virgin and Child adored by St Barbara and St Catherine. An Annunciation on the outside of the wings. On wood; formerly in the possession of Signor C. Fumagalli at Milan; 0·30 × 0·22.—*P.* 277. *f.*

1—4. Photographs of the four parts.

VII. Virgin and Child, reading. In the possession of Signor G. B. Muggi at Turin; 1·81 × 0·78.—*P.* 277. *m.*

1. Lithograph by F. Festa, from a drawing by F. Gonino.
2. Reversed engraving by Cherubino Alberti,—Bartsch, No. 33, of the same composition, with the addition of St Joseph in the background.—*E.* 24.

VIII. Holy Family, in a meadow. On wood; in the Imperial Gallery of the Eremitage at St Petersburg.—*P.* 277.

1. Photograph of the picture.

IX. HOLY FAMILY OF FOUR FIGURES: the Infant Christ holding an apple.
1. Engraving by M. Kartarus.
2. Landon's outline-engraving, No. 427.

X. VIRGIN AND CHILD, with two Angels; the Child asleep. In the possession of the Marquess of Bute.—*P.* 277. *ff.*
1. Engraving by C. Watson: "On Earth Peace."

XI. "LA VIERGE A LA REDEMPTION." In the possession of Signor Tosoni at Milan; 0·30 × 0·22.—*P.* 277. *p* and *kk.*
1. Engraving by Ach. Martinet.

XII. HOLY FAMILY; the children playing with a butterfly. [Not yet traced.]—*P.* 277. *r.*
1. Engraving by Ign. Pavon, from a drawing by F. Fontana.
2. Engraving (probably of the same picture) by P. H. Durand, under the name of "Madonna della Tenda."

XIII. HOLY FAMILY. Circular painting of 0·56 in diameter; in the palace at Kensington.—*P.* 277. *t.*
1. Reversed mezzotint by J. Bowles: "E. Cooper excudit."
2. Photograph of a water-colour drawing after the picture, by Miss Severn.

XIV. HOLY FAMILY, of three figures. Circular picture on wood; in the Gallery of Prince Liechtenstein at Vienna.
1. Photograph of the picture.

XV. HOLY FAMILY, of four figures. Circular painting; in the Gallery at Madrid.
1. [Engraving by Fr. Fontanals and Don J. Rivera, ascribing the picture to Raphael.]

XVI. VIRGIN AND CHILD, AND ST JEROME. In the collection of the Academy at Vienna.—*P.* 277. *u.*
1. Engraving by P. Gleditsch, with Raphael's name.

XVII. HOLY FAMILY WITH ST FRANCIS. In the collection of Mr Romney. (?)—*P.* 277. *vv.*
1. [Engraving by Heideloff.]

XVIII. HOLY FAMILY WITH ST ZACHARY, &c. In the Gallery of Baron Brabeck at Hildesheim.—*P.* 277. *uu.*
1. Outline-engraving of the picture.

XIX. HOLY FAMILY AND MANY SAINTS. In the possession of Countess Buri at Verona.—*P.* 277. *l.*
1. Photograph of the picture.

XX. HOLY FAMILY, of three figures. In the possession of Kriegsrath Landauer at Stuttgart.

1. Photograph of the picture.

XXI. VIRGIN AND CHILD. Circular painting. [Not yet traced.]

1. Engraving by F. Imperati; 1798. "R. d'V. dip. 1508."

XXII. VIRGIN AND CHILD, contemplating the Cross. Picture on wood; formerly in the possession of Don J. Cañedo at the Havannah.

1. Photograph of the picture.

XXIII. VIRGIN AND CHILD. In the possession of Herr Artaria at Vienna.

1. Mezzotint by J. P. Pichler, ascribing the painting to Raphael.

XXIV. HOLY FAMILY WITH FOUR ANGELS. [Not yet traced.]

1. Landon's outline-engraving, No. 441.

XXV. VIRGIN AND CHILD AND ST ANNE. The picture, presented to Charles II. by the States-General, has been lost sight of.—*P.* 277. *s.*

1. Engraving by J. Matham.
2. Anonymous etching of the same.

XXVI. VIRGIN AND CHILD. Formerly in the possession of Mr Hertel at Augsburg, and of Mr Kraemner at Regensburg; 0·464 × 0·332.—*P.* 277. *cc.*

1. Engraving by J. G. Seiter, entitled: "Die Göttliche Unschuld."

XXVII. VIRGIN AND CHILD. Fresco-painting by Raphael's father, Giovanni Santi, in his house at Urbino.

1. Engraving published in Passavant's German edition, vol. iii. pl. xiv.
2. Lithographic outline by Ramboux, No. 116.

XXVIII. VIRGIN AND CHILD. Picture by a pupil of Leonardo da Vinci; formerly in the Gallery of Count Schönborn at Pommersfelden.—*P.* 277. *x.*

1. Engraving by Albert Reindel.
2. Photograph of the picture.

XXIX. "LA MADONNA DEL LAGO." Circular painting of the school of Leonardo da Vinci.

1. Engraving by E. Müller, attributing the picture to Raphael.
2. Engraving by Deucker of the Virgin and Child alone; half lengths in an oval.

XXX. THE VIRGIN AND ST JOSEPH ADORING THE INFANT CHRIST. Circular painting, formerly in the Rospigliosi Palace at Rome.—*P.* 255.

1. Engraving by J. Paribenius.

2. Anonymous engraving of a very similar picture; "chez P. Landry, à S. François de Sales;" 0·410 × 0·487.

XXXI. "LA VIERGE AU COUSSIN." Picture by A. Solario; in the Louvre.—*P.* 277. *xx.*

1. Reversed engraving by Vangelisti, with Raphael's name and the title: "Le premier devoir des mères."
2. Engraving by J. de Meulemestre.

XXXII. THE VIRGIN ADORING THE CHILD. Picture by F. Francia; in the Gallery at Munich.—*P.* 277. *bb.*

1. Engraving by M. Frey, with Raphael's name.

XXXIII. VIRGIN AND CHILD, WITH ST PETER AND ST SEBASTIAN. Picture by F. Francia; formerly in the possession of Prof. V. Mochetti at Milan.—*P.* 277. *aa.*

1. Outline-engraving by L. Gruner; 1828. Published in Longhena's Life.

XXXIV. VIRGIN AND CHILD WITH ANGELS. Picture of the school of F. Francia; in the possession of Signor Cajani.—*P.* 277. *qq.*

1. Engraving by L. Paradisi, from a drawing by R. Bonajuti.

XXXV. VIRGIN AND CHILD WITH ST JOHN AND TWO ANGELS.

1. Engraving by Ag. Veneziano.—Bartsch, No. 51.
2. Landon's outline-engraving No. 390; marked: "Raphael pinxit."
3. [Engraving by Ag. Veneziano.—Bartsch, No. 50.]

XXXVI. HOLY FAMILY WITH THE BASIN. Picture by Giulio Romano; in the Gallery at Dresden.—*P.* 277. *zz.*

1. Engraving by Aug. Hoffmann; Paris, 1847.
2. Anonymous engraving, "M. L. Ferry excudit," with Raphael's name; 0·292 × 0·256.
3. Reversed etching by P. Facchetti.—Bartsch, xvii. p. 16, No. 1.
4. Anonymous etching of a similar composition, frequently ascribed to Raphael.—Bartsch, xvi. p. 383, No. 17.
5. Engraving of the same by G. B. del Moro.—Bartsch, No. 10.

XXXVII. "LA MADONNA DEL POZZO." Picture, probably by Franciabigio; in the Tribune of the Uffizj at Florence.—*P.* 277. *d.*

1. Reversed engraving by Jac. Coelemans.
2. Engraving by Prof. G. Marri, after a drawing by F. Calandi.

XXXVIII. "LA BELLE JARDINIÈRE DE FLORENCE." Picture by Bernard van Orley.—*P.* 277. *ll.*

1. Engraving by B. Desnoyers.

2. Coloured engraving by N. Bertrand, of the Virgin alone; from a drawing by E. Parizeau, after the "Vierge à la Pensée," belonging to M. Legras at S. Germain en Laye.

XXXIX. VIRGIN AND CHILD, the latter standing. In the Casa Bartolini at Rome. (1873.)
1. Photograph of the picture.

XL. HOLY FAMILY, of four figures. In ihe collection of the Monte di Pietà at Rome. (1873.)
1. Photograph of the picture.

XLI. THE VIRGIN ADORING THE CHILD, an Angel supporting St John who kneels behind. In the church dell'Oratorio at Palermo.—*P.* 277. *z.*
1. Outline-engraving by P. Waincher.

XLII. VIRGIN AND CHILD; the latter standing on a table. Formerly in the possession of Rath Kleinschmidt at Vienna.—*P.* 277. *v.*
1. [Engraving by D. Weiss.]

XLIII. HOLY FAMILY; the Infant Christ embracing St John. Sold at the Duke of Tallard's sale to M. Silvestre; it has since been lost sight of.—*P.* 277. *y.*
1. [Anonymous engraving; perhaps by Paneels.]

XLIV. "LA VIERGE AUX LAURIERS." In the collection of Dr Boucher-Duguat at Paris.—*P.* 277. *mm.*
1. [Lithograph by Léon Noël.]

XLV. "LA VIERGE AU BANDEAU." [Original not known.]—*P.* 277. *nn.*
1. [Engraving by J. Thouvenin.]

XLVI. "LA VIERGE AU RAISIN." [Original not known.]—*P.* 277. *oo.*
1. [Engraving by J. Thouvenin.]

XLVII. HOLY FAMILY, of three figures. Transferred to canvas, in the collection of M. Boisselat at Paris.—*P.* 277. *rr.*
1. [Anonymous engraving: "Raphael Vrb." with the Arms of Austria.]

XLVIII. VIRGIN AND CHILD AND ANGELS. Peruginesque circular painting; in the possession of Marchese Constantino Guidi at Cesena.
1. [Etching by A. Bornaccini.]

XLIX. "LA MADONNA DEL CAPPUCINO." Formerly in the Abel Collection at Stuttgart.—*P.* 277. *ee.*
1. [Anonymous etching.]

L. "La Vierge aux Balances." Picture by a pupil of Leonardo; in the Louvre.—*P.* 277. *yy.*

1. [Anonymous etching, marked: "Raphael Vr."]

LI. Holy Family, of four figures. The picture is said to be in Spain.

1. [Mezzotint by Sommer: "Raphael pinx."]

DRAWINGS, OR ENGRAVINGS AFTER SUCH.

C. BY RAPHAEL.

I. Virgin and Child, sitting and blessing.

1. [Photograph of a pen and ink drawing; in the Städel Museum at Frankfort.]—*D.* 277.
2. Lithographic facsimile, published in the "Lawrence Gallery," No. 2.

II. The same subject, treated differently.

1. Photograph of a pen and ink drawing; in the British Museum.
2. [Facsimile-engraving by C. Metz, attributing the drawing to P. Perugino.]

III. Virgin and Child, enthroned, with St Nicholas.

1. Photograph of a pen and ink drawing; in the Städel Museum at Frankfort.—*D.* 276.
2. Lithographic facsimile published in the "Lawrence Gallery," No. 1.

IV. Virgin and Child (holding a book), with St Joseph, St Sebastian, and St Roch.

1. Photograph of a circular pen and ink drawing; in the collection of the Duke of Devonshire at Chatsworth.

V. Virgin and Child, with St Sebastian and St Roch.

1. Photograph of a pen and ink drawing; in the possession of M. Timbal at Paris.

VI. VIRGIN WITH THE CHILD standing upon her knee.

1. Photograph of a pen and ink drawing; in the collection of the Uffizj at Florence. Similar to the composition of the Madonna Alfani (vide supra, B. No. iv.).

VII. SKETCHES FOR A HOLY FAMILY; the Child sitting upon a saddle.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 491.
2. Photograph of a different silver-point study, for a similar composition; in the University Collection, Oxford.—*D.* 484.

VIII. VIRGIN AND CHILD, HOLDING A BOOK.

1. Photograph of a pen and ink study; in the University Collection, Oxford.—*D.* 486.
2. Landon's outline-engraving, No. 228.
3. Photograph of a larger pen and ink study for the Child alone; on the same sheet as the preceding drawing.
4. Lithographic facsimile of 1 & 3 supra, together with three different sketches of a landscape-background for the same composition; published in the "Lawrence Gallery," No. 3.
5. Photograph of a silver-point study for the Virgin, and for the hand holding the book; in the Wicar Museum at Lille.—*D.* 375.

IX. VIRGIN HOLDING THE SLEEPING CHILD.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 45.

X. VIRGIN HOLDING THE CHILD IN THE ATTITUDE OF BLESSING.

1. Photograph of a pen and ink washed drawing; in the Sketch-book at Venice.—*D.* 43. The Child is carefully finished; the figure of the Virgin is a slight sketch retouched by a later hand.

XI. VIRGIN AND CHILD; THE LATTER HOLDING A CROSS.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 74. Very much injured by a later hand.

XII. THE VIRGIN PRESENTING THE CHILD WITH A POMEGRANATE.

1. Photograph of a black-chalk drawing; in the collection of Archduke Albert at Vienna.—*D.* 183.

XIII. VIRGIN WITH THE CHILD SITTING UPON HER LAP.

1. Photograph of a pen and slightly washed drawing; in the Uffizj at Florence.—*D.* 118.
2. Facsimile-engraving by S. Mulinari.

XIV. THE SAME SUBJECT; the Child is leaning back against the Virgin.

1. Photograph of a pen and ink sketch; in the Ufffzj at Florence.—*D.* 121.
2. Photograph of a precisely similar drawing, with the addition of St John on the left; in the collection of J. Malcolm, Esq.—*D.* 585.
3. Photograph of a pen and ink drawing, precisely similar to No. 2; in the collection of the Academy at Milan.

XV. THE VIRGIN SITTING ON THE GROUND, NEAR THE CHILD WHO IS READING.

1. Photograph of a silver-point drawing, heightened with white; in the Uffizj at Florence.—*D.* 122.

XVI. THE VIRGIN KNEELING BESIDE THE CRADLE.

1. Photograph of a silver-point study; in the Uffizj at Florence.—*D.* 124.

XVII. THE VIRGIN AND CHILD.

1. Photograph of several slight pen and ink sketches, together with other studies; in the collection of Archduke Albert at Vienna.—*D.* 190.

XVIII. THE VIRGIN AND CHILD; and the same with St John.

1. Photograph of two distinct pen and ink drawings, on the same sheet; in the collection of Archduke Albert at Vienna.—*D.* 188.

2, 3. Photographs of two pen and ink copies of these designs; in the collection at Berlin.

XIX. SIX SKETCHES OF A VIRGIN AND CHILD.

1. Photograph of a sheet in the collection of Archduke Albert at Vienna; four being drawn with the pen and two with red chalk.—*D.* 191.

XX. HOLY FAMILY OF THREE FIGURES, &c.

1. Facsimile-engraving of several pen and ink sketches for such a composition; formerly in the collection of M. Seroux d'Agincourt, and published in his "Histoire de l'Art," pl. 183.—*D.* 370.

2. Photograph of a tracing containing three of these sketches; slightly differing from the engraving.

XXI. STUDIES FOR A SITTING CHILD, IN DIFFERENT ATTITUDES.

1. Photograph of a sheet of pen and ink studies; in the collection of M. His de la Salle at Paris.—*D.* 362.

XXII. THE VIRGIN ADORING THE CHILD, who is sitting upon her knee, and being supported by an Angel.

1. Photograph of a pen and ink sketch, purchased by Mr Grundy at Dr Wellesley's sale.

2. Lithographic facsimile; published in the "Lawrence Gallery," No. 12.

XXIII. THE VIRGIN AND CHILD AND ST JOHN.

1. Photograph of a silver-point drawing, heightened with white; in the Royal Library at Windsor Castle. —*D.* 428.

XXIV. THE VIRGIN AND CHILD, reading in a book.

1. Photograph of a pen and ink drawing; in the collection of the Duke of Devonshire at Chatsworth. —*D.* 565.

XXV. THE VIRGIN AND CHILD; ST JOHN CARRYING A DOG IN HIS ARMS.

1. Photograph of a pen and ink drawing; in the collection of the Uffizj at Florence.—*D.* 117.

XXVI. THE VIRGIN AND CHILD READING, AND TWO ANGELS.

1. Photograph of a pen and ink sketch; in the collection of Archduke Albert at Vienna.—*D.* 187.

XXVII. THE VIRGIN AND CHILD AND ST JOHN.

1. Photograph of a pen and ink sketch with numerous pentimenti; in the collection of Archduke Albert at Vienna.—(A. Braun, No. 149.)

XXVIII. THE VIRGIN AND CHILD AND ST ELIZABETH.

1. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna.—*D.* 185.
2. Reversed facsimile-engraving by Favart, No. 5; 1818.

XXIX. HOLY FAMILY WITH ST JOACHIM AND ST ANNE.

1. Photograph of a pen and ink drawing; in the Wicar Museum at Lille.—*D.* 378.
2. Photograph of Raphael's Letter to Domenico Alfani, on the back of the same drawing.
3. Photograph of the picture after Raphael's drawing in the Pinacoteca at Perugia; signed by Domenico Alfani, but probably painted for him by another artist.
4. Lithographic outline of the picture, by Ramboux, No. 110.

XXX. THE VIRGIN SUCKLING THE CHILD.

1. Photograph of a pen and ink sketch; in the Sketch-book at Venice.—*D.* 47.
2. Anonymous facsimile-engraving of the same.
3. Photograph of an old copy of the same; in the University Collection, Oxford. (Oxford Cat. No. 63.)

XXXI. THE SAME SUBJECT, treated differently.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford. (Oxford Cat. No. 12.)

On the back of *D.* 496; on the same sheet is the sketch of a landscape. (Vide infra, Saints, C. No. v.)

XXXII. HOLY FAMILY OF FIVE FIGURES; THE VIRGIN SUCKLING THE CHILD.

1. Photograph of a slight red-chalk drawing; in the possession of Miss Woodburn.

XXXIII. VIRGIN AND CHILD.

1. Photograph of a pen and bister washed drawing; in the Louvre.—*D.* 326.
2. Engraving by H. Dupont; 1854.
3. Facsimile-engraving by A. Leroy.
4. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna; representing the same subject with the addition of two Angels and St Joseph.—*D.* 192.

XXXIV. THE VIRGIN SUCKLING THE CHILD.—*E.* 17.

1. Engraving by Marc Antonio.—Bartsch, No. 60.
2. Anonymous repetition of the same.
3. Anonymous engraving (without St Joseph).—Bartsch, XIV, No. 61.
4. Copy by H. Hopfer.—Bartsch, No. 7.
5. Photograph of a pen and ink drawing; in the possession of Mr Tiffin; representing a similar composition, but probably not by Raphael himself.

XXXV. HEAD OF THE VIRGIN AND CHILD, together with the head of an Angel.

1. Photograph of a pen and ink drawing; in the Uffizj at Florence.—*D.* 116.
2. Photograph of another larger pen and ink study for the Heads of the Virgin and the Angel; on the back of the same drawing.
3. Photograph of an old copy of the study for the Head of the Virgin; formerly in the collection of the late Dr Wellesley at Oxford.

XXXVI. VIRGIN AND CHILD, standing: only half-length.

1. Photograph of a pen and ink drawing; in the collection of the Louvre.—*D.* 327; on the same sheet as the drawing mentioned, A. xxix. 4, supra.

XXXVII. THE VIRGIN AMD CHILD, sitting.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 488.
2. Photograph of an early copy of the same; in the Uffizj at Florence.
3. Photograph of a similar drawing; in the Uffizj; representing the same group in a slightly altered attitude.

XXXVIII. THE VIRGIN AND CHILD AND ST JEROME.

1. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna.—*D.* 190.

XXXIX. VIRGIN AND CHILD ON A THRONE, surrounded by Saints and Angels.

1. Photograph of a pen and ink drawing; formerly in the collection of the late M. Galichon at Paris.

XL. VIRGIN AND CHILD.

1. Photograph of a slight pen and ink sketch; in the Wicar Museum at Lille. (Lille Cat. No. 731.)
2. Landon's outline-engraving, No. 228.

XLI. VIRGIN AND CHILD, seated. [The original is not known.]

1. Landon's outline-engraving, No. 228.

XLII. VIRGIN AND CHILD.

1. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna.
2. Photograph of the fragment of a pen and ink drawing; in the collection of W. Russell, Esq.
3. Photograph of the fragment of a black-chalk drawing; in the Royal Collection at Dresden.—*D.* 260.

XLIII. VIRGIN AND CHILD; half-length; sitting and playing with flowers.

1. Photograph of a pen and ink washed study, heightened with white; in the collection of the late Mr E. Harzen at Hamburg.
2. Photograph of a copy, erroneously ascribed to Giulio Romano; in the Uffizj at Florence.
3. Photograph of a pen and ink drawing of a similar composition with the addition of two Angels; in the Royal Collection at Stockholm.—*D.* 315.
4. Photograph of a pen and ink sketch of a similar composition; in the collection of M. His de la Salle at Paris.—*D.* 363.

XLIV. VIRGIN AND CHILD, WITH ST JOHN SITTING ON THE GROUND.

1. Photograph of a pen and ink drawing; in the Louvre; together with another study for a Virgin and Child, and for two Heads.—*D.* 349.
2. Photograph of a pen and ink drawing; in the possession of J. Malcolm, Esq.; the principal group of the preceding drawing.
3. Photograph of a precisely similar drawing, formerly in the collections of Sir P. Lely, Richardson and Crozat.
4. Reversed etching after the same, by Count S. Morys.
5. Reversed engraving by A. C. Favart, of a pen and ink drawing; in the collection of Archduke Albert at Vienna; representing a similar group seated in a palace.—*D.* 186.
6. Photograph of a precisely similar pen and ink drawing; in the University Collection, Oxford.—*D.* 482.

XLV. HOLY FAMILY: "*La Vierge au Bassin.*"—*E.* 15.

1. Engraving by Marc Antonio.—Bartsch, No. 63.
2. Copy A of the same.

3. Photograph of a picture after this composition, in the Gallery of Wilton House; the property of the Earl of Pembroke.
4. Circular engraving of a picture in which this composition has been made use of, with several alterations and additions. "R. d'Urbin pinx. Maillet excudit."

XLVI. THE VIRGIN SEATED, EMBRACING THE CHILD.—*E.* 25.

1. Anonymous engraving.—Bartsch, XV. p. 20, No. 11.
2. Photograph of the original silver-point drawing, heightened with white; in the University Collection, Oxford.—*D.* 489.
3. Facsimile-engraving of the same, by J. Fisher.
4. Reversed etching of the same, by Denon.

XLVII. THE VIRGIN SEATED, READING, WITH THE CHILD.—*E.* 26.

1. Anonymous engraving of the school of Marc Antonio.—Bartsch, xiv. No. 48.
2. Photograph of the original pen and ink sketch; in the collection of the Duke of Devonshire at Chatsworth.—*D.* 565.
3. Reversed etching of the same, by Denon.
4. Engraving by H. T. Ryall of a picture by Leslie: "The first Lesson."

XLVIII. HOLY FAMILY: *"alla Coscia lunga;" "à la longue cuisse."*—*E.* 16.

1. Engraving by Marc Antonio.—Bartsch, No. 57.
2. Engraving by Marco da Ravenna.—Bartsch, No. 58.

*** *Fragments of Holy Families.*

XLIX. THE VIRGIN KNEELING, as if adoring the Child.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 8.
2. Facsimile-engraving of the same; published in Celotti's "Disegni originali," pl. xix.

L. The Virgin kneeling; and lifting a veil. (?)

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 42.
2. Facsimile-engraving of the same; published in Celotti's "Disegni," pl. xxv.

LI. The Virgin Kneeling, as if adoring the Child.

1. Photograph of a redchalk drawing, cut into an octagon; formerly in Richardson's possession, now in the collection of J. Malcolm, Esq.

LII. The Infant Christ, in the attitude of blessing.

1. Photograph of a pen and ink drawing; in the Sketchbook at Venice.—*D.* 80.

LIII. The Infant Christ, sitting.

1. Photograph of a carefully-finished pen and ink washed drawing; in the Sketch-book at Venice.—*D.* 46.
2. Engraving after the same; published in Celotti's "Disegni," pl. iii.
3. Photograph of the drawing as it is shown at present, with two pen and ink sketches for a draped figure, in Fra Bartolomeo's style. (Academy; Frame xxvii, No. 3 & 4.)

LIV. Head of the Virgin, looking down towards the left.

1. Photograph of a silver-point drawing from life; in the collection of J. Malcolm, Esq.
2. Facsimile-engraving of it, by F. C. Lewis; published in Ottley's "Italian School of Design."

LV. Head of the Virgin, three quarters to the right.

1. Photograph of a silver-point drawing, perhaps a study from a picture by Perugino; in the Royal Library at Windsor Castle.

LVI. Head and Bust of the Virgin, in profile towards the left, in the attitude of prayer.

1. Photograph of a black-chalk drawing, heightened with white and pricked for transferring; in the Uffizj at Florence.

LVII. HEAD OF THE INFANT CHRIST, looking down.

1. Photograph of a silver-point study; in the collection of the Städel Museum at Frankfort.—*D.* 278.

LVIII. THE SAME, looking up towards the right.

1. Photograph of a life-size red-chalk drawing; in the collection of Archduke Albert at Vienna.

LIX. THE SAME, nearly full face.

1. Photograph of a silver-point study from life; in the collection of J. Malcolm, Esq.

LX. THE VIRGIN LIFTING A VEIL, AND ST JOHN.

1. Facsimile-etching of some pen and ink fragments, by W. Russell; 1824.

D. ASCRIBED TO RAPHAEL.

I. VIRGIN AND CHILD, ADORED BY A MONK.

1. Photograph of a pen and ink drawing; in the Teyler Museum at Haarlem.—*D.* 298.

II. VIRGIN AND CHILD, AND ST JOHN.

1. Photograph of a pen and ink drawing; in the Royal Library at Turin. On the same page is a study from the nude for a young man, seated, stretching out his right hand.

III. HOLY FAMILY AND FOUR SAINTS: the child is lying on the ground, adored by the Virgin and St John; two other Saints on the right; on the left St Joseph, St John the Evangelist, and St Catherine; a stable with the animals forms the background.

1. Photograph of a pen and bister washed drawing; in the possession of the late Major Kühlen at Rome.
2. Photograph of a black-chalk drawing, washed and heightened with white; in the collection of F. Locker, Esq.; representing the principal group out of the late Major Kühlen's drawing, slightly altered.
3. Photograph of a precisely similar drawing; in the collection of Archduke Albert, and ascribed there to Penni.
4. Photograph of another copy; in the portfolios of the Uffizj at Florence.

IV. Holy Family; an angel above, holding a crown.—*E.* 20.
1. Engraving by Ag. Veneziano.—Bartsch, No. 49.

V. Virgin and Child, with a bird.—*E.* 23.
1. Engraving by Giulio Bonasone.—Bartsch, No. 56.

VI. Virgin and Child on a throne.—*E.* 18.
1. Unfinished engraving by Marc Antonio.—Bartsch, No. 46.
2. [Enlarged copy by N. Wilborn.—Nagler, Monogr. IV, 2574.]

VII. Virgin and Child, crowned by Angels.—*E.* 21.
1. [Engraving by the Maître au Dé.—Bartsch, No. 8.]
2. Anonymous reversed copy of the same.

VIII. Virgin and Child with three Archangels.—*E.* 31. *c.*
1. Engraving by Diana Ghisi.—Bartsch, No. 31.
2. [Photograph of the original drawing by Giulio Romano; in the collection of M. Gatteaux at Paris.]

IX. Holy Family; the child being washed.
1. Engraving by Giulio Bonasone.—Bartsch, No. 51.

X. Holy Family; St Joseph leaning upon a go-cart.
1. Photograph of a pen and ink washed drawing by Andrea del Sarto; in the collection of the Duke of Devonshire at Chatsworth.
2. Chiaroscuro engraving after the same by Kirkall.
3. Reversed engraving by P. E. Moitte of Andrea's picture at Dresden; after a drawing by F. Gaudini.

XI. Holy Family, with St Elisabeth.—*E.* 26. *b.*
1. [Anonymous engraving in P. Farinati's manner.]
2. Copy of the same by M. Corneille.

XII. Holy Family: St Joseph offering fruit, the children embracing each other.
1. Anonymous etching; apparently by a master of the Fontainebleau School.

XIII. Holy Family with two Angels.—*E.* 26. *a.*
1. Engraving by G. B. del Moro.—Bartsch, No. 9.

XIV. Holy Family of five figures; St John presenting fruit.—Vide Pass. ii. p. 253. *c.*
1. [Anonymous engraving; 0·205 × 0·280.]
2. Landon's outline-engraving, No. 332.

XV. Holy Family of three figures.
1. Engraving by J. B. Franco.—Bartsch, No. 29.
2. Landon's outline-engraving No. 418.

XVI. HOLY FAMILY WITH SAINTS; ten figures in all.
1. Engraving by G. Bonasone.—Bartsch, No. 68.

XVII. HOLY FAMILY WITH SAINTS.
1. Lithographic facsimile by G. Bianchi, of a drawing then in the possession of Marchese Al. Curti Lepri.

XVIII. HOLY FAMILY; AN ANGEL PRESENTING ST JOHN.
1. Photograph of a pen and ink drawing; in the collection of the late Major Kühlen at Rome.

XIX. VIRGIN AND CHILD ENTHRONED, WITH ST ANNE, ST JOHN, AND ST JOSEPH, represented as a young man with a flowering staff.
1. Photograph of a pen and bister washed drawing, heightened with white; in the Royal Library at Windsor Castle.

XX. THE VIRGIN READING IN A ROOM.
1. Photograph of a pen and ink drawing; in the University Collection, Oxford. (Oxford Cat. No. 158.)
2. Photograph of similar studies for the architecture of the room at the back of the same drawing.

XXI. HOLY FAMILY, WITH ST JOSEPH AND ANOTHER SAINT.
1. Photograph of a pen and ink washed drawing; in the collection of the Duke of Aumale.

XXII. HOLY FAMILY WITH ST JOSEPH AND SEVEN ANGELS.
1. Photograph of a pen and bister washed drawing, heightened with white; in the collection of the Duke of Aumale.

XXIII. VIRGIN AND CHILD ENTHRONED; WITH ST GEORGE, &c.
1. Photograph of a pen and ink drawing; in the possession of the late Professor Grahl at Dresden.

XXIV. HOLY FAMILY WITH ST JOSEPH.
1. Photograph of a slight pen and ink croquis; in the collection of Archduke Albert at Vienna.

XXV. HOLY FAMILY AND A SAINT; THE CHILD STANDING ON A SARCOPHAGUS.
1. Facsimile-engraving by J. Nevay of a drawing, then in the possession of U. Price, Esq.

XXVI. VIRGIN AND CHILD, EMBRACING ST JOHN.
1. Lithographic facsimile by G. Pfau of a drawing at Dresden.

XXVII. THE VIRGIN ADORING THE CHILD LYING ON HER KNEES.
1. Photograph of a Peruginesque drawing; in the collection of Count Conestabile at Perugia.

XXVIII. SIMILAR SUBJECT.

1. Photograph of a bister washed drawing, heightened with white; in the collection of the late Dr Wellesley at Oxford.

XXIX. THREE STUDIES OF A HOLY FAMILY.

1. Photograph of a facsimile-etching by Count S. Morys, after a pen and ink drawing, then in his possession.

XXX. THE VIRGIN AND CHILD, sitting.

1. Photograph of a black-chalk sketch; in the Museum at Copenhagen.

XXXI. SIMILAR SUBJECT: THE CHILD HOLDING A GLOBE.

1. Photograph of a pen and ink drawing; in the Museum at Copenhagen.

XXXII. VIRGIN AND CHILD: the latter standing.

1. Photograph of a pen and ink drawing, probably by Timoteo Viti; in the collection of the Academy at Venice.—Frame XXXV. 4.

LIFE AND LEGEND OF THE VIRGIN MARY.

A. BY RAPHAEL.

1. The Coronation of The Virgin. On canvas; in the Vatican; 2·67 × 1·63; 1502 or 1503.—*P.* 11.
    1. Engraving by E. Stölzel.
    2. Outline-engraving by Graffonara.
    3. Photograph of the original picture.
    4. Photograph of a first pen and ink sketch of the upper part of the picture; in the collection of Prince Esterhazy at Vienna.—*D.* 240.
    5. Photograph of a doubtful pen and ink sketch of the Apostles surrounding the open tomb; in the Louvre.—*D.* 334.
    6. Photograph of a pen and ink study from life for the figures of Christ and the Virgin; in the Wicar Museum at Lille.—*D.* 384.
    7. Facsimile-engraving of it by A. Leroy.
    8. Photograph of a silver-point study, heightened with white, for two angels playing on instruments; in the University Collection, Oxford.—*D.* 493.
    9. Photograph of a black-chalk study for an angel playing on the violin; in the Wicar Museum at Lille.—*D.* 383.
    10. Facsimile-engraving of it by A. Leroy.

11. Photograph of a silver-point study for the head and right hand of the same angel; in the British Museum.—*D.* 440.
12. Photograph of a black-chalk study for the head of an angel; in the Wicar Museum at Lille.—*D.* 385.
13. Photograph of a silver-point study for the head and the hands of the Apostle Thomas; in the Wicar Museum at Lille. On the back of No. 6, supra.
14. Facsimile-engraving of it by A. Leroy.
15. Photograph of two black-chalk studies of drapery for the Apostle St John; on the back of No. 12, supra.
16. Facsimile-engraving of it by A. Leroy.
17. Photograph of a black-chalk study for the head of the Apostle St James; in the collection of J. Malcolm, Esq.—*D.* 307.
18. Facsimile-engraving of it by F. C. Lewis. Published in Ottley's "Italian School of Design".
19. Photograph of a small pen and ink study for the same head; in the University Collection, Oxford.—*D.* 555.
20. Photograph of a pen and ink study for the head of St John, together with three other heads; in the Sketch-book at Venice.—*D.* 57.
21. Photograph of a black-chalk drawing after the original picture.

The Predella: The Annunciation; The Adoration of the Magi, and *The Presentation.* Three paintings in the Vatican; 0·39 × 1·39.

22. *The Annunciation:* outline-engraving by Graffonara.
23. Photograph of a pen and ink drawing, pricked for transferring; in the Louvre.—*D.* 320.
24. Facsimile-engraving of it by Rosotte.
25. *The Adoration of the Magi:* outline-engraving by Graffonara.

26. Engraving by A. Banzo.
27. Photograph of a pen and ink drawing; in the Royal Collection at Stockholm.—*D.* 311.
28. Photograph of a similar very faint pen and ink sketch; in the Donini Palace at Perugia.—*D.* 156.
29. Photograph of a pen and ink study for the head of an old shepherd, together with two more heads; in the Sketch-book at Venice.—*D.* 83.
30. Facsimile-engraving of it; published by Celotti, pl. ii.
31. Photograph of a pen and bister washed drawing, supposed to be a study for the young king; in the British Museum. (Probably by Lo Spagna.)—*D.* 439.
32. *The Presentation*: outline-engraving by Graffonara.
33. Engraving by C. Persichini.
34. Photograph of a pen and ink sketch of the principal group alone; in the University Collection, Oxford.—*D.* 456.
35. Photograph of a rather doubtful pen and ink drawing of some of the spectators on the left; in the Wicar Museum at Lille.—*D.* 414. *a.*
36. Facsimile-engraving of it by A. Leroy.

II. The Marriage of the Virgin: "*Lo Sposalizio.*" On wood; in the Brera at Milan; 1504,—*P.* 15.

1. Engraving by G. Longhi.
2. Lithograph by Oeri, after Longhi's drawing; 1824.
3. Aquatint by Al. Angeli; 1824.
4. Sacchi's photograph of the picture.
5. Engraving by R. Stang; 1873.
6. Pozzi's photograph of the picture.
7. Engraving by J. V. of a copy by Penni; formerly in Mr Brett's possession.
8. Anonymous lithograph of Perugino's Sposalizio in the Museum at Caen.

9. Lithographic facsimile by Leybold of Perugino's original sketch for this picture (?); in the collection of Archduke Albert at Vienna.
10. Photograph of the same drawing.
11. Photograph of Perugino's silver-point study, heightened with white, for the centre group in the Caen picture; in the possession of J. Malcolm, Esq.
12. Photograph of a pen and ink study, by P. Perugino, for the group of the women in the Vienna drawing; in the collection of the Academy at Venice. Erroneously considered by Passavant as a leaf of the Sketch-book, and ascribed by him to Raphael.—*D.* 85.
13. Engraving of a basso-relievo by A. Féart, after Raphael's picture.

III. The Coronation of the Virgin for the Convent of Monteluce. On wood; in the Vatican; 3·54 × 2·31; 1505—1521.—*P.* 248.

1. Engraving of the picture, by Jac. Bossi; 1791.
2. Outline-engraving by Graffonara, in his "Quadri della Sala Borgia."
3. Reversed etching by L. Guttenbrunn, of the group of the Apostles.

⁂ *Drawings supposed to be studies for this picture.*

4. Photograph of a pen and bister washed drawing; in the British Museum; representing below, the Apostles surrounding the dead body of the Virgin; and above, Christ crowning the Virgin, in a circular glory of Saints and Angels.
5. Photograph of a cartoon fragment, representing the head and bust of the Virgin; in the portfolios of the Uffizj at Florence.
6. Lithographic facsimile by J. E. Böhm, of a pen and ink drawing; in the possession of the late Hofrath von Dräxler at Vienna: Christ crowning

the Virgin, surrounded by a glory of Cherubim and Angels.

7. Engraving after another drawing, by the Maître au Dé.—Bartsch, No. 7. The Apostles surrounding the empty tomb, whilst the Virgin ascends, supported by Angels.
8. [Engraving by the Maître au Dé.—Bartsch, No. 10. Christ crowning the Virgin, with God the Father, and the Holy Ghost above.]
9. Copy B of the same print.

The Predella: The Birth of the Virgin; The Virgin going into the Temple; The Marriage of the Virgin; The Death of the Virgin. Four oil paintings on wood, by Berto di San Giovanni, after designs by Raphael (?); in the Pinacoteca at Perugia; 0·585 × 0·570 each.

10. *The Virgin going into the Temple:* engraving by G. A. da Brescia.—Bartsch, No. 4.
11. Facsimile-engraving by J. Prestel, of a drawing then in the Cabinet de Praun at Nürnberg; 1777.
12. *The Marriage of the Virgin:* engraving by G. Sanuti. —Bartsch, No. 1.

B. ASCRIBED TO RAPHAEL.

I. The Entombment of the Virgin. [The picture belonging to Carlo Maratti has been lost sight of.—*P.* 265.]

II. The Virgin ascending to Heaven; Saints surrounding the open tomb. On wood; at Warwick Castle; about 2·10 square.—*P.* 278.

1. Photograph of the picture.

III. The Ascension of the Virgin. On wood; in the possession of the Earl of Pembroke at Wilton House.—*P.* 266.

1. Photograph of the picture.

IV. The Virgin, in profile turned towards the left. Oil painting in the possession of the Grand Duke of Tuscany.

1. Lithograph by Rolling.

COMPOSITIONS PRESERVED IN DRAWINGS, OR OLD ENGRAVINGS AFTER SUCH.

C. ASCRIBED TO RAPHAEL.

I. The Virgin and St Peter. In two circles.
1. Photograph of a Peruginesque pen and ink drawing; in the Royal Collection at Berlin.—*D.* 247.

II. The Angel appearing to Joachim.
1. Photograph of a pen and ink drawing, slightly washed; in the University Collection, Oxford. (Oxford Cat. No. 159.)

III. Joachim and Anna meeting.
1. Photograph of a pen and ink sketch; on the back of the preceding drawing.

IV. The Birth of the Virgin.
1. Anonymous engraving; marked: "GIR. FO."—Bartsch, xvi. p. 377, No. 5.

V. The same subject, slightly varied.
1. Photograph of a vigorous pen and ink drawing; in the collection of the Duke of Devonshire at Chatsworth.
2. [Anonymous engraving.—Bartsch, xvi. p. 378, No. 6.]
3. [Chiaroscuro engraving of the same composition.—Bartsch, xii. p. 49, No. 1]
4. Landon's outline-engraving, No. 223.

VI. The same subject, treated differently.
1. Photograph of a pen and ink washed drawing, heightened with white; in the Louvre.

VII. The same subject, treated differently.
1. Anonymous etching after a pen and ink washed drawing by Garofalo (?); in the Royal Library at Windsor Castle.
2. Photograph of the drawing.

VIII. The Marriage of the Virgin.
1. Photograph of a bister washed drawing, heightened with white; in the Ambrosian Library at Milan.

IX. The same subject: very rich composition, inscribed: "Maria indicio frondentis virge desponsatur Josepho a templi pontifice."

1. Old anonymous engraving by a pupil of J. Drevet, or of the Hopfer (?)—the composition ascribed to Raphael in R. Dumesnil's sale catalogue; 1854.

X. The Ascension of the Virgin.

1. Photograph of a pen and ink drawing; in the Royal Collection at Stockholm.—*D.* 316. *b.*

XI. The same subject: the Virgin and Christ ascending, thirteen Apostles below.

1. Engraving by Leo Davent in four plates.—Bartsch, xvi. p. 312, No. 7.
2. Landon's outline-engraving, No. 422, of the right-hand lower plate.

XII. The Virgin, Mary Magdalen, St Catherine, and a Monk.

1. Anonymous engraving by Jacopo Francia (?); marked R. VR. —Brulliott, ii. 2241.
2. Reversed copy of it by a pupil of Marc Antonio.—Bartsch, xv. p. 22, 13.—*E.* 30.

SAINTS.

A. BY RAPHAEL.

I. St Nicholas of Tolentino. [The original painting, formerly in the Vatican, has disappeared since 1798.]—*P.* 5.
   1. Photograph of a slight black-chalk study for the picture; in the Wicar Museum at Lille.—*D.* 386.
   2. Photograph of a similar study from life for the head of St Nicholas; on the back of the same drawing.

II. Mary Magdalen and St Catherine. Two small panels, united in one frame; in the possession of the Duke of Northumberland at Alnwick.—*P.* 8.
   1. Photograph of the picture.

III. Head of a Saint. Painted in fresco, on a brick; in the Gallery at Munich; 0·446 × 0·311.—*P.* 28.
   1. Lithograph of the picture by F. Piloty.

IV. St Sebastian. On wood; in the Locchis Gallery at Bergamo; 0·430 × 0·325.—*P.* 16.
   1. Photograph of the picture.
   2. Outline-engraving of the same by G. Marri; published in Longhena's Life.

V. St Michael. On a chessboard; in the Gallery of the Louvre; 0·31 × 0·27.—*P.* 19.
   1. Engraving by Claude du Flos.
   2. Photograph of the picture.

VI. ST GEORGE. On wood; in the Gallery of the Louvre; 0·32 × 0·27.—*P.* 18.

1. Photograph of the picture.
2. Engraving by L. Petit.
3. Photograph of the original pen and ink sketch; in the Uffizj at Florence.—*D.* 125.
4. Facsimile-engraving of it by S. Mulinari.

VII. ST GEORGE. On wood; in the Gallery of the Eremitage at St Petersburg; 0·30 × 0·24; 1506.—*P.* 37.

1. Reversed engraving by L. Vorstermann; 1627.
2. Counterproof of it.
3. Photograph of the picture.
4. Photograph of the original pen and ink drawing; in the Uffizj at Florence.—*D.* 126.
5. Facsimile-engraving of it by S. Mulinari.
6. Photograph of a slightly different pen and ink drawing heightened with white; in the University Collection, Oxford.—*D.* 498.

VIII. ST CATHERINE. On wood; in the National Gallery; 0·73 × 0·57.—*P.* 47.

1. Engraving by A. B. Desnoyers; 1824.
2. Facsimile-engraving by M. T. Dien, of the cartoon in the Louvre.—*D.* 335.
3. Photograph of the same.
4. Photograph of the picture.
5. Photograph of a pen and ink study for the Head of the Saint; in the University Collection, Oxford. —*D.* 499. On the same sheet are studies for five children or Amorini in different positions.
6. Photograph of three different pen and ink studies, two of them from the nude, for the figure of the Saint; on the back of the preceding drawing.
7. Lithographic facsimile of both these drawings (on one plate); published in the "Lawrence Gallery," No. 15.

8. Reversed facsimile-engraving by St. Paccini of two studies for the Saint, and one for a child.
9. Photograph of a pen and ink study from the picture; in the collection of the Duke of Devonshire at Chatsworth.—*D.* 568. On the same sheet are other studies for two women, children, &c.

IX. St Cecilia; about 1516. Transferred to canvas; in the Pinacoteca at Bologna; 2·35 × 1·46.—*P.* 109.

1. Photograph of the picture.
2. Engraving by M. Gandolfi.
3. Engraving by Giulio Bonasone; 1539.—Bartsch, No. 74.
4. Engraving by P. Pelée.
5. Lithograph by Braun, of a copy of the figure of Cecilia alone; in the Gallery at Munich; 1·62 × 0·97.
6. Small etching by H. Brückner, of an old copy; in the Gallery at Dresden.
7. Engraving by Marc Antonio;—Bartsch, No. 116; from a different first sketch.
8. Reversed copy B of the same.
9. Photograph of a pen and bister washed drawing, precisely similar to Marc Antonio's print, and probably after the same; in the possession of M. Clement at Paris.
10. Lithographic facsimile of the same; published in the "Lawrence Gallery," No. 21.
11. Anonymous engraving of the two figures of St Cecilia and Mary Magdalen; 0·274 × 0·193.
12. Photograph of a bister washed sketch on brown paper, heightened with white; in the collection of W. Russell, Esq. Similar to Marc Antonio's print, but reversed.
13. Photograph of the original red-chalk study for the figure of St Paul; in the Teyler Museum at Haarlem.

14. Photograph of an old red-chalk copy of the same (?); in the collection of the Academy at Venice.—Frame xxxv. 1.
15. Photograph of a highly finished pen and ink drawing of the drapery of St Paul; in the Academy at Venice.—Frame xxxv. 11.
16. Engraving by E. Chéron le Hay, after a drawing then in the Cabinet de Piles; similar to Mr. Russell's drawing, but without the group of the angels.
17. Outline-etching by F. Joubert of a picture then in the Coesvelt Gallery.
18. Reversed engraving by P. Vendramini of a copy ascribed to Giulio Romano.
19. Anonymous engraving: "Arnoldo V. Westerhout formis."
20. Anonymous reversed engraving of the head of St Cecilia alone.

x. St Michael; 1517. Transferred to canvas; in the Louvre; 2·68 × 1·60.—*P.* 228.

1. Engraving by Al. Tardieu.
2. Engraving by N. Beatrizetto.—Bartsch, No. 30.
3. Photograph of the picture.
4. Anonymous old engraving, marked: V. R.—0·433 × 0·288.
5. Anonymous etching: the Angel holds besides the spear a sword in his right hand.—0·251 × 0·185.
6. Engraving by Geille, after an old copy in the Aguado Gallery.
7. Photograph of an apparently retouched cartoon drawing.
8. [The study for the head of St Michael, formerly in the Silvestre Collection, has been lost sight of since 1851.]
9. Lithograph by S. Klotz of the Head of St Michael alone.

XI. ST MARGARET. Transferred to canvas; in the Louvre; 1·78 × 1·22.—*P.* 230.

1. Photograph of the picture.
2. Engraving by Desnoyers; 1832.
3. Reversed engraving by Metzmacher of the half-length figure of St Margaret alone, without the dragon.
4. Engraving by N. Bazin; 1690; after a different picture: the Saint holds a cross and a palmbranch.
5. Engraving by C. Rahl of an old copy at Vienna (?).
6. Photograph of a very late pen and bister washed drawing; in the portfolios of the Uffizj at Florence.

XII. ST MARGARET. On wood; in the Imperial Gallery of the Belvedere at Vienna; 1·60 × 1·25.—*P.* 231.

1. Engraving by L. Troyen.
2. Reversed etching by J. von Prenner.
3. Photograph of a pen and bister washed drawing heightened with white; in the Teyler Museum at Haarlem; probably after the picture.

XIII. ST JOHN THE BAPTIST. On canvas; in the Tribune of the Uffizj at Florence; 1·76 × 1·57.—*P.* 240.

1. Engraving by V. Biondi.
2. Reversed engraving by F. Chéreau; after the picture formerly in the Orleans Gallery.
3. Engraving by F. John; after the picture in the Darmstadt Gallery.
4. Engraving by H. Guttenberg.
5. Photograph of the original red-chalk study from life; in the Uffizj at Florence.—*D.* 106.
6. Photograph of an old copy of the same; in the collection of Archduke Albert at Vienna.
7. Chiaroscuro-engraving by Hugo da Carpi, after the original drawing.—Bartsch, xii. p. 73, No. 18.
8. Impression of the principal block in black.

9. Photograph of a pen and ink study from life for a St John, but in a different position; in the British Museum.
10. Photograph of similar picture in the Louvre; 1·35 × 1·42.
11. Reversed engraving of the same, by S. Valée.
12. Anonymous engraving of the School of Marc Antonio, perhaps after a drawing by Parmigiano.—Bartsch, xv. p. 25, No. 4.
13. Second state of the same of 1532.
14. Anonymous copy of the same, slightly varied; 0·189 × 0·148.
15. [Anonymous chiaroscuro.—Bartsch, xii. p. 74, No. 19.]
16. [Anonymous engraving of the School of Marc Antonio.—Bartsch, xv. p. 27, No. 5.]
17. Photograph of a late pen and ink drawing; in the possession of Herr Heubel at Berlin.

B. ASCRIBED TO RAPHAEL.

1. St Raphael conducting Tobias; and St Michael conquering the Demon. The two side compartments of P. Perugino's Altar-piece; in the National Gallery.—*P.* 3.
    1—3. Photographs of the three compartments of the picture.
    4. Engraving by C. Guérin, after a painting representing Raphael and Tobias alone; in the Faviers Collection at Strasburg.
    5. Engraving by T. G. Reinheimer, 1808; "L'Ange tutélaire."
    6. Engraving by T. G. Reinheimer, 1808; "L'Adolescent pieux."
    7. Photograph of a picture in the Darmstadt Gallery, representing St Michael alone.
    8. Photograph of Perugino's silver-point study, from life, for the figures of Raphael and Tobias; in the University Collection, Oxford.—*D.* 494.
    9. Photograph of another full-length picture of St Michael; in the possession of the Rev. Mr Sutton.

10. Photograph of a study for a St Michael, by Masaccio; on blue prepared paper, and heightened with white; in the Royal Library at Windsor Castle.
11. Lithograph by Ramboux of the head of a St Michael, attributed to Raphael.

II. Six Saints: St Bernardinus, St Catherine, and St Capistranus; with St Louis, Mary Magdalen, and St Bonaventura. Two pictures in the possession of the Earl of Dudley and Ward in London.—Pass. p. 351. *a.*
1, 2. Photographs of the two pictures.

III. St Apollonia. Peruginesque picture in the Strasburg Gallery.—Pass. p. 352. *e.*
1. Engraving by J. Bein; 1842.

IV. St Barbara. [The original is unknown.]—*E.* 35. *d.*
1. Engraving by J. du Bois.
2. Mezzotint by W. Vaillant.

V. The Marriage of St Catherine.
1. Engraving by C. Bloemart, of a picture by Giulio Romano; formerly in the Giustiniani Gallery.
2. Outline-engraving by C. Normand; from the Catalogue of the Giustiniani Gallery, pl. No. 32.

VI. [Saint Catherine; circular painting, formerly in the collection of Chev. Wicar, at Rome. It has been lost sight of.]

VII. St Catherine.
1. Engraving by J. Caspar, of a picture in the collection De Gregoriis at Rome.

VIII. St Catherine of Siena and of Alexandria.—*P.* 283. Picture by Fra Bartolomeo, in S. Romano at Lucca; attributed to Raphael by Rumohr.
1, 2. Photographs of the two cartoon drawings by Fra Bartolomeo; in the Academy delle Belle Arti at Florence.

IX. St Jerome. Picture on wood; in the Munich Gallery; 1·85 × 1·33.—*P.* 281.
1. Engraving by C. E. Hess.

X. St John the Baptist.
1. Mezzotint by V. Green; 1792; from a picture then in the Düsseldorf Gallery.
2. Small anonymous engraving of the same, from the "Galérie de Düsseldorf."

3. Engraving by C. Heath, after a drawing by W. Craig, of a precisely similar picture in the Stafford Gallery, and ascribed there to Louis de Vargas; 1816.

XI. ST JOHN THE EVANGELIST.—*P.* 282

1. Engraving by N. Larmessin of the picture in the Museum at Marseilles.
2. Outline-engraving by C. Normand of a similar picture; in the Berlin Museum.

XII. THE DEATH OF ST JOSEPH: "découvert par l'Abbé Nicolle at Rome, 1862."

1. Photograph of the picture.

XIII. ST LOUIS; probably a portrait of Gaston de Foix.—*E.* 35. *c.*

1. Engraving by M. Lasne; "R. Vrb. pinx."
2. Reversed engraving of the same picture, by M. Lasne; "R. V. pinx."
3. Engraving by F. Guibert of a similar picture, ascribed to Ph. de Champagne.

XIV. ST LUKE PAINTING THE VIRGIN. In the Gallery of the Academy di S. Luca at Rome.—*P.* 280.

1. Engraving by C. Langlois.
2. Engraving by M. Piccioni.

XV. ST MICHAEL. Head only; in the Gallery at Munich; 0·257 × 0·171.—Pass. p. 351. *d.*

1. Outline-engraving by Tomba.

XVI. ST PETER AND ST PAUL. Two pictures by Fra Bartolomeo, in the Quirinal at Rome.—*P.* 283.

1, 2. Photographs of the two original cartoons by Fra Bartolomeo; in the collection of the Academy delle Belle Arti at Florence.
3. Engraving of the same by C. Ferreri; published in the "Galleria delle Belle Arti."
4, 5. Reversed engravings of the two apostles by J. B. de Cavallerijs; 1571; "R. V. inventor."

XVII, XVIII. ST PETER RECEIVING THE KEYS, AND ST PETER CRUCIFIED.

1. Outline-engraving by G. Bianchi, after a drawing by G. Traversari; ascribing to Raphael two circular paintings of these subjects.

XIX. ST RAPHAEL LEADING TOBIAS.

1. Lithographic outline by Ramboux (No. 96) of a picture in S. Francesco at Urbino.

xx. St Roch.

1. Lithographic outline by Ramboux (No. 97) of a picture in S. Francesco at Urbino.

xxi. St Sebastian. In the Migneron Collection at Paris.—*P.* 284. *c.*

1. Outline-engraving; published in Duchesne's "Musée de peinture."

xxii. Martyrdom of Three Saints. Peruginesque painting; in the possession of Mr Stuart at Aldenham Abbey.—*P.* 268.

1, 2. Two photographs of the picture.

COMPOSITIONS PRESERVED IN DRAWINGS, OR OLD ENGRAVINGS AFTER SUCH.

C. BY RAPHAEL.

i. St Agatha, holding a pair of pincers.

1. Photograph of a pen and ink washed drawing; in the collection of M. Suermondt.
2. Photograph of a similar red-chalk drawing; in the Royal Library at Turin. The saint holds a palm-branch and a cup, with two breasts. (Or it may be St Lucia, with two eyes.)

ii. St Catherine.

1. Photograph of a black-chalk drawing; in the University Collection, Oxford. (Oxford Cat. No. 139.)

iii. The Marriage of St Catherine.—*E.* 31.

1. Photograph of a slight pen and ink sketch; in the collection of Archduke Albert at Vienna.
2. Anonymous old engraving of the same; 0·150 × 0·113.
3. [Reversed old woodcut; Heinecken, p. 459, 32.]

iv. St George, standing, with shield and spear.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 535.

v. St Jerome, kneeling; in the background a town.

1. Photograph of an early pen and ink drawing; in the University Collection, Oxford.—*D.* 496.
2. Photograph of a silver-point study from life, for the head alone; in the Wicar Museum at Lille.—(Lille Cat. No. 688.)
3. Photograph of a later pen and ink study from the nude; in the British Museum.—*D.* 446.

vi. St John the Evangelist.

1. Photograph of a pen and ink drawing; in the Royal Collection at Stockholm.—*D.* 313.

vii. St Martin.

1. Photograph of a very early pen and ink drawing; in the Städel Museum at Frankfort.—*D.* 279.
2. Anonymous facsimile of the same.

viii. St Paul, holding a book and a sword.

1. Photograph of a pen and ink study from the nude; in the University Collection, Oxford.—*D.* 535. On the back of No. iv. supra; on the same page are a few other studies for parts of a figure.

ix. St Sebastian.

1. Photograph of a pen and ink drawing in the Sketch-book at Venice.—Frame xxv. 6.
2. Photograph of a larger pen and ink study for the Head alone; on the back of the same drawing.—*D.* 78.
3. Photograph of a larger pen and ink study for the legs of the same saint; also in the Sketch-book at Venice.—*D.* 79.

x. St Sebastian.

1. Photograph of three different pen and ink sketches; in the collection of Archduke Albert at Vienna.—*D.* 193.

XI. St SEBASTIAN, in a different position.

1. Photograph of a pen and ink drawing from the nude; in the Wicar Museum at Lille.—*D.* 387.

XII. ST STEPHEN.

1. Photograph of a silver-point drawing; in the University Collection, Oxford.—*D.* 497.
2. Facsimile-engraving by W. Long; published in Ottley's "Italian School of Design."

XIII. YOUNG SAINT, seated, with a book on his knee.

1. Photograph of a silver-point study from life; in the University Collection, Oxford.—*D.* 537.

XIV. YOUNG SAINT, reading.

1. Photograph of a black-chalk drawing; in the collection of the Duke of Aumale.—*D.* 353.
2. Landon's outline-engraving of the same, No. 320.

XV. SAINT READING; ST MATTHEW WRITING; AN OLD MAN SEATED.

1. Photograph of a sheet of pen and ink studies; in the Royal Collection at Stockholm.—*D.* 312.

XVI. SAINT READING.

1. Photograph of several silver-point studies; in the University Collection, Oxford.—*D.* 538.

XVII. ELDERLY SAINT, seated, holding a book.

1. Photograph of a pen and ink drawing; in the Louvre.—*D.* 383.

XVIII. ELDERLY SAINT, holding a book, and walking towards the left.

1. Photograph of a pen and ink drawing; in the collection of Prince Esterhazy at Vienna.—*D.* 242.
2. Facsimile-etching of the same by S. Paccini.

XIX. ELDERLY SAINT, standing, and reading in a book; the right leg repeated.

1. Photograph of a pen and ink study from the nude; in the British Museum.

D. ASCRIBED TO RAPHAEL.

I. St Anthony finding the heart of the miser. (The composition of a basso-relievo by Tullio Lombardo in San Antonio at Padua.)
   1. Photograph of the left half of this composition; a pen and ink drawing in the Royal Library at Turin.
   2. Photograph of the right half; in the Uffizj at Florence. (Vide also Cicognara, ii. pl. 7.)

II. St Anthony bidding the child name his father. (The composition of a basso-relievo by Antonio Lombardo in San Antonio at Padua.)
   1, 2. Photographs of the back and front of a pen and ink drawing in the Royal Library at Turin; representing about two-thirds of the composition, beginning from the left.
   3. Photograph of another pen and ink drawing; also in the Royal Library at Turin; representing the right half of the composition.

III. St Barbara.
   1. Engraving by the Maître au Dé.—Bartsch, No. 12.
   2. Landon's outline-engraving, No. 395.

IV. St Bruno.
   1. Facsimile-engraving by S. Mulinari of a drawing in the Uffizj.

V. St Catherine and another female Saint.
   1. Photograph of a pen and ink washed drawing; in the possession of Herr Heubel at Berlin.

VI. St George, on horseback, attacking the dragon.
   1. Photograph of a pen and ink drawing; in the Royal Collection at Stockholm.
   2. Photograph of a pen and ink washed drawing; in the Berlin Collection; representing the same subject, slightly different in treatment.

VII. Jacob and Noah.
   1, 2. Photographs of the back and front of a pen and ink drawing; in the Louvre at Paris.—Pass. p. 475. *i.*

VIII. St Jerome, kneeling before a crucifix.—*E.* 33.
   1. Engraving by Marc Antonio.—Bartsch, No. 101.
   2. Mezzotint copy of the same by Strutt.

IX. ST JEROME, SEATED.—*E.* 33.

1. Engraving by Marc Antonio.—Bartsch, No. 102.
2. Reversed repetition of the same by Ag. Veneziano.—Bartsch, No. 103.
3. Photograph of a red-chalk drawing (by Campagnola?); in the collection of the late Dr Wellesley at Oxford.

X. ST JEROME DOING PENANCE.

1. Photograph of a black-chalk drawing; in the University Collection, Oxford.

XI. ST JEROME, DEAD.—*E.* 33.

1. Engraving by L. Ciamberlano; 1614; "R. V. inv."

XII. ST JOHN THE BAPTIST CARRYING A LAMB; a Bishop, &c.

1. Photograph of a pen and bister washed drawing, heightened with white; in the possession of Mr Tiffin.

XIII. ST JOHN THE BAPTIST IN THE DESERT.

1. Photograph of a pen and ink drawing; in the possession of Herr Heubel at Berlin.

XIV. ST JOHN THE EVANGELIST, AND ANOTHER SAINT, PRESENTING A DONATAIRE.

1. Photograph of a bister washed drawing, heightened with white; in the University Collection, Oxford.
2. Facsimile-engraving of it by J. Stewart, entitled: "The Conversion of Simon the Sorcerer."

XV. MARTHA CONDUCTING MARY TO CHRIST.—*E.* 27.

1. Engraving by Marc Antonio;—Bartsch, No. 45; commonly called "Les Maries sur l'Escalier."
2. Chiaroscuro by G. Matheis.—Bartsch, xii. p. 37, No. 12.
3. Photograph of a pen and ink washed drawing; in the collection of the Duke of Devonshire at Chatsworth.
4. Photograph of a similar drawing (reversed); in the collection of the Archduke Albert at Vienna.
5. Photograph of a similar but inferior drawing; in the collection of the Louvre.

XVI. ST MARY MAGDALEN.

1. Engraving by the Maître au Dé.—Bartsch, No. 13.
2. Landon's outline-engraving, No. 395.

XVII. ST MICHAEL STANDING.—*E.* 32.

1. Engraving by Agostino Veneziano.—Bartsch, No. 105.
2. Anonymous copy of the same.—Bartsch, No. 106.
3. [Anonymous engraving of a slightly altered composition.—Bartsch, No. 107.]

XVIII. ST MICHAEL AND VARIOUS STUDIES FOR HEADS OF OTHER SAINTS.

1. Photograph of an ink washed drawing, heightened with white; in the collection of the Academy at Düsseldorf.—*D.* 285.
2. Photograph of a similarly treated study for the Saint, especially for the drapery; in the University Collection, Oxford.

XIX. ST PETER AND ST PAUL.

1. Facsimile-etching, after two pen and ink sketches in the Düsseldorf Collection; in Fra Bartolomeo's manner.
2. Landon's outline-engraving, No. 290.

XX. ST ROCH.

1. Engraving by the Maître au Dé.—Bartsch, No. 15.
2. Landon's outline-engraving, No. 393.

XXI. ST SEBASTIAN.

1. Photograph of a pen and ink drawing; in the British Museum. The head has been re-drawn by a later hand.

XXII. ST VERONICA.

1. [Engraving by Marc Antonio.—Bartsch, No. 122.]
2. Anonymous engraving: "Signatum est super nos... 1557."—0·369 × 0·258.
3. Landon's outline-engraving, No. 433.

XXIII. HEAD OF A YOUNG MARTYR, placed on a salver.

1. Photograph of a black-chalk drawing, heightened with white; in the collection of Archduke Albert at Vienna.—*D.* 194.

XXIV. FOUR SAINTS.—*E.* 35.

1. Engraving by R. Sciaminossi.—Bartsch, xvii. No. 94.

XXV. THE BURIAL OF A MARTYR.

1. Photograph of a pen and bister washed drawing on bluish paper, heightened with white; in the Royal Library at Turin.

XXVI. A BISHOP INVESTED BY ST PETER IN THE PRESENCE OF ST MARK.

1. Lithographic facsimile by Piloty of a drawing; in the Royal Collection at Munich.

XXVII. TWO SAINTS ENTHRONED, WITH TWO KNEELING FIGURES.

1. Photograph of an early black-chalk study from the life; in the collection of J. Malcolm, Esq.

XXVIII. THE BODY OF A BISHOP EXHIBITED TO THE ADORATION OF THE FAITHFUL.

1. Facsimile-engraving of a pen and ink drawing; in the Royal Collection at Munich.—*D.* 270.

XXIX. MONKS BURYING THE BODY OF A SAINT (?).

1. Facsimile-engraving by Strixner of a pen and ink drawing; in the Royal Collection at Munich.

XXX. SAINTS IN A SHIP DURING A STORM.

1. Photograph of a bister washed drawing, heightened with white; in the University Collection, Oxford. (Oxford Cat. No. 92.)

MYTHOLOGY.

A. BY RAPHAEL.

I. The Three Graces. On wood; 0·18 square; in the Gallery of the Earl of Dudley and Ward.—*P.* 42.

1. Photograph of the picture.
2. Engraving of the same by F. Forster.

B. ASCRIBED TO RAPHAEL.

I. Abundance. On wood; in the Louvre; 0·38 × 0·31.—(The panel is said to have formed the lid of a case containing the "Vierge au Berceau," H. F. No. xxxix.)

1. [Photograph of the picture.]
2. [Outline-engraving by C. Normand, ascribing the picture to G. Romano. Published in Landon's Annales, vol. xii, No. 8.]

II. Apollo and Marsyas. On wood; in the possession of Mr Morris Moore; 0·392 × 0·292.—*P.* 293.

1. Photograph of the picture.
2. Photograph of a drawing of this composition; in the collection of the Academy at Venice.
3. Engraving by C. V. Normand, after a drawing by Chevignard.

III. Hebe. In the possession of Count Cabral at Rome.

1. Lithograph of the picture by Rosi, after a drawing by R. Fidanza.

IV. CUPID, HOLDING AN ARROW.—*E.* 63. *q.*
1. Aquatint by A. Long.

V. NEPTUNE AND AMYMONE.—*P.* 292.
1. [The picture which appeared at the Duke of Devonshire's sale in 1840, has been lost sight of.]

VI. THE THREE GRACES. Oil-painting on canvas, in the possession of Mr W. King Lucas in London. (1874)
1. Photograph of the picture.

COMPOSITIONS PRESERVED IN DRAWINGS, OR ENGRAVINGS AFTER SUCH.

C. BY RAPHAEL.

1. "QUOS EGO." Neptune subduing the tempest raised by Eolus against the fleet of Æneas.—*E.* 39.
   1. Engraving by Marc Antonio.—Bartsch, No. 352.
   2. The same plate: second state.
   3. [The original drawing mentioned by H. Reveley, as having belonged to Lord Hampton, has been lost sight of.]
   4. Photograph of a pen and ink drawing of a group of four figures, for one of the border compartments; in the collection of the Duke of Devonshire at Chatsworth.
   5. Photograph of a similar drawing for the compartment on the right: Dido receiving the Trojans; in the same collection.
   6. Photograph of a similar drawing for the second compartment: Dido conducting Æneas; in the same collection.
   7. Juno and Eolus: engraving by J. Saal.
   8. Venus: engraving by the same: both marked "Peint par Rafael au Vatican."—*P.* 289.

9. Æneas and Achates: engraving by Giulio Bonasone. —Bartsch, No. 273.
10. [Neptune alone: reversed engraving by G. Ant. da Brescia.—Pass. P. G. No. 39.]
11. [Jupiter in the Zodiac: engraving by G. Ant. da Brescia.—Pass. No. 40.]

II. Venus and Cupid in a niche.—*E.* 45.

1. Engraving by Marc Antonio.—Bartsch, No. 311.
2. Photograph of the original silver-point drawing; in the possession of J. Malcolm, Esq.
3. Photograph of a black-chalk drawing; in the collection of the late Herr Grahl at Dresden.
4. Photograph of an early copy; in the Royal Collection at Berlin.

III. Venus surrounded by Cupids, the Graces, &c.

1. Photograph of a pen and ink drawing; in the collection of J. Malcolm, Esq.
2. Facsimile-engraving of the same by C. Metz, when in the Reveley Collection.

IV. Venus bathing, and Cupid.—*E.* 43.

1. Engraving by Marc Antonio.—Bartsch, No. 297.
2. Reversed anonymous copy (B) of the same.
3. Copy (C) by Wierix.
4. Reversed copy (D); marked: "A.D."
5. Engraving by A. Altdorfer, after Marc Antonio.— Bartsch. No. 34.
6. Engraving by H. S. Beham;—Bartsch, No. 80; converting Venus into Dido destroying herself; without Cupid.
7. Anonymous mezzotint printed in red of the figure of Venus alone.
8. Photograph of a red-chalk study from the nude; in the Royal Library at Turin; apparently for a Venus crouching. (Perhaps from the Antique.)

9. Reversed engraving by Marc Antonio.—Bartsch, No. 313. Similar to the preceding drawing.
10. Copy of the same by A. Altdorfer.—Bartsch, No. 33.—*E.* 44.
11. Engraving by Enea Vico.—Bartsch, No. 19. Representing the same subject, differently treated.—*E.* 44.

V. Venus on the Sea.

1. Photograph of a pen and ink drawing; in the Uffizj at Florence.—*D.* 132.

VI. Bacchus.

1. Photograph of a black-chalk drawing, heightened with white; in the Uffizj at Florence.—*D.* 134.

VII. Apollo commanding Marsyas to be flayed.—*E.* 55.

1. Engraving by the Maître au Dé.—Bartsch, No. 31.

VIII. Hercules and the Nemean Lion.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 467.
2. Lithographic facsimile of it; published in the "Lawrence Gallery," No. 5.
3. Photograph of a similar pen and ink drawing; in the Royal Library at Windsor Castle.

IX. Hercules and the Hydra.

1. Photograph of a bold pen and ink sketch; in the Royal Library at Windsor Castle; on the back of the preceding drawing.

X. Hercules fighting with the Centaurs.

1. Photograph of an early pen and ink drawing; in the Uffizj at Florence.—*D.* 131.
2. Photograph of a later pen and ink study for a similar composition; in the collection of J. Malcolm, Esq.: Hercules kneeling upon a prostrated centaur.

XI. Hercules taming Cerberus.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 526.

XII. HERCULES ATTACKED BY A SERPENT.

1. Facsimile-engraving by Hen. French of a pen and ink drawing; 1777.

XIII. HERCULES AS GOD OF ELOQUENCE: "*Le Hercule Gaulois.*"

1. Photograph of a pen and ink washed drawing, heightened with white; in the University Collection, Oxford.—*D.* 525.
2, 3. Two different impressions of a reversed chiaroscuro-facsimile of the same, by N. Cochin and Lesueur.
4. Monochrome print of the same.

XIV. LEDA WITH THE SWAN.

1. Photograph of a pen and ink drawing, in the Royal Library at Windsor Castle.—*D.* 438.
2. Facsimile-engraving of it by Lewis; published in Chamberlaine's "Imitations."
3. Photograph of a picture in the Palazzo Borghese at Rome, by a pupil of Leonardo; derived from Raphael's drawing.*

XV. THE JUDGMENT OF PARIS.—*E.* 54.

1. Engraving by Marc Antonio.—Bartsch, No. 245.
2. Engraving by Marco da Ravenna.—Bartsch, No. 246.
3. Venus, Cupid, and Minerva: engraving by Marc Antonio or one of his pupils.—Bartsch, No. 310.
4. [A Nereïd: engraving by Marco da Ravenna.—Bartsch, No. 257.]
5. The River-God: engraving by Ag. Veneziano.—Bartsch, No. 214.
6. Venus and Cupid: slightly varied engraving by a pupil of Marc Antonio.—Bartsch, No. 260.
7. [Minerva and Cupid: reversed anonymous engraving.]

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* The Windsor drawing has been frequently ascribed to Leonardo. Another picture has been engraved by Leroux as Leonardo's.

8. Reversed facsimile-engraving by Count Caylus of a pen and ink drawing of the group of Paris and the Goddesses; in the Louvre.
9. Photograph of a pen and ink washed drawing of the three Goddesses and Mercury; in the possession of Herr Posonyi at Vienna.
10. [The drawing described by Malaspina, iv. p. 341, has been lost sight of.]
11. Photograph of a picture, probably by a Venetian Master, after Marc Antonio's print; in the possession of J. Bulteel, Esq.

XVI. THE RAPE OF HELEN.

1. Photograph of a pen and ink drawing; in the collection of the Duke of Devonshire at Chatsworth. —*D.* 569.
2. Reversed facsimile-engraving of a similar drawing; formerly in the collection of the Academy at Düsseldorf.
3. Facsimile-engraving by J. Hazard of the drawing then in his possession.

XVII. THE SAME SUBJECT, treated differently.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 527.
2. Reversed engraving of it by B. Picart.

XVIII. ÆNEAS SAVING ANCHISES.—*E.* 80.

1. Engraving by the Maître au Dé.—Bartsch, No. 72.
2. [Chiaroscuro by Hugo da Carpi.—Bartsch, xii, p. 104, No. 12.]
3. Chiaroscuro by E. Kirkall, in imitation of Hugo da Carpi's woodcut; 1722.
4. Mezzotint by E. Kirkall, of the same subject, with slight variations; 1780.

D. ASCRIBED TO RAPHAEL.

I. Jupiter, Neptune, and Pluto, dividing the World.
1. Engraving by G. Bonasone.—Bartsch, No. 93.
2. Landon's outline-engraving, No. 464.

II. Jupiter and Juno taking possession of Olympus.
1. Engraving by Giulio Bonasone.—Bartsch, No. 94.
2. Landon's outline-engraving, No. 182.

III. Neptune in his car.
1. Engraving by Giulio Bonasone.—Bartsch, No. 96.
2. Landon's outline-engraving, No. 401.

IV. Jupiter and Lycaon.—*E.* 50.
1. Engraving by Ag. Veneziano; 1523.—Bartsch, No. 244.

V. The Rape of Europe.—*E.* 62.
1. Engraving by G. Bonasone.—Bartsch, No. 109.

VI. Leda and the Swan.—*E.* 63. *i.*
1. [Engraving by Marco da Ravenna.—Bartsch, No. 283.]
2. [Reversed engraving by Asc. Palombo.—Nagler, Monogr. I, 1102.]
3. Facsimile-engraving by S. Mulinari of a pen and ink drawing; in the Uffizj at Florence.—*D.* 134.
4. Photograph of different sketches of the same subject on the back of the preceding drawing.
5. Facsimile-engraving by C. Metz of a drawing; then in B. West's collection.

VII. Neptune and Philyra.
1. Engraving by Giulio Bonasone.—Bartsch, No. 108.
2. Landon's outline-engraving, No. 369.

VIII. Nymphs and Sea-gods.
1. Lithographic-facsimile by Strixner of a pen and ink drawing; in the Munich Collection.

IX. Andromeda.
1. Photograph of a drawing in the possession of the late Herr Grahl at Dresden.

X. Nereïds and Cupids.
1. [Etching by Ph. Huart of a drawing by N. Poussin.—Andresen, No. 399.]
2. Landon's outline-engraving, No. 465.

XI. APOLLO AND VENUS.—*E.* 63. *f.*

1. Engraving by the Maître au Dé.—Bartsch, No. 24.

XII. THE RAPE OF GANYMEDE.—*E.* 63. *d.*

1. Engraving by the Maître au Dé.—Bartsch, No. 25.

XIII. JUNO AND VENUS.—*E.* 63. *e.*

1. Engraving by the Maître au Dé.—Bartsch, No. 26.
2. Anonymous reversed copy of it.

XIV. PHŒNIX.—*E.* 63. *g.*

1. Engraving by the Maître au Dé.—Bartsch, No 76.
2. Anonymous reversed copy of it.

XV. MINERVA, standing upon a globe.

1. Engraving by Marc Antonio.—Bartsch, No. 337.

XVI. MINERVA AND CUPID; commonly called: "L'Amour de la Gloire.'

1. Engraving by Ag. Veneziano.—Bartsch, No. 370.

XVII. APOLLO, MINERVA, THE MUSES, &c.—*E.* 56.

1—16. Engravings by Marc Antonio.—Bartsch, Nos. 263—278.

17. Photograph of a pen and ink washed sketch, probably by B. Peruzzi, for the Muse, B. 277; in the Royal Library at Windsor Castle.
18. Photograph of a similar, but less perfect sketch, for the Muse, B. 265. On the back of the preceding drawing.
19. Anonymous copies of Bartsch, Nos. 263, 265, 270 (2), 274, 275.
20. Engraving of a Sarcophagus in the Giustiniani Gallery, showing several figures of the Muses.

XVIII. APOLLO AND DAPHNE.

1. Engraving by Agostino Veneziano.—Bartsch, No. 317.
2. Landon's outline-engraving, No. 310.

XIX. THE FALL OF PHAETON.—*E.* 63. *k.*

1. Engraving by Agostino Veneziano.—Bartsch, No. 298.

XX. APOLLO AND THE FOUR SEASONS.—*E.* 63. *o.*

1. Engraving by G. Venius; 1589; after a drawing by Giulio Romano.

XXI. THE DEATH OF THE NIOBIDES.

1. Anonymous engraving by a pupil of Marc Antonio.—Bartsch, xv. p. 42, No. 13.
2. Landon's outline-engraving, No. 364.

XXII. FOUR MUSES (?) STANDING IN NICHES.—*E.* 57.

1—4. [Four engravings by the Master S. K.]

XXIII. THE MUSES DANCING.

1. Photograph of the pen and ink washed drawing by Giulio Romano; in the Museum at Copenhagen.
2. Etching by Blanchard.

XXIV. VENUS SERVED BY THE GRACES.—*E.* 63. *b.*

1. Engraving by Giulio Bonasone;—Bartsch, No. 167; supposed to be engraved from a drawing by Parmigiano; in the Uffizj at Florence.
2. Facsimile-engraving of the latter by S. Mulinari.
3. Photograph of the same.

XXV. VENUS HOLDING A TORCH, AND TWO CUPIDS.—*E.* 63. *a.*

1. [Engraving by Marc Antonio.—Bartsch, No. 251.]

XXVI. VENUS AND CUPID STANDING UPON CLOUDS.—*E.* 47.

1. [Engraving by Giulio Bonasone.—Bartsch, No. 145.]

XXVII. THE THREE GRACES DANCING.

1. Photograph of a black-chalk drawing; in Paris. (?)

XXVIII. VENUS AND CUPID ON THE SEA.—*E.* 40.

1. Engraving by Ag. Veneziano.—Bartsch, No. 234.

XXIX. VENUS CARRIED BY A DOLPHIN, AND CUPID.—*E.* 42.

1. Engraving by Ag. Veneziano.—Bartsch, No. 239.

XXX. CUPID ON HIS QUIVER ON THE SEA.—*E.* 41.

1. Engraving by Marco da Ravenna.—Bartsch, No. 219.

XXXI. VENUS AND VULCAN.—*E.* 46.

1. Engraving by Ag. Veneziano.—Bartsch, No. 349.
2. Engraving by E. Morace of Giulio Romano's picture; in the Louvre.
3. Photograph of a pen and ink drawing, boldly heightened with white; in the Louvre; probably by Giulio Romano.
4. Photograph of a similar pen and ink drawing; in the possession of Mr Tiffin in London.
5. Photograph of a pen and ink drawing; in the Royal Library at Windsor Castle; precisely similar to the print, and probably after the same.
6. Photograph of a bister washed cartoon, pricked for transferring; in the Louvre.
7. Outline-etching by F. Joubert of a similar picture, attributed to Giulio Romano; then in the Coesvelt Gallery. The background is entirely different.

XXXII. THE SAME SUBJECT, differently treated.

1. Engraving by Giorgio Ghisi.—Bartsch, No. 35.

2. Landon's outline-engraving, No. 322.
3. Lithographic-facsimile by Pilizotti, of a drawing attributed to Giulio Romano; in the collection of the Archduke Albert at Vienna. Made up from groups of the two preceding compositions.

XXXIII. CUPID SHOOTING AN ARROW.

1. Photograph of a pen and ink drawing; in the Royal Collection at Berlin.
2. Photograph of a slightly different drawing, of the same subject, and in the same Collection.

XXXIV. CUPID CONVERSING WITH A YOUNG MAN AND A WOMAN.

1. Photograph of a pen and ink washed drawing; in the collection of the late Herr Grahl at Dresden.

XXXV. CUPID CONDUCTING A GIRL TOWARDS A YOUNG MAN.—*E.* 63. *h.*

1. Engraving by an anonymous pupil of Marc Antonio, after a drawing by G. F. Penni (?).—Bartsch, No. 252.

XXXVI. THE STORY OF CUPID AND PSYCHE.—*E.* 58.

1—32. Thirty-two engravings by the Maître au Dé and Ag. Veneziano.—Bartsch, XV. p. 211, Nos. 39—70.

33—78. Outlines of glass paintings belonging to the Duke of Aumale; drawn by Lenoir and Percyer, and engraved by Guyot, from the "Monuments français." The greater part agree with the compositions of the Maître au Dé prints; some of these have been divided in two, and a few subjects added; the designs attributed by Lenoir to Palissy.

79. Photograph of a pen and ink washed sketch of "Psyche carried to the Mountain;" in the possession of W. Russell, Esq.

80—85. [Photographs of pen and ink sketches, said to have been sold by the late Major Kühlen at Rome to the Dowager Queen of Prussia.]

86. [Psyche recognizing Cupid: engraving by J. B. Brühl.]
87. Psyche and Cupid asleep: mezzotint by P. Schenk.
88. Psyche and Cupid in the nuptial bed: mezzotint by P. Schenk.
89. The Banquet of the Gods: engraving by F. Mariage.
90. Aquatint of the same by J. Jourdan.

XXXVII. PSYCHE SENT FOR THE WATER OF BEAUTY.—*E.* 59.

1. Engraving by the Maître au Dé.—Bartsch, No. 71.

XXXVIII. PSYCHE BEATEN BY COMMAND OF VENUS.—*E.* 63. *n.*

1. [Etching by N. F. Maffei, of a composition by Giulio Romano.]

XXXIX. BACCHUS AT THE VINTAGE.—*E.* 49.

1. Engraving by Marc Antonio.—Bartsch, No. 306.
2. Anonymous copy of the same.
3. Engraving by H. Hopfer.—Bartsch, No. 27.

XL. BACCHUS DRUNK SURROUNDED BY CUPIDS.—*E.* 63. *c.*

1. Engraving by the Maître au Dé.—Bartsch, No. 23.

XLI. THE TRIUMPH OF BACCHUS.

1. Facsimile-engraving by C. Metz of a drawing, apparently by Giulio Romano; then in the collection of Sir J. Reynolds.

XLII. THE SAME SUBJECT, differently treated.

1. Engraving by Giulio Bonasone.—Bartsch, No. 90.
2. Landon's outline-engraving, No. 375.

XLIII. THE SAME SUBJECT, differently treated.

1. Photograph of a pen and bister washed drawing by Perino del Vaga; in the Louvre.
2. Photograph of a copy in the Museum of Christ-Church College, Oxford.
3. [Engraving by Giorgio Ghisi.—Bartsch, No. 46.]
4. Landon's outline-engraving, No. 376.

XLIV. THE SAME SUBJECT.

1. Photograph of a slight pen and ink sketch by Perino del Vaga; in the Royal Library at Windsor Castle. Perhaps a first study for the preceding.

XLV. BACCHANAL.

1. Engraving by B. Picart, after a pen and ink drawing; in the collections of Crozat and the Duc de Tallard.
2. Engraving by Agostino Veneziano.—Bartsch, No. 240.

XLVI. SILENUS SUPPORTED BY FAUNS.

1. Engraving by Giulio Bonasone.—Bartsch, No. 88.
2. Landon's outline-engraving, No. 156.

XLVII. SILENUS CONDUCTED BEFORE MIDAS.

1. Engraving by Giulio Bonasone.—Bartsch, No. 89.
2. Landon's outline-engraving, No. 157.

XLVIII. GRAND BACCHANAL.—*E.* 63. *m.*

1. Engraving by Cornelius Bos; 1543.
2. Engraving by Martino Rota; 1594.
3. Anonymous engraving, differing in various points; marked "MAF. R.V.I."

XLIX. PAN AND NYMPH.

1. Engraving by Giulio Bonasone.—Bartsch, No. 170.
2. Landon's outline-engraving, No. 213.

L. Satyr and Child.—*E.* 60.

1. Engraving by Marc Antonio.—Bartsch, No. 281.
2. Reversed mezzotint by J. Smith.

LI. Faun and Child.—*E.* 61.

1. Engraving by Marc Antonio.—Bartsch, No. 296.

LII. A Faun, kneeling, seen from behind.

1. Photograph of a pen and ink drawing, washed by a later hand; in the collection of the Archduke Albert at Vienna.

LIII. Flora, surrounded by Nymphs and Cupids.

1. Engraving by Giulio Bonasone.—Bartsch, No. 111.
2. Landon's outline-engraving, No. 469.

LIV. Mythological Nuptial Scene.

1. Lithographic facsimile by J. Pilizotti of a pen and bister washed drawing; in the collection of Archduke Albert at Vienna.

LV. Narcissus, Cupid, &c.

1. Facsimile-engraving by S. Mulinari, No. 6, of a drawing in the Uffizj at Florence.

LVI. Abundance.

1. Facsimile-engraving by S. Mulinari, apparently of a pen and ink drawing; in the Uffizj.

LVII. Hercules crushing Antæus.—*E.* 51.

1. Engraving by Marc Antonio.—Bartsch, No. 346.
2. [Chiaroscuro by Hugo da Carpi.—Bartsch, xii. p. 117, No. 14.]
3. Photograph of a pen and ink sketch of this subject, pricked for transferring; in the manner of the Paduan School; in the Royal Library at Windsor Castle. The figure of Hercules resembles that of the engraving.
4. Photograph of a black-chalk drawing from the nude, by L. Signorelli; in the Royal Library at Windsor Castle.—*D.* 435. The figure of Antæus resembles that of the engraving.
5. Engraving by Ag. Veneziano.—Bartsch, No. 316. The same subject differently treated, with the addition of an allegorical figure of the Earth.—*E.* 52.

LVIII. Hercules and the Nemean Lion.—*E.* 53.

1. [Chiaroscuro, probably after a drawing by Giulio Romano.—Bartsch, xii. p. 118, No. 16.]
2. Engraving by Agostino Veneziano of a slightly different composition.—Bartsch, No. 287.
3. Engraving by Adam Ghisi.—Bartsch, No. 21.

4. Photograph of a pen and ink washed drawing for the same; in the Royal Library at Windsor Castle.
5. Chiaroscuro by J. N. Vicentino.—Bartsch, xii. p. 119, No. 17.
6. Second state of the same, retouched by Andrea Andreani.
7. Reversed copy of the same, printed in black alone.
8. Photograph of a similar drawing, probably by or after Giulio Romano; in the Royal Collection at Stockholm.
9. Facsimile-engraving by C. Metz, of a drawing attributed to Giulio Romano; then in the Cosway Collection.
10. Anonymous woodcut;—Bartsch, xii. p. 120, No. 18; the background completely altered and enlarged.
11. [Chiaroscuro, attributed to Hugo da Carpi.—Bartsch, xii. p. 117, No. 15.]

LIX. HERCULES DRIVING AWAY THE HERDS OF GERYONES.

1. Engraving by G. Bonasone.—Bartsch, No. 110.
2. Landon's outline-engraving, No. 372.

LX. ENVY DRIVEN OUT OF THE TEMPLE OF THE MUSES.

1. Engraving by the Maître au Dé.—Bartsch, No. 17.
2. Chiaroscuro by Hugo da Carpi;—Bartsch, xii. p. 133, No. 12; after a drawing by Baldassare Peruzzi.
3. Landon's outline-engraving, No. 371.

LXI. CENTAUR CARRYING AWAY A WOMAN, &c.

1. Photograph of a pen and ink drawing; in the possession of the late Herr Grahl at Dresden.

LXII. THESEUS SLAYING THE DRAGON.

1. Photograph of a pen and ink washed drawing, heightened with white; in the Royal Collection at Stockholm.

LXIII. THE RAPE OF HIPPODAMEIA.

1. Engraving by Enea Vico; 1542.—Bartsch, No. 30.
2. Reversed copy by E. de Laune; 0·081 × 0·130.
3. Landon's outline-engraving, No. 370.

LXIV. THE RAPE OF HELEN.—*E.* 79.

1. Engraving by Marc Antonio.—Bartsch, No. 209.
2. Engraving after the same drawing by Marco da Ravenna.—Bartsch, No. 210.
3. [Anonymous woodcut.—Vide Naumann's "Archiv," ix. 412.]
4. [Photograph of a fresco-painting transferred to canvas; in the Imperial Gallery of the Eremitage at St Petersburg, formerly in the Villa Rafaele at Rome.]

LXV. THE SAME SUBJECT, differently treated.

1. Anonymous engraving of the School of Fontainebleau.—Bartsch, xvi. p. 393, No. 42.

LXVI. ACHILLES WITH HECTOR'S BODY ATTACHED TO HIS CHARIOT.

1. [Engraving by Giulio Bonasone.—Bartsch, No. 82.]
2. Landon's outline-engraving, No. 466.

LXVII. NEPTUNE DISPERSING THE WINDS.

1. Engraving by Giulio Bonasone.—Bartsch, No. 104.
2. Landon's outline-engraving, No. 308.

LXVIII. MYTHOLOGICAL SCENE: Venus, Vulcan at the forge, Cupid, &c.

1. Photograph of a pen and ink drawing; in the Teyler Museum at Haarlem.

AMORINI, PLAYING CHILDREN, &c.

DRAWINGS OR ENGRAVINGS AFTER SUCH.

A. BY RAPHAEL.

I. Two Children and two Amorini dancing.
   1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 56.

II. Four Children playing with a pig; studies for another child, &c.
   1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 49.
   2. Facsimile-engraving of it; published by Celotti, pl. xxix.

III. Ten Children and nine Cupids, playing.—*E.* 72.
   1. Photograph of a pen and ink washed drawing, heightened with white; in the Collection of the Academy at Düsseldorf.—*D.* 288.
   2. Photograph of a precisely similar drawing in the Louvre.
   3. [Chiaroscuro of it by the Master N. D. B.—Bartsch, xii. p. 108, No. 4.]

IV. Dance of two Amorini and seven Children.—*E.* 64.
   1. Engraving by Marc Antonio.—Bartsch, No. 217.
   2. Retouched state of the same plate.

3. Copy C of the same.
4. Anonymous copy of the same; marked "R. V;" 0·118 × 0·169.
5. Anonymous copy of part of Marc Antonio's engraving,—the five children on the right,—on the same plate with "L'Abbreuvoir des Bœufs," described by Bartsch, xv. p. 51, No. 8.
6. Engraving by H. Aldegrever; six more children being added.—Bartsch, No. 252.
7. Etching ascribed to Blanchard, representing the same group, with the addition of two Cupids, one playing on the bagpipe, and the other on the spinet.
8. Landon's outline-engraving, No. 309.
9. Reversed engraving of the same composition, by D. Hopfer, with the addition of a Virgin and Child, &c.—Bartsch, No. 40.
10. Reversed engraving of the same composition, with the addition of a David playing on the harp, and a large landscape background; 0·230 × 0·372.
11. Undescribed woodcut by V. Solis; 0·049 × 0·298. Ornamented frieze with twenty-five children and amorini, the Raphaelesque group being represented in the centre; on the right a naked woman playing on the harp, on the left a man playing on a guitar.
12. Photograph of a drawing of the original group; in the Royal Collection at Berlin. Probably after the engraving.
13. Reversed etching by Elis. Sirani, of a similar drawing belonging to Count St. Morys; 1795.

v. Dance of four Amorini.

1. Anonymous reversed facsimile of a very slight pen and ink drawing; then in the Lagoy Collection.
2. Landon's outline-engraving, No. 220.

VI. SEVEN CHILDREN PLAYING; a woman looking on.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 550.
2. Facsimile-engraving of the same; published in Ottley's "Italian School of Design."

VII. VARIOUS GROUPS OF PLAYING CHILDREN.

1. Photograph of a slight pen and ink drawing; in the Collection of Archduke Albert at Vienna.—*D.* 231.
2. Photograph of a considerably torn pen and ink drawing; in the University Collection, Oxford; several groups of which have been copied from the preceding drawing.—*D.* 551.

VIII. SEVEN CHILDREN PLAYING.

1. Photograph of a pen and ink drawing; in the Collection of Christchurch College at Oxford.—*D.* 561.
2. Reversed facsimile-engraving of it by Arthur Pond; 1734.

IX. CHILDREN RIDING ON DOLPHINS.

1, 2. Photographs of the two sides of a pen and ink drawing; in the Uffizj at Florence.—*D.* 133.

X. FOUR AMORINI, SURROUNDED BY CLOUDS.

1. Photograph of a pen and ink drawing; in the Royal Collection at Dresden.—*D.* 261.

XI. TWO CHILDREN PLAYING.

1. Photograph of a pen and ink drawing; in the Louvre.—*D.* 325.
2. Facsimile-engraving of it by Rosotte.

XII. CHILD SEATED, PLAYING WITH A BIRD.

1. Photograph of a silver-point drawing; in the Wicar Museum at Lille. (Lille Cat. No. 691.)

B. ASCRIBED TO RAPHAEL.

I. Two Children wrestling.

1. Photograph of a red-chalk drawing; in the Wicar Museum at Lille. (Lille Cat. No. 726.)

II. Child seated, turned to the right; twice repeated.

1. Photograph of a bister washed study in the University Collection, Oxford. (Oxford Cat. No. 15.)

III. Children riding on wild boars, &c.

1. Photograph of two fragments of a black-chalk cartoon; in the collection of the Duke of Aumale.—*D.* 360.

IV. Many Children, gathering Grapes, playing with Rabbits, &c.

1. Photograph of a pen and bister washed drawing; in the collection of Archduke Albert at Vienna.

V. Two Amorini playing with two Lions.—*E.* 67.

1. Engraving by the Master G. F.; 1537.—Bartsch, ix. p. 27, No. 8.

VI. Two Amorini; one pouring water over the other.—*E.* 65.

1. Engraving by Ag. Veneziano.—Bartsch, No. 280.

VII. The Triumph of Cupid; 11 Children; 7 Amorini.—*E.* 68.

1. Engraving by the Maître au Dé.—Bartsch, No. 37.

VIII. Triumphal Procession of sixteen Children.—*E.* 69.

1. Engraving by the Maître au Dé.—Bartsch, No. 36.

IX. The Children's Vintage; 20 Children.—*E.* 70.

1. Engraving by the Master I. B.; 1529.—Bartsch, viii. p. 311, No. 35.
2. Facsimile of an old print (formerly in Ottley's collection), containing several groups of this engraving, with a few additions, &c.; 0·027 × 0·152.

X. Four Amorini and six Children playing with a Goat.—*E.* 71.

1. Engraving by the Maître au Dé.—Bartsch, No. 29.
2. Outline-engraving by N. Consoni: "Scherzo di Putti."
3. Photograph of a bister-washed drawing heightened with white, in the Ambrosian Library at Milan; attributed there to Parmigiano.

XI. Amorini playing.—*E.* 73.

1. Chiaroscuro by the Master N. D. B.—Bartsch, xii. p. 109, No. 5.

XII. CUPID ON A DOLPHIN, HOLDING A SHELL.—*E.* 63. *p.*

1. [Anonymous engraving; 0·115 × 0·160.]
2. Reversed anonymous copy of the same; 0·112 × 0·145.

XIII. CUPID RIDING ON A GOAT.

1. Landon's outline-engraving, No. 315.
2. [The original of Landon's print has not yet been discovered.]

XIV. THREE CUPIDS; ONE RIDING UPON A DOLPHIN.

1. Engraving by Adam Ghisi.—Bartsch, No. 23.
2. Landon's outline-engraving, No. 451.

XV. THREE CUPIDS STANDING; TWO OF THEM STRIKING THE THIRD.

1. Anonymous engraving; 0·100 × 0·165.
2. Landon's outline-engraving, No. 451.

XVI. FIVE CHILDREN PLAYING AMONGST RUINS.—*E.* 73. *a.*

1. Anonymous engraving: "Petri de Nobilibus formis."—0·117 × 0·170.
2. Landon's outline-engraving, No. 456.

XVII. SIXTEEN CHILDREN DANCING AND PLAYING.

1. Photograph published by E. Alpers of Hannover, ascribing to Raphael an oil-painting of this composition.

XVIII. AMORINI, RIDING ON DOLPHINS; two of them sounding shell-trumpets.

1—3. Anonymous circular engravings in the manner of G. Audran, perhaps after bassirelievi;—dm. 0·173

XIX. TWO AMORINI, one lifting himself over a balustrade, the other flying towards the left.

1. Pen and ink drawing, formerly in the Ramboux-Collection at Cologne, where it was supposed to be a study for some of the Cupids in the Farnesina.

ALLEGORICAL SUBJECTS.

A. BY RAPHAEL.

1. The "Vision of the Knight." On wood; in the National Gallery; 0·185 square.—*P.* 13.
    1. Photograph of the picture.
    2. Photograph of the original pen and ink design; also in the National Gallery.
    3. Engraving by L. Gruner.
    4. Photograph of a slight ink-washed study heightened with white for the two standing figures; in the Grandducal Museum at Weimar.

B. ASCRIBED TO RAPHAEL.

1. Hope. On wood; in the possession of H. Hope, Esq.—*P.* 285.
    1. Photograph of the picture.
    2. Reversed etching of it, by Count Clam Gallas, after a drawing by J. Bergler; 1801.
    3. [Photograph of a pen and bister washed drawing, probably by G. F. Penni; in the collection of Professor Jansen at Copenhagen.]
    4. Photograph of a similar drawing; in the Royal Library at Windsor Castle.

5. Facsimile-engraving of the same, by F. C. Lewis; published in Chamberlaine's "Imitations."
6. First outline-etching of the same plate.

COMPOSITIONS PRESERVED IN DRAWINGS, OR OLD ENGRAVINGS AFTER SUCH.

C. ASCRIBED TO RAPHAEL.

I. The Seven Virtues.—*E.* 77.
   1—7. Engravings by Marc Antonio.—Bartsch, Nos. 386—392.

II. Peace.—*E.* 78.
   1. Engraving by Marc Antonio.—Bartsch, No. 393.
   2. Copy B of the same.
   3. Copy D of the same.
   4. Anonymous repetition of the same.—Bartsch, No. 394.

III. Calumny. After Lucian's description of a picture by Apelles.
   1. Photograph of a pen and bister washed drawing (by Polidoro?); in the Louvre.—*D.* 340.
   2. Reversed chiaroscuro-engraving of it, by N. Cochin and Le Sueur.
   3. Reversed etching after the same, by V. Denon.
   4. Facsimile-engraving of it, by A. Leroy.
   5. Reversed anonymous engraving after the same drawing, when at Modena.
   6. Etching of the same, by Fco. Novelli.
   7. Photograph of a copy; in the Uffizj at Florence.

IV. "Lo Stregozzo."
   1. Engraving by Ag. Veneziano.—Bartsch, No. 426.
   2. Modern impression of the plate; now in the Ducal Collection at Coburg.

V. Purity.—*E.* 76.
   1. Engraving by Ag. Veneziano.—Bartsch, No. 379.

VI. Two Female Figures, sitting opposite each other; one holding a bell-shaped ornament, the other having a Victory standing upon her hand.

1. Landon's outline-engraving, No. 472.
2. Anonymous print by an old Italian master; 0·105 × 0·160.

VII. FORTUNE.
1. Engraving by Marc Antonio.—Bartsch, No. 362.

VIII. TIME.
1. Engraving by Marc Antonio.—Bartsch, No. 365.

IX. TEMPERANCE, sitting upon a man lying upon the ground.
1. Engraving by Marc Antonio; 0·085 × 0·070. (Unknown to Bartsch. Vide Passavant, P. G. vi, 87.)

X. FORTUNE'S PROMISES.—*E.* 78. *d.*
1. Engraving in the manner of Enea Vico.—Bartsch, xv. p. 369.

XI. CARNAGE.
1. Engraving by J. Caraglio.—Bartsch, No. 55.
2. Landon's outline-engraving, No. 452.

XII. STRENGTH.—*E.* 78. *a.*
1. Engraving by Marco da Ravenna.—Bartsch, No. 395.

XIII. PRUDENCE —*E.* 78. *b.*
1. Engraving by Marc Antonio.—Bartsch, No. 371.
2. Reversed copy of it.

XIV. OLD AGE.
1. Engraving by Ag. Veneziano.—Bartsch, No. 457.
2. Anonymous reversed repetition of the same.—Bartsch, No. 456.
3. Landon's outline-engraving, No. 454.

XV. CONSTANCY: "LA FORCE."—*E.* 78. *c.*
1. Engraving by Marc Antonio.—Bartsch, No. 375.
2. Reversed anonymous copy of it.

XVI. THE SEVEN ARTS AND SCIENCES.—*E.* 78. *e.*
1—7. Seven engravings by the Master B.—Bartsch, xv. p. 504; Nos. 1—7.

XVII. "IMPAVIDUM FERIENT RUINÆ:" "La Mélancolie de Michel Ange," or "le Songe de Raphael."
1. Engraving by Giorgio Ghisi.—Bartsch, No. 67.

XVIII. RAPHAEL'S DREAM.
1. Engraving by Marc Antonio.—Bartsch, No. 359.

XIX. MAN TORMENTED BY DREAMS.
1. Engraving by Gérard Audran.

2. Photograph of the original pen and bister washed drawing, by P. P. Rubens; in the collection of R. Fisher, Esq.
3. Landon's outline-engraving, No. 403.

XX. JUSTICE.

1. Photograph of a pen and ink drawing for, or from, one of the Cartes de Tarots; in the possession of M. de Savigny at Berlin.—*D.* 256.

XXI. VICTORY. (?)

1. Landon's outline-engraving, No. 317.
2. [The original has not yet been traced.]

XXII. FOUR ALLEGORICAL FEMALE FIGURES.

1. Landon's outline-engraving, No. 447.
2. [The originals have not yet been traced.]

XXIII. LOVE.

1. Engraving by a pupil of Marc Antonio.—Bartsch, XV. p. 54, No. 11.
2. Landon's outline-engraving, No. 444.

XXIV. ENVY. (?)

1. Anonymous engraving of the school of Marc Antonio; 0·270 × 0·385.
2. Landon's outline-engraving, No. 404.

XXV. THE SO-CALLED "SACRIFICE OF CAIN."

1. Anonymous engraving of the school of Marc Antonio.—Bartsch, XV. p. 8, No. 3. (Ascribed to A. Aspertini by Mariette.)
2. Landon's outline-engraving, No. 348.

XXVI. "LE SONGE DE POLIPHILE."

1—184. Anonymous woodcuts after a master of the School of Fontainebleau, illustrating the French translation of "Poliphili Hypnerotomachia," 1546; with the printer's device, and the colophon.

PORTRAITS.

A. BY RAPHAEL.

I. A Young Man. On wood; at Hampton Court; 0·440 square. —*P.* 14.

1. Photograph of the picture.
2. Reduced photograph of the same.

II. A Young Man of the Riccio Family. On wood; in the Munich Gallery; 0·542 × 0·412.—*P.* 24.

1. Lithograph by Lor. Quaglio; as Raphael's own portrait.

III., IV. Angelo and Maddalena Doni. On wood; in the Palazzo Pitti at Florence; 0·62 × 0·44 each.—*P.* 34.

1. *Angelo Doni*: lithograph by F. Pieraccini.
2. Engraving by Cappelli.
3. *Maddalena Doni*: engraving by Delfini and Cappelli.
4. Engraving by Zignani.
5. Photograph of the portrait of Angelo.
6. Photograph of the portrait of Maddalena.
7. Photograph of a pen and ink drawing; in the Louvre; probably the first sketch from life for Maddalena's portrait; the background different.—*D.* 347.
8. Facsimile-engraving of it by J. Bein.
9. Photograph of a picture of St Catherine; in the Palazzo Borghese at Rome; evidently made up

from some unfinished sketch of a portrait of Maddalena; the background the same as in the Louvre drawing.

v. A Woman. On wood; in the Tribune at Florence; 0·760 × 0·515.—*P.* 35.

1. Photograph of the picture.
2. Reversed engraving by D. Picchianti.
3. Engraving by Gir. Scotto.

vi. The Duke Guidobaldo of Urbino. [The portrait has disappeared.]—*P.* 40.

1. Photograph of the portrait of man in the Gallery of Prince Liechtenstein at Vienna; said to be Duke Guidobaldo.

vii. The Duke Federico da Montefeltro. [The portrait has disappeared.]

1. [Photograph of a pretended portrait of the Duke in the possession of Signora Comerio at Como.]

viii. The Prince (Duke) Francesco Maria della Rovere.

1. Photograph of a supposed portrait of the prince; in the gallery of Prince Esterhazy at Pesth.
2. [Photograph of another supposed portrait of the prince, at the age of 14; formerly belonging to Cav. Gaetano Susanni at Mantua; now in England (?).]
3. Engraving of a similar portrait; belonging to Count Leonino Secco Suardo at Bergamo. Published in the "Biblioteca Italiana;" 1829.

ix. Raphael himself. On wood; in the Uffizj at Florence; 0·485×0·240.—*P.* 41. Vide Portraits of Raphael, No. v.

1. Photograph of the picture.
2. Engraving of it by F. Forster.

x., xi. Don Blasio and Don Baltasar, two monks of Vallombrosa. On wood; in the Gallery of the Academy at Florence, where they are ascribed to P. Perugino.

1, 2. Photographs of the two portraits.

3, 4. Retouched impressions of the same.
5, 6. Engravings by Ed. Büchel.

XII. A LADY: "LA DONNA GRAVIDA." On wood; in the Palazzo Pitti at Florence; 0·66 × 0·52.—*P.* 44.
1, 2. Photographs of the picture.
3. Engraving of it by G. Vitta.

XIII. POPE JULIUS II. On wood; in the Palazzo Pitti at Florence; 0·99 × 0·82.—*P.* 75.
1. Engraving of the picture by E. Morace.
2. Anonymous old engraving.
3. Engraving by A. Daverio.
4. Engraving by J. Delfini and P. Toschi.
5. Photograph of the picture.
6. Anonymous reversed old engraving: "IVLIVS II PAPA SAVONENSIS LIGVR."
7. Photograph of the black-chalk cartoon; in the Corsini Palace at Florence.—*D.* 142.
8. Larger photograph of the head alone, of the same cartoon.
9. Photograph of a black-chalk study for the head, from life; in the collection of the Duke of Devonshire at Chatsworth.
10. Engraving by Page of an old copy of the portrait; in the National Gallery.
11. Reversed engraving by Morel of a copy then in the Orleans Gallery.

XIV. FEDERICO GONZAGA, DUKE OF MANTUA. On wood; in the possession of F. Lucy, Esq., at Charlecote Park, Warwickshire; about 0·560 × 0·405.—*P.* 76.
1. Photograph of the picture; supposed to be the one mentioned in Vander-Dort's catalogue of King Charles I.'s pictures, p. 3, No. 10.
2. Photograph of a retouched impression of the same.

XV. RAPHAEL HIMSELF, painted for Francesco Francia. In the possession of Prince L. Czartoryski at Paris.—*P.* 77.

1. Engraving by P. Pontius of the picture when in Van Dyck's possession.—Vide supra, PORTRAITS OF RAPHAEL, No. vi.

XVI. "LA FORNARINA:" Raphael's Mistress. On wood; in the Palazzo Barberini at Rome.—*P.* 78.

1. Photograph of the picture.
2. Engraving by P. Fontana.
3. Engraving by D. Cunego.
4. Etching by P. Fidanza, after a tracing.

XVII. A YOUTH. On wood; in the Louvre at Paris; 0·590 × 0·440.—*P.* 79.

1. Photograph of the picture.
2. Engraving by F. Forster.

XVIII. A LADY: frequently called "LA FORNARINA;" 1512. On wood; in the Tribune of the Uffizj at Florence; 0·670 × 0·554.—*P.* 87.

1. Photograph of the picture.
2. Engraving of it by R. Morghen.
3. Engraving by Leisnier; after a drawing by A. Martinet.
4. Engraving by Bonaini.
5. Engraving by L. Ceroni.
6. Reversed engraving of the head alone by Rp.

XIX. BINDO ALTOVITI. On wood; in the Gallery at Munich; 0·595 × 0·445.—*P.* 88. Vide PORTRAITS OF RAPHAEL, B. No. iv. supra.

1. Engraving by R. Morghen. (With another copy of xviii, 2.)
2. Lithograph by F. Piloty.

XX. PHEDRA INGHIRAMI DA VOLTERRA. On wood; in the Palazzo Pitti at Florence; 0·89 × 0·83.—*P.* 104.

1. Engraving by C. Ferreri, after a drawing by G. Garavaglia.
2. Photograph of the picture.

XXI. GIULIANO DE' MEDICI. [The original has been lost sight of.]—*P.* 107.

1. Photograph of the supposed original; in the possession of the Grand Duchess Mary of Russia.
2. Engraving by L. Gruner of a portrait of Giuliano; in the Uffizj at Florence; supposed to be Alessandro Allori's copy of Raphael's picture.

XXII. The Cardinal Dovizio da Bibiena. On wood; in the Museum at Madrid.—*P.* 108.

1. Photograph of the picture.
2. Engraving of it by L. Gruner.
3. Engraving by Bedetti of another portrait of the Cardinal; also ascribed to Raphael; in the Pitti Palace at Florence; on canvas; 0·86 × 0·66.

XXIII. Count Baldassare Castiglione. On canvas; in the Louvre; 0·54 × 0·65.—*P.* 112.

1. Engraving by R. Persinius.
2. Engraving by N. Edelinck.
3. Photograph of the picture.
4. Lithograph by Z. Belliard.
5. [Engraving by Joubert.]
6. Etching by Fidanza of another and different portrait; then in Cardinal Valenti's possession.
7. Anonymous engraving of the picture; now in the Torlonia Palace at Rome.
8. Engraving of the head and bust alone by Ceroni.
9. Engraving by A. Gajani, after a drawing by Longhi.
10. Photograph of a pen and ink sketch after the picture, by Rembrandt; in the collection of Archduke Albert at Vienna.

XXIV. Antonio Tebaldeo. [The original has been lost sight of.]—*P.* 219.

1. Outline-engraving by G. Garavaglia, published in Longhena's Life, of a portrait belonging to the Scarpa Family at La Motta, and supposed to represent Tebaldeo.

XXV. ANDREA NAVAGERO AND AGOSTINO BEAZZANO. [The original seems to have been lost sight of.]—*P.* 220.

1, 2. Etchings by P. Fidanza, of the two heads, after an ancient replica on canvas; in the Palazzo Doria at Rome.

3, 4. Photographs of two copies; in the Museum at Madrid.

XXVI. JOANNA OF ARAGON, PRINCESS COLONNA. On wood; in the Louvre; 1·20 × 0·95.—*P.* 233.

1. Reversed engraving by J. Chereau.
2. Engraving by R. Morghen.
3. Engraving by C. Lefèvre.
4. Engraving by Leroux.
5. Lithograph by L. Zoellner of an ancient copy; then in the possession of Baron Speck-Sternberg.
6. Lithograph by Schertle of a copy ascribed to Sassoferrato; in the Berlin Museum.
7. Photograph of the original picture at Paris.

XXVII. POPE LEO X., AND THE CARDINALS GIULIO DE' MEDICI AND LUIGI DE ROSSI. On wood; in the Palazzo Pitti at Florence; 1·55 × 1·19.—*P.* 234.

1. Engraving by S. Jesi.
2. Engraving by F. Lignon, after a drawing by Duchemin.
3. Engraving by G. Marri, after a drawing by S. Jesi.
4. Engraving by R. Morghen of the head of the Pope alone.
5. Photograph of the copy (by Andrea del Sarto?); in the Museum at Naples.
6. Engraving by N. Edelinck, of an old copy of the portrait of the Cardinal Giulio de' Medici.
7. Photograph of the picture at Florence.
8. Photograph of a black-chalk study from life, for the drapery of the Pope; in the University Collection, Oxford.—*D.* 55²

XXVIII. LORENZO DE' MEDICI, DUKE of URBINO. [The original has disappeared.]—*P.* 235.

1. Photograph of an old copy in the Musée Fabre at Montpellier.
2. Phothograph of a precisely similar picture in the Colworth Collection.

XXIX. THE VIOLIN-PLAYER (ANDREA MARONE?). On wood; in the Palazzo Sciarra at Rome.—*P.* 236.

1. Engraving by J. Felsing.

XXX. HEAD AND BUST OF A LADY: "LA DONNA VELATA;" RAPHAEL'S MISTRESS(?). On canvas; in the Palazzo Pitti; 0·85 × 0·60.—*P.* 237.

1. Engraving by L. Gruner.
2. Photograph of the picture.
3. Engraving by W. Hollar of a St Catherine, resembling the preceding portrait; then in the possession of Lord Arundel.—Parthey, No. 177.
4. Photograph of a portrait of a Lady, in the possession of Lord Acton in London; supposed by Passavant to represent the same person.

B. ASCRIBED TO RAPHAEL.

I. FEDERICO CARODELET, archdeacon of Bitonto, and his secretary. On wood; in the Gallery of the Duke of Grafton in London; 1·218 × 0·947.—*P.* 295.

1. Engraving by N. Larmessin.
2. Mezzotint by Van Somer.

II. LORENZO PUCCI, Cardinal of S. Quattro. On wood; at Haddo House, in the possession of the Earl of Aberdeen.—*P.* 296.

1. Photograph of the picture.

III. A CARDINAL, supposed to be a Borgia. On wood; in the Palazzo Borghese at Rome.—*P.* 297.

1. [Photograph of the picture.]

IV. The poet Jacopo Sanazzaro.—*P.* 305.

1. Photograph of the picture in the Eremitage at St Petersburg.
2. [The picture formerly in the possession of Cav. Lancellotti, at Naples, has been lost sight of.]
3. [Engraving by A. Morghen; from Colangelo's History of Sanazzaro.]

V. A Young Man. In the Palace of the Duke of Alba at Madrid.—*P.* 310.

1. Photograph of the picture.

VI. A Young Man. On wood; in the Fabre Museum at Montpellier; 1·650 × 1·330.—*P.* 309.

1. Photograph of the picture.
2. Engraving by A. Didier, 1875: from the Gazette des Beaux Arts.

VII. A Carthusian Monk. On wood; in the possession of the Queen of Prussia; 0·270 × 0·208.—*P.* 306.

1. Photograph of the picture.

VIII. Raphael, painted by himself. On wood; in the possession of Marchese Campana at Rome. (Vide supra Portraits of Raphael, No. x.)

1. [Photograph of the picture.]

IX. Raphael, painted by himself. On wood; in the possession of Don Marcello at Rome. (Vide supra Portraits of Raphael, No. vii, 21.)

1. Photograph of the picture.

X. Raphael and his Fencing Master. On canvas; in the Louvre; 1·19 × 1·08.—*P.* 294. (Vide supra, Portraits of Raphael, No. xiii.)

1. Engraving by P. Audouin.

XI. Raphael; painted by himself. On wood; in the possession of Lord Berwick. (Vide supra, Portraits of Raphael, B. No. xiv.)

1. Photograph of the picture.

XII. Raphael's Mistress: frequently called "La Vendangeuse," also St Dorothy. On wood; in the possession of the Duke of Marlborough at Blenheim; 0·430 × 0·325.—*P.* 299.

1. Engraving by T. Chambars; 1765.
2. Engraving by P. Pejrolerj of the bust alone.
3. Engraving by Esslinger of the bust alone; in an oval.
4. Engraving by J. Bernardi of a very similar picture; in the possession of Count Persico at Verona.

XIII. RAPHAEL'S MISTRESS. (?) On wood; in the Gallery of the Eremitage at St Petersburg; 1·10 × 0·91.—Passavant ii. p. 361.
1. Photograph of the picture.

XIV. CARDINAL PASSERINI. On canvas; in the Museum at Naples.—*P.* 298. *a.*
1. Engraving by Olio and Ricciani.
2. Photograph of the picture.

XV. CARDINAL POLE. In the Gallery of the Eremitage at St Petersburg.—*P.* 298. *b.*
1. Engraving by N. Larmessin.
2. Engraving by Major of the head and bust; in an oval.

XVI. A CARDINAL. In the Gallery of the Duke of Leuchtenberg at St Petersburg —*P.* 298. *d.*
1. Lithograph by J. G. Schreiner.

XVII. CARDINAL FARNESE. Probably by Titian; in the Palazzo Corsini at Rome.—*P.* 298. *c.*
1. Engraving by H. Rossi.

XVIII. THE CARDINAL ANTONIO DEL MONTE. On wood; in the possession of Sig. L. Fabri at Rome; 0·864 × 0·702.—*P.* 298.
1. Photograph of a drawing of the picture by Calamatta.
2. Outline-engraving of the picture by G. Benaglia.

XIX. A YOUNG MAN. On wood; in the possession of Lord Northbrook. 0·515 × 0·405.—*P.* 316.
1. Photograph of the picture.
2. Photograph of a retouched copy of the same.

XX. A MAN, commonly called "RAPHAEL'S APOTHECARY." In the Museum at Copenhagen.—*P.* 315.
1. Photograph of the picture.

XXI. A YOUNG MAN. On wood; in the Louvre; ascribed to F. Francia by Dr Waagen and the Louvre Catalogue; to Rid. Ghirlandajo by Passavant; 0·68 × 0·50.—*P.* 307.
1. Engraving by D. Esquivel.
2. Photograph of a drawing, after the picture, by Millet.
3. Engraving by Noel.
4. Lithograph by G. Staal: "Giacomo."

XXII. G. F^{co} PENNI: "IL FATTORE." On canvas; in the possession of the Grand Duchess of Saxe-Weimar.—*P.* 301.
1. Engraving by Testa, from the Gallery Lucien Bonaparte.
2. [Photograph of the picture.]

XXIII. "LA BELLA VISCONTI." On wood; in the collection of Col. Rothpletz at Aarau; 0·48 × 0 32.

1. Photograph of the picture.
2. Engraving of it by Fr. Weber.

XXIV. CESARE BORGIA. (?) On wood; in the Palazzo Borghese at Rome.—*P.* 304.

1. Photograph of a black-chalk drawing after the picture.
2. Woodcut after a copy by Sigalon.

XXV. CESARE BORGIA. (?) In the possession of Count Castelbarco at Milan.

1. Coloured lithograph, published by G. Vallardi, 1843.

XXVI. A YOUNG MAN, supposed to be Antonio Tebaldeo. On wood; in the Museum at Naples.—*P.* 314.

1. Engraving by G. Morghen.
2. Photograph of the picture.

XXVII. MARC ANTONIO RAIMONDI. (?) In the possession of M. Parade de l'Estang at Aix.—*P.* 312.

1. Engraving by Leisnier.
2. Engraving by Larmessin, as "Bramante;" from Bullart's "Académie des Sciences et des Arts."

XXVIII. MARC ANTONIO RAIMONDI. Small oil-painting, formerly in the possession of Signor G. Vallardi at Milan.

1. [Photograph of the picture.]

XXIX. A YOUNG NOBLEMAN. In the possession of Lord Leconfield at Petworth.

1. Photograph of the picture.
2. Photograph of a retouched copy of the same.

XXX. A MAN. In the Städel Museum at Frankfort.—Passavant, German Edition, No. 287.

1. Photograph of the picture.

XXXI. A MAN, turned to the left; 0·445 × 0·335; in the Francillon Collection.

1. Outline-engraving by Normand fils; published in Francillon's "Traduction Abrégée" of Lanzi.

XXXII. CHARLES VIII., KING OF FRANCE. This picture was sold in Paris as a Raphael in 1864.

1. Lithograph of the picture.
2. Lithograph of it, published in Mme Delpech's "Iconographie Française."

XXXIII. FRANCIS I., KING OF FRANCE. Probably after Titian's portrait. —*P.* 321.

1. Engraving by Jacques de Bie.

XXXIV. A CLERGYMAN. In the possession of Signor Giuseppe Bonaldi at Brescia.—*P.* 322.

1. [Lithograph by G. Rottini.]

XXXV. A MAN, supposed to be Taddeo Taddei. On wood; in the possession of Monsignore Del Magne at Rome.—*P.* 324.

1. Lithograph of the picture.

XXXVI. PHILIP II., KING OF SPAIN. After Titian.

1. Engraving by Cos. Mogalli, ascribing the picture to Raphael.

XXXVII. A MAN, probably Giorgione; painted by Titian.—*P.* 320.

1. Engraving by V. Dalen jun.
2. Landon's outline-engraving, No. 319.

XXXVIII. A YOUNG MAN, supposed to represent Raphael himself. In the Ducal Gallery at Brunswick.—*P.* 317. (Vide PORTRAITS OF RAPHAEL, B. No. XVI.)

1. Engraving by C. Schröder.

XXXIX. "LA BELLE FRASCATONE, MAÎTRESSE DU CÉLÈBRE RAPHAEL." Very modern portrait of an Italian Peasant Girl.

1. Mezzotint engraving by W. Say, after a drawing by Goubaud.
2. Mezzotint by Debucourt.

XL. A LADY. In the Kestner Museum at Hanover.—*P.* 300.

1. Photograph of the picture.

XLI. A LADY. [This picture, said to have existed in the Gallery at Modena in or before 1767, has been lost sight of.—*P.* 311.]

XLII. A LADY, commonly called "RAPHAEL'S MOTHER." On wood; in the Museum at Naples.—*P.* 313.

1. [Photograph of the picture.]
2. Engraving by Fr. Pisante.

XLIII. A YOUNG MAN AND AN OLD WOMAN. (In the Orleans Gallery at Paris, about 1727; the Sale Catalogue of 1789 does not mention the picture any longer.)

XLIV. AN ITALIAN DUCHESS, mentioned in the Catalogue of King James II.'s picture.

1. [Photograph of the picture at Hampton Court.]

XLV. A LADY WITH A DOG AND AN ORRERY.

1. [Photograph of the picture, No. 593, at Hampton Court.]

XLVI. "IL PARMIGIANO" (?); existing at Venice in 1530.—*P.* 302.
1. [Photograph of a picture, supposed to be the same; in the possession of Mr Seabright.]

XLVII. GIOVANNI DELLA CASA, Archbishop of Benevent. On wood; in the possession of Mr Werner, the painter, in 1845, at Rome.
1. [Photograph of the picture.]

XLVIII. A MAN, in a red mantle, was sold as a Raphael at Paris in 1826. On wood; 0·866 × 0·650. [The picture has been lost sight of.]

XLIX. A MAN'S BUST. [Oval. On wood; mentioned in the Sale Catalogue of the Duke of Tallard's Collection, as having been ascribed to Raphael or Fra Bartolomeo.]

L, LI. TWO LADIES.
1, 2. Outline-engravings by Landon, No. 320 [the originals of which have not yet been discovered].

LII. A CARDINAL, head and bust in profile to the left.
1. Anonymous etching of the xvith century, marked F. R. V. R. —0·128 × 0·092.

DRAWINGS OF PORTRAITS.

C. BY RAPHAEL.

I. HEAD OF A YOUTH.
1. Photograph of a black-chalk drawing, heightened with white; in the Wicar Museum at Lille.—*D.* 407.

II. BUST OF A VENETIAN DOGE, in profile, to the right.
1. Photograph of a silver-point drawing on prepared paper; in the Wicar Museum at Lille.—*D.* 408.

III. HEAD OF AN ELDERLY MAN, full face.
1. Photograph of a silver-point drawing; in the Wicar Museum at Lille.—*D.* 409.

IV. A. YOUNG GIRL, commonly called "RAPHAEL'S SISTER."

1. Photograph of a black-chalk drawing; in the collection of J. Malcolm, Esq.

v. A Young Girl, three-quarter face, to the left.

1. Photograph of a silver-point drawing on prepared paper; in the Wicar Museum at Lille. (Lille Cat. No. 719.)

vi. A Man, in a cap, three-quarter face, to the left.

1. Photograph of a silver-point drawing on prepared paper; in the Wicar Museum at Lille. (Lille Cat. No. 699.)

vii. Head of an elderly Man, perhaps Pietro Perugino.

1. Photograph of a black-chalk drawing; in the collection of J. Malcolm, Esq.

viii. Bust of a Woman, commonly colled "Raphael's Sister."

1. Photograph of a black-chalk drawing; in the collection of J. Malcolm, Esq.
2. Lithographic facsimile of the same; published in the "Lawrence Gallery," No. 16.

ix. Timoteo Viti.

1. Photograph of a black-chalk cartoon, slightly tinted; in the British Museum.
2. Lithographic facsimile; published in the "Lawrence Gallery," No. 37.

x. G. F. Penni.

1. [Photograph of a black-chalk drawing; purchased by Mr Ker at the Woodburn Sale.]
2. Lithographic facsimile; published in the "Lawrence Gallery," No. 17.
3. [Woodcut; published in Vasari.]

xi. Girolamo Aleandro, Archbishop of Brindisi.—*E.* 96.

1. Engraving by Ag. Veneziano.—Bartsch, No. 517.

HISTORY.

A. ASCRIBED TO RAPHAEL.

I. TRAJAN ARRESTED BY A WIDOW DEMANDING JUSTICE FOR HER MURDERED SON. On wood; in the possession of Baron Letino; 0·69 × 1·34.

1. [Photograph of the picture.]

COMPOSITIONS PRESERVED IN DRAWINGS, OR ENGRAVINGS AFTER SUCH.

B. BY RAPHAEL.

I. DIDO DESTROYING HERSELF.—*E.* 81.

1, 2. Two engravings by Marc Antonio.—Bartsch, No. 187; (one considerably cut.)

3. Reversed copy A of 1580.

II. LUCRETIA DESTROYING HERSELF.—*E.* 83.

1. Engraving by Marc Antonio.—Bartsch, No. 192.

2. Reversed copy B.

3. Reversed copy by Enea Vico.—Bartsch, No. 16.

4. Photograph of the original pen and ink drawing, slightly different; in the collection of W. Russell, Esq.

III. The Phrygian Plague: "Il Morbetto."—*E.* 86.

1. Engraving by Marc Antonio.—Bartsch, No. 417.
2. Reversed anonymous copy; 0·197 × 0·248.
3. [Photograph of a pen and ink drawing, heightened with white; in the possession of Mr Enson.]
4. Photograph of a similarly treated drawing; in the Uffizj at Florence.—*D.* 136.
5. Engraving of it by Fr. Aquila.
6. Unfinished engraving of the same by R. Morghen.
7. Photograph of a pen and ink washed drawing of the group of the Dead Mother; in the Uffizj at Florence.
8. Facsimile-engraving of it by S. Mulinari.

IV. Alexander and Timoclea.

1. Photograph of a pen and ink drawing; in the Städel Museum at Frankfort.—*D.* 284.
2. Photograph of a similar drawing, considerably injured; in the collection of Mr Poynter.

V. A Papal Consistory; perhaps the coronation of an emperor. Probably an abandoned design for one of the frescoes in the Stanza dell' Incendio.

1. Lithographic-facsimile of a drawing; in the collection of Archduke Albert at Vienna.—*D.* 221.
2. Photograph of the same.

VI. A Baptism of Adults; perhaps a first thought for the Baptism of Constantine.

1. Photograph of a fragment of a drawing; in the portfolios of the Uffizj at Florence.

C. ASCRIBED TO RAPHAEL.

I. Tarquin and Lucretia.—*E.* 82.

1. Engraving by Ag. Veneziano of 1524.—Bartsch, No. 208.
2. Engraving by Enea Vico; second state.—Bartsch, No. 15.
3. Photograph of a pen and ink drawing, heightened with white, ascribed to Polidoro (?); in the Royal Library at Windsor Castle.
4. Landon's outline-engraving, No. 349.

II. Clelia's Flight across the Tiber.

1. Engraving by Giulio Bonasone.—Bartsch, No. 83.
2. Landon's outline-engraving, No. 356.

III. Camillus and the Gauls at Rome.

1. Engraving by Ag. Veneziano.—Bartsch, No. 201.
2. Landon's outline-engraving, No. 457.

IV. The Continence of Scipio.

1. Photograph of a pen and bister washed drawing by Giulio Romano; in the collection of M. Gatteaux at Paris.
2. Photograph of a similar drawing, considerably injured; in the Royal Library at Windsor Castle.
3. Photograph of a similar drawing, less complete; in the collection of the late Baron de Triqueti at Paris.

V. Scipio's Triumph.

1. Engraving by the Maître au Dé.—Bartsch, No. 74.
2. Landon's outline-engraving, No. 358.

VI. Omen of the greatness of Augustus. Vide Suetonius, c. 94.

1. Photograph of the left-hand side of a pen and bister washed drawing, by Giulio Romano; in the collection of Archduke Albert at Vienna.
2. Photograph of the right-hand side; in the Royal Library at Windsor Castle.
3. Engraving by G. Bonasone.—Bartsch, No. 174

VII. The Death of Cleopatra.—*E.* 85.

1. Engraving by Ag. Veneziano.—Bartsch, No. 198.

VIII. Hadrian and Androcles.—*E.* 86.

1. Engraving by Ag. Veneziano.—Bartsch, No. 196.

IX. Roman Scene: Prisoners led away by Lictors, &c.

1. Facsimile-engraving, by S. Mulinari, of a pen and bister drawing in the Uffizj, attributed to Raphael; 1784.
2. Photograph of it, ascribed to M. Albertinelli.

x. "Roman Charity:" Pero and Cimon.

1. Anonymous engraving of the School of Marc Antonio; first state.—Bartsch, xv. p. 487; 0·130 × 0·314.
2. Landon's outline-engraving No. 362. (The same plate occurs amongst Landon's "Œuvre du Parmesan," ascribing the composition to this master.)

xi. Roman Scene: crowds of people near the Coliseum, &c.

1. Photograph of a pen and ink drawing; apparently by an old Venetian master; in the possession of Herr Heubel at Berlin.

xii. Scene in a Roman temple.

1. Lithographic facsimile by J. Pilizotti, of a pen and ink washed drawing; in the collection of Archduke Albert at Vienna.

xiii. Similar subject: Cavalry charging the crowd assembled in a Temple.

1. Photograph of a pen and ink washed drawing; in the collection of Archduke Albert at Vienna.

xiv. A Council; Ecclesiastics discussing theological questions.

1. Photograph of a pen and ink washed drawing; in the collection of Archduke Albert at Vienna.
2. Lithographic facsimile of it by J. Pilizotti.

xv. A Pope, conferring a command upon an officer.

1. Photograph of a red-chalk drawing; in the Ambrosian Library at Milan.

xvi. A Pope; seated in a similar position as in the preceding drawing.

1. Photograph of a pen and slight ink washed drawing, in the collection of the Duke of Devonshire at Chatsworth.

xvii. A group of Spectators assisting at a Papal Ceremony.

1. Reversed facsimile-etching, by Count St. Morys, of a drawing then in his possession.

xviii. The Coronation of an Emperor: composition of many figures; all undraped.

1. Photograph of a pen and ink drawing in the possession of Mr Tiffin in London.

BATTLE PIECES.

COMPOSITIONS PRESERVED IN DRAWINGS, OR OLD ENGRAVINGS AFTER SUCH.

A. BY RAPHAEL.

I. Two Soldiers defending themselves against a Horseman; and, A Standard-bearer. The two sides of one leaf.
   1, 2. Photographs of this leaf; in the Sketch-book at Venice.—*D.* 34.
   3. Facsimile-engraving of the two pen and ink drawings, on one plate; published by Celotti, pl. xxx.

II. Battle between Horsemen and Foot Soldiers; some 17 or 18 nude figures.
   1. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna.—*D.* 222.
   2. Lithographic facsimile of it by Pilizotti.

III. The Storming of Perugia.
   1. Photograph of a pen and ink drawing; in the Louvre.—On the back of *D.* 327.
   2. Photograph of a pen and ink study for three men armed with lances, out of the same composition; in the collection of Archduke Albert at Vienna.—*D.* 223.

3. Photograph of a repetition of the same drawing, pricked for transferring; in the collection of the Academy at Venice.—*D.* 99.
4. Photograph of a few faint studies for parts of figures; on the back of the same drawing.

IV. A Cavalry fight; four horsemen.

1. Photograph of a pen and ink drawing; in the Royal Collection at Dresden.—*D.* 257.

V. Fight between Horsemen and Soldiers.

1. Photograph of a very much injured fragment; in the collection of the Academy at Venice.—*D.* 100.

VI. Fight between Horsemen and Soldiers.

1. Photograph of a bold pen and ink drawing; in the collection of W. Russell, Esq.
2. Facsimile-engraving of it by A. Bartsch.

VII. Soldiers defending themselves against Cavalry.

1. Photograph of a pen and ink drawing; in the Wicar Museum at Lille.—*D.* 395.
2. Lithographic facsimile, by J. Pilizotti, of a slighty altered pen and ink drawing of the same composition; in the collection of Archduke Albert at Vienna.—*D.* 224.
3. Facsimile-engraving of it by J. Prestel; published under the title of "La Descente des Sarrasins."

VIII. Fight for a Standard. Seven nude figures.

1. Photograph of a pen and ink sketch in the University Collection, Oxford.—*D.* 533.
2. Facsimile-engraving of it; published in Ottley's "Italian School of Design."
3. [Engraving by Gio. A. da Brescia.—Passavant, P. G. No. 46.]

B. ASCRIBED TO RAPHAEL.

I. Scipio's Victory over Syphax.
1. Engraving by the Maître au Dé.—Bartsch, No. 73.
2. Landon's outline-engraving, No. 357.

II. Scipio's Victory over the Carthaginians.
1. Anonymous engraving of the school of Marc Antonio.—Bartsch, xv. p. 31, No. 4.
2. Photograph of a pen and bister washed drawing, by Giulio Romano; in the collection of M. Gatteaux at Paris.

III. "The Battle with the Elephants."
1. Photograph of the original drawing by Giulio Romano; in the collection of M. Gatteaux at Paris.
2. Photograph of a precisely similar drawing, probably an old copy; in the collection of Archduke Albert at Vienna.
3. Photograph of a red-chalk study for three of the elephants; in the University Collection, Oxford.
4. Engraving by B. Franco representing four elephants.—Bartsch, No. 75.
5. [Anonymous etching of four elephants, &c.; apparently after a drawing.]
6. Engraving by Cornelis Cort; 1567.

IV. The Battle, commonly called: "au bouclier sur la lance."
1. Engraving by J. Caraglio.—Bartsch, No. 59.

V. The Battle, commonly called: "au Coutelas."
1. Anonymous engraving of the school of Marc Antonio.—Bartsch, No. 211.
2. Reversed engraving by Ag. Veneziano.—Bartsch, No. 212.
3. Photograph of the original design, probably by Giulio Romano; in the British Museum.

VI. The Battle, commonly called: "au cheval qui rue."
1. Reversed engraving by Marco da Ravenna.—Bartsch, No. 420.
2. Photograph of the original bister washed study for a few of the figures; in the collection of the Duke of Devonshire at Chatsworth.

VII. The Battle of the Amazons.
1. Engraving by Enea Vico.—Bartsch, No. 14.

2. Photograph of a pen and ink washed drawing, by Perino del Vaga; in the Louvre.

VIII. THE BATTLE OF ACTIUM.

1. Engraving by the Maître au Dé.—Bartsch, No. 78.
2. Landon's outline-engraving, No. 359.

IX. HORSEMEN ATTACKING FOOT SOLDIERS; nine figures.

1. Reversed anonymous facsimile-engraving of a drawing; then belonging to Richard Cosway.

X. BATTLE; about 20 nude figures.

1. Photograph of a pen and ink washed drawing, in the manner of Pollajuolo; in the Royal Library at Windsor Castle.

XI. A SOLDIER DEFENDING HIMSELF AND A FALLEN COMRADE.

1. Photograph of a red-chalk drawing; in the collection of Archduke Albert at Vienna.

XII. TWO SOLDIERS DEFENDING THEMSELVES WITH CLUBS.

1. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna.

XIII. BATTLE PIECE of many figures.

1. Anonymous facsimile-engraving of a pen and ink drawing; probably in the Düsseldorf Collection.—0·268 × 0·407.
2. Another anonymous engraving after the same or a precisely similar drawing; 0·255 × 0·400.

GENRE.

COMPOSITIONS PRESERVED IN DRAWINGS, OR ENGRAVINGS AFTER SUCH.

A. BY RAPHAEL.

I. A MAN TORN BY A LION: a shepherd and his flock in the distance.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 33.

II. A CONCERT: a woman playing on the harp and two men with a trumpet and a violin.

1. Photograph of a pen and ink sketch; in the University Collection, Oxford.—*D.* 542.
2. Facsimile-engraving of it by W. Lewis; published in Ottley's "Italian School of Design."

III. FRUIT-GATHERING: a man lifting a vase upon his shoulder assisted by a female; another woman carrying also a vase.

1. Photogragh of a pen and ink sketch; in the University Collection, Oxford.—*D.* 543.
2. Photograph of a copy; in the collection of the late Dr Wellesley at Oxford.
3. Photograph of a similar but more finished repetition; in the collection of H. Reveley, Esq.
4. Anonymous reversed facsimile of the same.

IV. MAN CARRYING THE BASE OF A COLUMN.—*E.* 94. *d.*

1. Engraving by Marc Antonio.—Bartsch, No 476.
2. Reversed engraving by Ag. Veneziano.—Bartsch, No. 477.

V. LA FORNARINA PREPARING TO SIT AS A MODEL: behind her a man (Baviera?).—*E.* 93.

1. Anonymous engraving ascribed to the Maître au Dé.—Bartsch, No. 75.

VI. MAN CONVERSING WITH A WOMAN.—*E.* 88.

1. Engraving by Ag. Veneziano.—Bartsch, No. 471.

VII. OLD MAN CONVERSING WITH A YOUTH ON ASTRONOMICAL SUBJECTS.—*E.* 94. *c.*

1. [Engraving by Marc Antonio.—Bartsch, No. 366.]
2. Reversed anonymous copy of the same.

VIII. YOUTH ADVANCING TOWARDS A GIRL LYING ON THE GROUND.

1. [Engraving by Marc Antonio.—Bartsch, No. 429.]
2. Reversed anonymous copy A of the same.

B. ASCRIBED TO RAPHAEL.

I. SIX MEN LISTENING TO THE ADDRESS OF A SEVENTH.

1. Photograph of a pen and ink sketch; in the Royal Collection at Munich.

II. MAN CONVERSING WITH A WOMAN: frequently called "Raphael and his Mistress."—*E.* 94.

1. Chiaroscuro by Hugo da Carpi.—Bartsch, xii. p. 140, No. 2.
2. Anonymous reversed and enlarged repetition in chiaroscuro.—Bartsch, xii. p. 141, No. 3.

III. THE PEASANT AND THE WOMAN SELLING EGGS.

1. Engraving by Ag. Veneziano.—Bartsch, No. 453.

IV. THE CARDINAL AND THE PHILOSOPHER.—*E.* 94. *f.*

1. [Chiaroscuro by Hugo da Carpi.—Bartsch, xii. p. 144, No. 6.]

V. A MONK AND TWO NUNS SITTING AT A TABLE: a third nun standing and reading.

1. Photograph of a pen and ink drawing, probably by Timoteo Viti; in the collection of the late Dr Wellesley at Oxford.
2. Reversed facsimile-engraving by S. Salvoni, of the same or a similar drawing, when in the collection of Count Ferretti de Presle.

VI. THREE MEN CONVERSING: also two women walking.

1. Facsimile-engraving by S. Mulinari of a pen and ink drawing; in the Uffizj at Florence.
2. Photograph of the same drawing.
3. Slightly different engraving by S. Mulinari of the group of the three men alone.

VII. TWO MEN, CARRYING LANCES, walking towards a town.

1. Facsimile-engraving by S. Mulinari of a red-chalk drawing; in the Uffizj at Florence.

VIII. TWO WOMEN SITTING ON THE GROUND CONVERSING.

1. Photograph of a pen and ink drawing, perhaps by Michel Angelo; in the Royal Library at Turin.
2. Photograph of a reversed facsimile-etching of the same by Count St. Morys.

IX. TWO WOMEN KNEELING OPPOSITE EACH OTHER, CONVERSING; one nude.

1. Photograph of a reversed facsimile-etching by Count St. Morys; 1788; after a pen and ink drawing then in his possession.

X. FOUR WOMEN SEATED, CONVERSING.

1. Reversed facsimile-etching by Count St. Morys; after a pen and ink drawing in his possession.

XI. A MAN PLOUGHING WITH TWO OXEN.

1. Photograph of a pen and ink drawing; in the Royal Library at Turin.

XII. A MAN LYING UNDER A TREE.

1. Anonymous engraving, in G. B. Franco's manner; imitated from a figure in Michel Angelo's Cartoon "des Grimpeurs."
2. Landon's outline-engraving, No. 403.

XIII. A ROMAN EMPEROR, seated, turned and pointing towards the right.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 528.

XIV. A ROMAN EMPEROR, sitting in a niche.

1. Engraving by Marc Antonio.—Bartsch, No. 441.

XV. A ROMAN EMPEROR, sitting in a niche.
1. Engraving by Marc Antonio.—Bartsch, No. 442.

XVI. A WOMAN LYING AND FONDLING A CHILD.—*E.* 94. *a.*
1. Engraving by Ag. Veneziano.—Bartsch, No. 410.

XVII. A YOUTH CROWNING AN EAGLE.
1. [Engraving by Marc Antonio.—Bartsch, No. 428.]

XVIII. A WARRIOR HURRYING TOWARDS THE RIGHT.
1. Engraving ascribed to Ag. Veneziano.—Bartsch, No. 461.

XIX. A WOMAN LEANING UPON A PEDESTAL, near a large vase.—*E.* 89.
1. Engraving by Ag. Veneziano.—Bartsch, No. 474.
2. Landon's outline-engraving, No. 204.

XX. A WOMAN RESTING HER RIGHT HAND ON A TALL VASE.—*E.* 90.
1. Engraving by Ag. Veneziano.—Bartsch, No. 478.
2. Landon's outline-engraving, No. 204.

XXI. A WOMAN CARRYING A VASE UPON HER HEAD.—*E.* 94. *b.*
1. Engraving by Ag. Veneziano; 1528.—Bartsch, No. 470.

XXII. A WOMAN SITTING NEAR A WINDOW, turned to the left; asleep.
1. Engraving by Marc Antonio.—Bartsch, No. 460.
2. Copy A of the same.
3. Etching by Denon.
4. Facsimile by S. Mulinari, of Parmigiano's original sketch; in the Uffizj.
5. Landon's outline-engraving of Parmigiano's "Charity of St Nicolas."
6. The Dream of St Helena: engraving by J. Eisenhardt of a picture ascribed to P. Veronese; in the possession of the late Herr Wirsing at Frankfort.
7. [Engraving by Vorstermann of the same picture, showing its original condition, viz. before the group of the Angels with the cross was cut off.]
8. [Chiaroscuro by Zanetti.—Bartsch, xii. p. 190, No 3.]
9. [Engraving by I. B.—Nagler, Monogr. iii, 1961.]
10. [Etching by Parmigiano.—Passavant, P. G. vi, 174.]

XXIII. A WOMAN SEATED, turned to the right, asleep; frequently called "LA MEDITATION."—*E.* 75.
1. Engraving by Marc Antonio.—Bartsch, No. 443.
2. Reversed anonymous Copy B of Bartsch, No. 445: "Cognitio Dei."

XXIV. A WOMAN, with a turban head-dress, sleeping near a window, turned to the left; an angel flying, carrying a cross.

1. Engraving (unknown to Bartsch), perhaps by Enea Vico; 0·202 × 0·127.

XXV. A WOMAN STANDING, holding a child in her arms.

1. Engraving ascribed to Marc Antonio.—Bartsch, No. 450.

XXVI. A WOMAN WALKING WITH THREE CHILDREN.—*E.* 94, *k.*

1. Chiaroscuro by J. Skippe; 1783.

XXVII. A CARDINAL RIDING ON A MULE.

1. [Engraving by Marc Antonio.—Bartsch, No. 459.]

XXVIII. BURIAL OF A MAN IN A VAULTED TOMB.

1. Photograph of a reversed facsimile-etching by Count St. Morys, after a pen and ink drawing, heightened with white, then in his possession.

XXIX. FOUR MEN AND TWO WOMEN IN A BOAT.

1. Engraving by Ag. Veneziano.—Bartsch, No. 473.

XXX. "L'ABBREUVOIR DES BŒUFS."—*E.* 94. *c.* Vide supra, AMORINI, A. iv. 5.

1. Engraving of the school of Marc Antonio; after a miniature in the Manuscript of Virgil's Georgics; in the Vatican.—Bartsch, xv. p. 51, No. 8.

XXXI. THE COMMON BATH.—*E.* 94. *g.*

1. Engraving by Giulio Bonasone.—Bartsch, No. 177.
2. Reversed copy of the same by Jo. Georgius.
3. Engraving with Ag. Veneziano's tablet and the inscription: "Raph. Vrbi. pinxit; 1516."—Nagler, M. G. i, 1342.

XXXII. A SOLDIER PLANTING A LARGE STANDARD.—*E.* 91.

1. Engraving by Marc Antonio.—Bartsch, No. 481.
2. Photograph of a pen and ink study from the nude, erroneously ascribed to Michel Angelo; in the Uffizj at Florence.

XXXIII. A YOUTH CARRYING A LANTERN, followed by a ram.—*E.* 92.

1. Engraving by Marc Antonio.—Bartsch, No. 384.

XXXIV. LION HUNT: a curious pasticcio.

1. Lithographic facsimile by J. Pilizotti and Mansfeld of a drawing; in the collection of Archduke Albert at Vienna.—*D.* 239. *i.*

XXXV. FISHING.

1. Engraving by Adam Ghisi;—Bartsch, No. 106.

2. Landon's outline-engraving, No. 363.
3. Photograph of Giulio Romano's pen and bister washed sketch heightened with white; in the Louvre.

XXXVI. FIVE GLADIATORS FIGHTING AGAINST WILD BEASTS.
1. Engraving by the Maître au Dé.—Bartsch, No. 79.
2. Landon's outline-engraving, No. 400.

XXXVII. TWO GLADIATORS FIGHTING.
1. Engraving by the Maître au Dé.—Bartsch, No. 77.
2. Landon's outline-engraving, No. 400.

XXXVIII. A MAN AND A WOMAN PREPARING A MEAL, &c.
1. Photograph of a pen and ink washed drawing; in the University Collection, Oxford.—*D.* 549.

XXXIX. A SITTING OF A TRIBUNAL. (?)
1. Photograph of a reversed facsimile-etching by Count St. Morys, 1785, after a pen and ink drawing then in his possession.

XL. A SACRIFICE: 12 figures grouped round an altar.
1. Reversed facsimile-etching by Count St. Morys, 1793, after a pen and ink drawing in his possession.

XLI. A SACRIFICE OF A GOAT: seven figures standing round a high altar.
1. Reversed etching by Count St. Morys, 1793, after a pen and ink drawing in his possession.

XLII. THE SEASONS (?): a group of five figures and five children.
1. Photograph of an extensively injured pen and ink drawing, heightened with white; in the collection of J. Malcolm, Esq.

XLIII. A SACRIFICE: curious pasticcio.
1. Facsimile-engraving by C. Metz; of a drawing in the Cosway Collection.

XLIV. A SACRIFICE TO JUPITER.
1. Engraving by A. Guelmi of Giulio Romano's fresco; in the Palazzo del Te at Mantua.
2. Reversed engraving of the same by Diana Ghisi.—Bartsch, No. 46.
3. Landon's outline-engraving, No. 467.

XLV. A ROMAN SACRIFICE: frieze-like composition of some 38 figures.
1. Etching by Bissinger; after a drawing then in the Düsseldorf Collection.

XLVI. A SACRIFICE TO ESCULAPIUS. (?)

1. Engraving by Diana Ghisi;—Bartsch, No. 44; probably after Giulio Romano.
2. Landon's outline-engraving, No. 470.

XLVII. A SACRIFICE OF A GOAT.

1. Anonymous engraving of the school of Marc Antonio.
2. Landon's outline-engraving, No. 399.

XLVIII. A GROUP OF SEVENTEEN HORSEMEN: the first is carrying the standard of a Pope of the Medici family.

1. Photograph of a red-chalk drawing; in the Uffizj at Florence.
2. Photograph of a similar, washed drawing; in the collection of the late Dr Wellesley at Oxford.
3. [Engraving by G. B. Franco.—Bartsch, No. 77.]

XLIX. TWO HORSEMEN, stopping near a group standing on a hill.

1. Photograph of a pen and ink washed drawing; in the possession of Herr Heubel at Berlin.

THE VATICAN.

FRESCOES.

THE "STANZA DELLA SEGNATURA."
1508—1513.

*** *General Illustrations.*

1—5. Plan of the Vatican and outline engravings of the four walls of the Chamber "della Segnatura," from Montagnani's "Illustrazione delle Pitture nelle Sale del Vaticano."
6. General view of the Chamber: chromolithograph by H. Köhler.

*** *The First Wall.*

THE DISPUTÀ.—*P.* 57.

1. Engraving of the fresco by J. Volpato, from a drawing by Jos. Cades.
2. Engraving by G. Ghisi.—Bartsch, No. 23.
3. Engraving by Laugier of the bust of the Virgin: "La Sainte Mère."
4. Engraving by Jos. Quaisser, from a drawing by J. Bergler, of the figure of St John the Baptist.
5. "Quatre têtes d'étude; Calamatta direxit:" the group in the background on the left.
6, 7. Engravings by Ruscheweyh of six heads.
8. Lithograph published by Grobon Frères of the group on the right of the altar.

9—15. Engravings of seven heads; from Duppa's "Life."

16—18. Engravings by Caj. Blanci, from drawings by J. P. Melchiori, of a man standing: the young man writing; and St Paul.

19. Engraving by J. H. Lips of the head of an angel; 1810.

20—30. Engravings by J. Drda, after drawings by J. Bergler, of various heads from the fresco.

31—35. Engravings of five heads by Egger, from drawings by H. Füger.

36, 37. Photographs of two red-chalk drawings of the heads of two Bishops, by C. Maratta, after the fresco; in the Royal Library at Windsor Castle.

38. Photograph of a similar drawing of the head of St Bonaventura; formerly in the collection of the late Dr Wellesley at Oxford.

39—65. Etchings of heads, after tracings, by P. Fidanza.

66. Engraving by J. Bonneau of the head looking over the sectarian's shoulder.

67. Engraving by T. Holloway of the head of a monk near the altar.

68. A. Braun's photographs of the fresco.

69. Photograph of a pen and bister washed drawing, heightened with white; in the Royal Library at Windsor Castle; the first sketch of the left half of the fresco.—*D.* 429.

70. Photograph of a pen and ink drawing of the upper part of the fresco; in the collection of Archduke Albert at Vienna. Probably a study from the fresco.

71. Photograph of a facsimile by Count St. Morys, of a pen and bister washed drawing of the upper part of the fresco; in the Louvre.

72. [Photograph of a slight pen and ink study for the grouping of the upper part of the fresco; in the Ambrosian Library at Milan.—*D.* 149.]

73. Photograph of a pen and bister washed drawing, heightened with white, of the group of Christ and the Saints; in the University Collection, Oxford.—*D.* 501.
74. Photograph of a sketch of the group of Christ with the Saints and Angels; in the Royal Library at Turin; entirely painted over by Rubens when in his possession.
75. Photograph of a cartoon fragment of the figure of the Almighty; in the Louvre.—*D.* 331.
76. Facsimile-engraving of it by P. Chenay; published in the "Calcographie du Louvre."
77. Reversed etching of the same by Count St. Morys.
78. [Photograph of a black-chalk study, heightened with white, for the drapery of the Virgin; in the Ambrosian Library at Milan.—*D* 148.]
79. Photograph of a bister washed drawing, heightened with white, of the four Saints on the extreme left; in the collection of Archduke Albert at Vienna. A study from the fresco.
80. Photograph of a pen and bister sketch of four groups of Angels, Christ, &c., by Fra Bartolomeo (?); in the Royal Library at Windsor Castle.
81. Photograph of a slight black-chalk study for the group of Angels; in the collection of J. Malcolm, Esq.
82. Photograph of a similar study of Angels; on the back of the preceding drawing.
83—85. Photograph of three pen and ink washed studies of Angels, erroneously ascribed to Raphael and to this fresco, in the portfolios of the Uffizj at Florence.
86. Photograph of a bister washed study for the drapery of Christ; in the Wicar Museum at Lille.—*D.* 390.
87. Facsimile-engraving of it by A. Leroy.

88. Photograph of a silver-point study for two Angels, several heads and hands holding books; in the University Collection, Oxford.—*D.* 504.
89. Photograph of a similar study for two heads of Bishops, a hand, &c.; in the same collection.—*D.* 504.
90. Photograph of a red-chalk study of seven Angels, a shoulder, &c.; in the Uffizj at Florence.—*D.* 128.
91. Photograph of a pen and ink study of several Angels; in the University Collection, Oxford.—*D.* 503.
92. Facsimile-engraving by S. Paccini, of one group of three Angels contained in the preceding drawing.
93. Photograph of a black-chalk study, heightened with white, of the figure of St Paul; in the University Collection, Oxford.—*D.* 502.
94. Photograph of a black-chalk study, heightened with white, of two draperies; in the University Collection, Oxford.—*D.* 554.
95. Photograph of a silver-point study from the nude for the figure of Adam; in the portfolios of the Uffizj at Florence.
96. Photograph of a black-chalk study for the figure of St Laurence; in the same collection.
97. Photograph of a first black-chalk sketch of the lower half of the fresco; in the Royal Library at Windsor Castle.
98. Photograph of a first pen and bister washed sketch, heightened with white, of the groups on both sides of the altar; in the collection of the Duke of Aumale.—*D.* 356.
99. Facsimile-engraving of it by A. Leroy.
100. Reversed etching of it by Count Caylus; marked, No. 16.
101. Photograph of a pen and ink study from the

nude, for the groups on the left of the altar; in the Städel Museum at Frankfort.—*D.* 280.

102. Facsimile-etching of it by Lagoy, when in the collection of M. Magnan La Roquette.

103. Reversed etching of it by Count Caylus, when in the Crozat Collection.

104. Photograph of a pen and ink washed copy of the drawing, No. 101 supra; (perhaps by Primaticcio?) in the Royal Library at Windsor Castle.

105. Engraving of a part of Caylus' facsimile No. 103, supra; from Reynold's Lectures.

106. Facsimile-engraving by Count Caylus, "d'après un croquis de Raphael;" representing the groups on the left of the altar in draped figures.

107. Reversed etching apparently of the same drawing, by Count Caylus; marked No. 13.

108. Photograph of a pen and ink drawing of the same groups; in the collection of the Duke of Devonshire at Chatsworth.

109. Photograph of a pen and bister washed drawing of the same groups; in the possession of M. Gasc at Paris. Either this or the Chatsworth drawing seems to be the original of Count Caylus' facsimiles, Nos. 106 & 107 supra.

110. Photograph of a similar pen and bister washed drawing of the same groups; in the collection of Prince Esterhazy. Probably an early copy of one of the preceding drawings.—*D.* 241.

111. Photograph of another similar pen and ink drawing of the same groups in the Louvre.

112. Photograph of a pen and bister washed drawing heightened with white of the lower left half in draped figures; in the Ambrosian Library at Milan.

113. Photograph of another pen and bister washed drawing, heightened with white; in the collection of Archduke Albert at Vienna.—*D.* 199.

114. Lithographic facsimile of it by Pilizotti.
115. Photograph of a precisely similar drawing; in the Royal Library at Turin.
116. Photograph of another similar drawing of the same groups; in the collection of the Uffizj at Florence.
117. Photograph of a silver-point study from life, for the head, the hands, and the drapery of the Sectarian; in the Louvre.—*D.* 345.
118. Another full-size photograph of it by Ad. Braun.
119. Facsimile-engraving of it by Bein.
120. Photograph of a pen and ink study for the group of St Ambrose on the right of the altar; in the collection of Archduke Albert at Vienna.—*D.* 200.
121. Lithographic facsimile by Strixner, of a pen and ink study of the figure of St Ambrose; in the Royal Collection at Munich.—*D.* 271.
122. Photograph of a pen and ink croquis of two saints; in the Wicar Museum at Lille.—On the back of No. 86, supra.
123. Reversed facsimile-etching, by Count St. Morys, of a study from the nude for the philosopher on the left. [The drawing has been lost sight of since.]
124. Photograph of Count St. Morys' reversed facsimile-etching of a pen and ink study from the nude, for the group of St Jerome.
125. Photograph of a pen and ink study from life, for the head and hands of the man leaning over the balustrade; in the Fabre Museum at Montpellier.—*D.* 416.
126. Facsimile of it; published in the "Gazette des Beaux Arts."
127. Photograph of similar studies for the same figure; on the back of the preceding drawing.

128. Photograph of a sheet of pen and ink studies, for the head of the same man, and for several feet and hands in the Parnassus; in the collection of Archduke Albert at Vienna. Probably a study from the frescoes.
129. Photograph of a sheet of slight pen and ink studies for the two figures in the right foreground; in the British Museum. On the same sheet the sonnet: "*Un pensier dolce*" . . . —*D.* 449.
130. Lithographic facsimile of it by Zöllner;—Passavant's Atlas, pl. xii.
131. [The drawing mentioned by Isidoro Grassi as having existed in the Palazzo Sanvitali at Parma has been lost sight of.]

*** *The Second Wall.*

1. The Parnassus.—*P.* 58.
   1. Engraving of the fresco by J. Volpato; after a drawing by S. Tofanelli.
   2. Engraving by Jac. Matham.—Bartsch, No. 199.
   3. Chromolithograph published by the Arundel-Society.
   4. A. Braun's photographs of the fresco.
   5. Engraving by F. Forster of the head of Urania; after a drawing by Duvivier; 1839.
   6. Engraving by Leroux of the head of Melpomene; after a drawing by Duvivier; 1842.
   7. Engraving of the head of Homer; from Duppa's "Life of Raphael."
   8. Engraving of the head of Calliope as "La Fornarina;" from Duppa's "Life."
   9—32. Engravings by P. Fidanza of twenty-four heads; after tracings.
   33. [Anonymous engraving of the head of a Muse.—Bartsch, xiii. p. 103, No. 3; Passavant, P. G., Jacopo Francia, No. 15.]

34. Engraving by Demannez of the Head of Terpsichore.
35—54. Engravings of twenty heads by P. Fontana, P. Ghigi, G. Petrini and A. Campanella, after drawings by L. Agricola.
55. Engraving by P. E. Aubert, of the head of Dante.
56. Small anonymous engraving of the head of Virgil.
57. Engraving by J. Drda of the head of Laura; after a drawing by J. Bergler.
58. Engraving by Marc Antonio of a first sketch, differing in many points from the fresco.—Bartsch, No. 247.
59. Deceptive copy (A) of Marc Antonio's engraving.
60. Photograph of a pen and ink drawing of the whole composition in nude figures; in the University Collection, Oxford. Probably the study of a pupil from the fresco.—*D.* 510.
61. Lithographic facsimile, engraved for, but not published in, the "Lawrence Gallery."
62. Photograph of a pen and ink study for the heads of Homer, Dante, and Virgil; in the Royal Library at Windsor Castle.—*D.* 431.
63. Photozincograph of it.
64. Photograph of a pen and ink study for the drapery of Dante; on the back of the preceding drawing.
65. Photozincograph of it.
66. Photograph of a pen and ink study for the entire figure of Dante; in the collection of Archduke Albert at Vienna.—*D.* 204.
67. Facsimile-engraving of it by A. Bartsch; 1787.
68. Photograph of a pen and ink study for the drapery of Homer; in the Wicar Museum at Lille.—*D.* 393.
69. Facsimile-engraving of it by Wacquez.
70. Photograph of a pen and ink study from the nude for the figure of Apollo, the hand holding the violin, &c.; on the back of the preceding drawing.

71. Facsimile-engraving of it by Wacquez.
72. Photograph of a pen and ink study from life for Calliope; in the collection of Archduke Albert at Vienna.—*D.* 202.
73. Lithographic facsimile of it by Pilizotti.
74. Photograph of a pen and ink study from life for Urania; in the collection of Archduke Albert at Vienna.—*D.* 203.
75. Facsimile-engraving of it by F. Ruscheweyh.
76. Photograph of a pen and ink study for the figure of Melpomene holding a mask, as it occurs in Marc Antonio's engraving; in the University Collection, Oxford.—*D.* 511.
77. Facsimile-engraving of it by F. C. Lewis; published in Ottley's "Italian School of Design."
78. Reversed facsimile-engraving of it by C. Damour.
79. Photograph of an early copy of this drawing; formerly in Poussin's possession, now in the Uffizj at Florence.
80. Facsimile-engraving of it by S. Mulinari, No. 44.
81. Photograph of a pen and ink study for the drapery of Virgil; on the back of No. 76, supra.
82. Photograph of a black-chalk study from life for the head of the Muse with a turban; in the possession of Mr Boulton.
83. Lithographic facsimile of it; published in the "Lawrence Gallery," No. 22.
84. Facsimile-engraving of the same by S. Picart; when in the Vuilenbroek Collection; 1725.
85. Photograph of a copy of the same; in the possession of Miss Woodburn.
86. Photograph of a slight silver-point study for the group of Sappho and the poets behind her; in the British Museum.—*D.* 442.
87. Engraving of the study for Sappho alone, by Gaucherel; published in the "Gazette des Beaux Arts."

88. Photograph of a black-chalk study from life for the head of the Muse with the reticulated head-dress; in the Royal Library at Turin.
89. Photograph of a pen and ink study for the Muse standing and seen from behind; in the collection of Archduke Albert at Vienna. On the back of No. 72, supra.
90. Photograph of a copy of this drawing; in the Uffizj at Florence.
91. Lithograph of this figure by Piloty.
92. Photograph of a pen and ink study for the feet of Horace and the poet behind him; in the Wicar Museum at Lille.—*D.* 394.
93. Facsimile-engraving of it by A. Leroy.
94. Photograph of a slight pen and ink study for the hands and drapery of Homer; on the back of the preceding drawing.
95. Photograph of a pen and ink study for the poet on the extreme right in Marc Antonio's engraving and for some drapery; in the British Museum.—*D.* 443.
96. Photograph of a pen and ink study for the drapery and hands of Horace, as they appear in the fresco; on the back of the preceding drawing.
97. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna. Apparently a copy of the drawing at Lille, No. 92, supra, of parts of No. 96 ibid., and of the head of the Sectarian in the "Disputà," No. 117.
98. Photograph of a similar pen and ink drawing ot four hands and three feet; in the Uffizj at Florence.
99. Photograph of a (caricatured?) pen and ink croquis of the group of Homer in undraped figures; in the University Collection, Oxford. (Oxford Cat. No. 136.)

100. Photograph of a pen and bister washed drawing, perhaps by Zucchero, of the figure of Pindar; in the Uffizj at Florence.

101. The central plate of G. Sanuto's engraving of Correggio's Apollo and Marsyas, with the addition of the group of the Muses from the Parnassus.—Passavant, P. G. No. 10.

II. Alexander the Great depositing the works of Homer in the Tomb of Achilles. Monochrome to the left under the Parnassus.—*P.* 71.

1. Engraving by Marc Antonio.—Bartsch, No. 207.
2. Lithographic facsimile of a red-chalk drawing for (or after?) Marc Antonio's print; in the possession of Mr Lilley. Published in the "Lawrence Gallery," No. 14.
3. [Photograph of the same.]
4. Engraving by E. de Laune.—R-Dumesnil, No. 301.
5. Outline-engraving from Montagnani's "Illustrazione."

III. The Emperor Augustus preventing the burning of the manuscript of the Eneid. Monochrome to the right under the Parnassus.—*P.* 72.

1. Outline-engraving from Montagnani's "Illustrazione."
2. Photograph of a slight pen and ink sketch; in the Teyler Museum at Haarlem.

*** *The Third Wall.*

The School of Athens.—*P.* 59.

1. Engraving by J. Volpato, from a drawing by J. Cades.
2. Engraving by G. Ghisi.—Bartsch, No. 24.
3. Unfinished proof of the left half of G. Ghisi's print. (From Sir P. Lely's collection.)
4. Engraving by J. Cossin.

5. A. Braun's photographs of the fresco.
6. Engraving of the Head of a Boy; from Duppa's "Life."
7. Reversed engraving by Laugier, from a drawing by Duvivier, of the supposed portrait of Federico, Duke of Urbino.

8—32. Twenty-five etchings of Heads, after tracings, by P. Fidanza.

33. [Engravings by D. Cunego after drawings by R. Mengs, representing fifty-two heads.]

34—63. Thirty engravings of Heads by J. Drda, after drawings by J. Bergler.

64—78. Engravings of fifteen heads by P. Fontana, A. Campanella, P. Ghigi, P. Bonato, G. Petrino and G. B. Leonato after drawings by L. Agricola.

79—81. Photographs of three red-chalk drawings by C. Maratta of figures in this fresco; in the Royal Library at Windsor Castle.

82. Photograph of a drawing of the group on the extreme left by S. Della Bella; in the Royal Library at Windsor Castle.

83. Large anonymous woodcut of heads of philosophers, after a tracing.

84. Anonymous engraving of the fresco; 0·273×0·437.

85. Photograph of a pen and ink washed study from the entire fresco by Parmigiano; in the Royal Library at Windsor Castle.

86. Reversed facsimile-engraving by M. C. Prestel of a similar drawing; in the Cabinet de Praun at Nürnberg; 1776.

87. Photograph of a pen and ink study, heightened with white, from the group of the six philosophers on the right; in the Royal Library at Windsor Castle.

88. Lithograph of this group by N. Strixner.

89. Reversed engraving of this group by C. Blanci, from a drawing by J. P. Melchiori.

90. Reversed engraving of the corresponding group on the left, by C. Blanci, from a drawing by J. P. Melchiori.
91. Photograph of the original cartoon; in the Ambrosian Library at Milan.—*D.* 145.
92. Photograph of the group of Bramante, from the same.
93. Photograph of the figure of Diogenes, from the same.
94. Photograph of the group of Pythagoras, from the same.
95. Photograph of the group of Plato and Aristoteles, from the same.
96. Photograph of the group of the men on the steps, from the same.
97. Photograph of the group round the Duke of Urbino, from the same.
98. Photograph of a silver-point study, heightened with white, for the group of Pythagoras; in the collection of Archduke Albert at Vienna.—*D.* 201.
99. Lithographic facsimile of it by Pilizotti.
100. Reversed chiaroscuro-engraving after it by P. P. A. Robert and N. Le Sueur.
101. Reversed engraving of the same by J. T. Prestel; 1785.
102. Etching by Count St. Morys of a pen and ink study of the group of Pythagoras; then in his possession.
103. Photograph of a silver-point study for the figure of Diogenes; in the Städel Museum at Frankfort. —*D.* 281.
104. Facsimile-engraving of it by W. Long; published in Ottley's Italian School of Design.
105. Reversed engraving by M. C. Prestel of a similar drawing of Diogenes; "Dessin de George Vasari d'après Raphael; gravé d'après l'original du cabinet de Praun at Nürnberg, No. 14; 1779."

106. [Chiaroscuro by the Master Y. H. S., converting the figure of Diogenes into a St Jerome.—Bartsch, xii. p. 82, No. 32.]
107. Photograph of a silver-point study, heightened with white, for the two men on the steps; in the University Collection, Oxford.—*D.* 505.
108. Facsimile-engraving of it by L. Schiavonetti and F. C. Lewis; published in Ottley's "Italian School of Design."
109. Photograph of a silver-point study for the young man looking at Bramante's drawing; in the Wicar Museum at Lille.—*D.* 392.
110. Facsimile-engraving of it by A. Wacquez.
111. Photograph of a silver-point study, heightened with white, for the group of Bramante; in the University Collection, Oxford.—*D.* 506.
112. Facsimile-engraving of it by F. C. Lewis; published in Ottley's "Italian School of Design."
113. Photograph of a silver-point study, heightened with white, for the architectural background on the right; in the University Collection, Oxford.—*D.* 509.
114. Photograph of a pen and ink washed study for the architectural background on the left; in the same collection.—*D.* 507.
115. Photograph of a pen and ink drawing of the statue of Apollo; in the collection of the late Professor Grahl at Dresden.
116. Engraving of Apollo by Marc Antonio.—Bartsch, No. 334.
117. Engraving of Apollo by Marc Antonio.—Bartsch, No. 335.
118. Photograph of a pen and ink sketch of the statue Apollo; in the Royal Library at Windsor Castle.
119. Reversed engraving of the figure of Alcibiades by Ag. Veneziano.—Bartsch, No. 483.

120. Photograph of a pen and ink washed drawing of Alcibiades; in the Royal Library at Turin. Probably an old copy of the lost original.
121. Engraving of the head of Alcibiades by Chaponnier, published by Girard.
122. Photograph of a red-chalk study for the bass-relief of the Fighting Warriors under the statue of Apollo; in the University Collection, Oxford.—*D.* 508.
123. Facsimile-engraving of it by J. Vivares; published in Ottley's "Italian School of Design."
124. Photograph of a pen and ink study for the bass-relief of Philosophy under the statue of Minerva; in the Uffizj at Florence.—*D.* 127.
125. Facsimile-engraving of it by S. Mulinari, ascribing the drawing to Leonardo da Vinci.
126. Engraving of Philosophy by Marc Antonio.—Bartsch, No. 381.
127. Copy B of the same.
128. Reversed etching of the same by E. Bonneionne.
129. Photograph of a late pen and ink washed drawing of the young philosopher leaning on the pilaster; in the Royal Library at Windsor Castle.
130. Photograph of a red-chalk drawing of the group of Zoroaster; in the Städel Museum at Frankfort. Perhaps a copy of a lost original.
131. Photograph of a late pen and ink washed drawing, heightened with white, of the two philosophers ascending the steps; in the Uffizj at Florence.
132. Engraving of the group of Pythagoras by Ag. Veneziano; 1524.—Bartsch, No. 492.
133. "L'assemblée des Savants:" engraving by Marco da Ravenna, supposed to represent the first sketch of the fresco.—Bartsch, No. 479.
134. Reversed woodcut of the same composition by Jos. Porta Garfagninus.

135. Anonymous engraving, in G. B. Franco's manner, of a Meeting of Philosophers; often attributed to Raphael, as after a first sketch of the fresco. 0·370 × 0·463.

136. "L'école d'un ancien philosophe;" engraving by Jac. Caraglio of another supposed sketch of the fresco.—Bartsch, No. 57.

⁂ *The Fourth Wall.*

I. The Allegorical Figures of Prudence, Strength, and Temperance.—*P.* 60.

1. Engraving by F. Aquila of the whole wall.
2. Engraving by R. Morghen of the three allegorical figures alone, after a drawing by Tofanelli.
3. Photograph of the fresco.
4. Engraving by H. Ferroni of the figure of Strength.
5. Engraving by Ag. Veneziano of the figure of Temperance.—Bartsch, No. 358.
6. Engraving by Ag. Veneziano of the figure of Prudence.—Bartsch, No. 357.
7. Engraving of the head of the Angel near "Temperance;" from Duppa's Life."

II. The Emperor Justinian proclaiming the Pandects.— P. 61.

1. Photograph of the fresco.
2. Photograph of a pen and bister washed sketch; in the Städel Museum at Frankfort.—*D.* 282.

III. Pope Gregory IX. delivering the Decretals.—*P.* 62.

1. Photograph of the fresco.
2. Photograph of a pen and bister sketch; in the Städel Museum at Frankfort.—*D.* 283.
3. Facsimile-engraving of it by Bucher.
4. Photograph of a black chalk drawing after the fresco, ascribed to Perino del Vaga; in the collection of Archduke Albert at Vienna.

5, 6. The heads of Cardinals Al. Farnese and Antonio del Monte: engravings by P. Fidanza after tracings.

⁂ *The Ceiling.*

1. Engraving of it by Fr. Aquila.
2. Chromolithograph of it by L. Gruner; published in his "Specimens of Ornamental Art."

I. Theology.—*P.* 63.

1. Photograph of the fresco.
2. Engraving by R. Morghen, from a drawing by B. Nocchi.
3. Chromolithograph published by the Arundel Society.
4. Engraving by N. Bocquet.
5. Photograph of a pen and ink study for this figure; in the University Collection, Oxford.—*D.* 548.
6. Photograph of a black-chalk study for the Genius holding a tablet; in the Wicar Museum at Lille.—*D.* 391.
7. Facsimile-engraving of it by A. Leroy.
8. Photograph of a very late drawing after the fresco; in the Uffizj at Florence.

II. Poetry.—*P.* 64.

1. Photograph of the fresco.
2. Engraving by R. Morghen, from a drawing by B. Nocchi.
3. Chromolithograph published by the Arundel Society.
4. Engraving by N. Bocquet.
5. Engraving by Marc Antonio.—Bartsch, No. 382.
6. Copy of the same by F. Ruscheweyh; 1829.
7. Photograph of a black-chalk study for the principal figure; in the Royal Library at Windsor Castle.—*D.* 430.
8. Facsimile-engraving of it by F. C. Lewis; published in Chamberlaine's Facsimiles.
9. Photograph of a black-chalk cartoon fragment of the Head of the Genius on the right; in the British Museum.

10. Photograph of a drawing for (or after?) Marc Antonio's engraving; in the possession of Messrs Colnaghi.
11. Photograph of a bister-washed drawing by Luini in the collection of the Academy at Milan: the sketch of a fresco in the Monastero Maggiore at Milan, for which Luini made use of the figure of Poetry, omitting merely the lyre.

III. Philosophy.—*P.* 65.

1. Photograph of the fresco.
2. Engraving by R. Morghen, after a drawing by Nocchi.
3. Chromolithograph published by the Arundel Society.
4. Engraving by N. Bocquet.

IV. Jurisprudence.—*P.* 66.

1. Photograph of the fresco.
2. Engraving by R. Morghen, after a drawing by Nocchi.
3. [Chromolithograph published by the Arundel Society.]
4. Engraving by N. Bocquet.
5. Engraving by C. Simonneau l'ainé.

V. The Fall.—*P.* 67.

1. Photograph of the fresco.
2. Engraving by J. Th. Richomme; 1814.
3. Engraving by F. Müller; 1813.
4. Reversed engraving by R. Vuibert.
5. Engraving by N. Bocquet; 1691.
6. Photograph of a pen and ink drawing; in the Louvre; four different sketches for the figure of Adam, &c. —*D.* 351.

VI. Apollo and Marsyas.—*P.* 68.

1. Photograph of the fresco.
2. Engraving by Marcucci.
3. Reversed engraving by N. Bocquet; 1690.

VII. ASTRONOMY.—*P.* 69.

1. Photograph of the fresco.
2. Engraving by N. Bocquet; 1691.
3. Photograph of a pen and ink study for the principal figure; in the collection of Archduke Albert at Vienna.—*D.* 205.

VIII. THE JUDGMENT OF SOLOMON.—*P.* 70.

1. Photograph of the fresco.
2. Engraving by Anderloni, after a drawing by Prof. Minardi and G. Consonni; 1845.
3. Photograph of a silver-point sketch; in the University Collection, Oxford.—*D.* 470.
4. Photograph of a pen and ink study for the woman kneeling in the foreground; in the collection of Archduke Albert at Vienna.—*D.* 172.
5. Photograph of a black-chalk sketch of the executioner holding up the child; on the back of the preceding drawing.

*** *Socle-paintings under the frescoes.*

Executed by Raphael's pupils; after 1534.—*P.* 74.

1—4. Four outline-engravings from Montagnani's "Illustrazione," representing ten small compositions and eight caryatides.

5. Photograph of the original reed pen and ink washed study, on greenish paper, strongly heightened with white, by Polidoro, for the allegorical figure of Philosophy; in the Royal Library at Windsor Castle.

*** *Fresco-ornamentations of the window-openings.*

All but destroyed.—*P.* 73.

1—6. Engravings by Et. Baudet: "Divers ornements peints aux embrasures des fenêtres du Vatican; Paris, chez Drevet."

7. The Apostles showing Christ two swords: etching by P. S. Bartoli.
8. Seleucus condemning his son: etching by P. S. Bartoli.
9. The Incredulity of St Thomas: photograph of a pen and ink drawing of one of the small pictures; in the Städel Museum at Frankfort.
10. Reversed engraving of the same by B. Picart.
11. Engraving of the same by G. F. Schmoll; No. 14.
12. [Facsimile of it by Count Caylus and Le Sueur.]

THE "STANZA DELL'ELIODORO."
1512—1514.

⁂ *General Illustrations.*

1—4. Outline-engravings from Montagnani's "Illustrazione;" representing the four entire walls.
5. Chromolithographic View of the Chamber by H. Köhler.

⁂ *The First Wall.*

HELIODORUS DRIVEN OUT OF THE TEMPLE.—*P.* 98.

1. A. Braun's Photographs of the fresco.
2. Engraving by J. Volpato, after a drawing by B. Nocchi.
3. [Engraving by P. de Bailliu; different from the fresco.]
4. Etching by Andrea Meldolla;—Bartsch, No. 67; perhaps after a first sketch.
5, 6. Heads of the Horseman and of one angel: engravings by J. Drda, from drawings by Bergler.
7, 8. Lithographs of the Heads of the two Angels, by Langlumé, after drawings by Aug. Roux.
9. Head of Marc Antonio: engraving by Richomme; 1840.
10. The same Head: engraving by F. Rosaspina. (Oval.)

11. Head of G. P. Foliari: engraving by Ghigi, after a drawing by L. Agricola.
12. Head of Giulio Romano: engraving by A. Regona, after a drawing by Agricola.
13. Female Head: engraving by Holloway; 1788.
14. Reversed engraving of the same head, by Holloway.
15—24. Etchings of various Heads, after tracings, by P. Fidanza.
25. Reversed engraving by J. Bonneau of the head of one of the children.
26. Photograph of the first pen and ink washed sketch; in the collection of M. de Savigny at Berlin. Entirely different; without the group of the Pope. —*D.* 255.
27. Photograph of a pen and ink drawing from life of the Pope and his suite; in the Louvre.—*D.* 344.
28. Facsimile-engraving of it by Dien.
29. Photograph of another study from life for the group of the Pope; in the collection of W. Russell, Esq.
30. Photograph of a black-chalk study from life for the Woman kneeling in the foreground; in the University Collection, Oxford.—*D.* 512.
31. Facsimile-engraving of the same by F. C. Lewis; published in Ottley's "Italian School of Design."
32. Photograph of a similar study for the Mother with her Children; on the back of the preceding drawing.
33. Facsimile-engraving of it by F. C. Lewis; published in Ottley's "Italian School of Design."
34. Engraving by S. Mulinari of a pen and ink copy of No. 30, supra; in the collection of the Uffizj at Florence.
35. Photograph of the same.
36, 37. Photographs of two fragments of the original black-chalk cartoon: the Heads of the two Angels; in the Louvre.—*D.* 346.

38. Photograph of a black-chalk drawing; perhaps a study for the Head of one of the Angels; in the Royal Library at Windsor Castle.
39. Photograph of a red-chalk study for the Head and Arm of one of the Angels; in the University Collection, Oxford.—*D.* 555.
40. Engraving by J. Fisher of the cartoon fragment of the Horse's Head; in the University Collection, Oxford.—*D.*513.

*** *The Second Wall.*

THE MIRACLE OF BOLSENA.—*P.* 99.

1. A. Braun's Photographs of the fresco.
2. Engraving by R. Morghen, under J. Volpato's direction; after a drawing by S. Tofanelli.
3—7. Etchings of single Heads, after tracings, by P. Fidanza.
8. Photograph of a red-chalk drawing of the Woman on the left with her Child, after the fresco by C. Maratta; in the Royal Library at Windsor Castle.
9. Photograph of the pen and slight ink washed drawing of the upper part of the fresco; in the collection of Archduke Albert at Vienna.—*D.* 206.
10. Lithographic facsimile of the same by J. Pilizotti.
11. Photograph of a slightly different pen and bister washed drawing; in the University Collection, Oxford.—*D.* 515.
12. Reversed facsimile-engraving of the same, or a precisely similar drawing, then in the collection of A. Champernoune.
13. Photograph of a similar drawing, probably a copy; in the University Collection, Oxford. (Oxford Cat. No. 26.)
14. Photograph of another pen and ink washed copy, strongly heightened with white; in the same collection. (Oxford Cat. No. 125.)

15. [The carefully finished pen and ink drawing mentioned in the catalogue of the Tallard collection has been lost sight of.]
16. Photograph of a pen and ink washed design of St John receiving the Revelation; in the Louvre. This composition was originally designed by Raphael for this wall; he retained of it only the figure of the Pope.—*D.* 324.

⁂ *The Third Wall.*

Attila.—*P.* 100.

1. A. Braun's Photographs of the fresco.
2. Engraving by J. Volpato, from a drawing by B. Nocchi.
3. Engraving of the head of a Warrior, from Duppa's "Life."
4. Reversed engraving of the fresco by S. Bernard.
5. Engraving of the two soldiers in the foreground, by A. Procaccini.
6. Photograph of a pen and ink washed design of the fresco ascribed to G. Romano; in the collection of the Grand Duke of Saxe Weimar.
7. Photograph of the first pen and ink washed sketch, heightened with white, very different from the fresco; in the Louvre.—*D.* 342.
8. Reversed outline-etching of it by Count Caylus.
9. Anonymous engraving after the same; (by Angelica Renieri?)
10. [Photograph of a similar drawing in the possession of Sir Th. Phillips.]
11. Photograph of a pen and ink washed drawing of the entire composition; in the University Collection, Oxford.—*D.* 514.
12. Photograph of a slight pen and ink sketch of the two horsemen in the foreground, by Perino del Vaga (?); in the Royal Library at Windsor Castle.

13. Photograph of a carefully finished drawing of the same group, by G. Romano (?); in the Royal Library at Windsor Castle.

⁂ *The Fourth Wall.*

THE DELIVERANCE OF ST PETER.—*P.* 101.

1. A. Braun's photographs of the fresco.
2. Engraving by J. Volpato from a drawing by B. Nocchi.
3. Chromolithograph, published by the Arundel Society.
4, 5. Etchings of the Heads of St Peter and the Angel, after tracings, by P. Fidanza.
6. Photograph of the original pen and bister washed sketch, heightened with white; in the collection of the Uffizj at Florence.—*D.* 129.
7. Photograph of a black-chalk study from the nude, supposed to be for the soldier on the left, but reversed; in the Royal Library at Windsor Castle. (Vide supra, NEW TESTAMENT, C. xxi. 8.)
8. [Engraving by the Master G. D. W.; different from the fresco.—Nagler, Monogr. ii, 2882.]

⁂ *The Ceiling.*

1. Engraving by Fr. Aquila.
2. Chromolithograph by L. Gruner; published in his "Specimens of Ornamental Art."
3. Anonymous Outline-engraving.

I. GOD APPEARING TO NOAH.—*P.* 94.

1. [Engraving by Th. Langer.]
2. Engraving by Marc Antonio.—Bartsch, No. 3.
3. Reversed copy, B, of the same.
4. Reversed engraving by J. Prestel, of a drawing, then in the Cabinet de Praun at Nürnberg.
5. Anonymous etching of a pen and ink drawing, different from the fresco.

6. Photograph of a rather doubtful pen and ink drawing; in the Uffizj at Florence.
7. Reversed etching by Denon.
8. Photograph of a pen and ink washed drawing of the fresco; in the portfolios of the Uffizj at Florence.
9. Photograph of a pen and ink washed study for the group of the Mother and her Children; in the British Museum.
10. [Chiaroscuro of the same by J. Skippe.]

II. Abraham's Sacrifice.—*P.* 95.

1. [Engraving by Th. Langer.]
2. Etching by J. Alexander; 1718.
3. Engraving by Ag. Veneziano;—Bartsch, No. 5; probably after the original drawing.
4. Reversed engraving by P. Scalberge; 1637.
5. Photograph of a pen and ink study for the Flying Angel; in the University Collection, Oxford.—*D.* 471.
6. Anonymous facsimile-engraving of the same.
7. Photograph of a bister drawing, heightened with white; in the University Collection, Oxford.—(Oxford Cat. No. 87.)
8. Photograph of a pen and ink drawing, in the British Museum; supposed to be a study for the figure of Abraham;—*D.* 458; on the back of a study for the Borghese Entombment.

III. Jacob's Dream.—*P.* 96.

1. [Engraving by L. Gruner and Th. Langer.]
2. Etching by John Alexander; 1718.

IV. Moses before the Burning Bush.—*P.* 97.

1. Photograph of the fresco.
2. Engraving by L. Gruner.
3. Engraving by G. Audran; slightly different.

4. Facsimile-engraving by W. Long, of the pen and ink sketch for the figure of the Almighty; in the University Collection, Oxford.—*D.* 516.
5. Photograph of the same.
6. Photograph of a cartoon-fragment: the figure of Moses; in the Museum at Naples.—*D.* 151.
7. Lithograph of the same by Grob, from a drawing by Mattei.
8. Photograph of a red-chalk drawing of the figure of Moses after the fresco; in the Academy at Venice. (Frame xxxv. 6.)
9. Engraving of the Head of the Almighty alone, by J. Quaisser; from a drawing by Bergler.

*** *Socle-Paintings and Allegorical Caryatides, under the frescoes.—P.* 102.

1—6. Photographs of the Caryatides by A. Braun.
7—22. Engravings by L. Gruner; 1852.
23. Facsimile-engraving by Butavand of the original red-chalk drawing for the allegorical figure of Commerce; in the Louvre.—*D.* 341.
24. Reversed facsimile of it by Count Caylus.
25. Photograph of it.
26. Engraving of the same Caryatide by G. Audran.
27. Photograph of a pen and slight ink washed study for the allegorical figure of Nobility; in the Royal Library at Turin.
28. Engraving of this Caryatide by G. Audran.
29. Photograph of a pen and ink washed drawing, heightened with white, of the allegorical figure of the Navy; in the University Collection, Oxford. (Oxford Cat. No. 38.)
30. Engraving of this Caryatide by G. Audran.
31, 32. Chiaroscuro by J. Skippe of two of the Terms.
33—43. [Engravings by J. H. Frezza of the small paintings between the Caryatides.]

44, 45. *Abundance;* and *The Tiber and Rome:* photographs of drawings of two of the monochromes by Carlo Maratta; in the Royal Library at Windsor Castle.

*** *Fresco-ornamentations of the window-openings.—P.* 103.

1. *Joseph before Pharaoh:* reversed etching by P. S. Bartoli.
2. Photograph of the original pen and ink washed drawing, heightened with white; in the Royal Collection at Stockholm.—*D.* 316.
3. Reversed facsimile by Count St. Morys of a similar drawing, representing only the left half of the subject.
4. Photograph of a similar drawing in the University Collection, Oxford.—*D.* 465.
5. Photograph of a similar drawing; in the collection of the Duke of Devonshire at Chatsworth.
6. *The Passage of the Red Sea:* reversed etching by P. S. Bartoli.
7. Photograph of a pen and ink washed drawing by Polidoro; in the Royal Library at Windsor Castle.
8. Facsimile-engraving of a similar drawing by S. Mulinari.
9. *Moses receiving the Law:* reversed etching by P. S. Bartoli.
10. *The Annunciation:* reversed etching by P. S. Bartoli.
11. Engraving by Enea Vico, probably after the original drawing.—Bartsch, No. 2.
12. *A Pope celebrating the Mass:* reversed etching by P. S. Bartoli.
13. *The Emperor Constantine's Donation:* reversed etching by P. S. Bartoli.

THE "STANZA DELL' INCENDIO."
1514—1517.

⁂ *General Illustrations.*

1—4. Outline-engravings of the four entire walls from Montagnani's work on the Stanze.

⁂ *The First Wall.*

I. Pope Leo III.'s Justification before Charlemagne.—*P.* 114.

1. Photograph of the fresco.
2. Engraving by Fr. Aquila.
3. Engraving by Al. Fabri, from a drawing by Th. Minardi.

⁂ *The Second Wall.*

II. The Coronation of Charlemagne by Leo III.—*P.* 115.

1. Photograph of the fresco.
2. Engraving by Fr. Aquila.
3. Engraving by Al. Fabri.
4. Photograph of a red-chalk study from life for the eight Bishops; in the collection of the Academy at Düsseldorf.—*D.* 287.
5. Photograph of a similar study for a Bishop and some ecclesiastics on the back of the same drawing.

6. Photograph of the pen and ink study from life, heightened with white, for some ecclesiastics; in the collection of Archduke Albert at Vienna.—*D.* 210.
7. Facsimile-engraving of it by Ad. Bartsch; 1787.
8. Photograph of the red-chalk study from life for a man carrying presents; in the collection of the Duke of Aumale.—*D.* 364.

⁂ *The Third Wall.*

III. The "Incendio del Borgo."—*P.* 116.

1. A. Braun's photographs of the fresco.
2. Engraving by J. Volpato, from a drawing by B. Nocchi.
3. Reversed anonymous engraving, by a pupil of Marc Antonio.—Bartsch, xv. p. 33, No. 6.
4. Engraving of the group of the man saving his father by J. Caraglio.—Bartsch, No. 60.
5. Engraving of the same group by M. Lucchese.
6. Reversed etching of the same group by A. Procaccini.
7. Reversed etching by A. Procaccini, of the woman carrying water.
8. Engraving by J. Sandrart of a small picture in his possession, representing the principal groups of the left-hand side of the fresco.

9—16. Etchings by P. Fidanza of eight heads, after tracings.

17. Engraving in crayon manner by J. B. Lucien of the head of the mother; after a tracing by Bouchardon.
18. Photograph of the red-chalk study for the two women kneeling with a child; in the collection of Archduke Albert at Vienna.—*D.* 207.
19. Facsimile-engraving of it by Ad. Bartsch.
20. Lithograph of the same by Fendi.

21. Photograph of the red-chalk study for the young man jumping off the wall; in the collection of Archduke Albert at Vienna.—*D.* 208.
22. Photograph of a pen and ink washed drawing of the same figure; in the University Collection, Oxford. (Oxford Cat. No. 33.)
23. Photograph of a red-chalk study from life for the woman carrying water; in the Uffizj at Florence.—*D.* 130.
24. Photograph of a red-chalk study from the nude for the same figure; in the collection of the Academy at Düsseldorf.—*D.* 291. The drawing is reversed and seems to be an off-track from a lost original.
25. Photograph of a pen and ink washed drawing of the same figure in the University Collection, Oxford. (Oxford Cat. No. 107.)
26. Reversed facsimile-engraving of this drawing by A. Pond.
27. Photograph of the red-chalk study for the man carrying his father; in the collection of Archduke Albert at Vienna.—*D.* 209.
28. Lithographic facsimile of it by J. Pilizotti.
29. Photograph of a red-chalk study for the frightened child flying with his mother; in the Teyler Museum at Haarlem.—*D.* 304.
30. Photograph of an etching by Count St. Morys, after a drawing then in his possession, of the woman kneeling with extended arms.
31. Photograph of a late pen and ink croquis of the man jumping down; in the portfolios of the Uffizj at Florence.

*** *The Fourth Wall.*

IV. Leo IV.'s Victory over the Saracens at Ostia.—*P.* 117.

1. Photograph of the fresco.
2. Engraving by Fr. Aquila.

3. Engraving by Al. Fabri.
4. Reversed engraving by a pupil of Marc Antonio.—Bartsch, xv. p. 34, No. 7.
5. Photograph of a red-chalk study from the nude, for the officer on the left, &c.; in the collection of Archduke Albert at Vienna.—*D.* 225.
6. Lithographic facsimile of it by Kriehuber.
7. Photograph of a black-chalk drawing of two of the prisoners; in the University Collection, Oxford.—*D.* 518.
8. Photograph of a doubtful pen and ink washed drawing, heightened with white, of the group of the Pope and the prisoners near him; in the collection of the Duke of Devonshire at Chatsworth.
9. [Photograph of a drawing of the entire composition; in the possession of Sir Th. Philipps.]
10. Photograph of a pen and ink study from the nude for fighting warriors; in the University Collection, Oxford.—*D.* 517. Very different from the fresco.
11. Photograph of a similar study; on the back of this drawing; also very different from the picture.
12, 13. Reversed facsimile-etchings by Count Caylus of these two drawings.

*** *Socle Paintings: Six Protectors of the Church.* Monochromes, executed by G. Romano.—*P.* 118.

1. [Photographs of the frescoes.]
2. Photograph of the red-chalk study from life for the Emperor Lothar; in the Wicar Museum at Lille.—*D.* 401.
3. Facsimile-engraving of it by Wacquez.
4. Photograph of the red-chalk drawing of one of the Hermæ; in the Teyler Museum at Haarlem.—*D.* 301.

*** *Frescoes in the Window Openings.* Monochromes.—*P.* 119.

1. *The Miraculous Draught of Fishes:* reversed etching by P. S. Bartoli.
2. Photograph of a pen and bister washed drawing; in the collection of Archduke Albert at Vienna.
3. Lithographic facsimile of it by J. Pilizotti.
4. *Christ's Charge to Peter:* reversed etching by P. S. Bartoli.
5. Engraving by the Maître au Dé.—Bartsch, No. 11.
6. *St Peter and Simon Magus:* reversed etching by P. S. Bartoli.
7. *Christ appearing to Peter:* reversed etching by P. S. Bartoli.
8. Engraving by Martin Rota.—Bartsch, No. 6.
9. Engraving by G. B. Cavalleriis, in the later state (?).—0·275 × 0·347.

THE LOGGIE.

*** *General Illustrations.*

[I.] Photographic View of the Loggie by Macpherson.
[II.] Chromolithographic View of the Loggie by L. Gruner; published in his "Fresco-Decorations."
[III.] "Le Loggie di Rafaele nel Vaticano:" engraved by G. Volpato and G. Ottaviani.

*** *The fifty-two Frescoes in the Vaults.*

I. The Creation of Light.—*P.* 121.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner, after a drawing by N. Consoni.
4. [Engraving by J. H. Lips.]
5. Photograph of a pen and bister sketch (perhaps by G. Romano) in the possession of the Marchese Ranghiasci-Brancaleoni, at Gubbio.—*D.* 155.
6. Photograph of a similar drawing; in the possession of Mr. W. B. Tiffin.
7. Photograph of another less perfect drawing; in the collection of the Grand Duke of Saxe-Weimar.

II. The Creation of Land and Water.—*P.* 122.

1. Engraving by J. C. de Meulemestre.

2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and bister washed drawing, heightened with white; in the possession of M. Clément at Paris,
5. Photograph of a copy, in the Uffizj at Florence.

III. The Creation of the Sun and Moon.—*P.* 123.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Reversed anonymous engraving, probably by one of Marc Antonio's pupils.
5. Photograph of a pen and bister washed study from the fresco by N. Poussin; in the Royal Library at Windsor Castle.

IV. The Creation of Animals.—*P.* 124.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Anonymous engraving by one of Marc Antonio's pupils.—Bartsch, xv. p. 5, No. 1.
5. Reversed copy of the same.
6. Anonymous old woodcut, differing in various points from the fresco.—Naumann's "Archiv", vol. ix, p. 411.

V. The Creation of Eve.—*P.* 125.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and ink sketch, in the possession of H. Reveley, Esq.

VI. The Fall.—*P.* 126.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.

4. Engraving by Ant. Suntach.
5. [Engraving by N. Tardieu.]

VII. ADAM AND EVE DRIVEN OUT OF PARADISE.—*P.* 127.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. [Anonymous engraving by a Dutch Master.]
5. Engraving by Ant. Suntach.
6, 7. Two photographs of the original pen and bister sketch heightened with white (perhaps by Perino del Vaga); in the Royal Library at Windsor Castle; in its former, and in its present state, the latter showing the first sketch, in black chalk, by Raphael's own hand.—*D.* 418.
8. Reversed facsimile-engraving of it by C. Metz.
9. Chromolithograph of a similar fresco by Masaccio, at Florence; published by the Arundel Society.

VIII. ADAM AND EVE WITH CAIN AND ABEL.—*P.* 128.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. [Engraving by A. Suntach.]

IX. THE BUILDING OF THE ARK.—*P.* 129.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. [Photograph of a drawing in the possession of Prince Doria at Rome.]—*D.* 144.

X. THE DELUGE.—*P.* 130.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. [Anonymous engraving; "F. Berteli exc."]
4. Lithograph by L. Gruner.
5. Reversed anonymous engraving, slightly different from the fresco; probably by a Dutch Master.

XI. NOAH LEAVING THE ARK.—*P.* 131.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Reversed engraving by G. Bonasone;—Bartsch, No. 4; different from the fresco, especially in the group of Noah and his family.
5. Reversed engraving by G. B. de Cavalleriis, after the same drawing as Bonasone's print.

XII. NOAH'S SACRIFICE.—*P.* 132.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Engraving by Marco da Ravenna;—Bartsch, No. 4; the background slightly different.
5. Photograph of a pen and ink washed drawing; in the collection of Archduke Albert at Vienna; without ony background.
6. Chiaroscuro after it by Zanetti.—Bartsch, xii. p. 186, No. 65.
7. Photograph of an early copy; in the collection of the Grand Duke of Saxe-Weimar.

XIII. ABRAHAM AND MELCHISEDEK.—*P.* 133.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. [Engraving by G. A. da Brescia.—Passavant, P. G. No. 26.]
5. [Anonymous French engraving; published by Edelinck.]
6. [Anonymous French engraving; published by Vallet.]
7. Photograph of a pen and bister washed sketch; in the Uffizj at Florenc.
8. Photograph of a similar drawing; in the Royal Collection at Dresden.

XIV. GOD'S PROMISE TO ABRAHAM.—*P.* 134.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.

XV. THE ANGELS APPEARING TO ABRAHAM.—*P.* 135.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. [Engraving by A. D.; 1519. "Le Roux exc."—Zani, II. p. 339.]
5. Reversed engraving by the Master B. M.—Nagler, Monogr. I, 1961.
6. [Anonymous French engraving, published by Cars fils at Paris.]
7. Photograph of a pen and bister washed sketch; in the collection of Archduke Albert at Vienna. —*D.* 165.
8. Chiaroscuro after the same by Zanetti.—Bartsch, xii. p. 187, No. 66.

XVI. LOT LEAVING SODOM.—P. 136.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and bister washed drawing, heightened with white; in the possession of the late M. E. Galichon at Paris.
5. Chiaroscuro by Zanetti;—Bartsch, No. 67; probably after the preceding drawing, although slightly different.
6. Photograph of a pen and ink outline drawing, pricked through for copying; in the collection of Archduke Albert at Vienna.
7. Photograph of a pen and bister washed drawing, probably by Poussin and after the fresco; in the possession of W. Russell, Esq.

XVII. GOD APPEARING TO ISAAC.—*P.* 137.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Engraving by Marco da Ravenna.—Bartsch, No. 7.
5. Reversed chiaroscuro by Zanetti.—Bartsch, No. 68.
6. Photograph of a pen and bister washed sketch, strongly heightened with white; in the collection of Archduke Albert at Vienna.
7. Lithographic facsimile of it by Krammer.
8. Photograph of a similar drawing; in the possession of the late Major Kühlen at Rome.
9. Photograph of a similar drawing, less heightened; formerly in the collection of the late Dr. Wellesley at Oxford.
10. Photograph of a bister washed drawing (probably by C. Maratta) after the fresco; in the Royal Library at Windsor Castle.
11. [The drawing mentioned by Passavant as having formed part of Baron Stackelberg's collection has not been traced yet.]

XVIII. ABIMELECH WATCHING ISAAC AND REBECCA.—*P.* 138.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.

XIX. ISAAC BLESSING JACOB.—*P.* 139.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Engraving by Ag. Veneziano; 1524.—Bartsch, No. 6.
5. [The bister drawing, heightened with white, described in the Crozat Catalogue, No. 690: "La Bénédiction d'Esau," has not been traced yet, and it does not appear whether it belonged to this composition or to No. XX., or perhaps even to No. LXIII.]

6. Facsimile of an engraving by the Master E. S., from which the figure of Esau apparently has been imitated.—Bartsch, No. 90.

XX. ESAU CLAIMING ISAAC'S BLESSING.—*P.* 140.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Reversed chiaroscuro by Zanetti, probably after a drawing.—Bartsch, No. 69.

XXI. JACOB'S DREAM.—*P.* 141.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of the pen and bister washed original sketch, heightened with white; in the British Museum.
5. Anonymous facsimile-engraving of the same.
6. Engraving by Jac. B(ossius) B(elga).
7. Engraving by the same master, signed "*iac. b. b.*"
8. [Chiaroscuro by Hugo da Carpi.—Bartsch, xii. p. 25, No. 5.]

XXII. JACOB MEETING RACHAEL AT THE WELL.—*P.* 142.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and bister washed drawing; in the collection of Archduke Albert at Vienna. —*D.* 166.
5. Reversed chiaroscuro after the same, by Zanetti.—Bartsch, No. 70.
6. Engraving of the fresco by Travalloni; proof of the unfinished plate.

XXIII. JACOB WOOING RACHAEL.—*P.* 143.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.

3. Lithograph by L. Gruner.
4. Facsimile by Strixner of a first pen and ink sketch, with various pentimenti; in the Royal Collection at Munich.
5. Photograph of a pen and bister washed drawing, probably after the fresco; in the collection of the Duke of Devonshire at Chatsworth.

XXIV. JACOB RETURNING INTO CANAAN.—*P.* 144.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.

XXV. JOSEPH TELLING HIS DREAMS.—*P.* 145.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Anonymous engraving by a pupil of Marc Antonio. —Bartsch, XV. p. 10, No. 5.
5. Reversed engraving by N. Beatrizetto.—Bartsch, No. 9.
6. Reversed anonymous engraving; "chez Drevet."
7. Photograph of the original pen and bister washed sketch, in the collection of Archduke Albert at Vienna.—*D.* 167.
8. [Photograph of a similar drawing; in the possession of Mr. Cockburn.]

XXVI. JOSEPH SOLD BY HIS BRETHREN.—*P.* 146.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Reversed engraving by the Maître au Dé (?);—Bartsch, No. 1; slightly different, and probably from the original sketch. (Vide Nagler, Monogr. I, 2093.)
5. Reversed chiaroscuro by J. Skippe; with a slightly different background.

6. [The drawing mentioned in Ant. Rutger's Sale Catalogue has not been traced yet.]

XXVII. JOSEPH AND POTIPHAR'S WIFE.—*P.* 147.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. [Aquatinta by B. Lens.]
5. Engraving by Marc Antonio.—Bartsch, No. 9.
6. Reversed Copy A of the same.

XXVIII. JOSEPH BEFORE PHARAOH.—*P.* 148.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. [Small anonymous engraving.]

XXIX. THE FINDING OF MOSES.—*P.* 149.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. [Reversed engraving by G. Reverdinus.—Bartsch, No. 1.]
5. Engraving by J. Bonneau of the head of the nearest standing female figure.
6. Photograph of a pen and ink washed drawing, in the Berlin Museum; probably not original.
7. Reversed facsimile-engraving after the same, by J. Stuart; when in Cardinal Valenti's collection.
8. Photograph of a pen and bister washed drawing; in the Dyce Collection at South Kensington.
9. Photograph of a pen and bister drawing, heightened with white; in the University Collection, Oxford.
10. Etching by Torbido del Moro;—Bartsch, No. 1; considerably different from the fresco; probably from a drawing by Parmigiano.

XXX. MOSES AT THE BURNING BUSH.—*P.* 150.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and ink drawing; in the Uffizj at Florence.
5. Facsimile-engraving of it by S. Mulinari.
6. Engraving by G. Audran from a drawing, differing in various points from the fresco.

XXXI. The Passage of the Red Sea.—*P.* 151.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and bister washed drawing, heightened with white (perhaps by G. Romano ?); in the Royal Library at Windsor Castle.
5. Photograph of a pen and bister washed drawing, heightened with white; in the Louvre.—*D.* 318.
6. Photograph of another similarly treated drawing on rose-tinted paper; in the collection of Archduke Albert at Vienna; both very likely from the same lost original.

XXXII. Moses striking the Rock.—*P.* 152.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Reversed lithograph by Pilizotti, from a drawing by Giulio Campi.
5. [Engraving by G. Reverdinus.—Bartsch, No. 2.]
6. Photograph of a pen and bister washed sketch; in the Uffizj at Florence.—*D.* 102.
7. Photograph of a similarly treated drawing; in the University Collection, Oxford.

XXXIII. Moses receiving the Tables of the Law.—*P.* 153.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.

3. Lithograph by L. Gruner.
4. Photograph of the pen and bister washed original sketch; in the Louvre; squared for transferring. —*D.* 319.

XXXIV. THE WORSHIP OF THE GOLDEN CALF.—*P.* 154.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Engraving by Cornelius Bos, different from the fresco.
5. Photograph of a bister drawing, heightened with white; in the Uffizj at Florence.—*D.* 103.

XXXV. MOSES KNEELING BEFORE THE CLOUD.—*P.* 155.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.

XXXVI. MOSES PROCLAIMING THE LAW.—*P.* 156.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Reversed engraving by Sisto Badolocchio; from the "Historia del Test^{to} Vecchio, 1607."
5. Reversed engraving by G. B. de Cavalleriis; slightly different from the fresco.
6. Photograph of a pen and ink washed drawing, heightened with white; in the Royal Library at Windsor Castle; probably an old copy of the original drawing.
7. Photograph of a slight sketch; in the Uffizj at Florence.
8. Photograph of a pen and ink washed sketch heightened with white for the group of Moses; in the Uffizj at Florence.

XXXVII. THE PASSAGE OF THE JORDAN.—*P.* 157.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.

3. Lithograph by L. Gruner.
4. Anonymous engraving; published by Hecquet, Paris.
5. [The cartoon said to have belonged to the late Mr. Lock has not yet been traced.]

XXXVIII. THE FALL OF JERICHO.—*P.* 158.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and ink drawing, possibly by G. B. Franco; in the collection of Archduke Albert at Vienna.—*D.* 168.

XXXIX. JOSHUA COMMANDING THE SUN AND MOON TO STAND STILL.—*P.* 159.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and ink washed drawing; in the possession of Herr Heubel at Berlin; possibly an early copy of the original sketch.

XL. THE DIVISION OF THE LAND BY LOT.—*P.* 160.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Engraving by Jo. Petrini; Montagnani's "Picturae," No. 40.
5. [Engraving by C. Ravenet.]
6. Photograph of the original pen and ink drawing; in the Royal Library at Windsor Castle.—*D.* 420.
7. Photograph of a pen and ink washed copy of the same; in the Royal Library at Turin.

XLI. SAMUEL ANOINTING DAVID.—*P.* 161.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. [Engraving by J. H. Lips.]

XLII. DAVID VANQUISHING GOLIATH.—*P.* 162.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Engraving by Marc Antonio.—Bartsch, No. 10.
5. Reversed engraving by E. de Laune.
6. Reversed chiaroscuro by Hugo da Carpi.—Bartsch, xii. p. 26, No. 8.
7. Second state of the same.
8. Photograph of the original black-chalk sketch; in the collection of Archduke Albert at Vienna.—*D.* 169.
9. Photograph of a pen and bister washed drawing, heightened with white; in the collection of W. Russell, Esq.
10. Proof of a wood-engraving of the cartoon ascribed to G. Romano; in the possession of W. Russell, Esq.
11. Photograph of a bister washed drawing, heightened with white, ascribed to Polidoro; in the Academy at Venice.

XLIII. DAVID TRIUMPHING OVER THE SYRIANS.—*P.* 163.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a facsimile-engraving by Count St. Morys, after a pen and ink drawing then in his possession.

XLIV. DAVID SEEING BATHSEBA.—*P.* 164.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. [Photograph of a pen and bister washed drawing, heightened with white; purchased by Mr. Radford at Woodburn's sale, 1860.]

XLV. THE HIGH-PRIEST ANOINTING SOLOMON.—*P.* 165.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and bister washed drawing, heightened with white; in the Uffizj at Florence.

XLVI. THE JUDGEMENT OF SOLOMON.—*P.* 166.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.

XLVII. THE QUEEN OF SHEBA VISITING SOLOMON.—*P.* 167.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Anonymous engraving by a Dutch Master; differing a little from the fresco.

XLVIII. SOLOMON BUILDING THE TEMPLE.—*P.* 168.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and ink sketch (perhaps by G. B. Franco ?); in the Royal Library at Windsor Castle.

XLIX. THE ADORATION OF THE SHEPHERDS.—*P.* 169.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.

L. THE ADORATION OF THE MAGI.—*P.* 170.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Photograph of a pen and bister washed drawing; in the University Collection, Oxford.

LI. THE BAPTISM OF OUR SAVIOUR.—*P.* 171.

1. Engraving by J. C. de Meulemestre.

2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Anonymous engraving; published "chez N. Bonnart."
5. Photograph of the original pen and ink drawing; in the Royal Library at Windsor Castle.—*D.* 422.
6. Photograph of an early copy of the same; in the British Museum.
7. Photograph of a weak copy in black chalk; in the Royal Library at Windsor Castle.

LII. THE LAST SUPPER.—*P.* 172.

1. Engraving by J. C. de Meulemestre.
2. Photograph of the fresco.
3. Lithograph by L. Gruner.
4. Engraving by P. de Colle.
5. Reversed anonymous etching.
6. [Engraving by G. B. de Cavalleriis; 1572.]
7. Photograph of a pen and bister washed drawing heightened with white; in the University Collection, Oxford. Probably the same which is mentioned in the sale-catalogue of the Duke of Tallard's collection.
8. Anonymous facsimile of a pen and ink drawing differing in various points from the fresco, and probably the first sketch for the same.

*** *Monochromes, painted on the window-socles of the Loggie, by Perino del Vaga, from Raphael's designs; the originals of which have been destroyed.*

LIII. THE ALMIGHTY BLESSING THE CREATION.—*P.* 174.

1. Etching by P. Santo Bartoli; reversed as are all the following.
2. Photograph of the original pen and bister washed sketch, heightened with white; in the Teyler Museum at Haarlem.

3. Facsimile-engraving by W. Ryland, from a pen and ink study for the figure of the Almighty; then in the Richardson Collection.

LIV. THE SACRIFICE OF CAIN AND ABEL.—*P.* 175.

1. Etching by P. S. Bartoli.
2. Anonymous engraving by a pupil of Marc Antonio. —Bartsch, XV. p. 9, No. 4.
3. The same print, before any writing.
4. Photograph of a pen and bister washed drawing, heightened with white; in the Uffizj at Florence.

LV. GOD SHOWING NOAH THE RAINBOW.—*P.* 176.

1. Etching by P. S. Bartoli.
2. Photograph of the original pen and bister washed sketch; in the Städel Museum at Frankfort.—*D.* 275.
3. Photograph of a similar drawing, probably an early copy; in the collection of Archduke Albert at Vienna.
4, 5. Lithographs by Piloty of the Almighty, and the group near Noah.

LVI. ABRAHAM'S SACRIFICE,—*P.* 177.

1. Etching by P. S. Bartoli.
2. Photograph of the original pen and bister washed drawing, heightened with white; in the Royal Library at Windsor Castle.—*D.* 419.
3. Photograph of a pen and bister washed copy by Perino del Vaga; in the Royal Library at Windsor Castle.

LVII. ISAAC BLESSING JACOB.—*P.* 178.

1. Etching by P. S. Bartoli.

LVIII. JACOB WRESTLING WITH THE ANGEL.—*P.* 179.

1. Etching by P. S. Bartoli.
2. Photograph of the pen and bister drawing, heightened with white; in the University Collection, Oxford.

3. Photograph of a pen and bister washed drawing by Perino del Vaga; in the Royal Library at Windsor Castle.
4. Photograph of an early copy; in the collection of W. Russell, Esq.
5. Photograph of a chalk-drawing of the group of the Sleeping Shepherds &c.; in the Uffizj at Florence.
6. Photograph of a bister-washed drawing, heightened with white, of the Sleeping Figure in the Tent and of the one on the right; in the Ambrosian Library at Milan.
7, 8. Lithographs by Piloty of the same figures.

LIX. JOSEPH ADDRESSING HIS BRETHREN.—*P.* 180.

1. Etching by P. S. Bartoli.
2. Anonymous engraving by a pupil of Marc Antonio. —Bartsch, xv. p. 11, No. 6.
3. [The original drawing said to have existed in the collection of Sir T. Lawrence has not yet been traced.]
4. Photograph of a pen and bister washed drawing by Perino del Vaga; in the Royal Library at Windsor Castle.

LX. THE GATHERING OF THE MANNA.—*P.* 181.

1. Etching by P. S. Bartoli.
2, 3. Lithographs by Piloty of two groups out of this composition.
4. Photograph of a pen and bister washed drawing, heightened with white; in the Teyler Museum at Haarlem.—*D.* 295.
5. Photograph of a black-chalk study for the figure of Moses; in the collection of J. Malcolm, Esq.
6. Photograph of a bister drawing heightened with white; in the collection of W. Russell, Esq.; without the group of women on the left.
7. Facsimile-engraving by Watts, of a pen and ink

drawing, without the figures of Aaron and Moses; then in the Hone Collection; published in C. Rogers' work.

8. Photograph of a pen and ink drawing, in the Thorwaldsen Museum at Copenhagen; very different from the fresco, and perhaps a first sketch for the same.
9. Engraving by Ag. Veneziano, after the Copenhagen drawing;—Bartsch, No. 8.
10. Photograph of a reversed pen and bister washed drawing, similar to this composition; in the collection of Christ Church College, Oxford.
11. Photograph of a bister drawing heightened with white, similar to Ag. Veneziano's engraving; in the possession of the late Baron Marochetti.

LXI. FOUR FIGURES CONVERSING, AND TWO FIGURES RUSHING AWAY, ON EITHER SIDE OF A DOOR.—*P.* 182.

1. Etching by P. S. Bartoli.
2. Lithograph by Piloty of the two figures running.

LXII. JOSHUA ADDRESSING THE ISRAELITES.—*P.* 183.

1. Etching by P. S. Bartoli.
2. Chiaroscuro by Andrea Andreani, 1608; ascribing the composition to Polidoro da Caravaggio.—Bartsch, xii. p. 79, No. 25.

LXIII. DAVID ON HIS DEATHBED.—*P.* 184.

1. Etching by P. S. Bartoli.
2. Photograph of the original red-chalk study for the principal group; in the Royal Library at Turin.
3. Photograph of a pen and bister washed drawing, heightened with white; in the University Collection, Oxford.—*D.* 468.
4. Photograph of a slightly varied drawing, washed and heightened, on greenish paper; in the Royal Library at Windsor Castle. Probably by Biagio Bolognese.

LXIV. THE RESURRECTION OF OUR LORD.—*P.* 185.

1. Etching by P. S. Bartoli.
2. Chiaroscuro by Hugo da Carpi.—Bartsch, xii. p. 45, No. 26.
3. Photograph of a pen and ink washed drawing, vigorously heightened with white; in the Kestner Museum at Hannover.—*D.* 292.
4. Photograph of a similar old copy; in the collection of M. de Chennevière at Paris.
5. Photograph of a similar drawing; in the collection of the Duke of Devonshire at Chatsworth.
6. Lithograph by Piloty of the figure of Christ.

*** *The Pilaster-Ornamentations.*

1—37. Engravings by J. Ottaviani and J. Volpato, representing two doors, the section of the Loggie, the 13 Vaults and 21 Pilasters; Rome, 1776—1782.

38, 39. Two engravings by H. Maina, of the 14 Pilasters, and eight frescoes of the Stanze; 1814.

40, 41. Chromolithographs of two Pilasters by A. Colette, from drawings by M. Ferrari; edited by J. de Filippi; Paris, 1860.

42. Engraving by Pontani: elevation of the first and second floors of the Loggie.

43, 44. [The Grotesques of the two end-walls: engravings by M. Lucchese.—Passavant, P. G. No. 18.]

45—87. P. S. Bartoli's fourty-three etchings: "Parerga atque Ornamenta ex Raphaelis prototypis . . . . ."

88—106. Cecilia Bianchi's engravings of "xviii figurine diverse."

107—112. Copies after several of S. Bartoli's plates, engraved by Amélie f. Coiny and Boni. Small in-4°.

113. A. Braun's photographs of various stuccoes and ornaments.

114. Photograph of Giovanni da Udine's pen and ink sketch for Pilaster No. ii;* in the collection of M. Gatteaux at Paris.
115. Photograph of a reed-pen and ink drawing by Giovanni da Udine for the fruitgarland of the same Pilaster; in the South Kensington Museum.
116. Photograph of Giovanni da Udine's pen and ink sketch for the akanthus-leaf on Pilaster No. iv, and for one half of Pilaster No. v; in the collection of M. Gatteaux at Paris.
117. Photograph of Giovanni da Udine's pen and ink sketch for Pilaster No. vi; in the collection of M. Gatteaux at Paris.
118. Photograph of a pen and bister washed drawing, by Giovanni da Udine (or copied from him by P. S. Bartoli), of the same Pilaster; in the Royal Library at Windsor Castle.
119. The Diana of Ephesus (Pilaster No. vi): etching by the Master A. P.—Bartsch, No. 2.
120. Slightly different engraving of the statue of Diana of Ephesus, the frontispice of "Der Deutschen Akademie 2. Theil, Nürnberg, 1675."
121. [Pilaster with the Birdcatchers, No. vii: engraving by Cherubino Alberti.]
122. [Etching of the same Pilaster No. vii by the Master A. P.]
123. Photograph of a reed-pen and ink drawing by Giovanni da Udine of the fruitgarland on Pilaster No. ix; in South Kensington Museum. Pricked through for transferring.
124. Photograph of a pen and bister washed drawing by Giovanni da Udine, of the right half of Pilaster No. x; in the Royal Library at Windsor Castle.

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* The numbers of the Pilasters and Vaults refer to the plates in Ottaviani and Volpato's wook, Nos. 1—37 supra.

125. Panel with a porcupine, birds, &c., from Pilaster No. xi: etching by the Master A. P.—Bartsch, No. 3.
126. Photograph of Giovanni da Udine's pen and ink sketch of Pilaster No. xiii; in the collection of M. Gatteaux at Paris.
127. Coloured drawing by G. Manocchi, Rome 1769; representing one quarter of the ornamentation of Vault No. iv.
128. Photograph of a pen and ink sketch of the ornamentation of Vault No. x; in the Royal Library at Windsor Castle.
129. Acanthus-leaf ornament: etching by the Master A. P.
130. Two Tritons: etching by the Master A. P.—Bartsch, No. 1.
131. Triton carrying a Nymph on his back: engraving by Ag. Veneziano.—Bartsch, No. 228.
132. Two Tritons: engraving by Cherubino Alberti.—Bartsch, No. 90.
133. [Engraving of a Panel of Grotesques by Thomassin.]
134. [Cleopatra with Cupid: oval engraving by M. Pool.]
135—145. [Eleven engravings by Ant. Suntach of various figures and groups from the Stuccoes.]

"LA SALA VECCHIA DE' PALAFRENIERI."

[Christ with the twelve Apostles, painted in terra-verde by Giovanni da Udine from Raphael's designs, and sourrounded by ornaments, all of which have perished.—*P.* 120.]

1—12. Photographs of the red-chalk original drawings of the Apostles; in the collection of the Duke of Devonshire at Chatsworth.

13—25. Engravings by Marc Antonio.—Bartsch, Nos. 64—76.

26—38. Anonymous woodcuts by an Italian Master of the xvith century.

39—51. Reduced copies by F. Baron; probably after the engravings by M. da Ravenna.

52—64. Copies by J. P. Langer.

65—77. Copies by F. Ruscheweyh, 1827.

78—91. Engravings by Luca Ciamberlano; Rome, 1616; including a James the Less, not contained in the Marc Antonio set.

92. Photograph of a bister washed drawing of the figure of St Peter; in the Uffizj at Florence.

93. Lithograph by S. Klotz of the figure of St Peter; grouped with a St Paul, imitated from the School of Athens.

94. Engraving by R. Bullica, representing St Paul in a niche.

95—106. Engravings by Sec. Bianchi of the frescoes in the church of SS. Vincenzo ed Anastasio alle tre fontane; representing the Apostles placed upon pedestals.

107—119. Engravings by Marc Antonio of Christ and the twelve Apostles.—Bartsch, Nos. 124—136. They are different from the frescoes, but have sometimes been considered as representing first sketches of the same.

"LA SALA DI COSTANTINO."

*** *General Illustrations.*

1—15. Outline-engravings of the plan and the entire walls, by Camilli; published in Montagnani's "Illustrazione."

*** *The Great Frescoes.*

I. Constantine addressing his Army.—*P.* 242.

1. Photograph of the fresco.
2. Engraving by Fr. Aquila.
3. Engraving by P. Fidanza of the head of the dwarf in the right foreground.
4. Photograph of the original pen and bister washed sketch; in the collection of the Duke of Devonshire at Chatsworth.—*D.* 571.

II. Constantine vanquishing Maxentius.—*P.* 243.

1. Photograph of the fresco.
2. Engraving by J. B. Cavalleriis.
3. Engraving by Fr. Aquila (in four plates).
4—9. Engravings of several heads by P. Fidanza, after tracings from the fresco.
10. Engraving by Or. Farinati of the left half of the fresco.—Bartsch, No. 6.

11. Engraving by G. Audran of the head of Maxentius and another soldier. From the "Proportions du Corps Humain."
12. Engraving by G. Audran of the head of another soldier.
13. Photograph of the pen and bister washed drawing, heightened with white; in the Louvre; representing the whole composition, but different in various points from the fresco.—*D.* 343.
14. Photograph of a precisely similar drawing; in the possession of R. W. Blake, Esq., at Norwich; formerly in the Blenheim Collection: perhaps a copy of the Louvre drawing by Goltzius.
15. Photograph of a pen and bister washed cartoon drawing, heightened with white; in the collection of W. Russell, Esq.
16. Photograph of a fragment of the original cartoon; in the Ambrosian Library at Milan.—*D.* 146.
17. Photograph of a black-chalk study, heightened with white, for the two soldiers trying to enter the boat; in the University Collection, Oxford.—*D.* 519.
18. Facsimile-engraving of it; unpublished plate of the "Lawrence Gallery."
19. Photograph of a black-chalk study for the wounded soldier precipitated into the river; in the collection of the Duke of Devonshire at Chatsworth.
20. Photograph of a black-chalk study for the soldier on the extreme left; in the collection of M. Gatteaux at Paris.
21. Reversed facsimile-engraving by C. Metz, of a pen and ink drawing ascribed to Perino del Vaga; the left-hand side, but very different from the fresco.
22. Engraving by G. Bonasone of an entirely different sketch for the same battle.—Bartsch, No. 84.
23. Photograph of a pen and bister washed drawing

of the left half of the fresco, ascribed to G. Romano; in the collection of the Grand Duke of Saxe-Weimar.

24. Aquatint by M. C. Prestel of a drawing attributed to Giulio Romano, when in the Cabinet de Praun at Nürnberg; representing the Emperor Constantine on horseback,—a supposed study for the fresco; 1777.—*E.* 87. *a.*

III. The Baptism of Constantine.—*P.* 244.

1. Photograph of the fresco.
2. Engraving by F. Aquila.
3. Engraving by Leonetti, of the supposed portrait of Fr. Penni in the fresco.
4. [The pen and bister washed drawing, described in the sale-catalogue of the Duke of Tallard's Collection, has not been traced yet.]

IV. The Donation of Constantine.—*P.* 245.

1. [Photograph of the fresco.]
2. Engraving by F. Aquila.
3. Reversed engraving by G. B. Franco.—Bartsch, xvi. p. 137, No. 55.
4. Engraving by Al. Fabri.
5. Etching by P. Fidanza of the head of the boy playing with a dog.
6. Raphael dal Colle (?): engraving by P. Ghigi after a drawing by L. Agricola.
7. [Photograph of a pen and bister washed sketch of the principal groups, ascribed to G. Romano; in the possession of the late Mr Mayor.]
8. [Reversed anonymous engraving of several groups of the left-hand side: the three women and child, the young man leaning against the column, and two more figures.]

⁂ *The Popes and the Allegorical Figures.—P.* 246.

I. The Church. St Peter. Eternity.

1. Photograph of the group.
2, 3. Photographs of the allegorical figures.
4. Engraving of "La Chiesa" by Cenci.
5. Engraving of "L'Eternità" by Cenci.

II. Temperance. Clement I. Meekness.

1. Photograph of the group.
2. Engraving of "La Moderazione" by Ferretti.
3. Photograph of this figure.
4. Engraving of "La Mansuetudine" by Pestrini.
5. Reversed engraving of the same by Sir R. Strange.
6. Photograph of this figure.
7. Lithograph of the head alone by Fr. Rehberg.

III. Faith. Alexander I. Religion.

1. Photograph of the group.
2. Engraving of "La Fede" by Ferretti.
3. Photograph of this figure.
4. Engraving of "La Religione" by Cenci.
5. Photograph of this figure.
6. Photograph of a pen and bister washed drawing, heightened with white; in the Louvre. Perhaps a first sketch by G. F. Penni for this group.

IV. Justice. Urban I. Charity.

1. Photograph of the group.
2. Photograph of the head of Urban.
3. Engraving of the same by F. Ruscheweyh.
4. Photograph of the figure of Justice.
5. Reversed engraving of the same by Sir R. Strange.
6. Engraving of the same by J. Volpato.
7. Engraving of the head alone by Fidanza.
8. Engraving of "La Carità" by Pestrini.
9. Photograph of the same.

10. Engraving of the group of Charity by the Master D. B. C.—Brulliot i. 816.
11. Photograph of a black-chalk drawing of this group; in the University Collection, Oxford. (Oxford Cat. No. 47.)
12. Lithographic-facsimile of it; published in the "Lawrence Gallery," No. 30.
13. Photograph of a pen and ink drawing; in the Louvre; perhaps a first study for the group of Faith and Charity.—*D.* 352. *e.*
14. Reversed facsimile-engraving of it by Count Caylus.
15. [Photograph of a black-chalk drawing of Urban and the two Angels; in the collection of M. Timbal at Paris.]

v. Prudence. Damasus I. Peace.

1. Engraving of the group by N. Sangiorgi.
2. Photograph of the same.
3. Engraving of "La Prudenza" by L. Ferretti.
4. Photograph of this figure.
5. Engraving of "La Pace" by C. Pestrini.
6. Photograph of this figure.

vi. Purity. Leo I. Truth.

1. Engraving of the group by N. Sangiorgi.
2. [Photograph of the same.]
3. Engraving of "L'Innocenza" by C. Pestrini.
4. Photograph of this figure.
5. [Lithograph of it by Decazes; 1841.]
6. [Engraving of the figure of Truth as "Paupertas" by R. Vuibert.]
7. Photograph of this figure.

vii. Energy. Felix III. (?)

1. [Photograph of the group.]
2. Engraving of "La Fortezza" by C. Pestrini.
3. Photograph of a pen and bister washed drawing, heightened with white, of this group, by G. Romano; in the Royal Library at Windsor Castle.

4. Photograph of a red-chalk drawing of the same group by C. Maratta; in the Royal Library at Windsor Castle.

VIII. Spiritual Power (?). Gregory VII.

1. [Photograph of the group.]
2. [Engraving of the allegorical figure as "Evangelium" by R. Vuibert.]

*** *The Caryatides and other Allegorical Figures above the Groups of the Popes.*

1—8. Engravings by J. de Meulemestre: "Peintures Inédites des Salles de Raphael au Vatican," &c.

9. Ad. Braun's Photographs of these figures.

10. Photograph of a black-chalk study by G. F. Penni (?) for one of the Caryatides; in the Städel Museum at Frankfort.

11, 12. Lithographs by C. v. Mannlich of two Caryatides.

*** *The Socle Paintings: Historical Subjects from the Life of Constantine.*—*P.* 247.

1—20. Outline-engravings of the ceiling and the socles: published in Montagnani's "Illustrazione."

21—34. Reversed etchings of the socle paintings by P. S. Bartoli.

35, 36. Photographs of two pen and bister washed drawings by G. F. Penni for the Attack of a Fortress and the Building of Catapults; in the Louvre.—*D.* 352. *c* & *d*.

THE VATICAN.

TAPESTRIES.

A. THE TAPESTRIES OF THE SISTINE CHAPEL, 1515—1518.—*P.* 186—196.

*** *General Illustrations.*

[1.] "The seven famous Cartoons of Raphael Urbin;" engraved by S. Gribelin; published by John Bowles; 1720.

*** *The Tapestries.*

1. The Miraculous Draught of Fishes.—*P.* 186.
   1. Etching of the Tapestry by L. Sommereau.
   2. Engraving of the Cartoon by T. Holloway.
   3. Etching on steel by J. Burnet.
   4. Photograph of the Cartoon.
   5—7. Photographs of three figures from it.
   8. Photograph of the original pen and bister washed sketch, heightened with white; in the Royal Library at Windsor Castle.—*D.* 423.
   9. Reversed chiaroscuro after it by Hugo da Carpi.—Bartsch, xii. p. 37, No. 13.
   10. Later state of the same with A. Andreani's signature.
   11. Photograph of a reversed pen and ink drawing; in the Royal Collection at Berlin; perhaps a study from the Tapestry.—*D.* 245.

12. Photograph of a doubtful pen and bister washed drawing; in the University Collection, Oxford. (Oxford Cat. No. 100.)
13. Photograph of a pen and bister washed copy, heightened with white; in the Royal Library at Windsor Castle.
14. Photograph of a similar copy; in the Uffizj at Florence.
15. Facsimile-engraving of it by S. Mulinari.
16. Photograph of a slight pen and ink sketch; in the collection of Archduke Albert at Vienna.
17. Photograph of a pen and bister washed first sketch; on the back of the preceding drawing; representing a group of apostles and women in the foreground, and the boats in the distance.—*D.* 173.
18. Lithographic facsimile of it by Pilizotti.
19. Reversed engraving of it by G. B. Franco.—Bartsch, No. 14.
20. Reversed etching of the same composition, slightly altered, by A. Fantuzzi.—Passavant, P. G. No. 39.

The Pilaster.

21. [The Arms of the Medici Family with the surrounding arabesques have never been engraved.]

The Socle.

22. Title-page of P. S. Bartoli's etchings with J. J. Rubeis' dedication of the same to Prince Leopold de' Medici.
23. *Giovanni de' Medici going to the conclave:* etching by P. S. Bartoli.
24. *Giovanni elected Pope:* etching by P. S. Bartoli.

II. Christ's Charge to Peter.—*P.* 187.

1. Etching of the Tapestry by L. Sommereau.
2. Engraving of the Cartoon by T. Holloway.

3. Etching on steel by J. Burnet.
4. Photograph of the Cartoon.
5—9. Photographs of detached groups from the same.
10. Photograph of a red-chalk study for the figure of Christ; in the Louvre; the only remnant of the original sketch.—*D.* 350.
11. Facsimile-engraving of it by Dien.
12. Photograph of a red-chalk drawing; in the Royal Library at Windsor Castle: Christ with his right hand raised, and the apostles. (An off-track of the partly destroyed original.)—*D.* 425.
13. Photograph of a pen and bister washed drawing; in the Louvre; Christ pointing to the keys and to the sheep.—*D.* 322.
14. Reversed chiaroscuro after it by P. P. A. Robert and Nic. Lesueur.
15. Reversed etching of it by Count Caylus.
16. Facsimile-engraving of it by Perugini.
17. Reversed etching by P. Soutman, probably after this drawing.
18. Photograph of a pen and bister washed copy, heightened with white; in the Uffizj at Florence.
19. Facsimile-engraving of it, probably by S. Mulinari.
20. Photograph of a pen and bister washed copy, boldly heightened with white, by Biagio Bolognese(?); in the Royal Library at Windsor Castle.
21. Engraving by a pupil of Marc Antonio;—Bartsch, xv. p. 17, No. 6; probably after some lost drawing.
22. Engraving by D. Ghisi;—Bartsch, No. 5. Christ raises his right hand, and points to the keys with his left.
23. Etching by G. Audran, published in the "Calcographie du Louvre;" apparently after a different drawing: Christ holds the keys, resting the left hand against his breast.
24. Photograph of a pen and bister washed drawing

of the head of an Apostle; in the possession of the Marquess of Lansdowne at Bowood.

25—27. Photographs of three coloured cartoon-fragments, representing eight heads of Apostles; in the collection of the Duke of Aumale.

28, 29. Photographs of two similar fragments: the heads of two Apostles; in the collection of the Grand Duke of Saxe-Weimar.

30. Photograph of a similarly treated head of an Apostle; in the Louvre.

31. Lithograph by S. Klotz of the figures of two Apostles. (The companion to the lithograph mentioned supra, p. 233, No. 93.)

The Pilaster.

32. *The Arabesque with the three Fates:* engraving by J. Volpato, 1776.

33. *The Arabesque with the Four Seasons:* engraving by J. Volpato, 1775.

The Socle.

34. *The Flight of Giuliano de' Medici:* etching by P. S. Bartoli.

35. *The group of armed Florentines:* etching by P. S. Bartoli.

36. *The Sack of the Medici Palace:* etching by P. S. Bartoli.

III The Stoning of St Stephen.—*P.* 188.

1. Engraving of the Tapestry by L. Gruner, after a drawing by N. Consoni; published by the Arundel Society.

2. Etching of the Tapestry by R. Dalton; 1753.

3. Photograph of a very slight croquis, perhaps by one of the Caracci; in the possession of M. Paravey at Paris.

4. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna;—the supposed first sketch, differing in several not unimportant points from the Tapestry.—*D.* 179.
5. Facsimile-engraving of it by A. Bartsch.
6. Lithographic facsimile of it by Pilizotti.
7. Anonymous engraving of the school of Marc Antonio;—Bartsch, xv. p. 23, No. 2; often considered as engraved after a first but entirely different sketch for the same Tapestry.

The Socle.

8, 9. *Giovanni de' Medici's Entrance into Florence:* etching by P. S. Bartoli, in two plates.
10. Chiaroscuro by J. G. Prestel, probably after one of the following drawings.
11. Photograph of a pen and bister washed drawing, heightened with white, of the entire composition, probably by G. F. Penni; in the Louvre.
12. Photograph of a similar drawing; in the collection of Archduke Albert at Vienna; more strongly heightened, and containing merely the principal groups.—*D.* 220.
13. Lithographic facsimile of it by Pilizotti.
14. Photograph of a similar drawing; in the possession of the late Baron Marochetti.
15. Photograph of a similar drawing; in the University Collection, Oxford. (Oxford Cat. No. 70.)
16. Photograph of a similar drawing; in the collection of the Darmstadt Museum.
17. Reversed etching by F. Novelli of a drawing then in the Cabinet Denon.

IV. St Peter and St John healing the Lame Man.—*P.* 189.

1. Etching of the Tapestry by L. Sommereau.
2. Engraving of the Cartoon by T. Holloway.
3. Etching on steel by J. Burnet.

4. Photograph of the Cartoon.
5—9. Photographs of detached groups.
10. Photograph of a cartoon-fragment; in the possession of the Grand Duke of Saxe-Weimar.
11. Reversed chiaroscuro by Parmigiano;—Bartsch, xii. p. 79, No. 29; probably after the first sketch.
12. The same: the outline-plate alone.
13. Engraving by G. B. Franco.—Bartsch, No. 15.
14. Reversed copy of it by Domenico Zenoi; "Rafael inuenctor dominicus ve."
15. [The drawing retouched by Rubens, which is said to have been in the Neyman collection at Amsterdam, has been lost sight of.]
16. Engraving by Freebairn from a bass-relief by Henning.

The Socle.

17. *The Cardinal de' Medici being taken prisoner:* etching by P. S. Bartoli.
18. *The Cardinal's escape from prison:* etching by P. S. Bartoli,

v. The Death of Ananias.—*P.* 190.

1. Etching of the Tapestry by L. Sommereau.
2. Engraving of the Cartoon by T. Holloway.
3. Etching on steel by J. Burnet.
4. Reversed engraving by G. Audran, slightly altered.
5. Photograph of the Cartoon.
6—11. Photograph of detached groups from it.
12. Engraving by Ag. Veneziano.—Bartsch, No. 42.
13. Chiaroscuro by Hugo da Carpi;—Bartsch, xii. p. 46, No. 27; first state.
14. The same; second state.
15, 16. Photographs of two coloured cartoon-fragments: the heads of a man and a woman; in the Louvre.
17. Photograph of a similar fragment, representing the

two heads on the extreme left; in the possession of J. Townley Barnard, Esq.

18. Mezzotint by J. Prestel of a drawing; then in the Cabinet de Praun at Nürnberg.
19. Photograph of an inferior pen and ink washed sketch of the group of the Apostles; in the Uffizj at Florence.

The Pilaster.

20. Engraving by J. Volpato, 1776, of the arabesque with Faith, Hope, and Charity.
21. Photograph of an oil painting on wood of the group of Charity; in the possession of J. Neeld, Esq., in London.—*P.* 285.
22. Engraving of it by A. Capellan, from a drawing by P. Angeletti; 1798.
23. Etching by Count Clam Gallas, after a drawing by J. Bergler.

The Socle.

24. *Cardinal de' Medici's entrance into Florence:* etching by P. S. Bartoli.
25. *Ridolfi addressing the Florentines:* etching by P. S. Bartoli.
26. Photograph of the original pen and bister washed design, probably by G. F. Penni; in the Louvre.

VI. The Conversion of Saul.—*P.* 191.

1. Engraving of the Tapestry by L. Gruner, after a drawing by Consoni; published by the Arundel Society; 1864.
2. Engraving by M. Sorello, after "Caroli Maratta exemplaria servata in Bibliotheca Cardinalis Albani."
3. Photograph of the red-chalk drawing by C. Maratta; now in the Royal Library at Windsor Castle.
4. Etching of the Tapestry by L. Sommereau.
5. Photograph of a red-chalk study for two horsemen

and the soldier with the spear; in the collection of the Duke of Devonshire at Chatsworth.

6. Photograph of an old copy of this drawing; in the Teyler Museum at Haarlem.—*D.* 299.

The Socle.

7. *Prisoners conducted before a Judge:* etching by P. S. Bartoli.
8. *The Massacre of Prato:* etching by P. S. Bartoli.
9. *The Pardon granted to the inhabitants of Prato:* etching by P. S. Bartoli.*

VII. ELYMAS STRUCK BLIND.—*P.* 192.

1. Etching of the Tapestry by L. Sommereau.
2. Engraving of the Cartoon by T. Holloway.
3. Etching on steel by J. Burnet.
4. Photograph of the Cartoon.
5—10. Photographs of detached groups from the same.
11. Anonymous outline-etching showing the slips into which the cartoon had been cut.
12. Etching by W. Hogarth of four heads.—Nichols, p. 273.
13. Photograph of the original pen and bister washed drawing, heightened with white; in the Royal Library at Windsor Castle.
14. Reversed engraving by Ag. Veneziano.—Bartsch, No. 43.
15. Reversed anonymous copy; 0·255 × 0·333.
16. [Chiaroscuro by "VGO" da Carpi.]
17. [The drawing mentioned in the catalogue of the Rutgers Collection has been lost sight of.]
18. Photograph of a spurious pen and ink washed drawing; in the Uffizj at Florence.
19. Engraving by Marc Antonio of the figure of the Proconsul alone;—unknown to Bartsch.

* According to Passavant these small paintings represent various scenes of the persecutions of the Christians by Saul.

20. Engraving by Ag. Veneziano;—Bartsch, No. 114; the figure of St Paul alone, with a monk.
21. Engraving by J. Landseer from a drawing by T. Piroli of Filippino Lippi's fresco of St Paul's visit to St Peter; in the Brancacci chapel at Florence.

VIII. THE SACRIFICE AT LYSTRA.—*P.* 193.

1. Etching of the Tapestry by L. Sommereau.
2. Engraving of the same by G. Audran.
3. Engraving of the Cartoon by T. Holloway.
4. Etching on steel by J. Burnet.
5. Photograph of the Cartoon.
6, 7. Photographs of detached groups.
8. Photograph of a silver-point study, heightened with white, for the figure of St Paul; in the collection of the Duke of Devonshire at Chatsworth.—*D.* 563.
9. Photograph of a pen and ink croquis from the tapestry; in the Uffizj at Florence.
10. Facsimile-engraving by J. Prestel of a spurious drawing of the right half of the composition, then in the Cabinet de Praun at Nürnberg.
11. Anonymous engraving: "N. Vischer excudit;" representing a similar composition with several imitations from the tapestry; 0·360 × 0·535.

The Pilaster.

12. [The arabesques have never been engraved.]

The Socle.

13. *St John leaving Antioch:* etching by P. S. Bartoli.
14, 15. Photographs of two pen and ink washed drawings of this composition; in the collection of Archduke Albert at Vienna. Drawn in two parts on the two sides of the same leaf.
16. Lithographic facsimile by Pilizotti, of the left half only.

17. *St Paul teaching in the Synagogue:* etching by P. S. Bartoli.

IX. ST PAUL PREACHING AT ATHENS.—*P.* 194.

1. Etching of the Tapestry by L. Sommereau.
2. Engraving of the Cartoon by T. Holloway.
3. Etching on steel by J. Burnet.
4. Photograph of the Cartoon.
5—9. Photographs of detached groups from it.
10. Engraving by Marc Antonio;—Bartsch, No. 44; probably after the original sketch.
11. Photograph of a pen and bister washed drawing; in the Louvre.
12. Reversed facsimile-etching of it by Count Caylus.
13. Photograph of a cartoon-fragment of a man's head; in the collection of the Grand Duke of Saxe-Weimar.
14. [The drawing bought by M. Silvestre at the Duke of Tallard's sale has been lost sight of.]
15. Photograph of a red-chalk study for St Paul and five figures of hearers; in the Uffizj at Florence.—*D.* 111.
16. Anonymous facsimile of it.
17. Facsimile-engraving by S. Mulinari of the right half of this drawing.
18. Photograph of a pen and ink washed drawing of the whole composition; in the Uffizj at Florence. Similar to No. 11, supra.
19. Facsimile-engraving of it by S. Mulinari.
20. [The red-chalk study of the figure of St Paul mentioned by Passavant as having occurred in 1832 at Baron Silvestre's sale, has not been traced yet.]
21. Photograph of a slight pen and ink croquis after the tapestry; perhaps by one of the Caracci; formerly in the Desperet Collection at Paris.

The Pilaster.

22. Engraving by J. Volpato, 1776, of the arabesque with the figure of Atlas.
23. Engraving by J. Volpato, 1776, of the arabesque with the hours.

The Socle.

24. *St Paul tent-making:* etching by P. S. Bartoli.
25. *St Paul disputing with the Jews:* etching by P. S. Bartoli.
26. *St Paul christening the Corinthians:* etching by P. S. Bartoli.
27. *St Paul before the Proconsul:* etching by P. S. Bartoli.

X. St Paul in Prison.—*P.* 195.

1. Engraving of the Tapestry by L. Gruner, after a drawing by N. Consoni.
2. Photograph of a pen and ink washed sketch of the allegorical figure of Earthquake; in the Royal Collection at Dresden.
3. Facsimile-engraving of it by J. Basire; published in C. Rogers' "Facsimiles."

The Socle.

4. [The group of two figures, one kneeling before the other, has never been engraved.]

XI. The Coronation of the Virgin.—*P.* 196. *

1. Engraving by the Maître au Dé.—Bartsch, No. 9. With Lafrerij's adress, but before the words: "Coronatio . . ."
2. The same plate, in its later state, re-engraved and with the writing.
3. The same plate, in a still later state, with the adress of De Rubeis.

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* This tapestry, after having been lost sight of for many years, has been discovered by M. Paliard in the Pope's private apartments in the Vatican.—Vide "Gazette des Beaux Arts," of July 1st 1873.

4. Anonymous copy of it in Ag. Veneziano's manner; marked with a different die.—Bartsch, xiv. No. 56.
5. Photograph of a pen and bister drawing of this composition, without the figure of God Father and the cherubim around; in the Ambrosian Library at Milan.
6. Photograph of a slightly different pen and ink drawing; in the University Collection, Oxford.—*D.* 492.
7. Lithographic facsimile of this drawing; unpublished plate of the "Lawrence Gallery."
8. Photograph of a pen and bister washed drawing heightened with white, representing the principal group with the addition of a St Jerom and a St Francis; in the Louvre.
9. Lithographic facsimile by Strixner of a pen and ink drawing by Pellegrino da Modena in the Munich Collection; making use of the figures of Christ and the Virgin, with the addition of six angels around.

B. TAPESTRIES EXECUTED AFTER RAPHAEL'S DEATH, AND (PERHAPS) IN PART FROM HIS DESIGNS.

Ordered for Francis I., King of France; now in the Vatican; commonly called "Arazzi della Scuola Nuova."

1. The Massacre of the Innocents.—*P.* 197.
   1—3. Etching of the tapestry by L. Sommereau; in three plates.
   4. Chiaroscuro of the whole composition by the Master N. D. B. —Bartsch, xii. p. 33, No. 7.
   5. The same: impression of the block containing the outlines alone.

6—8. Engravings by A. Hirschvogel of the three parts of the tapestry.—Bartsch, ix. p. 172, No. 2.

9, 10. Etchings by A. M. Corneille, of the left and the middle part of the tapestry.

11—15. Five female heads: drawn from the tapestry, by N. Füger, and engraved by Egger.

16. Photograph of a grisaille drawing of the whole composition, on one leaf; in the British Museum.

17. Photograph of a pen and ink drawing of the three parts in one; in the possession of Professor Poselger at Berlin; the background differing from that in the preceding drawing.

18. [Photograph of a similar drawing, in the possession of Mr G. Mordaunt.]

19. [A similar drawing, but without any background, ascribed to Polidoro; in the Royal Library at Turin.]

20—22. Photographs of three pen and sepia drawings; in the Teyler Museum at Haarlem; representing the compositions of the tapestry, with their backgrounds.

23. Reversed aquatint by J. Prestel, of a drawing then in the Cabinet Praun at Nürnberg; representing the left part of the tapestry.

24. [The large cartoon of the left part, belonging to the London Foundling Hospital, has not been engraved, and cannot be reproduced by photography.]

25, 26. Photographs of two drawings; in the possession of A. Fountaine, Esq., at Narborough; representing the left and the middle parts of the tapestry.

27. Photograph of a very late bister washed and heightened sketch of the left part; in the portfolios of the Uffizj at Florence.

28. Photograph of a coloured cartoon-fragment; in the possession of Earl Spencer at Althorp; representing the head of the woman running up the stairs, in the background.

29. Engraving of the same by Worthington.

30. Photograph of a similar fragment; in the collection of Christ Church College at Oxford; the head of the woman weeping over her dead child in the foreground.

31. [Etching by J. Richardson, representing a similar cartoon-fragment, then in his possession; the head of a man, looking downwards.]

32. Reversed anonymous etching of the right-hand part of the tapestry, probably from one of the following drawings.

33. Photograph of a pen and bister washed drawing heightened with white, of the right-hand side of the tapestry; in the Royal Library at Turin.
34. Photograph of a similar drawing of the same part; in the possession of Mr W. B. Tiffin.
35. Photograph of a similar drawing of the same part; in the possession of the late Professor Grahl at Dresden.
36. Photograph of a similar drawing of the same part; in the possession of M. Armand at Paris.

II. The Adoration of the Shepherds.—*P.* 198.

1. Etching of the tapestry by L. Sommereau.
2. Engraving by a pupil of Marc Antonio.—Bartsch, xv. p. 15, No. 3.
3. Engraving by Hier. Cock; 1563.
4. Photograph of a pen and bister washed drawing, by Giulio Romano; in the Louvre; the original of the engraving No. 2, supra.
5, 6. Photographs of two cartoon-fragments; in the collection of Christ Church College at Oxford; representing the heads of two shepherds.
7. [Photograph of a pen and bister sketch, in the possession of Mr Enson.]

III. The Adoration of the Magi.—*P.* 199.

1. Etching by P. S. Bartoli; in three plates.
2. Etching by L. Sommereau.
3. Photograph of a bister washed drawing, heightened with white; in the University Collection, Oxford; similar to the tapestry, but with very little background. (Oxford Cat. No. 24.)
4. [Photograph of a bister drawing, purchased by Mr Enson at Woodburn's Sale.]
5. Photograph of a red-chalk drawing from the tapestry, probably by C. Maratta; in the possession of W. Russell, Esq.
6, 7. Photographs of two similar drawings, by C. Maratta; in the Royal Library at Windsor Castle: representing the heads of two men on the left.

IV. The Presentation in the Temple.—*P.* 200.

1. Engraving by R. Dalton and J. Basire.
2. Anonymous engraving; 0·272 × 0·320.
3. Etching by L. Sommereau.
4. Photograph of a pen and bister washed drawing, strongly heightened with white; in the Louvre.

5. Photograph of a similar drawing; in the University Collection, Oxford. (Oxford Cat. No. 144.)
6. Photograph of a similar drawing; in the possession of W. Russell, Esq.
7. [Photograph of a similar drawing; in the possession of Mr Ford. (?)]
8. Photograph of a coloured cartoon-fragment: the head of a woman on the left; in the collection of Christ Church College at Oxford.
9. Photograph of a red-chalk study from the tapestry, by C. Maratta, in the Royal Library at Windsor Castle: the two young women on the left.

v. Christ descending into the Limbus.—*P.* 203.

1. Etching by L. Sommereau.
2. Engraving by N. Beatrizetto, probably from a lost drawing; 1541.—Bartsch, No. 22.
3. Second state of the same plate; 1571.

vi. The Resurrection.—*P.* 201.

1. Etching by L. Sommereau.
2. Photograph of a drawing of this composition, with very little background, washed in bister and heightened; in the University Collection, Oxford. Generally ascribed to Raphael himself. (Oxford Cat. No. 2.)
3. Photograph of the first pen and bister washed sketch heightened with white, representing the centre part alone; in the Louvre, where it is ascribed to G. Romano.
4. Photograph of a pen and bister washed drawing of a different composition; in the Royal Library at Windsor Castle.
5. Engraving of it by Cherubino Alberti;—Bartsch, xvii. No. 24; erroneously considered as representing a first sketch for this tapestry.
6. [Anonymous engraving: "Ant. Lafrerij exc. 1575;" from a different design.]

vii. Christ appearing to Mary Magdalen.—*P.* 202.

1. Etching by M. Corneille.
2. Etching by L. Sommereau.

viii. Christ at Emmaus.—*P.* 204.

1. Engraving by R. Dalton and J. Basire; 1753.
2. Etching by L. Sommereau.
3. Photograph of a pen and bister washed drawing, heightened with white; in the University Collection, Oxford.

4. Photograph of a similar drawing; in the possession of the late Baron de Triqueti.
5. Facsimile-engraving of the preceding, when in the Udney Collection, by C. Metz.

IX. The Ascension.—*P.* 205.

1. Engraving by N. Beatrizetto.—Bartsch, No. 21.
2. Etching by L. Sommereau.
3. Engraving by Andrea Marelli, with a different landscape.
4. Landon's outline-engraving, No. 130.

X. The Descent of the Holy Ghost.—*P.* 206.

1. Etching by L. Sommereau.
2. Engraving by H. Carattoni.
3. Anonymous engraving in the manner of J. Caraglio.—Bartsch, xv. p. 70, No. 6.

XI. Allegorical Composition: "*La Religione e la Forza.*"—*P.* 207.

1. [This tapestry has never been engraved.]

C. ASCRIBED TO RAPHAEL.

I. Five Tapestries in the Vatican, representing Playing Children and Cupids; probably after designs by Giovanni da Udine.—*P.* 208.

1. Engraving by the Maître au Dé.—Bartsch. No. 30.
2. Reversed copy of the same by F. H.
3. Engraving by the Maître au Dé.—Bartsch, No. 32.
4. Engraving by the Maître au Dé.—Bartsch, No. 33.
5. Engraving by the Maître au Dé.—Bartsch, No. 34.
6. Engraving by the Maître au Dé.—Bartsch, No. 35.
7. Photograph of a pen and bister washed drawing by Giovanni da Udine; in the Royal Collection at Dresden. Precisely similar to the compositions engraved by the Maître au Dé.
8. Photograph of a similar drawing in the collection of W. Russell, Esq.
9. Photograph of a pen and bister washed sketch of Cupids hanging a garland over a balustrade, by Giulio Romano, but ascribed to Raphael when in the collection of the late Dr Wellesley at Oxford.

II. Seven Tapestries at Mantua; probably after cartoons by Giulio Romano.—*E. 7. b.*

1. Etching by G. Lepoër of Moses and the Sorcerers before Pharaoh.
2. Etching by G. Lepoër of the Passage of the Red Sea.
3. [Etching by G. Lepoër of Moses receiving the Law.]
4. Etching by G. Lepoër of the Gathering of the Manna.
5. Etching by G. Lepoër of the Brazen Serpent.
6. Etching by G. Lepoër of the Paschal Supper.
7. Etching by G. Lepoër of Six Genii with Garlands.

THE SIENA FRESCOES.

FRESCOES BY PINTURICCHIO IN THE LIBRERIA OF THE DUOMO AT SIENA; EXECUTED WITH THE ASSISTANCE OF RAPHAEL.

1. [General view of the Libreria: chromolithograph published by the Arundel Society.]
2. Details of the decoration: coloured engraving after designs by B. Bartoccini; published in L. Gruner's Fresco-Decorations, pl. xii.

I. Enea Sylvio accompanying Cardinal Capranica to the Council of Basel.

1. Engraving of the fresco by Lasinio Figlio, after a drawing by Luigi Boschi.
2. Photograph by Alinari.
3. Photograph of Raphael's pen and bister washed design for this fresco; in the Uffizj at Florence.—*D.* 135.
4. Photograph of Raphael's pen and ink study for some of the horsemen; in the Uffizj at Florence.

II. Enea Sylvio addressing James I., King of Scotland.

1. Engraving by Lasinio Figlio after a drawing by L. Boschi.

2. Photograph by Alinari.

III. Enea Sylvio crowned by the Emperor Frederic III.

1. Engraving by A. Verico after a drawing by Fr. Pieraccini.
2. Photograph by Alinari.
3. Photograph of the original pen and ink washed design of this fresco; in the Brera Collection at Milan.
4. Photograph of Raphael's silver-point study for a group of Condottieri; in the University Collection, Oxford.—*D.* 530.
5. Facsimile-engraving of it by G. Lewis; published in Ottley's "Italian School of Design."
6. Photograph of a slight black-chalk study by Raphael for the standing figure of a youth; in the University Collection, Oxford.—*D.* 531.
7. Photograph of two slight silver-point studies from life for the same figure; in the collection of Count Conestabile at Perugia.
8. Photograph of a black-chalk study of the same figure in a slightly different position; in the University Collection, Oxford; on the back of No. 6, supra.

IV. Pope Eugenius IV. appointing Enea Sylvio his legate.

1. Engraving by A. Verico, after a drawing by Giov. Bruni.
2. [Photograph by Alinari.]
3. Photograph of Raphael's pen and ink washed design for this fresco; in the collection of the Duke of Devonshire at Chatsworth.
4. Photograph of a slightly different study, in silver-point and heightened with white, probably by Pinturicchio, for the left-hand foreground; in the collection of J. Malcolm, Esq.
5. Photograph of a sheet of pen and ink studies of

draperies by Raphael, made use of in the preceding drawing (No. 4); in the Sketch-book at Venice.—*D.* 8.

6. Photograph of a silver-point study of four seated figures in the right foreground in Raphael's design (No. 3); in the collection of J. Malcolm, Esq.
7. Photograph of a sheet of pen and ink studies of draperies by Raphael, for the figures in the right foreground; in the Sketch-book at Venice.—*D.* 6.
8. Facsimile-engraving of the same drawing; published by Celotti. pl. ix.

v. Enea Sylvio presenting Leonora of Portugal to the Emperor Frederic III.

1. Engraving by A. Verico, after a drawing by Fr. Pieraccini.
2. Photograph by Alinari.
3. [Photograph of Raphael's pen and bister washed design for this fresco; in the possession of Signor Baldeschi at Perugia.]—*D.* 157.

vi. Pope Calixtus III. bestowing the Cardinal's Hat upon Enea Sylvio.

1. Engraving by P. Lasinio after a drawing by Fr. Pieraccini.
2. Photograph by Alinari.

vii. Cardinal Piccolomini elected Pope (Pius II.).

1. Engraving by G. Rossi after a drawing by Fr. Pieraccini.
2. [Photograph by Alinari.]

viii. The Congress of Mantua.

1. Engraving by P. Lasinio after a drawing by Fr. Pieraccini.
2. Photograph by Alinari.

ix. The Canonization of St Catherine of Siena.

1. Engraving by P. Lasinio, after a drawing by Fr. Pieraccini.
2. Photograph by Alinari.

X. Pope Pius II. at Ancona.

1. Engraving by Lasinio Figlio after a drawing by Luigi Boschi.
2. Photograph by Alinari.

VARIOUS FRESCOES.

A. BY RAPHAEL.

[I.] THE TRINITY SURROUNDED BY SAINTS AND MONKS; IN SAN SEVERO AT PERUGIA; 1505; the lower part painted by P. Perugino, in 1521.—*P.* 29.

1. Photograph of the entire fresco.
2. Outline-engraving of the entire fresco by A. Calzi; published in the "Ape Italiana."
3. Photograph of the upper half alone.
4. Engraving by J. Keller of Raphael's fresco, after a drawing by F. von Rhoden.
5. Engraving by A. Krüger of the figure of Christ alone.
6. Engraving by A. Krüger of the figure of St Maur.
7. Engraving by Stölzel of one of the Angels.
8. Photograph of a silver-point study, heightened with white, for the head of St Benedict and two hands; in the University Collection, Oxford. On the same sheet is a sketch of Leonardo da Vinci's "Battle of the Standard," and a portrait in profile of Fra Bartolomeo.—*D.* 53^2.

[II.] THE PROPHET ISAIAH; IN SAN AGOSTINO AT ROME. About 1512.—*P.* 85.

1. Engraving by an anonymous Italian Master.
2. Reversed engraving by H. Goltzius; 1592.
3. Engraving by N. Chaperon; 1649.
4. Counter-proof of this engraving; without any inscriptions.
5. Engraving by J. Cereda.
6. Reversed engraving by Luca Ciamberlano, converting the boy on the left into an Angel holding a cross; Bartsch, No. 20.—*E.* 35, *f.*
7. Photograph of a black-chalk drawing; in the Teyler Museum at Haarlem. Probably a study after the fresco.
8. Photograph of a pen and ink washed drawing after the fresco by F. Zucchero; in the portfolios of the Uffizj at Florence.
9. Facsimile-engraving of this drawing by S. Mulinari.
10. Photograph of a black-chalk study for the boy with a garland on the left; in the collection of J. C. Robinson, Esq.
11. Photograph of part of a fresco; now in the Academy of San Luca at Rome; representing the boy on the left holding a garland.—*P.* 86.
12. Photograph of a red-chalk study for a boy holding the arms of Julius II.; in the Teyler Museum at Haarlem.—*D.* 300.

[III.] THE PROPHETS AND SIBYLS; IN STA. MARIA DELLA PACE AT ROME. About 1514.—P. 105.

1, 2. Reversed engravings of the Four Prophets, by G. Castellus, after drawings by G. Courtois; 1690.

3. Photograph of a red-chalk study for the prophet Daniel and the Angels behind; in the Uffizj at Florence.—*D.* 103.

4. Photograph of a pen and bister washed study, heightened with white, for the prophets Jonah and Hosea; in the collection of the late Baron de Triqueti in Paris.

5. Reversed facsimile-engraving of the same drawing by C. Metz, when in P. Knight's collection.

6. Photograph of a black-chalk sketch of the prophet Hosea; formerly in the collection of the late Dr Wellesley at Oxford.

7. A. Braun's photographs of the Sibyls.

8. Chromolithograph of the Sibyls; published by the Arundel Society.

9. Engraving of the Sibyls by M. Dien; 1838.

10, 11. Anonymous engravings of the four Sibyls only. —Bartsch, xv. p. 48, No. 5, and p. 49, No. 6.

12. Engraving of the Genius with the torch, by L. Ciamberlano.—Bartsch, No. 24.

13. Photograph of a pen and bister washed sketch for (or from) the fresco; in the Christ Church Collection at Oxford.

14. Photograph of a pen and bister washed sketch for the left half of the fresco; formerly in the late Dr Wellesley's collection at Oxford.

15. Photograph of a similar more complete drawing of the same part of the picture; in the collection of the Dowager Queen of Saxony.
16. Photograph of a red-chalk study for the arm of the Cumæan Sibyl and the flying Angel above; in the collection of Archduke Albert at Vienna.—*D.* 197.
17. Photograph of a red-chalk study for the flying Angels; in the collection of Archduke Albert at Vienna.—*D.* 198.
18. Photograph of a replica of this drawing; in the collection of the Duke of Aumale.—*D.* 355.
19. Facsimile-engraving of it by A. Leroy.
20. Photograph of a red-chalk study for the Tiburtine Sibyl; in the collection of Archduke Albert at Vienna.—*D.* 196.
21. Reversed anonymous engraving of it; published by Burnet in Sir Joshua Reynolds' Lectures.
22. Photograph of a bold pen and bister sketch of the Tiburtine Sibyl, an Angel, &c; in the Brera Collection at Milan.
23. Photograph of a red-chalk study for the Phrygian Sibyl; in the University Collection, Oxford. Very different from the fresco.—*D.* 500.
24. Reversed lithographic facsimile of it; published in the "Lawrence Gallery," No. 15.
25. Photograph of a different pen and ink washed sketch of the Prophets and Sibyls; in the Royal Collection at Stockholm; perhaps by Timoteo Viti.
26. [The two drawings formerly belonging to Padre Resta, and representing the two halves of the fresco of the Sibyls, have been lost sight of.]

[IV.] THE TRIUMPH OF VENUS, COMMONLY CALLED "LA GALATEA;" IN THE FARNESINA AT ROME.

About 1514.—*P.* 106.

1. Photograph of the fresco by Dovizielli.
2. Engraving of it by Richomme; 1820.
3. Engraving by Marc Antonio.—Bartsch, No. 350.
4. Copy (A) of this engraving.
5. Engraving by Marco da Ravenna.—Bartsch, No. 351.
6. Facsimile-engraving by B. Picart of a pen and ink drawing slightly different from the fresco.
7. Facsimile-woodcut of a pen and ink study for some arms and horses' heads; probably by Perino del Vaga; published in C. Blanc's "Histoire des Peintres." This drawing was sold in Paris, 1861, with M. Donadieu's Collection of Autographs.
8. Photograph of a black and red-chalk drawing of the Triton and the Nereïd on the left; in the collection of the Academy at Venice.
9. Photograph of a cartoon-fragment of the Cupid in the foreground; in the collection of the late Hofrath von Dräxler at Vienna.
10. Reversed engraving of the Cupid alone by F. Müller, after Goltzius.
11. Photograph of a red-chalk drawing of this Cupid, ascribed to Correggio; in the Louvre.

[V.] THE MOSAICS IN THE CUPOLA OF THE CHIGI CHAPEL IN STA. MARIA DEL POPOLO AT ROME; executed after Raphael's drawings by Maestro Aloisio da Pace; 1516.—Pass. II. p. 384.

1. Outline-engraving of the ceiling by L. Gruner.
2. Chromolithograph of it by L. Gruner.
3. *The Almighty surrounded by Angels:* engraving by L. Gruner.
4. Photograph of a bold red-chalk drawing of this figure; in the University Collection, Oxford.—*D.* 460.
5. Photograph of a silver-point study from life for the same figure, in a different position; in the University Collection, Oxford.—*D.* 547.
6. Photograph of a pen and bister washed drawing; formerly in the late Dr Wellesley's collection at Oxford.
7. *Apollo:* engraving by L. Gruner.
8. *Mars:* engraving by L. Gruner.
9. Photograph of a red-chalk study for this figure; in the Wicar Museum at Lille.—*D.* 397.
10. Facsimile-engraving of it by A. Leroy.
11. *Jupiter:* engraving by L. Gruner.
12. Photograph of a red-chalk study for the angel above Jupiter; in the University Collection, Oxford.—*D.* 461.
13. *Saturn:* engraving by L. Gruner.

14. *Luna:* engraving by L. Gruner.
15. *Mercury:* engraving by L. Gruner.
16. *Angel with Globe:* engraving by L. Gruner.
17. *Venus:* engraving by L. Gruner. (All these engravings are published in Gruner's "Mosaici della Cupola, &c. Rome, 1839.")

[VI.] CARDINAL BIBIENA'S BATH-ROOM IN THE VATICAN AT ROME. About 1516.

⁂ *General Illustrations.*

1. "Veduta del Ritiro di Giulio secondo:" anonymous outline-engraving; about 1780; 0·395 × 0·450.
2, 3. Chromolithographs by L. Gruner, representing the entire ornamentation of two walls.
4—17. Outline-engravings of the frescoes: "Les Peintures du Cabinet de Jules II. au Vatican, de l'invention de Rafael; chez T. Piroli, Rome."
18—31. [Coloured engravings of all the frescoes, by M. A. Maestri.]

⁂ *The principal Pictures.*

I. Venus rising from the Sea.—*P.* 209.
   1. Engraving by Marco da Ravenna.—Bartsch, No. 323.
   2. Photograph of a red-chalk drawing; in the Royal Collection at Munich.—*D.* 274.
   3. Photograph of a similar, but reversed drawing; in the possession of R. Fenton, Esq., in London.
   4. Photogalvanograph of this drawing.

II. Venus and Cupid on Dolphins.—*P.* 210.
   1. Engraving by Marco da Ravenna.—Bartsch, No. 324.

III. Venus and Cupid.—*P.* 211.
   1. Engraving by Ag. Veneziano.—Bartsch, No. 286.
   2. Anonymous copy of this engraving, slightly varied.

3. Reversed lithographic copy of it.
4. Engraving by A. Campanella.
5. Photograph of the original red-chalk drawing; in the Royal Library at Windsor Castle.—*D.* 434.
6. Photograph of an early copy; in the collection of Archduke Albert at Vienna.—*D.* 212.
7. Facsimile-engraving of the latter by B. Picart.
8. Engraving of it by F. Ruscheweyh.
9. Photograph of a black-chalk cartoon fragment of the head of Venus; in the collection of J. Malcolm, Esq.

IV. Pan and Syrinx.—*P.* 212.

1. Engraving by Marc Antonio.—Bartsch, No. 325; the copy "à l'escargot."
2. Third state of the original print, with Paluzzi's address.
3. Engraving by A. Campanella.
4. Proof before any letters, of the same.
5. Mezzotint by P. Schenk.

V. Venus in Cythera.—*P.* 213.

1. Engraving by Marco da Ravenna.—Bartsch, No. 321.
2. Second state of it, with Paluzzi's address.
3. Engraving by P. Audouin of a picture at Mannheim: Venus drawing a thorn out of her foot.
4. [Engraving by the Maître au Dé;—Bartsch, No. 16; probably after Raphael's original sketch for this fresco.]
5. The second state of this engraving.
6. Landon's outline-engraving, No. 347.

VI. Venus and Adonis.—*P.* 214.

1. [Engraving by Marc Antonio.—Bartsch, No. 484.]
2. Engraving by Ag. Veneziano.—Bartsch, No. 485.
3. Outline-engraving by Cesaretti.
4. Photograph of a cartoon-fragment of the head of Venus; in the collection of Archduke Albert at Vienna.

5. Photograph of a red-chalk drawing, perhaps by Giulio Romano; in the collection of Archduke Albert at Vienna.—*D.* 213.
6. Lithographic facsimile of it by Pilizotti.
7. Engraving of it by Ruscheweyh.

VII. VULCAN AND PALLAS; or the Birth of Erechtheus—*P.* 215.
1. Outline-engraving by Cesaretti.

VIII. THE SIX AMORINI.—*P.* 216.
1—6. Outline-engravings by F. Mori and Cesaretti.
7—11. Photographs of five pen and ink drawings after the frescoes; in the possession of Herr Heubel at Berlin.

IX. PAN AND CUPID.—*P.* 217.
1. Outline-engraving by Piroli. Vide General Illustrations, supra, No. 17.

*** *La Villa Palatina.*

The frescoes in this Villa, by Giulio Romano, were chiefly enlarged reproductions of the compositions of the Bath-Room.—Passavant, ii. p. 233.

1—7. [Photographs of the seven frescoes transferred to canvas; in the Imperial Gallery at St Petersburg; viz.:
1. Venus on the Dolphin.
2. Venus and Adonis.
3. Venus in Cythera.
4. Pan and Syrinx.
5. Venus and Cupid.
6. Cupid shooting an arrow.
7. Saturn and Uranus.]

[VII.] THE MARTYRDOM OF St CECILIA, IN POPE JULIUS II.'s SHOOTING LODGE,—LA MAGLIANA.*

About 1518 (?).—*P.* 208.

1. *View of the Magliana:* anonymous oval engraving.
2. *Plan and Sections of the Chapel:* chromolithograph by L. Gruner.
3. *The Martyrdom of St Cecilia:* outline-engraving by L. Gruner; published in his "Freschi della Villa Magliana; Rome, 1847."
4. Engraving by Marc Antonio.—Bartsch, No. 117.
5. Anonymous copy of it, unknown to Bartsch.
6. Later copy with the inscription: "Veni sponsa Christi," &c.
7. Anonymous woodcut by an Italian Master.—"Naumann's Archiv"; ix. p. 411.
8. Reversed engraving by E. de Laune.
9. Lithographic facsimile by Pilizotti of a pen and bister washed drawing, heightened with white; in the collection of Archduke Albert at Vienna.
10. Photograph of a similar drawing; in the Royal Collection at Dresden.—*D.* 262.
11. Engraving by Moreau, of a fresco in S. Giovanni at Rome, representing the Martyrdom of St John, carefully imitated from Raphael's composition.

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* The last remains of the fresco-decorations, transferred to canvas, were purchased by the French Government a few years ago, and are now in the Louvre.

12. *The Almighty* in a mandorla of cherubim: engraving by L. Gruner of a fresco above the altar.
13. Lithograph of the angel on the right of the Almighty, by Ramboux; after a tracing.
14. *The Annunciation:* outline-engraving by L. Gruner, of a fresco, probably by Lo Spagna.—Pass. ii. p. 227.
15. *The Visitation:* outline-engraving by L. Gruner, of a fresco, probably by Lo Spagna.—Pass. ii. p. 227.

[VIII.] THE STORY OF CUPID AND PSYCHE IN THE FARNESINA AT ROME. About 1518.—*P.* 239.

⁂ *General Illustrations.*

1. Coloured view and plan of the Loggie: published in L. Gruner's "Fresco-Decorations."
2. Outline-engraving of the ceiling by L. Gruner. (Ibid.)

3—12. Engravings of all the frescoes by N. Dorigny.

⁂ *The twelve Pictures.*

1. *Venus commanding Cupid to punish Psyche:* photograph of the fresco.
2. Etching by F. Schubert; 1842.
3. Photograph of Count St. Morys' facsimile-etching of a pen and ink study for the figure of Venus; then in his possession.
4. Photograph of an oil-painting of this composition; in the collection of Col. Rothpletz at Aarau.
5. *Cupid and the three Graces:* photograph of the fresco.
6. Etching by F. Schubert.
7. Photograph of the original pen and bister washed drawing; in the Royal Library at Windsor Castle. —*D.* 432.
8. Engraving by Marc Antonio.--Bartsch, No. 344.
9. Reversed copy of it; 0·117 × 0·082.
10. Lithograph by Zwinger of the head of Cupid, after a drawing by Preissler.
11. *Venus leaving Ceres and Juno:* photograph of the fresco.

12. Etching by F. Schubert.
13. Engraving by M. da Ravenna.—Bartsch, No. 327.
14. Photograph of a red-chalk drawing; in the collection of Archduke Albert at Vienna.
15. [Photograph of a slight red-chalk sketch; in the collection of M. Timbal at Paris.]
16. *Venus going to Jupiter:* photograph of the fresco.
17. Etching by F. Schubert.
18. Engraving by Cherubino Alberti.—Bartsch, No. 107. (On the same plate as No. 21, infra.)
19. Engraving by P. Ghigi, after a drawing by Dolcibene.
20. *Venus before Jupiter:* etching by F. Schubert.
21. Engraving by Cherubino Alberti.—Bartsch, No. 107. (On the same plate as No. 18, supra.)
22. Photograph of the fresco.
23. *Mercury:* photograph of the fresco.
24. Etching by F. Schubert.
25. Engraving by Marc Antonio.—Bartsch, No. 343.
26. *Psyche returning from Tartarus:* photograph of the fresco.
27. Etching by F. Schubert.
28. Reversed engraving by a pupil of Marc Antonio.—Bartsch, xv. p. 36, No. 5.
29. *Psyche before Venus:* photograph of the fresco.
30. Etching by F. Schubert.
31. Facsimile-engraving by Butavand, of a red-chalk study from the nude; in the Louvre.—*D.* 336.
32. Photograph of the same.
33. Photograph of a slight pen and ink sketch different from the fresco; in the University Collection, Oxford.—*D.* 555.
34. Reversed engraving by L. Suavius, with slight alterations.
35. *Jupiter embracing Cupid:* photograph of the fresco.
36. Etching by F. Schubert.
37. Engraving by Marc Antonio.—Bartsch, No. 342.

38. Engraving by F. Ruscheweyh; 1827.
39. [Photograph of a red-chalk drawing, in the possession of M. J. Canonge.—*D.* 372.]
40. [Photograph of a drawing by G. Romano; in the British Museum.]
41. *Mercury conducting Psyche:* photograph of the fresco.
42. Etching by F. Schubert.
43. Reversed engraving by J. Caraglio.—Bartsch, No. 50.
44. Photograph of the original red-chalk drawing; in the collection of the Duke of Devonshire at Chatsworth.
45. Photograph of a replica of this drawing; in the collection of the Grand Duke of Saxe-Weimar.
46. *The Council of the Gods:* photograph of the fresco.
47. Engraving by J. Caraglio.—Bartsch, No. 54; first state.
48. Later state of the same, re-engraved by M. Lucchese.
49. Reversed anonymous copy of this engraving.
50. Photograph of a red-chalk study for the group of Mercury and Psyche; in the collection of the Duke of Devonshire at Chatsworth.
51. [Anonymous engraving of this group; 0·311 × 0·298.]
52. Photograph of a pen and bister washed study, heightened with white, by G. Romano, for the group of Jupiter and Neptune, but differing in many points from the fresco; in the Royal Library at Windsor Castle.
53. Photograph of slight black-chalk studies for the arms and legs of Jupiter; on the back of the preceding drawing.
54. [Coloured engraving of the head of Neptune, by Demarteau, after a drawing by Lemoine; 1779.]
55. *The Marriage Feast:* photograph of the fresco.
56. Engraving by A. Campanella.
57. Reversed engraving by a pupil of Marc Antonio.—Bartsch, xv. p. 43, No. 14.
58. Etching by Fr. Paria.

59. Engraving by the Maître au Dé, after a drawing very different from the fresco.—Bartsch, No. 38.
60. Photograph of a red-chalk study from the nude for the figure of Apollo; in the collection of Archduke Albert at Vienna.—*D.* 211.
61. Facsimile-engraving of it by A. Bartsch; 1788.
62. Lithographic facsimile of it by J. Kriehuber.
63. Photograph of a copy of this drawing; in the possession of the Earl of Leicester at Hólkham.
64. Photograph of a red-chalk study for Venus and another figure; in the Teyler Museum at Haarlem.
65. Lithographic facsimile of a similar drawing; in the collection of Mr Bale; published in the "Lawrence Gallery," No. 19.
66. [Photograph of this drawing.]
67. Photograph of a pen and ink drawing of the group of Cupid and Psyche; in the Royal Library at Turin.
68. Facsimile-engraving of it by Ad. Bartsch, ascribing the drawing to "Timothé della Vite;" 1786.
69. Engraving of this group by Jac. Francia.—Passavant, P. G. No. 13.
70. Photograph of a red-chalk study for the figure of Ganymede; in the Louvre.
71. Photograph of a red-chalk study from the nude, for the figure of Bacchus; in the Ambrosian Library at Milan.
72. Photograph of a red-chalk drawing of the Hours, spreading flowers; in the collection of the Duke of Aumale.—*D.* 357.
73. Facsimile-engraving of it by A. Leroy.
74. Photograph of a red-chalk study from the nude for the Three Graces; in the Royal Library at Windsor Castle.—*D.* 433.
75. Photograph of an off-track of this drawing; in the collection of the Duke of Devonshire at Chatsworth.

76. Photograph of a copy of the same drawing; in the Berlin Museum.
77. Facsimile by Professor von Neher of a coloured cartoon-fragment of the head of one of the Graces; in his possession. (Possibly the pastel by Le Brun, mentioned in the Crozat Catalogue, No. 111.)—*D.* 269.
78. Photograph of a red-chalk drawing by Carlo Maratti of the head of Neptune; in the Royal Library at Windsor Castle.
79, 80. [The two Cartoons of the Council of the Gods and the Marriage Feast, in the possession of Herr Horner at Basel, have never been engraved.]
81. Engraving by W. Finden and Craig of a picture by P. P. Rubens (?); in the Stafford Gallery; which contains various groups from these frescoes. Published by Ottley, 1818.

*** *The fourteen Amorini.*

1. *Cupid with bow and arrows:* photograph of the fresco.
2. Etching by F. Schubert.
3. Reversed engraving by Cherubino Alberti.—Bartsch, No. 96.
4. Photograph of a black-chalk study; in the Royal Collection at Dresden.
5. *Cupid with Jupiter's thunderbolt:* photograph of the fresco.
6. Etching by F. Schubert.
7. *Cupid with Neptune's trident:* photograph of the fresco.
8. Etching by F. Schubert.
9. Photograph of a black-chalk study in the Royal Collection at Dresden; on the back of No. 4, supra.
10. *Cupid with Pluto's bident:* photograph of the fresco.
11. Etching by F. Schubert.
12. *Cupid with Mars' sword and shield:* photograph of the fresco.

13. Etching by F. Schubert.
14. *Cupid with Apollo's bow and quiver:* photograph of the fresco.
15. Etching by F. Schubert.
16. Reversed engraving by a pupil of Marc Antonio.—Bartsch, xv. p. 39, No. 8.
17. *Cupid with Mercury's caduceus:* photograph of the fresco.
18. Etching by F. Schubert.
19. *Cupid wilh the thyrsus of Bacchus:* photograph of the fresco.
20 Etching by F. Schubert.
21. *Cupid with Pan's flute:* photograph of the fresco.
22. Etching by F. Schubert.
23. *Cupid with Minerva's shield:* photograph of the fresco.
24. Etching by F. Schubert.
25. *Cupid with a shield and helmet:* photograph of the fresco.
26. Etching by F. Schubert.
27. Engraving by Ag. Veneziano.—Bartsch, No. 218.
28. *Cupid with Hercules' club:* photograph of the fresco.
29. Etching by F. Schubert.
30. Reversed engraving by a pupil of Marc Antonio.—Bartsch, xv. p. 36, No. 4.
31. *Cupid with Vulcan's tools:* photograph of the fresco.
32. Etching hy F. Schubert.
33. Photograph of a red-chalk study; in the Teyler Museum at Haarlem.—*D.* 303.
34. *Cupid taming a lion:* photograph of the fresco.
35. Etching by F. Schubert.
36. Reversed anonymous engraving; "Joan Meyssens excudit."
37. Facsimile-engraving by S. Mulinari of a drawing by P. da Cortona, after the fresco.

[IX.] THE MARRIAGE OF ALEXANDER AND ROXANA; formerly in the Villa Rafaele;* now in the Borghese Gallery at Rome.—*P.* 218.

*** *General Illustrations.*

1. Engraving of a view of the Villa, by Frenzel, after a design by Amsler.
2. Etching of a similar view by G. Busse.
3. Photograph of a coloured drawing by Gius. Manocchi of the whole ceiling; in the Royal Library at Windsor Castle.
4—7. Coloured engravings of the four walls with the coves of the ceiling, by Fr. Gonzalez.
8, 9. Etchings by P. Fidanza of "Due Teste Incognite," after tracings from the walls.

*** *The Marriage of Alexander and Roxana.*

1. Photograph of the fresco.
2. Engraving of it by J. Volpato; 1772.
3. Photograph of a red-chalk drawing from the nude of the whole compositon; in the collection of Archduke Albert at Vienna.—*D.* 219.
4. Facsimile-engraving of it by C. Cochin.
5. Lithographic facsimile of it by Pilizotti.
6. Photograph of a pen and bister washed drawing,

* The small casino, formerly in the grounds of the Villa Borghese, was destroyed during the siege of Rome in 1849; the three principal frescoes had been removed before.

heightened with white; in the Louvre; the whole composition in draped figures.

7. Engraving of it by C. Cochin.
8. Chiaroscuro of the same drawing by Count Caylus and Lesueur.
9. Photograph of a similar drawing; in the Royal Library at Windsor Castle.
10. [Photograph of a similar drawing; described in the catalogue of Woodburn's sale, No. 892; 1861.]
11. Engraving, probably after one of these drawings, by J. Caraglio.—Bartsch, No. 62.
12. Photograph of a slight pen and ink sketch; in the Teyler Museum at Haarlem.
13. Photograph of a poor pen and ink croquis after the group of Roxana; in the portfolios of the Uffizj at Florence.
14. Facsimile-engraving by C. Metz, of a drawing then in Knight's Collection; a free imitation of Raphael's composition by a later master.

*** *The Shooters at the Mark; "I Bersaglieri;" "Les Tireurs d'Arc."*

15. Photograph of the fresco, painted by a pupil of Raphael, after a design by Michael Angelo in the Borghese Gallery at Rome.
16. Photograph of Michael Angelo's original red-chalk drawing; in the Royal Library at Windsor Castle.
17. Reversed facsimile-engraving of this drawing by Bartolozzi.
18. Photograph of a pen and biter washed drawing of the same composition; in the Brera at Milan.
19. Photograph of a pen and ink study for several figures; in the collection of W. Russell, Esq.

*** *Vertumnus and Pomona.*

20. Coloured engraving by Fr. Gonzalez of the fresco;

in the Borghese Gallery. The composition and work of a pupil of Raphael.

21. Engraving of this composition, slightly varied, by the Florentine master I. F.; 1542.—Bartsch, xv. p. 502.

B. ASCRIBED TO RAPHAEL.

1. The Last Supper. In the former Nunnery of S. Onofrio, now the Egyptian Museum at Florence.—*P.* 258.
   1. Photograph of the fresco.
   2. Engraving by C. Janneret, 1846, from a drawing by Zacheroni.
   3. Photograph of a drawing after the fresco.
   4. Photograph of a reduced water-colour copy; in the possession of Messrs Colnaghi and Co.
   5—17. Etchings of the heads after tracings by J. Zotti.
   18—28. Etchings of hands and feet, the head of S. Francesco and parts of the border; after tracings by J. Zotti.
   29. Photograph of a unique old engraving in the Ducal Collection at Gotha, probably after the original cartoon, and with an entirely different background.—Passavant, Peintre-Graveur, v. p. 194, No. 114.
   30. Photograph of a silver-point study, heightened with white, for the figures of Judas and St Matthew; in the collection of W. Russell, Esq.
   31. Photograph of a similar study for the figures of St Peter and St James, with the hands of the latter repeated; in the collection of the Uffizj, but exhibited with the fresco.
   32. Photograph of a similar study for the figures of St Andrew and St Peter, with the hands of the latter repeated; also belonging to the Uffizj, but exhibited at S. Onofrio.
   33. Anonymous engraving of this drawing.
   34. Photograph of a similar but more finished study, for the two apostles on the extreme right; in the portfolios of the Uffizj at Florence.
   35. Photograph of a silver-point drawing heightened with white; in the University Collection, Oxford, perhaps by Raphael

himself; representing seven men, seated at a long table, and in treatment related to some of the preceding studies.—*D.* 539.

36. Lithographic facsimile of it; published in the "Lawrence Gallery," No. 4.

II. The Decorations of two Ceilings in the Villa Lante at Rome.

1, 2. Chromolithographs by L. Gruner of the two entire ceilings.

3—10. Engravings of the eight heads, as "Les Maitresses de Raphael;" published in "Le Recueil d'estampes gravées d'après des peintures antiques italiennes; dessinées par B. Desnoyers, gravées par A. Godefroy et Aubert."—Paris, 1821; plates v.—xii.*

III. La Villa Madama. Built after a design by Raphael (vide Architecture, xii.), but decorated after his death under the direction and from the designs of Giulio Romano.

1. Chromolithograph by L. Gruner of a longitudinal section of the hall of the Villa.
2. Chromolithograph by L. Gruner of a cross-vault.
3. *Achilles at Scyros, selecting the sword:* engraving by J. Ottaviani of a fresco of the ceiling.
4. *Achilles led away by Ulysses:* engraving by J. Ottaviani of another fresco of this ceiling.
5. Photograph of a pen and bister washed drawing of some Fauns and Satyrs; a study for another fresco of this ceiling; in the Royal Library at Windsor Castle.
6. Chromolithograph of the middle vault, by L. Gruner.
7. *Jupiter and Ganymede*: engraving by J. Ottaviani.
8. *Pluto and Proserpina:* engraving by J. Ottaviani.
9. *Neptune:* engraving by J. Ottaviani.
10. *Juno:* engraving by J. Ottaviani.
11. Photograph of a pen and bister washed drawing, heightened with white, of the Juno; in the collection of Archduke Albert at Vienna. Perhaps by Giovanni da Udine.
12. Chromolithograph by L. Gruner of the third vault of the Villa.

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* The Head on pl. vi. represents the Fornarina after the Barberini picture; pl. viii. is the copy of a portrait in Palazzo Pitti, strangely alike to the Madonna di S. Sisto.

13. Chiaroscuro by Hugo da Carpi of Venus and the Amorini; one of the frescoes of this ceiling.—Bartsch, xii. p. 107, No. 3.
14. Later state of the same print.
15. Impression of three blocks only; similar to the one at Vienna, mentioned by Bartsch (from P. Mariette's collection).
16. Photograph of a bister washed drawing, heightened with white, of Amorini surrounding a sculptor; a study for another fresco of this ceiling ascribed to G. Romano; in the Uffizj at Florence.

IV. CUPID AND MUSES; from a ceiling in the Villa Palatina.

1. Photograph of a coloured drawing of the whole ceiling; in the Royal Library at Windsor Castle.
2. Reversed engraving by P. S. Bartoli of Cupid and the five Muses; "Rafaele d'Urbino pinxit."
3. Reversed engraving of it by G. Audran; also with Raphael's name.

V. MYTHOLOGICAL GROUPS, from a ceiling in the Farnesina, painted by B. Peruzzi.—*P.* 291.

1. Outline-engraving of the ceiling by L. Gruner; published in his "Fresco-Decorations."
2. *Venus:* engraving by S. Mulinari of a drawing by P. da Cortona, "Raffaello pinxit."
3. *Diana and Callisto:* engraving by S. Mulinari.
4. *Jupiter and Europa:* engraving by S. Mulinari.
5. [*Saturn:* engraving by S. Mulinari.]

VI. THE SEVEN PLANETS OF THE CEILING OF THE HALL OF THE "CAMBIO," AT PERUGIA.

1. Photograph of the entire ceiling, after a drawing by Bartoccini.
2—8. Photographs of the seven planets alone.

VII. THE PLANETS AND SIGNS OF THE ZODIAC OF THE CEILING OF THE SALA BORGIA, in the Vatican; by Perino del Vaga, and Giovanni da Udine.—*P.* 288.

1—12. Twelve outline-engravings by Piroli; published in the "Appartamento Borgia, nel Vaticano, Roma."
13—19. Seven engravings by Bonato, Fontana, Bortignoni, and Bettelini; representing the seven planets, in oval medallions, after slightly altered drawings.
20. Landon's outline-engraving, No. 124, of the Signs of the Zodiac: attributing the designs to Raphael.

VIII. THE TWELVE HOURS; probably in some room of the Vatican.—*P.* 287.

1—12. Twelve engravings by Fosseyeux, Petit, and others; 1805, 1806.

13. Coloured engraving by Dubucourt of "IV^{a} di Notte e I^{a} di Giorno."

14. Coloured engraving by Dubucourt of "V^{a} di Notte e II^{a} di Giorno."

ARCHITECTURE.

ARCHITECTURAL WORKS.

A. BY RAPHAEL.

I. St Peter and the Court of S. Damaso; 1514—1520.—*A.* 1 and 7.

1. "Topografia del Vaticano;" with a plan of the ancient Basilica; published in Pontani's "*Opere architettoniche di Raphaello Sanzio;*" Roma, 1845.
2. Engraving by Ag. Veneziano, showing the St Peter which Bramante intended to erect.—Bartsch, No. 534.
3. Pontani's "Pianta del S. Pietro e prospetto immaginato" (according to Raphael's plan).
4. Pontani's "Pianta ed Alzato della cupola."
5. Pontani's "Alzato interno immaginato della pianta di Raphaello."
6. Photographic view of St Peter, the right portico and the court of S. Damaso above.
7. Photographic view of the court of S. Damaso alone, with the Loggie.
8. Pontani's view of the court of S. Damaso.
9. Pontani's elevation and section of part of the same.

II. The Vestibule of S. Maria in Domnica, or "della Navicella."—*A.* 5.

1. Photographic view of the Church.
2. Pontani's engraving of the same.

III. A Design for the Façade of San Lorenzo at Florence; 1515—1516.—*A.* 3.

1. Photograph of the original pen and ink washed drawing; in the collection of Archduke Albert at Vienna.—*D.* 236.
2. Reversed facsimile-engraving of it by Count Caylus.
3. Pontani's reduction of Raphael's sketch to the actual proportions of S. Lorenzo.

IV. The Chigi Chapel in S. Maria del Popolo.—*A.* 2.

1. Photograph of a drawing by W. Kirby of a section of the Chapel; in the Royal Library at Windsor Castle.
2. Pontani's section of the Chapel, differing in some respects.
3. Photograph of a pen and ink drawing of the section; in the Uffizj at Florence.—*D.* 140.
4. Photograph of a plan of the Chapel; on the back of the same drawing. Passavant ascribes both these drawings to Raphael, but it is far more probable that they are the work of Antonio di San Gallo.
5. Engraving by Fontana of a plan and section of the Chapel.
6. Pontani's plan and details of the same.
7, 8. [Engravings by Fr. Aquila of two sections of the Chapel.]
9. Woodcut published by H. de Geymüller after the sketch of a plan, ascribed to Raphael; in the Uffizj at Florence.—Vide "Gazette des Beaux Arts;" January 1870.

V. The Temple in the picture of the Sposalizio; 1504.

1. Engraving by Carlo Pontani and Parboni: "Tempio nello Sposalizio."
2. Outline-engraving of the picture by Cristofani, after a drawing by Nocchi.

VI. RAPHAEL'S OWN HOUSE (erected before 1514).—*A.* 6.

1. Engraving by Ant. Lafrery, 1549; 0·248 × 0·394.
2. Pontani's reproduction of the same.
3. Photograph of the sole remaining rusticated pier at the angle of the Palazzo Accoramboni.
4. "La Maison de Raphael:" reproduction in woodcut by Pannemaker, after a copy by Sauvestre of Lafrerij's print; published in Passavant's "Raphael d'Urbin."

VII. THE HOUSE OF GIAN BATTISTA BRANCONIO D'AQUILA.—*A.* 8. *a.*

1. Engraving by Sandrart; published in his "Teutsche Academie," iii. pl. 3, under the title of "Palatium et Habitaculum Raphaelis Sanctii."
2. Engraving of it as Raphael's own house; pl. xiii. of Passavant's Atlas.
3. Pontani's "Prospetto del Palazzo di M. Branconio detto dell Aquila."
4. Photograph of a pen and ink sketch of the Palace, entitled "Palazzo del Aquila;" in the portfolios of the Uffizj at Florence.

VIII. THE HOUSE OF JACOPO DA BRESCIA, LEO X.'s physician; at present Palazzo Ricciardi, in the Borgo at Rome.—*A.* 8. *c.*

1. Photograph of the Palazzo Ricciardi.
2. Pontani's view of it.
3. Pontani's side-view and details.

IX. THE UGUCCIONI PALACE on the Piazza del Granduca, at Florence.—*A.* 8. *g.*

1. Geometrical elevation of the palace; pl. 46 of Grandjean de Montigny's "*Architecture Toscane.*"
2. C. Parboni's view of the same.
3. Architectural details of the same; pl. 47 of Grandjean de Montigny's work.
4. Pontani's architectural details of the same.

5. Photograph of the palace.
6. Photograph of a pen and ink drawing; in the Uffizj at Florence.

x. The Pandolfini Palace; the property of Countess Nencini; in the Via S. Gallo at Florence.—*A.* 8. *f.*

1, 2. Photographic views of the palace.
3. Pontani's view of the actual palace.
4. Pontani's view of the same, as planned by Raphael.
5. Plan and elevation of the palace; pl. 33 of Grandjean de Montigny's above-mentioned work.
6. Elevation with details; pl. 34 of the same work.
7. Side-elevation; pl. 35 of the same work.
8. Details of the façade; pl. 36 of the same work.
9. Pontani's plan and details of the same.

xi. The Vidoni (or Caffarelli) Palace, near S. Andrea della Valle at Rome.—*A.* 8. *b.*

1. Photographic view of the palace.
2. Pontani's view of the actual building.
3. Pontani's details of the same.
4. Engraving by P. Ferrerio: "Palazzo dei Signori Caffarelli;" with a front of only twelve windows.
5. Reversed copy of this engraving; published in Sandrart's "Teutsche Academy," iii. pl. 1.
6. Pontani's view of the palace, as intended by Raphael; with a front of seventeen windows.

xii. The Villa Madama, on the Monte Mario at Rome.—*A.* 8. *e.*

1. Photograph of an architectural drawing in the Royal Library at Windsor, showing the restored and completed plan and two central sections in length and breadth.
2, 3. Photographs of two similar drawings in the same collection, showing two sections of the side-porticoes.

4—7. Photographs of four architectural drawings, executed about 1780; in the Royal Library at Windsor Castle, showing: The actual front view; The view from the back; The plan of the actual building; A cross section with Giulio Romano's frescoes in the vault.
8. Pontani's view of the vestibule.
9. Pontani's section of the villa.
10. Pontani's plan and side-elevation of the same.
11. Pontani's reproduction of the original plan and elevation, as preserved in Serlio's work.
12. Pontani's details of the villa.
13, 14. Lithographic reproductions of two original plans ascribed to Raphael and to Antonio di San Gallo; in the Uffizj at Florence. Published by R. Redtenbacher in "Lützow's Zeitschrift," 1876, No. II.
15. A Section of the Villa in its actual state: woodcut published by R. Redtenbacher after Percier and Fontaine. (Ibidem.)

B. ASCRIBED TO RAPHAEL.

I. The Stables and the Loggia in the Garden of Agostino Chigi's villa, commonly called La Farnesina.—*A. 8. d.*
   1. Pontani's view of the stables.
   2. Pontani's view of the Loggia of the Farnesina.
   3. Fontani's plan and details of the same.

II. The Palace "delle Convertende," at Rome.
   1. Pontani's engraving of the Loggia of this Palace.

III. The Bartolini Palace, in the Piazza S. Trinità at Florence; built by Baccio d'Agnolo.
   1. Pontani's engraving of the palace.

IV. The Palace on the Piazza di Montevecchio at Rome.
   1. Pontani's engraving of it.

v. The Cicciaporci Palace, in the Via del banco di S. Spirito at Rome.

1, 2. Elevation and details of the same, published in Letarouilly's work.

ARCHITECTURAL AND ORNAMENTAL DRAWINGS.

C. BY RAPHAEL.

i. Elevation of the upper part of a Villa, with aisles and balconies.

1. Photograph of a pen and ink study in the University Collection, Oxford.—*D.* 560.

ii. A Genius supporting a Shield.

1. Photograph of a pen and ink study; in the collection of Archduke Albert at Vienna.—*D.* 218.
2. Reversed facsimile-engraving of it, by C. A. Favart, No. 3; 1818.

iii. Child and Sea-monsters.

1. Photograph of a pen and bister sketch; in the collection of the late Dr Wellesley at Oxford.

iv. Acanthus leaf.

1. Photograph of a pen and ink study; in the Sketch-book at Venice.—*D.* 71.
2. Photograph of another similar drawing; ibid.—*D.* 52.

v. Two Acanthus leaves.

1. Photograph of a pen and ink study; in the Wicar Museum at Lille. (Lille Cat. No. 722.)

vi. Two Sea-monsters and the Head of Gorgon.

1. Photograph of a pen and ink study; in the Sketch-book at Venice.—*D.* 21.

VII. SPHINX: FORMING AN ORNAMENTED CANDELABRUM.

1. Photograph of a slight pen and ink study; in the Sketch-book at Venice. (Frame xxvii. 17.)

VIII. A GRIFFIN.

1. Photograph of a slight pen and ink study; ibid.—*D.* 54.

D. ASCRIBED TO RAPHAEL.

I. THE PORTICO AND PART OF THE INTERIOR OF THE PANTHEON.

1, 2. Woodcuts of two pen and ink sketches; in the Uffizj at Florence. Published by M. de Geymüller in the "Gazette des Beaux Arts" of Jan. 1st 1870.

II. MONUMENTAL FAÇADE, probably for the tomb of a Cardinal.

1. Photograph of a pen and ink washed design, heightened with white; in the Royal Library at Turin.

III. DESIGN FOR A MONUMENTAL TOMB, apparently for a husband and wife.

1. Photograph of a pen and ink washed drawing, heightened with white; in the collection of the Duke of Devonshire at Chatsworth.

IV. DESIGN FOR A TRIUMPHAL ARCH; to be erected for a Medicean Pope. (Probably by B. Bandinelli.)

1. Photograph of a pen and ink drawing; in the University Collection, Oxford. (Oxford Cat. No. 145.)

V. PART OF THE RICHLY ORNAMENTED WALL OF A VESTIBULE, &c.

1. Photograph of a pen and ink sketch; in the portfolios of the Uffizj at Florence.

VI. DETAILS OF THE SAME WALL.

1. Photograph of a similar sketch; on the back of the preceding drawing.

VII. SKETCHES AND MEASUREMENTS OF CAPITALS, &c.

1. Photograph of a pen and ink sketch; ibid.

VIII. VIEW OF AN ENTRANCE-HALL THROUGH A PORCH, &c.

1. Photograph of a pen and ink sketch; ibid.

IX. Sketches of Capitals, a Gate, &c.
1. Photograph of a pen and ink sketch; ibid.

X. Sketch of a Door, various details, &c.
1. Photograph of a pen and ink study; ibid.

XI. Sketches of various parts of the Interior of a Building.
1. Photograph of a pen and ink study; ibid.

XII. Similar sketches of the same Building.
1. Photograph of a pen and ink drawing; ibid.

XIII. Sketches and Measurements of Capitals, &c.
1. Photograph of a pen and ink study; ibid.

XIV. The right half of the Arabesque of a Pilaster.
1. Photograph of a pen and ink drawing; in the University Collection, Oxford; probably by Giovanni da Udine.—*D.* 556.

XV. A Leafed Arabesque with a Unicorn, a Bird, &c.
1. Photograph of a pen and ink study; on the back of the preceding drawing.

XVI. Ornament: Leaves with Birds, &c.
1. Photograph of a pen and ink drawing; in the Royal Collection at Stockholm, No. 252.

XVII. Arabesque of Acanthus leaves.
1. Photograph of a pen and bister drawing; in the Royal Library at Turin.

XVIII. The halves of two ornamented Pilasters; one with a lion's head, the other with a griffin holding a helmet.
1, 2. Photographs of the two sides of a pen and ink drawing; in the Louvre.—*D.* 352.

XIX. Various Heads of Monsters.
1. Photograph of a pen and ink drawing; in the University Collection, Oxford. (Oxford Cat. No. 148.)

XX. Head of an Elephant.
1. Photograph of a pen and ink study; in the Royal Collection at Stockholm, No. 250.

XXI. A Griffin.
1. Photograph of a similar pen and ink study; ibid., No. 250.

XXII. A Dolphin.
1. Photograph of a similar study; ibid., No. 249.

XXIII. BIRDS: EAGLES, OWLS, &c.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 557.

XXIV. TEN EAGLES IN VARIOUS ATTITUDES.

1. Photograph of a sheet of pen and ink sketches; in the British Museum.

XXV. VARIOUS ORNAMENTAL ANIMALS: Tigers, Eagles, Cupid with a Vase, &c.

1. Photograph of a pen and bister drawing; in the South Kensington Museum.

XXVI. TWO FIGURES SUPPORTING A CANDELABRUM.

1. Photograph of a pen and bister washed drawing; in the collection of the Duke of Devonshire at Chatsworth.

XXVII. TWO ORNAMENTAL ARABESQUES.

1, 2. Photographs of two pen and ink sketches; in the collection of J. Malcolm, Esq.

XXVIII. A TRITON WITH A CORNUCOPIA.

1. Photograph of a pen and ink washed circular drawing; in the possession of Herr Heubel at Berlin.

XXIX. A HEART-SHAPED ORNAMENT; some sketches of buildings, a David, &c.

1. Photograph of a pen and ink drawing; in the Uffizj at Florence; on the back of a study for Hercules and the Centaurs. Vide MYTHOLOGY, C. x. 1.

XXX. FRIEZE WITH A CUPID AND A SYREN.—*E.* 117. *a.*

1. Engraving by Ag. Veneziano.—Bartsch, No. 539.

XXXI. GROTESQUE, WITH A TRITON, SATYRS, &c.—*E.* 117. *c.*

1. Engraving by Ag. Veneziano.—Bartsch, No. 561.

XXXII. ORNAMENT OF TWO SATYRS, SPHINXES, &c.—*E.* 117. *b.*

1. Engraving by Ag. Veneziano.—Bartsch, No. 559.

XXXIII. ORNAMENT: Two Children supporting a Temple of Venus and Cupid.—*E.* 116.

1. [Anonymous engraving of the School of Marc Antonio.—Bartsch, xv. p. 55, No. 1.]

XXXIV. TWENTY ORNAMENTED PANELS.—*E.* 117. *d.*

1—20. Twenty engravings by Ag. Veneziano.—Bartsch, Nos. 564—583.

XXXV. SIX ORNAMENTED PANELS.—*E.* 117. *e.*

1—6. Six engravings by the Maître au Dé.—Bartsch, Nos. 80—[85.]

XXXVI. AN ORNAMENTED BED.

1. Photograph of a pen and bister drawing; in the University Collection, Oxford. (Oxford, Cat. No. 39.)

XXXVII. A FRAME FOR A PICTUAE, &c.

1. Photograph of a pen and ink washed croquis; in the Wicar Museum at Lille. (Lille Cat. No. 708.)

XXXVIII. CARYATIDE.

1. Chiaroscuro-engraving by J. Skippe.

XXXIX. ORNAMENTED PILASTERS.—*E.* 117.

1—7. [Seven engravings; marked "Opus Patavini, 1544."]

XL. THE ORNAMENTATION OF A WALL in Pompeïan style.

1. Photograph of a pen and bister washed drawing by G. da Udine; in the collection of M. E. Gatteaux at Paris.

SCULPTURE.

SCULPTURE.

A. BY RAPHAEL, OR AFTER HIS DESIGNS.

I. Dead Child carried by a Dolphin. [The original has been lost sight of.]—*S.* 4.

1. Photograph of a plaster-cast supposed to have been taken from the original; in the Mengs Collection at Dresden.
2. Photograph of the supposed original; in the Eremitage at St Petersburg.
3. [Photograph of another marble claiming to be the lost original; in the possession of M. Molini at Florence.]

II. The Prophets Jonah and Elijah. In the Chigi Chapel of S. Maria del Popolo at Rome. Jonah probably executed in part by Raphael himself; Elijah, worked by Lorenzetto, possibly after Raphael's design.—*S.* 3.

1. Engraving of the statue by N. Dorigny, ascribing it to Lorenzo di Credi.
2. Photograph of the cast of Jonah; in the Crystal Palace at Sydenham.
3—5. Three photographs of a small wax model, slightly different from the finished statue; in the South Kensington Museum.

6. Photograph of a pen and ink drawing, strongly heightened with white; in the Royal Library at Windsor Castle.

III. Designs for two Salvers; commanded by Ag. Chigi, in order to be executed in bronze by Cesarino da Urbino; 1510.—*S.* 1.

1. Photograph of the complete pen and ink drawing for one of the salvers; in the Royal Collection at Dresden.—*D.* 258.
2. Photograph of a pen and ink fragment of another design; in the University Collection, Oxford.—*D.* 522.
3. Lithographic facsimile of it; published in the "Lawrence Gallery," No. 10.
4. Photograph of another similar fragment; in the Royal Library at Windsor Castle; on the back of the drawing of the Massacre of the Innocents.—*D.* 421.
5. Photograph of a pen and ink drawing; in the University Collection, Oxford: representing a procession of Nymphs, Tritons, &c.; possibly also a study for the composition of one of the salvers.—*D.* 523.
6. Facsimile-engraving of it by W. Lewis; published in Ottley's "Italian School of Design."

IV. Design for a Medal, commanded by Count Castiglione; 1514.—*S.* 2.

1. [Engraving of the medal; in the Museum Mazzuchellianum, vol. i. pl. xliv. 4.]
2. Engraving of another design by Marc Antonio.—Bartsch, No. 293.

V. Design for a Vase for Perfumery.—*S.* 5.

1. Engraving by Marc Antonio.—Bartsch, No. 489.

B. ASCRIBED TO RAPHAEL.

I. Design for a Salver.

1. Photograph of a pen and ink washed drawing, heightened with white; in the British Museum. The composition represents subjects from the Life of Joseph and the Passage of the Red Sea.

II. The Fountain "delle Tartarughe;" at Rome. By the sculptor Taddeo Landini, in imitation of the statue of Jonah.—*S.* 6.

1. Engraving by Joh. Zitek, 1851, after a drawing by Ed. Steinle.
2. Photograph of the fountain.

III. Wax Model of the Bust of a young Girl; in the Wicar Museum at Lille.

1—4. Two larger and two smaller photographs of the same.

IV. The carved Stalls of the Choir of S. Pietro at Perugia; 1532—1533.

1—20. Twenty engravings of the stalls: "Ornati d'Invenzione di Raphaello Sanzio esistenti nel coro di S. Pietro in Perugia. Roma, 1811."

V. The inlaid Stalls of the Choir of the Cathedral of Citta di Castello; 1533—1540. [No reproduction of these stalls is in existence.]

VI. The Design for a medal of Pope Julius II. By Francesco Francia.

1. [Engraving of the medal; published in Cicognara's "Storia della Scultura," vol. ii. p. 85.]
2. [Engraving published in the "Trésor numismatique," pl. iv. 5.]

VII. The Design for the Reliquary, containing the wedding ring of the Virgin; a work by Cesarino da Urbino in the Chapel "del Santo Anello;" in the Cathedral of Perugia. [No reproduction of it exists.]

VIII. The Design of a Candelabrum; in the treasury of St Peter at Rome; executed by Antonio Gentili, after designs by Michael Angelo.

1, 2. Two engravings by Ch. Normand and J. B. Lucien, 1778—1803; published by F. Joubert, under the title: "Deux Candélabres composés par Raphael et Michel Ange d'après le concours ouvert entre eux par les Papes Jules II. et Leon X., en 1518," &c.

STUDIES.

[I.] GENERAL STUDIES.

A. BY RAPHAEL.

I. Two Young Men in the costume of the period; one aiming with his cross-bow.

1. Photograph of a pen and ink drawing; in the Wicar Museum at Lille.—*D.* 375.
2. Photograph of a pen and ink sketch for the archer alone; also a faint sketch of a kneeling figure; in the University Collection, Oxford.—*D.* 491.

II. A Youth, seated.

1. Photograph of a pen and ink drawing; in the collection of J. Malcolm, Esq.

III. A Youth, standing; also the right foot of a kneeling figure.

1. Photograph of a pen and ink study from the nude; in the Sketch-book at Venice.—*D.* 22.
2. Facsimile-engraving of it; published by Celotti, pl. xxvii.

IV. An Elderly Man, standing; looking back over his right shoulder.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 32.

V. An Elderly Man, kneeling; his hands joined in the attitude of prayer.

1. Photograph of a pen and ink study (perhaps after a painting?); in the Sketch-book of the Academy at Venice.—*D.* 72.

VI. A Young Woman, standing; turned a little towards the right.

1. Photograph of a pen and ink study; in the Sketch-book at Venice.—*D.* 9.

VII. A Nude Boy, reclining upon his left arm.

1. Photograph of a pen and ink washed drawing; in the Sketch-book at Venice.—*D.* 70.

VIII. Head of a Child, looking upwards; also two other slight studies of a child seated, and one walking.

1. Photograph of a carefully finished pen and ink washed drawing; in the Sketch-book at Venice.—*D.* 51.

IX. Two Young Men on Horseback.

1. Photograph of a pen and slight ink washed drawing; in the Sketch-book at Venice.—*D.* 39.
2. Facsimile-engraving of it; published by Celotti, pl. xviii.
3. Photograph of an early copy of one horseman; in the Teyler Museum at Haarlem.—*D.* 297.

X. A Group of Three Young Men; the one on the left appearing to crown the centre one; also a boy kneeling, and a slight indication of a fourth figure in the background.

1. Photograph of a pen and ink drawing from the nude model; in the Sketch-book at Venice.—*D.* 17.
2. Facsimile-engraving of it; published by Celotti, pl. xvi.

XI. A Man, standing, seen from behind; a study for the left figure of the preceding group, No. x.

1. Photograph of a pen and ink study from the nude model; in the Sketch-book at Venice.—*D.* 16.

XII. A Young Man, standing, seen from behind; a different study for one figure in No. x.; also a young man playing on a double flute, and a child in a go-cart.

1. Photograph of a pen and ink drawing from the nude; in the Sketch-book at Venice.—*D.* 15.

XIII. A YOUNG MAN, PLAYING ON A DOUBLE FLUTE, slightly different from the one in No. xii.; also an outline of a right arm.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 76.

XIV. A YOUNG MAN, playing on a shalm; also a right foot.*

1. Photograph of a pen and ink drawing from the nude; in the Sketch-book at Venice.—*D.* 31.

XV. A YOUNG MAN, BLOWING A LONG TRUMPET, which he raises in both his hands.

1. Photograph of a pen and ink study from the nude; in the Sketch-book at Venice.—*D.* 29.

XVI. A YOUNG MAN, STANDING; raising a club in order to strike a bull's head, which is indicated below.

1. Photograph of a pen and ink study from the nude; in the Sketch-book at Venice.—*D.* 19.

XVII. AN ELDERLY MAN, STANDING; turned towards the right; the arms crossed.

1. Photograph of a pen and ink outline study from the nude; in the Sketch-book at Venice.—*D.* 36.

XVIII. THE SAME, STANDING; in profile, turned to the left, without arms.

1. Photograph of a pen and ink outline; in the Sketch-book at Venice.—*D.* 38.

XIX. THE SAME, STANDING; seen from behind, a sword in the right hand.

1. Photograph of a pen and ink outline from the nude; in the Sketch-book at Venice.—*D.* 37.

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* The drawings catalogued under Nos. xiv to xxvii have been inserted here, although some doubts have arisen as to their authenticity. Passavant almost without hesitation allowed them as genuine, chiefly because they form part of the so-called Sketchbook of Raphael, the history of which has not however been yet entirely cleared up. Many of these sketches undoubtedly bear evident traces of having been retouched and gone over by later hands.

2. Photograph of a similar front view of the lower half of the body only; in the Sketch-book at Venice.—*D.* 90.

XX. An Old Man, seated; holding a globe and sceptre.

1. Photograph of a pen and ink study from the nude, washed by a later hand; in the Sketch-book at Venice.—*D.* 25.

XXI. A Man, standing, leaning on a balustrade.

1. Photograph of a pen and ink study from the nude, washed by a later hand; in the Sketch-book at Venice.—*D.* 26.

XXII. A Left Hand, the palm exposed.

1. Photograph of a carefully finished pen and ink drawing; in the Sketch-book at Venice.—*D.* 86.

XXIII. A Left Hand holding a pair of Compasses; also two elderly heads.

1. Photograph of a pen and ink study; in the Sketch-book at Venice. Apparently Raphael's faint outline has been gone over by an unskilful hand.

XXIV. The Shoulder and Chest of a Man; in profile, turned to the right.

1. Photograph of a pen and ink washed study; in the Sketch-book at Venice.—*D.* 89. A clumsy hand has gone over Raphael's faint black-chalk outline and added the right arm and the lower part of the body.

XXV. The Body and Legs of a Man, standing, turned towards the right.

1. Photograph of a bold pen and ink sketch; in the Sketch-book at Venice.—*D.* 30.

XXVI. A Right Arm; also a right shoulder and parts of the arm.

1. Photograph of a pen and ink study washed by a later hand; in the Sketch-book at Venice.—*D.* 88.

XXVII. A RIGHT ARM, in four different positions.

1. Photograph of a pen and ink study; in the Sketch-book at Venice.—*D.* 84.

XXVIII. A YOUNG WOMAN, STANDING, in profile, turned towards the right.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 550.
2. Facsimile-engraving of it by W. Lewis; published in Ottley's "Italian School."

XXIX. A YOUNG WOMAN, STANDING; her left hand rests on a high balustrade.

1. Photograph of a pen and ink study in the University Collection, Oxford.—*D.* 544.

XXX. A YOUNG WOMAN, SITTING ON THE GROUND; also the head of a child and three slight sketches for an Infant Christ.

1. Photograph of a silver-point study from the nude; in the private collection of the Grand-Duke of Tuscany.—*D.* 161.

XXXI. A WOMAN, STANDING; turned to the left and looking down.

1. Photograph of a silver-point study from the nude; in the collection of Prince Esterhazy at Pesth.

XXXII. A MAN IN ARMOUR, standing.

1. Photograph of a pen and ink drawing; in the collection of Mr Poynter at Paris.
2. Photograph of a more finished study for the same figure, and for a child seated; on the back of this drawing.

XXXIII. A YOUTH, LOOKING UPWARDS, holding some object; the hands repeated in a different position.

1. Photograph of a silver-point study; in the Royal Collection at Stockholm.—*D.* 314.

XXXIV. A WOMAN, KNEELING, turned to the left; also the head of a man bending forwards.

1. Photograph of a very slight pen and ink sketch; in the collection of the Duke of Aumale.—*D.* 358.

XXXV. A YOUTH, KNEELING, in the attitude of prayer.

1. Lithographic facsimile by N. Strixner of a pen and ink drawing; in the Royal Collection at Munich.—*D.* 272.

XXXVI. A YOUNG MAN, STANDING, turned to the left; the head and legs alone are finished.

1. Photograph of a pen and ink study from life; in the Wicar Museum at Lille.—*D.* 402.
2. Facsimile-engraving of it by A. Wacquez.

XXXVII. AN OLD MAN, STANDING, turned to the right, writing in a book which he holds.

1. Photograph of a pen and ink study from the nude; in the University Collection, Oxford.—*D.* 540.

XXXVIII. A MAN, STANDING, supporting a book with both his hands; the head has been cut off.

1. Photograph of a broad pen and ink study; in the collection of the late Dr Wellesley at Oxford.

XXXIX. A PHILOSOPHER, holding a book; also Apollo, holding a lyre.

1. Photograph of a vigorous pen and ink sketch; in the Wicar Museum at Lille.—*D.* 396.

XL. THE PHILOSOPHER alone, more finished; and the right hand repeated.

1. Photograph of a pen and ink drawing; in the collection of F. Locker, Esq.

XLI. TWO FIGURES CARRYING BOOKS; also two more, one seated, the other only partly drawn.

1. Photograph of some very rapid pen and ink sketches; on the back of No. xxxix., supra.—*D.* 396.

XLII. A FIGURE IN AN ANTIQUE DRESS, holding a standard and some emblem.

1. Photograph of a slight pen and ink sketch; in the Wicar Museum at Lille.—*D.* 398.*

* The studies from Nos. xxxvii.—xlii. date most probably from the time of the execution of the frescoes in the *Stanza della Segnatura;* it may be interesting to compare e. g. Nos. xxxvii.—xxxix. with the philosopher on the steps, in the foreground of the *School of Athens;* No. xl. with the figure of Aristotle, or the Apollo in the niche, in the same fresco, etc.

XLIII. A GROUP OF FOUR YOUNG MEN, holding shields and lances; the one in the middle borrowed from Donatello's St George.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford.—*D.* 541.

XLIV. TWO STUDIES FOR A TORSO, with the right arm; turned to the right; also the faint indication of the nude figure of a man, and a large pricked outline of a female head.

1. Photograph of some pen and ink studies; on the back of the preceding drawing.—*D.* 541.

XLV. A YOUNG MAN, WALKING TOWARDS THE RIGHT, looking back over his left shoulder; apparently a study for one of the figures in the drawing, No. xliii.

1. Photograph of a pen and ink drawing from the nude; in the British Museum.
2. Photograph of a similar study for the same figure, seen from behind; in the British Museum.

XLVI. THREE YOUNG MEN, STANDING, carrying weapons.

1. Photograph of a pen and ink sketch from the nude; in the collection of J. Malcolm, Esq.
2. Facsimile-engraving of it by W. Ryland; 1763.
3. Carbon-print of the same drawing by F. Joubert.
4. Photograph of a slightly altered copy; in the British Museum.—*D.* 451.

XLVII. TWO YOUNG MEN on an elevation; seen from behind.

1. Photograph of a pen and ink study from the nude; in the collection of Archduke Albert at Vienna.—*D.* 228.

XLVIII. A MAN, SEATED, turned to the left; his body is seen from behind.

1. Photograph of a pen and ink study from the nude; in the collection of Archduke Albert at Vienna.—*D.* 227.

XLIX. A BOY, STANDING, seen in front, his arms extended towards the right.

1. Photograph of a red-chalk study from the nude; in the collection of Archduke Albert at Vienna.—*D.* 230.

L. A Young Man carrying a Vase on his shoulder; seen from behind.

1. Photograph of a red-chalk study from the nude; in the Wicar Museum at Lille.—*D.* 400.

LI. A Young Man walking towards the right in an attitude of adoration; the right arm repeated.

1. Photograph of a pen and ink study from the nude; in the collection of Archduke Albert at Vienna;—*D.* 228; on the back of No. xlvii., supra.

LII. A Man carrying a Pole, walking towards the left.

1. Photograph of a pen and ink washed study, heightened with white, from the nude; in the portfolios of the Uffizj at Florence.

LIII. A Young Man with a Guitar; his legs wide apart.

1. Photograph of a pen and ink study from the nude; in the Royal Collection at Berlin.—*D.* 248.

LIV. An Old Man, half lying on the ground, turned to the left; the right hand separate.

1. Photograph of a red-chalk study from the nude; in the Ambrosian Library at Milan. (Perhaps a preliminary study for the cripple in the cartoon of the Healing of the Lame Man;—Tapestries, No. iv.)

LV. A Young Girl, kneeling, in profile, turned to the right, and looking upwards.

1. Photograph of a red-chalk study from the nude; in the collection of the Duke of Devonshire at Chatsworth.

LVI. A Woman seated on Clouds, and carried up by Cupids towards the left.

1. Photograph of a red-chalk study from the nude; in the collection of the Duke of Devonshire at Chatsworth.

LVII. A YOUNG MAN, KNEELING; in profile, turned to the right; the arms are missing.

1. Photograph of a highly-finished red-chalk drawing from the nude; in the collection of the Duke of Devonshire at Chatsworth.

LVIII. A MAN, SLEEPING; his arms are raised above his head, the right leg is repeated. Perhaps a study for the Resurrection; vide NEW TEST. C. No. xxi.

1. Photograph of a black-chalk study from the nude; in the British Museum.

LIX. A GROUP OF THREE NUDE MEN, one of them kneeling; a fourth figure indicated above.

1. Photograph of a bold pen and ink sketch; in the collection of the Duke of Aumale.—*D.* 359.
2. Photograph of a copy of the two men on the right (by Cangiagio?); in the possession of Count Castraccani at Urbino. (?)

LX. A NUDE MAN SPEAKING TO A CHILD, coming from the left; between the two another nude child on the ground.

1. [Photograph of a bold pen and ink sketch; in the possession of Count Castraccani at Urbino.]

LXI. A NUDE MAN STOOPING TOWARDS THE RIGHT, seen from behind; also the head and bust of a woman.

1. Photograph of a bold pen and ink sketch; in the University Collection, Oxford.—*D.* 546.
2. Photograph of a similar drawing in the possession of Herr Artaria at Vienna; the same man, less carefully drawn, together with a separate study of the body and legs.

LXII. A NUDE WOMAN, RECLINING, and speaking to a man who stands before her on the left.

1. Lithographic facsimile of a very slight pen and ink sketch; in the University Collection, Oxford. Above are various drafts of a sonnet.
2. [Photograph of similar studies on the back of the same drawing.]

LXIII. A WOMAN BRANDISHING A DAGGER, a child clinging to her; and a young man turning away towards the left.

1. Photograph of a very bold pen and ink sketch, in the Louvre.—*D.* 348.
2. Photograph of a reversed facsimile-etching of it by Count St. Morys.

LXIV. STUDIES FOR THE UPPER PART OF A MAN; also part of a boy and two boys' heads.

1. Photograph of a bold pen and ink study; in the collection of Archduke Albert at Vienna.—*D.* 229

LXV. THE BODY OF A MAN, turned to the left, with the left arm raised.

1. Photograph of a pen and ink study; in the Uffizj at Florence.—On the back of *D.* 110.

LXVI. A RIGHT ARM HOLDING A ROLL.

1. Photograph of a carefully finished red-chalk study; in the collection of Archduke Albert at Vienna.

LXVII. THE BODY OF A MAN, seated and turned to the right.

1. Photograph of a slight pen and ink sketch; in the Louvre.

LXVIII. A BOY, clinging to a woman's garments.

1. Photograph of a cartoon-fragment; in the collection of the Grand-Duke of Saxe-Weimar.

B. ASCRIBED TO RAPHAEL.

I. GROUP OF EIGHT HORSEMEN AND TWO MEN; all in the Umbrian costume of the time.

1. Photograph of a Peruginesque silver-point drawing, heightened with white; in the British Museum.—*D.* 450.

II. GROUP OF MEN IN ARMOUR.

1. Photograph of a Peruginesque pen and bister study, heightened with white; in the collection of the late Dr Wellesley at Oxford.

III. Various studies from life: for a page, an old woman, a right hand, an old man, a young girl, &c.

1. Photograph of a sheet of silver-point studies, heightened with white; in the collection of the late Mr. W. Mayor.

IV. Two Horsemen: one galloping, the other standing beside his horse.

1. Photograph of a red-chalk drawing; in the collection of E. Cheney, Esq., of Badger Hall.

V. Fabius Maximus.

1. Photograph of Perugino's pen and ink sketch for the fresco in the Cambio; in the collection of the Academy at Venice.—On the reverse of *D.* 85.

VI. A Woman carrying a Child, followed by another child and an old man.

1. Photograph of a pen and ink study, probably also by Perugino; in the collection of the Academy at Venice.

VII. David.

1. Photograph of a study for, or from, Perugino's fresco in the Cambio; in the Royal Collection at Berlin.

VIII. The Head and Right Arm of a Man.

1. Photograph of a silver-point study, probably by Perugino for a St John the Baptist; in the collection of Count Conestabile at Perugia.

IX. A Young Woman kneeling, turned to the right; and a second female head, drawn on a larger scale.

1. Photograph of a Peruginesque silver-point study; in the collection of Count Conestabile at Perugia.

X. A similar figure, turned to the left, and two heads.

1. Photograph of a Peruginesque silver-point study; in the collection of Count Conestabile at Perugia.

XI. A Youth playing on a Violin.

1. Photograph of a Peruginesque silver-point study; in the collection of Count Conestabile at Perugia.

XII. A Man, standing, seen from behind.

1. Photograph of a Peruginesque silver-point study; in the collection of Count Conestabile at Perugia.

XIII. Boy's Head, and a Torso; also a left leg.

1. Photograph of a pen and ink study from life, perhaps by Timoteo Viti; in the collection of Count Conestabile at Perugia.

XIV. A NUDE MAN RUNNING, AND BLOWING A TRUMPET.

1. Photograph of a pen and ink study from life, perhaps by Timoteo Viti; in the collection of Count Conestabile at Perugia.

XV. A MAN IN LONG ROBES, SEATED.

1. Photograph of a pen and bister drawing; in the collection of M. His de la Salle at Paris.

XVI. A YOUNG WOMAN KNEELING, her arms stretched out towards the right.

1. Photograph of a red-chalk study (perhaps by Correggio?); in the collection of Archduke Albert at Vienna.—*D.* 214.

XVII. A WOMAN, STANDING, HOLDING A BOOK; also a running warrior, seen from behind.

1. Photograph of a red-chalk study; in the Uffizj at Florence.—On the back of *D.* 128.
2. Photograph of a red-chalk drawing of two draped female figures ascribed to Polidoro; in the Academy at Venice. The figure on the left is evidently the original of the drawing in the Uffizj.

XVIII. A WOMAN SEATED OVER AN ARCH, with two children; also the head and bust repeated.

1. Photograph of a red-chalk study; in the possession of Mme Flandrin at Paris.

XIX. A MAN WALKING TOWARDS THE RIGHT, apparently examining some object in his left hand.

1. Photograph of a black-chalk study, completely gone over by a later hand; in the Royal Library at Windsor Castle.

XX. A MAN, STANDING; seen from behind, lifting a stone in both his hands. (An Executioner for a Martyrdom of St Stephen?)

1. Photograph of a black-chalk study from the nude; in the Royal Library at Windsor Castle.

XXI. A MAN WALKING TOWARDS THE RIGHT, carrying a load on his shoulders; another crouching figure looking up to him.

1. Photograph of a pen and ink study from the nude; in the British Museum.

XXII. A MAN WALKING TOWARDS THE RIGHT, carrying something on his left shoulder; before him another man, stooping towards a third figure indicated below.

1. Photograph a bold pen and ink study from the nude; in the British Museum.

XXIII. A MAN WALKING TOWARDS THE RIGHT, looking back over his right shoulder.

1. Photograph of a bold pen and ink study from the nude; in the British Museum.

XXIV. VARIOUS STUDIES OF SOME FIFTEEN FIGURES.

1. Photograph of a sheet of bold pen and ink sketches; in the British Museum.

XXV. TWO NUDE MEN, STANDING, AND CONVERSING.

1. Photograph of a Michel-Angelesque pen and ink study; in the collection of Archduke Albert at Vienna.

XXVI. A NUDE MAN, SEATED, turned to the left; his right knee supports his hands and head.

1. Photograph of a black-chalk drawing; squared for transferring; in the collection of Archduke Albert at Vienna.

XXVII. A NUDE MAN, STANDING, seen from behind; he points and looks down towards the right.

1. Photograph of a slight pen and ink outline; in the British Museum.

XXVIII. A NUDE MAN, STANDING, seen from behind; without head and arms.

1. Photograph of a pen and ink study; in the collection of J. Malcolm, Esq.

XXIX. A NUDE MAN, STANDING, seen from behind, turned towards the left.

1. Photograph of a most carefully finished chalk drawing; in the Royal Collection at Stockholm.

XXX. AN OLD MAN, DRAPED, seen from behind, turned towards the left; Padre Resta's *"Perle Orientale."*

1. Photograph of a pen and ink washed study, heightened with white; in the Louvre.—*D.* 352. *h.*

XXXI. THF LOWER PART OF A MALE BODY.

1. Photograph of a charcoal study from the nude; in the collection of J. Malcolm, Esq. Cut into an octagon.

XXXII. A LEFT HAND.

1. Photograph of a red-chalk sketch; in the University Collection, Oxford.—*D.* 555.

XXXIII. A BONY RIGHT HAND.

1. Photograph of a pen and ink study, heightened with white; mounted on the same sheet as No. xxxii.

XXXIV. THE HEAD AND TORSO OF AN OLD MAN with a pointed beard; seen from behind.

1. Photograph of a red-chalk study from the nude; in the portfolios of the Uffizj at Florence.

XXXV. VARIOUS NUDE FIGURES.

1. Facsimile-engraving of a sheet of pen and ink croquis; formerly in the collection of the Academy at Venice; published by Celotti, pl. iv.
2. Facsimile-engraving of a similar croquis and some writing, on the back of the preceding drawing; published by Celotti, pl. v.

XXXVI. A NUDE MAN, WALKING TOWARDS THE LEFT, also an arm, a foot, &c.

1. Photograph of a sheet of pen and ink studies; in the Wicar Museum at Lille.—*D.* 414.

XXXVII. A NUDE MAN, STANDING, seen from behind; also four arms in different positions.

1. Photograph of a pen and ink drawing; in the British Museum.

XXXVIII. A DRAPED FIGURE, STANDING, seen from behind; also some very slight sketches, four verses, &c.

1. Photograph of a pen and ink drawing; in the University Collection, Oxford. (Oxford Cat. No. 94.)
2. Anonymous lithographic facsimile of it.

XXXIX. THE BACK OF A NUDE MAN, TWO FIGURES, &c.

1. Photograph of a sheet of studies drawn with a fine pen; formerly in the Chambers Hall Collection.

XL. THE RIGHT LEG OF A BOY; also two sketches of a panel.

1. Photograph of pen and ink studies; on the back of No. xxxix.

XLI. TWO MEN IN ARMOUR on horseback, galloping towards the right.

1. Photograph of a pen and bister washed drawing in the Ambrosian Library at Milan.—*D.* 147.

XLII. FOUR WASHER-WOMEN, in various attitudes.

1. Photograph of a red-chalk croquis; in the collection of the "Ecole de Médecine" at Montpellier.

XLIII. TWO WASHER-WOMEN; with the castle of St Angelo and the cupola of St Peter in the distance.

1. Photograph of a red-chalk croquis; in the collection of the "Ecole de Médecine" at Montpellier. On the back of No. xlii.

2. Woodcut of both sides of this leaf; published in the "Gazette des Beaux Arts," 1860.

XLIV. TWO ROWS OF MONKS, seated at desks.

1. Photograph of a pen and bister washed study; in the Royal Library at Windsor Castle. (On the back are a very elongated figure of a monk, and another, smaller, near an ambry.)

XLV. FOUR NUDE MEN, TRYING TO LOOK ROUND A COLUMN.

1. Photograph of a bold pen and ink sketch; in the Royal Collection at Turin.

XLVI. A NUDE MAN AND A BOY, WALKING.

1. Photograph of a bister washed drawing, carefully heightened with white; in the collection of A. Fountaine, Esq., at Narborough.

XLVII. AN OLD MAN STANDING, speaking to a Bishop kneeling before him. (?)

1. Photograph of a pen and ink sketch; in the collection of the late Professor Grahl at Dresden.

XLVIII. AN OLD BEARDED MAN, IN ANTIQUE DRESS, standing, and looking down towards the right.

1. Photograph of a pen and ink washed drawing; in the collection of A. Fountaine, Esq., at Narborough.

XLIX. A ROMAN SOLDIER ON HORSEBACK, seen from behind.

1. Photograph of a slight pen and ink washed sketch; in the Teyler Museum at Haarlem.

L. A HORSEMAN, galloping towards the left; the head has been cut off.

1. Photograph of a small pen and ink sketch; in the collection of the late Dr Wellesley at Oxford.

LI. A NUDE MAN KNEELING, and holding a pole over his shoulder.

1. Photograph of a pen and ink drawing; in the collection of the Duke of Aumale.

LII. AN OLD MAN LYING ON THE GROUND, ASLEEP.

1. Photograph of a black-chalk study from the nude; in the Teyler Museum at Haarlem.

LIII. A WOMAN, SEATED; looking towards the right.

1. Photograph of a very late pen and ink study; in the University Collection, Oxford. (Oxford Cat. No. 35.)

LIV. A WOMAN WALKING TOWARDS THE LEFT, carrying some books; furniture in the background.

1. Photograph of a bister washed drawing, heightened with white; in the Teyler Museum at Haarlem.

LV. A NUDE FEMALE, STANDING; in profile, turned towards the right, and grasping some flowers which stand in a vase before her.

1. Photograph of a silver-point study, heightened with white, in Parmegiano's manner; in the collection of the Duke of Devonshire at Chatsworth.

LVI. A WOMAN, SITTING ON THE GROUND.

1. Photograph of a black-chalk study; in the collection of Prince Esterhazy at Pesth.

LVII. TWO FIGURES SEATED ON THE GROUND.

1. Facsimile-engraving by Ruscheweyh of a drawing; probably in the collection of Archduke Albert at Vienna.

LVIII. A NUDE YOUNG MAN, KNEELING, the arms extended; also groups of fighting warriors.

1. Facsimile-engraving by A. Leroy of a sheet of peruginesque pen and bister sketches; in the collection of M. E. Gatteaux at Paris.

LIX. A BOY, clinging to or playing with, a bird.

1. Photograph of a red-chalk drawing; in the collection of the Grand-Duchess of Saxe-Weimar.

LX. A NUDE MAN SEATED, turned towards the right.

1. Photograph of a red-chalk drawing; in the Ambrosian Library at Milan.

LXI. A WOMAN, SEATED, in profile towards the right; also the drapery of a left arm.

1. Photograph of a pen and bister washed drawing, carefully heightened with white; in the Ambrosian Library at Milan.

LXII. A WOMAN KNEELING, turned towards the right, but looking down to the left.

1. Photograph of a pen and ink sketch; in the possession of Com. C. Guasti at Florence.

LXIII. THE VEILED FIGURE OF A WOMAN, seated, in profile towards the right.

1. Photograph of a pen and ink study; in the possession of Com. C. Guasti at Florence.

LXIV. A LEFT LEG, bent at the knee; in profile towards the right.

1. Photograph of a chalk drawing; in the Resta Collection at Milan. (A. Braun, No. 272.)

LXV. THE UPPER PART OF A NUDE MAN, seen from behind; he raises the left hand.

1. Photograph of a pen and bister drawing; in the Resta Collection at Milan. (A. Braun, No. 271.)

LXVI. FOUR WOMEN SEATED, a washer-woman, and slight indications of two more figures.

1. Photograph of a red-chalk drawing ascribed to Polidoro; in the collection of Archduke Albert at Vienna.

2, 3. [Two facsimile-etchings by Hénin, marked N. H., after this drawing when in the Cabinet De Piles.]—*E.* 94. *j.*

LXVII. A WOMAN STOOPING DOWN, and another woman seen from behind.

1. Photograph of a red-chalk drawing ascribed to Polidoro; in the collection of Archduke Albert at Vienna.

2. [Facsimile-etching by N. H.(énin).]

LXVIII. A YOUNG MAN SEATED.

1. [Etching by N. Hénin.]

LXIX. A YOUNG MAN IN LONG ROBES.

1. [Etching by N. Hénin.]

LXX. TWO HEADS AND SOME DRAPERY.

1. Etching by M. Oesterreich (1752) of a pen and ink drawing; then in the collection of Count Brühl.

LXXI. A WOMAN, A YOUNG MAN AND A CHILD.

1. [Engraving by B. Paccini of a drawing, perhaps by Polidoro. —Pass. II, p. 435, note.]

LXXII. GROUP OF THREE CHILDREN SEATED.

1. [Etching by Count Caylus after an unknown drawing.]

[II.] STUDIES OF HEADS.

A. BY RAPHAEL.

I. Three Female Heads.
   1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 50.
   2. Facsimile-engraving of it; published by Celotti, pl. i.
   3. Photograph of a silver-point drawing, heightened with white, by P. Perugino; in the Royal Library at Windsor Castle. The original of one of the three studies.

II. Three Female Heads, seen in profile.
   1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 59.

III. A Female Head, seen from behind; also some croquis by a later hand.
   1. Photograph of a pen and ink study; in the Sketch-book at Venice.—*D.* 58.

IV. Head and Bust of a Young Girl.
   1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 55.

V. Four Female Heads.
   1. Photograph of a pen and ink study on the back of the drawing, No. ii., supra.—*D.* 60.

VI. Six Heads of Men, and two of Children.
   1. Photograph of a pen and ink study; in the Sketch-book at Venice.—*D.* 28.

VII. HEAD OF A YOUNG MAN, with short beard, looking up towards the right.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 53.

VIII. HEAD OF A YOUTH, looking up towards the left; twice repeated.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 48.

IX. BUST OF A YOUTH IN A CAP.

1. Photograph of a Peruginesque black-chalk drawing; in the collection of F. Locker, Esq.

X. HEAD OF AN ELDERLY MAN, three-quarter profile to the left, looking upwards.

1. Photograph of a black-chalk study; in the Louvre. —On the back of *D.* 383; vide SAINTS, C. xvii.

XI. HEAD OF AN OLD MAN, full face, looking up towards the right.

1. Photograph of a silver-point study; in the Wicar Museum at Lille.—*D.* 406.

XII. HEAD OF AN OLD MAN, turned three-quarters to the right.

1. Photograph of a slight black-chalk drawing in the Wicar Museum at Lille. (Lille Cat. No. 709.)

XIII. HEAD OF AN OLD MAN WITH LONG BEARD, looking up.

1. Photograph of a black-chalk drawing; in the Wicar Museum at Lille. (Lille Cat. No. 720.)

XIV. HEAD OF A BALD OLD MAN; three-quarter face turned to the left.

1. Photograph of a silver-point study, pricked for transferring; in the Wicar Museum at Lille.—*D.* 410.

XV. HEAD OF AN OLD MAN WITH LONG BEARD; profile to the right.

1. Photograph of a black-chalk study; in the collection of the Grand-Duke of Saxe-Weimar. Erroneously called Pope Julius II.'s portrait.

XVI. BUST OF A YOUNG GIRL, in profile, looking down to the left.

1. Photograph of a pen and ink drawing; in the Uffizj at Florence.—*D.* 138.

XVII. BUST OF A YOUNG GIRL WITH LONG TRESSES; in profile, turned to the left.

1. Photograph of a silver-point drawing; in the Uffizj at Florence. Considerably injured by the retouching of the outline.

XVIII. HEAD OF A GIRL; in profile, turned to the right.

1. Photograph of a red-chalk drawing; in the portfolios of the Uffizj at Florence.

XIX. FEMALE HEAD.

1. Photograph of a fragment of a red-chalk cartoon; in the Uffizj at Florence.—*D.* 139.

XX. THREE FEMALE HEADS.

1. Photograph of a red-chalk drawing; in the Teyler Museum at Haarlem.

XXI. HEAD OF A YOUNG MAN, looking up towards the right; in profile.

1. Photograph of a black-chalk drawing; in the collection of Mr Boulton.

XXII. FEMALE HEAD, looking towards the right.

1. Photograph of a slight black-chalk sketch; in the University Collection, Oxford, on the back of some studies of landscapes;—vide infra [V.] ii.

XXIII. FEMALE HEAD, looking down towards the left.

1. Photograph of a slight black-chalk sketch; in the Uffizj at Florence.

XXIV. FEMALE HEAD, three-quarter face, turned to the left, with the eyes cast down.

1. Photograph of a black-chalk sketch; in the collection of the late Baron de Triqueti at Paris.—*D.* 367.

XXV. HEAD AND BUST OF A YOUNG WOMAN, looking down towards the right.

1. Photograph of a slight black-chalk drawing; in the Wicar Museum at Lille. (Lille Cat. No. 680.)

XXVI. HEAD OF A WOMAN, in profile, turned to the left; also some drapery.

1. Photograph of a pen and ink drawing; in the collection of the late Baron de Triqueti at Paris.—*D.* 369.

XXVII. HEAD OF AN OLD MAN, in profile, turned to the left, looking down; also a study for the drapery of a sitting figure.

1. Photograph of a silver-point drawing, heightened with white; in the collection of M. His de la Salle at Paris.—*D.* 361; on the back of HOLY FAMILIES, C. xxi.

B. ASCRIBED TO RAPHAEL.

I. HEAD OF A YOUNG WOMAN, WITH A TURBAN-LIKE HEAD-DRESS.

1. Photograph of a life-size charcoal and bister washed drawing, heightened with white; in the collection of Archduke Albert at Vienna.—*D.* 235.
2. Lithographic facsimile of it by J. Pilizotti.

II. HEAD AND BUST OF A YOUNG WOMAN, CROWNED WITH LAUREL.

1. Photograph of a black-chalk drawing, heightened with white; in the collection of Archduke Albert at Vienna.—*D.* 233.
2. Lithographic facsimile of it by F. Eybl.

III. HEAD OF AN ELDERLY MAN, three-quarter face, turned to the left.

1. Photograph of a black-chalk drawing; in the collection of H. Reveley, Esq.

IV. HEAD OF A MAN IN A HIGH CAP, three-quarter face, turned to the left.

1. Photograph of a black-chalk drawing; in the collection of Archduke Albert at Vienna.—*D.* 234.

V. HEAD OF A YOUNG MAN, nearly full face.

1. Photograph of a silver-point drawing, heightened with white; in the collection of the Academy at Düsseldorf.—*D.* 286.

VI. HEAD OF A YOUTH, in profile, turned to the left.

1. Photograph of a silver-point drawing, partly retouched by a later hand; in the collection of J. Malcolm, Esq.

VII. HEAD OF A MAN, looking up towards the left.

1. Photograph of a silver-point drawing of the Milanese School, heightened with white; in the Royal Library at Windsor Castle.

VIII. HEAD OF AN ECCLESIASTIC; nearly full face, turned to the right. (Supposed to be a study for the portrait of Baldo.)

1. Photograph of a drawing; in the collection of the Duke of Devonshire at Chatsworth.

IX. HEAD AND BUST OF A BISHOP, in profile, turned to the right.

1. Photograph of a red-chalk drawing; in the collection of the late Dr Wellesley at Oxford.

X. HEAD AND BUST OF A YOUNG MAN, in a skull cap; looking up towards the left.

1. Photograph of a bister drawing, heightened with white; in the Grand-ducal Collection at Darmstadt.

XI. HEAD OF A BISHOP; a savage-looking profile, turned to the left.

1. Photograph of a drawing; in the Royal Collection at Berlin.

XII. HEAD OF A BEARDED MAN, in profile, turned to the left.

1. Photograph of a drawing; in the Royal Collection at Berlin.

XIII. HEAD OF A MAN, WEARING A BARET.

1. Photograph of a charcoal drawing; in the Royal Collection at Berlin.—*D.* 251.

XIV. MAN'S HEAD, three-quarter face, looking down to the left.

1. Photograph of a bister-washed drawing; in the collection of J. Malcolm, Esq.

XV. HEAD OF AN OLD MAN, turned to the left, raising his eyes.

1. Photograph of a black-chalk study, on blue paper; in the Royal Library at Turin.

XVI. FEMALE HEAD IN A TURBAN, looking towards the right.

1. Photograph of a pen and ink study; in the possession of the late Major Kühlen at Rome.

XVII. HEAD OF A YOUNG WOMAN, looking down to the left, smiling.

1. Photograph of a carefully finished silver-point drawing in Leonardo's manner; in the Wicar Museum at Lille. (Lille Cat. No. 681.)

XVIII. FEMALE HEAD, nearly full face, looking down.

1. Photograph of a black-chalk drawing; in the collection of the Duke of Aumale.

XIX. HEAD OF A YOUNG WOMAN, nearly full face, looking to the right.
1. Photograph of a black-chalk drawing; in the collection of J. Malcolm, Esq.

XX. FEMALE HEAD, full face.
1. Photograph of a black-chalk drawing; in the Wicar Museum at Lille.—*D.* 381.

XXI. HEAD OF A WOMAN, three-quarter face, looking down to the left.
1. Photograph of a black-chalk study; in the collection of the late Baron de Triqueti at Paris.

XXII. A HEAD AND A LEFT HAND.
1. Photograph of a pen and bister washed drawing; in the University Collection, Oxford. (Oxford Cat. No. 17.)

XXIII. HEAD OF A WOMAN, with an expression of horror, looking down towards the right.
1. Photograph of a cartoon-fragment, in coloured crayon; in the University Collection, Oxford. (Oxford Cat. No. 130.)

XXIV. HEAD OF A WOMAN, looking over the right shoulder, towards the left, the hair tied in a knot.
1. Photograph of a black-chalk cartoon-fragment; in the collection of Prince Esterhazy at Pesth.—*D.* 244.

XXV. HEAD OF A WOMAN, frightened, looking down towards the right, over her left shoulder.
1. Photograph of a black-chalk cartoon-fragment; in the British Museum.

XXVI. HEAD OF A WOMAN, looking towards the left, frightened.
1. Photograph of a black-chalk cartoon-fragment; in the possession of Cav. Bertini at Milan.

XXVII. HEAD OF A WOMAN, looking down towards the right.
1. Photograph of a coloured cartoon-fragment by Baroccio; in the Louvre.

XXVIII. HEAD OF A WOMAN, three-quarter face, turned to the left.
1. Photograph of a life-size charcoal drawing; in the Wicar Museum at Lille. (Lille Cat. No. 717.)

XXIX. HEAD OF A WOMAN, three-quarter face, looking down to the left.
1. Photograph of a late black-chalk drawing; in the Uffizj at Florence.

XXX. HEAD OF A BALD OLD MAN, looking up towards the right.
1. Photograph of a black-chalk drawing; in the collection of A. Fountaine, Esq.

XXXI. MAN'S HEAD, with long, lank hair, in profile, turned to the right.
1. Photograph of a black-chalk drawing; in the Teyler Museum at Haarlem.

XXXII. YOUNG MAN IN A CAP, looking up towards the left.
1. Photograph of a pen and ink washed drawing; in the collection of A. Fountaine, Esq.

XXXIII. HEAD OF AN ELDERLY MAN, looking up towards the right, crying.
1. Photograph of a pen and ink washed drawing; in the collection of J. Malcolm, Esq.

XXXIV. HEAD OF A ONE-EYED MAN, looking down to the left.
1. Photograph of a black-chalk drawing; in the collection of the Duke of Devonshire at Chatsworth.

XXXV. HEAD OF A MONK, in profile, turned to the left.
1. Facsimile-engraving by J. Bonneau of a pen and ink drawing. [Original unknown.]

XXXVI. VARIOUS HEADS: four women, an angel, two children, a man.
1. Photograph of a sheet of pen and ink studies; in the collection of the Duke of Devonshire at Chatsworth.

XXXVII. HEADS OF TWO MEN, AND OF A LION.
1. Photograph of a pen and ink drawing; in the Wicar Museum at Lille. (Lille Cat. No. 711.)

XXXVIII. HEADS OF TWO AGED WOMEN.
1. Photograph of a facsimile-etching, by Count St. Morys, after a pen and ink drawing in his possession.

XXXIX. HEAD OF AN ELDERLY MAN, beardless, three-quarter face to the left.
1. Photograph of a red-chalk drawing; in the collection of the Grand-Duchess of Saxe-Weimar.

XL. HEAD AND BUST OF A YOUNG MAN, nearly full face. (Supposed to be a study for the Duke of Urbino in the "School of Athens.")
1. Photograph of a highly finished black-chalk drawing; in the Dyce-Collection at South Kensington.

[III.] STUDIES OF DRAPERY.

A. BY RAPHAEL.

I. A Standing Figure. The feet are added by an unskilful hand.

1. Photograph of a study drawn with a slight pen, and washed with a greyish ink; in the Sketch-book at Venice.—On the back of *D.* 69; vide infra, [VII.] ix.

II. The lower part of a Sitting Figure; front view.

1. Photograph of a pen and ink study; in the Royal Collection at Berlin.—*D.* 254.

III. A Kneeling Figure, turned to the left.

1. Photograph of a pen and ink drawing, heightened with white, in the Royal Collection at Berlin.—*D.* 253.

IV. A Figure leaning on a Table, turned to the right, and part of a standing figure. (Perhaps a study for a group in the "Disputà".)

1. Photograph of a silver-point drawing, heightened with white; in the Royal Library at Windsor Castle.

V. Drapery of the Knees of a Sitting Figure.

1. Photograph of a silver-point study, heightened with white; in the Uffizj at Florence.—*D.* 137.

VI. The lower part of a Standing Figure; seen from behind.

1. Photograph of a study drawn with the point of the brush and washed; in the University Collection, Oxford.—*D.* 553.

VII. A STANDING FIGURE, in profile, turned to the left.

1. Photograph of a red-chalk drawing; in the Royal Library at Turin.

B. ASCRIBED TO RAPHAEL.

I. A STANDING FIGURE, turned towards the right.

1. Photograph of a sketch drawn with the point of the brush; in the Ambrosian Library at Milan.

II. A YOUNG MAN STANDING, three-quarter to the right, in the attitude of prayer.

1. Photograph of a pen and bister washed study, heightened with white; in the collection of the Academy at Venice.—Frame xxxv. 8.

III. A FEMALE KNEELING, in profile towards the right.

1. Photograph of a bister washed study, heightened with white; in the Uffizj at Florence.

IV. THE VOLUMINOUS DRAPERIES OF TWO SITTING FIGURES.

1. [Facsimile-engraving by B. Picart. Original unknown.]

V. THE LOWER PART OF A KNEELING FIGURE, turned towards the right.

1. Photograph of a black-chalk study; in the Uffizj at Florence.

VI. A KNEELING FIGURE, turned to the right.

1. Photograph of a similarly treated drawing; in the portfolios of the Uffizj at Florence.

VII. A MAN STANDING, seen from behind; in old Umbrian costume.

1. Photograph of a silver-point study, washed and heightened with white; in the portfolios of the Uffizj at Florence.

[IV.] STUDIES OF ANIMALS.

A. BY RAPHAEL.

I. A Lion crouching; the left fore-paw repeated.
   1. Photograph of a pen and ink study; in the Sketch-book at Venice.—*D.* 41.
   2. Facsimile-engraving of it; published by Celotti, pl. vii.

II. A Lion standing; the fore-part alone finished.
   1. Photograph of a pen and ink study; in the Sketch-book at Venice.—*D.* 40.
   2. Facsimile-engraving of it; published by Celotti, pl. vi.

B. ASCRIBED TO RAPHAEL.

I. A Paschal Lamb.
   1. Photograph of a pen and ink sketch; in the Wicar Museum at Lille. (Lille Cat. No. 710.)

II. A Horse's Head, in profile to the left.
   1. Photograph of a black-chalk study; in the University Collection, Oxford.

III. Pegasus and six Horses.
   1. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna.

IV. CATTLE, lying in various attitudes.

1. Photograph of a slight pen and ink sketch; in the Royal Library at Windsor Castle. On the back of the study for a soldier.—Vide supra, NEW TEST., C. xxi. 8.

V. SOME ANIMALS, AND A HORSEMAN GALLOPING.

1. Photograph of a drawing in the possession of Herr Heubel at Berlin.

VI. A LION CROUCHING.

1. Photograph of a slight black-chalk sketch; in the possession of Com. C. Guasti at Florence.

[V.] STUDIES OF LANDSCAPES.

A. BY RAPHAEL.

I. A Town, with many towers and steeples.
   1. Photograph of a pen and ink sketch; in the University Collection, Oxford.—*D.* 559.
   2. Reversed facsimile-engraving of it by Count Caylus.

II. Farm Houses, surrounded by trees.
   1. Photograph of a pen and ink sketch; in the University Collection, Oxford. (Oxford Cat. No. 161.)
   2. Reversed facsimile-engraving of it by Count Caylus. On the same plate as No. i., 2, supra.

III. A Farm, enclosed by walls.
   1. Photograph of a pen and ink sketch; in the University Collection, Oxford. (Oxford Cat. No. 161.)

IV. Farm Houses, surrounded by trees.
   1. Photograph of a pen and ink sketch; in the University Collection, Oxford.

V. A large Farm, surrounded by trees; probably the same as in No. ii. supra. Also an Ionic capital on the right below.
   1. Photograph of a pen and ink sketch; in the collection of Archduke Albert at Vienna.—*D.* 238.

VI. A Village on hilly ground; resembling No. iii., supra.
   1. Photograph of a pen and ink sketch; in the collection of Archduke Albert at Vienna.—*D.* 239.

VII. Two slight sketches of a landscape; both intended for the background of a Holy Family.

1. Photograph of a pen and ink sketch; in the University Collection, Oxford. Part of *D.* 486; vide Holy Families, C. viii.

VIII. A Town, with many palaces and towers, near a river.

1. Photograph of a pen and ink sketch; in the Royal Collection at Stockholm.

IX. A Fortified Town on a hill, near a river; also the end of a yard, and a sail.*

1. Photograph of a carefully finished pen and ink drawing; in the Sketch-book at Venice.—On the back of *D.* 33; vide Genre, A. i.

X. Part of a Fortified Town: probably Urbino.

1. Photograph of a pen and ink sketch; in the Sketch-book at Venice.—*D.* 92.

XI. View of a Hilly Country; to the left a town leaning against a steep hill.

1. Photograph of a bold pen and ink sketch; in the Sketch-book at Venice.—On the back of No. x.

XII. A Town between Hills: perhaps Gubbio.

1. Photograph of a bold pen and ink sketch; in the Sketch-book at Venice.—*D.* 93.

XIII. A Town surrounded by Walls; a church on a distant hill.

1. Photograph of a rapid pen and ink sketch; in the Sketch-book at Venice.—*D.* 95.

XIV. Some Rocks, hastily sketched. A head and a eagle have been added by a much later hand.

1. Photograph of a pen and ink study; in the Sketch-book at Venice.—*D.* 96.

XV. Buildings of a Town between two Hills.

1. Photograph of a very slight pen and ink croquis; in the Sketch-book at Venice.—*D.* 98.

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* The note at page 315 may be considered as referring also to the studies of landscapes, Nos. ix to xvi.

XVI. A CYCLOPEAN WALL, overgrown by trees.

1. Photograph of a bold pen and ink washed study; in the Sketch-book at Venice.—*D.* 97.

XVII. A CONVENT BUILT AMONGST ROCKS.

1. Photograph of a pen and ink drawing; in the collection of Archduke Albert at Vienna.—*D.* 237.

XVIII. A GALLEY filled with soldiers; the oars raised; seen from behind.

1. Photograph of a pen and ink washed drawing; in the Sketch-book at Venice.—*D.* 90.

XIX. THE TOP OF THE MAST AND SAIL OF THE SAME GALLEY.

1. Photograph of a pen and ink washed drawing; in the same collection.—On the back of No. XX.

XX. THE SAME GALLEY, seen from before.

1. Photograph of a pen and ink washed study; in the same collection.—*D.* 91. As for the end of the sail-yard, vide No. IX. supra.

B. ASCRIBED TO RAPHAEL.

I. A TOWN WITH MANY STATELY BUILDINGS, surrounded by high walls.

1. Photograph of a pen and ink sketch; in the Royal Collection at Stockholm.

II. A GROUP OF WILD ROCKS.

1. Photograph of a pen and ink washed sketch; on the back of No. i.

III. PART OF A FORTIFIED TOWN; hills in the distance.

1. Photograph of a pen and ink sketch; in the same collection.

IV. A VILLAGE NEAR A RIVER; hills in the distance.

1. Photograph of a pen and ink sketch; in the same collection.

V. A WIDE VALLEY, with a watercourse, &c.

1. Photograph of a pen and ink sketch; in the same collection.

VI. DISTANT VIEW OF A TOWN NEAR A RIVER; in the foreground the broken arches of some ruins.

1. Photograph of a pen and ink sketch; in the same collection.

VII. A CORRIDOR LEADING TO A ROOM.

1. Photograph of a pen and ink drawing; in the same collection.

VIII. TWO SKETCHES OF A LANDSCAPE; A TOWN ON HILLS; in the foreground a tomb amongst rocks.

1. Photograph of a pen and ink study; in the collection of the Academy at Düsseldorf.—*D.* 289.

IX. LANDSCAPE WITH A GROUP OF HORSEMEN IN THE FOREGROUND; in the distance a town on a hill.

1. Photograph of a slight pen and ink sketch; in the collection of the late Professor Grahl at Dresden.

[VI.] STUDIES FROM SCULPTURE.

A. BY RAPHAEL.

I. The Group of the three Graces, at Siena.

1. Photograph of the antique group.
2. Photograph of Raphael's pen and ink study, after two figures only; in the Sketch-book at Venice.—*D.* 10.
3. Engraving by Marc Antonio;—Bartsch, No. 340; probably from an antique basso-relievo, but erroneously ascribed to Raphael.
4. Engraving by Marco da Ravenna.—Bartsch, No. 341; but with the monogram, and measuring 0·334 × 0·227.
5. Reversed anonymous copy.
6. Landon's outline-engraving, No. 366.

II. Ariadne. Statue in the Vatican; sometimes called Cleopatra.—*E.* 112.

1. Photograph of the statue.
2. Photograph of a pen and ink study; in the University Collection, Oxford. (Oxford Cat. No. 74.)
3. Engraving by Marc Antonio.—Bartsch, No. 200.
4. Anonymous copy of it, unknown to Bartsch.
5. Engraving by Marc Antonio.—Bartsch, No. 199.
6. Reversed copy, C, of this print.

III. VENUS. Two different antiques; one in a position similar to the Venus de' Medici, both without heads.

1. Photograph of a pen and ink study; in the University Collection, Oxford. (Oxford Cat. No. 3.)

IV. MALE TORSO, in two attitudes; also a tiger walking towards the left.

1. Photograph of a red-chalk study; in the British Museum.

V. A YOUTHFUL BACCHUS AND THE FARNESE HERCULES.

1. Photograph of two red-chalk studies; in the University Collection, Oxford. (Oxford Cat. No. 140.)

VI. TWO FEMALE FIGURES, apparently placed over an arch.

1, 2. Photographs of two pen and ink studies; in the University Collection, Oxford. (Oxford Cat. Nos. 22 & 143.)

VII. A DRAPED FEMALE STATUE (one of the Caryatides in the Vatican?).

1. Photograph of a pen and bister study; in the University Collection, Oxford. (Oxford Cat. No. 149.)

VIII. THE TORSO OF THE BELVEDERE.

1. Photograph of two bold red-chalk studies; in the University Collection, Oxford. (Oxford Cat. No. 28.)

IX. MALE TORSO, seen from behind, stooping towards the left.

1. Photograph of a red-chalk study; in the University Collection, Oxford; on the back of No. iii. supra.

X. MALE TORSO, seen from behind, upright.

1. Photograph of a bold pen and ink study; in the University Collection, Oxford.—*D.* 545.

XI. BEARDED HEAD (of Homer?); also an old Satyr reclining.

1. Photograph of a sheet of silver-point studies; in the Wicar Museum at Lille.—*D.* 404.

XII. BASSO-RELIEVO containing the figures of Vesta, Cupid, Mercury, Venus, Hygeia, &c.

1, 2. Photographs of two pen and ink drawings; in the Louvre.—*D.* 337 & 338.

3, 4. Photographs of two old copies; in the University Collection, Oxford.—*D.* 524.

5, 6. Reversed facsimile-engravings of the former by Count Caylus.

XIII. FIGHTING HORSEMEN.

1. Photograph of a silver-point study, heightened with white; apparently from an antique basso-relievo; in the collection of the Academy at Düsseldorf.

XIV. DANCE OF THREE FAUNS AND THREE BACCHANTES.

1. Engraving by Ag. Veneziano; 1516.—Bartsch, No. 250.
2. Reversed copy of the same by L. Davent.—Bartsch, xvi. p. 332, No. 68.
3. Later impression of the right half of Ag. Veneziano's print; after the plate had been cut in two; 0·173 × 0·258.
4. Engraving by Marc Antonio, representing the left half of Agostino's print; the Bacchante on the right altered; 0·174 × 0·281.—Pass. P. G. 290.
5. Reversed copy by G. Audran, of the left half of Ag. Veneziano's print.
6. Photograph of the original red-chalk study, from a basso-relievo, for the right half of Agostino's print; in the collection of Archduke Albert at Vienna.—*D.* 215.
7. Facsimile-engraving of the same by A. Bartsch.
8. Photograph of an early copy of it; in the Royal Library at Windsor Castle.
9. [Photograph of a red-chalk drawing of the left half of the composition, ascribed to B. Franco; in the Louvre.]

B. ASCRIBED TO RAPHAEL.

I. A YOUNG MAN, turned to the left.

1. Photograph of a red-chalk study from a bust; in the University Collection, Oxford. (Oxford Cat. No. 142.)

II. A ROMAN EMPEROR, standing.

1. Photograph of a pen and ink study (front view); in the collection of the Duke of Devonshire at Chatsworth.—*D.* 570.
2. Photograph of a similar study of the statue, seen from behind; on the back of the same drawing.

III. HEAD OF A STATUE.

1. Photograph of a mutilated pen and ink study; in the collection of the late Dr Wellesley at Oxford.

IV. MILO CARRYING THE BULL.

1. Photograph of a pen and ink study, apparently from a bronze; in the University Collection, Oxford. (Oxford Cat. No. 69.)

V. A HORSE, walking towards the right.

1, 2. Photographs of two sheets of red-chalk studies; in the collection of Archduke Albert at Vienna.

VI. FLORA, the statue in the Naples Museum.—*E.* 113.

1. Engraving by E. Chéron, after a drawing ascribed to Raphael; then in the Cabinet de Piles.

VII. VENUS STANDING, half draped.

1. Photograph of a bister washed study; in the University Collection, Oxford. (Oxford Cat. No. 20.)
2. Photograph of a pen and ink study, apparently from the same statue, after it had been restored; in the possession of the late Major Kühlen at Rome.

VIII. MARSYAS.

1. Photograph of a pen and ink study after the statue in the Uffizj at Florence; in the Royal Library at Turin.

IX. A DACIAN PRISONER; in profile to the right.

1. Reversed etching by Count St. Morys, of a pen and ink drawing in his possession; 1793.

x. "Laocoon;" before its restoration.
1. Engraving by Marco da Ravenna.—Bartsch, No. 353.
2. Engraving by Marco da Ravenna.—Bartsch, No. 243.

xi. The Calydonian Hunt.
1. Photograph of a pen and ink study from a basso-relievo; in the Royal Library at Turin.

xii. Fishermen fighting with Tritons, who are carrying away their wives.
1. Photograph of a red-chalk study, apparently from a basso-relievo; in the collection of the Duke of Aumale.

xiii. Victory floating over a Roman Emperor, Roma, &c.
1. Photograph of a bister washed drawing, heightened with white; in the collection of the Duke of Devonshire at Chatsworth.

xiv. Trajan crowned by Victory; basso-relievo in the Arch of Constantine.
1. Engraving by Marc Antonio.—Bartsch, No. 361.
2. Landon's outline-engraving, No. 360.

xv. Trajan fighting against the Dacians; basso-relievo in the Arch of Constantine.
1. Engraving by Marco da Ravenna.—Bartsch, No. 206.
2. Landon's outline-engraving, No. 361.

xvi. The Lion Hunt; basso-relievo on a sarcophagus.
1. Engraving by Marc Antonio.—Bartsch, No. 422.
2. Landon's outline-engraving, No. 411.

xvii. The Emperor Gallienus conducted to the conquest of Asia; called by Bartsch "le Guerrier et la Femme endormie."
1. Photograph of S. Bartoli's drawing of a basso-relievo then in the Villa Mattei; in the collection at Windsor Castle.
2. Photograph of a basso-relievo representing a similar composition.
3. Engraving by a pupil of Marc Antonio.—Bartsch, xv. p. 53, No. 10.
4. Landon's outline-engraving, No. 421.

xviii. Two Fauns carrying a Child in a Basket; basso-relievo in the Villa Albani.—*E.* 114.
1. Engraving by Marc Antonio.—Bartsch, No. 230.

xix. Silenus on his Ass, accompanied by three Satyrs.—*E.* 115.
1. Engraving by Marco da Ravenna.—Bartsch, No. 222.

XX. SACRIFICE TO PRIAPUS.—*E.* 63. *l.*

1. Engraving by the Maître au Dé.—Bartsch, No. 27.
2. Reversed anonymous copy, first state.

XXI. YOUNG AND OLD BACCHANT.—*E.* 63.

1. Engraving by Marc Antonio.—Bartsch, No. 294.

XXII. THE HISTORY OF MEDEA; antique basso-relievo.

1. Engraving by the Maître au Dé.—Bartsch, No. 28.
2. Landon's outline-engraving, No. 466.
3. Engraving by G. Bonasone;—Bartsch, No. 98; in imitation of the basso-relievo.

XXIII. SACRIFICE TO BACCHUS.

1. Engraving by Adam Ghisi.—Bartsch, No. 104.
2. Landon's outline-engraving, No. 379.

XXIV. THE BASSO-RELIEVO WITH THE THREE CUPIDS; in the Louvre.

1. Engraving by Marco da Ravenna.—Bartsch, No. 242.

XXV. ENTELLUS AND DARES, fighting.—*E.* 87.

1. Photograph of the antique basso-relievo.
2. Engraving by Marco da Ravenna.—Bartsch, No. 195.

XXVI. THE BASE OF THE THEODOSIUS COLUMN AT CONSTANTINOPLE. —*E.* 111.

1. Anonymous engraving of the School of Marc Antonio.—Bartsch, xv. p. 57, No. 4.

XXVII. THE FIRST JUPITER-TEMPLE on the Capitol.—*E.* 111. *a.*

1. Anonymous engraving.—Bartsch, xiv. No. 535.

XXVIII. THE SECOND JUPITER-TEMPLE on the Capitol.

1. Anonymous engraving.—Bartsch, xv. p. 56, No. 3.—*E.* 111. *b.*

XXIX. THE TEMPLE OF CUPID.—*E.* 111. *c.*

1. Anonymous engraving.—Bartsch, xiv. No. 536.

XXX. THE TEMPLE OF THE "FORTUNA VIRILIS."—*E.* 109.

1. Engraving by N. Beatrizetto.—Bartsch, No. 99.
2. Photographic view of the Temple.

XXXI. THE "FAÇADE AUX CARYATIDES."—*E.* 110.

1. Engraving by Marc Antonio.—Bartsch, No. 538.

[VII.] STUDIES AFTER OLD MASTERS.

A. BY RAPHAEL.

*** *After panels by an unknown master, formerly in the Library of the Palace at Urbino; now in the Barberini Palace at Rome, and in the Louvre at Paris.**

I. "ARISTOTELI STAGIRITAE."

1. Photograph of a pen and ink washed study; in the Sketch-book at Venice.—*D.* 61.

II. "ANNAEO SENECAE CORDVE."

1. Photograph of a pen and ink study; ibid.—*D.* 62.

III. "QVINTVS CVRTIVS."

1. Photograph of a pen and ink study; ibid.—*D.* 70.

IV. "P. VERG. MARONI MANTUANO."

1. Photograph of a pen and ink study; ibid.—*D.* 67.
2. Facsimile-engraving of it; published by Celotti, pl. xi.

V. "PLATONI."

1. Photograph of a pen and ink study; ibid.—*D.* 64.

VI. PYTHAGORAS (? no name is inscribed).

1. Photograph of a pen and ink study; ibid.—*D.* 63.

VII. "M. TVLIO CICERO."

1. Photograph of a pen and ink study; ibid.—*D.* 65.

VIII. "HOMERO SMYRNAEO."

1. Photograph of a pen and ink study; ibid.—*D.* 66.

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* Several of the drawings Nos. i to xi are analogous to those to which reference has been made in the notes on pages 315 and 342 supra.

IX. "CL. PTOLEMAEO ALEX." and "FL. BOETIO."—*D.* 69.

1. Photograph of a pen and slight ink washed drawing; ibid.

X. "ANAXAGORA."

1. Photograph of a pen and ink sketch; ibid.—*D.* 68.

XI. "VITORINO FELTREN."

1. Photograph of a pen and ink sketch;—ibid. *D.* 68. (Both Nos. x. and xi. are very poor, in consequence of Raphael's faint charcoal outline having been gone over entirely and finished by a most unskilful hand.)

*** *After an unknown Master.*

XII. GROUP FROM A MASSACRE OF THE INNOCENTS: a Mother and child flying towards the left, followed by a soldier.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 23.
2. Facsimile-engraving of it; published by Celotti, pl. xiv.

*** *After Fra Giovanni da Fiesole (?).*

XIII. THE MASSACRE OF THE INNOCENTS.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 24.
2. Facsimile of it; published in the "Gazette de Beaux Arts."

*** *After Pietro Perugino.*

XIV. A PROPHET, seated, holding a scroll in his right hand; the left hand separate.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 75.
2. Facsimile-engraving of it; published by Celotti, pl. viii.

XV. A PROPHET, seated, the right hand extended; the left foot repeated.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 73.
2. Facsimile-engraving of it; published by Celotti, pl. x.

XVI. ST ANDREW, standing, holding his cross.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 13.
2. Facsimile-engraving of it; published by Celotti, pl. xii.

XVII. A MAN STANDING, three-quarter to the left; seen from behind.

1. Photograph of a pen and ink drawing, squared for transferring; in the Sketch-book at Venice.—*D.* 7.
2. Facsimile-engraving of it; published by Celotti, pl. xxviii.

XVIII. A YOUNG MAN STANDING, the right hand resting upon his bosom.

1. Photograph of a pen and ink drawing, squared for transferring; in the Sketch-book at Venice.—*D.* 5.
2. Facsimile-engraving of it; published by Celotti, pl. xxiii.

XIX. TWO MEN, TURNED TOWARDS THE RIGHT, seen from behind.*

1. Photograph of a pen and ink drawing, squared for transferring; in the Sketch-book at Venice.—*D.* 1.
2. Facsimile-engraving of it; published by Celotti, pl. xv.
3. Photograph of a copy of it; in the collection of the Duke of Aumale.

XX. TWO MEN, TURNED TOWARDS THE LEFT, seen from behind.

1. Photograph of a pen and ink drawing, squared for transferring; in the Sketch-book at Venice.—*D.* 3.

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* Nos. xvii.—xix. are copies of Perugino's studies for his fresco of Christ's Charge to Peter, in the Sistine Chapel at Rome.

2. Facsimile-engraving of it; published by Celotti, pl. XX.

XXI. YOUNG MAN STANDING; the left hand resting upon his bosom.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 4.
2. Facsimile-engraving of it; published by Celotti, pl. XXIV.

XXII. A WOMAN SEATED, IN THE ATTITUDE OF PRAYER; in profile, turned to the left.

1. Photograph of a pen and ink drawing; in the Sketch-book at Venice.—*D.* 2.
2. Facsimile-engraving of it; published by Celotti, pl. XXVI.

ADDENDA ET CORRIGENDA.

PAGE

11 *line* 22 *for* "B. No. xxxv" *read:* "B. No. xxxviii."

12 *line* 23 *for* "formerly in the Lawrence Collection" *read:* "in the Oxford Collection."

28 *after* No. 63 *insert:*

63a. Reversed engraving by G. Winckler: "Diligentia. No. III, 12."

69 *line* 27 *read:* "the late Grand-Duchess Mary."

77 *after* No. 19 *insert:*

19a. Reversed engraving of the principal group only by L. Vorstermann.

88 *line* 7 *for* ihe *read:* the.

89 *line* 9 *omit the brackets [ ].*

93 *after* xxx, 3 *insert:*

xxxa. The same subject; the Virgin seated, turned a little towards the left.

1. Photograph of a pen and ink sketch; in the possession of Com. C. Guasti at Florence. (On the back of the drawing mentioned page 328, lxii.)

94 *after* xxxiii, 4 *insert:*

5. Photograph of a similar pen and ink drawing; in the possession of Com. C. Guasti at Florence. Perhaps a preliminary study for the Louvre drawing. (On the back of the drawing mentioned page 340, vi.)

95 *after* xxxvii, 3 *insert*:

4. Photograph of a similar drawing; in the possession of Com. C. Guasti at Florence. (On the back of the drawing mentioned page 328, lxiii.)

123 *after* xix, 1 *insert:*

1a. Facsimile-etching by J. P. Langer.

123 *after* xxii, 3 *insert:*

4. Slightly different engraving by J. B. de Cavallerijs; 1582.

PAGE

125 *after line* 11 *insert:*

1a. Engraving by A. Didier, ascribing the picture to Raphael.

140 *line* 1 *read:*

3. Copies B and C of the same.

147, XXI, 2 *read:* Facsimile-etching by J. P. Langer of a drawing in the Düsseldorf Collection.

154 *line* 22 *for* CARODELET *read:* CARONDELET.

155 *after* V, 1 *insert:*

2. Reversed engraving of this picture when in the Van Verle Collection, by W. Hollar, ascribing it to Correggio and calling it a portrait of Arcolano Armafrodito.—Parthey, 1345.

212 *line* 14 *omit the brackets* [].

219 *after* XXIII, 5 *insert:*

6. Facsimile-etching by J. P. Langer of a drawing of this composition, ascribed to Poussin; in the Düsseldorf Collection.

237 *after* IV, 8 *insert:*

9. A. Braun's photograph of the young man in the foreground.

239, VI, 2 *omit the brackets* [].

244 *after* No. 20 *insert:*

20a. Engraving by Cor. Metsys.—Nagler M-G. II, 498, 1.

250 *line* 8 *for* Massaere *read:* Massacre.

255 *after* No. 24 *insert:*

A drawing of it has been executed and presented to Her Majesty by Lady Abercromby.

277, VI, 1 *omit the brackets* [].

288 *after* No. 14 *insert:*

14a. Engraving by B. Picart of a picture painted by A. Coypel, after the Louvre drawing.

301 *insert:*

IX. A SKETCHBOOK with architectural and ornamental drawings: in the possession of the Earl of Leicester at Holkham. (No reproduction of this is in existence.)

304 *line* 4 *for* PICTUAE *read:* PICTURE.

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