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COMPRISING A BRIEF DESCRIPTION

OF EACH CAST AND PICTURE WITH AN

INTRODUCTORY NOTICE

—OF THE—

VARIOUS SCHOOLS OF ART.

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Historical Sketch of the Fine Arts.

The Fine Arts have for their object the gratification of man's love of the beautiful and the agreeable. They may be divided into two great classes—those which appeal to the eye and those which appeal to the ear. In the first class are found sculpture, which is beauty in form; painting which is beauty in form and color combined; architecture which is beauty in form and grand proportion, and landscape art or beauty in scenery.

In the second class are included music, or the agreeable in sounds, and poetry, or beauty in speech. To these are sometimes added oratory and literature. Our present purpose is concerned chiefly with sculpture and painting. Sculpture, or carving, in wood, stone and metal has existed from the earliest times, and among all people. It reached its highest perfection in the 5th century, B. C., and among the Greek race. The sculptures of India, Assyria and Egypt, though numerous and sometimes of colossal grandeur, were stiff and artificial in character and are little pleasing to modern taste. The Greeks were truer to nature and attained a perfection in design and finish which has never been equaled. The surviving fragments of their work excite at once the admiration and despair of modern artists.

Ancient sculpture has been divided into five somewhat distinct epochs or periods:

First Period. The Archaic period, as it is called, extended from Dardalus, who lived before the siege of Troy and in the time of the Judges of Israel, about 580 B. C. It was the period of what has been called the "Bold Style." Dardalus and his successors of this period carved figures of the gods, chiefly in wood. Few, if any remains of their work now exist.

The second was the period of the "Grand Style." This period culminated with Phidias, the greatest of all the Greek sculptors. He lived in the age of Pericles, in the fifth century B. C. Besides colossal figures of the gods, the sculptors of this period produced great numbers of statues of athletes, or victors in the Olympic games. Human anatomy was carefully studied, and the figure was sculptured in the most striking attitudes. Among the great names of this period we find that of Ageladas, the teacher of Phidias, and those of Myron and Polycleetus, his fellow-pupils. The materials now used were marble and bronze and in some cases ivory and gold. The number of artists must have been very great, and the statues were counted by thousands. Some of the most magnificent

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sculptures now found in the great museums of Europe are believed to have been copies of the great master pieces of this master age of art.

The third period, that of the "Graceful Style," culminated in Praxiteles, who lived in the fourth century B. C. Despairing to excel the majesty and grandeur of his predecessors, he sought distinction in producing the beautiful and graceful. Among the names in this period we find those of Lysippus and Scopas. Lysippus was the favorite of Alexander the Great and his school is sometimes called the Historical, from the number of statues and busts of great men which it produced. Among the statuary of this period which has come down to us in well-preserved copies, are usually counted the Faun and the Cupid of Praxiteles, the Apollino di Medici, the Psyche of Naples, the Venus di Medici and many other fragments of statues whose nude and sensuous beauty marks the period from which they came.

The fourth, or later Grecian period, was that of the Laocoon, which is supposed to have been made in the third century B. C., and was the joint work of Agesander, of Rhodes, and his two sons, Polydorus and Athenodorus. The characteristic of this period was the expression of human passion in its moments of greatest agony and intensity. The Fighting Gladiator and the Dying Gladiator are by some counted as belonging to this period, and also the body of Hercules, known as the Torso Belvidere. Sculpture, though practiced throughout Greece, had its recognized centers where distinct schools seem to have existed. Among these, the most celebrated are those of Rhodes, Sicyon, Aegina, Argos and Athens. The number of statues was immense. It is said that four of these cities possessed twelve thousand each.

The fifth period may be called the Græco-Roman period. The fall of Greece and the transportation of great numbers of its chief works of art to Rome attracted thither also, Greek artists, and under the early Emperors there was a revival of art, of which we have some remains in statues of the Emperors, and among the latest the statues and busts of Antinous, the unfortunate favorite of Hadrian.

From the time of the Antonines in the second century A. D., sculpture rapidly declined, and many of its great master-pieces were destroyed by the barbarians and by the early christians, whose hate of idolatry was stronger than their love of art.

With the revival of learning in the fourteenth and fifteenth centuries, a new era of sculpture began in Italy, counting among its names those of Niccola Pisano and his son Giovanni Ghiberti, Donatello, Brunelleschi, Lucca della Robbia, and finally, the great name of Michael Angelo Buonarroti.

The greatest names which have appeared in sculpture since Michael Angelo are those of Canova, who died in 1822, and the Dane Thorwaldsen, who died in 1844. Of less fame are the French sculptors Goujon, Girardon, Falcouret, Houdon and Chaudet; the German Rauchmueller, Schadow, Darnecker, Tieck, Rauch and Schwanthaler, and the English, Flaxman, Chantrey, Westmacott, Gibson and Bailey. The most noted American names are those of Greenough, Crawford, Powers, Randolph,

Rogers, Palmer, Storey, Thomas Ball, J. J. Hart, Harriet Hosmer and John Rogers.

From Italy sculpture spread into France, Germany, England; though Rome and Florence still continue the great centers of this art. Fine art schools have sprung up in several of the principal cities of Europe, and the art spirit is evidently increasing again in the world, and in no country perhaps, more rapidly than in our own.

PAINTING.

Of the painting of the ancients we only know through the writers of antiquity, all specimens of their work having unfortunately been destroyed by the ravages of time, except a few fragments of frescoes in excavated ruins and tombs. That the art of painting reached a very high state of perfection we may infer from the fact that the names of Apelles, Zeuxes and Polygnotus, as Painters, were held in as high estimation as those of Phidias, Polycletus and Praxiteles, as Sculptors, by Greek and Roman Authors. The earliest traces of this art are found in Egypt, and consists in simple outline forms filled in with clear colors, no attempts being made at perspective or blending of light and shade. Specimens of this primitive style are still preserved in the painted shrouds and cases for mummies.

Among the Greeks the history of painting is divided into epochs, contemporary with the periods of Sculpture. After the time of Apelles, in whose works the culminating point of Grecian excellence was attained, the art of painting gradually declined, and among the Romans no great artists were found.

When Constantine embraced Christianity in 312 A. D., painting took a slight impetus in the representation of sacred subjects, but after the Gothic invasions almost completely died out, until in the Eleventh Century, A. D., when many Greek paintings were brought from the East, and the Byzantine influence was exerted in the painting, as well as the architecture of Italy. But it was in the Thirteenth Century, and in Tuscany that the regeneration of the art of painting really began. A movement beginning in Florence spread over all Italy, and many different Schools of Painting sprang up. Of these we briefly notice the most important:

ITALIAN SCHOOLS.

The Florentine School unquestionably took the lead in Italy, and was especially noted for its simplicity and purity of style. Giotto (1276-1334) was its first great master, and among the illustrious names succeeding him we find Fra Angelico, the gentle Monk of Fiesole, Massacio, Ghirlandajo, the Master of Michael Angelo, Perugino, who formed Raphael, Fra Bartolommeo and Andrea del Sarto. The three Master-Artists, M. Angelo, Raphael and Leonardo da Vinci, were trained in this School, and executed their first works in the Florentine manner; but the first two of these celebrated painters became, in later years, the great chiefs of the Roman School, while da Vinci founded a School of Painting at Milan. Some notices of these Artists will be given in connection with the notices of their works.

The Roman School added a certain grandeur to its style which the Florentines lacked. Michael Angelo (1474-1564) painted the Sistine Chapel in the Vatican with its Last Judgment, which gained him his fame as a Painter. He attempted to communicate his skill to others, but his pupils exaggerated his faults without attaining his excellencies. Raphael Sanzio (1483-1520) had two distinct styles, viz: the Florentine, in which he clearly imitated his master, Perugino; and his Roman style, in which he attains something of the boldness and grandeur of conception of Michael Angelo. To this last period belongs the paintings in the Stanze of the Vatican, the Loggie, many of his celebrated Madonnas, including the Madonna della Sedia, the Madonna di San Sisto, the St. Cecilia at Bologna, and the Transfiguration, which by many is considered his chef-d'oeuvre. Giulio Romano was a favorite pupil of Raphael.

The Lombard School was founded by da Vinci, at Milan, and is illustrious through the names of Luini, Mantegna, Caravaggio, Correggio and others. Leonardo da Vinci is known to us chiefly through his "Last Supper," which, while the original crumbles away in an old refectory at Milan, has grown famous by engravings and copies all over the world. His genius was so versatile that he devoted his attention to no single art; therefore, there are but few of his pictures in the different galleries.

The Venetian School is noted for the richness and harmony of its coloring. The names of Bellini, Giorgione, Titian, Tintoretto and Paul Veronese are those of its greatest masters. Titian (1477-1576) the chief of colorists, is known throughout the galleries of Europe by his many works. The painting of the Presentation of Mary in the Temple, which is at Venice, is counted his chief work.

The Bolognese School, founded by Francia, remains to be noticed. Domenichino, the Caracci, Guido Reni and Guercino are its well known representatives. Guido Reni's (1575-1642), "Aurora" and "Beatrice Cenci," and Domenichino's Last Supper of St. Jerome, which by some is ranked as high as the Transfiguration of Raphael, are the best known productions of this School.

OTHER EUROPEAN SCHOOLS.

Of the three chief Spanish Schools the most illustrious names are those of Velasquez (1599), celebrated for his portraits, Ribera and Murillo (1618-1682), whose olive-cheeked Madonnas are found throughout the galleries of Europe. The Immaculate Conception in the Louvre has been the most widely copied, and is the best known of Murillo's works.

GERMAN SCHOOLS.

German art, like that of Italy, was first learned from the Byzantines, but soon emancipated itself from all imitation. The first School of Painting appeared in Bohemia, the second in Cologne, and from these many others were formed.

The Augsburg School became famous under Hans Holbein, the elder (B.1450), but attained its greatest excellence under his son Hans Holbein, the younger (1498-1543). The chef-d'oeuvre of this last master is the so-

called Meyer Madonna, at Dresden, which rivals in artistic value the Madonna di San Sisto. Cranach was the only great Painter of the Dresden School.

At Nuremberg, M. Wohlgemuth founded a school and gained a fair name as an artist, though his chief title to glory is found in the fact that he was the master of the great Durer. Albert Durer (1471-1528) is sometimes called the Raphael of German art. Some of his best works are to be seen in the Munich gallery. The two pendants, one of St. Peter and St. John, and the other of St. Paul and St. Mark are found there and considered among his chief paintings. Between Durer and the present period there have been few famous German artists. Denner (1685-1747) is noted for the finished appearance of his pictures. Mengs and his follower, Angelica Kauffmann, produced works famous rather for grace than strength.

A little after the opening of this century Owerbeck led a revival of German art. He and his followers, Peter Cornelis, Schnorr, Hess and others drew their inspiration from the artists preceding Raphael, believing, as Lanzi states it, that "Raphael, springing from these painters, is superior to them, whilst those who followed him have not equalled him." The artists of this day, Kaulbach, Lessing, Piloty, Horschelt and others, have thrown off the affectation of pre-Raphaelitism and established their national art on a truer basis.

FLEMISH AND DUTCH SCHOOLS.

In the Flemish Schools we find among the earliest painters the Van Eyck Brothers, who lived in the last part of the fourteenth and first part of the fifteenth centuries. It is claimed that they invented the process of painting in oils. Quentin Matsys, the blacksmith painter, came a little later. Peter Paul Rubens (1577-1640) was one of the chief artists of the Flemish school, and painted with so much facility that he is said to have left the world nearly three thousand pictures. His "Descent from the Cross," at Antwerp, is counted his finest work. All the art galleries of Europe contain many of his productions, but they are found in greatest number at Paris, Munich and Antwerp. Among the pupils of Rubens we find J. Jordaens and Antony Van Dyck, (1599-1641). Van Dyck was especially felicitous in his portrait painting, and specimens of his great ability in this branch are found throughout Europe. David Teniers, the genre painter, and Philippe de Champagne, were also Flemish artists of considerable note. The Dutch school is marked by its great number of landscape, genre and still-life painters. Cuyp, Wynants, Ruysdael, the Wouvermans, Gerard Dow, Paul Potter, Hobbema and a vast concourse of brother artists were of this class.

Rembrandt Van Ryn (1606-1669), the magician of light and shade was the glory of the Dutch school. He left his chef-d'oeuvre, the "Night Watch," at Amsterdam, where he resided during the latter part of his life. Rembrandt was very successful in portrait painting, and has left many portraits of himself.

FRENCH SCHOOL.

Paris became at an early period an art center. Leonardo da Vinci was invited to Paris by Francis I and died in the arms of that monarch. But

until the seventeenth century no great names appear among the painters of France. Nicolas Poussin, (1594-1665) who has been called the French Raphael, may be regarded as the founder of the French school. In the reign of Louis XIV the French academy of art was established at Rome, and a galaxy of great names in art appeared in France. Claude Lorraine, (1600-1682) the master of landscape painting; Eustache Le Sueur, Charles Lebrun, (1619-1690) the court painter of Louis XIV; Pierre Mignard and Rigaud, the French Van Dyck, are among the most famous representatives of this school. Carl Van Loo (1705-1765) is considered by some the last of the old French school.

After the revolution there was a revival of art, which produced what may be called the later French school. At its head stood David, (1748-1825) the great historical painter. The names of Jean Gros and Francois Gerard are the most illustrious of his school. Prudhon and Gericault were cotemporary artists with David, although they did not follow his style. At a later date we find the names of Ingres, Delacroix, Ary Scheffer, Delaroche, Rosa Bonheur, Gerome and others, chief among the artists of France, and many of their paintings may be seen in the Luxembourg, the modern Louvre of Paris.

Of painting in England little can be said previous to the eighteenth century. There were few artists of note until the time of Sir Joshua Reynolds, (1723-1792) who is famous for his portraiture and historical works. Among other artists of the last century Copley and West take a high stand, and are generally classed in the English school, although Americans by birth.

The famous English painters of this century have been Sir Thomas Lawrence, a portrait painter, Wilkie, Etty, Turner, the most original of landscape painters, Leslie, Mulready, Landseer, Herbert and others. Within late years a school of artists entitling themselves "Pre-Raphaelites," has sprung up in England, whose chief representatives are William Holman Hunt, Millais and Dante Gabriel Rossetti. They, according to Ruskin, "oppose themselves to the modern system of teaching, and paint nature as it is around them, with the earnestness of men of the thirteenth and fourteenth centuries."

AMERICAN SCHOOL.

In America there were no painters of note until the beginning of this century. Malbone, Gilbert Stuart and Allston, were the first artists of any great ability who practiced their art at home. Thomas Cole (1802-1848) founded what may be called the American school of landscape painting. Since the middle of the century American art has received an active impulse, and many illustrious names are found among our artists. Colman, Inness, Dana, Elliott, Healy and Gray are prominent American painters.



AUTHORITIES.

In arranging the Catalogue of the Art Gallery, the following authorities have been consulted, in addition to the Catalogues of the various European Galleries :

			ABBREVIATIONS.
"Hand Book of Sculpture,"	Richard Westmacott,	R. A.	R. W.
"History of Art,"	-	Dr. Wilhelm Lubke.	L.
"Italy,"	- - -	H. Taine.	T.
"Walks in Rome,"	-	Augustus J. C. Hare.	H.
"Ancient Art,"	- -	Winckelmann.	W.

Catalogue of Sculptures.

FULL SIZE CASTS.

And. **I. The Laocoon.**—The original of this group is in the Belvidere court of the Vatican. It was excavated during the pontificate of Julius II, in 1506, in the ruins of the baths of Titus, at Rome. The piece belongs to the fourth period of Greek art and is the joint work of three Rhodian sculptors : Agesander and his two sons, Polydorus and Athenadorus, who are supposed to have lived about the time of Alexander. It represents Laocoon, a priest of Neptune, and his two sons, who, having offended Pallas, were crushed to death by two monstrous serpents sent against them by the wrathful goddess. There are various versions of the story. The work has been admirably preserved, with the exception of the three uplifted arms, which were restored by Giov. da Montorsoli, an Italian artist. In the delicacy of the workmanship, the dramatic suspense of the moment and the profoundly expressive attitudes of their heads—especially that of the father—it is the grandest representative of the Rhodian school. Michael Angelo called it a "marvel of art," and when it was transported to the Vatican after its discovery, all Rome came out and strewed flowers before it. "The left side appears to suffer most violently, and this part of the body may be termed a miracle of art. No part is in repose; even the touches of the chisel are so managed as to suggest a benumbed skin."—W.

MICHAEL ANGELO BUONAROTTI was born at Caprese in 1474, and died at Rome in 1564. He was alike eminent in painting, sculpture and architecture. Before the age of 16 he copied a head of a satyr with such skill as to attract the attention of Lorenzo the Magnificent, who became one of his patrons. In painting, Ghirlandajo was his first master. Pope Julius II invited him to Rome and entrusted him with the erection of his sepulchral monument. At Rome he painted the Sistine chapel and began his work in the church of St. Peters. Returning to Florence he began the new Sacristy and Laurentinian library in the church of San Lorenzo. During the latter part of his life he was almost constantly occupied with the building of St. Peters. Very few of his works are left in a finished condition.

And. **II. The Dying Slave.**—The original of this cast is in the Louvre museum at Paris. It is one of the later works of Michael Angelo, and was destined to form part of the monument of Julius II. This monu-

ment was designed to stand in St. Peters, and was intended to be most imposing—decorated with more than thirty statues. Some of the statues,—as the Moses, Rachel and Leah, which are on the present monument,—and this slave, were completed, but the design was never carried out. This slave was one of the chained figures destined to stand at the base, personifying the provinces conquered by the Pope, and the arts interrupted in their progress by his death.

Lincoln Hall. Classical museum.

III. Diana de Gabies.—The original stands in the Louvre. It was discovered in 1792 in the ruins of Gabies, near Rome. The artist is unknown, but the statue is generally classified in the third epoch of Grecian art, during the time of Alexander. There are several restorations in this piece, the chief ones being the left foot and a portion of the limb, the left hand, the right hand and wrist, and the nose. The position of Diana as she stands, fastening her mantle, is marvelously graceful. The half-turned head, the rounded contour of the lifted arm,—in short, the whole pose of the young goddess is elegant in the extreme. The statue is one of the most admired of the Greek chef-d'oeuvres.

PRAXITELES, a Greek sculptor, who lived during the latter half of the fourth century B. C. He resided in Athens, and stood at the head of the later Attic school. He was unsurpassed in the exhibition of the softer beauties of the human form. His most celebrated work was the Cuidian Venus, which was modelled after the Grecian beauty Phryne. This was destroyed by fire at Constantinople.

And.

IV. The Faun of Praxiteles.—The original of this is in the Capitoline museum at Rome. It is supposed to be a copy (the best extant) of the famous Satyr of Praxiteles, which he himself counted as one of the best of his works. The original is said to have stood on a tripod in the streets of Athens. The statue is well known to many as the "Marble Faun" of Hawthorne. "The form is marvelously graceful, but has a fuller and more rounded outline—more flesh and less of heroic muscles than the old sculptors were wont to assign their types of masculine beauties. The whole statue conveys the idea of an amiable and sensual creature; easy, mirthful, apt for jollity, yet not incapable of being touched by pathos." *Marble Faun.* The nose, the back part of the head, both fore-arms and hands are restorations.

And. Broken beyond repair.

V. Antinous of the Capitol.—The original of this cast stands in the Capitoline museum at Rome. It belongs to the later Roman period, and is one of the best specimens of that school. It was probably executed in the second century of the Christian era. This statue is one of the most beautiful of the many made of the celebrated Bithynian favorite of the Emperor Hadrian. He was drowned in the Nile A. D. 132, and the following is one of the various stories of his death: An oracle had told the Emperor that a great danger threatened him which could only be averted by the immolation of the person he loved best. Antinous hearing this drowned himself to save his master. To perpetuate his memory Hadrian changed the name of the city Besa to Antinopolis. He was also deified, and a constellation of the heavens was called by his name.

And.

VI. Venus de Milo.—The original of this cast is found in the Louvre museum, and has been the pearl of that gallery for over fifty years. It was discovered in the little island of Milo in 1820, was purchased by the French, and arrived in Paris in 1821. The statue stood for some time in the workrooms of the Louvre, while many futile efforts were being made to restore the arms. Finally, Louis XVIII commanded that the Venus be exhibited in her mutilated state. The artist is not known, but from the similarity of style between this and the Niobe group, which is a work of Scopas, it has been attributed to a pupil of his, and is said to hold a position between the severe style of Phidias and the third or graceful school. The back of the statue is not finished as perfectly as the front, thus showing that it was originally designed for a niche or to be placed against a wall. From certain irregularities in the form, it is concluded that the author of this famous statue must have made it after a model, and that the Venus is not a copy but the original work of the artist.

The position of the arms is still a matter of dispute among artists and critics, and will probably always remain so. No restorations have been made excepting one or two unimportant ones in plaster. "Nothing," says a modern writer, "in our collections of antique sculpture offers a more perfect study of nature than the Venus de Milo. The grand forms, noble carriage, calm and impassible countenance, are well suited to the grave beauty of a goddess; but this noble dignity is represented with the most unstudied simplicity."

POLYCLETUS, a Greek sculptor and architect born about 480 B. C. He was a fellow-pupil of Phidias and Myron, and is judged to have surpassed Phidias in some respects. Polycletus founded a school at Argos in opposition to the Athenian school. His statue of Juno, in the Temple, between Argos and Mycenae, was thought by some to be equal to the Jupiter and Minerva of the great Phidias.

And.

VII. Amazon.—This is found in the original in the Capitoline museum at Rome. It is one of the most celebrated of the works of Polycletus, and is supposed to be one of the fifty Amazons that stood in the temple of Diana at Ephesus. Pliny mentions five of the most celebrated of these Amazons, and ranks this one of Polycletus' even higher than that of Phidias. Though a fellow-pupil of the two artists, Polycletus seems to keep the medium between Phidias and Myron,—“assimilating with the latter in a feeling for delicate conception and a loving perfection of nature, and in a striving after the representation of the true beauty of the human form.”—L.

Heroic And. also small copy 407 21 H.

VIII. Polyhymnia.—This beautiful statue of the Muse of the Divine Hymn, is in the Louvre at Paris. Wrapped in her mantle she stands in an attitude of the most profound meditation, leaning upon a rock and supporting her head with the right arm. The adjustment of the drapery is inimitable; the work of exquisite finish. All of the upper part of this statue, from the waist upwards,—including a portion of the

rock, is modern. This is one of the best restorations known, and was executed by Agostino Penna in 1812. Polyhymnia was the Inventress of the lyre and of rhetoric.

MYRON, a Greek sculptor, born in Boeotia about 480 B. C. He was remarkable for his versatility, and besides representing the human form in its most difficult attitudes, he modeled animals with great success. His master-pieces are the "Discobolus" and his "Cow." The originals of these were both in bronze, as were the greater part of his works.

IX. The Discobolus.—There are three known copies extant of the Disc Thrower, the two best being in the Vatican at Rome, and in the British Museum. This is, perhaps, the most celebrated of the works of Myron, who is said to have introduced a greater variety into his art than any of his predecessors. "The statue is full of action even to exaggeration, and the style of execution associate it with the known date of its author. * * * There is a peculiar expression, very true to nature, given in the dragging of the left leg, or rather foot, of which the toes are bent, showing their under side."—R. W. "One sees the perfection of the system of corporeal education in the young athlete who is pitching the *discus*, in the curve of the body bending over, and in the disposition of the limbs extended or contracted so as to concentrate the greatest possible force at one point."—T. Quintilian gives an elaborate description of the statue, speaking of its distortion and over-elaboration.

X. Apollino di Medici.—The original of the Little Apollo, from which this cast is taken, stands in the Tribune of the Uffizi Gallery at Florence. It was found in the Villa Medici, at Rome. "It is probable that it was executed in the time of Alexander's successors, and therefore in the later periods of Greek art, when artists began to aim at a general pleasing effect, rather than to produce the exact shape and perfect finish of each particular part. Hence the idea of the head of this statue is very beautiful, but we cannot follow closely the drawing of the forms into its details. * * * The flow and soft undulation of the outlines is wonderful. The leaning attitude, the position of one hand upon the head, as well as the supporting of the other, denotes repose; but the spirit of the Godlike youth is in action; he seems to be listening to the song of the Muses. The hands, nose and that part of the hair which is gathered into a net on the crown of the head are modern. * The legs, near the ankle joint, appear too much developed, but the figure was broken precisely in this place and probably has been retouched."—W. Vol. II, Ed. notes.

JOHN GIBSON, an English sculptor, born in North Wales in 1791. He was, at different periods, a pupil both of Canova and Thorwaldsen. His works are principally portrait statues and ideal pieces founded on classic models. Gibson was the first of modern sculptors who dared introduce color into his works.

XI. Gibson's Venus.—This is one of the best known of this artist's works, and was made for St. George's hall, in Liverpool. All of his ideal figures exhibit gracefulness of form and expression, and an almost unrivaled delicacy of execution. This statue, which was exhibited

in 1854 in a room prepared for the special purpose, carries the innovation of color to its farthest extent. The original is colored a flesh tint, and the eyes, hair, and parts of the drapery counterfeit the appearance of life as nearly as possible. This practice has attracted much adverse criticism from artists and amateurs.

XII. Venus de Medici.—The original stands in the Tribune of the Uffizi Gallery, in Florence. It was found in the sixteenth century, in the Villa of Hadrian, near Tivoli, and was brought to Florence in 1680, under Cosmo III. The Greek inscription designates Cleomenes, son of Apollodorus, as its artist. Thus it belongs to the Græco-Roman period of art, and was executed in the same epoch to which the Apollo Belvidere belongs, the epoch of Cæsar and Augustus. When found, this Venus was broken in thirteen places; at the shoulder, waist, thighs, knees, ankles, etc., and the arms were missing. The restorations were clever, but leave a little awkward affectation.

The Venus de Medici is counted the model of feminine beauty. Taine says of her, "she is not a goddess, like her sister of Milo, but a perfect mortal." "The shape of the Venus is uncommonly slender, and yet notwithstanding her head is very small, her height does not contain more than seven heads and a half (4.76 feet.)"—W. "Her hair was originally gilded."—W.

XIII. The Thorn Extractor.—This is a cast of the well known bronze figure in the Capitoline Museum, at Rome, which is sometimes called the Shepherd Marius.

From the exceeding gracefulness of this charming figure, resembling the pleasing works of Praxiteles, the Thorn Extractor has been ascribed to that artist or his school. Some authors say that it represents an athlete who, though wounded by a thorn during the race, nevertheless reaches his goal before extracting it; but the figure is too young to admit of that explanation. The middle ages invented the following story for the statue: A young peasant sent to spy upon the enemy returns with the news of their approach, and does not allow himself to stop and remove a thorn which becomes buried in his foot, until he reaches his camp. The chief charm of this piece is its naive simplicity.

XIV. Cupid of Praxiteles.—This statue, often called the "Genius of the Vatican," is supposed to be a copy of the famous Cupid of Praxiteles, and is in the Vatican museum at Rome. It is one of the most celebrated works of this master, and is of exceeding grace and beauty. The Vatican copy was found in fragments near the palace of the Laterani at Rome, and was restored by an Italian artist. It is related that Praxiteles promised the beautiful Phryne one of his statues but would not tell her which he considered the most valuable, so she employed a little strategy, and sent a messenger to the artist to tell him that his studio was on fire. "Oh!" exclaimed he, "save my Faun and my Cupid." The figure of the god is here depicted in the tender transition state from boyhood to youth.

XV. The Psyche of Naples.—This is often called the "Capuan Psyche," and the original is in the museum at Naples. It was found in the

amphitheatre at Capua and is probably a repetition of a Greek original.

Psyche is a character of Greek mythology, generally accepted as the personification of the human soul. For her beauty she was hated by Venus, and the goddess sent Cupid to inspire her with a love for some frightful monster. He fell in love with her himself, however, and bore her away to become his bride. She, disobeying some of his commands, was compelled to undergo many different punishments until she became purified, and was united to her beloved by Jove himself.

ALBERT BERTEL THORWALSDEN (1770-1844) was a Danish sculptor of great renown. He was the cotemporary and rival of Canova. He was educated in Italy, and counteracted in a great degree the effect of Michael Angelo on Italian art, preferring grace to power and delicacy of execution to boldness of thought. Thorwalsden was especially successful in bas reliefs.

XVI. Thorwalsden's Cupid.—The original of this piece is in one of the German galleries, and is one of the most widely known of the works of Thorwalsden. It is noted for its graceful movement.



REDUCED SIZE CASTS.

[N. B. These "reductions" are made directly from the Originals by an ingenious machinery which produces an exact copy, though much diminished in size. The Originals are chiefly life-size.]

17. Lorenzo de' Medici (Le Penseur).—This is a cast of a life-size figure of Lorenzo de' Medici, which is on his tomb in the new Sacristy of the church of San Lorenzo, at Florence. This is one of the finest of Michael Angelo's works. The two monuments of Julian and Lorenzo de' Medici standing opposite one another in the Sacristy, were executed by him by order of Clement VII.

Lorenzo was Duke of Urbino, grandson of Lorenzo the Magnificent, and father of Catharine de' Medici. He died in 1518. He is here represented in profound meditation, and hence the statue is called "The Thinker." "The semi-Roman costume of this figure is conventional, but treated in a manner quite free from the commonplace. For deep and intense feeling it may be pronounced one of the finest works extant. There is no resemblance to the antique, but it rivals the best excellencies of the ancients in expression, repose and dignity."—R. W.

18. Moses.—The original of this cast is a more than life-size figure standing on the tomb of Julius II, in S. Pietro in Vincoli in Rome. It is one of the statues executed by Michael Angelo for the grand monument of Pope Julius II, which was never erected. The Moses was designed to stand opposite a statue of St. Paul, the two figures symbolizing contemplative and active life.

There are many things in this statue exaggerated and false to nature, as in the drapery falling over the knees, but in conception it is one of the grandest efforts of genius. "The broad and simple lines of the composition, chiefly disposed at right angles, give to the design a character of force and stability, while the expression and turn of the head, notwithstanding the strangeness of the forms, convey the impression of intense energy and dignity."—R. W. "It is not the circumspect chief, the wise law-giver whom we see, but the stormy zealot dashing aside the Tables of the Law in furious anger at the idolatry of the people."—L.

19. The Fighting Gladiator.—The original of this cast is often called the Borghese Gladiator, or lesser Ajax, and is now in the Louvre Museum at Paris. It was found at Antium, a favorite residence of the Caesars, with the Apollo Belvidere. It is by Agasias of Ephesus, an artist of whom nothing is known beyond this piece, and the fact that he probably belonged to the fourth epoch. Some think this figure is a Discobolus, or Quoit Player, and Visconti calls it a Greek Warrior, fighting against an Amazon. The body is not in a position to cast anything,

therefore it cannot be the former. The right arm is modern. The admirable freedom of movement and ease of position is noticeable in this statue.

20. Achilles.—The original of this cast, sometimes called Mars, is in the Louvre Museum. It is supposed by some to be an antique copy of the bronze Achilles, the celebrated work of Alcamenes, the pupil of Phidias. The hero of the Iliad wears a Grecian helmet, and just above the right ankle a ring which, according to tradition, offered a protection for the only vulnerable portion of his body. Winckelmann seems to consider the figure a Mars, and then the ring would indicate the ancient custom of some of the Grecian races, of chaining up this god of battles that he might never leave them.

21. Torso Belvidere.—This torso of an heroic sized statue is found in the Vatican Museum at Rome. It was excavated toward the end of the fifteenth century on the site of the Theatre of Pompey, in Rome. The Greek inscription ascribes it to Apollonius, son of Nestor, who probably came in the fourth epoch (or later).

"This torso is the most beautiful known, and as regards grandeur it excels all other antique statues." "So great is the resemblance it bears to human flesh, that the eye almost fails to detect the difference." This Torso was highly esteemed both by Raphael and Michael Angelo, who took it as a model for their studies. Some critics have recognized Hercules as deified in this fragment. Michael Angelo drew a design of the Torso, as he imagines it, perfected, representing Hercules resting from his labors and standing in company with Hebe, his celestial bride.

PHIDIAS, (490-432 B. C.), the most illustrious sculptor of antiquity. Pericles made him general director of all the great works of art in Athens. He built the Parthenon, for which he executed the ivory and gold statue of Athena, which, with the statue of Jove, at Olympia, constitute the grandest productions of ancient art. He has been called the Sculptor of the Gods, and his age the Golden Age of Sculpture.

22. Theseus.—This torso is among the Elgin marbles in the British museum. The marbles consist of the statues and bas-reliefs from the Parthenon at Athens, and were taken to England by Lord Elgin, who was British Ambassador to Constantinople. They were the work of Phidias and show the highest development of art. The Theseus belongs to the eastern pediment, which represents the birth of Minerva. He was one of the heroes of ancient Athens, and Phidias placed him among the divinities who are receiving the tidings of the birth of a new goddess. "The body of the youthful hero exhibits a grandeur of conception, a nobility of action, and an harmonious beauty, such as is unequalled by any other work in the whole range of art."—L.

23. Venus Genetrix.—The original from which this cast is taken is a life-size figure in the Louvre museum at Paris. It was probably found at Frejus, near Nice, in 1650, and it has been supposed that the statue was made by the artist Arkesilaos for the temple of the Venus Genetrix at Rome, which was consecrated 46 B. C. But the type of this

Venus is said by critics to be much more ancient than that period. This statue combines all of the usual characteristics of the mother of Graces: the apple of Paris in one hand, the tunic fitting the limbs so as to show their graceful outlines, the ears pierced to receive the gold pendants. There are many antique copies of this Venus in the various galleries.

24. Cincinnatus.—This statue called by various names, but probably representing simply a young Greek tying his sandals, is in the Louvre museum. It was found in Rome and purchased by Louis XIV for his palace at Versailles. The style of this piece resembles so much that of the Fighting Gladiator, that it has been attributed to the author of that statue. It is called Cincinnatus because of the ploughshare at the feet of the figure. The style is Grecian, however, and too young to represent the Roman hero. The titles of Jason and Mercury have also been applied to the statue, from the sandals which he is fastening on his feet. "The muscles of this statue are rendered with a finished art; the pose, at the same time simple and graceful, recalls the best productions of Hellenic art." A large portion of the Cincinnatus consists of restorations by a modern artist.

25. Diana of Versailles, or Diana the Huntress, stands in the Louvre at Paris. It is more than life-size and is the most celebrated of the antique representations of the goddess of the chase. It was taken to Paris from Rome under Francis I. The sculpture belongs to the Græco-Roman period of art, in the first century A. D. It is supposed to be a pendant to the Apollo Belvidere. There is, in the two works, such a conformity of motives, style and execution, that they must be attributed to the same epoch, if not the same artist. According to an ingenious hypothesis, they belonged to a group of the divinities of Delphi who oppose the invasions of the Gauls (279 B. C.), but this is merely conjectural. Clothed in a short tunic, with her mantle around her neck and encircling her waist, the divine huntress stands ready to draw an arrow from her quiver. Her head is slightly turned as though she heard a noise behind her.

26. Dancing Faun of Naples.—This cast is taken from a small bronze figure in the museum at Naples. It was excavated, with many other bronze antiquities, in the ruins of Pompeii or Herculaneum. It is one of the gems of the collection at Naples. "A very marvel of grace, ease and vivacity."

27. Faun with Goat.—This is a very graceful figure, belonging, probably, to the third period. The face of the Faun has an expression of mirthful jollity on it that is most charming in marble.

28. Flora.—The original of this cast is a life-size figure in the Capitoline museum at Rome. It belongs to the Roman period of art, and is probably the likeness of some unknown beautiful woman.

29. Minerva Medica.—This is a life-size statue standing in the Vatican gallery. It was found in the temple of Minerva Medica at Rome, and formerly belonged to the collection of the Giustiniani family. This Minerva is a genuine work of the high style of Greek art, and is one of the most admired of the representations of the goddess. It has been

much injured by modern restorations. Goethe says of it: "This statue fills me with admiration, and I cannot praise it sufficiently."

30. Meleager.—The original of this cast is a life-size figure in the Vatican museum. It was excavated in the gardens of Caesar, just outside of Rome, in 1500. This is one of the best figures that have come down to us from antiquity, and is probably of the Roman period, perhaps a copy after the Greek paintings of Polygnotus and Possolius. It served as an object of study to the great artists of the sixteenth century. Such was Michael Angelo's admiration for the so-called Meleager that he refused to restore it. The hero is represented in a noble attitude, resting on his lance, which is here wanting. On the left lies the frightful head of the boar he has slain. Meleager was a mythological hero of the Greeks, and belonged to the famous company of Argonauts. He is famous for killing the Caledonian boar, a monster which had devastated the country round about.

31. Silenus and the Infant Bacchus.—This is one of the most celebrated statues of the Louvre museum. It was excavated in the sixteenth century, not far from the gardens of Sallust in Rome. There is no means of determining to whom the faun and child may be ascribed, but it is generally placed between the third and fourth epoch of Greek art. The nose, hands, wrists and part of the right foot of Silenus, as also some portions of the infant, are modern.

The natural attitude of Silenus, leaning against the trunk of a tree, the grace with which he holds his young master, who is preparing to pull his beard, is the admiration of all critics. Silenus was a satyr prominent in the retinue of Bacchus. He is generally represented as intoxicated, with a fat, jovial face. Sometimes he is given the character of a sage or philosopher, however, which seems more applicable in this piece.

32. Farnese Hercules.—The original of this cast, an heroic sized figure, stands in the museum at Naples. This, with the Farnese Bull and Flora, was found in the baths of Caracalla (at Rome) in 1540, during the pontificate of Paul III, (of the house of Farnese). The Greek inscription proves it to be the work of the Athenian Glycon, belonging to the epoch of Caesar and Augustus. It is related that at first only the torso of this piece was discovered, and Paul III ordered Michael Angelo to supply the legs. But he had no sooner made a clay model than he broke it to pieces with a hammer, declaring he would not add a finger to such a statue.

"The mighty hero leans upon a club, over which the lion's skin falls, his head bent forward in a meditative attitude. Powerful as is the effect of the magnificent limbs, yet the full and almost turgid muscles are displayed too conspicuously, and the proportion of the beautiful head is too subordinate to the body."—L.

33. Apollo Belvidere.—The original of this cast, a statue a little more than life-size, stands in the Belvidere court of the Vatican. It was discovered in the ruins of Antium (formerly a favorite residence of the Roman Emperors), in 1506, and was purchased by Julius II for his papal residence. This statue, a perfect model of manly beauty, also belongs to the epoch of Caesar and Augustus, and has been ascribed to various artists; many suppose that it is a copy of the bronze original of Cal-

amides, a Grecian sculptor. "The god is represented as slightly stepping forward, the light chlamys falls over his left shoulder down upon his arm, which probably held the bow. The moment chosen for the representation of Apollo is the one just after he has discharged the fatal arrow at the python serpent, his divine beauty still trembling with the elevated fury which had filled his mind." A German critic calls the Apollo Belvidere the cleverest statue of antiquity. "Among all the works of antiquity, which have escaped destruction, the statue of Apollo is the highest ideal of art."—W.

34. Sophocles.—The original of this cast is a life-sized figure in the palace of the Lateran at Rome. It was found at Terracina in 1838. It is one of the best pieces in that collection. Artist unknown. "Sophocles, in an easy position, one arm enveloped in his mantle, contemplates human nature with a serene majesty."—Ampere.

35. Venus d'Arles.—The original is in the Louvre museum, and is life-size. It was found in 1651 at Arles, near Marseilles, in the ruins of an ancient theatre. There is no clue to the artist, but the style resembles that of the school of Praxiteles. The arms, hands, and a great part of the drapery are modern. This statue is especially admired for its delicacy of execution.

CANOVA (1757-1822) was the son of a stone cutter, and at first followed his father's trade. At an early age, however, he exhibited some talent, and was put under the instruction of a Venetian sculptor. Later he visited Naples and Rome, and remained in the latter city to prosecute his art studies. Here he made the monument for Clement XIV, and many other of his famous works. In 1798 he visited Germany where he devoted himself to painting. On his return he made the Perseus, with the head of Medusa, which is in the Vatican. He modeled a colossal statue of Napoleon I, and statues of the Emperor's mother and wife, Marie Louise. His groups of Cupid and Psyche, and Venus and Adonis, are most celebrated.

36. Bather of Canova.—This is a very favorite subject of Canova's, and many so-called Bathers are seen throughout the European galleries. The figure, sometimes called a Venus, snatches up the drapery to conceal her form, as if just surprised in her bath. The position is graceful, but somewhat affected.

37. Germanicus.—This life-size statue of a Roman orator in the attitude of Mercury, God of Eloquence, stands in the Louvre Museum. It was found on the Esquiline Hill, in Rome, and was purchased by Louis the Fourteenth. The inscription on the statue ascribes its execution to "Cleomenes, son of Cleomenes, Athenian." This artist was probably the son of the Greek to whom we owe the Venus de' Medici, and lived just before the Christian era. In execution, this figure is one of the most perfect known. The anatomical details prove that the sculptor had made a most careful study of the human body. This so-called Germanicus is in the attitude of, and represents, some orator about to address an assembly.

403
H.H.
When
38. **The Three Graces.**—This is a work, probably of the seventeenth century, executed during that period of false and overdone art best represented by Bernini. The drapery is stiff and unnatural. The position is curious and wholly without grace. The hair is dressed in a Dutch style, and it is probable that the group is the work of a Dutch artist.

2+10
407
39. **Day.**—This and the following piece are life-sized figures on the Mausoleum of Julian de' Medici, in the new Sacristy of San Lorenzo, at Florence. Julian was the younger son of Lorenzo the Magnificent, and brother of Pope Leo X. His monument and that of Lorenzo de' Medici opposite were made by Michael Angelo after his return from Rome the first time. This figure of Day and its companion-piece lie on the slopes of the tomb, while the statue of Julian is placed above. They are ranked among the finest works of Michael Angelo, but are criticised for their exaggerations and violence of action. Taine says, "nothing in modern statuary equals these figures, and the noblest antique statues are not superior. Phidias executed serene gods, and Michael Angelo suffering heroes; but suffering heroes are equal to serene gods."

407
H.H.
40. **Night (La Notte).**—This is the pendant piece of the Day of Michael Angelo. "A grand female form extended is sleeping; an owl in front of it is placed at its feet. This is the sleep of exhaustion, the dull lethargy of an overtaxed being who has sunk down and rests inert."—T. Florence had just been fighting to keep away her oppressors, the Medici, but had been vanquished. Michael Angelo indicates the sentiment of this statue of Night, in the following lines which he wrote on her pedestal: "Sleep is sweet, and yet more sweet is it to be of stone, while misery and wrong endure. Not to see, not to feel, is my joy. Lo! wake me not! Ah! speak in whispers!" "The figure of Night is conceived with wonderful grandeur. * * The lower part of the figure is executed with power and energy."—L.

407
H.H.
41. **Dawn.**—This and its companion-piece Twilight, are on the Tomb of Lorenzo de' Medici, (see No. 17), in the Sacristy of San Lorenzo. Their exaggerated forms are somewhat at variance with the calm repose of the figure of Lorenzo above them. The figures were made just at the siege of Florence when M. Angelo took so prominent a part in its defence. After the overthrow of the free government he tried to forget in his work "the ruin of vanquished liberty, the defeat of outraged justice, * * and it is this indomitable rebellion of his soul, sternly confronting oppression and servitude that he has put into his heroes and virgins."—T.

403
H.H.
42. **Twilight.**—The companion-piece of the Dawn, of Michael Angelo, on the tomb of Lorenzo de' Medici (see No. 41).

408
H.H.
43. **Æsculapius.**—The original of this piece stands in the Louvre museum at Paris. It was found in Rome. It is not known to what artist this may be ascribed. The head and right hand of Æsculapius, and a part of the serpent are modern. The god of medicine clothed in a mantle, leans upon a staff around which a serpent (emblem of immortality), is coiled. The little figure in the hooded cloak represents Telesphorus who is generally placed with the figures of Æsculapius, reminding of his convalescence and the mysterious art of his master.

401
H.H.
Borne
Æsculapius learned his medical art from Chiron, the Centaur, and became so proficient that he could bring the dead back to life. This enraged Pluto, and he caused the daring physician to be destroyed by lightning.

401
H.H.
44. **Three Graces.**—Canova. This graceful group, composed of three life-sized figures, is in one of the European collections, and is one of the favorite works of the great Italian artist. The figures stand in easy attitudes, and there is little affectation in the position. The group resembles that of Thorwaldsen's. (For artist see No. 36).

401
H.H.
45. **Euterpe.**—The original of this small cast is life-size, and stands in the Louvre museum. It was found in Rome and is probably the work of a Grecian artist. A flute in either hand, Euterpe leans against a column, which is partially covered by the folds of her drapery. The nose, the arms to the elbows and some of the folds of the drapery are restorations. Euterpe was the muse who presided over music and performed on two pipes at once. By these pipes she is generally distinguished from her sister muses.

401
H.H.
46. **Ceres.**—This small cast is taken from a life-size original. She holds a wreath in the right hand and a bunch of wheat in the left. The drapery is long, falling in graceful folds around the limbs. Ceres was the goddess of grain and harvest. The Eleusinia in Greece, and Cerealia in Rome, were festivals celebrated for this divinity.

401
H.H.
47. **Magdalene.**—This sitting figure is one of the works of Pampaloni, a modern Italian artist. There is very little merit in the piece. It lacks strength and is not well proportioned.

401
H.H.
48. **Bacchante.**—This is the work of Clodion, a French artist of the last century, who pursued his art studies partly in Belgium. The figure is that of a young maiden, representing a follower of Bacchus. The right hand holds a bunch of grapes, the left rests upon an urn, also containing grapes. The drapery is graceful but not true to nature.

401
H.H.
49. **Bacchante.**—This is a figure very little different from the preceding one, and easily recognized as by the same master. The position is reversed; the right arm resting upon the urn, which is of a different shape from that in the other statue.

401
H.H.
50. **Borghese Vase.**—This magnificent vase now stands in the Louvre museum. It was excavated in the gardens of Sallust at Rome, and formerly belonged to the Borghese family there, whence its name. It was found in the sixteenth century, at the same time and in the same place as the Silenus and Infant Bacchus. It is of the best style of Grecian art. The reliefs represent a Bacchanalian fete. The principal group consists of Bacchus leaning upon a young Bacchante, who plays a lyre while a Satyr dances to the music. A panther crouches at his feet. Farther on the drunken Silenus, ivy-crowned, stoops painfully to take something from the ground. Bacchantes and Satyrs play on their instruments and dance around.

408
H.H.
51. **Dying Gladiator.**—The statue from which this cast is taken is a life-size figure in the Capitoline museum at Rome. It was found in the gardens of Sallust in that city. The author of this famous work is not known, but the Dying Gladiator belongs to the fourth epoch, and by some is ascribed to Ktesilaus, an artist of that period. The right arm is a

restoration by Michael Angelo. Although this statue is generally called by the title of Dying Gladiator, the name is probably erroneous, as it was not executed at the time when the gladiatorial combats were in vogue. Lubke says "it represents without doubt a Gaul, who in order to avoid slavery, upon the approach of the foe, has thrown himself upon his sword. Faint with death, he has fallen upon his great shield, and resting on his right arm, it is with difficulty that he prevents himself from sinking entirely. From the deep wound below his breast life is ebbing with his blood, the mist of death already dims his sight, and his lips are parted for their last sigh. There can scarcely be another statue in which the bitter necessity of death is expressed with such thrilling truth."

Byron's well-known words apply to the statue under its common title. He describes the dying hero as thinking of

"Where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butchered to make a Roman holiday."

Missing
52. Faun Playing a Flute.—The original of this is a full-size figure in the Louvre museum. There are many repetitions of this statue in the various galleries, all of which are supposed to be copies of a faun of Praxiteles called "The Celebrated." Whether this be true or not, the style and effect of this charmingly graceful figure prove it to be of the school of Praxiteles. "This statue," says Ampere, "expresses the most profound calm. One limb being crossed over the other; an attitude which, in the language of antique sculpture, always expressed repose." The term Faun is used to indicate a being occupying a position between the Satyrs and men, and nothing could be more admirably depicted than the half-human expression of this charming figure.

409
53. Sleeping Ariadne.—This is a reclining figure larger than life in the Vatican collection at Rome. It was found in Rome in 1503. Ampere places it in the third epoch of Grecian art. It probably belongs to the third period. For some time this statue was called a Cleopatra, because of the armlet in the form of a serpent which encircles her left arm. Winckelmann calls her a sleeping nymph, but Visconti proves her to be an Ariadne sleeping on a rock, when abandoned by her lover. A light tunic falls over her shoulders. One arm supplies the place of a pillow, the other rests negligently over her head. The eyes are closed, but the beautiful features express the sorrow which the departure of her lover has caused her. "The effect of sleep, so remarkable in this statue, and which could not have been rendered by merely closing the lids over the eyes, is produced by giving positive form to the lashes, a distinct ridge being raised at right angles to the surface of the lids with a slight indented line along the edge to show the division."

Ariadne was the daughter of the King of Crete. She fell in love with Theseus, and assisting him to escape from the labyrinth, where her father meant to destroy him, she eloped with him. But when they reached the island of Naxos he abandoned her.

Missing
54. Medicean Vase.—The original, a beautiful piece of workmanship some three or four times as large as this cast, is in the Uffizi collection at Florence. The vase was a favorite kind of ornament with the Greeks and Romans, and they were often designed and executed by the

best artists. This is one of the most beautiful specimens that we have of this style of sculpture, and is probably the work of some eminent Grecian artist. The bas reliefs represent the sacrifice of Iphigenia. Iphigenia was the daughter of Agamemnon and Clytemnestra. Agamemnon having once killed a stag in the grove of Diana, sought to appease the goddess by sacrificing his daughter to her, but Diana herself intervened to save her and bore her off in a cloud.

*3 in
Inde
Sept.
58
Roman*
55, 56, 57, 58.—These four quaint and curious figures are casts of statuettes from the tomb of the Duke of Burgundy, at Bron, in the northern part of France. They are in the gothic style, and the odd drapery, queer head-dress and stiff attitudes, show well the peculiarities of manner of gothic ornament. Three of these figures probably represent favorite female saints. No. 55 represents a certain Dymphna, the daughter of an Irish chieftain. She fled from her father's cruelty and took refuge in Belgium 605 A. D. She was pursued, but refusing to comply with her father's wishes, he cut her head off at a place called Gheel, near Antwerp.

2 unidentified dancing figures Plin 401.



BUSTS.

L.H. 106
Classical Library
59. **Julius Caesar.**—This bust as well as the others of Roman emperors in this collection, is probably from the famous hall of Roman busts in the Capitoline museum. Very many of these busts of the emperors have been found in Italy, and as they were executed at a period when art was still highly cultivated, the likenesses are probably correct. At one time every Roman citizen was compelled to have in his house a bust of the reigning emperor. Julius Caesar, the great general and statesman, was born 100 B. C., and was assassinated in 44 B. C. The features in this portrait are fuller and more rounded out than in most of those extant.

At this 106
60. **Augustus Caesar,** the first Roman emperor, ruled from 30 B. C. to 14 A. D. He was the grand nephew and adopted son of Julius Caesar. His rule was called the "Golden Age of Literature." The head of this bust is crowned with a wreath of leaves.

L.H. 106
61. **Agrippa,** Marcus (d. 12 B. C.) He was a friend and general of Augustus Caesar, and father of the celebrated Agrippina, wife of Tiberius Caesar.

Broken Sep 23 '08
62. **Tiberius Caesar,** (34 B. C.—37 A. D.) He was the second Roman emperor. Before his accession to the throne he was very successful as a general, but when he became emperor grew licentious and sanguinary and died universally hated.

Winckelmann says of these busts: "The lips of the Roman emperors are generally closed, indicating reserve and dignity, free from human passions and emotions."

L.H. Museum
63. **Nero.**—A Roman emperor born 37 A. D., died in 68. He was the most cruel of the emperors and is noted for his blood-thirsty persecutions of the Christians. Nero died by his own hand in consequence of the successful rebellion of Galba. In all of his portraits Nero is represented with low brow, brutal face and a certain expression of cunning cruelty that accords well with his character.

L.H. May R 106
64. **Vitellius.**—One of the most contemptible of the Roman emperors. He was raised to the throne by his soldiers in 69, and was put to death after a disgraceful reign of only eight months. He was an inordinate glutton.

L.H. 106
65. **Trajan.**—A Spaniard born in 52 and died 117 A. D. He was one of the best of the Roman emperors, sustained the military glory of Rome by foreign conquests, and ruled for the welfare of the people. The face expresses something of his firmness of will and benevolent heart.

Undiscovered
66. **Marcus Aurelius,** surnamed the Philosopher, (b. 121, d. 180 A. D.) was one of the best emperors of Rome, and after his death the Roman senate and people voted him a god.

Undiscovered
67. **Caracalla,** a Roman emperor who ascended the throne in 211 and was assassinated 217 A. D.

L.H. -
68. **Alexander Severus,** emperor of Rome (b. 205, d. 235 A. D.) He was a very successful general.

L.H. Library
69. **Euripides** (b. 480 B. C.) A Greek tragedian.

Undiscovered
70. **Socrates** (b. 470 B. C.) The most eminent of Grecian philosophers. Towards the latter part of his life he was charged with despising the gods of Greece and corrupting the Athenian youth, and was sentenced to drink poison.

L.H. 106
71. **Hippocrates** (460—361 B. C.) A Greek physician, and styled the father of medical science.

405
72. **Demosthenes** (380—322 B. C.) The great Athenian orator. One of the finest busts of this famous Greek statesman.

L.H. 106
73. **Homer.** The poet of antiquity, neither the date of his birth, nor his native town is known. Seven cities disputed the honor of his birth place. The probability is that he was an Asiatic Greek and lived in the ninth century B. C.

L.H.
74. **Victoria,** (born May 24, 1819,) a bust of the present queen of England.

2H. 401
75. **Princess of Wales.**—The Danish princess Alexandra, who married the oldest son of Victoria.

401
76. **Elizabeth.** (1533—1602) queen of England. She was the daughter of Henry VIII and Anne Boleyn. In 1558 she ascended the throne, and her rule was one of the most wise and beneficent England had ever known.

L.H.
77. **Anne Boleyn.**—One of the most unfortunate of the wives of Henry VIII. She was beheaded in 1536.

Undiscovered
78. **Julius Caesar.**—(100—44 B. C.) Executed in the latter part of his life.

L.H. Museum
79. **Antoninus Pius** (86—161 A. D.) became emperor in 138. The name Pius was given him because of his excellent rule and the tranquility of his reign.

L.H. Museum
80. **Young Augustus.**—This celebrated bust of the Emperor Augustus Caesar is in the Vatican museum at Rome. It was discovered in the beginning of this century at Ostia, and is one of the finest portrait busts known.

Undiscovered
81. **Young Caligula,** the Roman emperor and tyrant, began his reign in 37 A. D., and was assassinated in 41. His atrocious acts of impiety, folly and cruelty are attributed to insanity.

L.H.
82. **Julia.**—Probably the daughter of Julius Caesar.

L.H. Museum
83. **Empress Faustina.**—(125—175) The wife of Marcus Aurelius, and younger daughter of Antoninus Pius. She was the Messalina of her day.

L.H. 106
84. **Cicero.**—(106—43 B. C.) The great Roman orator and statesman. This bust is a very fine specimen of portrait-busts.

L.H. 106
85. **Seneca.**—(1—65 A. D.) A Roman philosopher, moralist and statesman. He was the tutor of Nero, who condemned him to death.

405 86. **Virgil**.—(70-19 B. C.) One of the greatest of Roman poets. Augustus and Maecenas were patrons of Virgil. The "Æneid" is his chief work.

L.H. 106 87. **Demosthenes**.—(380-322 B. C.) This face is very different from that of No. 72, nor can it be proved which is the better likeness.

L.H. 88. **Mary Stuart**.—(1542-1587) Queen of Scotland famous for her beauty and misfortunes. She was executed in the castle of Fotheringay, where she had been confined for many years.

L.H. 89. **Philippa of Hainault**.—Queen of Edward III (1310-1369.) She was the mother of Edward, the Black Prince, and noted for her piety and benevolence.

L.H. 303 90. **Burke**.—(1730-1797) He was born in Ireland but is celebrated as an English statesman.

L.H. 91. **Chatham**.—(1708-1778) One of the most illustrious of British statesmen.

lost 92. **Fox**.—(1748-1806) English statesman.

L.H. 204 93. **Lord Bacon**.—(1561-1626) Famous as a scholar, wit, lawyer, statesman, politician and philosopher.

L.H. 94. **Cromwell, Oliver**.—(1599-1674). A noted character of English history. Lord-protector in 1653.

Unidentified 95. **Milton**.—(1608-1674) The most illustrious of British poets.

Unidentified 96. **Shakspeare**.—(1564-1616) The most famous dramatist of England.

lost 97. **Pope**.—(1688-1744) A celebrated poet.

204 L.H. 98. **Dr. Johnson**.—(1709-1784) The noted lexicographer and writer.

Unidentified 99. **Dryden**.—(1631-1700) An English poet.

204 L.H. 100. **Addison**.—(1672-1719) An English writer, famous as the editor of the "Spectator."

204 L.H. 101. **Cowper**.—(1731-1800) A distinguished English poet.

Unidentified 102. **Faraday**.—(1794) English chemist and naturalist.

Unidentified 103. **Cobden**.—(1804) An English politician.

204 L.H. 104. **Lord Brougham**.—English statesman.

L.H. 105. **Burns**.—(1750-1796) The greatest of Scotch poets.

L.H. 303 106. **Gladstone**.—(1809) British statesman.

L.H. 303 107. **Napoleon I**.—(1769-1821) Famous French emperor and general, born at Ajaccio, in Corsica. He died in the island of St. Helena. This bust is by Chaudet, a French artist.

Q. 40 401 108. **Marie Antoinette**.—(1755-1792) The daughter of Francis I and Maria Theresa, of Austria. In 1770 she was married to Louis XVI. She was beheaded during the revolution of 1793.

L.H. 303 109. **Henry IV**.—[1553-1610] King of France and Navarre, called the Great. He was much loved and esteemed by all of his subjects.

203 L.H. 110. **Buffon**.—[1707-1788] A celebrated French writer, called the "Pliny of France."

L.H. 111. **Cuvier**.—[1769-1832] One of the most eminent naturalists of modern times. The world is indebted to him for the additions he made to the science of zoology.

L.H. 403 112. **Fenelon**.—[1651-1715] Archbishop of Cambray. He left many writings, but the book by which he is best known is his "Adventures of Telemachus." + look in life

Unidentified 113. **Bossuet**.—[1627-1704] The most eloquent of French preachers.

L.H. 503 114. **Washington**.—[1732-1799].

405 115. **Lincoln**.—Bust made by L. W. Volk, an American sculptor.

L.H. 303 116. **S. A. Douglas**.—By Volk, of Chicago.

L.H. 303 117. **Clay**.—The great Kentucky statesman.

L.H. 303 118. **Webster, Daniel**.—[1782-1852]. American statesman and jurist.

L.H. 204 119. **Franklin**.—[1706-1790] Eminent American philosopher and politician.

L.H. 303 120. **Goethe**.—[1749-1832] The greatest modern poet of Germany. His greatest production, "Faust," has been repeatedly translated into English.

L.H. 203 121. **Schiller**.—[1759-1805] German poet and dramatist.

405 122. **Julian de' Medici**.—Brother of Pope Leo X and younger son of Lorenzo the Magnificent.

L.H. 203 123. **Dante**.—[1225-1321] The greatest of Italian poets. Famous for his Divina Commedia.

405 124. **Garibaldi**.—[1807].

Unidentified 125. **Merlini**.—Head of an old man 70 years of age, by Maiano, a Florentine artist.

" 126. **Brontolone**.—Head by Lucca della Robbia.

" 127. **Beninetti**.—The original of this head of an old man is in the Louvre, and is the work of an Italian artist.

IDEAL HEADS.

L.H. 104 128. **Young Greek Girl**.—This is a head after the Greek style by a modern artist.

405 129. **Faun**.—This cast is probably taken from a bust in the Vatican museum in Rome, though there are repetitions of this head throughout the European galleries. This and the following were such statues or busts as were placed at the boundaries of estates. They represent the true type of satyrs—frolicsome creatures, always meddling in the affairs of humans.

405 130. **Faun**. [See No. 129].

407 131. **Old Greek**.—This antique bust is in the British museum at London. It was found in Hadrian's Villa near Tivoli, in 1771. From the character and expression of this head it has been generally thought to have belonged to an heroic figure, which could hardly have been an isolated statue. The characteristics of this head prove it to be of the fourth period of Greek art. The nose, part of each lip and a part of the hair are restored. The hair is disposed in snort, rough masses, the beard short and close, and "the countenance is remarkable for a subdued intensity of pathos rare in ancient art."

405 214 132. **Head of a Barbarian**.—The original is one of the chief ornaments of the British museum. It was found in the Forum of Trajan at Rome. This bust has been variously supposed to represent Arminius; the celebrated German chief, who was conquered by Germanicus.

his son Thumelicus, or the British chief Caractacus. The face is remarkable for the low forehead. The beard is shaved off all but the moustache, as Caesar notes was the case with the ancient Britons.

L.H. 104. **133. Head of Venus.**—This bust, larger than life, is one of the most prized specimens of sculpture in the British museum. The type belongs to the period of Praxiteles. This head has been called Dione, the mother of Venus, but on no sufficient grounds, as Dione was not a subject of ancient art.

L.H. **134. Clytie.**—This bust, which is in the British museum, was called Clytie by Mr. Townley, the English collector, because it rests in the calyx of a flower, but there is no assurance that this attribution is correct. At one period this was a favorite style of making female busts. Perhaps this head is the portrait of some Roman lady. The forehead is low, which Horace says, was thought an essential characteristic of a beautiful face. It may be intended for Agrippina, the wife of Claudius.

L.H. **135.—Sappho,** the Greek poetess. This is an antique bust in the Louvre museum at Paris. Sappho was a native of the island of Lesbos, and probably flourished in the seventh century B. C.

L.H. 104 **136. Young Greek Girl.**—This head is the work of a modern French artist, done in imitation of Greek antiques.

402 N.H. **137. Young Girl.**—The work of Donatello, a Florentine sculptor, born in 1383. He may be called one of the restorers of the art of sculpture in Italy. "The whole tendency of his genius was toward a reproduction of the antique, and his style, though not free from the rudeness of early art, sometimes reminds one of the productions of ancient Greece."

Undentified **138. St. Jerome.**—This is a bust probably belonging to the fifteenth century.

L.H. **139. Juno Ludovisi.**—The original of this is in the Villa Ludovisi at Rome. This is supposed to be a copy by one of the pupils of Polycletus, of his celebrated statue of Juno for the temple of Argos. Goethe exclaimed, "it is like a verse of Homer," when he first saw this bust. "The grand glance of the eye, the voluptuous and yet sharply chiselled lips, and the strong rounded chin, proclaim the austere character of the goddess who could even sway the unrestrained will of Jupiter."—L.

lost. **140. Pallas Velletri.**—This is the bust of the celebrated colossal statue of Minerva in the Louvre museum. The statue was discovered in 1797, near Velletri, in the southern part of Italy. It is supposed that the work was executed in the first century of the christian era, and is a Roman copy of some famous Greek original. This is the most beautiful and celebrated of the statue of the goddess of wisdom. The beauty of the head, so perfectly preserved, is beyond all praise. Her expression is mildly majestic, and some one suggests that she "smiles upon mankind."

Amphid. **141. Niobe.**—This is the head of the statue of Niobe in the group at Florence, in the Uffizi gallery. The group of Niobe and her children is ascribed to Scopas, a contemporary of Praxiteles. It was brought from Asia Minor and placed in a temple of Apollo in Rome. The subject of this group is the revenge of Apollo and Artemis on the Theban queen,

Niobe, who had assumed superiority on account of her fourteen children. This was punished by the destruction of her whole family. The figure and face of the mother are full of grandeur. "While in anguish she presses her younger child to her, she turns her proud head upwards, and her eye seeks the avenging goddess with a glance in which deep pain and loftiness of feeling are intermingled. * She bends before the inevitable with heroic resignation, although thrilling with pain."—L.

lost. **142. Niobe's Daughter.**—This also belongs to the group at Florence. It represents the oldest daughter of the hapless Theban mother. The face is full of courage.

407 **143. Esculapius.**—Antique bust of the god of medicine.

lost. **144. Ariadne.**—This bust is in the Capitoline museum at Rome, and is one of the gems of the collection. The name of this beautiful head has long been a matter of dispute among critics. Winckelmann was the first to relinquish the title of Ariadne, calling it a Leucothea. For some time antiquarians spoke of it as the best known representation of Bacchus, but the original name seems to have again become the favorite. "We, however, are inclined to the opinion that it is a head of Bacchus, for the equivocal character of the conformation, wavering between male and female, is in part conformable to the ideal character of Bacchus, and in part belongs to modern restorations."—W. Ed. notes. The nose, under lip and upper part of the breast are restored.

Amphid. **145. Head of Bacchus.**—The original of this bust is in the Capitoline museum. It belongs to the Roman period of art, and according to Winckelmann, must have been executed in the second century A. D. This is one of the most beautiful heads of sculpture, and is universally admired by critics. Although generally known by the appellation of Bacchus, Winckelmann seems to regard it as an Antinous, and declares the garland which encircles his head to be of lotus leaves, which at Alexandria were called Antinoëa—as composing the garland peculiar to that hero. "Besides its beauty, the hair and the execution of it have not their equal in all antiquity, so that one may say this head is one of the most beautiful things in the world."—W.

Broken **146. Infant of Donatello.**—A child's head, very successfully represented. [For artist see No. 137].

" **147. Child's Head.**—This is the work of Lucca della Robbia, an artist of the fifteenth century. Most of his works were executed in terra cotta, and chiefly consist of allo-relievos.

" **148. Young Apollo.**—The original of this cast is found in the British museum. We have no sure evidence as to the age or school to which it can be assigned. It is probably not earlier than the time of Lysippus. On the other hand it presents none of the characteristics of the Græco-Roman sculpture. The head is remarkable for the earnest pathos of expression and for its feminine character. It probably belonged to a statue of Apollo Musegetes, or leader of the muses. The hair is treated with singular boldness, and from the expression of the face, it would seem that the god were under the influence of strong musical emotion.

broken
149. Youthful Bacchus.—This bust is in the British museum. It has been variously called; Combe thought it represented an Apollo,—from the type, however, Bacchus would be a more suitable appellation. The thick, flowing locks, broad band about the head, and feminine character of the countenance being more in accordance with the characteristics of the latter god. The bust is also supposed to be part of a caryatide, and this title would seem more applicable than either of the others. The nose and bust are restored.

Undersized L.H.
150. Miltiades.—This bust belongs to one of the best periods of Grecian art. The artist is unknown. Miltiades was a celebrated Athenian general of the fifth century B. C.

Columbus - 303 L.H.-



condemned
 62 Bust

7 Pedestals

1 Painted plaster bracket

BUSTS. REDUCED SIZE.

- Undersized L.H.*
204 L.H.
403-4H
151. Newton.—(1642-1727.) English philosopher.
152. Locke.—(1632-1704.) Eminent writer of England.
153. Michael Angelo.—After a bust made by himself,—now in Florence.
401 **154. Raphael.**—(1483-1520).
401 **155. Napoleon III.**
401 **156. Beranger.**—(1749-1822.) French writer.
- JEAN GOUJON. A French sculptor and architect in the sixteenth century, who fell in the massacre of St. Bartholomew, 1572. He designed the facade of the old Louvre and other works which procured him the title of the French Phidias.
- 401* **157. Diana de Poitiers.**—This is the head of the fine reclining statue in the Louvre, by Goujon. This group of Diana with the stag, as it is called, comprises the beautiful life-size figure of the goddess, which is a likeness of Diana de Poitiers, the favorite of Henry II, the stag and two dogs. The head is celebrated as a portrait of the French beauty.
- Missing* **158. Youthful Henry IV.**—This admirable representation of an infant's head is the work of the French artist Germain Pilon, who lived in the sixteenth century.
- 401* **159. Chateaubriand.**—(1769-1848.) French writer.
401 **160. Moliere.**—(1622-1673.) The celebrated French writer of comedy.
- Missing* **161. La Fontaine.**—(1621-1695.) The great fabulist.
401 **162. Louis XIV.**—The French king ascended the throne in 1651. During his reign the arts were very flourishing. He died in 1715.
401 **163. Gaspard Monge.**—(1746-1818.) French mathematician.
401 **164. De Balzac.**—(1799-1850.) French writer.
- Missing* **165. Corneille.**—(1606-1684.) The greatest of French dramatic poets.
- Biggest* **166. Humboldt, Alexander von**—(1769-1859.) The distinguished German naturalist.
Missing **167. Arago.**—(1786-1853.) French physician and statesman.
401 **168. Chenier, Joseph M.**—(d. 1841.) French writer.
401 **169. Voltaire.**—(1694-1778.) The most universal of French writers. "There is no author who has written on so many opposite kinds of subjects and has so constantly displayed a superiority in all of them."

170. *Melancthon*.—(1497-1560.) A celebrated German divine, coadjutor with Luther in the Reformation.
171. *Disraeli*.—English statesman.
- 401 172. *Alcibiades*.—A modern bust. Alcibiades (450-404 B. C.) was a Greek famous for his rare personal charms, combined with a dissolute character and lack of principle. He was a pupil of Socrates.
- 401 173. *Victor Hugo*.—Great French novelist.
174. *Cooper*.—American novelist.
- 401 175. *Plato*.—(430-347 B. C.) Grecian philosopher, disciple of Socrates.
176. *Homer*.—This is from the most famous bust of the great poet. There are copies of it in all the galleries.
177. *Jean Jaques Rousseau*.—(1712-1778.) French writer.
- 401 178. *Racine*.—(1639-1699.) Noted French dramatist.

BAS-RELIEFS.

LORENZO Ghiberti. (1378-1455,) a Florentine sculptor and architect. Like other artists of his time he excelled in various departments of art. He imitated ancient medals, worked in bronze, painted and wrote, besides pursuing his calling as an architect.

179. *Architrave*.—This is a cast of the architrave of the celebrated Ghiberti gates in the Baptistery at Florence. These doors are of bronze, consisting in all of twenty panels, with the outside or border piece of fruits and flowers, of which this architrave forms a part. When the seignory of Florence wished to procure these doors for the Baptistery, a competition was opened and seven illustrious artists made a bas-relief of the "Sacrifice of Isaac" to exhibit their talent. Ghiberti was proclaimed victor and entrusted with the erection of the doors. It is said that he devoted twenty-one years to the labor. Michael Angelo declared that they were worthy to be called the "Gates of Paradise." This architrave shows in no small degree the careful design and beautiful finish that resulted from his years of toil.

180. *Panel representing the Garden of Eden*.—This is one of the best of the twenty panels in the Ghiberti gates. It belongs to the door made last, which consists of ten old testament scenes, while the subjects represented in the first door are taken from the new testament. The subject here chosen is the garden of Eden. On one side we see the creation of Adam, on the other the creation of Eve, and finally, the expulsion of the guilty pair from the gates of Eden. In these bas-reliefs Ghiberti dropped all the stiffness of manner which had characterized the works of his predecessors, and displayed a boldness of conception and execution which astonished and delighted all Italy. Vasari speaking of the gates says "this masterpiece is perfect in every part and is the finest in the world."

181. *Panel representing Cain and Abel*.—Adam tilling the field, Cain and Abel offering sacrifices, and finally, Cain killing his brother, are all represented in this panel. (See Nos. 179 and 180.)

182. *Ecce Homo*.—This relief representing Christ wearing the crown of thorns, is ascribed to Michael Angelo, and possesses many of

the characteristics of his style. It is probable, however, that it is the work of one of his pupils.

405 183. *Mater Dolorosa*.—This is a companion piece to the Ecce Homo, and by the same artist. It represents the mother of Christ, sorrowing after his crucifixion. These two pieces are fine specimens of the sculpture of the Renaissance.

Arch Sept 184. *Assyrian Bas-Relief*.—This is a cast from the series of sculptures now in the British museum, excavated in 1847 and 1850 in the great mound at Nimroud, (believed to be the ancient Calah of scripture,) on the left bank of the Tigris. "The walls of the palace of Nimroud, from which these works were taken, were decorated in horizontal compartments, alternately filled with sculpture, and with the cuneiform character of the country, so that each wall presented a record of the deeds of the great kings." This bas-relief and the two following, were found in the temple of the god of war and belong to the period of Sardanapalus the Great, (930-902 B.C.) the earliest Assyrian monarch of whom any large monuments have been procured. The sculpture represents some winged figure holding in his left hand a basket, and in the right a pine cone. The cone is emblematic of strength and pride, for the Assyrians are constantly likened to cedars on account of their high station and fame.

Arch Sept 185. *Bull Hunt*.—(See No. 184.) This relief represents the king in his chariot. Having wounded a bull he seizes him by the horns and inflicts a deadly wound. "These Assyrian sculptures are exceedingly valuable, as embodying the characteristics of the Shemitic race, expressed in their delight in ornaments, ear-rings, bracelets, fringed and embroidered robes, long beards and flowing hair." The execution of these figures is especially admired.

Arch Sept 186. *Lion Hunt*.—(See No. 184.) The king standing in his chariot aims an arrow at the lion, whose attitude and open mouth express the most intense rage and fury. Two attendants are preparing to slay the animal with daggers from behind. This bas-relief is considered one of the finest specimens of Assyrian art in existence. The grouping and correct delineation of men and animals as well as the extraordinary preservation of the piece, renders it exceedingly interesting.

405 187. *Shield*.—This is a cast from a bronze shield of the Renaissance period in Paris. The relief on it represents a battle scene. This is a fine specimen of the bronze work which was much cultivated during that greatest period of modern art, which developed a Michael Angelo and a Raphael.

405 188. *Hercules and Cerberus*.—This bas-relief represents the Grecian hero in the act of performing his twelfth and last labor,—bringing the three-headed watch dog of Pluto, Cerberus, up from Hades into the light of day.

405 189. *Orpheus*.—The famous musician, son of Apollo and Calliope, who drew such sweet tones from his lyre that even the rocks and trees followed him as he played.

Arch Sept 190. *Column* from the church of the trinity at Florence. This church was built in 1250, and the workmanship on it affords an admirable specimen of medieval art.

Arch Sept
191. Pilaster from the church of the Trinity at Florence. The design of fruit and flowers on this piece of sculpture is very gracefully executed, and seems to belong to a later period than that of the erection of the church. (See No. 190.) The building was restored and altered in 1570.

403
U.H.
192. Madonna.—This half figure in alto-relievo is by Lucca della Robbia, the famous worker in terra cotta. This artist, whose peculiar art died with him, may be studied in many of the cathedrals and churches of Italy. His reliefs are executed in a glazed terra cotta, presenting the appearance of china, and were a very favorite style of decoration in his day.

405
U.H.
193. Greek Stèle.—This piece of ornament evidently belongs between two arches. It is a specimen of Grecian decoration.

405
194. Panels.—These two portions of a panel are from a Florentine church, and exhibit the characteristics of the decorations of the Renaissance period.

Arch Sept
195. Pilaster from a church in Florence.

BOUCHARDOU, Edmund.—(1698-1762.) A French sculptor and painter. He executed chiefly historical works and busts of living characters. His equestrian statue of Louis XV, now in Paris, is ranked very high as a work of art, the horse being considered a model of excellence.

405
196. Four Seasons.—These beautiful bas-reliefs are from the Grenelle Fountain, which constitutes the chef d'oeuvre of Bouchardon. The fountain was erected 1739 by order of the city of Paris, and is still one of its ornaments. The different seasons are personified in these bas-reliefs by groups of graceful children engaged in the occupations appropriate to the time of the year.

405
197. Vase, by Clodein, a French sculptor.

Missing
198. Vase, by Clodein.

Missing
199. Rosetta Stone.—This celebrated tablet is in the British museum. It was found in 1799 among the remains of an ancient temple dedicated to Pharaoh Necho, to the god Necho, near the Rosetta mouth of the Nile, and furnished the first clue to the deciphering of the Egyptian hieroglyphics. It contains an inscription three times repeated: in hieroglyphics, in a written character called Enchoreal, and in the Greek language. This inscription is a decree in honor of Ptolemy V; (196 B. C.) speaking of the birth of the king, the decease of his father, the inundation of the Nile, etc. The stone consists of a piece of black basalt, much mutilated, from 10 to 12 inches thick.

Missing
200. Descent from the Cross, by Poussin. This is composed of two groups: the dead Christ supported by three men on one side, the figure of the fainting Madonna in the arms of the woman on the other. The figure of Christ is very finely executed.

405
U.H.
201. Five Panels from the Alhambra in Spain. The Alhambra is a Moorish palace in Granada, whose exquisite remains testify to its original beauty. Everything about it is in the best style of Moorish architecture, and the building is described as a miracle of loveliness.

These panels show the delicate Moorish tracing so much admired, and at one time so much copied throughout Italy.

Missing
202. Garland from Notre Dame.—This is a sample of the decorations of the old church at Paris, one of the most noted gothic cathedrals in the world.

The following are twelve heads in high-relief by Lucca della Robbia:

- | | |
|--|---|
| <i>405</i> ✓ 203. MAN IN A TURBAN. | ✓ 209. A MADONNA. <i>405</i> |
| ✓ 204. HEAD OF AN OLD WOMAN. | 210. HEAD OF CHRIST. <i>Missing</i> |
| ✓ 205. HEAD OF AN OLD MAN. | 211. MAN'S HEAD. <i>"</i> |
| ✓ 206. HEAD OF AN OLD MAN. | 212. HEAD OF AN OLD MAN. <i>Missing</i> |
| <i>Missing</i> 207. HEAD OF A WOMAN. ✓ | 213. OLD MAN. <i>"</i> |
| <i>405</i> ✓ 208. HEAD OF AN OLD MAN. | 214. HEAD OF A BOY. <i>"</i> |

405
215. Four Seasons.—These beautiful heads personifying the seasons of the year, are by Thorwaldsen, the great Danish sculptor. (See No. 16.) These seasons are among the most beautiful of modern bas-reliefs. The different heads are easily recognized; winter with a veil drawn tightly over her face; spring with a wreath of daisies around her head; autumn with the grape leaves, and summer wearing a garland of wheat ears.

Missing
216. Four Naiades, by Jean Goujon, a French artist of the sixteenth century. These bas-reliefs represent four water nymphs standing in the most graceful attitudes. The figures are very beautiful, and show much delicacy of finish.

403
217. Shield of Francis I.—This cast is taken from a bronze shield once the property of the great French monarch,—now in Paris. It is a fine specimen of workmanship of the Renaissance period. The battle scene represented is probably taken from the battle of Marignano.

Missing
218. Plate, of the Renaissance period, representing a combat of the Amazons.

MEDALLION HEADS.

- | | |
|--|------------------------------------|
| <i>401</i> 219. NAPOLEON I. X | <i>401</i> 232. LAMARTINE. |
| <i>Missing</i> 220. L' ABEE DE L' EPEE. <i>Missing</i> | 233. HANDEL. |
| 221. LORD BYRON. | 234. GARIBALDI. |
| <i>401</i> 222. KNIGHT. | 235. HAYDN. + |
| <i>401</i> 223. KNIGHT. | 236. CORNEILLE. |
| <i>401</i> 224. DANTE. | 237. BERANGER. |
| <i>Missing</i> 225. TASSO. | 238. BOSSUET. |
| 226. ARIOSTO. | 239. VICTOR EMANUEL. <i>except</i> |
| <i>401</i> 227. NIGHT, (by Dubois.) | 240. MOLIÈRE. |
| <i>Missing</i> 228. MORNING, (by Dubois.) <i>401</i> | 241. FENELON. |
| <i>401</i> 229. ALBERTINE, Baroness of Niernheim. | 242. BEETHOVEN. <i>Missing</i> |
| <i>401</i> 230. MARIE ANTOINETTE. | 243. ROSSINI. |
| <i>401</i> 231. LOUIS AUGUSTE, Dauphin of France. | 244. MOZART. <i>Missing</i> |
| | 245. WILLIAM TELL. <i>Missing</i> |

110
 Besides these heads there are 490 small medallions in the case which have their names stamped on them.

380 missing
110 in 401.

ENGRAVINGS.

RAPHAEL SANZIO.—(1483–1520.) The greatest of modern painters. He was born at Urbino, and at the age of 13 became the pupil of Perugino, a celebrated artist. At Florence he studied the designs of Michael Angelo and Leonardo da Vinci, but was soon called to Rome by Julius II, and there became a universal favorite in the papal court. The so-called *Stanze* of the Vatican were executed there, as also the Transfiguration, his Cartoons, and many of his Madonnas, which are now scattered throughout Europe. Raphael has three distinct styles or periods of painting. In the first he copied his master Perugino, as can be seen plainly in his earlier works. The Roman style exhibits more freedom of manner, and finally, he assumed some of the boldness of conception of his great rival, M. Angelo. The *Stanze*, or *rooms* of the Vatican were begun by Raphael in his twenty-fifth year. They were already frescoed by other artists, but Pope Julius was so delighted with the *Dispute on the Holy Sacrament*, executed by Raphael, that he ordered the other frescoes to be effaced, and the whole work to be given into the "divine painter's" hands.

1. *Apollo with the Muses*.—In his fresco which is over the window in the second stanza or hall, Raphael has represented groups of poets of different periods mingling with the muses, and Apollo in their midst. Homer, Virgil, Dante, Sappho, Horace, Ovid, Petrarch and his Laura. It is said that Raphael first put a lyre in the hands of Apollo and then changed it to a violin as a compliment to Da Vinci, who had conceived a violent passion for the latter instrument.

2. *Incendio Del Borgo*.—This fresco gives the name to the first room in the line of apartments painted by Raphael. Its subject is the burning of the suburb of Rome called the Borgo, during the pontificate of St. Leo in 847. In the background St. Leo appears in the loggia of the ancient St. Peters, which was in the sight of the modern church, and by his presence and blessing arrests the progress of the flames. In the foreground groups of terrified people are trying to escape. The fine group to the right represents Aeneas carrying his father Anchises and followed by his wife, thus showing that Raphael attempted to picture in some degree the burning of Troy according to Virgil's description. This group was the work of Giulio Romano, the best of Raphael's pupils.

3. *Flight of Attila the Hun*.—Attila is being driven back from Rome by Leo I. The pope with the features of Leo X is seated on a white mule, about him cardinals and attendants on horseback, above him

St. Peter and St. Paul enveloped in a brilliant light, and distinctly seen by Attila and his Huns, who are exceedingly terrified. This is one of the latest in date of the frescoes and was evidently painted in honor of Leo X. Behind the pope Raphael has placed himself bearing a cross, and accompanied by his old master Perugino. There is a striking contrast in this picture between the calm majesty of the christian group and the disorderly army of the Huns displaying all the fury and terror of superstitious barbarians.

4. *The Dispute on the Holy Sacrament*.—This fresco is also called Theology and the title seems more applicable than the other. The picture is divided into two sections: in the center of the upper, Christ between Mary and John the Baptist, above him a company of angels and God the Father, extending his right hand as if blessing his Son; beneath Christ the dove, surrounded by four small angels who hold the four gospels. Beginning on the left of Christ we find St. Peter, Adam, St. John, David and St. Stephen; on the right are St. Paul, Abraham, St. James, Moses, St. Lawrence and St. George. Beneath them is an altar and on either side of this the council of fathers of the church, popes, laymen, etc., are assembled. In the background on the right we recognize Dante, and near him Savonarola, a black-hooded monk. This fresco has been called "the largest christian epic that painting ever traced."

5. *The Liberation of Peter*.—This picture is in three sections. In the upper part Peter is represented sleeping in the dungeon between the watchmen and awakened by the angel; at the right he is conducted away; at the left the watchmen awake. In this fresco Raphael probably had no assistance from any of his pupils, and "the freedom and decision of touch of a great master is distinctly seen." The principal effect of the picture arises from the contrast between the different sources of light. The soldiers sleep under the dim light of a lamp, while the divine radiance which the angel diffuses around him makes the prison glorious.

6. *Miracle of Bolsena*.—This fresco is in the same stanza with the Liberation of Peter. It records the supernatural conversion of a priest, who having doubted the real presence of the Lord in the Eucharist, saw at the moment of consecration, drops of blood flow from the wafer. Below the altar kneel women and children; opposite the priest Julius II kneels with much calmness. This painting is one of the best executed in all the Stanze.

7. *School of Athens*, or Philosophy. This is opposite the Dispute on the Holy Sacrament, and represents the different branches of ancient philosophy and their expounders. Fifty-two people are assembled in an immense vaulted hall. Statues of Apollo and Minerva stand in niches in the foreground. In the center Plato and Aristotle stand, surrounded by a group of attentive listeners. Farther left Socrates is instructing a group of pupils, among whom Alcibiades, the young warrior, is seen. Lying on the steps in the center is Diogenes. The old man seated in the group to the left showing a boy a tablet is Pythagoras. In the group to the right the figure stooping to the ground and engaged in mathematical demonstration is Archimedes. Many other great philosophers and wise men of Greece are depicted here,—not as correct por-

Condon
Music
School
U. H.

Condon
Music
School
U. H.

11

Missing

Here

Here

traits, but as true expressions of character. A French writer says "that here 'Raphael rises so easily to the sublime in historical painting and to the highest point of his own genius.'"

8. Expulsion of Heliodorus from the Temple.—This is an allusion to the deliverance of the States of the church from their enemies. On the right Heliodorus lies on the ground; one of his companions attempts to defend himself, a third strives to secure his booty. In the background the high priest is praying. To the left Pope Julius is seated on a throne with women and children around him. Heliodorus was a general of the king of Syria, commissioned by his master to sack the temple at Jerusalem, but was stopped at the threshold by angels who beat him with rods. Raphael designed the whole of this fresco but only executed a small portion.

9. Cromwell and Milton.—This engraving represents the lord-protector dictating a letter to the duke of Savoy to stop the persecutions of the Protestants in Piedmont. Milton, who was his secretary for some time, takes down the words as he speaks them. This engraving is taken from a painting by an English artist, (Charles Lucy) and is valuable as giving correct portraits of the two great men.

10. Cromwell and Family.—(Charles Lucy.) This represents Cromwell surrounded by his household at Hampton Court. His wife and daughters, son and friends, among whom we find Milton seated at the organ, form a charming group, most artistically arranged by the painter.

11. Cromwell Refusing the Crown of England.—This is a historical picture from a painting by Thomas Maguire, the English artist. It represents Cromwell in the act of refusing to become king over the people he had rescued.

LANDSEER, Sir Edwin.—(1803-1873.) English painter of great renown for his skill in painting animals. Dogs were his favorite study, and he has left some beautiful pictures of them in the English galleries. No English painter of this century has been more universally popular.

12. Alexander and Diogenes.—This engraving is from the original painting in the National gallery at London. It illustrates in dog life the old story of the cynic and the monarch. Alexander, who was surprised at the indifference that Diogenes, who was basking in his tub, showed in his presence, wished to bestow some favor upon him to exhibit his power, but all that the philosopher would ask was that Alexander should not stand between him and the sun.

13. Victor of the Glen.—One of the most beautiful of Landseer's pictures.

14. Stag at Bay.—A companion piece to No. 13.

15. Bolton Abbey in Olden Time.—This represents an old English abbey in the days when hospitality and good cheer were always to be found in such a place. Preparations are being made for a grand dinner. Fish, flesh and fowl are heaped up in profusion. The portly friar gives his orders, and in the background a jolly brother brings glasses from the cellar.

16. Boissy d'Anglais.—A historical picture by a French painter (Vinchon.) April 20, 1795, the Paris mob broke into the national convention shouting "Bread and the constitution of '93," and threatening with death the members. The president of the convention, Boissy d'Anglais, sat calm while the mob held the convention in terror for six hours.

17. Oath of the Tennis Court, by David. June 20, 1789, the king having closed the doors against the States general, the republican delegates assembled in a large hall used for the game of tennis ball, and after Bailly, the president, took an oath "never to separate and to assemble whenever the circumstances require till the constitution of the kingdom is established."

18. Princess Elizabeth examined by Romish bishops concerning her Protestant faith. The then future queen of England sits by a table answering the questions of the church dignitaries belonging to her sister Mary's court. Many of the faces are portraits.

19. The Acquittal of the Seven Bishops.—1688. From a painting by Hubert.

20. Luther Burning the Bull of Excommunication Dec. 12, 1520. By Duval.

21. Joan of Arc.—This is one of the best works of the distinguished English artist, Wm. Etty, (1787-1850.) It represents the French heroine as she makes a sortie from the gates of Orleans and scatters the enemies of France.

DAVID, Jacques Louis.—(1750-1825.) A celebrated French painter. In 1774 he went to Rome, where he quickly developed great talent for historical painting. In 1800 Napoleon appointed him court painter. On the restoration of the Bourbons he was banished from France, and died at Brussels.

22. Coronation of Josephine.—This historical engraving is from the beautiful painting of David at Versailles. It represents Napoleon in the act of placing the crown on the head of Josephine. The scene took place in the church of Notre Dame, and nothing could be more impressive than the picture of the old cathedral and its crowd of royal spectators, as painted by this most famous of historical artists. The mother of Napoleon is in an elevated seat, and his brothers and sisters are conspicuously placed. The figure of Josephine is full of grace.

HERRING, John F.—(1795.) An English painter famous for his skill in painting horses. The following twelve pictures are from him:

23. BARON'S CHARGER.
24. SCOTCH CART HORSE.
25. PARK HACK.
26. LADY'S PALFREY.
27. THE HUNTER.
28. CAVALRY HORSE.

29. BROUGHAM HORSE.
30. RACE HORSE.
31. SHOOTING PONY.
32. POSTSMAN'S HORSE.
33. DRAY HORSE.
34. FARMER'S HACK.

Here **35. Leonidas and the Spartans.**—This beautiful picture is from a painting of David (See No. 22,) and represents Leonidas and his followers at Thermopylae preparing to sacrifice their lives in a final conflict with the hosts of Xerxes. The figures of the warriors display too much elegance for the sturdy Spartans, and lack somewhat in expression, but the grouping of the figures and the design, as a whole, is very much admired by critics.

Here **36. The Sabine Women.**—This is one of the most famous of David's (See No. 22) paintings, and the original is in the Louvre at Paris. It represents the Sabine women throwing themselves into the midst of the conflict between the Romans—their husbands—and the Sabines, their fathers and brothers. The picture lacks strength; there is too much grace and too little passionate movement. The elegant youth in the foreground, probably represents Romulus, the nursling of the wolf. The delicate figures of the women seem out of place—as the hardy Sabine women, wives and daughters of warriors. In the background the rocky ramparts of ancient Rome rise up to view.

Here **37. Surrender of Mary Queen of Scots** to the confederate lords at Carberry Hill, 1567, by Chisholm, an English artist.

Here **38. Death of Thomas a Becket.** A Becket was assassinated in the Canterbury cathedral in 1170.

Musing **39. Divine Justice and Vengeance Pursuing Crime.**—This is an engraving of the celebrated painting of Prudhon in the Louvre gallery. Prudhon (1758-1823,) was a French painter of some renown. His works are noted for their graceful design and skill of execution. This picture represents the crime of Cain. The murderer has just performed the terrible deed, and turns in fright from the bloody figure of his brother, and the terrible forms of the wrathful angels. The scene is nocturnal, and the heavy shadows add a weird and grotesque horror to the picture.

Here **40. Deer Disturbed.**—(Ansdell.)

Here **41. Waiting for Help.**—(Ansdell.)

TURNER, J. M. W.—(1775-1851.) Born in London. At an early age he developed great talents for painting. He was a student at the Royal academy, and in 1790 first exhibited one of his works. He was a close student of nature, always seeking novel effects. His first pictures are much admired but in his later years he went color-mad as it were, and some of his paintings seem just a mass of color, with no form or shape. Ruskin has added much to this painter's fame, by his lengthy and extravagant praises of his genius.

Here **42. Dover.**—This is among the best of Turner's works, and perhaps no other painter could have so caught the spirit of this breezy scene and put it on canvas. The high bluffs in the background, the sloops and vessels tossed on the rough sea, the storm brewing over head, and the queer lights and shadows attendant upon such a storm are all depicted here with artistic fidelity.

Here **43. Hastings.**—This is a companion piece to No. 42. It also belongs to Turner's best style.

Here **44. A Literary Party at Sir J. Reynolds'.**—(James E. Doyle.) The great painter is represented as surrounded by his friends, among whom we see Boswell, Dr. Johnson, David Garrick and Oliver Goldsmith.

NICOLAS POUSSIN.—(1594-1665.) One of the greatest of French painters. He studied at Rome and studied Italian art. In 1639 Louis XIII invited him to France and gave him a pension but he soon grew tired of court life and returned to Rome. He is best known by his landscapes.

Musing **45. Flight into Egypt.**—This engraving is from a painting of Nicolas Poussin representing Joseph and Mary in the act of reposing during the journey to Egypt. The wearied Joseph is slumbering after the fatigues of travel, but the untiring mother feeds the child with the food furnished her by angel hands. The picture is full of grace and beauty. This is the work of Ralph Morghen, the celebrated engraver of the last century.

Musing **46. Dancing Figures.**—This engraving is also one of Ralph Morghen's, and is from a painting by Nicolas Poussin. It probably represents the four seasons who are dancing to the music of the harp, played by Time. In the heavens appears the chariot of Apollo surrounded by the Hours, strewing flowers in the path. The landscape is one of Poussin's best efforts, and the figures are of inimitable grace.

WILLIAM HOGARTH.—(1698-1762.) An artist who devoted his brush to the delineation of English manners and customs. His pictures are generally small, but well finished.

Here **47. Garrick Surrounded by his Friends.**—This is from a painting by Hogarth. Among the figures we recognize Garrick sitting with his knee drawn up on a chair in the center of the room. The figure in the foreground turning simply the profile to view is Hogarth himself.

SIR DAVID WILKIE.—(1785-1841.) An English painter of distinguished merit. In 1805 he went to London where he attracted considerable attention by his talents, and in 1811 was made a royal academician. He chiefly portrayed scenes from common life.

Musing **48. Rent Day.**—This is one of the best of Wilkie's works. It is a true genre painting; picturing with much fidelity the varied expressions on the faces of the tenants as they come to the overseer to pay their monthly rent. Some countenances have a well pleased look as if the owners were well satisfied with themselves, while others look anxious and unhappy at the thought of the debts which they cannot pay.

Musing **49. The Hole in the Pocket.**—This picture explains itself.

11 **50. Cat's Cradle.**

11 **51. Birds of Feather.**

U.H. 52. *Joan of Arc* being burned at the stake. By Etty, the English artist.

Here 53. *Joan of Arc*.—By Etty. On finding in the church of St. Catherine de Freibois the sword she dreamt of, she devotes herself and it to the service of her country.



PHOTOGRAPHS.

ROMAN VIEWS.

Here 1. A view of the opening of the Cloaca Maxima, the famous drain built by Ancus Martius, the fourth King of Rome. The workmanship on it is so permanent that the blocks of stone still remain firmly jointed together.

Here 2. The Roman Forum with the Capitol building in the distance. The three columns in the foreground are of an ancient temple to Castor and Pollux, said to be built over the spot where the divine horsemen watered their horses after the battle of Lake Regillus, where they took the part of the Romans. The columns in the background belong to a temple of Saturn.

Here 3. A view of the arch of Titus, situated on what was formerly the Via Sacra. The arch was built in sign of triumph after Titus returned from the capture of Jerusalem.

L.H. 4. The only remaining one of the many temples to Vesta in Rome. The worship of this goddess was introduced at Rome by Numa Pompilius, who caused some of the sacred fire to be brought from Alba Longa, and appointed priestesses and vestal virgins to guard it. The temple is fitted up as a little chapel now.

Here 5. A second view of the temple of Vesta. (See No. 4.) In the background can be seen the house of Rienzi, the last of the Tribunes, and the remains of a very ancient temple to Fortuna Virilis.

Here 6. The Porta Furba and reservoir of the Claudian aqueduct. A scene near Rome.

Here 7. A view of the Appian way, the great Roman road leading south, built by Appius Claudius 312 B. C. The road is lined with tombs, of which the round Mausoleum, of Cecilia Metella seen in this photograph is the largest. Cecilia Metella was the wife of the triumvir Crassus. In the 13th century the tomb was converted into a stronghold, and furnished with pinnacles.

L.H. 8. A second view of the Appian way built by Appius Claudius 312 B. C. Rome is seen in the perspective.

Here 9. The Barberini Palace at Rome and the celebrated fountain of the Triton. The fountain is of the Renaissance period.

Here **10.** Ruins of the Thermae or Baths of the Emperor Titus, on the Esquiline Hill at Rome. These are but a portion of the ruins shown to travelers, as most of them are under ground. Like most of the buildings of the emperors, we see that these baths were made of brick.

Here **11.** A view of the arch of Constantine which stands before the Coliseum at Rome. It was erected just after the emperor's victory over Maxentius 311 A. D. The sculptures were taken from an arch of Trajan. This is one of the most perfectly preserved arches among the ruins.

Here **12.** A view of a part of the Roman forum and the ruins of the palace of the Caesars on the Palatine hill. This hill, the original Roma quadrata, is covered with the ruins of the various palaces of the emperors. The remains are very scanty. In the forum we see the three columns of the temple of Castor and Pollux and in the background the arch of Titus.

Missing **13.** A general view of the Roman forum taken from the Capitoline hill. In the foreground are the three columns of a temple of Vespasian, the arch of Septimius Severus and some columns of a temple to Saturn. In the background is seen the temple of Castor and Pollux. Near the arch of Septimius Severus used to stand the famous rostra from which Roman orators were accustomed to delight the people with their eloquence. There Cicero delivered some of his famous speeches.

Here **14.** Another view of the Forum with the eight columns of the temple of Saturn and the three belonging to a temple of Vespasian.

at left **15.** This is a view of the Pantheon, the best preserved of any of the remains of ancient Rome. It was a temple built by Agrippa 27 B. C., and restored by Septimius Severus in 202 A. D. The architecture of this building has been the admiration of the world. The interior is one vast dome—lighted by an opening in the top. It is now fitted up as a church.

L.H. **16.** A view of the Coliseum, the largest amphitheatre in the world. Built by Vespasian 72 A. D. Nearly 100,000 spectators could be accommodated within its walls. Gladiatorial and wild beast fights were held in it, and under the emperors the arena was almost constantly red with the blood of Christians. Above the arena rise tiers of seats, intersected by steps and passages, most of which are in ruins so as to be inaccessible.

Here **17.** Triumphal arch of Constantine the Great, built after his victory over Maxentius 311 A. D. Beyond it rises the Palatine hill, with a modern convent built on its height.

Here **18.** A view of the bridge of St. Angelo over the Tiber, lined with statues by Bernini, of the decline of art, and the castle of St. Angelo beyond. This was originally the mausoleum of the emperor Hadrian, built 140 A. D., but during the middle ages was converted into a fortress for the popes, and connected with the Vatican by a secret passage. Now it is a military fortress in the hands of the Roman government.

L.H. **19.** A view of the facade of Santa Maria Maggiore, one of the most beautiful churches of Rome. It was built in the form of a basilica, by Pope Liberius and a Roman nobleman 352 A. D. Tradition says that it was erected in consequence of a dream, dreamt simultaneously by the pope and the nobleman, in regard to building such a church, and the finding a miraculous fall of snow marking the site of the church.

Here **20.** The arch of Titus erected after the destruction of Jerusalem, situated at the foot of the Palatine hill. The bas-relief to be seen in the interior of the arch is of a procession bearing away the seven-branched candlestick,—which among many other spoils and treasures the emperor brought to Rome with him.

Here **21.** A view of the arch of Constantine and a portion of the Coliseum. The sculptures on the arch are especially fine.

Note **22.** Arch of Septimius Severus in the Forum. This was erected in 20 A. D., by the Roman senate in honor of the emperor and his two sons, Caracalla and Geta. Through the arch can be seen the stone steps leading up to the Capitoline hill.

L.H. **23.** A view of the Tiber with a distant view of Monte Mario, an eminence just outside of Rome.

Here **24.** A view of Tivoli, the favorite country seat of Horace,—a beautiful little place sixteen miles from Rome, visited for its ruins and natural scenery.

L.H. **25.** The Tiber spanned by the bridge of St. Angelo. To the right the castle of St. Angelo rises to view, and in the perspective may be seen the dome of St. Peters.

Here **26.** A view of the interior of the Coliseum. (See No. 16.) Around the inside are the twelve stations, representing different stages in the life of Christ, and in the center is the cross. Good Catholics make so-called pilgrimages from one station to another saying prayers at each ending with the cross.

Here **27.** Triumphal arch of Drusus Germanicus erected 8 B. C.

Here **28.** A view of the famous waterfall at Tivoli.

Here **29.** The villa de Medicis at Rome, formerly belonging to the Medici family but now converted into a French academy of fine arts. It is situated on the Pincian hill, the Hyde park of Rome,—which overlooks the whole city. In the distance is a fine view of St. Peters and the Vatican.

at **30.** Ruins of the temple of Mars Ultor in the forum of Augustus, at Rome. This was erected by Augustus Caesar. A portion of the ancient wall of Rome is also seen.

Here **31.** A view of the piazza Navona, formerly the circus of Domitian. The fountain in the center is the work of Bernini, an artist who labored only to produce startling effects. The obelisk is from the circus Maxentius. Back of the fountain is the church of St. Agnes.

Here **32.** A view of the temple of the Sibyl at Tivoli. This is sometimes called the temple of Vesta.

Here **33.** An end view of the arch of Constantine. (See No. 11.)

Here **34.** A view of the interior of the Sistine chapel, in the Vatican. The end picture is the Last Judgment of Michael Angelo, and the ceiling is also the work of the great artist. The frescoes along the sides are from the hands of different artists of the fifteenth and sixteenth centuries.

L.H. **35.** The forum of Trajan at Rome. The broken columns belonged to a basilica, and the column in the farther end bears a statue of the emperor and is ornamented with bas-reliefs representing his triumphs.

- Here* 36. A view of the Piazza del Popolo, an open square at the end of the Corso. The obelisk in the center was formerly in the circus Maximus, and was brought from Heliopolis by Augustus. X
- Here* 37. The arches of the Claudian Aqueduct, begun by Caligula 36 A. D., finished by Claudius 50 A. D. Its length was over 46 miles. X
- Here* 38. The arch of Septimius Severus erected to him and his two sons in 208 A. D. Adorned with bas-reliefs of his victories in the east,—his entry into Babylon, etc. X
- L.H.* 39. Ruins of the Basilica of Constantine, near the Roman forum. Built of brick.
- Here* 40. A view of St. Peters and the open square before it. To the right is the entrance to the Vatican. The obelisk in the center of the place was brought to Rome by Caligula. The colonades at the sides were erected by Alexander VII. X
- Here* 41. The interior of the church of St. John in Lateran. This was the church of the pope before the modern St. Peters was built, and is one of the oldest in Rome. A very fine specimen of the Roman basilicas. X
- Here* 42. Fountain of Trevi. One of the largest fountains in Rome. It is said that to throw a coin into its basin before leaving Rome insures a return there. *Here*
- Here* 43. View of the square on the summit of the Capitoline hill. In the center stands the bronze equestrian statue of the emperor Marcus Aurelius. *France & Italy*

VIEWS OF VENICE AND NAPLES.

- Here* 44. View of Venice, showing the entrance to the Grand canal. The church on the opposite side of the canal is Santa Maria della Salute.
- Here* 45. Palace of Rezzonico on the Grand canal, Venice.
- L.H.* 46. View of Venice. Beginning at the right we see the Prisons, the Palace of the Doges, the Campanile, or bell-tower, the library, and finally, the public gardens.
- Note* 47. The Palace of the Duke of Ferrara, now used as a public museum, Venice.
- Here* 48. View on the Grand canal at Venice. Two palaces of the fifteenth century; one belonged to the Vescori, the other to the Doge Foscari.
- Here* 49. A view of the beautiful cathedral of St. Marks at Venice. This building, erected 976 A. D., is in the Romanesque-Byzantine style, which is peculiar to Venice, and decorated with lavish magnificence. It is said that there are no less than 500 columns on the church. Its form is that of a Greek cross with equal arms, covered by a dome in the center and one at the extremity of each arm.
- Missing* 50. Capitol of Column from the Ducal palace in Venice.
- Here* 51. The inner court in the Ducal palace and the "stairs of the giants;" so-called because of the colossal statues of Mars and Neptune above. Executed by Sansovino in 1554. On the highest landing of these steps the doges were once wont to be crowned.
- Here* 52. A view of the main portal of the Ducal palace. It is called the Porta della Carta from the placards formerly exhibited on it to announce the decrees of the republic. The portal is constructed of various colored marbles and has been recently restored.

- Here* 53. Loggetto around the Campanile, or bell-tower, in the place of St. Mark, at Venice. The reliefs and statues on it are by Sansovino.
- Missing* 54. A view of the library and loggetto at Venice. The old library was built in 1516. The facade is of the Doric and Ionic order of architecture, and is crowned by a balustrade, from which rise many statues. The edifice was erected to receive the books bequeathed to the republic by Petrarch and the cardinals Bessarione and Grimani.
- Here* 55. A palace on the Grand canal in Venice.
- Here* 56. The tomb of Canova in Santa Maria dei Frari, in Venice. It was designed by Canova for Titian's Mansoleum, but after his death was taken for his own.
- Here* 57. A general view of Naples.
- Here* 58. View of the quay at Naples.
- Left* 59. Panorama of Naples taken from San Martino. This view shows the far-famed curve of the bay of Naples with Mount Vesuvius on the opposite side.
- Missing* 60. The Chiaia, a beautiful drive and promenade skirting the bay of Naples.
- Missing* 61. A view showing the Vesuvian bay and batteries built out into the water.
- Missing* 62. The eruption of Mount Vesuvius, April 26, 1872.
- Here* 63. A view of a street of tombs at Pompeii. This street is nearly of the same width and is paved like the Via Appia and other Roman roads. It is lined with tombs like the Appian way.
- Missing* 64. View of Florence taken from the Boboli Gardens. The large building with the dome, in the center of the city, is the cathedral; to the right is the Campanile built by Giotto, and beyond that is seen a smaller dome belonging to the Baptistery of San Giovanni. The square looking building with a tower still further to the right is the Palazzo Vecchio, the seat of the government of Florence since the thirteenth century.
- Here* 65. General view of Paris, showing the Seine, the island called the Cite and the two towers of Notre Dame.
- Here* 66. View in one of the gardens at Paris.
- Here* 67. Fountain in the garden at Versailles. *Here*
- Missing* 68. View in the garden of St. Cloud, near Paris.

VIEWS OF SWITZERLAND.

- Missing* 69. View in the pass of St. Gothard.
- Missing* 70. Devil's Bridge on the St. Gothard pass.
- Missing* 71. Chamounix and the Col de Baume.
- Missing* 72. Ascension of Mt. Blanc.
- Missing* 73. The Mer de Glace, a glacier at Chamounix.
- Missing* 74. The Chamounix valley.
- Missing* 75. Valley of Survoz, Mt. Blanc in the distance.
- Missing* 76. Glacier of Argentiere, on the route from Martigny to Chamounix.
- Missing* 77. The village of Grindelwald with the glacier beyond.
- Missing* 78. The Glacier des Pelernis in the southwestern part of Switzerland.
- Missing* 79. Lake Riffelhorn.

80. Mt. Rosa, one of the most frequently ascended of the high Swiss peaks.

81. Gauli Glacier near Meiringen.

82. The great Eiger, a peak in the valley of Grindelwald.

83. The Pissevache fall.

84. Gorner Glacier. This is more extensive than the Mer de Glace.

85. A view of Lucerne.

86. View of the Berner Alps.

87. The village of Murren, near Lauterbrunnen.

88. The Montets of Survoz, a rocky ridge separating the lower from the upper region of the valley.

89. A peak called the Aiguille de Plan.

90. The Aiguille-Verte, a peak on the route from Martigny to Chamounix.

91. Lake Lowertz, between Lucerne and Brunnen.

92. The upper glacier of the Rhone.

PHOTOGRAPHS OF CELEBRATED PAINTINGS.

PETER PAUL RUBENS.—(1577-1640.) The most distinguished painter of the Flemish school. After studying in his own country he went to Italy and greatly improved himself after the model of the old masters, especially Titian. He was a favorite in the courts of France, Spain and England; was the most prolific of painters and has left pictures in almost every gallery of Europe.

93. *Diana Returning from the Chase*.—Flemish School. This is a very good specimen of Rubens' style, the figures not showing that grossness of form and flabbiness of flesh visible in some of his paintings. This grossness of the human form is the worst fault of Rubens,—though Taine says of him: "Nobody like him has so appreciated the flexibility of the human form, and so directly recorded his impressions." This picture represents the goddess of the chase surrounded by fauns and nymphs—all bearing a profusion of game and fruits.

94. *Angel of Peace*.—A very pretty picture and one often copied by Kaulbach, a modern German artist of great renown. He is chiefly known through his "Destruction of Jerusalem" and kindred works.

95. *Madonna*.—Flemish School. This painting is in the National gallery in London. It is by Rubens (see No. 93) but does not exhibit the best style of that artist.

96. *Rape of the Sabine Women*.—Rubens. (See No. 93.) The original is in the Munich gallery, although there are several fine copies as the one in the National gallery. The forms of the women are heavy, and would seem a burden even for the stalwart Roman warriors.

97. *Neapolitan Scene*.—French School. This picture is in the Louvre museum and is by Leopold Robert, who lived the first part of this century. This painter copied men and nature around him and has only one defect—a certain firmness of outline which borders on hardness. The scene here represented is eminently Italian, and is supposed to be the return of a party of pilgrims.

98. *Harvesters in the Pontine Marshes*.—French School. This is a companion piece to the preceding work, and both pictures were presented to the Louvre by Louis Philippe. It represents the gaily dressed mountaineers and peasant girls of South Italy who have come down for the harvest. The costumes of men and women are very picturesque—being such as are yet worn by the peasants.

All missing

The ruins of Rome } Cannot be identified
Ancient Roman statue } as belonging to this
list.
Art { Photo of Notre Dame
Lept { " of St Peters



Art
Lept

Mining

None

Art
Lept

Art
Lept

None

ARY SCHEFFER.—(1794-1858.) Born in Holland but ranked among the French painters. At the age of 12 he painted a picture that attracted much attention in Antwerp. Many of his works were suggested by the poems of Goethe, Uhland and other German writers, but the most characteristic are those devoted to sacred subjects, as his "Dead Christ," "Three Marys," "Mater Dolorosa," etc.

99. Faust and Margaret.—French School. We have here the garden scene from Faust. The two lovers in the foreground are each unmindful of all else but the other; in the background Mephistopheles and the old Martha observe them—laughing at their evident enchantment.

100. Christ Carrying the Cross.—Italian School. This painting was the design if not the work of Raphael. (See Engravings No. 1.) The figure of Christ is bent over with the weight of the heavy cross and his features contorted by the suffering. Around this figure are grouped the sorrowing women,—a part of the rabble and the Roman soldiers, whose hardened faces seem somewhat moved by the heart-rending scene.

101. Transfiguration.—This is the chef d'oeuvre of Raphael, (see Engravings No. 1) and is found in the Vatican museum. This picture is divided into two sections. On the summit of the mountain Christ is seen between Moses and Elias, and his three disciples are prostrate with terror and bewilderment at the brightness of the apparition. At the foot of the eminence people are waiting for the Master that they may bring to him the child possessed by a devil. Vasari says "in this work the master has of a truth produced figures and heads of such extraordinary beauty that among the many works executed by his hand, this, by common consent of all artists, is declared to be the most excellent, the most divine." The only adverse criticism passed on this picture is that the action being double, causes a want of variety. This last and greatest work of the master was placed over his head when he lay in state, and carried in the procession at his funeral obsequies like a sacred relic.

102. Madonna di San Sisto.—Italian School. This is considered one of the most beautiful of the works of Raphael, and of all the Madonnas painted. It is the gem of the gallery at Dresden. It represents an appearance of the Virgin with the Infant Jesus in her arms. St. Sixtus and St. Barbara kneel in adoration on either side of the Madonna, and two little angels leaning on the balustrade below seem to point to the celestial vision. The wonderful beauty of the mother and child has been a marvel to the world for over three centuries,—it is a revelation to all that visit the gallery where it is placed. The grave celestial loveliness of the Madonna, the divinity of the Christ, removes the picture from the realm of criticism.

103. Christ Raising Lazarus.—Roman School. This picture is in the London gallery and is the work of Sebastian de Piombo, one of the pupils of Michael Angelo, who wished him to rival Raphael. It is the masterpiece of the artist, and the figure of Lazarus is said to be the work of his master.

CORREGGIO—(1494-1534.) A painter of the Lombard school, who spent his entire life in Parm, and painted without ever seeing the great

works of art or masters of his time. His pictures are remarkable for the grace and loveliness of the figures and the harmony of the coloring.

104. Visit of the Shepherds.—Lombard School. One of the most beautiful of the Nativities. It is now in the Dresden gallery, and is called la Notte (the night) of Correggio.

TITIAN.—(1487-1576.) The greatest painter of the Venetian school, noted for the rich harmony of his coloring. As an artist he was indefatigable, and he has left many works throughout Europe.

105. The Entombment.—Venetian School. This beautiful painting is in the Louvre museum. "It is remarkable," says a French author, "for qualities which Titian did not alway attain, or even aim at: depth of sentiment and power of expression." The body of Christ, sustained by Joseph of Arimathea Nicodemus and John, is borne to the sepulchre, on the left Mary Magdalene supports the fainting Madonna.

TINTORETTO.—(1512-1594.) He was a pupil of Titian, who became jealous of his talent and dismissed him from his school. His real name was James Robusti, but he received the title of Tintoretto from the occupation of his father, who was a dyer.

106. Crucifixion.—Venetian School. This large picture, one of the finest by Tintoretto, is in Venice, as indeed, are nearly all the works of this master. The numerous figures are grouped with great skill, leaving the cross prominent and conspicuous.

MURILLO.—(1618-1685.) Famous Spanish painter. He was a pupil of Velasquez, who remained his patron during life. He died while painting a fresco in a church at Cadiz.

107. Immaculate Conception.—Spanish School. A very favorite subject with Murillo, and he has left many paintings of this name. This picture, which may be found in Madrid, is called the "pearl of conceptions," however, and is one of the most beautiful of all Murillo's works.

108. Holy Family.—In the Louvre museum. The Madonna holds the Infant Christ on her knees. Elizabeth kneels at the right supporting the little St. John, who hands a cross to the Infant Christ. This picture is signed Barth'de Murillo.

109. Beggar Children.—Spanish School. This and the following picture are found in the old Pinakothek in Munich. Murillo is almost unsurpassed in his delineation of street scenes and beggar life. There is something in the lazy abandon of his little Spanish gamin, that defies criticism, and wins the heart of each spectator.

110. Beggar Boys.—Spanish School. (See No. 109.) Two olive-cheeked peasant boys are busily engaged in eating fruit.

111. Magdalene.—Murillo.

112. Presentation of Mary in the Temple.—This celebrated picture,—from the brush of Titian, (see No. 105) is in the academy of the Fine Arts in Venice. The scene is from the Catholic tradition, that at 12

years of age, the Virgin Mary was presented to the High Priest, who took charge of her education. The young girl ascending the steps alone seems to be the least part of the picture.

Mummy
113. *The Assumption of the Virgin.*—Venetian School. This is also in Venice, and is considered the masterpiece of Titian. The Madonna is upborne by thirty little angels and received above by God the Father.

Art Sept
PAUL VERONESE.—(1528-1588.) A Venetian artist of much distinction. He was a very prolific painter and besides the easel pictures in the various galleries, executed many frescoes in and about Venice. His pictures are distinguished by a certain magnificence of style and coloring.

114. *Marriage Feast at Cana.*—Venetian School. This immense picture, in which the figures are life-size, is one of the most widely known of Veronese's works. It is in the Louvre at Paris. Christ and the Virgin sit at the head of the table, the newly married couple are at the left extremity. In the foreground a band of musicians are seated. Many of the faces in this composition are portraits of celebrated personages. The bride is Elenora of Austria, queen of France. Francis I, his head adorned with a curious headdress, sits at her left hand.

Here
115. *Christ at Simon's House.*—Another large painting by Veronese, in the Louvre museum. The central group is the figure of Christ with Mary Magdalene kneeling at his feet and drying them with her hair. The box of ointment is on the floor, and Judas springs from his seat as if to prevent the lavish use of so precious an article.

Mummy
116. *Last Judgment.*—This great fresco occupies the whole wall opposite the entrance in the Sistine chapel. It is the most powerful thing that the art of painting has ever produced, and Michael Angelo took nine years for its execution. In the upper portion of the picture Christ sits as Judge, the Madonna at his side as Mediatrix. "On the right hover the saints, drawn back by devils and supported by angels, on the left the sinners in vain strive to ascend. Above are two groups of angels with the cross, the column at which Christ was scourged and the other instruments of his suffering. Beneath the rising dead is hell, according to Dante's description, with the boatman Charon and the judge Minos. The figures in this picture were formerly nude, but Paul IV caused them to be draped by Da Volterra.

Mummy
117. *The Ceiling of the Sistine Chapel.*—This was done thirty years before the Last Judgment, and the whole ceiling was finished in the short space of twenty months. "The fundamental idea of the work is the preparation of the world for the advent of Christ." In the center of the ceiling are the following nine sections: One, God the Father separates light from darkness; two, creation of the sun and moon; three, separation of the land from the sea; four, Adam inspired with life; five, creation of Eve; six, the fall and banishment from paradise; seven, Noah's thank-offering after the deluge; eight, the deluge; nine, Noah's intoxication and the derision of his sons. Around these scenes are the figures of the prophets and sibyls who proclaimed the Messiah's advent, and the ancestors of Christ who expected him.

Mummy
118. *The Coronation of Charlemagne.*—One of the frescoes in the stanze of Raphael (see engravings No. 1.) in the Vatican. It represents the crowning of Charlemagne in the former church of St. Peter. Leo III has the features of Leo X; the emperor those of Francis I.

Here
119. *The Cross Appearing to Constantine.*—One of the frescoes of the stanze of Raphael, designed by that master but executed by Guilo Romano.

Mummy
120. *Descent from the Cross.*—The picture from which this photograph is taken is in the Borghese palace at Rome, and is one of the most admired of Raphael's large-sized paintings. The figure of the dead Christ is lifted from the cross—and the lifeless drop of the limbs, the lax muscles, are admirably portrayed. Below the cross is another group of the fainting Madonna with her three faithful companions bending over her. The faces of the women are full of a tender sorrow.

Art Sept
121. *Madonna della Sedia.*—This, one of Raphael's most famous pictures of the virgin and child, is in the Pitti palace in Florence. The painting is small, but the art perfect that overcomes the disadvantages of lack of space and inconvenience of form, making the arrangement so natural and graceful that the shape of the canvas would seem to be the choice of the artist, instead of the caprice of the purchaser, as was the case. The Madonna in this picture is criticized as being too much the earthly mother, lacking in divinity. The face is stronger than the generality of Madonnas. In the background, St. John worships humbly, almost timidly, the child Jesus.

122. *Madonna del Gran Duca.*—The original of this painting is also in the Pitti palace. It is one of the simplest Madonnas that the pencil of Raphael ever produced. The virgin mother is shown in half length, holding the child in her arms. Her eyes are cast down in humility, and her whole position is modest, pure and angelic. The picture was purchased by Ferdinand, the Grand Duke of Florence, (hence the name) and such was his admiration for it that he had it carried about everywhere with him and performed his devotions before it morning and evenings.

Mummy
123. *Madonna di Foligno.*—This is in the Vatican at Rome, in the same apartment with the Transfiguration. It represents the virgin mother enthroned in the clouds and surrounded by saints. The picture was ordered from Raphael by Sigismondo Conti, an officer of the household of Julius II. The painter has introduced him into the picture kneeling in the group on the left, opposite St. John the Baptist. The landscape represents a distant view of the city of Foligno.

Mummy
124. *Madonna del Cardellino,* or the Madonna of the goldfinch, is in the Tribune of the Uffizi gallery at Florence. One of the most charming of Raphael's Madonnas. The virgin is represented seated with a book in her hand, whilst Jesus, standing between her knees and with his foot resting on hers, presents a bird to St. John. The painting was executed in 1504.

Here
125. *St. Cecilia.*—The gem of the museum at Bologna. The figures are life-size—representing St. Cecilia, the sweet patroness of music, surrounded by the apostle St. Paul, the evangelist St. John, St. Augustin.

tine and Mary Magdalene. She stands in an ecstasy, listening to celestial music, letting fall from her hands a little portable organ, on which she had begun the concert, finished by the angels. Raphael painted this in 1515 for a lady in Bologna, and copies of it made by celebrated artists—beginning with Carracci and Guido Reni, are scattered throughout Europe.

126. Galatea.—A picture designed and partly executed by Raphael in one of the Roman galleries. It represents the sea nymph riding in her shell drawn by dolphins. Tritons and nymphs surround her.

127. Madonna.—Sometimes attributed to Raphael.

DOMENICHINO—(1581-1641.) A painter belonging to the Bolognese school, and the best pupil of the Carracci. This master was patient and laborious, and sought correctness of drawing, avoiding exaggerations of attitude or coloring.

128. The Last Communion of St. Jerome.—This picture is in the Vatican at Rome, forming a pendant to the Transfiguration, and by some considered as rivaling that painting in beauty. Many of the details of the picture are severely criticized. The nudity of the dying Father of the church who is lying in an open portico,—the solidity of the little angels floating over head, are both serious faults.

129. St. John the Evangelist, by Domenichino. The figure of the Evangelist is extremely youthful, and the features and expression beautiful in the extreme. He is evidently writing the gospel, as the manuscript before him would indicate, and the expression of his countenance is full of reverent thoughtfulness. The eagle which is always seen with St. John is behind him.

130. Sibyl.—In the Uffizi gallery at Florence. A very favorite subject of artists, and admirably treated by Domenichino here. It represents one of the Sibyls—her face full of prophetic inspiration, seated by a table holding rolls of music, a harp, etc. Her drapery is rich and full, a turban of some oriental stuff clasped with jewels, encircles her head.

131. Sibyl, by Guercino, a painter of the Bolognese school. He is sometimes called the "magician of painting," from his skillful management of light and shade.

132. The Destruction of Jerusalem.—This celebrated picture is the work of the modern German artist, Kaulbach, but recently deceased. It is now in the new Pinakothek, a gallery of modern paintings in Munich. The four prophets who foretold of the fall of the city, look down from their elevated seat. On the left appear the soldiers bearing the Roman eagles. The city is in flames. At the left, in the foreground, a happy group is led away from the ruins by angel forms. On the right the condemned are dragged away to eternal torments. The group in the center is very striking.

133. Guido Reni and Beatrice Cenci.—A painting representing the sad Italian heroine sitting to Guido Reni for the celebrated portrait which has made the name and story of Beatrice Cenci so well known.

134.—Cristo Consolatore, or Christ healing the sick. This picture is by Ary Scheffer, a Belgian artist, whose works belong to the

French school. The pathos, almost bordering on sentimentality, is eminently characteristic of the modern French painting.

135. Michael Angelo Leaving Raphael.—A modern painting in the Luxembourg Gallery, in Paris. It represents a court in the Vatican. Michael Angelo, bearing his tools in his arms turns in anger from his young rival, Raphael, who looks after him with beseeching glance. At the top of the flight of steps Leonardo da Vinci is represented in the artist with flowing beard and velvet cap. Julius II looks down on the scene from the parapet above. Italian models, dressed in peasant costume—sit on the steps.

136. Spring.—This photograph and three following, are taken from the celebrated bas-reliefs called the *Seasons of Thorwaldsen*. (See Sculpture.)

137. Summer.—(See No. 136.)

138. Autumn.—(See No. 136.)

139. Winter.—(See No. 136.)

140. Cupid and Psyche.—From a bas-relief, by Thorwaldsen, representing the God of Love bending over the sleeping Psyche.

141. Cupid and Bacchus.—From a bas-relief, by Thorwaldsen.

142. The Vintage.—Thorwaldsen.

143. The Fruit Harvest.—Thorwaldsen.

144. Christ Blessing Little Children.—Thorwaldsen.

145. Bas-relief.—Representing the Virgin with the infant Jesus and St. John, by Thorwaldsen.

146-47 are photographs of Thorwaldsen's Day and Night, two of his most celebrated bas-reliefs.

148. Apollo Belvidere.—A photograph of the celebrated statue of Apollo in the Vatican museum. (See casts.)

149. Demosthenes.—From a noted statue of the Athenian orator, in the Vatican Museum. The figure is standing holding a scroll in one hand. The drapery is especially well executed.

150. Caryatide.—A photograph of the famous Caryatide of the Vatican. Belongs to the Grecian period.

151. Diana Contemplating Endymion.—From a statue in the Vatican Museum.

152. Venus of the Vatican.—One of the gems of the Vatican collection of antique sculpture.

153. Pudicitia.—A statue in the Vatican, admired for its drapery.

154. Donna Paulina.—A photograph of the famous statue, by Canova, in the Borghese Villa at Rome. It is a portrait of the Princess Borghese, a sister of Napoleon Bonaparte, noted for her beauty of form and feature.

155. The Nile.—A statue of Graeco-Roman period, representing the River Nile. This is in the Vatican Museum.

156. Three Muses.—From a statue in the Vatican.

157. Venus.—Figure holding drapery in one hand and resting on an urn.

24 **158. Moses.**—A photograph of the celebrated statue of Michael Angelo's. (See casts, reduced size.)

Here **159. Augustus.**—One of the best statues of the Roman Emperor, standing in the Vatican Museum. This is a very fine specimen of the Graeco-Roman style, and is greatly admired as a work of art.

Here **160-161** are taken from two of the many beautiful halls of sculptures in the Vatican Museum.

Laocoon Here



BRAUN'S PHOTOGRAPHS.

The following series of Photographs are from the large collection made by Adolph Braun, of Dornach, a gentleman of wealth and a lover of art, who under favor of Napoleon III and other rulers, has been permitted to visit the great galleries and take photographs directly from the originals. The photographs heretofore shown of the works of the old masters have been usually taken from engravings, or crayon copies prepared for photographing. Hence the superior excellence and accuracy of these celebrated photographs of Braun's. They are greatly esteemed in the art schools and by the leading art teachers of Europe as a means of art education. They are finished by a process invented by Mr. Braun himself, and which he claims renders them unfading and unalterable.

PHILIPPE DE CHAMPAGNE—(1602-1674.) A painter of the Flemish school. He was a native of Brussels, but studied his art in Paris and Rome. He began his career as an artist by painting landscapes and portraits; but later executed many sacred pieces for churches and palaces.

Here **162. Last Supper.**—This picture was painted for an altar in a convent at Paris. It is supposed that many of the faces are portraits of celebrated characters. The central figure of the group represents Christ, who is seated before a table, surrounded by his twelve disciples. He holds in his hands the bread that he is about to consecrate.

ANTONY VAN DYCK—(1599-1641.) One of the most celebrated painters of the Flemish school. He was a pupil of Rubens and in his groups can be very clearly traced the influence of that master. His fame however does not rest upon his original compositions, but upon his skill in portraiture, which has never been surpassed. Van Dyck was a great favorite in the French and English courts.

~~163~~ **163. Children of Charles I.**—The original of this graceful group, is in the Louvre Museum at Paris. It represents the three children of Charles I, of England. The elder Prince (afterwards Charles II,) leans against the base of the column giving his hand to his brother the Duke of York (James II). The Princess Marie stands near them, and at the left a small dog is playing.

Library order left.

Here **164. *Banker and his Wife***—by Quinten Matsys—(1466-1531), the "smith of Antwerp." He was a blacksmith in Antwerp, and did not develop his talent for painting until the last part of his life. His style formed the connecting link between the early Flemish school and the works of Rubens.

DAVID TENIERS—(1610-1694). One of the most famous painters of the Flemish school, noted for his skill in executing so-called genre pictures, or representations of common life. He was a very prolific painter, and all of the chief galleries of Europe contain many of his works.

Art Dept. **165. *St. Peter Denying Christ***.—The picture from which this is taken, is in the Louvre at Paris. It represents St. Peter at the moment when he denies his Saviour.

Here **166. *Study of Horses***.—The original is in the Louvre, and the work of a Flemish painter, Van der Meulen.

Here **167. *Marriage of Henry IV and Marie de Medicis***.—This is one of a series of pictures in the Louvre Gallery, called the History of Marie de Medicis. The series was begun by Rubens in 1621 and finished in 1625, under the supervision and the command of the widow of Henry IV. The paintings are very large, making all of the figures life size, and occupy half the space in a long salon. These are evidently of hasty execution, and are probably only in part the work of the great Flemish master.

Here **168. *Virgin and Angels***.—This is also from one of the pictures of Rubens in the Louvre (see No. 93), representing the Madonna surrounded by saints and angels.

New **169. *The Ride***, by A. Cuyp, a dutch landscape painter of the 17th century.

Mining **170. *Crucifixion*** by Rubens.—From a picture in the Louvre representing St. John, the Virgin Mary and Mary Magdalene at the foot of the cross.

HANS. HOLBEIN—(1498-1554). A painter, sculptor and architect of the German school. He lived during the greater part of his artist life in England, under the patronage of Henry VIII, and enjoying the friendship of Sir Thomas More. He freed his style very perceptibly of the German mannerism, and lost the stiffness of arrangement and execution that characterized his father's works.

Here **171. *Portrait of Anne of Cleves***, the fourth wife of Henry VIII. This picture is in the Louvre Museum, and represents the Queen arrayed in rich stuffs and decorated with jewels.

Here **172. *Battle of Sabines and Romans***, by David, (see engravings No. 36.)

Here **173. *Esther Before Ahasuerus***.—A picture in the Louvre museum, by Coypel (1661-1722), a painter of the French School. The King descending from his throne supports the fainting Esther who is followed by three attendants.

Here **174. *Mater Dolorosa***, by Mignard, a celebrated French painter of the 17th century. The sorrowing Madonna is represented with her hands crossed upon her breast and eyes upturned to Heaven.

Here **175. *Burial of Atala***, by Girodet, a French artist who flourished in the commencement of this century. This picture, which is in the Louvre gallery, represents a scene from the story of the Indian maiden *Atala*, by Chateaubriand. Here, her lifeless body is being laid in its last resting place by Chactas, her lover, who embraces her knees, and the good hermit Aubry who sustains the maiden's head in his arms. The scene is portrayed very effectively and is full of pathos and feeling.

Here **176. *Portrait of Bossuet***, by Rigaud, a French portrait painter of the 18th century, sometimes called the French Van Dyck.

Art Dept. **177. *Noli me tangere***.—A picture in the Louvre gallery by Lesueur, a French painter of the 17th century. This artist can only be studied at Paris where he resided during his entire life. French critics praise his style very highly, although the sensibility and tenderness they admire results in a lack of strength, and there is a want of depth in the coloring which detracts much from the beauty of his pictures.

Here **178. *Marriage of Mary and Joseph***, by Charles Van Loo.—(1705-1765), a painter of the French School. The virgin Mary kneels at the left of the high priest and receives the nuptial ring from Joseph who kneels on the other side. Behind the virgin stand a woman and two men—above the scene is the Holy Spirit in the form of a dove.

Mining **179. *Horse and Stable***, by Gericault, a painter of the beginning of this century, who exerted a very prominent influence upon the modern French School. This picture belongs to an early period of his life when as an amateur he was simply a painter of horses.

Here **180. *Virgil and Dante Crossing the Styx***.—This painting, by Delacroix, is in the Luxembourg Gallery of pictures. It exhibits in a marked degree the originality of thought, and boldness of execution for which this artist was noted. He belonged to the modern French School, and flourished in the first half of the present century.

Here **181. *Portrait of Madame Le Brun and Daughter***, painted by Madame Le Brun herself and now in the Louvre museum. She was the wife of the artist Le Brun, and became quite famous for her skill in executing portraits. Many specimens of her style exist in the galleries of Europe, and exhibit a grace of movement and beauty of coloring which could not be surpassed.

ANTOINE JEAN GROS.—(1771-1835.) This artist belonged to the school of David, although he formed a link as it were between the enthralled art of the 18th century and the freer school of the 19th. Under the patronage of David he was made a member of the Institute of France, and Professor in the School of Fine Arts.

Here **182. *Francis I and Charles V at St. Denis***, by Gros.—Charles V having occasion to visit the Netherlands in 1540, was invited by Francis to stop at Paris on his route. This picture represents the French monarch displaying the royal tombs in the church of St Denis (the Westminster of France) to his haughty visitor. All of the personages in attendance upon the two monarchs are portraits of grantees of the French court.

Here 183. **Portrait of Louis XIV.**, by Rigaud (see No. 176). The French King is represented as he best loved to be viewed, in all the glory of royal garments, and surrounded by the various insignia of his power,—the crown, sceptre and in the back ground, his throne. X

Here 184. **School of Raphael.**—The picture from which this photograph is taken is in the Luxembourg museum, and is the work of Horace Vernet, (1789-1863), a well-known French painter who has left many works in the European galleries. The scene is laid in one of the courts of the Vatican. Michael Angelo, his arms full of tools, is leaving in seeming anger and disgust the parapet where Raphael stands surrounded by his pupils. Italian peasants are arranged as models around the steps above; Julius II, and a crowd of attendants are coming to visit the favorite court painter. At the top of the flight of stairs Leonardo da Vinci may be recognized by his long beard and artist cap. .

Here 185. **Broken Pitcher.**—From a painting in the Louvre by Greuze, a French artist of the 18th century. He has been termed *genre-painter*, by one of the French critics, and though he only dealt with common, every day subjects, produced many charming pictures. The scene here represented needs no explanation.

Here 186. **Massacre of Scio**, by Delacroix, a French painter of this century. The picture is in the Luxembourg gallery and is one of the best known works of that artist. It is a striking characteristic of the French School of that time that the subjects chosen for representation are generally strange and striking in themselves. X

Here 187. **Scene in a Harem.**—This photograph is taken from a picture in the Luxembourg gallery. It is from the brush of Delacroix (see No. 186) and represents an eastern harem filled with oriental beauties, attended by their dark-eyed hand-maidens. X

Here 188. **Revolution of 48.**—From a picture in the Luxembourg museum, by Delacroix. X

NICOLAS POUSSIN (1594-1665).—The chief of the early French School. For many years he had no teacher and no patron; making his way on foot to Italy, he remained there (except at brief intervals) during his entire life. He was a hard student, and carried thought and logic so far into the realm of art, that he has been called the *painter of intellect*. His works are sometimes criticized as being too grave and austere in character, but in many pictures he has shown a spirited grace that is unsurpassed.

Here 189. **St. Francis Xavier Performing a Miracle**—From a painting by Poussin, in the Louvre. It represents the missionary saint of the Jesuits in the act of restoring a young girl to life. St. Francis and his companion are praying by the bed of the lifeless maiden whose head is supported by a woman sitting by the pillow; above, Christ appears in the midst of a glory, surrounded by two angels in the attitude of adoration.

Here 190. **Last Victims of the Reign of Terror.**—This photograph and the succeeding one are taken from separate parts of a very large and beautiful painting in the Luxembourg gallery. It is from the brush of

Charles Muller, a modern artist, and is one of the most admired of the Luxembourg pictures. The dungeons of the Bastille are represented filled with royal and aristocratic prisoners, who, as their names are read by the official, are handed one by one to the blood-thirsty mob without and are quickly torn limb from limb. The contrast between the brute faces of the angry crowd without, insatiable in their cruelty, and the delicate patrician features of the prisoners within, is very finely depicted. Every face is a study, exhibiting as they do various emotions. Bewilderment, high-minded courage, sympathetic tenderness for the suffering of others, absolute terror—are all portrayed in the different groups.

Art Sept. 191. **Last Victims of the Reign of Terror.**—(See No. 190).

Here 192. **The Father's Curse.**—In the Louvre museum (for artist see No. 185). An aged father extends his hands in malediction towards his son who has just enlisted as a soldier. X

CIMABUE.—(1240—). One of the earliest Florentine painters and one of the first to free his style from the influence of the principles of primitive christian art. He was held in such esteem by the people of his native country, that when his famous Madonna, now in the church of Santa Maria Novella, at Florence, was completed, it was carried by a triumphal procession through the streets, while throngs of people scattered flowers before it.

Here 193. **Virgin and Angels.**—From a picture in the Louvre museum, by Cimabue. This work exhibits all the peculiar stiffness of manner and execution of early christian art. X

PERUGINO.—(1446-1524). A Florentine painter chiefly noted as being the master of Raphael. The early works of the *divine* painter show in a very marked degree the influence of the master's style, combining a certain quaint stiffness of arrangement and hard coloring with a tenderness of expression almost unequalled.

Art Sept. 194. **Virgin and Infant Christ**, by Perugino.—This picture found in the Louvre museum, represents the Madonna and Christ surrounded by adoring saints and angels. X

Here 195. **La Belle Jardeniere**, by Raphael, (see engravings No. 1). This beautiful picture is in the Louvre museum, and represents the Virgin with the infant Jesus and St. John, sitting in the midst of a lovely landscape. Art critics say that the work probably belongs to the second period of the great artist when he was passing from the timid style of his master Perugino to the bolder flights of independent genius. X

Here 196. **The Madonna of the Vail.**—Another beautiful Holy Family of Raphael's in the Louvre museum. X

Here 197. **The Visitation of Elizabeth.**—From a painting in the Louvre gallery, by Ghirlandajo (1458-1499), the early master of Michael Angelo. The coloring of this artist is generally hard and unsatisfactory and his drapery often incorrect; yet there is much of strength and boldness in his style. The Virgin Mary is here represented, receiving the X

homage of the kneeling Elizabeth. The interview takes place under the arcades of an open vestibule.

FRA BARTOLOMMEO—(1469-1517). A Florentine painter who studied in the garden of Lorenzo the magnificent, where M. Angelo first learned his art. He became a follower of Saronasola and entered the convent of San Marco, whence he gained his title *Fra*, or *Il Frate* as he is sometimes called. For many years after taking orders he abandoned his art but finally took it up again at the solicitation of his friends. His arrangement of figures is characterized by elegance and truth, though his drapery is often criticized as being empty and too studied.

Here **198. *Virgin and Saints***, by Fra Bartolommeo. The original of this picture is in the Louvre museum.

Here **199. *Portrait of Giulio Romano***, by himself. Romano was one of the best pupils of Raphael and assisted him in many of his labors.

LEONARDO DA VINCI—(1452-1519). A universal genius, being skillful as a painter, sculptor, architect, engineer and mechanic; learned in mathematics, astronomy, anatomy and natural history and proficient as a musician and poet. But little of his time was devoted to painting, yet all the pictures he left testify to the dignity and nobility of his style and the delicacy of his execution.

Here **200. *Mona Lisa***.—This picture, which is in the Louvre museum, is considered one of the chefs d'oeuvre of Leonardo da Vinci, and is a portrait of Mona Lisa, the wife of a Florentine merchant. It is said that the artist worked four years at this picture without finishing it to his own satisfaction. While painting da Vinci took care to surround his sitter with everything pleasant and agreeable, as flowers, statuary, music, etc., in order to induce a careless, gay expression. The work is the great admiration of art-critics. Says a noted French writer, "this picture attracts me, it fascinates and absorbs me; I go to it in spite of myself as the bird is drawn to the serpent." Vasari says of it, "rather divine than human, as life-like as nature itself * * not painting, but the despair of other painters."

Here **201. *Coronation of the Virgin***, in the Louvre museum. —This picture is the work of Raphael del Garbo (1466-1524) a Florentine painter. The Virgin, surrounded by a glory, receives from her son the crown of immortality. Their feet rest upon the cherubim, and a choir of angels discourse sweet music. Below four saints are in attitudes of adoration.

Murillo **202. *Supper in Simon's House***, by Paul Veronese (see No. 115).

Here **203. *Adoration of the Magi***.—From a painting in the Louvre, by Luini, (1460-1530) a painter of the Lombard School. It represents the visitation of the wise men to the infant Saviour.

Here **204. *St. Cecilia***.—From a painting in the Louvre gallery, by Domenichino, (1581-1641) a painter of the Bolognese School. The patroness of sacred music is singing praises and accompanying herself with an instrument; an angel stands before holding a book of music upon his head.

SALVATOR ROSA—(1615-1673). Of the Neapolitan school. While he was still young he lost his father and to support himself, painted little marine pieces and landscapes which he sold at low price. Later he went to Rome and studied his art more thoroughly. Salvator Rosa arrived to perfect himself as an historical painter, but his historical pictures are far surpassed in excellence by his marine and battle pieces. These display great energy and strength, combined with a brilliancy of execution which is scarcely equaled by any other artist.

Here **205. *Battle Scene***.—From a painting in the Louvre. X

Murillo **206. *Midor and Angelica***, by Paris Bordone, a painter of the Venetian school.

Here **207. *Virgin and Child***, by Sassoferrato—(1605-1685), of the Roman school. The Madonna is seated, holding the sleeping child. Cherubim watch over the holy group from the clouds.

MANTEGNA—(1431-1506). One of the revivers of art in northern Italy, and the leader of the Lombard school. He has left numerous works in the various towns of Italy.

Here **208. *Parnassus***.—From a painting of Mantegna's in the Louvre museum, representing Mt. Parnassus, and the various characters of Grecian mythology. At the left the muses are dancing to the music of Apollo's lyre; at the right Mercury leans against the winged horse Pegasus; in the center of the picture Venus is seated upon a rock, accompanied by Mars armed with a lance; a little lower on the same rock Cupid sitting, bow in hand, excites the jealousy of Vulcan, who leaving his forge menaces the goddess of love and his rival the god of war.

Here **209. *Holy Family***, by Titian—(see No. 105). This group represents the infant Jesus with Mary and Joseph. X

Here **210. *Immaculate Conception***, by Murillo the Spanish painter. This celebrated picture, in the Louvre gallery of paintings, represents the Virgin borne upward on the clouds, her feet resting upon the moon's crescent, surrounded by a vast number of little angels, who seem to assist her to ascend. X

Murillo **211. *Virgin and Child***.—This picture, also by Murillo, represents the Madonna seated on a stone bench holding on her knees the infant Christ, who is playing with a chaplet of flowers.

JAN VAN EYCK—(1390-1441). The younger of the Van Eyck brothers, who were the founders of the Flemish school of painting. He perfected the art of painting in oil, the invention of which is often incorrectly attributed to him.

Here **212. *Madonna and Child***, by Van Eyck. The Virgin is seated under a rich portico, holding on her knees the infant Jesus, who carries in one hand a globe surmounted by a cross in gold and precious stones, and stretches the other in sign of blessing the donor of the picture who kneels before him.

Here **213. *Portrait of an Old Woman***.—From a picture in the Louvre, by Denner—(1685-1747), an artist noted for his skill in finishing

paintings. By copying with scrupulous fidelity, every wrinkle of the skin, every hair, and even the down on the human face, he attained an accuracy which is almost frightful.

Here **214. Interior of an Inn**, by David Teniers, the Flemish genre painter—(see No. 165). A scene taken in a dutch public house in the seventeenth century.

Missing **215. Assumption of the Virgin**, by Prudhon (1758-1823), a painter of the French school, who studied the works of da Vinci with great zeal and borrowed from his style graceful elegance of arrangement and execution. The Virgin, supported by five angels, and adored by a multitude from below, ascends to Heaven.

Art Dept **ANDREA DEL SARTO**—(1488-1530). One of the chief of Florentine painters. He never visited either Rome or Venice, but studied in Florence the frescoes of Masaccio and Ghirlandajo, the drawings of Leonardo da Vinci and Michael Angelo. His compositions are noted for their harmony, unity and purity, and for the power and correctness of their coloring.

Here **216. Holy Family**.—From a painting in the Louvre by Andrea del Sarto. This artist treated sacred subjects with peculiar tenderness and grace.

Missing **217. The Angel Raphael Leaving Tobias**, by Rembrandt. Tobias is prostrated on the ground and his son kneels beside him, while on the threshold of the house his wife Sara gazes with astonishment at the ascending figure of the angel.

Missing **218. Scene in a Harem**, by Delacroix. This picture (like No. 187 on the same subject) is in the Luxembourg gallery and represents a scene in an eastern harem.

Here **219. Marriage of St. Catherine**.—Taken from a picture in the Louvre, by Correggio, the painter of Parma. It represents the mystic marriage of St. Catherine and the infant Christ. The child Jesus seated on the knees of his mother hands a ring to the martyred saint. St. Sebastian stands near by.

Here **VELASQUEZ**—(1599-1660). A Spanish artist, chiefly noted for his skill in executing portraits. He is sometimes called the first painter in Spain. He enjoyed the patronage of Philip IV. and spent all the latter part of his life at the court in Madrid. In both drawing and coloring the works of Velasquez show a thorough study of nature.

Here **220. Portrait of the Infanta Marguerita**, by Velasquez. Marguerita was the daughter of Philip IV. In 1666 she married Leopold, Emperor of Germany.

Here **221. Adoration of the Shepherds**.—From a picture in the Louvre, by Ribera (1588-1656), a Spanish painter who exaggerated the contrasts of light and shadow, and purposely chose subjects wild, horrible and repulsive. At the left the Virgin is prostrate before the child Jesus who lies in a cradle of wood filled with straw. Three shepherds and a woman surround it in attitudes of adoration. This picture is not in the usual style of the artist, the shadows being less pronounced, and the lights less intense.

Photo Engraving. Rubens - sibyl - Raphael.

Those marked "L.H." are in fair condition and placed in the room of Lincoln Hall to be used as desired by the departments.

Those marked "D" are damaged but are with the others in Lincoln Hall.

PORTRAITS.

The following collection of Portraits are fine French Lithographs from the original paintings in the great Galleries of France. The names in full with titles and dates are marked on each portrait:

- | | |
|--|--------------------------------------|
| LH 1. Louis Philippe. | LH 40. Colbert. |
| LH 2. Charles X. | LH 41. Mazarin. |
| LH 3. Louis 18th. | LH 42. Richelieu. |
| LH 4. Louis 16th. | LH 43. Marie De Medicis. |
| D 5. Louis 15th. | LH 44. Jeanne D'Albret. |
| LH 6. Louis 14th. | LH 45. Henri D'Albret. |
| D 7. Anne D'Auiche. | LH 46. Henry 3d. |
| LH 8. Louis 13th. | D 47. Gd. De Coligny. |
| LH 9. Henry 4th. | LH 48. Louis De Lorraine. |
| LH 10. Charles 9th. | LH 49. Mel. De L'Hopital. |
| LH 11. Francois 2d. | LH 50. Anne De Montmorency. |
| LH 12. Henry 2d. | LH 51. George D'Amboise. |
| D 13. Francois 1st. | D 52. Chevalier Bayard. |
| LH 14. Louis 12th. | D 53. Martin Du Ballay. |
| LH 15. Charles 8th. | LH 54. Ane. Gve. De Bourbon. |
| LH 16. Louis 11th. | LH 55. Fenelon. |
| LH 17. Charles 7th. | LH 56. Bossuet. |
| LH 18. Marie Amelie. | LH 57. Du Quesne. |
| LH 19. Madame De Pompadour. | LH 58. Vauban. |
| LH 20. Francoise D'Aubigne. | LH 59. Fois VI. De La Rochefoucauld. |
| LH 21. Marie Antoinette. | LH 60. Le Gal. De Retz. |
| LH 22. Marie Leizinska. | LH 61. M. Mole. |
| LH 23. Mie Therese D'Autriche. | LH 62. Sully. |
| LH 24. Mlle De Montpensier. | LH 63. Louis des Balboa Crillon. |
| LH 25. Gaston De France. | LH 64. Philippe De Mornay. |
| LH 26. Marguerite De France. | LH 65. J. L. De La Valette. |
| LH 27. Elizabeth D'Autriche. | LH 66. Anne Duc De Joyeuse. |
| LH 28. Marie Stuart. | LH 67. Louis De Bourbon. |
| LH 29. Catherine De Medicis. | LH 68. Duke of Mayenne. |
| LH 30. Claude De France. | LH 69. Henri De Lorraine. |
| LH 31. Louise De Savoye. | LH 70. Antne. Duprat. |
| LH 32. Anne De Bretagne. | LH 71. Ls. Ptt. Jh. Duc D'Orleans. |
| LH 33. Philippe De Comines. | LH 72. P. A. C. Beaumarchais. |
| LH 34. Jeanne D'Arc. | LH 73. G. H. Mirabeau. |
| LH 35. Le Grande Conde. | LH 74. Robespierre. |
| <i>Missing</i> LH 36. Louis De France. | LH 75. Napoleon Bonaparte. |
| LH 37. Villars. | LH 76. " " |
| LH 38. Poir. Hri. Mal. De Luxembourg. | LH 77. Josephine. |
| LH 39. Viscount of Turenne. | LH 78. Marie Louise. |

- LH 79. Foix. Hon. De Reichstadt.
 LH 80. Napoleon 3d.
 LH 81. S. M. Eugenie.
 LH 82. George 4th of England.
 LH 83. Catherine 2d.
 LH 84. Alexander 1st.
 LH 85. S. M. Nicolas 1st.
 D 86. Frederic Guillaume 3d.
 D 87. Francois 1st.
 LH 88. Victor Emanuel 2d.
 LH 89. Pius 9th.
 LH 90. Madame Roland.
 LH 91. Roland.
 LH 92. Laetitia Bonaparte.
 LH 93. Elisa Bacciochi.
 LH 94. La Princesse Borghese.
 D 95. Gne. Murat.
 LH 96. Joseph Bonaparte.
 LH 97. Le Cnal. Fesch.
 LH 98. Charles Bonaparte.
 LH 99. Alphonse De Lamartine.
 LH 100. Le Gal. Mac Mahon.
 LH 101. Bernadotte.
 LH 102. Walter Scott.
 LH 103. Lord Byron.
 D 104. Martin Luther.
 D 105. John Calvin.
 LH 106. Goethe.
 D 107. Mozart.
 LH 108. J. Haydn.
 LH 109. Giuseppe Garibaldi.
 D 110. Charlotte Corday.
 LH 111. Napoleon Bonaparte.
 LH 112. Madame De Stael.
 LH 113. Lafayette.
 LH 114. Lucien Bonaparte.
 LH 115. Jerome Bonaparte.
 LH 116. Louis Bonaparte.
 LH 117. Kleber.
 LH 118. Murat.
 LH 119. Junot.
 LH 120. Massena.
 LH 121. Desaix.
 LH 122. Eugene.
 LH 123. Soult.
 LH 124. Davoust.
 D 125. Lazan Hoche.
 LH 126. Schiller.
 LH 127. Baron Berzelius.
 D 128. Thaddeus Kosciuszko.
 LH 129. Changarnier.
 LH 130. Vergniaud.
 D 131. Dumourier.
 LH 132. Madame De Lamballe.
 LH 133. Danton.
 LH 134. Necker.
 LH 135. Boissy D'Anglas.
 LH 136. Lavoisier.
 LH 137. Sieyes.
 LH 138. Chateaubriand.
 LH 139. J. D'Alembert.
 LH 140. Condorcet.
- LH 141. Gay-Lussac.
 LH 142. Guizot.
 LH 143. Marat.
 D 144. Charles Comte De Montalembert.
 LH 145. Chatet.
 LH 146. Jacques Louis David.
 LH 147. Geoffroy St. Hillaire.
 D 148. St. Just.
 LH 149. Bernardin de St. Pierre.
 LH 150. Buffon.
 LH 151. Arago.
 LH 152. Fabre D'Eglantine.
 LH 153. Camille Desmoulins.
 LH 154. Jerome Petion.
 LH 155. Barnaue.
 LH 156. Jean Pierre Brissot.
 LH 157. H. Laroche Jaquelin.
 LH 158. Philippe De Champagne.
 LH 159. N. Poussin.
 LH 160. Pierre Puget.
 LH 161. Eustache Le Sueur.
 LH 162. Rigaud.
 LH 163. Peter Mignard.
 LH 164. Charles Le Brun.
 LH 165. Van der Meulen.
 LH 166. Billant Adam.
 LH 167. Jn. De Le Fontaine.
 LH 168. J. B. Rousseau.
 LH 169. Paul Pelisson.
 LH 170. Ad. Ls. De Goutant Biron.
 LH 171. Gustine.
 LH 172. Cathelineau.
 LH 173. Francois Charette.
 LH 174. La Tour. D'Auvergne.
 LH 175. Maurice De Saxe.
 LH 176. Marmont.
 LH 177. Adrien Moncey.
 LH 178. Maximilian Sebastian Foy.
 LH 179. General Haxo.
 LH 180. Bergeaud de la Piconnerie.
 LH 181. Anna Charles Lebrun.
 LH 182. Jean Lannes.
 LH 183. Marquis de Grouchy.
 LH 184. Oudinot.
 LH 185. Macdonald.
 LH 186. Augenu. [bronne.
 LH 187. Pierre Jacques Etienne Cambronne.
 LH 188. Dronot.
 LH 189. Lefebvre.
 LH 190. Louis Gabriel Suchet.
 LH 191. Duroc.
 LH 192. Louis Alexander Berthier.
 LH 193. Lemal De Bellune.
 LH 194. Th. Corneille.
 LH 195. Pre. Corneille.
 LH 196. Jean Racine.
 LH 197. Moliere.
 LH 198. Houdar De La Mothe.
 LH 199. Bussy-Rabutin.
 LH 200. Mel. De Montaigne.
 LH 201. Gme Duvair.

- LH 320. Fse. De Sevigne, Gesse. De Grignan.
 LH 321. Marion De Lorme.
 LH 322. Madame Des Honlieres.
 LH 323. Ane Lse. Bne. De Bourbon.
 LH 324. M. L. E. D'Orleans.
 LH 325. Louis Benedict Picard.
 LH 326. Jules Delille.
 LH 327. Victor Hugo.
 LH 328. Alexandre Dumas.
 LH 329. Delavigne.
 LH 330. E. Scribe.
 LH 331. Voltaire.
 LH 332. J. J. Rousseau.
 LH 333. Francoise Grafigny.
 LH 334. Madame De Genlis.
 LH 335. Madame Dufrenoy.
 LH 336. Moreau.
 LH 337. Charles Alexander De Calonne.
 LH 338. Duc De Choiseul.
 LH 339. Laroche foucault-Liancourt
 LH 340. P. C. F. Dannou.
 LH 341. Francois de Barbe-Marbois.
 LH 342. Benjamin Constant.
 LH 343. Villele.
 LH 344. Pasquier.
 LH 345. Dupont de L'Eure.
 LH 346. Auguste Adolphe M. Billaud.
 LH 347. Villemain.
 LH 348. Decazes.
 LH 349. Louis, Dauphin.
 LH 350. Louis 14th.
 LH 351. Hette. Ane. D'Angleture.
 LH 352. Philippe De France.
 LH 353. Cunt de Tourville.
 LH 354. Philippe Duc D'Orleans.
 LH 355. Cinq-Mars.
 LH 356. Nicolas Fouquet.
- LH 357. Nicolai Catinal.
 LH 358. Louis Joseph Duc de Vendome.
 LH 359. Henry Francois Daguesseau
 LH 360. Jean-Barth.
 LH 361. Etienne Pasquier.
 LH 362. Christophe De Thou.
 LH 363. Louis De Saint Simon.
 LH 364. Perrault.
 LH 365. Pierre de Rousard.
 LH 366. F. Rabelais.
 LH 367. Jean Claude Adrien Helvetius.
 LH 368. Etienne Bonnot Condillac.
 LH 369. Demis Didot.
 LH 370. Royer-Collard.
 LH 371. St. Cyran.
 LH 372. St. Vincent Depaul.
 LH 373. L'Abbe Edgworth.
 LH 374. Armand De France.
 LH 375. H. L. De Quelen.
 LH 376. Denis Auguste Affre.
 LH 377. S. A. I. Le Prince Napoleon
 LH 378. S. A. I. Mme. La Princesse Mathilde.
 LH 379. Louis Philippe, Le Comte de Paris.
 LH 380. Louis Philippe, Duc D'Orleans.
 LH 381. Francois D'Orleans.
 LH 382. Francois De France.
 LH 383. C. G. Lamoignon de Malesherbes.
 LH 384. A. Arnauld.
 LH 385. Carnot.
 LH 386. L. J. De Bourbon, Prince De Conde.
 LH 387. Le Chu. De Boufflers.
 LH 388. Edward, Duke of Fitz-James.

Francois de Mulherbe
 Houdar de la Mothe (198)
 Victor bar Cousin
 Charles Remusat

- in one frame*
- LH 320. Fse. De Seigne, Gesse. De Grignan.
- LH 321. Marion De Lorme.
- LH 322. Madame Des Honlieres.
- LH 323. Ane Lse. Bne. De Bourbon.
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in one frame

Francois de Malherbe

Voudar de la Mothe (198)

Victor de Cousin

Charles Remusat



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Arch of letters