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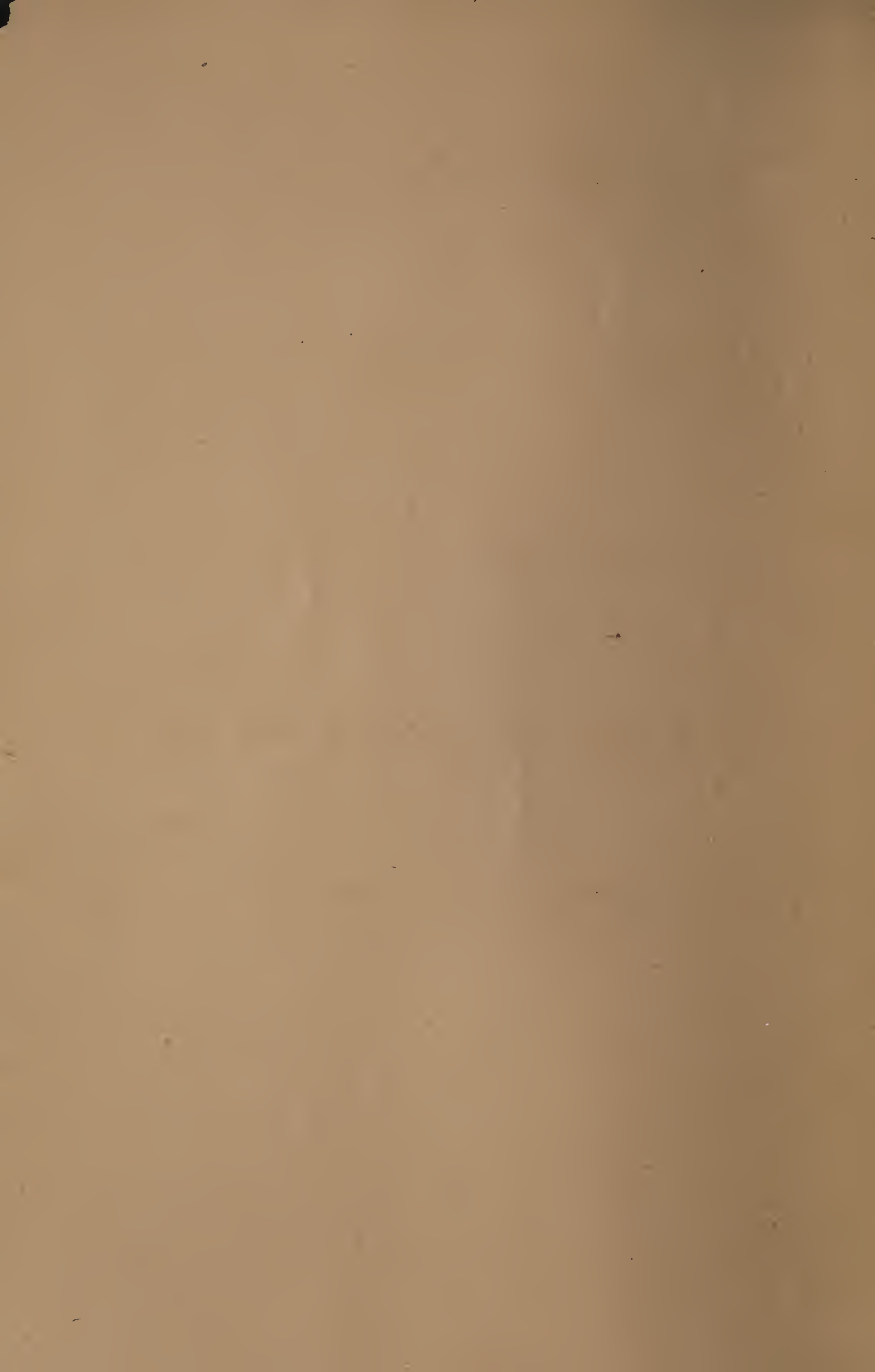
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THE ART INSTITUTE OF CHICAGO

THE REID COLLECTION, ∴ ∴ ∴

∴ ∴ WASHBURNE COLLECTION, &c.

February, 1888.

*Mrs. J. G. Galloway*



LIBRARY  
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# CATALOGUE

OF THE

# REID COLLECTION

OF

DRAWINGS AND ETCHINGS

EXHIBITED BY

THE ART INSTITUTE OF CHICAGO,

TOGETHER WITH OTHER

**PERMANENT AND LOAN COLLECTIONS.**



CHICAGO :

MICHIGAN AVENUE, COR. VAN BUREN STREET,

1888.



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1439

1888

29 Mar. '38

Annual Report

1000

# DESIGNATION OF GALLERIES.



GROUND FLOOR.	{	ROOM I, - - - - - Collection of Paintings.
		ROOM II, Elbridge G. Hall Collection of Sculpture: : Egyptian and Assyrian.
		ROOM III, - - - - - Same: Early Greek,
		ROOM IV. - - - Autotypes and Century Drawings.
		ROOM V, - - - - - Lecture Room.
FIRST FLOOR.	{	ROOM VI, Elbridge G. Hall Collection of Sculpture: Greek and Roman.
		ROOM VII, - Same: Renaissance and Modern.
		ROOM VIII, - - E. B. Washburne Collection.
		ROOM IX, - - Loan Collection of Paintings.
		ROOM X, - - - Loan Collection of Paintings.
		ROOM XI, - - - Loan Collection of Paintings.
SECOND FLOOR.	{	ROOM XII, (Hall) - Loan Collection of Paintings.
		ROOM XIII, - Chicago Society of Decorative Art.
		ROOM XIV, - Chicago Society of Decorative Art.
		ROOM XV, - - - - - Reid Collection.
		ROOM XVI, - - - - - Reid Collection.
		ROOM XVII, - - - - - Collection of Paintings.
SCHOOL BUILDING.	{	ROOM XVIII, - - - - - Library.
		ROOM XIX, - - - - - Office of the Director.
		ROOMS XX, XXI, XXII, XXIII, XXIV, XXV, XXVI, XXVII and XXVIII—School Rooms.

# THE ART INSTITUTE OF CHICAGO.



The Art Institute maintains a permanent exhibition open every week-day from 9 to 5 o'clock. It is free to members and their families at all times, and free to all upon Saturdays.

All friends of The Art Institute are invited to become members. Annual Members pay a fee of ten dollars for the year. Governing Members pay ten dollars a year, and an initiation fee of one hundred dollars. All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions and public lectures and entertainments of the Institute.

FEBRUARY 15, 1888.

# THE REID COLLECTION

OF

## ENGRAVINGS AND DRAWINGS.

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This collection was made by the late George W. Reid, of London, the Keeper of the Prints in the British Museum. It comprises about one hundred Selected Prints, executed by the greatest masters of engraving, many of them very early and rare states, and about one hundred and seventy-five Original Drawings, in crayon, pen, red chalk, bistre, etc., by masters of the Italian, Dutch, Spanish and French schools. Correggio, Annibale Caracci, Murillo, Rubens, Rembrandt, Boucher, and many others of the most distinguished artists are represented.

February 11, 1888.



CATALOGUE  
OF  
One Hundred Selected Prints.

COLLECTED BY GEO. W. REID, ESQ., FORMER KEEPER OF THE PRINTS  
IN THE BRITISH MUSEUM.

1. ALDEGREVER, HEINRICH. 1502—1562. Adam with the forbidden fruit. (Bartsch, 11). Brilliant impression.
  2. The Nativity. (B. 39.) Very fine.
  3. Jason and Medea, 1529. (B. 65). Very fine.
4. ALTDORFER, ALBRECHT. 1488—1538. The Repose in Egypt (B. 5.) Brilliant impression in perfect preservation.
5. ANDREANI, ANDREA. 1550—1623. Jesus Christ curing the the Lepers; after Parmigiano. (B. 39. 15). Second state.
  6. Christ and the Paralytic Man; after Parmigiano. (B.38.14). Fine state with no inscription.
7. BEHAM, BARTHEL. 1496—1540. Judith with the head of Holofernes. (B. 41). Very fine and rare.
8. BEHAM, HANS SEBALD. 1500—1550. Female satyr playing the bagpipes. (B. 110). Very fine.
  9. The two fools. (B. 213). Brilliant; in perfect preservation.
10. BONASONE, GIULIO. born 1498. Noah leaving the ark; after Raphael. (B. 4). Superb impression.
  11. The Rape of Europa; after Raphael. (B. 109). Brilliant impression in perfect condition.
12. BOTH, JAN. 1610—1645. "*Le Pont de Pierre.*" (B. 5). First state before the name of the artist and the number.
  13. "*Le Muleteer.*" (B. 6). First state before the name of the artist and the number.
  14. "*Le deux Vaches au bord de L'eau.*" (B. 8). First state before the name of the artist and the number.
  15. "*Le Pont de Bois.*" (B. 10). First state before the name of the artist and the number

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16. BRAMER, LEONARD. born 1596. A casket, cup and bottle, coins, cards, etc., spread on a table. Early undescribed state.
17. BRESCIA, GIOVANNI ANTONIO DA. about 1480. Samson seized by the Philistines. (B. 2).
18. CARACCI, ANNIBALE. 1560—1622. Christ crowned with thorns. (B. 3). Very fine impression.
19. "*Le Christ de Caprarole*" (B. 4). Very fine with margin
20. CARPI, UGO DA. about 1510. David cutting off the head of Goliath; after Raphael. (B. 8). First state before letters. Very rare.
21. The Miraculous Draught of Fishes; after Raphael. (B. 37. 13). First state, fine and rare.
22. Ananias struck dead. After Raphael. (B. 46. 27). First state, but the inscription cut away. Very fine.
23. CRANCH, LUKAS. 1472—1553. Full length portrait of Philip Melancthon. Woodcut. (B. 153). Fine.
24. DA VICENZA, NICOLETTO BOLDINI. about 1650. The Adoration of the Magi. In-Chiar-oscuro. (B. 29. 2). First state, very rare.
25. The Adoration of the Magi. (B. 29. 2). Second state, very fine.
26. DE MAITRE AU. 1496—1541. Cupid and Psyche. (B. 70). Brilliant proof before inscription.
27. DURER, ALBRECHT. 1471—1528. The Nativity. (B. 2). Very fine; in perfect preservation, with fair margin.
28. The Madonna on the Crescent, 1508. (B. 31). Undescribed first state before the halo was extended to the shoulders of the Madonna. *Presque unique*. Priced in printed catalogue of 1880 at £105.
29. The Madonna seated embracing the Infant Jesus. (B. 35). Brilliant impression with slight margin.
30. The Madonna seated near a wall. 1514. (B. 40). Brilliant impression in perfect preservation.
31. The Holy Family. An etching. (B. 43). Rare and very fine. Purchased at the Heywood Sale against Danlos of Paris for £33.
32. Saint Christopher. (B. 52). Very fine; from the collection of William Sharp.
33. Saint George standing. (B. 53).

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34. DURER, ALBRECHT. 1471—1528. "*La Famille du Satyr.*" (B. 69). Brilliant impression.
35. The Rape of Aymone. (B. 71). Very fine impression.
36. "Peasants dancing *Le Branle*. (B. 90). Brilliant impression. From the collection of John St. Aubin and Firmin Didot.
37. The Player upon the Bagpipes. (B. 91). Brilliant impression in perfect preservation.
38. The Cannon. An etching upon iron. (B. 99). Very fine impression.
39. DUSART, CORNELIUS, 1665—1704. The Violin Player. (B. 15). Very fine impression.
40. The violin player. (B. 15). Counter proof of the first state.
41. VANDYCK, SIR ANTHONY. 1599—1641. Titian and his mistress. Fourth state with the address "*a bon enfant excu.*"
42. FAITHORNE, WILLIAM. about 1691. Portrait of Juan de Castro. Brilliant impression with good margin.
43. GAYWOOD, RICHARD. about 1660. Portrait of Elizabeth Harvey. Brilliant impression in matchless condition.
44. GHEYN, JACOB DE. 1565—1615. Portrait of Philippe de Marnix "*Seigneur de Mont Saint Aldegonde.*" (B. 122). (Passavant, Vol. III, P. 118). Very fine impression.
45. GOLTZIUS, HEINRICH. 1558—1617. Portrait; bust in an oval, inscribed "*Gottverzagt.*" (B. 206). Very fine impression.
46. GOUDT, HEINRICH GRAF. v. about 1600. Jupiter and Hermes. Brilliant impression.
47. GOURMONT, JEAN DE. about 1557. The marriage of Saint Catherine. (Dumesnil 8). Very fine impression.
48. GOYA, FRANCESCO. 1746—1828. "*El Garotte.*" Printed in grey. One of the rarest of this Master's work, not in the collection of the British Museum. Very fine impression with large margin and rough edges.

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49. HOLLAR, WENZEL. 1607—1677. Interior of the eastern portion of St. Paul's Church. (Parthey 1827).
50. The Muffs. One of his most esteemed subjects. (Parthey 1851). Very Fine.
51. Landscape. "The Four Windmills." After Breughel. (Parthey 1215). Brilliant impression from the Esdaile Collection. In perfect preservation.
52. JARDIN, KAREL DU. 1825—1678. Landscape. "*Les arbres à racines découvertes.*" (B. 17). Early impression. Very fine.
53. The Frontispiece. (B. 1). Proof before the number, and before the corrosion on the face of the rock. Very fine.
54. The two Donkeys. (B. 6). Before the corrosion in the sky. The numbers blocked out in printing.
55. LEYDEN, LUCAS VAN. 1494—1533. The Temptation of Adam. (B. 3). Fine impression.
56. Samson and Delilah. (B. 23). Early impression. Marked in the Printed Catalogue of 1880 at £84.
57. The Raising of Lazarus. (B. 42). Very fine impression with margin, and in perfect preservation. Marked in the Printed Catalogue of 1880 at £84.
58. Saint Peter and Saint Paul, seated. (B. 106). Very fine impression.
59. Saint John. (B. 110) Very fine impression of the second state.
60. LORCH, MELCHIOR. 1527—1586. Portrait of Albrecht Durer 1550. (B. 10). Brilliant impression with large margin.
61. MANTEGNA, ANDREA. 1431—1506. One of the Triumphs of Julius Cæsar. The Senate of Rome accompanying a triumph. (11). From the Esdaile Collection.
62. One of the Triumphs of Julius Cæsar. Soldiers bearing trophies; with the pilaster. (B. 14).
63. MONTAGNA, BENEDETTO. 1480—1523. Christ's Agony on the Mount. (B. 4). First state unknown to Bartsch and Ortleby, before the dark hatchings on the tablet. (Passavant Vol. V, p. 154.) Brilliant impression.

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64. OSTADE, ADRIAN VAN. 1617--1671. A man playing the hurdy gurdy. (B. 8). Brilliant impression of the first state.
65. A man conversing with a woman. (B. 37). First state, before the marginal line was strengthened. From the Dumesnil Collection.
66. The Great Ball "*La Dance au Cabaret*" (B. 49). Fine early impression.
67. Two women gossiping. (B. 40). First state, before the marginal line was strengthened. From the collection of Robert Dumesnil.
68. PASS, GUILLAUME VAN. about 1560. James I and his Family (See Franken, page 119, No. 693).<sup>3</sup> Very fine.
69. PENCZ, GEORGE. 1500—1550. Samson and Delilah. (B. 28).
70. RAIMONDI, MARC ANTONIO. 1487—1539. Martha and Mary ascending the steps of the Temple; after Raphael. Entitled "*Notre Dame de l'Escalier*" (B. 45). Very fine. In perfect condition.
71. The Madonna and Child in the Clouds. (B. 47). Undescribed first state. Unique. Marked in Printed Catalogue of 1880 at £105.
72. Saint Cecilia. (B. 116). Undoubtedly the finest impression known, both in regard to state and condition; with good margin. Priced in Printed Catalogue of 1880 at £183.15.0.
73. Saint Margaret. (B. 181). Very rare and in beautiful condition. Marked in Printed Catalogue of 1880 at £52.
74. The Rape of Helen. (B. 209). Brilliant impression in perfect preservation. Priced in the printed Catalogue of 1880 at £157.10.0.
75. Mount Parnassus. (B. 247). Brilliant impression in perfect preservation. Marked in the Printed Catalogue of 1880 at £180.
76. Venus appearing to Æneas. In the engraver's early manner. (B. 288). Very fine impression.
77. Neptune appeasing the storm. (B. 352) Brilliant impression in the first state with margin. Marked in the Printed Catalogue of 1880 at £157.10.

78. RAIMONDI, MARC ANTONIO. 1487—1539. The Woman with the Sponges. (B. 373). Brilliant impression of one of the rarest of the Artist's works. Marked in the Printed Catalogue of 1880 £63.
79. "*Les Grimpeurs.*" (B. 487). Early impression delicately printed. Marked £34 in the Printed Catalogue of 1880.
80. RAVENNA MARCO DA. about 1496. A Battle Piece. (B. 420). Brilliant impression from the Brentano Collection.
81. RIBERA, called SPAGNOLETTO. 1588—1656. St. Jerome praying. (B. 4). Very fine and rare impression before the address.
82. REMBRANDT VAN RYN. 1607—1669. Abraham entertaining the three angels. (W. 36). Brilliant impression full of burr and with good margin.
83. Abraham and his son Isaac. (W. 38). Fine with good margin.
84. Abraham's Sacrifice. (W. 39). Very fine with good margin.
85. The Circumcision. (W. 52). First state, with the white spaces where the aqua-fortis has failed. Fine with slight margin in perfect preservation.
86. The Flight into Egypt. A night piece. (W. 58). An undescribed early state, touched on with bistre by the Artist himself. Marked in the Printed Catalogue of 1880 at £183.15.0.
87. The Flight into Egypt. The Holy Family crossing a rill. (W. 60). Brilliant impression.
88. Christ preaching—entitled "*La petite tombè.*" (W. 71). Brilliant state of an early impression.
89. The Travelling Musicians. (W. 123). Undescribed state before the dry point work on the woman's cap. A little of the work cut away on the right.
90. A Jew with a high cap. (W. 135). Very fine impression.
91. A man playing at cards. (W. 137). First state. Some white spaces are in the plate, at the top to the right, from the failure of biting. With margin.
92. Two beggars, a man and a woman, conversing. (W. 161). Very fine with margin.
93. Portrait of Rembrandt with a scarf round his neck. (W. 17). Brilliant impression.

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94. REMBRANDT VAN RYN. 1607—1669. An arched Landscape, with an Obelisk. (W. 224). Very fine second state in perfect preservation.
95. An Old Man with a large beard, lifting his hand to his cap. (W. 360). Very fine second state with margin.
96. A Young Man musing. (W. 270). Very fine impression with large margin.
97. Manasseh Ben Israel. (W. 271). Second state. Very fine with good margin.
98. Portrait of Clement de Jonge. (W. 274). Fine fifth state.
99. Jan Lutma. (W. 278). Third state, very fine, with margin.
100. Uytenbogardus, a Dutch Minister. (W. 281). Third state in octagonal border with Latin verses. Fine and very scarce.
101. Bust of an old man with a large beard. (W. 295). Very fine with margin.
102. SPRINGINKLEE, HANS. The Nativity, a woodcut. (B. 51). Fine impression.
103. SOLIS, VIRGILIUS. about 1540. Summer, "*Somer.*" One of the set of the Four Seasons. (B. 130). Fine impression.
104. Winter. Another of the set of the Four Seasons. (B. 132). Very fine impression.
105. Frieze with bears, 1541. Undescribed by Bartsch or Passavant. Fine, in perfect preservation.
106. SWANEVELT, HERMAN VAN. 1620—1690. Landscape with Waterfall. (B. 80). Fine early impression.
107. Landscape, "*La Porte de Ville.*" (B. 92). Very fine early impression.
108. TRENTO, ANTONIO DA. about 1530. The Martyrdom of St. Peter and St. Paul, after Parmigiano. (B. 79,28) First state printed in three colors.
109. WIERIX, ANTHONY. About 1550. Portrait of Sir Thomas More. (Alvin, No. 1987). Very fine.
110. WIERIX, HIERONIMUS. The Madonna standing on a Crescent. (Alvin. No. 50). Brilliant impression.

## ORIGINAL DRAWINGS

BY

## GREAT MASTERS OF VARIOUS SCHOOLS.

COLLECTED BY GEORGE W. REID, ESQ., FORMER KEEPER OF THE  
PRINTS IN THE BRITISH MUSEUM.

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201. ALLORI, ANGIOLO, Called IL BRONZINO. 1535—1607.  
Study for the full length figure of Eve. Highly finished in black chalk, signed.
202. ALLEGRI, ANTONIO, Called IL CORREGGIO. 1494—1534.  
Figure of the infant St. John the Baptist. Highly finished in black chalk on brown paper, signed.
203. A female head. Red and black chalk.
204. Study for the fore-shortened figure of a man from the right shoulder. Red chalk, from the collection of John Talman.
205. ASSEN, JAN VAN. 1635—1695. The triumph of Faith conducted by Love, supported by the emblems of St. Mark and St. Luke, the bull and the lion. In pen.
206. AVERCAMP, HENDRIK VAN. about 1600. Landscape. Villagers assembled near a cottage bartering for fruit. The church and village seen in the distance. In color.
207. BACKHUYSEN, LUDOLF. 1631—1709. A sea piece, vessels in a squall. A smack lowering her sails close to the shore on the right. Slight sketch in pen and washed with Indian ink.
208. BALDELLI, NICOLO. After Raffaello. Pen, washed with Indian ink.
209. BARBIERI, GIOVANNI FRANCESCO, Called GUERCINO. 1590—1666. "Roman Charity." Pen, washed with bistre.
210. Portrait of Dante. Pen, washed with bistre.



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211. BARBIERS, PIETRO. 1717—1780. Landscape—an overshot mill. The entrance to a garden seen above the wheel, where a woman is seen relieving wayfarers. In black chalk washed with Indian ink.
212. Upright landscape—a roadway winding past a cottage on the left, large tree in the foreground taking up nearly the whole of the composition. In black chalk and Indian ink.
213. BOLOGNESE SCHOOL. About 1600. Trees and pool. Pen washed with bistre.
214. BAROCCIO, FEDERIGO. 1528—1612. The virgin and child. Pen on grey paper washed with neutral tint and heightened with white. From the collection of William Sharp.
215. Portrait study of the head of a young female. In crayons.
216. A sheet of studies on both sides of the paper, kneeling figures, &c. Pen and bistre.
217. Studies of an arm, a knee and a foot. In crayons on grey paper.
218. BARRETTINI, PIETRO, Called DA CORTONA. 1596—1669. A female saint in the habit of a Nun, kneeling to a Pope. Pen and red chalk washed with bistre—signed.
219. BASSANO, JACOPO DA PONTE. 1510—1592. Five saints kneeling in prayer. Black chalk on grey paper heightened with white.
220. BEHAM, BARTEL. 1496—1540. Portrait of a middle-aged man wearing a small divided beard and flat cap. Three-quarter face turned to the left. The figure seen to the waist, the hand of another person placed on the right shoulder. Red chalk.
221. BEHAM, HANS SEBALD. 1500—1550. Study for three male figures, one apparently reading from a desk. Pen on paper prepared with salmon color. Signed 1541.
222. BERCHAM, NICOLAS. 1624—1683. Two sheets of studies on one mount—one of cows, the other of sheep. Black chalk on grey paper heightened with white.

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223. BISSCHOP, JAN. 1646—1686. After Caravaggio. Christ crowned with thorns. In bistre.
224. The old court-yard of a hostelry with well at the end of the wall. Pen and bistre.
225. BLOEMART, ABRAHAM. 1564—1647. Abraham and Hagar. The composition engraved the same size by Jonas Sandredam. With the engraving. Black and red chalk.
226. The annunciation. Pen on brown paper washed with bistre and heightened with white.
227. BOCKSPERGER, HANS. 1540—1592. Christ's entry into Jerusalem. Drawn with the brush and washed with bistre—signed.
228. BOLOGNESE SCHOOL. About 1600. An assemblage of saints endeavoring to secure the blood of Christ, some of them sucking his wounds. Pen washed with bistre.
229. BUONACCORSI, PIETRO, Called DEL VAGA. 1500—1547. Landscape. The cup found in Benjamin's sack. Pen washed with Indian ink.
230. BOUCHER, FRANÇOIS. 1704—1770. Venus attended by Cupids descending from her chariot on clouds to the sleeping Adonis. Black chalk washed with bistre—signed "F. Boucher F."
231. Venus and Cupids. Black chalk on grey paper heightened with white.
232. Two studies of Cupids. Red chalk on grey paper.
233. Mars and Venus. Pen washed with bistre on toned paper and heightened with white.
234. Study of a nude female figure seated on a bank. Red chalk.
235. Interior of a prison, with men playing some game on the right. Pen washed with Indian ink.
236. BAUDUIN, GASPÉR. Classical Landscape with castle in the middle distance. Highly finished in red chalk. Signed.

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237. GHISI, ADAMO. 1530—1570. After Michelangelo. The Scourging of Christ. Bistre on grey paper, heightened with white. Collections, Richardson, R. Cosway, Pacetti, Reynolds.
238. BRAUWER, ADRIAAN. 1608—1640. Interior with boors drinking. Drawn with the brush and sepia. Another similar design on the reverse.
239. BREBIETTE, PIERRE. Born 1596. A bacchanalian scene with fairies, satyrs and nymphs. Pen washed with sepia. A similar subject, pen washed with bistre. Two drawings on one mount.
240. BREBIETTE, PIERRE. born 1596. Landscape. A woodland scene. The banks of a stream. Two couples seated nude under the trees, one man playing the flageolet. Pen washed with Indian ink.
241. BRIL, PAUL. 1556—1626. Landscape. Two mountain torrents falling into the source of a river. Forest scenery and roads. Signed, 1619. Pen and bistre with a little color.
242. CAMPAGNOLA, DOMENICO. 1482—1550. A classical landscape; a river scene with numerous galleys. In pen and bistre. Signed.
243. CARACCI, ANNIBALE. 1560—1609. Study for the Adoration of the Shepherds. Boldly drawn with the pen on the back of a proof of his well-known etching of Christ Mocked.
244. CARACCI, LUDOVICO. 1155—1619. A martyrdom of saints. Black and red chalk. From the collection of Count Gelozzi.
245. Study for the Siege of Troy. Pen washed with warm neutral tint. From the Donnadieu Collection.
246. CHALON, CHRISTINA. 1748—1808. Landscape; cows drinking in a stream, herdsmen resting near, two barrels and a short ladder in the foreground. Highly finished in black chalk. Signed and dated "C. L. K., 1779."

247. CHAMPAGNE, PHILIP DE. 1602—1674. Life-size study of the head of a young man, his long hair falling upon his shoulders. Red chalk.
248. CORT, CORNELIUS. 1530—1578. Saint George slaying the dragon. Highly finished in pen and sepia. Signed and dated.
249. CABULLERO. Ornamental design for the frame of a chimney glass forming the end of a room. Pen.
250. CAMBIASO or CANGIAGO. 1527—1585. Æneas carrying his father and leading his son. Pen and bistre.
251. CASTIGLIONE, GIOVANNI BENEDETTO. 1616—1670. Head of an old man wearing a long beard and shaggy eyebrows.
252. The Herdsman. Drawn with the brush with bistre and neutral tint. From the collection of Richard Udny and William Sharp.
253. CAT, JACOB. Roadway on the outskirts of a wood; a mansion on the right, with a man leading a horse from a stable. Highly finished, with a pen and Indian ink.
254. CRAYER, CASPAR DE. 1582—1669. The Resurrection. Pen washed with Indian ink and neutral tint on grey paper. Signed. From the collection of Count de Fries.
255. CUYP, ALBERT. 1606—1683. Study of a spaniel, seen from behind, with his head turned to the right. Black chalk on grey paper heightened with white.
256. DIEST, JAN VAN. 1655—1704. Landscape. Two trees with trunks entwining in the foreground. Black chalk.
257. DOMENICHINO, real name DOMENICO ZAMPIERI, 1581—1641. Study of the half length figure of a young female, the face seen in profile and her hands clasped together in prayer. The head of a second female is seen above, and that of an old man by her side. Black chalk on brown paper, heightened with white. On the reverse, the study of a nude man.

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258. DONATELLO, SIMONE. about 1430. A knight kneeling in prayer; an executioner standing by his side holding a large sword. Sebastian tied to a tree, pierced with arrows. Two on one mount. Pen, slightly washed.
259. DUGHET, GASPARD, called GASPARE POUSSIN. 1613—1675. The Archangel Michael. This drawing has been misnamed Peter Breughel. Drawn with the brush in Indian ink, on grey paper heightened with white.
260. DUSART, CORNELIS. 1665—1704. The game of bowls. In pen washed with Indian ink. Signed.
261. VANDYCK, SIR ANTHONY. 1599—1641. Sheet of studies. The descent of the Holy Ghost. In pen, on both sides of the paper. Signed From the Lankrink collection.
262. Study for the figure of the dead Christ in the picture of the Entombment, in the Louvre. Black chalk on grey paper, heightened with white.
263. EVERDINGEN, ALBERT VAN. 1621—1675. Landscape. A waterfall, and two men about to cross a dilapidated wooden bridge. Indian ink on coarse paper slightly tinted and heightened with white.
264. FARQUE, PAUL CONSTANTINE LA. 1782. The Hague. Pen washed with bistre and neutral tint. Signed.
265. FLORENTINE SCHOOL. An interior, with an ecclesiastic admonishing a nobleman. Outlined with the pen and washed with Indian ink. Reference to the two principal figures "1" and "2."
266. FLORIS, FRANZ. 1520—1570. Six designs of classical subjects, The Rape of Helen, etc., for a shield. Pen washed with bistre. From the collection of Charles Rogers and William Sharp. On two mounts.
267. FRENCH, Seventeenth Century. Landscape. A study of pollard oaks. Boldly drawn with the pen and shaded with Indian ink and heightened with white. On the reverse an outlined view of the open country. From the collection of Earl Spencer.

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268. GELÉE, CLAUDE DE LORRAINE. 1600—1682. A castle on a hill; three figures with a horse on the right. On the reverse a round tower and bridge. Pen and Bistre.
269. Study of clouds. In bistre, heightened with white.
270. GLAUBER, JOHANN. 1646—1726. The Assumption of the Virgin. Study for an altar piece. Pen washed with Indian ink and neutral tint. Signed.
271. GOLTZIUS, HEINRICH. 1558—1617. An allegorical female figure, holding a lozenge-shaped shield, with seated Magdalen. Pen washed with bistre on brown paper, heightened with white. Signed.
272. Portrait of a middle-aged man in a cloak trimmed with fur. Signed and dated H. G., 1603, with manuscript.
273. GRIMALDI, GIOVANNI FRANCESCO, called IL BOLOGNESE. 1606—1680. Classical landscape with winding stream, a man fishing in the foreground. Pen and bistre.
274. HERRERA, JUAN DE. about 1570. Richly ornamental design for a chimney piece, surmounted by a coat of arms with cupids for supports. Pen and sepia.
275. HOBBEEMA, MEINDERT. about 1650. Landscape. Watermill near some cottages, with row of tall trees on the bank of the stream where a man is seated fishing. Highly finished in black chalk.
276. HOLBEIN, HANS. 1497—1543. Study of a cannon. Boldly drawn with the pen and Indian ink on brown paper and slightly tinted.
277. HOLLAR, WENZEL 1607—1677. "*Zu Constatt.*" W. Hollar *Delin.* 1628, *et sculpt.* 1666. Delicately drawn with the pen, and tinted. A fine and beautiful specimen of the master, accompanied by the etching which scarcely gives half the composition, and that greatly reduced. (Parthey 757.)
278. "*Zu Passaw.*" Signed and dated 1636. With etching (Parthey 745) No. 7 of a set much reduced from the drawing, and the name over the castle not introduced.

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279. HONTHORST, GERARD. 1592—1660. Portrait of a youth who wears a broad brimmed hat. Highly finished with black chalk.
280. HUYSUM, JAN VAN. 1682—1749. Landscape. A wood on the outskirts of a stream where a man and woman are walking near a bridge. Indian ink.
281. JANSON, JAN. Study of cattle and sheep grazing in a meadow. In color. Signed "Janson 1773."
282. JARDIN, KAREL DU. 1625—1678. Landscape. Riverscene—a bridge of two arches leading to a city gate with round tower. Indian ink tinted with bistre.
283. JORDAENS, JACOB. 1594—1678. Study of a woman's head. Red and black chalk.
284. KETWIG, JAN VAN. 1780—1818. The approach to a Dutch city with handsome gateway and bridge crossing the moat on which boats are seen, and a man fishing. In color.
285. LAIRESSE, GERARD DE. 1640—1711. Two small friezes on one mount. The triumph of Cupid. Pen and Indian ink.
286. LANGENDYK, PIETER. 1780—1818. Landscape. Country roadway between rows of trees, a man driving a horse and cart under them. Black chalk.
287. LAPI, NICCOLO. 1661—1732. Allegory of the marriage of Alexandro Caponi.
288. LE BRUN, CHARLES. 1619—1690. Study of a reclining figure of a man, foreshortened from the head. A little drapery over the right arm and chest. Red chalk heightened with white on brown paper.
289. LE CLERC, SEBASTIEN. 1676—1763. A Roman procession with triumphal car. Pen washed with Indian ink.
290. LEYDEN, LUCAS VAN. 1494—1533. Titus Manlius ordering the execution of his son. Drawn with the brush on paper prepared with distemper, color brightened with white.

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291. LICINIO, GIOVANNI ANTONIO, Called IL PORDENONE. 1483—1540. The entombment. In tempera.
292. LOGTEREN, IGNATIUS VAN. Infant Bacchantes. The one on the right riding a goat. Pen and bistre, signed.
293. LORO, BARTOLOMEO. Design for a lunette of rich ornamentation and figures with Cupids supporting a shield of arms. Pen and bistre, tinted.
294. MAES, DIRK., 1656--1715. Two horsemen, one of them at full gallop. Pen washed with bistre.
295. MARATTI, CARLO. 1625--1713. The Madonna and Child. In distemper color, and varnished.
296. THE MASTER MW. 1581. German. David and Abigail. Pen and neutral tint. Signed and dated.
297. MILLET, JEAN FRANCOIS. Landscape. Females washing their linen in the stream in the foreground. In color.
298. LEMOINE, FRANÇOIS. 1688--1737. Venus attended upon by Cupids. Red chalk.
299. MOLA, GIAMBATTISTA. 1618--1661. Gate of Fort Urban near Bologna. Pen, washed with bistre.
300. A triumphal arch, with equestrian statue of a warrior and trophies of arms. Pen, washed with bistre.
301. A triumphal arch surmounted by the cross, keys and papal arms beneath. Pen, and washed with neutral tint.
302. A triumphal arch surmounted by the papal arms and blank shield between two statues. Pen and bistre.
303. MURILLO, BARTOLOME ESTEBAN. 1613--1682. The infant St. John caressing the lamb. Pen washed with bistre.
304. MAZZUOLI, FRANCESCO called PARMIGIANINO. 1503--1540. The beheading of two saints, a Roman Emperor sitting in judgment on the left. Drawn with the pen on paper prepared with color and washed with bistre and heightened with white. "Bought at Rome, A. D. 1774 out of the Pamphiti Palace, No. 40." See Chiaro-oscuro print after Parmigianino.
305. Study for the figure of Bolonna. Red chalk. From the collection of Jonathan Richardson and Richard Cosway.



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306. MAZZUOLI, FRANCESCO, called PARMIGIANINO. Bologna in her car drawn by Griffins. Pen and bistre.
307. Two drawings on one mount. Study for a hand in red chalk and a figure of Cupid in pen. Sheet of studies of Cupids reclining on clouds. Highly finished in red chalk. From the collection of Richard Cosway.
308. The dead king and his sons. Pen washed with bistre. From the collection of Earl Spencer.
309. Study for the nude figure of a youth seen from behind and turned a little to the right. Slightly outlined with bistre, the outstretched arm and face finished with cross hatching. Pen.
310. Study of the nude figure of a male model seen from the back. Outlined with the pen and finished with black chalk. From the collection of John Barnard.
311. Study of heads. Pen and bistre on paper tinted with Indian ink.
312. Study of foliage on a bank and the trunks of some small trees. Pen and bistre heightened with white on grey paper.
313. Study for the pediment of a monument, showing half of the design excepting the oval tablet in the centre. Pen washed with bistre and heightened with white. From the collection of Jonathan Richardson.
314. PALAMEDES, ANTON. 1604—1680. Whole length figure of a comedian with right arm outstretched. Black and red chalk on light brown paper heightened with white.
315. Another similar figure of an actor, standing with hands together holding a purse. Black and red chalk on light brown paper heightened with white. Signed.
316. PASSORI, BERNARDINO. 1580. Head of the Madonna. Highly finished in red chalk.
317. PESARO, SIMONE CANTARINI DA. 1612—1648. Study for the head of the Madonna. Delicately rendered in red chalk. From the Landrink and Cosway Collections.
318. PILLEMENT, JEAN. 1728—1808. The snow storm. Highly finished in color.
319. Landscape Traveler seated under a tree, accosted by a beggar. Black chalk finished with Indian ink Signed

320. PIPPI, GIULIO; called GIULIO ROMANO. 1492—1546. One of the Evangelists, St. Matthew. Drawn with the brush in bistre on brown paper heightened with white.
321. PROCACCINI, CAMILLO. 1546—1626. Susannah and the Elders. Black chalk on grey paper heightened with white.
322. QUELLINUS, JAN ERASMUS. 1629—1715. The Sacrifice at Lystra. Indian ink heightened with white. Signed.
323. A concert. The people assembled under the arched windows of a house. Black chalk washed with Indian ink and sepia.
324. RADEMAKER, ABRAHAM 1675—1735. A gateway through which a plantation of trees is seen, with a harbor in the distance. Pen washed with neutral tint.
325. Interior of a court, approached by steps with vases and flowers—a bay window and rows of trees in the back ground. Pen and red chalk washed with neutral tint.
326. REMBRANDT VAN RYN. 1606—1669. Tobias and the Fish. Pen and bistre.
327. The Good Samaritan leading the wounded traveler down a bank to the donkey. Pen and bistre.
328. A sleeping herdsman seated upon a bank under a large tree, about to be struck down by a man by his side whose sword is uplifted for the purpose. Pen washed with bistre and neutral tint.
329. RENI, GUIDO. 1575—1642. Studies of two cupids holding drapery. Pen and bistre with a little neutral tint.
330. Two similar figures but treated in a bolder manner. Pen and bistre with a little neutral tint.
331. ROOS, F. P. DE. 1490—1530. Two drawings upon one mount, both in red chalk. Study for the Madonna and Child who is sleeping. Signed 'F. P. De Roos F.' The Holy Family, signed, 'F. P. De Roos Inven't' on the base of a column.
332. ROOTWYK, J. A sea piece with various vessels, a war frigate on the right with boats coming ashore, and a smack near where four men of war are waiting. Pen and bistre.

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333. ROSA, SALVATOR. 1615—1673. Dead Christ with Marys bewailing. Pen and bistre.
334. RUBENS, PETER PAUL. 1577—1640. An academical study of a seated man with his arm behind him. Black chalk.
335. Head of a boy blowing a pipe. Highly finished with black chalk. Signed.
336. RYCKAERT, DAVID. 1615—1677. Allegorical title, with figure of Mars standing between palm trees, a portrait on his shield, a flaming sword in his left hand. Pen and washed with bistre. From the Landrink Collection.
337. SALVIATI, FRANCESCO ROSSI DA; called IL SALVIATI. 1510—1563. A Scriptural subject, men digging, etc. Pen washed with Indian ink and heightened with white.
338. Study for the conversion of Paul. Pen and bistre.
339. SALVIATI, GUISEPPE. 1530—1585. Roman subject with fainting female. Pen and sepia on grey paper heightened with white.
340. SCHELLINKS, WILLEM. 1632—1678. Landscape. Distant view of a chateau surrounded by pine trees and approached by a meadow and flooded stream which takes up nearly the whole of the foreground. Black chalk washed with sepia.
341. SCHOOL OF CARACCI. about 1600. Two studies, one on each side of a sheet of paper. The standing draped figure of a young handsome woman looking at herself in a mirror. A second female in charge of an infant by the side of a pedestal. Boldly drawn in pen and sepia.
342. SPRANGER, BARTHOLOMEUS. 1546—1625. The flight into Egypt. Pen and bistre washed with neutral tint. From the collection of John Barnard Granville, and Sir A. Westcombe, Bart.
343. STRADANUS, JOHANNES. 1536—1605. His own portrait. An oval medallion in an ornamental frame.

344. SWANEVELT, HERMAN VAN. 1620—1690. A roadway through a village with round tower on the right. Groups of figures in the foreground. Pen and bistre slightly tinted.
345. Landscape with extensive ruins on an eminence to the right in the middle distance. Diana and Actæon in the foreground. Indian ink.
346. TADDEO ZUCCARO. 1529—1566. Two saints, one of them playing the harp. In black and red chalk.
347. TEMPESTA, ANTONIO. 1555—1630. A lion hunt. 1581. Pen and bistre.
348. TENIERS, DAVID, THE YOUNGER. 1610—1690. Study of three horses in harness attached to a wagon. In black chalk. On the reverse a landscape with lake and range of hills. In Indian ink.
349. VANDERMANN, J. About 1600. A lake scene with mountainous distance. Sepia on brown paper heightened with white.
350. An old fortification on the river side. Sepia on brown paper heightened with white. Signed.
351. VANNINI, OTTAVIO. 1586—1673. Two small scriptural subjects. Studies in oil colors.
352. The flight of Joseph. In red chalk.
353. VANNUCCHI, ANDREA, called ANDREA DEL SARTO. 1487—1531. Sheet of studies for "*La Madonna del Sacco*." Red chalk.
354. VANDEVELDE, WILLEM. 1633—1707. A stiff breeze with vessels under sail. Indian ink. From the collection of P. H. Landrink.
355. A stiff breeze with vessels under sail. Slight, in pen.
356. Jetty with fishing smacks ashore; a man-of-war in the distance. Black chalk washed with sepia.
357. Fishing smacks arranged along the side of a jetty. Indian ink. Signed.
358. A fleet at anchor. In pen.

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359. VERKOLIE, NICHOLAS. 1673—1746. A man in fancy dress standing and holding out a wine cup with left hand. Pen and bistre.
360. VECELLIO, TIZIANO. (TITIAN.) 1477—1576. Landscape. A Venetian city in the distance, a boy holding lamb in the foreground. Red chalk. Engraved.
361. VIGNON, CLAUDE. 1590—1670. "*Sibylla Cumana*," A careful study in red chalk. Signed.
362. VINCI, LEONARDO DA. 1452—1519. Study of two heads of females. Delicately drawn with the pen in pale bistre.
363. WAEL, CORNELIUS DE. 1594—1662. The ball in the cabaret. Pen and red chalk washed with Indian ink. Signed.
364. WATERLOO, ANTONI. 1618—1662. Grand study of forest scenery. Drawn with the pen and washed with Indian ink and sepia.
365. Forest scenery.
366. WEENIX, JAN. 1644—1719. Battle piece. The general mounted in front, near a battery of heavy artillery. In color.
367. WEERINGEN, CORNELIS CLAASE VAN. Pan and Syringa. Pen and Indian ink. Study for David and Bathsheba. Pen washed with Indian ink.
368. Three subjects on one mount. Vulcan, Venus and Cupid.  
Sea Nymphs with youth bearing fish.  
Cupid and Psyche. Pen and ink.
369. WOUVERMAN, PHILIP. 1620—1668. Promenade in a park attached to a palace. A mounted cavalier addressing a lady in the foreground near a fountain. Attendants near are carrying fowling pieces. Pen and Indian ink slightly washed with color. Inscribed, 1690.
370. Halt of a hunting party near a castle. Black chalk.
371. WYNANTS, JAN. 1600—1678. A classical landscape. River scene with the ruins of a temple on the right. A herdsman and his wife with cattle in foreground. Pen washed with Indian ink heightened with white.
372. Landscape—a winding road leading from the foreground towards a distant mountain. Black and red chalk on warm toned paper.

373. ZAMPIERI, DOMENICO, called IL DOMENICHINO. 1581--1641. Study for Juno in her chariot. Black chalk on grey paper heightened with white. Signed.
374. ZEEMAN, R. born 1612. A boat on the bank of a river. A group of figures assembled near. Pen washed with Indian ink.
375. ZUCCARO, TADDEO. 1529--1566. Martyrdom of a female saint. Black chalk.
376. Old men with harp and tablet.
377. ZURBARAN, FRANCISCO. 1598--1662. Study of a workman looking over a parapet to a companion whose hands only are seen. Red and black chalk on brown paper heightened with white.

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## COLLECTION OF AUTOTYPES.

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This Collection is the gift of Wirt D. Walker.

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The works are Permanent Carbon Photographs, known as "BRAUN'S AUTOTYPES", valuable because they are direct reproductions of great originals.

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## THE CENTURY COLLECTION.

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This collection comprises 108 original drawings for *The Century* and *St. Nicholas*, by many artists. It is a permanent loan from The Century Company, New York.

The Art Institute takes this opportunity to make grateful acknowledgements of the liberality which has prompted The Century Company to place this collection here as a permanent loan.

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## THE ELBRIDGE G. HALL

## COLLECTION OF SCULPTURE.

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This Collection occupies Rooms II, III, VI and VII, and is the gift of Mrs. A. M. Hall Ellis.

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The works have been selected with care in the museums of Europe, as illustrative examples of sculpture from the earliest times to the present, based upon "The History of Ancient Sculpture," by Mrs. Lucy M. Mitchell.

Additional selections are on the way from Europe, and the works now in the galleries constitute only a portion of the collection provided for by the liberality of the donor.

The collection is arranged in general chronological order, and all the objects are marked.

## THE E. B. WASHBURNE COLLECTION.

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This Collection occupies Room VII, main floor, and is loaned by Hempstead Washburne, Esq.

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It includes the well-known collection of historical portraits and other pictures belonging to ex-Minister E. B. Washburne. It contains a two-thirds length portrait of King William of Germany, presented to Mr. Washburne by the king himself, and large oil portraits of Bismarck, Gambetta, Lord Lyons, Thiers, Franklin, Mr. and Mrs. Washburne; and many lesser objects of interest.

### CATALOGUE:

1. Portrait of King William, of Germany, painted by Bülow, the court painter, by the King's order, and presented by him to Mr. Washburne (oil).

*G. P. A. Healy.*

3. Portrait of Gambetta (oil).

*G. P. A. Healy.*

4. Portrait of Lord Lyons (oil).

*G. P. A. Healy.*

5. Portrait of Thiers (oil).

*G. P. A. Healy.*

6. Ideal Portrait of Benjamin Franklin (oil).

*d'Harmenon.*

7. Portrait of E. B. Washburne (oil).

*G. P. A. Healy.*



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8. Portrait of Mrs. E. B. Washburne (oil).  
*G. P. A. Healy.*
  9. Portrait of Israel Washburne, Governor of Maine (oil).
  10. Portrait of C. C. Washburne, Governor of Wisconsin (oil).
  11. Portrait of Edward Coles (steel engraving).
  12. Continental Commission issued to Samuel Benjamin, Ensign, signed by John Hancock, January 1, 1777.
  13. View of City of Galena, Ill., in Early Times (oil).
  14. Portrait of G. P. A. Healy, Artist (wood-cut).
  15. Portrait of Lord Chief Justice Coleridge (steel engraving).
  16. Portrait of John Brown (copper plate engraving).
  17. A Day of 1792.
  18. Death of Mirabeau (wood-cut).
  19. Portrait of Mirabeau (wood-cut).
  20. M. Thiers, the last picture ever taken of him.
  21. Portrait of John Quincy Adams, with his autograph (steel engraving).
  22. French Assembly at the trial of Louis.
  23. French Map of Yorck (water color).
  24. English Map of York (water color).
  25. Amendment to the United States Constitution abolishing Slavery, bearing the autographs of many distinguished Senators and Representatives.
  26. A Fruit boy (oil).
  27. Bismarck, with autograph (lithograph).
  28. Reception to Gen. Grant, Galena, Ill., August 18, 1865 (photograph).

29. Gen. Grant and Staff at Cole Harbor, Va., May, 1865 (photograph).
30. Officers of the Washburne Leadmine Regiment, the Forty-fifth Illinois (photograph).
31. Prairie Fire on the Upper Missouri (oil).  
*George Catlin.*
32. The Falls of St. Anthony in 1834, from nature (oil).  
*George Catlin.*
33. Meeting of Black Hawk and the Prophet on the present site of Prophetstown, Ill., painted from life in 1832 (oil).  
*George Catlin.*
34. Four Winnebago Chiefs (oil).
35. Winnebagos playing checkers (oil).  
*(Charles Deas, St. Louis).*
36. Thomas Benton, with note by his daughter, Mrs. Boilleau (photograph).
37. Thomas Jefferson (oil).  
*Russell.*
38. Ismael, Khedive of Egypt, Cairo, 1876, with autograph (photograph).
39. Photograph from a letter by Benjamin Franklin.

## OIL PAINTINGS, ETC.

Numbers marked with a Star (\*) are for Sale.

ARTIST.	TITLE.	LOANED BY.
1. F. K. M. REHN.		J. W. Ellsworth, Chicago <i>Sunshower on the Atlantic Coast.</i>
* 2. JOHANNES GELERT.		J. Gelert, " <i>Children Building a House.</i>
3. EMILE VANMARCKE,		C. H. Hazeltine, Philadelphia <i>Grazing.</i>
4. G. HAQUETTE.		S. S. Collins, New York <i>Marine—A Rough Sea.</i>
5. CH. JACQUE.		C. H. Hazeltine, Philadelphia <i>Sheep and Landscape.</i>
6. WM. BLISS BAKER.		J. W. Ellsworth, Chicago <i>Solitude.</i>
* 7. ANNIE C. SHAW.		Dr. S. W. Shaw, " <i>The Russet Year.</i>
8. WM. T. DANNAT.		Property of Art Institute <i>Study—Head of Aragonese Smuggler.</i>
9. WALTER SHIRLAW.		Property of Art Institute <i>Portrait of the Artist.</i>
10. CH. SPRAGUE PEARCE.		J. A. Lowell, Boston <i>Returning from Pasture.</i>
11. ALBERT BIERSTADT.		Albert Crosby, Chicago <i>The Yosemite Valley.</i>

ARTIST.	TITLE.	LOANED BY.
*12. EDITH S. SACKETT.	<i>Study of Young Girl.</i>	Edith S. Sackett, Brooklyn
13. DANIEL C. FRENCH.	<i>Ideal Statue of John Harvard.</i>	Daniel C. French, Concord, Mass.
14. THOS. SULLY.	<i>Portrait of Chief Justice John Marshall.</i>	Miss E. M. Cole, Culpeper, Va.
15. DAVID JOHNSON.	<i>Along the River—Old Oaks.</i>	J. W. Ellsworth, Chicago
*16. ANNIE C. SHAW.	<i>Old Granary Burying Ground.</i>	Dr. S. W. SHAW, “
*17. GEO. FULLER.	<i>Head of Young Girl.</i>	Dr. P. P. Wells, Brooklyn
18. HARRY THOMPSON.	<i>A Farm in Picardy.</i>	Ellen K. Baker, Paris
19. G. P. A. HEALY.	<i>Armenian Fathers.</i>	Property of Art Institute
20. EDWARD MORAN.	<i>Sunset at Sea.</i>	Ch. W. Wheeler, Chicago
21. WM. T. DANNAT.	<i>A Sacristy in Aragon.</i>	Property of Art Institute
*22. ELLEN K. BAKER.	<i>An Idyl.</i>	Ellen K. Baker, Paris
*23. HARRY BROWN.	<i>A Shipwreck near Portland, Me.</i>	C. H. True, Chicago
24. WM. T. DANNAT.	<i>Still Life—Study of Fruit.</i>	Property of Art Institute
25. G. FLUGGEN.	<i>The Orphan.</i>	W. A. Havemeyer, Chicago

ARTIST.	TITLE.	LOANED BY.
26. DAVID NEAL.	<i>Interior of St. Marks.</i>	Property of Art Institute
27. J. M. W. TURNER.	<i>Landscape.</i>	
28. CH. SPRAGUE PEARCE.	<i>The Beheading of John the Baptist.</i>	Property of Art Institute
*29. WALTER BLACKMAN.	<i>Oriental Head.</i>	Walter Blackman
30. ALEXANDER HARRISON.	<i>Les Amateurs.</i>	Property of Art Institute
31. H. H. ZEARING.	<i>Bronze Portrait Medallion.</i>	Dr. J. R. Zearing
*32. ANNIE C. SHAW.	<i>A Rainy Day.</i>	Dr. S. W. Shaw, Chicago
33. MELANI CAV. FRANCESCO.	<i>The Vision of St. Bernard.</i>	John B. Miller, “
34. DANIEL C. FRENCH.	<i>Bust of Ralph Waldo Emerson.</i>	W. M. R. French, “
35. BOLOGNESE SCHOOL.	<i>Saturn Devouring his Children.</i>	J. E. Whittlesey, “
36. CH. ELLIOTT.	<i>Portrait of Mr. Hewitt.</i>	C. C. Chaplin, “
37. BOLOGNESE SCHOOL.	<i>Mars.</i>	J. E. Whittlesey, “
38. J. G. BROWN.	<i>Figure of Boy.</i>	Ch. W. Wheeler, “
39. HOWARD KRETSCHMAR.	<i>Medallion Portrait of Gen. Logan.</i>	Howard Kretschmar, “

ARTIST.	TITLE.	LOANED BY.
40. HOWARD KRETSCHMAR.	Howard Kretschmar, Chicago <i>Medallion Portrait of Mrs. Logan.</i>	
41. HOWARD KRETSCHMAR.	Howard Kretschmar, <i>Portrait Bust of Ferd. Jones.</i>	"
42. HOWARD KRETSCHMAR.	Howard Kretschmar, <i>Medallion Portrait of Miss —, St. Louis.</i>	"
43. JOHAN PETER MOLIN.	Property of Art Institute <i>Group—The Belt-Bucklers.</i>	
*44. JOHANNES GELERT.	J. Gelert, Chicago <i>Bust—Antonio.</i>	
*45. JOHANNES GELERT.	J. Gelert, <i>Bronze Statuette—Theseus.</i>	"
46. L. W. VOLK.	Academy of Sciences, <i>Marble Bust of Z. Grover.</i>	"
47. L. W. VOLK.	Academy of Sciences, <i>Marble Bust of J. W. Foster.</i>	"
*48. JOHANNES GELERT.	J. Gelert, <i>Bust—Adelaide.</i>	"

Henry Golluy Brussels

4 1/2 Cow

2 1/2 Sheep





3 0112 115416528