CATALOGUE

OF THE REID

COLLECTION OF DRAWINGS AND ETCHINGS

EXHIBITED BY

The Art Institute of Chicago,

Together with other permanent and loan collections.

MICHIGAN AVENUE, COR. VAN BUREN STREET,

FEBRUARY 11, 1888.

OFFICERS:

C. L. Hutchinson, Pres.  Edson Keith, Vice-Pres.  L. J. Gage, Treasurer.
THE REID COLLECTION
OF
ENGRAVINGS AND DRAWINGS.

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, Boncher, and many others of the most distinguished artists are represented.
CATALOGUE

OF

One Hundred Selected Prints.

Collected by Geo. W. Reed, Esq., Former Keeper of the Prints in the British Museum.

1. ALDEGREVER, Heinrich. 1502—1562. Adam with the forbidden fruit. (Bartsch, 11). Brilliant impression.
12. BOTH, Jan. 1610—1645. "Le Pont de Pierre." (B. 5). First state before the name of the artist and the number.
13. "Le Maletier." (B. 6). First state before the name of the artist and the number.
14. "Les deus 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.
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).
20. CARPI, UGO DA. about 1510. David cutting off the head of Goliath; after Raphael. (B. 8). First state before letters. Very rare.
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 1889 at £100.
32. Saint Christopher. (B. 52). Very fine; from the collection of William Sharp.
33. Saint George standing. (B. 53).


37. The Player upon the Bagpipes. (B. 91). Brilliant impression in perfect preservation.


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.


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.


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.


62. One of the Triumphs of Julius Caesar. Soldiers bearing trophies; with the pilaster. (B. 14).

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 Danse au Cabaret” (B. 40). Fine early impression.

67. Two women gossiping. (B. 40). First state, before the marginal line was strengthened. From the collection of Robert Dumesnil.


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.


74. The Rape of Helen. (B. 269). Brilliant impression in perfect preservation. Priced in the printed Catalogue of 1880 at £137.10.0.


76. Venus appearing to Aeneas. In the engraver’s early manner. (B. 288). Very fine impression.

78. RAIMONDI, MARC ANTONIO. 1487—1534. 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 1886 £38.


82. REMBRANDT VAN RYN. 1607—1669. Abraham entertaining the three angels. (W. 35). Brilliant impression full of burr and with good margin.

83. Abraham and his son Isaac. (W. 38). Fine with good margin.


85. The Circumcision. (W. 53). First state, with the white spaces where the aqua-fortis has failed. Fine with slight margin in perfect preservation.


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.


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.


95. An Old Man with a large beard, lifting his hand to his cap. (W. 360). Very fine second state with margin.


100. Uyttenbrogardus, a Dutch Minister. (W. 281). Third state in octagonal border with Latin verses. Fine and very scarce.


102. SPRINGINKLEE, HANS. The Nativity, o cut. (B. 51). Fine impression.


105. Frieze with bears, 1541. Undescribed by Bartsch or Passavant. Fine, in perfect preservation.


110. WIERIX, HIERONYMUS. 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.

201. ALLORI, ANGIOLO, Called IL BRONZINO. 1533—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.


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 1630. Landscape. Vill-
    lagers 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, NICCOLO. After Raffaello. Pen, washed with
    Indian ink.

209. BARBIERI, GIOVANNI FRANCESCO, Called GUERCINO. 1590

211. **Barbieris, 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. **Barlow, Francis.** 1626—1709. A fountain in the centre of a piece of water adjoining a terrace, where waterfowl are assembled. Indian ink.

214. **Baroccio, Federigo.** 1538—1612. The virgin and child. Pen on grey paper washed with neutral tint and heightened with white. From the collection of William Sharp.


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 Contona.** 1596—1669. A female saint in the habit of a Nun, kneeling to a Pope. Pen and red chalk washed with bistre—signed.


220. **Beham, Barthel.** 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.


222. **Berchem, Nicolas.** 1624—1688. Two sheets of studies on one mount—one of cows, the other of sheep. Black chalk on grey paper heightened with white.
224. The old court-yard of a hostelry with well at the end of the wall. Pen and bistre.

228. The annunciation. Pen on brown paper washed with bistre and heightened with white.

227. BOCKSBERGER, HANS. 1549—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. 1509—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.


235. Interior of a prison, with men playing some game on the right. Pen washed with Indian ink.

236. BAUDUIN, GASPER. Classical Landscape with castle in the middle distance. Highly finished in red chalk. Signed.

238. BRAUWER, ADRIAEN. 1608—1640. Interior with boors drinking. Drawn with the brash and sepia. Another similar design on the reverse.

239. BREBIETTE, PIERRE. Born 1596. A bacchanalian scene with fairies, satyrs and nymphaes. 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.


243. CARACCI, ANNIPELE. 1560—1602. 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 Gelozi.

245. Study for the Siege of Troy. Pen washed with warm neutral tint. From the Donnadio Collection.

246. CHALON, CHRISTINA. 1748—1808. Landscape; cows drinking in a stream, herdsman 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.


249. CABULLERO. Ornamental design for the frame of a chimney glass forming the end of a room. Pen.

250. CAMBIAO or CANGIAGO. 1537—1585. Æneas carrying his father and leading his son. Pen and bistre.

251. CASTIGLIONE, GIOVANNI BERNARDETTI. 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 Udney and William Sharp.

253. CAT, JACOB. Roadway on the outskirts of a wood; a mand sion on the right with a man leading a horse from a stable. Highly finished, with a pen and Indian ink.

254. CRAWER, 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—1693. 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. 1635—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.
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. DUGHEIT, GASPARD, called GASPARD 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.


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. 1631—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.


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."


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.
288. GELÉE, CLAUDE DE LORRAINE. 1600—1683. 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.


272. Portrait of a middle-aged man in a cloak trimmed with fur. Signed and dated H. G., 1603, with manuscript.


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. HOBEMA, MEINDERT. about 1630. Landscape. Water mill 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, WENDEL. 1607—1677. "Zu Coenstadt." W. Holler Delin. 1638, 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 737.)

278. "Zu Passau." 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.

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.


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.


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.


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.
291. LICINIO, GIOVANNI ANTONIO, called IL PORDENONE. 1488—
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 orna-
mentation and figures with Cupids supporting a shield
of arms. Pen and bistre, tinted.

294. MAES, DIRK. 1655—1713. Two horsemen, one of them at
full gallop. Pen washed with bistre.

In distemper color, and varnished.

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, FRANCOIS. 1688—1737. Venus attended upon
by Cupids. Red chalk.

299. MOLA, GIAMBATTISTA. 1618—1661. Gate of Port 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 surrounded by the cross, keys and
papal arms beneath. Pen, and washed with neutral tint.

302. A triumphal arch surrounded by the papal arms and
blank shield between two statues. Pen and bistre.

303. MURILLO, BARTOLOMEO ESTEBAN. 1617—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 Chiaroscuro print after Parmigianino.

305. Study for the figure of Bolonna. Red chalk. From the
collection of Jonathan Richardson and Richard Cos-
way.
306. MAZZUOLI, FRANCESCO, called PARMEZANINO. Bolonna in her car drawn by Griffis. 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—1689. 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.


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.


322. QUELLEINUS, 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 Insen’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 walking. Pen and bistre.
333. ROSA, SALVATOR. 1615—1673. Dead Christ with Marys-bewailing. Pen and bistre.


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—1603. A Scriptural subject, men digging, etc. Pen and washed with Indian ink and heightened with white.

338. Study for the conversion of Paul. Pen and bistre.


340. SCHELLINKS, WILLEM. 1622—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—1635. The flight into Egypt. Pen and bistre washed with neutral tint. From the collection of John Barnard Granville, and Sir A. Westcombe, Bart.

344. SWANEVELT, HERMAN VAN. 1629—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 Actaeon in the foreground. Indian ink.

346. TADDEO ZUCCARO. 1529—1566. Two saints, one of them playing the harp. In black and red chalk.


349. VANDERMAANN, J. About 1690. A lake scene with mountainous distance. Sepia on brown paper heightened with white.


351. VANNINI, OTTAVIO. 1580—1678. 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.


355. A stiff breeze with vessels under sail. Slight, in pen.


357. Fishing smacks arranged along the side of a jetty. Indian ink. Signed.

358. A fleet at anchor. In pen.
359. VERKOLIE, NICHOLAS. 1673—1746. A man in fancy dress standing and holding out a wine cup with left hand. Pen and bistre.


362. VINCI, LEONARDO DA. 1453—1519. Study of two heads of females. Delicately drawn with the pen in pale bistre.

363. WAEL, CORNELIUS DE. 1594—1652. 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.


367. WEERINGEN, CORNELIS CLAASE VAN. Pen 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. 1630—1698. Promenade in a park attached to a palace. A mounted cavalier addressing a lady in the foreground near a fountain. Attendants near are carrying falconry pieces. Pen and Indian ink slightly washed with color. Inscribed, 1690.


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.
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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 JURO in her chariot. Black chalk on grey paper heightened with white. Signed.


376. Old man 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.