CATALOGUE

THE ART INSTITUTE OF CHICAGO.

The Reid Collection, :: :: ::
:: Washburne Collection, &c.

October, 1888.
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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Henry Field.
## DESIGNATION OF GALLERIES

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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.

OCTOBER 1, 1888.
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, Rubens, Rembrandt, Boucher, and many others of the most distinguished artists are represented.

October 1, 1888.
CATALOGUE
of
One Hundred Selected Prints.

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

1. ALDEGHEVER, HEINRICH. 1502—1569. 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 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.
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.
32. SAINT CHRISTOPHER. (B. 32). 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 execu."
42. FAITHORNE, WILLIAM. about 1691. Portrait of Juan de Castro. Brilliant impression with good margin.
43. GAYWOOD, RICHARD. about 1680. Portrait of Elizabeth Harvey. Brilliant impression in matchless condition.
47. GOURMONT, JEAN DE. about 1557. The marriage of Saint Catherine. (Dumesnil 8). Very fine impression.
49. HOLLAR, WENZEL. 1607—1677. Interior of the eastern portion of St. Paul's Church. (Parthey 1827).

53. The Frontispiece. (B. 1). Proof before the number, and before the corrosion on the face of the rock. Very fine.
54. The two Donkeya. (B. 6). Before the corrosion in the sky. The numbers blocked out in printing.


60. LORCH, MELCHIOR. 1527—1580. Portrait of Albrecht Durer 1590. (B. 10). Brilliant impression with large margin.

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. 49). 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.


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

78. RAIMONDI, MARC ANTONIO. 1487—1530. 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 at £33.


82. REMBRANDT VAN RYN. 1607—1669. Abraham entertaining the three angels. (W. 38). 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. 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 £188.15.0.


89. The Travelling Musicians. (W. 138). 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. 157). 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.
95. An Old Man with a large beard, lifting his hand to his cap. (W. 260). Very fine second state with margin.
100. Uyttenbogardus, a Dutch Minister. (W. 281). Third state in octagonal border with Latin verses. Fine and very scarce.

102. SPRINGINKLEE, HANS. The Nativity, a woodcut. (B. 51.) Fine impression.
105. Frieze with bears, 1541. Undescribed by Bartsch or Passavant. Fine, in perfect preservation.


110. WIERIX, HIERTONIMUS. 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 KEMPER OF THE
PRINTS IN THE BRITISH MUSEUM.

201. ALLORI, ANGIOLO, Called IL BRONZINO. 1535—1610.
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 Talmie.

205. ASSEN, JAN VAN. 1635—1695. The triumph of Faith con-
ducted 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. Vill-
lagers assembled near a cottage bartering for fruit.
The church and village seen in the distance. In color.

207. BACKHUIJSEN, 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, NICOLÒ. After Raphael. Pen, washed with
Indian ink.

209. BARBIERI, GIOVANNI FRANCESCO, Called GUERCINO. 1590
—1666. "Roman Charity." Pen, washed with bistre

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.


214. BAROCCIO, FEDERICO. 1528—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 CORTONA. 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.

221. BEHAM, HANS SEBRAED. 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.

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 Sanredam. 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—1599. 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, FRANCOIS. 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.

388. BRAUWER, ADRIAAN. 1608—1640. Interior with boys drinking. Drawn with brush and sepia. Another similar design on the reverse.

389. BIBRIETTE, PIERRE. born 1598. A bacchanalian scene with fairies, satyrs and nymphs. Pen washed with sepia. A similar subject, pen washed with bistre. Two drawings on one mount.

390. BIBRIETTE, 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.


393. CARACCI, ANNIBALE. 1569—1609. Study for the Adoration of the Shepherds. Boldly drawn with a pen on the back of a proof of his well-known etching of Christ Mocked.


395. Study for the Siege of Troy. Pen washed with warm neutral tint. From the Donnadieu Collection.

396. 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.


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. The herdsman. Drawn with the brush with bistre and neutral tint. From the collection of Richard Udy and William Sharp.

252. 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.

253. CHAYER, CASPAR DE. 1588—1669. The Resurrection. Pen washed with Indian ink and neutral tint on grey paper. Signed. From the collection of Count de Fries.

254. CUYP, ALBERT. 1600—1669. Study of a spaniel, seen from behind, with his head turned to the right. Black chalk on grey paper heightened with white.

255. DIEST, JAN VAN. 1655—1704. Landscape. Two trees with trunks entwining in the foreground. Black chalk.

256. DOMENICHINO, real name DOMENICO ZAMPERI. 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.
358. 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.

359. DUGHER, GASPAR, 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.

360. DUSART, CORNELIUS. 1665—1704. The game of bowls. In pen washed with Indian ink. Signed.

361. 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 Landrink collection.

362. 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.

363. 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.


365. 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."


367. 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.
268. GELEE, 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.


272. Portrait of a middle-aged man in a cloak trimmed with fur. Signed and dated H. G., 1606, 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 chimney piece, surmounted by a coat of arms with Cupids for supports. Pen and sepia.

275. HOBBEMA, MINDERT. 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. 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.


287. Lapi, Niccolo. 1681—1732. Allegory of the marriage of Alessandro 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.


290. Leyden, Lucas van. 1494—1533. Titus Manlius ordering the execution of his son. Drawn with the brush on paper prepared with distemper, color heightened with white.
231. LICINIO, GIOVANNI ANTONIO, Called IL PORDENONE. 1488—1540. The entombment. In tempere.

232. LOGTEREN, IGNATIUS VAN. Infant Bacchantes. The one on the right riding a goat. Pen and bistre, signed.

233. LORO, BARTOLOMEO. Design for a lunette of rich ornamentation and figures with Cupids supporting a shield of arms. Pen and bistre, thinned.

234. MAES, DIRK. 1606—1715. Two horsemen, one of them at full gallop. Pen washed with bistre.


237. MILLET, JEAN FRANCOIS. Landscape. Females washing their linen in the stream in the foreground. In color.


240. A triumphal arch, with equestrian statue of a warrior and trophies of arms. Pen, washed with bistre.

241. A triumphal arch surmounted by the cross, keys and papal arms beneath. Pen, and washed with neutral tint.

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

243. MURILLO, BARTOLOMÉ ESTEBAN. 1617—1682. The infant St. John caressing the lamb. Pen washed with bistre.

244. 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 Pamphilii Palace, No. 40." See Chiaro-oscuro print after Parmigianino.

245. Study for the figure of Bolonna. Red chalk. From the collection of Jonathan Richardson and Richard Cosway.
306. MAZZUOLI, FRANCESCO, called PARMIGIANINO. Bolonna 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.
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. 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 background. 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. 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 Invent’ 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.
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. **RYCKÉRT, 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.


340. **SCHELINKE, 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—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. SWANENVELT, HERMAN VAN. 1620—1890. 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. 1539—1566. Two saints, one of them playing the harp. In black and red chalk.


349. VANDERMAANN, J. About 1600. A lake scene with mountainous distance. Sepia on brown paper heightened with white.


351. VANNINI, OTTAVIO. 1596—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.


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. 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.


367. WEERINGEN, CORNELIS CLAES VAN. Pen and Syringa. Pen and Indian ink. Study for David and Bathsheba. Pen washed with Indian ink.


369. WOUVERMAN, PHILIP. 1630—1680. 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.


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 toward a distant mountain. Black and red chalk on warm toned paper.
359. VERKOLJE, Nicholas. 1673—1746. A man in fancy dress standing and holding out a wine cup with left hand. Pen and bistre.


363. WAEL, Cornelius de. 1594—1662. The ball in the cabaret. Pen and red chalk washed with Indian ink. Signed.

364. WATERLOO, Anthoni. 1618—1660. Grand study of forest scenery. Drawn with the pen and washed with Indian ink and sepia.

365. Forest scenery.


369. WOUVERMAN, Philip. 1630—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.


372. Landscape—a winding road leading from the foreground toward 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.

A group of figures assembled near. Pen washed with Indian ink.

376. Old men with harp and tablet.

377. ZURBARAN, Francisco. 1598—1669. 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.
COLLECTION OF AUTOTYPES.

This Collection is the gift of Wirt D. Walker. The works are Permanent Carbon Photographs, known as "Braun's Autotypes," valuable because they are direct reproductions of great originals.

THE CENTURY COLLECTION.

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 acknowledgments of the liberality which has prompted The Century Company to place this collection here as a permanent loan.

THE ELBRIDGE G. HALL COLLECTION OF SCULPTURE.

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

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

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).

2. Portrait of Bismarck (oil).


4. Portrait of Lord Lyons (oil).

5. Portrait of Thiers (oil).

6. Ideal Portrait of Benjamin Franklin (oil).


G. P. A. Healy.

d'Harmenon.
9. Portrait of Israel Washburne, Governor of Maine (oil).
10. Portrait of C. C. Washburne, Governor of Wisconsin (oil).
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).
15. Portrait of Lord Chief Justice Coeridge (steel engraving).
17. A Day of 1793.
18. Death 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.
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).

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 1839 (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, 1879, with autograph (photograph).

39. Photograph from a letter by Benjamin Franklin.