

once declared, "will create an ignorant rabble of followers," and he is not responsible for those who failed so piteously to imitate and follow in his steps.

Painter, sculptor, architect, engineer, poet and patriot, Michael Angelo takes his place amongst the Dantes, the Brunelleschis, the Raphaels, and the Leonardos; and of them all he is the greatest, the most amazing genius of the modern world.



CATALOGUE OF THE WORKS OF MICHAEL ANGELO

Arranged according to the Galleries in which they are contained

PAINTINGS.

BRITISH ISLES.

NATIONAL GALLERY.

THE ENTOMBMENT OF OUR LORD. Unfinished. 5 ft. 3 in.
× 4 ft. 11 in. [790.] (See p. 60.)

THE MADONNA AND INFANT CHRIST, ST. JOHN THE
BAPTIST AND ANGELS. 3 ft. 4 in. × 2 ft. 6 in. [809.]
(See p. 59.)

A DREAM OF HUMAN LIFE. Painted from a design by
Michael Angelo by one of his scholars. 2 ft. 1 in. ×
1 ft. 9 in. [8.] (See p. 74.)

HOLKHAM HALL.

Copy in grisaille of the celebrated Cartoon of Pisa, which
was never finished, and was eventually destroyed and the
fragments scattered. From this copy the engraving of
Schiavonetti was made. (See pp. 16, 17.)

ROYAL ACADEMY.

Very fine copy of the Cartoon of the Leda. (See p. 72.)

ITALY.

FLORENCE.—UFFIZI GALLERY.

THE HOLY FAMILY. A *tondo*. [1139.] Painted for Angelo Doni in 1504. (See p. 60.)

FLORENCE.—PITTI PALACE.

THE THREE FATES. (See p. 74.)

ROME.

The fresco paintings in the vault of the Sistine Chapel, with the genealogy of the Virgin in the spandrels above the windows, the historical subjects in the corner soffits of the ceiling, and the Prophets and Sibyls in the niches round the vault. 133 ft. × 43 ft. (See pp. 61-67.)

THE LAST JUDGEMENT. Fresco in the Sistine Chapel. 47 ft. × 43 ft. (See pp. 67-71.)

Two frescoes in the Pauline Chapel in the Vatican: THE CONVERSION OF ST. PAUL and THE CRUCIFIXION OF ST. PETER. (See pp. 71, 72.)

DRAWINGS AND SCULPTURE.

BRITISH ISLES.

BRITISH MUSEUM.

Numerous Drawings.

BURLINGTON HOUSE—DIPLOMA GALLERY.

MADONNA AND CHILD. Unfinished medallion. (See p. 15.)

CHATSWORTH.

Many original Drawings.

UNIVERSITY GALLERIES, OXFORD.

79 original Drawings.

CHRIST CHURCH, OXFORD.

Drawings.

VICTORIA AND ALBERT MUSEUM.

LIFE-SIZE FIGURE OF CUPID. [7560.] Gigli Campana Collection. (See p. 47.)

SKELETON OR ANATOMICAL STUDY. Model in red wax. 17 in. Gherardini Collection. [4114.]

FIVE ANATOMICAL MODELS IN WAX OF ARMS AND LEGS. [4109-4113.]

ORIGINAL MODEL IN WAX FOR DAVID. 3½ in. [4106.]

MODEL IN WAX FOR A SLAVE. 6 in. [4117.]

MODEL IN WAX FOR HERCULES SLAYING CACUS. 14 in. [4108.]

MASK IN TERRA-COTTA. 3 in. [4107.] (See p. 49.)

MODEL IN RED WAX FOR THE YOUNG APOLLO. 9 in. [4116.]

UNFINISHED STATUE OF ST. SEBASTIAN IN MARBLE. 36 in. [7561.] (See p. 49.)

MODEL IN BLACK WAX OF A TORSO. 13½ in. [4105.]

MODEL IN TERRA-COTTA OF A COLOSSAL LEFT HAND. 9 in. [4104.]

WINDSOR CASTLE.

Many Drawings.

NATIONAL GALLERY OF SCOTLAND.

MODEL IN WAX OF GIULIANO DE' MEDICI. 22 in.

MODEL IN WAX OF LORENZO DE' MEDICI. 22 in.

MODEL IN WAX OF MADONNA AND CHILD. 26 in.

All presented by Sir H. H. Campbell, Bart. (See p. 49.)

FRANCE.

THE LOUVRE.

TWO COLOSSAL FIGURES OF THE SLAVES IN MARBLE.
[1505.] (See p. 51.)

Many Drawings.

LILLE.

Many original Drawings.

BELGIUM.

BRUGES.—THE CATHEDRAL.

MARBLE GROUP OF THE VIRGIN AND CHILD. (See p. 48.)

ITALY.

FLORENCE.—THE DUOMO.

THE UNFINISHED PIETÀ. (See pp. 55, 56.)

FLORENCE.—BARGELLO GALLERY.

ADONIS DYING. [15.] (See p. 50.)

VICTORIA. [18.] (See p. 50.)

BRUTUS. [111.] (See p. 55.)

THE MADONNA AND CHILD WITH ST. JOHN. [123.] Bas-relief. [1501-1505.] (See p. 14.)

THE APOLLINO. [124.] (See p. 55.)

THE DEPOSITION FROM THE CROSS.

BACCHUS. [128.] (See p. 47.)

DAVID. [224.]

FLORENCE.—CHURCH OF SAN LORENZO.

THE TOMBS OF THE MEDICI. (See pp. 30-32, 52-54.)

DAY AND NIGHT.

DAWN AND TWILIGHT.

THE MADONNA AND CHILD. Unfinished.

THE CANDELABRUM.

THE HIGH ALTAR.

FLORENCE.—THE ACCADEMIA.

THE COLOSSAL DAVID. [1504.] (See pp. 48, 49.)

THE PIETÀ.

MADONNA AND CHILD.

ST. MATTHEW. (See p. 48.)

FLORENCE.—CASA BUONARROTI.

THE BATTLE OF THE CENTAURS AND LAPITHÆ. (See pp. 42, 46.)

MODEL OF THE DAVID IN TERRA-COTTA. (See p. 42.)

MADONNA AND CHILD. Bas-relief. (See pp. 42, 46.)

BOLOGNA.—CHURCH OF SAN DOMENICO.

ANGEL BEARING A CANDLESTICK. [1495.] (See p. 9.)

STATUE OF SAN PETRONIO. (See p. 9.)

MANTUA.—THE LICEO.

FIGURE OF CUPID.

GENOA.—ALBERGO DEI POVERI.

MARBLE MEDALLION. (See p. 56.)

ROME.—SAN PIETRO IN VINCOLI.

THE MONUMENT OF JULIUS II., including the Figure of MOSES. (See pp. 17-27, 50, 51.)

ROME.—PALAZZO RONDININI.

UNFINISHED PIETÀ. [1535.]

ROME.—ST. PETER'S.

THE PIETÀ IN THE CAPPELLA DELLA PIETÀ. (See pp. 47, 48.)

ROME.—SANTA MARIA SOPRA MINERVA.

FIGURE OF CHRIST TRIUMPHANT. [1521.] (See pp. 54, 55.)

PALESTRINA.—PALAZZO BARBERINI.

AN UNFINISHED PIETÀ.

NAPLES.—MUSEUM.

COLOSSAL MARBLE BUST OF POPE PAUL.

DRAWINGS BY MICHAEL ANGELO
IN THE BRITISH MUSEUM

1. A slight sketch, in pen and bistre, of the lower part of the tomb of Julius II., but without figures in the niches. Below the sketch seven lines of manuscript in Michael Angelo's handwriting. On the reverse of the sheet are given the forms of the blocks of marble, with their measurements and intended uses.

From the Buonarroti Collection. Purchased in 1859.

2. Two figures very slightly sketched, pen drawing in bistre, evidently intended to be executed in marble, for the measurements necessary for blocking out of the work are marked in both cases. The figure to the right seems to be a female in a kneeling position, with the arms raised and encircling the head. That to the left is a reclining figure, with upraised arms hiding the face.

From the Buonarroti Collection. Purchased in 1859.

3. A sheet of miscellaneous studies for the ceiling of the Sistine Chapel, with two sketches of hands, an arm cut above the joint, and the inner bend of an elbow. On the right is a study for one of the pendentives, a seated figure with an open book upon its knees. The hands and arms are in black chalk; the rest of the design is in pen and bistre.

From the Buonarroti Collection. Purchased in 1859.
These sketches and studies seem to have been intended

for that portion of the ceiling on which the figure of Daniel was subsequently painted.

4. Study of two male figures being crucified, in pen and bistre; the figure on the right shows unmistakably the agony of the punishment. The posture of the second figure is that of a dead man. These two figures are early studies for the death of Haman in *The Last Judgement*.

From the Buonarroti Collection. Purchased in 1859.

Also a finished drawing in red chalk of the subject as finally carried out.

5. A sheet of studies in pen and bistre of male figures, in three sketches, for an angle of the Sistine Chapel ceiling, in which Noah appears offering sacrifice before entering the Ark.

On the reverse of the sheet the torso of a man in black chalk.

From the Buonarroti Collection. Purchased in 1859.

6. Study for a nude male figure in a recumbent position; the face almost in right profile, in red chalk.

From the R. Payne-Knight Collection.

7. A sheet of four studies for Renaissance windows for the Laurentian Library at Florence, in pen and bistre, designed by Michael Angelo in 1525, and submitted to Pope Clement VII., who "was pleased with them, and he thought that the circular windows would be handsome."

From the Buonarroti Collection. Purchased in 1859.

8. Two sketches in pen and bistre for the Medici tombs. The upper part of the design consists of a central niche for one seated figure, with an arched pediment and panelled frieze. On each side of the niche is a statue enclosed by pilasters, with a circular tablet overhead.

Below is a band of panelling ornamented with festoons and tablets. At the foot are two sarcophagi, placed end to end.

On the reverse is another sketch of the tomb, in which each sarcophagus has the statue of its inmate placed above it.

From the Buonarroti Collection. Purchased in 1859.

There is a sketch by Michael Angelo in the Albertina Museum at Vienna which is apparently one of his designs for this tomb. Mr. Wilson says: "A scale being applied, based upon the proportions of the figures, it was at once evident that it was too large for any space in the Chapel, corresponding with the acute practical remark made by Clement in his criticism. The figures were of different sizes, two measuring seven feet in height being squeezed into spaces less than two feet wide. Others on the cornice, nearly thirty feet from the ground, are two feet shorter than those below and near the eye. The order of architecture in this drawing is entirely out of proportion."

9. A sheet of slight sketches in black chalk of details for the same monument, with the study of a woman's head on the reverse side of the sheet.

From the Buonarroti Collection. Purchased in 1859.

10. Another study for the Medici Monument, showing a general arrangement similar to the one finally carried out. The altar and the basement are more important than in the sculptured work, in which the principal storey is nearly the same height as the other two combined. At the foot of the tomb in this sketch are two recumbent figures; the sarcophagus above them is very similar to the one at San Lorenzo; with the figures of Morning and Evening indicated on the lid. The main storey is shown almost as it now exists, the difference in the sketch being the broader

proportions of the central recess, the absence of consoles beneath arched pediments of the side recesses, and the introduction of festoons above these pediments. The top storey is very important, there being an elaborate trophy of arms in the central division with festoons in the side divisions. A globe is placed above the space dividing the central division from that on the right. It is in black chalk and bistre. On the reverse are various studies and manuscript notes.

From the Buonarroti Collection. Purchased in 1859.

11. Another sheet with two slight studies of the Medici tomb, in black chalk, chiefly decorative.

From the Buonarroti Collection. Purchased in 1859.

12. A sheet of seven monumentary studies for the same tomb, of recesses, entablatures, columns in black chalk and ink. On the back of the paper a study of drapery for a seated figure.

From the Buonarroti Collection. Purchased in 1859.

13. *The Madonna and Child*, in black chalk, probably an early study for the marble statue now in the sacristy at San Lorenzo. Both figures are nude; the Virgin has a covering upon her head.

From the Mariette, Lagoy, and R. Payne-Knight Collections.

14. Studies of several nude male figures, in black chalk, for *The Last Judgement*: in the lower corner is a beautiful drawing of the back of a right hand.

From the Buonarroti, Wicar, Lawrence, and Woodburn Collections. Purchased at the sale of the latter in June, 1860.

15. A sheet of studies for *The Last Judgement*, with a sketch

of *The Virgin and Child* and groups of nude male figures. On the back a whole-length study of a nude female figure, in an attitude resembling that of Adam in *The Creation of Eve* on the Sistine ceiling. These sketches are all in black chalk.

From the Buonarroti Collection. Purchased in 1859.

16. A sheet with four studies of different parts of the human body in ink and red chalk.

From the Buonarroti Collection. Purchased in 1859.

17. A sheet of studies for capitals for the Farnese Palace, in red chalk.

From the Buonarroti Collection. Purchased in 1859.

18. A sheet of four richly-foliated Renaissance capitals, and five details of bases, in pen and bistre.

From the Buonarroti Collection. Purchased in 1859.

19. A roughly-drawn quasi-Ionic capital, with other architectural studies, and suggesting search for new designs; in red chalk.

From the Buonarroti Collection. Purchased in 1859.

20. Portion of a Doric entablature in red chalk.

From the Buonarroti Collection. Purchased in 1859.

21. A sheet of figure studies of soldiers for *The Conversion of St. Paul*, painted on the left wall of the Pauline Chapel in the Vatican, in black and red chalk. The sheet is formed of two pieces of paper pasted together, the figures in the upper division being at right angles to those below. On the reverse is a figure in black chalk of what is supposed to be the Saviour, in flowing robes, with the right arm extended; there are also some cherubs and an old man kneeling. In the lower part of the sheet are five figures—two appear to be running in great haste; between them a

third figure has been left unfinished. Below these is a prostrate figure, and to the right a headless figure of a standing man. These are in black chalk.

This drawing was purchased at Messrs. Christie and Manson's in 1861. It formed part of the Woodburn Collection sold in 1860.

22. A sheet of studies with four sketches of the *Madonna and Child*, with a manuscript note at the side, and on the back a statement of certain payments made by the artist. The first sketch, which is upside down, represents the Virgin, semi-nude and supporting a nude Infant, full-face, seen to the knees. This is in pen and bistre. On the left is a similar design, faintly drawn in red chalk. The third sketch shows the Virgin seated, the naked Child in her arms. This group is squared as if intended to be enlarged. On the right is another sketch of the same group, but outlined only in red chalk. Below this is written in Italian, "Draw, Anthony, draw, Anthony, draw and lose no time."

This Antonio was the son of Bernardino Mini, and at the age of sixteen was placed under Michael Angelo, who taught him modelling and drawing. He formed an attachment which was opposed by his uncle, and on the advice of Michael Angelo he left Florence for France in 1531, taking with him a picture of *Leda and the Swan*, a cartoon and many drawings by Buonarroti. This *Leda* eventually became the property of Francis I., and was burnt by Des Noyers in the reign of Louis XIII.

The notes on the back of the sheet refer to payments to the sandman who brought sand to the Church of San Lorenzo for sawing the marble—34 soldi for 34 loads of sand; for nails to Bernardino Basso for fixing "certain semicircular frames for placing over the models in San Lorenzo"; for iron wire for the models "which I am ex-

cuting for the tombs in San Lorenzo"; for string; and finally nine soldi and one quattrino "for the models of the figures in San Lorenzo." This sketch, which is in pen and bistre, was executed in 1524.

From the Buonarroti Collection. Purchased in 1859.

23. The Madonna, Infant Christ and St. John. A splendid example of drawing in the attitude of the Virgin, as she watches the two children. It was drawn in 1524, in black chalk.

From the Buonarroti, Wicar, Lawrence, and Woodburn Collections. This drawing was shown at the Lawrence Exhibition in 1836. Purchased at the Woodburn Sale in 1860.

24. Study of a whole-length female figure, in black chalk, supporting a nude child. The head and arms seem too small for the lower part of the female figure.

From the Buonarroti Collection. Purchased in 1859.

25. A study of a group of five whole-length figures representing the Virgin and others at the foot of the Cross, in black chalk. It was shown at the Lawrence Exhibition.

From the Count von Fries, Lawrence, and Woodburn Collections. Purchased at the Woodburn Sale, 1860.

26. Study for the figure of Lazarus in the picture by Sebastiano del Piombo, *The Resurrection of Lazarus*, painted for Cardinal Giulio de' Medici, afterwards Pope Clement VII., and below three slight sketches of feet. In red chalk.

From the Buonarroti, Wicar, Lawrence, King of Holland, and Woodburn Collections. Purchased in 1860.

27. Another study, also in red chalk, of the same figure, with two other figures helping to remove the grave-clothes.

From the Buonarroti, Wicar, Lawrence, King of Holland, and Woodburn Collections. Purchased in 1860.

28. A series of four sketches, in black chalk, of the expulsion of the money-changers from the Temple.
29. Another sketch, very similar to the above, but with figures almost double the size, in black chalk.
30. Another sketch, resembling the two foregoing, in black chalk. It was from this design that Marcello Venusti painted the picture of the money-changers being expelled from the Temple, with the figures a little more than four inches high. This picture was sold at the Hamilton Sale.

These three drawings were in the Lawrence, King of Holland, and Woodburn Collections. Purchased at the Woodburn Sale in 1860.

31. A study of the crucifixion on Mount Calvary, in red chalk, drawn between 1511 and 1520. The composition is remarkable for the height of the crosses. The attitude of the Christ shows resignation; that of the two thieves, physical pain.

From the Buonarroti, Wicar, Lawrence, and Woodburn Collections. Purchased at the Woodburn Sale, 1860.

There is a study at Oxford of a portion of this same subject, the principal group being the Virgin swooning. Daniele da Volterra reproduced this group in his *Deposition*, now in the Church of the Trinità dei Monti at Rome.

32. A slight drawing of the Saviour on the Cross, the feet placed one upon the other. Drawn in red chalk about 1510.

From the Buonarroti Collection. Purchased in 1859.

33. A study for *The Resurrection*. The Saviour is ascending into the air; from his back falls a sheet. Soldiers are grouped about the tomb in various attitudes of fear and

amazement. Drawn in black chalk between 1518 and 1520.

From the Buonarroti, Wicar, and Woodburn Collections. Purchased at the Woodburn Sale, 1860.

There are four other studies of this subject—two at Windsor, one at the Louvre, and one in the British Museum Collection. In the first, Christ, who is represented larger than the other figures, is in the act of stepping from the tomb; and also in the second, although here the action is more energetic. The third, at the Louvre, resembles the first, except that a kneeling man with bowed head is introduced. The fourth is a highly finished study in black chalk of Christ alone. It was formerly in the Malcolm Collection.

34. Sketch of the upper part of a seated female figure to below the waist, in pen and red chalk; clad in raiment that looks like armour. On the left, a nude male figure. On the reverse side of the sheet, in black chalk, is another female figure, with the hair confined by a folded head-dress. The dress has standing frills on shoulders, and is an Italian local costume.

From the Buonarroti Collection. Purchased in 1859.

35. Sketch of a female figure, seated, and turned in profile to the right, in black chalk. The hair streams over the shoulders, and in the right hand is a distaff.

From the Buonarroti Collection. Purchased in 1859.

These two sketches are supposed to be portraits.

36. A sheet with three grotesque heads, drawn in red chalk between 1520 to 1534. Suggestive of Pan. At the bottom of the paper is a slight sketch of two men wrestling. On the reverse of the sheet are two male figures facing one another.

From the Buonarroti Collection. Purchased in 1859.

37. A study in pen and bistre of two men holding up a third man with their hands; one figure has wings. To the left of this group is the Virgin, nude, seated, with the child between her knees. On the back of the sheet is the drawing of an inverted leg, in pen and bistre, and in black chalk a study for the group of three men on the other side.

From the Buonarroti Collection. Purchased in 1859.

There is a more finished drawing of this group of three men at the Louvre; they are considered to be sketches of acrobats.

38. Two partial studies of male figures. A nude man, whole length, the head and feet being cut by the edge of the paper. On the reverse, a torso and portion of the thigh of a half-reclining muscular man. These are all in black chalk.

From the Buonarroti Collection. Purchased in 1859.

39. A sketch of a nude figure, in red chalk, slightly stooping. The right arm raised and only partly visible; the head thrown forward and the face in profile; the left leg stretched out at right angles to the body, the calf touching the under part of the thigh. The right leg bent in a natural and downward position. It is supposed to be a pasticcio on the *Torso Farnese*. "Michael Angelo," says Fagan, "even in his old age, was in the habit of making such studies." Sir Joshua Reynolds, to whom this drawing once belonged, wrote on the back of it: "Michel' Angelo, Study for Restoring the Torso."

From the Lely, Reynolds, and Avedale-Price Collections. Purchased at the Avedale-Price Sale, 1854.

40. Trunk, arms, hands and thighs of a male figure, seen almost full face, a short sword in the right hand; in black chalk. On the reverse a male torso.

From the Buonarroti Collection. Purchased in 1859.

41. Two male torsos, one carefully drawn, the other rudimentary; in black chalk.

From the Buonarroti Collection. Purchased in 1859.

42. A small piece of paper, with a male torso slightly twisted. At right angles to this a fragmentary head; below, a two-handled vase. These designs are in black chalk, but the torso is in pen and bistre. On three sides of the paper, and on the reverse, there are indistinct fragments of notes in Michael Angelo's handwriting.

From the Buonarroti Collection. Purchased in 1859.

43. Slight study for a nude male figure, in a stooping attitude; in black chalk.

From the Buonarroti Collection. Purchased in 1859.

44. Sketch of a man's right leg, with the words "in fuor"; in pen and bistre. On the reverse is the sketch of the trunk of a man, in black chalk.

From the Buonarroti Collection. Purchased in 1859.

45. Slight sketch of a man's left leg, and also a foot; in red chalk.

From the Buonarroti Collection. Purchased in 1859.

46. Study of a man's right arm, raised from the elbow, the hand open, but only the thumb and forefinger indicated; in black chalk. This was in the Samuel Rogers Collection, at whose sale it was marked: "Fuseli: a sketch." With this was another sketch, but as upon this there was a sonnet in the handwriting of Michael Angelo it was transferred to the MSS. department of the Museum in 1857.

47. Sketch of a man's left shoulder and arm, the latter drawn back and bent to its utmost. The muscles are very distinctly marked; in pen and bistre.

From the Buonarroti Collection. Purchased in 1859.

48. Sketch of a nude female figure, in black chalk, with the

left arm sketched in two positions, one extended, the other by her side.

From the Buonarroti Collection. Purchased in 1859.

49. Double study, showing back and front view of a female torso, on two separate sheets, resembling in a great degree the marble torso of the Venus in the British Museum, in black chalk. Drawn about 1500. There is a sheet in the University galleries at Oxford containing three separate studies in pen and bistre, probably from the same model as this drawing. There are also two others in black chalk at the Casa Buonarroti at Florence.

From the Buonarroti Collection. Purchased in 1859.

50. An elevation for a building planned upon a semi-octagon, the central face pierced with an arch or niche. On the right of the sheet a ground-plan for the building, and a rudimentary sketch for the same plan at the bottom of the paper. Drawn between 1520 and 1534.

From the Buonarroti Collection. Purchased in 1859.

51. A slight sketch of Venus and Cupid in pen and bistre, drawn about 1520. This is probably the first idea for the cartoon in the National Museum at Naples.

From the Buonarroti Collection. Purchased in 1859.

52. A nude male figure, seated, with averted face, in pen and wash. This was purchased at the Woodburn Sale in 1854, and described in the Sale catalogue as a drawing by Donatello.

53. Figure of an old man, whole length, with a long beard, and wearing a cap and flowing robe; in black chalk.

From the R. Payne-Knight Collection.

54. Study of a nude man attempting to break a stick across his knee; in red chalk.

From the R. Payne-Knight Collection.

PRINCIPAL DRAWINGS BY MICHAEL ANGELO ACQUIRED FOR THE BRITISH MUSEUM SINCE 1880

Figure of a bather surprised, for the cartoon of the Battle of Pisa; pen and bistre. The trunk of the body has been re-worked and lights added in white. This figure is reproduced in Marcantonio's well-known engraving. Drawn in 1504.

Presented by Henry Vaughan. From the Lawrence Collection.

1887. 5-2-116.

Study for the Prophet Isaiah in the fresco of the Sistine Chapel; pen and bistre. The attitude of the figures differs greatly from that finally adopted.

Presented by Henry Vaughan.

1887. 5-2-115.

(*Obverse.*) Study for figure of a young man with arm outstretched; pen and bistre. Probably a reminiscence of one of the two colossal statues of young men on Monte Cavallo, Rome. Drawn about 1502 or 1503.

(*Reverse.*) Eight studies for the figure of a child. Identified in a later handwriting (no doubt correctly) as for the *Madonna and Child* executed in marble by the artist about 1503, and now in Notre Dame at Bruges.

Presented by Henry Vaughan. From the Lawrence Collection.

1887. 5-2-117.

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Study for a design of the Resurrection of Christ; black chalk. One of a number of similar designs made by Michael Angelo during part of his residence in Rome (about 1535-1550).

Presented by Henry Vaughan. From the Lawrence Collection.

1887. 5-2-119.

Study of drapery for a seated figure; pen and bistre wash.

Presented by Henry Vaughan.

1887. 5-2-118.

(*Obverse.*) Study for a figure in the fresco of *The Last Judgement*; black chalk. Back view of a man raising himself from the ground on his hands.

(*Reverse.*) Sheet of studies for figures in *The Last Judgement*; black chalk.

From the Wellesley and Palgrave Collections.

1886. 5-13-5.

Lamentation of the Virgin and disciples over the body of Christ; black chalk.

From the Warwick Collection.

1896. 7-10-1.

Study for a figure of the Virgin Mary; black chalk. In the master's late manner. The figure was used in a picture painted from his design by Marcello Venusti.

Presented by the representatives of Dr. Radford. From the Buonarroti, Wicar, and Lawrence Collections.

1900. 6-11-1.

MALCOLM COLLECTION

PURCHASED 1895

(*Obverse.*) Standing figure of a prophet; pen and bistre. Finished drawing.

(*Reverse.*) Study of a head and hand, apparently for the Adam in the fresco of the Sistine Chapel; black chalk. In the design as carried out (1507) the head of Adam is turned the other way.

Malcolm, No. 61. From the Lempereur, Constantine, Dimsdale, and Lawrence Collections.

Studies for the figure of Haman in the fresco of the Sistine Chapel; red chalk. Elaborately modelled. An almost identical drawing is at Windsor.

Malcolm, No. 60. From the Buonarroti, Wicar, and Lawrence Collections.

Study for a figure of Christ ascending, in a composition of the Resurrection; black chalk. About 1520-1525.

Malcolm, No. 64. From the Buonarroti, Wicar, and Lawrence Collections.

Sketch for a composition of the Scourging of Christ; red chalk. Study for the fresco painted by Sebastiano del Piombo from Michael Angelo's designs in S. Pietro Montorio, Rome.

Malcolm, No. 63. From the Buonarroti, Wicar, Lawrence, and King of Holland Collections.

Christ on the Cross, with head turned upward; black chalk. This and the two following are drawings for a subject undertaken for Vittoria Colonna. This study is perhaps the one alluded to by Condivi as having been sent to her by the master.

Malcolm, No. 67. From the King of Naples, Brunet, King of Holland, and Lawrence Collections.

The Crucifixion, with the Virgin and St. John; black chalk, touched with white. The cross is Y-shaped; the Virgin and St. John stand on each side.

Malcolm, No. 72. From the Buonarroti, Wicar, Lawrence, and King of Holland Collections.

The Crucifixion; black chalk. A sketch of the same period, but differently treated. The Virgin embraces the legs of Christ.

Malcolm, No. 73. From the Buonarroti, Wicar, and Lawrence Collections.

Study for the head of St. Bartholomew in the Last Judgement; black chalk.

Malcolm, No. 74. From the Ottley and Lawrence Collections.

Sketch for an Annunciation; black chalk. A late drawing. The Virgin, seated, listens to the angel who hovers near her.

Malcolm, No. 78. From the Buonarroti, Wicar, and Lawrence Collections.

The Fall of Phaethon: with a MS. note addressed to Tommaso Cavalieri; black chalk. The composition, for which this is a first design, is well known from the engraving by N. Beatrizet; another version is at Windsor.

Malcolm, No. 79. From the Crozat, Mariette, Lagoy, Dimsdale, Lawrence, and Galichon Collections.

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