

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.*

## INDEX

*Adonis dying*, 50.

Agnolo, Baccio d', 10.

Architecture, the, of Michael Angelo, 75-80.

*Bacchus*, 11, 47.

Baglioni, Malatesta, 34.

*Battle of the Centaurs and Lapithae*, 7, 42, 46.

Bertoldo, influence of, on Michael Angelo, 6.

Bologna, Michael Angelo's work at, 9, 23, 24.

Bossi, Giuseppe, bust of Michael Angelo by, 97.

Bramante, 21, 77.

*Brutus*, 55.

Bugiardini, Giuliano, 7; painting of *The Martyrdom of St. Catharine* by, 73; portrait of Michael Angelo by, 96, 101.

Buonarroti, the name of, 2.

— Lionardo, nephew of the artist, 90.

— Michael Angelo, son of Lionardo, editor of Michael Angelo's poems, 90.

Calcagni, Tiberio, 55.

Canossa, the family of, 2, 3.

Carrara, Michael Angelo at, 21.

Cavalieri, Tommaso, poems addressed to, 94.

Cellini, Benvenuto, 7, 37.

*Christ Triumphant*, 54, 55.

Clement VII., Pope, 34; death of, 35.

Colonna, Stefano, 34.

— Vittoria, friendship between Michael Angelo and, 34, 35; account of, 35.

*Conversion of St. Paul, The* (fresco), 36, 37, 71, 72.

Cosimo I., Duke, 37.

Credi, Lorenzo di, 7.

*Crucifixion of St. Peter, The* (fresco), 36, 37, 71, 72.

*Cupid, Kneeling*, 11, 47.

Dante, Michael Angelo and, 30.

*David*, 12-14, 48.

Donatello, 45, 46.

*Doni Madonna*, the, 16, 60.

Drawings by Michael Angelo, 81-89.

Florence, drawings by Michael Angelo in the Uffizi, 83.

— Casa Buonarroti, 41.

— Laurentian Library, 79.

— Palazzo Medici, decoration of the, 17.



Florence, Palazzo Vecchio, decoration of the, 9, 10.  
 — San Lorenzo, Michael Angelo and the façade of, 28, 29; the tombs in the Sacristy of, 30.  
 — siege of, 33, 34.  
 Franzese, Antonio del, 97.  
 Francis I. of France, 8, 12, 72.

Galli, Jacopo, 11, 48.  
 Garnier, Charles, on Michael Angelo's architecture, 75, 76.  
 Ghirlandajo, Domenico, Michael Angelo a pupil of, 4, 5, 45; death of, 4.  
 Granacci, Francesco, 5.

Holkham, cartoon at, 17.

Julius II., Pope, story of the tomb of, 17-27; death of, 24.

*Last Judgement, The*, 35, 36, 67-71.

Lawrence, Sir Thomas, his collection of Michael Angelo's drawings, 82, 86, 87.

Leo X., Pope, 28, 29.

Leonardo da Vinci, 10, 13, 17.

Leone, Cavaliere, medal of Michael Angelo by, 97-99.

Lille, drawings by Michael Angelo at, 83.

Lippi, Filippino, 13, 41.

London, British Museum, 72, 73, 84.

— Victoria and Albert Museum, 11, 47-49.

Maderno, St. Peter's completed by, 77.

Medici, Giuliano de', 28; tomb of, 30.

Medici, Lorenzo de' (the Magnificent), befriends Michael Angelo, 4, 5, 6, 45; death of, 8.

— Lorenzo de', tomb of, 30, 31.

— Piero de', 9.

— tombs of the, 30-32, 52-54.

Michael Angelo, birth and early years of, 2 *et seq.*; in Ghirlandajo's studio, 4; in the gardens of Lorenzo de' Medici, 4-6, 45; earliest works in marble, 6, 7; studies anatomy, 8, 46; goes to Bologna, 9; first visit to Rome, 10; the *Pietà*, 11, 12; visit to Siena, 12; the *David*, 12-14; the *Doni Madonna*, 16; the *Cartoon of Pisa*, 17; invited to Rome by Pope Julius II., 18; story of the tomb of Julius II., 18-27; the sacristy of San Lorenzo, 28-32; appointed Inspector-General of Fortifications, 32, 33; secret flight to Venice, 33; his energy during the siege of Florence, 33, 34; goes to Rome, 34; friendship with Vittoria Colonna, 34; *The Last Judgement*, 35, 36; the Farnese Palace, 36; appointed architect to the Pope, and architect-in-chief of St. Peter's, 37, 77; death of, 39; Condivi's account of his appearance, 39-40; his coffin thrice opened, 41; his sculpture, 43-57; his paintings, 58-72; his limitations as a painter, 58; the Sistine Chapel, 61-70; his painting of the nude body, 61, 65, 70-81; paintings from the designs of, 72-74; architecture of, 75-80; drawings of, 81-89; greatness of his drawings, 82-84; his poetry, 90-95; portraits of, 96-102; contemporary engraved por-

traits of, 102, 103; influence of, 104.

Montelupo, Baccio da, 7.

Montelupo, Raffaello da, 26, 32.

Montorsoli, Fra Giovanni Angiolo dei, Michael Angelo's assistant, 32.

*Moses*, 50, 51.

Oxford, drawings of Michael Angelo at, 84, 86-89.

Paris, Louvre, Michael Angelo's drawings in the, 82.

Paul II., Pope, 26.

Paul III., Pope, 35, 36, 37, 70, 78.

*Pietà* (St. Peter's), 11, 12, 47, 48; (Florence), 55, 56.

Piombo, Sebastiano del, 29, 73; paintings by, 73.

Poliziano, Angelo, 6.

Pontormo, copies of paintings by Michael Angelo by, 72, 73.

Porta, Giacomo della, 76, 79.

— Guglielmo della, 96.

Riario, Cardinal, 10.

Ricciarelli, Daniello. *See* Volterra, Daniele da.

Rome, the ceiling of the Sistine Chapel, 28, 35, 36, 61-67; the Farnese Palace, 36; St. Peter's, the dome of, 77, 78; Michael Angelo's other buildings in, 78, 79.

Rustici, 7.

*St. Matthew*, 14, 48.

*St. John the Baptist*, 47.

San Gallo, Antonio di, 10, 29, 37.

Sansovino, Andrea, 7, 29.

Savonarola, 9, 46, 47.

Siena, Michael Angelo at, 12.

Simoni, Ludovico, father of Michael Angelo, 2, 3, 4.

*Slaves, The*, 21, 51.

Soderini, Piero, 14, 17.

Strozzi, Giovan Battista, 52.

Symonds, J. A., 16; his translation of the Sonnets, 91.

Taddei, Taddeo, 15.

*Three Fates, The*, 74.

Torrigiano, attack on Michael Angelo by, 7, 40.

Urbino, Michael Angelo's servant, 26, 36, 38, 54; letter of Michael Angelo after the death of, 38.

Vari, Metello, 54.

Vasari, letters of Michael Angelo to, 38, 78; Michael Angelo's tomb designed by, 39.

Venusti, Marcello, portraits of Michael Angelo by, 42, 101; paintings by, 73; bust of Michael Angelo by, 97.

*Victoria*, 50.

Volterra, Daniele da, bronze bust of Michael Angelo by, 42; employed to add drapery to Michael Angelo's nudes, 70; casts from Michael Angelo's head made by, 96; portrait of Michael Angelo in the *Assumption of the Virgin* by, 101.

Watts, G. F., R.A., 15.





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