MASTER DRAWINGS

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1963–2025

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The subject of articles or notes is printed in CAPITAL letters; book and exhibition catalogue titles are given in *italics*; volume numbers are in Roman numerals and in **bold** face. Included in individual artist entries are authentic works, studio works, copies, attributions, etc., arranged in sequential order within the citations for each volume. When an author has written reviews, that designation appears at the end of the review citations. Names of collectors are in *italics*. Abbreviated names of Italian churches are alphabetized as if fully spelled out: "Rome, S. <San> Pietro in Montorio" precedes "S. <Santa> Maria del Popolo."

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Digital resources on the *Master Drawings* website:

59–1–DR: Transcription of P.-J. Mariette's Annotations to the Catalogue of the Sale of Jean de Jullienne (30 March–22 May 1767) (digital resource)

59–3–DR: Transcriptions of Auctioneer Henry Phillips's Annotated Catalogues of the 1797 and 1799 Sales of the Drawings of the Comte de Carrière (digital resource)

60–1–DR: Drawings by Herman Saftleven Once in the State Hermitage Museum, St. Petersburg, from the 1773 Amsterdam Sale of Dionys Muilman (1702–1772) (digital resource)

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_____, Staatliche Museen, *see* Berlin, Staatliche Museen zu Berlin, Preussischer Kulturbesitz

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Bijl, H. R. coll. **35:** 157, fig. 6 (Van Goyen), note 12
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_____ *coll*. **63:** 197, 205–6, figs. 1, 15 (after W. P. Frith), 14, 20 (W. P. Frith), notes 2, 44–45, 52
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Binghamton, NY, State University of New York, Art Gallery. **9:** 282 (review)
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Binion, Alice. **14:** 390–96 (CANALETTO); **16:** 50–52 (A. GUARDI); **18:** 373–75 (CANALETTO); **21:** 392–96 (SAGREDO COLL.); **22:** 431–33 (PIAZZETTA); 450–52; **25:** 288–92 (REVIEWS)
_____. *I disegni di Giambattista Pittoni*. Review. **22:** 444–49
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Birago, Giovanni Pietro. **49:** 296, fig. 6 (engraving after Leonardo)
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Birkenhead, Williamson Art Gallery and Museum. **46:** 500, fig. 83 (Gainsborough)
Birmingham, Barber Institute of Fine Arts. **8:** 169, fig. 1 (Zompini); **16:** 408, fig. 3 (Wilson)
_____, City of Birmingham Museum and Art Gallery. **18:** 391 (review); **22:** 461–63 (review); **26:** 348, fig. 9 (Lefèvre); **44:** 81, figs. 3–4 (Rossetti), notes 18–19; **46:** 526, fig. 130 (Gainsborough)
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_____, _____, and José Miguel Medrano. *El libro de Los Caprichos. Dos siglos de interpretaciones*. Review. **42:** 80–84
Blasis, C. *The Code of Terpsichore*. (1828). **41:** 156, fig. 9 (repr. of dance positions in ballet)
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Bleyl, Matthias. **21:** 285–87 (VISENTINI)
Bliss, (James) Howard, formerly. **46:** 516, 524, figs. 111, 126 (Gainsborough)
_____, *Miss Susan Dwight*, formerly. **47:** 282, 301, fig. 24 ("False Amand" hand after G. F. Grimaldi)
Blitzer, Charles. **6:** 148–55, pls. 45–47 (Lely)
Bliznukov, Andrei. **61:** 377–86 (LORENZO TODINI)
Bloch, E. Maurice. *George Caleb Bingham. The Evolution of an Artist, and George Caleb Bingham. A Catalogue Raisonné*. Reviews. **6:** 291–92
_____, *I., Dr.*, formerly. **55:** 103, figs. 332–33 (A. Bloemaert)
_____, *Jan*, formerly. **52:** 72, 83, fig. 19 (Jan de Visscher)
_____, *Dr. Victor*, formerly. **60–4.2–DR:** no. 51 (Pieter de Molijn)
_____, *Vitale*. **3:** 138–39, fig. 11 (Cornelis van Haarlem)
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_____, Cornelis. **6:** 42–43, fig. 1; **16:** 391–93, figs. 7–9 (engravings after Canini); **55:** 64, fig. 186 (copy after)

_____, _____, the Elder. **36:** 17–25, figs. 3, 8 (?), 10 (?), 12 (?), 14 (?); **55:** 96–97, figs. 305, 308 (?)

_____, Frederick. **14:** 247–60, figs. 15–17, 21 (engravings after A. Bloemaert)

_____, Hendrick. **35:** 380–91, figs. 1, 2–4 (after Tintoretto), 5–8, 9 (after Reni), 10

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_____, *Jan Baptista de*, formerly. **58:** 58, 61–62, 73–74, figs. 51, 53, 55, 57 (Worst)

Blok, Johanna Koerten, formerly. **56:** 199, 221, fig. 12 (Van Musscher)

_____, Rhea Sylvia. **48:** 368–73 (LUGT ONLINE); **55:** 153–74 (BOSBOOM); **58:** 408 (LETTER)

Blokhuyzen, Dirk Vis, formerly. **43:** 13, 15, 17, 38, 50, 57, 64, figs. 2, 7–8, 42 (Van der Cooghen); **52:** 276, 325, figs. 1, 3a (Coecke van Aelst); **59:** 180, figs. 37–38 (Jan II Verbeeck); **61:** 338, 349, fig. 21 (Arpino)

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Bloomington, IN, Indiana University, Art Museum. **7:** 422, fig. 7 (after Gherardi), note 48; **23-24:** 94–100 (review)

Bloot, Pieter de. **53:** 9, fig. 7

Blooteling, Abraham. **16:** 13–15, fig. 18 (mezzotint after Frans van Mieris); **56:** 199, 213, 218, figs. 11, 45 (engravings after Van Musscher), 55 (mezzotint after Van Musscher); **62:** 295, fig. 4 (etching after Rubens or Frans Snijders)

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_____, *John*, formerly. **39:** 303, fig. 3 (Boucher), note 20
_____, Robert Frederick. **42:** 116, fig. 7
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Blume, Andrew C. **29:** 52–58 (GUERCINO)
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Blundell, Charles Robert, formerly. **45:** 370, fig. 6 (Vieira Lusitano), note 18; **60–4.2–DR:** no. 7 (Frans Snyders)
_____, *Henry*, formerly. **50:** 9, 13, figs. 1, 3 (Zoppo), note 1; **60–4.2–DR:** no. 7 (Frans Snyders)
Blunt, Sir Anthony. **9:** 173–74 (OBITUARY for JOHANNES WILDE); **10:** 20–22 (BERNINI); **11:** 186 (LETTER); 359–64 (WADDESDON MANOR); **12:** 239–48 (POUSSIN); **14:** 3–31 (POUSSIN); **15:** 174–77; 279–80; 419–22; **16:** 57–59, 313 (REVIEWS); 156–62 (DELLA BELLA); **17:** 119–46 (POUSSIN); **18:** 49–50 (REVIEW); 144–47 (COLOMBEL); **19:** 459–60 (LETTER); **20:** 22–24 (POZZO)
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Boalsburg, PA, Boalsburg Estate Society. **6:** 29, fig. 2 (A. Bloemaert), note 16
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_____, Phyllis Pray, and Ruth Rubenstein. *Renaissance Artists and Antique Sculpture. A Handbook of Sources*. Review. **26:** 272–74
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Bodart, Diane H., *see* Alberti, Francesca, and Diane H. Bodart
Bodding van Laer, Pieter. **62:** 295, fig. 5 (after); 394, fig. 9
Bodnár, Szilvia. **43:** 186–92 (JOHANN KELLERTHALER)
Boeckhorst, Jan (Johann). **15:** 162–66, figs. 3–4, pls. 18–20; **23-24:** 48–49, figs. 3–4, pls. 24–25
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Boerner, C. G., formerly. **6:** 272, pl. 35b (Van der Pluym); **31:** 415, fig. 6 (Baglione), note 9; **39:** 407, fig. 13 (circle of Jan Muller or Adriaen de Vries)
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_____, *Agata and Matteo*. **57:** 116, fig. 13 (Boetti), note 68
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_____, *see also* Mann, Judith W., and Babette Bohn
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_____, Biblioteca Comunale dell'Archiginnasio. **42:** 207, fig. 1 (L. Martelli after E. Sirani); **47:** 76, fig. 7 (Greuter), note 20
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_____, _____, Cappella Monti. **9:** 128–29, fig. 6 (Franceschini)
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_____, Galleria Davia-Bargellini. **14:** 387, fig. 1 (Franceschini)
_____, Fondantico, formerly. **58:** 298, fig. 12 (Prospero Fontana), note 21
_____, Fondazione Collegio Artistico Venturoli. **59:** 196, 203, figs. 6, 20–21 (after Alfonso Lombardi), notes 21, 41
_____, Istituto per la Storia di Bologna. **22:** 417–18, fig. 13 (L. Carracci)

_____, Madonna di S. Luca. **11:** 29–30, fig. 2 (Creti)
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_____, Palazzo dell'Archiginnasio. **1, 1:** 57–58 (review); **9:** 66–67 (review)
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_____, Palazzo Marescotti-Brazzetti. **21:** 22–23, fig. 1 (Franceschini)
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_____, Palazzo Poggi. **30:** 402, figs. 4, 6 (Tibaldi)
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_____, *Private coll.* **9:** 134, pl. 17 (Franceschini); **11:** 27, note 24, pl. 13b (Creti); **48:** 200, fig. 8 (Kaiserman and Pinelli), note 35
_____, Sale delle Belle Arti. **44:** 87–89 (review)
_____, S. Bartolomeo. **7:** 166–67, fig. 2 (Rolli), note 18; **9:** 128–30, figs. 7–8, note 46, pls. 10–11 (Franceschini); **21:** 24, 26, fig. 5 (Franceschini); 166–72, fig. 1 (Colonna and Alborese), pl. 41 (Colonna)
_____, S. Benedetto. **56:** 327, fig. 27 (Cavedone), note 53

_____, S. Colombano, Oratorio. **44:** 306–7, figs. 8–9 (Albani)
_____, _____ (on deposit from the Pinacoteca Nazionale). **44:** 305, fig. 6 (Albani), note 31
_____, S. Domenico. **9:** 132–33, fig. 10 (Franceschini); **11:** 269–71, fig. 2 (Cesi); **14:** 271–72, fig. 2 (Calvaert)
_____, _____, Chapel of the Rosary. **21:** 169–70, fig. 4 (Mitelli and Colonna)
_____, S. Francesco. **40:** 231, fig. 26, 28 (Tiarini)
_____, S. Gerolamo della Certosa. **42:** 213, fig. 10 (E. Sirani)
_____, S. Giacomo Maggiore. **7:** 290–91, fig. 3 (Imola); **13:** 370–72, fig. 1 (Samacchini); **51:** 25, fig. 20 (Passarotti), note 60
_____, _____, Orsi Chapel. **58:** 298, fig. 13 (Prospero Fontana), note 23
_____, S. Giovanni in Monte. **53:** 81, fig. 1 (Cesi)
_____, S. Gregorio. **8:** 40–41, fig. 4 (Annibale Carracci)
_____, S. Martino Maggiore. **26:** 8–10, fig. 6 (Sermoneta)
_____, S. Paolo. **17:** 409, 411, fig. 16 (Guercino)
_____, S. Paolo Maggiore, Arrigoni Chapel. **56:** 325, fig. 21 (Cavedone), note 42
_____, _____, Fabretti Chapel. **56:** 321–22, figs. 9, 16 (Cavedone), notes 24, 36
_____, S. Petronio. **2:** 34–35, fig. 3 (Giovanni da Modena)
_____, _____, Cospi Chapel. **14:** 272–74, figs. 3 (Alboresi), 4 (Mondini)
_____, S. Pietro. **18:** 43–44, fig. 5 (Marchesi)
_____, S. Salvatore. **56:** 329, figs. 36–39 (Cavedone), note 63
_____, S. Maria dei Servi. **7:** 289–90, fig. 1 (Imola); **18:** 42–44, fig. 4 (Marchesi)
_____, _____, Convent. **11:** 29, fig. 1 (after Creti)
_____, _____, Sacristy (formerly in the Dell'Armi Chapel). **61:** 362, figs. 9–10 (Guido Reni), note 18
_____, S. Maria della Vita, Oratory. **14:** 270–71, fig. 1 (Domenico degli Abrogi); **56:** 319, fig. 4 (Cavedone), note 16; **59:** 194, 197–98, 200–1, figs. 1, 8, 10, 12, 14–15, 18 (Alfonso Lombardi), note 8
_____, SS. Vitale ed Agricola. **46:** 353, fig. 9 (Bartolommeo Ramenghini?), note 6
_____, Seminario. **7:** 132, 145, fig. 2 (Fontana)
_____, Soprintendenza Archeologia, Belle Arti e Paesaggio per le Province di Bologna, Modena, Reggio Emilia e Ferrara. **58:** 291, fig. 1 (Prospero Fontana after Perino del Vaga), note 2
Bolognese, Francesco. **56:** 76, fig. 57 (after); 85, figs. 3 (after), 4
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Bolognese Drawings from the Schloss Fachsenfeld Collection. Review. **20:** 157–60
Bolognese Drawings in North American Collections, 1500–1800. Review. **20:** 388–89
Bolswert, Boëtius Adamsz. **49:** 499, fig. 38 (engraving); **55:** 56, fig. 160 (engraving)
_____, Schelte Adamsz. **2:** 269, fig. 1; **55:** 26, 28, figs. 69 (after A. Bloemaert), 76 (engraving after A. Bloemaert?)
Bolten, Jaap. **7:** 123–47 (SEVERINO DA CINGOLI); **8:** 295 (LETTER); **28:** 193–96 (REVIEW); **36:** 17–25 (ABRAHAM BLOEMAERT); **55:** 3–120 (ABRAHAM BLOEMAERT)
_____. *Groninger Museum voor Stad en Lande. Dutch Drawings from the Collection of Dr. C. Hofstede de Groot*. Review. **8:** 410–15
_____. *Het Noord- en Zuidnederlandse Tekenboek, 1600–1750*. Review. **18:** 56
Bolzano, Castelroncolo. **23-24:** 185–86, fig. 15 (fresco)
Bolzoni, Marco Simone. **54:** 147–204 (RAFFAELLINO MOTTA DA REGGIO); **55:** 453–64 (AURELIO LOMI); **57:** 47–52 (FRANCESCO SALVIATI); **58:** 169–94 (ZUCCARO

BROTHERS); **59:** 361–76 (BANDINELLI); **61:** 331–56 (GIUSEPPE CESARI D'ARPINO); **63:** 491–500 (BERNARDINO POCCETTI)
_____ and Giada Damen. **58:** 15–28 (PELLEGRINO TIBALDI)
Bonacina, G. B. **3:** 384, fig. 1; **23-24:** 54–55, fig. 1 (engraving after Bernini)
Bonaiuti, Andrea. **19:** 433–37, fig. 11
Bonasone, Giulio. **4:** 130, 140, fig. 10; **21:** 154–55, fig. 2 (engraving); **28:** 124–25, fig. 2 (engraving); **50:** 545, 547, figs. 2, 4 (engravings after Titian); **56:** 469, fig. 14 (engraving after Giulio Romano)
Boncompagni family. **32:** 163, fig. 1 (portrait of a member)
Boncompagni, Ugo, 4th Duke of Sora, formerly. **60:** 306, figs. 6–7 (Federico Barocci), note 14
Bondol, Jean. **25:** 393–404, figs. 4, 14 (tapestries)
Bondy, Oscar C., formerly. **42:** 164, fig. 5 (Gossaert), note 8
Bone, Henry. **62:** 44, fig. 7 (after Reynolds)
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Bonington, Richard Parkes. **3:** 286–90, pls. 36–40; **25:** 292–95; **32:** 171–73; **47:** 489–92, figs. 1–3 (after Van Thulden after Rubens); **63:** 167–96, figs. 1–62 and front cover
Bonn, August Bödiger, formerly. **55:** 48, fig. 134 (studio of A. Bloemaert?); **60–4.1–DR:** no. 118 (Abraham Bloemaert or studio)
_____, Rheinisches Landesmuseum. **50:** 527, fig. 3 (Adam Elsheimer), note 15
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Bonnard, Pierre. **58:** 541, fig. 39
Bonnat, Léon, formerly. **49:** 539, fig. 8 (copy after Rembrandt), note 50; **60–4.2–DR:** nos. 44 (manner of Rembrandt), 45 (Rembrandt)
Bonnet, Louis-Marin. **10:** 264–83, figs. 1–2, 4, 6–7, 11–13 (engravings after Boucher), pls. 31, 33b-34, 36 (?); **35:** 237, 246, 250, figs. 10, 28, 41, 44 (engravings after Rubens)
_____, Sylvain. **60:** 552, fig. 5
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Bononi, Carlo. **7:** 413–24, figs. 1–2 (studio of), 3–5, pls. 24–26; **8:** 387–90, fig. 1, pls. 25–26; **10:** 363–78, figs. 1, 7–11, pls. 23–42; **18:** 25–27, fig. 1, pls. 7–10; **19:** 444, pls. 26–28; **31:** 409–11, figs. 1–8
Bonvin, Léon. **31:** 129, fig. 2; **55:** 195–98, fig. 1; **56:** 416, fig. 1; **61:** 102, 104–5, 107, figs. 5–9, front cover
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Boon, Karel G. **2:** 153–56 (VELLERT); **9:** 55–59 (REVIEW); **29:** 173–80 (POSTMA); **30:** 227–28 (LETTER)
_____. *Catalogue of the Dutch and Flemish Drawings in the Rijksmuseum*. II. *Netherlandish Drawings of the Fifteenth and Sixteenth Centuries in the Rijksmuseum*. Review. **19:** 42–44
_____. *The Netherlandish and German Drawings of the XVth and XVIth Centuries of the Frits Lugt Collection*. Review. **33:** 324–33
Boonen, Arnold. **56:** 201, fig. 16 (after)
Boorsch, Suzanne. **31:** 368–76 (MANTEGNA)
Bor, Paulus. **37:** 71, figs. 1–2 (after)
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Borba, Marquis of. **32:** 124, fig. 37 (portrait of)

Borbón, Don Pedro Alcántara de Borbón y, Duke of Dúrcal, formerly. **31:** 350–63, figs. 1 (circle of Boccaccino), 2 (Roncalli), 3–4 (Mola), 5 (Gargiulo), 6 (circle of Luca Giordano, Nicolò Rossi?), 7 (Fracanzano?), 8–9 (Stanzione), 10–11 (Falcone), 12 (Vaccaro?), 13 (Pietro Aquila), 14 (Francesco di Maria?), 15 (Giaquinto)
Ter Borch family coll., formerly. **43:** 29, 57, 63, figs. 31, 33, 67 (Van der Cooghen)
Borch, Gerard ter. **1, 2:** 15, pl. 9a (formerly attributed to); **10:** 260–63, pls. 22–29; **12:** 395
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Bordes, Philippe. **58:** 255–60 (REVIEW)
Bordon, Paris. **42:** 375, fig. 4
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Boreel, Alfred, Jhr., formerly. **60–4.1–DR:** no. 120 (Jan Andrea Lievens)
Borghese, Pauline, Princess (née Bonaparte), formerly. **55:** 79, fig. 243 (A. Bloemaert and a later hand)
Borghese coll., formerly. **50:** 60, 62, figs. 3–4 (Veronese), note 18
Borghini, Vincenzo. **5:** 283, pl. 25b; **11:** 172–73, pl. 33; **49:** 171–74
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Borgo, Giovanni Paolo dal. **7:** 56, pl. 33
Borgo S. Lorenzo, Chiesa del Crocifisso. **33:** 31, fig. 4 (Piero di Cosimo)
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Borne, François. **43:** 242 (OBITUARY for MARIANNE ROLAND MICHEL)
Borremans, Guglielmo. **33:** 43–50, figs. 5–7
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Borssom, Anthonie van. **36:** 45–52, figs. 2–3
Borwick, Leonard, formerly. 492, fig. 73 (Gainsborough)
Bos, Cornelis. **2:** 10–11, fig. 6; **6:** 292; **52:** 295, fig. 24 (or workshop, engraving after Coecke van Aelst); **62:** 371, fig. 14 (copy after)
Bosboom, Johannes. **55:** 153–74, figs. 1–8, 10–18, 20–23, 24 (portrait of), 26 (his studio)
Bosc, Claude du. **62:** 14, fig. 13 (etching and engraving)
Bosch, Bernardus de, formerly. **55:** 43, figs. 117–18 (A. Bloemaert)
_____, *Bernardus de II*, formerly. **60–4.1–DR:** no. 1 (Nicolaes Berchem)
_____, Hieronymus. **19:** 284, fig. 11; **41:** 293–304, figs. 1–2, 3 (follower of), 4, 5 (engraving after), 6 (tapestry by follower of), 7 (follower of), 8 (engraving by follower of), 9 (follower of); **48:** 230, fig. 5; **51:** 393–407, figs. 1 (and workshop), 2 (his mark), 4–5 (and workshop), 6–9 and back cover; **57:** 231, fig. 20; 291–314, figs. 14, 16 and 18–19 (follower of), 20, 30; **60–4.2–DR:** no. 27 (follower of)
_____, *Jeronimo de*, formerly. **55:** 61, fig. 177 (A. Bloemaert)
_____, *Jeronimo de II*, formerly. **56:** 201, figs. 17, 19 and back cover (Van Musscher)
Boschi, Fabrizio. **7:** 148–51, fig. 1, pls. 22–24; **46:** 118, figs. 1–2
Boscoli, Andrea. **2:** 291; **13:** 21–23, pl. 4; **38:** 448–59, figs. 1–13; **59–3–DR:** Second Day: Lot 52, fig. 32; **60–4.2–DR:** no. 8
Bosio, Francesco. **25:** 272–76, figs. 1–2 (etchings after), pls. 26–39; **29:** 385–409, figs. 1–2 (signatures), 3–6 (etchings after), 7–8
Bossaglia, Rossana, *see* Barigozzi Brini, Amalia, and Rossana Bossaglia
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Bossche, Philips van den. **44:** 333–53, figs. 1 (after), 2 (attributed to), 3–8, 9 (after), 10–15, 16 and back cover (?)
Bosse, Abraham. **10:** 23–25, figs. 1–2, pls. 17–18; **16:** 157–58, fig. 2 (engraving)
Bossi, Giuseppe. **39:** 5, fig. 5 (after Michelangelo)
Bossi-Beyerlen, formerly. **32:** 347, figs. 31, 35–36 (L. Tiepolo)
Boston, MA, art market, formerly. **31:** 242, fig. 35 (Goltzius); **52:** 27, 42, fig. 41 (Genga)
_____, Goodspeeds Book Shop, formerly. **55:** 54, fig. 154 (copy after A. Bloemaert)
_____, Isabella Stewart Gardner Museum. **7:** 180 (review); **11:** 4–19, fig. 1 (Venusti), note 11; **48:** 330, fig. 8 (Titian), note 7; **56:** 389, fig. 8 (Michelangelo), note 7
_____, Robert M. Light & Co., formerly. **55:** 104, fig. 340 (A. Bloemaert)
_____, Museum of Fine Arts. **1, 4:** 35, fig. 1 (Bellange); **2:** 58–60 (review); **3:** 251–52, 256, pl. 10 (Dupont); **6:** 55–56 (review); **7:** 35, pl. 25 (Ingres); **10:** 267–68, fig. 5 (Boucher); **11:** 282, fig. 3 (Rossetti); **12:** 252–54, pl. 29 (Rubens); **13:** 177 (review); **16:** 132–33, 145, figs. 1–2 (Copley), 11 (Panini); **18:** 54 (review); **19:** 403–04, fig. 11 (L. Constable), note 34; **20:** 239–46, figs. 3, 5–7 (Master of the Barberini Panels); 395–97, fig. 3 (Pissarro); **21:** 162, pl. 38 (Murillo); 420–21 (review); **22:** 60–61, fig. 4 (Daumier); 331 (review); **23-24:** 32–33, fig. 2 (Pontormo), note 26; 378, fig. 2 (Watteau), note 7; 551, 556–57 (review); **26:** 348, pl. 32 (Lefèvre); **28:** 304, fig. 2 (Van der Haagen), note 10; **29:** 30, 42, fig. 2 (Dürer), note 2; **30:** 283, fig. 18 (Boucher); **31:** 17; 365, fig. 2 (Fra Carnevale); 395, fig. 2 (Enea Vico, after Bandinelli); **38:** 58, fig. 2 (Van der Haagen), note 4; **39:** 284, fig. 7 (Gabriel de Saint-Aubin), note 14; **40:** 299, 302, figs. 1–3 (J.M.W. Turner); 346, 349, 351, 353, 355–56, figs. 1–2, 9 (Rimmer), 11 (W. S. Mount), 13–15, 17 (Rimmer), note 31; **44:** 458, fig. 12 (Lancret), note 29; **53:** 435–36, figs. 1, 4 (Jacques de Gheyn II), note 1; **54:** 374, fig. 7 (Rembrandt), note 3; **55:** 233, figs. 6–8 (J.-F. Millet), note 32; **57:** 329, fig. 1 (Heemskerck), note 13; **58:** 502, fig. 12 (Van Diepenbeeck), note 30; **60:** 523, fig. 3 (Greuze), note 25; **62:** 470, fig. 8 (Pierre Thomas Leclerc), note 63
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_____, Public Library. **17:** 274, pl. 36 (Stothard); **29:** 120, fig. 2 (La Farge); **37:** 127, 137, fig. 32 (Luca Giordano)
_____, Skinner, formerly. **61:** 493, fig. 13 (Michel-Ange Houasse), note 32
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Bottari, Giovanni Gaetano. **63:** 66, fig. 23 (portrait of)
Botti, Rinaldo. **53:** 489, no. 5 (self-portrait)
Botticelli, Sandro. **2:** 283–84; **38:** 300, fig. 5 (and Filippino Lippi); **56:** 183, fig. 1 (with drawings by Giorgio Vasari and Filippino Lippi); **62:** 357–60, figs. 1–3
Botticini, Francesco. **2:** 284; **32:** 151–54, figs. 1–4
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Boubli, Lizzie. **37:** 349–64 (SPANISH DRAWINGS)
_____. *L'Atelier du dessin italien à la Renaissance: Variante et variation*. Review. **43:** 384–86
Bouchardon, Edme. **13:** 379–400, figs. 1–11, 12 (follower of), 13, pls. 24–43; **29:** 241, fig. 9 (after Maratti); **47:** 191–220, figs. 1–2 (after), 3–7, 8 (with corrections by Jean Duvivier), 10–12, 13 (after), 14–17, 18–19 (after), 20 and back cover; **52:** 114, fig. 4; **53:** 481, figs. 1–2, 3 (portrait of), 4 (caricature of); **56:** 31–84, figs. 1, 2 (after Gian Lorenzo Bernini and Giulio Cartari), 4 and 40 and 42–44 and 46–47 (after the Antique), 7 (after Camillo Rusconi), 8 (after Agostino Cornacchini), 10 and 14 and 39 (after anonymous artist), 12 (after Giulio Mazzoni), 16–18 (after Antonio Raggi), 20–21 (after Giovanni Francesco Romanelli), 24–26 and 29 (after Alessandro Algardi), 28 (after Giacomo della Porta and Taddeo Landini), 30 (after Lorenzetto), 31 (after Francesco Moderati), 32 (after Camillo Rusconi), 33–34 and 37 (after Gian Lorenzo Bernini), 35 (after Pierre Legros II), 38 (after

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Bouchot-Saupique, Jacqueline. **1, 3:** 40–43 (DELACROIX); **3:** 166–69 (TOULOUSE-LAUTREC)

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Boulle, André Charles. **59:** 260, fig. 1

Boullée, Étienne Louis. **62:** 541, fig. 4

Boullogne, Louis de. **32:** 3–25, figs. 3–6, 7 (etching after), 8–9, 10 (etching after), 11–13, 14 (etching after), 15–16, 17 (etching after), 18–20, 21 (etching after), 22–24, 25 (etching after), 26–33; **37:** 181–88, figs. 1–10; **46:** 104–8, figs. 1–7

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Boulogne-sur-Mer, Musée Municipal. **27:** 129–30, fig. 2 (Lastman), note 2

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Bourbon, Louis-François de, Prince de Conti, formerly. **45:** 19, 24, figs. 12 (Sermoneta after Raphael), 17 (Taddeo Zuccaro); **55:** 493, 502, 509–10, figs. 10, 30 (Van Dyck), 19 (R. Lafage), 31 (Rubens)

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Bournemouth, Alistair Mathews, formerly. **49:** 159, figs. 1–2 (Michelangelo), note 1

Bournemouth, Russell-Cotes Art Gallery & Museum. **62:** 89, fig. 4 (Anna Alma-Tadema), note 20

Bouteiller, L. **19:** 18, fig. 1 (lithograph after Parmigianino)

Boutelou, Guillaume. **18:** 157, 160, fig. 4

Bouts, Dieric. **41:** 313, fig. 5 (infrared photograph); **42:** 60, fig. 4 (attributed to)

Bouverie, Anne, formerly. **43:** 508, fig. 2 (Guercino), note 2

_____, *Elizabeth*, formerly. **43:** 508, fig. 2 (Guercino), note 2

_____, *John*, formerly. **43:** 508, fig. 2 (Guercino), note 2

Bouzari, Alex. **50:** 309, 319, fig. 25 (Matthijs Cock)

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Bow, Ian, formerly. **46:** 496, fig. 80 (Gainsborough)
_____, *John Roger*, formerly. **46:** 496, fig. 80 (Gainsborough)
Bowdoin, James. **38:** 223–32, fig. 1 (portrait of)
_____, _____ *III*, formerly. **45:** 380, fig. 24 (Vieira Lusitano), note 37
Bowers, Barbara. **54:** 407, fig. 4
Bowron, Edgar Peters, and Joseph J. Rishel. *Art In Rome in the Eighteenth Century*. Review. **40:** 167–70
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Bracci, Pietro. **41:** 174–76
Bracken, William Worth. **56:** 149–68 (REMBRANDT)
Bracquemond, Félix. **55:** 150, fig. 4; 241, fig. 18
Bradford, Yorkshire, City Art Gallery and Museum. **11:** 174–75, fig. 1 (Vasari)
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Bradley Manor (National Trust), Devon, Woolner coll. **62:** 87, fig. 3 (Burne-Jones), note 18
Braganza, Don Sebastian Gabriel de Borbón y, formerly. **31:** 350–63, figs. 1 (circle of Boccaccino), 2 (Roncalli), 3–4 (Mola), 5 (Gargiulo), 6 (circle of Luca Giordano, Nicolò Rossi?), 7 (Fracanzano?), 8–9 (Stanzione), 10–11 (Falcone), 12 (Vaccaro?), 13 (Pietro Aquila), 14 (Francesco di Maria?), 15 (Giaquinto)
Braham, Allan, and Hellmut Hager. *Carlo Fontana. The Drawings at Windsor Castle*. Review. **19:** 456–57
_____, Helen. *Rubens. Paintings, Drawings, and Prints in the Princes Gate Collection*. Review. **29:** 314–15
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Carmona, Manuel Salvador. **60:** 226, figs. 12 (after), 13 (etching and engraving)
Carmontelle, Louis Carrogis. **11:** 360–63, pl. 4
Carnevale, Fra, called Master of the Barberini Panels. **31:** 363–67, figs. 1–3
Carolsfeld, Schnorr von. **1, 2:** 56
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Carpentier, Charles le. **54:** 497, fig. 9 (etching)
Carpi, Girolamo da. **16:** 180–85; **43:** 488–99, figs. 1–2, 3 (after Michelangelo), 5 (after Parmigianino), 7–9, 10–11 (after Polidoro da Caravaggio), 12–13 (after Giulio Romano); **56:** 463–81, figs. 1–3 (after Raphael), 5 (after the Antique), 7, 9, 10 (after the Antique), 12 (after the Antique and Giulio Romano), 16–17, 19 (after the Antique), 20 (after Polidoro da Caravaggio), 23 (copy after), 26, 30 and 34 (after Polidoro da Caravaggio)
_____, Ugo da. **6:** 361, fig. 5; **19:** 302, fig. 1 (woodcut after Titian); **46:** 369, fig. 7 (chiaroscuro woodcut); **48:** 317, fig. 3 (chiaroscuro woodcut after Parmigianino), note 27; **50:** 315, fig. 33 (woodcut after Titian)
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_____, Agostino. **2:** 48–49, pl. 43; **4:** 3–32, fig. 3; 300; **6:** 255–57, note 1, pl. 18; 368, note 25, pl. 11; **7:** 410–13, fig. 1, pls. 21–22; **8:** 59, fig. 2; **13:** 371–72, fig. 2 (engraving after Samacchini); **30:** 396–414, figs. 8–11, 15–18; **31:** 404–06, figs. 1–2; **32:** 165, figs. 3 (attributed to), 4 (after); **33:** 421, figs. 1–2 (attributed to); **34:** 5, 21, 25, figs. 2 (after), 19–20, 24; **35:** 7, fig. 6, 16; **36:** 298, 300, figs. 4, 6; **37:** 8, 12, figs. 8–10 (formerly attributed to), 11, 13, 19–20 (formerly attributed to); 139, fig. 1 (engraving after Bernardo Castello); **38:** 393–423, figs. 1 (engraving), 2–6, 7 (engraving), 8–12, 15, 16 (engraving?), 17 (engraving after), 18, 19 (after), 20–24, 26–28; **39:** 435; 449, fig. 12; 516, 521, figs. 3, 5 (here attributed to); 529, fig. 1 (follower of, or Annibale Carracci); **44:** 313, fig. 20; **45:**

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_____, Annibale. **2:** 40–49, figs. 1–3 (after), pls. 32–42; 160–63, fig. 1, pls. 30–31; **3:** 412–13, fig. 6, pls. 34–40 (and studio); **4:** 29–32, fig. 1, pls. 21–22; 47–49, fig. 1, pl. 35; 300; **5:** 255–64, fig. 1, pls. 1–7, 8 (after), 9, 10 (after), 11, 12 (after), 13; **7:** 169, pl. 43; 410, pl. 23; **8:** 40–42, figs. 1–4, pl. 40; 390–91, fig. 1, pls. 27–28; **9:** 404, fig. 1 (studio of); **13:** 372–74, figs. 1–2, pl. 22; 375–79, fig. 2 (school of); **14:** 275–76, fig. 8 (after); **15:** 268–69, pl. 27; **22:** 310–15, figs. 1–4, pls. 39–40; **30:** 287–313, figs. 2–3, 5–10, 13–14, 15–16 (attributed to), 18, 19 (attributed to), 20–21, 22 (attributed to), 24–26, 28–29; 396–414, figs. 1–2 (after Correggio); **32:** 204, fig. 1 (after); **34:** 6, 11, 13, 18, 21, 25, 28, 51, 54–55, 65, figs. 3, 6 (engraving after), 8, 11–12 (attributed to a follower of), 14–15, 21, 22 (school of), 25–26, 27 (school of), 29 (school of), 34 (attributed to), 36–38, 40, 43; **35:** 3–42, figs. 1, 2 (after), 7–15, 17–19, 21, 22 (after), 23, 24 (after), 25–27, 28–29 (after Correggio), 30, 31 (after Correggio), 32–43; **36:** 296–97, figs. 2–3, 5; **38:** 413, fig. 25; **41:** 59, fig. 1; **43:** 442, fig. 2; 518, fig. 4; 529, figs. 1 (or follower of Agostino Carracci), 2; **44:** 309, 322, figs. 13, 28; **45:** 363, fig. 10 (attributed to); **46:** 13, fig. 13; 50, figs. 13–14; 195, fig. 8; **47:** 380, fig. 1 (after); **48:** 376, fig. 4; **54:** 226, figs. 4–5; **56:** 163, fig. 2 (etching, engraving, and drypoint); **57:** 498–99, figs. 13, 15 (and Agostino Carracci), 16 (after); **58:** 307, 309, 311, figs. 1, 2 (after), 3, 4 (after), 5 (after); **59:** 84, fig. 6; **59–1–DR:** Lot 420, fig. 12; **60:** 514, fig. 18 (copy after); **62:** 395, figs. 10a–b (copper plate)

_____, Antonio. **31:** 428–31, figs. 1–6; **34:** 3, 10, 13, 59, figs. 1, 5, 9 (attributed to), 42 (attributed to); **37:** 277–86, figs. 1–9, 10 (?);**43:** 445–46, 449, 452, figs. 8 (here attributed to), 10, 11 (here attributed to), 13–15 (here attributed to), 16

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_____ *coll*., formerly. **50:** 9, 13, figs. 1, 3 (Zoppo), note 1; **59:** 372, fig. 21 and back cover (Bandinelli), note 55; 391–409, figs. 2 (Cantagallina), 4 (Taddeo Zuccaro), 5 (Michelangelo), 6 (anonymous, Roman school), 8–9 (Santi di Tito), 10 (Giovanni da Udine), 11 (Diziani), 12–13 (Palma Giovane), 14 (Rembrandt), 15–16 (Lucas van Uden), 17 (Guido Reni), 19 (Jacques de Gheyn III), 20–21 (Italian school, 17th century), notes 10,

32, 34–35, 59, 64, 68, 79, 87, 95–96; **59–3–DR:** "Digital Resources" section of the *Master Drawings* website: transcription of the catalogue of the sale of drawings consigned by him (London, Henry Phillips, 10–14 June 1797) Lot 1, fig. 1 (Giulio Romano), note 2; Lot 63, fig. 9 (Jan van der Straet), note 8; **60–4.2–DR:** no. 7 (Frans Snyders), 23 (follower of Pietro della Francesca), 37 (anonymous Dutch school), 50 (Bernardino Luini)
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_____, Eugene A. **9:** 15–37 (SALVIATI, ROSSO FIORENTINO)
_____. *Rosso Fiorentino. Drawings, Prints, and Decorative Arts*. Review. **30:** 109–13
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_____, *M. and Mme. Louis*, formerly. **31:** 116, fig. 19 (Watteau)
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Castel Bolognese, Giovanni Bernardi da. **63:** 460, fig. 4 (after Michelangelo)
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Castelbarco Albani, Count Aldrighetto di. **5:** 146–48, fig. 2 (Domenichino)
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_____, S. Giacomo Maggiore. **42:** 218, fig. 18 (E. Sirani)
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_____, Félix. **52:** 490, fig. 10
_____, Francesco da. **29:** 181–86, figs. 1–3 (after Vecchi)
_____, Giovanni Battista, called Il Bergamasco. **23-24:** 244, pl. 54a; **33:** 414–17, figs. 1–3, 4 (attributed to); **45:** 363, figs. 11–12
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Casteras, Susan P. **33:** 425–26 (REVIEW)
Castiglione, Baldassare. **49:** 349, fig. 158 (portrait)
_____, Giovanni Benedetto. **5:** 380, pl. 5; **6:** 144–48, figs. 1–2, pls. 34–37a, 37b (after), 38–44; **7:** 61–62, figs. 1–2; **10:** 163; **16:** 163–72, fig. 3, pls. 35, 38–39, 43 (circle of); **42:** 6, fig. 3; 122, back cover; **46:** 54, fig. 17; **54:** 107–14, figs. 1 (monotype), 2–5; **55:** 181, fig. 11; **59–1–DR:** Lot 473, fig. 18 (copy after)

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Catala, Sarah. **60:** 549–54 (REVIEW); **62:** 495–514 (HUBERT ROBERT and JEAN ROBERT ANGO)
_____ Sarah, and Yvon Plouzennec. **57:** 93–100 (JALLIER DE SAVAULT)
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Caucig, Francesco. **18:** 61–62; 253–57, pls. 32, 33b, 35, 38, 39b; **22:** 48–49, 55, pl. 35b (portrait of)
Caukercken, Cornelis van. **61:** 544, fig. 9 (copy after); **62:** 179, fig. 1 (engraving)
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Cavaceppi, Bartolomeo. **1, 3:** 34–35
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Cavalier, Odile. **45:** 67–86 (MARQUIS DE CALVIÈRE)
Cavalieri, Giovanni Battista. **25:** 135–36, fig. 5 (after Michelangelo)
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Cavalori, Mirabello. **30:** 420–28, figs. 1–2, 4–7, 8 (attributed to); **46:** 6, fig. 3
Cavedone, Giacomo. **34:** 59, fig. 41; **46:** 9, 23, fig. 36; **53:** 489, no. 8 (copy after his self-portrait); **56:** 317–34, figs. 1, 3–6, 8–22, 24–25 (formerly attributed to), 26 (copy after), 27, 28 (formerly attributed to), 30 (formerly attributed to), 32–41
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Cavendish, William, 2nd Duke of Devonshire, formerly. **60–4.1–DR:** nos. 116, 133 (Rembrandt)
_____, *see also Chatsworth, Duke of Devonshire coll.*

Caviglia-Brunel, Susanna. *Charles-Joseph Natoire (1700–1777)*. Review. **51:** 525–38
Cavina, Anna Ottani. *Felice Giani, 1758–1823, e la cultura di fine secolo*. Review. **39:** 425–30
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_____ *coll*., formerly. **31:** 112, fig. 14 (Watteau); 441, fig. 3 (aquatint and wood engraving after Pietro de Pietri); **52:** 344, fig. 83 (attributed to the workshop of Coecke van Aelst)
Cazes, Pierre-Jacques. **23-24:** 352–63, figs. 1–2, 4, 6–11, 13–14, pls. 9–29
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Cecchi, Alessandro. **25:** 146–49 (ALLORI)
Cecchi Conti, Francesco. **47:** 61, fig. 7 (engraving)
Cecchino Salviati, *see* Salviati, Francesco de' Rossi, called Cecchino
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Cecil, Brownlow, 9th Earl of Exeter, formerly. **62:** 33, fig. 21 (Hogarth), note 34
_____, *David, 6th Marquess of Exeter*, formerly. **62:** 33, fig. 21 (Hogarth), note 34
Celio, Gaspare. **54:** 509–36, figs. 1–3, 4 (after Giuseppe Valeriano?), 5–16, 19, 24–27, 28 (after), 29, 31–32; **63:** 3–20, figs. 1–12, 15–22, 23 (after), 24
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Cellini, Marina. **48:** 260 (LETTER)
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Cennini, Pietro Paolo. **21:** 144–45, fig. 9 (?)
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Cérenville, René de, formerly. **52:** 327, fig. 62 (Coecke van Aelst, retouched by a later hand)
Cerete Basso near Bergamo, Parish Church. **6:** 138–39, fig. 3 (G. A. Guardi)
Cerini, Pietro. **47:** 95, fig. 1
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Cerón, Mercedes. **57:** 249–52 (REVIEW)
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Ceruti, Giacomo, called Pitocchetto. **59:** 457, fig. 5
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Cesi, Bartolomeo. **10:** 365–67, figs. 2–5; **11:** 269–71, fig. 2, pl. 26; **53:** 81–88, figs. 1, 3–7
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Cézanne, Paul. **1, 4:** 44–46, 54–57, pls. 38–39; **4:** 39–45, figs. 1, 4, pls. 33–34; **5:** 182–87, figs. 1, 4, pls. 34, 37; 265–80, figs. 1–3, 5–8, 10, pls. 14–23; **12:** 183; **16:** 285–86, fig. 1, pl. 36; **38:** 273, fig. 6; **44:** 285, 288, figs. 8–10, 12 (after Polidoro da Caravaggio), 13 (after); **47:** 447–51, figs. 1–4; **48:** 232, fig. 8; **55:** 211–24, figs. 1–3, 4 (and a child's hand), 5, 6 (and a child's hand), 8–10, 11–12 (and a child's hand), 14; **56:** 362, fig. 15; **57:** 207, fig. 6; **61:** 109–25, figs. 1–13
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Cincinnati, OH, Art Museum. **8:** 144, fig. 5 (Aldegrever); **18:** 48 (review); **19:** 54 (review); **21:** 3–16, figs. 1–5, pls. 1–19 (Leclerc and Coypel); **37:** 377, fig. 10 (Alonso Cano); **39:** 115, fig. 1 (Master E. S.), note 1
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Cini, Vittorio, formerly. **49:** 109, fig. 41 (Amico di Donato)
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Cioffi, Irene. **22:** 434–40 (GIAQUINTO)
Cipriani, Giovanni Battista. **32:** 104–06, figs. 5, 7 (engravings after)
_____, Sebastiano. **10:** 31–33, fig. 1, pl. 31
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Claremont, CA, Pomona College. Montgomery Art Gallery. **14:** 422–23 (review)

Clark, Alvin L., Jr. **28:** 74–79 (CHAUVEAU); **29:** 318 (LETTER); **31:** 179–84; **33:** 69–70 (REVIEWS); **38:** 124–38 (PERRIER); **39:** 307–09 (SAMBIN); **44:** 493–97 (TORTEBAT); **53:** 497–502 (GREUZE); **54:** 15–20 (CHARLES LE BRUN and SÉBASTIEN LE CLERC)
_____ and Margaret Morgan Grasselli. **50:** 409 (obituary of Jean-François Méjanès)
_____, Anthony Morris. **2:** 18–26 (CADES); **5:** 3–23 (PIO); **7:** 182 (LETTER); **14:** 422–23 (REVIEWS)
_____ *coll.* **20:** 405 (review)
_____, formerly. **42:** 8, fig. 5 (Batoni), note 8
_____, Colin. **18:** 268–69 (WILLE)
_____, Kenneth, and Carlo Pedretti. *The Drawings of Leonardo da Vinci in the Collection of H. M. the Queen at Windsor Castle*. Review. **9:** 66
_____, *Kenneth, Sir, later Lord Clark of Saltwood*, formerly. **46:** 429, 453, fig. 2 (Gainsborough), note 4
_____, *Kenneth, Sir and Lady*. **1, 4:** 44–45, note 3, pl. 38 (Cézanne); **3:** 378; **5:** 277, pl. 21 (Cézanne)
_____, *Louis C. G.*, formerly. **59–3–DR:** Third Day: Lot 13, fig. 44 (Schiavone), note 34
_____, *Robert Sterling*, formerly. **42:** 111–24, figs. 1 (Dürer), 2 (Watteau), 3 (Prud'hon), 4 (Meryon), 5 (Monet), 6 (Courbet), 7 (R. F. Blum), 8 (Homer), 9 (Goya), 10 (Degas), notes 6, 8–9, 12, 16, 18, 21, 23, 30, 32
_____, *Stephen C.*, formerly. **62:** 545, fig. 3 (Seurat), note 14
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_____, *Louis C. G.* **20:** 288 (review)
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Clayton, Martin. **42:** 315–32 (DOMENICO CAMPAGNOLA); **43:** 376–78; **58:** 101–4; **60:** 376–96; **63:** 369–74 (REVIEWS)
_____. *Leonardo da Vinci: A Life in Drawing*. Review. **58:** 105–12
_____, *see also* Bambach, Carmen C., Hugo Chapman, Martin Clayton, and George R. Goldner
Clayton, Martin, *see also* Standring, Timothy J., and Martin Clayton
Clegg, Elizabeth. **34:** 89–91 (REVIEW)
_____, *see also* Ames-Lewis, Francis, and Elizabeth Clegg
Clement VII, Pope. **25:** 242–60 *passim*
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_____ *coll.*, formerly. **43:** 468, 480, figs. 18, 28 (Cortona)
Clerck, Hendrik de. **52:** 99, fig. 10; **60–4.1–DR:** nos. 23, 98; **60–4.2–DR:** no. 4
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Clésinger, Jean-Baptiste Auguste. **61:** 98, fig. 1
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_____, Hendrick van. **60:** 458, fig. 51 (his false monogram)

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Cleyn, Francis, the Elder. **49:** 435–79, figs. 1–2 (and associates), 3, 4 (and associates), 7–12, 13 (etching), 14–15, 16 (after), 17–19, 20 (after), 21–22, 23 (after), 25 (after), 26–34, 35 (after), 43–44, 45 (circle of), 46, 47 (and Perino del Vaga, after), 48–50, 53 (after Giambologna), 54 (after), 55–59, 60 (after), 61–63, 64 (after), 65–66 (and Raphael, after), 67, 68 (and Raphael, after), 69, 70 (and Raphael, after), 71, 72 (after), 73–74 and front cover; **50:** 259–61, figs. 1 (after Johann Gregor van der Schardt), 3 (after Barthélemy Prieur), 5 (after Aegidius Sadeler)

Clifford, Timothy. **12:** 393–94 (REVIEW)

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Closterman, John. **57:** 489, fig. 1 (after)

Clouet, François. **18:** 155–68, figs. 1, 3, 5, 7–8, 9 (atelier of), 10–11; **48:** 376, fig. 2; **57:** 445, fig. 18 (? and Jean Clouet)

_____, Jean. **57:** 445, fig. 18 (and François Clouet?); **63:** 458, fig. 3

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Clovio, Giulio. **23-24:** 31–36, fig. 1, pl. 1; **34:** 162, fig. 21 (after Michelangelo?); **52:** 456, fig. 4 (engraving after)

Cobb, E., formerly. **46:** 460, fig. 20 (Gainsborough)

_____, *Mrs. H.P.C.*, formerly. **46:** 460, fig. 20 (Gainsborough)

Cobenzl, Count Charles (Graf Karl Johann Philipp von), formerly. **45:** 8, 10, 13, 27, figs. 5 (Paolo Farinati), 7 (Taddeo Zuccaro), 9, 18 (Federico Zuccaro); **52:** 293, 313, 336, figs. 22, 49 (Coecke van Aelst and workshop); **56:** 319–20, 322, 324, 326–27, 329, figs. 1, 3, 6, 10, 15, 20, 32–35 (Cavedone), 23 (anonymous artist, formerly attributed to Luca Giordano), 26 (copy after Cavedone), 28, 30 (formerly attributed to Cavedone), 29 (Bartolomeo Schedoni?), notes 15, 19, 25, 35, 40, 45, 52, 54, 56, 58, 60; **59:** 479, fig. 9 (Bouchardon?), note 44; 499–528, figs. 3–4 (anonymous German or Swiss), 6 (Rudolf Meyer), 7–9 (Johann Caspar Füssli), 9–10 (Matthias Füssli), 12–13 (Stadler), 14 (Jacob Frey?), 15 (copy after Peter Oeri), 17 (Matthäus Merian I), 18–19 (Ringler), 20 (copy after Joseph Heintz?), 22–23 (Johann Caspar Füssli after Felix Meyer), 24–31 (Lindtmayer), 32, 34 (Kübler), 35 (Stimmer), 37 (Hans Ulrich Fisch vom Stein after Josias Murer?), 38 (copy after ? Stimmer), 39–40 (Jost Amman), 41–42, 46 (Christoph Murer), 47 (copy after Christoph Murer), 49 (copy after ? Christoph Murer), 51–52 (Josias Murer), 53, 55–56 (circle of Niklaus Manuel Deutsch), 54 (anonymous Bern artist), 57–58 (Wägmann), 59 and front

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_____, *see also* **59:** the "Digital Resources" section of the *Master Drawings* website for Johann Caspar Füssli's Dictionary of Swiss Artists Compared to Drawings in the Collection of Count Charles Cobenzl (1712–1770)
Coburg, art market, formerly. **49:** 59, fig. 7 (Jost Amman)
_____, Kunstsammlungen Veste Coburg. **1, 1:** 48; **4:** 141, pl. 14 (Peruzzi); 154–55, fig. 7 (Delaune); **7:** 268–70, figs. 11–12 (Codex Coburgensis, folios 118, 182b); **11:** 154, note 6, pl. 18b (Van Dyck); **19:** 10–11, note 37, pl. 14 (Bandinelli); **21:** 67 (review); **44:** 144, 173–74, figs. 26, 81 (Kulmbach)
Coburn, Alvin Langdon. **55:** 206, fig. 4 (photograph)
Coccapani, Giovanni. **21:** 36–58 *passim*, figs. 5, 26–27 (?);**53:** 490, no. 10 (self-portrait)
_____, Sigismondo. **21:** 36–58 *passim*, figs. 28–31 (?); **22:** 86–88, fig. 1
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_____, Charles Nicolas, the Younger. **39:** 260–78, figs. 1–2, 3 (after), 4–7, 8–9 (and Slodtz), 10–15; **46:** 215, fig. 13; **53:** 116, fig. 8
_____, Nicolas. **11:** 361–64, pl. 10
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_____, Matthijs. **7:** 123–46, fig. 4; **50:** 295–328, figs. 1–2 (after), 3–4, 5–10 (after), 11–20, 21 (after), 22–25, 29, 30 (after), 31–32 (copy after), 37–38
Cocke, Richard. **10:** 25–31 (MOLA); **11:** 138–49 (VERONESE); **15:** 259–68 (VERONESE); **22:** 173–77 (A. POLLAIUOLO); **25:** 260–63 (VERONESE); **29:** 347–84 (PACE)
_____. *Pier Francesco Mola*. Review. **10:** 386
_____. *Veronese's Drawings*. Review. **23-24:** 398–404
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Coclers, Louis Bernard, formerly. **52:** 66, 83, fig. 6 (Jan de Visscher after Wouwerman)
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Coenen, Baukje J. L. **43:** 5–90 (VAN DER COOGHEN)

Cohen, Charles E. **10:** 126–33 (PORDENONE); **11:** 239–67 (AMALTEO); **13:** 131–35 (LOTTO); **34:** 168–91 (PORDENONE)
_____. *The Art of Giovanni Antonio da Pordenone*. Review. **36:** 214–15
Cohen, Karen B. **47:** 413 (portrait); **50:** 7, fig. 12 (portrait)
_____ *coll*. **38:** 3–28, figs. 2, 4, 6–7, 10–26 (Daubigny); **47:** 414–32, figs. 1–8, 10–20 and front cover (Delacroix)
_____, *Steven and Alexandra*, formerly. **60:** 358, fig. 3 (George Condo), note 2
Cohn, Marjorie B. **7:** 303–07 (INGRES); **53:** 507–10 (HUBERT ROBERT)
_____, *see* Ellis, Margaret Holben, and Marjorie B. Cohn
Coke, Viscount. **29:** 252, fig. 17 (Passeri), note 31
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Cole, Thomas. **33:** 74–80, figs. 1–2; **35:** 142–43, 150, figs. 1, 11; **54:** 439, fig. 7
Coleman, Robert Randolf. **22:** 178–85 (BERNARDINO LANINO)
Colijn, Jacob. **60:** 449, 455, figs. 29–30, Table D: 14–15 (his inscribed name); **60–4.1–DR:** nos. 7–8
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_____, Jan I. **60:** 29, fig. 4 (after Jan Snellinck I)
_____, Johannes. **14:** 384–86, fig. 1, pl. 6; **32:** 357, figs. 8–9 (engravings after Stradanus)
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Colle di Val d'Elsa (Siena), Cathedral. **18:** 352–53, fig. 2 (Melchiori), note 15
_____, Museo Civico e Diocesano d'Arte Antica. **52:** 8, fig. 6 (Genga), note 21
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Colmar, Musée d'Unterlinden. **34:** 128, 135, 139, figs. 8 (Schongauer workshop), 9 (M. Schongauer), 11 (attributed to Schongauer workshop), 13–14 (Schongauer workshop), 15 (M. Schongauer), 17, 24, 26, 28 (Schongauer workshop), 29 (M. Schongauer); **37:** 265, 269, fig. 7 (workshop of M. Schongauer)
_____, *Private coll*. **56:** 550, fig. 7 (Suvée), note 31
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_____, Heberle/Lempertz, formerly. **55:** 12, fig. 24 (copy after A. Bloemaert)
_____, Lempertz, formerly. **55:** 12, fig. 24 (copy after A. Bloemaert); **62:** 193, fig. 29 (Joos de Momper II and Pieter Snayers), note 48
_____, Kölnisches Stadtmuseum. **6:** 134–35, note 5, pl. 26 (G. A. Guardi); **30:** 185, 188, 197, figs. 1–2 (Cornelis Floris), notes 15–16
_____, Kunsthalle. **16:** 419, 421–25 (review)

_____, Kunsthaus Lempertz, formerly. **36:** 266, fig. 19 (Giovanni Battista Tiepolo); **44:** 431, fig. 35 (anonymous artist after Watteau and Vleughels)
_____, Ernst Wilhelm Nay Foundation. **45:** 405 (LETTER)
_____, *Private coll.* **32:** 56, fig. 2 (Pontius, after Rubens)
_____, Universität Köln, Bibliothek für Wirtschafts- und Sozialgeschichte Köln. **53:** 94, fig. 5 (Matthäus Merian the Elder after Hollar)
_____, Universitäts- und Stadtbibliothek. **53:** 215, fig. 4 (anonymous), note 11
_____, Wallraf-Richartz-Museum & Fondation Corboud. **1, 3:** 19–21, note 13, pl. 9 (Jordaens); **2:** 268–71, pl. 17 (G. Seghers); **3:** 141–42, 148, pl. 15 (Cornelis van Haarlem); 355, 360, fig. 4 (Aertsen); **4:** 306, fig. 1 (G. B. Tiepolo); **5:** 41, pl. 31 (Saftleven); 400, note 1; **6:** 293 (review); **12:** 371–72, pl. 35a (Ribera); **17:** 166, pls. 34b-35a (Dieu); **18:** 55–56 (review); 136–37, fig. 3 (Master of the St. Bartholomew Altarpiece); **21:** 279, note 30, pl. 42b (Biliverti); **22:** 295–96, figs. 1–2 (F. P. de Grebber), note 3; **29:** 353, 368–69, fig. 17 (attributed to M. Pace); **31:** 221, fig. 1 (Goltzius); 441, figs. 1, 4 (Pietro de Pietri), notes 3, 6; **42:** 249, fig. 16 (Johannes Wierix), note 69; **43:** 186, fig. 2 (Johann Kellerthaler), note 5; **46:** 259, fig. 5 (Runge), note 5; **47:** 484, figs. 4–5 (Bedeschini), notes 5–6; **49:** 373, fig. 4 (Jan Victors), note 10; **52:** 296, 344, figs. 25, 83 (attributed to the workshop of Coecke van Aelst); **53:** 191, fig. 15 (Jan Wierix after Hans Baldung Grien), note 33; **56:** 23, 26, figs. 1, 5, 8 (Giuseppe Passeri), note 2; **57:** 473, 476–77, 479, 483–85, figs. 1, 3–4, 6–7, 9, 18, 21 (Calandrucci), notes 3, 11, 25, 32, 42, 48; **60:** 450, fig. 33 (Claes Cornelisz. Moeyaert), note 61; **60–4.1–DR:** no. 27 (Claes Cornelisz. Moeyaert)
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Colombel, Nicolas. **18:** 144–47, fig. 1, pls. 17–18
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_____, Stefano. **48:** 147, figs. 1–2 (portraits)
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_____, Musée National du Château de Compiègne. **55:** 150, fig. 4 (Bracquemond), note 14
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Conrad, Heinrich, formerly. **55:** 12, fig. 24 (copy after A. Bloemaert)
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_____, Jacopo (Jacopino). **23-24:** 420
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_____, John. **4:** 166–68, pl. 31; **7:** 426–27, pl. 32; **12:** 396; **16:** 188; **17:** 273–77, pl. 42b; 278–79, pl. 43; **19:** 123–45, figs. 1–7, pls. 1–17; 391–425, figs. 2–3; **21:** 37l-72, fig. 1; **22:** 70–78, figs. 1–6; **38:** 82–83; 313, fig. 4; **46:** 544, fig. 4; **48:** 239, fig. 35; **56:** 506, fig. 41 (after Claude Lorrain); **60:** 121, figs. 1 (after Anthonie Waterloo), 2
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_____, Princess of. **51:** 452, fig. 2 (portrait)
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_____, *Tommaso, Prince*, formerly. **43:** 459, 478, fig. 1 (Cortona)
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Europe, *Private coll.* **31:** 172, fig. 1 (Mantegna), note 2; **36:** 29, 31, figs. 4, 6 (Andrea del Sarto), note 4; **37:** 105, 107, 110, 133–34, figs. 3, 7, 13 (Luca Giordano), note 11; **38:** 41, 44, figs. 23–24 (Fenzoni), note 43; **45:** 150, fig. 5 (Molenaer), note 13; **57:** 238, fig. 4 (Donatello), note 6; **62:** 175, figs. 13, 15 (Federico Barocci), note 30
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European Drawings from Canadian Collections, 1500–1900. Review. **16:** 65
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Evans, Mark. **55:** 262 (LETTER)
_____, and Lucie Page. **54:** 67–80 (WILHELM VON KAULBACH)
_____, *Thomas Mellon*, formerly. **61:** 381, fig. 8 (Lorenzo Todini), note 23
Evanston, IL, Northwestern University, Block Art Gallery. **19:** 15–17, pl. 18 (Parmigianino)
Evelyn, John. **1, 4:** 57
Everdingen, Allaert van. **49:** 208, fig. 68 (formerly attributed to); **57:** 397, fig. 1 (? formerly attributed to); **60:** 451, figs. 34–37; **60–4.1–DR:** nos. 127–30
Évora, Museu de Évora. **45:** 376, fig. 20 (Vieira Lusitano), note 33
Ewald, Gerhard. *Johann Carl Loth*. Review. **4:** 61–62
Ewing, Bayard, formerly. **42:** 168, fig. 8 (Picabia)
Exeter, Marquess of, Burghley House. **4:** 428–29, fig. 5 (Maratti); **23-24:** 39, fig. 4 (Schedoni)
_____, formerly. **10:** 249, fig. 11 (Gaulli)
Exeter, Royal Albert Memorial Museum and Art Gallery. **12:** 44, pl. 34 (Amigoni); **19:** 133–34, fig. 6 (Constable), note 18
Eyck, Jan van. **27:** 7–8, fig. 3 (circle of); **41:** 217, figs. 1–2; **43:** 227–28, figs. 1 (after), 6 (and assistant), 7; 236, fig. 1 (and assistant)
Eyl Sluiter, H. van, formerly. **37:** 231–33, figs. 2–5 (Pontius?, retouched and reworked by Rubens), note 4

Faber, James. **59:** 119 (OBITUARY OF RICHARD DAY)
Fabianski, Marcin. **35:** 50–53 (CORREGGIO)
Fabre, François-Xavier. **58:** 402, 406, figs. 1, 4 and front cover
_____ *coll.*, formerly. **56:** 45, figs. 24–25 (Bouchardon after Alessandro Algardi), note 37
Fabriano, Oratorio della Carità. **13:** 356–58, figs. 11–12 (F. Bellini)
_____, S. Niccolò, Cappellone di S. Anna. **13:** 359, fig. 13 (F. Bellini)
Fabritius, Barend. **49:** 396, fig. 14 (?)
_____, Carel. **60:** 255–56, figs. 1, 3, 4 (?)
Faccini, Pietro. **22:** 210–11, fig. 2 (attributed to); **29:** 55, fig. 2 (etching); **35:** 281–88, figs. 1–7; **44:** 369, fig. 2
Fachsenfeld coll., *see* Stuttgart, Staatsgalerie, Graphische Sammlung, Koenig-Fachsenfeld coll.

Facundus. **63:** 474, fig. 4
Fadda, Elisabetta. **50:** 507–22 (MICHELANGELO ANSELMI); **51:** 116–17; 263–64 (letters)
Faenza, Cathedral. **7:** 289–90, fig. 2 (Imola)
_____, Palazzo Milzetti. **14:** 398–405, figs. 1–8 (Giani)
_____, Pinacoteca Communale. **4:** 12, 14–16, figs. 6–8 (Fenzoni); **38:** 38, fig. 22 (Fenzoni), note 42; **55:** 466, 468–69, 472, figs. 1, 4, 8, 10–11, 15 (F. Fenzoni), notes 7, 12, 17, 19–20, 23
_____, S. Stefano. **38:** 49, fig. 31 (Fenzoni)
Faesch, Johann-Jacob, formerly. **45:** 20, fig. 13 (Niccolò dell'Abate)
Faietti, Marzia. **29:** 145–72 (ASPERTINI); **31:** 47–54 (GUERCINO); **61:** 387–98 (REVIEW)
_____ and Alessandro Zacchi. *Figure. Disegni dal cinquecento all'ottocento nella Pinacoteca Nazionale di Bologna*. Review. **38:** 77–78
_____, ed., with the collaboration of Dominique Cordellier. *Il Cinquecento a Bologna: Disegni dal Louvre e dipinti a confronto*, exhibition catalogue. Review. **44:** 87–89
Fairfax Murray, Charles, see Murray, Charles Fairfax
Faithorne, William, the Elder. **49:** 516, fig. 71 (etching after Francis Barlow)
Falck, Jeremias. **49:** 393, fig. 7 (engraving)
Falcone, Aniello. **31:** 355, figs. 10–11
Falconetti, Angelo. **7:** 146, fig. 7
Falda, Giovanni Battista. **63:** 21, fig. 1 (etching)
Faldoni, Gianantonio. **53:** 492, no. 29
Falk, Tilman. **33:** 164–67 (REVIEW); **36:** 288–91 (GRÜNEWALD)
_____. *Staatliche Graphische Samlung München. Dialog über Jahrhunderte. Erwerbungen und Stiftungen 1990–2000*. Review. **41:** 409–10
Falcone, Aniello. **46:** 6, 14, figs. 4, 14
Falomir, Miguel. *Tintoretto*. Review. **45:** 247–54
"False Amand" hand. **47:** 282, 284–86, 290, 301–6, 310–14, figs. 22 (? after G. F. Grimaldi), 24 (after G. F. Grimaldi), 25, 26–27 (after Dughet), 29 (after Dughet), 31–32 (after Dughet), 34–35 (after Dughet), 38 (after Dughet), 50, 51 (after), 52–53, 54 (after Dughet), 63–64 (after Dughet?), 65 (after Dughet)
Fano, Duomo. **25:** 224–25, fig. 7 (L. Carracci)
_____, Palazzo Mariotti. **17:** 409–10, 412, fig. 17 (Guercino)
_____, S. Paterniano. **8:** 387–88, fig. 1 (Bononi)
Fantuzzi, Antonio. **50:** 49, fig. 2 (etching after Parmigianino)
Farelli, Giacomo. **50:** 120, fig. 4
Fargue van Nieuwland, Isaac Lodewijk la. **60:** 109, figs. 4–5
Fariat, Benedetto. **18:** 357, fig. 8 (engraving after Melchiori)
Farina, Marie-Caroline, Baronne de Clamecy, formerly. **63:** 361, fig. 2 and front cover (J.-B. Greuze), note 10
_____, Viviana. **52:** 471–80 (RIBERA); **56:** 395–408; **57:** 511–24 (REVIEWS); **61:** 357–76 (GUIDO RENI)
_____. *Al sole e all'ombra di Ribera*. Review. **52:** 531–38
Farinati, Giambattista. **20:** 357, pl. 11 (?)
_____, Orazio. **20:** 357, pl. 11 (?); **59:** 333, fig. 22 (copy after)
_____, Paolo. **3:** 27, pl. 21; **5:** 380, pl. 6; **6:** 286–88, figs. 1–2, pls. 37–39; **8:** 57; **20:** 347–69, figs. 1–21, pls. 1–10; **40:** 163, fig. 3; **45:** 8, fig. 5; **50:** 65–70, figs. 1–3; **59–3–DR:** Fourth Day: Lot 63, fig. 58; **60:** 476, figs. 16a, 16c–d (collectors' marks); **60–4.2–DR:** no. 29
Faringdon coll. **29:** 347–51, 383, fig. 2 (G. B. Pace); **34:** 14, fig. 13 (anonymous Bolognese artist), note 93

Farmington, CT, Lewis Walpole Library, Hogarth coll. **62:** 31–32, fig. 16 (J. Bell), note 28
_____, _____, George Steevens coll. **62:** 21, 26, figs. 5–8, 20 (Hogarth), 9–10, 18 (J. Bell), notes 7, 10, 12
Farnese, Alessandro. **34:** 51, fig. 34 (portrait of)
_____, *Elisabetta*, formerly. **36:** 356, fig. 2 (Baglione), note 12
Farnham, Baron, Farnham, Cavan, Ireland, formerly. **48:** 160, figs. 8–9 (Polidoro da Caravaggio), note 9
Farren, William, formerly. **46:** 472, fig. 42 (Gainsborough)
Farrer, Henry. **40:** 317–31, figs. 1–10, 11 (etching)
Farrer coll., formerly. **42:** 352, fig. 2 (workshop of Tintoretto)
Fasanelli, James A. **3:** 36–47 (PISANELLO)
Faso, Antonio. **56:** 448, fig. 13
Fatio, Edmond, formerly. **54:** 205, fig. 1 (Ridolfi)
Fauchier-Magnan, Adrien, formerly. **6:** 137, note 13, pl. 31 (G. A. Guardi)
Fawcett, H., formerly. **44:** 432–33, figs. 37–38 (Nollekens)
Faxon, Alicia. **20:** 376–80 (FORAIN)
Faydherbe, Lucas. **51:** 362, fig. 2
Fearnside, Viola. **20:** 257–58, note 1, pl. 8 (Arteaga y Alfaro)
Feigen, Richard L., formerly. **62:** 74, fig. 32 (Master of the Giants); **63:** 168, 181, 189, figs. 2, 25, 44 (R. P. Bonington)
Feigenbaum, Gail. **31:** 66–69; **33:** 80–81 (REVIEWS)
Feilchenfeldt, Walter, formerly. **51:** 259, fig. 2 (Ernst), note 3
Feinberg, Larry J. **30:** 420–28 (CAVALORI); **33:** 189–90 (LETTER)
Feinblatt, Ebria. **5:** 169–72 (CACCIOLI); 400–03 (G. B. TIEPOLO); **7:** 164–68 (CANUTI and ROLLI); **9:** 39–42 (REMBRANDT); **14:** 270–77 (BOLOGNESE DRAWINGS); **20:** 25–28 (ROLLI); 388–89 (REVIEW); **21:** 166–72 (COLONNA and MITELLI); **28:** 315–19 (QUADRATURA DRAWINGS)
_____. *Agostino Mitelli Drawings*. Review. **3:** 282–83
Feitama, Sybrand II, formerly. **43:** 28, 56, fig. 27 (Van der Cooghen); **60–4.1–DR:** no. 3 (Nicolaes Berchem)
Feitelson, Lorser and Helen Lundeberg. **5:** 403, pls. 36–38 (G. B. Tiepolo); **22:** 452–54 (review)
Feldmann, Arthur, formerly. **52:** 24, 42, fig. 36 (Genga)
Fenis, Bartolomeo. **44:** 229–31, figs. 1 (attributed to), 2 (etching)
Fenton, James, formerly. **60:** 265, fig. 1 (Hendrik Pothoven), note 2
Fenwick, Mrs., formerly. **43:** 334, fig. 18 (J. Zucchi), note 18
_____, *Thomas Fitzroy, Sir*, formerly. **42:** 222, fig. 33 (E. Sirani), note 64; **43:** 334, fig. 18 (J. Zucchi), note 18; **52:** 38, 46, fig. 57 (Genga); 309, 334, fig. 46 (Coecke van Aelst); **54:** 149, 179, 189, 195–96, figs. 2, 57 and back cover (Raffaellino da Reggio); **60–4.1–DR:** nos. 92–93 (Goltzius), 94 (Jan Lievens); **60–4.2–DR:** nos. 8 (Andrea Boscoli), 9 (Luca Cambiaso), 10 (Lorenzo Costa), 15 (Rubens)
Fenyö, Iván. **2:** 276–77 (GIAN ANTONIO GUARDI); **5:** 255–64 (ANNIBALE CARRACCI)
_____. *Meisterzeichnungen aus dem Museum der Schönen Künste in Budapest*. Review. **5:** 407–10
Fenzoni, Ferraù. **4:** 3–20, figs. 1–3, 4 (after), 5–8, pls. 1–4; **38:** 29–54, figs. 1–31; **55:** 465–78, figs. 1–20
Ferlay, Evelyne, and Nicolas Schwed. **47:** 101–2 (JAN KRUGIER, obituary)
Fermo, Biblioteca Comunale. **4:** 293–94, pls. 29 (Guardi)
Fernandes, Eduardo Batarda, *see* Batarda Fernandes, Eduardo
Fernández Durán, Pedro, formerly. **45:** 328–29, 334–35, 337–39, figs. 8, 11, 18, 22, 26 (Cano)

Fernández Navarrete, Juan, *see* Navarrete, Juan Fernández, called el Mudo
Fernandi, Francesco, called Imperiale. **5:** 22; **37:** 47, fig. 4 (and Giuseppe Valeriani)
Ferrajoli, Nunzio. **59:** 202, fig. 19 (and Donato Creti and Carlo Besoli)
Ferrara, Bono da. **36:** 210
Ferrara, Biblioteca Comunale Ariostea. **58:** 92, fig. 17 (Domenico Mona), note 37
_____, Palazzo Schifanoia. **3:** 5–9, 11–13, figs. 2–4, 6–9, 13–14, 16
_____, Pinacoteca. **17:** 406–07, 409, fig. 12 (Guercino)
_____, *Private coll*. **52:** 201, fig. 3 (Pietro Damini), note 3
_____, S. Paolo. **56:** 467, fig. 9 (Girolamo di Carpi), note 20
_____, S. Francesca Romana. **17:** 51, fig. 1 (L. Carracci)
_____, S. Maria in Vado. **7:** 414–16, figs. 3–4 (Bononi); **10:** 364–65, fig. 1 (Bononi); **18:** 25–27, fig. 1 (Bononi)
Ferrari, Giovanni Andrea de'. **23-24:** 205–06, fig. 1, pl. 13
_____, Gregorio de'. **4:** 312–13, pl. 39; **11:** 294, pl. 41
_____, Lorenzo de'. **4:** 312–13; **23-24:** 229–31, figs. 1–2, pl. 39; 243, pls. 39, 53; **25:** 156–58, pls. 9–10
Ferrero, Mercedes Viale, *see* Viale Ferrero, Mercedes
Ferretti, Giovanni Domenico. **53:** 490–91, nos. 12 (copy of Drost's self-portrait?), 18
_____, *Duke Roberto*. **25:** 222–23, note 9, pl. 9 (L. Carracci); 287–88; **33:** 26–70, figs. 45–47 (T. Zuccaro); 421, figs; 1–2 (attributed to Agostino Carracci), note 5
_____, formerly. **42:** 335, fig. 1 (G. Salviati); **43:** 172, fig. 13 (Federico Zuccaro), note 20
Ferri, Ciro. **2:** 176; **3:** 405–06, 413; **4:** 185; 300, 302–03, figs. 1–2; **7:** 169, pl. 44; **34:** 260, fig. 15; 306, fig. 5; **37:** 296, fig. 1; **54:** 259, fig. 1; **56:** 73, fig. 53 (after); **60–4.2–DR:** no. 30
Ferris, Hugh. **42:** 52, fig. 15
Ferrucci, Francesco di Simone. **7:** 169, pl. 41; **10:** 15–19, figs. 1–2 (attributed to)
Fessard, Étienne. **20:** 7–8, fig. 4 (engraving after Gravelot); **23-24:** 360–61, figs. 15–17; **59:** 479, figs. 13–14 (and Comte de Caylus, etchings), note 48
Festetits, Graf Samuel von, formerly. **43:** 54, fig. 64 (Van der Cooghen)
Fetti, Domenico. **49:** 226, fig. 2; 393, fig. 7 (after)
Feyen-Perrin, Auguste. **47:** 496, fig. 6
Il Fiamminghino, *see* Rovere, Giovanni Mauro della, called Il Fiamminghino
Fiammingo, Arrigo, *see* Broeck, Hendrik van den
_____, Paolo. **18:** 387–88
Fidelgo, Manuela, *see* Turner, Nicholas, with Manuela Fidelgo and José Alberto Seabra de Carvalho
Fidell-Beaufort, Madeleine. **38:** 3–28 (DAUBIGNY)
Fielder, William and Louise. **25:** 152–53, pl. 7 (Schedoni)
Fiesole, Badia. **32:** 380, fig. 1 (Campi)
Figino, Giovanni Ambrogio. **6:** 253–54, fig. 1, pls. 14–17; **59–3–DR:** First Day: Lot 45, fig. 4
Filedt Kok, J. P. *Rembrandt Etchings and Drawings in the Rembrandt House*. Review. **11:** 403
Finaldi, Gabriele, ed. *Jusepe de Ribera: The Drawings: Catalogue raisonné*. Review. **56:** 395–408
Finale (Emilia), Church of the Archepiscopal Seminary. **36:** 80, fig. 3 (Guercino)
Finch, Mr. and Mrs. Doak, formerly. **47:** 294, 307, fig. 43 (anonymous after Dughet)
_____, *Heneage, 5th Earl of Aylesford*, formerly. **37:** 231–33, figs. 2–5 (Pontius?, retouched and reworked by Rubens), note 4; **60–4.1–DR:** no. 102 (Rembrandt); **62:** 41, fig. 3 (16th-century Italian artist), note 7
_____, *Rev. Robert*, formerly. **60–4.2–DR:** no. 37 (anonymous Dutch school)
Finsen, Hanne. *Nyt i Kobberstiksamlingen et udvalg af erhvervelser*. Review. **7:** 181, 434

Fiorentino, Rosso, *see* Rosso Fiorentino
Fiorenzuola d'Arda, Collegiata. **46:** 70, fig. 18 (Benefial), note 42
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Fisch vom Stein, Hans Ulrich. **59:** 512, fig. 37 (after Josias Murer?)
Fischer, Chris. **57:** 245–48 (REVIEW)
_____, _____, with contributions by Matthias Wivel, *Italian Drawings in the Royal Collection of Graphic Art, Statens Museum for Kunst, Copenhagen: Venetian Drawings*. **59:** Review. 73–78
_____, Johann Martin. **22:** 49, 55, pl. 36 (portrait of)
_____, Vincenz. **22:** 55, pl. 37a (portrait of)
Fischer Pace, Ursula V. **14:** 147–58 (GIMIGNANI); **29:** 3–29 (BALDINI); **31:** 436–41 (GAULLI)
_____. *Disegni di Giacinto e Ludovico Gimignani nelle collezioni del Gabinetto Nazionale delle Stampe*. Review. **19:** 53–54
Fisher, Edward. **62:** 41, fig. 2 (mezzotint)
_____, Jay. *Théodore Chassériau. Illustrations for Othello*. Review. **18:** 389
Fitzherbert, Alleyne, Baron St. Helens, formerly. **36:** 26–29, figs. 1–3 (Murillo)
Flameng, François, formerly. **45:** 236, figs. 1–2 (Michelangelo), note 1; **58:** 317–21, figs. 1, 4–6 (Alonso Cano), note 3
Flanagan, Barry. **59:** 249, fig. 7
Flaxman, John. **9:** 283; **19:** 48–49
Flegel, Georg. **45:** 551, figs. 1 and back cover (destroyed during World War II)
Fleming-Williams, Ian. **3:** 268–75 (JOHN SKIPPE)
_____. *Constable Landscape Watercolours and Drawings*. Review. **15:** 187–88
Flemish Drawings from the Witt Collection. Review. **16:** 419, 447–48
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Flemish Drawings of the Seventeenth Century from the Collection of Frits Lugt, Institut Néerlandais, Paris. Review. **11:** 49–52
Flemish Old Master Drawings from the Royal Museums of Fine Arts of Belgium, Brussels. Review. **19:** 56
Fletcher, Miss J. L., formerly. **46:** 456, fig. 14 (Gainsborough)
Fleurbaay, E., *see* Bakker, B., E. Fleurbaay, and A. W. Gerlagh
Flinck, Govert (or Govaert). **27:** 139–40, fig. 25; **48:** 4–38, figs. 1–5, 7–11, 12 (or copy after?), 14–19, 21–25, 28 (copy after), 29–33, 35, front cover; **49:** 305, fig. 25 (attributed to, after Rembrandt); **53:** 47, fig. 43; **58:** 466, fig. 55; **60:** 67, fig. 1; 457, fig. 48 (or Rembrandt); **62:** 384, fig. 7
_____, *Nicolaes Anthoni*., formerly. **40:** 240, fig. 1 (Rembrandt), note 4; **60:** 435, figs. 1 (collector's mark), 4–5 (Rembrandt), note 4; **60–4.1–DR:** nos. 116, 133 (Rembrandt)
Flint, MI, Institute of Arts. **31:** 163, fig. 2 (G. B. Tiepolo), note 5
Flintoe, Johannes. **61:** 183, fig. 3 and back cover
Flis, Nathan. **49:** 479–532 (FRANCIS BARLOW)
Florence, Accademia Toscana di Scienze e Lettere "La Colombaria". **53:** 387–88, figs. 1–3 (Ottavio Leoni), notes 8–10
_____, Archivio Buonarroti. **62:** 393, fig. 6 (Michelangelo), note 6
_____, Archivio di Stato. **13:** 8–9, fig. 1 (Danti), note 5; **56:** 347, fig. 26 (Antoniacci), note 61

_____, art market, formerly. **23-24:** 244, note 17, pl. 54a (G. B. Castello); **28:** 280–81, fig. 3 (Salvestrini)
_____, Baptistery. **8:** 365, fig. 3 (Ghiberti); **19:** 431–38, fig. 10 (Ghiberti), note 26; **28:** 204, fig. 7 (Ghiberti); **50:** 23, 29, figs. 4, 13 (Rustici), note 10
_____, Biblioteca Marucelliana. **15:** 366–67, fig. 2 (Baccio del Bianco); **19:** 271–73, note 19, pls. 24–25 (Spada); **21:** 279–80, fig. 6 (Biliverti), note 33; **22:** 291–94, note 17, pls. 9–10 (Cigoli); **28:** 280, fig. 1 (Salvestrini), note 4; **36:** 214–15; 355, fig. 1 (Ottavio Leoni), note 1; **44:** 356, fig. 3 (Cigoli), note 13; **49:** 50, fig. 1 (Malosso); **52:** 181, fig. 1 (Muziano), note 3
_____, Biblioteca Medicea Laurenziana. **5:** 33, fig. 1 (Stradanus)
_____, _____, formerly. **61:** 338, 346, fig. 22 (Arpino)
_____, Biblioteca Nazionale Centrale. **47:** 61, fig. 7 (Cecchi Conti); **52:** 439, fig. 18 (copy by Ser Marco of Daniele da Volterra's letter to Vasari)
_____, Biblioteca Riccardiana. **19:** 261–70, pls. 17–21 (Spada); **31:** 449–50, figs. 2–11 (Francesco Conti), notes 8, 11, 14–16, 19–20; **38:** 469, fig. 1 (Vascellini)
_____, Bibliothek des Kunsthistorisches Institut. **53:** 81, fig. 2 (Collaert after Bernardino Passeri), note 3
_____, Bruscoli, formerly. **49:** 75, 87, figs. 19, 45 (Foggini)
_____, Casa Buonarroti. **6:** 243–44, fig. 2 (Tribolo); **22:** 318–19, note 2, pl. 42 (Giani); **25:** 248–49, figs. 7 (Stefano di Tommaso Lunetti?), 11 (Baccio d'Agnolo?), note 24; **26:** 242–43, fig. 3 (Michelangelo), note 6; **27:** 65–69, figs. 1 (Michelangelo), 2 (Mini?); **34:** 149, 152, 161, figs. 4–5 (Michelangelo), 20 (associate of Michelangelo), notes 3, 15, 51; **39:** 7, fig. 7 (A. Mini), note 15; **41:** 110, figs. 8–9 (Michelangelo), note 30
_____, Cathedral. **3:** 409, fig. 4 (Vasari and Zuccaro); **9:** 391–98
_____, Certosa di Galluzzo, *see* Galluzzo, Certosa di Val d'Ema
_____, Chiesa della Regina della Pace. **30:** 421, fig. 3 (Bronzino)
_____, Congregazione dei Poveri di S. Giovanni Battista, formerly. **54:** 179, 193, fig. 62 (Raffaellino da Reggio)
_____, Convent of S. Marco. **48:** 510, fig. 14 (Fra Angelico), note 58
_____, Corsini Gallery. **2:** 382, fig. 11 (Bronzino?)
_____, Deposito della Soprintendenza. **19:** 3–11, figs. 1–2 (Bandinelli and Minga), note 1; **25:** 147, fig. 1 (Squilli, after Allori)
_____, Fondazione Horne, *see* Florence, Museo Horne, Fondazione Horne
_____, Galleria dell'Accademia. **30:** 95, fig. 23 (Perugino)
_____, Galleria di Palazzo Mozzi Bardini. **45:** 318, fig. 47 (El Greco), note 75
_____, Istituto Universitario Olandese di Storia dell'Arte. **20:** 287 (review); **23-24:** 75–90 (review); **35:** 302–04 (review)
_____, Loggia dei Lanzi. **53:** 241, fig. 5 (Giambologna)
_____, Maison Bibelot, formerly. **54:** 196, fig. 86 (Raffaellino da Reggio)
_____, Museo Archeologico Nazionale. **43:** 334, fig. 17 (ancient Greek bronze)
_____, Museo Bardini. **32:** 316, 318–19, figs. 5–6, 9, 11, 13 (L. Tiepolo)
_____, Museo degli Argenti. **17:** 417–26, figs. 1–8 (Maratti)
_____, Museo del Cenacolo di Andrea del Sarto. **27:** 215, fig. 2 (R. Ghirlandaio)
_____, Museo dell'Opera del Duomo. **9:** 391–92, fig. (Buontalenti)
_____, Museo dell'Opera di S. Croce. **14:** 40, fig. 1 (Bronzino)
_____, Museo dell'Opificio delle Pietre Dure. **5:** 47–53, figs. 2, 5 (Zocchi)
_____, Museo di San Marco. **40:** 154, fig. 2 (Fra Bartolommeo)
_____, Museo Horne, Fondazione Horne. **1, 4:** 60; **2:** 20, 25, note 4, pl. 7 (Cades); **3:** 375, 379, pls. 23–24 (Grimaldi); **4:** 383; **7:** 289, pl. 16 (Imola); **34:** 76, fig. 6 (Ricci or Gionima); **43:**

357, fig. 4 (Raphael), note 13; **53:** 343–64, figs. 1, 3, 6–7, 10–11, 16 (Giovanni Battista Tiepolo), note 1; **57:** 173, fig. 49 (Cesare da Sesto), note 124; **62:** 108, fig. 20 (Fuseli), note 66; 115–19, figs. 1 (Simeon Solomon), 2 (Raphael), 3 (Parmigianino), notes 2–3, 5
_____, _____ (on deposit at the Uffizi). **52:** 33, 44, fig. 48 Genga)
_____, Museo Nazionale del Bargello. **31:** 397, fig. 6 (Cellini), note 11; **50:** 29, fig. 15 (Rustici), note 27; **59:** 333, fig. 21 (anonymous)
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_____. *Acquisitions récentes de toutes époques (Fondation Custodia, Collection Frits Lugt).* Review. **12:** 181–82
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_____, *René van*, formerly. **55:** 8, fig. 14 (A. Bloemaert)
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_____ *coll.* **13:** 178 (review)
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Hauser, Ursula. **53:** 371, fig. 6 (Eva Hesse), note 35
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_____, and Anne-Marie Logan. *European Drawings and Watercolors in the Yale University Art Gallery, 1500–1900*. Review. **10:** 41–45
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_____, *Mr. and Mrs. Julius S*. **1, 2:** 37–38, pl. 31 (anonymous Liechtenstein Master); **1, 3:** 52–54, note 30, pl. 37 (anonymous, *c*. 1570); **9:** 282–83 (review); **12:** 15, note 54, pl. 15a (Zucchi); **14:** 162, note 31, pl. 38 (U. Gandolfi); **18:** 48–49 (review); **20:** 275–78, fig. 2 (Masucci), note 2
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_____, *Mrs. Sallie Aley*, formerly. **60–4.2–DR:** no. 35 (Bachiacca)
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Holland-Hibbert, Hon. Arthur Henry, 3rd Viscount Knutsford, formerly. **46:** 477, 479–82, 487, 532–33, figs. 51–59, 65, 140–41 (Gainsborough); **60–4.1–DR:** no. 25 (Abraham Furnerius)
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_____, *Lodewijk*, formerly. **31:** 267, fig. 69 (Goltzius); **55:** 59, 111, figs. 170, 368 (A. Bloemaert)
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_____, Cornell University Library. **32:** 204, 206, 209, 218, figs. 1 (Richardson, after Annibale Carracci), 2, 6, 8, 16 (Richardson), notes 9, 19, 30, 32, 61
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_____, Fredrika Herman. **20:** 371–74 (VASARI)
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_____. Die *Zeichnungen von Adam Elsheimer: Kritischer Katalog*. Review. **50:** 539–43
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_____. *The Devonshire Collection of Italian Drawings. Roman and Neapolitan Schools. Bolognese and Emilian School*. Review. **34:** 195–205
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_____, Carlo. *Old Master Prints and Drawings. A Guide to Preservation and Conservation*. Review. **36:** 432–35
_____, *Miss Sarah Ann*, formerly. **44:** 412, fig. 4 (Mercier), note 7
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_____, Paul. **29:** 255–62 (MICHELANGELO); **32:** 230–51 (SALVIATI and VOLTERRA); **33:** 418–20 (REVIEW); **34:** 148–67 (MICHELANGELO); **39:** 3–11 (MICHELANGELO); **41:** 105–18 (MICHELANGELO); **43:** 356–71 (RAPHAEL); **44:** 372–74 (LETTER); **46:** 353–66 (PARMIGIANINO); **47:** 237 (LETTER); **48:** 315–26 (SALVIATI); **49:** 159–62 (MICHELANGELO); **51:** 159–64 (CARAVAGGIO); 550 (LETTER); **58:** 105–12 (REVIEW)
_____. *Musée du Louvre, Département des Arts Graphiques, Inventaire général des dessins italiens, VI: Michel-ange, élèves et copistes*. Review. **44:** 366–67
_____, and Véronique Burnod. **45:** 236–40 (MICHELANGELO)
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_____, *Henry*, formerly. **52:** 289, 346, fig. 18 (workshop copy after Coecke van Aelst)
_____, *John G*., formerly. **58:** 80, fig. 6 (Frans van Mieris the Elder), note 8; 509, fig. 29 (Van Diepenbeeck), note 61
_____, Lee. **2:** 414–19 (REVIEW); **40:** 249–54 (DELACROIX)
_____, Mark M. *Idea to Image. Preparatory Studies from the Renaissance to Impressionism*. Review. **18:** 389–90
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_____, *Boguslav*, formerly. **55:** 95, fig. 302 (A. Bloemaert); **59:** 386, fig. 16 (copy after Federico Zuccaro), note 30
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Kensett, John F. **18:** 49
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_____ *coll*., formerly. **53:** 485–87, figs. 1 (inscription in the hand of Gabburri), 2 (Gaspare Redi), note 6
Kent Master Coll. **41:** 105, fig. 2 (Michelangelo), note 1
Kenwood, Iveagh Bequest. **21:** 178 (review)
Kerkhoff, Daniël. **44:** 70, fig. 4
Kessel, Jan van. **53:** 315, fig. 9 (after De Vlieger)
Ketel, Cornelis. **1, 4:** 38–41, fig. 1, pls. 26–27; **60:** 443, back cover; **60–4.1–DR:** no. 96
Ketelsen, Thomas. **35:** 182–84 (BASSANO); **58:** 552 (OBITUARY FOR JOACHIM JACOBY); **60:** 51–54 (WEIMAR "REMBRANDT" COLLECTION); **62:** 377–90 (REVIEW)
_____, and Oliver Hahn, eds. *Die Sammlung der niederländischen Zeichnungen in Weimar: Ein Handbuch*. Review. **61:** 536–48
Kettering, Alison McNeil. *Drawings from the Ter Borch Studio Estate. Catalogue of the Dutch and Flemish Drawings in the Rijksprentenkabinet, Rijksmuseum, Amsterdam*. Review. **29:** 61–62
Kettering, Northamptonshire, *Boughton House, Trustees of the 9th Duke of Buccleuch's Chattels Fund*. **49:** 449, 454, figs. 23, 25, 35 (after Francis Cleyn), note 47
Keuninck, Kerstiaen de. **16:** 297–98, fig. 6
Key, Adriaen Thomasz. **44:** 213–20, figs. 1–2 (after), 4 (after Coxcie)
Keyes, George S. **16:** 293–302 (KEIRINCX and GOVAERTS); **20:** 115–24 (HENDRICK and CORNELIS VROOM); **27:** 163–69; **30:** 443–49; **33:** 183–85 (REVIEWS); **50:** 523–32 (ADAM ELSHEIMER)
Kharkiv, Ukraine, Kunsthistorisches Museum, formerly. **43:** 60, back cover (Van der Cooghen)
_____, Museum of Fine Arts. **35:** 347, fig. 9 (Molyn)
Kidde, Mr. R., formerly. **31:** 350–63, figs. 1 (circle of Boccaccino), 2 (Roncalli), 3–4 (Mola), 5 (Gargiulo), 6 (circle of Luca Giordano, Nicolò Rossi?), 7 (Fracanzano?), 8–9 (Stanzione), 10–11 (Falcone), 12 (Vaccaro?), 13 (Pietro Aquila), 14 (Francesco di Maria?), 15 (Giaquinto)
Kiel, Schleswig-Holsteinischer Kunstverein, Kupferstichkabinett, formerly (lost after World War ı). **44:** 193, fig. 120 (Kulmbach)
Kieven, Elisabeth, and John Pinto. *Pietro Bracci and Eighteenth-Century Rome. Drawings for Architecture and Sculpture in the Canadian Centre for Architecture and Other Collections*. Review. **41:** 174–76
Killigrew, Thomas. **49:** 514, fig. 63 (portrait)
King Baudouin Foundation (on deposit at the Prentenkabinet, Museum Plantin-Moretus, Antwerp). **51:** 360, fig. 1 (Duquesnoy), note 1
The King's Arcadia. Inigo Jones and the Stuart Court. Review. **12:** 62
Kingston, Ontario, Queen's University, Agnes Etherington Art Centre. **55:** 111, fig. 367 (A. Bloemaert)

_____, _____, _____, Bader coll. **48:** 25, fig. 24 (Govert Flinck), note 63
Kingston, RI, University of Rhode Island. **13:** 178 (review)
Kinkead, Duncan T. **20:** 257–58 (ARTEAGA Y ALFARO)
Kirby, Joshua, formerly. **46:** 438, 463–64, figs. 10, 25–26 (Gainsborough)
Kirk, Thomas. **62:** 45, fig. 8 (etching)
Kirwin, W. Chandler. **23-24:** 100–02 (REVIEW)
Kisch, Martin Royalton-, *see* Royalton-Kisch, Martin
Kitaj, R. B. **36:** 66–73, figs. 1, 5; **47:** 10, fig. 10
_____ *coll*. **36:** 70, fig. 5 (Kitaj), note 11
Kitson, Michael. **8:** 402–09 (REVIEW)
_____. *Claude Lorrain. Liber Veritatis*. Review. **16:** 178–80
Kittendorff, Adolph. **61:** 254, fig. 11 (lithograph after Carl Thomsen)
Klauber, Johann Baptist. **60:** 197, fig. 18 (and Joseph Sebastian Klauber, etching)
_____, Joseph Sebastian. **60:** 197, fig. 18 (and Johann Baptist Klauber, etching)
Klaver, Jacobus A. **31:** 273, fig. 77 (Goltzius)
_____, formerly. **35:** 155, fig. 3 (Van Goyen), note 3; **52:** 77, fig. 29 (Cornelis Visscher), note 60; **53:** 319, fig. 12 (Waterloo), note 17
Klein, Johann Adam. **1, 2:** 56
Klemm, David. *Die Sammlungen der Hamburger Kunsthalle Kupferstichkabinett, II: Italienische Zeichnungen, 1450–1800*. Review. **50:** 543–48
Klengel, Johann Christian. **39:** 162, fig. 3
Klock, W. T. **11:** 32–34 (ORSI)
Kloot, Wilhelm te, formerly. **60–4.1–DR:** no. 87 (Lodewijck Toeput)
Klotz, Valentin. **52:** 102, fig. 15
Knab, Eckhart. **2:** 163–68 (ROMEYN); **9:** 367–83 (CLAUDE LORRAIN, ANGELUCCIO, DUGHET, POUSSIN)
_____. *Jacques Callot und sein Kreis*. Review. **7:** 433
Knapp, Mrs. Catherine. **32:** 211, fig. 12 (portrait of)
Kneller, Godfrey, Sir. **11:** 34–45, fig. 3
Kneppelhout, Johannes, formerly. **58:** 29, 68, figs. 1 (inscription by Worst), 34 (Worst)
Knibbergen, François van. **53:** 10, fig. 8
Knight, Gally, formerly. **36:** 29, fig. 3 (Murillo)
_____, *Henry M.*, formerly. **31:** 253, figs. 50–51 (Goltzius)
_____, Richard Payne. **21:** 181 (review)
_____, _____ *coll*., formerly. **43:** 52, fig. 61 (Van der Cooghen); **46:** 193, fig. 5 (Italian, *c*. 1325–50), note 20; **51:** 65, fig. 3 (Raphael), note 13; **55:** 506, 509, 514, figs. 22 (C. Netscher), 27–28 (circle/school of N. Poussin), 37 (A. van de Velde); **60–4.2–DR:** no. 11 (Pier Francesco Mola); **63:** 158, fig. 12 (Salvator Rosa), note 62
Knipe, Penley, and Miriam Stewart. **53:** 523–30 (AUBREY BEARDSLEY)
Knowles, G. F. K., formerly. **31:** 409, fig. 3 (Bononi), note 4
_____, *James, Sir*, formerly. **47:** 453, 456, figs. 1, 6 (Vassilacchi), note 1
_____, *William Pitcairn*, formerly. **43:** 29, 55–56, figs. 30, 66 (Van der Cooghen); **55:** 320, fig. 2 (Beresteyn), note 42; **60–4.2–DR:** no. 2 (Rembrandt)
Knox, George. **3:** 389–97; **11:** 387–89; **12:** 378–90; **16:** 48–50 (G. B. TIEPOLO); 61–62 (REVIEW); **17:** 28–34 (G. D. TIEPOLO); **18:** 178–79; **19:** 53; **31:** 184 (REVIEWS); **45:** 405 (OBITUARY)
_____. *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*. Review. **14:** 180–84

_____. *Piazzetta. A Tercentenary Exhibition of Drawings, Prints, and Books*. Review. **22:** 450–52
_____. *Un quaderno di vedute di Giambattista e Domenico Tiepolo*. Review. **14:** 311–12
_____, and Thomas Martin. **25:** 158–63 (G. B. TIEPOLO)
_____, *see also* Gealt, Adelheid M., and George Knox
_____, *Seymour H., Jr*., formerly. **51:** 487, fig. 8 (Corbett), note 15
Knüpfer, Nicolaus. **44:** 48–54, figs. 1–3; **57:** 330, fig. 6 (after); **58:** 445, fig. 4
Ko, Alois. **62:** 516, 526, figs. 4 (after Sébastien Leclerc), 21 (or Étienne Yang, etching after Pierre François Beaumont), 23 (or Étienne Yang, etching after anonymous Chinese artist)
Kobel, Tamara. **62:** 291–310 (WILHELM STETTLER); **63:** 447–54 (FRANCISCO DE HOLANDA)
Kobell, Egidius, formerly. **44:** 354, fig. 1 (Cigoli), note 1
_____, Franz. **39:** 162, fig. 4
Køpke, Christen. **61:** 194–206, figs. 1–7, 11–12, 15–16
Koch, Mr. & Mrs. John. **5:** 55, fig. 2 (Boucher)
_____, Joseph Anton. **39:** 181, fig. 11
_____, Robert A. **19:** 180–83 (REVIEW)
_____ *coll.* **2:** 3–6, 10–17, notes 1, 6, 22, 28, pls. 1–2, 4–5 (Rubens)
_____, *Victor*, formerly. **53:** 451, figs. 1–2 (Rembrandt), note 2
Koelliker, Luigi. **45:** 4, fig. 1 (Van Dyck), note 2; 535, fig. 3 (Pace), note 21
Koenig-Fachsenfeld coll., *see* Stuttgart, Staatsgalerie, Grahische Sammlung, Koenig-Fachsenfeld coll.
Koenigs, Franz Wilhelm, formerly. **32:** 346, fig. 22 (L. Tiepolo); **44:** 148, 186, 205, figs. 37–38 (Kulmbach); 338, 351, figs. 6 (Van den Bossche), 16 and back cover (Van den Bossche?); 416, 423, 442, figs. 10, 20 (Mercier), 66–67 (anonymous artist), notes 18, 32; 526 (letter); **59:** 160, 184, fig. 14 (Jan II Verbeeck); 377, fig. 1 (Federico Zuccaro), note 1; **60–4.1–DR:** no. 119 (Master of St. Michael); **63:** 437, fig. 1 (Albrecht Dürer), note 1
_____, *Reinhard von*, formerly. **49:** 109, fig. 40 (Amico di Donato)
Koffler Foundation, see S. W. and B. M. Koffler Foundation
Kollwitz, Käthe. **63:** 375–82, figs. 1–2, 3–4 (installation views)
Kolodny family coll. **53:** 369, fig. 3 (Gorky), note 26
Kolozsvari brothers. **5:** 28, fig. 6 (bust reliquary)
Komor, Mathias, formerly. **58:** 15, 22, 25, figs. 1, 13 (Tibaldi); **60–4.2–DR:** no. 21 (Herman van Swanevelt)
Kondoianaki, N., formerly. **56:** 259, fig. 24 (Patersson), note 19
Konecňý, Lubomír. **22:** 86–88 (LETTER); **41:** 76 (LETTER)
König, Eberhard. **41:** 216–27 (FLEMISH ILLUMINATORS)
_____, Johann. **51:** 111, figs. 4–5
_____, *Wilhelm*, formerly. **57:** 47, fig. 1 (F. Salviati), note 6
Koninck, Philips. **12:** 40, fig. 1, pl. 30
Konowitz, Ellen. **35:** 54–62 (DIRK VELLERT); **43:** 106–7 (COECKE VAN AELST); **49:** 253–60 (REVIEW)
Konstanz, Städtische Wessenberg-Galerie, Brandes-Sammlung. **39:** 368, fig. 1 (Salomon de Braij after himself), note 10
_____, Städtische Wessenberg-Gemäldegalerie. **59:** 169, fig. 24
Kooning, Willem de. **40:** 73–88, figs. 1–3, 4–5 (portraits of), 7–12; **42:** 139, fig. 6; 149, fig. 6; **44:** 275, fig. 1; **53:** 379, fig. 12; **61:** 523, fig. 24
Kopelman, Gabrielle, formerly. **44:** 431, fig. 34 (anonymous artist after Watteau)

Kopp, Édouard. **47:** 191–220 (BOUCHARDON); **52:** 111–19 (REVIEW); **53:** 481–84 (BOUCHARDON AND GHEZZI); **62:** 537–42 (REVIEW)
_____. *The Learned Draftsman: Edme Bouchardon*. Review. **56:** 97–104
_____, and Jennifer Tonkovich. **59:** 29–44 (P.-J. MARIETTE'S ANNOTATIONS TO 1767 JULLIENNE SALE CATALOGUE); *see also* "Digital Resources" section of the *Master Drawings* website (TRANSCRIPTION OF P.-J. MARIETTE'S ANNOTATIONS TO 1767 JULLIENNE SALE CATALOGUE)
Kops, Willem Philip, formerly. **43:** 28, 49, 54, figs. 26, 63–64 (Van der Cooghen); **60:** 113–16, figs. 1–3 (Wybrand Hendriks), notes 4, 16, 18; **60–4.1–DR:** no. 97 (Nicolaes Berchem)
Koreny, Fritz. **34:** 123–47 (MARTIN SCHONGAUER); **41:** 201–03 (INTRODUCTION to *Early Netherlandish Drawings* issue); 266–92 (VRANCKE VAN DER STOCKT); **43:** 227–35 (LETTER); **55:** 347–68 (REVIEW)
_____, *et al*., *Hieronymus Bosch: Die Zeichnungen*. Review. **51:** 393–407
_____, with Erwin Pokorny and Georg Zeman. *Early Netherlandish Drawings from Jan van Eyck to Hieronymus Bosch*. Review. **41:** 305–16
Kornell, Monique. **57:** 489–510 (WILLIAM COWPER)
Kornerup, Jacob. **61:** 241, fig. 11 (etching)
Korshunova, Milizia. **7:** 308–10 (REVIEW)
Koschatzky, Walter. *200 Jahre Albertina*. Review. **7:** 433
Koshikawa, Michiaki. **58:** 247–54 (REVIEW)
Kossoff, Florence. **4:** 415–18 (ORSI)
Kowalczyk, Bożena Anna, and Ger Luijten. *L'età di Rembrandt: I disegni olandesi della Biblioteca Reale di Torino*. Review. **45:** 255–57
Kraemer, Ruth S. **20:** 3–21 (GRAVELOT); **28:** 338–43 (GRAVELOT); **31:** 146–162 (COCHIN); **40:** 182
_____, *see also* Stampfle, Felice, with the assistance of Ruth S. Kraemer and Jane Shoaf Turner
Krahe, Lambert. **9:** 64–65 (review); **11:** 294 (review)
_____, _____, formerly. **43:** 476, fig. 24 (Cortona); **45:** 223, fig. 1 (Domenichino), note 4; 378, 380, figs. 21, 27 (Vieira Lusitano), notes 34, 41; **47:** 302, fig. 51 (copyist after the "False Amand" hand after Dughet)
Krakow, Jagiellonska University Library. **54:** 314, 317, 327, 345, 348–49, 361, figs. 30 (anonymous artist after Frans Post), 31, 36, 86, 89 (Albert Eckhout after Frans Post or vice versa?), 32 (Georg Marcgraf after Albert Eckhout or Frans Post?), 37, 92–93, 97–98 (Albert Eckhout), 55, 87–88, 110 (Georg Marcgraf after Frans Post?), notes 42–44, 47, 65, 107, 110
_____, National Museum, Princes Czartoryski Museum. **31:** 395, fig. 3 (Bandinelli), note 3; **41:** 255, fig. 26 (G. David), note 42; **58:** 108, fig. 6 (Leonardo), note 21
Kramarsky, Sally and Wynn, formerly. **52:** 519, fig. 8 (Anastasi), note 21
_____, *Sarah-Ann and Werner H*., formerly. **57:** 229, fig. 16 (Rauschenberg), note 33
_____, *Werner*. **27:** 111, fig. 5 (Rembrandt)
Krasilnikova, Karina. **59:** 475–98 (BOUCHARDON AND HIS CIRCLE)
Krasner, Lee. **50:** 171, fig. 9
Krautheimer, Mrs. Richard. **4:** 173, pl. 39 (Luzio Romano); **11:** 26, note 6, pl. 9 (Creti); **12:** 371, pl. 34b (Ribera)
Krautheimer coll., formerly. **40:** 115, fig. 2 (T. Zuccaro), note 9
Krčma, Ed. **53:** 365–84 (EVA HESSE)
Krefeld, Germany, Kaiser-Wilhelm-Museum. **63:** 381, fig. 4 (installation view of Käthe Kollwitz exhibition)
Kress, Samuel, formerly. **41:** 9, fig. 8 (Spinello Aretino), note 24

Kretschmar, F. G. L. O. van. **16:** 45–48 (UNKNOWN FLEMISH ARTIST)
Krogt, Peter van der, *see* Groot, Erlend de, and Peter van der Krogt
Kröker, Professor Peter. **12:** 133–37, note 2, pl. 5 (Rubens)
Kromeríz, Czech Republic, Umeleckohistorické Muzeum. **33:** 262
Krug, Ludwig. **44:** 199–200, 203; **46:** 211, fig. 3
Krugier, Jan. **46:** 546 (obituary notice); **47:** 101–2 (obituary, portrait)
_____, formerly. **53:** 477, fig. 1 (Federico Zuccaro), note 6
Krugier, Jan, and Marie-Anne Krugier-Poniatowski. **45:** 293, figs. 2–3 (El Greco); **48:** 27, fig. 28 (copy after Govert Flinck), note 73
Krugier-Poniatowski, Jan and Marie-Anne, formerly. **42:** 349, fig. 1 (J. Tintoretto), note 3; **45:** 293, figs. 2–3 (El Greco)
_____, *Marie-Anne*. **51:** 8, figs. 7–8 (Bronzino), note 28; **52:** 20, 41, fig. 26 (Genga)
Krumbhaar, E. B. *Isaac Cruikshank*. Review. **4:** 186
Kruyfhooft, Cécile. **55:** 55, 72, figs. 157, 218 (A. Bloemaert)
Kuan, Christine. **48:** 374–79 (GERNSHEIM PHOTOGRAPHIC CORPUS OF DRAWINGS IN ARTSTOR)
Kübler, Werner. **59:** 510–11, figs. 32–34
Kuen, Franz Martin. **31:** 184
Kühlmann, Arne. **61:** 165, fig. 18 (engraved stamp)
Kühn-Nielsen, Peter. **12:** 151–56 (GOYA)
Kuhrmann, Dieter. *Zeichnungen der Dürerzeit*. Review. **6:** 55
Kulmbach, Hans Süss von. **1, 1:** 38, fig. 2; **23-24:** 517–26, figs. 4–5; **44:** 127–212, figs. 1–77, 78 (retouched by Rubens), 79–124; **46:** 382–85, figs. 1–2; **51:** 227, fig. 5
Kultzen, Rolf. **4:** 151–55 (COUSIN)
Kummer, Stefan, and Ulrich Sinn. *Johann Martin von Wagner: Künstler, Sammler und Mäzen*, exhibition catalogue. Review. **46:** 261–64
Kunst des Cinquecento in der Toskana. Review. **33:** 188
Kunstsinn der Gründerzeit: Meisterzeichnungen der Sammlung Adolf von Beckerath, exhibition catalogue edited by Michael Roth and Susanne Schlichting. Review. **43:** 109–11
Kupelwieser, Leopold. **18:** 149–54, figs. 1–2, 3 (after), pl. 20
Kuri, Yōji. **53:** 370, figs. 4a–c (stills from animated film)
Kurlander, Amy. **47:** 414–32 (DELACROIX)
Kutschera-Woborsky, Oswald von, formerly. **49:** 110, fig. 43 (Amico di Donato)
Kuthner, N. **25:** 408–09, fig. 23
Kuznetsov, Y. I. **9:** 171–72 (OBITUARY); **23-24:** 418
_____. *Risunski Rubensa*. Review. **14:** 299–302
Kuznetzov, Alexei, formerly. **55:** 479, fig. 1 (Lemoyne), note 1
Kwakkelstein, Michael W., *et al*., *Leonardo da Vinci: The Language of Faces.* Review. **58:** 101–4

L. de N. coll. **17:** 168, pl. 41a (Dieu)
Labbé, Jacqueline, and Lise Bicart-Sée. **25:** 276–81 (DEZALLIER D'ARGENVILLE)
Labille-Guiard, Adélaïde. **57:** 526, fig. 3
Lachenmann, David. **30:** 210–15 (FRA SEMPLICE DA VERONA); **39:** 103–13 (WOLFGANG RATJEN)
_____ *coll.*, **33:** 51, fig. 1 (Vasari), note 1; 275, fig. 52
_____, formerly. **31:** 124, fig. 28 (Watteau)
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La Fage, Raymond. **2:** 176; **45:** 43, fig. 3 (after); **54:** 90, fig. 15; **55:** 502, fig. 19; **57:** 500–1, fig. 21 (after)
La Farge, John. **29:** 115–44, figs. 1–26; **61:** 235–48, figs. 1–5, 7–10, 13–14 (after Rembrandt school), 15–17
La Faye, Hugues de. **22:** 299, fig. 1 (after)
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La Fère, France, Church of La Fère. **13:** 258, fig. 1 (Jouvenet)
Lafitte coll., formerly. **47:** 293–94, 307–8, figs. 40 (anonymous after Dughet), 45 (anonymous after Moucheron), 57 (anonymous after Dughet)
Lafont, Louise. **7:** 35–38, note 11, pl. 26 (Ingres)
La Fosse, Charles de. **39:** 223–59, figs. 1, 2 (engraving after), 3–7, 8 (after Rubens), 9–41, 42 (and Watteau); **41:** 76
_____, Jean-Charles de. **2:** 50–55, figs. 1–2, 4, pls. 44–46; **11:** 362–64, pls. 20–21; **21:** 17–20, figs. 1–2, pls. 20–23
Lafréry, Antoine. **51:** 6, fig. 4 (anonymous engraving published by)
La Gardie, Jacob Gustav de, Count. **21:** 180 (review)
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_____ *coll*., formerly. **46:** 187–204, figs. 3 (Bandinelli), 4 (Bezzi), 5 (Italian, *c*. 1325–50), 6–7 (Pisanello), 8 (Annibale Carracci), 9 (Cantarini), notes 14, 18, 20, 28–29, 32, 36; **52:** 283, 325, fig. 11 (Coecke van Aelst, retouched by Rubens)
La Granja (Segovia), Palacio Real de La Granja de San Ildefonso. **61:** 495, fig. 14 (Michel-Ange Houasse), note 35
La Grese, Isaac. **45:** 451–513 *passim*, figs. 31 (attributed to, after anonymous artist associated with Konrad Gesner), 41, 42 (? or attributed to Pierre Vase), 44, 46 (attributed to), 66–68, 70–71, 74, 80 (attributed to), 82 (attributed to), 83 (attributed to, after Pierre Vase), 85, 87, 88 (attributed to), 89–91, 93, 95–96, 100–101 (attributed to), 103, 104 (attributed to), 105 (or Pierre Vase), 106–7 (attributed to), 108, 110 (?), 112, 119 (attributed to), 120, 123 (attributed to)
La Guardia (Toledo), Nuestra Señora de la Asunción (parish church). **59:** 445, fig. 9 (Orrente), note 17
La Hyre, Laurent de. **3:** 259; **31:** 179–84, figs. 1–2, 3 (after); **35:** 376, fig. 16; **54:** 28, fig. 12
Laing, Alastair. **44:** 511–16; 524–25 (REVIEWS); **62:** 549–50 (obituary)
_____, _____, *et al*. *The James A. de Rothschild Bequest at Waddesdon Manor: Drawings for Architecture Design and Ornament*. Review. **51:** 243–56
_____, *David*. **5:** 379; **15:** 185–86 (review); **46:** 194, fig. 7 (Pisanello), note 29; 505, fig. 91 (Gainsborough); **54:** 178, 184, fig. 55 (Raffaellino da Reggio)
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Lairesse, Gerard de. **57:** 496, fig. 12 (engraving with etching)
Lalique, René. **59:** 261, fig. 2 (portrait of)
La Live de Jully, Ange-Laurent. **34:** 92, figs. 1–2 (etchings after Jacques Saly)
_____ *coll*., formerly. **63:** 361, fig. 2 and front cover (J.-B. Greuze), note 10
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Lami, Louis-Eugène. **44:** 498–510, figs. 5–8, 10–16 and back cover
Lammertse, Friso. **40:** 169–70 (LETTER)
_____, *see also* Giltaij, Jeroen and Friso Lammertse
Lamponi, Col.-comte E. R., formerly. **47:** 286, 306, fig. 34 ("False Amand" hand after Dughet)
Lancaster, Lancaster University, Ruskin Library and Research Centre. **47:** 329, 333–34, 339, 342, figs. 1 (Ruskin), 5, 8 (Ruskin photogravure), 10, 12–15, 18 and front cover (Ruskin), notes 2, 21, 30, 38, 49
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Landini, Taddeo. 49, fig. 28 (after)
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_____, Leicester Galleries, formerly. **46:** 524, fig. 126 (Gainsborough)
_____, Lowell Libson, formerly. **46:** 525, fig. 129 (Gainsborough); **62:** 57–58, 71, 74, 78, figs. 3, 6, 10–11, 40 (Master of the Giants)
_____, Lowell Libson & Jonny Yarker. **62:** 76, figs. 37–38 (Master of the Giants)
_____, _____, formerly. **62:** 55, 70, 78, figs. 1, 43–44 (Master of the Giants); **63:** 188, fig. 42 (R. P. Bonington)
_____, Lorna Lowe, formerly. **33:** 323, fig. 107 (T. Zuccaro); **45:** 332, 336, 341, figs. 13, 30 (Juan Antonio del Castillo after Cano), 20 (Cano)
_____, Jeremy Maas, formerly. **63:** 201, fig. 6 (W. P. Frith), note 23
_____, Maas Gallery, formerly. **46:** 500, 516, figs. 84, 111 (Gainsborough); **62:** 55, 57, 69, 74, 76, figs. 2, 5, 30, 39 (Master of the Giants)
_____, James Mackinnon Fine Arts, formerly. **63:** 176, figs. 14–15 (R. P. Bonington)
_____, McDonald & Nicholson, formerly. **46:** 500, fig. 83 (Gainsborough)
_____, Maggs & Co. Ltd., formerly. **46:** 495, fig. 77 (Gainsborough)
_____, John Manning Gallery, formerly. **55:** 79, fig. 243 (A. Bloemaert and a later hand)
_____, Marble Hill House. **9:** 68 (review)
_____, Marlborough Fine Art Ltd. **47:** 10, fig. 10 (Kitaj), note 11
_____, R. H. Massy, formerly. **44:** 433, fig. 38 (Nollekens)
_____, Patrick Matthiesen, formerly. **60–4.1–DR:** no. 5 (Abraham Furnerius)
_____, Frederick Richard Meatyard, formerly. **44:** 444, fig. 72 (anonymous artist); **46:** 510, fig. 99 (Gainsborough); **57:** 392, fig. 15 (formerly attributed to Hollar), note 22; **59:** 468, fig. 1 (Maratti), note 6; **63:** 26, fig. 8 (G. B. Passeri)
_____, J.H.J. Mellaart, formerly. **59:** 382, fig. 12 (Federico Zuccaro), note 17
_____, Metropolitan Archives. **60:** 481, Table A: 2 (Rymsdyk signature)
_____, J. Mitchell Galleries, formerly. **8:** 22–23, fig. 9 (R. Savery), note 47
_____, Moatti Fine Arts, formerly. **48:** 199, fig. 3 (Kaiserman), note 24
_____, Molini and Green, formerly. **63:** 53, fig. 1 (album by Pier Leone Ghezzi), note 1
_____, John Morton Morris, formerly. **46:** 485–86, figs. 62–63 (Gainsborough)

_____, Anthony Mould Ltd., formerly. **46:** 462, 488, 516, figs. 24, 68, 111 (Gainsborough)
_____, Museum of London. **58:** 241, fig. 28 (Paul Sandby), note 61
_____, National Art Library. **59:** 29, 38, 40, figs. 2, 18, 20 (annotations by P.-J. Mariette to 1767 Jullienne sale catalogue), note 5
_____, National Gallery of Art. **2:** 27–29, figs. 2, 4 (Perugino); **4:** 416, fig. 1 (Orsi); **7:** 158–64, figs. 1–2 (Rembrandt), note 2; **8:** 367–68, fig. 7 (Pontormo); **10:** 352, fig. 1 (Holbein), note 6; **12:** 263, fig. 6 (Tura); **16:** 4, fig. 2 (Rembrandt); **19:** 25–26, fig. 2 (Veronese); 279–80, fig. 6, pl. 32 (Titian); **21:** 257, fig. 3 (Veronese); **27:** 11, 24, 30, 32, figs. 8–9 (Master of St. Gudule), 25–26, 35–38 (G. David); 133–38, figs. 10–11, 14, 16 (Rembrandt), 18–19 (Rembrandt?); 153, fig. 23 (Maes), note 17; **30:** 95, fig. 22 (Perugino); **40:** 265–68 (review); **43:** 297, fig. 9 (Bronzino); **44:** 39, fig. 49 (Van de Cappelle), note 85; 51, fig. 5 (Correggio), note 19; **45:** 317, fig. 44 (El Greco); **46:** 294, fig. 3 (Barocci), note 16; **47:** 269, 294, figs. 1 (Dughet and Maratta), 4, 44 (Dughet), notes 15, 22, 73; **49:** 149, fig. 1 (Giulio Romano and G. F. Penni), note 4; 331, fig. 104 (Rembrandt), note 11; **50:** 59–64, figs. 1–2 (Veronese), note 1; 366, fig. 1 (Jan Siberechts), note 6; **51:** 51, fig. 2 (Velázquez), note 7; 436, 438, figs. 3, 7 (Piombo), note 6; **57:** 11, fig. 14 (Lorenzo di Credi), note 32; 154, fig. 14 (Leonardo da Vinci), note 41; 237–44 (review); 460, fig. 21 (Wouwerman), note 40; **59:** 195, fig. 3 (Reni), note 17; **61:** 388, fig. 1 (Baldassare Peruzzi), note 5
_____, _____ (on loan from the Sir Denis Mahon coll.). **43:** 508, fig. 1 (Guercino)
_____, _____ (on loan from Hon. Lady Salmond). **8:** 364–67, figs. 2, 4–5 (Pontormo)
_____, National Portrait Gallery. **11:** 35, figs. 1 (Dahl), 4 (Vertue); **18:** 58–59 (reviews); **21:** 371, 376–77, fig. 5 (Gainsborough); **23-24:** 421 (review); **33:** 425–26 (review); **47:** 14, fig. 14 (Hockney), note 14; **49:** 514, fig. 63 (William Sheppard or Shepherd), note 109; **59:** 51, fig. 3 (photograph of James Byam Shaw), note 7; **63:** 219, 222, figs. 1 (Augustus John), 7 (Wyndham Lewis), notes 4, 12
_____, Gerald M. Norman, formerly. **46:** 513, 530, figs. 105, 134 (Gainsborough); **63:** 187, fig. 40 (R. P. Bonington)
_____, Obach & Co., formerly. **48:** 175, fig. 4 (Pierre Dumonstier I or Étienne Dumonstier II), note 6
_____, Stephen Ongpin Fine Art. **54:** 72, fig. 9 (Ingres), note 22; **62:** 265, fig. 3 (Isaac de Moucheron), note 7
_____, _____, formerly. **55:** 67, 87, figs. 199, 273 (A. Bloemaert)
_____, Flavia Ormond, formerly. **54:** 176, 191, fig. 53 (Raffaellino da Reggio); **55:** 60, fig. 175 (A. Bloemaert)
_____, E. Parsons, formerly. **45:** 350–51, figs. 5–6 (Bazzicaluva), notes 30, 34
_____, E. Parsons & Sons, formerly. **46:** 477, 479, 507–8, 510, 532–33, figs. 51–52, 95–96, 100, 140–41 (Gainsborough); **52:** 31, 44, fig. 46 (Genga); 301, 330, fig. 31 (Coecke van Aelst)
_____, G. Parsons, formerly. **49:** 70, 79, 82, 88, 90, figs. 8, 23, 30, 51, 58 (Foggini)
_____, E. Paterson and Sons, formerly. **46:** 523, fig. 125 (Gainsborough)
_____, Paul Mellon Centre for Studies in British Art. **22:** 220 (review)
_____, Andrew Clayton Payne, formerly. **62:** 58, 75, fig. 8 (Master of the Giants)
_____, Messrs J. Pearson & Co., formerly. **46:** 495, fig. 77 (Gainsborough)
_____, Guy Peppiatt Fine Art. **59–3–DR:** Third Day: Lot 1, fig. 40 (Worlidge), note 31; **63:** 171, 192, figs. 6, 57–58 (R. P. Bonington)
_____, Thomas Philipe, formerly. **44:** 423, fig. 20 (Mercier), note 32; **48:** 456, fig. 2 and front cover (Jusepe de Ribera and Domenico Stagi), note 7; **52:** 47, figs. 69–70 (workshop of Luca Signorelli, Genga?); 307, 334, figs. 43–45 (Coecke van Aelst); **54:** 149, 189, 195, fig.

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_____, Phillips, formerly. **37:** 110, 134, fig. 10 (Luca Giordano); **43:** 181, fig. 25 (Federico Zuccaro), note 42; **46:** 469–72, 496, 504, 520, figs. 34, 37–38, 42, 78, 90, 119 (Gainsborough); **48:** 317, fig. 1 (Salviati after Parmigianino), note 23; **54:** 169, 191, fig. 37 (Raffaellino da Reggio); **56:** 510, fig. 53 (Claude Lorrain), note 80; **61:** 69, figs. 12–13 (Michel Mandevare), note 41; **62:** 171, fig. 12 (Federico Barocci), note 27
_____, A. C. de Poggi, formerly. **47:** 513, fig. 1 (Polidoro da Caravaggio), note 1; **60–4.2–DR:** nos. 1 (Willem Drost), 4 (Hendrik de Clerck), 5 (Carlo Maratti), 9 (Luca Cambiaso), 12 (anonymous after Raphael), 13 (Rembrandt), 34 (Pellegrino Pellegrini), 35 (Bachiacca), 36 (Francesco Curradi), 38 (copy after Michelangelo), 42 (Lorenzo di Bicci), 44 (manner of Rembrandt), 45 (Rembrandt), 46 (Willem Drost), 48 (Paolo Veronese), 53 (Guercino)
_____, Christopher Powney, formerly. **62:** 76, 78, figs. 37, 41–42 (Master of the Giants)
_____, *Private coll.* **1, 2:** 38–39, note 2, pl. 32b (Rembrandt); **1, 3:** 37–38, fig. 1 (Guardi); **1, 4:** 27, note 9, pl. 21 (Pozzoserrato); **2:** 263; **4:** 444–45, fig. 5 (Von Aachen); **8:** 132, fig. 1 (F. Zuccaro); 278, note 7, pls. 30–31 (Correggio); **9:** 168–69, fig. 9 (Gilpin?); 264, pl. 51 (Daumier); **10:** 372–73, fig. 9 (Bononi); **11:** 154, note 2, pl. 18a (Van Dyck); **12:** 240, 243, notes 9, 32, pls. 4, 16 (Poussin); **15:** 355, note 46, pl. 10 (Della Bella); **16:** 409, fig. 5 (Wilson); **17:** 139–40, pl. 17a (Poussin); **18:** 130–31, pl. 10 (J. Muller); 368, pl. 30 (Jordaens); **20:** 23–24, note 5, pl. 25 (Pozzo); **23-24:** 224, pl. 37b (Jordaens); **25:** 160, pl. 22 (G. B. Tiepolo, after Vittoria); **26:** 28, 37, note 60, pl. 20 (Sermoneta); **27:** 351, figs. 12–13 (Géricault), note 23; **29:** 381, fig. 34 (G. B. Pace); **30:** 295, 298, figs. 16, 22 (attributed to Annibale Carracci), notes 39, 49; **31:** 395–96, figs. 1 (Bandinelli), 5 (Cellini), notes 1, 7; **33:** 8, fig. 4 (Somm), note 29; 117, figs. 3, 7 (Varallo), notes 10, 15; **34:** 20, fig. 17 (L. Carracci), note 109; 380, fig. 9 (Géricault), note 20; **36:** 390, fig. 27 (Baglione), note 35; **37:** 116, 135, fig. 23 (Luca Giordano); **39:** 303, fig. 3 (Boucher), note 20; **42:** 388, fig. 20, cover (G. B. Tiepolo), note 116; **43:** 172, front cover, fig. 16 (Federico Zuccaro), note 25; **44:** 57, fig. 7 (Delamonce), note 24; **45:** 27, fig. 19 (Federico Zuccaro after Correggio); **46:** 460, 465, 467, figs. 19, 28, 32–33 (Gainsborough); **48:** 147, fig. 1 (Bronzino), note 11; 213, fig. 32 (Pinelli), note 68; 318, fig. 4 (Salviati after Parmigianino), note 28; **50:** 106, 109, figs. 8, 15 (Tiepolo), notes 102, 117; 372, fig. 10 (Jan Siberechts), note 15; **51:** 39–48. figs. 2, 8, 10 (Poussin), note 6; 171, fig. 11 (Bedoli), note 26; **52:** 471, fig. 1 (Ribera), note 1; **55:** 8, fig. 12 (Parmigianino), note 3; **56:** 520, fig. 8 (Louis Silvestre the Younger), note 15; **59:** 224, fig. 31 (Palma Giovane), note 79; **60:** 470, fig. 8 (Jan van Rymsdyk), note 29; **61:** 18, fig. 7 (Boizot), note 19; **62:** 503, fig. 14 (Jean Robert Ango after Hubert Robert), note 41; **63:** 169–70, 176, 178, 181, 184–85, 188, 190–91, 194, figs. 3, 5, 10, 14–15, 18, 24, 28–30, 43, 45, 56, 61–62 (R. P. Bonington); 354, fig. 3 (G. Valeriani), note 8; 501, fig. 1 (A. D. Gabbiani), note 4
_____, _____, formerly. **7:** 290, pls. 20, 23 (Imola); **31:** 242, fig. 35 (Goltzius); **32:** 347, fig. 35 (L. Tiepolo); **34:** 381, fig. 14 (Géricault), note 24; **36:** 413, fig. 6 (Correggio), note 10; **46:** 473, fig. 44 (Gainsborough); **62:** 58, 75, fig. 8 (Master of the Giants); **63:** 172, fig. 9 (R. P. Bonington)
_____, _____ (on loan to the National Gallery, London). **49:** 302, fig. 19 (Rembrandt), note 14
_____, Puttick & Simpson, formerly. **61:** 459–60, figs. 6–7 (Pietro d'Asaro), note 44
_____, Bernard Quaritch, formerly. **45:** 325, 331, 341, figs. 1, 29 (Cano); **58:** 317, 320, figs. 2, 6 (Alonso Cano), note 4
_____, Anthony Reed, formerly. **46:** 438, 474, figs. 10, 46 (Gainsborough)
_____, Crispian Riley-Smith. **45:** 326, 332, fig. 3 (Juan Antonio del Castillo after Cano), note 5

_____, Roland, Browse, and Delbanco, formerly. **62:** 55, 57, 60, 62, 69–72, figs. 1–3, 5, 9–12, 22–28 (Master of the Giants)
_____, Kate de Rothschild, formerly. **48:** 398, fig. 2 (Étienne Parrocel), note 6
_____, Royal Academy of Arts. **6:** 162–68;**7:** 178–79; **16:** 62–63; **19:** 48–49; **20:** 405 (reviews); **25:** 164–65 (review); **35:** 298–99 (review); **48:** 239, fig. 35 (Constable), note 16; **51:** 67, fig. 5 (Watts), note 20; **53:** 494, no. 45 (Francesco Zuccarelli); **57:** 154, fig. 13 (Michelangelo), note 40; **62:** 62, fig. 14 (James Jefferys), note 23; **63:** 462, fig. 6 (unknown artist after Michelangelo)
_____, _____, Library. **63:** 205, fig. 17 (W. P. Frith), note 48
_____, Royal Borough of Kensington and Chelsea, Leighton House Museum. **51:** 73, fig. 12 (Leighton), note 62
_____, Royal Collection Trust. **59:** 441, fig. 3 (Orrente), note 5; **62:** 44, fig. 7 (Henry Bone), note 10
_____, Royal Institute of British Architects. **9:** 68 (review); **12:** 20, note 74, pl. 21b (Zucchi); **21:** 65–66 (review); **53:** 103, figs. 8–9 (William Kent), note 23; **60:** 313, fig. 2 (Giambattista Albanese), note 12
_____, Sabin Galleries, formerly. **62:** 58, 74, fig. 6 (Master of the Giants)
_____, S. Franses Ltd. **49:** 460, fig. 47 (after Perino del Vaga and Francis Cleyn), note 80
_____, Salamander Fine Arts, formerly. **53:** 503, fig. 3 (Fragonard), note 3; **60:** 63, fig. 1 (Herman Saftleven), note 2; **60–1–DR:** 1, Hermitage inv. no. 5550 (Herman Saftleven)
_____, Savile Gallery, formerly. **45:** 295, fig. 7 (El Greco), note 12
_____, Sheepshanks, formerly. **19:** 28–29, pl. 26b (Quillard)
_____, Michael Silverman, formerly. **46:** 495, fig. 77 (Gainsborough)
_____, Sir John Soane's Museum. **2:** 286, pl. 34 (Filippino Lippi); **6:** 244–45, fig. 3 (Tribolo); **8:** 246–47, note 12, fig. 2 (Pergola Theater); 379–87, pls. 12–24 (Nicoletto da Modena); **9:** 164–67, fig. 6, pl. 42 (Robert Adam); **15:** 120, note 18, pl. 5 (three unknown artists); 152–55, figs. 10, 14 (Codex Coner); **53:** 102, figs. 6–7 (William Kent), note 21; 159, fig. 19 (Lhuillier?), note 37
_____, Society of Antiquaries, Harley coll. **49:** 510, fig. 57 (Francis Barlow), note 97
_____, Stephen Somerville Ltd., formerly. **46:** 465–67, 469–71, figs. 29–38 (Gainsborough)
_____, Somerville & Simpson Ltd., formerly. **46:** 465–67, 469, figs. 29–34 (Gainsborough)
_____, Sotheby's, formerly. **10:** 376, pl. 25b (Bononi); **31:** 106, 110, 116, 119, 122, figs. 5, 7, 20, 23–25 (Watteau); 262, figs. 61–64 (Goltzius); 411, fig. 8 (Bononi), note 13; 415, fig. 6 (Baglione), note 9; **32:** 343–44, 347, figs. 19, 21, 32, 35–36 (L. Tiepolo); **33:** 173, fig. 3 (Cigoli); 262, 304, 311–13, 319, figs. 38, 85–86, 93–95, 102 (T. Zuccaro); **34:** 303, fig. 1 (Cortona), note 1; 400, figs. 1–2 (Daumier), note 1; **36:** 20, figs. 9 (Abraham Bloemaert), 10 (Cornelis Bloemaert the Elder?), note 16; 372, fig. 25 (Baglione), note 43; **37:** 5, 7, 12, 28, figs. 1–2, 5, 7 (G. Reni), notes 7, 12, 16; 35–46, figs. 1–16 (Ango), notes 7, 18–22, 24, 29–30, 32–36, 38, 40; 47, fig. 4 (F. Fernandi and G. Valeriani), note 4; 105, 107, 110, 122, 133–34, 137, figs. 3, 5, 8, 13, 30 (Luca Giordano); 231–33, figs. 2–5 (Pontius?, retouched and reworked by Rubens), note 4; 242, fig. 7 (G. Simonelli), note 20; 247, fig. 17 (Malinconico), note 35; 287, fig. 1 (M. Franceschini), note 1; 374, figs. 2 (Alonso Cano), 5 (copy after Alonso Cano), notes 14, 16; **38:** 46, fig. 28 (Fenzoni), note 48; 449, 452, figs. 3, 7–8 (Boscoli), notes 5, 13–14; **39:** 248, fig. 29 (La Fosse), note 57; 407, fig. 13 (circle of Jan Muller or Adriaen de Vries); **40:** 125, 127, figs. 20, 23 (Nebbia), notes 38, 43; **42:** 321, fig. 7 (Campagnola); 349, fig. 1 (J. Tintoretto), note 3; 372, fig. 1 (B. Strozzi), note 3; **43:** 240, fig. 1 (Mola); 281, fig. 6 (Pontormo), note 37; 445, fig. 5 (Canini), note 19; 465, 481, fig. 12 (Cortona); **44:** 19, fig. 20 (De Vlieger), note 48; 348, fig. 15 (Van den Bossche); 414–40 passim, figs. 6, 15, 17, 19 (Mercier), 30 (anonymous artist after Watteau), 36

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_____, Sotheby's Olympia, formerly. **44:** 429, fig. 31 (anonymous artist after Watteau); **50:** 533, fig. 4 (Willem van Mieris), note 8

_____, Edward Speelman, formerly. **62:** 33, fig. 21 (Hogarth), note 34

_____, Spink, formerly. **46:** 436, 494, 496, 500, 510, 513, 516, figs. 75, 78, 82, 99, 106, 113 (Gainsborough)
_____, Spink and Sons, formerly. **63:** 185, fig. 31 (R. P. Bonington)
_____, Spink-Leger, formerly. **46:** 466, 532, figs. 30, 139 (Gainsborough)
_____, Adolphe Stein, formerly. **61:** 455–56, figs. 1–2 (Pietro d'Asaro), note 22; **63:** 23, fig. 4 (G. B. Passeri)
_____, Alec Stirling, formerly. **53:** 490–91, nos. 15 (copy after Helmbreeker's self-portrait), 20 (Mehus), 22 (Martin Mijtens II)
_____, Henry A. Sutch, formerly. **44:** 439, fig. 57 (anonymous artist)
_____, *Syon House, Duke of Northumberland coll., see Syon House, Duke of Northumberland coll.*
_____, Tate. **51:** 490, fig. 13 (Hayter), note 21; **53:** 365, fig. 1 (Eva Hesse), note 3; **60:** 83, fig. 5 (J. M. W. Turner), note 7
_____, Tate Britain. **44:** 422, 425, figs. 18, 25 (Mercier), note 30, 39; **46:** 523, fig. 125 (Gainsborough); **49:** 455, fig. 39 (Henry Gibbs), note 65; 488, 492–93, 499, figs. 17, 24, 26, 28–33, 36–37 (Francis Barlow), notes 41, 60; **57:** 505, fig. 37 (J. M. W. Turner after William Cowper), note 75; **62:** 81, fig. 46 (Master of the Giants); **63:** 205, fig. 16 (W. P. Frith), note 46
_____, Tate Gallery. **7:** 4, pl. 3b (Vanderbank); **11:** 272–76, fig. 1 (Fuseli), notes 2–3; 279–87, notes 6, pls. 34–35 (Burne-Jones); **12:** 181, 395–96; **13:** 293; **15:** 187–88; **19:** 55–56 (reviews); **21:** 182, 289–92 (reviews); 369–72, fig. 1 (Constable); **22:** 220, 463–68 (reviews); **40:** 302, fig. 4 (J.M.W. Turner); **48:** 201, fig. 13 (Kaiserman), note 38; **59:** 249, fig. 7 (Barry Flanagan), note 39
_____, Tate Modern (/Edinburgh, National Galleries of Scotland, on loan to Burton Art Gallery and Museum, Bideford). **52:** 517, fig. 5 (Richard Long), note 14
_____, Walter Benjamin Tiffin, formerly. **61:** 333, 344, fig. 6 (Arpino)
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_____ (on loan to the National Gallery, London). **43:** 508, fig. 1 (Guercino)
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_____, *Leopoldo de', Cardinal*, formerly. **40:** 217, 222–23, 225, figs. 2–4, 6, 12, 14–15, 17 (Tiarini), notes 21, 23, 26, 42, 45, 47, 49; **52:** 12, 20, 34, 40–41, 44, figs. 14, 28 (Genga), 51 (Genga with later reworkings); 299, 330, fig. 28 (Coecke van Aelst); 481–84, figs. 1–3 (Carducho), notes 2–4; **54:** 153, 161, 175, 179, 185–87, figs. 10–11, 20, 49, 61, 67–73 and front cover (Raffaellino da Reggio)
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_____, Musée Girondet. **56:** 528, fig. 23 (workshop of Louis Silvestre the Younger), note 38
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_____, Musée Atger. **38:** 128, figs. 7–8 (Perrier), notes 21–22; 179, figs. 20–21 (Natoire), notes 43–44; **51:** 527, 532, figs. 1, 6 (Natoire), notes 10, 26; **59–1–DR:** Lot 897, fig. 54 (Bouchardon), note 51
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_____, *Elizabeth Stauffer*, formerly. **46:** 474, fig. 45 (Gainsborough)
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_____, *J. P., Jr*., formerly. **45:** 380, fig. 31 (Vieira Lusitano), note 44; **47:** 53, fig. 1 (Baccio del Bianco), note 1; **55:** 435, fig. 1 and front cover (Dürer), note 1; **56:** 526, fig. 20 (Louis Silvestre the Younger), note 38; **60–4.1–DR:** no. 102 (Rembrandt); **60–4.2–DR:** nos. 24–25 (15th-century Italian school), 26 (Nicolaes Berchem), 27 (follower of Hieronymus Bosch), 28 (Van Dyck), 29 (Paolo Farinati), 31 (Master of the St. Barbara Legend), 32 (Gerbrand van den Eeckhout), 33 (Rembrandt); **61:** 495, fig. 16 (Michel-Ange Houasse), note 41; **63:** 34, fig. 21 (G. B. Passeri)
_____, *J. Pierpont, Sr.*, formerly. **45:** 380, fig. 31 (Vieira Lusitano), note 44; **47:** 53, fig. 1 (Baccio del Bianco), note 1; **55:** 435, fig. 1 and front cover (Dürer), note 1; **56:** 526, fig. 20 (Louis Silvestre the Younger), note 38; **60–4.1–DR:** no. 102 (Rembrandt); **60–4.2–DR:** nos. 24–25 (15th-century Italian school), 26 (Nicolaes Berchem), 27 (follower of Hieronymus Bosch), 28 (Van Dyck), 29 (Paolo Farinati), 31 (Master of the St. Barbara Legend), 32 (Gerbrand van den Eeckhout), 33 (Rembrandt); **61:** 495, fig. 16 (Michel-Ange Houasse), note 41; **63:** 34, fig. 21 (G. B. Passeri)
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_____, *see also* the "Digital Resources" section of the *Master Drawings* website for a list of drawings by Herman Saftleven once in the State Hermitage Museum, St. Petersburg, from Muilman's 1773 Amsterdam sale (1702–1772)
_____, *Hendrik*, formerly. **43:** 54, fig. 64 (Van der Cooghen)
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_____, Deutsches Theatermuseum. **60:** 190, 193–94, figs. 5–5a (Alessandro Galli Bibiena), 11, 14 (Martin Engelbrecht), notes 43, 50, 55
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_____, Galerie Hugo Helbing, formerly. **47:** 370, fig. 7 (workshop of Willem van Herp), note 16; **55:** 95, fig. 302 (A. Bloemaert); **59:** 386, fig. 16 (copy after Federico Zuccaro), note 30
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_____, Karl & Faber, formerly. **60:** 70, fig. 14 (Ludolf de Jongh), note 13; **61:** 333, 344, fig. 4 (Arpino)
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_____, Kunstbibliothek. **56:** 169–82, figs. 1 (Chaperon), 5–6 (Bourdon), 8 (Jean-Baptiste Corneille), 12–13 (anonymous French artist), 15 (Poerson), 17–18 (autograph copies after Louis Chéron?), 20 (Louis Chéron), notes 4, 12–13, 18, 28–29, 34, 37–38, 41
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_____, _____, Paul Mellon coll. **16:** 406, fig. 6, note 11, pl. 21 (Wilson); **19:** 123–45, pls. 1–9, 11–14, 16–17 (Constable); 391–425, figs. 1, 4 (Stothard), note 11, pls. 1–7 (L. Constable), 8 (Orrock studio); **21:** 408, pl. 40 (Barry); **26:** 264–65, 267, figs. 7–9, notes 23, 24, 39, pls. 17–18, 22 (Gainsborough); **32:** 211, fig. 11 (Richardson), note 38; **36:** 123, fig. 4 (Peter Oliver after Titian), note 14; **50:** 366, fig. 3 (Jan Siberechts), note 8
_____, Yale University Art Gallery. **1, 4:** 32–38, note 2, pl. 25 (Bellange); **2:** 8–10, figs. 4–5 (Rubens); **3:** 246–48 (Dupont); **5:** 40, pl. 28 (Van de Velde); 138, pl. 2 (Jouvenet); **8:** 42–43, fig. 1 (Rubens), note 2; 56 (review); **10:** 41–45, figs. 1 (anonymous draftsman), 2 (after Jan Lievens); **12:** 127–28, fig. 1 (Apollonio di Giovanni); **13:** 66 (review); 151–52, fig. 6 (Jacques Stella), note 36; **16:** 452 (review); **18:** 131, pl. 1 (J. Muller); **19:** 180–83 (review); **22:** 186–88, note 3, pl. 26 (retouched by Rigaud); **25:** 25, pl. 4 (Poelenburg); **26:** 143 (review); 274–77 (review); **28:** 58, fig. 7 (Vrancx), note 6; 334, fig. 1 (Oppenord), note 1; **33:** 278, fig. 55 (T. Zuccaro); **35:** 148–53, figs. 8 (Inman), 9 (Morse), 10 (Weir), 11 (Cole), 12–13 (Wall), 14 (Neilson), 15 (Ingham), 16 (Cummings), note 13; 367, fig. 2 (Berchem, after Moeyaert), note 5; **40:** 12–13, figs. 5, 7 (Gorky), note 24; **46:** 307, fig. 13 (Barocci), note 53; **48:** 14, front cover (Govert Flinck), note 41; 235, fig. 11 (Degas), note 9; **49:** 217, fig. 83 (Esaias van de Velde), note 104; 488, fig. 14 (Francis Barlow), note 40; **51:** 49, 54,

58, figs. 1, 4, 11 (Trumbull), notes 3, 23, 50; **52:** 75, 84, fig. 26 (Jan de Visscher); 346, fig. 86 (workshop of Coecke van Aelst); **53:** 481, figs. 1–2 (Bouchardon), note 1; **55:** 12, 73, figs. 23, 219 (A. Bloemaert); **56:** 205, 207, 223, figs. 23, 27–28, 31 (Van Musscher); 358, figs. 6 and back cover (Wayne Thiebaud), note 6; **57:** 536, fig. 2 (Victor Hugo), note 18; **60–4.1–DR:** nos. 99–100 (Jan van Goyen), 101 (anonymous); **61:** 237–38, 241, 243, 245, figs. 1–2, 4, 7–10, 15–16 (John La Farge), 13 (John La Farge after Rembrandt school), notes 7–8, 12, 19–22, 28, 33; **63:** 75–116, figs. 1 (cover of sketchbook by Felice Giani), 2–4, 6, 8–12, 14, 16, 18–21, 23, 25, 27–29, 31–33, 35–36, 39, 41, 44, 46, 48, 50, 52, 54, 56, 58, 60, 64–65, 68 and back cover (Felice Giani), notes 1, 29

_____, _____, Egmont coll. **5:** 382–83, pl. 22 (Licinio)

_____, Yale University Library. **4:** 164, pl. 25b (Gainsborough)

_____, _____, formerly. **56:** 205, 207, 223, figs. 23, 27–28, 31 (Van Musscher)

New London, CT, Lyman Allyn Art Museum. **22:** 186, 188–89, note 5, pl. 28 (retouched by Rigaud); **31:** 165, figs. 3–4 (G. B. Tiepolo), note 15; 183, fig. 2 (La Hyre), note 5; **43:** 178, fig. 20 (Federico Zuccaro), note 33; **55:** 59, 96, figs. 171 (anonymous artist), 306 (A. Bloemaert)

New York, NY, Didier Aaron, formerly. **55:** 74, 76, figs. 225, 235 (A. Bloemaert)

_____, American Art Association/Anderson Galleries, formerly. **59:** 158, 176, figs. 9–10 (Jan II Verbeeck)

_____, American Museum of Natural History. **45:** 438, 440, 451, 476, figs. 4–5, 8–9, 11 (Albin), 30 (anonymous artist), 64 (Albin); **63:** 332, figs. 2a–b photographs of the Rhinoceros Beetle)

_____, _____, Library. **50:** 478, fig. 48 (vol. 1, p. 132 of William Turton, transl. *A General System of Nature…by Sir Charles Linné*, London, 1806)

_____, Andersen Galleries, formerly. **60–4.2–DR:** no. 23 (follower of Pietro della Francesca)

_____, Anderson Auction Company, formerly. **56:** 205, 207, 223, figs. 23, 27–28, 31 (Van Musscher); **60–4.1–DR:** nos. 99 (manner of Jan van Goyen), 100 (Jan van Goyen), 101 (anonymous)

_____, Anderson Galleries, formerly. **46:** 533, fig. 141 (Gainsborough)

_____, art market. **15:** 405, fig. 1 (Soutman, retouched by Rubens); **21:** 160, 162, pl. 24 (Murillo); 384, pl. 13a (Gainsborough); **34:** 401, fig. 5 (Daumier), note 9; **52:** 16, 41, fig. 23 (Genga); **56:** 483, fig. 6 (Papini after Alessandro Allori), note 8; **60:** 58, fig. 1 (Jan Lievens), note 1

_____, _____, formerly. **14:** 36, pl. 7b (Schiavone); **15:** 170, note 27, pl. 32b (Restout); **25:** 50, pl. 29 (Poelenburg); 366, note 15, pl. 7 (Kempeneer); **28:** 310, fig. 2 (Vouet?), note 10; **29:** 387, figs. 7–8 (Bosio), notes 14, 16; **30:** 160, fig. 20, note 42; 218, 220, fig. 5 (Mola); **32:** 253, fig. 3 (Saly), note 16; **52:** 344, fig. 82 (attributed to the workshop of Coecke van Aelst); **55:** 68, fig. 203 (copy after A. Bloemaert); **60–4.2–DR:** no. 19 (Jan II Verbeeck); **62:** 183, fig. 6 (Van den Hoecke), note 31

_____, Ben Ali Haggin. **31:** 5, 7–8, 11–13, 15, figs. 2–4, 7–9, 11–12 (Haseltine), notes 16–18, 23

_____, C. G. Boerner, formerly. **52:** 429, figs. 1–2 (El Greco), note 8

_____, W. M. Brady & Co., formerly. **55:** 88, fig. 274 (A. Bloemaert); **61:** 347, fig. 32 (Arpino)

_____, Brooklyn Museum. **3:** 247–48, 256, fig. 1 (Dupont); **37:** 301–03 (review)

_____, Central Picture Galleries, formerly. **47:** 294, 307, fig. 43 (anonymous after Dughet)

_____, Century Association. **35:** 115, fig. 1 (photograph by Sarony)

_____, Christie's, formerly. **33:** 144, fig. 1 (U. Gandolfi), note 2; 269, figs. 45–46 (T. Zuccaro); **36:** 266, fig. 19 (Giovanni Battista Tiepolo); 360, fig. 8 (Baglione), note 21; **37:** 103, 125, 133, 137, figs. 1, 31 (Luca Giordano); **38:** 37, 41, figs. 13, 23 (Fenzoni), notes 33, 43; 169,

fig. 6 (Annibale Carracci), note 11; **39:** 303, fig. 3 (Boucher), note 20; **40:** 115, fig. 2 (T. Zuccaro), note 9; **43:** 297, fig. 8 (F. Salviati), note 25; **44:** 221, fig. 2 (Gaulli), note 2; 416, fig. 11 (Mercier), note 18; **45:** 10, fig. 6 (Primaticcio); 312, fig. 39 (El Greco), note 59; **46:** 383, fig. 1 (Kulmbach), note 3; **47:** 58, fig. 5 (Baccio del Bianco), note 14; **48:** 58, fig. 5 (Baccio del Bianco), note 14; **49:** 364, fig. 27 (Rembrandt), note 32; **50:** 343, fig. 21 (Hans Bol), note 42; **51:** 184, fig. 12 (Ligorio), note 15; **52:** 114, fig. 4 (Bouchardon), note 26; 317, 338, figs. 55, 70 (Coecke van Aelst and workshop); 372–73, figs. 1, 4 (tapestry from the factory of Jan I Raes), note 12; 430, figs. 3–4 (El Greco), note 9; **53:** 493, no. 39 (Italian 18th-century copy after Titian); 521, fig. 2 (Pichot), note 6; **54:** 308, fig. 26 (Frans Post), note 37; **55:** 7, 14, 17, 50, 61, 88, 113, figs. 10, 31, 41, 176, 276, 373 (A. Bloemaert), 142 (A. Bloemaert?); 543, fig. 4 (Audubon), note 15; **56:** 495, 498, figs. 26 and front cover (Claude Lorrain), notes 32, 46; **57:** 159, fig. 20 (Cesare da Sesto), note 58; 301, fig. 19 (follower of Hieronymus Bosch), note 25; **58:** 458, fig. 38 (Van der Lisse), note 75; **60:** 4, fig. 1 (Buytewech), note 1; 63, fig. 1 (Herman Saftleven), note 2; **60–4.1–DR:** no. 133 (Rembrandt); **60–4.2–DR:** no. 20 (formerly attributed to Rubens); **61:** 18, fig. 7 (Boizot), note 19; 331, fig. 2 (Arpino), note 4

_____, Clinton Hill/Allen Tran Foundation. **51:** 494, fig. 16 (Defeo), note 25

_____, Colnaghi, formerly. **31:** 228, fig. 14 (Goltzius); **36:** 33, fig. 1 (Van Muyden), note 1; 266, fig. 19 (Giovanni Battista Tiepolo); **37:** 255, fig. 24 (De Matteis), note 51; 271, fig. 1 (F.-A. Vincent), note 1

_____, Columbia University. **10:** 387 (review)

_____, _____, Avery Architectural and Fine Arts Library. **3:** 177, pl. 38b (Foggini); **4:** 169; **46:** 91–100, figs. 1–5 (Guerra); **49:** 70, 82, fig. 3 (Foggini)

_____, Cooper Union Museum. **1, 2:** 54–55 (review); **1, 4:** 17; **4:** 289–90, pl. 22 (Vignon); 394, pls. 23–24 (Oudry)

_____, Cooper-Hewitt National Design Museum, Smithsonian Institution. **7:** 61–62, figs. 1–2 (Castiglione); **9:** 6–14, note 20, pls. 2, 8 (Master of the Months of Lucas); **10:** 31–33, pl. 31 (Cipriani); **12:** 368, pl. 28b (Ribera); **13:** 175 (letter); **14:** 159–60, note 11, pl. 30 (G. Gandolfi); 396–420, pls. 17–40 (Giani); **16:** 164, note 12, pl. 35 (Castigilone); **18:** 32–38, note 2, pl. 20 (Meynier); 253–57, note 4, pls. 30, 33a (Giani); **20:** 7–8, fig. 4 (engraving after Gravelot); 22–24, note 1, pl. 24 (Pozzo); 150–51, pl. 39a (E. Rossi); **22:** 318–19, fig. 1 (Giani); 331 (review); **28:** 334, figs. 2–3 (Oppenord), notes 2–3; **29:** 285, fig. 2, note 7 (Sarazin); **30:** 93, fig. 17 (Salviati), note 31; **31:** 9, 12, figs. 5, 10 (Haseltine), note 23; 37–38, 41, figs. 2–3, 6 (Homer), note 4, 12, 19; **32:** 26–31, figs. 1–5 (attributed to Sigismondo Caula), notes 1, 5–10, 12–24; 352–54, figs. 1–5 (Stradanus), notes 5–12, 14; **34:** 314–15 (review); **36:** 362, fig. 12 (Baglione), note 29; **37:** 35–46, figs. 1–16 (Ango), notes 7, 18–22, 24, 29–30, 32–36, 38, 40; 290–91, figs. 6–7 (M. Franceschini), notes 8–9; **40:** 349, 356, figs. 5 (Homer), 16 (Church); **42:** 37–57, figs. 1 (A. Pajou), 2 (C. Marchionni), 3 (G. Barberi), 4–5 (F. Giani), 6 (Oppenord), 7 (C. Wailly), 8 (Oudry), 9 (H. Lebas), 10 (Church), 11 (Homer), 12 (Moran), 13 (Michelangelo), 14 (F. Crace), 15 (H. Ferris), 16 (H. Meiere), 17 (S. Holl), back cover (Van Gogh), notes 10, 12, 15, 17, 20–24, 27, 29–31, 33–36; **48:** 217, fig. 36 (Pinelli), note 84; **55:** 382, fig. 8 (J. Stradanus), note 50; **59:** 10, fig. 8 (Peruzzini), note 46; 365, fig. 5 (workshop of Bandinelli), note 2

_____, Robert Dance, formerly. **60–4.2–DR:** no. 5 (Carlo Maratti)

_____, David Smith Estate, Collection of Candida and Rebecca Smith. **40:** 43, 45–46, 49, 51, 53–54, figs. 1–4, 7–12, 14, 16 (D. Smith), notes 2, 6–8, 11, 13–14, 16, 18, 20

_____, Davis & Langdale, formerly. **46:** 452, fig. 13 (Gainsborough)

_____, DIA Art Foundation. **59:** 531, figs. 2, 4 (Robert Ryman), note 9

_____, Doyle, formerly. **46:** 525, figs. 128–29 (Gainsborough); **55:** 8, fig. 11 A. Bloemaert); **63:** 184, figs. 28–29 (R. P. Bonington)
_____, Durlacher Brothers, formerly. **62:** 81, fig. 47 (Master of the Giants)
_____, Drawing Center. **20:** 48; **38:** 80–82; **50:** 245–52 (reviews); **61:** 266–72 (review), figs. 1, 4 (installation views by Daniel Terna)
_____, Paul Drey Galleries, formerly. **52:** 347, fig. 87 (attributed to the workshop of Coecke van Aelst)
_____, Herbert E. Feist Gallery, formerly. **45:** 332, fig. 14 (Cano); **48:** 160, figs. 8–9 (Polidoro da Caravaggio), note 9; **60–4.2–DR:** no. 47 (copy after Marcantonio Raimondi)
_____, Finch College Museum of Art. **7:** 434 (review)
_____, Fordham University Library, Charles Allen Munn coll. **51:** 55, 57, figs. 7, 10 (Trumbull), notes 30, 41
_____ and London, Franses, formerly. **56:** 483, fig. 6 (Papini after Alessandro Allori), note 8
_____, French and Co., formerly. **60–4.2–DR:** no. 35 (Bachiacca)
_____, Frick Art Reference Library. **48:** 380–82, figs. 1–2 (auction catalogue pages)
_____, Frick Collection. **32:** 168–71 (review); **36:** 211–13 (review); **37:** 305–06 (review); **38:** 285–92, figs. 1 (Gainsborough), 2 (Rembrandt), 3 (Whistler), 4 (Pisanello); **39:** 334–37 (review); **44:** 511–16 (review); **48:** 261–62 (portrait photograph of Charles Ryskamp); 541–43 (review); **54:** 101–6 (review); **55:** 491, figs. 6 (L. S. Boizot), 8 (A. Pajou); **60:** 56, fig. 3 (Rembrandt), note 13; **63:** 491, fig. 4 (A. Bronzino), note 6
_____, Gimpel and Wildenstein, formerly. **42:** 337, fig. 4 (G. Salviati)
_____, Lucien Goldsmith, formerly. **49:** 115, fig. 62 (Amico di Donato); **62:** 74, fig. 29 (Master of the Giants)
_____, Marian Goodman Gallery. **54:** 405, fig. 1 (Monika Grzymala), note 3
_____, Greenberg Van Doren Gallery. **46:** 242, figs. 20–21 (Rockburne), notes 31–32
_____, Bob P. Haboldt, formerly. **49:** 201, fig. 45 (Simon de Vlieger), note 48
_____, Bob P. Haboldt & Co., *see also* Paris and New York, NY, Bob P. Haboldt & Co.
_____, Hill-Stone, formerly. **39:** 407, fig. 13 (circle of Jan Muller or Adriaen de Vries); **50:** 89, fig. 10 (Malpizzi); **55:** 27, fig. 71 (A. Bloemaert)
_____, Hispanic Society of America. **1, 1:** 11–20, figs. 1, 3–7, pls. 9–12a, 13a, 16–19 (Goya); **25:** 166–67, fig. 1 (Herrera the Elder); **28:** 290–91, fig. 1 (Herrera the Younger), note 2; **37:** 429–42, figs. 1–12 (Madrazo y Kuntz), notes 12–13, 19, 21, 23, 26, 28, 31–32, 34; 445, fig. 2 (Alonso Cano), note 10; **45:** 299, fig. 15 (El Greco), note 26; 393, fig. 3 (Goya); 396–97, figs. 2 (anonymous artist after Goya), 3 (Goya); **52:** 485, fig. 4 (Carducho or studio of), note 23
_____, _____ (promised gift from a New York private coll.). **45:** 361, fig. 4 (Ribera), note 24; 392–93, figs. 1 (Pacheco), 2 (Castillo y Saavedra)
_____, Jak Katalan. **30:** 217, fig. 1 (Cortese); 402, figs. 3, 5 (L. Carracci, after P. Tibaldi), note 31
_____, Frederick Keppel & Co., formerly. **45:** 171, fig. 5 (Jacques Rousseau), note 11
_____, J. J. Klejman Gallery, formerly. **55:** 61, fig. 176 (A. Bloemaert)
_____, Knoedler's. **42:** 115, fig. 6 (Courbet)
_____, Knoedler's, formerly. **46:** 438, 507, 519, 525, 528–29, figs. 10, 93, 117, 128–29, 131, 133 (Gainsborough)
_____, Andrew Kreps Gallery. **54:** 407, fig. 4 (Andrea Bowers), note 6
_____, Jason McCoy, Inc., formerly. **46:** 148, fig. 1 (Pollock)
_____, Martayan Lan. **51:** 202, 206, 211, figs. 24, 35, 52 (Hans Weigel)
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_____, _____, formerly. **43:** 297, fig. 8 (F. Salviati), note 25; **46:** 528, fig. 131 (Gainsborough); **61:** 347, fig. 32 (Arpino)

_____, Public Library. **30:** 444, figs. 1 (anonymous Dutch artist), 2 (Moeyaert), note 3; **34:** 92, figs. 1–2 (La Live de Jully, etchings after Saly); **44:** 466, fig. 3 (engraving by Ertinger after Biancolelli?); **45:** 446, 451, figs. 21, 26, 28 (anonymous artist)

_____, _____, Miriam and Ira D. Wallach Division of Art, Prints and Photographs. **3:** 382, fig. 1 (after Cornelis Floris II); **10:** 264–65, fig. 2 (Bonnet); **41:** 395, fig. 4 (etching by Maria Cosway after Rubens), note 12

_____, _____, Spencer coll. **18:** 251–52, fig. 7 (engraving after Marten de Vos); **19:** 254–59, fig. 2, pls. 1–3 (Spada); **20:** 11–12, fig. 5 (engraving after Gravelot); **31:** 149, 155, figs. 3, 13 (Cochin), note 14

_____, Ilaria Quadrani Fine Arts. **62:** 328, fig. 29 (Collin de Vermont), note 59

_____, Robert Rauschenberg Foundation. **50:** 181, fig. 14 (Cy Twombly), note 68; **57:** 219, 229–31, figs. 2, 15, 17, 19 (Rauschenberg), note 4

_____, Spencer A. Samuels Gallery. **29:** 425, fig. 1 (Rubens)

_____, William H. Schab Gallery. **26:** 28, 30, 37, note 61, pl. 21 (Sermoneta)

_____, Schaeffer Galleries, formerly. **42:** 139, fig. 5 (Guercino); **52:** 344, fig. 83 (attributed to the workshop of Coecke van Aelst)

_____, Charles Scribner's Sons, formerly. **42:** 116, fig. 7 (R. F. Blum), note 21

_____, Seiden and de Cuevas, Inc. **17:** 119, note 1, pl. 1 (Poussin)

_____, Shepherd Gallery, formerly. **37:** 35–46, figs. 1–16 (Ango), notes 7, 18–22, 24, 29–30, 32–36, 38, 40

_____, Herman Shickman Gallery, formerly. **45:** 348, fig. 3 (Bazzicaluva), note 23; **55:** 83, fig. 259 (A. Bloemaert)

_____, Charles E. Slatkin Galleries, formerly. **44:** 422, 438, figs. 17 (Mercier), 55 (anonymous artist), note 29; **55:** 58, fig. 169 (A. Bloemaert); **60:** 63, fig. 1 (Herman Saftleven), note 2

_____, Solomon R. Guggenheim Museum, Tannhauser coll. **44:** 95, fig. 2 (Van Gogh)

_____, Sotheby's, formerly. **33:** 258, fig. 35 (T. Zuccaro); **34:** 401, fig. 5 (Daumier), note 9; **36:** 367, fig. 13 (Baglione), note 34; **37:** 107, 133, fig. 6 (Luca Giordano); 244, fig. 12 (Malinconico), note 30; **42:** 222, fig. 35 (E. Sirani), note 72; 320, 324, figs. 9, 16 (Campagnola); 355, fig. 8 (J. Tintoretto), note 17; 365, fig. 5 (G. B. Tiepolo), note 14; **43:** 179–80, figs. 22–23 (Federico Zuccaro), notes 36, 38; 343, fig. 4 (Cigoli), note 28; 356, fig. 1 (Raphael), note 7; 471, 480, fig. 21 (Cortona); **44:** 423, 435, figs. 21 (Mercier), 44 (anonymous artist), note 33; **45:** 167, fig. 1 (Jacques Rousseau), note 3; 229, figs. 1–2, 5 (Penni), note 1; 348, fig. 3 (Bazzicaluva), note 23; **46:** 105, fig. 3 (Boullogne), note 3; 356, fig. 2 (Bartolommeo Ramenghi), note 11; **47:** 88, fig. 3 (Samacchini), note 11; **48:** 50, fig. 13 (Van den Eeckhout), note 42; 197, 201, 207, 209, figs. 1–2 (Kaiserman), 9–11, 18, 22, 26–27 (Kaiserman and Pinelli), notes 19, 36–37, 50; 248, fig. 5 (Guercino), note 21; **49:**

59, fig. 7 (Jost Amman); 86–90, figs. 1, 20, 41–42, 48–49, 52–53, 55 (Foggini); **50:** 105, fig. 5 (Tiepolo), note 95; **51:** 211–12, 219, figs. 50, 54, 73 (Ligozzi), notes 25–26, 33; **52:** 16, 41, fig. 23 (Genga); 277, 326, fig. 4 (Coecke van Aelst); **53:** 321, fig. 19 (Waterloo), note 21; **54:** 149, 179, 195–96, figs. 2, 57 (Raffaellino da Reggio); **55:** 9, 16, 62, 68, 81, 96, 111, figs. 16 (Honthorst), 37, 179, 201, 253, 256, 307, 367 (A. Bloemaert), note 7; **56:** 199, 221, fig. 12 (Van Musscher); 498, 510, figs. 23, 50 (Claude Lorrain), notes 41, 77; **57:** 390, fig. 9 (Hollar), note 15; 460, fig. 20 (copy after Wouwerman), note 39; **58:** 175, fig. 9 (Federico Zuccaro), note 25; **59:** 160, 184, fig. 14 (Jan II Verbeeck); 514, fig. 48 (Christoph Murer), note 83; **59–3–DR:** Second Day: Lot 11, fig. 20 (Francesco da Ponte), note 17; **60:** 78, fig. 1 (Weenix), note 1; 100–101, figs. 6–7 (Esaias van de Velde), notes 13, 15; 265, fig. 1 (Hendrik Pothoven), note 2; 315, fig. 5 (Aliense), note 18; **60–4.2–DR:** no. 48 (Paolo Veronese); **61:** 27, figs. 24–25 (Boizot), note 49; 263, fig. 3 (Hans Bol), note 13; 335, fig. 12 (Arpino), note 13; **62:** 57, 69, 72, 75, figs. 4–5, 34–35 (Master of the Giants); 109, fig. 22 (Fuseli), note 70; 332, fig. 34 (Collin de Vermont), note 71; 469, fig. 6 (Gabriel de Saint-Aubin), note 52; 503, fig. 14 (Jean Robert Ango after Hubert Robert), note 41; **63:** 486, fig. 7 (Denys Calvaert), note 36; 528, fig. 4 (Vigée Le Brun), note 38

_____, Stair Galleries, formerly. **62:** 76, fig. 38 (Master of the Giants)

_____, Swann Galleries, formerly. **46:** 528, fig. 131 (Gainsborough); **49:** 59, fig. 9 (Jost Amman)

_____, David Tunick, formerly. **55:** 16, 35, figs. 36, 96 (A. Bloemaert)

_____, Ursus Books and Prints, formerly. **62:** 65, figs. 18–19 (Prince Hoare), note 39

_____, Monroe Warshaw, formerly. **47:** 311, fig. 62 (anonymous); **55:** 78, fig. 242 (A. Bloemaert)

_____, Mia N. Weiner. **25:** 377–82, fig. 15 (Jeremias van Winghe), note 37, pl. 22 (Kempeneer); **33:** 319, fig. 102 (T. Zuccaro)

_____, _____, formerly. **49:** 88, figs. 52–53 (Foggini); **55:** 4, 20, figs. 2 (copy after A. Bloemaert), 50 (A. Bloemaert)

_____, Whitney Museum of American Art. **44:** 279, fig. 3 (J. Johns), note 7; **50:** 256, fig. 2 (Richard Serra), note 31; **51:** 493, fig. 15 (Defeo), note 22; **53:** 377, fig. 11 (Eva Hesse), note 53; **61:** 509, fig. 7 (Alex Katz), note 5

_____, Wildenstein, formerly. **45:** 295, 315, figs. 7, 42 (El Greco), notes 12, 65

_____, Paul Worman Fine Art. **40:** 342, fig. 14 (T. Robinson), note 28

Newark, NJ, Newark Museum. **54:** 443, fig. 14 (Asher B. Durand), note 33

Newberry, John S., formerly. **44:** 429, fig. 30 (anonymous artist after Watteau)

Newbury, Dreweatts Donnington Priory (estate sale of Ian Eskew), formerly. **55:** 79, fig. 243 (A. Bloemaert and a later hand)

Newcastle-upon-Tyne, Hatton Gallery, University of Newcastle-upon-Tyne. **13:** 401 (review)

Newcome, Mary. **13:** 26–40 (VALERIO CASTELLO); **16:** 163–72 (CASTIGLIONE and LEONE); **23-24:** 204–07 (PALAZZO ROSSO DRAWINGS); **25:** 156–58 (FERRARI); **31:** 469–79 (GIOVANNI DAVID); **33:** 43–50 (BERGMÜLLER, VAN LOON, and BORREMANS); 414–17 (BERGAMASCO)

Newdegate, T. F. N. Fitzroy. **2:** 390, 395, note 25, pl. 19 (after Giulio Romano)

Newsham, Richard, formerly. **63:** 206, fig. 18 (W. P. Frith), note 51

Neyts, Gillis. **59–3–DR:** Third Day: Lot 7, fig. 42

Nice, Musée Jules Chéret. **38:** 175, figs. 14 (Natoire after Calandrucci), 15, 17 (retouched by Natoire), notes 36, 38–39

_____, Galerie Robiony, formerly. **54:** 149, 188, fig. 3 (Raffaellino da Reggio)

Nichols, Annette. **40:** 305–16

_____, Kimberly. **40:** 265–68 (TURNER)

_____, Lawrence W. *The "Pen Works" of Hendrick Goltzius*. Review. **31:** 285
Nicholson, Charles Archibald, Sir, 2nd Bt., formerly. **46:** 458, fig. 18 (Gainsborough)
_____, James. **23-24:** 510, 513–14, figs. 6, 9–10
Nicolaey, Arnaud. **45:** 173, fig. 10
Nicolas Lancret, 1690–1743. Review. **32:** 168–71
Nicolay, Nicolas de. **51:** 203, 205–6, 219, figs. 28, 31, 36, 75 (engravings)
Nicoletto da Modena. **8:** 379–87, figs. 1, 2 (attributed to), 3–8, pls. 12–24; **58:** 154, fig. 6
Nicolson, Nigel, formerly. **46:** 429, 452, fig. 3 (Gainsborough), note 5
Niedenthal, Samuel. **54:** 350, fig. 99
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Niederländische Zeichnungen des 17. und 18. Jahrhunderts. Katalog der Graphischen Sammlung des Stadtmuseums Linz-Nordico. No. VI. Review. **32:** 174
Niemeijer, J. W. **12:** 351–58 (GRANDJEAN)
_____. *Cornelis Troost*. Review. **12:** 289–91
Nieulandt, Adriaen van. **60:** 455–56, fig. 45, Table D: 9 (his inscribed name); **60–4.1–DR:** no. 88
_____, Willem van, the Elder. **5:** 39, fig. 1 (attributed to)
_____, _____, the Younger. **27:** 242, fig. 1 (?); **60:** 455, Table D: 8 (his inscribed name); **60–4.1–DR:** no. 22 (after Paul Bril)
Nieuwenhuis, Adriaan Jacobus Domela, formerly. **59:** 386, fig. 16 (copy after Federico Zuccaro), note 30; **63:** 373, fig. 2 (Pellegrino Tibaldi), note 22
Nieuwersluis, Museum Overholland. **40:** 74–76, 81, figs. 1–3, 11 (De Kooning), notes 3, 13, 17, 43
Nigetti, Dionigi. **30:** 206, fig. 2
Nijman, Jan Danser, formerly. **55:** 499, 506, 514, 516, figs. 16 (Berchem), 22, 39 (C. Netscher), 37 (A. van de Velde)
Nijmegen, Elias van. **11:** 361–64, pl. 12
Niklaus Manuel Deutsch. Maler, Dichter, Staatsmann. Review. **18:** 52
Nikolayevsky, Anna, formerly. **60:** 357, 361, 363–64, 367–68, 370, 372, figs. 1, 4, 7–10, 12–13, 15, 17–18 (George Condo), notes 1, 3, 6–9, 11–12, 14, 16–17
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Nineteenth and Early Twentieth Century Drawings from the Musée Carnavalet. Review. **19:** 316
Nineteenth-Century American Landscape Drawings in the Collection of the Cooper-Hewitt Museum. Review. **22:** 331
Nineteenth-Century German, Austrian, and Hungarian Drawings from Budapest. Review. **34:** 87–89
Nineteenth-Century German Drawings in Copenhagen. Review. **31:** 64
Ninove, Onze-Lieve-Vrouw-Hemelvaartkerk. **51:** 379, 381, figs. 1, 3, 7, 10, 12, 15 (Verhagen), note 4
Nithart, Mathis Gothart, *see* Grünewald, Matthias
Nixon, Diane A. **48:** 261–62 (OBITUARY OF CHARLES RYSKAMP); **62:** 411–12 (obituary)
_____ *coll.* **60:** 63, fig. 2 (Herman Saftleven), note 3; **60–1–DR:** 2, Hermitage inv. no. 5553 or 5554 (Herman Saftleven)
Noble Exercise. The Sporting Ideal in Eighteenth-Century British Art. Review. **20:** 406
Nocera Inferiore, S. Anna. **28:** 320, fig. 2 (A. Solimena)
Noël, Matthias Joseph de. **59:** 203, fig. 22 (after Alfonso Lombardi)
Nogrady, Elizabeth. **60:** 27–30 (KAREL VAN MANDER I)
Noll, Johannes, formerly. **60–4.2–DR:** no. 5 (Carlo Maratti)
Nollekens, Joseph Francis. **44:** 432–33, figs. 37–40

Nonantola, Archivio Abbaziale. **25:** 219–25, fig. 4 (L. Carracci)
Nonner, Lukas. **57:** 53–70 (CORNELIS CORT); **60:** 95–98 (JOHANNES LEUPENIUS)
Noon, Patrick. **22:** 85–86, 328–29; **25:** 292–95; **32:** 70–71; **38:** 82–83 (REVIEWS); 338–45 (PAUL MELLON'S DRAWINGS COLL.); **47:** 489–92 (BONINGTON, DELACROIX, and RUBENS); **63:** 167–96 (RICHARD PARKES BONINGTON)
Noorde, Cornelis van. **52:** 59, fig. 2 (etching after Cornelis or Jan de Visscher)
_____ *coll*., formerly. **43:** 28, 49, fig. 20 (Van der Cooghen)
Noordt, Jacob van. **36:** 77–78, figs. 3–5
Noort, Adam van. **10:** 137–43, pls. 22–25
Noortman, Robert, formerly. **60–4.1–DR:** no. 7 (Jacob Colijn)
_____ *and Angelique*, formerly. **55:** 109, fig. 361 (A. Bloemaert)
Norblin, Émile, formerly. **55:** 496, 503, fig. 13 (Fragonard)
Norfolk, *Private coll*. **46:** 531, fig. 137 (Gainsborough)
Norfolk, CT, *Private coll*. **48:** 200, fig. 6 (Kaiserman and Pinelli), note 33
Norfolk, VA, Chrysler Museum of Art. **17:** 31–33, fig. 6, pls. 21b-22 (G. D. Tiepolo); **18:** 388–89 (review); **27:** 201, note 40, pl. 12 (Cigoli); 323, 329, fig. 8 (C. de Vos), note 18; **47:** 145, 155, fig. 18 (Hubert Robert), note 41; **54:** 506, fig. 6 (Domenico Tiepolo), note 20; **60:** 491, figs. 34–35 (Bacchiaca), note 97; **60–4.2–DR:** no. 35 (Bachiacca)
Norman, Matthew. **48:** 173–78 (DUMONSTIER); **58:** 307–17 (CARRACCI *SCUOLA PERFETTA*)
Normand coll. **3:** 378
Normand, Alfred, formerly. **63:** 187, 192, figs. 41, 59 (R. P. Bonington)
_____, *Nicolas*. **55:** 68, 99, figs. 202, 317 (A. Bloemaert); **56:** 191, figs. 11–12 (Visscher), note 12
Northampton, Northampton Museum and Art Gallery. **58:** 85–96, figs. 2, 5, 7, 9, 12–13, 16, 18, 20, 22–23 (Piattoli), notes 7, 21, 23, 26, 32, 36, 39, 43, 52, 54
Northampton, MA, Smith College Museum of Art. **18:** 31–32, note 12, pl. 16 (Letterini); **42:** 58–67, figs. 1 (Degas), 2 (Seurat), 3 (Ingres), 4 (attributed to Dieric Bouts), 5 (Rowlandson), 6 (Grünewald), 7 (Redon), 8 (Isabey), 9 (Cigoli), 10 (Neel), 11 (Motherwell), 12 (Tamayo), notes 2–9, 11–12, 14–15; 84–86 (review); **43:** 345, figs. 7–8 (Cigoli), note 36; **54:** 82, fig. 6 (Géricault), note 13; **60:** 101, fig. 8 (Esaias van de Velde), note 20; 537, fig. 23 (G. B. Tiepolo), note 61
Northbourne, Walter James, 4th Baron, formerly. **46:** 429, 453, fig. 2 (Gainsborough), note 4
Northumberland, Duke of., coll., see Alnwick Castle, Duke of Northumberland coll. and *Syon House, Duke of Northumberland coll*.
Northumberland, *Private coll*. **46:** 463–64, figs. 25–26 (Gainsborough)
Norton, MA, Wheaton College coll. **27:** 218, note 16, pl. 25a (R. Ghirlandaio)
Norwich, Castle Museum. **13:** 294–95 (review)
Norwich, Xanthus, formerly. **46:** 461, fig. 22 (Gainsborough)
Il Nosadella, *see* Bezzi, Giovanni Francesco, called Il Nosadella
Nosworthy, Richard, Sir. **1, 3:** 26, 28, note 37, pl. 15 (Jordaens)
Notre Dame, IN, University of Notre Dame, Snite Museum of Art. **23-24:** 421 (review); **31:** 116, fig. 20 (Watteau); **42:** 215, fig. 13 (E. Sirani), note 35; **53:** 118, fig. 11 (Barbault), note 32
Nottingham, Castle Museum and Art Gallery. **12:** 245, note 44, pl. 24 (Poussin); **17:** 275, pl. 41b (Stothard); **19:** 406–07, figs. 13–14 (Orrock studio), notes 43–44; **25:** 55–56, fig. 43 (Poelenburg)
_____, University Art Gallery. **13:** 177–78; **22:** 329–30 (reviews)
Nourri, Jean-Baptiste-François. **45:** 87–90

_____ *coll*., formerly. **45:** 88–89, figs. 1 (Titian), 2 (Michelangelo), 3 (Correggio), 4 (Peter Candid); **52:** 291, 333, fig. 20 and back cover (Coecke van Aelst); **60:** 505, fig. 6 (Jacob Jordaens), note 33
Nova, Alessandro. **30:** 83–108 (SALVIATI)
Novara, *Private coll.* **33:** 120, figs. 16, 18, 22 (Varallo), notes 25–26, 31
_____, S. Gaudenzio, Cappella dell'Angelo Custode. **33:** 120, figs. 11–12, 15, 17 (Varallo)
Novato, CA, *Private coll*., formerly. **45:** 14, 16, 27, figs. 10 (Federico Zuccaro after Luca Signorelli), 11, 19 (Federico Zuccaro after Correggio)
Novelli, Pietro Antonio. **51:** 36, figs. 15–16
Novosselskaya, Irina. **34:** 80–85 (PIERRE)
Nowton, Suffolk, Parish Church of St. Peter. **60:** 157–58, figs. 31–33 (anonymous Brabant artist), note 35
Noyons, Musée du Noyonnais. **33:** 69–70 (review)
Nucci, Avanzino. **7:** 56, pl. 37; 435, pl. 39; **23-24:** 210, pl. 21; **28:** 173–80, figs. 1–8; **53:** 291, fig. 29 (anonymous, perhaps by him, after Peruzzi)
Nuremberg, Germanisches Nationalmuseum. **1, 2:** 9, fig. 5 (De Gheyn III); **1, 4:** 29–30, fig. 3 (Schorer); **8:** 290–95 (review); **10:** 382–85 (review); **29:** 30, 42, figs. 4, 9–10 (Dürer), note 4; **36:** 20, figs. 7 (Abraham Bloemaert), 8 (Cornelis Bloemaert the Elder?), note 16; **44:** 173, 198, 203, figs. 79–80 (Kulmbach); **55:** 71, 73, fig. 214, 224 (A. Bloemaert); **57:** 309, fig. 37 (Gabriel Weyer), note 65; **58:** 300, fig. 17 (Lavinia Fontana), note 36; **61:** 441, 445, fig. 8 (anonymous Upper Rhine artist), 15 (anonymous German artist), notes 20, 43; 527–35 (review); **62:** 98, fig. 8 (Fuseli), note 32; **63:** 310, 313, figs. 18–19 (Master IS, here attributed to Jörg Seld)
_____, Museen der Stadt Nürnberg. **15:** 403–17 (review)
_____, Stadtarchiv Nürnberg. **41:** 348, fig. 6 (anonymous 18th century), note 26
_____, Stadtbibliothek. **13:** 115–30, figs. 1–10, pls. 1–5 (Nuremberg Chronicle); **26:** 233–36, note 7, pls. 8 (Schön), 9 (Schön?), 10–11 (Schön)
_____, Collection of Hans-Christoph Freiherr von Tucher Stiftung, Museum Tucherschloss Nürnberg. **41:** 348, fig. 7 (stained-glass window by the workshop of Veit Hirsvogel the Elder after Dürer), note 27
Nuremberg Chronicle. **13:** 115–30, figs. 1–10, pls. 1–5
Nuremberg. A Renaissance City, 1500–1618. Review. **25:** 282–83
Nuvolone, Carlo Francesco. **17:** 281–82, fig. 1, pl. 50; **23-24:** 212–13, fig. 1, pls. 23–24; **56:** 73, fig. 53 (after)

Oakley, Mrs. R. Lawrence, formerly. **42:** 119, fig. 11 (Cassatt), note 33
Oberhuber, Konrad. **1, 3:** 44–54 (REVIEW); **2:** 398–401 (RAPHAEL); **4:** 170–82; **8:** 276–87 (REVIEWS); **19:** 146–56 (P. BRUEGEL); **45:** 406 (obituary)
Oberlin, OH, Allen Memorial Art Museum. **2:** 37–39, note 2, pl. 28 (Heemskerck); **16:** 64 (review); **23-24:** 94–100 (review); **32:** 387–92 (review)
O'Brian, Maureen C. *Edgar Degas: Six Friends at Dieppe*. Review. **44:** 237–42
Ochtervelt, J. **1, 2:** 16, 19 (formerly attributed to)
O'Connor, Francis Valentine, *see* Thaw, Eugene Victor, and Francis Valentine O'Connor
Odam, Girolamo. **63:** 67, fig. 26 (portrait of)
Odense, BRANDTS Museum for Kunst og Visuel Kultur. **61:** 255, fig. 12 (Peter Ilsted), note 21
Odescalchi, Baldassare d'Erba, formerly. **47:** 520, fig. 2 (Mola), note 4
_____, *Livio I*, formerly. **63:** 37, fig. 28 (G. B. Passeri)
_____, *Don Livio, Duke of Bracciano*, formerly. **47:** 520, fig. 2 (Mola), note 4

_____, *Prince Livio*. **3:** 383–89; **4:** 299–303; **23-24:** 5–30, figs. 1 (medal), 2–3 (portraits), 4 (inventory page)
_____ *coll*., formerly. **25:** 263–69, figs. 1–7, pls. 20a-24b (Francesco Allegrini)
Odilon Redon. Prince of Dreams, 1840–1916. Review. **34:** 440–44
Oehler, Lisa. **37:** 200, 309–11 (LETTERS)
_____. *Rom in der Graphik des 16. Bis 18. Jahrhunderts. Ein niederländischer Zeichnungsband der Graphischen Sammlung Kassel*. Review. **37:** 192–95
_____. *Staatliche Kunstsammlungen Kassel, Kupferstichkabinett, Schloss Wilhelmshöhe*. Vol. I. *Niederländische Zeichnungen des 16. bis 18. Jahrhunderts*. Review. **19:** 44–46
L'Oeil et la Passion 2: Dessins italiens baroques dans le collections privées françaises, exh. cat. by Catherine Monbeig Goguel *et al*. Review. **54:** 259–65
Oenslager, Donald M., formerly. **60:** 191, figs. 6–7 (Righini), note 45
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Oeuvres de Jordaens au Musée de Besançon. Review. **22:** 221
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Old Master Drawings from Holkham. Review. **16:** 65
Old Master Drawings from the Collection of Joseph F. McCrindle. Review. **32:** 67–70
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Old Master Drawings from the Gordon Collection. Review. **16:** 66
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Oldenburg, Peter. **50:** 4, fig. 5 (Master Drawings logo design)
Olesen, Muriel. **59:** 250, fig. 9
Oliveira, Nathan. **51:** 500, 509–10, figs. 24, 35–37
_____ Estate. **51:** 500, fig. 24 (Oliveira), note 36
Oliver, Edith, formerly. **46:** 514, fig. 108 (Gainsborough)
_____, *Oliver, Henry Stephen*, formerly. **60–4.2–DR:** no. 46 (Willem Drost)
_____, Isaac. **36:** 123, 133, 139, figs. 1 (completed by Peter Oliver), 14 (formerly attributed to), 25
_____, *Mark*, formerly. **45:** 295, fig. 7 (El Greco), note 12
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_____, Sir Joshua. **5:** 293, fig. 2; **18:** 58–59; **22:** 211–12, fig. 4 (after Guercino); **29:** 199, fig. 2; **62:** 41–52, figs. 1, 2 (after), 5, 7–8 (after), 11 (after Correggio), 13–14 (cautiously attributed to); **63:** 263–65, figs. 1 (after Michelangelo Anselmi), 4–5, 7
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_____. *Giuseppe Maria Crespi: I disegni e le stampe, catalogo ragionato*. Review. **55:** 393–98
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_____, *John Samuel, Baron*, formerly. **46:** 458, fig. 18 (Gainsborough)
_____, Jonathan, Sr. **32:** 203–29, figs. 1 (after Annibale Carracci), 2–9 (self-portraits), 10–12, 13–14 (self-portraits), 15–17, 18–20 (self-portraits)
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Rifkin, Joshua. **54:** 266 (review)
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_____, *Mrs. Gladys Lloyd*, formerly. **54:** 505, fig. 5 (Domenico Tiepolo), note 15
_____, *Sir John Charles*, formerly. **44:** 416, 418, 420, figs. 9–10, 12–13, 15 (Mercier), notes 17, 19, 21–22, 26; **45:** 236, figs. 1–2 (Michelangelo), note 1; 363, fig. 10 (Annibale Carracci), note 29; **46:** 194, fig. 6 (Pisanello), note 28; **52:** 46, fig. 66 (Genga); **53:** 471, fig. 1 (Dusart), note 2; **54:** 190, 197, figs. 76 (Raffaellino da Reggio), 88 (Raffaellino da Reggio?); **55:** 26, fig. 66 (A. Bloemaert); 181, figs. 10 (Agostino Carracci), 11 (G. B. Castiglione), notes 47–48; 321, fig. 3 (Beresteyn), note 43; **58:** 317–21, figs. 1, 4–6 (Alonso Cano), note 3; **62:** 41, fig. 3 (16th-century Italian artist), note 7
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_____, S. Maria dell'Anima. **26:** 17–20, figs. 14–17 (Sermoneta); **34:** 294, fig. 6 (Coxcie)
_____, S. Maria dell'Orto. **21:** 143–44, fig. 8 (Calandrucci); **36:** 367, 369, 372–73, figs. 17, 23, 26, 28, 30 (Baglione); **40:** 116, fig. 4 (T. Zuccaro)
_____, S. Maria della Concezione. **9:** 149–51, fig. 8 (Turchi); **17:** 256, fig. 12 (Domenichino)
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_____, S. Maria in Trivio. **7:** 422, fig. 8 (Gherardi)
_____, S. Maria in Valicella. **14:** 383–84, fig. 1 (Pulzone)
_____, S. Maria in Via Lata. **31:** 441, fig. 2 (Pietro de Pietri)
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_____, S. Maria sopra Minerva. **1, 3:** 8; **26:** 15–16, fig. 13 (Sermoneta); **29:** 4–5, 8, 11, fig. 6 (Baldini)
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_____, Normandy Auctions, formerly. **63:** 190, fig. 45 (R. P. Bonington)

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Roupell, Robert Prioleau, formerly. **56:** 209, 224, fig. 36 (Matthijs Naiveu after Van Musscher); **60:** 58, fig. 1 (Jan Lievens), note 1

Rousseau, Jacques. **45:** 167–86, figs. 1, 5, 7–8, 9 (signature), 12, 13 (?), 14, 15 (?), 17 (?), 19–21 (?);**47:** 294, 306, figs. 42, 56

_____, Théodore. **61:** 101, fig. 3

Rousselet, Giles. **63:** 108, 111, figs. 65 (after), 67 (etching and engraving)

Röver, Valerius, formerly. **45:** 204–5, figs. 6, 8 (copy after Elsheimer, Hendrik Goudt?), note 13; **52:** 79, 84, fig. 32 (Jan de Visscher); **55:** 62, 106, figs. 179, 346 (A. Bloemaert)

Röver-Kann, Anne. *Dürer-Zei: Die Geschichte der Dürer-Sammlung in der Kunsthalle Bremen*. Review. **51:** 221–28

_____, ed. *Rembrandt, oder nicht? Zeichnungen von Rembrandt und seinem Kreis aus den Hamburger und Bremer Kupferstichkabinetten*. Review. **43:** 108–9

_____, *see also* Werner, Wolfgang, and Anne Röver-Kann

Röver-van der Dussen, Cornelia, formerly. **45:** 204–5, figs. 6, 8 (copy after Elsheimer, Hendrik Goudt?), note 13; **52:** 79, 84, fig. 32 (Jan de Visscher); **55:** 106, fig. 346 (A. Bloemaert)
Rovere, Giovanni Battista della. **14:** 312–13, fig. 1
_____, Giovanni Mauro della, called Il Fiamminghino. **36:** 189–97, figs. 1–7
Rovetta, Museo Fantoni. **4:** 182–84
Rowbotham, Thomas Charles Leeson, formerly. **58:** 58, 68, fig. 52 (Worst)
Rowell, Margit. *Cotton Puffs, Q-Tips®, Smoke and Mirrors: The Drawings of Ed Ruscha*. Review. **43:** 220–23
Rowlands, Eliot W. **23-24:** 31–36 (GIULIO CLOVIO)
_____, John. **2:** 271–76 (MOLA); **8:** 162–66 (VAN DYCK); 170–72, 290–95 (REVIEWS); **10:** 284–86 (LUCAS VAN LEYDEN); 382–85; **13:** 173–75; **17:** 53–56 (REVIEWS)
Rowlandson, Thomas. **12:** 62; **15:** 55–58; **16:** 62–63; **38:** 280, fig. 3; 342, fig. 4; **42:** 61, fig. 5; 139, fig. 7; **45:** 368, fig. 3 (etching)
Roy, Yvonne Zoë Huth, formerly. **46:** 492, front cover (Gainsborough)
Royal Institute of British Architects London. Englische Architekturzeichnungen des Klassizismus. Review. **20:** 47
Royalton-Kisch, Martin. **20:** 132–35 (VALERIO CASTELLO); **27:** 128–45 (REMBRANDT); **29:** 263–83 (REMBRANDT); 410–15 (LIEVENS); **30:** 336–37 (LETTER); **36:** 45–52 (VAN BORSSOM, QUINA, and LA CHAMBRE); **38:** 443–47 (PIETER BRUEGEL THE ELDER); **47:** 508–11 (FROM LIEVENS TO REMBRANDT); **53:** 451–54 (REMBRANDT)
_____, and Peter Schatborn. **49:** 323–46 (REMBRANDT)
Rozman, Ksenija. **18:** 253–57 (GIANI and CAUCIG)
Rubenism. Review. **13:** 402
Rubens, Peter Paul. **1, 3:** 34–37, fig. 1, pl. 20; **2:** 3–17, figs. 3–5, pls. 1–5; 123–41, figs. 3, 4–7 (after), 8–9, 11, pls. 1–9a, 9b (after); 383–97, figs. 2, 6–7, pls. 21, 23–24, 26–27; **3:** 21–35, pls. 9, 15, 22–23, 26a (studio of), 26b; **4:** 127–48, figs. 2, 4, 7, pls. 1–13, 15; 287–88; 435–54, figs. 1–3, 6 (school of), 7–8; **5:** 376–78, fig. 2 (after); 411; **7:** 46–47; **8:** 38–39, fig. 8 (after); 42–51, figs. 1–4, 6, pls. 41–42; 269–72, pls. 24–25; **10:** 143–45, fig. 1, pl. 26; **11:** 176–77, figs. 1–2; 403; **12:** 133–37, fig. 3, pls. 5–6; 249–60, figs. 1 (engraving), 2–3, pls. 26–32; **14:** 48–51, fig. 4; 299–302; **15:** 268–69, fig. 1, pl. 26; 403–17, figs. 1, 3, pls. 46–47; **16:** 419–50, figs. 1–3, 4 (retouched by), 5, 6 (retouched by), 7 (after), 8–9 (attributed to), 10–11 (retouched by), 12; **18:** 55–56; 363–64, figs. 4–5; **19:** 312–14; **21:** 59–62; 397–401, figs. 1–2, pls. 20–21; 412–17; **23-24:** 249–51; **25:** 63–82, figs. 1, 2 (after Stimmer), 4 (retouched by), 5, 7–11; **26:** 128–29, pls. 42–43 (after); 138–39; **27:** 134, fig. 13; 372–74 (review); **28:** 3–53 *passim*, figs. 2–4, 24 (studio of, after Primaticcio), 26 (retouched by?), 28 (after Primaticcio); 296–99, fig. 1; **29:** 276, fig. 11 (after); 416–30, figs. 1, 2 (after), 3, 4 (after), 5, 6–9, 12 (after), 15, 16 (after Rubens, after Correggio), 17, 18 (after), 19, 20 (after); **32:** 54–59, figs. 1, 2 (after, portrait of), 4 (engraving after, portrait of), 63–64; **34:** 255, fig. 14; 309–12, fig. 1; **35:** 234–66, figs. 2 (workshop), 3, 4 (workshop), 5–6 (after), 7 (workshop), 8 (after), 9 (workshop), 10–11 (after), 12 (workshop), 13 (after), 14 (workshop), 15–16 (after), 17–18 (workshop), 19–20 (after), 21–22 (workshop), 23 (after), 24 (workshop), 25 (after), 26, 27 (workshop), 28–32 (after), 33, 34–46 (after), 47 (workshop), 48 (after), 49, 50–53 (after); **36:** 275–87, figs. 1–6; **37:** 231–37, figs. 1, 2–5 (reworked and retouched by); **39:** 226, fig. 8 (after); 402, fig. 8 (school of); **40:** 170–72; **41:** 395, fig. 1 (copy after), 2–3, 4 (after); **42:** 147, fig. 3 (after); **43:** 213–16; **44:** 171, fig. 78 (retouched by); 213–20, figs. 1–2 (attributed to, after Adriaen T. Key), 5–6; **45:** 91, fig. 4; **46:** 228, fig. 2 (attributed to); **47:** 380, fig. 1 (? after Annibale Carracci); 489–92, figs. 1–7 (after); **48:** 300, fig. 19 (reworked by); **49:** 485, fig. 7 (after); 539, fig. 10 (after Hans

Holbein the Younger); **51:** 349–59, figs. 1–3 (*cantoor*), 4–6 (after); **52:** 283, 325, fig. 11 (retouched by); 388, 390, figs. 2, 4 (after Stimmer); **54:** 90, fig. 18 (after); **55:** 178, 181–82, 186–87, figs. 4a, 5 (after Leornardo da Vinci), 13, 15 (copy after, portrait of), 16–17; 510–11, figs. 31–32; **57:** 504, fig. 32 (after); **58:** 493, fig. 1 (after); **59:** 32, fig. 8; **59–1–DR:** Lot 499, fig. 19; Lot 672, fig. 37 (school of); **60:** 221–22, figs. 1–2 (after), 3, 4 (after); 508, fig. 10 (copy after); 537, fig. 24; **60–4.2–DR:** no. 15, 20 (formerly attributed to); **62:** 294–95, figs. 3–4 (after)
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Rubens and Rembrandt in Their Century. Review. **18:** 171–73
Rubens and the Flemish Baroque. Review. **16:** 419, 444–45
Rubens Cantoor, een verzameling tekeningen ontstaan in Rubens' atelier. Review. **33:** 82–83
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Rubens und die Tradition der Niederländischen Landschaftskunst, Graphik von Hieronymus Cock bis Schelte à Bolswert. Review. **16:** 419, 448
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Rubenstein, Ruth, *see* Bober, Phyllis Pray, and Ruth Rubenstein
Rubinstein, Gregory. **49:** 352–70 (JAN LIEVENS); **50:** 365–96 (JAN SIBERECHTS); **53:** 459–62 (GERARD TER BORCH THE YOUNGER); **60:** 58–62 (JAN LIEVENS)
_____, formerly. **45:** 389, fig. 7 (Coello)
Ruby, Louisa Wood. **28:** 54–73 (VRANCX); **50:** 357–64 (BRUEGEL/BREUGHEL/BRIL); **51:** 343–48 (VRANCX)
Ruch, John E. **8:** 392–95 (HAYMAN)
Rudolf II, Holy Roman Emperor, formerly. **55:** 435, fig. 1 and front cover (Dürer), note 1
Rudolf, C. R. **6:** 272, note 12, pl. 36 (Van Savoy); 288, pl. 39 (Farinati)
_____, formerly. **38:** 46, fig. 27 (Fenzoni), note 47; **44:** 440, fig. 61 (anonymous artist); **52:** 441, fig. 20 (draft or copy of a letter by Palma Giovane), note 53; **55:** 55, 110, figs. 156 (A. Bloemaert and a later hand), 363 (A. Bloemaert)
_____, *Robert*. **1, 2:** 50
Rudolfínská kresba. Review. **19:** 315
Rudy, Elizabeth M. **50:** 549–52 (REVIEW)
Rueil-Malmaison, Musée National des Châteaux de Malmaison et Bois-Préau. **63:** 257, fig. 4 (J. L. David), note 14
Rufo. **56:** 450, figs. 17–18
Rugby, Warwickshire, Rugby School Art Museum, formerly. **61:** 350, fig. 36 (Arpino)
Ruggeri, Ugo. **16:** 414–18 (PIATTOLI); **26:** 335–50 (LEFÈVRE); **32:** 129–50 (DIZIANI)
_____. *Dipinti e disegni di Giulia Lama*. Review. **12:** 183
_____. *Disegni lombardi secenteschi dell'Accademia Carrara di Bergamo*. Review. **14:** 312–13
_____. *Francesco Monti*. Review. **9:** 67
Ruhmer, Eberhard. *Grünewald Drawings*. Review. **9:** 62–63
Ruijscher, Jan. **60–4.1–DR:** nos. 26, 59
Ruijter, Jan. **53:** 492, no. 31 (self-portrait)
Ruisdael, Jacob van. **21:** 178; **55:** 511, fig. 33; **57:** 398, figs. 2, 3 (after)

Rump, Johannes, formerly. **43:** 29, 53, fig. 29 (Van der Cooghen); **49:** 99, 105, fig. 16 (Amico di Donato); **61:** 157–58, 160, 164–66, 173, figs. 6, 9, 11, 17, 20, 22, 28–30 (C. W. Eckersberg), notes 47, 50, 53, 63, 65–66
Runge, Philipp Otto. **46:** 259, fig. 5
Ruppen, Fabienne. **55:** 211–24 (CÉZANNE SKETCHBOOK)
Ruscha, Ed. **43:** 222, fig. 1
Ruscheweyh, Ferdinand. **39:** 125, fig. 15 (etching after P. Cornelius)
Ruschi, Francesco. **59–3–DR:** Third Day: Lot 16, fig. 45
Rusconi, Camillo. **56:** 36, 53, figs. 6, 7 (after), 32 (after)
Rushton, Adrien William Amsler, formerly. **54:** 67, fig. 1 (Wilhelm von Kulmbach), note 1
Ruskin, John. **11:** 295–96; **40:** 305–16, figs. 1–5; **42:** 134, fig. 2; **47:** 329–45, figs. 1, 2 (after Carpaccio), 3–4, 5 (photogravure), 6–7, 8 (photogravure), 9–18
_____ *coll*., formerly. **42:** 134, fig. 1 (J.M.W. Turner)
Russell, A. G. B., formerly. **1, 3:** 26–27, pl. 14b (Jordaens)
_____, *Mrs. C.*, formerly. **46:** 491, fig. 72 (Gainsborough)
_____, Francis. **10:** 35–40 (WILKIE); **11:** 271 (GUERCINO); **12:** 165–66 (VITERBO); **15:** 47–58 (PERUGINO); **20:** 34 (BAROCCI); **21:** 417–21 (REVIEW); **27:** 228 (TOMMASO DI STEFANO LUNETTI and R. GHIRLANDAIO); **31:** 170–71 (WILKIE)
_____, H. Diane. **11:** 289–911, 294–95; **14:** 309–12 (REVIEWS)
_____, John. **31:** 74 (OBITUARY)
_____, *Paul*. **31:** 262, figs. 63–64 (Goltzius); **60–4.1–DR:** nos. 3–4 (Nicolaes Berchem)
_____ *coll*., formerly. **60:** 435, fig. 4 (Rembrandt), note 4
_____, *Paul W. L., Jr.* **27:** 148, fig. 11 (Maes), note 6
_____, _____, formerly. **60–4.1–DR:** no. 116 (Rembrandt)
_____, Susan. **34:** 303–08 (CORTONA)
_____, *William*, formerly. **46:** 438, fig. 10 (Gainsborough); **63:** 154, fig. 10 (formerly attributed to Salvator Rosa), note 38
Russia, *Private coll*. **55:** 4, 20, figs. 2 (copy after A. Bloemaert), 50 (A. Bloemaert)
_____, _____, formerly. **61:** 381, fig. 9 (Lorenzo Todini), note 24
Rust, David E. **2:** 251, 266; **7:** 131, 145, pl. 9 (Severino da Cingoli); **27:** 196, note 7, pl. 1 (Cigoli)
Rustici, Giovan Francesco. **50:** 21–32, figs. 1–3, 4–5 (sculpture), 8–12, 13–14 (sculpture), 15 (terracotta)
Rutenberg, Matthew, formerly. **62:** 76, fig. 37 (Master of the Giants)
Rutgers, Abraham. **60:** 38, fig. 1
_____, *Antoni*, formerly. **52:** 43, fig. 60 (Genga)
_____, _____, *the Younger*, formerly. **45:** 20, fig. 13 (Niccolò dell'Abate)
Rutherson, Charles Lambert, formerly. **63:** 222, fig. 5 (Wyndham Lewis), note 9
Rutland, Duke of, formerly. **42:** 337, fig. 4 (G. Salviati)
Ruttenberg, David W. **58:** 548, fig. 3 (Sol LeWitt), note 14
Ruysch, Rachel. **56:** 205, fig. 25 (possibly portrait of)
Ruyscher, Jan. **60:** 457, 455, figs. 49–50, Table D: 3 (inscribed name)
Ruysdael, Salomon van. **60–4.1–DR:** no. 75
Ruyven-Zeman, Zsuzsanna van. **23-24:** 544–51 (WOUTER CRABETH); **30:** 185–200 (CORNELIS FLORIS); **42:** 237–57 (JOHANNES WIERIX)
Ruzicka, Joseph. **26:** 253–58 (FUSELI)
Ryaux coll., formerly. **14:** 254–56, fig. 18 (Boucher)
Ryckhals, François. **53:** 28, 30, figs. 24, 26
Ryland, W. **14:** 255–56, fig. 19 (etching after Boucher)

Ryman, Robert. **59:** 529–44, figs. 1–2, 3 (installation view), 4–8, 9 (installation view), 10–15, 16 (installation view), 17–19
_____, *see also* Robert Ryman Archive
Rymsdyk, Andrew van. **60:** 470, 472, 492, figs. 8 (portrait of), 10 (after Rembrandt), 36 (mezzotint after Jan van Rymsdyk); **60–4.2–DR:** no. 43 (after Rembrandt School artists)
_____, Jan van. **60:** 467–500, figs. 4–8, 36 (after)
_____ *coll*., formerly. **60:** 467–500, figs. 1–3, 26, front cover (Rembrandt), 11a–b (Lorenzo di Bicci), 12 (15th-century Ferrarese artist), 13 (follower of Piero della Francesca), 14 (Master of the St. Barbara Legend), 15 (Theodosius Forrest), 16a–d (Paolo Farinati), 20–21 (Gerbrand van den Eeckhout), 22–23 (Van Dyck), 27 (Jan II Verbeeck), 28 (Pier Francesco Mola), 29–30 (Rembrandt school), 31–32 (Carlo Maratti), 34–35 (Bacchiaca), notes 2, 49–51, 53–54, 58, 62–63, 65, 70, 73–75, 96–97; **60–4.2–DR:** nos. 1 (Willem Drost), 2r, 13, 33, 45 (Rembrandt), 2v (follower of Rembrandt), 44 (manner of Rembrandt), 3 (16th-century Venetian), 4 (Hendrick de Clerck), 5 (Carlo Maratti), 6 (Jan Breughel the Elder), 7 (formerly attributed to Frans Snyders), 8 (Andrea Boscoli), 9 (Luca Cambiaso), 10 (Lorenzo Costa), 11 (Francesco Mola), 12 (after Raphael), 14 (Pellegrino Tibaldi), 15 (Rubens), 16 (Theodor van Thulden), 17 (Theodosius Forrest), 18 (school of Giulio Romano), 19, 39–40 (Jan II Verbeeck), 20 (formerly attributed to Rubens), 21 (Herman van Swanevelt), 22 (Bernardino Lanino), 23 (follower of Piero della Francesca), 24–25 (15th-century Italian), 26 (Nicolaes Pietersz. Berchem), 27 (follower of Hieronymus Bosch), 28 (Anthony van Dyck), 29 (Paolo Farinati), 30 (Ciro Ferri), 31 (Master of the St. Barbara Legend), 32 (Gerbrand van den Eeckhout), 34 (Pellegrino Pellegrini), 35 (Bachiacca), 36 (Francesco Curradi), 37 (anonymous Dutch), 38 (copy after Michelangelo), 41 (Friedrich Sustris), 42 (Lorenzo di Bicci), 43 (Andrew van Rymsdyk), 46 (Willem Drost), 47 (copy after Marcantonio Raimondi), 48 (Paolo Veronese), 49 (Sebastiano Conca), 50 (Bernardino Luini), 51 (Pieter de Molijn), 52 (Northern artist after Antoine Coypel), 53, 57 (Guercino), 54 (Jacopo Zucchi), 56 (Giuseppe della Porta, called Salviati)
_____, *see also* the "Digital Resources" section of the *Master Drawings* website for a list of drawings previously owned and inscribed by him
Rysbrack, Michael. **21:** 181
Ryskamp, Charles. **8:** 56 (REVIEW); **28:** 344–59 (VARLEY); **38:** 219 (photograph of, by Cecil Beaton), 220; **39:** 101–02 (WOLFGANG RATJEN); **48:** 261–62 (obituary of), fig. 1 (portrait)
_____ *coll*. **39:** 177–78, figs. 7 (Ridinger), 8 (Rehbenitz)
_____ *coll.*, formerly. **55:** 88, fig. 275 (A. Bloemaert)

Saar, J. **45:** 456, fig. 34
Saavedra Fajardo, Diego de. **48:** 470, fig. 7 (woodcut)
Saban, Nathan. **60:** 74, fig. 1 (Ferdinand Bol), note 3
Sabatelli, Giuseppe. **47:** 346–52, figs. 2–6
_____, Luigi. **35:** 289–92, fig. 1; **47:** 346–52, figs. 1; **58:** 94, fig. 21
Sabater, José. **21:** 403, 406–07, pls. 27 (Cano), 35 (Coello), 38 (F. de Herrera the Younger)
Sabatini, Gaetano. **53:** 492, no. 32 (self-portrait)
Sacchetti, Giovanni Battista. **22:** 434–35, fig. 1
Sacchi, Andrea. **2:** 271, 275; **7:** 170–73; **9:** 384–91, pls. 27–31, 32a (after), 32b-33, 34–35 (after), 36; **11:** 160–61, pl. 26; **22:** 209–10, fig. 1; **23-24:** 95, 99, fig. 1; **39:** 424, fig. 1; **45:** 373, fig. 12; **46:** 114–15, figs. 1–3; **59–3–DR:** First Day: Lot 39, fig. 3
Sachs, Arthur. **4:** 272–73, fig. 8 (Ingres)

_____, *Meta and Paul J.*, formerly. **38:** 236, fig. 4 (Watteau), note 12; **44:** 237, fig. 2 (Degas), note 2; 444, fig. 73 (anonymous artist); **53:** 532, fig. 1 (Rembrandt), note 5; **55:** 58, fig. 169 (A. Bloemaert)
_____, Paul J. **3:** 183 (obituary)
_____ *coll.* **3:** 405
_____, formerly. **7:** 159–62, fig. 6 (Bol), note 19; **45:** 304, figs. 20, 23 (El Greco), note 41; **57:** 53, fig. 1 (Cornelis Cort), note 2
Sachsen-Weimar-Eisenach, Dukes and Grand Dukes of, formerly. **58:** 45, 74, figs. 32 and front cover (Worst)
Sackvillle, Victoria, 3rd Lady, formerly. **46:** 429, 452, fig. 3 (Gainsborough), note 5
Sacramento, CA, Crocker Art Museum. **8:** 31–39, figs. 1–2 (Dughet), 4 (Ubelski), 5 (J.-L. David), 7 (after Poussin), 8 (after Rubens), pls. 21 (Patel the Elder), 22–24 (Dughet), 25 (E. Le Sueur), 26 (Bourdon), 27 (Le Brun), 28 (Corneille the Younger), 29–30a (Jouvenet), 30b (Ubelski), 31 (C. Gillot), 32 (Dandré-Bardon), 33 (Lallemand), 34 (Fragonard), 35 (Boissieu), 36 (Le Paon), 37 (Moitte), 38–39 (J.-L. David); **9:** 152, pl. 31b (Turchi); **10:** 167 (review); **12:** 13–14, note 49, pls. 11–12 (Zucchi); **14:** 422–23 (review); **16:** 65 (review); **17:** 11–13, 22, pl. 10 (A. van de Velde); **18:** 40–47, notes 1, 5, pls. 22 (L. Carracci), 23 (Marchesi); **20:** 288–89 (review); **22:** 47–55, figs. 1–3, notes 1, 4, pls. 35–38 (Merz); **44:** 487, fig. 2 (Jouvenet), note 6; **45:** 527, 530–32, figs. 1–2 (Schrieck), 4–5 (anonymous artist), 6–8 (anonymous artist, 17th century), notes 1, 7, 9–13; **46:** 205–26, figs. 1 (Shaw), 2 (Cantarini), 3 (Krug), 4 (Zeizig), 5 (Bergmüller), 6 (Domenico Quaglio the Younger), 7 (Jan Wellens de Cock), 8 (Goltzius), 9 (Cornelis Schut the Elder), 10 (Burgundian artist), 11 (Loir), 12 (J.-B. Huët the Elder), 13 (C.-N. Cochin the Younger), 14 (Fra Bartolommeo), 15 (Cavaliere d'Arpino), 16 (Canini), 17 (Högger), notes 3, 40, 54–56, 59, 65, 67–68, 72, 75, 78–80, 82, 88; 485, fig. 61 (Gainsborough); **47:** 275, fig. 12 (Dughet), note 32; **48:** 163, figs. 1, 6 (Giulio Romano), note 1; **53:** 467, fig. 1 (Jan Worst), note 9; **58:** 30, 51, 55, 73, fig. 40 (Worst)
Sadeler, Aegidius. **15:** 151–52, figs. 8–9; **21:** 138–39, fig. 3 (engraving after Titian), pl. 3 (after); **50:** 259, figs. 5 (after), 6 (engraving); **54:** 382, fig. 4 (engraving after Marten de Vos); **56:** 343, fig. 17 (engraving after Paul Bril)
_____, Aegidius II. **47:** 471, fig. 5 (engraving after Jan Breughel I); **53:** 487, 493, figs. 3 and no. 36 (after), 4 (engraving)
_____, Jan. **18:** 237–52, figs. 2–4 (engravings after M. de Vos)
_____, Jan, the Elder. **53:** 241, fig. 6 (after Peter Candid)
_____, Raphael, the Elder. **2:** 3–4, fig. 1; **27:** 317, 320, fig. 7 (engraving after Joos van Winghe); **58:** 435, fig. 1 (engraving after Joos van Winghe)
Sadkov, Vadim A. **32:** 270–72 (OTTO VAN VEEN); **36:** 52–59 (PSEUDO-BLES and WILLEBOIRTS)
Saenredam, Jan. **13:** 142–44, fig. 3 (engraving after Goltzius); **45:** 328, fig. 10 (engraving after Goltzius); **55:** 57, 81, figs. 162 (copy after?), 252 (engraving after A. Bloemaert)
_____, Pieter. **4:** 60; **9:** 67; **15:** 26–28, figs. 1–2, pl. 21; **56:** 411, figs. 2–3; **60:** 13, fig. 7 (after)
Saftleven, Cornelis. **14:** 68; **20:** 387; **36:** 6, fig. 3; **53:** 11, 49, figs. 9, 44; **60:** 103–6, figs. 2 and 4–5 (formerly attributed to)
_____, Herman. **5:** 41, pl. 31; **12:** 41, pl. 31; **14:** 68; **53:** 319, fig. 13; **60:** 63–66, figs. 1–4, 5–7 (after); **60–1–DR:** 1–9, Hermitage inv. nos. 5549–67, figs. 4–5 (copy after), 6, 8–9, 12–13, 15–16, 18
_____, *see also* **60–1–DR:** the "Digital Resources" section of the *Master Drawings* website for a list of his drawings once in the State Hermitage Museum, St. Petersburg, from the 1773 Amsterdam sale of Dionys Muilman (1702–1772)

Sagredo coll. **21:** 392–96; **33:** 132–43
_____, formerly. **50:** 60, 62, figs. 3–4 (Veronese), note 18
Sagredo, Cecilia Grimani, formerly. **52:** 27, 42–43, figs. 41, 58 (Genga); **58:** 3, figs. 1–2 (Veronese), note 3
_____, *Gherardo*, formerly. **52:** 27, 42–43, figs. 41, 58 (Genga); **58:** 3, figs. 1–2 (Veronese), note 3
_____, *Nicolò*, formerly. **42:** 372, fig. 1 (B. Strozzi), note 3; **48:** 327–40, figs. 1–3, 6, 9, 12–16, 18, 22–23, 25–27, 29, 31–32 (Veronese), note 2
_____, *Zaccaria*, formerly. **52:** 27, 42–43, figs. 41, 58 (Genga); **54:** 161, 194, fig. 21 (Raffaellino da Reggio); **58:** 3, figs. 1–2 (Veronese), note 3; **61:** 345, fig. 29 (Arpino)
Saint, Daniel, formerly. **44:** 435, fig. 43 (anonymous artist)
Saint-André, Jeanbon. **61:** 90, fig. 16 (portrait of)
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_____, Charles-Germain de. **39:** 280, fig. 1
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_____, *see also* the "Digital Resources" section of the *Master Drawings* website for a transcription of the catalogue of the sale of drawings (London, Henry Phillips, 10–14 June 1797) consigned by the Comte de Carrière

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_____, *see also* **60–1–DR:** the "Digital Resources" section of the *Master Drawings* website for a list of drawings by Herman Saftleven formerly or still in the museum, which came from the 1773 Amsterdam sale of Dionys Muilman (1702–1772)

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Segovia, Archiepiscopal Palace. **47:** 373, fig. 16 (Willem van Herp and studio), note 33
_____, *Private coll*., formerly. **45:** 331–32, figs. 12 (Juan Antonio del Castillo after Cano), 14 (Cano)
Segovia (near), Carthusian Monastery of El Paular (on deposit from the Museo Nacional del Prado). **52:** 492, figs. 13–14 (Carducho), notes 51–52
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_____, and Susan Anderson, eds., *Crossroads: Drawing the Dutch Landscape*. Review. **60:** 397–400
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Seilern, Count Antoine, formerly. **2:** 134, 140; **4:** 127, 134, fig. 2 (Rubens); 383; **9:** 64 (review); **10:** 167 (review); **20:** 405–06 (review); **21:** 179 (review); **31:** 111–12, figs. 8, 10 (Watteau); **43:** 287, fig. 16 (Pontormo), note 60; **52:** 5, 38, 40, 46, figs. 3, 57 (Genga); 309, 334, fig. 46 (Coecke van Aelst); **54:** 189, back cover (Raffaellino da Reggio); **59–3–DR:** First Day: Lot 81, fig. 12 (copy after Polidoro da Caravaggio), note 10; Fourth Day: Lot 30, fig. 54 (Crespi), note 44; **60–4.1–DR:** nos. 92–93 (Goltzius), 94 (Jan Lievens)
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Seiter, Daniel. **5:** 286–88, figs. 1–2, pls. 28–29; **45:** 46, fig. 8
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_____, *Mr. and Mrs. Germain*. **2:** 296; **13:** 149–52, fig. 4 (Jacques Stella)
Seligmann, Jacques. **4:** 179, note 9
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Sell, Stacey. **51:** 63–86 (SILVERPOINT REVIVAL IN 19TH-CENTURY BRITAIN)
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Sellink, Manfred. **51:** 291–322 (PIETER BRUEGEL THE ELDER)
Sells, Christopher. **27:** 341–57 (GÉRICAULT)
Selz, J. P. **18:** 368, pl. 29 (Jordaens); **19:** 443–44, pl. 24 (Jordaens)
Semplice da Verona, Fra. **30:** 210–15, figs. 1–4
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_____, S. Croce. **26:** 249–52, fig. 1 (Barocci); **46:** 301, fig. 10a (Barocci), note 39
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Sermei, Cesare. **40:** 144–45, 147, figs. 16–22
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Séroux d'Agincourt, Jean-Baptiste-Louis-George. **4:** 150–55
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_____, *see also* Bacou, Roseline, and Maurice Sérullaz
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Severino da Cingoli, Ulisse, *see* Cibo, Gherardo
Seville, Brotherhood of Silence. **52:** 460, fig. 18 (Cruz de Guía)
_____, Cathedral. **20:** 257–58, fig. 1 (F. Herrera the Younger)
_____, _____, Capilla del Mariscal. **25:** 364–65, fig. 3 (Kempeneer)
_____, _____, Library, formerly. **36:** 26–29, figs. 1–3 (Murillo)
_____, Centro Cultural Cajasol, formerly. **55:** 10, fig. 18 (A. Bloemaert)
_____, Fundación Focus. **56:** 395–408 (review)
_____, Fundación Fondo de Cultura de Sevilla, Hospital de los Venerables. **35:** 299–302 (review)
_____, Medinaceli coll. **37:** 116, fig. 18 (Luca Giordano)
_____, Reales Alcázares (Patrimonio Nacional). **37:** 429, fig. 1 (Madrazo y Kuntz)
_____, Royal Alcázar. **48:** 499, fig. 1 (Federico de Madrazo), note 7
_____, Sala Villasís. **37:** 443 (review)
_____, Santa Ana de Triana. **25:** 363–66, figs. 2, 4 (Kempeneer)
Sèvres Porcelain Manufactory. **55:** 197, figs. 2–3
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Sforza, Ippolita Bentivoglio. **57:** 441, fig. 11 (portrait of?)
Shackelford, George T. *et al*. *Degas and the Nude*, exhibition catalogue. Review. **50:** 553–55
Shakespeare and British Art. Review. **20:** 406
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Shapiro, Barbara Stern. **20:** 393–98 (REVIEW)
_____, *E. coll*. **21:** 404–07, pls. 29a (Herrera Barnuevo), 31–33 (Rizi), 36 (Coello), 39 (Arteaga y Alfaro)
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_____. *Drawings by Old Masters at Christ Church, Oxford*. Review. **15:** 48–50
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_____. *The Italian Drawings of the Frits Lugt Collection*. Review. **22:** 206–12
_____ *coll.* **11:** 285–88, note 25, pl. 38 (Burne-Jones)
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Shoaf, Jane V., *see* Turner, Jane Shoaf
Shoemaker, Innis H. **16:** 35–43 (LIPPI)
_____, *see also* Percy, Ann, and Innis Howe Soemaker
Siberechts, Jan. **50:** 365–96, figs. 1–34, 35–36 and 41–43 (autographs), 44–46 (?), 47 (after Jan Breughel the Younger), 48–49 (?)
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Siddal, Elizabeth. **16:** 292, pls. 40–41
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Sidorov, Aleksey Alekseevich, formerly. **58:** 263, figs. 3 (Dürer), 4 (Taddeo Zuccaro), notes 8–9; **60–4.1–DR:** no. 98 (circle of Hendrik de Cleck)
Siegen, Museum des Siegerlandes, Oberes Schloss. **16:** 419, 448 (review)
Sieghart, Paul, formerly. **31:** 232, fig. 23 (Goltzius)
Siena, Biblioteca Comunale degli Intronati. **4:** 32; **14:** 63, pls. 34–35 (Barocci); 377, fig. 3 (Sangallo); **16:** 38, fig. 3 (Sangallo); **40:** 129, fig. 26 (Nebbia), note 47; **46:** 393, fig. 2 (Camillo Procaccini), note 8; **51:** 15–30, figs. 1 (tentatively attributed to Passarotti after Baldassarre Peruzzi), 3–5, 7–9, 12–13, 15, 17 (Passarotti), 19, 21 and back cover 1–3, 5–10, (tentatively attributed to Passarotti)
_____, Cathedral. **4:** 34–35, fig. 3 (Vanni); **10:** 7, fig. 3 (F. Trevisani)
_____, Chiesa di S. Agostino. **34:** 86–87 (review)
_____, Fonte Gaia. **2:** 34–35, fig. 2 (Della Quercia)
_____, Museo dell'Opera del Duomo. **52:** 10, fig. 10 (Genga), note 31
_____, Oratorio della Visitazione, called the Chiesino dell'Onda. **54:** 237, fig. 2 (Volpi)
_____, Palazzo Chigi Saracini. **57:** 6, 14, 24, figs. 2–3, 19, 43 (Andrea del Verrocchio), note 11
_____, Palazzo Pubblico. **34:** 86–87 (review)
_____, _____, Sala di Balia. **41:** 3–5, figs. 3–5 (Spinello Aretino)

_____, Pinacoteca Nazionale. **9:** 26–27, fig. 14 (Lappoli?); **43:** 155, fig. 15 (Giuliano da Sangallo); **63:** 153, fig. 5 (D. Beccafumi), note 31
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_____. *Fuseli to Menzel. Drawings and Watercolors in the Age of Goethe from a German Private Collection*. Review. **37:** 305–06
_____, *et al. L'Âge d'or du romantisme allemand: Aquarelles & dessins à l'époque de Goethe*, exhibition catalogue. Review. **46:** 257–61
Sievers, Ann H., with Linda Muehlig, Nancy Rich *et al*. *Master Drawings from the Smith College Museum of Art*. Review. **42:** 84–86
Sigismund, Emperor of the Holy Roman Empire. **5:** 24–31, figs. 1–4, pl. 17 (subject)
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Silguy, Jean-Marie de, formerly. **56:** 91, fig. 15 (Bouchardon), note 21
Silva, Antonio da. **32:** 125–26, figs. 38–39 (?)
_____, Odoardo de. **21:** 138, fig. 2
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Silvestre, Israël. **15:** 349–50, fig. 2 (etching); **47:** 100, fig. 1
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Simpol, Claude. **47:** 443, fig. 1; **51:** 451–59, figs. 1–3, 4 (after), 5, 6 (after), 7, 8 (after), 10–12 (after), 13, 14–15 (after) and front cover
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Six, Jan. **49:** 341, figs. 132–35 (portraits)
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Slatkes, Leonard J. **6:** 27–30 (VAN BABUREN)
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_____ *coll*. **39:** 326, fig. 7 (Watteau)
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_____, Rachel. **59:** 45–48 (ALPHONSE LEGROS)
Sloane, Sir Hans. **32:** 211, fig. 11 (portrait of)
_____ *coll*., formerly. **54:** 190, 197, figs. 77 (Raffaellino da Reggio), 89 (Raffaellino da Reggio?); **60–4.1–DR:** no. 91 (Gerbrand van den Eeckhout)
Slochteren, Thomassen à Thuersink van der Hoop van, formerly. **31:** 236, fig. 28 (Goltzius)
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Sluter, Claus. **25:** 408, fig. 21 (and workshop); **41:** 206, fig. 8
Sluyter, Pieter. **9:** 51–54, figs. 1–2 (engravings); **56:** 201, fig. 16 (etching and engraving after Arnold Houbraken and Arnold Boonen)
Sman, Gert Jan van der. **50:** 21–32 (GIOVAN FRANCESCO RUSTICI)
Smedley, Henry, formerly. **62:** 36, fig. 24 (Hogarth), note 41
Smibert, John, formerly. **45:** 380, fig. 24 (Vieira Lusitano), note 37
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_____, Graham. **13:** 370–72 (SAMACCHINI)
_____, *Guy Bellingham*, formerly. **44:** 439, fig. 59 (anonymous artist); **46:** 526, fig. 130 (Gainsborough)
_____, Hassel. **51:** 495, fig. 18
_____, John. **57:** 489, fig. 1 (after John Closterman)
_____, John Rubens. *A Key to the Art of Drawing the Human Figure*. **40:** 348, fig. 4 (book illus.)
_____, Lawrence, *see* Hulton, Paul, and Lawrence Smith
_____, Nathaniel. **60:** 485–89, Tables B and C (his price codes on drawings), Table D (his price codes on prints), fig. 33 (portrait of)
_____ *coll*., formerly. **60:** 467, 474, figs. 1–3 (Rembrandt), 12 (anonymous 15th-century Ferrarese artist), 14 (Master of the St. Barbara Legend), 21 (Gerbrand van den Eeckhout), 22 (Anthony van Dyck), notes 2, 50, 53, 62–63
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Snay, Cheryl K. **42:** 68–77 (BALTIMORE PATRONS)
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Snyders, Frans. **60–4.2–DR:** no. 7 (formerly attributed to)
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Søby, Niels, formerly. **61:** 160, 165, figs. 11, 19 (C. W. Eckersberg), notes 53, 64
Söderström, Mr. and Mrs. Arno, formerly. **46:** 520, fig. 120 (Gainsborough)
Soens, Jan. **28:** 275–79, figs. 1–2
Sogliani, Giovanni Antonio. **1, 1:** 41–43, fig. 1, pls. 34–37; **2:** 284–85, 291–92
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Solario, Andrea. **43:** 145, figs. 2–4
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_____ *coll*., formerly. **45:** 359–66, figs. 3–5 (Ribera), 10 (Annibale Carracci), 11–12 (Giovanni Battista Castello), 13–14 (follower of Polidoro da Caravaggio), notes 23–24, 26, 29–30, 32; **61:** 467, figs. 1, 3 (J. B. Maíno), notes 1, 9
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Solkin, David. **63:** 187, fig. 40 (R. P. Bonington)
_____, David H. **16:** 404–14 (WILSON); **21:** 408–09 (BARRY)
_____, with Ketty Gottardo, eds. *Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism*, exh. cat. Review. **62:** 91–114
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_____, *Hon. John, Earl*, formerly. **63:** 26, fig. 8 (G. B. Passeri)
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_____, *Mrs. E. (née Raik)*, formerly. **46:** 474, fig. 47 (Gainsborough)
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_____, National and University Library. **43:** 210, fig. 2 (Francesco Zucchi)
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Zürich, L'Art Ancien, formerly. **60–4.2–DR:** no. 6 (Jan Breughel the Elder)

_____, Bührle Foundation. **45:** 312, fig. 35 (El Greco)

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_____, ETH-Bibliothek Zürich, Graphische Sammlung. **56:** 345, figs. 19–20 (Antoniacci), note 52

_____, Fondation Huber Looser. **58:** 522, fig. 9 (Penone), note 10

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