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Claude

84 A LANDSCAPE, VIEW NEAR THE CASTLE OF GONDOLFO. This delightful scene exhibits a calm serenity towards the close of a hot summer's day—the artist in allusion to his subject, has judiciously introduced on the fore-ground, peasants and cattle retiring. It is unquestionably one of his most capital and finished pictures

Rubens

85 A MOONLIGHT WITH STARS. To give the greater air of nocturnal solitude, this landscape has no figures, a horse only is seen feeding, grand and capital

Titian

86 VENUS AND CUPID—a favourite subject of the master, as appears from the many, with variations, extant of it. In this the *artist*s may find instruction—it possesses all that freedom, spirit, and magic colouring, so much the admiration of his works

Mich. Angelo

87 JUPITER AND LEDA. Of this picture ASCANIO CONDIVI, and after him VASARI, give the following account: That it was painted for ALPHONSO, DUKE OF FERRARA, who sending one of his gentlemen to FLORENCE, to enquire what MIC. ANGELO had painted, for him, the subject being left to himself, on being shewn this picture, exclaimed, Oh! this is but little. This speech so much offended MIC. ANGELO, that he turned the gentleman out of his house, and desired him to tell his master he should not have the picture at all, for sending such an ignorant messenger. He afterwards gave it to one of his scholars, who sold it to FRANCIS THE FIRST. In the year 1746, it was purchased by the HON. JOHN SPENCER, and came into the possession of SIR JOSHUA, *by the favour of the present EARL SPENCER*

A. Schiavoni

88 JOSEPH, VICE-ROY OF EGYPT, RECEIVING HIS BRETHREN—a fine composition, possesses all the richness of colouring, admired in the Venetian school

Guido

89 EUROPA WITH CUPIDS. This capital picture, R. DOLFI says, was painted for the KING OF POLAND; it was afterwards carried to Spain, and brought from thence by Lord Harrington, ambassador at that court

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Tintoret	—	90 CHRIST WASHING THE FEET OF THE APOSTLES. RIDOLFI in the life of TINTORET, says, he painted two pictures for the church of <i>St. Emanora at Venice</i> , which shewed him learned in his art: this is one of the subjects described; a copy of it has been put in its place
Palma, Junior	—	91 THE BATTLE OF JOSHUA. Much spirit and genius is displayed in this grand composition: the late proprietor very justly esteemed it as the most capital picture extant of the master
Rubens	—	92 A WILD BOAR HUNTING. A subject admirably calculated to display the unbounded genius of RUBENS, who animated all objects by the powers of his fancy—the composition is truly noble, and replete with merit, to justify its being esteemed one of his first rate performances
Ditto	—	93 HERCULES AND OMPHALE. RUBENS in taste and elegance here surpassed himself; the colouring has all that splendid richness, which no painter but himself ever yet acquired. From the collection of the late COUNT BRUHL at <i>Dresden</i>
Wouvermans	—	94 A MOST CAPITAL LANDSCAPE, with a royal chase and the portraits of the <i>Prince and Princess of Orange</i> . If an appeal is made to judgment and taste, a more beautiful, correct, and extensive scene cannot be conceived; the superiority of this master's figures combine to render it an object worthy to grace a princely cabinet. It is in the highest state of preservation
Raphael	—	95 THE MADONA, INFANT CHRIST, AND ST. JOHN. This picture sufficiently proves the great superiority of RAPHAEL's admired taste and elegance: the lovely sweetness and attention expressed in the madona, the admiration in the St. John, the delicacy and beauty of the infant Jesus sleeping, all combine to render it <i>unique</i>
L. da Vinci	—	96 THE PORTRAIT OF MONA LISA, THE WIFE OF FRANCO DEL GIOCONDO. This portrait, "says VASARI, must be seen to form an adequate idea how far art can be carried. When the beautiful:

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beautiful MONA LISA was sitting for her picture, LEONARDO took care she should be entertained with music and singing, to alleviate the fatigue of sitting, and to give her a cheerful countenance: indeed there is such a sweetnes of expression, that it appears rather a divine than a human work. From the supreme excellence of this picture, his fame was so much increased, that it was purchased by FRANCIS KING OF FRANCE, for the sum of FOUR THOUSAND CROWNS." How this picture came to *England* is not known: it was given to SIR JOSHUA *by his Grace the Duke of LEEDS*

N. Poussin —

Poussin —

97 THE NATIVITY. It is visible Poussin had the works of RAPHAEL strongly impressed on his mind in the composition and characters of this picture, which are expressive, chaste, and graceful

98 THE WISE MEN'S OFFERING. Poussin stands unrivalled at the head of the *French* school: his classical knowledge assisted much to guide his wonderful genius, we therefore find his compositions replete with propriety of costume; his characters have much of the antique, chaste, dignified, and expressive: this singular fine picture has more brilliancy than usual in his works, and always has been esteemed a *chef d'œuvre*. It was formerly in the possession of SIR EDWARD WALPOLE

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