

ever he was, had before him the same models as those from whom Holbein originally worked. Waiving the question of genuineness, in point of beauty and elegance both of composition and pose, the Dresden picture has carried off the palm. It is true it is, save in exceptional portions, less virile, but what is lost in force is gained in the more popular quality of softened beauty.

1810. — Portrait of Mr. Marett, goldsmith to the king Henry VIII. of England.
1811. — Original Drawing to the above.
1813. Van Dyk. — The Virgin with the Child, in a rich Gothic chapel.
*1722. A. Durer. — Christus on the Cross.

Cabinets I to 2l.

- l. a.** 435. Francia. — Adoration of the Shepherds and Kings. (Bologna school).
c. 85. J. Barroccio. — Hagar and Ishmael by a fountain in the wilderness. (Roman).
*153. Correggio. — The recumbent Magdalen, one of the sweetest and most pleasing, as well as the most faultless pictures ever painted. It is distinguished for its peculiar softness of outline, and is executed in the artist's best manner.