



Bosch

DELPHI



CLASSICS

Masters of Art

Hieronymus Bosch

(c. 1450–1516)



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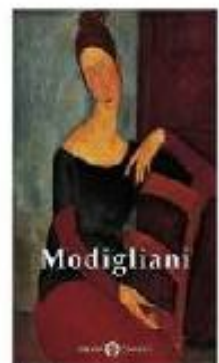
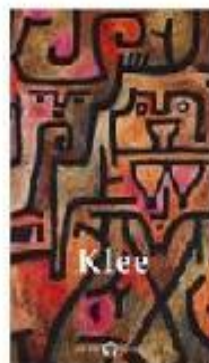
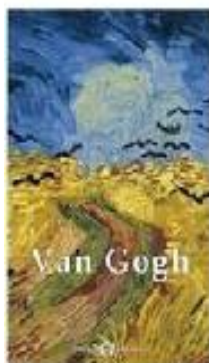
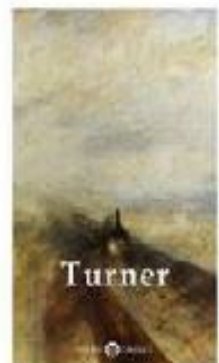
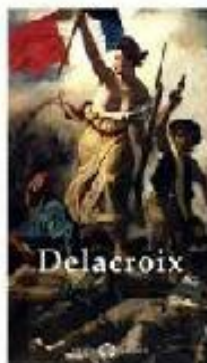
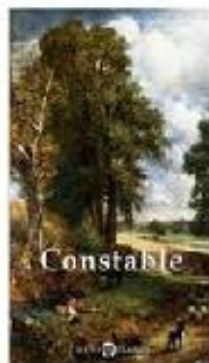
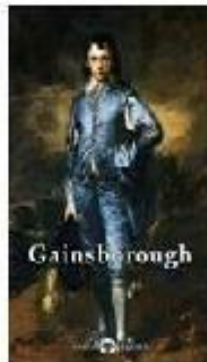
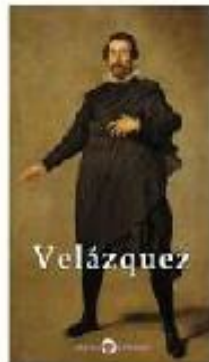
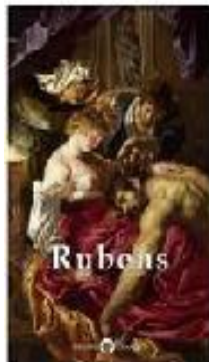
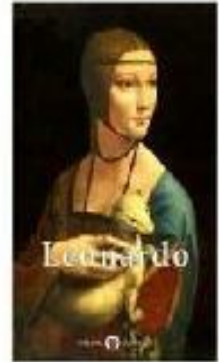
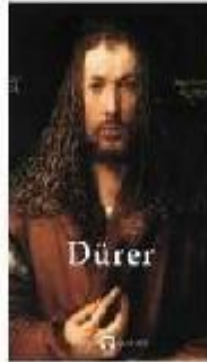
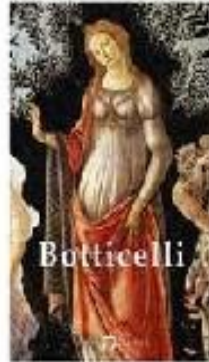
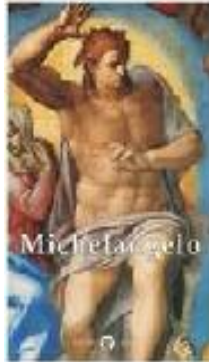
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Hieronimus bosch

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Version 1

Masters of Art Series



Masters of Art Series

Hieronymus Bosch



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The Highlights



's-Hertogenbosch ('The Duke's Forest'), a city in southern Netherlands and the capital of the province of North Brabant — Bosch's birthplace



's-Hertogenbosch in the sixteenth century



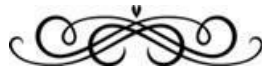
Bronze sculpture of Hieronymus Bosch in 's Hertogenbosch

THE HIGHLIGHTS



In this section, a sample of Bosch's most celebrated works is provided, with concise introductions, special 'detail' reproductions and additional biographical images.

ECCE HOMO



Very little is known about Bosch's personal life and history. He left behind no letters or diaries and what has been gleaned about him has been taken from brief references in the municipal records of 's-Hertogenbosch, his native city, in the Duchy of Brabant, and from the account books of the local order of the Illustrious Brotherhood of Our Blessed Lady. Even the artist's date of birth has not been determined with any degree of confidence, being estimated at c. 1450 due to a hand drawn portrait (likely a self portrait) being made shortly before his death in 1516, which shows the artist at an advanced age, probably in his late sixties.

His name derives from his birthplace, 's-Hertogenbosch, which is commonly called "Den Bosch" ('the forest'). Bosch was born and lived all his life in this flourishing city, in the south of the present-day Netherlands, at the time part of the Burgundian Netherlands. In 1463, 4,000 houses in the town were destroyed by a catastrophic fire, which the then teenage Bosch presumably witnessed. He became a popular painter in his lifetime and often received commissions from abroad.

His grandfather, Jan van Aken (died 1454), was a painter and is first mentioned in the records in 1430. It is known that Jan had five sons, four of whom were also painters. Bosch's father, Anthonius van Aken (died c. 1478), acted as artistic adviser to the Illustrious Brotherhood of Our Blessed Lady. It is generally assumed that either Bosch's father or one of his uncles taught the artist to paint, though none of their works survive. Bosch first appears in the municipal record on 5 April 1474, when he is named along with two brothers and a sister.

Believed to be one of the artist's earliest paintings, *Ecce Homo* concerns an episode in the Passion of Jesus. The original version, with a provenance in collections in Ghent, is housed today in Frankfurt's Städel Museum, while a copy is held at the Museum of Fine Arts in Boston. The theme of *Ecce Homo* was not often taken up by painters before the Renaissance, and Bosch is one of the best known early artists to take on the scene. The painting takes its title from the Latin words meaning "Behold the Man", spoken by the Roman Prefect Pontius Pilate when Jesus is paraded before the angry mob in Jerusalem, shortly before he is sentenced to be crucified.

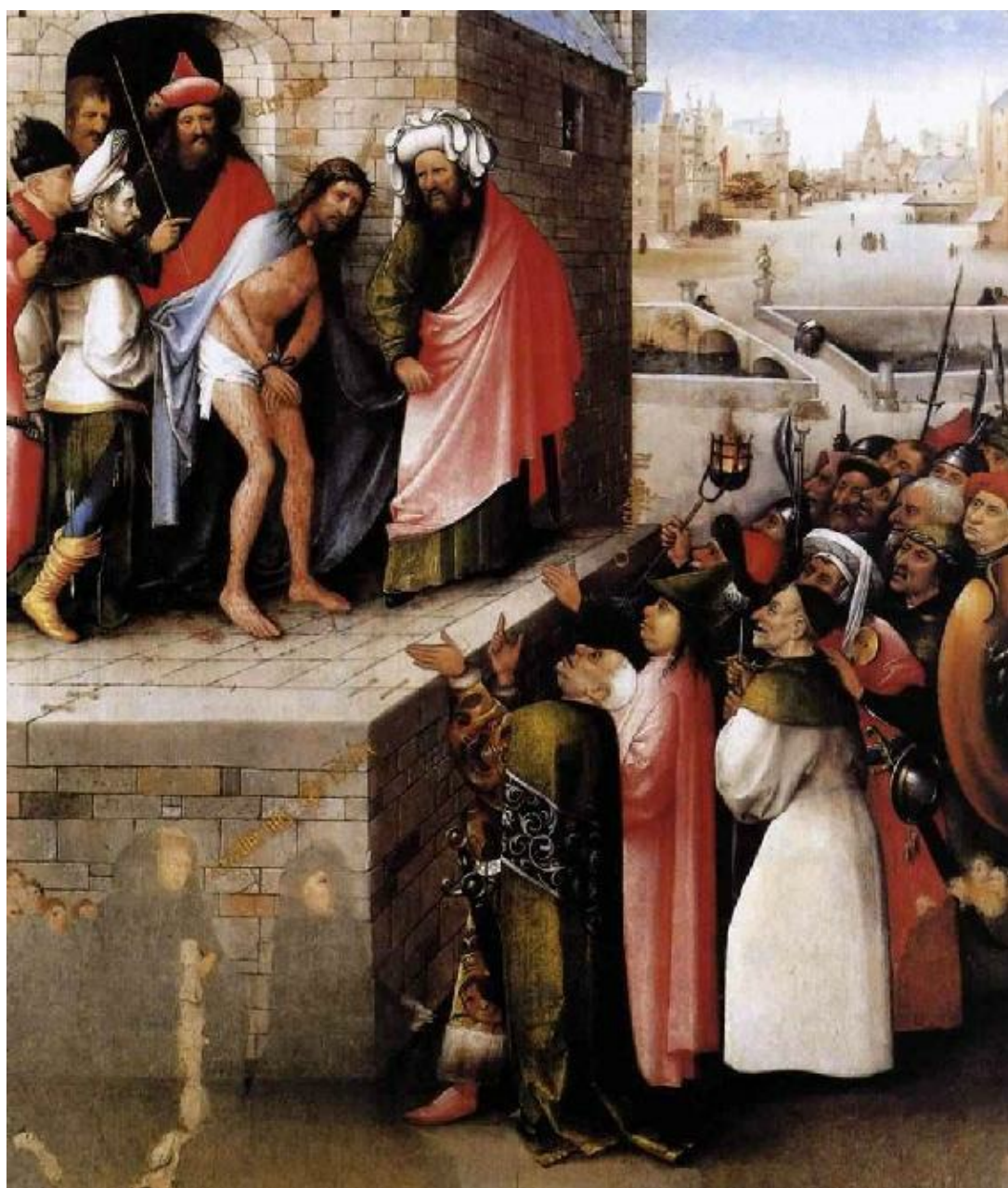
Bosch presents Jesus as half-naked and cowering, as he is brought before the people by the Roman council members, who are flanked by soldiers. The crowd mocks and jeers Jesus, who wears a Crown of Thorns. His hands are bound with shackles, while the redness of the now raw flesh on his legs, hands and chest indicate that he was previously beaten with a scourge, as related in the Bible. The dialogue between Pilate and the mob is indicated by three Gothic inscriptions placed near the mouths of the protagonists. To Pilate's cry of *Ecce Homo* the mob replies *Crucifige Eum* (Crucify Him). A third inscription *Salve nos Christe redemptor* (Save us, Christ Redeemer) can be seen in the lower left of the image, from the mouths of what were the representations of two donors, although they were later painted over.

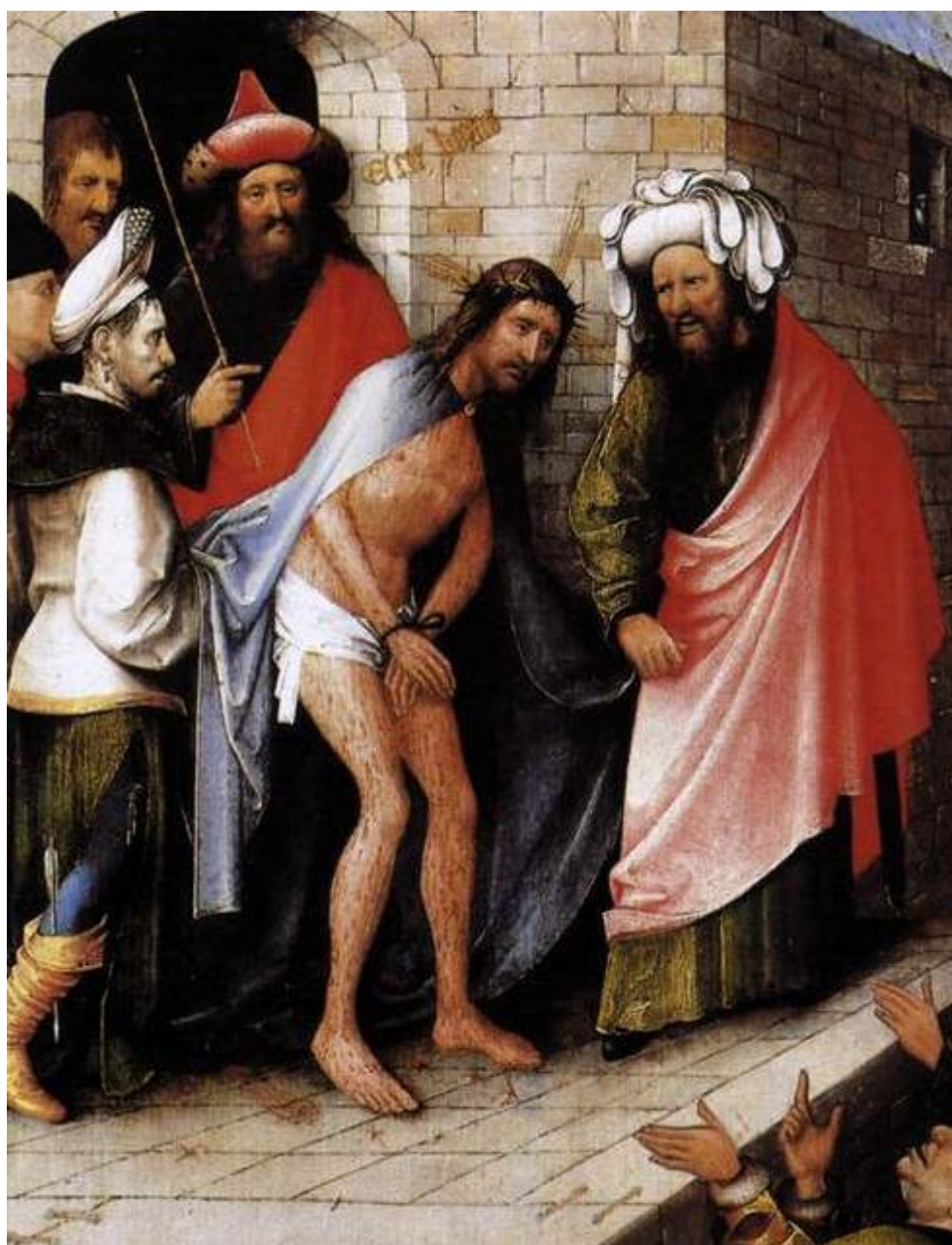
Characteristic of Bosch throughout his career, the painting teems with symbolic imagery. Most noteworthy is the placement of two of animals, traditionally regarded as emblems of evil in Christian iconography: an owl perched above Pilate and a giant toad seen resting on the shield of one of the soldiers.

The upper right corner reveals an aesthetic cityscape of Jerusalem, more in keeping with the view of a Late Gothic Netherlandish town. The large open spaces form a strong contrast

to the densely packed and grotesque caricatures of the foreground mob, garbed in exotic clothes.

Due to the relative simplicity of the figures and the similarity in content to other Bosch works painted during that time, *Ecce Homo* is generally believed to have been completed between 1475-80, as later confirmed by dendrochronological investigation of the oak panel. The image features many elements typical of Netherlandish painting, including homely faces and slight proportions of the figures, rendered flatly, while their physique fails to be substantial under heavy clothes.





Detail



Detail



Detail

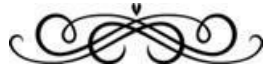


Detail of two donors painted out



'Ecce Homo' by Israhel van Meckenem, Gravure. Amsterdam, Rijksprentenkabinet

SAINT JEROME AT PRAYER



Saint Jerome at Prayer is thought to have been completed c. 1482 and is currently housed at the Museum of Fine Arts in Ghent. The saint was a frequent subject of fifteenth century art, usually depicted in his studio or during his penitence in the desert. For his interpretation, Bosch adopts the latter iconography, presenting the saint as a long, thin figure, hinting at his asceticism. Saint Jerome is praying with a crucifix in his arms, an unusual gesture of communion with Christ. Jerome lies against a rock under a shell-like cave, while surrounded by his traditional symbols, including the lion, the galero (broad-brimmed hat) and the Bible. Bosch, as is common in his works, also introduces several bizarre elements, such as the bony pig and the spherical shell emerging from the pool, perhaps as a symbol of the world floating towards decay. The large owl and small owl are depicted on a branch, alluding to heresy and the struggle against sacrilege. The Ten Commandments tables can be seen above the cave.

The work is known only from its acquisition by the Ghent museum in 1908. As for most of Bosch's paintings, dating has been long disputed, with years varying from 1490 to 1505. However, dendochronologic analysis has proved that it has been painted before 1483.





Detail



Detail

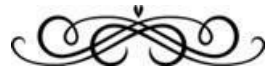


Detail



Detail

CHRIST CARRYING THE CROSS



Bosch painted at least three versions of *Christ Carrying the Cross* throughout his career, the first of which was completed in the 1480's and is housed at the Kunsthistorisches Museum, Vienna. It is believed that the painting was once the left panel of a triptych, with the other two panels concerned scenes from the Passion. There are two narrative scenes taking place in the composition, with Christ in the upper section moving toward Calvary, bearing the Cross, while in the lower section the Good and Bad Thieves — Christ's two fellow sufferers — have arrived.

On the left, soldiers torment the Bad Thief, who appears to be counselled by an exotically dressed man in a red cloak, with a strange cap and carrying a shield. On the right side, the Good Thief kneels before a priest, frantically taking his blessing in an intensity of confession, suggested by the open-mouthed profile, contrasting vividly with the passive response of the priest, who seems to suppress a yawn. The depiction of the priest is likely inspired by Bosch's own time spent at contemporary executions. The motif recurs in the great multi-figure *Christ Carrying the Cross* that Pieter Bruegel the Elder was to paint almost a century later.

Naturally, Christ forms the centre of the panel, surrounded by a densely packed crowd that appears to mock and victimise him. A blue shield bearing the portrayal of a dying toad, limbs outstretched, predicts Christ's imminent death on the Cross. Amidst the hostile mob, he endures his torturous journey alone. His suffering is heightened by the spike-studded wooden blocks dangling from his waist, cutting deeply into his feet and ankles with every step. This torture device was used in Bosch's day to increase the pain of criminals on the road to execution.

In 1923 while a restorer was removing paint from the reverse side of the panel, an enigmatic Bosch figure was discovered for the first time in over five hundred years. The image is often titled *Christ Child with a Walking Frame*, revealing a naked male child playing with a whirligig toy, while walking with the aid of a wooden walking frame. Interpretation of the image has been much contested in recent years, with some believing that the child is a symbol of folly for those that fail to recognise the meaning of Christ's suffering and fail to live life as one of his followers. Others view the figure as the Christ Child taking his first halting steps towards his destiny on Calvary. Some argue that the whirligig is a "walking mill" and therefore associated with the Eucharist, with the blades of the mill representing the Cross.





Detail



Detail



Detail

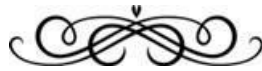


Detail



Reverse of the painting: 'Christ Child with a Walking Frame'

ADORATION OF THE MAGI



Completed between 1485-1500, Bosch's triptych of *The Adoration of the Magi* was once identified with a canvas executed for the Cathedral of 's-Hertogenbosch, though it is now considered more likely that it is the painting recorded as belonging to Jehan de Kassembrood, which was later seized by Fernando Álvarez de Toledo, 3rd Duke of Alba in 1567. It features the coat of arms of the Bronchorst, the family of Kassembrood's wife; Kassembrood had been secretary of Lamoral, Count of Egmont, and was executed with him in 1568. Along with other forfeited works of art, the Duke shipped the triptych to Philip II of Spain, a famed collector of Bosch paintings. In 1574 the painting was in the El Escorial monastery and is mentioned in 1605 as an "Epiphany without any extravaganza". The triptych has been held in Madrid's Museo del Prado since 1839.

When closed the shutters display a grisaille painting of the Mass of Saint Gregory in a single scene, with him kneeling at an altar in front of Christ. The latter is surrounded by an arch with flying angels. The two characters in colour are a later addition and are the painting's donors. The frame above the saint concerns scenes of the Life of Jesus: from the lower left, the Prayer in the Garden, The Arrest, Christ in Front of Pilate, the Flagellation, the Coronation of Thorns, the Via Crucis and, finally, the Crucifixion. In the sky around the Cross we can see a flying angel and a devil, with a red halo around his head, drawing Judas Iscariot's soul away. Judas is also visible hanging by the mountain's right edge, while another figure is pointing at him.

The triptych's left panel portrays Saint Peter and the donor Peter Bronckhorst with the motto "Een voer al" (One for all). In the background, a man sits on a basket under temporary roofing — he is most likely Saint Joseph preparing Jesus' bedclothes. The right panel presents Saint Agnes and the eponymous donor, Agnes Bosshuysse, also portrayed with her coat of arms. The background reveals a bear and a wolf attacking several citizens.

The main focus is drawn to the central panel, showing the Adoration of the Magi, depicted in accordance with traditional iconography. A particularly large-sized Mary sits outside the ramshackle stable — resembling a Brabantian hut — with the Christ Child held in her lap, recalling the works of Jan van Eyck. Balthazar, the eldest of the Magi, kneels at her feet, with his gift before him: a golden sculpture of the Sacrifice of Isaac, a hint of Jesus' Passion. Below the object are several toads, serving as symbols of heresy. Balthazar's crown lies on the ground, an allusion to the powerlessness of earthly power against the celestial.

Melchior stands to the rear, with a depiction of the Visit of Queen Sheba to Solomon on his mantle. He bears the gift of incense on a vessel, while the last of the Magi, the dark-skinned Gaspar, is dressed in white garments decorated with embroidery resembling thorny leaves; he bears a spherical pix with reliefs depicting the Offer of Water to King David, containing myrrh.

A pale-skinned, partially naked figure by the hut's entrance, dressed in a red mantle and accompanied by other grotesque figures has been variously interpreted as either another prefiguration of the Passion, or intended as a symbol of the heresy intended for the followers. Other commentators have suggested the unusual figure might represent the Judaic messiah which, after having been struck by leper, has become the Antichrist.

The triptych's overall theme is the advent of salvation, conveying a message of the universality of Redemption. The Eucharistic meaning indicated by the scene of Saint Gregory's Mass is also found in the central panel in the wheat stored in the upper part of the hut, above the figure of the strange partially clothed man. Bosch exerts his painting skills in

the opulence of the Magi's robes and offerings and in the depicting of the sumptuous materials also featured in the triptych. The artist's brushstroke highlights are so fine that they appear to be drawn. The city silhouetted against the clouds in the background is Bethlehem, though Bosch is carried away by his imagination, infusing the buildings with an oriental appearance. He utilises long, thin, light strokes to sketch the main elements of the composition, though some are thicker. In the areas with modelling, his strokes are shorter, but always adapted to the size of the motif. The folds of the drapes are drawn with long strokes in a less intense colour, while creases and areas of shadow are often accentuated during the paint stage.

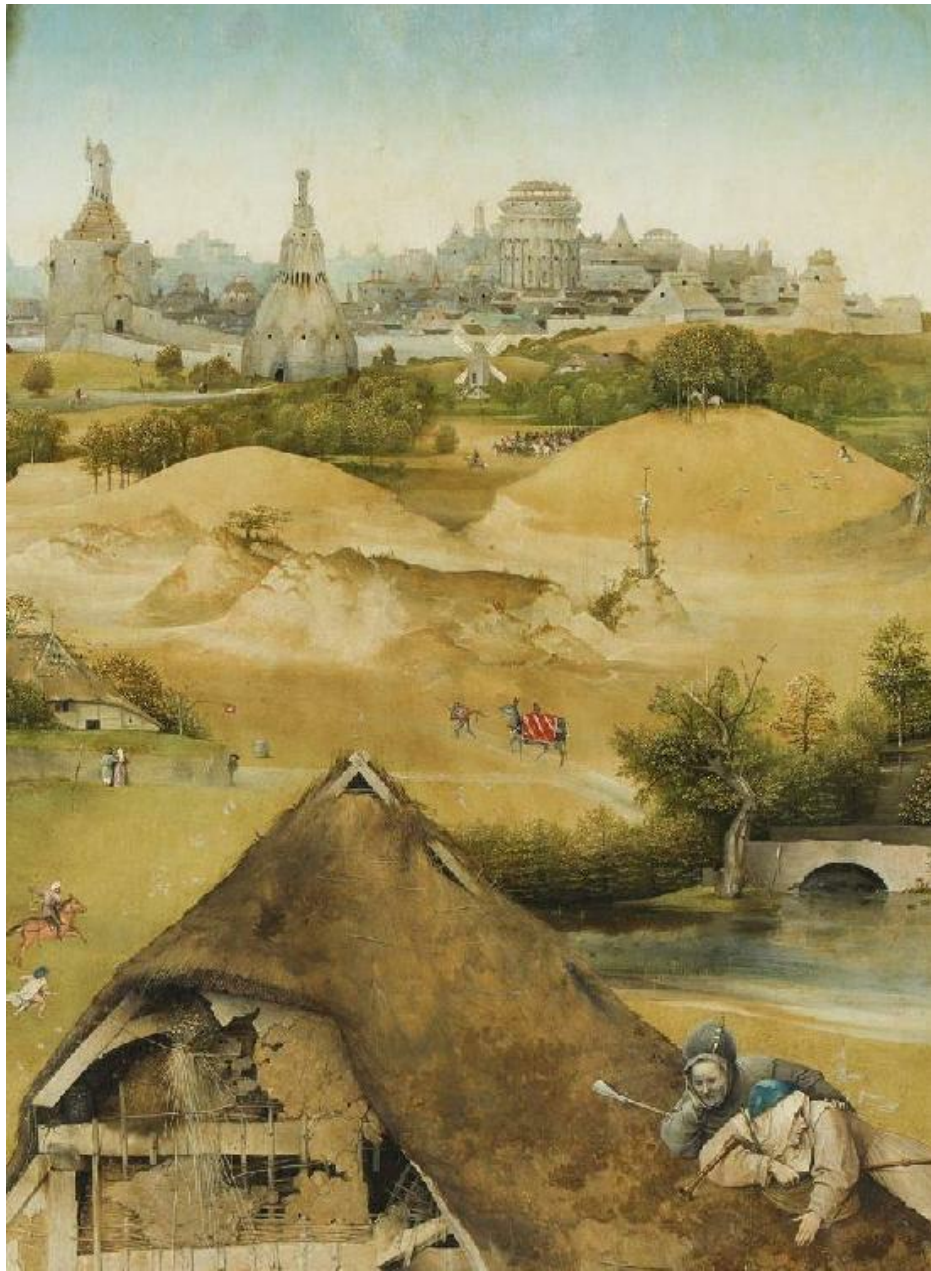




Detail: central panel



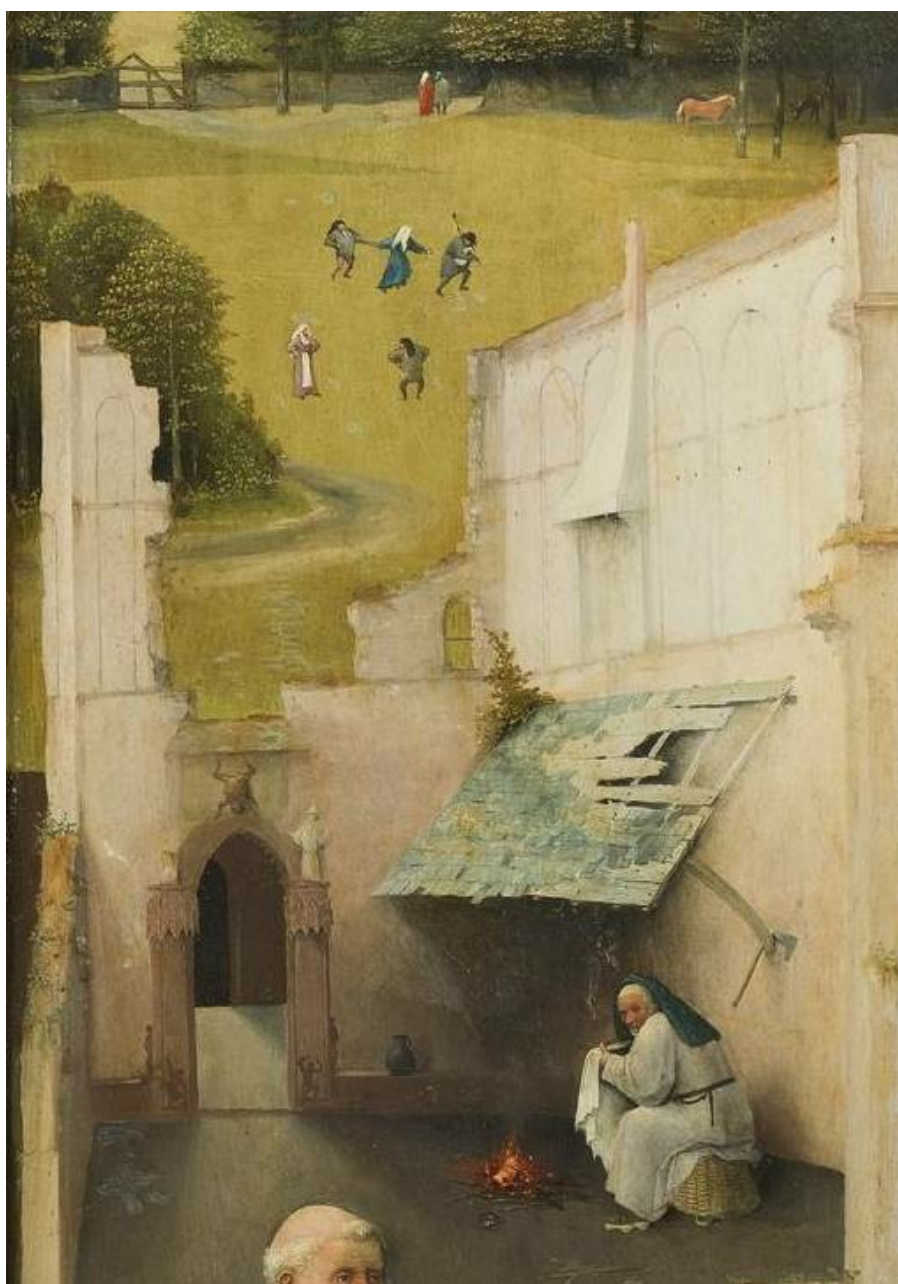
Detail: central panel



Detail: central panel



Detail: left panel



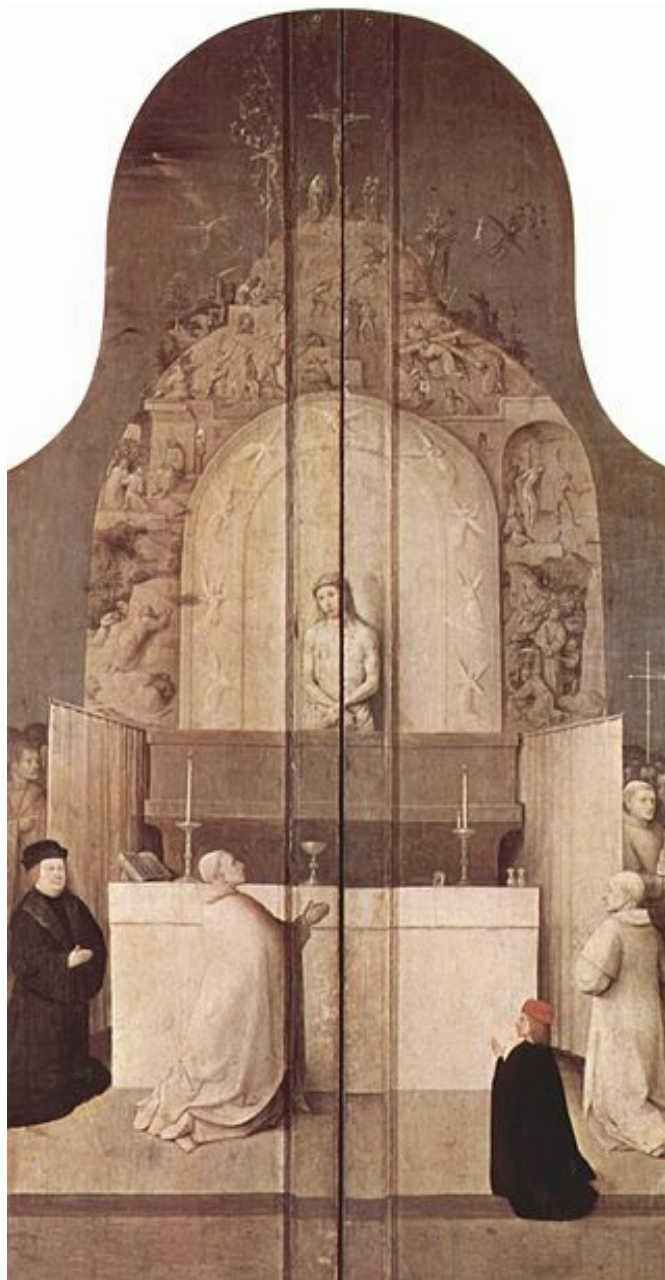
Detail: left panel



Detail: right panel



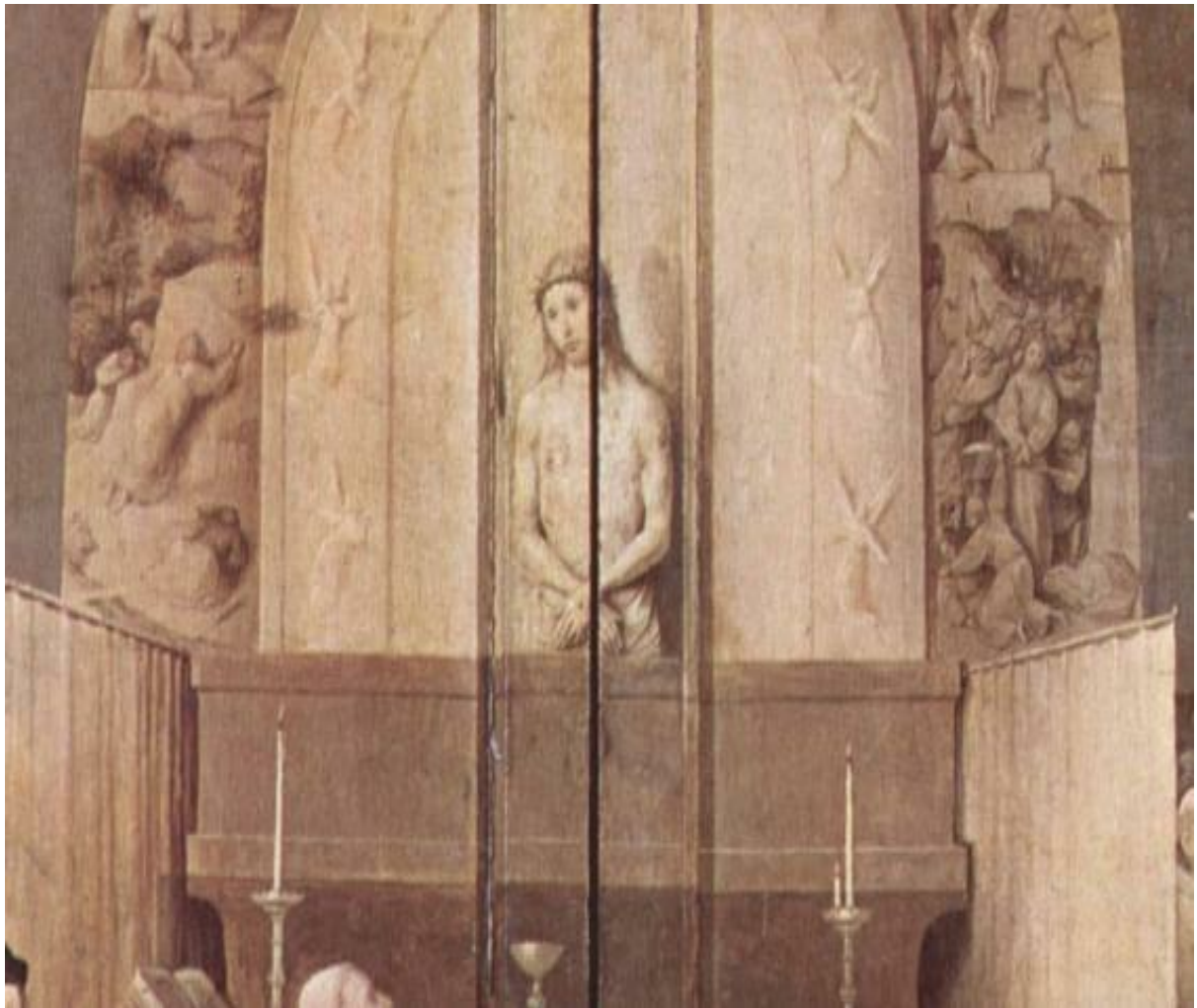
Detail Detail: right panel



The image displayed when the triptych is closed



Detail

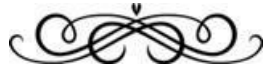


Detail



'Madonna of Chancellor Rolin' by Jan van Eyck, c. 1435. Musée du Louvre, Paris

SAINT JOHN THE BAPTIST IN THE WILDERNESS



Currently on display in the Museum of Lázaro Galdiano, Madrid, this exquisite painting forms a pair with *Saint John the Evangelist on Patmos*, now held in Berlin. As recently as the 1940's it was discovered that the two paintings may well have been designed as the wings of an altarpiece. It has since been suggested that the altarpiece in question was an artwork that is known to have been made for Saint John's Cathedral, 's-Hertogenbosch. As with many of Bosch's paintings, it is difficult to date, though if the 's-Hertogenbosch theory is correct, the date would be c. 1489.

Bosch often liked to portray John the Baptist with a lamb, representing the sacrifice of the saint as an innocent victim of the wickedness of mankind. Some art historians argue that the saint is in fact pointing towards Jesus Christ, whose symbol is the pascal lamb (John 1:29–36). Bosch's painting differs from other paintings of John the Baptist in the fantastical objects carefully depicted and the range of colour tones introduced, establishing a surreal and magical atmosphere. The artist's customary use of curling and twisting plant forms conveys a sense of exoticism, hinting at danger otherwise absent in the piece. The tender and sympathetic face of the saint is echoed by the innocent purity of the lamb, which patiently, even playfully, looks backs at the viewer.





Detail



Detail



Detail



Detail



Detail

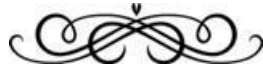


The companion piece: 'Saint John on Patmos', Gemäldegalerie Berlin, Germany



Saint John's Cathedral, 's-Hertogenbosch

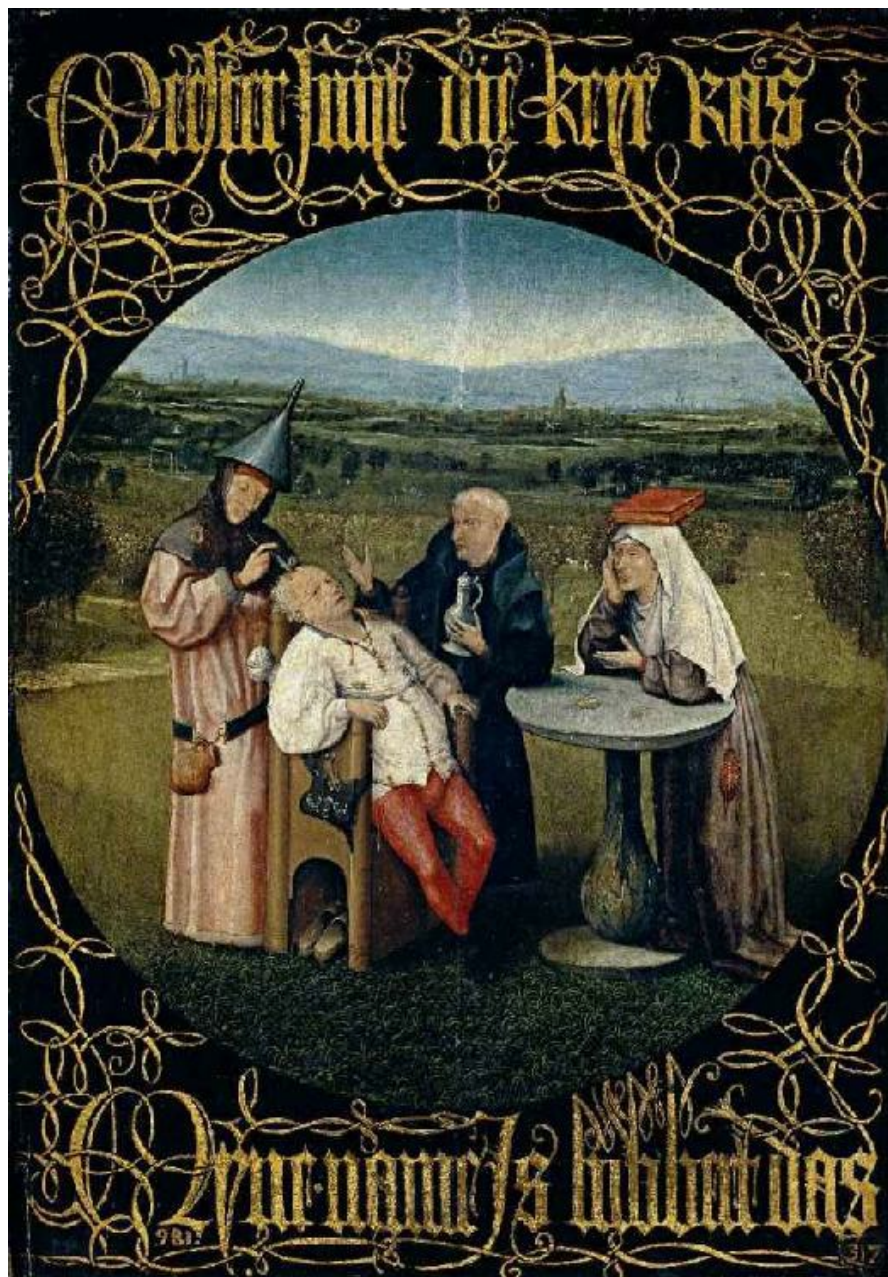
CUTTING THE STONE



Also known as *The Extraction of the Stone of Madness* or *The Cure of Folly*, this panel painting has been dated to c. 1494 and is displayed today in the Museo del Prado in Madrid. The composition refers to a hypothetical procedure in the fifteenth century involving trepanation and extraction of a stone, thought to be the cause of the patient's madness. Bosch depicts the extraction being performed by a man wearing a funnel hat, removing the stone from a middle-aged man's head. However, Bosch replaces the traditional "stone" as the object of extraction with the bulb of a flower, while another flower rests on the table. An imposing Gothic inscription in gold reads:

*Meester snyt die keye ras
Myne name Is lubbert Das*

which translates as "Master, cut away the stone / my name is Lubbert Das." Bosch invites us to view the doctor as a charlatan, pulling a flower instead of a stone, the funnel hat confirming his status as a comedic character. In Dutch literature Lubbert Das was a stock character usually employed for humour, providing light entertainment by his foolish actions. The woman balancing a book on her head could be intended as a satire of the Flemish custom of wearing amulets made out of books and scripture, a pictogram for the word phylactery. Likewise, she depicts folly, providing an ironic comment. The man supposed to be insane is being treated by fools, who in turn are supposed to be figures of authority and sense.

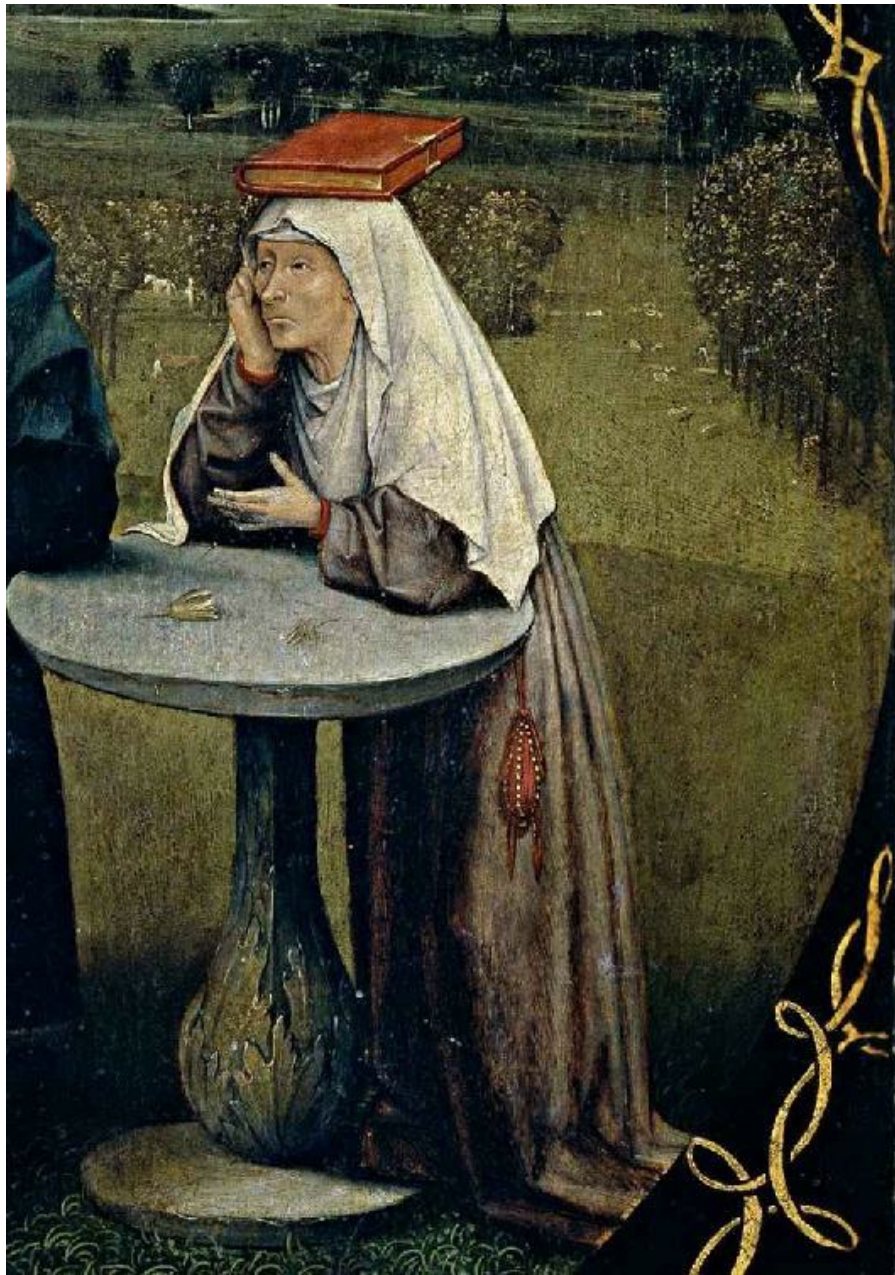




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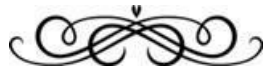


'A surgeon extracting the stone of folly' by Pieter Huys, 1545-1577, Wellcome Library



Museo del Prado, Madrid, widely considered to have one of the world's finest collections of European art and where several Bosch masterpieces are held today

THE GARDEN OF EARTHLY DELIGHTS



Generally regarded as Bosch's most famous and ambitious extant work, this triptych dates from between 1490 and 1510. Painted in oil on oak, the outer wings, when folded, reveal a grisaille painting of the Earth during the biblical narrative of Creation. The three scenes of the inner triptych, likely intended to be read chronologically from left to right, depicts God presenting Eve to Adam in the left side; the central panel offers a broad panorama of nude figures, fantastical animals, oversized fruit and hybrid stone formations; while the right panel presents a hellscape of the torments of damnation.

The aristocracy of the Burgundian Netherlands, influenced by the humanist movement, were the most likely collectors of Bosch's paintings, but there are few records of the location of his works in the years immediately following his death. It is probable that the patron of *The Garden of Earthly Delights* was Engelbrecht II of Nassau, who died in 1504, or his successor Henry III of Nassau-Breda, the governor of several of the Habsburg provinces in the Low Countries. De Beatis wrote in his travel journal that "there are some panels on which bizarre things have been painted. They represent seas, skies, woods, meadows, and many other things, such as people crawling out of a shell, others that bring forth birds, men and women, white and blacks doing all sorts of different activities and poses." As the triptych was publicly displayed in the palace of the House of Nassau, it was visible to many and Bosch's reputation and fame quickly spread across Europe. The work's popularity can be measured by the numerous surviving copies — in oil, engraving and tapestry — commissioned by wealthy patrons, as well as by the number of forgeries in circulation after his death.

Some commentators have proposed that Bosch used the outer panels, featuring the biblical scene of the Deluge, to encourage a reading of the triptych in a chronological order. As with Bosch's later triptych *The Haywain*, the inner centre panel is flanked by heavenly and hellish imagery. The scenes concern Eden, the garden of earthly delights, and Hell. God appears as the creator of humanity in the left hand wing, while the consequences of humanity's failure to follow his Will are revealed in all their devastating power in the right.

The left panel, illustrating the Joining of Adam and Eve, is a scene from the paradise of the Garden of Eden commonly interpreted as the moment when God presents Eve to Adam. Adam wakes from a deep sleep to find God holding Eve by her wrist and giving the sign of his blessing to their union. God is younger-looking than on the outer panels, blue-eyed and with golden curls. His youthful appearance may be a device by the artist to illustrate the concept of Christ as the incarnation of the Word of God. The right hand of God is raised in blessing, while he holds Eve's wrist with his left. Adam's expression is one of amazement, reacting to an awareness that Eve is of the same nature as himself and has been created from his own body. Finally, from the intensity of Adam's gaze, it can be concluded that he is experiencing sexual arousal and the primal urge to reproduce for the first time.

The most ambiguous section is the central panel, where humanity is represented as performing hedonistic acts, as naked men and women engage in various pleasure-seeking activities. They appear to revel in an innocent, self-absorbed zeal. Some appear to enjoy sensory pleasures, others play unselfconsciously in the water, and yet others cavort in meadows with a variety of animals, seemingly at one with nature. In the middle of the background, a large blue globe resembling a fruit pod rises in the middle of a lake. Visible through its circular window is a man holding his right hand close to his partner's genitals, and the bare buttocks of yet another figure hover nearby.

The right panel illustrates Hell, a setting that frequents a number of Bosch's paintings. He depicts a world in which humans have succumbed to temptations that lead to evil and reap eternal damnation. The tone of this final panel strikes a harsh contrast, chromatically and thematically, to the other panels. The scene is set at night, and the natural beauty that adorned the earlier scenes is markedly absent. Compared to the warmth of the central panel, the right wing possesses a chilling quality, achieved by cold colourisation and frozen waterways, presenting a tableau that has shifted from the paradise to a spectacle of torture and retribution. In the densely detailed scene, cities erupt in fire in the background, while war, torture chambers, infernal taverns and demons dominate the middle section, with mutated animals feeding on human flesh in the foreground. Large explosions in the background throw light through the city gate and spill forth on to the water in the midsection, as a fiery reflection turns the water below into blood. Light illuminates a road filled with fleeing figures, while hordes of tormentors prepare to burn a neighbouring village. A short distance away, a rabbit carries an impaled and bleeding corpse, while a group of victims above are thrown into a burning lantern.

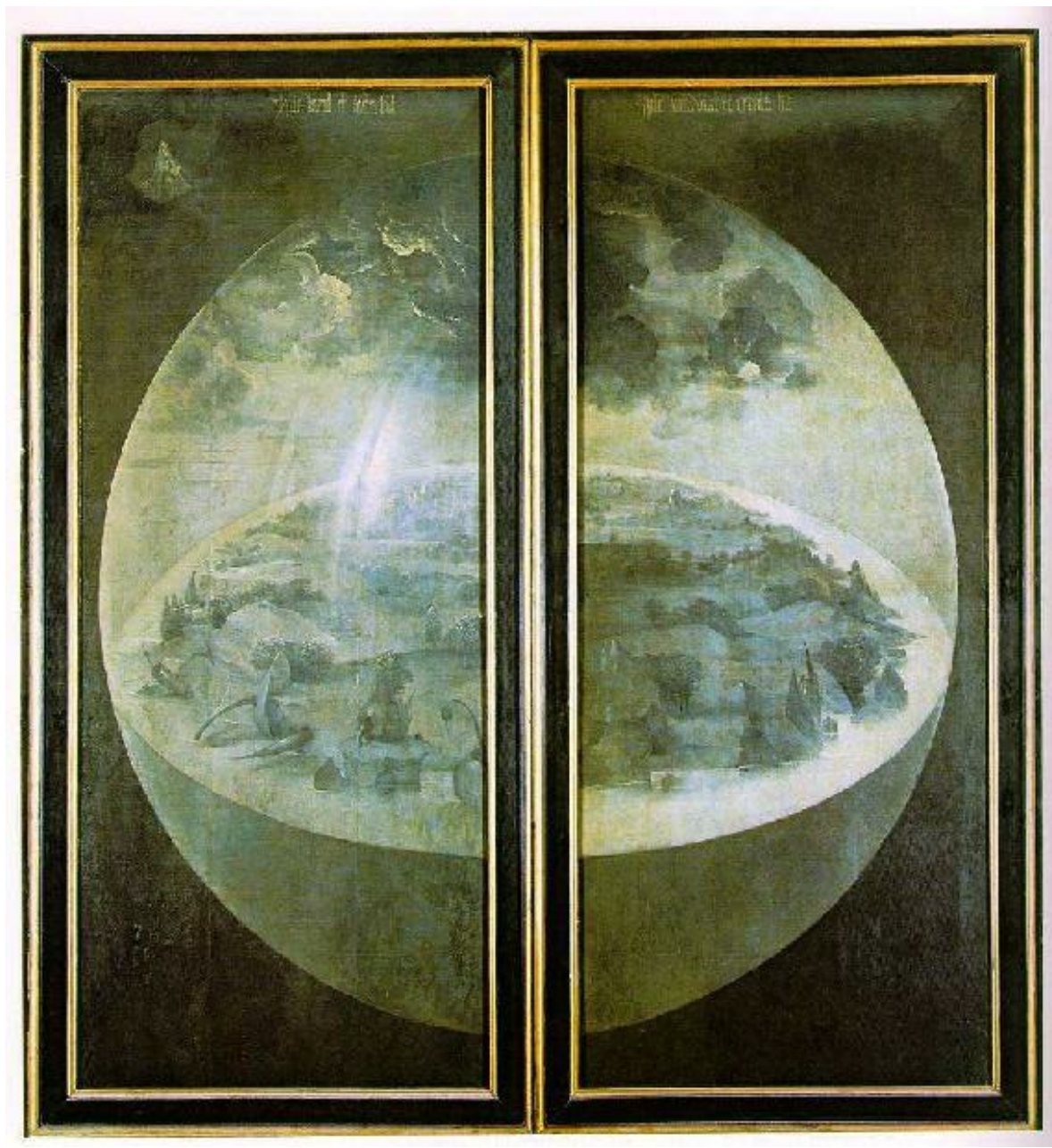
Bosch is innovative in that he describes Hell not as a fantastical space, but as a realistic world containing many elements from day-to-day human life. The foreground is populated by a variety of distraught and tortured figures. Some are shown vomiting or excreting; others are crucified using a harp and lute, an allegory of music, emphasising the contrast between pleasure and torture. A choir sings from a score inscribed on a pair of buttocks, part of a group that has been described as the "Musicians' Hell".

A striking section of the scene concerns the "Tree-Man", whose cavernous torso is supported by rotting tree trunks. His head supports a disk containing demons and victims parading around a huge set of bagpipes — often used as a sexual symbol — reminiscent of the scrotum and penis. The tree-man's torso is formed from a broken eggshell, and the supporting trunk has thorn-like branches that pierce the fragile body. A grey figure in a hood with an arrow jammed between his buttocks climbs a ladder into the tree-man's central cavity, where nude men sit in a tavern-like setting. The tree-man gazes outwards beyond the viewer, his expression a mixture of wistfulness and resignation.

Art historians frequently interpret the painting as a didactic warning of the perils of life's temptations. Nevertheless, the complex symbolism, particularly in the central panel, has led to a wide range of interpretations over the centuries. Twentieth-century art historians are divided as to whether the triptych's central panel is a moral warning or a panorama of paradise lost.

The triptych was first documented in 1517, a year after the artist's death, when Antonio de Beatis, a canon from Molfetta, Italy, described the work as part of the decoration in the town palace of the Counts of the House of Nassau in Brussels. The palace was a high-profile location, often visited by heads of state and leading court figures. The prominence of the painting has led some to conclude that it was specially commissioned. A description of the triptych in 1605 described it as the "strawberry painting", due to the fruit of the strawberry tree, featuring prominently in the central panel.

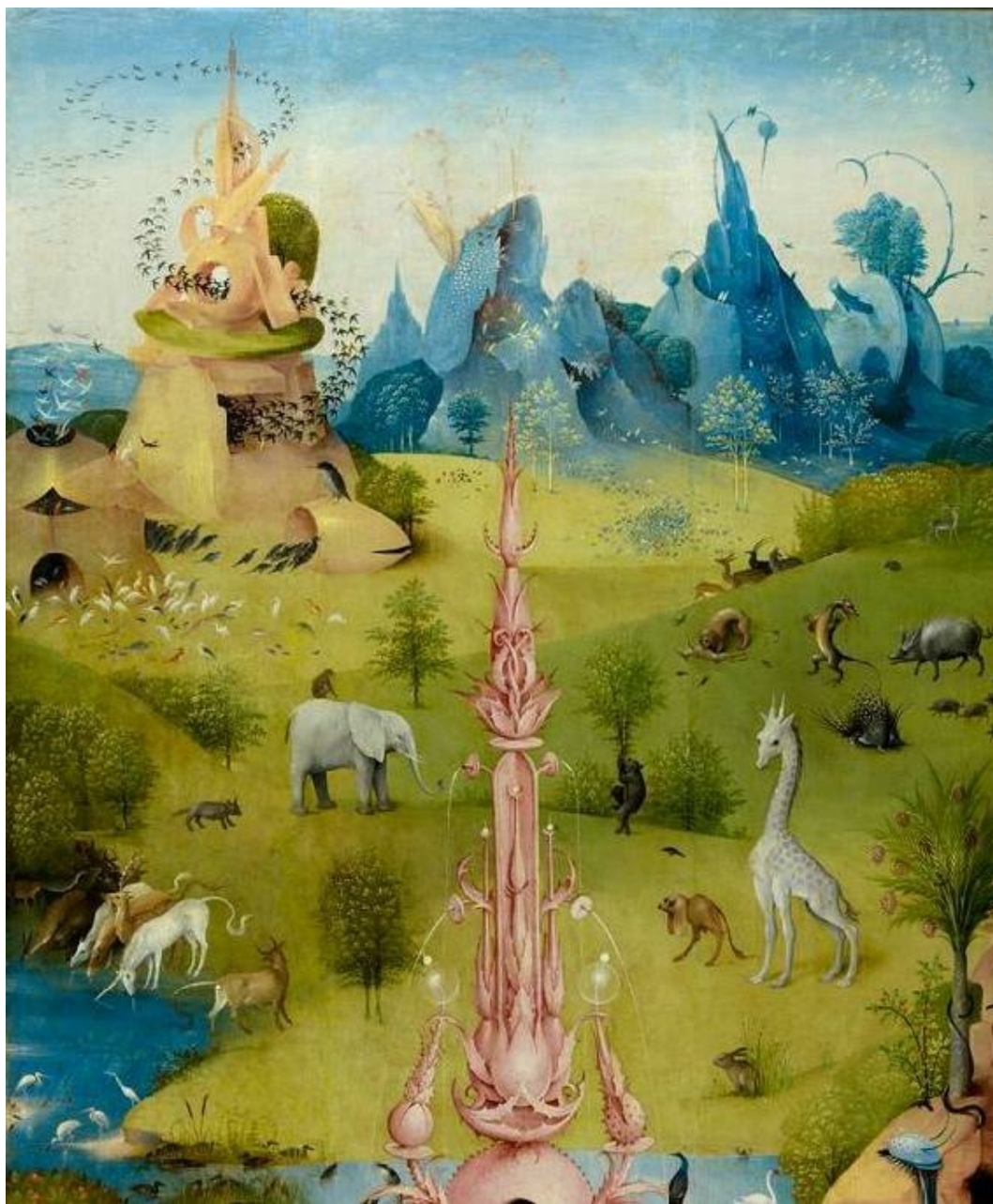




The exterior panels show the world during creation, probably on the Third Day, after the addition of plant life but before the appearance of animals and humans.



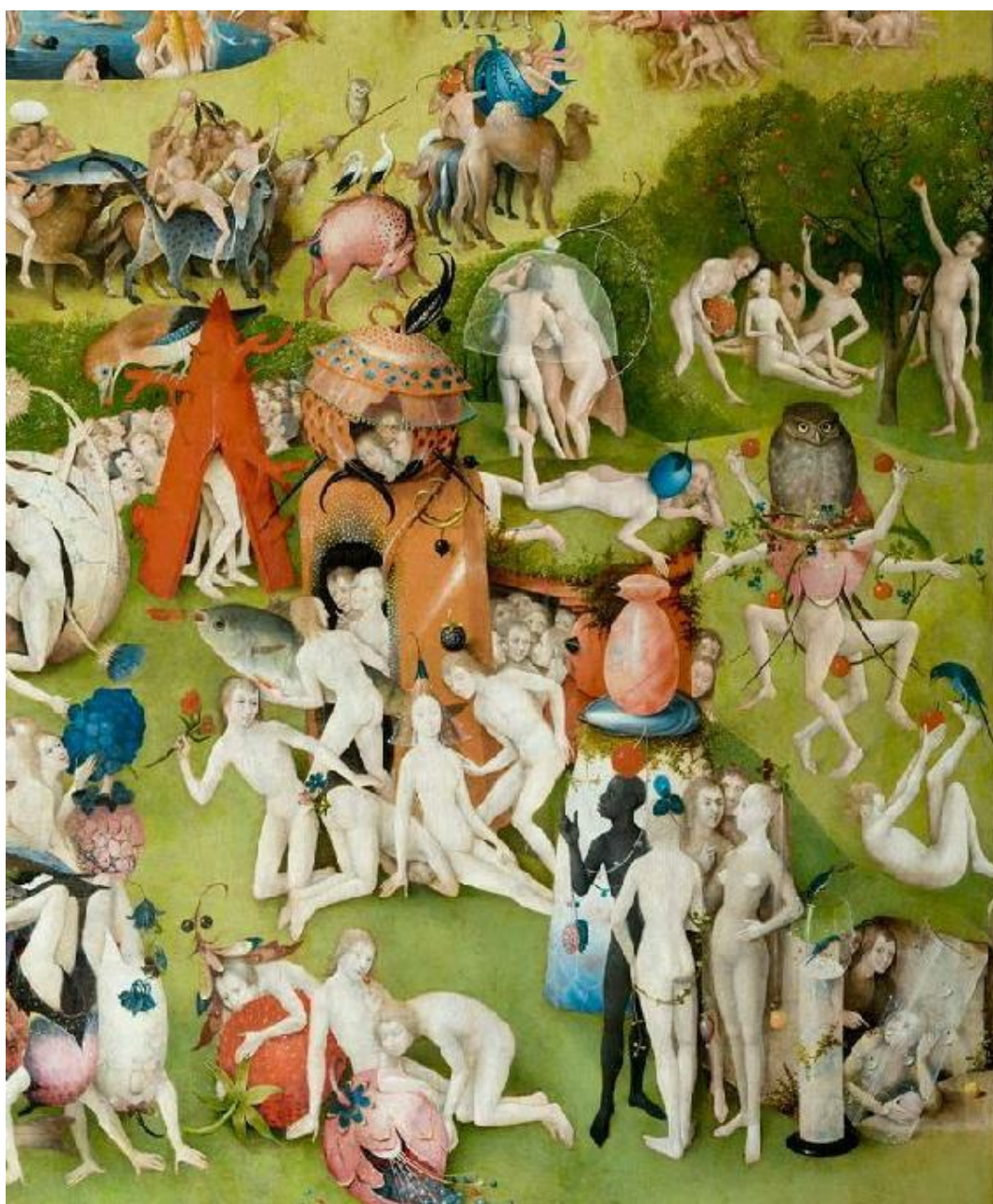
Detail: left panel



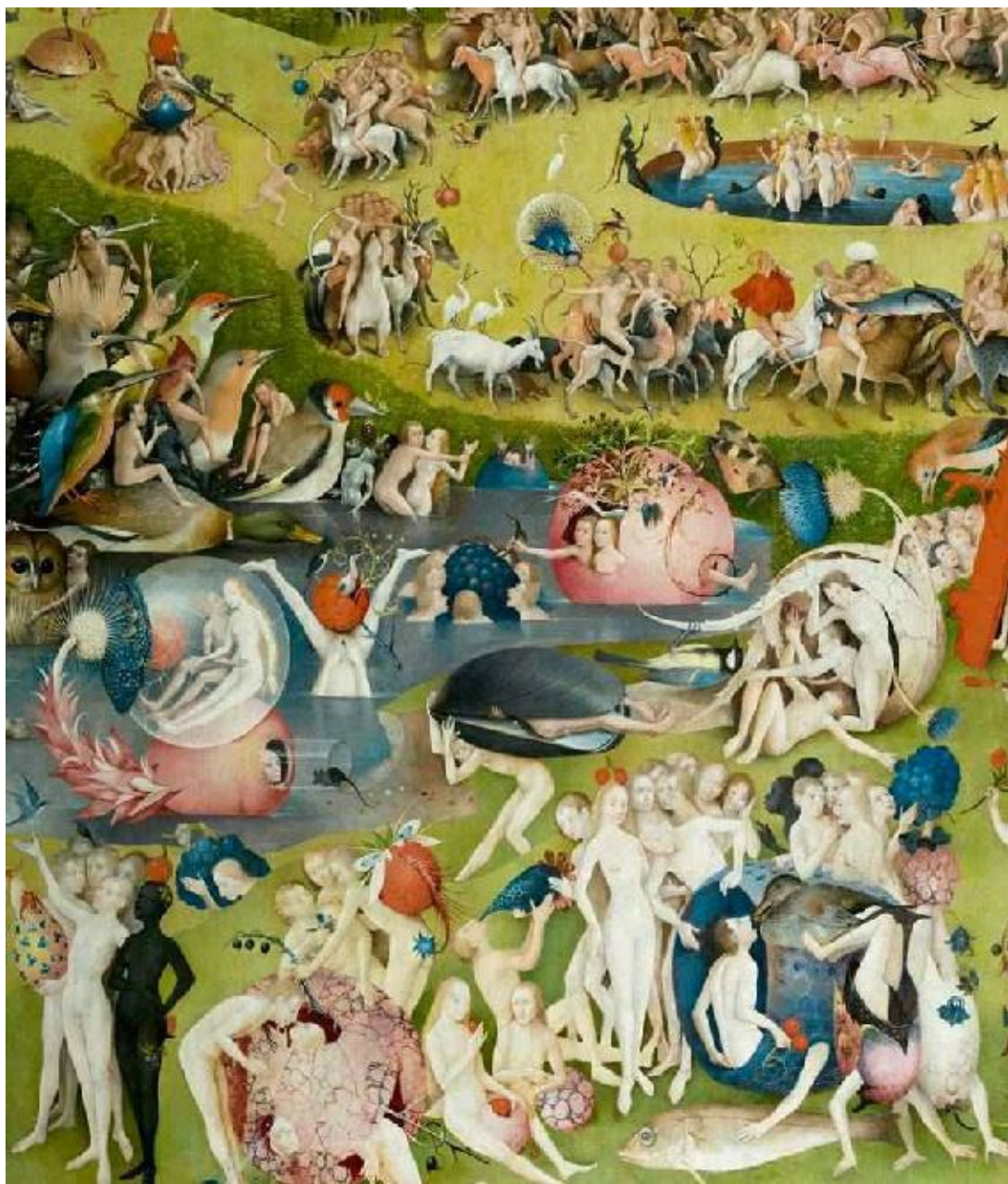
Detail: left panel



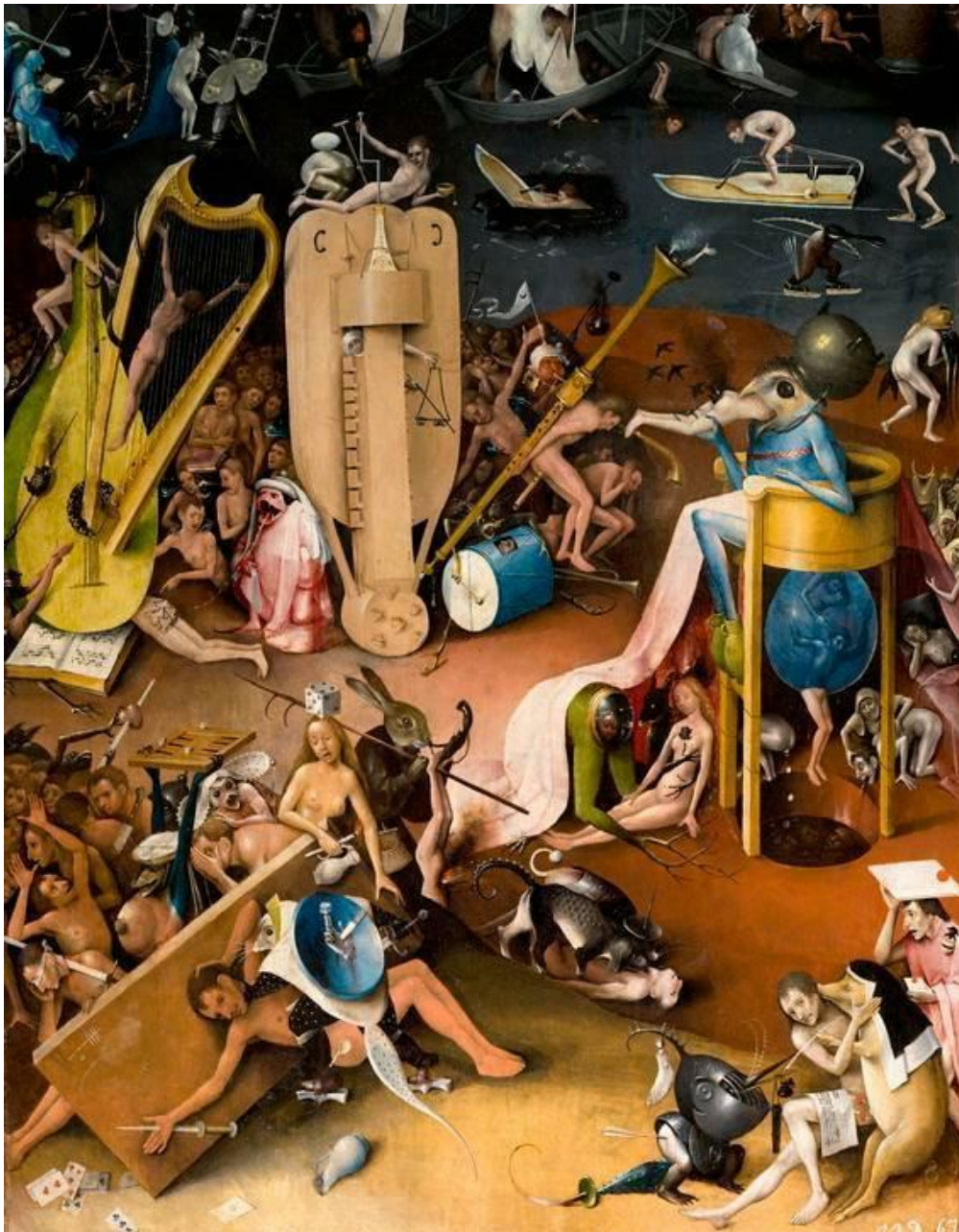
Detail: upper central panel



Detail: central panel



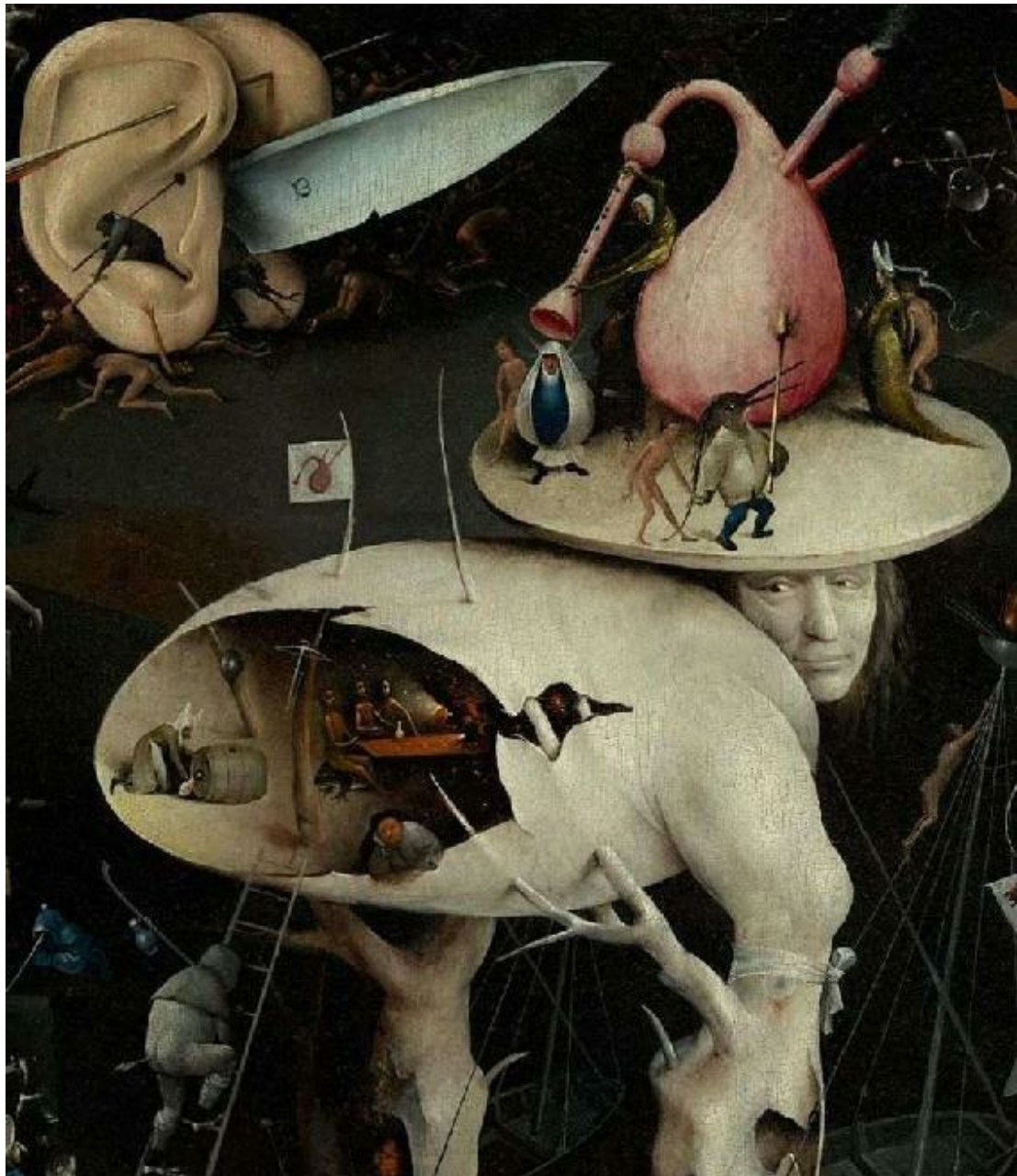
Detail: central panel



Detail: right panel



Detail: right panel



The "Tree-Man" of the right panel



Count Henry III of Nassau-Dillenburg-Dietz (1483-1538), likely the original patron that commissioned the triptych

THE HAYWAIN



Bosch's *Haywain* triptych is dated to around 1516, once again established by means of dendrochronological research. The panel painting forms part of a group of six acquired by King Philip II of Spain in 1570, and shipped to El Escorial four years later. It was later sold to the Marquis of Salamanca and divided into three paintings. In 1848, the central panel was bought by Isabella II of Spain and brought to Aranjuez, when the right panel was returned to Escorial and the left went to the Prado. The triptych was finally recomposed in 1914 in the latter museum.

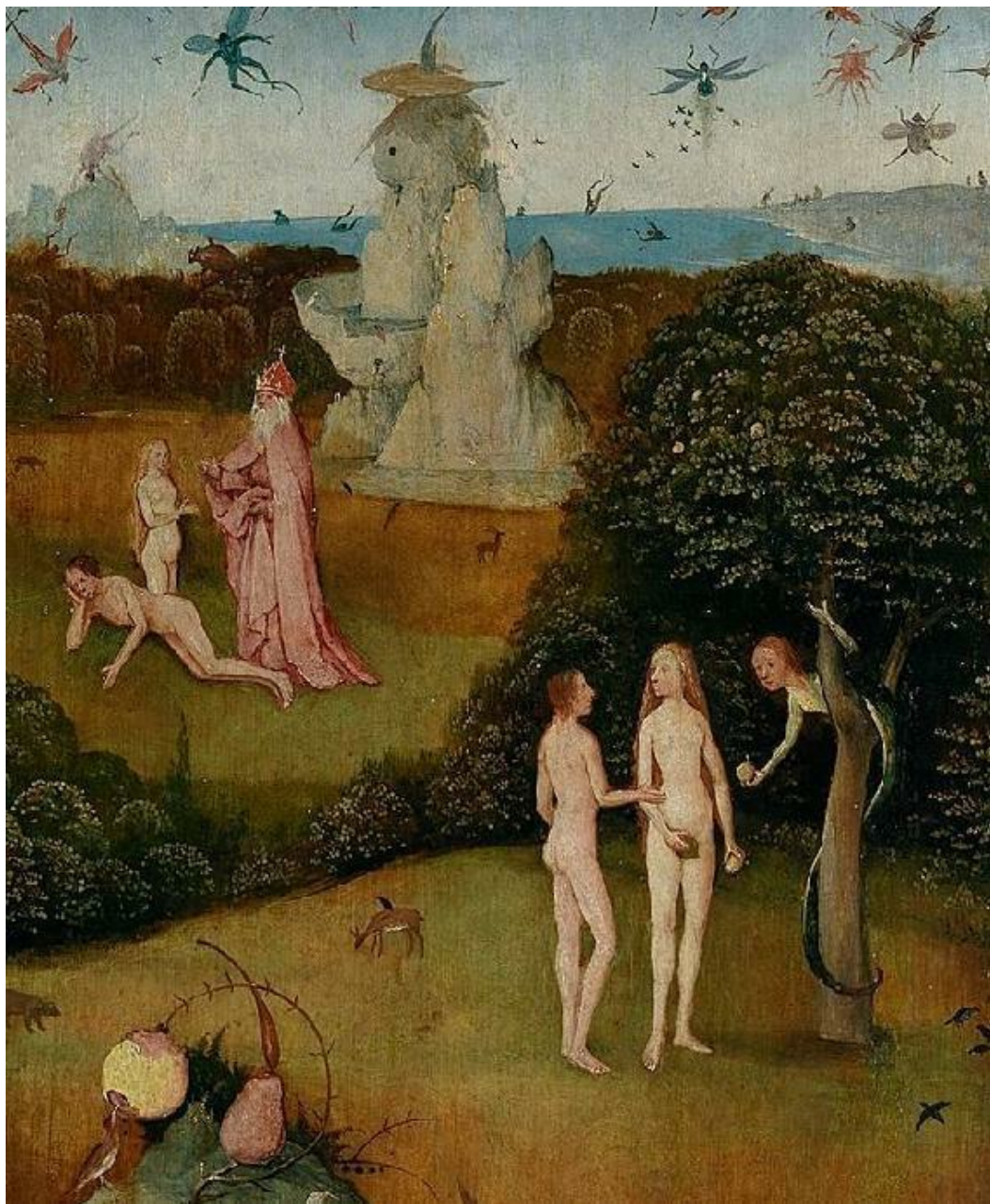
Unlike in other Bosch triptychs, the closed shutters are painted in full colours instead of grisaille, representing a version of the artist's famous *wayfarer* image, surrounded by a series of miniatures, including the robbery of another wayfarer and a hanged man. The wayfarer uses a stick to repel a dog, adding to much speculation as to its intended meaning. Some commentators have suggested that the figure may represent a man that follows his road in spite of the temptation of sins, such as lust, symbolised by the two dancing shepherds, and the evil acts occurring around him.

The triptych adheres to a similar narrative structure as seen previously in *The Garden of Earthly Delights*. The top section of the left panel portrays the rebel angels being cast out of Heaven, as God sits enthroned, while the angels are transformed into insects. Below this, God creates Eve from the rib of Adam; followed by Adam and Eve discovering the serpent and the Tree of Knowledge in Eden. Temptingly, the serpent offers them the forbidden fruit. In the lower section of the panel, Saint Michael forces Adam and Eve out of Eden. Adam speaks with the angel; Eve, in a melancholic pose, looks ahead to the right, fixed on the uncertain future ahead.

The central panel features a large wagon of hay surrounded by a multitude of fools engaged in a variety of sins, distinctly different from the sins of lust that dominate *The Garden of Earthly Delights*. Bosch positions Christ in the sky and an angel on top of the wagon looks up to him, praying, though the figures below are unaware of Christ looking down upon the world. The haywain is being drawn by infernal beings, appearing to drag the sinners on to Hell.

The cart appears to move to the right, emphasised by the direction of the bowing sinners, leading the viewer on to the final panel and the torturous realms of Hell. The procession on the left side of this panel bends back into the middle ground, but the right side figures continue in a straight line with the wagon, suggesting a more evident progress into damnation. Hell teems with strange beasts, delineated as anthropomorphic figures, inflicting pain and suffering on the human sinners. A giant fish-like creature, with human legs instead of a tail, feasts upon the torso of one figure, while wild dogs set upon another. In the sky above, a haunting tower, surrounded by blood-red smoke, is manned by monstrous figures, while the lone body of a hanged man catches our attention as a black silhouette. An eerie figure floats witch-like above the carnage, holding a long weapon over its shoulder. A medieval viewer of the painting would be alerted at once to the manifold consequences of leading a sinful life.





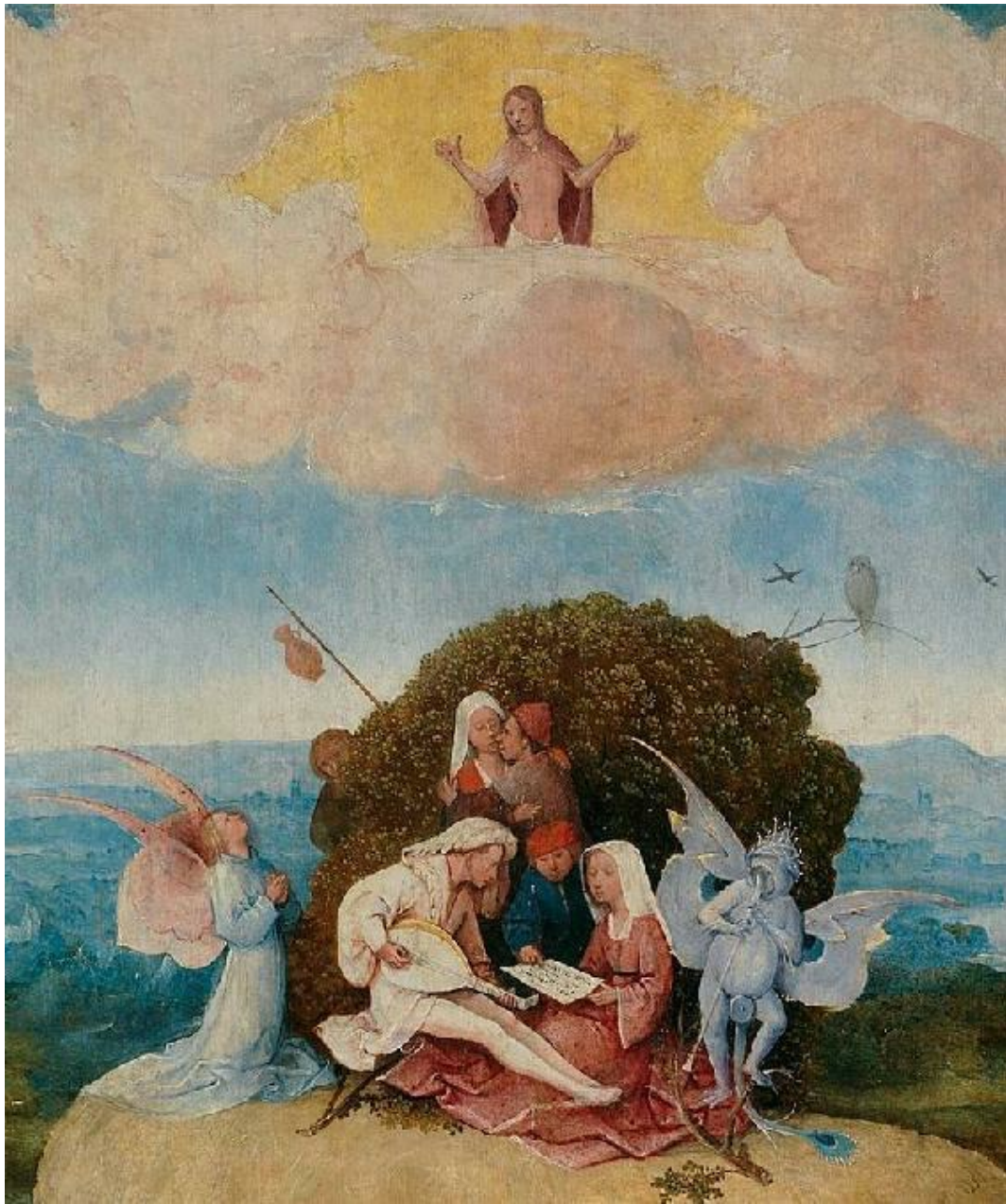
Detail: left panel, bottom centre



Detail: left panel, middle section



Detail: left panel, top section



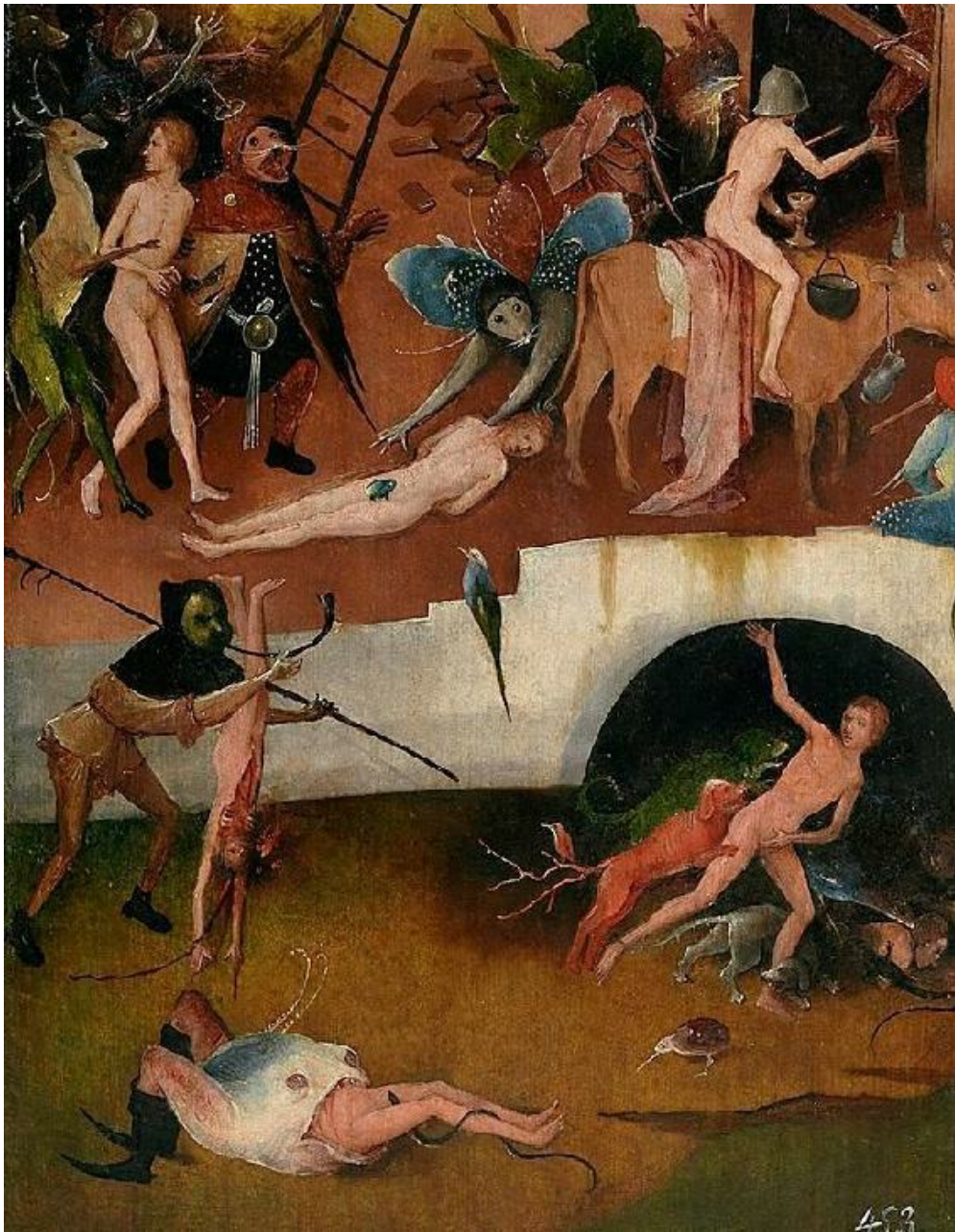
Detail: top of central panel



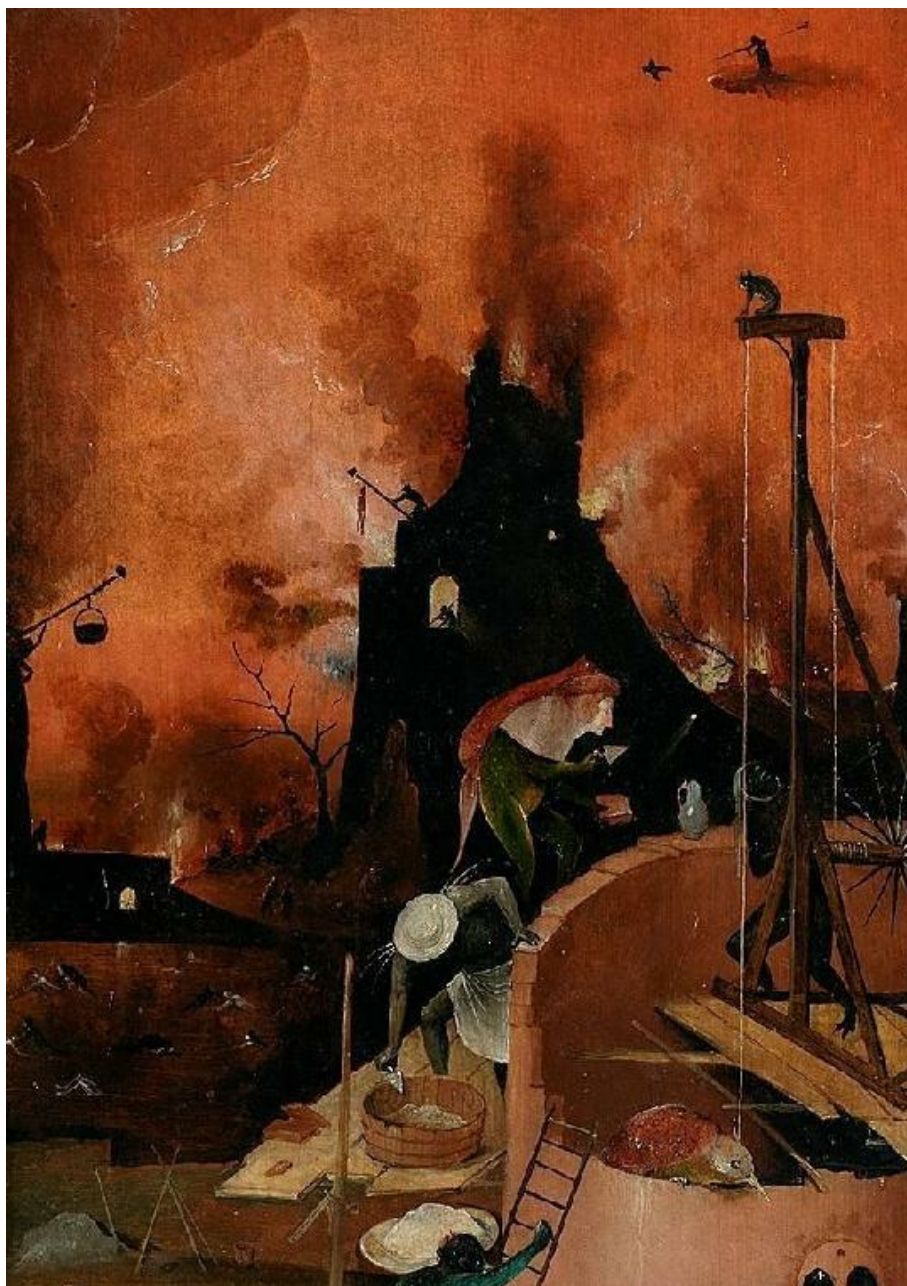
Detail: central panel, bottom right



Detail: central panel, middle left



Detail: right panel, bottom section



Detail: right panel, top section



The closed triptych



Philip II of Spain (1527-1598), called "the Prudent". The King of Spain from 1556–1598 was an early owner of 'The Haywain'.

HERMIT SAINTS



Dating from c. 1493, confirmed by dendochronologic analysis, *Hermit Saints* was completed towards the middle of Bosch's career. Some art historians believe that it is the most important production during the artist's stay in Venice. In the triptych, he enlarges the view of the landscape, seeking to capture innovative atmospheric effects. The painting features the typical bizarre and surreal apparitions that are such a distinctive feature of the artist's works.

Each of the three panels portrays a different Christian anchorite saint — all three saints reflecting the monastic ideal: a life spent in mortification of the flesh and in continuous prayer and meditation. The central panel depicts Saint Jerome, kneeling in the desert and praying by a crucifix on a stick, in a setting of an altar, similar to a sculpted Roman sarcophagus, located within a ruined oratory. Reliefs in the stonework illustrate scenes concerning the theme of redemption theme, such as Judith and Holofernes, symbolising the victory of the soul, as well as a knight and a unicorn, functioning as a symbol of virginity. In the lower section of the panel a man dives into a beehive, covering himself with honey, offering a statement on carnal love. The scene is dominated by symbols of evil, scattered in a desert and dark landscape and surrounded by sinister vegetation. They include skeletons, monstrous animals and deadened plants.

The left panel concerns Saint Anthony the Abbot in a nocturnal landscape. The village on fire might be an allegory of the ergotism plague, or of the saint's alleged capability to quench fires. He collects the marshy water out of a pool with a jar, surrounded by demonic visions, such as the naked woman appearing behind a tent in the company of several devils. Below her, a devil-fish pours wine from a jar, while deformed crickets are portrayed in grotesque postures: one is reading a missal, another has a prolonged beak and a peacock tail, while another is composed by a nun's head with feet, carrying a little owl and its nest above.

The right panel shows Saint Giles praying in a grotto, which contains a roll that, according to the Golden Legend, lists all the names of those to be saved due to his intercession. The saint has been shot by an arrow, originally destined for the fawn at his feet, relating to the time he was shot accidentally by a passing hunter. The landscape, the least dark in the triptych, is nevertheless dominated by a sharp rock.

The triptych is housed at the Gallerie dell'Accademia, Venice. It was first mentioned at the Palazzo Ducale in 1771, as hanging in the Eccelso Tribunale Hall. In 1838 it was removed by the Austrian authorities, then ruling Venice, to the Imperial Gallery of Vienna in Austria, from which, in 1893, it went to the Kunsthistorisches Museum, yet in 1919 it was returned to Venice. The triptych has been badly damaged, possibly by a fire, in particular in the central part, causing someone to repaint the sky, landscape and head of Saint Jerome at some time in its history.





Detail: left panel, bottom section



Detail: central panel, bottom section



Detail: central panel, middle section

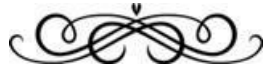


Detail: right panel, middle section



Detail: right panel, top section

THE CONJURER



There are five versions of *The Conjuror* and one engraving, though most experts agree the most reliable painting forms part of the collection of the Musée Municipal in Saint-Germain-en-Laye, which is kept locked in a safe and loaned out on a limited basis for special exhibitions. On 1 December 1978 the painting was stolen from the museum and returned on 2 February 1979. It was bequeathed by Louis Alexandre Ducastel, a notary at Saint Germain en Laye from 1813, who was also city council member and Mayor in August 1835 and 1839. The collection seems especially to have been formed by his father John Alexander Ducastel, a painter and collector.

The theme of the painting concerns how people are fooled by a lack of alertness and their own naivety. The figure of the conjurer on the right captures the attention of a diverse audience with a game of cups and balls. At once we are drawn to the central character, a man of rank in the forefront, who leans in and is fixed on the pearl in the conjurer's hand, while unaware of being robbed of his purse by the conjurer's accomplice behind him. Bosch associates the conjurer as a common criminal, luring in the prey. The foolish look on the rich man's face adds to the sense of his vulnerability.

As in many of Bosch's works, animals are used to symbolise human traits such as deception and victimisation. The little owl in the basket by the conjurer's waist represents his intelligence and deviousness. Frogs jumping out of the mouth of the central character represent the extent to which the victim renounces reason and gives in to bestial impulses. The child engrossed in watching the victim being robbed exemplifies the Flemish proverb: "He who lets himself be fooled by conjuring tricks loses his money and becomes the laughing stock of children." Another Flemish proverb, published and widely distributed c. 1480 in 's-Hertogenbosch warns: "No one is so much a fool as a wilful fool."





Detail



Detail



Detail

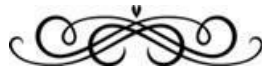


Detail



Detail

THE LAST JUDGMENT



Created after 1482, this imposing triptych currently resides at the Academy of Fine Arts in Vienna, Austria. The composition shares similarities with *The Haywain* triptych, once again detailing the Garden of Eden in the left panel, Hell on the right and the central panel portrays the Last Judgement. The shutters are externally painted in grisaille, depicting two saints, with Saint James in pilgrimage on the left and right shows Saint Bavo, the patron of Flanders, donating to the poor with his hawk on his left wrist.

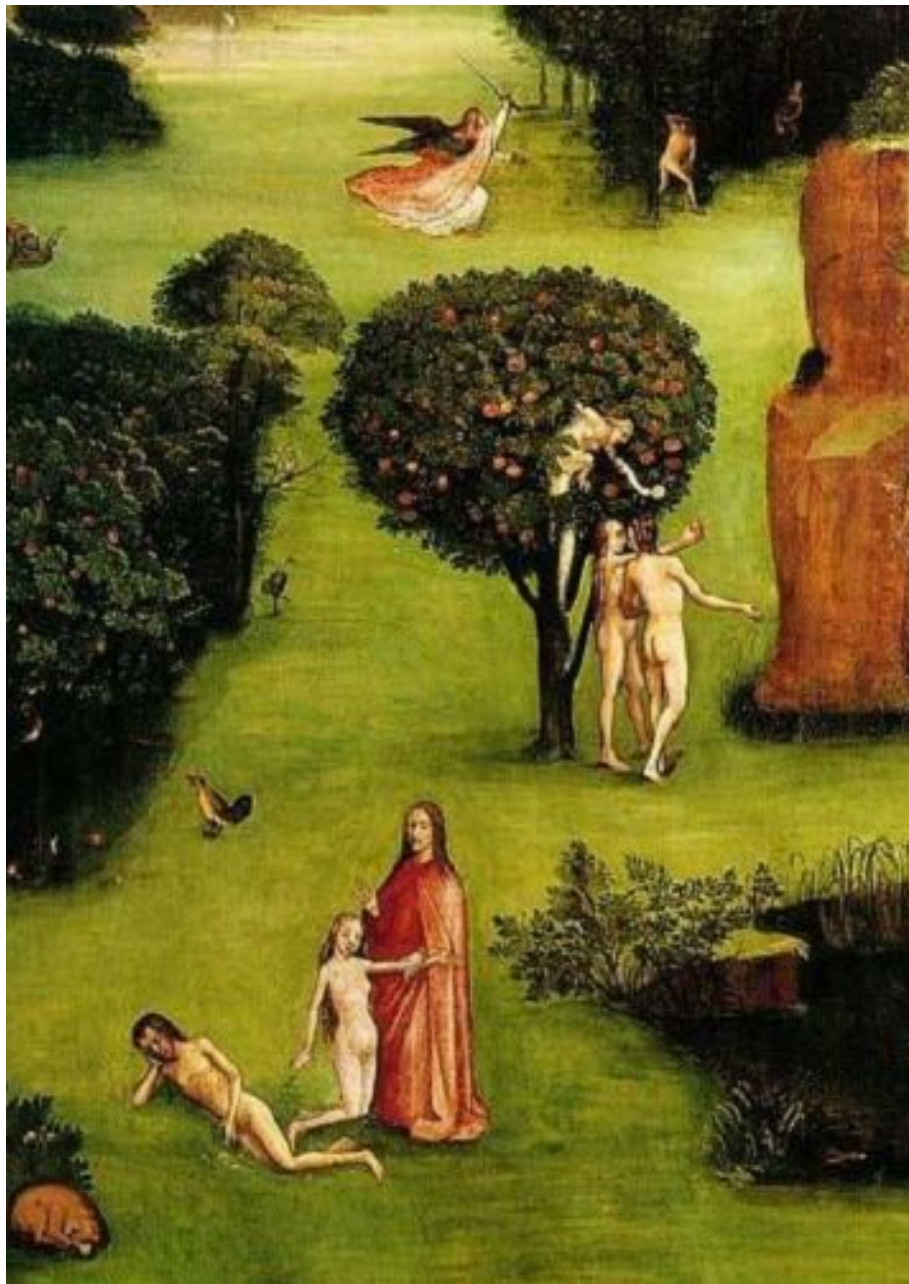
The left panel reveals the Garden of Eden of *Genesis*, as a green landscape in the lower three-quarters. In the upper section God sits on his throne, surrounded by a luminous halo. Around him is a cloudy sky, with angels fighting rebellious angels, who are turning into devils as they fall. Below this, a narrative sequence is formed, reading from bottom to middle: God creating Eve from Adam's rib, with Adam sleeping at her feet; the Serpent tempting Eve and the Tree of Knowledge; and, culminating with Adam and Eve expelled from the Garden by Saint Michael, who wields his sword amidst a dark forest. The inclusion of the Fall of Adam and Eve in a representation of the *Last Judgment* is unusual, as generally Heaven and Hell were allotted the chief role in the eschatological drama.

The Last Judgement of the central panel is based on John's *Book of Revelation*. Christ sits above as judge, surrounded by the Virgin Mary, John the Evangelist and the Apostles. The celestial zone, painted in vivid bright blue, contrasts with the rest of the panel, which is dominated by the earthy, dark brown punishment of the damned, while the Blessed occupy only a small section. Punishments for the sinners are represented as monstrous creatures of Hell. The sinners are burned, speared, impaled, hung from butcher hooks, forced to eat impure food or victimised by the cogs of horrifying machines. The wide valley dominating the central panel may represent the Valley of Jehoshaphat, which, on the basis of several Old Testament references, was traditionally thought to be the site of the Last Judgment, with the walls of the earthly Jerusalem on fire in the background.

Earth has become indistinguishable from Hell, depicted on the right wing, as the army of Satan swarms to attack the damned and an eternity of torment commences. Satan, in the centre, receives the damned souls, while the avaricious are boiled in the great cauldron just visible beneath one of the buildings. Nearby, a glutton sinner is forced to drink from a barrel held by two devils. The lascivious woman on the roof above is seduced by a lizard-like monster that slithers across her loins, while being serenaded by two musical demons. On the cliffs to the right, across the river, blacksmith-devils hammer other victims on anvils and one is being shod like a horse. The triptych is renowned for Bosch's original depictions of Hell and its horrors. Many bizarre fusions of animal and human elements, sometimes combined with inanimate objects, populate the maddened scene. Disembodied heads scuttle about on stubby limbs, while others possess bodies and limbs that glow in the darkness.

The oldest record of the triptych is in a 1659 inventory of Archduke Leopold Wilhelm of Austria's collection. In the late eighteenth century, the work was acquired by Count Lambert-Spritzenstein, from whom it later went to the Academy of Fine Arts in Vienna. Some art historians believe it was acquired by Philip I of Castile in 1504, though others deny this.





Detail: left panel



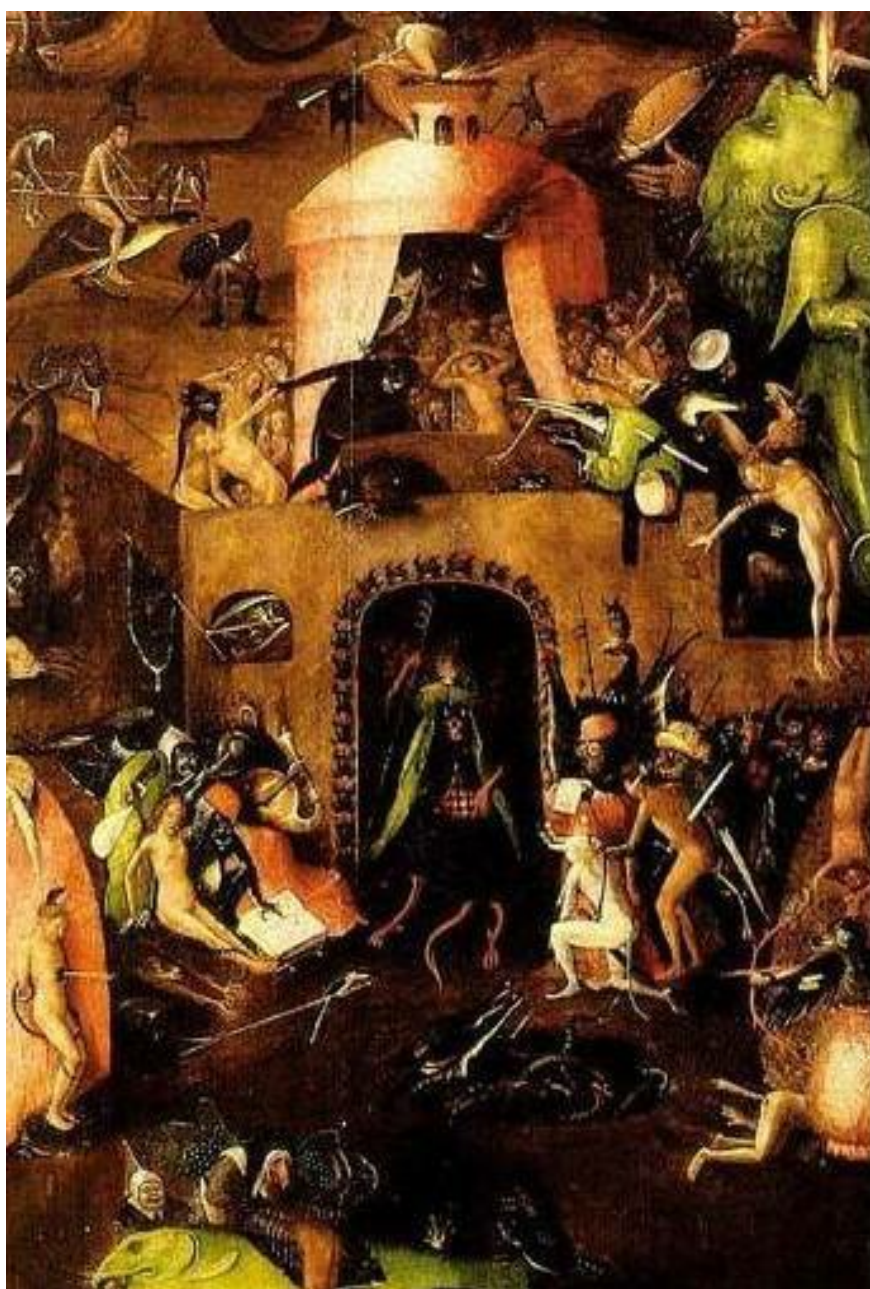
Detail: left panel



Detail: central panel



Detail: central panel, lower section



Detail: right panel

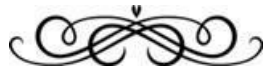


Detail: right panel



The closed triptych

THE TEMPTATION OF SAINT ANTHONY



The Temptation of Saint Anthony was a popular subject in Renaissance art and Bosch's handling of the subject dates from around 1501. It tells the story of the spiritual and mental torments endured by Saint Anthony the Great (Anthony Abbott), one of the most prominent of the Desert Fathers of Egypt in the late third and early fourth centuries. According to some historians, the triptych could be one of the three Temptations recorded in the inventory of Philip II of Spain, transferred to the Escorial in 1574. However, it is now considered more likely that it was instead bought by the Portuguese humanist Damião de Góis between 1523 and 1545. The painting was documented as part of the collections in the Royal Palace of Lisbon in the mid-nineteenth century, and in 1911 King Manuel II donated it to its current museum, the Museu Nacional de Arte Antiga in Lisbon.

The painting is inspired by events related in the *Life of Saint Anthony* by Athanasius of Alexandria, which was made famous in Flanders by Pieter van Os and Jacopo da Varazze's *Golden Legend*. The left panel portrays the legendary flight and fall of the saint. In the sky, Saint Anthony is brought down by a host of demons. Below, is the saint's grotto, likened to a brothel, carved within a hill in the shape of a man on all fours, his backside forming an entrance. An impious procession is directed towards this entry, led by a deer and a demon in holy vestments. In the foreground, Anthony appears weakened, as he is supported after the fall by a monk and a layman; the latter has been traditionally identified as a self-portrait of Bosch. Beneath the bridge are three figures, one of which is a monk reading a letter. Also, on the icy lake there is a demon bird with skates, its beak holding a cartouche with the word "fat" — most likely a reference to the simony scandal.

The central panel concerns the saint's refusal of temptation, depicting Anthony in contemplation, with a blessing hand pointing at his small cell inside a ruined tower, where a miniature Christ appears to point at the Crucifix, suggesting the true sacrifice. A black-skinned priestess holds a vessel with a toad, a symbol of witchcraft as well as of luxury. A black-dressed singer with a pig face and a little owl — an allegory of heresy — above his head can be seen, while a crippled man is going to receive the communion. The saint looks out into the world, pointing in the direction of Christ. Importantly, none of the people look in the saint's direction.

The right panel depicts the Contemplation of Saint Anthony. The two figures riding the fish in the sky relate to a legend, which tells how they obtained the capability to fly by the Devil in order to partake in Witches' Sabbaths. In the foreground, a naked woman, another symbol of luxury, peeps from a hollow trunk through a tent, which is being kept open for her by a toad. Her tempting body is being offered to the saint, portrayed to the right, looking directly at the viewer, a look of contemplation on his face. The dwarf next to him, who wears a red mantle and a whirligig, serves as a symbol of humanity's fecklessness. In the foreground, we can see the last temptations: a table with bread and a jar of wine, supported by naked demons. One of the human pillars has his foot caught in a jar — most likely an allusion to a sexual act.

As customarily found in Bosch's triptychs, the exteriors of the shutters are painted in grisaille. Traditionally, artworks in churches were covered and altarpieces with wings were closed the week before Easter. The subdued coloration and the subject matter of the shutter exteriors of this triptych are in keeping with the Lenten theme. The left panel concerns the Arrest of Christ, including, in the foreground, Saint Peter cutting Malchus' ear and, in the background, soldiers surround the fallen Christ; to the left Judas flees after his kiss. The right

panel portrays Christ Carrying the Cross in the background, while the foreground depicts the two thieves, one confessing and the other refusing to convert. The crowd around Christ includes the figure of Simon of Cyrene, who supports the Cross.

In later years, Bosch was clearly preoccupied with themes of torment and the sinfulness of man, replacing his earlier, more optimistic visions of Christ and the Virgin with themes of anxiety and guilt. His sources for these unusual images came from the dark corners of the medieval imagination, introducing forms such as gargoyles and monsters of cathedral decoration, as well as ideas from the marginal illustrations of books and popular prints. *The Temptation of Saint Anthony* epitomises the major themes that we encounter in Bosch's art. The spectacle of sin and folly and the shifting horrors of Hell are strikingly contrasted with the suffering of Christ, while Anthony stands firm in his faith against the assaults of evil. To contemporary men and women, who feared the imminent appearance of the Antichrist and the Last Judgment, the serene countenance of the saint, looking at us from his haunted chapel, must have offered hope and reassurance in a troubling world.

As with many of Bosch's paintings, the triptych was the subject of a number of copies. Another version of the central panel is found in MASP in São Paulo, while a copy by a follower of Bosch is housed in the National Gallery of Canada in Ottawa, while yet another version is in the Prado Museum in Madrid. A third copy, once believed to be the original but now identified as a sixteenth century copy, is owned by the Barnes Foundation, near Philadelphia, USA.

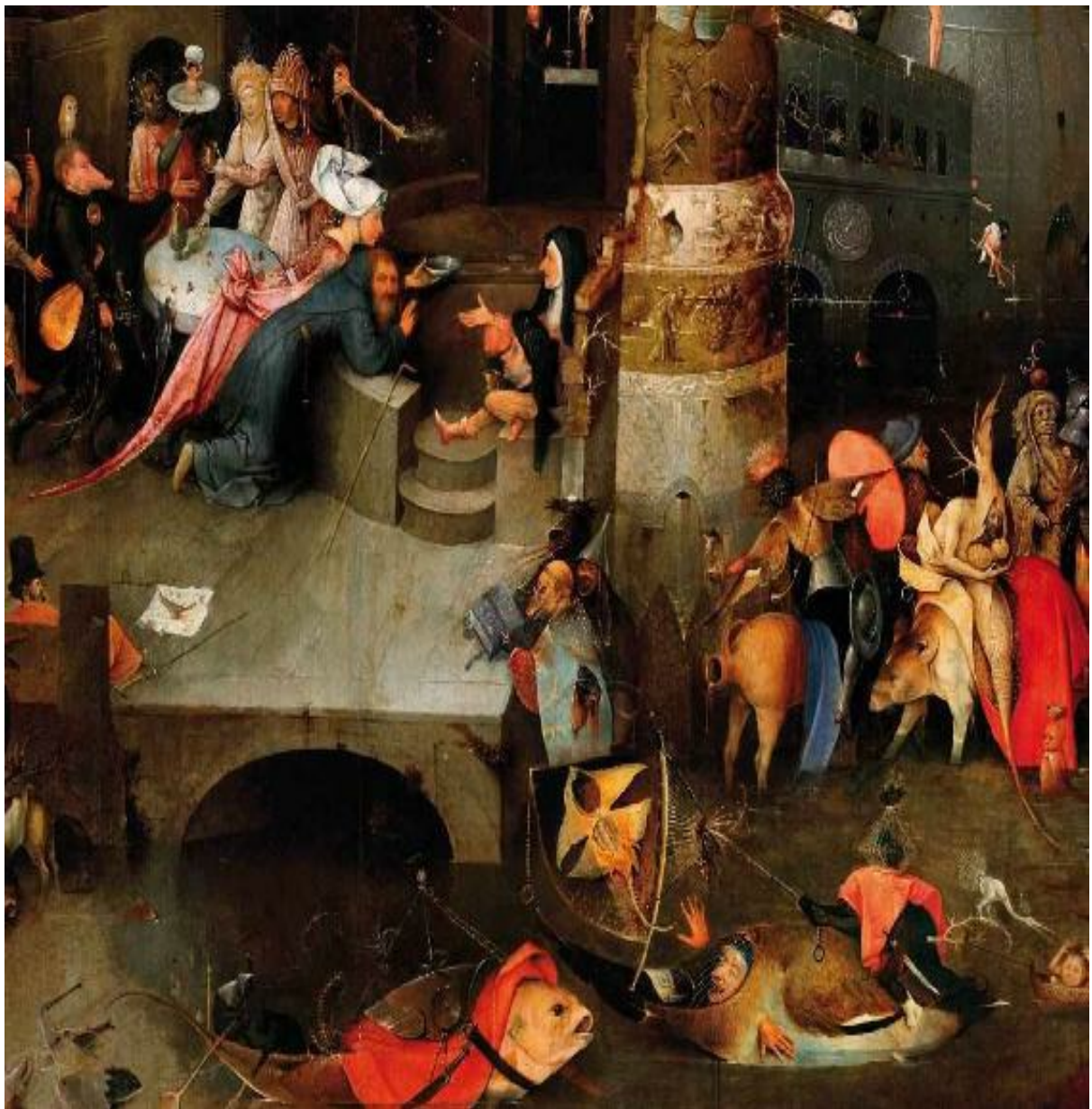




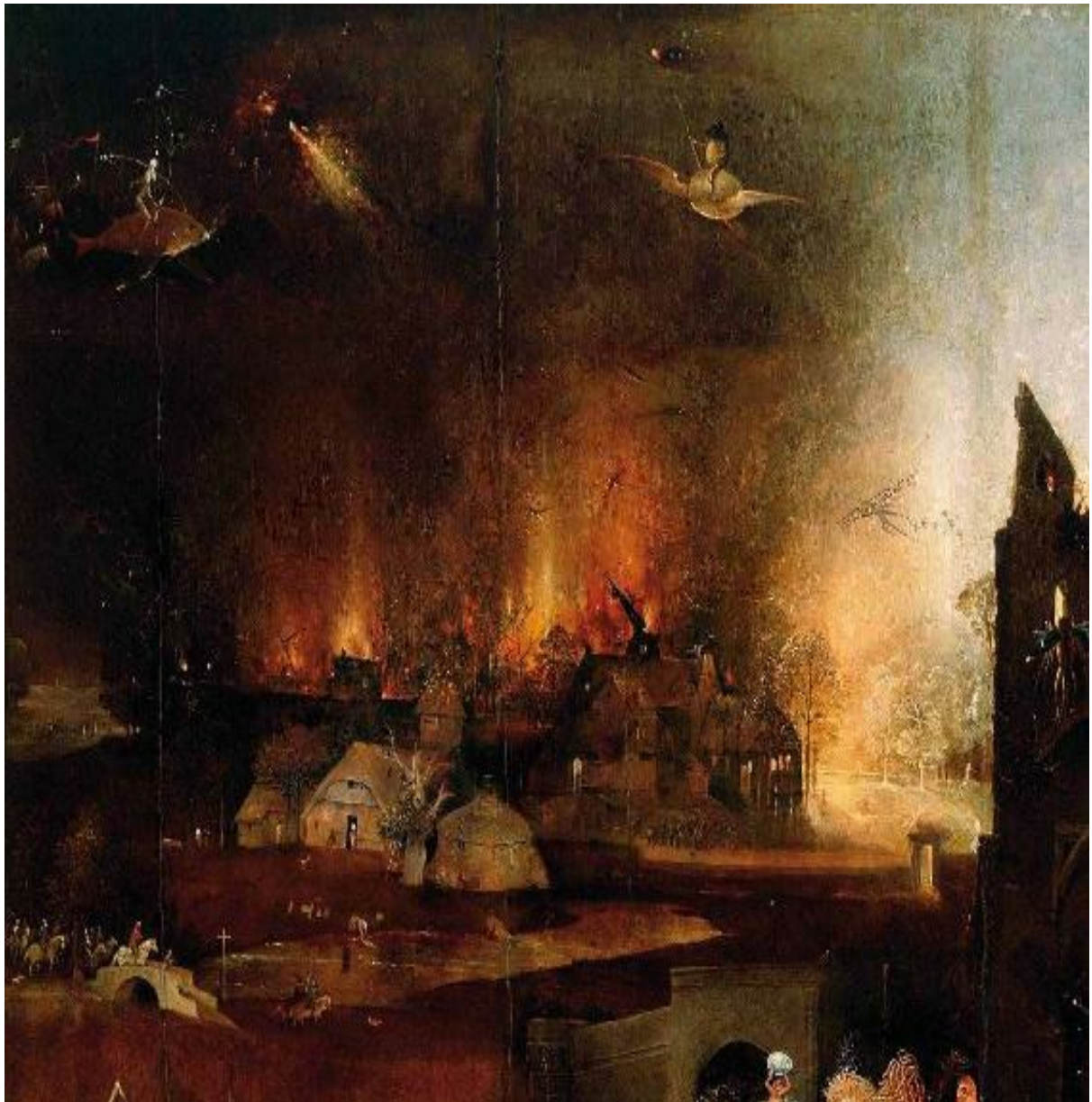
Detail: left panel



Detail: left panel



Detail: central panel



Detail: central panel



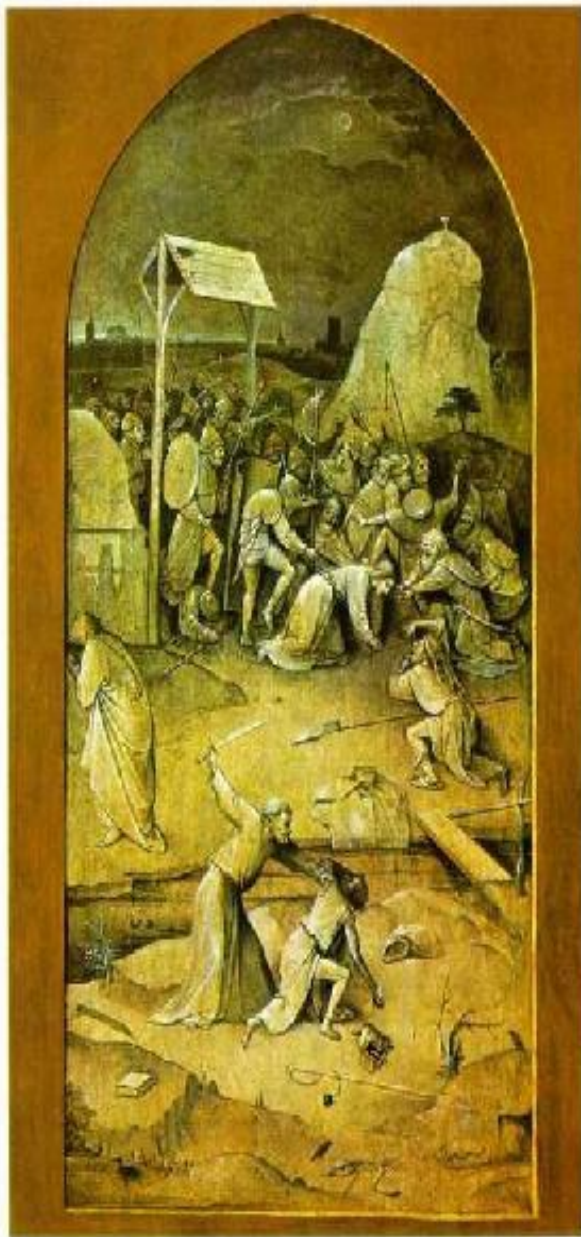
Detail: central panel, with the saint alone in the centre



Detail: right panel

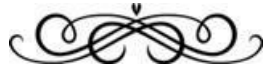


Detail: right panel; Saint Anthony wears his blue cloak and looks out at the viewer



The closed triptych, showing the Arrest of Christ and Christ carrying the Cross

DEATH AND THE MISER



Death and the Miser, held in the National Gallery of Art in Washington, D.C., was originally the inside of the right panel of a divided triptych. The other existing portions of the triptych are *The Ship of Fools* and *Allegory of Gluttony and Lust*, while *The Wayfarer* was painted on the external right panel. *Death and the Miser* functions as a *memento mori*, reminding the viewer of the inevitability of death. The painting shows the influence of popular fifteen century handbooks on the art of dying, intended to help Christians choose Christ over sinful pleasures. As Death approaches, illustrated as a skeleton in flowing robes, the miser, unable to resist worldly temptations, reaches for the bag of gold offered by a demon, while an angel points to a crucifix from which a slender beam of light descends.

In the foreground, Bosch depicts the miser as he was previously, dressed in green clothing, signifying full health, placing gold in his money chest, which is infested with demons, while he clutches his rosary. Symbols of worldly power, such as a helmet, sword and shield in the bottom section allude to earthly follies, while also informing us of the station held by this man during his life.

Bosch encourages us to interact with the image, as whether or not the miser, in his last moments, will embrace the salvation offered by Christ or cling to his worldly riches, remains uncertain. The artist's familiarity with the visual tradition of the *Ars Moriendi* is demonstrated in the top left roundel, illustrating the death of a sinner in *The Seven Deadly Sins* and the *Four Last Things*.





Detail



Detail



Detail

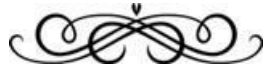


Detail



A reconstruction of the left and right wings of the triptych: at Upper left 'The Ship of Fools'; at lower left: 'Allegory of Gluttony and Lust'. Panel at right is 'Death and the Miser'

ASCENT OF THE BLESSED



Produced between 1505 and 1515, the captivating image of *Ascent of the Blessed* was originally part of a polyptych of four panels, entitled *Visions of the Hereafter*. The other panels provided the titles *Terrestrial Paradise*, *Fall of the Damned into Hell* and *Hell*. The intriguing large form at the top of the panel is depicted as a three dimensional tunnel, allowing us to peek into Heaven from below. Angels, appearing in white robes, guide naked souls up to the light. In the lower parts of the panel there are two angels for each soul, perhaps suggesting that some humans require more help than others.

Closer to heaven, there is only one angel for each soul, conveying that the souls are being pulled from Earth with greater ease towards the tunnel, as they become lighter in weight. The figures share similar facial features, as the physical aspect of the humans and angels are more idealised and not individualised. None of the souls are differentiated as male or female — there are no genders in Heaven. All the figures in the painting look upwards towards the tunnel, fixed on their destination. This funnel-shaped radiance, with distinct segments, is most likely inspired by contemporary zodiacal diagrams.

The dark black tones of the majority of the painting contrast strikingly with the white brightness at the end of the tunnel, drawing us up with the souls in their ascent. The sky becomes darker as it approaches the white light of the tunnel, emphasising the dramatic impact of the contrast. The hazy form of a figure within Heaven itself, delineated as total white, seems to gesture ambiguously, adding to the ethereal nature of the image.

Bosch's paintings reflect the religious themes that dominated art and society in the Netherlands during the sixteenth century. Citizens were expected to behave and act as good Catholics, with their reward eventually being access to heaven. The consequences of sin, portrayed in images of Purgatory and Hell, were often represented to frighten people into obedience, encouraging them to lead diligent and respectable lives. A treatise current at that time, titled *Van der Vorsieningheit Godes*, claimed that "out of 30,000 souls only two were likely to reach Heaven." Such ideology stirred everyday men and women, playing upon their inner fears of an afterlife of torment and torture. Bosch's image intends to allay these fears, offering a beautiful window into the rewards of a blessed life.





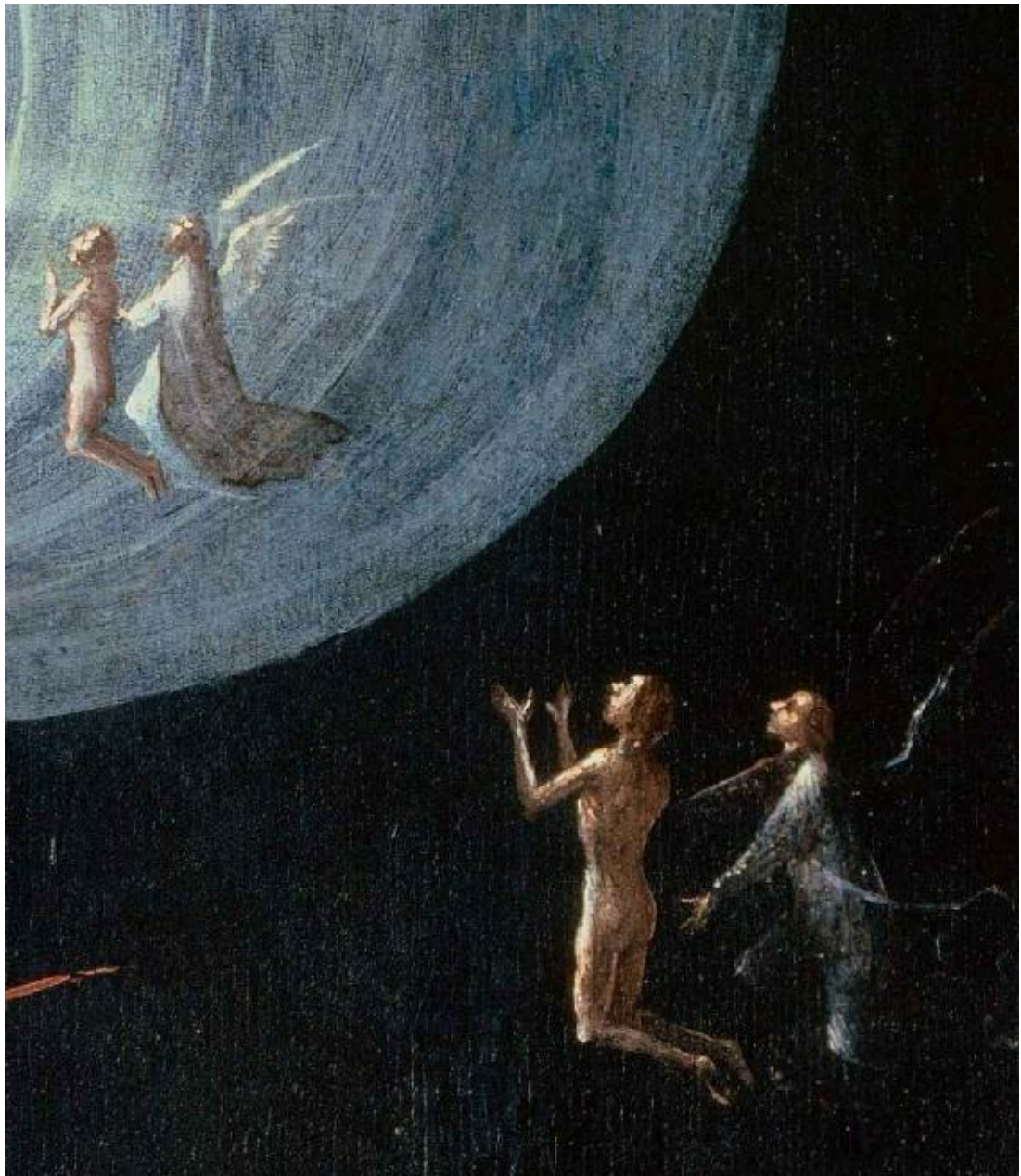
Detail



Detail



Detail



Detail



Detail



'Terrestrial Paradise', another part of the polyptych of four panels, Palazzo Grimani di Santa Maria Formosa, Venice, Italy

THE MARRIAGE FEAST AT CANA



The Marriage Feast at Cana was only recently attributed to Bosch, residing today at the Museum Boijmans van Beuningen in Rotterdam. The picture survives in poor condition, with the upper corners having been cut off, as many heads have been repainted and a pair of dogs at the lower left may have been added as late as the eighteenth century. Bosch establishes the biblical marriage banquet in an ornately furnished interior, which is most likely a tavern. The miracle of the wine jars takes place in the lower right section of the panel. The guests are seated around an L-shaped table dominated at one end by the figure of Christ, behind whom hangs the brocaded cloth of honour usually reserved for the bride. Christ is flanked by two male donors in contemporary dress, while next to the Virgin at the centre of the table appear the austere dressed bridal couple. The bridegroom is John the Evangelist, for his face closely resembles features used by Bosch in other depictions of the saint. Although the bridegroom remains nameless in the New Testament account, he was frequently identified as Christ's most beloved disciple.

Christ and his friends are pensively absorbed in some inner vision, unaware of the evil enchantment that seems to have fallen upon the banquet hall. The other wedding guests drink or chatter, observed by a bagpiper, who leers drunkenly from a platform in the upper left. On the columns flanking the rear portal, two sculptured demons have mysteriously come to life; one of them aims an arrow at the other, who escapes by disappearing through a hole in the wall. From the left, two servants carry in a boar's head and a swan spitting fire from their mouths — a symbol for unchastity. This unholy revelry seems to be directed by the innkeeper or steward, who stands with his baton in the rear chamber.

The precise meaning of the many bizarre details remains unclear, as does the inclusion of the richly gowned child, his back turned to the viewer, who seems to toast the bridal couple with a chalice. Nevertheless, Bosch has undoubtedly intended for the tavern to represent a place of evil, contrasting the chaste marriage feast at Cana with the debauchery of the world. On one hand, we are presented with a moral allegory of man's pursuit of the flesh at the expense of his spiritual welfare, while on the other we are asked to appreciate the monastic ideal of a life secure from the world in contemplation of God. These two themes would dominate much of the artist's later work.





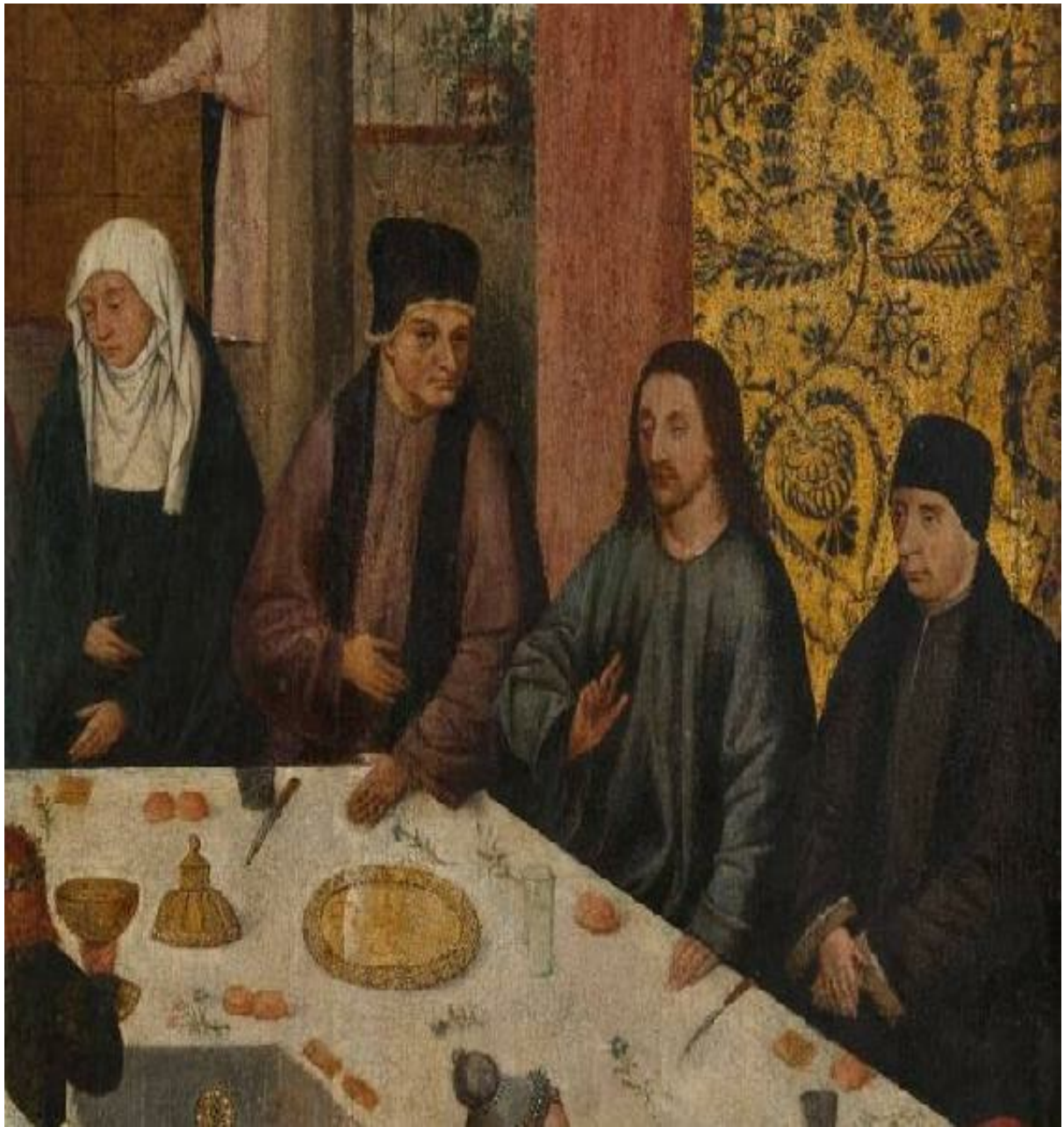
Detail



Detail



Detail

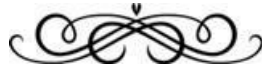


Detail



Detail

THE WAYFARER



The Wayfarer, also housed in Rotterdam's Museum Boijmans van Beuningen, is one of the fragments of a partially lost triptych or diptych, which also included the *Allegory of Gluttony and Lust*, *The Ship of Fools* and *Death and the Miser*. The figure of the wayfarer, also appearing in *The Path of Life* panel on the exterior of *The Haywain* triptych, represents the choice between the path of virtue at the gate on the right or debauchery in the house on the left. The rolling sand dunes to the right and the subdued tonalities of grey and yellow effectively convey the rain-drenched Dutch countryside. The large foreground figure closely recalls the Haywain pilgrim, except that he appears more haggard and poorly dressed. This time the dangers of the world are chiefly spiritual, embodied by the tavern on the left, its ruinous condition echoing the ragged clothes of the wayfarer. The tavern symbolises the World and the Devil in general, its nefarious nature emphasised by the man urinating on the right and by the couple embracing in the doorway.

If the second woman, who peers eagerly out the window, is a prostitute, then the traveller may well be the next customer she is waiting for. However, he appears to have passed the tavern in his journey and his path leads towards a gate, with the tranquil Dutch countryside beyond. In a moment of indecision, he halts by the roadside, tempted by the promise of pleasure. Whether he will turn away from the tavern to pass through the gate is left for us, the viewer, to decide, encouraging us to engage with the painting. It remains one of the artist's most poignant and enigmatic works to have survived from his later career.

Little information has survived regarding the artist's final years. An entry in the accounts of the Brotherhood of Our Lady records Bosch's death in 1516. A funeral mass served in his memory was held in the Church of Saint John on 9 August 1516. In recent years, scholars have changed their views of Bosch's art, no longer regarding it merely as a fantastic style intended only to titillate and amuse, much like the "groteschi" of the Italian Renaissance. Critics have now accepted that his highly original paintings reflect the orthodox religious belief systems of his age. His depictions of sinful humanity and his conceptions of Heaven and Hell are seen as consistent with those of late medieval didactic literature and sermons. A more profound significance has been assigned to his works and attempts to interpret them in terms of late medieval morality. One of his most alluring and innovative achievements is his use of ambiguity to interact with the viewer, emphasising ironic tendencies and satirical comments — keen indications of Bosch's sharp wit. His employment of irony offers the option of detachment, both from the real world and from his illustrated fantasy world, appealing to both conservative and progressive viewers.





Detail



Detail



Detail



Detail

The Paintings



The old town hall at Oirschot, a town in the southern Netherlands — after his marriage to Aleyt Goyaerts van den Meerveen, Bosch moved to Oirschot, where his wife had inherited a house and land from her wealthy family.

THE COMPLETE PAINTINGS



Bosch's paintings are presented in approximate chronological order, with an alphabetical table of contents following immediately after.

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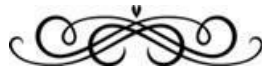
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Triptychs



Adoration of the Magi – Prado

c. 1491 - 98
Oil on wood
138 × 144 cm
Museo del Prado, Madrid, Spain



The Garden of Earthly Delights

c. 1495-1505
Oil on wood
220 × 389 cm
Museo del Prado, Madrid, Spain



The Haywain

1510-16

Oil on wood

147 × 232 cm (Escorial version)

135 × 190 cm (Prado version)

El Escorial, Spain (version 1)

Museo del Prado, Madrid, Spain (version 2)



Passion Triptych

c. 1530

Oil on panel

163 × 382 cm

Museu de Belles Arts de València, Valencia, Spain

Probably not a work by Bosch, but by a Flemish follower.



Passion Triptych – left detail

c. 1530
Oil on panel



Passion Triptych – centre detail

c. 1530
Oil on panel



Passion Triptych – right detail

c. 1530
Oil on panel



Hermit Saints Triptych

c. 1495-1505
Oil on wood
86 × 100 cm
Palazzo Ducale, Venice, Italy



The Last Judgment – Vienna

c. 1500-05

Oil on wood

163.7 × 127 cm (central panel)

167.7 × 60 cm (left wing)

167 × 60 cm (right wing)

Academie für Bildenden Künste, Vienna, Austria



The Last Judgment – Bruges

c. 1495-1505
Oil on wood
99.5 × 117.5 cm
Groeningemuseum, Bruges, Belgium



The Last Judgment – left detail

c. 1495-1505
Oil on wood





The Last Judgment – centre detail

c. 1495-1505
Oil on wood

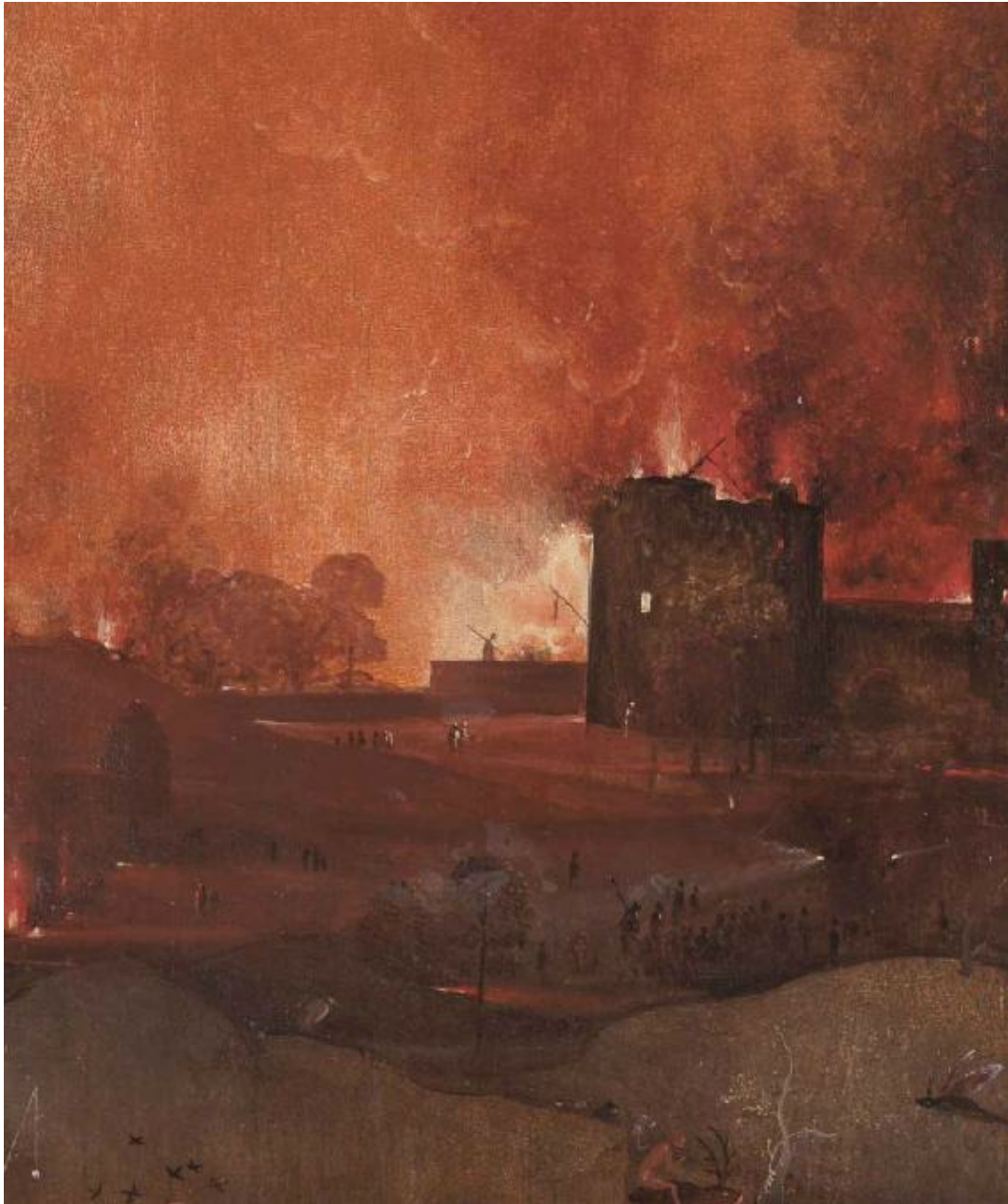




The Last Judgment – right detail

c. 1495-1505
Oil on wood





The Martyrdom of Saint Julia

c. 1495-1505
Oil on wood
104 × 119 cm
Palazzo Ducale, Venice, Italy



The Martyrdom of Saint Julia – left detail

c. 1495-1505
Oil on wood





The Martyrdom of Saint Julia – centre detail

c. 1495-1505
Oil on wood



The Martyrdom of Saint Julia – right detail

c. 1495-1505
Oil on wood





The Temptation of Saint Anthony – Lisbon

c. 1500-10
Oil on wood
131.5 × 225 cm
Museu Nacional de Arte Antiga, Lisbon, Portugal



Diptychs and Polyptychs



Hell and the Flood

Including *The Fall of the Rebel Angels*, *Noah's Ark on Mount Ararat* and *Mankind Beset by Devils*

Oil on wood

69.5 × 35 cm (each panel)

Museum Boijmans Van Beuningen, Rotterdam, Netherlands

The Fall of the Rebel Angels





Noah's Ark on Mount Ararat



Mankind Beset by Devils



Visions of the Hereafter Polyptych

Including Fall of the Damned, Hell, Terrestrial Paradise, Ascent of the Blessed

1505-15

Oil on wood

86.5 × 39.5 (each)

Palazzo Grimani, Venice, Italy



Fall of the Damned



Hell



Terrestrial Paradise



Ascent of the Blessed



Single Panels



Adoration of the Child

Oil on wood
66 × 43 cm
Wallraf-Richartz Museum, Cologne, Germany
Disputed authorship



Adoration of the Magi – New York

c. 1470-80
Oil on wood
71.1 × 56.5 cm
Metropolitan Museum of Art, New York, USA
Disputed authorship



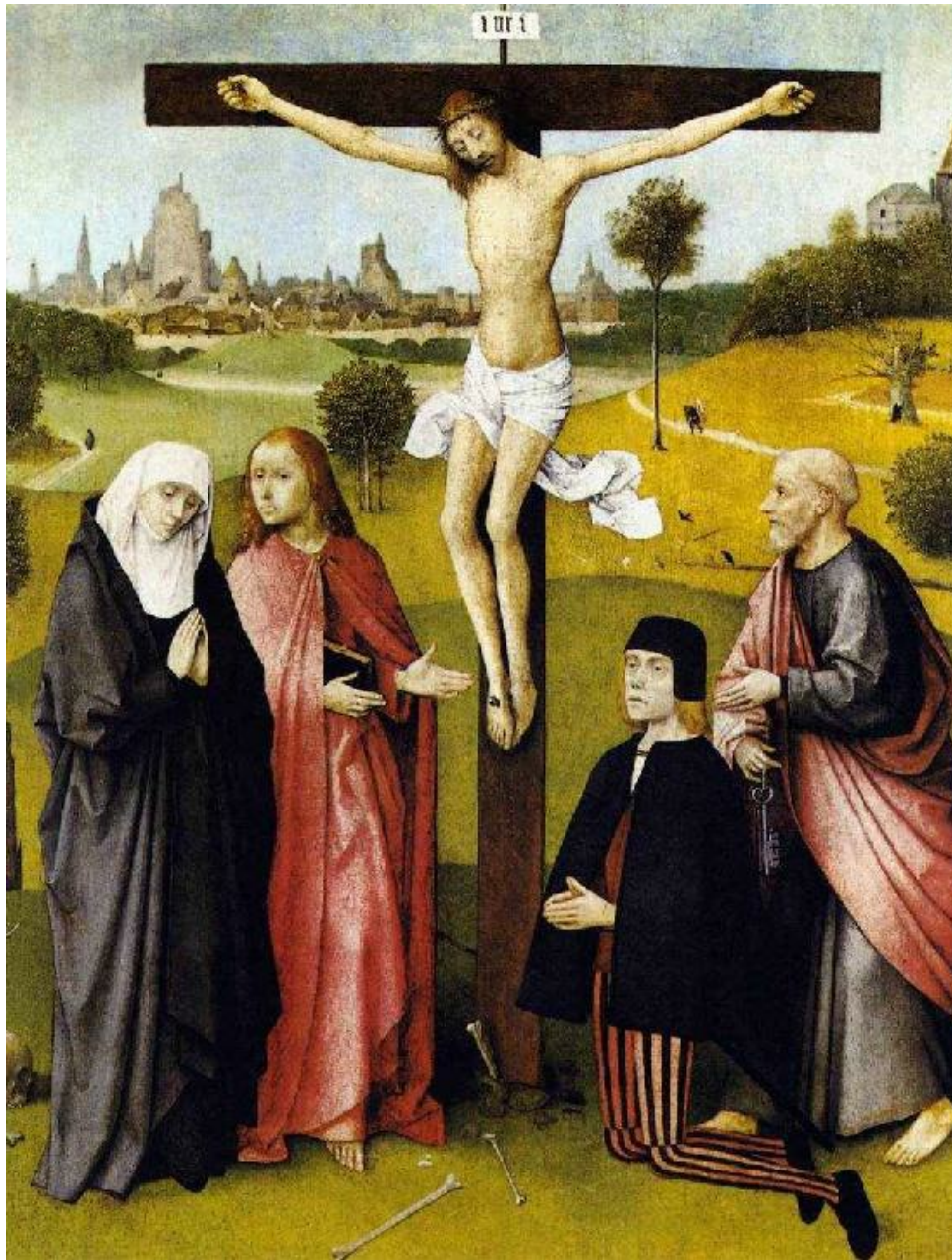
Adoration of the Magi – Philadelphia

Oil on wood
94 × 74 cm
Museum of Art, Philadelphia, USA



Crucifixion with a Donor

Oil on wood
74.7 × 61 cm
Royal Museums of Fine Arts of Belgium, Brussels, Belgium



Christ Carrying the Cross – Vienna

c. 1490-1510

Oil on wood

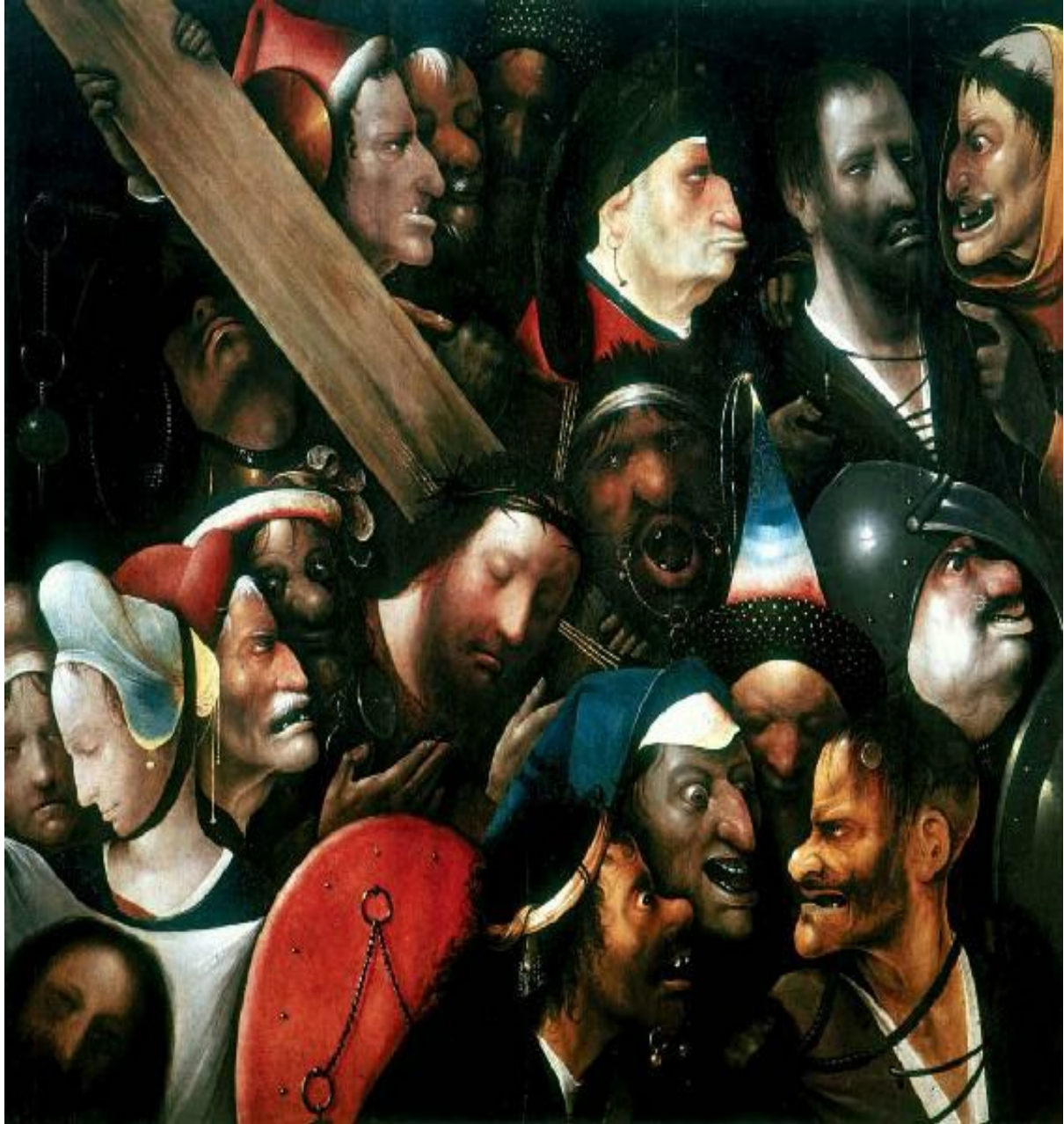
57 × 32 cm

Kunsthistorisches Museum, Vienna, Austria



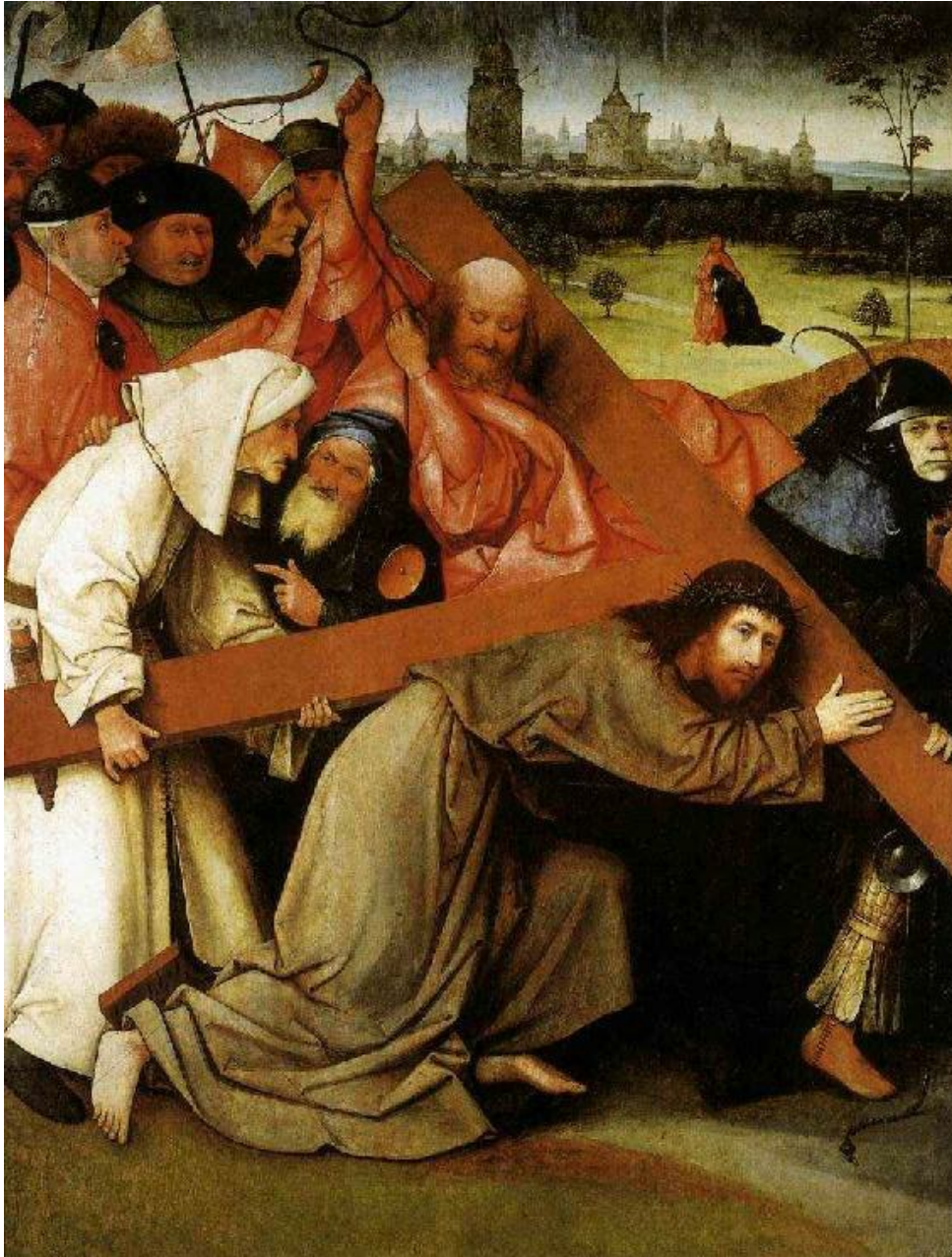
Christ Carrying the Cross – Ghent

c. 1530-40
Oil on wood
74 × 81 cm
Museum voor Schone Kunsten, Ghent, Belgium
Disputed authorship



Christ Carrying the Cross – Madrid

c. 1495-1505
Oil on wood
150 × 94 cm
Palacio Real, Madrid, Spain



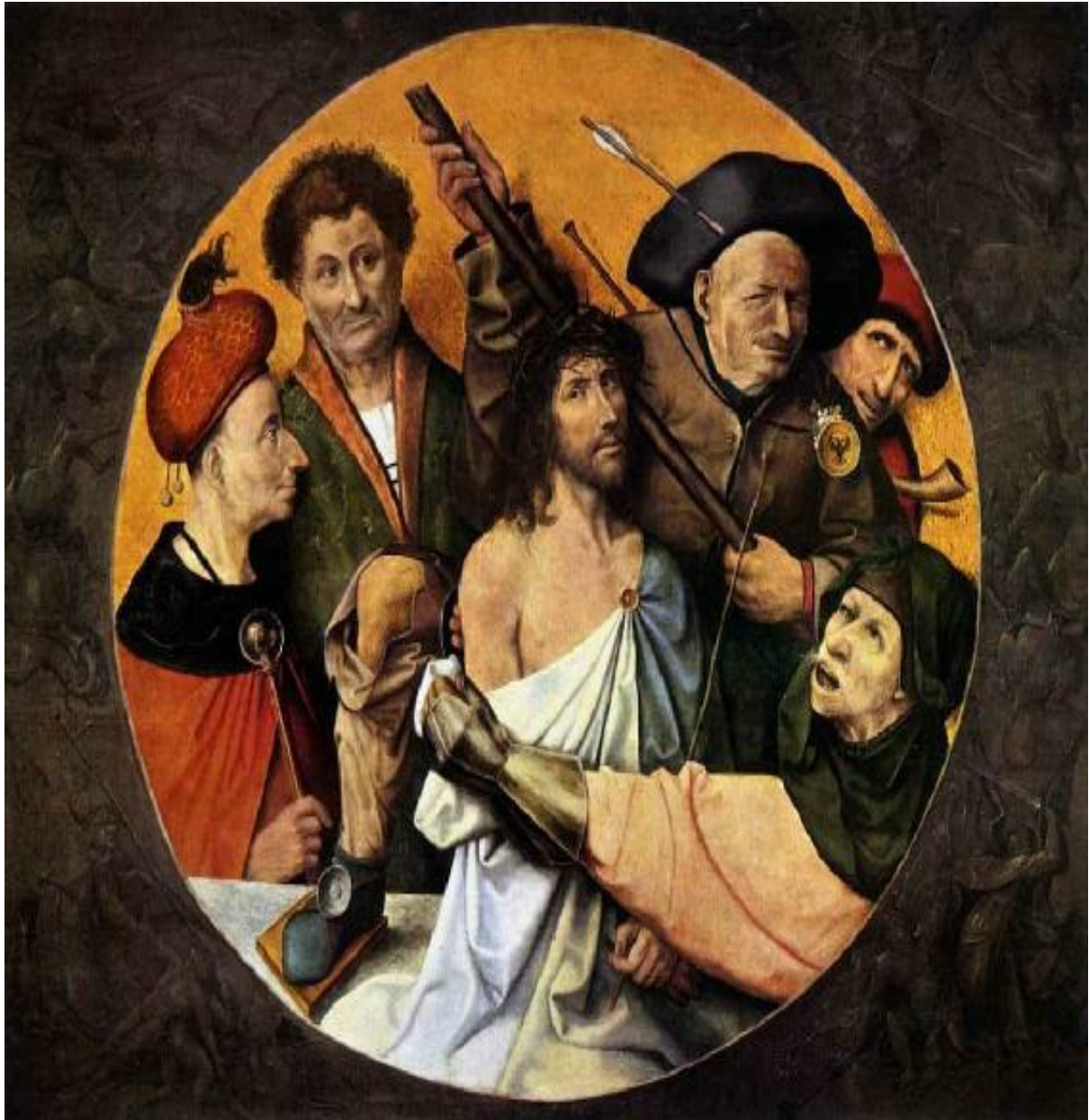
Christ Crowned with Thorns – London

c. 1490-1500
Oil on wood
73 × 59 cm
National Gallery, London, UK



Christ Crowned with Thorns – El Escorial

c. 1530-40
Oil on wood
165 × 195 cm
El Escorial, Spain
Painted neither by Bosch nor his workshop.



Ecce Homo – Philadelphia

Oil on wood
52 × 54 cm
Museum of Art, Philadelphia, USA



Ecce Homo – Frankfurt

c. 1475-85
Oil on wood
71 × 61 cm
Städel Museum, Frankfurt, Germany



The Marriage Feast at Cana

Oil on wood

93 × 72 cm

Museum Boijmans Van Beuningen, Rotterdam, Netherlands



Saint Jerome at Prayer

c. 1485-95
Oil on wood
77 × 59 cm
Museum voor Schone Kunsten, Ghent, Belgium



Saint Christopher Carrying the Christ Child

c. 1490-1500
Oil on wood
113 × 71.5 cm
Museum Boijmans Van Beuningen, Rotterdam, Netherlands



Saint John the Baptist in the Wilderness

c. 1490-95
Oil on wood
48.5 × 40 cm
Museo Lázaro Galdiano, Madrid, Spain



Saint John the Evangelist on Patmos

c. 1490-95
Oil on wood
63 × 43.3 cm
Gemäldegalerie, Berlin, Germany



The Temptation of Saint Anthony – Kansas City

c. 1500-1510
Oil on wood
38.6 x 25.1 cm
Nelson-Atkins Museum of Art, Kansas City, MO



The Temptation of Saint Anthony – Prado

c. 1530-40
Oil on wood
70 × 51 cm
Museo del Prado, Madrid, Spain
Disputed authorship



Other Works



Allegory of Gluttony and Lust

c. 1500-10
Oil on wood
35.8 × 32 cm
Yale University Art Gallery, New Haven, USA



The Conjurer

c. 1530-40
Oil on wood
53 × 65 cm
Musée Municipal, Saint-Germain-en-Laye, France
Disputed authorship



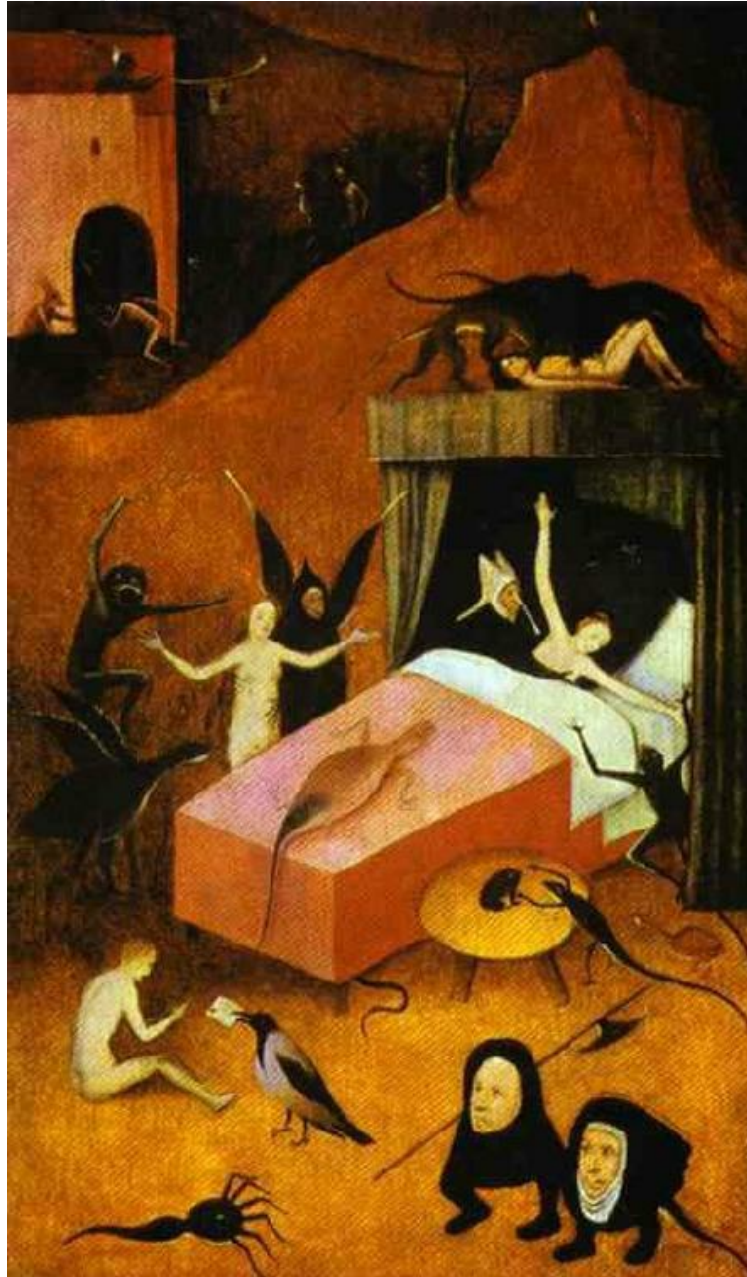
Death and the Miser

c. 1500-10
Oil on wood
92.6 × 30.8 cm
National Gallery of Art, Washington, D.C., USA



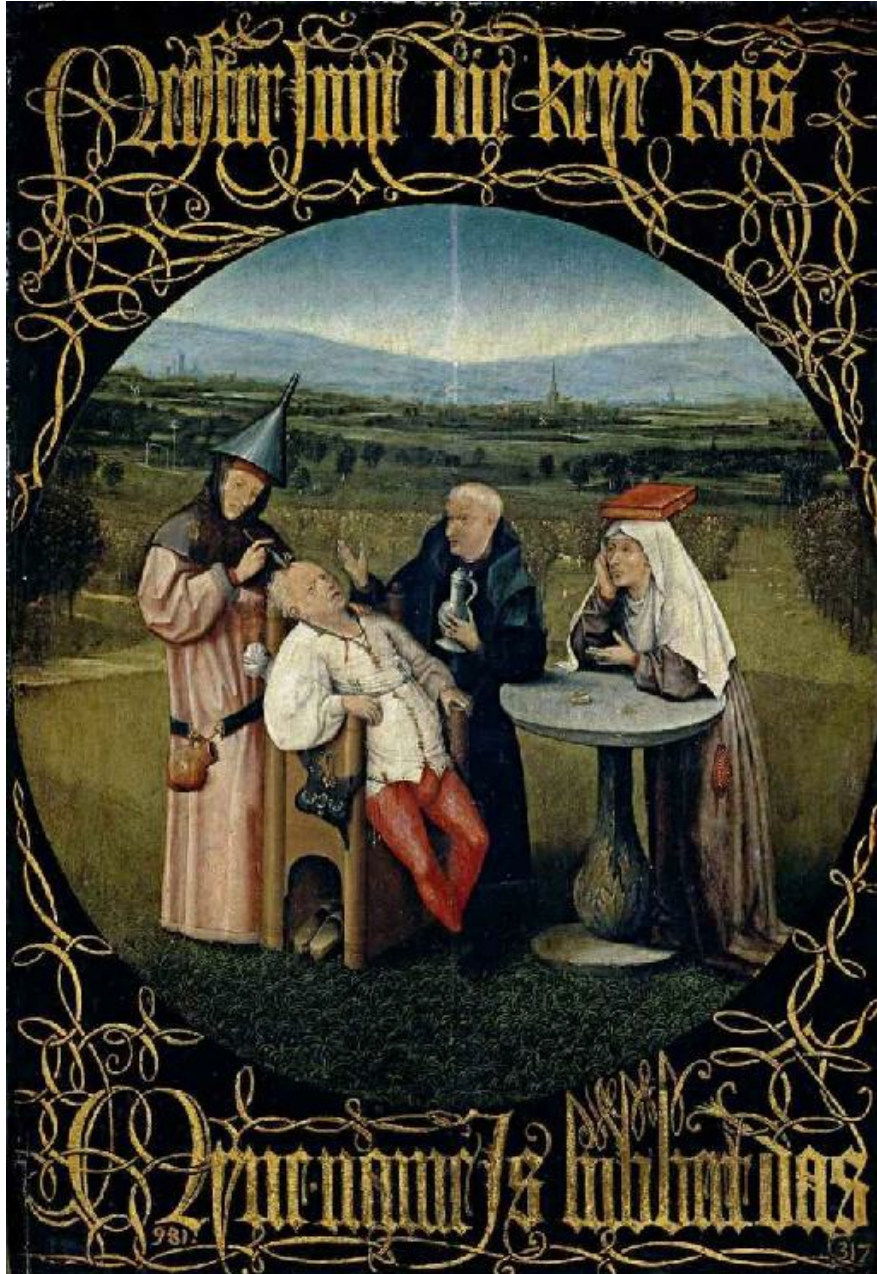
Death of the Reprobate

Oil on wood
34,6 × 21,2 cm
Private collection, New York, USA
Probably a copy of a fragment of a lost triptych.



Cutting the Stone

c. 1500-20
Oil on wood
48 × 35 cm
Museo del Prado, Madrid, Spain



Head of a Halberdier

Oil on wood
28 × 20 cm
Museo del Prado, Madrid, Spain
Disputed authorship



Head of a Woman – fragment

Oil on wood

13 × 5 cm

Museum Boijmans Van Beuningen, Rotterdam, Netherlands

Disputed authorship



The Last Judgment – fragment

c. 1530–40
Oil on wood
60 × 114 cm
Alte Pinakothek, Munich, Germany
Disputed authorship



The Seven Deadly Sins and the Four Last Things

c. 1510-20
Oil on wood
120 × 150 cm
Museo del Prado, Madrid, Spain
Disputed authorship



Ship of Fools

c. 1500-10
Oil on wood
58 × 33 cm
Louvre, Paris, France



The Wayfarer

c. 1500-10
Oil on wood
71.5 cm (diameter)
Museum Boijmans Van Beuningen, Rotterdam, Netherlands
Outer panel of a lost triptych.

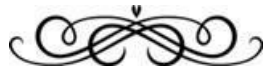


The Drawings



St. John's Cathedral, 's-Hertogenbosch — where a funeral mass was served in Bosch's memory on 9 August 1516

LIST OF DRAWINGS

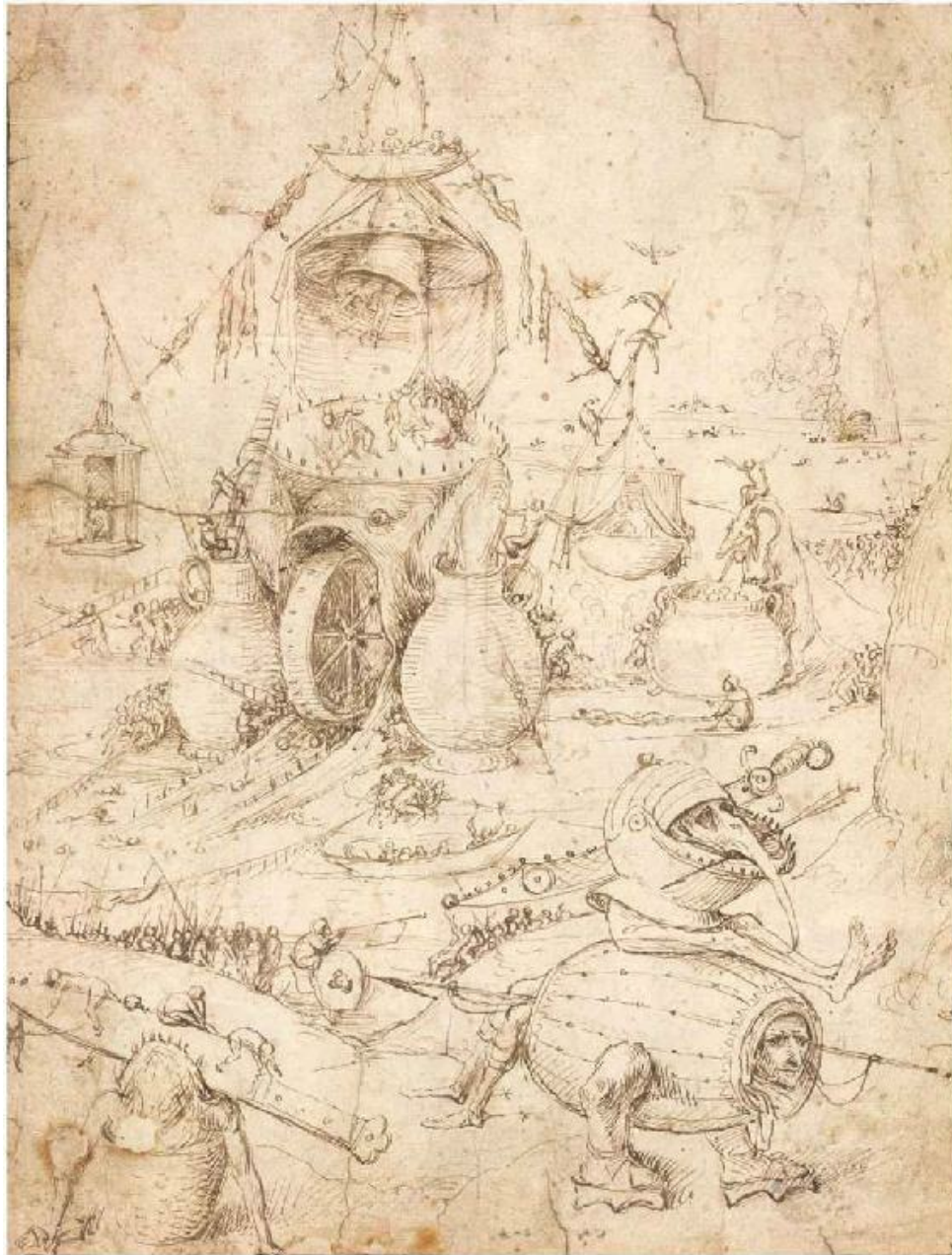


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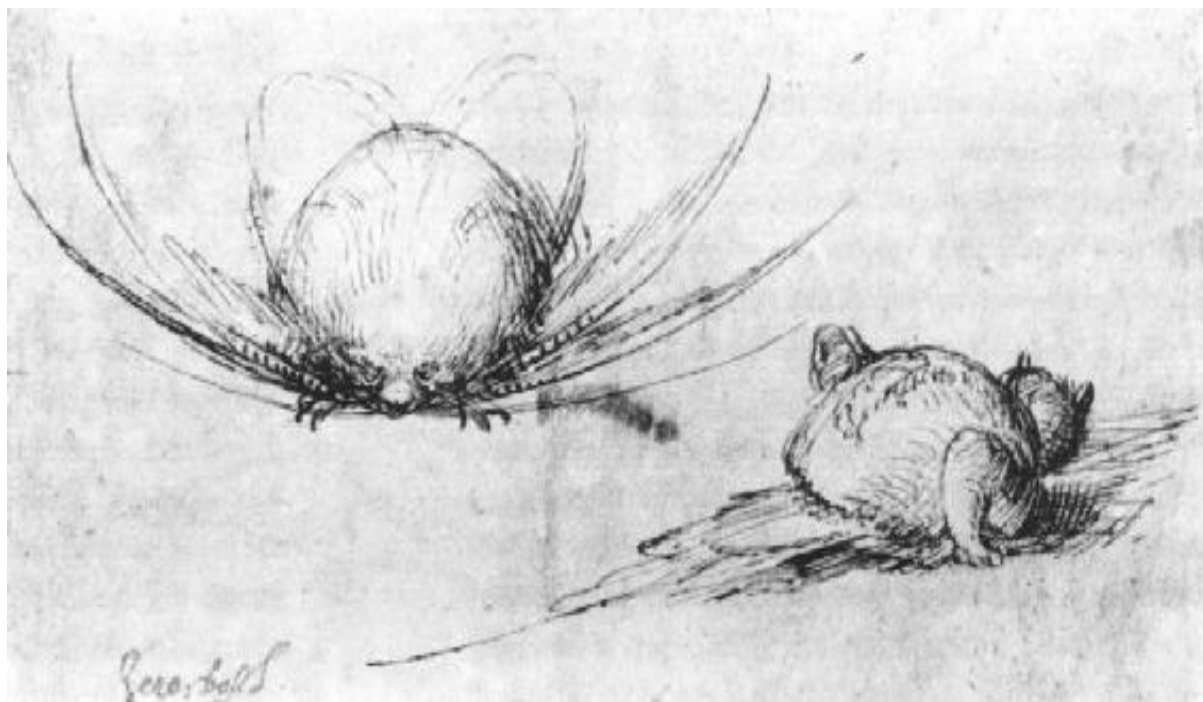
Infernal Landscape

Pen and brown ink
25.9 x 19.7 cm
Private Collection



Two Monsters

Pen drawing
86 x 182 mm
Staatliche Museen, Berlin



Study of Monsters

Reverse of previous.



Beehive and Witches

Pen and bistre
192 x 270 mm
Albertina, Vienna



Beggars

Pen and bistre
285 x 205 mm
Albertina, Vienna



Beggars and Cripples

Pen and bistre
264 x 198 mm
Bibliothèque Royale Albert I, Brussels



Christ Carrying The Cross

Pen
236 x 198 mm
Museum Boijmans Van Beuningen, Rotterdam
Formerly attributed to Bosch.



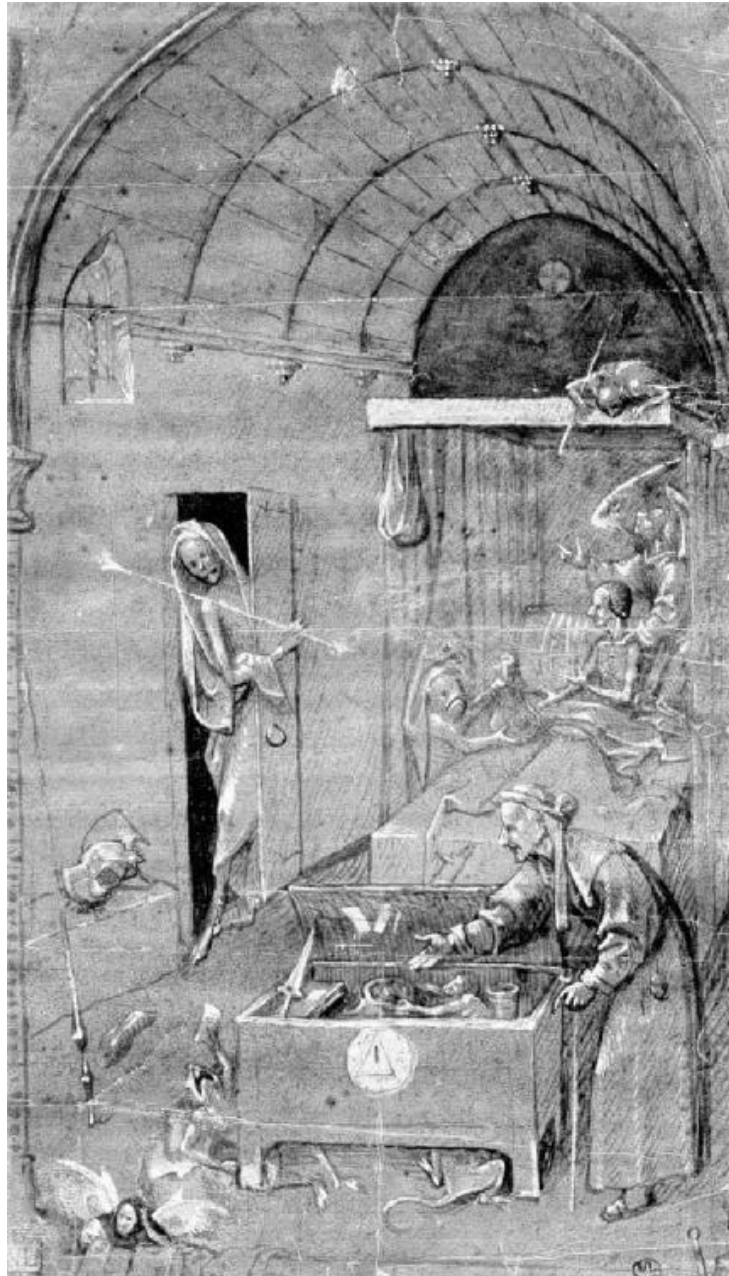
A Comical Barber Scene

Pen and brown ink on black chalk
174 × 207 mm.
London, British Museum



Death of the Miser

256 x 149 mm
Musée du Louvre, Paris



Group of Male Figures

Pen
124 x 126 mm
Pierpont Morgan Library, New York
Attribution uncertain.



Mary and John at the Foot of the Cross

Brush
302 x 172 mm
Kupferstich-Kabinett (Dresden)



Nest of Owls

Pen and bistre
140 x 196 mm
Museum Boijmans Van Beuningen, Rotterdam



Scenes in Hell

Pen and bistre
163 x 176 mm
Staatliche Museen, Berlin
Attribution uncertain.



Studies

Pen and bistre
205 x 263 mm
Musée du Louvre, Paris
Disputed authorship



Monsters

Pen and bistre
318 x 210 mm
Ashmolean Museum, Oxford



Studies of Monsters

Reverse of previous.

Temptation of Saint Anthony

Pen and bistre
257 x 175 mm
Staatliche Museen, Berlin
Disputed authorship



The Entombment

Date: 1507
Ink and grey wash
250 x 350 mm
British Museum, London
Disputed authorship



The Forest that Hears and the Field that Sees

Pen and bistre
202 x 127 mm
Staatliche Museen, Berlin



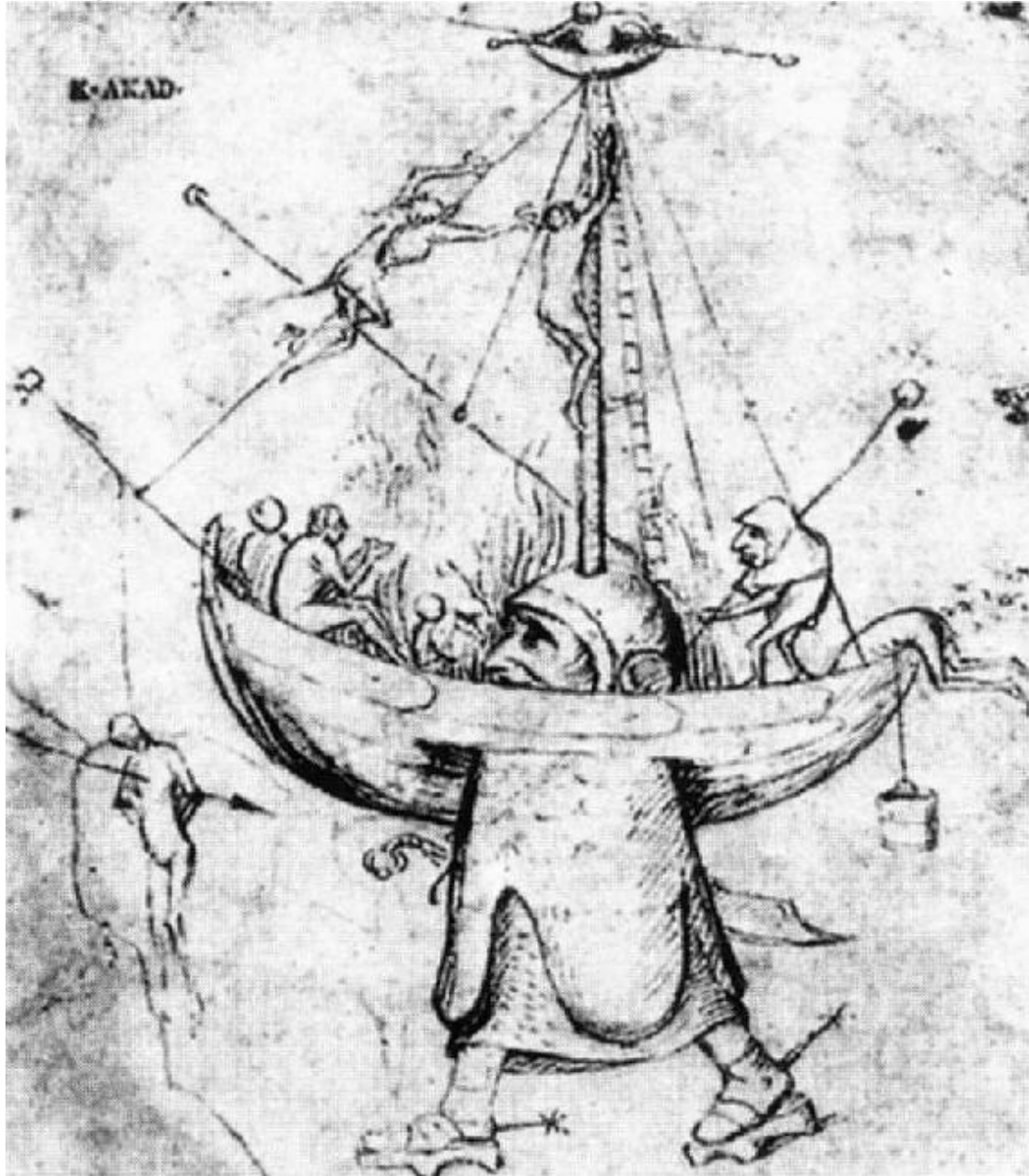
The Ship of Fools

Date: c. 1500
Wash on gray paper
Musée du Louvre, Paris
Disputed authorship



Ship in Flames

Pen and bistre
Date: 176 x 153 mm
Akademie der bildenden Künste, Vienna
Disputed authorship



Man Tree

Date: c.1470s (?)

Pen and bistre

277 x 211 mm

Graphische Sammlung Albertina, Vienna



Two Caricatured Heads

Pen and bistre
133 x 100 mm
Lehmann Collection, New York



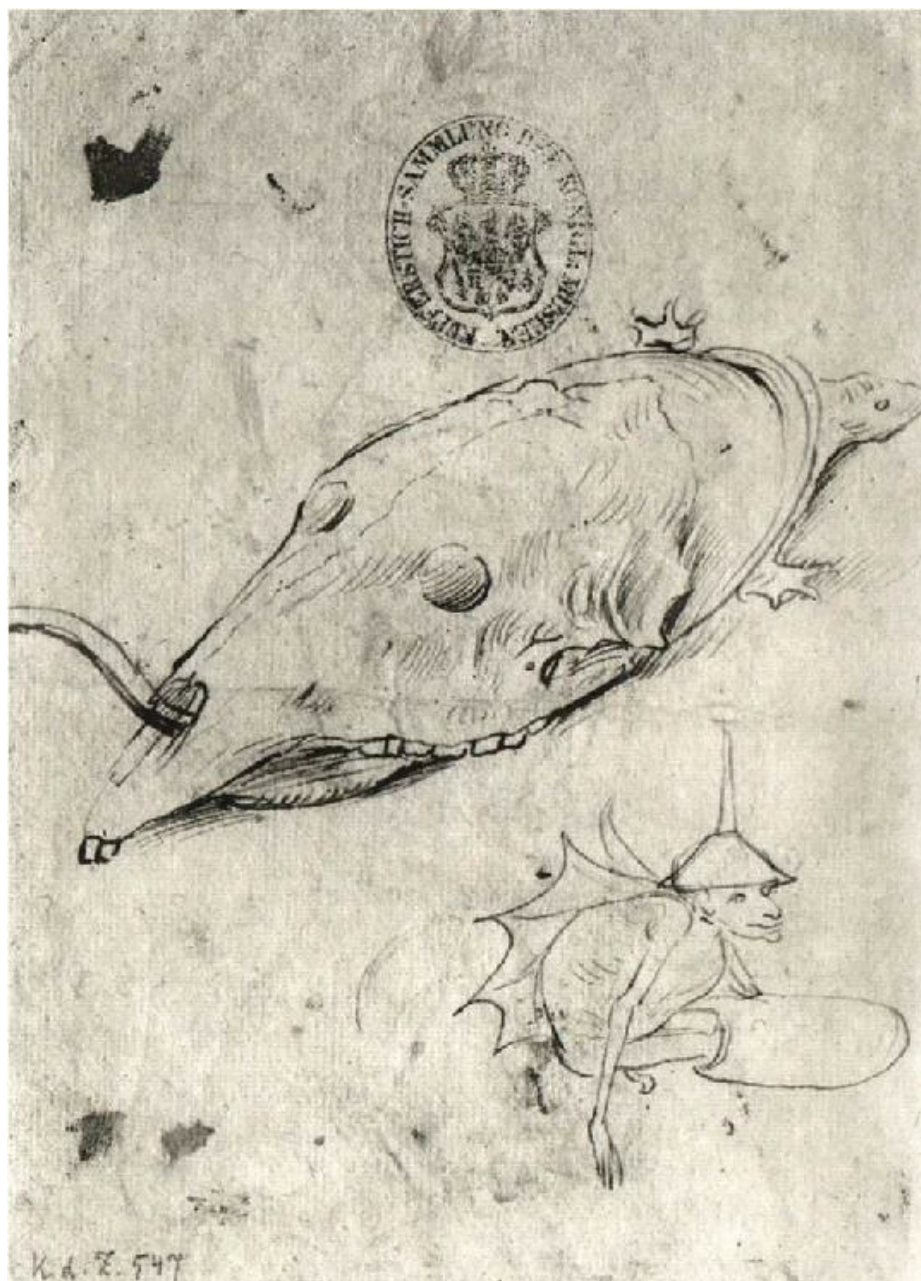
Two Monsters

Pen and bistre
164 x 116 mm
Staatliche Museen, Berlin



Turtle and a Winged Demon

Reverse of previous.



Two Witches

Pen and bistre
125 x 85 mm
Museum Boijmans Van Beuningen, Rotterdam



Witches

Pen and bistre
203 x 264 mm
Musée du Louvre, Paris



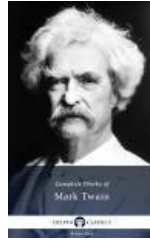
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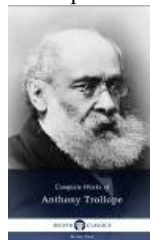
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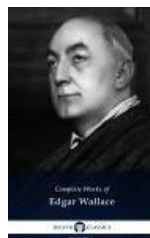
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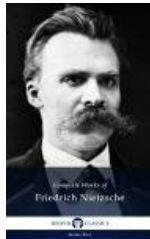
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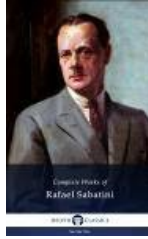
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Edgar Wallace
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E. Nesbit
George Meredith
Harriet Beecher Stowe
Jerome K. Jerome
John Ruskin
Maria Edgeworth
M. E. Braddon
Miguel de Cervantes
M. R. James
R. M. Ballantyne
Robert E. Howard
Samuel Johnson
Stendhal
Stephen Crane
Zane Grey



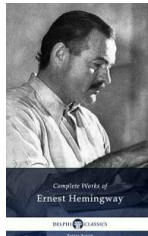
Series Five

Algernon Blackwood
Anatole France
Beaumont and Fletcher
Charles Darwin
Edward Bulwer-Lytton
Edward Gibbon
E. F. Benson
Frances Hodgson Burnett
Friedrich Nietzsche
George Bernard Shaw
George MacDonald
Hilaire Belloc
John Bunyan
John Webster
Margaret Oliphant
Maxim Gorky
Oliver Goldsmith
Radclyffe Hall
Robert W. Chambers
Samuel Butler
Samuel Richardson
Sir Thomas Malory
Thomas Carlyle
William Harrison Ainsworth
William Dean Howells
William Morris



Series Six

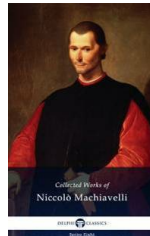
Anthony Hope
 Aphra Behn
 Arthur Morrison
 Baroness Emma Orczy
 Captain Mayne Reid
 Charlotte M. Yonge
 Charlotte Perkins Gilman
 E. W. Hornung
 Ellen Wood
 Frances Burney
 Frank Norris
 Frank R. Stockton
 Hall Caine
 Horace Walpole
 One Thousand and One Nights
 R. Austin Freeman
 Rafael Sabatini
 Saki
 Samuel Pepys
 Sir Issac Newton
 Stanley J. Weyman
 Thomas De Quincey
 Thomas Middleton
 Voltaire
 William Hazlitt
 William Hope Hodgson



Series Seven

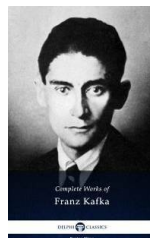
Adam Smith
 Benjamin Disraeli
 Confucius
 David Hume
 E. M. Delafield
 E. Phillips Oppenheim
 Edmund Burke
 Ernest Hemingway
 Frances Trollope
 Galileo Galilei
 Guy Boothby
 Hans Christian Andersen
 Ian Fleming
 Immanuel Kant
 Karl Marx
 Kenneth Grahame
 Lytton Strachey

Mary Wollstonecraft
Michel de Montaigne
René Descartes
Richard Marsh
Sax Rohmer
Sir Richard Burton
Talbot Mundy
Thomas Babington Macaulay
W. W. Jacobs



[Series Eight](#)

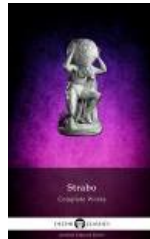
Anna Katharine Green
Arthur Schopenhauer
The Brothers Grimm
C. S. Lewis
Charles and Mary Lamb
Elizabeth von Arnim
Ernest Bramah
Francis Bacon
Gilbert and Sullivan
Grant Allen
Henryk Sienkiewicz
Hugh Walpole
Jean-Jacques Rousseau
John Locke
John Muir
Joseph Addison
Lafcadio Hearn
Lord Dunsany
Marie Corelli
Niccolò Machiavelli
Ouida
Richard Brinsley Sheridan
Sigmund Freud
Theodore Dreiser
Walter Pater
W. Somerset Maugham



[Series Nine](#)

Aldous Huxley
August Strindberg
Booth Tarkington
C. S. Forester
Erasmus
Eugene Sue

Fergus Hume
Franz Kafka
Gertrude Stein
Giovanni Boccaccio
Izaak Walton
J. M. Synge
Johanna Spyri
John Galt
Maurice Leblanc
Max Brand
Molière
Norse Sagas
R. D. Blackmore
R. S. Surtees
Sir Thomas More
Stephen Leacock
The Harvard Classics
Thomas Love Peacock
Thomas Paine
William James



Ancient Classics

Achilles Tatius
Aeschylus
Ammianus Marcellinus
Apollodorus
Appian
Apuleius
Apollonius of Rhodes
Aristophanes
Aristotle
Arrian
Athenaeus
Augustine
Aulus Gellius
Bede
Cassius Dio
Cato
Catullus
Cicero
Claudian
Clement of Alexandria
Cornelius Nepos
Demosthenes
Dio Chrysostom
Diodorus Siculus
Dionysius of Halicarnassus
Diogenes Laërtius
Euripides
Frontius
Herodotus
Hesiod
Hippocrates
Homer
Horace
Isocrates

Josephus
 Julian
 Julius Caesar
 Juvenal
 Livy
 Longus
 Lucan
 Lucian
 Lucretius
 Marcus Aurelius
 Martial
 Nonnus
 Ovid
 Pausanias
 Petronius
 Pindar
 Plato
 Plautus
 Pliny the Elder
 Pliny the Younger
 Plotinus
 Plutarch
 Polybius
 Procopius
 Propertius
 Quintus Curtius Rufus
 Quintus Smyrnaeus
 Sallust
 Sappho
 Seneca the Younger
 Septuagint
 Sextus Empiricus
 Sidonius
 Sophocles
 Statius
 Strabo
 Suetonius
 Tacitus
 Terence
 Theocritus
 Thucydides
 Tibullus
 Varro
 Virgil
 Xenophon



[Delphi Poets Series](#)

A. E. Housman
 Alexander Pope
 Alfred, Lord Tennyson
 Algernon Charles Swinburne
 Andrew Marvell
 Beowulf
 Charlotte Smith
 Christina Rossetti
 D. H. Lawrence (poetry)

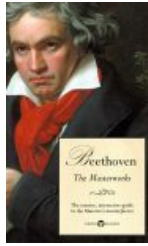
Dante Alighieri (English)
Dante Gabriel Rossetti
Delphi Poetry Anthology
Edgar Allan Poe (poetry)
Edmund Spenser
Edward Lear
Edward Thomas
Edwin Arlington Robinson
Ella Wheeler Wilcox
Elizabeth Barrett Browning
Emily Dickinson
Epic of Gilgamesh
Ezra Pound
Friedrich Schiller (English)
George Chapman
George Herbert
Gerard Manley Hopkins
Gertrude Stein
Hafez
Heinrich Heine
Henry Howard, Earl of Surrey
Henry Wadsworth Longfellow
Isaac Rosenberg
James Russell Lowell
Johan Ludvig Runeberg
John Clare
John Donne
John Dryden
John Gower
John Keats
John Milton
John Wilmot, Earl of Rochester
Joseph Addison
Kahlil Gibran
Leigh Hunt
Lord Byron
Ludovico Ariosto
Luís de Camões
Matthew Arnold
Matthew Prior
Michael Drayton
Nikolai Nekrasov
Paul Laurence Dunbar
Percy Bysshe Shelley
Petrarch
Ralph Waldo Emerson
Robert Browning
Robert Burns
Robert Frost
Robert Southey
Rumi
Rupert Brooke
Samuel Taylor Coleridge
Sir Philip Sidney
Sir Thomas Wyatt
Sir Walter Raleigh
Thomas Chatterton
Thomas Gray
Thomas Hardy (poetry)
Thomas Hood
Thomas Moore
Torquato Tasso
T. S. Eliot
W. B. Yeats
Walter Savage Landor
Walt Whitman
Wilfred Owen
William Blake

William Cowper
William Wordsworth



Masters of Art

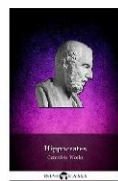
Albrecht Dürer
Amedeo Modigliani
Artemisia Gentileschi
Camille Pissarro
Canaletto
Caravaggio
Caspar David Friedrich
Claude Lorrain
Claude Monet
Dante Gabriel Rossetti
Diego Velázquez
Donatello
Edgar Degas
Édouard Manet
Edvard Munch
El Greco
Eugène Delacroix
Francisco Goya
Giotto
Giovanni Bellini
Gustave Courbet
Gustav Klimt
Hieronymus Bosch
Jacques-Louis David
James Abbott McNeill Whistler
J. M. W. Turner
Johannes Vermeer
John Constable
Leonardo da Vinci
Michelangelo
Paul Cézanne
Paul Gauguin
Paul Klee
Peter Paul Rubens
Piero della Francesca
Pierre-Auguste Renoir
Pieter Bruegel the Elder
Sandro Botticelli
Raphael
Rembrandt van Rijn
Thomas Gainsborough
Tintoretto
Titian
Vincent van Gogh
Wassily Kandinsky



Great Composers

Antonín Dvořák
Franz Schubert
Johann Sebastian Bach
Joseph Haydn
Ludwig van Beethoven
Piotr Illitch Tchaikovsky
Richard Wagner
Wolfgang Amadeus Mozart

Alphabetical List of Titles



A. E. Housman
 Achilles Tatius
 Adam Smith
 Aeschylus
 Albrecht Dürer
 Aldous Huxley
 Alexander Pope
 Alexander Pushkin
 Alexandre Dumas (English)
 Alfred, Lord Tennyson
 Algernon Blackwood
 Algernon Charles Swinburne
 Ambrose Bierce
 Amedeo Modigliani
 Ammianus Marcellinus
 Anatole France
 Andrew Lang
 Andrew Marvell
 Ann Radcliffe
 Anna Katharine Green
 Anthony Hope
 Anthony Trollope
 Anton Chekhov
 Antonín Dvořák
 Aphra Behn
 Apollodorus
 Apollonius of Rhodes
 Appian
 Apuleius
 Aristophanes
 Aristotle
 Arnold Bennett
 Arrian
 Artemisia Gentileschi
 Arthur Machen
 Arthur Morrison
 Arthur Schopenhauer
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 August Strindberg
 Augustine
 Aulus Gellius
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 Beatrix Potter
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 Bede
 Ben Jonson
 Benjamin Disraeli
 Beowulf
 Booth Tarkington
 Bram Stoker
 Bret Harte
 C. S. Forester
 C. S. Lewis
 Camille Pissarro
 Canaletto
 Captain Frederick Marryat
 Captain Mayne Reid

Caravaggio
Caspar David Friedrich
Cassius Dio
Cato
Catullus
Charles and Mary Lamb
Charles Darwin
Charles Dickens
Charles Kingsley
Charles Lever
Charles Reade
Charlotte M. Yonge
Charlotte Perkins Gilman
Charlotte Smith
Christina Rossetti
Christopher Marlowe
Cicero
Claude Lorrain
Claude Monet
Claudian
Clement of Alexandria
Confucius
Cornelius Nepos
D. H Lawrence (poetry)
D.H. Lawrence
Daniel Defoe
Dante Alighieri (English)
Dante Gabriel Rossetti
Dante Gabriel Rossetti
David Hume
Delphi Poetry Anthology
Demosthenes
Dickensiana Volume I
Diego Velázquez
Dio Chrysostom
Diodorus Siculus
Diogenes Laërtius
Dionysius of Halicarnassus
Donatello
E. F. Benson
E. M. Delafield
E. M. Forster
E. Nesbit
E. Phillips Oppenheim
E. W. Hornung
Edgar Allan Poe
Edgar Allan Poe (poetry)
Edgar Degas
Edgar Rice Burroughs
Edgar Wallace
Edith Wharton
Edmund Burke
Edmund Spenser
Édouard Manet
Edvard Munch
Edward Bulwer-Lytton
Edward Gibbon
Edward Lear
Edward Thomas
Edwin Arlington Robinson
El Greco
Elizabeth Barrett Browning
Elizabeth Gaskell
Elizabeth von Arnim
Ella Wheeler Wilcox
Ellen Wood
Émile Zola
Emily Dickinson

Epic of Gilgamesh
Erasmus
Ernest Bramah
Ernest Hemingway
Eugène Delacroix
Eugene Sue
Euripides
Ezra Pound
F. Scott Fitzgerald
Fergus Hume
Ford Madox Ford
Frances Burney
Frances Hodgson Burnett
Frances Trollope
Francis Bacon
Francisco Goya
Frank Norris
Frank R. Stockton
Franz Kafka
Franz Schubert
Friedrich Nietzsche
Friedrich Schiller (English)
Frontius
Fyodor Dostoyevsky
G. A. Henty
G. K. Chesterton
Galileo Galilei
Geoffrey Chaucer
George Bernard Shaw
George Chapman
George Eliot
George Gissing
George Herbert
George MacDonald
George Meredith
George Orwell
Gerard Manley Hopkins
Gertrude Stein
Gertrude Stein
Gilbert and Sullivan
Giotto
Giovanni Bellini
Giovanni Boccaccio
Grant Allen
Gustav Klimt
Gustave Courbet
Gustave Flaubert (English)
Guy Boothby
Guy de Maupassant
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H. Rider Haggard
Hafez
Hall Caine
Hans Christian Andersen
Harriet Beecher Stowe
Heinrich Heine
Henrik Ibsen
Henry David Thoreau
Henry Fielding
Henry Howard, Earl of Surrey
Henry James
Henry Wadsworth Longfellow
Henryk Sienkiewicz
Herman Melville
Herodotus
Hesiod
Hieronymus Bosch

Hilaire Belloc
Hippocrates
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Honoré de Balzac (English)
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Horace Walpole
Hugh Walpole
Ian Fleming
Immanuel Kant
Isaac Rosenberg
Isocrates
Ivan Turgenev
Izaak Walton
J. M. Barrie
J. M. Synge
J. M. W. Turner
J. W. von Goethe (English)
Jack London
Jacques-Louis David
James Abbott McNeill Whistler
James Fenimore Cooper
James Joyce
James Russell Lowell
Jane Austen
Jean-Jacques Rousseau
Jerome K. Jerome
Johan Ludvig Runeberg
Johann Sebastian Bach
Johanna Spyri
Johannes Vermeer
John Buchan
John Bunyan
John Clare
John Constable
John Donne
John Dryden
John Galsworthy
John Galt
John Gower
John Keats
John Locke
John Milton
John Muir
John Ruskin
John Webster
John Wilmot, Earl of Rochester
Jonathan Swift
Joseph Addison
Joseph Addison
Joseph Conrad
Joseph Haydn
Josephus
Jules Verne
Julian
Julius Caesar
Juvenal
Kahlil Gibran
Karl Marx
Kate Chopin
Katherine Mansfield
Kenneth Grahame
L. Frank Baum
L. M. Montgomery
Lafcadio Hearn
Laurence Sterne
Leigh Hunt
Leo Tolstoy
Leonardo da Vinci

Lewis Carroll
Livy
Longus
Lord Byron
Lord Dunsany
Louisa May Alcott
Lucan
Lucian
Lucretius
Ludovico Ariosto
Ludwig van Beethoven
Luís de Camões
Lytton Strachey
M. E. Braddon
M. R. James
Marcel Proust (English)
Marcus Aurelius
Margaret Oliphant
Maria Edgeworth
Marie Corelli
Mark Twain
Martial
Mary Shelley
Mary Wollstonecraft
Matthew Arnold
Matthew Prior
Maurice Leblanc
Max Brand
Maxim Gorky
Michael Drayton
Michel de Montaigne
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Oscar Wilde
Ouida
Ovid
Paul Cézanne
Paul Gauguin
Paul Klee
Paul Laurence Dunbar
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Percy Bysshe Shelley
Peter Paul Rubens
Petrarch
Petronius
Piero della Francesca
Pierre-Auguste Renoir
Pieter Bruegel the Elder
Pindar
Piotr Illitch Tchaïkovsky
Plato
Plautus
Pliny the Elder
Pliny the Younger
Plotinus
Plutarch
Polybius
Procopius

Propertius
Quintus Curtius Rufus
Quintus Smyrnaeus
R. Austin Freeman
R. D. Blackmore
R. M. Ballantyne
R. S. Surtees
Radclyffe Hall
Rafael Sabatini
Ralph Waldo Emerson
Raphael
Rembrandt van Rijn
René Descartes
Richard Brinsley Sheridan
Richard Marsh
Richard Wagner
Robert Browning
Robert Burns
Robert E. Howard
Robert Frost
Robert Louis Stevenson
Robert Southey
Robert W. Chambers
Rudyard Kipling
Rumi
Rupert Brooke
Saki
Sallust
Samuel Butler
Samuel Johnson
Samuel Pepys
Samuel Richardson
Samuel Taylor Coleridge
Sandro Botticelli
Sappho
Sax Rohmer
Seneca the Younger
Septuagint
Sextus Empiricus
Sheridan Le Fanu
Sidonius
Sigmund Freud
Sir Arthur Conan Doyle
Sir Issac Newton
Sir Philip Sidney
Sir Richard Burton
Sir Thomas Malory
Sir Thomas More
Sir Thomas Wyatt
Sir Walter Raleigh
Sir Walter Scott
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Stanley J. Weyman
Statius
Stendhal
Stephen Crane
Stephen Leacock
Strabo
Suetonius
T. S. Eliot
Tacitus
Talbot Mundy
Terence
The Brontës
The Brothers Grimm
The Harvard Classics
Theocritus
Theodore Dreiser

Thomas Babington Macaulay
Thomas Carlyle
Thomas Chatterton
Thomas De Quincey
Thomas Gainsborough
Thomas Gray
Thomas Hardy
Thomas Hardy (poetry)
Thomas Hood
Thomas Love Peacock
Thomas Middleton
Thomas Moore
Thomas Paine
Thucydides
Tibullus
Tintoretto
Titian
Tobias Smollett
Torquato Tasso
Varro
Victor Hugo
Vincent van Gogh
Virgil
Virginia Woolf
Voltaire
W. B. Yeats
W. Somerset Maugham
W. W. Jacobs
Walt Whitman
Walter Pater
Walter Savage Landor
Washington Irving
Wassily Kandinsky
Wilfred Owen
Wilkie Collins
William Blake
William Cowper
William Dean Howells
William Harrison Ainsworth
William Hazlitt
William Hope Hodgson
William James
William Makepeace Thackeray
William Morris
William Shakespeare
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Wolfgang Amadeus Mozart
Xenophon
Zane Grey

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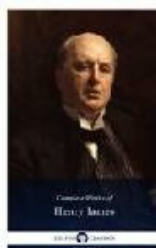
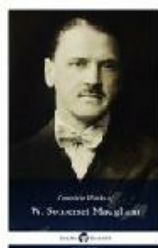
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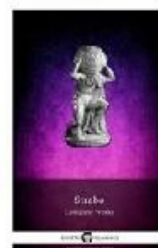
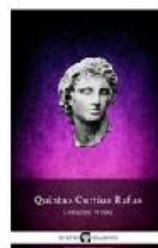
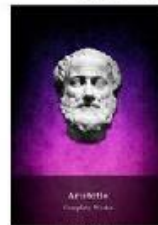
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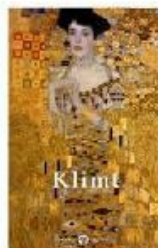
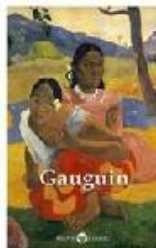
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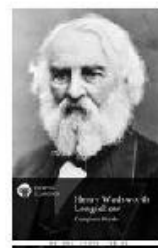
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DELPHI POETS SERIES





Portrait of Hieronymus Bosch by Jacques Le Boucq, c. 1550



*The Brotherhood of Our Lady buried Bosch in an unmarked pauper's grave near St. Johns Cathedral on 9 August 9 1516.
The exact location of his grave would have been paved over decades ago and remains a mystery.*