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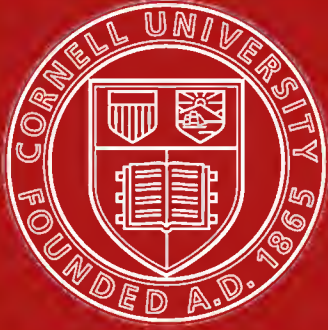
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Lith de C. Nolte

*Jourdain*  
*L.*

GERARD LAIRESSE.





CYCLOPEDIA OF  
PAINTERS AND PAINTINGS

EDITED BY  
JOHN DENISON CHAMPLIN, JR.

CRITICAL EDITOR  
CHARLES C. PERKINS  
*Corresponding Member of the French Institute*

7

*WITH MORE THAN TWO THOUSAND ILLUSTRATIONS*

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## TABLE OF ABBREVIATIONS.

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Acad., Academy.	L. of Honour, Legion of Honour.
A.N.A., Associate of the National Academy.	Mus., Museum.
A.R.A., Associate of the Royal Academy.	N.A., National Academy or Academician.
A.R.H.A., Associate of the Royal Hibernian Academy.	Nat. Gal., National Gallery.
A.R.S.A., Associate of the Royal Scottish Academy.	Pal., Palace, Palais, Palazzo.
C. & C., Crowe and Cavalcaselle.	R., Royal.
Cat., Catalogue.	R.A., Royal Academy or Academician.
Ch., Church.	R.H.A., Royal Hibernian Academy or Academician.
Col., Collection.	R.S.A., Royal Scottish Academy or Academician.
Gal., Gallery.	S., San, Santa.
H., Height.	SS., Santi, Sante.
ib., ibidem.	S. M., Santa Maria.
id., idem.	St., Saint.
Inst., Institute.	W. & W., Woltmann and Woermann.

\* \* \* *Words in italics indicate the alphabetical place of articles on the subjects specified.*











*PIETRO DE LAER*

*detto il BAMBOCCIO Pittore di Bambocciate Cacce ecc.  
nacque in Arlem l'anno 1613. morì l'anno 1675.*

*G. Dom. Ferretti del.*

*M. Francia f.*



# CYCLOPEDIA

OF

## PAINTERS AND PAINTINGS.

**L**AAR, JAN HENDRIK VAN DE, born at Rotterdam, Jan. 1, 1807, died there, May 15, 1874. History and genre painter, pupil of Cornelis Bakker (born in 1771), and in Antwerp of Wappers; returned in 1830 and lived



first at The Hague, afterwards at Rotterdam, whence he again visited Antwerp, spending there two years. Member of Amsterdam Academy in 1852, and professor. Works: Heroic Death of Herman de Ruyter (1840); Daughter craving her Father's Pardon (1842), New Pinakothek, Munich; Pilgrim returning from Holy Land; Fugitives Hiding; Alice (after Walter Scott); A Baptism in 1600; Salvator Rosa drawing Girl's Portrait; Wedding in 17th Century; Benvenuto Cellini in his Workshop; Jacob van Campen and the Fortune-Teller; Rembrandt's Journey; Adriaan van Ostade drawing from Nature; Erasmus in his Study; Retreat of the Waldenses; Protestant Service in 17th Century; Emigrants Ready to Start; Patriotic Women at Delft in 1573; Allegory on Engraving (1852); Resurrection;

Two Allegories on Music representing Rotterdam in 1829 and the Netherlands in 1854 (1854); Benvenuto Cellini and Cosmo de' Medici (1859); Divorce Case, Rotterdam Museum.—Immerzeel, ii. 146; Kramm, iii. 929.

**L**AAR (Laer), PIETER VAN, called Bamboccio (cripple), born at Haarlem about 1600, died there after 1658.

Dutch school; genre painter, pupil of Jan van Campen (1590?–1650); went with his brother Roeland about 1623



through France to Italy, and remained for sixteen years in Rome, living in friendly intercourse with Poussin, Claude Lorrain, and Sandrart, but going his own way in art, which differed widely from that of those masters. He avoided the ideal, and treated, with much humour and truthfulness, realistic subjects, such as scenes from Italian popular life, markets, jugglers, gypsies, etc.; also landscapes, finding many imitators, notably Cerquozzi and Jan Miel, so that the "bambocciate" formed a special branch in art. His nickname was given him partly on account of his deformity, partly for his

## LABEO

artistic whims. He returned to Holland in 1639, first to Amsterdam, but settled afterwards in Haarlem, where he is said to have committed suicide in a fit of melancholy. Works: Travellers leaving Inn, Shepherds with Cow and Goats, Louvre, Paris; Halt before Inn, Brunswick Museum; Mountebank showing his Patent, Brawl among Italian Peasants, Rural Frolic, Roman City-Gate, Cassel Gallery; Landscape with Shepherds and Travellers crossing a Bridge (1657), Darmstadt Museum; Scenes from Italian Life (2), Monk distributing Food, Man busy with White Horse, Paying the Vintagers, Dresden Museum; Horseman conversing with Peasant, Musée Rath, Geneva; Horseman and Bathers by a Ruin, Kunsthalle, Hamburg; Two Horses in a Stall, a Third being Saddled, Italian Porters playing under the Wall of a Fortress, Old Pinakothek, Munich; Guard-Room (1646), Oldenburg Gallery; Bandits playing Morra, National Gallery, Pesth; Travellers' Halt, Hermitage, St. Petersburg; Smithy in Roman Ruin (1635), Italian Peasants' Frolic in a Grotto, Schwerin Gallery; Various Animals with Shepherds, Stuttgart Museum; Landscape with Ruins, Stockholm Museum; Peasants' Frolic, Boy waiting on Dismounted Peasant, Museum, Vienna; A Singer, Halt of Shepherds before Inn, Shepherds with Cows, Robber Scene at Night, Camp at Night, Liechtenstein Gallery, *ib.*; Man giving three Dogs to Drink, Landscapes with Figures (2), Cottage with Peasants and Horses, Beggar Seated, Portrait of Himself, Uffizi, Florence. — *Allgem. d. Biogr.*, xvii. 461; Ch. Blanc, *École hollandaise*; Engerth, *Belvedere Galerie*, ii. —; Kramm, iii. 926; Kugler (*Crowe*), ii. 429; Riegel, *Beiträge*, ii. 315; Sandrart, ii. 311.

*PV laar*  
1670

LABEO, TITIDIUS or ATEIUS, amateur painter at Rome, 1st century A.D. Pliny says (xxxv. 7 [27]) he prided himself on his small pictures, which only excited ridicule. —Brunn, ii. 306.

LABERGE, AUGUSTE CHARLES DE, born in Paris, May 17, 1807, died there, Jan. 26, 1842. Landscape painter, pupil of Victor Bertin in 1824, and of Picot in 1827. He painted nature in its subtlest details and yet preserved unity of effect. Medal, 2d class, 1831. Works: Diligence bringing News of July Revolution (1831); The Country Doctor (1832); Old Woman with a Sheep (1836); Sunset (1839), Louvre; Milkmaid with Pitcher of Milk; Forest of Virière; Dog and Master; Interior of Château; Fisherman with Fish.—Ch. Blanc, *École française*, iii.; Larousse; Meyer, *Gesch.*, 741.

LABORDE. See *Delaborde*.

LABOUCHÈRE, PIERRE ANTOINE, born at Nantes, Nov. 26, 1807, died in Paris, March 28, 1873. History painter, pupil of Paul Delaroche, having first been placed in a commercial house at Antwerp, and visited the United States in 1827, China in 1832, and having spent a year in Italy in 1836. Medals: 3d class, 1843; 2d class, 1846. Works: Ulrich von Hutten, Henry of Saxony, Charles V. in London (1844); Luther, Melanchthon, Pomeranus, and Cruciger translating the Bible (1846); Richelieu and Father Joseph (1847); Albrecht Dürer painting Emperor Maximilian (1848); Geneva Discussion (1850); Erasmus and Sir Thomas More, Luther in Wittenberg, Charles V. crossing the Elbe at Battle of Mühlberg (1855); Luther at the Diet of Worms (1857); Luther Praying; Incident of War in the Cévennes (1864); Lucas Cranach painting Luther's Portrait, Luther's Family at Prayer (1865); Death of Luther, Charles V. his Son Philip and Cardinal Granvelle in Conference at Bruges (1866); Olympia Morata in Ferrara (1869); Portrait of Guizot (1863); Pennerosa (1870).—Bellier, i. 861; Larousse.

LA BOUÈRE, TANCREDE DE (Antoine Xavier Gabriel de Gazeau, Comte de La Bouère), born at La Bouère, near Jallais (Maine-et-Loire), April 1, 1801. Landscape and architecture painter, pupil of Brune and Picot; served in the army from an early age, and took part in the campaigns of

## LA BOULAYE

1823 in Spain, when he was decorated with the L. of Honour, and of 1830 in Africa, after which he took up painting, visited the East, and studied for several years in Rome; also spent two years in Spain. Several of his works, mostly Eastern subjects, have been acquired by the State. Works: Autumn Morning (1833); Pontine Marshes, Sacred Isle of Philæ—Nubia (1838); Ruins of Karnak at Thebes (1841); View from Villa d'Este at Tivoli (1842); Harvest in the Campagna (1844); Wind of the Desert in Plain of Memphis (1846); Villa near Rome (1864); Interior of the Generalife at Granada, La Antigua at Valladolid (1866); Sorrento (1867); The Generalife and the Alhambra (1868); Environs of the Alhambra (1870); Theatre of Taormina in Sicily (1869 and 1870); Sunset in Algiers (1833), Desert of Suez (1840), Factory of Poussin (1842), Valley of the Tombs (1848), View of the Alhambra (1867), Angers Museum.—Bellier, i. 861; Vapereau (1880), 1049.

**LA BOULAYE, PAUL DE**, born at Bourg; contemporary. Genre and portrait painter, pupil of Bonnat. Medal, 3d class, 1879. Works: The Sabbath (1876); Beggar Woman (1877); Adoration of the Shepherds (1878); At the Sermon (1879), Luxembourg Museum; Women selling Fowl (1880); Leaving Church (1881); Mould Seller in Brussels (1883); A Baptism in Bourbonnais, Mother Auberger (1884); The Rosary (1885).

**LACHENWITZ, SIGMUND**, born at Neuss in 1820, died in Düsseldorf, June 25, 1868. Animal painter, pupil of Düsseldorf Academy. Works: Horses pursued by a Bear (1848); Lion Family surprised by Tigers (1850); Buffaloes attacked by Panthers; Eagles fighting in the Air; Reindeers pursued by Wolves; Marauders with Stolen Herd; Young and Old (1861), Königsberg Museum; Cavalry Fight (1866); Scenes from Reynard the Fox.—Blanckarts, 16; Kunst-Chronik, iii. 160.

**LACROIX, GASPARD JEAN**, born in Turin, Jan. 24, 1810, died in Paris, Oct. 26,

1878. Landscape painter, pupil of Corot; a talented and careful painter. Medals: 3d class, 1842; 2d class, 1843, 1848. Works: View of Bonnelles, Campagna at Rome (1841); Catalonian Fishermen at Port Vendres (1842); Excursion on the Water (1844); Miser who has lost his Treasure (1847); 3 Views of Bougival (1848); Women Bathing, Erigone (1850); Mercury putting Argus to Sleep (1852); Banks of the Morin (1853); Green Path near Meaux (1855); Daphnis and Chloë (1861); Hay-Stacks, The Banks of the Marne (1863); View of Romainville (1865); The Bell-Flower (1868); A Landscape (1869); Environs of Palaiseau, Woman Bathing (1870); Landscape (1870); Landscape (1872); 2 Views of the Park of Gigoux at Palaiseau (1873); The Villa Gigoux, Avenue des Maronniers (1874); View at Palaiseau (1876); At the Potteries (1877).—Bellier, i. 866; Larousse, x. 41.

**LAECK, P. VAN**, flourished probably at Utrecht about 1640. Dutch school; landscape and figure painter in the manner of Poelenburg, although his treatment is hasty and his figures are coarse in conception. Works: St. Magdalen in a Grotto (1638), Mentz Museum; Italian Landscape with Venus punishing Cupid (1640).—Bode, Studien, 332.

**LAEMLEIN, ALEXANDRE**, born at Hohenfeld, Bavaria, Dec. 9, 1813, died at Pontlevoy (Loire-et-Cher), April 25, 1871. History painter, pupil of Regnault and Picot; went to Paris when ten years old, became a naturalized Frenchman in 1835. He restored, in 1825–39, with Alaux, the Primaticcio Gallery at Fontainebleau. Medals: 3d class, 1841; 2d class, 1843, 1859. Professor at the School of Design in 1855. Works: John the Fearless, Philip the Hardy, Raymond Dupuy—first Grand-Master of the Order of St. John of Jerusalem (1842), Philippe d'Artois, Marshal Boucicault, Versailles Museum; Chastity of Joseph (1839); Awakening of Adam (1841); Tabitha revived by St. Peter (1843); Charity (1846), formerly in Luxembourg Museum; Jacob's

## LAENEN

Ladder (1847); Vision of Zachariah (1850), Rochefort Museum; Music (1852); Diana and Endymion (1857); Job (1859); Loves of the Angels (1862); Orpheus (1866); Hope (1868). In fresco: Three Episodes in Life of St. Remy, St. Clotilde's, Paris.—Bellier, i. 867; *Gaz. des B. Arts* (1859), iii. 186; (1862), xiii. 367, 383; Meyer, *Gesch.*, 405; Larousse.

**LAENEN.** See *Lamen*.

**LA FARGE, JOHN**, born in New York in 1835. Landscape and figure painter, decorator, glass painter, and sculptor, pupil of William M. Hunt. Since 1856-57, when he first went to Europe, he has repeatedly



crossed the Atlantic. His illustrations of Browning's poems, published in 1859, were followed by many figure, still-life, and landscape pieces, and these by a great deal of decorative work. Latterly he has devoted himself almost exclusively to glass painting. His chief work in sculpture is the King family monument at Newport, R. I. (1878). Member of Society of American Artists. Elected N.A. in 1869. Studio in New York. Works: St. Paul (1861); Various Flower Pieces (1860-65); Altarpiece for St. Peter's—New York (1863); New England Pasture Land (1866); The Last Valley (1867); Boy and Dog (1868); The Golden Age (1869); Trinity Church Decorations—Boston (1876); Chancel of St. Thomas' Church—New York (1877); Battle Window—Harvard Memorial Hall (1880); Staircase Windows—William H. Vanderbilt's House (1881); Ceilings for Cornelius Vanderbilt's House (1882); Apple Orchard in Spring (1884).—*Art Journal*, (1885), 261.

**LAFAYE (Lafaist), PROSPER**, born at Mont-Saint-Sulpice (Yonne), in 1806. History and genre painter, pupil of Couder;

unsuccessful in painting landscapes, he tried history and genre with better result, but since 1850 has confined himself chiefly to glass decoration. Medal, 2d class, 1835. Works: Village Drum (1833); Violence of Nogaret and Colonna toward Pope Boniface VIII. (1834); Battle of Bouvines (1835); Louis XIV. departing for the Conquest of Franche Comté, Cholera in Paris (1837); Song of Departure (1838); Battle of Ceramo (1839), Versailles Museum; Holbein at Court of Henry VIII. (1839); Samson and Delilah; Bedroom of Louis XIV. at Versailles (1840); Battle of Ascalon (1841), Versailles Museum; Masked Ball, Brother and Sister (1843); The Labourer (1844); Hall of the Crusaders, The Unemployed (1845); Josephine (1848); Interior in Style of Louis XIV., Ravené Gallery, Berlin; Child's Slumber (1880); Low Mass at Saint-Gervais (1881); Complémentaires, Expulsive Seizure (1882); Battle of Formigny—1450, Taking of Gray, do. of Château Sainte Anne in 1668, Six Copies of Battles by Martin, Versailles Museum.—Bellier, i. 869.

**LAFON, EMILE (JACQUES)**, born at Périgueux (Dordogne), Jan. 27, 1817, died in Feb., 1886. History and portrait painter, pupil of Gros and Delaroche. Medal, 3d class, 1843; L. of Honour, 1859. Works: Communion of the Virgin (1843); Christ on the Waters (1844); Holy Family (1846); Death of St. Francis Xavier, do. of St. Peter of Verona (1848); Denis Auguste Affre, Archbishop of Paris (1849), Rodez Museum; Episode in Massacres in Syria (1861); Louis XVII. and Simon in the Tower of the Temple (1863); Saint Jean de Dieu—Founder of the Order of that Name (1865), Christ among the Doctors (1867), Luxembourg Museum; Kiss of Judas (1875, 1877); The Magdalen at the Sepulchre, The Orphans (1880).—Bellier, i. 871; Meyer, *Gesch.*, 288.

**LAFOND, ALEXANDRE**, born in Paris, April 24, 1815. Genre and portrait painter, pupil of Ingres. His portraits are energet-









CHARLES de la FOSSE.



## LAFOND

ic and expressive, and carefully executed. Paints also on porcelain. From 1863 to 1874 he was director of the School of Art in Limoges. Medals, 2d class, 1857, 1861, 1863. Works: Flagellation (1848)\*; Interior (1852); Clouds, Man Drinking (1853); St. Sebastian (1855); Fall of the Rebel Angels (1857); Orpheus charming Wild Beasts, Grandmother (1859); Head of an Old Man (1861); Dancing Fauns (1867); Adoration of Shepherds (1872); Good Samaritan (1875); Deluge (1876); Raising of Lazarus (1879); Evening (1880); Poor Man (1881); The 14th of July (1883).—Bellier, i. 872; Larousse.

**LAFOND, CHARLES NICOLAS RAPHAËL**, born in Paris in 1774, died there Jan. 16, 1835. History painter, pupil of Barthélemy, Suvée, and Regnault. Medals: 3d class, 1804; 2d class, 1808; 1st class, 1817; L. of Honour, 1831. Works: Good Samaritan (1804); Empress Josephine surrounded by Children (1806); Death of Jacob in Egypt (1808); Clemency of Napoleon towards Mlle. de Saint-Simon (1810), Versailles Museum; Saul (1814), Dijon Museum; Æneas on Mount Ida (1817); Taking of Montereau-Faut-Yonne by Charles VII. (1819), Melun Museum; Numa Pompilius and the Nymph Egeria (1819), Versailles Museum; Episode in War in Spain, Waking of Psyche (1819); Duc de Bordeaux presented to the People (1822); Chaste Susanna, Love and Discord contemplating their Work, Homer blind and reduced to Beggary (1824); Annunciation, Sacred Heart of Christ, Apparition to St. Clotilde, St. Louis in Prayer before Battle (1824), Chapel of Princess de Condé, Temple, Paris; Prodigal Son; Christ on Calvary (1831), Ministry of Public Works, Paris; Eve seeing herself in a Wave, Sappho singing her Last Verses, Psyche Abandoned, Reflexions (1831).—Bellier, i. 871.

**LA FOSSE, CHARLES DE**, born in Paris, June 15, 1636, died there, Dec. 13, 1716. French school; history painter, pupil of Chauveau and Lebrun up to 1658; then studied in Rome after Raphael, and for

three years in Venice. On his return he painted in St. Eustache, the choir and roof paintings in the Assumption, and executed frescos in Versailles and Meudon. Went to London in 1689 and 1690 to decorate the country house



of Lord Montagu, and after his return executed (1692–1707) paintings in the cupola of the Church of the Invalides. Member of the Academy in 1673, professor in 1674, director in 1699, rector in 1702, chancellor in 1715. Works: Moses saved from the Waters, Annunciation, Marriage of Virgin, Rape of Proserpine (1673), Triumph of Bacchus, Sacrifice of Iphigenia, Louvre; Christ served by the Angels in the Desert, Hope and Temperance, Faith and Charity, Grenoble Museum; Christ giving the Keys to St. Peter, Lille Museum; Aristotle in Love, Montpellier Museum; Assumption, Scenes of the Deluge, Nancy Museum; Deification of Æneas, Venus asking Arms of Vulcan, Jupiter overcoming Callisto, Nantes Museum; Pan and Syrinx, Daphne fleeing from Apollo, Jethro presenting his Daughter Zipporah to Moses, Orléans Museum; Coronation of the Virgin, Sunrise, Rouen Museum; Clytia changed into a Sunflower, Apollo and Thetis, Annunciation, Trianon Palace; Resurrection, Apsis of Chapel, Versailles Museum; Apollo on his Chariot accompanied by the Seasons, Augustus causing the Port of Mycene to be built, Vespasian directing the building of the Coliseum, Coriolanus raising the Siege of Rome, Alexander restoring to Porus his Lands, Salon d'Apollon, ib.; Jason and the Argonauts landing at Colehis, Alexander at the Lion-Hunt, Sacrifice of Iphigenia, Salle de Diane, ib.—Bellier, i. 873; Ch. Blanc, École Française, i.; Jal, 724; La-

LAFRENSSEN

rousse, x. 64 ; Mémoires inédits, ii. 1 ; Vil-  
lot, Cat. Louvre.

LAFRENSSEN (Lavreince), NICOLAS, born in Stockholm, Oct., 1737, died there, Dec. 6, 1808. Genre, portrait, and history painter, pupil of his father, a Swedish miniature painter ; went to Paris in 1771 ; made a member of the Stockholm Academy and court-painter in 1773, but returned to Paris in 1774, where he painted many rococo pieces in the style of Lancret, Pater, and Fragonard. In Stockholm, after 1791, he painted portraits, small historical scenes, and rural fêtes.—Gaz. des B. Arts (1869), i. 280 ; Wurzbach, Fr. Maler des xviii. Jahrh., 38.

LAGARDE, PIERRE, born in Paris ; contemporary. History, genre, and landscape painter, pupil of Busson, Humbert, Dubufe, and Mazerolle. Medals : 3d class, 1882 ; 2d class, 1885. Works : Valley of Rethondes (1878) ; Susanna at the Bath (1879) ; Education of a Parrot (1880) ; The Virgin in the Desert (1881) ; Annunciation to the Shepherds (1882) ; Christ and the Woman of Samaria (1883) ; End of the Day (1884) ; Super Flumina Babylonis, The Vigil (1885).

LAGRENÉE, ANTHELME FRANÇOIS, born in Paris in 1775, died there, April 27, 1832. History, genre, and portrait painter, son and pupil of Louis Jean François Lagrenée and pupil of Vincent ; served in the army during several campaigns ; went to St. Petersburg in 1823, painted portraits for the Emperor Alexander and some excellent pictures of Russian life. On his return to France gave up history for miniature painting.—Bellier, i. 880.

LAGRENÉE, JEAN JACQUES, born in Paris in 1740, died there, Feb. 13, 1821. History painter, pupil of his brother Louis Jean François, with whom he went to Russia in 1760, and to Rome in 1763. In 1775 he became member of the Academy, and professor in 1781. Made many designs for Sèvres porcelain, on the manufacture of which he exercised much influence. Works :

Melancholy, Louvre ; Winter (1775), Ceiling in Galerie d'Apollon, ib. ; A Marriage in Antiquity (1776), Angers Museum ; Equestrian Portrait of General Rapp with his Aides-de-Camp, Colmar Museum ; St. John preaching in the Desert, Grenoble Museum ; Taurea Jubellus stabbing himself before the Proconsul Fulcius (1799), Montpellier Museum ; Artemisia at the Tomb of Mausolus, Orléans Museum ; Portrait of a General, Strassburg Museum.—Bellier, i. 879 ; Ch. Blanc, École française.

LAGRENÉE, LOUIS JEAN FRANÇOIS, born in Paris, Dec. 30, 1724, died there, June 19, 1805. History painter, pupil of Carle van Loo ; won the grand prix ; went to Rome in 1750, and returned in 1753 ; received into the Academy in 1755, and made professor in 1758. In 1760 the Empress Elizabeth Petrovna called him to St. Petersburg to replace Le Lorrain as director of the Academy and court-painter, but he returned to Paris in 1763, and in 1781 became director of the French Academy in Rome. Napoleon made him chevalier of the L. of Honour and rector of the École des Beaux Arts in 1804. Works : Abduction of Dejanira (1755), Justice and Clemency (1765), Louvre ; Alexander visiting the Family of Darius (1785), Mercury committing Bacchus to the Nymphs of Naxos, Angers Museum ; Genii of the Arts, Bayeux Museum ; Diana at the Bath, Besançon Museum ; Two Widows of an Indian Officer (1783), Dijon Museum ; Empress Elizabeth Petrovna, Museum, Douai ; Resurrection, Assumption, St. Peter's, ib. ; Cupid chained by the Graces, Marseilles *L. Lagrenée.* Museum ; Alexander consulting Oracle at Delphi (1789), Montpellier Museum ; Visitation of the Virgin,

*Lagrenée*  
77-1799  
*Lagrenée*  
1780

ARTIST  
SIEGMUND L'ALLEMAND

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THE ORDERLY

ENGRAVED BY ERNST FORBERG









## LAGYE

Madrid Museum. — *L'Art* (1877), xi. 25, 137, 235; *Bellier*, i. 877; *Ch. Blanc, École française*, ii.; *Jal*, 729; *Lejeune, Guide*, iii. 142.

**LAGYE, VICTOR**, born in Antwerp; contemporary. Genre painter, pupil of Leys; takes his subjects principally from life of 14th and 15th centuries. Lives in Antwerp. Order of Leopold. Works: *Antiquary*; *Mother laying her Child into Cradle*; *Sculptor at Close of 15th Century*; *Bridal Procession*; *Gypsies*; *Archer*; *Enchantress*, Brussels Museum; *Flemish Interior*, Robert Hoe, New York; *Fair Amanuensis*, Mrs. Paran Stevens, *ib.*; *Historiographer*, H. R. Bishop, *ib.*; *Departure*, H. L. Dousman, St. Louis. — *Müller*, 316; *Riegel, Wandmalerei*, 42.

**LAHORIO, LEON**, born in Russia in 1827. Landscape painter, pupil of St. Petersburg Academy, where he won the first prize in 1850; then studied in Italy, and afterwards became professor in St. Petersburg. Works: *Well near Rocca di Papa*; *Castello Fusano*; *View near Sorrento*; *Shore on Black Sea*; *Landscape in the Caucasus* (1870).

**LA HYRE**. See *Hire*.

**LATA**, painter. See *Iaia*.

**LAIRESSE, GERARD DE**, the elder, born at Liège in 1640, buried at Amsterdam, July 28, 1711. Dutch school; history and allegory painter, pupil of his father, Renier de Lairesse, and of Barthelet Flemael, but formed himself chiefly after Nicolas Poussin, whence sometimes called the Dutch Poussin. Emigrated early to Holland, and lived successively at Bois-le-Duc, Utrecht, The Hague (where mentioned as member of the guild in 1684), and Amsterdam; having become blind in 1690, he gathered around him a



circle of artists and patrons of art, to whom he communicated his ideas; thus originated the work published by his son, "*Het Groot Schilderboek*." His three brothers, Ernst, Jakob, and Jan, were all painters, and his sons, Abraham, Gerard, and Jan, were his pupils and imitators. Works: *Institution of the Eucharist*, *Cleopatra landing at Tarsus*, *Dance of Children*, *Choice of Hercules*, Louvre.; *Two Allegories*, Mars, Venus and Cupid (2), Diana and Endymion, Seleucus ceding his Wife and Sceptre to Antiochus, Amsterdam Museum; *Death of Pyrrhus*, Brussels Museum; *Achilles recognized by Ulysses*, *Bacchus consoling Ariadne*, Apotheosis of William III., Hague Museum; *Bacchus and Pomona with Nymphs*, Basle Museum; *Bacchanale*, Musée Rath, Geneva; *Achilles among Daughters of Lycomedes*, *Venus Mourning*, *Dancing Children*, *Smithy of Vulcan*, *Bacchanal*, *Ulysses and Calypso*, *Ariadne and Bacchus*, *Rape of Sabines*, Brunswick Gallery; *Baptism of Achilles*, *Satyr and Nymphs*, Berlin Museum; *Achilles dragging the Body of Hector*, *Bacchus with Bacchantes*, *Death of Germanicus*, *Male Portrait*, Cassel Gallery; *Alexander and Roxana*, *Jeroboam's Pagan Altar*, Copenhagen Gallery; *Adoration of the Magi*, Darmstadt Museum; *Apollo and the Muses on Parnassus*, *Festival of Priapus*, *Fauns in a Landscape*, Dresden Museum; *Allegorical Representations of an Artist's Life* (2), Old Pinakothek, Munich; *Woman and Four Children*, *Priestess Offering*, *Hermitage*, St. Petersburg; *Dido caressing Cupid in the Guise of Ascanius*, *Ulysses and the Sirens*, *Minerva restoring to Ulysses his Form*, *Solomon offering to the Idols*, *Artist's Portrait*, Schleissheim Gallery; *Seleucus ceding his Wife and Throne to Antiochus Soter* (1673, replicas in Carlsruhe and Oldenburg Galleries), *Hunting Booty of Diana*, *Satyrs and Nymphs in Jolly Combat* (1687), *Children's Scene in Italian Park*, *Children's Round-Dance*, Schwering Gallery; *Venus and Cupid*, Stuttgart Museum; *Artillery Post*, *Soldiers and Women Carousing*, *Neptune and Amphitrite*

## LAIS

received by Cybele, Museum, Vienna; Allegory, Liechtenstein Gallery, *ib.*; Portrait of Himself, Uffizi, Florence; others in Augsburg Gallery.—Ch. Blanc, *École hollandaise*;



G. Lairesse

Fétis, *Les Artistes belges à l'étranger*, i. 167; Michiels, x. 184; Immerzeel, ii. 150; Kramm, iii. 932; Kugler (Crowe), ii. 320; Riegel, *Beiträge*, ii. 307.

**LAIS CORINTHIACA**, Hans *Holbein*, the younger, Basle Museum; wood, H. 1 ft. 2 in. × 10 in.; inscribed *Lais Corinthiaca*, 1526. Portrait of a young woman, Dorothea Offenburg, half-length, elegantly clad, as *Lais*. From Auerbach Collection. Engraved by Frederic Weber. The same lady figures also as *Venus* in another picture by *Holbein* in the Basle Museum.—Woltmann, *Holbein*, ii. 100; Mantz, *Holbein*, 188.

**LAKE GEORGE**, John Frederick *Kennett*, Morris K. Jesup, New York; canvas, H. 4 ft. × 6 ft. At right, an open foreground of rocks, with a fallen tree; in background, high hills; and between, the placid lake, with wooded islands and steep forest-clad headlands.—Philadelphia Exhibition, 1876.

**L'ALLEMAND, FRITZ**, born at Hanau in 1812, died in Vienna, Sept. 20, 1866. Battle and military genre painter, pupil of the Vienna Academy. Attracted general attention in 1840 by an episode from the Spanish guerilla-war, and was encouraged by numerous orders from the court and the nobility to treat the same class of subjects. Was appointed professor at the Vienna Academy before 1865. Works: *Skirmish near Znaim*; *Scenes from Radetzky's Campaign* in 1849; *Archduke Charles at Stockach*; *Skirmishes near Oberselk*; *Oeversee and Veile* in 1864; *Banquet at Schönbrunn*; *Banquet of Representatives of the Army in Schönbrunn Park*.—*Allgem. d. Biogr.*, xvii. 530; *Kunst-Chronik*, i. 142; *Wurzbach*, xiv. 13.

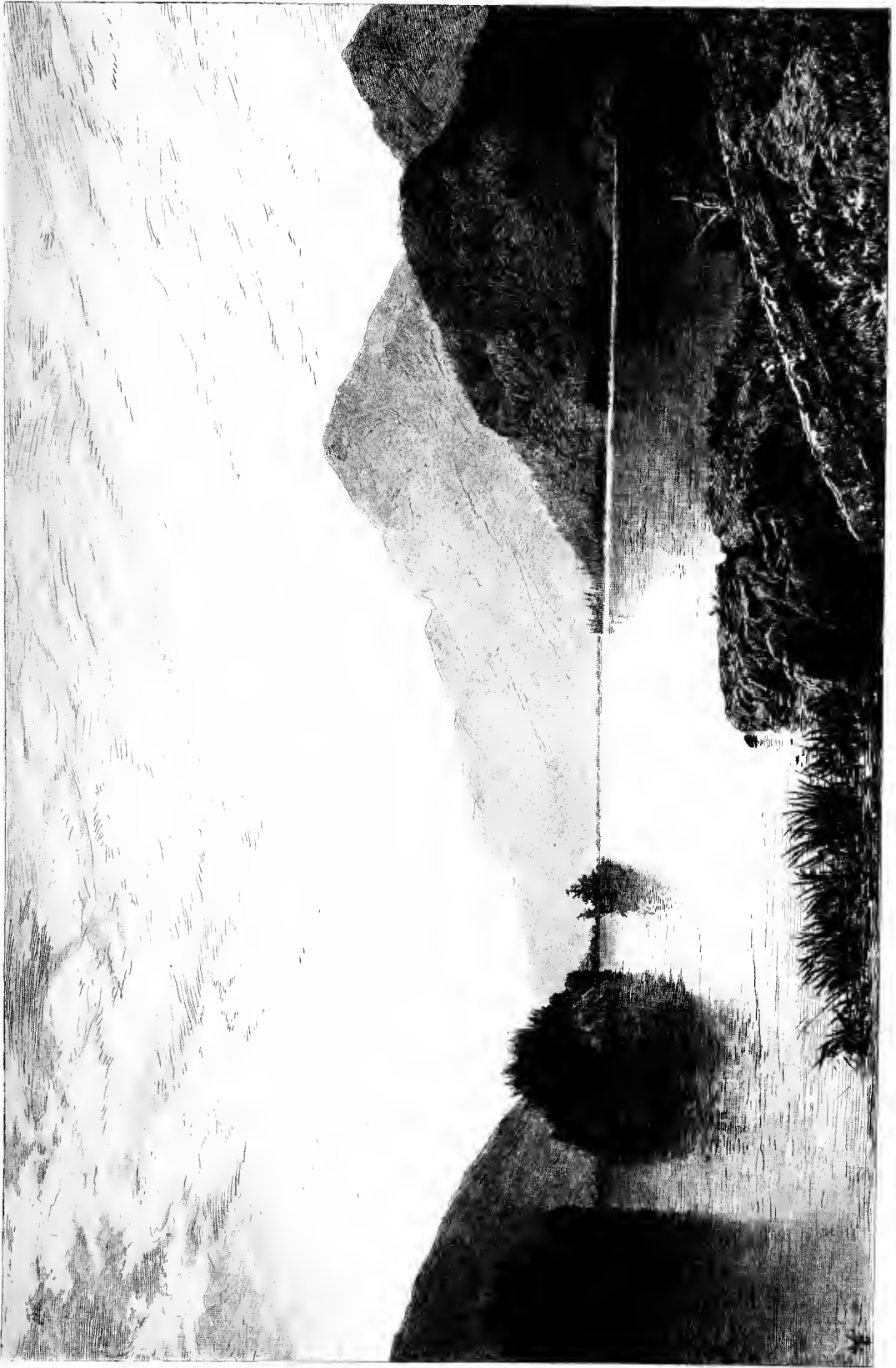
**L'ALLEMAND, SIGMUND**, born in Vienna, March 8, 1840. Battle and genre painter, nephew and pupil of Fritz, and scholar of Vienna Academy under Ruben; exhibited his first important works in 1864, after the Schleswig-Holstein campaign, in which he had taken part. He also followed the Austrian army to Italy in 1866. Medals: Paris, 2d class, 1867, 1878. Member of Vienna Academy. Works: *Storming of the Königsberg*, *Battle at Oeversee* (1864); *Victory of the Austrians at Kollin* (1867); *Battle of Caldiero*; *Scenes from Italian Campaign of 1859*; *Battle of Custozza* in 1866; *Mute Cry for Help*; *Equestrian Portrait of General Laudon* (1878); *Victory at Martinestie* in 1789 (1879).—Müller, 9; *Wurzbach*, xiv. 15.

**LAMBDIN, GEORGE COCHRAN**, born at Pittsburgh, Pa., in 1830. Portrait, genre, and flower painter, studied with his father, J. R. Lambdin, portrait painter, and then in Munich and Paris. Professional life spent in Philadelphia, with the exception of two years (1868–70) in New York. Elected N.A. in 1868. Works: *Our Sweetest Songs* are those which tell of *Saddest Thoughts* (1858); *Dead Wife* (1867); *Twilight Reverie*; *Happy Mornings of Life and of May*, Mrs. Joseph Harrison, Philadelphia; *Ask me no more*; *Little Knitter*; *June Roses* (1880); *Willow Seat* (1881); *La Pactole and La France*, *Roses* (1882); *As Far as Angels Ken*, *Viva* (1884); *Pink and Yellow Roses* (1885); *Hesperus* (1886).—Tuckerman, 450.

**LAMBERT, GEORGE**, born in Kent in 1710, died in London, Nov. 30, 1765. Pupil of William Hassel and of John Wooton; painted landscapes chiefly, after the manner of Gaspar Poussin. Some of his figures are attributed to Hogarth, of whom he was a convivial friend. Lambert was first president of the Society of Artists, and founder of the Beefsteak Club. With Scott, painted six large pictures of Eastern settlements that were in the India House.—Redgrave; *Taylor, Fine Arts*, ii. 94.





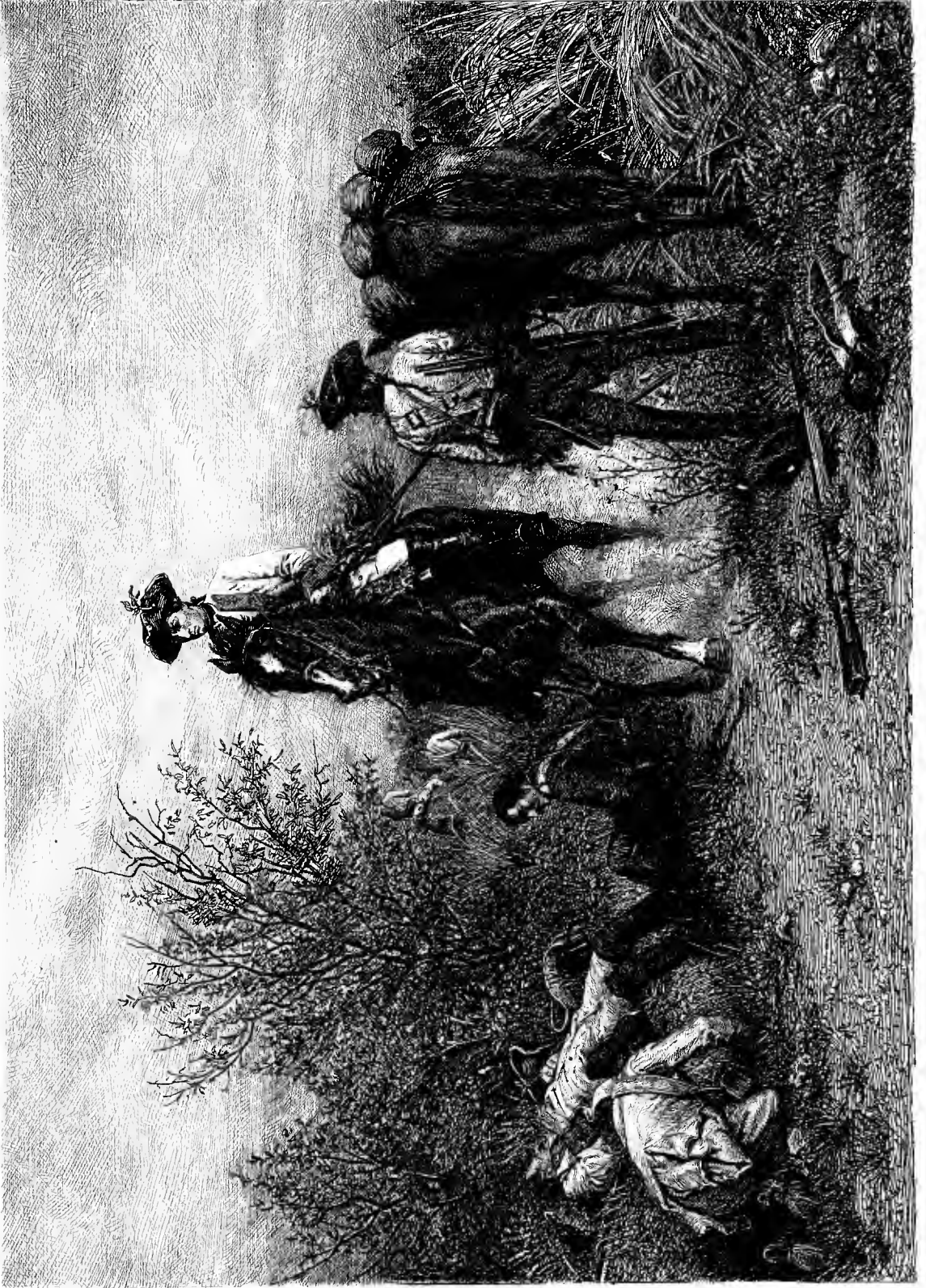














## LAMBERT

**LAMBERT, LOUIS EUGÈNE**, born in Paris, September 25, 1825. Genre and animal painter, pupil of Delacroix; especially noted as a careful and humorous painter of cats and dogs. Medals: 1865, 1866, 1870; 3d class, 1878; L. of Honour, 1874. Works: *Stable* (1852); *In the Curtain, Rabbits* (1855); *Dead Nature, Expiation, Cat and Parrot* (1857); *Hunting-Dogs* (1859); *Remedy Worse than the Disease, Market in a Small Town* (1861); *Market* (1863); *Drinking-Place, Hunting* (1864); *Fox-Terrier, Clock is Too Fast* (1865); *Relays of Hunting-Horses* (1866); *Fire-Place for the Guard, Envied Spot* (1867); *Coming Storm, Thief scaling the Wall* (1868); *Masters of the House* (1869); *Cat and Kittens, Antechamber* (1870); *Covetousness, Fallen Greatness* (1872); *Let us Drink, Interrupted Sleep* (1873); *Temporary Installation, Meal-Time* (1874); *The Enemy, Parcel* (1875); *At Home* (1876); *During Service* (1877); *Richelieu's Cats, Fallen Greatness* (1878); *Strand at Villerville* (1879); *Evening in the Marshes, Low Tide* (1880); *Banks of the Somme* (1883); *Duck-Hunter's Hut by Moonlight* (1884); *Banks at Pont-de-l'Arche, Ash-Tree at Mutrécy* (1885); *Feline Family, Miss C. L. Wolfe, New York; Cat and Kittens, M. K. Jesup, ib.; Cats, Fletcher Harper, ib.; Kittens Playing, Charles Stewart Smith, ib.*—Bellier, i. 889; Montrosier, i.

**LAMBINET, ÉMILE**, born at Versailles, Jan. 13, 1815, died at Bougival, Jan. 1, 1878. Landscape painter, pupil at first of Boisselier, later of Drolling and of Horace Vernet. Medals: 3d class, 1843; 2d class, 1853, 1857; L. of Honour, 1867. Visited the East, Algeria, and Holland. Works: *View of Senlisse* (1833); do. (1836), Cambrai Museum; *View in Dauphiny* (1837); *Valley of Cherreuse* (1839); *Banks of Gardon* (1840), Avignon Museum; *The Torrent* (1843); *Cemetery of the Dwarf Palms* (1846); *Women Bathing* (1849), Amiens Museum; *Autumn Morning* (1850), Montpellier Museum; *Plain of Malvoisin* (1853); *Road in a Hollow, Under the Trees* (1855);

*In the Month of May, Environs of Delft* (1857); *In the Fields* (1859); *Banks of the Seine at Bougival, River Veules* (1861); *Village in Normandy* (1863); *Autumn at St. Marc-la-Bruyère, Morning at Yvré-l'Évêque* (1864); *Course of the Yvette* (1865), Besançon Museum; *River under the Trees* (1866); *Dock at Dieppe, The Valley of Arques* (1868); *Coast of Normandy* (1869); *Oak at Yvré-l'Évêque, Lock at Bougival* (1870); *Slopes of Jonchère at Bougival* (1872); *Pond in Woods in November* (1873); *Seine at Bougival, Normandy Pasture, Country in Autumn* (1874); *Bluff at Croissy* (1875); *Summer, The Bas-Prunay* (1876); *Village of Quinéville* (1877); *Noon, H. R. Bishop, New York; Landscapes, H. V. Newcomb, ib., J. T. Martin, Brooklyn, E. B. Warren, Philadelphia, Fairman Rogers, ib.; Flowers of May, Mrs. Joseph Harrison, ib.; Landscape with Figures, T. Wigglesworth, Boston; Mill Stream, J. W. McCoy, Baltimore; Boy Fishers, Charles Parsons, St. Louis; Landscape* (1865), Seney sale, New York.—Bellier, i. 890; *Fine Arts Quarterly Rev.*, i. 253; Larousse; Jarves, *Art Thoughts*.

**LAMBRECHTS, JAN BAPTIST**, born at Antwerp, baptized Feb. 28, 1680, died probably in Germany, after 1731. Flemish school; genre painter, self-taught; went in 1703 to Lille, and returned in 1709, when he became master of the guild; left Antwerp in 1731 and probably went to Germany, where most of his works are to be found. Works: *Peasant Family at Dinner, Augsburg Gallery; Men and Women Drinking, do. assembled before a House, Brunswick Museum; Men and Women before Tavern, Gotha Museum; Tavern Interiors* (2), Germanic Museum, Nuremberg; *Peasants around Table before Inn, Liechtenstein Gallery, Vienna; Family Conversations* (2), Uffizi, Florence; *Young Man and Wife before Dish with Dessert, Man and Wife by a Barrel, Three Men at Table Drinking, Man and Wife in Kitchen, Stockholm Museum.*—Van den Branden, 1201.

## LAMBRON DES PILTIÈRES

**LAMBRON DES PILTIÈRES, ALBERT**, born at Saint-Calais (Sartre), May 13, 1836. History and genre painter, pupil of Flandrin and Gleyre; aims at attracting the public by peculiar, bizarre subjects, treated with great talent, humour, and technical skill. Works: *A Flâneur* (1859); *Ash Wednesday, Reunion of Friends* (1861); *Deception* (1864); *Madonna* (1865), Angers Museum; *An Execution* (1866); *Clown, Difference* (1868); *Cupid and the Widow* (1869); *Clown and Dwarf* (1872); *Sea Swallow, The Victor, Bazile* (1875).

**LAMBTON, MASTER, Sir Thomas Law-**



Master Lambton, Sir Thomas Lawrence, Earl of Durham.

*rence*, Earl of Durham. Son of J. G. Lambton, Lord Durham; full-length, seated on the rocky edge of a precipice, overlooking a landscape. Royal Academy, 1825. Engraved by S. Cousins (1827), G. H. Phillips (1839).—Gower, 45, 73.

**LAMEN (Laenen), CHRISTOFFEL**  
**JACOB VAN DER**, born at Antwerp or Brussels about 1615, died at Antwerp short-

ly after Sept. 22, 1651. Flemish school; genre painter, son and pupil of Jacob van der Lamén (born in 1584); master of the guild at Antwerp in 1636. When not signed, his pictures usually pass under the names of Jan le Ducq and Palamedes, as in the museums of Darmstadt, Frankfurt, Gotha, and Meiningen. His best are in Italy. Works: *Musical Party, Game of Tric-Trac, Young Man's Portrait, Th. van Lerijs*, Antwerp; *Game of Tric-Trac, Dunkirk Museum*; *Company of Ladies and Gentlemen at Play, Lille Museum*; *Soldiers and Women carousing, Madrid Museum*; *Ladies and Gentlemen dancing, Gotha Museum*; *Card Players, Hanover Gallery*; *do. Liechtenstein Gallery, Vienna*; *Soldiers and Women carousing, Madrid Museum*; *Conversation-pieces (8), Mansi Collection, Lucca*; *Married Couple plundered by Robbers, and another (both attributed to Rubens), Palazzo Corsini, Rome*.—Bode, *Studien*, 172; Rooses (Reber), 383; Van den Branden, 1009; Van Lerijs, *Artistes Anversois*, ii. 365.

**LAMI, LOUIS EUGÈNE**, born in Paris, Jan. 12, 1800. History and genre painter, pupil of Gros and Horace Vernet. Gained his first laurels as a water-colour painter of scenes in fashionable life; has since painted historical subjects and pictures of life in Russia. Medals: 2d class, 1865; L. of Honour, 1837; Officer, 1862. Works: *Studies of Horses, Battle of Puerto de Miravento* (1824), Versailles Museum; *Battle of Tramaced* (1827); *Fight in the Balkan; Charles I. receiving a Rose when on his Way to Prison* (1831); *Skirmish at Claye* (1831), Versailles Museum; *Manceuvres at Coronation of Nicholas I.* (1827); *Racing to Church; Muscovite Courage* (1834); *Masqueraders in a Wagon* (1836); *Battle of Hondscoote, 1793* (1836), Lille Museum; *do.* (1838), and *Fight in Defiles of the Argonne* (1835), *Battle of Wattignies, Taking of Maestricht—1794* (1837), *Surrender of Antwerp—1832* (1838), Versailles Museum; *Reception at St. James's* (1853); *Ball at the Tuileries*;

## LAMME

Race at Chantilly ; Capture of Coustantine ; Review of Chasseurs ; Ball at the Opera (1846) ; Battle of the Alma (1855, bought by State) ; Fête at Versailles on Visit of Queen Victoria (1855) ; Via Novissima in Genoa (1855) ; Supper in Salle de Spectacle at Versailles (1857), Church Interior, Luxembourg Museum ; Abdication of Mary Stuart (1867) ; Last Auto da-Fé in Madrid in 1670 (1873) ; Knox preaching before Mary Queen of Scots (1877) ; Four pictures from History of Charles IX. (1878) ; Seven water-colours, Hertford House, London, Sir Richard Wallace.—Bellier, i. 891 ; Bitard, 763 ; Müller, 317.

**LAMME, ARIE JOHANNES**, born at Dordrecht, Sept. 27, 1812. Genre painter, son and pupil of Arnoldus (died, Rotterdam, 1856) ; then studied in Paris under his cousins, Ary and Henry Scheffer. Gold medals : Rotterdam, 1836 ; Paris, 1845. Works : Family Scene from 16th Century (1836) ; Jacob Simonsz de Ryck returning from Spanish Captivity ; Patriotism of Adriaan van der Werff ; Guard-Room in 17th Century ; Dangerous Post ; Old Dutch Interior (1845) ; Surprise of Spanish Post ; The Water-Gueux at Dordrecht on June 25, 1572 ; Prince Willem proclaimed Stadtholder ; Maximilian van Egmont taking Leave of his Family ; Ruwaard de Wit compelled to annul Edict (1853) ; Mme. de Montigny begging Ann of Austria for her Husband's Life (1854) ; Interior of Ary Scheffer's Studio, C. C. Perkins, Boston.—Immerzeel, ii. 154 ; Kramm, iii. 939.

**LAMORINIÈRE, FRANÇOIS**, born in Antwerp, April 28, 1828. Landscape painter, pupil of Antwerp Academy ; studied much from nature. Medals in Brussels (1857), Vienna (1873), Paris (1878) ; Order of Leopold (1860) ; Officer (1869) ; Commander Order of Francis Joseph of Austria. Honorary member of Rotterdam (1864) and Prague (1877) Academies. Studio in Antwerp, and professor at the Academy since 1885. Works : View near Spaa, View near Edeghem, Brussels Museum ; Rocky Land-

scape (1853), Ghent Museum ; Interior of Burnham Forest ; English Snow Landscape ; Summer Landscape near Antwerp ; Swamp ; Morning in the Ardennes ; First Autumn Days (1878) ; Isle of Walcheren (1878), Antwerp Museum ; Solitude (1878) ; Wartburg near Eisenach ; Four Seasons. — Meyer, Conv. Lex., xvii. 526 ; Müller, 318.

**LAMPI, JOHANN BAPTIST**, Ritter von, the elder, born at Romeno, Tyrol, Dec. 31, 1751, died in Vienna, Feb. 11, 1830. Portrait painter, first instructed by his father, a village painter, then from 1768 pupil of Unterberger in Salzburg, and from 1771 of Lorenzi in Verona, where he became a member of the Academy. After his return home settled in Trent, became renowned for his portraits, was called to Vienna in 1783, and was made professor and councillor of the Academy in 1786. The following year he painted in Warsaw the royal family of Poland, and in 1791 in St. Petersburg Catherine II. and the whole imperial family. He returned to Vienna in 1798 and was knighted. During the French invasion in 1805 he did much towards the preservation of paintings and other objects of art. Honorary member of the St. Petersburg and Stockholm Academies. Works : Young Lady Artist, Darmstadt Museum ; Little Girl feeding Bird, Fürstenberg Gallery, Donaueschingen ; Artist's and another Male Portrait, Ferdinandeum, Innsbruck ; Artist's Portrait, Vienna Museum ; Portraits of Archduchesses Elizabeth and Maria Anna, of Counts Enzenberg and Auersperg, of Joseph II. (1784), Vienna Academy ; Emperor Francis I. ; King of Sweden ; Canova ; Prince Kaunitz ; Baron von Sperger ; Lucretia and Tarquin ; Flight of the Vestal Virgins from Rome. His two sons, Johann Baptist (1775–1837) and Franz (1783–1852), also attained to considerable reputation, the former as a portrait painter, the latter as marine and landscape painter. Portraits by the former, of Canova and Field-Marshal Prince Johann Liechtenstein, are in the Liechtenstein Gallery, Vienna.—Allgem. d. Biogr., xvii. 580 ; Wurzbach, xiv. 57.

## LANA

**LANA, LUDOVICO**, born at Modena (or at Codigoro, near Ferrara?) in 1597, died in Rome (or at Modena?) in 1646. History painter, pupil at Ferrara of Scarsellino, and at Bologna of Guercino; afterwards became director of Modena Academy. Works: Death of Clorinda, Madonna, Death of Abel, Erminia dismounted presents herself to Old Man who is listening to Children's Singing, Figures of Saints (2), Galleria Estense, Modena; Delivery of Modena from the Plague, Chiesa nuova, ib.; Death of Clorinda, Turin Gallery.—Laderchi.

**LANCE, GEORGE**, born at Little Easton, March 24, 1802, died near Birkenhead, June 18, 1864. Still-life and history painter, pupil of Benjamin Haydon; especially noted for painting fruit and flowers. First exhibited in 1828. Works: The Brothers (1837); Gil Blas (1839); May I have this? (1840); The Ballad (1841); The Microscope (1842); Village Coquette (1843); Maréchal Duc de Biron (1845); Preparations for a Banquet (1846); From the Garden and from the Lake (1847); The Blonde and the Brunette (1851); The Seneschal (1852); Harold (1855); Fair Italy (1857); A Sunny Bank (1861); Gleam of Sunshine (1862); Basket of Fruit, Red Cap, Fruit, National Gallery, London.—Redgrave; Cat. Nat. Gal.; Art Journal (1857), 305.

**LANCHARES, ANTONIO DE**, born in Madrid in 1586, died there in 1658. Spanish school; history painter, the most noteworthy pupil of Patricio Caxes; was employed to paint for the Jesuits' convent at Madrid, and for the Carthusians of Paular, and, according to Cean Bermudez, who saw his pictures, ranks among the best painters of Spain.—Stirling, ii. 691.

**LANCRENON, JOSEPH FERDINAND**, born at Lods (Doubs), March 17, 1794, died in Besançon, Aug. 5, 1874. Genre painter, pupil of Girodet-Trioson. Custodian of the Besançon Museum, and corresponding member of the French Institute. Medals: 1st class, 1817; L. of Honour, 1860. Works: Tobias restoring his Father's Sight (1817),

Besançon Museum; Male Portrait, ib.; Apotheosis of St. Geneviève (1827), St. Laurent, Paris; Peace, Justice, Abundance; The River Scamander (1824), Amiens Museum; Alpheus and Arethusa (1831); Child playing with a Dog (1845).—Bellier, i. 895.

**LANCRET, NICOLAS**, born in Paris,



Jan. 22, 1690, died there, Sept. 14, 1743. French school; genre painter, pupil of Dulin (1669-1748) and Gillot; formed himself chiefly after Watteau, who broke with him in 1719 when both were

admitted to the Academy. The pictures of the two masters are often confounded from similarity of subject and treatment, though Watteau is far the greater artist. Works: Spring-Time, Summer, Autumn, Winter, Gascon Punished (1738), Actors of the Théâtre Italien, The Cage, Turtle-Doves, Bird's Nest, Gallant Conversation, Louvre; Italian Repast; Blind Man's Buff; Miles. Sallé and Camargo—Danseuses performing in a Garden; The Maid Justified; The Five Senses; Amorous Turk; Beautiful Greek; Mill of Quiquengrogne, The Ages, The Elements, Women Bathing, Rouen Museum; Wedding Dance, Wedding Feast, Summer, Winter, Angers Museum; Landscape with Figures, Fontainebleau; Game of Four Coins, Minuet, Besançon Museum; Walk in Garden of Marly, Rustic Scene, Bordeaux Museum; Masked Ball, Arrival of a Lady, Portrait of the Danseuse Camargo, Two Cavaliers offering Flowers to Ladies, Nantes Museum; Ham Breakfast, Orléans Museum; Promenade at Longchamps, Perpignan Museum; Turtle-Doves' Nest, Valenciennes Museum; Arcadian Scene in a Landscape, Berlin Museum; Dancing in the Open Air, Two similar Subjects, Dresden Museum; Social Gathering in a Park, Schleissheim Gallery; do., Schwerin Gallery; Musical Assembly











## LANDELLE

in a Garden, Love Couples with Birds' Nests, Girls Bathing, Kitchen Interior, Similar Subject, Hermitage, St. Petersburg; Infancy, Youth, Manhood, Age, National Gallery, London; and many in private collections in England and France.—Bellier, i. 895; Ch. Blanc, *École française*; Dohme, 3; Houssaye, *Gal. du xviii. Siècle*, i. 263; Jal, 734; Larousse; Lejeune, *Guide*, i. 219; Villot, *Cat. Louvre*; Wedmore, 183; Wurzbach, 24.

LANDELLE, CHARLES, born at Laval (Mayenne), June 2, 1821. Genre painter, pupil of Delaroche and of Ary Scheffer, whom he vainly tried to approach in depth of expression. Executed decorative works in the Elysée Palace and in St. Sulpice, Paris, and painted many portraits. Medals: 3d class, 1842; 2d class, 1845; 1st class, 1848; 3d class, 1855; L. of Honour, 1855. Works: *Fra Angelico* (1842); *Elegy, Charity* (1844); *Virgin and Holy Women at Tomb* (bought by State); *Fleurette abandoned by Henry IV.* (1845); *Little Gypsies* (1846); *Young Egyptian Woman* (1847); *St. Cecilia* (1848); *The Republic* (1849); *Christ with St. Peter and St. John, St. Veronica* (1850), *Pau Museum*; *The Antiquary; Beatitudes* (1852), *Laval Museum*; *Renaissance* (1853), *Louvre*; *The Virgin Resting* (1855), *St. Germain l'Auxerrois, Paris*; *Jewess of Tangiers*; *Armenian Woman, Finland Girl* (1857), *M. Achille Fould*; *Portrait of Admiral Baudin* (1857), *Versailles Museum*; *Presentiment of the Virgin* (1859), *Luxembourg Museum*; *Girl with Birds* (1859); *Emperor and Empress at Glass Works of St. Gobain*; *Captive Jewesses in Babylon* (1861), *Montauban Museum*; *Procession of the Cross at Brest* (1861); *Idleness* (1863); *Awakening* (1864); *Meditation* (1865); *Armenian Woman, Fellaah Woman, Prison in Tangiers, Child of Aïsaoui* (1867); *Moorish Woman* (1868); *Mountaineer of Aragon* (1869); *Velleda* (1870); *The Almeh* (1872); *Samaritan Woman, Young Servian Gypsy* (1873), *Nantes Museum*; *Revery at Sixteen* (1874); *Angel of Purity, Angel of Grief*

(1875); *Salmacis* (1877); *Ismenis* (1878); *Messenger of Storms, Siren* (1879); *Nymph of Fontana, Venetian Woman* (1880); *Woman of Siloam in Jerusalem, Young Fellaah Woman in Cairo* (1881); *Naiad, Woman of Boghari* (1882); *Woman of Bethlehem, Carpet Bazaar, Cairo* (1883); *Country of Golden Fruit* (1884); *Modern Law, Little Orphan Girl* (1885); *Roman Girl, Virlandese Girl, Circassian Girl, Robert Hoe, New York; Angel's Watch, Israel Corse*, *ib.*; *Dolce far niente*, C. P. Huntington, *ib.*; *Greek Girl*, G. T. Martin, Brooklyn; *Egyptian Fellaah Girl*, C. H. Wolff, Philadelphia; *Neapolitan Girl*, W. B. Bement, *ib.*; *Paul and Virginia*, B. Wall, Providence; *Egyptian Girl of Thebes*, J. W. Garrett, Baltimore.—Bellier, i. 896; Bitard, 765; *Revue des Deux Mondes*, June, 1871; *Gaz. des B. Arts* (1878), xvii. 156; Larousse; Hamerton, *Painting in France*, 62; Meyer, *Gesch.*, 367, 389.

LANDI, GASPARO, Cavaliere, born at Piacenza in 1756, died in Rome, Feb. 24, 1830. History and portrait painter, pupil in Rome of Pompeo Battoni and Corvi, and studied the great masters of the 16th century, acquiring a certain purity of style and excellent colouring. Won the first prize at the Academy of Parma in 1781; at an early age became director of the section for painting in the Academy of San Luca in Rome, and in 1817 president. He is looked upon as one of the founders of modern Italian painting, and is famous for his portraits, especially that of Canova. Works: *The Three Marys at the Tomb of Christ, Palazzo Pitti, Florence*; *Burial of the Virgin, Assumption, Piacenza Cathedral*; *Tobias and Sarah*; *Christ at Golgotha*; *Œdipus in Colonos*; *Mary Stuart leaving France*; *Portrait of Canova, Bergamo Gallery*; *The Three Marys at the Sepulchre, Florence Academy*.—Goethe, *Winkelmänn*, ii. 154; *Nouv. Biog. univ.*, xxix. 348.

LANDO, LORENZ DI. See *Vecchiotta*.

LANDON, CHARLES PAUL, born at Nonant (Orne) in 1760, died in Paris, March

## LANDSEER

5, 1826. Genre painter, pupil of Regnault; won the grand prix in 1792, and studied in Rome for five years; was a better colourist than draughtsman. He was painter to the Duc de Berri, corresponding member of the Institute, custodian of the Louvre Gallery, and knight of the L. of Honour. Published "Annales du Musée" (29 vols., 1801-17), "Vies et Œuvres des Peintres les plus Célèbres" (22 vols., 1803-17), and other works. Works: Eleazer refusing to eat Forbidden Meat (1792); Mother's Lesson, Pastoral (1800); Virginia Bathing (1801); Leda with Castor and Pollux (1806), Louvre; Venns and Cupid (1810); Paul and Virginia (1812); Dædalus and Icarus.—Bellier, i. 896; Biogr. univ., Supplement; Villot, Cat. Louvre; Larousse.

**LANDSEER, CHARLES**, born in 1799, died in London, July 22, 1879. History painter, son and pupil of John Landseer, engraver (1769-1852), and elder brother of Sir Edwin Henry Landseer; student also with Haydon and in schools of Royal

Academy; exhibited at Royal Academy his Dorothea in 1828; became A.R.A. in 1837 and R.A. in 1845, and keeper in 1851. Works: Clarissa Harlowe in the Sponging-House (1833), Bloodhound Bitch and Pups, Pillaging a Jew's House in Reign of Richard I., Sacking of Basing House, National Gallery; Cromwell at Naseby, 1645, National Gallery, Berlin; Eve of Battle of Edgehill (1845).—Cat. Nat. Gal. and Royal Acad.; Sandby, ii. 176.

**LANDSEER, Sir EDWIN HENRY**, born in London, March 7, 1802, died there, Oct. 1, 1873. Animal painter, third son and pupil of John Landseer, engraver; began to draw animals when very young, some of his sketches, made when five, seven, and ten years old, being preserved at South Kensing-

ton. When fourteen he became a student of the Royal Academy, and exhibited the next year Heads of a Pointer Bitch and Puppy. He soon won an unrivalled reputation as an animal painter, and became A.R.A. in 1826 and R.A. in 1830. In 1850 he was knighted, and in 1855 received at



the French Exhibition the large gold medal, and in 1873 the medal at the Vienna Exhibition. Works: Dogs Fighting (1819); St. Gothard Dogs finding Traveller in Snow (1820); Two Dogs, Dog and the Shadow (1822); Sancho Panza and Dapple (1824); Highland Breakfast, Suspense (1834), Drover's Departure (1835), Jack in Office (1833), Comical Dogs, Old Shepherd's Chief Mourner (1837), and others, South Kensington Museum; Cat's Paw (1824); Chevy-Chace (1826), Duke of Bedford; Return from Deer-Stalking (1827), Windsor Castle; Monkey who had seen the World (1828); Illicit Whiskey-Still (1829), Highland Music (1830), Low Life, High Life (1831), Hunted Stag (1833), Sleeping Bloodhound (1835), Dignity and Impudence (1839), Defeat of Comus (1843), Shoeing (1844), King Charles Spaniels (1845), Peace (1846), War (1846), Alexander and Diogenes (1848), Dialogue at Waterloo (1850), Maid and Magpie (1858), National Gallery, London; Poachers Deer-Stalking (1831), Hermon sale (1882), £840; Sir Walter Scott and his Dogs (1833); Bolton Abbey in Olden Time (1834); Return from Hawking (1837); Life's in the Old Dog yet (1838); Van Amburgh (1839); Laying down the Law (1840); Otter and Salmon (1842); Otter Speared (1844); Shepherd's Prayer (1845); Monarch of the Glen, Titania and Bottom (1851); Children of the Mist (1853); Rough and Ready, Uncle Tom and Wife, Braemar (1857), C. F. H. Bolckow; Deer-Stalking (1858); Doubtful Crumbs







C. COUSEN. SCULPT.

SIR E. LANDSEER, R. A. PINX.











SIR EDWIN LANDSEER, R.A. PHIZO

W. PHIDEN, SCULPT



















C. LANDSEER. R.A. PINXT

G. A. PERIAM. SCULPT



## LANFRANCO

(1859); Flood in the Highlands (1860); Scenes in Highland Deer Forest, The Shrew Tamed (1861); *Well-Bred Sitters*, Piper and Pair of Nut-Crackers (1864); The Connoisseurs, Prosperity, Adversity (1865); Lady Godiva's Prayer, Odds and Ends, The Chase (1866); Her Majesty at Osborne, Wild Cattle of Chillingham (1867); Rent Day in Wilderness (1868); Swannery invaded by Eagles, Study of a Lion (1869); Queen meeting Prince Albert on Return from Deer-Stalking, Doctor's Visit to Poor Relations at Zoölogical Gardens (1870); Baptismal Font, Lion and the Lamb (1872); Tracker, Sketch of the Queen (unfinished, 1873); *Man Proposes but God Disposes*, Holloway Institute, Egham, near London; Stag at Bay, Lord Godolphin; Dogs and Duck, ex-Governor E. D. Morgan, New York; After the Chase, W. H. Vanderbilt Collection, *ib.* More than three hundred engravings have been made after his works. He designed the four colossal lions at the base of Nelson's column, Trafalgar Square, London.—Graves, *Cat. of Works of Sir E. Landseer*, (London, 1875); Redgrave; *Cat. Nat. Gal.*; Fraser's Mag., July, 1856; Stephens, *Early Works of L. (London, 1869)*; *do.*, Sir E. L. (London, 1880); Sandby, ii. 143; Portfolio (1871), 165; Athenæum, Oct., 1873, 440; *Illustr. Zeitg.* (1873), ii. 327; *Zeitsch. f. b. K.*, x. 129, 163.

LANFRANCO, GIOVANNI, Cavaliere, born in Parma in 1580 or 1581, died in Rome, Nov. 29, 1647. Roman school; pupil of Agostino Carracci, then at Ferrara; on his master's death (1601) he went to Rome and assisted Annibale Carracci, from whose designs he executed frescos in the Palazzo Farnese. Among his earliest original works are the



Assumption, in a chapel of S. Agostino (which gave him reputation), and a Virgin in the Clouds with Saints (1621-25), cupola of S. Andrea della Valle. This work had been promised to Domenichino, who had already painted the walls, and Lanfranco was thus brought into direct competition with that great artist. In 1631 he went to Naples and executed works in the Gesù, now destroyed, and in other churches, remaining there until 1646, when he returned to Rome. Among his best pictures are *St. Louis feeding the Poor*, Venice Academy, and *Liberation of St. Peter*, Palazzo Colonna, Rome. Other works in public galleries: *Mary Magdalen*, *St. Peter in Tears*, *do.* with Book and Keys, *Artist's Portrait*, Uffizi, Florence; *Assumption*, *Ecstasy of S. Margherita da Cortona*, Palazzo Pitti, *ib.*; *The Virgin with Christ liberating a Soul*, *Virgin in the Clouds and Saints*, *Satan enchained by Angels*, *Rest in Egypt*, *St. Jerome roused by Trumpet of Last Judgment*, *Infant Christ adored by Saints*, Naples Museum; *History of Moses*, *Last Supper*, Quirinal, Rome; *Hagar in the Desert*, *St. Peter*, *Separation of SS. Peter and Paul*, *Coronation of the Virgin*, Louvre, Paris; *St. John Baptist*, Amsterdam Museum; *Jacob's Dream*, Basle Museum; *Mary Magdalen*, Berlin Museum; *St. Paul in Malta throwing the Adder into the Fire*, Cassel Gallery; *Cimon nursed by his Daughter Pero*, Darmstadt Museum; *Peter Penitent*, *Four Old Sorcerers*, Dresden Museum; *The Angel showing to Hagar the Spring*, *Mater Dolorosa*, *Christ on Mount of Olives*, Old Pinakothek, Munich; *Madonna appearing to Hermits*, Vienna Museum; *Obsequies of Julius Cæsar*, *Roman Soldiers receiving Crowns*, *Banquet of Patricians*, *Roman Mock Sea-Fight*, *The Auspices*, Madrid Museum.—Ch. Blanc, *École ombrienne*; Burckhardt, 764, 794, 798; Baldinucci, iv. 448.

LANG, HEINRICH, born at Ratisbon, April 24, 1838. Horse painter, pupil of the Munich Academy under Friedrich Voltz; visited the studs of Würtemberg and military

## LANG

pageants; spent eight years (1860-68) in Hungary, the Danubian principalities, and in Paris; took part in the campaign of 1870-71. Works: Hungarian Inn (1861); Horses in the Rushes (1865); Csikos driving Horses back to the Herd (1865); Race-Course of Longchamps (1867); Hussar-Patrol, Steeple-Chase, Transportation of Horses (1868); Hungarian Market-Scene, Attack of Brigade Bredow in Battle of Vionville, Battle of Sedan (1872); Episode in Battle of Würth (1875); Bay of Galata; Second Bavarian Army Corps crossing the Seine at Corbeil (1885); Catching Wild Horses in Hungarian Pusztas, Dresden Museum.—Müller, 319.

LANG, LOUIS, born at Waldsee, Württemberg, March 29, 1814. Portrait and figure painter; studied in Paris and Stuttgart in 1834; went to America in 1838, and has since lived in New York, making frequent visits for study to Venice, Rome, Florence, and Paris. Elected N.A. in 1832. Works: Asleep in Prayer (1869); Old Mill at Greenwich, Conn. (1870); Blind Nydia, Jephthah's Daughter (1871); Cinderella, Cleopatra (1875); Landing of Market-Boat at Capri (1876); Mary Stuart distributing Gifts, Maid of Saragossa, R. L. Stuart Collection, New York; Country Girl, Museum, *ib.*; Fresh Cherries, Neapolitan Fisher Family (1878); Romeo and Juliet (1882).—Tuckerman, 434.

LANG, JAN. See *Bockhorst*.

LANG, JULIUS, born in Darmstadt, Aug. 17, 1817, died in Munich, June 25, 1878. Landscape painter, pupil of the Munich Academy in 1834, then from 1835 of Schirmer in Düsseldorf. In 1840 he was attracted to Munich again by Rottmann, and soon became a favourite for his mountain landscapes. In 1854 he visited Upper Italy, where he painted studies for the Venice Academy and two large pictures for the Milan Academy, and was made a member of both institutions. Numerous orders from King Max induced him to return to Bavaria in 1858. He was appointed court-

painter by Louis II. in 1867. Works: Village in Forest (1840); Wood in Evening Light; View in the Ramsau; Morning on the Alp (1848); Partenkirchen (1858); Landscape in North Italy (1860), Darmstadt Museum; Castle Kolovrat in Bohemia, Stuttgart Museum; View near Dachau (1869); Morning Landscape; Zugspitze; Part of Gosau Lake (2, 1865), View near Partenkirchen (1871), New Pinakothek, Munich; Seven Idyls from Amper, Förling on the Isar (1874).—Allgem. d. Biogr., xvii. 644; Kunst-Chronik, xiii. 687; Reber, ii. 290; Regnet, ii. 1.

LANG-PIER. See *Aertzen*.

LANGENDYCK, DIRK, born in Rotterdam, March 8, 1748, died there, Dec. 15, 1805. Painter of battles and marine pieces, pupil of D. A. Bisschop. His pictures are rich in composition, of striking effect, and well drawn. Works: A Camp, Cavalry Fight, Wounded General, Rotterdam Museum.—Immerzeel, ii. 156; Kramm, iii. 945.

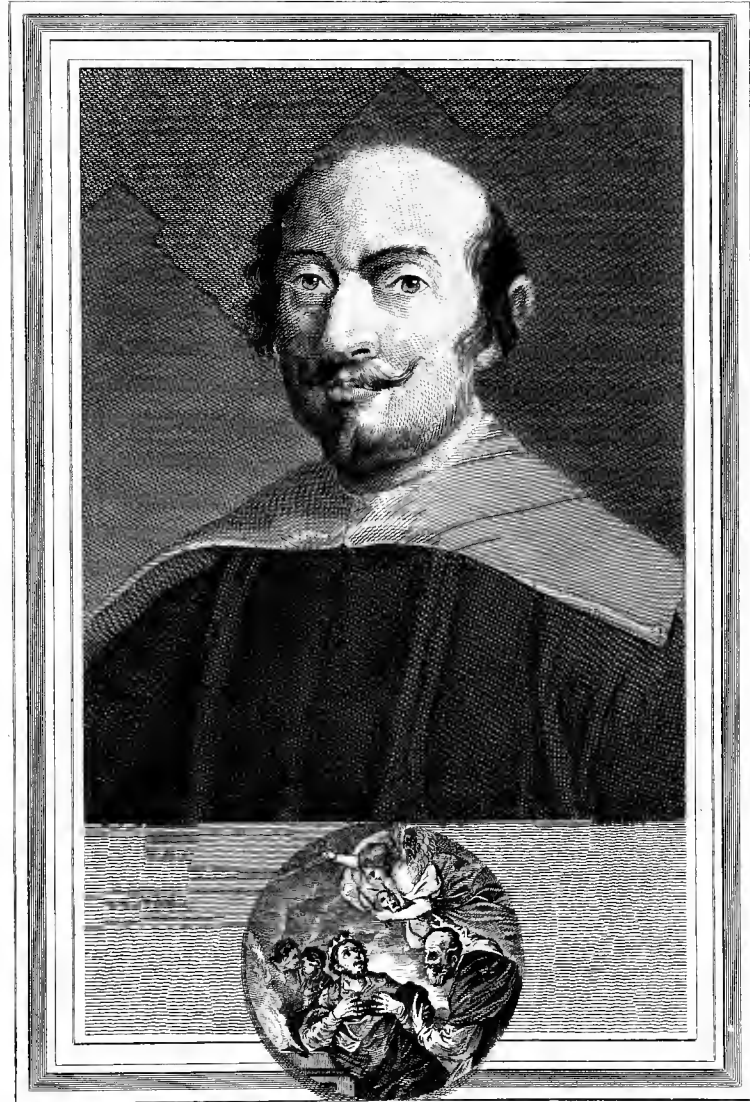
LANGENHÖFFEL, JOHANN FRIEDRICH, born at Düsseldorf in 1750, died in Vienna, Dec. 31, 1807. History and portrait painter, pupil of Düsseldorf Academy; became court-painter at Mannheim in 1782, and afterwards director of the gallery in Vienna. Works: Rape of the Sabines (1783); Venus bringing Cupid to Bion, Homer; Calliope with Homer, Mannheim Gallery; Dancing Bacchantes (1796), Acis, Galatea and Polyphemus, Dessau Gallery; Portrait of Queen Augusta Wilhelmina of Bavaria, Schleissheim Gallery.—Wurzbach, xiv. 107; Zeitschr. f. b. K., xiv. 316.

LANGENMANTEL, LUDWIG VON, born on the Michaelsberg, near Kelheim, April 4, 1854. History painter, pupil of Munich Academy and of Piloty; instructed in 1875 the Princess of Anhalt-Dessau. Medal in Munich in 1876. Works: Capture of the Chemist Lavoisier in 1794, Münster Gallery; Three Pictures with Amorettes, Savonarola's Sermon against Prodigality (1879).—Müller, 319; Leixner, D. mod. K., ii. 75.









*J. J. P. Pinet.*

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GIOVANNI LANFRANCO.

*Abhandlung über die Perspective in dem ersten Theile des ersten Buches  
des Longinus, Most Jense Oese & Bruner & Cuckington Allen & C<sup>o</sup>  
London*



## LANGER

LANGER, JOHANN PETER VON, born at Kalkum, near Düsseldorf, in 1756, died in Munich, Aug. 6, 1824. History painter, pupil of the Düsseldorf Academy under Krahe; became professor at the Academy in 1784, director in 1789, and in 1801 director of the Gallery. In 1806 was appointed director of the Munich Academy, which he reorganized. His antiquated school, which was extolled immoderately by his contemporaries, was superseded by that of Cornelius, and subsequently sank into undeserved oblivion. Works: Six scenes from Fable of Psyche; Christ blessing Little Children, Studienkirche, Munich; St. Luke painting Madonna; David before Saul; Philoctetes at Lemnos (1814); Small Family (1817); Cupid consoling Psyche (1820); Christ on Mount of Olives, Lady Jane Grey in the Tower (1823); Nativity, Christ blessing Little Children (sketch for painting in Studienkirche, Munich), Madonna and St. John, Death of Ananias and Sapphira, Expulsion from Paradise, Man about to Write, Chemist reading, Artist's Sons, Artist's Wife, Sons of Spanish Ambassador, Male Portrait, Head Studies (2), Schleissheim Gallery.—Allgem. d. Biogr., xvii. 678; Förster, iv. 168; Kunstbl. (1825), Jan. 6, No. 2; Nagler, Mon., iv. 100.

LANGER, ROBERT VON, born in Düsseldorf in 1783, died at Haidhausen, Munich, Oct. 6, 1846. History painter, son and pupil of Johann Peter, and studied also in Dresden, Berlin, and Cassel; accompanied his father to Paris in 1799, and visited Italy in 1804. Was professor at the newly organized Munich Academy in 1806, secretary-general in 1820, and director-general of the Bavarian picture galleries; member of the Vienna, Ghent, and Antwerp Academies. Works: Christ healing the Lame and Blind; Seven Works of Mercy; Madonna with Saints; Descent from the Cross; Adoration of the Magi, Düsseldorf Gallery; Education of Bacchus, Royal Gallery, Stuttgart; Virgil conducting Dante into the Lower World, Museum, ib.; Great Mythological

Cycle of five subjects (fresco), Palace of Duke Maximilian, Munich.—Allgem. d. Biogr., xvii. 679.

LANGETTI, GIOVANNI BATTISTA, born in Genoa in 1635, died in Venice, Sept. 21, 1676. Genoese school; pupil in Rome of Pietro da Cortona, and in Venice of Giovanni Francesco Cassana; became a good colourist in the Venetian style. Painted some historical pieces, but chiefly portraits, heads of old men, philosophers, and anchorites. Work: Apollo and Marsyas, Dresden Museum.—Lanzi, iii. 277; Ch. Blanc, *École génoise*.

LANGKO, DIETRICH, born in Hamburg, June 1, 1819. Landscape painter, pupil in Hamburg of Martin and Jakob Gensler; painted at first decorations, then studied after the etchings of Dutch masters. Removed to Munich in 1840. Works: Moonlight Night on the Elbe (1861); View on Chiem Lake, Carf Lake near Königsdorf (1862), Kunsthalle, Hamburg; View near Road to Thalkirchen; The Elbe below Hamburg by Moonlight; Evening Landscape in Bavarian Oberland (1863); View in Isar Valley; Swamp Landscape; Sunset in Moorland.—Meyer, *Conv. Lex.*, xvii. 533; Müller, 320.

LANGLEY, WALTER, born in England; contemporary. Genre painter, water-colours. Member of Institute of Painters in Water-Colours. Works: Wandering Thoughts, For Men must Work and Women must Weep, A Crown of Years, My Little Friend (1883); In Memoriam, Among the Missing (1884); Waiting for the Boats (1885); Fisher's Daughter, Sunny South (1886).

LANGLOIS, JEAN CHARLES, born at Beaumont-en-Auge (Calvados), July 22, 1789, died in Paris, March 24, 1870. Battle painter, pupil of Girodet, Gros, and Horace Vernet. Became a colonel in the army in 1849. Medals: 2d class, 1822; 1st class, 1834; L. of Honour, 1814; Officer, 1832; Commander, 1860. Works: Battle of Larsobispo; Capture of the Great Re-

## LANGLOIS

doubt of Moskowa; Passage of the Lech in 1796; Cascade of Mt. Dore (1824); Battle of Walls; Passage of the Beresina (1827); Battle of Benouth, Campillo de las Arenas (1827), Versailles Museum; Battle of Navarino, Ministry of Marine; Convent of Mont-Serrat (1831); Battle of Sidi Feruch (1834); Taking of Château de Morée (1836), Battle of Castalla, Battle of Polotsk, Battle of Moskowa (1838), Battle of Smolensk, Interview at Navarino (1839), Battle of Monttereau, Battle of Champeaubert (1840), Versailles Museum; Battle of Toulouse (1840); Battle of Polotsk (1838), Arras Museum; Battle of Krasnoë (1841); Battle of Naefels (1842); Battle of Hoff (1849), Versailles Museum; Battle of Wesen (1849); Passage of the Linth (1850); Ruins of Karnac; Capture of Smolensk; Battle of the Moskowa (1855). Also painted several panoramas, such as Battle of Navarino, View of Algiers, Battle of Moscow (1835); Burning of Moscow (1839); Battle of Eylau (1843); Battle of the Pyramids (1849); and Capture of the Malakoff (1858).—Bellier, i. 901; Larousse.

LANGLOIS, JÉRÔME MARTIN, born in Paris, March 11, 1779, died there, Dec. 8, 1838. History painter, pupil, assistant, and imitator of David; won the 2d prix de Rome in 1805 for his Death of Demosthenes, and the grand prix in 1809 for his Priam at the Feet of Achilles. Medals: 2d class, 1817; 1st class, 1819; L. of Honour, 1822; Member of Institute, 1838. Works: Abduction of Dejanira (1813), Angers Museum; Cassandra imploring the Vengeance of Minerva (1817), Diana and Endymion (1822), Louvre; Alexander yielding Campaspe to Apelles (1819), Toulouse Museum; Abbé Sicard teaching the Deaf-Mutes, Asylum for Deaf-Mutes, Paris; St. Hillary writing against the Arians (1822), Cathedral of Bordeaux; Portrait of Bishop Belsunce (1824), Marseilles Museum; Death of Hyrnetho (1827); Portraits of Marshals Bellegarde, Matignon, d'Estrées, Brézé, Versailles Museum.—Bellier, i. 900; Villot, Cat. Louvre; Larousse.

LANGLOIS DE CHÈVREVILLE, LUCIEN THÉOPHILE, born at Mortin (Manche) in 1803, died in Paris in 1845. History painter, pupil of Gros; painted few and generally large pictures of religious subjects. Opened a successful school of painting at Rouen after his return from Italy, and later became director of the Museum at Cherbourg, and professor of drawing in the College at Paris. Works: Apparition of the Virgin, Church of St. Patrick, Rouen; Boy with Melon, Berne Museum.

LANINI, BERNARDINO, born at Vercelli about 1510, died about 1578. Lombardo-Milanese school; pupil and good imitator of Gaudenzio Ferrari; painted chiefly in fresco. An altarpiece, dated 1539, in Church of Borgo-Sesia, is one of his best works. Other examples: Adoration of Magi, Cathedral of Novara; Concert of Angels, St. Martha, and others, Brera, Milan; Sacrifice to Pan, Academy, ib.; Holy Family, Descent from the Cross, Madonna Enthroned, Madonna (1564), Turin Gallery; Holy Family (1543), National Gallery, London.—Ch. Blanc, École milanaise; Lanzi, ii. 503; Lübke, Gesch. ital. Mal., ii. 476.

LANMAN, CHARLES, born at Monroe, Mich., June 14, 1819. Landscape painter, pupil of A. B. Durand; elected A.N.A. in 1842. Lives in Washington; life chiefly devoted to literature. Works: Seaside Sketches, Brookside and Homestead (1880); Morning Fog (1881); Home in the Woods (1881), Corcoran Gallery, Washington; Salmon River in Canada, Upper Potomac (1882); Other Days, Harvest Home (1883); Frontier Home (1884).

LANOUE, FÉLIX HIPPOLYTE, born in Versailles, Oct. 14, 1812, died at Ivry, Jan. 21, 1872. Landscape painter, pupil of V. Bertin, Horace Vernet, and of the École des Beaux Arts; won the 2d prix for landscape in 1837, the grand prix in 1841; went a second time to Italy, as also to Russia and Holland, and returned to Paris a landscape painter of the naturalistic school. Medals: 2d class, 1847, 1861; L. of Honour, 1864.

## LANSAC

Works: The Seine at Rouen (1833); Aqueducts of Buc (1835); Sassenage (1839); Terracina (1844); Etruscan Tombs near Naples (1847); Villa of Hadrian at Tivoli, Souvenirs of the Villa de' Medici (1848); View in Capri (1848), Lisieux Museum; Roman Aqueduct (1850), Avignon Museum; Chigi Palace, Park at The Hague (1852); St. Benedict at Subiaco (1854); Banks of the Neva, View near Nantes (1855); Pine Forest of Gombo (1861), formerly in Luxembourg Museum; Villa Pallavicini, Roman Forum, Woods of Frascati, Villa Conti, View of Mont Janvier (1861); Great Baths of Albano, Excavations on Mt. Palatine, Parasol Pines near the Sea (1863); The Tiber (1864), formerly in Luxembourg Museum; Ruins of Villa of the Quintilii (1864); Château of St. Privat (1865); Pont du Gard (1865), Nîmes Museum; Rock of Nazon (1866), Avignon Museum; Ravine of Cannet, Environs of Cannes (1868); View of Ariccia near Rome; Landscape with Figures, Dijon Museum; View in Fontainebleau Forest, Cambrai Museum.—Bellier, i. 903; Larousse.

**LANSAC, ÉMILE (FRANÇOIS) DE**, born at Tulle (Corrèze), Oct. 1, 1803. History and genre painter, pupil of Langlois and Ary Scheffer; made a special study of horses, and painted several equestrian portraits. Medals: 3d class, 1836; 2d class, 1838. Works: Incident of Missolonghi, Girl at Fountain, Courage of Commandant Daru (1842); Scene from Jean-Jacques (1846); Huntsmen in a Marsh (1852); Regimental Chaplain, Trumpeter of the Guides (1855); Horses let Loose, English Terrier (1857); Siege of Vallon (1859); Cow in a Meadow, Death of Ravenswood (1861); Dejanira and the Centaur Nessus (1863); Charles II. (1864); St. Gérard de Lunel (1866); The Broken Strap (1868); Russian Team (1869); Hunting in Winter, Commander of Pyrenean Mountaineers in 1793 (1876); Charles I. of England (1877); A Page (1878); Equestrian portraits of Marshal de La Palice (1835), and of Connétable

Olivier de Clisson (1847), Versailles Museum; Horse-pieces (2), Bordeaux Museum.—Bellier, i. 904; Bitard, 768; Larousse.

**LANSIL, WALTER FRANKLIN**, born in Bangor, Me., March 30, 1846. Marine painter, pupil in Bangor of J. P. Hardy. Member Boston Art Club, 1877. Medals: 1878, 1881, 1884. Judge of awards of fine arts for Dominion of Canada, St. John, New Brunswick, 1883. Visited Europe in 1884, and studied in Paris, Venice, and Holland. Studio in Boston. Works: Fishermen in a Calm (1878), Smith College; Steering for Home, Trawlers making Port (1881); Waiting for the Tide (1882), Oliver Ames; Fishermen Becalmed (1882), Frank N. Ames; Calm off Seguin (1882); Twilight — Fishing Boats bound Home (1882), John Quincy Adams; Fleet off Shore (1883), heirs of Charles W. Slack; Midnight Arrival (1883); Return of the Fleet, In Penobscot Bay (1884), George C. Folsom; Veteran of the Heroic Fleet (1884), Massachusetts Charitable Mechanics Association; Dutch Boats (1885), owned in Paris.

**LANSYER, EMMANUEL**, born in Ile-de-Bouin (Vendée), Feb. 18, 1835.

Landscape and marine painter, pupil of Courbet, Violet-le-duc, and Harpignies; usually paints views of Brittany and the neighbourhood of Bordeaux. A good



draughtsman and colourist. Medals: 1865, 1869; 3d class, 1873; L. of Honour, 1881. Works: Pine-Trees on the Breton Coast (1864); September Morning at Douarnenez, River Ellée at Faouet (1865); River in Brittany, Washing-Place on the Breton Coast (1866), Tours Museum; Women at the Fountain (1867); Spring in Brittany (1868); Château of Pierrefonds (1869), Luxembourg Museum; Walk in Autumn, River Pouldahut at Low Tide (1870); Alps at Mentone, Cistern

## LANTARA

among Olive Trees at Mentone (1872); Bay of Treffentée at High Tide, Reefs of Kilvouarn, View from Pont des Arts in Paris (1873); Breakers at Stang (1874); Heath of Kerlouarneck (1874), Luxembourg; Rocks of Arvechen at Low Tide, High Tide at Ploumanach, Bay of Plomach (1875); Death of an Oak Tree, Coast of Finisterre (1876); April Blossoms, Windmills near Lille (1877); Moors in Bloom (1878); Bay of Douarnenez at Low Tide, Ocean at Granville, (1879); Glare on the Shore at Granville, Park of Mé-nars (1880); End of Storm, Downs at Donville (1881); Fine Morning on the Breton Coast, Cloisters of Mont St. Michel (1882); The Reef, Dew (1883); October Mist, The Cliff (1884); Vineyards of Mariaude, Sunrise on the Sea (1885).—Bellier, i. 905; Bitard, 768; Larousse.

LANTARA, SIMON MATHURIN, born in



Oney (Seine-et-Oise), March 24, 1729, died in Paris, Dec. 22, 1778. French school; landscape painter of great talent but little industry, who

painted little, was always poor, and died in the charity hospital. Bernard, Joseph Ver-net, Casanova, Berré, and Taunay often supplied the figures in his landscapes. Works: Sunset (1761), Louvre; Morning, Evening, Banks of a River, Besançon Museum; Banks of the Loing, Châteauroux Museum; Moonlight, Nantes Museum; A Castle, Farm Exterior, Valenciennes Museum; Two Landscapes, Hermitage, St. Petersburg.—Bellier, *Recherches historiques sur Lantara*; Ch. Blanc, *École française*; Houssaye, *Gal. du xviii. Siècle*, iii. 177; Jal, 735; Villot, *Cat. Louvre*; Lejeune, *Guide*, i. 291.

LANZANI, POLIDORO, called Polidoro di Venezia, born in Venice in 1515, died there, July 21, 1565. Venetian school;

history painter, pupil, or at least follower, of Titian; copied his contemporaries so effectually that his works rarely pass under his own name. Works: Venetian Nobleman dedicating to the Madonna his Child, Betrothal of St. Catherine of Siena with the Infant Christ, Dresden Museum; Holy Family, Vienna Museum; Last Supper (1545), Venice Academy.

LANZAS, LAS (The Lances), *Velasquez*, Madrid Museum; canvas, H. 9 ft. 10 in. × 12 ft. The surrender of Breda: The Marquis de Spinola, accompanied by officers, in the presence of the Flemish and Spanish armies, advances to receive the keys of the city from Justin of Nassau (1625); at right, soldiers with lances, which give the picture its name; on extreme right, the soldier with wide collar and hat with white plumes is said to be the artist himself. One of the finest historical pictures in the world. Painted about 1647 for Palace of Buen Retiro. Copy, partly by H. Regnault, in *École des Beaux Arts*, Paris. Sketch offered for sale in Paris in 1859, but returned to Spain. Etched by Laguillermie; B. Maura.—*Palomino*, iii. 335; Curtis, 21; Madrazo, 599.

LAP (Lapp), JAN, flourished second half of 16th century. Dutch school; landscape painter in the manner of Moucheron and Pynacker; must have studied in Rome. Works: Italian Landscapes with Figures (3), Hague Museum.—Bode, *Studien*, 334.

LAPIERRE, LOUIS ÉMILE, born in Paris in 1817, died there, March 28, 1886. Landscape painter, pupil of Bertin; an industrious and painstaking artist of no great originality. Medals: 2d class, 1848, 1863; L. of Honour, 1869. Works: *Daphnis and Chloë* (1845); *Abbey of Thélème* (1847); *Of what are the Girls Dreaming?* Boboli Garden in Florence (1848); *Fountain of Egeria, The Seasons* (1850); *Sunset, Under the Oaks* (1855); *Woods in Springtime, Woods in Winter* (1859); *Rock of Milly* (1861); *Sunset, Bar of the Loing* (1863); *In the Woods* (1865); *Garden of Fontainebleau* (1866); *Cutting in Woods of Cham-*

## LAPITO

pagne (1868); Moonrise (1869); Poacher in Ambush (1870); Landscape (1872); Sunset, Woods of Fontainebleau, Fountain of Fontainebleau (1874); In the Woods (1875); Twilight (1876).—Bellier, i. 907; Larousse; Müller, 321.

**LAPITO, LOUIS AUGUSTE**, born at Joinville-le-Pont (Seine), Aug. 18, 1803, died at Boulogne-sur-Seine, April 7, 1874. Landscape painter, pupil of Heim and Watelet; drawing and composition good, but colour often inharmonious. Medals: 2d class, 1833; 1st class, 1835; L. of Honour, 1836. Works: The Simplon, In Auvergne (1827); Chalet (1831); Lake Maggiore (1833); View near Lake of Brientz (1833), Cambrai Museum; Andelys (1836); The Cascatelles (1842); Cemetery of Sisteron (1852); Gulf of Rapallo (1855); Valley of Royat (1857); Torrent of Royat, Mentone (1859); River Tessino, St. Laurent, Town and Harbour of Bastia

(1861); Genoa, Lillebonne, Hills of Fontana in Auvergne (1863); View of Lisieux (1864); Ajaccio at Sunset, Valley of Royat (1865); Pont-Evêque (1866); The Somme at Abbeville, Souvenir of Auvergne (1868); Vintimiglia, King of Holland; View of Savonne, Musée Léopold, Brussels; Italian Landscape with Shepherds, Castle Villiers on the Rhône, Kunsthalle, Hamburg.—Bellier, i. 907; Larousse.

**LAPORTE, MARCELLIN**, born in St. Geniez d'Olt in 1839. Genre painter, pupil of Cabanel, Gustave Boulanger, and of the

École des Beaux Arts. Pictures more satisfactory to the public than to the critics. Medals: Rodez, 1868; Vienna, 1873.—Larousse.

**LAPOSTOLET, CHARLES**, born at Velars (Côte-d'Or), Sept. 26, 1824. Marine painter, pupil of L. Cogniet. His pictures are pleasing in general effect, but superficial in treatment of detail. Medal in 1870; 2d class, 1882. Works: Canal St. Martin (1870), Luxembourg Museum; Low Tide at Trouville (1872); The Seine near St. Denis,



Las Lanzas, Velasquez, Madrid Museum.

Rouen; Coast of Villerville; Canal of the Giudecca at Venice (1878); Port of La Rochelle at Low Water, Port of Nantes (1883); Environs of Nantes, La Rochelle (1884); Dunkirk, Bassin de Deauville (1885).—Bellier, i. 909.

**LARCHER, JULES**, born at Choloy (Meurthe-et-Moselle); contemporary. History, portrait, and still-life painter, pupil of Sellier and Bonnat. Medal, 3d class, 1880. Works: Still Life (1877, 1878); Christ in the Tomb (1880); Daphnis and Chloë (1883).

## LARGILLIÈRE

LARGILLIÈRE, NICOLAS, born in Paris, Oct. 10, 1656, died there, March 20, 1746. French school; history and portrait painter, pupil of Ant. Goubaud at Antwerp, where his father had settled; received into St. Luke's Guild in 1672. Went



to England in 1674, where he restored pictures of old masters at Windsor, under Sir Peter Lely's direction, and also painted some compositions of his own. In 1678 he went to Paris and gained great reputation as a portrait painter during the next six years, after which he returned to England, where he painted James II. and his queen. Member of the Academy in 1686, professor in 1705, rector in 1722, and chancellor in 1743. Ch. Blanc says he painted about fifteen hundred portraits. Works: Banquet given to Louis XIV. in 1687 by City of Paris, Marriage of Duke of Burgundy in 1697 (destroyed in Revolution); An Ex-Voto, St. Étienne du Mont; Erection of the Cross, Flight into Egypt, Assumption, Portrait of Charles Le Brun (1686), do. of Count de la Chatre, Provost and Aldermen of Merchants of Paris (1687), Artist with his Wife and Daughter, An Alderman (1704), A Magistrate (1718), Portrait of Du Vaucel (1724), four other portraits, Louvre, Paris; Portrait of himself, do. and Family, Sculptors Nicolas Coustou and Jean Thierry, three others, Versailles Museum; Portraits in Museums at Arras (2), Avignon, Besançon (2), Chartres, Dijon, Grenoble, Lille (Jean Forest), Metz, Nancy, Nantes (2), Nîmes, Niort, Orléans (himself), Rouen (2), Strassburg, Toulon, Toulouse, Madrid (5); Hercules slaying the Hydra, Aschaffenburg Gallery; Portrait of Jean Forest, Young Nobleman (?), Berlin Museum; Jean Bap-

tiste Tavernier, Count Dehu, Brunswick Museum; Madame Adélaïde de France as Flora, Carlsruhe Gallery; Count Sinzendorff, Darmstadt Museum; Duke de la Rochefoucauld, Portrait of a Man with a Wig, Dresden Museum; Portraits of the Painters J. Antoine Arlaud and Hyacinthe Rigaud, Musée Rath, Geneva; Lady's Portrait, Old Pinakothek, Munich; Male Portrait, Schwerin Gallery; Meeting of Provost and Aldermen of Paris Merchants, Hermitage, St. Petersburg; Portraits of Jean Baptiste Rousseau, and of himself, Uffizi, Florence;

*Largilliere*  
*1734*  
 Female Portraits (2), Historical Society, New York.—Bellier, i. 911; Ch. Blanc, École française; Houssaye, Gal. du xviii. Siècle, i. 214; Jal, 737; Larousse; Dezallier, Peintres; Van den Branden, 976; Cat. Louvre.

LARIVIÈRE, CHARLES PHILIPPE DE, born in Paris, Sept. 30, 1798, died in 1876. History and portrait painter, pupil of Guérin, Girodet, and Gros; won 2d prize in 1819, and grand prix de Rome in 1824. His works, though meritorious, did not fulfil the promise of his youth. He painted many battle and ceremonial pictures theatrical in style, also portraits, and designed the cartoons for the Cathedral of Dreux. Medals: 1st class, 1831, 1855; L. of Honour, 1836. Works: Prisoner in the Capitol visited by his Family (1827); The Plague of Rome (1831), formerly in Luxembourg Museum; Tasso Sick in the Monastery of St. Onofrio, Two Monks Meditating (1831); Interview of Francis I. and Pope Clemens VIII. at Marseilles in 1533, Duc d'Orléans arriving at the Hôtel de Ville (1836), Battle of the Downs (1837), Bayard wounded at Capture of Brescia (1838), Battle of Cocherel (1836), Battle of Castillon (1839), Battle of Mons-en-Puelle (1841), Raising of Siege of Malta (1843), Battle of Ascalon (1844), Capture of Bologna, Entry of French into Belgium, Return of the Prince-President to









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## LARSEN

Paris in 1852, Portraits of Louise de Savoie, Duchesse d'Angoulême, of Duke of Orléans, of Jean de La Valette, of Vauban (1834), of Gérard, Rochambeau, Drouet, Roussin, Bugaud, and several other Marshals and Admirals of France, Versailles Museum; General de Rumigny (1833), Amiens Museum; Jean Martial Bineau, Minister of Finances (1856), Angers Museum; Christ on Mount of Olives, Bordeaux Museum.—Bellier, i. 911; Larousse.

**LARSEN, CARL FREDERIK EMANUEL**, born in Copenhagen, Sept. 15, 1823, died there, Sept. 24, 1859. Marine painter, pupil of Copenhagen Academy under Eckersberg and Kloss; visited in 1845 Iceland and the Farøe Islands, and in 1852 England, Holland, and France. Works: View from the Long Line; View near Marseilles, (1854), Before Noon in the Oere Sound (1856), Copenhagen Gallery; Nieuwe Diep, in North Holland.—Weilbach, 402.

**LASCH, KARL JOHANN**, born in Leipzig, July 1, 1822. Genre painter, pupil of Dresden Academy and of Bendemann; went in 1844 to Munich, where, under the influence of Kaulbach and Schnorr, he painted several historical subjects; went to Italy in 1847, and soon after to Moscow, where for ten years he painted portraits with success. In 1857 went to Paris, studied under Couture, and settled in Düsseldorf in 1860. Gold medals in Dresden, 1843, Berlin, 1868, 1872; medals in Vienna, 1873; Philadelphia, 1876. Honorary member of Dresden, Vienna, and St. Petersburg Academies; professor since 1869. Works: King Enzo in Prison, Count Eberhard the Rauschebart, Christ at Emmaus (1844-47), Children on Hay-Cart (1861), Dresden Museum; At the Young Widow's (1862); Giving his Opinion (1863); Return from Kirrness (1864); Village Physician in Perplexity; Old Teacher's Birthday (1866), National Gal-



lery, Berlin; Suabian Wedding Feast (1868); Forsaken by his Last Friend; Punch and Judy at Suabian Fair (1870); Toast at Wedding Feast (1871); Tale of the Wounded, Capture (1873); Male Portrait (1880), Kunsthalle, Hamburg; Bavarian Girl going to Church, J. H. Warren, Hoosic Falls, N. Y.—Jordan (1885), ii. 134; Müller, 321; Zeitschr. f. b. K., ix. (Mittheilungen, ii. 56).

**LASINSKY, GUSTAV**, born in Coblenz, Oct. 27, 1811, died in Mentz, April 21, 1870. History painter, brother of Johann Adolf, pupil of the Düsseldorf Academy in 1829-38; lived afterwards in Coblenz, Cologne, Mentz, Düsseldorf, and in Rhenish Prussia and Westphalia, where he executed numerous orders, chiefly religious subjects. He treated biblical as well as romantic-historical subjects, besides smaller equestrian and battle-scenes; and executed fresco paintings in the Mentz Cathedral after compositions by Philip Veit. His works are less known than they deserve. Works: Liberation of Peter; Paul and Jacob; Crusader; Tell's Death; Gustavus Adolphus taking Leave of the States at Stockholm (1840); Death of Prince Ludwig in the Battle of Belgrade, Mentz Museum.—Allgem. d. Biogr., xvii. 732; Blanckarts, 35; Merlo, 252.

**LASINSKY, JOHANN ADOLF**, born at Simmern, near Coblenz, Oct. 16, 1808, died in Düsseldorf, Sept. 6, 1871. Landscape painter, pupil from 1827 of the Düsseldorf Academy, where, with Lessing and Schirmer, he was among the first to cultivate landscape independently and to obtain recognition for this branch of art. Settled in Coblenz in 1837; moved afterwards to Cologne, and from 1850 lived again in Düsseldorf. Works: Schloss Eltz (1831); The Oberstein (1834); replica (1836); Old Watchtower in Moonlight (1835); Waterfall near Pymont (1835); Narrow Pass, with Gypsies; Panorama of Cologne; Dutch Landscape (1850); Views from Hereditary Lands of Hohenzollern.—Allgem. d. Biogr., xvii. 732; Blanckarts, 52; Kunst-Chronik,

## LAST CARTRIDGES

vi. 189 ; Merlo, 252 ; Wolfg. Müller, Düsseldorf. K., 352.

**LAST CARTRIDGES** (*Les dernières cartouches*), Alphonse de *Neuville*, private gallery. Episode of the battle of Sedan. The marines composing part of the Twelfth Corps, which held the village of Bazeilles, two miles from Sedan, Sept. 1, 1870, fought gallantly until every cartridge was spent. The scene represents the interior of a house in the thick of the battle, its ceiling rent by

rounded by seraphim and cherubim, presides over the judgment, to which souls are called by the trump of angels beneath him ; below his right is the paradise, to which angels dancing in a flowery meadow lead the blessed through a gate ; on his left, the condemned and demons. Painted for Convent of the Angeli, Florence. Repetition, with changes, in Dudley House, London ; a third, nearly the same, in Pal. Corsini, Rome.—Vasari, ed. Mil., ii. 515 ; C. & C., Italy, i. 586 ; Larousse, ix. 1080.

By Fra *Bartolommeo*, S. M. Nuova, Florence ; fresco, 12 ft. sq., arched at top. Above, Christ sitting in judgment, in a glory of cherubs' heads, with Apostles on clouds on each side ; in middle, a seraph with symbols of the Passion and Redemption, and on each side an angel with a trumpet ; below, Michael dividing the wicked from the blessed. Painted in 1498-99 on wall of the cloister cemetery of S. M. Nuova ; lower part, left incomplete when he became a monk, finished by Mariotto Albertinelli. The figure to the right of Christ, looking downward, is a portrait of Fra Angelico. The picture



Last Judgment, Fra Bartolommeo, S. M. Nuova, Florence.

a shell, its doors unhinged, and furniture shattered ; at left, several marines are firing their last cartridges through a broken window, under the direction of a wounded officer, who leans for support against a bookcase ; at right, a soldier whose ammunition is expended stands nonchalantly with his hands in his pockets ; in background, through the open door, is seen the glare and smoke of battle, with many figures.—Salon, 1873.

**LAST JUDGMENT**, Fra *Angelico*, Florence Academy. The Saviour on high, sur-

has been sawed from the wall and placed in the court, where it is fast decaying.—Vasari, ed. Mil., iv. 177 ; C. & C., Italy, iii. 436.

By Peter von *Cornelius*, Ludwigs Kirche, Munich ; fresco, on wall back of high altar, H. 60 ft. x 40 ft. Above, Christ sitting as judge, amongst saints and angels, with the Virgin and John Baptist kneeling at sides ; on his left are Abraham, Noah, Moses, and David ; on his right, Peter, James, John, and Paul ; beneath him, angels sounding trumpets, and the book of life and death. Below, left, the damned, with hell and

ARTIST

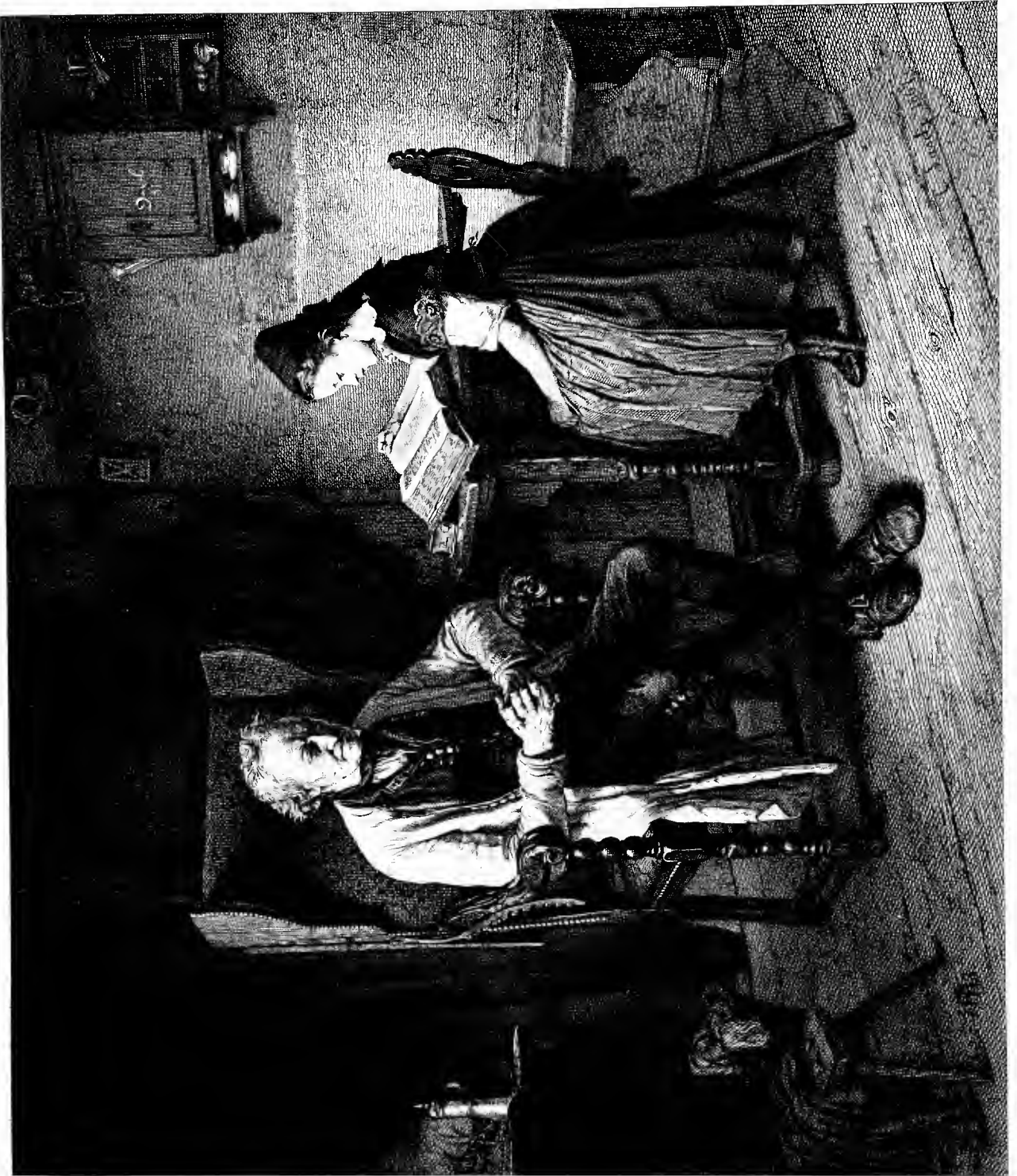
CARL JOHANN LASCH

# HOME EDIFICATION

ENGRAVED BY HUGO BURKNER









## LAST JUDGMENT

fiends, and Satan sitting on a throne at the entrance ; right, the blessed ; between them, the Archangel Michael ; and at the bottom, they who are rising from the dead. Among those whom the angels are bearing to heaven are Dante and Fra Angelico, the poet and painter who have most successfully depicted the nether world. Cornelius' most remarkable work. Designed in Rome, finished in 1840.—Larousse, ix. 1082.

By Jean Cousin, Louvre ; canvas, H. 4 ft. 9 in. × 4 ft. 7 in. First plane, left, the dead coming out of their graves and angels holding sickles ; middle, the resurrected precipitating themselves into a cavern ; right, demons dragging sinners. Second plane, a circular temple at which the elect are received by angels ; middle, the resurrected running in opposite directions ; right, a tower beside a moat and a bridge leading to a ruined edifice with a gibbet. In background, a destroyed city. Above, Christ in glory, surrounded by angels, the elect, etc. Engraved by Pierre de Jode.—Cat. Louvre ; Larousse, ix. 1082.

By Giotto, S. M. dell' Arena, Padua ; fresco, on wall above the door. On each side of three small windows, two warrior angels seem to hold back a curtain, disclosing the celestial hall of justice ; beneath them, legions of warriors with swords and shields, and angels with flags and tapers, hold guard in three divisions over the majesty of the Saviour, who sits below in a glory ; at the four cardinal points, archangels sound trumpets, while the Redeemer blesses the chosen with his right hand and curses the evil-doers with his left ; on each side, on thrones, sit the Apostles ; to left of the Saviour's feet, the Virgin, crowned and leading St. Anna, heads the procession of the happy ; amongst them, in a corner, to left, stand three figures in profile, the central one of which is said to be Giotto himself ; the cross, in the centre, separates the elect from the damned ; between it and the procession to Paradise, the donor, Enrico Scrovegno, kneels before a group of

three female figures, presenting to their notice a model of the chapel, held by a priest in white ; below, left, the resurrection ; and right, the bottomless abyss, with Lucifer sitting amidst fire and struggling souls. Painted in 1305-6 ; one of a series of frescos, illustrating the lives of the Virgin and the Saviour, in the chapel erected in 1303 by Enrico Scrovegno, a rich citizen of Padua who had been ennobled by the republic of Venice.—Vasari, ed. Mil., i. 400 ; C. & C., Italy, i. 271, 289 ; Selvatico, Sulla Cappellina degli Scrovegni, etc. (Padua, 1836) ; Baldinucci ; Cicognara.

By Michelangelo, Sistine Chapel, Vatican, Rome ; fresco, on end wall opposite entrance, H. 54 ft. 6 in. × 43 ft. 8 in. In centre, Christ, sitting on the great white throne, with the Virgin at his right, surrounded by angels and apostles ; above, the Holy Ghost and God the Father, with angels and seraphs on each side bearing the instruments of the Passion ; below the feet of Christ are St. Bartholomew, holding in his right hand the knife with which he was flayed, and in his left his skin ; St. Lawrence, with the gridiron on which he was martyred, and other martyrs, and below them the seven angels, with their trumpets, and the recording angels ; on each side, the companies of the blessed are received into glory, while below them the damned are meeting their punishment ; in left corner, rent rocks and opening graves, with angels aiding the elect and demons dragging down the lost ; at the right, Charon is crossing the Styx in his boat, crowded with the condemned, who pass into the presence of Minos. Contains 314 figures, counting heads, and many of them are heads and shoulders only. Painted in 1534-41. Regarded by the critics of the day as the painter's masterpiece, but ranks in our time after the frescos of the ceiling. Greatly deteriorated through time, smoke, and attempted repairs. Restored first in 1555-59 by Daniele da Volterra, who draped certain nude figures ; retouched in 1566 by Giuliano del Fano, and again in

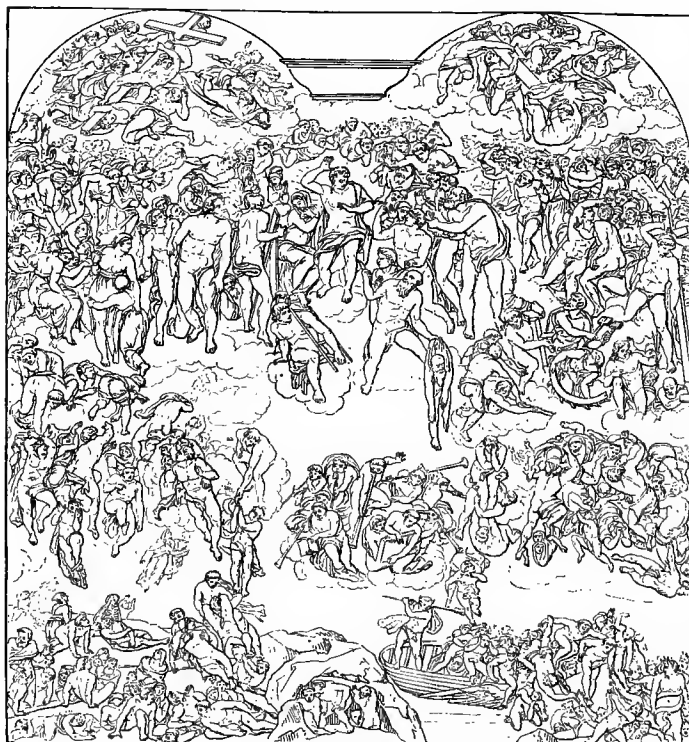
## LAST JUDGMENT

1762, under Clement XIII., by second-rate painters under direction of Gio. Battista Pozzi. Copy by M. Venusti in Naples Museum; by H. Levoyer (1570), formerly in collection of Marquis de Las Marismas; by Sigalon (1836), École des Beaux Arts, Paris. Engraved by Fr. Bartolozzi, in outline; do. in small for Duppa's Life of Michelangelo; Ch. Alberti, Studies of Figures and Groups; Nic. Beatrizet in 11 plates (1562), retouched

Pietro Woeiriot (1570).—Vasari, ed. Mil., vii. 204; Duppa, Dissertation on L. J. (London, 1801); Metz, Giudizio universale (Rome, 1808-16); Lenoir, Observations sur le Génie de M. A. (Paris, 1820); Guillemot, Jugement dernier (Paris, 1829); Revue des Deux Mondes (1837), 337; Blackwood's Mag. (1839), xlv. 257; Journal Speculative Philosophy (1869), iii. 73; Black, Michael Angelo (London, 1875), 202; Gaz. des B.

Arts (1876), xiii. 168, 175, 284; Grimm (Bunnett), Life, ii. 210; Larousse; Gotti, Vita, i. 265; Réveil, xi. 787.

By Andrea Orcagna, Campo Santo, Pisa; fresco. Above, to left, Christ, enthroned in an almond-shaped glory, with one hand raised, the other pointing to the wound in his side; at his right, the Virgin, in a similar glory, looks down with pity on the condemned; above them, six angels bear the symbols of the Passion; below them, the apostles seated in a row in the clouds, six on each side; immediately beneath the Saviour and the Virgin are four heavenly messengers; further down, on the Saviour's right,



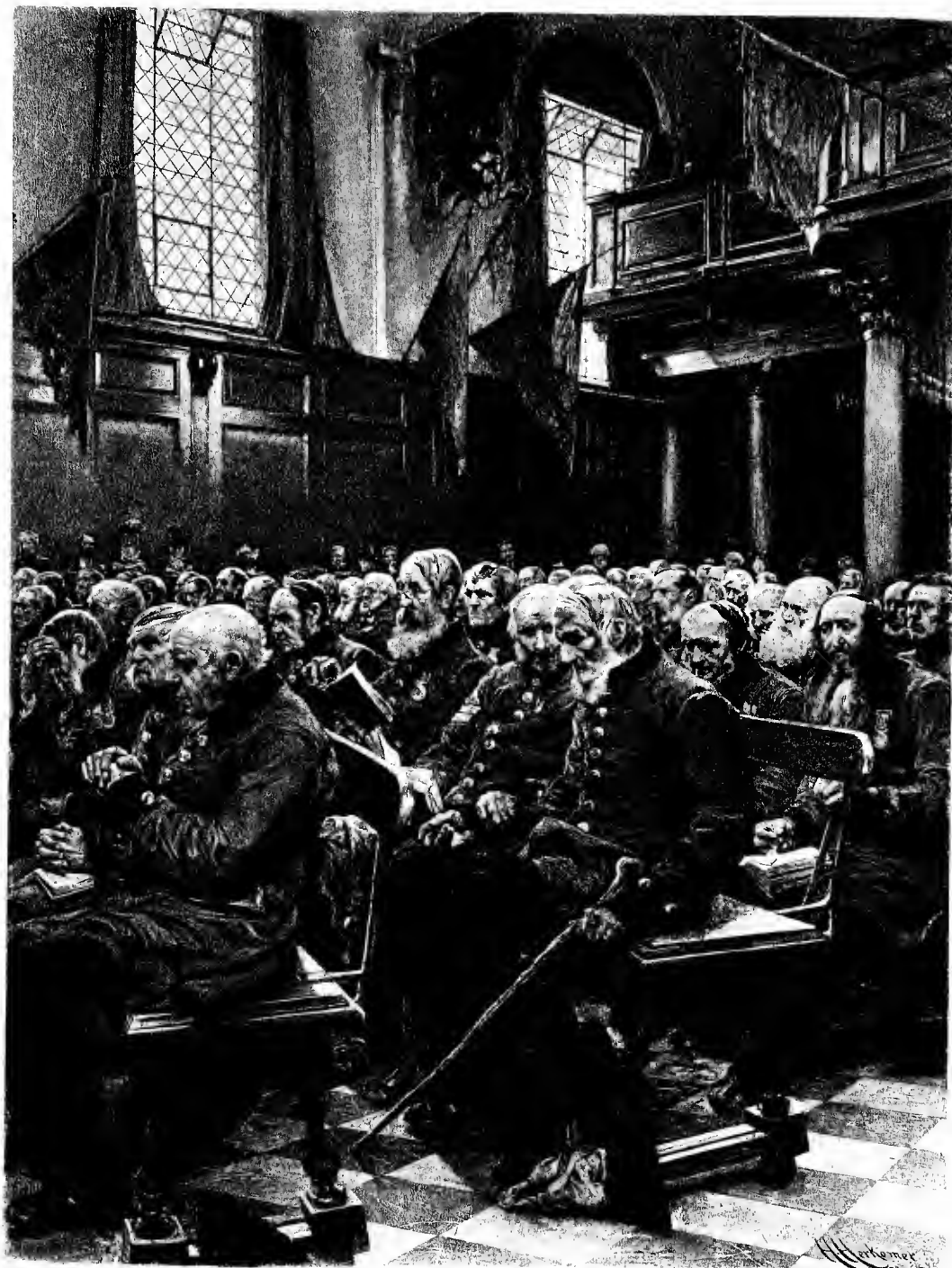
Last Judgment, Michelangelo, Sistine Chapel, Vatican, Rome.

and reprinted by Thomassin in 1620; Giulio Bonasone; Amb. Brambilla; Mario Cartari (1569); Niccolò della Casa; Gio. Battista Cavalieri (1567); Dom. Cunego (1780); Cl. Duchetti; Seb. Fulcaro; Giorgio Ghisi; Matteo Greuter; Ignoto (1556); Michele Lucchesi; Corrado Metz (1808); Giov. Mitterpok for Pistolesi's Vaticano illustrato, viii. Pl. 86; Niccoletto da Modena; C. Normand (1803); Martino Rota (1569, 1573, and 1576); Jacopo Vinio; Niccolò della Volpe;

the army of the blessed is grouped behind St. John Baptist; on the other side, angels drive the condemned towards hell, which occupies the whole right side of the picture, showing the damned undergoing torture in four stories, one above another, with Satan presiding in the middle. Restored in 1379 by Cecco di Pietro, who probably painted the second circle and ten figures by Lucifer's side. C. & C. attribute this fresco, as well as the Triumph of Death,











## LAST MUSTER

to a Siense painter, perhaps Pietro Lorenzetti.—C. & C., Italy, i. 447.

By *Rubens*, Munich Gallery; canvas, H. 18 ft. 9 in. × 14 ft. 3 in. Above, the three persons of the Trinity in clouds, at the top of the composition the Father, beneath him the Holy Ghost, and beneath it Christ, half enveloped in a red mantle, with the Virgin, in a white robe, inclining before him; near them the apostles, the patriarchs, and prophets, seated upon clouds; angels sound trumpets, and Michael, with thunderbolts in his hands, stands at the feet of Christ; below, on one side the elect are rising, on the other the damned are being cast down. Among the elect is Helena Forman. Rubens's largest picture. Painted in 1617 for Church at Neuberg. Sketch in Dresden Gallery. Engraved by Visscher; Ch. Hess.—Riegel, Beiträge, 287; Larousse, ix. 1081.

By Luca *Signorelli*, Cathedral of Orvieto; fresco, one of a series illustrative of the end of the world.—D'Agincourt, Arts au moyen Age, Peinture, Pl. 156; Larousse, ix. 1080.

By *Tintoretto*, S. M. dell Orto, Venice; canvas, H. 60 ft. × 30 ft. On right wall of chancel. A grandiose and colossal work. Painted about 1546. Ruskin says: "By Tintoret only has this unimaginable event been grappled with in its verity; not typically nor symbolically, but as they may see it who shall not sleep, but be changed."—Ruskin, Stones of Venice, iii. 317; do., Mod. Painters, ii. 177; Ridolfi, Marav., ii. 184; Zanotto, 327.

By Roger van der *Weyden*, Hospital of Beaune, France; H. 7 ft. 4 in. × 4 ft. 4 in. Altarpiece in nine compartments, with painted shutters. The most comprehensive example of the master extant. Painted in 1443-47 for the Burgundian Chancellor

Rollin, whose kneeling portrait, with that of his wife, is on the outside of the shutter. Illustration in Kugler.—Kugler (Crowe), i. 81; Larousse, ix. 1081; Förster, x.

**LAST MUSTER**, Hubert *Herkomer*, Holway Institute, Egham. The last act in the drama of war. A quiet Sunday service in the chapel of the Royal Hospital at Chelsea,



Last Judgment, Rubens, Munich Gallery.

one old man, the principal figure, evidently at his last muster; in background, the veterans of war at rest, with tattered banners overhead. Royal Academy, 1875.—L'Art (1875), iii. 252.

**LAST PRAYER**, Jean Léon *Gérôme*. See *Christian Martyrs*.

**LAST REBELS**, Benjamin-Constant, Luxembourg Museum; canvas, H. 5 ft. 8 in. × 11 ft. 4 in. The principal chiefs of the re-

## LAST SUPPER

volted tribes, dead and living, are brought before the Sultan at the gates of the city of Morocco.—Salon, 1880.

**LAST SUPPER**, Fra *Angelico*, Convent of S. Marco, Florence ; fresco on wall.

By *Francesco Bassano*, Madrid Museum ; canvas, H. 5 ft. × 7 ft. Table set at an angle in a hall of Roman architecture ; St. Peter, at right of Jesus, holds a knife ; in front, Judas, with his back to the spectator ; in the angle of the table a dog and a cat quarrelling over a bone.—Madrado.

By *Bonifazio*, Uffizi, Florence. Christ has

By *Philippe de Champaigne*, Louvre ; canvas, H. 5 ft. 2 in. × 7 ft. 8 in. In centre, Christ, seated before a table, surrounded by the disciples, raises his eyes to heaven and blesses the bread. Painted in 1648 for Abbey of Port Royal. Repetitions, with changes, Lyons Museum, and in chapel of Chamber of Peers in the Luxembourg. Engraved by A. Girardet in Musée français ; Chataigner.—Villot, Cat. Louvre ; Filhol, v. Pl. 295 ; Réveil, vi. 376.

By *Michael Coxcie*, Brussels Museum ; triptych. Central panel, Last Supper ; right,



Last Supper, Philippe de Champaigne, Louvre.

his hand on the shoulder of St. John, who leans his head upon the table, as in the fresco of *Andrea del Sarto*, in S. Salvi, Florence.—*Larousse*, iii. 703.

By *Dierick Bouts*, St. Peter, Louvain. This picture, an altarpiece, with wings, bears the signature of *Memling*, but the best critics regard it as the work of *Bouts*. The figures are distributed with great artistic judgment around a quadrangular table, and exhibit an admirable variety in action, character, and expression. Completed in 1467.—*Kugler (Crowe)*, i. 108 ; *Larousse*, iii. 704 ; *Van Even*, *Nederlandsche Konsten-aers* (Amsterdam, 1858).

Washing of Feet ; left, Christ in Garden. Formerly in Church of St. Gudule ; placed in Museum in 1794.

By *Lucas Cranach*, the elder (?), Church of Wittenberg ; triptych. Centre, Last Supper, with disciples seated around a circular table ; right wing, Sacrament of Baptism, administered by *Melanchthon* in presence of an assistant and three sponsors ; left wing, Confession, the confessor a portrait of *Bugenhagen*. Predella, with Christ Crucified in centre, and on one side a pulpit with *Luther* preaching.—*Larousse*, iii. 704 ; *Kugler (Crowe)*, i. 193 ; *Schadow*, *Wittenberg's Denkmaler*, etc. (1825).

## LAST SUPPER

By *Daniele Crespi*, Brera, Milan; canvas, H. 10 ft. 6 in. × 6 ft. 10 in. Christ has his hand on the shoulder of St. John; two apostles in foreground; above, two angels with a banderol.

By *Gaudenzio Ferrari*, S. M. della Passione, Milan; in chapel of left transept. St. John leans upon Christ's shoulder; in background, an open window with two boys looking in.

By *Eduard von Gebhardt*, National Gallery, Berlin; canvas, H. 6 ft. 5 in. × 9 ft. 11 in.; signed, dated 1870. Christ seated in the centre of the table, with his left hand raised; at his right, John inquiringly places his hands on the Saviour's arm; on the other side, James, son of Alphæus, with his hand upon his mouth, looks searchingly at the Master; Nathanael, risen from his seat, is standing behind him; at the left, next to John, are sitting Simon Zelotes, Andrew, and James the son of Zebedee; in the foreground right, Matthew trying to console the youthful Thomas, who hides his face in his hands, weeping; at the left Judas, looking down sadly; next him the empty chair of Judas Iscariot, who has risen and, noticed only by Bartholomew, is leaving the room.—*Jordan* (1885), i. 35.

By *Domenico Ghirlandajo*, Convent of S. Marco, Florence; fresco on wall. But little varied from an earlier fresco by him in the refectory of the Ogni Santi, Florence.

By *Giotto*, S. M. dell' Arena, Padua; fresco on wall. One of same series as *Last Judgment* by Giotto. Another *Last Supper* (fresco) by Giotto in Convent of S. Croce, Florence.—*C. & C.*, Italy, i. 271; *Larousse*, iii. 702.

By *Hans Holbein*, the younger, Basle Museum. Shows influence of Da Vinci, but the head of Judas, which is decidedly vulgar, shows the painter's realistic tendency. A *Last Supper* by Holbein, the elder, part of an altarpiece completed in 1501 for the Dominicans of Frankfort, is in the Städel Gallery, Frankfort.—*Kugler* (*Crowe*), i. 141, 203.

By *Vicente Joanes*, Madrid Museum; canvas, H. 4 ft. 2 in. × 6 ft. 3 in. Christ seated in middle before a long table, with St. Peter at his right and St. John at his left; Judas leans on table, holding a purse in his hand. The masterpiece of the painter. Lithographed in Madrazo. Another *Last Supper* by Joanes in Cathedral of Valencia.—*Madrazo*; *Larousse*, iii. 704.

By *Justus* of Ghent, Town Gallery, Urbino. In the middle of a church-like hall, with open doors, in front of a table, Christ stands with a plate in his left hand, bending to give the host to an apostle kneeling next to him; behind the Saviour, three apostles kneeling; behind the first apostle, at the left, the others partly kneeling, partly about to kneel, one disciple standing with a candle in his hand, and St. John with a wine-flask, ready to fill the chalice. On the opposite side of the table, Duke Frederic of Urbino, turning to the Venetian ambassador, Caterino Zeno; behind the Duke, two younger men, one of whom is said to be Justus of Ghent. Painted for S. Agata, Urbino, in 1470-74.—*Förster*, *Denkmale*, xi. iii. 9.

By *Lambert Lombard*, Brussels Museum; dated 1531. Christ seated midway at back of the table, Judas with the purse in front; two dogs quarrel under the table; a basket with bread and fruit on the floor; in background, a servant bearing two vases; through a window, in a landscape, the city of Jerusalem.—*Fétis*, *Cat. du Mus. royal*, 130; *E. Leroy* sale (1857), 2,300 fr.

By *Murillo*, S. M. la Blanca, Seville; canvas, arched, H. 8 ft. 8 in. × 8 ft. 8 in. Christ and the disciples seated at a square table, covered with a white cloth, on which is a candle, but neither dishes nor food; a candelabrum on the wall in upper left-hand corner dimly lights the scene. If by *Murillo*, a very early work.—*Ponz*, *Viage*, ix. 85; *G. de Leon*, i. 104; *Curtis*, 196.

By school of *Perugino* (?), S. Onofrio, Florence; fresco, figures life-size. Table set in front of a colonnade; Christ seated in middle, with SS. James the less, Philip,

## LAST SUPPER

James the elder, Andrew, and Peter on his right, and John Evangelist, Bartholomew, Matthew, Thomas, Simon, and Thaddeus on his left; in front, alone, Judas. Composition resembles that of Dom. Ghirlandajo, in S. Marco, Florence, but execution Peruginesque. Possibly painted by Perugino's pupils, Gerino da Pistoia, Eusebio, or Giannicola Manni. Was at one time attributed to Raphael. Another Last Supper, in fresco, belonging also to this school, but attributed to Raphael, was recovered in 1845 from under a coat of whitewash in the refectory of the Convent of S. Onofrio, Florence. It has been engraved by Jesi.—C. & C., Italy, iii. 247; Jahrbuch, v. 207.

By Frans *Pourbus*, the younger, Louvre; canvas, H. 9 ft. 5 in. × 12 ft. 2 in.; signed, dated 1618. The apostles seated two by two on benches on each side of the table, leaving in front an opening through which is seen Christ, with a plate, a glass, and the bread before him; at left, Judas, standing, holds the purse behind him and protests his innocence. Formerly on high altar of S. Leuand S. Gilles, Paris.—Villot, Cat. Louvre.

By Nicolas *Poussin*, Louvre; canvas, H. 10 ft. 8 in. × 8 ft. 3 in. In a hall adorned with Ionic columns, Christ, standing in front of the table, distributes the bread to the disciples, who stand or kneel around him. Ordered in 1641 by Louis XIII. for Chapel of St. Germain-en-Laye. Engraved by P. Lombart; Normand.—Cat. Louvre; Landon, Œuvres; Smith, viii. 52.

By Giulio *Procaccini*, L'Annunziata, Genoa. Considered the painter's masterpiece.

By *Raphael*, Vatican, fresco on wall of Loggia. The disciples are seated on all sides of a square table, those seen from behind turning their heads so as to show their faces. Engraved by Sisto Badalocchio, and others.—Gruyer, Fresques de Raphael (Loges), 188; Larousse, iii. 704.

By *Rubens*, Brera, Milan; canvas, H. 10 ft. × 6 ft. 9 in. Christ, seated with his disciples around a table, holds the bread in his hands and lifts his eyes to heaven.

By Andrea del *Sarto*, Convent of S. Salvi, near Florence; fresco on wall of refectory. Composition similar to that of Leonardo da Vinci, Christ and the disciples being seated on the same side of the table; Judas, at the right of Jesus, protests his innocence, while the rest show astonishment or indignation.—Larousse, iii. 704; Lavice.

By Bartolommeo *Schidone*, Parma Museum. Christ has his right hand raised above a large platter containing a lamb, his left upon St. John's shoulder; two disciples are standing, the rest are seated.

By *Tintoretto*, S. Giorgio Maggiore, Venice; canvas. Represented like any large supper in an Italian inn, the figures all uninteresting; but the smoke of the lamp turns as it rises into a multitude of angels, so writhed and twisted together as to be at first scarcely distinguishable.—Ruskin, Stones of Venice, iii. 302; Zanotto, 631.

By *Tintoretto*, S. Trovaso (SS. Gervasio e Protasio), Venice; canvas. While the rest of the apostles are intently listening to Christ's words, one of them (Judas?) is stooping to help himself to wine from a flask on the floor. So much repainted as to be hardly worth notice. A similar picture, attributed to Tintoretto, in the Louvre. Engraved by Sadeler; Lovisa.—Ruskin, Stones of Venice, iii. 361.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Christ at the end of the table, which is spread in a sort of large kitchen, the host being employed at a dresser in the background; only eleven disciples, Judas having gone out; in front, sitting on steps, two mendicants wait for the fragments, and a dog watches earnestly the movements of the company. A most unsatisfactory picture.—Ruskin, Stones of Venice, iii. 338.

By *Titian*, Escorial, Spain; canvas; thirteen full-length figures of life-size; signed. Table in a vast hall, with an arched opening at each side; Christ seated in middle, with the disciples grouped behind and around ends of the table, under which a dog is gnawing a bone; on the floor, a vase near

## LAST SUPPER

a shallow bowl, out of which a partridge is drinking. Finished in 1564, and sent to Philip II.; hung in the great refectory, after the top of the canvas had been cut off to make it fit the wall. Greatly damaged by repainting. Probably a replica of the picture in the refectory of SS. Giovanni e Paolo, which was burned in 1571. Copy in Bridgewater House, probably by Andrea Schiavone; small copy in Lord Overstone's Collection, London. Engraved by Cort. — Vasari, ed. Mil., vii. 457; Ridolfi, *Maraviglie*, i. 268; C. & C., Titian, ii. 337; Northcote, Titian, i. 349.

By Otto Vaenius, Cathedral, Antwerp, in the south transept. Christ seated in the centre of the table, around which the disciples are grouped, with his right hand raised in the act of blessing the bread and wine before him. Above are suspended two chandeliers; in foreground, a basket of dishes, and a servant pouring out wine. — Réveil, xii. 819.

By Giorgio Vasari, formerly in Louvre; wood, H. 3 ft. x 5 ft. Christ and the apostles seated around a table; in front, Judas, holding a purse; vases of gold, silver, and marble are on the floor. Formerly in S. Luigi dei Francesi, Rome. Another Last Supper (1546) by Vasari is in S. Croce, Florence. — Villot, *Cat. Louvre*; Larousse, iii. 703.

By Paolo Veronese, Convent of SS. Giovanni e Pietro, Venice; fresco on wall of refectory. Engraved by J. Saenredam.

By Leonardo da Vinci, refectory of Convent of S. M. delle Grazie, Milan; wall-painting in oil, H. 14 ft. 10 in. x 28 ft. 3 in. Christ and the disciples seated behind a long table in a room, through the open door and windows at the back of which is seen a mountainous landscape. Disciples arranged

in groups of three on each side of Christ, who occupies the middle place; on his right, first group, John, Judas, and Peter; second, Andrew, James the younger, and Bartholomew, who stands at the end; on Christ's left, first group, James the elder, Thomas, with upraised finger, and Philip; second, Matthew, Thaddeus, and Simon, who is seated at the end. Finished in 1498; col-



Last Supper, Otto Vaenius, Cathedral, Antwerp.

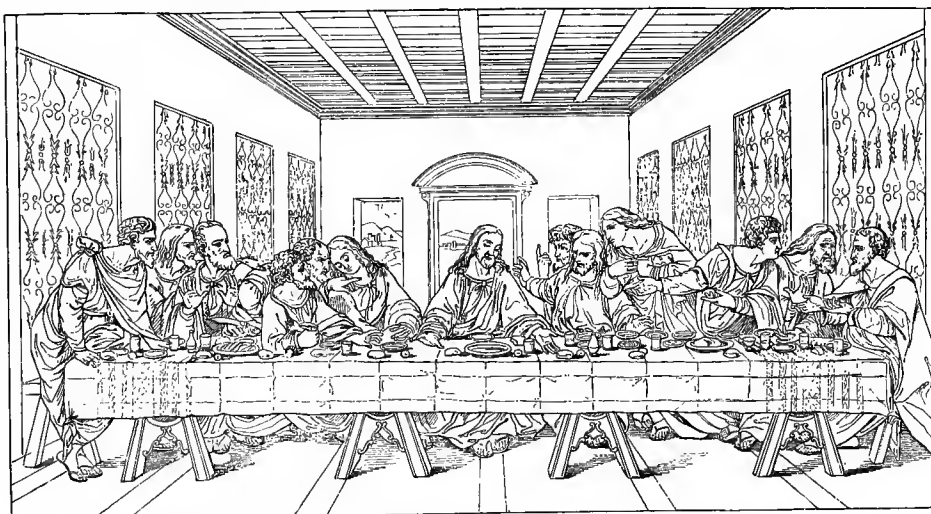
ours mixed with a defective oil medium and faded rapidly; repainted by Bellotti in 1726, by Mazza in 1770, and by Barozzi in 1853. Lower part of central group destroyed in 1652, when a door was cut through wall. In 1796 the refectory was made into a stable, against Napoleon's orders, and the picture much damaged by dragoons. In 1800 refectory was flooded for fifteen days. Best copy by Marco d'Oggi-

## LAST TOKEN

onno, in Royal Academy, London ; others in the Louvre, in the Brera at Milan (formerly in Convent at Castellazzo di Vigentino), and at Ponte Capriasco, Switzerland. Picture best known by Raphael Morghen's engraving (1800), but it was not made from the original, as generally supposed. Morghen engraved it in Florence from a drawing made by Teodoro Matteini, who was sent to Milan for the purpose, but who undoubtedly took many details from Marco d'Oggionno's copy, in which the heads are not closely copied from the original. Bern.

(1859), i. ; Bosi, *Del Cenacolo* (Milan, 1810); Goethe, *Abendmahl von L.*, xxxix. ; Kugler (*Eastlake*), ii. 252 ; Ch. Blanc, *École florentine*.

Subject treated also by Giambattista Tiepolo, Louvre ; Jules Elie Delaunay, Luxembourg Museum ; Bartolomeo Carducci, Madrid Museum ; Annibale Carracci, Ferrara Gallery ; Andrea del Castagno, Refectory of S. Apollonia, Florence ; Benedetto Cagliari, Venice Academy ; Pablo de Cespedes, Cordova Cathedral ; Hans Holbein, elder, St. Leonard's, Augsburg ; Gerard de Lairese,



Last Supper, Leonardo da Vinci, Convent of S. M. delle Grazie, Milan.

Luini is said to have made a copy for Louis XII. of France, but nothing is known of it. A copy by Rubens, in his peculiar style, has been engraved by Soutman. Another engraved by Thouvenet. In 1884 the French Ministry of Fine Arts commissioned Gaillard to engrave it for 70,000 francs. Reputed studies by Leonardo are in the collection of the Grand Duchess of Weimar, in the Windsor Collection, in the Brera at Milan, in the Louvre, and in the Venice Academy ; Leonardo's memoranda concerning the arrangement of the figures, in one of his note-books in South Kensington Museum.—Vasari, ed. Mil., iv. 29 ; Delécluze, *L. da Vinci* (1841) ; Stendhal, *Hist. de la Peinture en Italie*

Louvre ; Francesco Penni, Naples Museum ; Alphonse Perin, Notre-Dame de Lorette, Paris ; Hippolyte Flandrin, Saint-Germain-des-Prés, ib. ; Pierre Auguste Pichon (1856) ; François Verdier, Caen Museum.

**LAST TOKEN**, Gabriel *Max*, Miss C. L. Wolfe, New York ; canvas, H. 8 ft. x 5 ft. Scene in the Coliseum in the time of the persecutions of the Christians. A fair young girl, exposed in the arena to two lions and a tiger, which have evidently just come out of their den beside her, is timidly resting one hand upon the wall and gazing upward to see what sympathetic spectator has cast down a rose lying at her feet.—*Art Journal* (1881), 174 ; *Art Treas. of Amer.*, i. 124.

## LASTMAN

**LASTMAN, PIETER**, born in Amsterdam (?) between 1580 and 1584, died at Haarlem in 1649 (?). Dutch school; history painter, pupil of Gerrit Pieterz, on leaving whose studio, between 1600 and 1602, he went to Rome, where for many years he was one of the Dutch and Flemish artists who grouped themselves about Elsheimer and regarded him as their master. Before 1622 Lastman must have returned to Amsterdam, as in that year or the next Rembrandt became his pupil there. Three pictures painted in Italy may be taken as examples of Lastman's first manner, namely: *Rest in Egypt* (1608), Rotterdam Museum; *do.* (1608), and *Philip baptizing the Eunuch* (1608), Berlin Museum. In his second transitional manner, under Italian influence, are *Ulysses and Nausicaä* (1609), Brunswick Museum; *replica* (1619), Augsburg Gallery; *Massacre of the Innocents*, and *David playing the Harp* (1618), Brunswick Museum. In his third (style of Caravaggio), *Manoah and his Wife*, formerly in Rotterdam Museum; *Adoration of the Shepherds* (1629), Haarlem Museum; *Raising of Lazarus* (1632), Hague Museum. Other works in public galleries: *Herodias receiving the Head of St. John*, Aschaffenburg Gallery; *Ulysses and Nausicaä* (1619), Augsburg Gallery; *Apollo and the Muses*, Cassel Gallery; *Tobias* (1618), Moltke Collection, Copenhagen.—*Allgem. d. Biogr.*, xviii. 10; *Bode, Studien*, 341, 616; *Gaz. des B. Arts* (1878), i. 130; *Immerzeel*, ii. 160; *Kugler (Crowe)*, i. 245; *Kramm*, iii. 954; *Riegel, Beiträge*, ii. 201; *Vosmaer, Rembrandt, scs précurseurs, etc.* (1863), 105, 177; *do.*, *Rembrandt, sa vie, etc.*, 379.

**LATHROP, FRANCIS**, born on the Pacific Ocean, near the Sandwich Islands, June 22, 1849. Portrait and decorative painter, pupil of T. C. Farrer in New York in 1863, and of the Royal Academy, Dresden, in 1868. In 1870-73 he studied under Madox Brown in London, and assisted William Morris, Spencer Stanhope, and Edward

Burne-Jones in execution of various works. Has painted in the United States since 1873. Member of Society of American Artists. His chief decorative works are in the Metropolitan Opera House and the Hoffman House, New York, and in private residences in New York, Albany, and Baltimore; in Trinity Church and the Bijou Theatre, Boston; and the Chapel at Bowdoin College, Brunswick, Me. He has designed illustrations for several books.



**LATIL, FRANÇOIS VINCENT MATHIEU**, born at Aix, Feb. 2, 1796. History painter, pupil of Gros and of the *École des Beaux Arts*. A careful and diligent artist, of no marked originality. Medals: 2d class, 1827; 1st class, 1841. Works: *Byranus leaving Olympia* (1824); *Washing the Feet* (1827); *Morality of the People during the Suspension of the Laws in July, 1830*, *Joseph's Coat* (1830); *The Veteran's Daughter* (1838); *Incident of the History of Shipwrecks* (1841); *Christ healing a Possessed Man*, *St. Paul in Macedonia* (1845); *Mission of the Apostles* (1847); *Portraits of Marshals Puységur* (1835) and *Berchény*, and of *Vice-Admiral Suffren*, Versailles Museum.—*Bellier*, i. 917; *Larousse*.

**LA TOUR, MAURICE QUENTIN DE**, born at Saint-Quentin (Aisne), Sept. 5, 1704, died there, Feb. 17, 1788. French school; portrait painter in pastel, pupil in Paris of Spoëde, an obscure artist; probably in 1722 he went to Rheims, and thence to Cambrai, where, during the Congress of 1724, he rapidly won a reputation and the favour of the English ambassador, who took him to London; equally successful there, he soon returned to Paris, introducing himself as an English painter, and became so prominent in his branch that the Academy, fearing detriment to all other branches, closed its

## LAUDER

doors to pastel-painting in 1749. Member of the Academy, 1746; court-painter, 1750. Works: Jean Restout (1738), Dumont le Romain (1742), Louis de France, son of Louis XV. (2, 1745, 1748), Louis XV., Marie Leczinska, Marshal de Saxe (1748), Marquise de Pompadour (1755), Dauphine Marie de Saxe (1763), Siméon Chardin, Sculptor René Firmin, Marquis d'Argenson (?), and himself, Louvre, Paris; Portrait of himself, Aix Museum; do., and a Canon of Rheims Cathedral, Marshal de Saxe, Male Head with Night-cap, Dijon Museum; The Poet Crébillon, Jean Jacques Rousseau, Marie Leczinska, Marshal de Saxe, and thirty-six others, Saint-Quentin Museum; Male and Female Portrait, Valenciennes Museum.—Bellier, i. 918; Desmazes, M. Q. de La Tour (Paris, 1854); Goncourt, L'art du xviii. siècle (1880), i. 219; Houssaye, Gal. du xviii. siècle, iii. 160; Jal, 745.

**LAUDER, ROBERT SCOTT**, born at Silver Mills, near Edinburgh, in 1803, died in Edinburgh, April 21, 1869. History painter, pupil of Trustees' Academy, Edinburgh, whither he returned in 1820 after three years in London, where he drew at the British Museum and in a private life academy. On the erection of the Scottish Academy, in 1830, he became one of its first members; visited the Continent in 1833, and studied for five years, chiefly at Rome, Bologna, Florence, and Venice; after his return, in 1838, lived mostly in London; afterwards returned to Edinburgh, where he was struck by paralysis in 1861. Works: Bride of Lammermuir, Rose Bradwardine (1839); Trial of Effie Deans (1840); Ruth, Meg Merrilies and the Dying Smuggler (1842); Hannah presenting Samuel to Eli (1845); Christ walking on the Sea (1847); Mother and Child (1848); Christ teaching Humility.—Redgrave, 262.

**LAUENSTEIN, HEINRICH**, born at Hildesheim, Hanover, in 1836. History painter, pupil of Düsseldorf Academy under Bendemann and Deger. Works: St. Vincent de Paul (1865); Christ Crucified (1868); do.

(1870); St. Elizabeth commending Orphans to Divine Protection (1874); Portraits of Artists, Kunsthalle, Sigmaringen.—Müller, 321.

**LAUFBERGER, FERDINAND**, born at Mariaschein, Bohemia, Feb. 16, 1829, died July 16, 1881. Genre and history painter, pupil of Prague and Vienna Academies, at the latter under Ruben; visited the Danubian principalities and Constantinople in 1855, Germany, Belgium, England, and France in 1862, and Italy in 1863, where he studied especially the art of the Renaissance. Counsellor of Vienna Academy in 1866, professor at the Industrial Art School in 1868. Works: Architecture (1849); Tower-Watch (1850); Woodland Scene (1851); Scholar observing Solar Eclipse; Market in Upper Hungary; Travellers resting before Peasant's House; Old Bachelor; Cozy Place; Geneviève in the Woods; Visit to the Louvre (1862); Curtain for Ballet and Comic Opera (1867), Opera House, Vienna; Sgraffito-Frieze, Museum, ib.; Eight Angels and Four Evangelists, The Four Cardinal Virtues, Votivkirche, ib.; Scene in the Prater (1881).—Allgem. d. Biogr., xviii. 40; Graph. K., iv. 53; Kunst-Chronik, xvi. 757; xvii. 290; Mittheilungen d. österr. Mus., xvi. 402; xvii. 19; N. Illustr. Zeitg. (1881), ii. 718; Zeitschr. f. b. K., vi. 9; viii. (Mittheilungen, i. 25); xvii. 261.

**LAUGÉE, DÉsirÉ FRANÇOIS**, born at Maromme (Seine-Inférieure), Jan. 25, 1823. Genre painter, pupil of Picot. He first exhibited portraits of good quality in the Salon of 1845, and then turned to genre and history, sacred and profane. Medals: 3d class, 1851; 2d class, 1855, 1859; 1st class, 1861, 1863; L. of Honour, 1865. Works: Van Dyck at Saventhem (1847); Death of Zurbanan (1850); Murder of Rizzio (1850); Siege of St. Quentin (1851); Death of Will-











De La Tour pinx.

A. Barthe sculp.

## DE LATOUR

MAURICE QUENTIN

*Peintre de portraits au Sautel.*

*à l'Académie royale.*

né le 8<sup>e</sup> Quentin, 1704, † 1768.

Paris, V. Le Roux, Editeur, Palais National.

Paris, chez la Citoyenne Lesclapart.



## LAUGÉE

iam the Conqueror (1853); *Le Sueur among the Carthusians* (1855), Luxembourg Museum; *Harvester's Breakfast, On the Thresh-old, St. Elizabeth of France* (1857); *Robbers, Riding Lesson* (1859); *Good News, Gathering Carnations, Coming out of School* (1861); *The Infant, St. Louis washing the Feet of the Poor* (1865); *Little Inquisitive* (1866); *Pia dei Tolomei, Little Girl of Picardy* (1869); *Baptism of Clovis, St. Clotilde helping the Poor* (1870); *Louis IX. and his Three Favourites, Hymn to St. Cecilia* (1874); *Young Housekeeper* (1875); *Angel bearing a Censer* (1876); *Candle of the Madonna* (1877), Luxembourg Museum; *Going to Matins* (1877); *Old Man, Old Woman* (1878); *Triumph of Flora* (1879); *Servant of the Poor, The Truant* (1880); *The Question* (1881); *The Farm's Washing, For the Soup* (1883); *Pilgrims* (1884); *Day of the Poor at Nauroy* (1885). Has also painted many portraits and mural pictures in chapels of the Madonna at St. Pierre du Gros Caillou, SS. Peter and Paul at St. Quentin, and of St. Denis in the Church of the Trinity, Paris. — Bellier, i. 920; Bitard, 779; Ch. Blanc, *Artistes de Mon Temps*, 473; Larousse; Meyer, *Gesch.*, 636.

LAUGÉE, GEORGES, born at Montivilliers (Seine-Inférieure); contemporary. Genre and portrait painter, son and pupil of preceding, and pupil of Pils and Henri Lehmann. Medal, 3d class, 1881. Works: *Repast of Mowers* (1877); *Gleaner Woman of Picardie* (1878); *Beet-Diggers in Picardie, Picardie Soup* (1879); *In Autumn, The Widow* (1880); *In October,*

*Georges Laugée fils*  
1883

*Poor Blind Man* (1881); *Under Way to Harvest* (1882); *First Steps, The First-born* (1883); *Rest* (1884); *Gleaners, Three Ages* (1885).

LAURATI, PIETRO. See *Lorenzetti*.

LAURENS, JEAN PAUL, born at Fourquevaux (Haute-Garonne), March 28, 1838.

History painter, pupil of Léon Cogniet and of Bida. Though occasionally defective in

colour, his pictures are dramatic in style and spirited in execution.

Medals: 3d class, 1869; 1st class, 1872; of honour, 1877; L. of Honour, 1874; Officer, 1878.

Works: *Death of Cato at Utica* (1863); *Death of Tiberius*

(1864); *Hamlet* (1865); *After the Ball* (1866); *Christ and the Angel of Death, Beaucaire's Supper* (1867); *Voice in the Desert* (1868), Orléans Museum; *Christ healing a Lunatic, Herod and his Daughter* (1869); *Jesus driven from the Synagogue, St. Ambrose teaching Honorius* (1870); *Death of the Duc d'Enghien* (1872), Alençon Museum; replica, Frank Work, New York; *Pope Formosa and Stephen VII.* (1872); *The Fishing at Bethsaida* (1873), Toulouse Museum; *St. Bruno refusing the offerings of Count Roger of Calabria* (1874), Church of Notre Dame des Champs; *The Cardinal, Martha* (1874); *Excommunication of Robert the Pious* (1875), Luxembourg Museum; *The Interdict* (1875), Havre Museum; *Francis di Borgia before the Body of Isabella of Portugal* (1876); *Death of General Marceau* (1877), Ghent Museum; *Death of St. Geneviève* (1878), Pantheon, Paris; *Release of those Immured at Carcas-sonne* (1879), Luxembourg Museum; *Honorius* (1880), D. O. Mills, New York; *The Examination* (1881); *Last Moments of the Emperor Maximilian* (1882); *Pope and Inquisitor, Walls of the Holy Office* (1883); *Vengeance of Urban VI.* (1884); *Faust* (1885); *Portrait of himself, Uffizi, Florence.*



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*Works: Death of Cato at Utica (1863); Death of Tiberius*

## LAURENS

LAURENS, JULES JOSEPH AUGUSTIN, born in Carpentras in 1825. Landscape painter, pupil of Delaroche. In 1847 he was sent by the State with two other artists on a journey through Turkey, Persia, and Asia Minor, during which he made many sketches for future paintings. Medals: 3d class, 1853, 1859; 2d class, 1861; medal at Exposition of 1867; L. of Honour, 1868. Also an engraver and lithographer. Works: Grande Chartreuse (1840); Environs of Vancluse (1845); The Danube (1850); Road to Teheran (1855); Country of Teheran (1857); Woman making Butter, Black Sea at Sinope (1861); Station of Tscharvadars (1863); Washerwomen at Teheran (1864); Roofs of Teheran in December (1865); Turkish Cemetery (1866); Winter in Persia (1867); Plateau of Auvergne, Fountain of Fontainebleau (1868); Road along the Sands, Gilliflowers and Chrysanthemums (1869); Lot's Wife (1870); The Bosphorus (1874); Halt at Gate of Teheran, St. Waast after Rain (1875); Washerwoman of Auvergne, Frontiers of Khorassan, Evening (1876); Chrysanthemums (1877); Ancient Temple at Vernègues, Dahlias in Provence (1878); Daisies in Provence (1879); Rock of Vann in Kurdistan (1879), Luxembourg Museum; Walls of Tauris in Persia (1880); Ravine at Artemare, Street in Persia (1881); Souvenirs of the Bosphorus (1882); Country near Constantinople, Chrysanthemums (1883); Mont Ventoux (1884); Souvenir of Anatolia (1885).—Bellier, i. 923; Bitard, 780; Larousse.

LAURI, FILIPPO, born in Rome in 1623, died there in 1694. Roman school; son and pupil of Baldassare Lauri (1570–1642), a landscape painter of Antwerp, and brother of Francesco Lauri (1610–35), a famous pupil of Andrea Sacchi, but who died young, after exciting the greatest hopes. Filippo, who was deformed, had instruction from Francesco, and afterwards from Caroselli, who married his sister; but he abandoned the style of the latter, and devoted himself to painting lively and humorous cabinet

pictures. He executed these with so much spirit that his works were in great demand in Rome. He worked sometimes conjointly with Claude Lorrain, painting the figures in the latter's landscapes. His largest picture is Adam and Eve, in S. M. della Pace, Rome. Other works: Venus and the Seasons, Palazzo Doria, Rome; St. Francis of Assisi in Ecstasy, Offering to Pan, Apollo and Marsyas, Louvre, Paris; Landscape, Hague Museum; Flight into Egypt, Vienna Museum; St. Ann teaching the Virgin to read, Christ appearing to Magdalen, Hermitage, St. Petersburg; Hagar in the Desert, Historical Society, New York.—Lanzi, i. 501; Ch. Blanc, *École ombrienne*.

LAUS VENERIS, Burne-Jones, private gallery; canvas, H. 3 ft. 11 in. × 5 ft. 11 in. A young queen, in a vermilion robe, with a golden coronet resting on her knees, is reclining in a half-lighted room, hung with tapestry representing the triumph of Venus, attended by several lady companions, grouped a little apart from their mistress, one of whom is reading a hymn to the glory of Venus; through the window are seen six young knights in armor riding by, all looking eagerly in. Grosvenor Gallery, 1878; bought by John Graham; at his sale (1886), £2,460.—Athen. (1876), i. 867.

LAVIEILLE, EUGÈNE ANTOINE SAMUEL, born in Paris, Nov. 29, 1820. Landscape painter, pupil of Corot and Lequien. Medals: 3d class, 1849; Medal, 1864, 1870; Legion of Honour, 1878.

Works: Evening, After the Storm, View on Plateau de Marlotte (1849); View on Plateau de Belle-Croix (1850), Lille Museum; April Morning, Evening in January (1864); Pierrefonds in 1858 (2), Pasture in Normandy, Fernery, (1870); September Evening in Fontaine-













## LA VILLETTE

bleau Forest (1874), Winter Evening (1875), Nantes Museum ; October Night on Bridge of Corbienne (1880), Luxembourg Museum ; Rise of Corbienne River at Bretoncelles (1881) ; Entrance to Forest of Voré, Sandy Plains near Moret-sur-Loing (1882) ; Summer Night (1885).—Bellier, i. 931.

**LA VILLETTE**, Mme. **ELODIE** (née Jacquier), born at Strassburg, April 12, 1843. Landscape painter, pupil of Coroller. Medal, 3d class, 1875. Works: Rising Tide near Lorient, Low Tide after Rain, *ib.*, Dyer's Street at Arras (1875) ; Strand of Lorient and Isle des Souris (1876), Luxembourg Museum ; Cliffs of Yport (1878) ; Paris in 1878, Mouth of the Seine near Villerville (1879) ; Kourigans Creek near Lorient, Fog at Yport (1880) ; Rising Tide, Boulevard Brune in the Snow (1881) ; Sunshine on Isle de Groix, Sandy Plain, *ib.* (1882) ; Calm at Villers, Storm, *ib.* (1884).

**LAW, GLORIFICATION OF**, Paul *Baudry*, grand hall of audience of the Cour de Cassation, Paris. In the centre, Law, personified by a female figure, sits enthroned on a pedestal, while Jurisprudence stands on the steps of the sanctuary, at left, contemplating her. Above Law are two aerial figures, symbolical of Justice (with the sword and balances) and Equity (with the metric rule). At the foot of the pedestal, at left, Authority leans upon the fasces and holds aloft the tri-colour ; at right, Force reposes upon a lion, with Innocence (a nude child) beside her. Beside the pedestal, a figure in the robe of the President of the Court of Cassation uncovers his head and salutes the Law. Salon, 1881 ; awarded the grand medal of honour.—*L'Artiste* (1882), i. 356.

**LAWRENCE, ST., MARTYRDOM OF**, *Rubens*, Munich Gallery ; wood, H. 8 ft. 3 in. × 5 ft. 10 in. Lawrence, a native of Spain, was archdeacon in Rome under Pope Sixtus II., in the reign of Valerian, third century. After the death of Sixtus, Lawrence, commanded to give up the treasures of the Church, distributed them among the poor, and presenting himself before the

prefect, accompanied by his beneficiaries, declared that these were the riches of the Church. The prefect, Cornelius Secularis, angered at this reply, ordered him to be roasted on a gridiron until he should comply with his orders. In the picture by Rubens, two executioners throw down the Saint with violence, while a third supplies fuel to the fire ; in background, at right, statue of Jupiter, seated ; at left, soldiers and a horse's head ; above, an angel with the palm



Martyrdom of St. Lawrence, Rubens, Munich Gallery.

and crown of martyrdom. Formerly in the Elector-Palatine's Gallery at Düsseldorf. Engraved by Lucas Vorsterman ; Corn. Galle.—*Réveil*, vii. 495.

By *Titian*, Escorial, Spain ; canvas, arched, figures life-size ; signed. Similar to St. Lawrence of the Gesuiti, Venice ; but a triumphal arch takes the place of the temple, and there are some other variations. Painted in 1567 for Philip II. of Spain. Engraved by C. Cort in 1571.—C. & C., Titian, ii. 383.

## LAWRENCE

By *Titian*, S. M. Assunta dei Gesuiti, Venice; canvas, arched, H. 17 ft. 8 in. × 9 ft., figures larger than life; signed. Night scene; St. Lawrence stretched on an iron framework, under which is a fire fed by at-



Martyrdom of St. Lawrence, Titian, S. M. Assunta dei Gesuiti.

tendants; executioner and soldiers hold the Saint, whose legs are toward the spectator; the flames and a torch light the group, and a gleam from heaven illumines the sufferer and shows the steps of a temple, on which figures are seen. Painted about 1558. Dark with age and much repainted. En-

graved by Oortman. Carried to Paris in 1799; returned in 1815.—C. & C., Titian, ii. 259; Vasari, ed. Mil., vii. 453; Filhol, x. 691; London, Musée, iv. Pl. 65.

LAWRENCE, Sir THOMAS, born at Bristol, May 4, 1769, died in London, January 7, 1830. Portrait painter, son of a Bristol innkeeper who had known better days.



At the age of ten he took crayon portraits at Oxford and copied historical pictures, and before he was twelve he had drawn Mrs. Siddons in crayons and made his studio at Bath a fashionable resort. He began to paint in oils in his seventeenth year, and succeeded so well, in his own opinion, that he declared himself ready to stake his reputation against that of any painter in England. When, however, he first exhibited in London (1787), his vanity received a salutary check, and feeling the necessity of study he entered the Royal Academy. The very next year he achieved a success with his portrait of Miss Farren, the actress, afterwards Countess of Derby, and followed it up with portraits of the Queen and the Princess Amelia. In 1791, through the influence of George III., with whom he was a great favourite, Lawrence was ad-

mitted to the Royal Academy as supplementary A.R.A., although under the required age, and the next year he became painter in ordinary to his majesty. In 1794 he was elected R.A. To these years belong his portraits of J. J. Angerstein and Benjamin West, the full length of Mrs. Siddons,

















*Sir Thomas Lawrence, P. R. A. Pinxt.*

*J. C. Armytage Sculpst.*

*The Lady Dover.*









J. Lawrence P. P. A. Pinor.

R. S. Artlett Feby











*Sir T. Lawrence, P.R.A. Direct.*

*W. G. ...*









*By T. Lawrence. P. R. A. Pinet*

*J. G. ...*

*The ...*











*John Moore*

*London, A. H. Bate & Co. 1802*























## LAWRIE

and the portraits of John Kemble as Rolla, Cato, *Hamlet*, and Coriolanus. At the height of his reputation he received one hundred guineas for a head, and four hundred for a full-length portrait. At this rate per portrait, and with £1,000 a year to draw upon for travelling expenses, Sir Thomas was sent to the Continent by George IV., soon after the fall of Napoleon, to paint the allied sovereigns, then assembled at Aix-la-Chapelle; to Rome to paint Pius VII. and Cardinal Gonsalvi (1819), two of his finest works, and to Vienna to paint Prince Schwartzberg and other Austrian generals. He had been knighted by the king in 1815, and five years later, after his return to England, he was elected president of the Royal Academy. He was a member of the Academy of St. Luke, Rome, and of many other foreign academies, and in 1825 was made a chevalier of the L. of Honour. He painted some large historical subjects, among which his *Satan* calling his Legions was placed by himself above all his other works. Sir Thomas was the ideal of a fashionable portrait painter, thanks to his facile use of colour, the superficial elegance of his style, and his skill in the art of flattering the many distinguished people whose portraits he painted. He contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. After his death, in the latter year, a selection of 91 of his works was exhibited at the British Institution. Among his best works are: Portraits of Julius Angerstein, A Lady, Benjamin West, Mrs. Siddons (2), Dowager Countess of Darnley, John Fawcett—Comedian, Child with a Kid, *Hamlet* with Yorick's Skull, National Gallery, London; Pius VII., Cardinal Gonsalvi, Emperor Francis II. of Austria, George IV., Count Nesselrode, Hetman Platoff, Duke of Wellington, Sir Walter Scott, and others, Windsor Castle; Master *Lambton*, Earl of Durham; *Lady Peel*, Sir Robert Peel, Bart.; *Nature*—Children of C. B. Calmady, Vincent P. Calmady, Esq.; Eliza Farren—Countess of Derby, Countess of

Wilton, Wilton House; Lady Gower and Child, Stafford House; Lord Dover, Lady Dover and Son, Dover House; Lady Blessington, Sir Richard Wallace, Bart.; Artist's Portrait, Gypsy Girl, *Satan* calling his Legions, Royal Academy; Thomas Campbell, Sir J. Mackintosh, National Portrait Gallery, London; Kemble as Coriolanus, Earl of Yarborough.—Williams, *Life* (London, 1831); Cunningham; Redgrave; F. de Conches, 349; Ch. Blanc, *École anglaise*; *Art Journal* (1859), 325; Sandby, ii. 21.

LAWRIE, ALEXANDER, born in New York in 1828. Landscape and portrait painter, pupil of the National Academy, New York, and of the Pennsylvania Academy, Philadelphia; studied in Paris under Picot, in Düsseldorf under Leutze, and painted in Florence. Has worked in Philadelphia and New York; studio in the latter place. Elected an A.N.A. in 1866. Works: Autumn in the Hudson Highlands (1869); Valley in the Adirondacks (1870); Monk playing Violoncello (1876). Portraits: General Z. Tower, Military Academy, West Point; Judge Sutherland, New York Bar Association; Colonel J. Porter; General J. F. Reynolds.

LAWSON, CECIL GORDON, born at Wellington, Shropshire, Dec. 3, 1851, died in London, June 10, 1882. Landscape painter, son and pupil of William Lawson, portrait painter; also studied under his brother, Wilfrid Lawson, and was strongly influenced by works of Gainsborough. Exhibited his Cheyne Walk, Chelsea, at Royal Academy in 1870, but did not win much reputation until 1878, when his *Minister's Garden*, now in the Manchester Gallery, and other works were exhibited at Grosvenor Gallery. After this he had an assured place in English landscape art, but his career was cut short by death.



## LAWSON

Works: River in Rain, Summer Evening at Cheyne Walk (1871); Lament (1872); Pastoral (1873); *Hop* Gardens of England (1876); View from Don Saltero's (1877); Wet Moon—Old Battersea, Autumn Sunrise, Strayed, In the Valley (1878); Sundown, Old Battersea—Moonlight, Wet Moon, Morning Mist, Twixt Sun and Moon, Kent, Silver Mist, Golden Mist, Haunted Mill, Morning After (1879); Moonlight Pastoral, August Moon, Voice of the Cuckoo (1880); The Pool, Bardon Moors, Valley of Desolation, Wharfedale (1881); Blackdown—Surrey, Peach Blossom, Doone Valley, Storm Cloud, September, On Road to Monaco (1882). Mrs. Cecil (Constance) Lawson contributed to the Grosvenor Gallery in 1882 Provence Roses; in 1883 White Chrysanthemums, Poppies; in 1884 Almond Blossoms; and to the Royal Academy in 1884 Peonies, Chrysanthemums, Almond Blossoms.—E. W. Gosse, *Memoir* (London, 1883); Acad., June, 1882, 439; Athen., June, 1882, 770; Portfolio (1883), 185; Comyns Carr, *Modern Landscape*.

LAWSON, F. WILFRID, born in Shropshire, England; contemporary. Elder brother of Cecil Lawson. Genre painter; began as a designer for periodicals, especially *The Graphic*. Exhibits at Royal Academy and Dudley Gallery. Has painted a series of pictures illustrative of the Children of the City. Works: Street Arabs (1876); Imprisoned Spring (1877); Dawn (1878); Jesus at the House of the Pharisee (1881); A Day in the Country (1882); A Midway Inu (1884).

LAY, OLIVER INGRAHAM, born in New York in 1845. Portrait and genre painter, pupil of Cooper Institute, National Academy, and of Thomas Hicks in New York. Elected an A.N.A. in 1876. Studio in New York. Works: Window; Letter (1877); Two Friends, J. H. Sherwood, New York; Watching the Snow (1879). Portraits: John Delafield, Winslow Homer, C. C. Griswold, C. C. Colman, Miss Fidelia Bridges (property of the National Academy,

New York); Miss Genevieve Ward (1882); Edwin Booth as Hamlet (1883).

LAYNAUD, ERNEST, born in Paris; contemporary. Landscape painter, son and pupil of François Louis Laynaud. Medal, 3d class, 1883. Works: Quai of Tréport, View at Tréport Harbor (1878); Rocks of Tréport, Harbor of Tréport (1879); Fish Market, *ib.* (1881); Canal Saint-Martin, Tréport at Low Tide (1882); *do.* (1883); The Seine at La Briche, Quai Corner at Honfleur (1884); Bassin de la Lieutenance, *ib.* (1885).

LAYNAUD, FRANÇOIS LOUIS, born in Paris; contemporary. History, genre, and portrait painter, pupil of Picot. Works: Misery (1835); Male Portrait (1836), Rouen Museum; Miracle of Loaves and Fishes (1842); Bishop Saint Brice giving Benediction at Tours (1844), Ministry of Interior, Paris; Saint Hilaire Bishop of Poitiers re-entering his Diocese after long Absence (1846), *ib.*; St. Louis vowing to go to the Holy Land (1864), Town-hall, Pontoise.—Bellier, i. 934.

LAYRAUD, (FORTUNÉ) JOSEPH (SÉRAPHIN), born at Laroche-sur-Bois (Drôme), Oct. 13, 1834. History and portrait painter, pupil of Loubon and Cogniet and of École des Beaux Arts. Second prix de Rome, 1850; first, 1863; Medal, 2d class, 1872. Works: Sophocles accused by his Sons (1850); Joseph revealing himself to his Brethren (1863); Brigands and Captives (1872), British Museum; Marsyas (1872), Épinal Museum; Death of Agrippina, Diogenes (1881); Ines de Castro (1882); St. Sebastian (1883); Drove of Bulls at Porta del Popolo—Rome (1885).—Bellier, i. 934.

LAZARUS, RAISING OF, *Garofalo*, Ferrara Gallery; wood, H. 8 ft. 6 in. × 5 ft. 7 in. An excellent composition, with figures in two groups, accessories of landscape, and a sepulchre cut in the rock. Painted in 1534 for S. Francesco, Ferrara.—Vasari, ed. Mil., vi. 463; *Ape italiana delle Belle Arti* (Rome), i. 36.

## LAZARUS

By *Giotto*, S. M. dell' Arena, Padua ; fresco on wall. One of same series as *Last Judgment* by Giotto.—C. & C., i. 271.

By *Guercino*, Louvre ; canvas, H. 6 ft. 6 in. × 7 ft. 8 in. Composition of eight figures. Christ, standing, extends his arm towards Lazarus, from whose body a young man removes the winding-sheet ; Mary and Martha, sisters of Lazarus, are the one on her knees beside Christ, the other near the sepulchre with two disciples ; at right, a man leaning over the grave holds his nose. Collection of Louis XVI. ; acquired in 1785. Engraved by V. Denon ; J. B. Pasqualini.—Villot, Cat. Louvre ; Filhol, ii. 61 ; Landon, Musée, vi. Pl. 35.

By *Jean Jouvenet*, Louvre, Paris ; canvas, H. 12 ft. 9 in. × 21 ft. 9 in. ; signed, dated 1706. Jesus, with Martha and Mary kneeling beside him and surrounded by many others, stands on the steps of the sepulchre with his left hand stretched out towards Lazarus, who, aided by several men, one bearing a torch, is rising from the tomb at right. Jouvenet himself, with his daughters, is among the spectators in the first plane. Painted for the Church of Saint-Martin-des-Champs ; repetition, made by order of Louis XIV. to be reproduced in Gobelins tapestry, now in Lille Museum ; tapestry given to Peter the Great, when he visited the Gobelins. Original engraved by Jean Audran ; Duchange.—Landon, Musée, iv. 61 ; Monteil, *Histoire des Français des divers États*, vii. ; Larousse, x. 279.

By *Sebastian del Piombo*, National Gallery, London ; wood, transferred to canvas, H. 12 ft. 6 in. × 9 ft. 5 in. Mary at the feet of Christ, who stands with a gesture of command ; Lazarus leaning against side of sepulchre, under a large tree, struggling, with

help, out of his grave-clothes ; in rear, Martha and others, offended in their nostrils, cover their faces, while the apostles look on ; near Christ, some fall on their knees and believe ; background, a river and a bridge, with buildings on a hill, the houses like those of the Trastevere suburb of Rome, and the ruin a reminiscence of the Basilica



Raising of Lazarus, Sebastian del Piombo, National Gallery, London.

of Constantine. Painted in 1519, in rivalry with the Transfiguration of Raphael ; executed, according to Vasari, under the superintendence, and after the designs, of Michelangelo. It is probable that the latter gave drawings for several of the figures, but of his superintendence we have no proof. Ordered by Cardinal Giulio de' Medici, who sent it to his bishopric in Narbonne, where it was hung in the Cathedral ; later in Or-

## LAZARUS

léans Gallery, the regent paying 24,000 francs for it; bought by banker Angerstein for 3,500 guineas; Mr. Beckford offered



Raising of Lazarus, Rubens, Berlin Museum.

him £15,000 for it, but he insisted upon guineas, and the negotiation failed; sold, with 37 other pictures, forming Angerstein Collection, to National Gallery in 1824, for £57,000. One of the noblest pictures in existence.—Vasari, ed. Mil., v. 570; C. & C., N. Italy, ii. 329; Rosini, v. 8; Waagen, Treasures, i. 320; Angerstein Gal., Pl. 1; Richter, 89, 105; Kugler (Eastlake), ii. 514.

By *Rubens*, Berlin Mus.; canvas, H. 8 ft. 6 in. × 6 ft. 5 in. Christ stands at right, with extended arms, addressing Lazarus, who is quitting the tomb, assisted by Peter standing behind him, and a woman kneeling in front; another disciple and another woman raise their hands in astonishment. A good work of Rubens' middle period. Formerly at Potsdam. Taken to Paris; returned in 1815. Sketch in Louvre. Engraved by Bolswert.—Smith, ii. 108; Meyer, Museen, 392; Landon, Musée, 2d Col., i. Pl. 34.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Christ, half reclining, half sitting, at the bottom of the picture, while Lazarus is disencumbered of his grave-clothes at the top, on the side of a rocky hill; the persons aiding exhibit neither astonishment nor awe.—Ruskin, Stones of Venice, iii. 339; Burckhardt, 745.

By *Otto Vaenius*, Antwerp Cathedral, Eighth Chapel. Christ, standing in centre surrounded by many people, with women kneeling in front, raises his right hand; in the foreground, Lazarus, who has just been raised from the grave beside him, is assisted by two men. Taken to Paris by the French; returned in 1815.—Landon, Musée, xiii. Pl. 37.

Subject treated also by *Leandro Bassano*, Venice Academy; *Aliense*, Perugia; *Giro-lamo Muziano*, Louvre, and *S. M. Maggiore*, Rome; *Mabuse*, Brussels Museum; *Lucas Cranach, the elder*, Dresden Museum; *Otto Vaenius*, Ghent Cathedral; *Abraham Bloemaert*, Munich Museum; *Johann Rotten-*



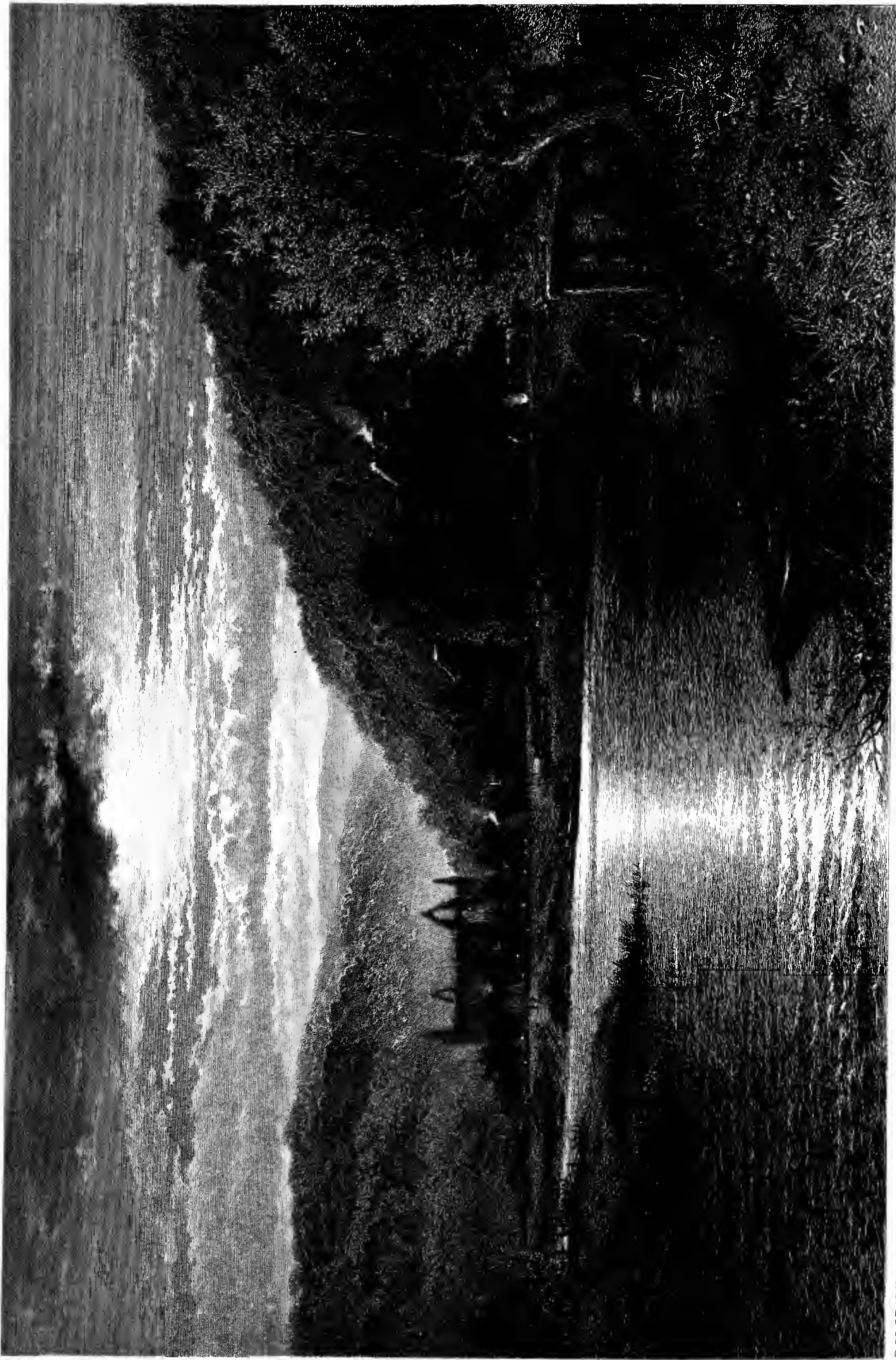
Raising of Lazarus, Otto Vaenius, Antwerp Cathedral.

*hammer*, Vienna Museum; *Rubens*, Turin Museum; *H. de Hess*, All-Saints', Munich; *Bon Boullongne*, Church of the Carthusians,









B.W. LEADER. FINX

C. COUSEN. SCULPE



## LAZERGES

Paris; Eustache Le Sueur; Benjamin West; Eugène Delacroix (1850); Verdier, St. Germain-des-Prés, Paris.

**LAZERGES, HIPPOLYTE (JEAN RAYMOND)**, born at Narbonne (Aude), July 5, 1817. Genre painter, pupil of David d'Angers and Bouchot. Paints religious pictures and oriental scenes with care, but without much grasp of subject. Has executed works in Notre Dame de Bon Secours, near Rouen, and in the Nantes Theatre. Medals: 3d class, 1843; 2d class, 1848, 1857; Legion of Honour, 1867. Works: Descent from Cross (1843), Chapel of Château d'Eu; Christ in the Garden (1844), Hospital at Beaune; The Virgin interceding for Sinners (1848), Limoges Museum; Springtime personified by Young Girl (1849), Roanne Museum; Genius extinguished by Pleasure (1850), Carcassonne Museum; Susanna Bathing; Descent from Cross (1855), Luxembourg Museum; Albani in his Studio (1857), Narbonne Museum; Napoleon III. aiding the Inundated at Lyons (1857), Lyons Museum; Peter's Denial (1859), Montpellier Museum; Kabyles Harvesting (1861), Tarbes Museum; Dance of the Aissaouas (1861), Perpignan Museum; Christ bearing the Cross (1870), Orléans Museum; Eve (1872); Christ of the 19th Century (1873); Stabat Mater (1874); Christ led to Prison, Resurrection, Louis XVI. and Marie Antoinette at Versailles (1876); Falma the Singer,

*hip. Lazerges 1876*

Moors in Court of the Marabout (1877); A Waif (1883); Kabyle Women (1884); Descent from the Cross (1885).—Bellier, i. 935; Bitard, 789; Vapereau.

**LAZERGES, JEAN BAPTISTE PAUL**, born in Paris, Jan. 10, 1845. Genre and portrait painter, son and pupil of preceding. Medal, 3d class, 1884. Works: Portrait of Sara Bernhardt (1870); The Bath (1875);

Banks of the Brook (1877); Repose in Algiers (1881); Arab Marching (1882); Story-teller in Algiers (1883); End of Day, *ib.* (1884); Caravan, *ib.* (1885).—Bellier, i. 935.

**LAZZARINI, GREGORIO**, born at Villanuova in 1657, died in Venice in 1735 (?). Venetian school; history painter, pupil of Francesco Rosa, of Genoa, whose sombre style he not only abandoned, but altogether banished from the Venetian school, of which, for accuracy of design and taste in composition, he must be pronounced the leader during that period. Works: Hercules and Omphale, Astronomy, Cassel Gallery; Venus in a Shell drawn by Dolphins, Liechtenstein Gallery, Vienna; Moses striking the Rock, The Fall of Manna, Abraham's Sacrifice, Charity, Academy, Venice; Bacchanale, Portrait of himself, Museo Civico, *ib.*; Male portraits (2), Bergamo Gallery; Portrait of the Patriarch Lorenzo Giustiniani.—Lanzi (Roscoe), ii. 297; Wurzbach, xiv. 261.

**LEADER, BENJAMIN WILLIAMS**, born in Worcester, March 12, 1831. Real name Benjamin Williams; assumed surname Leader as a distinction. Landscape painter; pupil of Royal Academy schools. Elected an A.R.A. in 1883.



Works: Welsh Churchyard (1863); Through the Glen (1867); Wild Wales (1872); Thames at Streatly (1874); English Hayfield (1876); Lucerne, Lauterbrunnen (1877); Autumn in Switzerland, Summer in Worcestershire (1878); English Hayfield (1879); In the Evening there shall be Light (1882); Parting Day, Green Pastures and Still Waters, Autumn Evening (1883); The Rivulet, The Ploughman (1884).—Art Journal (1871), 45.

**LEANDRO, ST.**, *Murillo*, Seville Cathedral; canvas, H. 6 ft. 2 in. × 5 ft. 6 in.

## LEANDRO

Robed in white and mitred, seated by a table, holding a parchment in his hands. Painted in 1655. Companion to *St. Isidoro*.

**LEANDRO AND BONAVENTURA, SS.**, *Murillo*, Seville Museum; canvas, H. 6 ft. 9 in. × 5 ft. 11 in. *St. Bonaventura* on left, leaning against a pedestal, with model of a church in his hands; *St. Leandro* on right, with pastoral staff in left hand, and parchment in right; beside him a boy with a mitre. Painted about 1676 for church of Capuchin Convent, Seville. Companion to *SS. Justa and Rufina*.—Curtis, 258.

**LEBARBIER, JEAN JACQUES FRANÇOIS**, born at Rouen, Nov. 11, 1738, died in Paris, May 7, 1826. French school; history painter and illustrator; won first prize of the Rouen Academy in 1756 and 1758; went to Paris, where he studied under Pierre, and after a journey to Rome was received into the Academy in 1785. Made illustrations for works of Ovid, Racine, Rousseau, Delille, and others. Medal, 1st class, 1808; Member of the Institute, 1816. Works: *Siege of Beauvais* (1781), *Townhall, Beauvais*; *Crillon receiving Letter of Henry IV.* (1781); *Henry IV. and Sully* (1783); *Jupiter Asleep on Mount Ida* (1785), *Courage of Spartan Women* (1787), *Louvre*; *Henri Dubois entering first into the Bastille* (1789); *Lycurgus presenting his Nephew to the Spartans* (1791); *Heroism of young Désilles at Nancy* (1795), *Townhall, Nancy*; *Helen and Paris* (1801); *Agrippina leaving Camp of Germanicus* (1808); *St. Louis about to depart for the First Crusade receiving the Oriflamme at Saint-Denis* (1812), *Sacristy of Basilica, St. Denis*; *Henry IV. and Marquis de Ver-*

*Lebarbier 1774*  
*Le Barbier 1790*

*neuil* (1814); *Medias assassinating Mania*, *Farewell of Abradatas and Panthea*, *Panthea expiring on the Body of her Husband* (1817); *Callisto surprised by Jupiter*,

*Schwerin Gallery*.—Bellier, 936; *Ch. Blanc, École française*, iii.; Larousse, x, 285.

**LEBEL, EDMOND**, born at Amiens, in 1834. Landscape painter, pupil of Léon Cogniet. Medal, 2d class, 1872. Works: *A Vow at San Germano* (1872), *Luxembourg Museum*; *Street at Cassino* (1873); *Butcher of Transtevere—Rome* (1874), *Ponte Rapido at Cassino* (1875), *Amiens Museum*; *Entrance to Abbey of Monte Cassino* (1875); *Cardinal blessing Family of Pilgrims* (1877); *Ecco Fiori!* (1878); *Street at Belmonte* (1879).—Bellier, i, 939; *Du Camp, B. Arts*, 277.

**LE BLANT, JULIEN**, born in Paris; contemporary. History painter, pupil of E. Girard; of increasing merit and popularity. Medals: 3d class, 1878; 2d class, 1880. Works: *Assassination of Lepelletier Saint Fargeau* (1874); *Playing the Game of Tonneau* (1877); *Death of General d'Elbée* (1878); *Henry de la Rochejacquelin* (1879); *Skirmish of Fougères in 1793* (1880); *Couriers of the Blues* (1882); *Execution of General Charette* (1883); *Dîner de l'Équipage* (1884).

**LE BOURGET.** See *Bourget*.

**LE BRUN, CHARLES**, born in Paris, Feb. 24, 1619, died there, Feb. 12, 1690. French school; history and portrait painter, son of a sculptor; pupil of Perrier, Vouet, and Poussin. Protected by the Chancellor Seguier. At the age of fifteen he



attracted attention by several pictures painted for Cardinal Richelieu, and in 1642 was taken to Rome by Nicholas Poussin, with whom he lived six years, and from whom he received invaluable advice. Recalled to Paris in 1648, he was received into the Academy, protected by Fouquet, presented to Louis XIV. by Cardinal Mazarin, and made court-painter. In 1662 the king









*Argillier sculp.*

*Comer sculp.*

CHARLES LE BRUN.

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*London.*









*Le Peintre*

*par son Lefevre*

LEFEVRE.









L'ARTISTE



Goussier del.

Paris chez M. de la Harpe



LE BRUN

ennobled him, gave him the general care of all works of art in royal buildings, and made him director of the Gobelins, and successively rector, chancellor, and director of the Academy of Painting. In 1666 Le Brun induced the king to found the French Academy at Rome, where, though absent, he was made prince of the Academy of St. Luke. After the death of Colbert the fortunes of Le Brun declined, through the enmity of Louvois, who brought so much trouble upon him that he sickened and died. He was an extremely able and prolific painter, who belonged to a theatrical and mannered school. Works: Adoration of Shepherds (2), Sleep of Infant Jesus (1655), Holy Family, Christ served in Desert by Angels, Christ's Entry into Jerusalem (1689), Christ bearing his Cross (1687), Christ on the Cross (1685), Crucifix with Angels (1686), Christ dead on Virgin's Knees, Descent of Holy Spirit, Martyrdom of St. Stephen (1651), Repentant Magdalen, Fall of Rebellious Angels, *Mucius Scaevola* before Porsena (1639), Death of *Cato*, Passage of the *Granicus*, Battle of *Arbela*, Tent of *Darius*, *Alexander* and *Porus*, *Alexander* entering Babylon, Meleager and *Atalanta* Hunting, Death of Meleager, Mars and Venus, Portrait of Charles Le Brun, do. of Charles Alphonse du Fresnoy, Louvre; Establishment of the Invalides, Founding of the Order of St. Louis, Baptism of the Dauphin, The King visiting the Gobelins, Founding of the Observatory, Louis XIV. apologizing in the Name of Spain, Giving the Keys of Marsal to Louis XIV., Renewal of the Swiss Alliance, Marriage of Louis XIV. to Maria of Austria, Versailles Museum; Descent from Cross, Rennes Museum; Nymph pursued by a River, Bordeaux Museum; Louis XIV. with Conquered Nations at his Feet, Lyons Museum; Baptism of Christ, Daniel in Lions' Den, Last Judgment, Caen Museum; Father Eternal in Glory, Nantes Museum; Hercules and Cacus, Lille Museum; St. John the Apostle in Ecstasy, Nîmes Museum; Christ in the Garden, Crucifixion, Her-

mitage, St. Petersburg; Portrait of Banker Jabach and his Family, Berlin Museum; Prophet Elijah and the Priests of Baal, Musée Rath, Geneva; Repentant Magdalen, John Evangelist in Patmos, Portrait of Aged Woman, Old Pinakothek, Munich; Boar-Hunt, Stuttgart Museum; Portrait of a General, Liechtenstein Gallery, Vienna; Magdalen, Venice Academy; Horatius defending the Bridge, The Musicians, Massacre of Innocents, Dulwich Gallery; Centaurs and Lapiths, Earl of Darnley; Perseus Rescuing Andromeda, Earl of Yarborough; Peace of Nimwegen, National Gallery, Pesth; Perseus and Andromeda, Lord Nelthorp; Visitation, Lord Feversham; Decorations of the great staircase and ceiling of the great gal-

Car Le Brun  
1650  
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de Brun  
B F. 655

lery (1679-80), Versailles; Mural paintings at St. Germain, and in Castle and Pavilion of Sceaux.—Bellier, i. 944; Ch. Blanc, *École française*; Jal, 751; Keane, *Early Masters*, 511; Larousse; *Mémoires inédits*, i. 1; Stothert, 91; *L'Art*, xiii. 3; xvi. 137, 238.

LE BRUN, Mme. MARIE LOUISE ELISABETH (née Vigée), born in Paris, April 16, 1755, died there, March 30, 1842. French school; portrait, history, and landscape painter. Taught drawing by her father, portrait painter, and by Briard, painting by Doyen and Joseph Vernet; perfected herself by study of the old masters at the Louvre, and at the



## LEBSCHÉE

age of sixteen had painted many portraits. In 1774 she was made a member of the Academy of St. Luke, and in 1783 of the French Academy. Long before this she had married a picture-dealer named Le Brun, who made a very free use of the money which she earned. At the outbreak of the Revolution Mme. Le Brun went to Italy, painted at Naples Lady Hamilton as a Bacchante, and was made associate member of the Academies of Bologna and Parma. Before returning to France in 1801 she visited Germany and Russia, and was made associate of the Academies of Berlin, St. Peterburg, Copenhagen, and Geneva. Later she visited England, Holland, and Switzerland, and in 1808 painted Mme. de Staël at Coppet. In 1809 she settled at Marly, and at the age of eighty painted an admirable portrait of her niece, Mme. von Rivière. In 1835 she published her reminiscences. During her life she painted 662 portraits, 200 landscapes, and 15 historical pictures. Works: Peace bringing Abundance (1780), Portrait of herself and Daughter (2), Portrait of Paisiello (1791), Portrait of Hubert Robert (1788), Portrait of Joseph Vernet (1778), Louvre; Hebe, Bordeaux Museum; Venus tying the Wings of Love; Modesty and a Vestal (Le Brun sale, 1842, 1,500 fr.); Marie Antoinette and her Three Children, Versailles Museum; Portrait of Maria Caroline—Wife of Ferdinand IV. King of Naples; do. of their Daughter the Princess Christina, Madrid Museum; Madame de Staël, Musée Rath, Geneva. —Bellier, i. 947; G u h l; Ch. Blanc, École française; Wurzbach, Fr. Mal. des xviii. Jahrh., 11; Lejeune, Guide, i. 307; Larousse; Wes-sely, 39.

*M<sup>me</sup> Le Brun  
f 1779*

*L. E. Vigée Le  
Brun 1788*

LEBSCHÉE, KARL AUGUST, born at Schmiegel, Posen, July 27, 1800, died in Munich, June 13, 1877. Architecture and

landscape painter, pupil of Munich Academy under W. von Kobell, Wagenbauer, Dillis, and Dorner; excelled especially in water-colours. Works: Twenty-seven Memorial Leaves from Munich's Past, City Hall, Munich; Ninety-six Views of Bavarian Castles and Towns, Historical Society of Upper Bavaria.—Allgem. d. Biogr., xviii. 103; Allgem. Zeitg., July 2, 1877, Beilage, 183; Kunst-Chronik, xii. 643; xiv. 754; Nagler, Mon., i. 939; ii. 122.

LECLAIRE, VICTOR, born in Paris, Dec. 21, 1830, died there in Jan., 1885. Landscape and flower painter, pupil of his brother, Léon Louis Leclair (born June 4, 1829). Medals: 3d class, 1879; 2d class, 1881. Works: Resting in the Woods, Souvenir of the Woods of Meudon (1868); Flowers, Persian Armour and Japanese Articles, Fish and Plums, My Cousin's Studio (1874); Winter Flowers (1879); Autumn Flowers (1879), Luxembourg Museum; Field Flowers, Hunting Day (1880); Last Flowers of Autumn (1881); Flowers (1882); Anxiety, Team of Oxen (1883); Chrysanthemums, Summer Flowers (1884); Courtyard Interior (1885).

LE CLEAR, THOMAS, born in Owego, N. Y., March 11, 1818. Portrait painter; self-taught. About 1832 painted portraits in London, Canada; in 1839 settled permanently in New York, exhibiting at the National Academy and occasionally at the Royal Academy, London. Elected N.A. in 1863. Works: Itinerant; Marble-Players, Art Union; Young America; Landscape (1881). Portraits: McEntee; Booth as Hamlet; President Fillmore, Dr. Vinton, Daniel R. Dickinson (1870); E. W. Stoughton, Bayard Taylor, Parke Godwin (1877); William Page (1878), Corcoran Gallery, Washington; George Bancroft, Century Club, New York; William Cullen Bryant (1880); S. R. Gifford (1881).

LE CLERC, SÉBASTIEN, the younger, born in Paris, Sept. 29, 1676, died there, June 29, 1763. French school; history and genre painter, son and pupil of the







LEBRON

*From the collection of M. L. L.*

W<sup>th</sup> LEBRON





## LECOINTE

engraver Sébastien Le Clerc, the elder (1637–1714), and pupil of Bon Boulogne; received into the Academy in 1704. Works: Death of Sapphira, Louvre; Purification of Æneas preparatory to Deification (1704), Trianon; Rape of Europa; Pictures in Museums at Alençon and Stockholm; Landscapes with Castle and Figures (2), Liechtenstein Gallery, Vienna.—Meaume, Séb. Le Clerc et son Œuvre, 309; Wurzbach, Fr. Maler des xviii. Jahrh., 31; L'Art, xv. 92.

**LECOINTE, CHARLES JOSEPH**, born in Paris, Feb. 23, 1824. History and landscape painter, pupil of Picot and Aligny; first exhibited in the Salon in 1843, then went to Italy; on his return to Paris he studied in the École des Beaux Arts, and won the grand prix de Rome in 1849. His earlier works are much inferior to those painted after his second visit to Italy. Medals: 3d class, 1844, 1855, 1861. Works: Prodigal Son (1844); Good Samaritan, Valley of Chevreuse (1845); Flight into Egypt (1846); Shepherd and the Sea (1847); The Heron (1848), Angers Museum; The Barren Fig-Tree (1855), Luxembourg Museum; Aquæ Claudiæ (1857); Ruins of Pierrefonds, Campagna at Rome (1859); Temptation of Christ, Pius IX. walking at Torre di Quinto, Roman Peasants playing the Ruzzica (1861), Wine-Shop at Tivoli; Horace at Tibur (1863); On the Shore of the Sea (1865); Death and the Woodsman (1866); A Mill (1869); Two Incidents in the Life of St. Geneviève, Church of St. Roch, Paris.—Bellier, i. 955; Müller, 325.

**LECOMTE-DU-NOUY, JULES JEAN ANTOINE**, born in Paris, June 10, 1842. Genre painter, pupil of Gérôme, Gleyre, Signol, and of the École des Beaux Arts; won the 2d grand prix in 1865. Medals: 1866, 1869; 2d class, 1872; London, 1862; Vienna, 1873; L. of Honour, 1876. Works: Francesca da Rimini and Paolo Malatesta in the Infernal Regions (1863); Death of Jocasta (1865), Arras Museum; Greek Sentinel (1865); Invocation of Neptune (1866),

Lille Museum; Job and his Friends (1867); Ajax's Madness (1868); Love which passes and Love which remains (1869), Boulogne Museum; The Charmer (1870); Bearers of Evil News (1872), Luxembourg Museum; A Philosopher without knowing it (1873); Butchers of Venice, Eros (1874), Tours Museum; Chosroes' Dream (1875); Homer Begging (1876, triptych); Door of the Serraglio (1877); Christian Women at the Virgin's Tomb (1878); St. Vincent de Paul helping the Alsatians and Lorrainers after their Reunion with France (1879), Church of the Trinity, Paris; Rabbis commenting on the Bible on Saturday (1882); Toilers of the Sea, Marabout Prophet Sidna-Aïssa (1884); Oriental Women, Contemplations (1885); Pompeian Market Woman, A. J. Antelo, Philadelphia; Christian Women at the Chapel of the Virgin, H. L.

## LECOMTE DUNOUY—1875

Dousman, St. Louis.—Bellier, i. 959; Bitard; Claretie, Peintres (1874), 323; Larousse; Müller, 325; Du Camp, B. Arts, 156.

**LECOMTE-VERNET, CHARLES HIP-POLYTE ÉMILE**, born in Paris in 1821, died there in 1874. Genre painter, pupil of Horace Vernet and Léon Cogniet. Medals: 3d class, 1846, 1863; L. of Honour, 1864. Works: Farewell (1833); Aria Cattiva (1846); Aurora, Night, Ugolino, Visitation, Styrian Girl playing with a Panther, Orpheus and Eurydice, St. Catherine of Alexandria (1843 to 1853); Queen of Navarre (1855); Amphitrite, Young Roman Woman (1859); Let Little Children come unto Me (1861), St. John the Baptist, St. Louis-en-Ile, Paris; Syrian Expedition (1863); Fellah Woman with her Child (1864); Fellah Woman carrying a Zir, Alméh (1866); Fellah Girl playing the Daireh (1868); Gypsy Girl (1869); Fellah Girl, Wallachian Girl playing with an Owl (1870); Penelope, Alméh (1874).—Bellier, i. 958; Larousse; Müller, 325.

## LECTURE

**LECTURE CHEZ DIDEROT** (Reading at Diderot's House), Jean Louis Ernest *Meissonier*, Baron Edmond de Rothschild, Paris. The encyclopædists Helvetius, d'Holbach, D'Alembert, Grimm, and others are met in Diderot's study to listen to the reading of some work. The reader, at left, clad in gray, is seated at a table around which are placed three of his companions, one in pale yellow, another in blue, the third in rosy gray; a fifth is standing near the bookcase, a sixth leans upon the back of a chair, and

Flowers, Little Red-Cap, Solomon de Caus in Bicêtre (1827 to 1852); Christian Soul (1864); Portrait of Duc de Retz, Versailles Museum.—Bellier, i. 961; Larousse; Müller, 325.

**LEDA**, *Correggio*, Berlin Museum; canvas. Leda and her companions surprised by swans while frolicking in the water in a wood. Painted in 1530–32, probably by order of the Duke of Mantua, together with the Danaë, for a present to the Emperor Charles V.; afterwards in possession of Antonio Perez, favourite of Philip II., and sold, after his fall, to Emperor Rodolf II.; in Prague catalogue of 1621, and probably carried to Stockholm when the Swedes took Prague in 1648; passed from collection of Queen Christina, through several hands, to Orleans Collection in 1722. Louis the Pious, son of the Regent Duc d'Orléans, instigated by his father confessor, Abbé de Saint Geneviève,



Leda, Correggio, Berlin Museum.

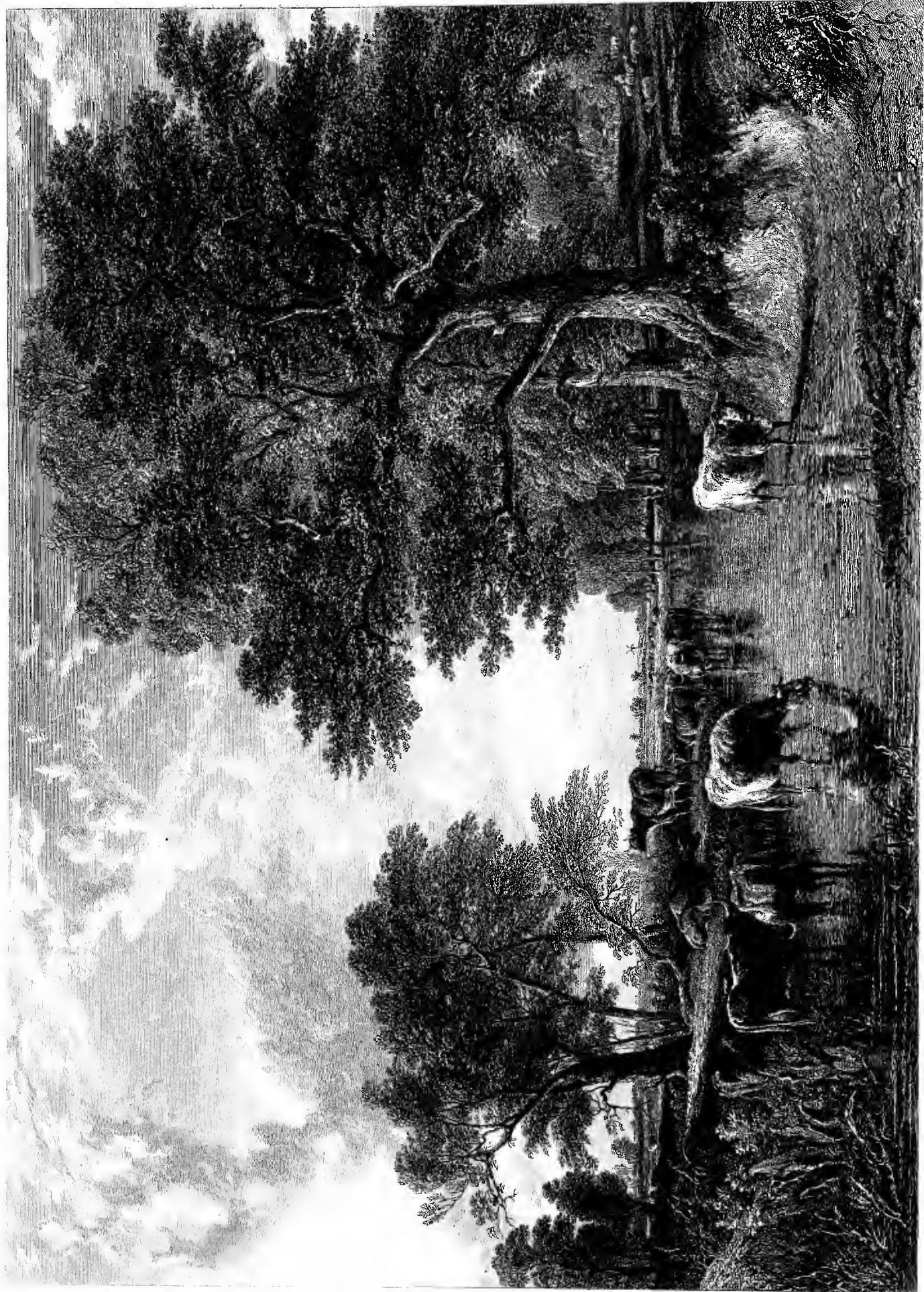
a seventh is seated apart at right. Exposition universelle, 1867; purchased by Paul Demidoff.

**LECURIEUX, JACQUES JOSEPH**, born at Dijon, Aug. 13, 1801. Genre painter, pupil in Dijon of Anatole Devosge, in Paris of Lethière, and of the *École des Beaux Arts* (1822–26). Medals: 3d class, 1844; 2d class, 1846. Works: Francis I. at the Tomb of Jean sans Peur, St. Louis at Damietta, Death of Louis XI., Brigands disguised as Monks, Girl giving her Hair to the Poor, Resurrection of Jairus' Daughter, Love of

cut out the head of the Leda and otherwise mutilated it. The fragments fell into the hands of Charles Coypel, the court-painter, and either he or a painter named Deslyen repaired it and repainted the head. At Coypel's sale it was bought by Pasquier for 16,050 livres, and at his sale (1755) it was bought for Frederick the Great for 21,060 livres. In 1806 the French took it from the Palace of Sansouci to Paris, where Prud'hon painted in a new head; it was returned in 1814, and has been in the Berlin Museum since 1830. Lately restored by Schlesinger,







F. LEE, R. A. AND T. S. COOPER, R. A. PINXIT

J. COUSEN, SCULPTOR



who put in a still better head. Replica in Palazzo Rospiglioso, Rome, and in Madrid Museum. Engraved by Duchange; Desrochers; Müller; Porporati.—Meyer, Correggio, 347, 490; *Künst. Lex.*, i. 440; Landon, *Œuvres*, viii. Pl. 55; *Klas. der Malerei* (group), i. Pl. 52; Réveil, xii. 859.

By *Michelangelo*, National Gallery, London. Leda embracing the swan. A large picture painted in tempera, about 1529. Given to Antonio Mini, his pupil, who carried it to France and sold it to Francis I.; was at Fontainebleau till reign of Louis XIV. Desnoyers ordered it to be burned, but Mariette is said to have seen it in the 18th century. A cartoon of it, formerly erroneously ascribed to Michelangelo and once in the Casa Vecchietti, Florence, is now in the Royal Academy, London.—*Vasari*, ed. Mil., vii. 199; *Clement*, 345; *Waagen, Treasures*, i. 391; *Revue univ. des Arts*, xxii. 158; *Rosini*, v. 65; *Gaz. des B. Arts* (1876), xiii. 155.

By *Tintoretto*, Norton Collection, England; canvas. Leda, nude, reclining on drapery spread upon a couch overhung with curtains, caresses the swan; at her feet, a little dog barking at the swan; at side, a woman, draped, leaning over as if to take from a coop a duck with which a cat is playing; in background, a bird in a cage. Formerly in Orleans Gallery; sold to Mr. Willett for £200. Engraved by G. Mondet.—*Ch. Blanc, École vénitienne*.

By Paolo *Veronese*, Dresden Gallery; canvas, H. 3 ft. 4 in. × 3 ft. Leda with the swan. Acquired in 1744 from Casa Grimani Calergi, Venice.

By Paolo *Veronese*, Monro-Johnstone Collection, London; canvas. Leda with the swan. Exquisitely modelled. Probably

same picture as one in Orleans Gallery, which was sold to Earl Gower for £300.—*Waagen, Treasures*, ii. 132, 498.

Subject treated also by François Boucher, Stockholm Museum; Frans Grosse, Dresden Gallery; Alessandro Turchi; Andrea del Sarto, Brussels Museum; Pontormo, Uffizi, Florence; Jean Briemond (1845); Narciso Diaz (1846); Camille Roqueplan (1850); Hans Makart; L. E. Rioult (1850); Louis Riesener (1855); Paul Baudry (1857); Nicolas Auguste Galimard (1858); Charles H. Muller (1861); Adolphe Jourdan (1864); Charles Edouard Boutibonne (1864); Gas-



Leda, Tintoretto, Norton Collection, England.

ton Saint-Pierre (1865); Edouard de Beaumont (1868); J. M. Sevestre (1870).

LEE, FREDERIC RICHARD, born at Barnstaple, Devon, in 1799, died at Cape of Good Hope, June 4, 1879. Landscape painter; served a campaign as a soldier in the Netherlands, but returning home in ill health became a student at the Royal Academy in 1818; elected an A.R.A. in 1834, and R.A. in 1838. Subjects chiefly English and Scottish scenery. Painted latterly in conjunction with T. S. Cooper. Works: *Showery Weather* (1834), *Cover Side* (1839), *Evening in Meadows* (1854), *River Scene* (1855), National Gallery, London; *Breakers*

## LEENHARDT

at Plymouth (1856); Bay of Biscay (1858); Summer (1860); Gibraltar (1861); Land we Live in (1867); Morning in Meadows (1869); Land's End (1872).—Cat. Nat. Gal.; Sandby, ii. 159.

**LEENHARDT, MAX**, born at Montpellier; contemporary. Genre and portrait painter, pupil of Michel and Cabanel. Medal, 3d class, 1884. Works: Aurora (1880); Ascent of Jacou—Hérault (1881); Murder in the Village (1882); Martyrs of the Reformation (1884); Entre nous (1885).

**LEERMANS, PIETER**, flourished about 1670. Dutch school; figure painter, supposed pupil of Frans van Mieris, the elder, according to others, of Gerard Dou. Works: Christ on the Cross, Brussels Museum; Gentleman with Gun and Dog, Cassel Gallery; Huntsman resting, Copenhagen Gallery; Old Hermit kneeling before his Cell, Dresden Museum; Old Lady Miser, Vienna Museum.

**LEEUW, GABRIEL VAN DER**, born at Dordrecht, Nov. 11, 1643, died there, June 3, 1688. Dutch school; landscape and animal painter, son and pupil of Sebastian van der Leeuw (an animal painter and pupil of Jacob Gerritse Cuyt). Moved early to Amsterdam, visited Rome, and lived fourteen years at Turin, where he called himself Leone and successfully imitated Castiglione and Rosa da Tivoli. Works: Italian Landscapes (2), Rotterdam Museum; Bear-Hunt, Stag-Hunt, Liechtenstein Gallery, Vienna.—Allgem. d. Biogr., xviii. 124; Immerzeel, ii. 165; Kramm, iv. 961.

**LEEUW, PIETER VAN DER**, born in Dordrecht about 1644, died 1704. Dutch school; landscape painter, brother of preceding, pupil of his father, and a zealous imitator of Adriaan van de Velde, whom, in his best pictures, he nearly rivals. Entered guild of St. Luke at Dordrecht in 1669. Works: Landscape with Animals and Shepherds, Rotterdam Museum; Landscapes with Cattle (2, 1671), Old Pinakothek, Munich; Landscape with Cows and Sheep, Liechtenstein Gallery, Vienna; Pictures in

Städel Gallery, Frankfort.—Kugler (Crowe), ii. 445; Burger, Musées, ii. 261.

**LEFEBVRE, CHARLES**, born in Paris, Oct. 16, 1805, died there, May 19, 1883. History and portrait painter, pupil of Gros and Abel de Pujol; travelled in Spain, Switzerland, and Germany. Medals: 2d class, 1833; 1st class, 1845; 3d class, 1855; L. of Honour, 1859. Works: Prisoner of Chillon (1827); Magdalen (1831); Louis XI refusing to pardon Nemours (1833); Miraculous Virgin (1838); Souvenirs of Normandy (1841); Christ on the Cross (1845); Death of William the Conqueror (1851); Bacchante (1851), Lille Museum; Satan overcome (1852), Nimes Museum; Ecce Homo, Wife of Candaules, Doctor Adelon (1855); Triumph of Amphitrite, Gypsy Girl, Bretons, Gloria, St. Louis landing at Damietta (1859); Festival of Bacchus, Magdalen (1861); Death of William the Conqueror, Jacob and Joseph (1863); St. Sebastian (1866); Nereid (1868), Valenciennes Museum; David (1869); Mehul teaching Patriotic Songs to the Parisians (1870); Lucretia, Lucien (1873); St. Anne teaching the Virgin (1875); Parting of St. Peter and St. Paul (1876); Japanese Daimio (1877); Portraits of Captain Hoche, of Jansenius, Cardinal Dubois, and others after originals by older masters, Versailles Museum; Portraits of Henri Litolf, Jules Favre, etc.—Bellier, i. 965; Müller, 325.

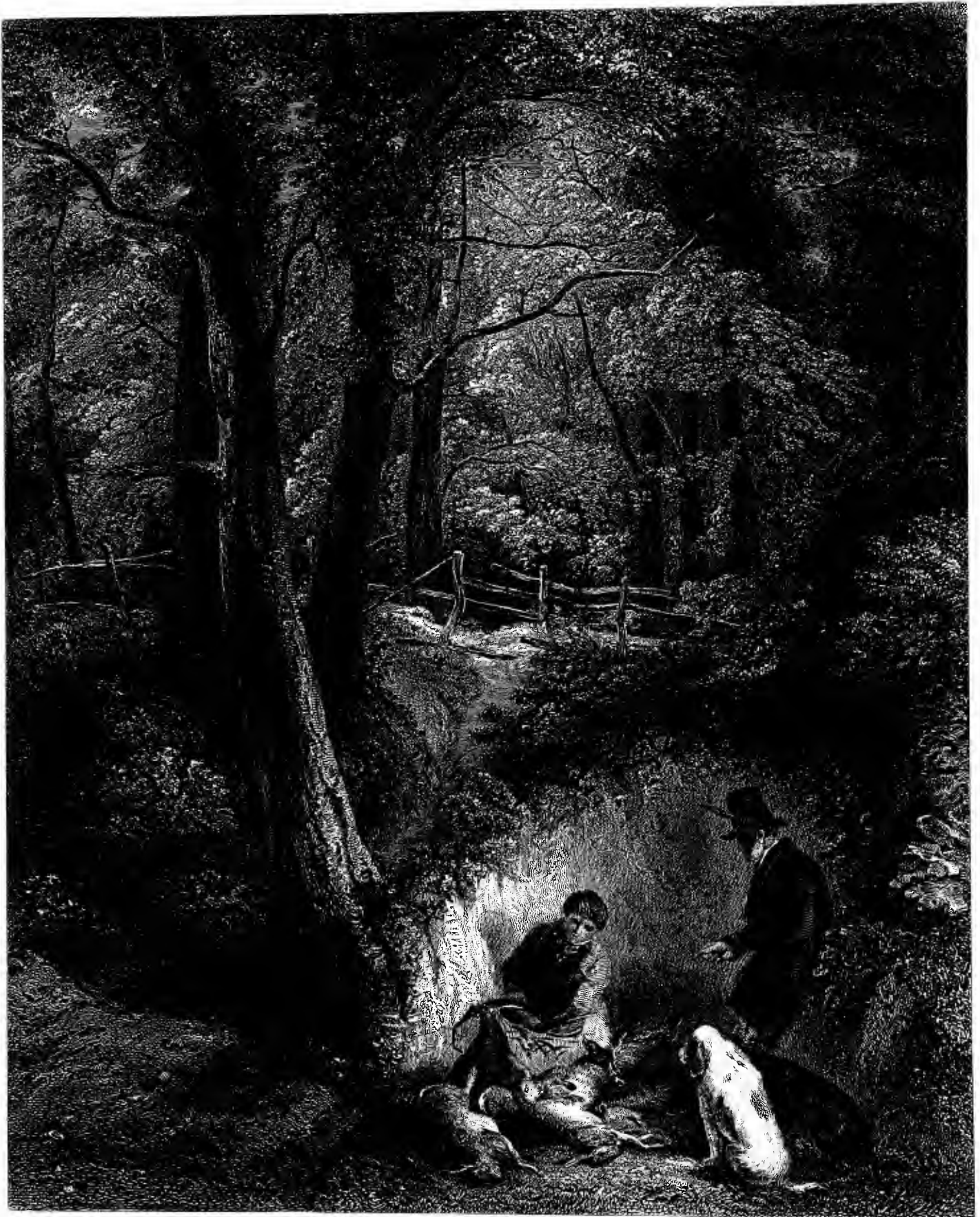
**LEFEBVRE, JULES JOSEPH**, born at Tournan, March 14, 1834. Genre and portrait painter, pupil of Léon Cogniet; won grand prix de Rome in 1861 for his Death of Priam. Medals: 1865, 1868, 1870; 1st class, 1878; L. of Honour, 1870; Officer, 1878. Works: Death of Priam, Christmas Eve (1861); Roman Charity (1864), Melun Museum;













## LEFÈVRE

Pilgrimage to Sacro Speco (1865), Benedictine Church at Subiaco; Girl Asleep (1865); Nymph and Bacchus (1866), Luxembourg Museum; Pius IX. at St. Peter's (1867); Woman Reclining (1868), Alexandre Dumas; Pascuccia (1869); *Truth* (1870), Luxembourg Museum; *La Cigale* (1872); Portrait of Prince Imperial (1874); Slave carrying Fruits on a Tray (1874), Ghent Museum; A Dream, Chloë (1875); Mary Magdalen (1876); Girl Laughing (1876), Amiens Museum; Chloë, Young Bride (1878); Diana Surprised (1879); *La Fiammetta*, Undine (1881); *The Betrothed* (1882); *Psyche* (1883); *Aurora* (1884); *Laura* (1885); *Mignon*, *La Cigale*, *The Dew* (*La Rosée*), Wm. Astor, New York; *Mignon*, W. H. Vanderbilt, *ib.*; *Graziella*, Miss C. L. Wolfe, *ib.*; *Virginia*, J. J. Astor, *ib.*; *Sposa da Torrente*, C. Vanderbilt, *ib.*; *Fruit Girl*, M. Graham, *ib.*; *Truth*, S. A. Coale, St. Louis; *Morning Glory*, *La Cigale*, D. Catlin, *ib.*; *Evening*, J. A. Scudder, *ib.*—Bellier, i. 966; Montrosier, ii.; *Gaz. des B. Arts* (1869), i. 504; *Claretie*, *Peintres* (1884), ii. 345; *Art Journal* (1883), 148.

LEFÈVRE (Lefèbvre, Lefébure), CLAUDE, born at Fontainebleau, Sept. 17, 1632, died in London, April 26 (or in Paris, April 5, ?), 1675. French school; portrait painter, pupil of Lesueur and Lebrun, hav-



ing begun to form himself by studying the masterpieces at Fontainebleau. He painted the king, the queen, and the principal persons at court; was received into the Academy in 1663, and subsequently went to England, where his portraits were esteemed almost as highly as those of Van Dyck. Works: *Master and Pupil*, *Male Portrait* (1667), Louvre; *Portrait of Colbert* (1663), three others, Versailles Museum; *Portrait of Olivier*—

Grand Auditor of France, Metz Museum.—Argenville, v. 177; Ch. Blanc, *École française*, i.; *Jal*, 758; *Mémoires inédits*, i. 402.

LEFÈVRE, ROBERT, born at Bayeux, April 18, 1756, died in Paris, Oct. 3, 1830. Genre and portrait painter, pupil of Regnault; best known by his portraits. He became private painter to Louis XVIII.; L. of Honour, 1814. Exhibited in many Salons from 1791 to 1827. Works: *Cupid disarmed by Venus* (1795), Louvre; *Cupid sharpening his Arrows*; *Abelard and Héloïse*; *Phocion drinking the Hemlock*; *The Cemetery* (1827); *Portraits of Napoleon I.* (3, one dated 1806), of Pauline Bonaparte (1806), Marie Julie Clary, Queen of Naples (1807), of Marshals Augereau and Oudinot, Ministers Regnier (1808) and Savary (1814), of General Tharreau, of the Engraver Denon, the Poet Malherbe, Versailles Museum; of General Bonaparte, Lisieux Museum; of Louis XVIII., Colmar Museum; of Jan Frans van Dael (1804), Antwerp Museum; of Madame Letitia, of the Empresses Josephine

*Robert Lefèvre*  
1804

and Maria Louisa, Pius VII., Duchesse d'Angoulême, Charles X., etc.—Bellier, i. 968; *Cat. du Mus. d'Anvers* (1874), 233; Villot, *Cat. Louvre*; Larousse.

LEGILLON, JEAN FRANÇOIS, born at Bruges, Sept. 1, 1739, died in Paris, Nov. 23, 1797. Flemish school; landscape and interior painter, pupil at Rouen of Desamps; went in 1767 to Paris, where he definitely settled in 1782, having in the meanwhile repeatedly returned to it and to Bruges after a visit to Rome (1770), and between travels in Italy and Switzerland (1776 and 1779); was elected member of the French Academy in 1789, and soon after made court-painter. Works: *Farm Interior*, Bruges Academy; *Ruined Barn with Women and Animals* (1789); *View of Freiburg*; *Grotto Interior with Animals Drink-*

## LEGRAS

ing ; Forest of Fontainebleau, Farm Interior (1791) ; A Mine, Stable Interior (1795).—Immerzeel, ii. 166 ; Weale, Cat. Acad. de Bruges, 97.

**LEGRAS, AUGUSTE**, born at Périgueux (Dordogne), June 2, 1817. History and portrait painter, pupil of Bonfond and of Ary Scheffer. Medal, 3d class, 1857. Works ; Refugium Peccatorum, Mater Dolorosa (1857) ; Return of the Holy Women from Christ's Tomb (1859) ; The Jewels, Little Charmer (1865) ; The Toilet—time of Louis XIII. (1868) ; The Mirror, do. (1869) ; Reverie, do. (1870) ; Child's Prayer (1873) ; Arethusa (1874) ; Cherbourg Museum ; Mary Magdalen at the Foot of the Cross (1877) ; The Four Ages (1881) ; Carmen (1882) ; Ave Maria (1883) ; Little Violet Seller in Time of Louis XV., An Amateur Rat (1884).—Bellier, i. 977.

**LEGROS, ALPHONSE**, born at Dijon, May 8, 1837. History, genre, and portrait painter, pupil of



Lecoq de Boisbaudran and École des Beaux Arts ; exhibited at Salon of 1857 a notable portrait of his father, and in 1859 The Angelus (Seymour Haden, London), which attracted attention ; went in 1863 to London, where he still resides ; became professor of etching at South Kensington Art School, and in 1876 succeeded E. J. Pointer as Slade professor of fine arts at University College, London. Noted also for etchings and drawings in chalk and sepia ; has exhibited sculptures and bronzes at Grosvenor Gallery. Medals : Paris, 1867, 1868. Works : Ex Voto (1861), Dijon Museum ; Messe des Morts (1863) ; Return of the Prodigal (1865) ; Martyrdom of St. Stephen (1866), Avranches Museum ; Cupid and Psyche (1867) ; Amende honorable (1868), Luxembourg Museum ; Demoiselles du mois de Marie (1868), M. Miéville ; Pil-

grimage, Liverpool Gallery ; Chantres espagnols, Benediction of the Sea, Eustace Smith, London ; The Coppersmith (1875), C. A. Ionides, London ; The Baptism (1877), Sir George Howard ; Repose of Day, Repas des Pauvres (1878) ; Jacob's Dream (1879) ; L'Incendie (1880) ; Old Wood-Burner, St. Jerome (1881) ; Rocky Landscape, Women praying in Church Porch (1884) ; Portraits of Browning, Huxley, Burne-Jones, Gambetta, etc.—Gaz. des B. Arts (1869), i. 500 ; (1876), xiii. 569 ; Portfolio (1875), 114 ; Athenæum, 1873 ; Müller, 326 ; Art Journal (1881), 294 ; Univ. Mag. (1880), v. 198.

**LEHMANN, (KARL ERNST RUDOLF)**

**HEINRICH**, born at Kiel, Schleswig, April 14, 1814, died in Paris, March 31, 1882. History and portrait painter, son and pupil of Leo Lehmann, then pupil of Ingres in Paris. In 1837 he visited Munich, in 1838 Italy ; then settled in Paris, became naturalized (1847), and took rank among the most distinguished painters of the capital. Medals : 2d class, 1835 ; 1st class, 1840, 1848, 1855 ; L. of Honour, 1846 ; Officer, 1853 ; Member Institute, 1864 ; Member superior council of the Beaux Arts, 1875 ; professor in École des Beaux Arts. Works : Tobias and the Angel (1835) ; Jephtha's Daughter (1836) ; Don Diego, father of the Cid (1836), Lyons Museum ; The Fisherman (1837) ; Death of Robert-le-Fort at Brisserte in 886, Battle of Beaugé in 1421 (1837), Charles VII. (2), Louis VIII., Hugues de Payens—first Grandmaster of the Templars, Gabrielle d'Estrées, Versailles Museum ; St. Catherine borne to the Tomb by Angels, Virgin with Infant Jesus (1840) ; Flagellation of Christ, St. Nicholas, Boulogne ; Maruccia, Women near the Water (1842) ; Faustina, Jeremiah (1842), Angers Museum ; The Creditors, Hamlet, Ophelia (1846) ; At the Foot of the Cross, Sirens (1848) ; Leonidas (1848), Nantes Museum ; Consolation of the Afflicted, Assumption, Grief of the Oceanides (1850), Luxembourg Museum ; The Dream (1852) ; Infant Jesus and Magi, Undine, Venus Anadyomene, Dream of Erigone

(1855); Adoration of the Magi and Shepherds (1855), Reims Museum; Saint Agnes, Education of Tobias (1859); Rest (1864), Luxembourg Museum; Sarah's Arrival at the Home of Tobias (1866); Moss-grown Rocks at Caunterets, Sea Rocks at Biarritz (1867); Calypso (1870); ceiling of the great Hall in the Palais de Justice, and of the École de Droit, mural paintings in the Throne Hall, Luxembourg Palace, etc.; Portrait of himself, Uffizi, Florence.—Appleton's Art Jour., Feb., 1870; Bellier, i. 982; Bitard, 804; Meyer, Gesch., 360, 374, 611; Larousse; L'Art (1883), i. 79; Courier de l'Art (1882), 107, 221; Art Journal (1874), 169; Kunst-Chronik, xvii. 494.

LEHMANN, RUDOLF, born at Otten- sen, near Altona, Aug. 19, 1819. Genre and portrait painter, son and pupil of Leo Lehmann, and pupil of his brother Heinrich; travelled in Germany, lived for some time in England, settled in Rome, and in 1866 removed to London. Medals: 3d class, 1843; 2d class, 1845, 1848. Works: Women of Procida in a Boat (1841), Kunsthalle, Hamburg; Spinning Woman (1842); Pilgrim Woman in the Campagna (1845); Sixtus V. blessing the Pontine Marshes (1847), Lille Museum; Carnival Scene, Sibyl, Graziella (1854); Morning in the Pontine Marshes (1860); Tasso returning to Sorrento; Roman Serenade, Collection of Prince of Wales; Foundling Hospital at Rome; Fortune-Teller, Favour of an Answer requested (1868); After the Fire (1869); Out of the World (1870); May we come in? (1871); Confessions (1872); Ave Maria (1874); Alma and her Pet Kittens (1875); After the Sitting (1876); Dolce far Niente (1881); Plaiting her Golden Hair, Roman Flower Girl (1883); Homewards (1884); Portraits of Earl of Stair, Duchess of Northumberland, Lady Herries, Lord Houghton, etc.—Meyer, Gesch., 540; Förster, v. 553; Müller, 327.

LEHNEN, JACOB, born at Hinterweiler, Rhenish Prussia, Jan. 17, 1803, died at Coblenz, Sept. 25, 1847. Still-life painter, pupil of Düsseldorf Academy; painted es-

pecially kitchen pieces with different kinds of vessels, also hunts and landscapes. Works: Breakfast (1830), Still Life (1831), Pantry (1854), National Gallery, Berlin; Still Life (1839), Ravené Gallery, ib.; do. (1836), Königsberg Museum.

LEHOUX, PIERRE ADRIEN PASCAL, born in Paris, Aug. 9, 1844. History painter, pupil of Cabanel. A vigorous and effective painter, who won the Salon prize on its first bestowal, 1874. Medals: 2d class, 1873; 1st class, 1874. Works: Mercury and Argus (1869); Hemon beside the Body of Antigone (1870); Bellerophon conquering the Chimera (1872), Valenciennes Museum; David and Goliath, An Oceanide (1873); St. Lawrence the Martyr (1874), Luxembourg Museum; Samson breaking his Bonds (1875); The Constellation of Boötes (1876); St. Stephen the Martyr (1877); Surprise, The Wrestlers (1878); St. John the Baptist (1879); The Miraculous Draught of Fishes (1880); The Baptist, Mars (1881); The Suicide, In Flight (1882); Shepherd choking a Lion (1883); Calvary, Baptism of Christ (1884).—Larousse.

LEIBL, WILHELM, born in Cologne, Oct. 23, 1844.

Portrait and genre painter, pupil in Munich of Piloty; took Van Dyck for his model; went to Paris in 1869, where he took up genre painting; received a medal, and returned to Munich in 1870.

Works: Portrait of his Father (1866), Cologne Museum; Female Portrait (1870); Lady in Old German Costume (1873); Smoking Woman; Female Head (1879), Dresden Gallery; Conversation in a Tavern, Peasant Politicians, At Church (1882), Vienna Exposition.—Zeitschr. f. b. K., xvii. 343; Müller, 328; Illustr. Zeitg. (1882), ii. 9; N. ill. Zeitg. (1882), i. 30.



## LEICKERT

**LEICKERT, CHARLES**, born at Brussels in 1817. Landscape and city-views painter, pupil of Bartholomeus van Hove and Wynand Nuyen, then of Schelfhout; travelled in the Netherlands and Germany, and in 1856 became member of the Amsterdam Academy. Works: Winter Landscape (1867), Amsterdam Museum; City View in Winter (2), Rotterdam Museum; Dutch City, Kunsthalle, Hamburg; Winter Landscape, Stettin Museum.—*Immerzeel*, ii. 167; *Kramm*, iv. 961.

**LEIGHTON, E. BLAIR**, born in England; contemporary. Genre painter. Exhibits at Royal Academy. Works: *Until Death do Us part* (1879); *Gossip, Un Gage d'Amour* (1881); *The Foreign Bride, Interesting Strangers* (1882); *Duty* (1883); *Gladiator's Wife, Abelard and Héloïse, Conquest* (1884); *The Secret* (1885); *The Confessional, Too near to be pleasant* (1886).

**LEIGHTON, Sir FREDERICK**, Bart., born at Scarborough, England, Dec. 3, 1830. History and portrait painter; when eleven years old studied drawing in Rome under Francesco Meli; student in Berlin Academy, Florence Academy, under E. Steinle at Frankfort, at Brus-



sels, and the Louvre Life-School, Paris; then, until 1853, again under Professor Steinle, and finally for three years in Rome. Sent to Royal Academy, in 1855, *The Procession of Cimabue's Madonna* (Buckingham Palace), which attracted great attention and was bought by the Queen. After this success he resided four years in Paris, studying part of the time under Ary Scheffer, and sending pictures nearly every year to the Royal Academy; was elected an A.R.A. in 1864, R.A. in 1869, and president in 1878, when he was knighted. Created a baronet of the United Kingdom in 1885. Medal, 2d class, Paris, 1859; Officer L. of

Honour, 1878; Corresponding Member of Institute of France; Member of Academies of St. Luke and Florence; Medal of Honour, Antwerp Exposition, 1885. Sir Frederick has a splendid studio at Kensington, filled with art treasures. He has travelled extensively in Europe, Egypt, and the East; is a fine sculptor and musician. Works: *Triumph of Music* (1856); *Fisherman and Syren, Romeo and Juliet* (1858); *Pavonia, Sunny Hours, La Nanna* (1859); *Capri at Sunrise* (1860); *Paolo and Francesca, A Dream, Lieder ohne Worte, Capri—Paganos* (1861); *Odalisque, Michelangelo nursing his Servant, Sea Echoes, Star of Bethlehem* (1862); *Jezebel and Ahab, Girl feeding Peacocks* (1863); *Orpheus and Eurydice, Dante in Exile, Golden Hours* (1864); *David, Widow's Prayer, Helen of Troy* (1865); *Painter's Honeymoon, Syracusan Brides* (1866); *Venus Unrobing, Roman Mother, Spanish Dancing Girl* (1867); *Ariadne Abandoned, Acme and Septimius, Actæa* (1868); *Electra at Tomb of Agamemnon, Helios and Rhodos, St. Jerome* (1869); *Hercules wrestling with Death* (1871); *After Vespers* (1872); *Weaving the Wreath, Industrial Arts of Peace* (1873); *Old Damascus* (1874); *Little Fatima* (1875); *Daphnephoria, Teresina* (1876); *Music Lesson, Study* (1877); *Nausicaä, Winding the Skein* (1878); *Elijah in the Wilderness, Amarilla* (1879); *Sister's Kiss, Iostephane Light of the Harem, Psamathe, Crenaia* (1880); *Elisha Idyl, Whispers* (1881); *Day Dreams, Wedded, Phryne at Eleusis, Antigone, Melittion* (1882); *A Dance, Vestal, Kittens, Memories* (1883); *Letty, Cymon and Iphigenia, A Nap, Sun Gleams* (1884); *Reconciliation of Montague and Capulet at Tomb of Juliet, Mrs. Joseph Harrison, Philadelphia*. Sir Frederick is engaged (1886) on mural paintings in South Kensington Museum and on a mythological triptych illustrating *Music*, for the ceiling of the music-room of Mr. Marquand's house, New York.—*Meynall*, 1; *Portfolio* (1870), 161; (1879), 1; *Univ. Mag.* (1879), iii. 49; *Zeitschr. f. b. K.*, vi. 372.











## LEISTEN

**LEISTEN, JAKOB**, born in Düsseldorf in 1845. Genre painter, pupil of Düsseldorf Academy; lived in Munich in 1869-73, but returned to Düsseldorf. Medal in London (1877). Works: Love-Letter; Disturbed Politician; First Mitraillease; Werther and Charlotte; Buried; Two Widows; Proselytes; Marriage Contract; Weekly Visit at the Landlord's; Last of his Name; Bavarian Wrestling; Castle in the Woods; Starting for the Wedding Dance (1880).—Meyer, *Conv. Lex.*, xix. 591; Müller, 329.

**LEITNER, HEINRICH**, born in Vienna in 1842. Marine painter, pupil of Melbye; made extensive journeys in the East and in Italy, and accompanied the German Crown-Prince in 1869 to the opening of the Suez Canal. Works: Embarking of German Crown-Prince at Jaffa; Man-of-War Victory; Embarking of Emperor of Austria at Jaffa; Corvette Hertha leaving the Golden Horn; Corvette Hertha in Heavy Storm (1879).—Müller, 329.

**LE JEUNE, HENRY**, born in London in 1820. Genre painter, pupil in 1834 of the Royal Academy, where, in 1841, he received a gold medal for his *Samson bursting his Bonds*. In 1845 he became head-master at the government school of design, and in 1848 was appointed curator of the painting school of the Academy; became an A.R.A. in 1863. Works: *Una and the Lion* (1842); *Prince Arthur's Dream* (1843); *Prospero and Miranda* (1844); *Ruth and Boaz* (1845); *Liberation of the Slaves*, *Bassanio choosing the Casket* (1847); *Hush!* (1848); *Ophelia* (1849); *Hour-Glass* (1850); *Anglers*, *Archers* (1851); *Rush-Gatherers* (1852); *Christ blessing Little Children* (1854); *See-Saw* (1855); *Little Gretchen* (1856); *Children gathering Lilies*; *Master, what shall I do?* (1858); *Sisters of Lazarus*



(1861); *Early Flowers* (1863); *Wounded Robin* (1864); *The Ride* (1867); *Rather Shy* (1869); *Great Expectations* (1872); *Much Ado About Nothing* (1873); *Innocence* (1874); *Stepping-Stones*, *Water-Lilies* (1879); *Happy Thoughts* (1880); *Little Bo-Peep*, *Golden Flags* (1881); *Little Angler* (1882); *The Burn*, *Shelter*, *Golden Treasures* (1883); *By the Cool Stream*, *Murmur of the Shell* (1884).—*Art Journal* (1858), 265.

**LELAND, HENRY**, born in Walpole, Mass., in 1850, died Dec. 5, 1877. Portrait and figure painter, pupil of Bonnat in Paris, 1874-77. Exhibited his first portrait at the Salon of 1875; visiting Boston the same year, he painted two portraits which were exhibited in Philadelphia in 1876. His short professional life was passed in Paris. He sent to the Salon in 1876 a portrait of Mlle. D'Alembert; in 1877, Chevalier of Time of Henry III., and an Italian Girl. His *Expectation* is owned in Boston. In Italy, 1877, he painted his own portrait, *A Courtyard in Venice*, and *Court Lady of Time of Henry III.* (unfinished).

**LELEUX, ADOLPHE**, born in Paris, Nov. 15, 1812. Landscape painter, self-taught; has painted chiefly scenes in Brittany and Normandy, but at times subjects taken from the Spanish Pyrenees and Algeria. Medals: 3d class, 1842; 2d class, 1843 and 1848; L. of Honour, 1855. Works: *Bretons* (1841); *Breton Dance*, *Spanish Smugglers* (1846); *Arab Story-Teller*, *Arab Women of the Desert*, *Djinn's Dancing*, *Night-Patrol in Paris* (1848); *Pass-Word* (1849); *Bedouin Family attacked by Wolves* (1851); *Market in Dieppe* (1852); *Treading out Corn in Algeria* (1853), Lille Museum; *Courtyard of a Breton Tavern* (1857); *Wedding in Brittany* (1861); *Wedding in Brittany* (1863), Luxembourg Museum; *Festival in Brittany* (1865); *Breton Winnowers* (1866); *Breton Funeral* (1867); *Market-Day at Finisterre* (1875); *View of Crénille* (1876); *Clog-Maker's Family* (1877); *Departure* (1878); *Woods of Crénille* (1879); *Babies* (1880); *View of Chaumet* (1881);

## LELEUX

Vintagers, Wine-Press (1882); Wrestlers, Hunters Resting (1883); Watering-Place in Brittany, The Ass-Driver (1884); Excavators in Paris, Mussel-Beds at Mers (1885).—Bellier, i. 986; Bitard, 807; Müller, 329; Vapereau (1880), 1131.

**LELEUX, ARMAND**, born in Paris in 1818, died there in June, 1885. Genre painter, brother of Adolphe Leleux, and pupil of Ingres. His pictures of monastic life in Italy show great skill in the treatment of interiors, in regard to play of light and shade. Medals: 3d class, 1844; 2d class, 1847, 1848, and 1857; 1st class, 1859; L. of Honour, 1860. Works: Breton Scene, St. Jerome (1839); Return from Hunting (1840); Interior of Stable (1841); Studio (1842); Washerwoman at Fountain (1844); Gypsies (1845); Swiss Dance, Alpine Hunter (1846); Spanish Beggar Woman, Spanish Interior (1847); Smuggler, Haymaking (1848), Grenoble Museum; Washerwomen (1849); St. Gotthard Guide (1850); Swiss Woman Knitting (1853, bought by Napoleon III.); The Manola Dance, Swiss Fountain, Lovers in the Woods (1855); Harvest-Bouquet, Grandfather (1857); Girl Asleep, The Message (1859); Spoiled Child (bought by the State); Interior of a Studio, Musée Rath, Geneva; The Painter's Maid-Servant, Convalescent Girl, Marguerites, The Wheelwright's Family (1861), Lyons Society of Art; Wandering Singers in Rome, Dead Capuchin (1863); Interior of a Capuchin Pharmacy in Rome (1863), Luxembourg Museum; Game of Chess, Kitchen of Franciscan Convent in Rome (1864); Confession in a Convent (1865); The Notary (1866); Locksmith (1869); Consultation (1873); Protestant Marriage in Switzerland (1874), Luxembourg Museum; Duel without Witnesses (1874); Swiss Tavern (1875); Priest's Servant (1876); Letter of Recommendation (1878); Village School, Italian Maid (1880); Singing Lesson, Sunday Morning in Switzerland (1881); Andalusia, Tasting (1882); Two Friends, Covetousness (1883).—Bellier, i. 987; Bitard, 807; Müller, 330; Vapereau (1880), 1132.

**LELIE, ADRIAAN DE**, born at Tilburg, May 19, 1755, died at Amsterdam, Nov. 30, 1820. Genre and portrait painter, pupil at Antwerp of Peeters, a painter of ornaments, and of Quertenmont; also studied at the Academy, then for some time in Düsseldorf, and settled in Amsterdam. Works: Morning Visit (1796), Museum, Amsterdam.—Immerzeel, ii. 167.

**LELIENBERGH, CORNELIS**, flourished at The Hague about 1650–72. Dutch school; still-life painter; master of the guild at The Hague in 1646, and one of the founders of the new guild *Pictura* there in 1656. Works: Dead Birds, Hague Museum; Still Life (1652), Berlin Museum; Partridge and Turtle Dove (1654), Dresden Museum; Dead Rooster and Small Birds in a Pantry, Old Pinakothek, Munich; Hunting Booty (4, two dated 1661), Poultry for the Kitchen, Schwerin Gallery; Still Life (1671), Weimar Museum.—*G. Lelienbergh f. 1661* Kramm, iv. 962; Meyer, *Gemälde der köngl. Mus.* (1883), 236; Schlie, 341.

**LELIO DA NOVELLARA**. See *Orsi*, Lelio.

**LELOIR, ALEXANDRE LOUIS**, born in Paris, March 15, 1843, died Jan. 28, 1884. Genre painter, son and pupil of J. B. Auguste Leloir. Composition ingenious, and colouring excellent; later style not unlike that of Meissonier. Medals: 1864, 1868, 1870; 2d class, 1878; L. of Honour, 1876. Works: Massacre of Innocents (1863); Daniel in Lions' Den (1864); Jacob and the Angel (1865); Christening of Savages in the Canary Islands (1868); Temptation of St. Anthony (1869, Johnston sale, New York, 1876, for \$2,100); Rallying (1870); Christening (1873); Slave (1874); Grandfather's Birthday (1875); Betrothal (1878); Fishery











*Painted by Kneller.*

*Sir Peter Lely.*

*Engraved by Thomas Smeaton.*

*London, Printed by J. Sturges, 1725.*





## LELOIR

(1880); Fisherman's Wife (1883); Rebecca and Eleazar; Ruth and Boaz; Snake-Charmer; Counting his Gains, Too Much Burgundy (water-colours), Cook's Bargain, Miss C. L. Wolfe, New York; After the Supper one must Pay, J. H. Stebbins, *ib.*; Return from Hunting, J. J. Astor, *ib.*; Grandfather's Birthday, O. D. Munn, *ib.*; Spanish Lady and Canaries (water-colours), F. Harper, *ib.*; Lady playing the Flute (water-colours), Charles Stewart Smith, *ib.*; Dressing the Dog (G. I. Seney sale, *ib.*, 1885); Grandfather's Pet, G. Whitney, Philadelphia; Playing the Guitar, W. B. Bement, *ib.*; Temptation of St. Anthony, H. L. Dousman, St. Louis; Odalisque (water-colours), S. A. Coale, *ib.*; Kitten-Merchant, Charles Parson, *ib.*; Bouquet, Daniel Catlin, *ib.*—

*Louis Leloir 1875*

Claretie, Peintres, etc. (1884), ii. 225; Montrosier, i.; Larousse; Müller, 330.

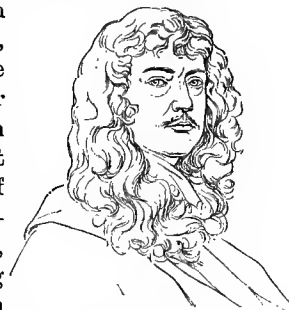
**LELOIR, (JEAN BAPTISTE) AUGUSTE**, born in Paris, July 1, 1809. History and genre painter, pupil of Picot and of the *École des Beaux Arts*. His earlier works (before 1842), which rival David's in excellence of design, and Gros' in beauty of colour, are superior to later ones. Has executed decorative works in St. Germain l'Auxerrois and St. Merri, Paris, at St. Jean, Belleville, and St. Leu, Tavernay. Medals: 3d class, 1839; 2d class, 1841; L. of Honour, 1870. Works: Ruth and Naomi, Parable of the Virgins (1835); Good Angel, St. Cecilia, Marguerite in Prison (1839); Young Peasants at the Foot of the Via Sacra, Homer (1842); Lord's Supper (bought by State); Christian Family delivered to Wild Beasts; Christ and Samaritan Woman; All-Hallow Eve; Christians in Catacombs, Athenian Captives in Syracuse, Virgin and St. John after Death of Christ (1855); Departure of Young Tobias (1857); Daphnis and Chloë (1863); Sappho at Cape Leucadia (1864); Joan of Arc in Prison (1865); Magdalen at

the Tomb (1866); Saint Vincent (1868); Joan of Arc as a Child (1869); Nysa (1870); Young Lady of the Castle (1872); Spring-time (1873); Marriage of the Virgin (1874); Martyr in Coliseum (1876); Holy Family (1877); Horace at Tibur (1878); Rinaldo and Armida (1879); Silenus (1880); Mignon (1881); Maiden Martyr, Leland Stanford, San Francisco.—Bellier, i. 988; Müller, 330; Vapereau (1880), 1133.

**LELOIR, MAURICE**, born in Paris, Nov. 1, 1853. Genre painter, pupil of his father, J. B. Auguste, and of his brother, Louis Leloir. Medal, 3d class, 1878. Works: The Marionettes (1876); Robinson Crusoe (1877); Voltaire's last Journey to Paris (1878), William Astor, New York; Last Sheaf (1882); In the Fields (1883); Toilet of the Fields, S. A. Coale, St. Louis.

**LELY, Sir PETER**, born at Soest in 1617, died in London, Nov. 30, 1680. Real name Peter van der

Faes. Flemish school; portrait painter, pupil of Pieter de Greber in Haarlem, but on coming to England with



William of Orange, in 1643, he so closely studied the manner of Van Dyck, who had just died, that his earlier portraits often approach the great master's style. For thirty years he was the most popular portrait painter in England, and amassed a large fortune; nominated court-painter and knighted by Charles II. His portraits are of elegant conception, clear and warm colouring; hands especially finely drawn. In his later period he degenerated; his treatment grew superficial, his colouring cold and heavy, the female portraits mannered, with the languishing expression of the eyes affected by the ladies of the time. Works: Dukes of Albemarle and Buckingham; Duchess of Cleveland, May Da-

## LEMAIRE

vis, Sir H. Grimston, Nell Gwynn, Lord Jermyn, Duke of Ormonde, Lord Ossory, Prince Rupert, Countess of Shrewsbury, T. Stanley, Sir W. Temple, Duchess of York, Charles II., Countess of Grammont, Duke of Monmouth, Lord Sandwich, Mrs. Middleton, National Portrait Gallery, London; *Windsor Beauties*, Hampton Court; Prince Rupert, Magdalen, Sleeping Venus, Windsor Castle; Children of Charles I., and three others, Colonel Wyndham's Collection, Petworth; Lady Morton, Blenheim House; Charles I. on Horseback, One of the Windsor Beauties Sleeping, Hamilton Palace; Duke of York, Jocelyn Earl of Northumberland, Duchess of Richmond, Castle Howard; Duke of Gloucester, Wentworth House; Rape of Europa, Chatsworth; Susannah and the Elders, Burleigh House; Portraits of a Dutch Admiral and his Wife, Family Group, Hermitage, St. Petersburg; Cromwell, Stockholm Museum; do., Palazzo Pitti, Florence; Portrait of himself, and two others, Uffizi, *ib.*; Equestrian Portrait, Brunswick Gallery; Meleager presenting to Atalanta the Head of the Boar of Calydon, Male Portrait, Louvre, Paris;

**PL** Young Lady's Portraits (2), Vienna Museum; Lady's Portrait, Museum, New York; do., and Dr. Bainbridge and Daughter, Historical Society, *ib.*—Art Journal (1865), 7; Ch. Blanc, *École allemande*; Kramm, ii. 473; Kugler (Crowe), ii. 308; Scharf, 423; Riegel, *Beiträge*, ii. 120; Walpole, *Anecdotes*, iii. 26.

**LEMAIRE, LOUIS**, born in Paris; contemporary. Flower and landscape painter, pupil of Jules Dupré and Boulard. Medal, 3d class, 1884. Works: Pasture in Pas-de-Calais (1876); Mill in Downs of Merlimon (1877); Sunset on the Oise (1878); Evening at Villerville (1879); Pasture at Vasony, Sunset near Trouville (1880); Sunset at Villerville (1881); Peonies and Lilacs, Le Petit-Val (1882); Rose-bush, Hut at Veulettes (1883); Group of Peonies (1884); Huts near Veulettes, Bunch of Poppies (1885).

**LEMAIRE-POUSSIN, JEAN**, born at Dammartin, near Paris, in 1597, died at Gaillon (Eure) in 1659. French school; history, portrait, landscape, and architecture painter, pupil of Claude Vignon; went in 1613 to Rome, where he executed large works in fresco; returned to Paris in 1623, and, having been employed by Cardinal Richelieu, went to Rome again with Poussin in 1642, and after his second return to Paris was appointed first painter to the king in 1647. Lodged in one of the pavilions in the Tuileries, he lost all his possessions in a conflagration, and, barely escaping with his life, retired to Gaillon. His surname was given him on account of his intimacy with Poussin. Works: Views of Ancient Monuments in Rome (2), Louvre.—Jal, 763; Siret (1833), i. 541.

**LEMAN, JACQUES EDMOND**, born at L'Aigle (Orne), Sept. 15, 1829. History and portrait painter, pupil of Picot. Honorable mention, 1855. Works: Leisure of Virgil (1852), Alençon Museum; Death of Vittoria Colonna (1853), Rouen Museum; Duel between Coligny and Guise (1855); Louis XIV. and Mme. Montespan (1861); Cornelle before Louis XIV.; Petit Lever du Roi (1863), Arras Museum; Louis XIV. and the Embassy from Siam (1867); Agnes and Arnulph (1874), Nantes Museum; The Joy of France in 1638 (1876); Taking of Cahors by the English (1880).—Bellier, i. 993; Müller, 330; Vapereau (1880), 1135.

**LE MARIÉ DES LANDELLES, ÉMILE**, born at Pontorson (Manche); contemporary. Landscape painter, pupil of Gérôme, Rapin, and Pelouse. Medal, 3d class, 1881. Works: Farm of Kerin (1875); Banks of the Aven (1877); Source of the Aven (1878); Snow in December (1880); Foot-Bridge at Mesnil, Glaise (1881); Oak-Trees of Bernaysur-Orne (1882); Haut Château de la courbe (1883); Rush Cutter, Willows of Father Pierre (1884); Partridge Cover, Mesnil-Jean (1885).

**LEMATTE, JACQUES FRANÇOIS FERNAND**, born at Saint Quentin (Aisne), July







*Spice pinxit*

*sc. Pinxit scilicet*

SIR PETER LELY.

*Engraved for the Proprietors according to Act of Parliament in the 12th Year of the said King Charles II. by Thomas Hudson, Painter, and Thomas Kneller, Sculptor, in the City of London.*











*Sir Peter Leley Simart.*

*C. G. G. G. G. G.*

*Lucille Fournier.*



## LEMBKE

26, 1850. Genre and portrait painter, pupil of Cabanel and of the *École des Beaux Arts*; won the grand prix de Rome in 1870. Medals: 3d class, 1873; 1st class, 1876. Works: *Death of Messalina*, *Girls Playing* (1870); *Dryad* (1872), Nantes Museum; *Child with Thistle* (1873); *Rape of Dejanira* (1874), Nice Museum; *Orestes and the Furies* (1876), St. Quentin Museum; *The Widow* (1877); *Nymph surprised by a Faun* (1878); *The Family* (1879); *Eruption of Vesuvius*, *Victoria* (1880); *Woman Fishing* (1881); *Citizen of Reims*, *Restoration of its Charter to Reims* (1882); *Peter de Reims*

## F. LEMATTE Rome 1875

after *Battle of Bovines* (1883); *Destruction of Château of Archbishop of Reims* in 1595 (1884); *St. Magdalen* (1885).—Müller, 331.

LEMBKE, JOHANN PHILIPP, born in Nuremberg in 1631, died in Stockholm in 1713. German school; military painter, pupil of Matthäus Meyer and Georg Strauch; went to Rome and Venice (1653), and imitated Bourguignon and Pieter de Laar, though not slavishly. He was afterwards called to Stockholm as court-painter. His compositions are full of life, well drawn, and broadly treated. A *Cavalry Skirmish* by him is in the Vienna Museum.—Andersen, *Deutsche Peintre-Graveur*, v. 193; Kugler (Crowe), ii. 532.

LEMETTAY, PIERRE CHARLES, born at Fécamp (Seine-Inférieure) in 1726, died in Paris in 1760. French school; landscape painter, pupil of Boucher; won the grand prix de Rome. After his return from Italy he became member of the Academy and painter to the king. His marine pieces resemble those of Joseph Vernet. Works: *Roman Shepherds*, *Bay of Naples*.

LE MOYNE, FRANÇOIS, born in Paris in 1688, died there, June 14, 1737. French school; genre painter, pupil of Galloche for twelve years; won the grand prix in 1711, and made member of the Academy in 1718; went to Italy in 1723, and after his return

made professor of the Academy. Spent seven years in painting the ceiling of the Church of Saint Sulpice and the Salon of Hercules at Versailles; was named first painter to the king, with a pension of 4,000 livres. Became insane



after the death of his wife in 1735, and committed suicide. Works: *St. Louis on his Knees* (St. Louis, Paris); *Flight into Egypt* (Church of the Assumption); *Hercules and Cacus* (1718), *Hercules and Omphale* (1724), *Education of Cupid*, Louvre; *Apotheosis of Hercules*, Toulouse Museum; *Laban and Rachel*, Angers Museum; *Tancred recognizing Clorinda*, Besançon Museum; *Marriage at Cana*, Montpellier Museum; *Continence of Scipio* (1727), Nancy Museum; *Louis XV. giving Peace to Europe* (1729),

F. Lemoyne  
F le moyne Pinx

Versailles Museum; *Hunting Party at Luncheon*, Old Pinakothek, Munich.—Bellier, i. 997; Ch. Blanc, *École française*, ii.; Jal, 765; Houssaye, *Gal. du xviii. Siècle*, ii. 260; Wurzbach, *Fr. Maler des xviii. Jahrh.*, 18.

LEMPENZEDER, BALTHASAR, born at Haidhausen, Oct. 29, 1822, died in Munich, Nov. 27, 1860. History painter, pupil of Munich Academy under Schlotthauer; formed himself after the model of Cornelius, who, on a visit to Munich in 1852, embraced the young artist on seeing his works. In 1854-60 he designed many cartoons for glass of church windows. Works: *Christmas Eve* (1848); *Expulsion from Paradise* (1850); *Cain and Abel* (1852); *Madonna*

LEMUD

(1853).—Allgem. d. Biogr., xviii. 241; Förster, Cornelius, ii. 331.

LEMUD, FRANÇOIS JOSEPH AIMÉ DE, born at Thionville, Lorraine; contemporary. History painter, pupil of École des Beaux Arts at Metz. Medals: 3d class, 1844, 1863; L. of Honour, 1865. Works: Infancy of Callot (1839); Helene Adelsfreit (1843); The Swallows (1844); Moses (1864); Fall of Adam (1865), Nancy Museum; Holy Family (1869); The Prisoner, Metz Museum.

LE NAIN (the Brothers), ANTOINE, LOUIS (called the Roman), and MATHIEU, born at Laon (Aisne) about 1598, 1593, 1607. French school; they painted domestic and rural scenes. When Antoine became master in St. Germain des Près, his brothers were his apprentices. In 1633 Mathieu came to Paris, where the three brothers lived together for many years. In 1648 they were all received into the Academy. Antoine and Louis died two months later, May 26th and May 23d. Mathieu, who especially excelled in portraiture, died April 20, 1677. Works: Procession in Interior of Church (attributed); Blacksmith in his Smithy, Adoration of Shepherds, Interior of Farm-House, Village Scene, Peasant's Repast (1642), Louvre; Birth of the Virgin, St. Étienne du Mont, Paris; Visitation, St. Laurent; Presentation in Temple, Convent of the Temple; Eating Oysters, Body-Guard, M. George, Paris; Harvesters, M. de St. Albin; Interior of Farm-House, M. de Montalivet; Visitation, St. Denis, Libourne; Rural Interior, Rouen Museum; Men playing Cards, Valenciennes Museum; St. Michael offering his Weapons to the Virgin, Nevers Museum; Nativity, Angers Museum; Portrait of Sieur de Marquéglise, Chartres Museum; Children quarrelling, Douai Museum; Interior Scene, Nancy Museum; The Virgin, St. Ann and Infant Christ with Angels, Rennes Museum; Rustic Scene, Interior of Peasant's Cottage, Vegetable Seller, Gotha Museum; Five Peasant Children Singing and Playing, Leipsic Museum; An Artist

painting Lady's Portrait, Old Pinakothek, Munich; Entertainment of People of Lower Classes, Count Peter Schuvaloff, St. Petersburg; Adoration of the Shepherds, Uffizi, Florence; Mendicants, New York Museum; Portrait of Marie de Medicis, Adoration of

Shepherds, Florence Gallery; The Fife-Player, Stafford House; Le Nain's Studio, Luton House.—Ch. Blanc, École française, i.; Champfleury, Nouvelles recherches sur la vie et l'œuvre des frères Le Nain (Laon, 1862); Gaz. des Beaux Arts (1860), viii. 173, 266, 321; (1861), xi. 542; (1865), xviii. 111; xix. 43; Jal, 767.

LENBACH, FRANZ, horn at Schrobenthausen, Bavaria, Dec. 13, 1836. Portrait painter of rare excellence, pupil of Munich Academy and of Gräffe, then of Piloty, whom in 1858 he accompanied to Rome; painted at first genre scenes, and on his return to Munich exhibited his Forum Romanum, which attracted attention. In 1860 he became professor at the Weimar Art-School, but resigned in 1862 and went to Italy and Spain, where he studied and copied, for Baron Schack's Gallery in Munich, after the old masters. After his return to Munich he devoted himself exclusively to portrait painting, imitating Rembrandt, and had many orders, especially from Vienna, where he worked in 1872-74; visited Morocco, and with Makart and Leopold Müller spent the winter of 1875-76 in Egypt. Member of Berlin Academy, 1883. Medals: Paris, 3d class, 1867; Munich, 1879; Vienna, 1882; Spanish Order of Charles, 1869. Works: Peasant Family in approaching

Lenain  
Lenain fecit  
1643



ARTIST  
FRANZ LENBACH

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# THE MONK

ENGRAVED BY W. HECHT









Storm (1857); Forum Romanum (1858); Portrait of Physician (1859); Portrait of L. von Hagn (1865); Emperor of Germany (1873); Emperor of Austria (1873); Bismarck, Moltke, National Gallery, Berlin; Bismarck (1879), Kunsthalle, Hamburg; Gladstone, Franz Liszt, Richard Wagner, Franz Lachner, Helmholtz, Döllinger, Liphart, Paul Heyse and Wife, Baron von Schack, Bismarck, King Louis II. of Bavaria, Countess Marie von Schleinitz (1880), Döllinger (1872), Bismarck (1884), Pope Leo XIII. (1885), New Pinakothek, Munich; A Shepherd Boy, Artist's portrait, A Franciscan Monk, Male portraits (2), Female portrait, Head Study, View of the Alhambra, do. of Vega of Granada, The Tocador de la Reina in the Alhambra, Schack Gallery, ib.; Portrait of the Poet Lenthard, Zürich Gallery.—Allgem. K. Ch., x. 354; Kunst-Chronik, xv. 409; xx. 444, 524; Müller, 331; Nord und Süd, i. 113; Pecht, D. K., ii. 110; Reber, iii. 256; Schack, Meine Gemäldesammlung (1884), 161; Zeitschr. f. b. K., iv. 16; vi. 303; ix. (Mittheilungen), ii. 45; xvii. 346; Graph. K., iii. 29.

LENEPVEU, JULES EUGÈNE, born at Angers, Dec. 12, 1819. Genre and history painter, pupil of Picot and of the École des Beaux Arts. Made a brilliant beginning at the Salon in 1843; won the grand prix de Rome in 1847, and went to Italy for six years. Has since been a very successful artist. Medals: 3d class, 1847; 2d class, 1855, 1861; L. of Honour, 1862; Officer, 1876; Member of Institute, 1869; director of French Academy in Rome, 1872 to 1878. Works: Joseph's Coat given to Jacob (1841), Samuel anointing David (1842), Cincinnatus receiving Delegates of the Senate (1844), Christ in the Prætorium (1845), Sickness of Alexander (1846), Martyrdom of St. Saturninus (1847), Antigone and Polynices (1850), Portrait of the Painter Jean Michel Mercier (1847), Angers Museum; Idyl (1843); Death of Vitellius (1847); Martyrs in the Catacombs (1855), Luxembourg Museum; Pius IX. in the Sistine

Chapel (1855), Laval Museum; Festival in Venice (1855); Venetian Wedding (1857), M. Émile Pereire; Moses saving the Daughters of Midian (1859); Virgin on Calvary, (1861), Nantes Museum; Hours of the Day and Night, Paris Opera House; also decorations in St. Anne's Chapel in St. Sulpice, Paris, as well as in other public buildings.—Bellier, i. 1002; Müller, 332.

LENGERICH, HEINRICH, born in Stettin in 1790; died in Berlin in 1865. History painter, pupil in Berlin of Wach; then studied in Italy in 1817-21 after Raphael and Correggio, and became professor at the Berlin Academy. Works: Descent from the Cross, St. Jacob's, Stettin; Twelve Christian Martyrs, Chapel Royal Palace, Berlin; Entombment.—Allgem. d. Biogr., xviii. 250; Raczyński, iii. 60; Rosenberg, Berliner Malerschule, 55.

LENOIR, PAUL MARIE, born in Paris about 1850, died in Cairo in 1881. Genre painter, pupil of Gérôme and Jalabert. Medal, 1st class, 1876. Works: *Cambyses* at Pelusium (1867); Japanese Brook (1872); Trained Elephant; Japanese Festival; Cairo (1879); Races at Osaka in Japan (1880).—L'Art (1881), xxxv. 72.

LENS, ANDRIES CORNELIS, born in Antwerp, March 31, 1739, died in Brussels, March 30, 1822. Flemish school; history and portrait painter, pupil of Karel Eyckens and Balthasar Beschey; studied in Rome (1764-69), after Raphael and the antique. Professor in Antwerp Academy in 1763-81. A degenerate scion of a once famous school; composition feeble, flesh false in tone, execution uncertain. Works: Annunciation, Portrait of the Engraver Martenaïse (1762), Art Triumphant over Ignorance (1763), Museum, Antwerp; Presentation in the Temple, St. Augustine's, ib.; Samson and Delilah, Ariadne and Bacchus, Offering to Bacchus, Brussels Museum; Annunciation, St. Michael's, Ghent; Departure of St. Rumbold, Murder of St. Rumbold, Cathe-

LENTHE

dral, Mechlin ; Zeus Asleep on Mount Ida, Pallas-Athene striking down Aphrodite, Vienna Museum.—Ch. Blanc, École flamande ;

frescos in Schwerin (1830–33) under Schumacher ; visited Italy in 1834, and Paris in 1835 ; became court-painter at Schwerin

A. C. Lens 1763  
A. Lens 1801

Lenthe 1859

Cat. du Mus. d'Anvers (1874), 234 ; Immerzeel, ii. 169 ; Kramm, iv. 963 ; Kugler

in 1838. Works: Crucifixion (1843–44), Cathedral, Schwerin ; Sketch of this and Gothic Triptych (1857), Repose in Egypt (1859), Hermann and Dorothea (1860), Phy-



Oath of Leo III., Raphael, Stanza dell' Incendio del Borgo, Vatican.

(Crowe), ii. 535 ; Michiels, x. 524 ; Rooses (Reber), 442 ; Van den Branden, 1223.

LENTHE, GASTON, born at Dresden, Aug. 9, 1805, died at Schwerin, Dec. 27, 1860. History and genre painter, son of, and first instructed by, Friedrich Christoph Georg Lenthe (1774–1851, whose portrait, by himself, is in the Schwerin Gallery), then pupil of Dresden Academy under Retsch, whither he returned in 1826 after having studied in Berlin in 1825 ; was in Karlsruhe and Munich in 1829, then painted

sician feeling Lady's Pulse (copy after Netscher's picture in Dresden Gallery).—Schlie, 40.

LEO III., OATH OF, *Raphael*, Stanza dell' Incendio del Borgo, Vatican ; fresco. Leo III. (portrait of Leo X.) clearing himself by oath at the altar, in presence of Charlemagne and church dignitaries, from accusations made by the nephew of the deceased Pope Adrian I. ; behind him, a young priest carries the triple crown ; at left, in front of a group of bishops, Charlemagne in

## LEO

the costume of a Roman senator; behind the bishops, a great crowd; and on steps of altar, guards and mace-bearers in Italian costume of 16th century. Typical of the dogma that the Pope is not amenable to any earthly tribunal. Painted in 1517, probably by pupils after Raphael's designs. Engraved by Fr. Aquila; Aloisius Fabri.—Vasari, ed. Mil., vi. 361; Passavant, ii. 156; Müntz, 428.

**LEO X.**, Pope, portrait, *Raphael*, Palazzo Pitti, Florence; wood, H. 5 ft. × 3 ft. 11 in. The Pope, dressed in a loose white robe



Pope Leo X., Raphael, Palazzo Pitti, Florence.

with fur-trimmed sleeves and red velvet collar and cap, sits at a table on which are an illuminated breviary and a silver bell, holding an eye-glass in his left hand; behind his chair, his two nephews standing, at right, Cardinal Giulio de' Medici (Clement VII.), at left, Cardinal Luigi de' Rossi, his secretary. A masterpiece of portraiture. Painted about 1517-19; became the property of Ottaviano de' Medici; was seen in Florence by Federigo II., Duke of Mantua,

who, coveting it, asked Clement VII. for it. The Pope ordered it sent to Mantua, but Ottaviano substituted a copy by Andrea del Sarto (1525). This copy, which deceived even Giulio Romano, who had taken part in the execution of the original, is now in the Naples Museum, where it passes as the original. The Pitti picture was carried to Paris in 1797; returned in 1815. Engraved by Samuel Jesi, Marri, F. Morel, F. Lignon, Chataignier, and Landon.—Vasari, ed. Mil., iv. 352; v. 41; Kugler (Eastlake), ii. 403, 466; Gal. du Pal. Pitti, iv. Pl. 91; Filhol, ii. Pl. 107; Springer, 254; Musée royal, i.; Landon, Musée, xiv. Pl. 29; Passavant, ii. 269; Perkins, 143.

**LEON**, painter, known only as the painter of a Sappho.—Pliny, xxxv. 40 [141].

**LEON Y ESCOSURA, IGNACIO**, born at Orviedo, Spain; contemporary. Genre painter, pupil in Paris of Gérôme; paints interiors and garden scenes with historical persons of 17th or 18th centuries. Orders of Isabella the Catholic, of Charles III. of Spain, and Christ of Portugal.



Works: *The Breakfast*, *Walk in Aranjuez*, *Philip IV. presenting Rubens to Velasquez* (1867); *Murillo with the Capuchins*, Gallery of Philip IV. in the Prado (1868); *Studio of Velasquez*, *Lucrezia Borgia in Venice* (1869); *The Implacable Enemies*, *Artist's Friends in Time of Louis XIII.* (1870); *Convalescent Prince* (1872), Morgan sale, New York, 1886; *Reception of an Ambassador*; *Unexpected Visit*; *Going to the Audience*; *Fight in Rue de Rivoli*, Paris; *Charles V. at Tizian's* (1882); *End of the Game* (1884), Morgan sale, New York, 1886. Works in United States: *Arriving at the Château*, William Astor, New York; *The Heir*, W. H. Vanderbilt, ib.; *Gallants playing Cards*, M. Graham, ib.; *Convalescent Prince*, T. R. Butler, ib.; *Castle of Blois*, *Visit*, R. L. Stuart,

## LEON

ib.; Mary Stuart in Prison, F. Harper, ib.; Quarrel of the Pets, J. T. Martin, Brooklyn; Visit to the Château, D. W. Powers, Rochester; Appointment, C. H. Wolff, Philadelphia; In the Library, Borie Collection, ib.; Interior of a Studio, T. Dolan, ib.; Sans Invitation, W. B. Bement, ib.; After the Audience, J. W. Bates, ib.; Five Minutes too Late, Fairman Rogers, ib.; Marie Antoinette at Versailles, Charles Crocker, San Francisco; Reception of the Ambassador, T. Wigglesworth, Boston; Introduction, W. Mason, Taunton; Hardwick Castle, R. C. Taft, Providence; Fencing Lesson, D. T. Buzby, Baltimore; Ancient Régime, G. Hoadly, Cincinnati; Return from the Hunt, H. B. Hurlbut Collection, Cleveland.—Müller, 162; Zeitschr. f. b. K., xvii. 281.

LEON LEAL, SIMON DE, born in Madrid in 1610, died there in 1687. Spanish school; pupil of Pedro de las Cuevas, but improved his style by copying Van Dyck. Painted altar-pieces and other religious compositions.—Stirling, ii. 720.

LEONARDO, JOSÉ, born at Calatayud, Aragon, in 1616, died at Saragossa in 1656. Spanish school; pupil of Pedro de las Cuevas, but imitated the manner of Velasquez; became one of the king's painters, and gave promise of a brilliant future, when he lost his reason from the effects of poison, administered, it is said, by a rival. Works: Surrender of Breda, Episode of the Thirty

*J Leonardo*  
1650

Years' War, Madrid Museum.—Stirling, ii. 721; Ch. Blanc, École espagnole; Cean Bermudez; Madrazo, 426.

LEONARDO DA VINCI. See *Vinci*.

LEONE. See *Leoni*.

LEONHARDI, AUGUST EDUARD, born at Freiburg, Saxony, Jan. 19, 1826. Landscape painter, pupil of Dresden Academy under Ludwig Richter; spent some years in Düsseldorf, and settled at Loschwitz, near

Dresden. Works: Trout-Fishing; Spring; Forest Border; Solitude; View in Saxon Switzerland; German Wood Landscape (1863), Dresden Museum; Swampy Country in Autumn; Moonrise in the Woods.—Illustr. Zeitg. (1884), i. 479; Müller, 333.

LEONI (Leone), OTTAVIO, Cavaliere, born in Rome about 1575, died after June, 1628. Roman school; son of Lodovico Leoni, a painter of Padua, whence Ottavio was sometimes called Il Padovanino. He was one of the ablest portrait painters of his time, popes, cardinals, and the nobility being among his sitters. He also engraved many heads of painters and others. Among his figure-pieces are: Annunciation, S. Eustachio, Rome; Madonna with St. Hyacinth, S. M. Sopra Minerva, Rome. He was prince of the Academy of St. Luke, and was made a knight of the Order of Christ by Gregory XV.—Ch. Blanc, École ombrienne.

LEONIDAS, painter, of Anhedon, pupil of *Euphranor*, 4th century B.C. Brunn (ii. 164) thinks him identical with the architect who wrote on proportion mentioned by Vitruvius (vii. Præf. 14).—Steph. Byz., v.; Eust. Ad. Hom. II, ii. 271, 38.

LEONIDAS AT THERMOPYLÆ, Jacques Louis *David*, Louvre, Paris; canvas, H. 12 ft. 10 in. × 17 ft. 6 in.; signed, dated 1814. Leonidas, holding his arms, is seated upon a rock near the altar of Hercules; beside him, at right, Agis, brother of his wife, is putting on his helmet, while two young Spartans take their arms, which are suspended from a tree; at left, a soldier and the blind Eurypylus; a troop of Spartans advance to the sound of trumpets; a soldier upon a rock engraves an inscription with his sword; a sentinel on the steps of a temple signals the approach of the Persians. The last picture painted by David



## LEONTISCUS

in France ; acquired in 1819 with the *Sabine Women* for 100,000 fr.—Villot, *Cat. Louvre* ; Landon, *Musée*, i. Pl. 27, 28.

**LEONTISCUS**, Greek painter, Sicynic school, about 232 B.C. According to Pliny (xxxv. 40), he painted a *Singing Girl*, and an *Aratus with the Trophies of Victory* won in the battle of that year between him and Aristippus, Tyrant of Argos.

**LEPANTO, ALLEGORY OF**, *Titian*, Madrid Museum ; canvas, H. 10 ft. × 9 ft. ;

lat. Medal, 3d class, 1877. Works : *Pilier de Halle* (1868), Grenoble Museum ; *Spring-time, Deluge* (3 views, 1874) ; *Fishing for Dog-Fish, Boat of Boulogne* (1875) ; *Calm in Bay of the Somme, Inundation of the Bercy Quay* (1876) ; *Broken Boat, Tempest* (1877) ; *Departure at High Tide, Return at Low Tide* (1878) ; *Scotch Herring Fishery, Virgin of Grosfliers in Berck* (1879) ; *Ice-Gorge on the Loire, Returning* (1880) ; *On the Watch, Beach at Berck* (1881) ; do.,



Leonidas at Thermopylæ, Jacques Louis David, Louvre, Paris.

signed. Philip II., in armour, stands at an altar holding aloft a naked babe, his son the Infante Don Fernando (born two months after Lepanto), who stretches his hands towards the Angel of Victory bearing a crown and palm ; at foot of altar kneels a half-naked Turk, with arms bound, and a kettle-drum, flag, and the crescent and star of the Ottomans at his feet. Painted about 1574 for Philip II. of Spain.—C. & C., *Titian*, ii. 396.

**LEPIC, LUDOVIC NAPOLÉON**, Vicomte, born in Paris, Dec. 17, 1839. Marine painter, pupil of Cabanel, Wappers, and Ver-

Amiens Museum ; *Calm Sea at Boulogne, Fog in Arctic Ocean* (1882) ; *Inundation of the Seine, Departure of Fishing Boats* (1883) ; *Phantom Ship, Battle of Onessant in 1778* (1884) ; *Return of the Pilot, Ready to put About* (1885).—Bellier, i. 1012.

**LEPICIÉ, NICOLAS BERNARD**, born in Paris, June 16, 1735, died there, Sept. 14, 1784. French school ; history and genre painter, pupil of Carle van Loo ; became painter to the king and professor in the Academy. His style was formal and correct ; his works, admired in their day, were engraved by Levassieur and others. Works :

## LE POITTEVIN

Education of Achilles (1769), Château of Vincennes; Visitation (1769), Bayonne Cathedral; Narcissus changed into the Flower (1771), Trianon; St. Louis rendering Justice under an Oak at Vincennes (1773); Piety of Fabius Dorso (1781), Chartres Museum; Resurrection (1781), Cathedral, Châlon-sur-Saône; Zeal of Mathathias (1783); Farm Yard, formerly in the Louvre; Spinning Woman, Portrait of a Young Painter, Orléans Museum; Female Head, Nantes Museum; The Sister, Historical Society, New York.—



*Le  
Lepicce  
Lepicce pinx.* L'Art  
(1876),

iv. 211; Bellier, i. 1013; Ch. Blanc, École française, ii.

LE POITTEVIN, EUGÈNE (MODESTE EDMOND), called Poidevin born in Paris, July 31, 1806, died there, Aug. 6, 1870. Landscape and genre painter, pupil of École des Beaux Arts and of Louis Hersent. Travelled much on the Continent and in England. His first picture, The Harvesters (1826), was bought by the Duchesse de Berri. Medals: 2d class, 1831; 1st class, 1836; 2d class, 1848; 3d class, 1855; L. of Honour, 1843; member of the Antwerp and Berlin Academies. Works: Normandy Courtyard (1830), Orléans Museum; The Thames, A Stable (1831); Low Tide, On the Scotch Coast (1833); Rescuing Scene (1834), Nantes Museum; Battle at Wertingen—1805 (1835), Versailles Museum; Fishermen sav-



ing a Wreck (1836), Leipsic Museum; Normandy Fishermen, Flemish Cottage (1836); Souvenir of Belgium, Return of the Fishermen (1837); Ice, Behind the Downs, Red Cap (1838); Shipwreck (1839), Amiens Museum; Adrian van der Velde landing at Blankenberg (1840); Gulf of Naples (1841); Naval Battle at Embro—1346 (1841), Taking of Baruth—1109 (1844), Versailles Museum; Villa d'Este, Blue Grotto at Capri (1842); Adriaan Brouwer painting Sign at an Inn (1843), New Pinakothek, Munich; Van der Velde sketching during a Battle, Fossoyeur and his Children (1843); Stroke of the Spur (1845); Education of Achilles (1846), Ravené Gallery, Berlin; First Wound (1847); No Smoke without Fire, Honeymoon (1848); The Party-Wall (1849); The Shepherd and the Sea, The Cask of Cider (1850); Pirates, Friends of the Farm (1852); Right of the Strongest, Monks of the Cape (1853); Winter in Holland (1855); Winter, Hedge School (1857); Dutch Pilots, Cottage in Normandy (1859); Pleasures of Summer (1861), Cambrai Museum; Country Doctor, Fishing on the Ice, Future Painter of Still Life (1861); Cinderella's Dream (1864); Monks of the Cape (1865); Souvenir of Scheveningen (1866); Shipwreck in Polar Sea (1867); Delicate Attention, Gathering Potatoes (1868); Breaking Ice (1868), Angers Museum; Environs of Étretat (1870), formerly in Luxembourg Museum; Fort de l'Œuf, Marseilles Museum; Landscape, J. J. Astor, New York; Seaside Life, C. H. Wolff, Philadelphia; Dutch Market on the Ice, W. Mason, Taunton.—Art Journal (1870), 308; Bellier, i. 1014; Hamerton, Painting, 52.

LE PRINCE, A. XAVIER, born in Paris, Aug. 28, 1799, died at Nice, Dec. 24, 1826. Genre and landscape painter; studied Cuypp, Adrian van de Velde, and nature. Works: Embarkation of Catlle at Honfleur (1823), Pass of Susten in Switzerland (1824), Louvre; Landscape,

*A. X  
Leprince*



## LE PRINCE

Bordeaux Museum; Cows in a Pasture.—Ch. Blanc, *École française*; Villot, *Cat. Louvre*; Lejeune, *Guide*, i. 330.

**LE PRINCE, JEAN BAPTISTE**, born at Metz, in 1733, died at St. Denis du Port, Sept. 30, 1781. French school; genre painter, pupil of an unknown painter in Metz, and of Boucher; spent five years (1760–65) in Russia, and painted peasant life successfully. Member Academy, 1765. Many of his works are engraved. Works: *The Body-Guard* (1776), Louvre; *Baptism by the Greek Rite* (1765), Ministry of Justice; *Two Landscapes, View near Tobolsk*, Rouen Museum; *Walk in the Park*, Nancy Museum; *Mountainous Landscape*, Orléans Museum; *Place Louis XV.*, Besançon Mu-

*J.B. Le Prince*  
*Le Prince 1764*  
*Le Prince 1776*

seum; *Russian Concert* (1770), Angers Museum; *Ceilings in several Russian palaces*.—*L'Art* (1880), xxi. 193; *Bellier*, i. 1016; Villot, *Cat. Louvre*; Lejeune, *Guide*, iii. 151; Ch. Blanc, *École française*.

**LERCHE**. See *Stoltenberg-Lerche*.

**LERIUS, JOSEPH HENRI FRANÇOIS VAN**, born at Boom, near Antwerp, Nov. 23, 1823, died at Mechlin, Feb. 28, 1876. History, genre, and portrait painter, pupil of Brussels and Antwerp Academies, then assistant of Wappers in 1841–44; visited Germany and Italy in 1852–54, and became professor at Antwerp Academy in 1854, member of Dresden Academy in 1858, and of Amsterdam Academy in 1863. Gold medal; Order of Leopold, 1861; Bavarian Order of St. Michael, 1869. In his latter years became insane. Works: *Scene from Kenilworth*, Milton dictating to his Daughters, Paul and Virginia, Esmeralda (1848); *Adam and Eve*, *Four Ages* (1851); *The First Born* (1852); *Joy and Sorrow* (1857);

*Golden Age* (1861); *Joan of Arc* (1862); *Triumph of Virtue* (1863).—*Art Journal* (1866), 265; (1876), 176; *Dioskuren*, 1868.

**LEROLLE, HENRY**, born in Paris; contemporary. History and genre painter, pupil of Lamothe. Medals: 3d class, 1879; 1st class, 1880. Works: *Baptism of SS. Agaard and Aglibert* (1874); *The Tears of Mary Magdalen* (1875); *The Toilet* (1876); *At the Fountain, Druidic Ceremony* (1877); *Communion of the Apostles* (1878); *Jacob and Laban* (1879); *In the Country* (1880), Luxembourg Museum; *At the Banks of the River* (1881); *Arrival of the Shepherds* (1883); *At the Organ* (1885).

**LEROUX, CHARLES (MARIE GUILLAUME)**, born at Nantes, April 25, 1814. Landscape painter, pupil of Corot. Medals: 3d class, 1843; 2d class, 1846, 1848, 1859; L. of Honour, 1859; Officer, 1868. Works: *Souvenir of Fontainebleau*, *Marshes of the Sèvre*, *Avenue of Elms* (1834–42); *Festival in Upper Poitou* (1843); *Downs of Escoublac*, *Prayer of the Young Elms*, *View of Croisic* (1848); *Castle of Batz*, *Souvenir of Pornic* (1853); *Marsh of Rabinière*, *Vallon*, *Edge of the Woods* (1855); *The Erdre in Winter*, *The Loire in Spring* (1857), Nantes Museum; *Islands of the Lower Loire*, *The Erdre* (1859); *Souvenir of Poitou* (1869); *Mouth of the Loire* (1870); *Souvenir of Poitou* (1873); *The Loire near Paimbœuf* (1874); *Castle of Batz in Storm* (1875); *High Tide at Préfailles* (1876); *The Loire at Low Tide* (1877); *Avenue of Chestnuts* (1878); *Mist rising near Paimbœuf* (1879); *Village near Soulliers* (1880); *Overflowed Meadows near Nantes*, *Marshes of the Lower-Indre* (1882); *Pond of Thau*, *Environs of Narbonne* (1883); *Road near St. Brévin*, *Dunes of Chênes Verts* (1884); *Marsh of the Lower Loire*, *Champ du Coteau-aux-Soulliers* (1885).—*Bellier*, i. 1022; *Larousse*; *Müller*, 334.

**LEROUX, EUGÈNE**, born in Paris, Sept. 28, 1833. Genre painter and lithographer, pupil of Picot; paints chiefly life in Brit-

## LEROUX

tany. Medals : 1864 ; 3d class, 1873 ; 2d class, 1875 ; L. of Honour, 1871. Works : New-Born Baby (1864), Luxembourg Museum ; Death-Bed (1868) ; Watching a Corpse, Sleepy, The Bill (1872) ; Private Ambulance (1875) ; Czar Alexander II. giving an Audience (1880) ; Elder Sister (1882) ; River Isole (1883) ; Summer Evening (1885) ; Orphans, Miss C. L. Wolfe, New York.—Bellier, i. 1022 ; Müller, 334.

LEROUX, HECTOR, born at Verdun (Meuse), Dec. 27, 1829. Genre painter, pupil of Picot and of École des Beaux Arts ; won the 2d grand prix in 1857. Paints antique scenes with skill and archæological knowledge. Medals : 3d class, 1863, 1864 ; 2d class, 1874 ; 3d



class, 1878 ; L. of Honour, 1877. Works : A New Vestal (1863), Verdun Museum ; Funeral in the *Columbarium* of the House of the Cæsars (1864), Luxembourg Museum ; Slave of Horace (1865), J. P. Morgan, New York ; Ancient Serenade (1866), St. Germain Museum ; Improvisator with Salust (1866) ; Messalina, The Sorceress (1868) ; Miracle in House of the Bona Dea (1869) ; The *Vestal Tuccia* (1874), Corcoran Gallery, Washington ; Obsequies of Themistocles (1876) ; Trial of a Vestal (1876), C. P. Huntington, New York ; Danaïdes, William Astor, ib. ; The Vestal Claudia Quinta (1877) ; Little Orphans, Descent of Minerva Polias on the Acropolis (1878) ; School of *Vestals* (1880), J. J. Astor, New York ; Vestals Asleep (1880) ; *Herculaneum* on Aug. 23, A.D. 79 (1881), John G. Johnson, Philadelphia ; The Fishermen (1882) ; Sacrarium, The Tiber (1883) ; Seat in the Amphitheatre, College of Vestals flying from Rome (1884) ; Mysterious Stone of Pompeii, Seila, Daughter of Jephtha (1885) ; Trial of Aurelia and Pomponia, J. T. Martin, Brooklyn ; Prayer to Æsculapius, M. Brimmer, Boston ; Sup-

plicants to Hygieia, W. Richmond, Providence.—Montrosier, i. ; Müller, 334.

LE SÉNÉCHAL DE KERDRÉORET, GASTON ÉDOUARD, born at Hennebont (Morbihan), Oct. 9, 1860. Landscape and marine painter, pupil of Jules Noël. Medal, 3d class, 1883. Works : Cliffs of Tréport at Low Tide (1878) ; Sea Baths of Port-Louis, Low Tide at Veules-en-Caux (1879) ; Fishery, ib. (1880) ; Low Tide at Tréport (1881) ; November, ib. (1882) ; Departure of Fishermen in Rough Weather (1883) ; Preparations for Herring Fishing, Street at Mers-les-Bains (1884).

LESLIE, CHARLES ROBERT, born in Clerkenwell, London, Oct. 11, 1794, died in London, May 5, 1859. His father, a watchmaker of Philadelphia, returned to America in 1800, and on his death (1804) Charles was apprenticed to a



bookseller ; but in a few years he was enabled to go to London, where he became a student at the Royal Academy (1813). Although his first pictures were meritorious, it was not until his return from the Continent in 1817 that he displayed his special talent, in the picture of Slender and Anne Page. Two years later he exhibited his Sir Roger de Coverley (Marquis of Lansdowne), which left him without a rival in this class of subjects. He became an A.R.A. in 1821, and R.A. in 1826. In 1833 he accepted the professorship of drawing at West Point, but held the position only a few months. On his return to England the same year he painted several pictures from the great poets, and two historical pieces for the Queen, her Coronation (1838), and the Baptism of the Princess Royal. From 1847 to 1852 he was professor of painting at the Royal Academy. His somewhat formal and theatrical compositions are enlivened by a vein of





































## LESLIE

humour which shows itself especially in his treatment of Shakespearean subjects. He was a good draughtsman and colourist, though he had a tendency to blackness in his shadows, and a want of feeling for those transparent and harmonious middle tones which should unite them with the higher lights. Among his best known works are: *Uncle Toby* and *Widow Wadman* (1831), *Sancho Panza* and the *Duchess*, National Gallery; *Florizel* and *Perdita* (1837), *Taming the Shrew* (1832), *Autolycus* (1836), *Queen Catherine* and *Patience* (1839), *Le Bourgeois Gentilhomme* (1841), *Les Femmes Savantes* (1845), *Who can this be?* (1839), *Who can this be from?* (1839), *Le Malade imaginaire* (1843), *South Kensington Museum*; *Dinner at Page's House* (1831), *Lady Lawley* (?); *Murder of Rutland* by *Lord Clifford*, *Sterne* and the *Chaise Vamper's Wife*, *Uncle Toby* and *Widow Wadman*, *Olivia* (*Twelfth Night*), *Musidora*, *Pennsylvania Academy*, Philadelphia.—*Autobiographical Recollections*, with essay by *Tom Taylor* (London, 1860); *Redgrave*, *Century*; *Art Journal* (1856), 73, 105; *Sandby*, ii. 39; *Hamerton*, *Thoughts about Art*, 304.

LESLIE, GEORGE DUNLOP, born in London, July 2, 1835. Subject painter, son and pupil of C. R. Leslie; student in schools of Royal Academy in 1854; exhibited two pictures in Royal Academy in 1857; elected A.R.A. in 1868, and R.A. in 1876.

Works: *Reminiscences of the Ball* (1859); *Meditation*, *Matilda*, *Bethlehem* (1860); *Fast Day at the Convent* (1861); *Summer Song* (1862); *Lost Carcanet*, *War Summons* (1863); *Flower and the Leaf* (1864); *Defence of Lathom House* (1865); *Clarissa* (1866); *Willow Willow*, *Country Cousins*, *Ten Minutes to Decide*, *Rose Harvest* (1867); *Home News*, *Empty Sleeve* (1868); *Cupid's Curse*,



*Celia's Arbour* (1869); *Nausicaä* and her *Maids* (1871); *Lavinia*, *Elopement*, *Lucy and Puck* (1872); *Nut-Brown Maid*, *Five o'Clock* (1874); *School Revisited*, *Banks of the Thames in A.D. 200* (1875); *Roses*, *Violet*, *Lavender* (1876); *Cowslips*, *Lass of Richmond Hill* (1877); *Home, Sweet Home* (1878); *Alice in Wonderland* (1879); *Hen and Chickens* (1881); *Molly*, *Pique*, *Daughter of Charity* (1882); *Daughters of Eve*, *Wayside Rest* (1883); *Benson Ferry*, *Thames Roses* (1884).—*Meynell*, 124; *Portfolio* (1870), 177.

LESSER, ALEXANDER, born in Warsaw in 1812, died there, March 7, 1884. History painter, pupil of Warsaw, Dresden, and Munich Academies, at the latter under *Cornelius* and *Schnorr*; returned to Warsaw and attained great popularity among his countrymen by painting scenes from Polish history. Works: *David's Thanks for his Victory over Goliath*; *Daughters of the Cid* (*Villa Rosenstein*, near Stuttgart); *Young Boleslav III. begging his Father's Permission to fight against the Moravians*; *Defence of Trembowla against the Turks*, *Gotha Gallery*; *Kadlubek*, *Heinrich von Liegnitz taking Farewell of St. Hedwig*; *Finding of Heinrich's Body on Battlefield of Liegnitz*; *Finding of Wanda's Body*; *Prussia's Allegiance*; *Ascension*; *Magdalen*; portraits of all the Polish kings.—*Dioskuren* (1873), 464; *Kunst-Chronik*, xix. 396; *Müller*, 335.

LESSING, KARL FRIEDRICH, born in Breslau, Feb. 15, 1808, died in Karlsruhe, June 5, 1880. History and landscape painter, pupil at Berlin Academy of *Rösel* and *Dähling*, then of *Schadow*, whom in 1826 he followed to *Düsseldorf*, where he rapidly established his reputation. His first works, exhibited in Berlin in 1828 and 1830, which created great interest, were followed by an excellent series of historical and landscape paint-



## LESTANG-PARADE

ings. On Schadow's departure for Italy in 1830, he became director of the Academy, and exercised a great influence over the Düsseldorf school. In 1858 he became director of the Karlsruhe Gallery. Member of Berlin Academy, 1832; Knight of Order of Merit; Medal: 1st class, Paris, 1837. Works: Convent Churchyard (1826); Mediæval Castle (1828), National Gallery, Berlin; Mourning Royal Couple (1828); Convent-Yard in Snow (1828), Cologne Museum; Barbarossa at Iconium (1829); Ravine with Ruins (1830); Burg Rheinstein (1832); Mountain Landscape, Great Rocky Landscape, The Robber, Leonore (1832); Convent Church-Yard in the Snow (1833), Landscape in the Eifel (1834), Hussite Sermon (1836), National Gallery, Berlin; Landscape (1836), Confession in the Woods (1837), Raczyński Gallery, *ib.*; Evening on the Moselle (1837), Darmstadt Museum; Landscape with Ruins of Fire (1835), Millennial Oak (1837), Ezzeleino in Prison (1838), Oakwood (1839), Städel Gallery, Frankfurt; Frederic Barbarossa (1839), Service in Old Chapel (1839), Landscape on the Havel (1841), National Gallery, Berlin; *Huss* before Council of Constance (1842), Städel Gallery, Frankfurt; Henry V. before Prüfeningen (1844), Hanover Gallery; Mountain Landscape at Noon, Landscape in Hailstorm, Wood Landscape with Brook (1844); Mountain Landscape at Evening (1845); Wood Landscape with Burning Convent (1846), Dresden Museum; Huntsman on Stand (1846), Ravené Gallery, Berlin; Mountainous Landscape (1847), View in the Eifel, Leipsic Museum; Arquebusers defending Height (1848), Head of a Knight, Düsseldorf Gallery; Martyrdom of *Huss* (1850), Defence of a Pass (1851), National Gallery, Berlin; Westphalian Landscape (1852), Ravené Gallery, *ib.*; Wood Landscape with Figures, Basle Museum; *Luther* burning the Pope's Bull (1853); Landscape with Soldiers (1856); Seizure of Pope Paschal by Henry V. (1858); Monk at Coffin of Henry IV. (1859), Königsberg Museum; Rhine-Landscape (1859), Christiania Gallery; Crusaders in the Desert (1863), *Luther* and Eck at Leipsic (1867), View in the Hartz, Landscape with Charcoal Burners, Karlsruhe Gallery; Evening Landscape (1868), Kunsthalle, Hamburg; Landscape, Stettin Museum; *do.*, Wiesbaden Gallery; Morning Landscape with Gypsies (1870); Landscape in the Hartz, Milan Gallery; Landscape in the Eifel during Storm (1875), National Gallery, Berlin; Landscape with Accessories from Thirty Years' War (1877), Dresden Museum; Landscape in Franconian Switzerland, Stuttgart Gallery; Loretsberg, near Freiburg, Cologne Museum. Works in United States: Landscape, T. A. Havemeyer, New York; Monks' Repose, Mrs. W. P. Wilstach, Philadelphia; Mountains of Eifel, J. D. Lanckenau, *ib.*; Moonrise, Fairman Rogers, *ib.*; Martyrdom of *Huss*, After a Summer Shower, Landscape with Poachers, Sunrise in Hartz Mountains, Hymn of the Ages, *Huss* before Council of Constance, J. Longworth Collection, Cincinnati; Ambush, G. Hoadly, *ib.* His sons Konrad and Heinrich have also made a name for themselves as landscape painters.—Allgem. d. Biogr., xviii. 450; Allgem. Zeitg., June 12, 1880; Förster, v. 351; Frankfurter Zeitg., June 13, 16, 17, 1880; Illustr. Zeitg. (1878), i. 123 (1880), i. 513; Jordan (1885), ii. 135; Karlsruher Zeitg., June 20, 1880; Kunst-Chronik, xv. 601; Wolfgang Müller, Düsseldorf. K., 89; Nord und Süd, xv. 312; Pecht, D. K., iii. 294; Raczyński, iii. 370; Reber, ii. 136; Ueber Land u. Meer (1868), i. 223; Westermann's Monatshefte, xlviii. 729; Wiegmann, 102; Zeitschr. f. b. K., xvi. 33, xvii. 185, 224.

LESTANG-PARADE, LEON DE, born at Aix in 1812. History and portrait painter. Medals: 2d class, 1835; 1st class, 1838. Works: Death of Camoëns (1835), Aix Museum; Last Moments of the Painter Santerre (1835), Lyons Museum; Titian and Aretino at Venice (1838), Arras Museum; Samson and Delilah (1840); Calling of St. James (1843), Last Interview of St. Benedict and his Sister St. Scholastica (1847).







L. Goussier del.





## LE SUEUR

Préfecture de la Seine, Paris.—Bellier, i. 1031.

**LE SUEUR, EUSTACHE**, born in Paris, Nov. 19, 1616, died there, April 30, 1655; French school. History painter, pupil of Simon Vouet, with whom he quarrelled in 1641, and began an independent career. Taking his three brothers and his brother-in-law, M.



Goussé, into his studio, he with their help painted many pictures, whose chaste simplicity of style and deep though unexaggerated expression entitle him to be ranked as one of the chief glories of the French school. He was one of the first members of the French Academy of Painting on its foundation in 1648. Most of his pictures have been engraved. Works: Angel appearing in Desert to Hagar, Father of Tobias giving Orders to his Son, Angelic Salutation, Christ bearing his Cross, Descent from the Cross, Jesus appearing to Mary Magdalen, St. Gervais and St. Protais refusing to sacrifice to Jupiter, St. Paul preaching at Ephesus, Martyrdom of St. Lawrence, Apparition of St. Scholastica to St. Benedict, Mass of St. Martin of Tours, History of St. Bruno, St. Bruno examining the Plan of the Chartreuse Church in Rome, Plan of the Old Chartreuse Church in Paris, Dedication of the Chartreuse Church, Birth of Cupid, Venus presenting Cupid to Jupiter, Cupid reprimanded by his Mother taking refuge with Ceres, Cupid receiving the Homage of the Gods, Cupid orders Mercury to announce his Power to the Universe, Cupid taking away Jupiter's Lightning, Phaeton asking Apollo for the Chariot of the Sun, Clio, Euterpe and Thalia, Melpomene, Erato and Polymnia, Urania, Terpsichore, Calliope, Rape of *Ganymede*, Reunion of Artists, Institution of the Eucharist (attributed), Christ at the Column (attributed), Louvre, Paris;

Urania, Bordeaux Museum; Family of Tobias thanking God after Departure of the Angel Raphael, Grenoble Museum; Martyrdom of St. Gervais and St. Protais, Faith, Religion, Lyons Museum; Presentation in the Temple, Christ with Martha and Mary, Marseilles Museum; Sacrifice of Manoah, Montauban Museum; First Night of Wedding of Tobias, Montpellier Museum; Rise of Aurora, Nantes Museum; Woman in Surprise, Monk in Meditation, Rouen Museum; Christ Blessing, Brussels Museum; St. Bruno in his Cell, Berlin Museum; Christ in the House of Martha, St. Louis of France at Mass, Old Pinakothek, Munich; Burial Scene, Stuttgart Museum; Funeral of Cupid, Liechtenstein Gallery, Vienna; Martyrdom of St. Stephen, Exposure of Moses, Darius Hystaspes causing the Grave of Queen Nitocris to be opened, Birth of Mary the Virgin, Presentation of Christ in the Temple, Presentation of Mary in the Temple, Death of the Virgin, Hermitage, St. Petersburg.—Bellier, i. 1132; Ch. Blanc, *École française*; Jal, 780; *Mémoires inédits*, i. 147; Stothert, 87; Cat. du Louvre.

**LETHIÈRE, GUILLAUME GUILLO**n, born at St. Anne, Guadeloupe, Jan. 10, 1760, died in Paris, April 21, 1832. Genre painter, pupil in Paris of Doyen. His father, Guillon, being ashamed to have him work under



the family name, he took that of Lethière. He won the 2d grand prix in 1784, and after spending four years in Italy returned to Paris; accompanied Lucien Bonaparte to Spain, and was engaged there several years in collecting pictures for him. In 1812–20 he was director of the French Academy in Rome; in 1825 he became a member of the Institute, and soon after pro-

LEU

fessor in the *École des Beaux Arts*. Works: Woman of Cana at the Feet of Christ (1784), Angers Museum; Nero causing Abduction of Junia (1790), Montpellier Museum; *Brutus* condemning his Sons to Death (1812), Death of *Virginia* (1828), Louvre; The Preliminaries of Loeben (1806), Versailles Museum; View of the Plain of Rome and of the Dominican Church (1807); View of St. Peter's and the Vatican (1807); View of the Villa Medici (1807); *Æneas* and Dido surprised by a Storm (1819), Amiens Museum; View of the Chateau of Genezano (1819); Venus Anadyomene (1819); St. Louis visiting a Plague-stricken Man near Carthage (1822), Bordeaux Museum; *Æsculapius* fed by a Goat (1822); Romulus and Remus fed by the Wolf (1822); Coast of England near Brighton (1822); Felucca in Danger near Genoa (1822); Foundation of the College of France by Francis I. (1824), Collège de France; Heroic Firmness of St. Louis at Damietta (1827), Council of State; Philoctetes climbing the Rocks of Lemnos (1827), Chamber of Deputies; Mary Magdalen at the Feet of Christ, St. Roch, Paris; Homer Singing, Judgment of Paris, both in London; Phorbus releasing *Œdipus* when a Child, Mass in the Catacombs, Departure of Adonis, Death of Adonis, Duke d'Alba, Madrid; Portraits of Empress Josephine and of *Élise Bonaparte*, Versailles Museum.—Bellier, i. 1035; Ch. Blanc, *École française*; Villot, Cat. Louvre; Larousse.

LEU, AUGUST (WILHELM), born in Münster, March 24, 1818. Landscape painter, pupil of Düsseldorf Academy under Schirmer; visited Norway (1843, 1847), Switzerland (1847, 1865, 1871), Italy (1862-63), and Tyrol (1873); settled in Düsseldorf, and in 1882 removed to Berlin. Member of Berlin, Vienna, Amsterdam, and Brussels Academies; royal professor; gold medals in Berlin; Belgian Order of Leopold. Works: Waterfall in High Plain of Norway (1844), Königsberg Museum; Norwegian Waterfall with Fir-Wood (1849), Chris-

tiania Gallery; Sogne Fjord (1849), Bremen Gallery; Waterfall in the Mountains (1847), Hardanger Fjord (1851), Swiss Landscape (1851), Great Norwegian Landscape (1852), Gallery Ravené, Berlin; Norwegian Waterfall, Vienna Museum; High Plain in Norway (1857), Königsberg Museum; The High Göll near Berchtesgaden (1859), Stuttgart Museum; Engstler Alp; The Königsee with the Watzmann, Gotha Museum; The Dachstein; View on Chiem Lake; Eiger and Mönch; View of Capri; View near Chiavenna; Sunset near Nice; Handeck in Switzerland; Anacapri; Sogne Fjord (1874), Kunsthalle, Hamburg; German Wood Landscape, Provinzial Museum, Hanover; Coast of Monaco, Stettin Museum; Lake Oeschinen in Berne (1876), National Gallery, Berlin; Rocca Bruna near Nice (1876).—D. Kunstbl. (1855), 316; (1856), 407; (1857), 105; (1858), 197; Müller, 335.

LEUCIPPIDES, RAPE OF. See *Castor* and *Pollux*.

LEUTZE, EMANUEL, born at Gmünd, Würtemberg, May 24, 1816, died in Washington, July 18, 1868. History painter; taken to America as a child by his parents, who settled in Philadelphia, where he was first instructed by John A. Smith; went in 1841 to Düsseldorf, and studied under Lessing. Also studied in Munich, Venice, and Rome; visited America in 1851 and settled there permanently in 1859, living alternately in New York and Washington. Elected N.A. in 1860. Works: Hagar and Ishmael, Indian looking towards Setting Sun, Columbus before Council of Salamanca (1841); Columbus' Third Return from America (1842); Sir Walter Raleigh's Farewell of his Wife (1842); Cromwell at his Daughter's Deathbed (1842); King Ferdinand taking the Chains from Columbus (1843); First Landing of Norsemen in America, Pennsyl-



## LEUX

vania Academy, Philadelphia ; Columbus at Gate of La Rábida Monastery (1844) ; John Knox and Mary Stuart (1845) ; Sir Walter Raleigh and Queen Elizabeth on a Walk (1845) ; English Iconoclasts, Torquemada persuading King Ferdinand to dismiss Embassy of the Jews (1846) ; Henry VIII and Anna Boleyn in the Park, Puritan surprising his Daughter before a Madonna, Festive Reception of Columbus on his First Return from America (1847) ; Storming of the *Teocalli* (1848) ; Charles I. signing Strafford's Death Warrant (1849) ; *Washington* crossing the Delaware (1850, Gold medal in Berlin), Bremen Gallery ; replica (1851) ; Battle of Monmouth (1852-54) ; Departure of Columbus from Palos (twice), Rose of Alhambra (1855) ; Last Soirée of Charles II., Light and Shade (1856) ; Wood Nymph, Cromwell's Visit to Milton (1857), Corcoran Gallery, Washington ; Titian's Sail on the Lagoon, Defeat of General Braddock, Return of Frederick II. from Spandau (1857) ; Anna Boleyn persuading Henry VIII to dismiss Cardinal Wolsey, Scene from Paradise and Peri, Sergeant Jasper saving the American Flag (1858) ; *Star of Empire* (1859), Capitol, Washington ; Maid of Saragossa, Venetian Masqueraders (1860) ; Lafayette in Prison at Olmütz visited by his Relatives, Settlement of Maryland by the English under Leonard Calvert (1861) ; Elizabeth visited in Prison by Archbishop Cranmer (1862) ; First Landing of Columbus in America, Emigrants attacked by Indians (1863) ; Venice Victorious, Departure of Moors from Alhambra, Merry Wives of Windsor, Margaret of Branksome, Mary Stuart hearing First Mass on Return to Scotland, Cromwell examining State Documents, Lady Godiva, Elaine, Bride of Christ, Scene from Bulwer's *Richelieu* (1864-68) ; The Poet's Dream, Pennsylvania Academy, Philadelphia ; Portraits of Washington, Lincoln, General Grant, General Burnside, Louis Lang, Colonel Lottner, of himself, New York Academy.—Allgem. d. Biogr., xviii. 500 ; Blanckarts, 18 ; Kunst-Chronik, iii. 188 ;

Wolfg. Müller, Düsseldorf. K., 135 ; Reber, iii. 194, 323 ; Springer, 158 ; Tuckerman, 333 ; do., *Artist Life* (New York, 1847), 171 ; Land und Meer (1870), i. 94 ; Wiegmann, 240.

LEUX. See *Luyccx*.

LÉVY, ÉMILE, born in Paris, Aug. 29, 1826. Genre and portrait painter, pupil of Abel de Pujol, Picot, and of the École des Beaux Arts ; won the grand prix de Rome in 1854. Since 1877 he has chiefly devoted himself to portrait painting. Medals : 3d class, 1859, 1864, 1866, 1867 ; 1st class, 1878 ; L. of Honour, 1867. Works : Noah cursing Canaan (1855), Aurillac Museum ; Supper of the Martyrs (1859), Amiens Museum ; Ruth and Naomi (1859), Rouen Museum ; Haymaking (1861) ; Vercingetorix surrendering to Cæsar, Venus putting on her Belt, Holding Mass in the fields (1863) ; Idyl (1864) ; Diana (1865) ; Death of *Orpheus* (1866), Luxembourg Museum ; Rainbow, Lilacs (1868) ; Music, Hesitation (1869) ; Midas' Decision (1870), Montpellier Museum ; Scene in the Fields (1870) ; The Letter, Girl carrying Fruit (1872) ; A Path, A Child (1873) ; Love and Folly (1874) ; The Brook, The Boat, Willow Tree, Woman Bathing (1876) ; The Meta Sudans (1877) ; Caligula (1878) ; Young Mother nursing her Child (1881) ; Infancy (1885) ; The Fountain Basin, Laon Museum ; Love of Money, Nantes Museum ; Idyl, Pau Museum ; The Stars, The Elements, Salon of Ministry of State, Louvre ; Presentation of the Virgin, Trinity Church, Paris.—Bellier, i. 1042 ; *Revue des Deux Mondes* (1866), lxxiii. 703 ; *Gaz. des B. Arts* (1869), i. 498 ; Claretie, *Peintres* (1874), 324 ; Müller, 335.



LÉVY, (HENRI) LÉOPOLD, born at Nancy, Sept. 23, 1840. Genre painter, pupil of Picot, Cabanel, and Fromentin. His dramatic and brilliantly colored mythologi-

## LEWIS

cal subjects are treated in the style of Delacroix. Medals: 1865, 1867, 1869; 1st



class, 1878; L. of Honour, 1872. Works: *Hecuba* (1865); *Joash saved from the Slaughter of the King's Sons* (1867), bought by the State; *Hebrew Captive weeping over the Ruins of Jerusalem* (1869); *Herodias* (1872); *Christ at the Tomb* (1873); *Sarpedon* (1874), Luxembourg Museum; *Christ on the Mount* (1879).—*Revue des Deux Mondes*, 1873; Müller, 336.

LEWIS, JOHN FREDERICK, born in London, July 14, 1805, died at Walton, Ang. 15, 1876. Figure painter, son and pupil of F. C. Lewis, engraver and landscape painter; began as an animal painter, and in 1825 published a collection of etchings. Became an associate of Society of Painters in Water Colours in 1828; travelled in Germany, Spain, Italy, Turkey, and the East, living in Egypt ten years; returned to England in 1851, and in 1855 was elected president of Water Colour Society. Began to paint in oils in 1856, and frequently exhibited Eastern scenes; elected an A.R.A. in 1859, and R.A. in 1866. Works in oil: *Love Missive* (1855); *Frank Encampment in the Desert of Mt. Sinai*, *Greeting in the Desert*, *Street Scene in Cairo* (1856); *Syrian Sheik* (1857); *Waiting for the Ferry-Boat—Upper Egypt* (1859); *Door of a Café in Cairo* (1866); *Armenian Lady* (1868); *Prayer of Faith* (1872); *Midday Meal—Cairo*, *On the Banks of the Nile* (1876). Works in water colour: *Christine Spy before Zumalacarregui* (1834); *Easter Day at Rome* (1840); *A Harem* (1850); *Arab Scribe* (1852); *Halt in the Desert*, *Camels and Bedouins*, *Roman Pilgrims* (1854); *Well in the Desert* (1855). Frederick C. Lewis (1813–1875), his brother, spent many years in the East, especially in India, where he painted numerous pictures.—Sandby, ii. 339; Wilmot-

Buxton, 180; *Art Journal* (1858), 41; (1876), 329.

LEYBOLD, KARL, born at Stuttgart in 1786, died there in 1844. History and portrait painter, son of the engraver Johann Friedrich Leybold; pupil of Vienna Academy under Wächter, lived in Rome in 1807–15, and removed in 1821 from Vienna to Stuttgart, where he became professor at the Art-school in 1829, and inspector of the Gallery in 1842. Honorary member of Vienna Academy in 1836. Works: *Beneficence of Cimon*; *Education of Bacchus*, *Nymphs resting by a Spring*, *Portraits of Dannecker* (2), Stuttgart Museum; *Portraits of King William and Queen Pauline of Würtemberg*, *Queen Sophie of the Netherlands*, *Heinrich von Cotta*.—*Cotta's Kunstbl.* (1845), 169.

LEYDEN, LUCAS VAN, born in Leyden in 1494, died there in 1533; Dutch school. Real name Lucas Jacobaz; pupil of his father, Huig Jacobaz, and of Cornelis Engelbrechtszen. Historical and genre painter, and one of the great masters of the Dutch school. Friend of Albert Dürer, who mentions him in his *Diary*. Patronized by Charles V. and by the Archbishop Margaret, he had a vessel splendidly fitted up, in which he sailed about the Dutch coasts and rivers. Master of Antwerp guild in 1522. His pictures are rare, but his admirable engravings are numerous and highly valued. Works characterized by realistic treatment of sacred subjects, and thoroughly original as to invention and execution. He never idealized; even in his altar-pieces the heads are portraits of living persons; as a rule, their type is ugly but expressive, and he often shows considerable dramatic power; besides, we meet in his works with a great variety of dramatis personæ, such as saints, gods of









LUCAS de LEIDEN.





## LEYPOLD

Olympus, noblemen and beggars, warriors and peasants, gentlewomen as well as toothless hags, monks, fools, and pilgrims. Works: Last Judgment (1532), Leyden Museum; The Engagement Ring, David playing the Harp before Saul, St. Luke and St. Mark, St. Matthew, Adoration of the Magi (?), Triptych with Adoration in centre, Antwerp Museum; Game of Chess, St. Jerome doing Penitence, Berlin Museum; Madonna and Angels, Darmstadt Museum; Temptation of St. Anthony (replica in Vienna Museum), Mary Magdalen, Dresden Museum; Surgical Operation, Gotha Museum; Madonna with Mary Magdalen (1522), Annunciation, Old Pinakothek, Munich; Christ and the Blind Man of Jericho (1531), Hermitage, St. Petersburg; The Tiburtine Sibyl and Emperor Augustus, Academy, Vienna; Antonius and Hilarion, Triumphal Entry of David, Liechtenstein Gallery, ib.; Pietà, St. Sebastian, Bergamo Gallery; Madonna with Angels, Galleria Estense, Modena; Christ Crowned with Thorns, Uffizi, Florence; A Card Party, Earl of Pembroke, Wilton House; The Dentist, Duke of Devonshire, Chatsworth; Calvary (triptych), Turin Gallery; Last Judgment, Historical Society, New York; Portrait of himself, Brunswick Museum; Count Edzard I. of East Friesland, Oldenburg Gallery; Emperor Maximilian I., Vienna Museum; do., Naples Museum; Portrait of a Young Knight, Liverpool Institution; do. of himself, and another, Uffizi, Florence. Bartsch mentions 174 engravings by him. — Allgem. d. Biogr., xix. 338; Ch. Blanc, *École hollandaise*, i.; Engerth, *Belvedere Galerie*, ii. 239; Förster, *Gesch.*, ii. 137; do., *Denkmale*, xi. iii. 675; Immerzeel, ii. 171; Keane, *Early Masters*, 231; Kramm, iv. 970; Kugler (Crowe), i. 121; Michiels, v. 95; Riegel, *Beiträge*, i. 11; ii. 145; Van den Branden, 119.



LEYPOLD, (KARL) JULIUS VON, born at Dresden, July 24, 1806, died at Kötzschenbroda, near Dresden, Dec. 31, 1874. Landscape painter, honorary member of Dresden Academy. Works: View of German Town on a River (1856), Mercury Bastion in Dresden, do. (1873), Winter Landscape with Ruins of Old Castle (1865), Dresden Museum.

LEYS, HENDRIK, Baron, born in Antwerp, Feb. 18, 1815, died there, Aug. 25, 1869. History and genre painter, pupil of his brother-in-law, F. de Braekeleer, and of Antwerp Academy under Wappers; at first adhered to the style of the former, but afterwards imitated the French romantics and the old Flemish masters. In 1835–39 he visited Paris and Holland; in 1852, 1859, and 1863, Germany; in 1855, Paris; in 1862, London. Great gold medal in Brussels, 1835; Paris, 1855 and 1867; Order of Leopold, 1840; Officer, 1856; Commander, 1867; L. of Honour, 1862; made Baron in 1862. Member of the Brussels Academy in 1845. Works: Little Musician by Peasant Cottage (1832); Fight between Grenadier and Cossack, Skirmish between Citizens of Ghent and Bruges (1833); Strand of Antwerp (1834); Furie espagnole, The White Caps under Philip the Bold (1835); Defence of Gueux Family against Spaniards, Fortune-Teller, Massacre of Magistrates of Louvain (1836); Rembrandt's Studio (1837); Family Festival in Brittany (1838); Interior in 17th Century, Amsterdam Museum; Gypsies and Robbers, Flemish Wedding (1839); Dutch Village Street (1841), New Pinakothek, Munich; Courtyard of an Inn (1842), Städel Gallery, Frankfurt; Flemish Interior (1845), Wuydts Collection, Antwerp; Family Festival (1845), Leipzig Museum; Restoration of Divine Service in Antwerp Cathedral (1845); Wealth and Poverty



## LEYVA

(1837), Entry of Charles II. into Antwerp, Mass in Honor of Bertall de Haze (1855), Studio of Frans Floris (1868), Oath of Charles V. (1869), Brussels Museum; Flemish Church in 17th Century (1844-50), Dutch Company in 17th Century (1847), Dürer painting Erasmus (1857), National Gallery, Berlin; Armourer, Musical Party (1847); Frans Floris going to a Festival (1850), Archers' Festival in Honor of Rubens (1851), Antwerp Museum; Louis XI and Tristan the Hermit, Synagogue in Prague, Kums Collection, Antwerp; Artist's Studio (1851), Two Flemish Fishermen Scenes, Huybrechts Collection, Antwerp; Flemish Inn, Museum Fodor, Amsterdam; Burgomaster Six in Rembrandt's Studio (1849), Artist's Studio (1850), Prince Gortschakoff, St. Petersburg; Feast of Otto Vaenius (1852); Erasmus in his Study (1853); Walk outside the Gate, New Year's Day in Flanders, Dürer looking at Procession in Antwerp (1855); Grietje, Bagpipers (1856); Plantin and Family going to Church, Episode from Reformation (1857); Mary of Burgundy giving to the Poor of Bruges, Sermon of Haemstedes, Luther as Chorister in Eisenach, Luther's Home in Wittenberg (1858); Institution of the Golden Fleece (1859); Declaration, Portrait of Quinten Massys (1863), Calvary (1857), Kirmess Scene in Antwerp (1858, fresco in Leys Mansion, Antwerp); Four Scenes from History of Antwerp, Allegorical Figures and Portraits of twelve Princes (1864-69), City Hall, Antwerp. Works in United States: Halt at the Tavern, Historical Society, New York; Marguerite Leaving Church, August Belmont, *ib.*; Revival of Catholic Worship in the Low Countries in 1599 by Albert of Austria, D. O. Mills, *ib.*; Lucas Cranach painting Portrait of Luther, Education of Charles V., Conferring Citizenship on Palavicini, Soldiers' Amusements, W. H. Vanderbilt, *ib.*; Luther, G. I. Seney sale, *ib.*; Interview, B. Wall, Providence; The Message, H. C. Gibson, Philadelphia; Guard-Room, Mrs. W. P. Wilstach, *ib.*; Edict of

Charles V. (1859), W. T. Walters, Baltimore.—*Annuaire de l'Acad. roy. de Belgique* (1872), 201; *Art Journal* (1866), 197; *Ch. Blanc, Art. d. m. Temps*, 209; *Dioskuren* (1869), 253; *Gaz. des B. Arts* (1856), xx. 297; *Illustr. Zeitg.* (1872), i. 211; *Immer-*

*H. Leys f. 1851*

*zeel*, ii. 173; *Kramm*, iv. 976; *Reber*, iii. 84; *Riegel, Wandmalerei in Belgien*, 62; *Rooses (Reber)*, 468; *Rossetti, F. A.*, 120; *Van den Branden*, 1403; *Zeitschr. f. b. K.*, xv. 333, 370.

LEYVA, DIEGO DE, Fray, born at Haro, Old Castile, about 1580, died at Miraflores, Nov. 24, 1637. Spanish school; Supposed to have studied in Rome; settled at Burgos and married; after death of his wife became a monk in the Chartreuse of Miraflores (1634), where he spent the rest of his life in religious duties and in painting devotional subjects.—*Stirling*, ii. 732; *Cean Bermudez*.

LHERMITTE, LÉON AUGUSTIN, born in Mont-Saint-Père (Aisne), Jan. 31, 1844. Genre painter, pupil of Lecoq de Boisbaudran. Medals: 3d class, 1874; 2d class, 1880; L. of Honour, 1884. Works: *The Harvest* (1874); *New Wine*; *Washing Sheep*; *Market in Landerneau*; *Ploumanach's Pardon* (1879); *The Grandfather* (1880); *Party of Four* (1881); *Harvesters' Wages* (1882), Luxembourg Museum; *Harvest-Time, Girl*

## L. Lhermitte

*Sewing* (1883); *The Vintage* (1884), William Schaus, New York; *Wine* (1885).—*Bellier*, i. 1045.

LIBER, ancient pictures. See *Echion, Nicias*.

LIBERALE DI JACOPO DA VERONA, born in Verona in 1451, died there, Aug. 12, 1536. Venetian school; history painter, pupil of Stefano dai Libri, a miniaturist of Verona,















by whom he was taught the art of illuminating. The choir-books in the cathedrals at Chiusi (1467-69) and Siena are examples of his skill as a miniature painter. After his return to Verona, about 1745, he took up fresco and oil painting, carrying into them those habits of excessive detail and minuteness which were derived from his early training. The Adoration of the Magi (1480-90) in the Duomo, Verona, shows this; but the Predella in the Episcopal Palace is more broadly treated, and plainly executed under the influence of Mantegna. This is yet more evident in the *Madonna di Casa Scotti*, Milan, which has been attributed to Mantegna. Among the works of Liberale are: Angels with Instruments of the Passion, Casa Gradonigo, Padua; Glory of St. Anthony, S. Fermo, Verona; Entombment, S. Leone, Venice; Assumption of the Magdalen, Sacristy of S. Anastasia, Verona; St. Sebastian, Brera, Milan; replica, Berlin Museum. The frescos of St. Catherine in Glory, Christ in the Garden bearing his Cross, and the Deposition, S. Anastasia, Verona, have been attributed to Liberale.—Vasari, ed. Mil., v. 274; C. & C., N. Italy, i. 464; Lermolieff, 6, 55, 104, etc.; Bernasconi, *Studii*, 244; Lübke, *Gesch. d. ital. Mal.*, i. 479.

LIBERATORE, NICCOLÒ DI. See *Alunno*.

LIBERI, PIETRO, Cavaliere, born in Padua in 1605 (?), died in Venice, Oct. 18, 1687. Venetian school; pupil of Alessandro Varotari; afterwards studied at Rome the works of Raphael, Michelangelo, Correggio, and Titian, and formed from them all a style of his own. He became famous both in Italy and in Germany, and, though originally poor, won wealth and titles. He is considered one of the best designers of the Venetian school; his touch is free and masterly, and his colouring agreeable and tender; and few artists have greater variety of style. His pictures may be divided into two classes: those executed with a free and rapid pencil, and those finished with great care and attention to details, the former

being the best. He was noted for his nude Venuses and other subjects, which were treated so freely as to win him the surname of *Libertino*. Among his works in Venice are: Battle of the Dardanelles, Palazzo Ducale; Annunciation, S. M. del Pianto; S. Proculo, Virgin and St. Joseph, Assumption, S. Proculo; S. Mosè, Finding of the Cross, S. Mosè; Massacre of the Innocents, Ognisanti; Annunciation, Venice Suppliant, Salute; Crucifixion, S. Agostino. Other examples: Cupid adorned by Nymphs, Venus visiting the Smithy of Vulcan, Susanna at the Bath, Bathsheba leaving the Bath, Venus bandaging the Wounded Vulcan, Hercules and Omphale, Dresden Museum; Judgment of Paris, Youth protected by Wisdom, Dresden Museum; Mars and Venus playing at Chess, Oldenburg Gallery; Medor and Angelica with Cupids in a Landscape, Schleissheim Gallery; Allegory on Motto of Emperor Leopold I.: Consilio et Industria, Venus and Cupid, Vienna Museum. Liberi had a son, Marco, who imitated his father's style almost to caricature.—Ch. Blanc, *École vénéitienne*.

LIBRI. See *Girolamo dai Libri*.

LICHERIE DE BEURON (Bévron), LOUIS, born at Houdan (Seine-et-Oise), July 6, 1629, died in Paris, Dec. 3, 1687. French school; history painter, pupil of Louis Bouloune, the elder, and of Le Brun. He decorated the Church of the Invalides, became a teacher in the Gobelins, Member of the Academy in 1679, and adjunct professor in 1681. Many of his works are engraved. Works: Abigail and David (1679), Louvre; Christ on the Cross, Besançon Museum; Ecstasy of St. Joseph, Nantes Museum.—Bellier de Chavignerie, *Recherches sur Licherie* (Paris, 1860).

LICHTENFELS, EDUARD PEITHNER VON, born in Vienna, Nov. 18, 1833. Landscape painter, pupil of Vienna Academy under Steinfeld and Thomas Ender; went in 1857 to Düsseldorf, where he was much influenced by Lessing; took part in the Italian campaign of 1859; Member of Vi-

## LICHTENHELD

enna Academy in 1868, and professor in 1872. Medal, Munich, 2d class, 1883. Works: Farm-House near Meran; Alt-Aussee; Oak Landscape; Castle Liechtenstein; View near Mataun; View near Sessana (1868); View near Lundenburg (1873), Vienna Museum; View near Pitten; Danube near Weissenfels; Landscape in Venetian Mountains; Coast View near Quarnero; Hunter's Hut in the Mountains; Sketch from Top of Etna (1880); Five Views in Nether Austria (1883), Baron Albert Rothschild, Vienna; Eight Views in Austria-Hungary (1884), Museum of Natural History, *ib.*—Müller, 336; *Zeitschr. f. b. K.*, vii. (Mittheilungen, i. 39); ix. 260; xviii. 492; xix. 568; *Kunst-Chronik*, xvii. 260; xviii. 293, 492, 511; xix. 511; *Leixner, Mod. K.*, i. 117; ii. 121.

LICHTENHELD, WILHELM, born in Hamburg in 1818. Landscape painter, pupil of Munich Academy; paints almost exclusively moonlight landscapes, both in oil and water-colours. Works: Rest during the Chase (1844), Leipsic Museum; Treasure Digger (1858), Moonlight on the Heath (1859), New Pinakothek, Munich; Thunderstorm, Convent Hall by Moonlight (1860); Moonrise over Dachauer Moos, Moonlight Night (1861); Morning Dawn (1862); Cloister in Brixen, Moonlight Night on the Ammer (1866); Foggy Morning, Moonlight Night on Chiem Lake; eighteen water-colours in Holzschuher Collection, Augsburg.—Meyer, *Conv. Lex.*, xvii. 541; Müller, 336.

LICINIO. See *Pordenone*.

LIEBERMANN, MAX, contemporary. Genre painter in Berlin; since 1873 has attracted attention by his exaggerations of realism, represented in its sound principle by Gussow; but has changed, of late, to a more pleasing style. Works: Geese Pluckers (1873); Turnip Field Gossip (1877); Brother and Sister, Wood-Chopper's Family, Artist's Studio (1878); Christ in the Temple (1879); Orphanage in Amsterdam (1882); Shoemaker's Workshop, Courtyard of Orphanage at Amsterdam (1882); Women

at the Bleachery (1883); Munich Beer Garden, Setting in the Loaves (1884).—Leixner, *Mod. K.*, i. 53; ii. 98; Müller, 337; *Zeitschr. f. b. K.*, viii. 120; xvii. 376; xix. 260; D. *Rundschau*, xiii. 336; xvii. 307; xx. 458; *Kunst-Chronik*, xx. 399, 747.

LIEHM, ANTON, born at Janegg, Bohemia, Jan. 25, 1817, died there, May 27, 1860. Landscape painter, pupil in Prague of Max Haushofer; lived then in Teplitz in 1852–60. Works: View in the Erzgebirge (1842); *do.* (1843); Castle Sternberg, View near Ossegg (1844); Mill near Sternberg, Wolfgang Lake, View on Lake Eben (1845); Giant's Spring, Mountain Landscape, View near Salzburg (1846); Views near Eichwald and Dux (1847); Other Views in Erzgebirge Mountains (1848–52); Sunday Morning, Wood in Storm, Summer Noonday in Approaching Storm (1853); Summer Afternoon, Autumn Landscape (1854); Autumn, Sultry Summer-day (1858); Autumn Landscape with Moonrise (1860).—*Allgem. d. Biogr.*, xviii. 627.

LIEMAERKER (Liemackere), NICOLAAS (de), called Roose or Roze, born in Ghent in 1575, died there in 1646. Flemish school; history painter, pupil of Marcus Geerards and of Otto Vaenius; for some time at the court of the Prince of Paderborn, returned to Ghent, where he was president of the guild in 1623–36. Works: The Trinity, St. Bernard, St. Norbert, Holy Family (2), Bust of Christ (2), Apotheosis of the Virgin, Ghent Museum; Virgin in Glory, Cathedral, Ghent; Fall of the Angels (masterpiece), Good Samaritan, Consecration of St. Nicho-

*N. de Liemackere  
1640*

las, St. Nicolaas, *ib.*; Institution of the Rosary, Bruges Cathedral.—*Immerzeel*, ii. 175; *Kugler (Crowe)*, ii. 293.

LIER, ADOLF, born at Herrnhut, Saxony, May 21, 1826, died at Vahrn, near Brixen, Tyrol, Sept. 30, 1882. Landscape painter, pupil in Basle of Stüffert and in

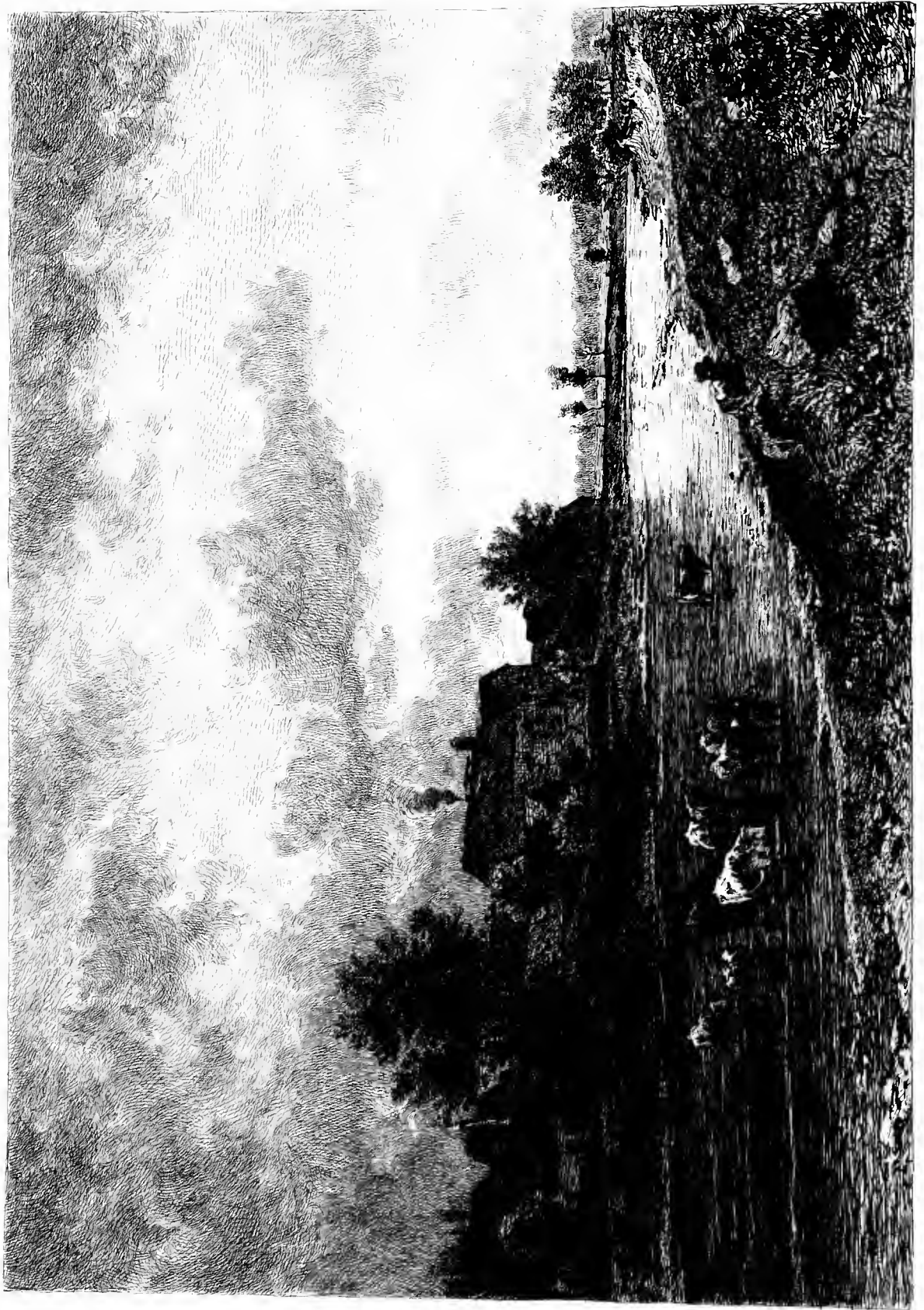
ARTIST  
EDUARD VON LICHTENFELS

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• PARTHIE, NEAR LUNDENBERG

ENGRAVED BY WILLIAM UNGER







ARTIST

E. P. VON LICHTENFELS

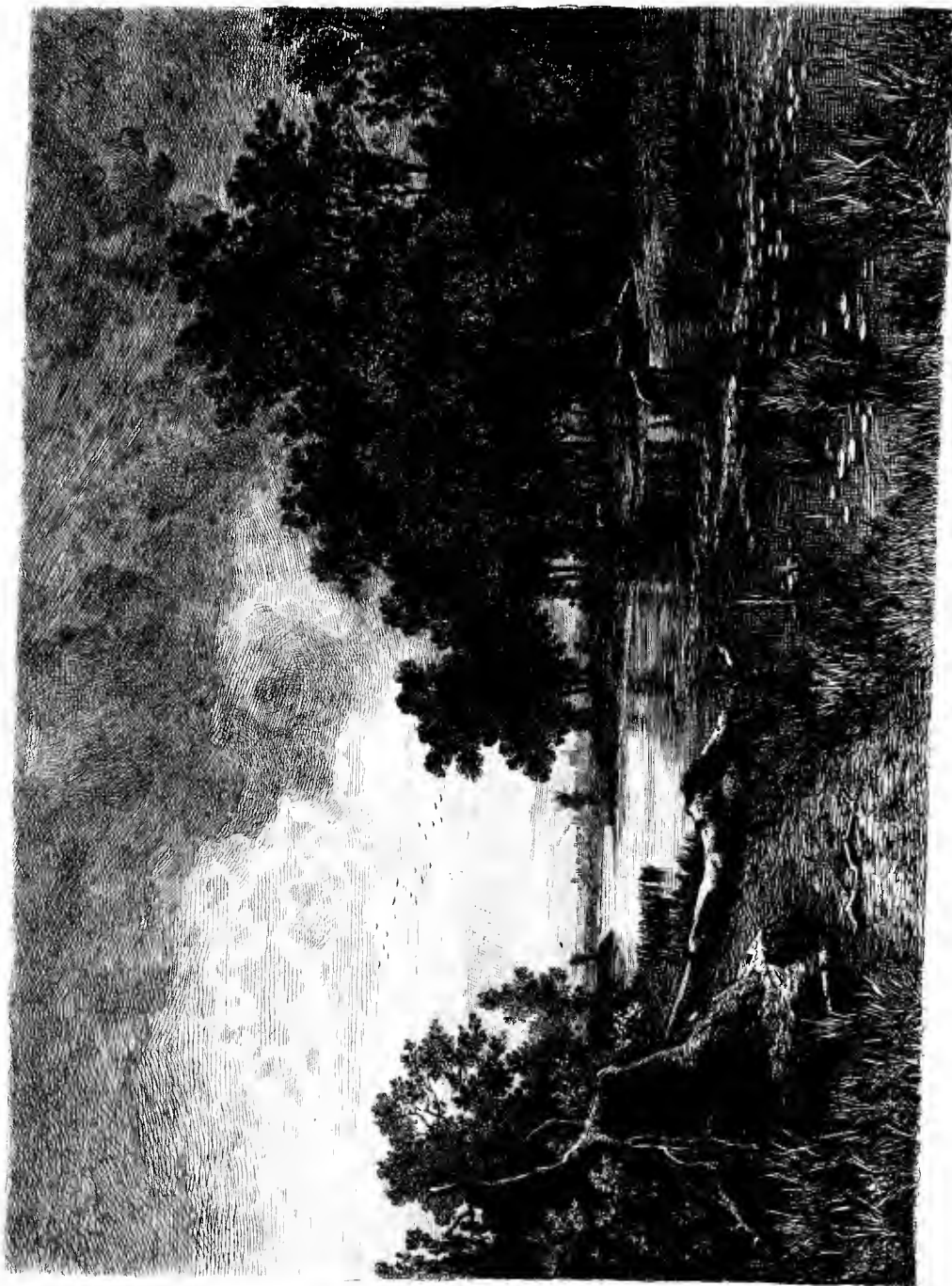
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SUNSET

ENGRAVED BY HANS LUDWIG FISCHER









Munich of Richard Zimmermann; studied from nature in the Bavarian Alps, visited France in 1861 and 1864, studying and copying in the Louvre. Especially attracted by Jules Dupré he followed him to Isle-Adam in the winter of 1864-65, then visited England, and returned via North Germany and Dresden. In 1869 he opened a special school for landscape painting and soon held a position similar to that of Piloty in history and genre; in 1873 he abandoned teaching, visited Holland, and in 1876 the Scotch Highlands. Honorary Member of Dresden (1868) and Munich (1877) Academies; medals in Vienna and Berlin. Works: Village near Habach (1855); Evening Landscape in Approaching Storm (1856); Stone Image with Chapel (1857); Starnberg Lake (1858); View near Dachau (1859); Summer Morning (1860); Evening on the Isar (1862); Coast near Étretat—Normandy, Evening on Canal near Schleissheim, Summer on High Plain (1863); Evening Landscape in Mecklenburg (1866); Autumn Morning, Avenue in a Fog, Village Street by Moonlight (1867); Moonlight on the Oise (1867), Dresden Gallery; View on the Elbe, View near Schleissheim (1868); Morning, Noon, Evening, Night, View on the Isar (1869); Potato Harvest (1870); Four Seasons (1871); Highway in Rain, Foggy Morning on Chiem Lake (1872); Strand at Scheveningen (1873); Winter Evening (1875); Beech Wood (1876); Evening on the Isar (1877), National Gallery, Berlin; Evening Landscape (1878), Munich Art Union; View near Giggenhausen (1881); Sunset on Scotch Coast, Stuttgart Gallery; Theresa Meadow (1882, last work), New Pinakothek, Munich.—Allgem. d. Biogr., xviii. 631; D. Kunstbl. (1882), 20; Illust. Zeitg. (1882), ii. 364; Kunst-Chronik, xvii. 480; xviii. 23, 364; Vom Fels zum Meer (1883), 433.

**LIES, JOSEPH**, born at Antwerp, July 8, 1821, died in 1865. Historical genre and landscape painter, pupil of Nicaise de Keyser, and of Hendrik Leys, whom he took, in every respect, for his model; while not at-

taining the same brilliancy of colouring, his works attract more directly than those of his master, through vividness of expression. Studied also in Italy. Works: The Enemy is near (1857), Prisoners of War, Antwerp Museum; Justice of Boudewyn Hapkin, The Trials of War, Brussels Museum; Erasmus reproaching his Friend Holbein with

## Joseph Lies

### FLORENCE

his Mode of Life.—Rooses (Reber), 471; Reber-Pecht, iii. 87.

**LIESKE, KARL**, born in Gross Schönau, near Zittau, in 1816, died in Munich, March 21, 1878. Animal painter, pupil of Dresden Academy; removed about 1839 to Munich, where he was much benefited by the intercourse with Theodor Horschelt. Works: Horse Stable, Leaving the Alp (1843); Embarking of Horses on the Inn (1845); Return to Alp-Cottage (1847); Sumpter-Horses at the Well (1854); From Hunter's Life (1859); From the Bavarian Alps (1865); Horses on the Inn (1871); Peasant's Horses at Watering Place (1873); Landscape with Animals and Figures, Saint Gall Museum.—Allgem. d. Biogr., xviii. 638.

**LIEVENS (Livens, Lyvins), JAN**, born at Leyden, Oct. 24, 1607, died at Amsterdam, buried June 8, 1674. Dutch school; history and portrait painter, pupil of Joris Verschooten, and at Amsterdam of Pieter Lastman, afterwards greatly influenced by Rembrandt; in 1631 was called to England, where, during a residence of three years, he painted the royal family and many persons of distinction; after his return settled at



## LIEZEN-MAYER

Antwerp, was received into the guild in 1635, and took the freedom of that city in 1640; still living there in 1643, he is heard of at Amsterdam as early as 1652, and lived temporarily (1652-54 and 1661-71) at The Hague, where he was registered in the guild in 1661. Works: Visitation of the Virgin, Louvre, Paris; Christ on the Cross (1671), Nancy Museum; Allegory on Peace, Portraits of Admiral Tromp and his Wife, Amsterdam Museum; St. Peter, Rotterdam Museum; Scipio Africanus, Town Hall, Leyden; Abraham's Sacrifice, Brunswick Museum; St. Luke, Schwerin Gallery; Rustic Interior, Turin Gallery; Portrait of a Boy, Berlin Museum; Male Portraits (2), Dresden Museum; do., Old Pinakothek, Munich; others in Bergamo, Cassel, Copenhagen, and Oldenburg (2) Galleries, Cologne, Vienna, and Weimar Museums, Czernin Gallery, Vienna.—Allgem. d. Biogr., xix. 21; Ch. Blanc, *École hollandaise*; Engerth, *Belvedere Galerie*, ii. 243; Immerzeel, ii. 181; Kramm, iv. 998; Kugler (Crowe), ii. 391; Riegel, *Beiträge*, ii. 253; Van den Branden, 863; *Zeitschr. f. b. K.*, iv. 5, 260.

LIEZEN-MAYER, ALEXANDER, born in Raab, Hungary, Jan. 24, 1839. History and portrait painter, pupil of Vienna and Munich Academies, then of Piloty; made his first success in 1867 with *Maria Theresa nursing a Poor Child*; then illustrated Schiller and Goethe, and in 1870 went to Vienna, where he painted the Emperor. After his return to Munich he painted scenes from *Cymbeline* and *Faust*, made illustrations for Scheffel's *Ekkehard*, Schiller's *Lay of the Bell*, and Goethe's *Faust*. Director of Stuttgart Art School in 1880; professor at Munich Academy in 1883. Works: *Coronation of Charles of Durazzo* (1862); *Canonization of Elizabeth of Thuringia*, *Maria Theresa nursing Poor Child*



(1867); *Imogen and Jachimo*, *Faust and Margaret*, *Elizabeth signing Mary Stuart's Death-Warrant* (1875); *Irmgard and Ingo* (1877); *Portrait of Emperor Francis Joseph*; *Chorus of Nereids* (1880), *Miracle of Roses* (1883), National Museum, Pesth; *First Love* (1884).—*Dioskuren*, 1865; *Illustr. Zeitg.* (1873), i. 9; (1875), i. 238; ii. 9; (1877), ii. 531; (1880), i. 454; *Kunst-Chronik*, xv. 467; xvii. 261; xviii. 60; *La Ilustracion* (1880), i. 363; Müller, 337; *Zeitschr. f. b. K.*, ii. 97; xv. 60; xix. 230.

LIFE, CIRCUIT OF, Hans Canon, Museum of Natural History, Vienna; canvas, on ceiling. One of the largest canvases ever painted, the figures being three times life-size. Allegorical illustration of the birth and death of organic matter. In foreground, Thought trying to solve the riddle of life; in middleground, a bridge with many persons of all ages, their movements expressing the struggle for existence and the strife for fame and power; at left, a precipice and scenes of death; in the shadow of the bridge's arch, the sphinx. Painted in 1884-85.—*Kunst-Chronik*, xviii. 491; xx. 284; *Illustr. Zeitg.* (1885), ii. 363.

LIFE'S IN THE OLD DOG YET, Sir Edwin Landseer, John Naylor, London; canvas. An old deer-hound, over-eager in pursuit of a deer, has followed his prey in a desperate leap from a high cliff; an ancient sportsman, let down by a rope, sustains the head of the dog and announces to his companions above, in the words which give a title to the picture, that he is still alive. Royal Academy, 1838; Manchester Exhibition, 1857.

LIGHT AND DARKNESS, SEPARATION OF, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

LIGHT OF THE WORLD, William Holman Hunt, Keble College, Oxford; canvas. The Saviour standing, with a lantern in his hand, at a closed door, under a star-lit sky. Painted in 1854. Presented by Mrs. Thomas Combe to Keble College.







Jan Livens pinxit

W. Unger sculpsit

ABRAHAM UND ISAAK  
Nach dem in der Galerie zu Braunschweig befindlichen Original

Druck von F. A. Brockhaus in Leipzig.





LIJS. See *Lys*.

LILITH, Dante Gabriel *Rossetti*, Mr. Alexander Stevenson, Tynemouth, England; canvas. Illustration of Rossetti's sonnet, Lilit. According to ancient legend, the witch Lilith, Adam's first wife, who was as cruel as she was lovely, is immortal, and still lures men into her snares. In the picture she is lolling back in a chair, contemplating her features in a mirror held in her left hand, while she draws her right hand through her pale golden hair which falls in masses about her throat and shoulders. Painted in 1864.—*Athenæum* (1873), 407.

LIMBORCH (Limborgh), HENDRIK VAN, born at The Hague in 1680, died in 1758. Dutch school; history, landscape, and portrait painter, pupil of Adrian van der Werff, of whom he was a faithful but feeble imitator. Works: *Repose in Egypt*, Golden Age, Louvre; *Blind Man's Buff*, *Cupid and Psyche*, *Shepherds*, Amsterdam Museum; *Achilles recognized by Ulysses*, Rotterdam Museum; *Venus and Cupid*, Dresden Gallery; *Musical Company* (?),



Liechtenstein Gallery, Vienna. —Ch. Blanc, *École hollandaise*; Immerzeel, ii. 178; Kramm, iv. 984; Kugler (Crowe), ii. 539.

LIN, HERMAN VAN, called Stilheid, flourished in Utrecht about 1659–70, when he appears there as member and several times as dean of the guild. Dutch school; genre and battle painter. Works: *Battle near Rome* (1658), Carlsruhe Gallery; *Cavalry Combat under the Walls of a Fortress* (1650), *Horseman and Horse laden with Deer following Huntsmen*, *Woman and Child on a Donkey*, Dresden Museum; *Dead and Wounded Soldiers plundered on*

*Battlefield*, Old Pinakothek, Munich; *Cavalry Combat in the Mountains* (1658), Schwerin Gallery; *Cavalry Combat* (1664), Vienna Museum.—Schlie, 346.

LINDAU, DIETRICH WILHELM, born in Dresden in 1799, died in Rome in 1862. Genre painter, pupil of Dresden Academy under Christian Ferdinand Hartmann; went as royal pensionary to Italy, and settled in Rome in 1821; his truthful scenes from Italian popular life met with great favor. Works: *Thorvaldsen with his Pupils in an Italian Inn*, Thorvaldsen Museum, Copenhagen; *October Festival near Rome* (1832), Leipsic Museum; *Italian Peasants returning from Harvest*, Villa Rosenstein near Stuttgart.—Cotta's *Kunstbl.* (1846), 15.

LINDEGREN, AMALIA, born in Stockholm in 1814. Genre and portrait painter, pupil of Stockholm Academy; went in 1850 to Düsseldorf and thence to Paris, where she studied until 1854 under Cogniet and Tissier; then visited Munich and Rome, and Paris again in 1855–56. Member of Stockholm Academy since 1856. Works: *The Pilgrims*; *Mother and Child*, Grandfather and Granddaughter (1853), Christiania Gallery; *Girl with Oranges*, *Breakfast*, *Dance in Peasant's Cottage*, Stockholm Museum; *Pifferari*.—Müller, 338.

LINDEMANN-FROMMEL, KARL (AUGUST), born at Markkirch, Alsace, Aug. 19, 1819. Landscape painter, nephew and pupil of Karl Ludwig Frommel in Carlsruhe, where he studied after the old masters in the gallery and from nature; about 1840 he visited North Italy, and after a year's stay in Munich, where he was inspired by Rottmann and also influenced by Olivier, returned to Carlsruhe, whence he went to Rome in 1845; then to England in 1849, where his water-colours were in great demand. Newly attracted to Munich, he went thence to Paris,



## LINDENSCHMIT

where Ingres showed especial interest in his compositions, and in 1855 settled in Rome. Professor and member of Accademia di San Luca since 1878. Works: Temple at Pæstum; Puzzuoli with Procida and Ischia; Mount Ætna; Pontine Swamps; Villa Mattei; The Palatine Hill; Strand of Viareggio; Convent Yard of Albano, Duke of Coburg, Vienna; Bay of La Spezia, Karlsruhe Gallery; View of Rome (1869), View of Naples, Fürstenberg Gallery, Donaueschingen.—D. Kunstbl. (1851), No. 37; (1852), No. 13; (1853), 198; (1858), 25; Kugler, *Kl. Schriften*, iii. 715, 731, 736; Land und Meer (1873), ii. 890.

LINDENSCHMIT, WILHELM, the elder, born in Mentz, March 12, 1806, died there, March 12, 1848. History painter, pupil of Munich and Vienna Academies; studied also the masterpieces in the Belvedere Gallery; returned to Munich and assisted Cornelius in the fresco cycle in the arcades of the royal garden, and, with Philip Foltz, in the decoration of the new palace. Called to Meiningen, he painted in Castle Landsberg a cycle from Saxon history, then returned to Mentz. Works: Artist's Family; Fight of Cimbrian Women against Romans, Munich Art Union; Heroism of Duke Erich of Brunswick, Hannover Art Union; Battle of Arminius (1839), Karlsruhe Gallery; Old German Huntsmen camping beside a Hill; Battle of Sendling—1705, Death of Duke Luitpold in Battle near Pressburg, New Pinakothek, Munich; Entry of Otto the Great into Augsburg. Frescos: Victory of Louis the Rich over Albrecht Achilles of Brandenburg, Arcades, Royal Garden, Munich; Battle of Sendling, Scenes after Poems by Schiller, Royal Palace, Munich; Two Scenes from Life of Leonardo da Vinci, Loggia, Munich Gallery; Cycle from History of Bavaria, Castle Hohen Schwangau; Cycle from History of Saxony



(1840), Castle Landsberg, Meiningen. His brother Ludwig (born in Mentz, Sept. 4, 1809), pupil in Munich of Cornelius, also distinguished himself as a history painter, but afterwards took up archæology.—Allgem. d. Biogr., xviii. 695; Allgem. K. Ch., ix. 609; Cotta's Kunstbl. (1831), 400; (1846), 46; D. Kunstbl. (1857), 263; Förster, v. 64, 82; Raczyński, ii. 265.

LINDENSCHMIT, WILHELM, the younger, born in Munich, June 20, 1829. History painter, son of Wilhelm, the elder, pupil of Munich Academy, then of Städel Institute in Frankfort, and of Antwerp Academy; continued his studies in Paris, and in 1853 settled in Frankfort; removed in 1863 to Munich, where he became professor at the Academy (1875). Member of Berlin Academy. Gold medal, Berlin, 1870. In 1885 he restored successfully his father's fresco painting—Victory of Louis the Rich at Giengen, in the Arcades of the Royal Garden at Munich. Works: Harvest, Hamburg Gallery; Alva and the Countess of Rudolstadt; Seizure of Francis I. in Battle of Pavia (1858, cartoon); Episode from History of Lützow's Corps (1860); Death of Franz von Sickingen (1861); Assembly of Reformers at Marburg and Institution of Order of Jesus (1862, cartoons); Waldbilder (The Dream, The Duel, etc., 1862); German Hall of Fame (1863, cartoon); Luther as a Scholar singing for Bread; Fisherman and Mermaid (1868), Schack Gallery, Munich; Institution of Order of Jesus (1868); Young Luther with Andreas Proles (1869); Ulrich von Hutten fighting French Nobles (1869), Leipsic Museum; Knox and the Iconoclasts; Murder of William of Orange (1872); Venus beside Body of Adonis; Narcissus; Walter Raleigh in the Tower visited by his Family (1873), Königsberg Museum; Luther's Conversation with Cardinal Tommaso de Vio, Wiesbaden Gallery; Faust in Auerbach's Cellar (1880); Tetzels Sale of Indulgences (1881); Episode in Youth of Elizabeth of England (1881); The Civic Virtues (frescos, 1883), Town-hall, Kaeuffburen; Alaric

## LINDLAR

in Rome (1886).—Allgem. K. Ch., ix. 609 ; x. 384 ; Dioskuren, 1870, 265 ; Müller, 338 ; Reber, iii. 247 ; Regnet, ii. 22 ; Kunst-Chronik, xii. 97 ; xvi. 435 ; xvii. 9, 490, 613 ; xix. 125 ; Kunst f. Alle, i. 156 ; Zeitschr. f. b. K., ii. 97 ; vi. 145 ; x. (Mittheilungen, iii. 70).

**LINDLAR, WILHELM**, born at Bergisch-Gladbach, Rhenish Prussia, in 1816. Landscape painter, pupil of Düsseldorf Academy under Schirmer. Member of Amsterdam Academy. Works : The Jungfrau seen from the Wengerna Alp (1848) ; Mill near Meiringen (1852) ; Lago Maggiore (1856) ; Vierwaldstätter Lake (1857), Fodor Museum, Amsterdam ; Mountainous View with Waterfall, Wiesbaden Gallery ; View of Monte Rosa (1858) ; Primeval Forest in Kien Valley, Waterfall in Val Anzasca.—Müller, 339 ; Wiegmann, D. Kunstakad. zu Düsseldorf.

**LINDSAY, Sir COUTTS, Bart.**, born in England ; contemporary. Genre painter ; founder (1877) and proprietor of the Grosvenor Gallery, London. Works : Dower House at Balcarres, Sheep returning from Pasture, Daphne (1877) ; An Idyl, Golden Fetters, Shepherd's Farewell (1878) ; Ariadne, Knight and his Daughter (1879) ; Portrait Study, Evening, Venetian Senator (1880) ; Boat of Charon (1881) ; The Fates (1882) ; Venice Fisherman, Japanese Girl (1883) ; In Maiden Meditation (1884). His wife, Lady Lindsay, of Balcarres, paints flowers and still-life, and is a frequent exhibitor at the Grosvenor Gallery.

**LINGELBACH, JOHANNES**, born in Frankfort-on-the-Main in Oct., 1622, died in Amsterdam in Nov., 1674. Dutch school ; painted Italian seaports, landscapes, hunts, and fairs. Went to Amsterdam in 1637, was in Paris in 1642, then returned to Frankfort, and in 1644 went to Rome,



where he remained till 1652, when he returned through Germany to Amsterdam. His style was influenced by Wyuants, to whose pictures he often supplied figures and animals, and by Wouvermans, whom he successfully imitated. The cool, delicate, silvery tone of his pictures sometimes degenerates into coldness and want of harmony. His composition is skilful, the drawing good, the execution careful. Works : Hay Harvest, National Gallery, London ; Vegetable Market (1670), Seaport, and two others, Louvre ; Dentist on Horseback (1651), Two Italian Harbours (one dated 1664), Riding-School, Camping, Thoroughfare (Landscape by Wynants), Hunting, Return from the Chase, Amsterdam Museum ; Building of New Town Hall, City Hall, Amsterdam ; Charlatan on Piazza del Popolo in Rome (1658), Brussels Museum ; Port in the Levant (1670), Hay-Making, March of Prince William II. on Amsterdam in 1650, Departure of Charles II. from Scheveningen—1660, Hague Museum ; Country People by a Spring, Rotterdam Museum ; Wanderers resting at the Foot of a Hill, Aschaffenburg Gallery ; Naval Battle between Christians and Turks, Brunswick Museum ; Public Square in Italian Town (1669), Carlsruhe Gallery ; Turkish Galley engaged in a Sea-Fight, Copenhagen Gallery ; Landscape by the Sea, Christiana Gallery ; Vessels in Port with many Figures, Dresden Museum ; Portrait of himself, and others, Städel Gallery, Frankfort ; Hunting Party, Kunsthalle, Hamburg ; Harbour of Leghorn, Ferdinandeum, Innsbruck ; Muleteers by the Seashore, Königsberg Museum ; Hay Making, Old Pinakothek, Munich ; Hunting Party Resting, Germanic Museum, Nuremberg ; Hay Harvest (2), Rest in the Campagna, Italian Seaport (2), Queen Christina of Sweden, King Charles X. of Sweden, Schwerin Gallery ; Merchants in Italian Harbour, Market Square of Italian Town (1666), Guitar Player and Listeners, Italian Harbour with Figures, Assembly on Horseback, Hunting Party, Hermitage, St. Petersburg ; Peas-

## LINNELL

ants conversing, Seaport, Vienna Museum ; Halt of Hunting Party, Uffizi, Florence ; Sobieski defeating the Turks before Vienna, Hawking Party assembled at Country Mansion, Dance of Peasants, Metropolitan Museum, New York ; Sea, Fight, Figures in

*Jan Lingelbach, 1667*  
**I. LINGELBACH**  
*Lingelbach*

Landscapes by Jan Both (2), Verboom and Isaac Moucheron, Historical Society, *ib.*—Gwinner, 196 ; Havard, A. & A. holl., i. 113 ; ii. 182 ; Riegel, Beiträge, ii. 381 ; Immerzeel, ii. 179 ; Kramm, iv. 987 ; Kugler (Crowe), ii. 454 ; Ch. Blanc, École hollandaise ; Burger, Musées, i. 141, 268.

**LINNELL, JAMES THOMAS**, contemporary. Landscape painter, son of John Linnell ; first exhibited at Royal Academy in 1850, Temptation in the Wilderness, and in 1851, Job and the Messengers. Works : Haymakers (1862) ; South Coast (1864) ; Ploughing (1868) ; Reaping (1870) ; Country Road (1873) ; Sunset over the Moors (1875) ; Dartmoor (1876) ; Cherry Blossoms (1877) ; Redstone Wood (1879) ; Clearing up over Snowdon (1884).



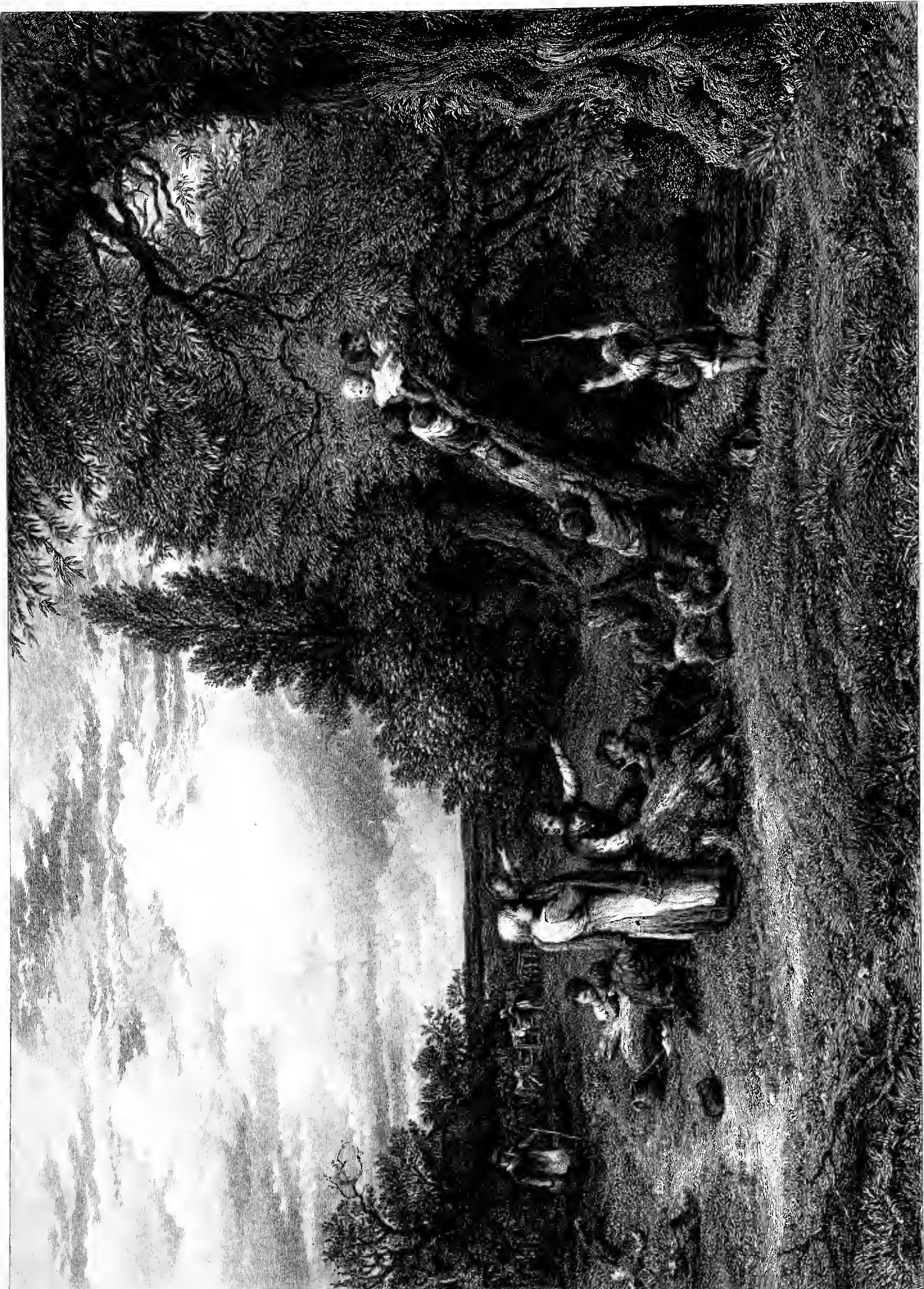
**LINNELL, JOHN**, born in London, June 16, 1792, died at Redhill, near London, Jan. 20, 1882. Landscape painter ; pupil of Benjamin West, of John Varley, and of Royal Academy, where he first exhibited in 1807, Study from Nature, and View near Reading. Began by painting portraits, and had among his sitters Rev. John Martin (1812), Lord Inges-

tre, Samuel Rogers, Lady Lyndhurst, Lord Lansdowne, Sir Robert Peel, Malthus, Whately, and Carlyle. Later painted landscapes with figures, combining great skill in execution with a close study of nature. His Quoit Players (1811) belongs to Mr. Simpson, of Redhill, who gave £1,000 for it. Mr. Linnell was noted as an engraver in line and mezzotint ; he was also a writer, chiefly on biblical subjects. Works : St. John preaching in Wilderness (1828-33) ; Wood Cutters (1846), Windmill (1847), National Gallery, London ; Eve of the Deluge (1847) ; Last Gleam before the Storm (1848) ; Flight into Egypt (1849, sold in 1883 for £945) ; Return of Ulysses, Summer Evening (1849) ; Crossing the Brook (1850) ; Farm Evening (1851) ; Boar-Hunt in England in the Olden Time, Sere Leaf, Barley Harvest, Timber Wagon (1852) ; Weald of Kent, Forest Road (1853) ; Harvest Home, Disobedient Prophet (1854) ; Country Road (1855) ; Sand Pits, Harvest Sunset (1856) ; Gravel Pits (1857) ; Shepherds (1858) ; Midday Rest (1865, sold in 1883 for £1,585) ; Wayfarers (1866, sold in 1883 for £819) ; Crossing the Brook (1868) ; Sleeping for Sorrow (1870) ; The Ford (1872) ; Coming Storm (1873) ; Hollow Tree (1876) ; Autumn (1877) ; The Heath (1878) ; Wood Cutter (1881). Collection of his works exhibited at Royal Academy, winter of 1882-83. His son William is also an able landscape painter, and has been a regular contributor to the exhibitions in the Royal Academy since 1861.—Art Journal (1859), 105 ; (1882), 261, 293 ; (1883), 37 ; Portfolio (1872), 45 ; (1833), 41 ; Acad., Jan. 28, 1882, 74 ; Athen., Jan., 1882, 131 ; Jan., 1883, 125 ; Cat. Nat. Gal. ; Dublin Univ. Mag. (1877), xc. 535.

**LINNIG, WILLEM**, the elder, born in Antwerp in 1819. Genre painter, pupil of Leys ; became professor at the Weimar Art-School. Works : Interior of Tavern in 17th Century, Stuttgart Museum ; Old-Flemish Bowling Game ; Gypsy Fortune-Teller ; Spanish Soldiers playing Cards ; Robbers







J. LINNELL. FINEY.

C. COUSEN. SCULPT.













dividing Booty ; Consultation.—D. Kunstbl. (1855), 300 ; Kramm, iv. 991.

LINNIG, WILLEM, the younger, born in Antwerp in 1849. History and genre painter, son and pupil of Willem, the elder, and of Antwerp Academy ; painted at first marines and landscapes ; professor at Weimar Art-School in 1876 ; resigned in 1883, and returned to Antwerp. Works : Faring Musicians ; Day after Wedding ; Fashion Waltz ; Small Favours thankfully received ; Three Scenes from Life of Luther, Wartburg Castle, near Eisenach.—Müller, 340 ; Zeitschr. f. b. K., xvii. 132 ; xviii. 36.

LINT, HENDRIK VAN, called Studio, born at Antwerp, Jan. 26, 1684, died after 1726. Flemish school ; landscape and animal painter, son of Peeter van Lint, pupil of Peeter van Bredael, then studied in Rome. Works : Two Landscapes, Augsburg Gallery ; Return from the Chase, Brunswick Museum ; Seaport in a Calm, Weimar Museum ; Landscape with Bull-Sacrifice (1726), Turin Gallery.—Van den Branden, 912.

LINT, PEETER VAN, born in Antwerp, baptized June 28, 1609, died there, buried Sept. 25, 1690. Flemish school ; history, genre, and portrait painter ; master of the Antwerp guild in 1632. Then went to Rome to complete his studies, and painted the chapel S. Croce in S. Maria del Popolo and three altarpieces for Ostia. In 1644 he returned to Antwerp, and in 1662 became court-painter to Christian IV. of Denmark, without, however, leaving Antwerp. Works : Portrait of Cardinal Ginnasio (1639), Miracle of St. John of Capistran, Pilgrims crossing a Ford, three others, Museum, Antwerp ; Separation of SS. Peter and Paul, St. James's, ib. ; Artist's Portrait (1646), Brussels Museum ; Marriage of Alexander and Roxana, Copenhagen Museum ; Christ at Pool of Bethesda, Vienna Museum ; Triumphs of Love, Triumph of Cybele, Madrid Museum ; St. Jerome, Portrait of Luther's Wife, Pennsylvania Academy, Philadelphia.—Cat. du Mus. d'Anvers (1874), 479 ; Van den Branden, 908.

LINTON, Sir JAMES DROGMOLE, born in London in 1840. History and genre painter ; studied in St. Martin's School of Art, and with Mr. Leigh ; member of Institute of Painters in Water Colours in 1867 ; succeeded Louis Haghe as president in 1884, when he was knighted. Exhibited in Philadelphia in 1876, and in Paris in 1878. Formerly painted in water-colour entirely, but since 1878 has changed his medium for oil without changing his method. Works : Haymakers (1862) ; Ploughing (1868) ; Emperor and Empress of Austria washing the Beggars' Feet on Maunday Thursday (1874) ; Lotus Eaters, Off Guard (1875) ; Cardinal Minister (1876) ; Ave Maria (1877) ; Émigrés (1878) ; Victorious (1880) ; The Benediction (1881) ; The Banquet (1882) ; The Surrender (1883) ; Declaration of War (1884) ; Marriage of the Duke of Albany (1885).



LINTON, WILLIAM, born in Liverpool, April 22, 1791, died in London, Aug. 10, 1876. Landscape painter ; early subjects taken from English scenery, but after extensive Continental tours in 1828–29, 1840, and 1843–44, painted Italian and Eastern scenes treated ideally. Works : View of Naples and Vesuvius (1829) ; Marius at Carthage (1831) ; Embarkation of Greeks for Trojan War (1839) ; View of Corinth (1841) ; Acropolis of Corinth (1842) ; Temple of Pæstum (1847), National Gallery, London ; Grand Canal — Venice (1851) ; Ruins of the Castellum of the Julian Aqueduct—Rome (1855) ; The Tiber with Church of St. Andrew and the Vatican (1856). Mr. Linton was a fine engraver on steel, and published, in 1856, Scenery of Greece and its Islands, containing fifty plates by himself.—Art Journal (1850), 252 ; (1858), 9 ; (1876), 329.

LIONARDO DA VINCI. See *Vinci*.

## LION

**LION AT HOME**, Rosa *Bonheur*, private gallery. A grand old lion and lioness lie side by side, while three tiny cubs press sleepily against their mother. Painted in 1882. Engraved by W. H. Simmons and T. L. Atkinson.—*London Times*, Jan. 25, 1884.

**LION HUNT** (Chasse au Lion), Eugène *Fromentin*, Collection Verdé-Delisle, Paris. Two horsemen in a rocky defile attacked by a male lion, advancing from left; one of the riders, overthrown and caught under his prostrate horse, is aiming a pistol at the lion; the second, near whom is an Arab on foot, is reining back his horse; in background, a third horseman is aiming his gun at something behind the rocks. Etched by E. L. Montefiore.—*Gonse*, *Fromentin*, 234.

**LION HUNT**, *Rubens*, Munich Gallery; canvas, H. 8 ft. 4 in. × 12 ft. 4 in. Several mounted men engaged in a savage contest with lions, one of which has pulled from his horse one of the huntsmen and is tearing him



Lion Hunt, Rubens, Munich Gallery.

into pieces, though himself transfixed with spears. Formerly in Gallery of Duc de Richelieu. Engraved by Bolswert.

**LION'S BRIDE**, Gabriel *Max*, private gallery. Illustration of Uhland's poem of same name (*Die Löwenbraut*). A young woman, daughter of the menagerie keeper, who has been accustomed to go into the lion's den with impunity, enters it to bid her friend farewell just before her wedding-

day, and is killed by the melancholy brute, who recognizes that it is her last visit. The lion lies crouching on her prostrate form and glaring with glassy-green eyes at her lover, who is seen through the bars of the cage with a pistol in his hand.—*Benjamin*, 130.

**LIOTARD, JEAN ÉTIENNE**, born at Geneva in 1702, died there in 1789. French school; portrait and genre painter, pupil of Jean Baptiste Massé, and of Lemoyne in Paris, whither he went in 1725; the Marquis Puy-sieux took him to Naples, whence he went to Rome to paint the Pope and the Stuart family. In 1738-42 he painted in Constantinople many dignitaries and foreign ambassadors; in 1749 he went to Vienna, where he was munificently rewarded by the Empress Maria Theresa for her and her family's portraits, and thence to France and England. In 1772 he visited London again, to remain two years, carrying with him a precious collection of paintings by famous masters, which he sold successfully. His portraits in pastel are especially remarkable, and preserve to this day their brightness of colour. Works: *La belle Liseuse* (1746), Marshal Maurice de Saxe, Empress Maria Theresa, do. (1760), Louis de Bourbon—son of Louis XV., Marie Josephine de Saxe—wife of preceding,



Countess of Marlborough, nine other portraits, *The Three Graces*, Gamin of Geneva, Amsterdam Museum; Artist's portrait in Greek Costume, Marshal Maurice de Saxe, Vienna Chocolate Girl, *La belle Lyonnaise* (1746), Dresden Museum; Prince Frederic of Saxe-Gotha Altenburg, Gotha Museum; *Old Woman fallen asleep over the Bible* (1760), Vienna Museum; Empress Elizabeth Christine, Empress Maria Theresa, Emperor









Le Maréchal de Saxe.

  
Tu voulus qu'aux Champs de la gloire  
Ce fier Saxon vengeât tes droits  
France, il fut digne de ton choix  
Son bras te valut la Victoire  
Et son Cœur à chéri tes Loix.











## LIPINSKI

Francis I., Joseph II., Marie Antoinette, Prince Charles of Lorraine, Marshal Maurice de Saxe, A Princess, Weimar Museum; Male portrait, Berne Museum; St. Peter, Empress Maria Theresa, Portraits of himself (2) and his wife, four other portraits, Musée Rath, Geneva; Portrait of himself, Uffizi, Florence.—Fiorillo; Füssli, iii. 161; Nagler, vii. 546; Cat. du Musée Rath (1882), 34.

**LIPINSKI, HIPPOLYT**, born at Neumarkt, Prussian Silesia, in 1846, died June 28, 1884. Genre painter, pupil of Cracow Art-School under Matejko, then studied in Munich (1871). Works: Palm Sunday, In Autumn; Bathing Children; Grain Market in Cracow; Procession of Corpus Christi in Cracow (1883).—Land und Meer (1885), lv. 59; Kunst-Chronik, xviii. 88.

**LIPPARINI, LUDOVICO**, born at Bologna, Feb. 17, 1800, died at Venice, March 10, 1856. History and portrait painter, had attained such a reputation at the age of twenty-five that the Academy of Bologna elected him an honorary member; he then studied in Venice after the works of Jacopo Bassano, Tintoretto, Giorgione, Veronese, and Titian, and at the Academy under Matteini, whose daughter, also a skilful artist, he married. Invited to Rome and Naples, he painted many portraits of distinguished persons; then studied in Florence the works of Fra Bartolommeo, and several years after in Parma those of Corregio, having meanwhile lived again in Bologna. In 1838 he became professor at the Venice Academy. Works: Pisani's Oath not to take Revenge on his Enemies, Vienna Museum; Assumption, Cathedral at Gran, Hungary; Achilles; Erigone (1827); Bacchus and Ariadne; Youth of Jupiter; Byron's Oath on the Grave of Bozzaris; Portraits of Popes Pius VII. and Leo XII., Marshal Marmont, Canova, Rossini, and Thalberg.—D. Kunstbl. (1856), 129, 133; Wurzbach, xiv. 225.

**LIPPI, FILIPPINO**, born at Prato in 1457–58, died in Florence, April 18, 1504.

Florentine school; called by Vasari the natural son of Fra Filippo Lippi by Lucretia Buti, but perhaps an adopted

son (C. & C.). Vasari says he was a pupil of Sandro Botticelli, but he was probably taught first by Fra Diamante. He shows high power of



expression and composition in the Vision of St. Bernard, in the Badia, one of the most charming pictures in Florence, painted when he was only about twenty years old. His style, though founded upon that of Fra Filippo, is modified by the influence of Botticelli. Though he occupies a lower place in the scale of art than Masaccio, as regards ability in composition, verity, and individuality of type, he excels him in charm and grace. He executed frescos in the Brancacci Chapel of the Carmine, Florence; in the Strozzi Chapel, S. M. Novella; and in the Caraffa Chapel, Minerva, Rome. He also completed some frescos in the Brancacci Chapel left unfinished by Masaccio at his death. Those now attributed to him are: *Adam and Eve*, *Peter in Prison*, *Martyrdom of Peter*, *Liberation of Peter*. Among the best of his easel pictures are *Madonna with Saints* (1485), *Adoration of Magi* (1496), Uffizi, Florence; *Death of Lucretia*, Palazzo Pitti, ib.; *Madonna and Angels*, Palazzo Corsini, ib.; *Madonna with Saints*, S. Spirito, ib.; *Altarpiece*, S. Michele, Lucca; *Christ appearing to the Virgin*, *Resurrection*, (1495), *Deposition from the Cross*, Old Pinakothek, Munich; *Madonna with Saints*, *Adoration of Magi and St. Francis in Glory*, National Gallery, London; *Madonna* (2), *Christ on the Cross*, Berlin Museum; *St. Joachim and St. Ann*, Copenhagen Gallery; *Madonna*, Dresden Gallery.—C. & C., Italy, ii. 431; Vasari, ed. Le Mon., v. 242; Seignier, 84; Burekhardt, 545; Ch. Blanc,

## LIPPI

École florentine ; Dohme, 2i. ; Lübke, Gesch. d. ital. Mal., i. 358.

LIPPI, Fra FILIPPO, born in Florence about 1406, died at Spoleto, Oct. 9, 1469. Florentine school ; son of a butcher, Tommaso Lippi, whose death in 1414 left him an orphan. When eight



years old he was received into the Community of the Carmine, Florence, where Masaccio afterwards painted (1423-28) frescos in the Brancacci Chapel ; and he either had lessons from that master or studied his style. Filippo left the convent in 1432, and led for a time, it is said, a wandering life. Vasari represents him as a man of loose habits, and accuses him of the seduction of Lucretia Buti, a novice in the convent of S. Margherita, Prato, who became the mother of Filippino Lippi ; but late researches seem to cast some doubt upon this story. It is certain that he bore the title of Frate until his death, that he was poor, with six nieces dependent upon him, and that he was chaplain to the nuns of S. Giovannino, Florence, in 1452, and rector of S. Quirico, Legnaia, in 1457. Fra Filippo was the greatest colourist and the most complete master of the technical difficulties in art of his time. Though inferior in composition to Masaccio, his arrangement of figures is always graceful ; and none before him expressed attitude and motion of living figures under draperies as he did. He was among the first to introduce the element of sensuous beauty into sacred pictures, by taking the prettiest faces around him as models for his madonnas. His sacred subjects, too, are often treated in a realistic style that detracts from their dignity, saints and even angels being painted in the Florentine costume of the time, and low, vulgar types

selected for the representation of holy personages. His best frescos are the Histories of John the Baptist and of St. Stephen in the choir of the Cathedral at Prato. Those in the apse of the Cathedral of Spoleto were not finished at the time of his death. Fra Diamante was his assistant in these works. Among the best of his many easel pictures are : Coronation of the Virgin, *Nativity*, Florence Academy ; *Madonna*, Palazzo Pitti ; *Madonna with Angels*, St. Augustine, Uffizi ; *Nativity*, S. Domenico, Prato ; *Annunciation*, Palazzo Doria, Rome ; *Annunciation*, Naples Museum ; *Madonna in Adoration*, *Madonna della Misericordia*, Berlin Museum ; *Crucifixion*, Städel Gallery, Frankfurt ; *Madonna, Annunciation* (2), Old Pinakothek, Munich ; *Madonna*, Königsberg Museum ; *Nativity*, *Madonna with Saints*, Louvre ; *Annunciation*, *John Baptist with Saints*, *Madonna Enthroned*, *Madonna and Angel*, *Vision of St. Bernard*, National Gallery, London.—C. & C., Italy, ii. 319 ; Ch. Blanc, *École florentine* ; Dohme, 2i. ; Vasari, ed. Le Mon., iv. 114 ; Seguier, 84 ; Burckhardt (Clough), 60 ; Baldinucci, i. 507 ; Lübke, Gesch. d. ital. Mal., i. 301.

LIPPINCOTT, WILLIAM H., born in Philadelphia, Pa. ; contemporary. Portrait and genre painter, pupil of Léon Bonnat in Paris. Exhibits in Salon and National Academy. Studio in New York, where he is professor in National Academy schools. Elected A.N.A. in 1885. Works : *Duck's Breakfast* (1876) ; *Lolotte*, *Portrait of Miss Ethel*, *Little Prince* (1878) ; *Corner of a Farmyard—France* (1880) ; *Pont Aven—Bretagne*, *Light of the Harem* (1881) ; *Loan Collection*, *Two Good Friends*, T. B. Clarke, New York ; *At the Gate—Waiting* (1882) ; *Renée*, *Helena* (1883) ; *Happy Hours* (1884).

LIPPO DALMASIO (di Dalmasio di Jacopo Scannabecchi), born about 1376, died about 1410. Bolognese school ; pupil probably of Vitale de Bologna. Painted figures of a broad instead of slender form, with marked and deep outline and sharp colour, and a tendency to profusion in ornament.



A Virgin by him is in the Ercolani Collection, a *Madonna del Baraccano* in S. Domenico, and another over the portal of S. Procolo, Bologna.—C. & C., Italy, ii. 209; Burckhardt, 518; Gualandi, Guido, 25, 66, 76, etc.; Malvasia, i. 33.

LIS (Lys), JAN, called Pan, born at Hoorn in 1570, died in Venice in 1629. Dutch school; history and genre painter, pupil in Haarlem of Hendrik Goltzius, whose manner he imitated most successfully; then went to France and Rome, where he was influenced by antique and Italian art, and painted many pictures for the Cardinals Aretino and Pamphilio; removed to Venice, and formed himself after Titian, Veronese, and Tintoretto. Works: St. Jerome in the Desert, Tolentini Church, Venice; Adam and Eve bewailing Abel; Raising of Tabitha by Peter; Fall of Phaeton; Prodigal Son; Bishop and Monks at Devotions in Subterranean Vault, Aschaffenburg Gallery; Skippers in Tavern, Game of Mora, A Bout, Cassel Gallery; Shepherdess withholding Letter from Shepherd, Darmstadt Museum; Lute-Player, Penitent Magdalen, Dresden Gallery; St. Benedict in a Landscape, Vienna Museum.—Allgem. d. Biogr., xviii. 748; Immerzeel, ii. 181; Kramm, iv. 995.

LISCEWSKA, ANNA DOROTHEA, born in Berlin, July 19, 1722, died there, Nov. 9, 1782. German school; history and portrait painter, daughter and pupil of Georg Liscewsky (1674–1746), a Polish portrait painter of some renown who had settled in Berlin. In 1761 she went to Stuttgart, where she painted many portraits, and later became court-painter at Mannheim; returned to Berlin, and in 1766 went to Paris, returning home in 1770. Member of Paris and Vienna Academies in 1767. Was married to one Therbusch, therefore also called by that name. Works: Ariadne in Naxos; Diana's Return from the Chase; Portrait of herself (1773), Brunswick Gallery; Magdalen Penitent (1781), Two Vestals at the Altar, Young Girl kissing Dove, Schwerin

Gallery; Man with Glass of Wine (1767), Louvre, Paris.

LISCEWSKA, ANNA ROSINA, born in Berlin in 1716, died in 1783. German school; history and portrait painter, daughter and pupil of Georg; painted when fourteen the portrait of the Princess of Anhalt-Zerbst in Stettin, whither she had accompanied her father; married the painter David Matthieu (died in 1755), and in 1760 H. von Gasc in Berlin; was called as court-painter to Brunswick in 1764, visited Holland in 1766, and became member of Dresden Academy in 1769. Works: Monime tearing off her Diadem; Artemisia; Female Portrait (1770), Brunswick Gallery; Forty Female Beauties.

LISCEWSKY, CHRISTIAN FRIEDRICH REINHOLD, born in Berlin in 1725, died at Ludwigslust, Mecklenburg, June 12, 1794. German school; portrait painter, son and probably pupil of Georg Liscewsky; went as court-painter to Dessau in 1752, and in the same capacity to Ludwigslust in 1779, having lived at Dresden in 1768 and removed to Berlin in 1772. Works: Equestrian Portrait of Duke Eugene of Anhalt, and many other portraits of the Ducal Family, Dessau Gallery; The Painter Paul Christian Zink drawing (1755), Leipsic Museum; Portrait of Frederic the Great, Schleissheim Gallery; Artist's Portrait by Candle-light, Schwerin Gallery. His daughter and pupil, Friedrike Julie (born at Dessau in 1772, died after 1838), was also a skilful portrait painter. Member of Berlin Academy.—Schlie, 353; Zeitschr. f. b. K., xiv. 316.

LISCHKA, JOHANN CHRISTOPH, born in Breslau in 1638 or 1639, died in Prague about 1729. German school; history painter, pupil of his stepfather, Michael Willmann; enjoyed great reputation in Prague as early as 1660. Works: Stigmatization of St. Francis of Assisi, Kreuzherren Kirche, Prague; Glorification of St. Ursula, St. Ann, St. Ursula's Church, Prague; St. Teresa, St. Walpurgis, Minorites Church, Prague; Achilles bringing to Julius Cæsar the Head of Pom-

## LISETTE

pey, Dresden Gallery.—Allgem. d. Biogr., xviii. 754.

**LISETTE OF BERANGER**, Hugues Merle, Mrs. Paran Stevens, New York; canvas, H. 2 ft. × 3 ft. Lisette recounting the poet's virtues, after his decease, to a company of blooming grisettes. Replica, Mrs. W. H. Aspinwall, New York.

**LISSE, DIEDERICK (Dirck) VAN DER**, died at The Hague in 1669. Dutch school; history and landscape painter, pupil of Poelenburg; entered the guild at The Hague in 1644, was one of the founders of the new guild *Pictura* there in 1656, and Burgomaster in 1660–69. Works: Landscape with Ruins and Bathers (?), Brunswick Museum; Landscape with Diana and Nymphs (?), last two attributed to Jan van der Lys), Copenhagen Gallery; Pan and Companions dancing in a Landscape, Old Pinakothek, Munich; Sleeping Nymph, Schleissheim Gallery; Lot and his Daughters, Landscape with Herd and Herdsmen, two other landscapes, Schwerin Gallery; others in Berlin Museum (2) and Mannheim Gallery.—Archief v. ned. K., iv. 78, 82, 127, 132; Bode, Studien, 326; *Nederlandsche Kunstbode* (1881), iii. 196; *Kunst-Chronik*, xvi. 747; Schlie, 354.

**LITSCHAUER, KARL JOSEF**, born in Vienna, March 1, 1830, died in Düsseldorf, Aug. 8, 1871. Genre painter, pupil of Vienna Academy and of Robert Waldmüller, then of Düsseldorf Academy and of Tidemand; settled in Düsseldorf; great gold medal and honorary member of Amsterdam Academy in 1864. Works: Flight from the Convent; Scene from Thirty Years' War; Cheap Model; Humorous Studio Scene, Austrian Art Union, Vienna; Ambuscade (1857); Morning and Night (1865), In the Laboratory; Counterfeiters, Wiesbaden Gallery.—Allgem. d. Biogr., xviii. 783; Blanckarts, 50; *Kunst-Chronik*, vi. 199; Wurzbach, xv. 279.

**LIVERSEEGE, HENRY**, born in Manchester in 1803, died there, Jan. 30, 1832. Began by painting portraits at cheap rates,

but in 1827 exhibited at Manchester several subject pieces which brought him into notice. Went to London and exhibited at the Academy in 1828, his *Wildrake* presenting Colonel Everard's Challenge to Charles II., and, in 1830, his *Black Dwarf*. Other works: *Grave-Diggers*, *Hamlet* and his Mother, Catherine Seyton.—Redgrave; *Recollections of Liverseege* (London, 1832–35).

**LIX, FRÉDÉRIC THÉODORE**, born at Strasburg, Dec. 18, 1830. Genre and portrait painter, pupil of Drölling and Bienoury. Medal, 3d class, 1880. Works: *Misfortune to the Conquered* (1870); *Farewell to Mother Country* (1872); *Evening in Dalecarlia* (1874); *Where there is enough for two there is enough for three* (1875); *St. Margaret* (1877); *Camille Desmoulins at the Palais Royal* (1880); *Fatherland* (1883); *Andromeda* (1884); *At Golgotha* (1885).—Bellier, i. 1050.

**LLORENTE, DON BERNARDO GERMAN DE**, born in Seville in 1685, died there in 1757. Spanish school; pupil of Cristobal Lopez, a painter for the India traders, and became a tolerable imitator of Murillo. Won some reputation as a painter of the Virgin as a Shepherdess, whence called *El Pintor de las Pastoras*. One of these is in the Madrid Museum, where it was formerly ascribed to Tobar. The *Duc de Montpensier Gallery*, Seville, has a small *St. Rosalia* by him.—Curtis, 347; *Madrazo*, 434; *Washburn*, 173.

**LLOYD, THOMAS**, born in England; contemporary. Landscape painter, associate of Society of Painters in Water Colours in 1878. Works: *A Pastoral*, *Nearly Home* (1877); *Taking Home the Cow and Calf*, *Primrose Gatherers*, *Spring* (1880); *Milk for the Calves*, *Blackberry Gatherers*, *Approach of Winter* (1881); *Sons of the Soil*, *Hurt* (1882); *Great Excitement* (1883); *A Curious Fish*, *Golden Grain* (1884).

**LOBRICHON, TIMOLÉON**, born at Cornod (Jura), April 26, 1831; contemporary. Genre and portrait painter, pupil of Picot. Medal in 1868; 2d class, 1882; L. of Hon-

## LOCATELLI

our, 1883. Works: Mud Pies; First Love; Little Sinner; One Year Old; Red Ghost; *Bagage de Croqmitaine*, E. D. Morgan sale, New York, 1885; Going to be Washed (1879); Seeing Punch and Judy, Tantalizing Situation (1880); Box of Letters, Aurora (1881); Warblings (1884); Variations on a well-known Theme (1885).—Bellier, i. 1051; Montrosier, i.; Hamerton, Painting in France, 38.

LOCATELLI. See *Lucatelli*.

LOCHNER, ANDREAS, born at Mainburg, Bavaria, May 5, 1824, died in Munich, Feb. 13, 1855. History painter, pupil of Munich Academy while earning his livelihood at night as a silversmith; soon assisted Professor Johann Schraudolph, and as early as 1851 exhibited his first picture, David robbing King Saul's Goblet. Other works: Altarpieces for St. Nicholas, Landshut; Interior of a Chapel (1852); St. Joseph with the Infant Christ; St. Wendelin; Madonna; Two Scenes from Goethe's Faust (1852, 1854).—Allgem. d. Biogr., xix. 64.

LOCHNER, STEPHAN. See *Meister Stephan*.

LOCKHART, W. E., born in Dumfriesshire, Scotland, 1846. Genre and landscape painter, pupil at the Trustees' Academy, Edinburgh, under Robert Scott Lauder; went in 1863 to Sydney, and in 1867 to Spain, which he afterwards visited repeatedly. Elected A.R.S.A. in 1871, and R.S.A. in 1878. Studio in Edinburgh. Works: Lovers' Quarrel (1868); Orange Harvest (1875); Muleteers' Halt; The Queen's Entry into Edinburgh in 1876; Scene from Legend of Montrose; Interior of Roslyn Chapel; Bride of Lammermoor; Gil Blas and the Archbishop of Granada, Sunset at St. Andrew's (1878); The Cid and the Five Moorish Kings, National Gallery, Edinburgh; Cardinal Beaton, Alnaschar's Fortune (1883); Gil Blas relates his Adventures (1884).

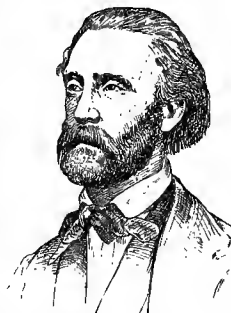
LOCUSTA AND NERO, Joseph Noel *Sylvestre*, Luxembourg Museum; canvas,

H. 9 ft. 2 in. × 12 ft. 9 in. Locusta testing on a slave, in the presence of Nero, the poison prepared for Britannicus. The two, seated at left, are watching the writhings of the slave, who has fallen in agony on the marble floor. Prix du Salon, 1876.—L'Art (1876), iii. 263; Gaz. des B. Arts (1876), xiii. 695, 708.

LODI, CALISTO DA. See *Piazza, Calisto*.

LOEWE-MARCHAND, FRÉDÉRIC, born in Paris; contemporary. History and genre painter, pupil of Pils. Medals: 3d class, 1883; 2d class, 1885. Works: A Brave Man (1878); Abdication of Mary Stuart (1879); Little Peter, Reading of Rabelais (1880); Pythoness (1881); Lucretia and Tarquin (1882); Belisarius (1883); The First Murder (1884); Punishment of Prisoner of War (1885).

LÖFFLER, AUGUST, born in Munich, May 5, 1822, died there, Jan. 12, 1866. Landscape painter, pupil of Heinrich Adam and of Julius Lange, but was led by copying Rottmann's frescos to take that painter for a model. In 1844 he visited Istria, then, after studying in Munich (1846) under Schorn, Trieste and Upper Italy, in 1849 the East; executed in 1851–53 in Berlin paintings for the Kings of Prussia and Würtemberg, and then went to Greece, whence he returned to Munich. In 1856 he visited Milan and Venice, painted in 1857 again for the King of Würtemberg, and in 1864 in Brussels in Baron Hirsch's palace. Works: Amphitheatre at Pola (1845); Jerusalem and the Source of the Lycus, Palm Grove near Cairo (1852); Ruins of Jerusalem (1853), Stuttgart Museum; Damascus, Bethlehem, Dead Sea, Cloister Saba, Sand Storm in Desert (1853); Bay of Navarino (1856); Delphi with Parnassus, Pyramids of



## LÖFFLER

Ghizeh (1857); Two Landscapes from Palestine (1859); Lake Genesareth (1860); Temple of Apollo Epicurius, Plain of Jericho (1857); Egyptian Landscape with Finding of Moses (1861); Memphis, Athens, Rome, Jerusalem (1864-65); Athens from the Road to Eleusis, Temple Ruins of Baalbec, Athens from Hymettus, Beirut on the Lebanon, Athens from the Grove of Colonnäus (1864); Lago di Garda, Lake Kochel (1861); Jerusalem from Mount of Olives (1863); Greek Landscape, Leipsic Museum; Twenty-two oil sketches (Views in the East), New Pinakothek, Munich.—Allgem. d. Biogr., xix. 101; Andresen, iv. 262; Kunstblatt (1857), 389; (1858), 224; Regnet, ii. 31; Zeitschr. f. b. K., i. 153.

LÖFFLER, LUDWIG, born in Frankfort on the Oder in 1819, died in Berlin in 1876. History painter, pupil of Berlin Academy, of Hensel, and of Wagner; went in 1843 to Paris, where he studied from nature and after the old masters in the Louvre; visited Italy in 1844, and returned to Berlin in 1845. Works: Cromwell at the Execution of Charles I.; Charles IX. on Night of St. Bartholomew; Illustrations to Sterne's Sentimental Journey.—D. Kunstbl. (1852), 257; (1853), 319; Land und Meer (1876), ii. 854.

LÖFFLER-RADIMNO, LEOPOLD, born at Rzeszow, Galicia, in 1828. Genre painter, pupil in Vienna of Waldmüller; visited Germany and Paris. Member of Vienna Academy. Works: Interrupted Betrothal (1852), Emperor Rudolf I. in Peril of his Life at Murten, Vienna Museum; Last Moments of Polish General Szarniecki; Return from Slavery; Duke Alva at Castle Rudolstadt; Reunion after Devastations by the Tartars; Refreshing Potion; Children eating Fruit; Temptation; The Present; Unexpected Return; Recommendation; Lan-



guage of Flowers; The Schoolmaster, Last Ornament.—Müller, 341.

LÖFFTZ, LUDWIG, born in Darmstadt, June 21, 1845. Genre painter, pupil of Nuremberg Art-School under Kreling and of Munich Academy under Wilhelm Diez; became assistant professor, in 1874, and afterwards professor at Munich Academy. Medals in Vienna (1873) and Munich (1883). Works: The Walk (1873); Cardinal playing Organ (1876); Avarice and Love (1879), Wm. H. Vanderbilt, New York; Money Changers (1884, Morgan sale, New York, 1886, \$4,100); Pietà (1883), New Pinakothek, Munich; Dutch Lacemaker (1884).—Meyer, Conv. Lex., xxi. 589; Müller, 341; Illust. Zeitg. (1880), i. 365; N. ill. Zeitg. (1881), i. 278; Zeitschr. f. b. K., xv. 28; xix. 131; xx. 148.

LOHDE, MAX, born in Berlin, Feb. 13, 1845, died in Naples, Dec. 18, 1868. History painter, son of the architect Ludwig Lohde, pupil in Dresden of Julius Schnorr, then in Berlin of Cornelius and at the Academy, where in 1866 he obtained a prize; devoted himself to sgraffito painting, for which he discovered a new process, and in 1868 went to Italy to study old sgraffito paintings. Works: Bride of Messina (1866); Rape of Helen, Return of Helen, Return of Agamemnon, Return of Ulysses (1867), Sophien Gymnasium, Berlin; Fight between Centaurs and Lapiths, Horse-Race at Olympia (1867-68), Riding-School, Ministry of War, Berlin.—Allgem. d. Biogr., xix. 115; Illust. Zeitg., 1868; Kunst-Chronik, iv. 60; Bruno Meyer, Studien u. Kritiken, 354; Rosenberg, Berl. Malersch., 118.

LÖHR, EMIL LUDWIG, born in Berlin in 1809, died in Munich, April 21, 1876. Landscape painter, pupil of Kupelwieser in Vienna, where he devoted himself to religious subjects, but, attracted during his further studies in Rome by Josef Anton Koch, abandoned them for landscape painting. After ten years returned to Germany in 1840, spending his winters in Munich and seeking relief from gout during the summer

at Gastein, where his pictures of the surrounding scenery were eagerly sought. Visited Hamburg in 1849.—Allgem. d. Biogr., xix. 136; Allgem. Zeitg., May 2, 1876; Hamburger, K. Lex. (1854), 152.

LOIR, LUIGI, born at Goritz, Austria; contemporary. Landscape painter, pupil of Parma Academy and of Pastolet. Medal, 3d class, 1879. Naturalized Frenchman. Works: In the Avenue de Neuilly on a Winter Day (1875); Porte des Ternes, Kiosk in the Snow (1876); Corner at Neuilly (1877); Quai National at Puteaux (1878); Corner at Bercy during Inundation (1879); The Seine in December, 1879 (1880); Shower (1881); End of Autumn (1882); Dawn at Auteuil (1883); Paris as a Seaport (1885).—Bellier, i. 1053.

LOMAZZO, GIOVANNI PAOLO, born in Milan in 1538, died there in 1600. Lombard school; pupil of Gio. Battista della Cerva. Lanzi mentions several pictures by him. His portrait, by himself, is in the Brera, and there are frescos by him in S. Marco. Painted but little, as he became blind about 1571; best known by his "Trattato della Pittura, Scoltura et Architettura" (Milan, 1584), and "Idea del Tempio della Pittura" (Milan, 1590).—*P. L. 1570* Lanzi, ii. 500; Vasari, ed. Le Mon., xi. 275; Ch. Blanc, École milanaise; Burckhardt, 628, 709.

LOMBARD (Lombardus), LAMBERT, born at Liége in 1505, died there, August, 1566. Flemish school; erroneously called Lambert Suavius or Sustermann; painter, archæologist, and poet; pupil of Arnold de Beer and of Mabuse, and afterwards in Italy, where he accompanied Cardinal Pole (1538), of Andrea del Sarto. On his return to Liége he opened a school which was numerously attended. Vasari calls him a judicious painter and excellent architect. Colour, chiaroscuro, and drawing good, but his pictures are never quite free from Flemish stiffness. Among his works, now very rare, are: Deposition from Cross, National Gal-

lery, London; Martyrdom of St. Barbara, St. Bartholomew's, Liége; Vision, Collection of King of Holland, Hague; *Last Supper* (1531), Scourges of the Almighty, Brussels Museum; Madonna, Berlin Museum; Death of Lucretia, Germanic Museum, Nuremberg; Adoration of the Magi, Hermitage, St. Petersburg; Adoration of Shepherds, Vienna Museum; Portrait, Antwerp Museum.—Allgem. d. Biogr., xix. 140; Ch. Blanc, École flamande; Fétis, Cat. du Mus. roy., 129; Immerzeel, ii. 183; Kramm, iv. 1004; Kugler (Crowe), i. 238; Michiels, v. 252.

LOMI, ARTEMISIA and ORAZIO. See *Gentileschi*.

LON, GERT VAN, flourished at Geseke, near Paderborn, about 1505–21. German school; an able representative of the Westphalian school, most probably studied in Soest; has only recently been identified as the master of the following works: Altar of Willebadessen (1521), Triptych with Holy Family and Saints, Triptych with Crucifixion and Saints, Art-Union Museum, Münster; Altarpiece with Last Judgment, Adoration of Magi, Resurrection, Ascension, Paderborn Cathedral; Triptych with Crucifixion, Angels and Saints, Catholic Church, Lippstadt, Westphalia; Crucifixion, Ahrensburg Collection, near Rinteln, Westphalia; Crucifixion, Chapel in Castle Wilhelmshöhe, near Cassel.—Lübke, D. mittelalt. Kunst in Westfalen, 353; Schnaase, viii. 367; W. & W., ii. 98; Zeitschr. f. b. K., xvi. 297.

LONG, EDWIN, born at Bath, July, 1829. History and portrait painter, pupil in London of J. Phillip; went in 1857 to Spain to study Velasquez, and made an extended tour in Egypt and Syria in 1874–75, since which time his principal works have been painted. Elected an A.R.A. in 1876, and R.A. in 1881. Works:



## LONGÉ

La Posada (1864); Gypsy Schools going to Vespers (1868, sold in 1883 for £1,050); Lazarilla and the Blind Beggar (1870); The Suppliants (1872, sold in 1882 for £4,305); *Babylonian Marriage Market* (1875, Hermon sale, 1882, £6,615); *Egyptian Feast, An Ancient Custom* (1877); *The Gods and their Makers* (1878, Taylor sale, 1883, £2,725); Henry Irving as Duke of Gloucester (1878); Esther, Vashti (1879); Assyrian Captive, Henry Irving as Hamlet (1880); *Diana or Christ, Martyr of Antioch* (1881); Why do his Chariots stay (Judges v. 28); The New Fugue, Nouzhatoul-âouadat (1882); Merab, Michal (1883); Judith, Thisbe, Anno Domini or *Flight into Egypt* (1884); Question of Propriety (Taylor sale, 1883, £1,260); Easter Vigil in Cathedral of Seville (sold, 1883, £1,155).—*Art Journal* (1881), 254.

LONGÉ, ROBERT DE, born at Brussels about 1635 (?), died at Piacenza in 1707 (1709?). Flemish school; history and landscape painter, pupil of Jacques de Potter in 1658; went to Italy and studied at Cremona under Agostino Bonisoli, probably visited Venice, Rome, Florence, and Bologna, and finally settled at Piacenza. By Italian writers he is quoted as Roberto La Longe or Uberto Da Longe, and surnamed Il Fiammingo, the frequent application of which surname to Flemish painters make it all but certain that many of his works, painted during his long residence in Italy, are attributed to other masters. He painted in a variety of styles, at times imitating Guido Reni, at others approaching Guercino, without ever abandoning the Flemish style. Works in fresco: Resurrection, St. Francis, Groups of Children, Cathedral at Piacenza; St. Anthony and St. Victor, First Bishop of Piacenza, St. Anthony's, ib.—Fé-tis, *Les Artistes belges à l'étranger*, ii. 345.

LONGFELLOW, ERNEST W., born in Cambridge, Mass., Nov. 23, 1845. Landscape and figure painter; pupil of Couture in Paris in 1865. Sketched in Europe in 1868-69. Studio in Cambridge. Works: Coast Scene—Nahant (1871); View in Es-

sex County, Mass.; John and Priscilla (1875); Old Mill at Manchester (1876); Italian Pines—Cannes; Esneh on the Nile (1880); Evening on the Nile (1881). Day Dream, Love me Love my Dog (1882); Misty Morning—Cambridge, Mass. (1883); Dana Beach—Manchester, Mass. (1884).—Benjamin, 106.

LONGHI, LUCA, born at Ravenna, Jan. 14, 1507, died there, Aug. 12, 1580. Bolognese school; history painter; bred under a mixed Umbrian and Venetian influence; probably pupil of Nicolò Rondinelli; inclined to the old manner of Francia's school, but instead of the deep feeling of that master we find only an expression of affected devotion. His chief works are: Marriage at Cana, Refectory of Camaldolensian Convent, Ravenna; Madonna with Saints, Brera, Milan; Madonna Enthroned (1542), Berlin Museum; Holy Family, Dresden Museum; The Virgin nursing the Infant Christ, Königsberg Museum; St. Catherine, Hermitage, St. Petersburg.—Vasari, ed. *Le Mon.*, xiii. 14; Burckhardt, 603, 762; Kugler (*Eastlake*), ii. 477; Siret, 540.

LONGHI, PIETRO, born in Venice in 1702, died after 1762. Venetian school; genre, landscape, and portrait painter, pupil of Balestra and in Bologna of Il Spagnuolo. Painted pictures of Venetian life, conversazioni, and landscapes. Works: Domestic Group, Exhibition of a Rhinoceros, Portrait, National Gallery, London; Portrait of Cimarosa, do. of Senator Pisani, Liechtenstein Gallery, Vienna. His son Alessandro (1733-1813), a good portrait painter, is the author of "Compendio delle Vite de' Pittori Veneziani . . . del presente Secolo" (Venice, 1762).—Kugler (*Eastlake*), ii. 510.

LOO, CHARLES AMÉDÉE PHILIPPE VAN, born in Turin, Aug. 29, 1719, died after 1790. French school; history painter; son and pupil of Jean Baptiste; accompanied his uncle Carle and his brother Louis Michel to Rome, and after his return was









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called to Berlin, where he executed a number of works as court-painter to Frederick the Great. Received into Paris Academy in 1747, professor in 1770, adjunct rector in 1790. Works: Portrait of Frederick the Great, Hampton Court Gallery; Procession of Silenus, Nancy Museum; others in San Souci and Potsdam.—Bellier, ii.; Jal, 797; Nagler, xix. 363.

LOO, CHARLES ANDRÉ VAN (Carle Vanloo), born at Nice, Feb. 15, 1705, died in Paris, July 15, 1765. French school; history painter, son of Louis van Loo and pupil of his brother Jean Baptiste, who took him to Rome and placed him under



Benedetto Luti and the sculptor Le Gros. After Le Gros' death (1719) he returned to Paris, and won the first prize for drawing in 1723, and the grand prix de Rome in 1724; was in Rome again in 1727, became Member of Academy of St. Luke, and was knighted by the Pope in 1731. Member French Academy, 1735; professor, 1737; director of Royal School of Art, 1749; Order of St. Michael, 1751; rector of Academy, 1754; director of Academy and first painter to the king, 1763. Works: Æneas carrying Anchises from Troy (1729), Marriage of the Virgin (1730), Apollo flaying Marsyas (1735), Repose from the Chase (1737), Portrait of Marie Leczinska (1747), Louvre; Jacob purifying his House (1724); Apotheosis of St. Isidore (1727), St. Isidore, Rome; St. Francis, St. Martha (bought by Franciscans of Tarascon); Woman with Bracelet (owned in England); Resurrection, Cathedral of Besançon; Portrait of Louis XV. (1763), Grand Trianon; do. (2), Architect Soufflot, Male portrait (1759), Versailles Museum; Bear-hunt, Ostrich-hunt, Augustus closing Temple of Janus, Amiens Museum; Wisdom trampling upon Vanities of

the World, Man between Vice and Virtue, Cambrai Museum; Marshal de Brancas, Rennes Museum; Equestrian portrait, Marseilles Museum; Portraits of Louis XV., Marie Leczinska, and a Marshal of France, Orléans Museum; Martyrdom of St. Andrew, St. Clotilda at Tomb of St. Martin, Æneas and Anchises, Ecstasy of St. Augustine, Angers Museum; Theseus overcoming the Minotaur, Besançon Museum; Augustus receiving Ambassadors of Barbarous Nations, Bordeaux Museum; St. George, Martyrdom of St. Denis, Portrait of Louis XV., Dijon Museum; Drunken Silenus, Portraits of Louis XV. (2), Nancy Museum; Portraits of himself and of his mother, Nîmes Museum; Madonna, Rouen Museum; Madonna, Uffizi, Florence; Apotheosis of St. Gregory, Juno with Venus and Cupid, Perseus and Andromeda, Portrait of himself (1762), Hermitage, St. Petersburg; Portrait of Luisa Isabel de Bourbon, Madrid Muse-

*Carle Vanloo*  
*Charles Vanloo*

um; Roman Charity, Musée Rath, Geneva.—L'Art (1875), i. 289; Bellier, ii. 626; Ch. Blanc, École française, ii.; Houssaye, Gal. du xviii. Siècle, ii. 250; Jal, 797; Larousse, xv. 766; Michiels, x. 47; Revue des Deux Mondes (1842), xxi. 500; Wurzbach, Fr. Mal. des xviii. Jahrh., 29.

LOO, JAKOB VAN, born at Sluys, Flanders, in 1614, died in Paris, Nov. 26, 1670. Dutch school; portrait painter, son and pupil of Jan van Loo, then pupil of Abraham van den Tempel. Lived in 1652-60 in Amsterdam, where he painted portraits and small figures in the landscapes of Wynants the elder and Hobbema; went thence to Paris, became naturalized, and was received into the Academy in 1663. Works: Regent Pieces (2, 1658, 1659), Haarlem Museum; Portrait of Michel Corneille the

## LOO

elder (1663), Female figure, Louvre, Paris; Diana and Nymphs (1648), Berlin Museum; do., Brunswick Museum; Glass Coral Factory, Copenhagen Gallery; Women Bathing, Kunsthalle, Hamburg; Paris and

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Enone, Dresden Gallery; Concert in the Open Air, Old Woman Spinning, Hermitage, St. Petersburg.—Bellier, ii. 624; Jal, 796; Michiels, x. 22; Riegel, Beiträge, ii. 289.

LOO, JAN VAN, born at Sluys, Flanders, about 1585, died at Delft after June 27, 1661. Dutch school; the first painter of his name; registered in guild of Delft, March 19, 1657. Works: Interior of Glass-Works, Copenhagen Gallery; Reunion of Drinkers (engraved by Houbraken).—Kramm, ii. 1009; Kunst-Chronik, xix. 579; Michiels, x. 26.

LOO, JEAN BAPTISTE VAN, born at Aix, Jan. 11, 1684, died there, Sept. 19, 1745. French school; history and portrait painter, son and pupil of Louis van Loo; went to Rome about 1717, taking with him his brother Carle, studied with Benedetto Luti, and in 1719 accompanied his patron, the Prince de Carignan, to Paris, where his works were soon in great demand. Received into the Academy in 1731; adjunct professor, 1733. He restored the gallery of Francis I. at Fontainebleau, painted by Il Rosso and Primaticcio, and executed works for the Hôtel de Ville and for many churches; was in England in 1738–42. Works: Institution of Order of Holy Ghost in 1578, Diana and Endymion (1731), Louvre; Replica of last, Brussels Museum; Portraits of Louis XV. (3), Stanislas Leczinski,



Marie Leczinska, and the Engraver Tardieu, Versailles Museum; Portrait of a Magistrate, Aix Museum; Portrait of Louis XV., Amiens Museum; do., Nancy Museum; Rinaldo and Armida, Angers Museum; Woman on a Couch, Montargis Museum; Portrait of Victor Amadeus II. of Savoy—first king of Sardinia, Montpellier Museum; Holy Family, Dominican Church, Toulon; Portraits of Louis XV. and Marie Leczinska, Massacre of Zedekiah's Children, Darmstadt Museum; Allegory on Happiness, Schleissheim Gallery; Triumph of Galatea (1722), Hermitage, St. Petersburg; Torment of St. Joseph; Raising of Lazarus; De Mailly—Archbishop of Arles; Assembly of the Gods (ceiling); Portrait of Prince de Carignan; Portrait of the Prince of Piedmont (about 1715); Holy Family, Christ giving Keys to St. Peter (1718); Allegory on Birth of the

*J. B van Loo*  
Dauphin.—Archives de l'Art français, Abece-dario, v. 381; Argenville, v. 385; Bellier, ii. 624; Ch. Blanc, École française, iii; Dandré-Bardon, Vie de J. B. V. (Paris, 1779); Larousse, xv. 766; Michiels, x. 37; Revue des Deux Mondes (1842), xxi. 494.

LOO, (JULES) CÉSAR (DENIS) VAN, born in Paris in 1743, died there, July 1, 1821. French school; landscape painter, son and pupil of Carle; received into the Academy in 1784, and became adjunct rector in 1790. Works: Tempest, Moonlight (1784); Temple of the Sibyl at Tivoli (1785); Sunset (1800); Conflagration (1802); Snow Landscape (1804), Louvre, Paris; do., Cherbourg Museum; Road from Tivoli to Subiaco, Similar view, Fountain of Aqua Autosa, Ponte Molo; Campagna, Toulouse Museum; Two landscapes, Turin Gallery.—Bellier, ii. 628.

LOO, LOUIS VAN, born at Amsterdam about 1641, died at Aix in 1713. Dutch school; history painter, son and pupil of Jakob van Loo; went early to France, won first prize in Academy, of which he would have become a member had he not been







Peint par Vanloo

Grave par Leoris

*Santoo Carter*  
*1<sup>er</sup> Maître du Roi et sa Famille*





## LOO

obliged to leave Paris, whence he retired to Nice on account of a duel; travelled afterwards in the south of France and settled at Aix, where he married in 1683, and became the father of Jean Baptiste and Carle van Loo. There is a St. Francis by him in the Chapel of the Black Penitents at Toulon, and a fresco at Aix.—Archives de l'Art français, Documents, vi. 162; Michiels, x. 36; Revue des Deux Mondes (1842), xxi. 487.

LOO, LOUIS MICHEL VAN, born at Toulon, March 2, 1707, died in Paris, March 20, 1771. French school; history and portrait painter, son and pupil of Jean Baptiste; won in 1725 the grand prix de Rome, and on his return to Paris was received into the Academy in 1733, and became adjunct professor in 1735. On the death of Ranc he was appointed court-painter by Philip V. of Spain, who bestowed many honours upon him. On Philip's death he returned to Paris, and succeeded his uncle Carle as director of the Royal School of Art. Order of St. Michael, 1748. Works: Apollo pursuing Daphne (1733), Louvre; Portrait of Infante Don Felipe, Family of Philip V., Young Infanta as Venus, Portrait of Philip V., Madrid Museum; Portraits of Louis XV. (2), Louis Philippe d'Orléans, Duc de Choiseul, Duc de Praslin, Louis XVI., Comte de Provence (afterwards Louis XVIII.), Comte d'Artois (afterwards Charles X.), Philip V. of Spain, Elizabeth Farnese, Queen of Spain, Philip V. and his Family (sketch to picture in Madrid Museum), Duc de La Vrillière (1769), Carle van Loo (1764), do. and his Family (1757), Portrait of himself, Versailles Museum.—Bellier, ii. 625; Larousse, xv. 767; Nagler, xix. 373; Revue des Deux Mondes (1842), xxi. 510; Villot, Cat. Louvre; Madrazo.

LOON, THEODORUS VAN, the younger, born in Brussels about 1595, died about 1678. Flemish school; history painter. Lived for a long time in Rome and Florence, and formed his style after Carlo Maratti. Colouring often black in the shadows. Works: Assumption, Antwerp Mu-

seum; Adoration of Shepherds, Assumption, Brussels Museum; Marriage of St. Catharine, Infant Christ offered to God, Annunciation, Béguinage, Brussels.—Kramm, iv. 1010; Michiels, x. 346; Siret (1883), i. 564.

LOOP, HENRY A., born at Hillsdale, N. Y., in 1831. Figure and portrait painter, pupil of Henry Peters Gray and of Couture. Visited Europe in 1856, and again in 1867, studying in Paris, Rome, Venice, and Florence. Elected N.A. in 1861. Studio in New York. Works: Undine (1863); Clytie (1865); Italian Minstrel (1868); Lake Maggiore (1870); Venice (1875); Aphrodite, Cenone (1877); Hermia, Marina (1878); Echo (1879); At the Spring (1880); Idyl of the Lake (1881); Love's Crown (1882); Awakening (1883); Summer Moon (1884). Portraits: J. M. Ward; Dr. Reisig; J. P. Townsend (1876); W. Whittredge; Portrait (1879), St. Luke's Hospital, New York; Professor E. Loomis (1882). Mrs. Henry A. Loop paints portraits and genre pictures; pupil of Professor Louis Bail, of New Haven; studied two years in Rome, Paris, and Venice. Elected an A.N.A. in 1875. Studio with her husband.—Sheldon, 215.

LOOS, FRIEDRICH, born in Gratz, Styria, Oct. 29, 1797. Landscape painter, pupil of the Vienna Academy; afterwards travelled in the Alps (1821), in Hungary (1823-26), Salzburg (1826-29), Istria (1840); visited Rome in 1846, Naples in 1847. In 1851 finished a panorama of ancient and modern Rome in 17 pictures, equally poetic in conception and truthful. He then went via Berlin to Bremen, Oldenburg, and Copenhagen, and in 1853 settled in Kiel; visited Norway in 1856, and was appointed professor of drawing at the University of Kiel in 1863. He painted also a few good portraits, among them his own (1837). Works: Three Views around Salzburg, Saw-Mill in Styria (1830); Two Views of Salzburg (1831); The Ramsau near Berchtesgaden (1836), Vienna Museum; River-Bank with Birch-Trees (1837), Alpine Fes-

## LOOSE

tival near Salzburg (1837), Iron-Works in Austrian Alps (1838), View on the Kablenberg near Vienna (1842), Klosterneuburg (1843), View on the Danube (1844), Castle near Ybbs (1846), Hungarian Village (1844), Vienna Art Union; Mill in the Valley (1838); View of Jormannsdorf (1839); Evening on the Röthelstein (1840); Mountain Landscape near Vienna (1846); Views near Terracina (1848, 1849); Vico near Naples (1854); Pirano in Istria (1855); Destroyed Giant's Grave on Baltic Coast (1860), Oldenburg Art Union; Ruin of Stor-Hamar Cathedral (1857), Christiania Gallery; Cow-Stable in Austria (1866), Kiel Art Union; Strand of Sorrento (1864); Old Church in Schleswig (1866).—Andresen, ii. 198.

**LOOSE, BASILE DE**, born at Zeele, Flanders, Dec. 17, 1809. Genre painter, son and pupil of Joannes Josephus de Loose, and pupil of Antwerp Academy; went in 1835 to study in Paris, settled in Brussels; imitates Terburg and kindred masters of



the 17th century. Medal, Paris, 3d class, 1841. Works: Maiden at Toilet-Table; The Present; The Swing; Boys' Tricks; Flemish Kirmess; Children's Festival at School, Lace Maker with Child (1858), Leipzig Museum; Company in Tavern (1846), Dutch Family Scene (1846), National Gallery, Berlin; Girls' School in the Country, Stettin Museum.—Immerzeel, ii. 186; Müller, 342; Kramm, iv. 1011.

**LOOSE, JOANNES JOSEPHUS DE**, born at Zeele, Flanders, Nov. 22, 1770. History painter, pupil of Ghent Academy, where in 1794 he obtained the first prize; studied then in Mechlin under Herreyns, and afterwards became professor at the Academy of Design at St. Nicolaas, East Flanders. Works: St. Cornelia blessing Children, St. Jacob's, Ghent; Martyrdom of St. Apollo-

nia; Martyrdom of St. Barbara; Christ driving the Venders from the Temple (1822); Entry of Christ into Jerusalem (1828); Festive Scene with sixteen portraits.—Immerzeel, ii. 185; Nagler, viii. 48.

**LOOTEN (Loten), JAN**, born in Amsterdam about 1618, died in London in 1681. Dutch school; landscape painter. Seems to have worked first in Switzerland, then in Holland, and to have gone to England about 1662 and painted for Charles II. His usual subjects were rocky scenes, dark oak-woods, rushing torrents, and wild solitudes. An inky colouring detracts much from the effect of his finely composed, well-drawn, and truthful pictures. Was an imitator of Hobema. Works: River Scene, National Gallery, London; Sportsmen in a Wood (1658), Rotterdam Museum; Three landscapes, Dresden Gallery; Stag-Hunt (1659), Berlin Museum; Consecration of a Church, View across a River (1656), Copenhagen Gallery; Landscape with Travellers, Kunsthalle, Hamburg; Rocky Landscape (1675), Beech-wood, Liechtenstein Gallery, Vienna.—Kugler (Crowe), ii. 481; Kramm, iv. 1012.

**LOPEZ Y PORTAÑA, VICENTE**, born in Valencia in 1772, died in Madrid in 1855 (1850?). History and portrait painter, pupil of the Franciscan monk Villanueva, and in Madrid of Maella; became director of Valencia Academy, made court-painter in 1802, and called to Madrid in 1814 to instruct the second and third queens of Ferdinand VII.; appointed director-general of Madrid, Saragossa, and Valencia Academies. Works: Charles IV. and his Family, Charles III. instituting his Order, Adoration of Santa Forma, Death of Abradates, Portraits of Queen Maria Christina de Bourbon, Queen Maria Amalia, Queen Maria Isabel de Braganza, Queen Maria Antonia of Naples, Infante Don Antonio, Francisco Goya, Félix Máximo Lopez, Madrid Museum; SS. Au-

*Looten*









## LOREDANO

gustine and Rufus, Tortosa Cathedral ; Ceiling paintings (fresco), Royal Palace, Madrid. His son and pupil, Bernardo Lopez y Piquer (1801-74), was noted for pastel portraits.—Madrazo.

**LOREDANO, LEONARDO**, Doge, portrait, Giovanni *Bellini*, National Gallery, London ; wood, H. 2 ft. × 1 ft. 5 in. ; signed. Painted about 1505 ; long an heirloom of the Grimani family. One of the best of Bellini's portraits. Originally in Palazzo Grimani, Venice ; then owned by Lord Cawdor and Beckford, from whom bought in 1844 for £600.—C. & C., N. Italy, i. 181 ; Richter, 79, 105 ; Meyer, *Kunst. Lex.*, iii. 420.

**LOREDANO, LEONARDO**, Doge, portrait, *Catena*, Lochis-Carrara Gallery, Bergamo ; wood, nearly life-size. Painted about 1503 ; attributed to Gentile Bellini. Copy at Dresden attributed to Giovanni Bellini ; replica of latter in Correr Museum.—C. & C., N. Italy, i. 250.

**LORENTZEN, CHRISTIAN AUGUST**, born at Sonderburg, Isle of Alsen, Aug. 10, 1749, died in Copenhagen, May 8, 1828. Portrait, genre, and animal painter, pupil of Copenhagen Academy ; studied in Antwerp the works of Rubens and Van Dyck, visited Paris, and after his return became in 1803 professor at, and in 1809 director of, Copenhagen Academy. He was a member of the Paris and Copenhagen (1784) Academies. Works : Portrait of Count Reclusky (1794), Copenhagen Gallery ; Rural Smithy, From the Zoölogical Garden, Attack of Gunboats on Roadstead of Copenhagen in 1807, Burning of Shipping Store at Copenhagen, Siege of Wismar, Battles of Femern and Volmer, Cycle of Scenes from Holberg's Comedies.—Nagler, viii. 55 ; Raczyński, iii. 549 ; Weilbach, 416.

**LORENZETTI, AMBROGIO**, Siennese school, first half of 14th century. Son of one Lorenzo, and younger brother of Pietro Lorenzetti ; first heard of in 1324 ; earliest productions frescos in S. Francesco, Siena (1331), so highly praised by Ghiberti in his second Commentary, but of which only two

fragments remain. Other injured frescos by this painter are to be seen in S. Agostino, Siena, and in the Florence Academy. In 1335 he aided his brother in painting the front of the Spedale, Siena, and in 1337-39 he decorated the Sala della Pace in the Palazzo Pubblico, Siena, with three vast allegories in fresco, illustrative of the advantages of justice and peace, and of the evils of tyranny. In this work the Siennese school reaches its zenith, and Ambrogio proves himself a far abler composer than his contemporary, Simone di Martino. Indeed, he and his brother Pietro are the only Siennese who nearly approached the high excellence of Giotto in this respect, and their works are so nearly alike in some cases that they are with difficulty to be distinguished from each other. In 1342 Ambrogio completed a Presentation in the Temple (1342), Florence Academy, which has been so restored as to give little idea of his talent as a colourist and draughtsman. His Annunciation (1344) is in the Siena Academy. The latest record of Ambrogio is in 1345, and both he and his brother are supposed to have perished in the plague of 1348.—C. & C., Italy, ii. 134 ; iii. 75 ; Vasari, ed. Le Mon., i. 33 ; ii. 65 ; Burckhardt, 315, 362 ; Baldinucci, i. 222 ; W. & W., i. 466 ; Ghiberti, 2d Commentary ; Rio, i. 48 ; Dohme, 2i. ; Siennische Malerschule, i. ; Lübke, *Ital. Mal.*, i. 171.

**LORENZETTI, PIETRO**, born latter part of 13th century, died about middle of 14th century. Siennese school ; called, by Vasari, Pietro Laurati. Elder brother of Ambrogio Lorenzetti ; appears in Siena in 1305 as the painter of an altarpiece, after which no trace of him is found until 1326, when he executed several pictures in the workshop of the Siena Cathedral. The earliest picture signed by him is a Virgin Enthroned, dated 1329, in S. Ansano, outside the Pispini gate of Siena, in which the figure of the Virgin is deservedly considered the finest of the Siennese school. The execution shows that Pietro had already abandoned the dark Siennese colouring for the light flesh tints and warm shadows

## LORENZINO

of the Florentines. In 1333 Pietro painted a Madonna above the portal of the Siena Duomo, which Luca di Thomé afterwards restored, and in 1335 an altarpiece for the Duomo. In the same year he executed in company with his brother a now destroyed masterpiece—the Marriage of the Virgin, on the front of the Hospital of Siena—which is highly enulogized by Vasari, who says it was in the manner of Giotto. In 1340 Pietro finished for S. Francesco of Pistoja a picture supposed to be that now in the Uffizi, Florence, and two years later painted the Nativity of the Virgin, in the Sacristy of the Duomo, Siena. His altarpiece in the parish church of Arezzo, which is in better preservation though inferior to Giotto, is a more powerful and able work, both in conception and execution, than any produced by his pupils. Other remarkable works by Pietro are the frescos of the Crucifixion, the Passion, and St. Francis receiving the Stigmata, in the lower church of S. Francesco at Assisi, assigned by Vasari to Pietro Cavallini, and those in the Campo Santo, Pisa, representing the life of the hermits in the desert of the Thebaid.—C. & C., Italy, ii. 117; Vasari, ed. Mil., i. 471; ed. Le Mon., ii. 26; Burckhardt, 516; W. & W., i. 466; Rio, 42; Dohme, 2i.; Sienesische Malerschule, i.; Lübke, Ital. Mal., i. 171.

LORENZINO DA BOLOGNA. See *Sabatini*, Lorenzo.

LORENZO GIUSTINIANI, ST., APOTHEOSIS OF, Gentile *Bellini*, Venice Academy; canvas, tempera, figures nearly life-size; signed, dated 1465. St. Lorenzo, born in 1380, was bishop of Castello and first patriarch of Venice; canonized by Alexander VIII. Painted for S. M. dell' Orto, Venice.—C. & C., N. Italy, i. 122.

LORENZO GIUSTINIANI, GLORY OF, Giovanni Antonio *Pordenone*, Venice Academy; canvas, arched, H. 13 ft. 6 in. × 10 ft. 6 in.; signed. St. Lorenzo standing in a niche, with several monks of his order around him; in foreground, SS. Augustine, Francis of Assisi kneeling, and John Bap-

tist. Painted about 1537 for the Renieri altar in S. M. dell' Orto, Venice; taken to Paris in 1799; returned in 1815 and placed in Academy.—C. & C., N. Italy, ii. 284; Landon, Musée, xi. Pl. 47.

LORENZO MONACO, Don, born near end of 14th century, died aged fifty-five. Florentine school; a Camaldolensian monk in Florence. His style as a painter is that



Glory of St. Lorenzo Giustiniani, Giovanni Antonio Pordenone, Venice Academy.

of a disciple of Agnolo Gaddi, but while he shows more religious sentiment than his master, as a draughtsman he is no better. In general tone his work is soft and transparent like that of a miniature painter, and his flesh tints are carefully fused. The only picture bearing his name is a Coronation of the Virgin, dated 1413, formerly in the abbey of his order at Ceretto, and now in the Uffizi, Florence. Its peculiarities enable us



## LORENZO

to identify him as the painter of such unsigned pictures as a Madonna, dated 1404, at Empoli; Madonna and Saints, dated 1410, church of Monte Oliveto, Florence; Annunciation, S. Trinità, Florence; and Adoration of the Kings, Uffizi, Florence.—C. & C., Italy, i. 551; Vasari, ed. *Le Mon.*, ii. 209; Burekhardt, 534; Baldinucci, i. 314; Lübke, *Ital. Mal.*, i. 165.

**LORENZO DA PAVIA.** See *Fasolo*, Lorenzo.

**LORENZO DA SAN SEVERINO**, born in 1374, died in (?). Umbrian school; earliest example, a much injured Marriage of St. Catherine, dated 1400, in San Severino. In 1416, with the aid of his brother Jacopo, Lorenzo decorated the oratory of S. Giovanni Battista, Urbino, with a Crucifixion, and incidents in the Baptist's life. The figures in these frescos are exaggerated in action, lean to excess, and ill drawn—interesting chiefly as a link in Umbrian art between the works of Ottaviano Nelli and Gentile da Fabriano.—C. & C., Italy, iii. 109; Vasari, ed. *Le Mon.*, viii. 69.

**LORME, ANTON DE**, flourished in Rotterdam about 1640–66. Dutch school; architecture painter, whose rare works are masterpieces as regards lighting and perspective. Style of Pieter Neefs; perhaps worked also at Delft, as Antonis Palamedesz painted accessories in several of his pictures. Works: Interior of a Church by Candlelight, Warwick Castle; Interior of a Church, Lord Northwick, Thirlestaine House; do., Berlin Museum; do. (1649?), Darmstadt Museum; do. (1642), Old Pinakothek, Munich; do. (1641, 1658), Schwerin Gallery;

**A. DE. LORME. 1658**  
1641 *A. de Lorme.*

do. (1662), Hermitage, St. Petersburg; do., Metropolitan Museum, and Historical Society, New York.—Kramm, iv. 1011.

**LORRAIN, CLAUDE.** See *Claude Lorrain*.

**LORY, GABRIEL**, the elder, born at Berne in 1763, died there in 1840. Land-

scape painter, pupil of Aberli (1723–86) and Kaspar Wolf (1735–98); lived alternately in Geneva, Berne, St. Gall, and Herisan (Canton Appenzell); fled during the revolutionary disturbances of 1798–1803 to Lindau, and after a sojourn at Neuchatel returned in 1812 to Berne, where he was one of the founders of the Artists' Union. Works: View of the Wellhorn and Wetterhorn (1817), View of the Jungfrau (1818), Berne Museum.—*Allgem. d. Biogr.*, xix. 207.

**LORY, GABRIEL**, the younger, born at Berne, June 11, 1784, died there, Aug. 25, 1846. Landscape painter, son and pupil of preceding, whose changes of abode he shared; visited Paris in 1808, Rome and Naples in 1811, and after settling for a short time at Neuchatel, in 1812, started out again on extended travels; spent the winters of 1834–36 in Berlin, where he was in favor at court, and received the title of professor. Worked chiefly in water-colours. Works: View of La Cava near Naples, View near Albano (1816), Grotta Ferrata near Rome, Old Devil's Bridge on St. Gotthard Road (1827), City and Castle Esa between Genoa and Nice (1846), Berne Museum.—*Allgem. d. Biogr.*, xix. 208.

**LOSSENKO, ANTON**, born in (?), died in 1773. History painter, pupil of St. Petersburg Academy; then studied in Paris and Rome (about 1770); on his return became professor, and soon after director of St. Petersburg Academy. Works: St. Peter's Draught of Fishes, St. Andrew, Sacrifice of Isaac, Grand Duke Vladimir and Princess Rogneda (Hermitage, St. Petersburg), Hector's Farewell.—Raczynski, iii. 535.

**LOSSOW, FRIEDRICH**, born in Munich, June 13, 1837, died there, Jan. 19, 1872. Animal painter, son of the sculptor Arnold Hermann Lossow, pupil of Munich Academy under Piloty. Since 1860 has painted a series of animal pictures full of humour. Works: Watch Dog (1860); Bitch with Puppies (1861); Rat Hunt (1861); Rat and Terrier (1862); Rural Scene by the Oven (1865); Travelling Company of Dogs

## LOSSOW

and Monkeys (1866); Badger Dog in Baby Carriage (1870).—Allgem. d. Biogr., xix. 222; Kunst-Chronik, vii. 203.

**LOSSOW, HEINRICH**, born in Munich, March 10, 1843.



Genre painter, brother of preceding, pupil of the Munich Academy; paints rococo scenes, often strongly realistic. Works: The Hunchbacked Beau; Musical Entertainment; I do as I like; Lady

in a Park; Honeymoon; Milliner.—Müller, 342.

**LOSSOW, KARL**, born in Munich, Aug. 6, 1835, died in Rome, March 12, 1861. History painter, brother of preceding, pupil of Munich Academy under Foltz; much influenced by Andreas Müller and the works of Schwind; visited Italy in 1856, where he was induced by the hereditary Prince of Saxe-Meiningen to settle in Meiningen. Works: Horand's Wooing for Hilde in the Name of King Hettel, Hagen carried off by the Griffin, Hagen's Fight with the Griffin, Villa Carlotta, Lake of Como; Conquest of City of the Malians by Alexander the Great (1858, Cartoon).—Allgem. d. Biogr., xix. 223; D. Kunstbl. (1857), 264, 296; Nagler, Mon., ii. 115.

**LOT, FLIGHT OF**, Luca Giordano, Dresden Gallery; canvas, H. 5 ft. 4 in. × 7 ft. 2 in. Lot reclining, cup in hand, with his two daughters beside him; in distance, Sodom and Gomorrah burning and Lot's wife turned to salt. Engraved by J. F. Beauvarlet.—Gal. roy. de Dresde, ii. Pl. 37; Réveil, v. 344.

By *Guercino*, Dresden Gallery; canvas, H. 5 ft. 9 in. × 7 ft. 4 in. Acquired in 1744 for 4,500 livres from Polignac Collection.

By *Guercino*, Louvre; canvas, H. 5 ft. 7 in. × 7 ft. 3 in. At left, Lot, seated between

his two daughters, drains the cup which one of them has filled; in background, his wife changed to salt and Sodom burning. Painted in 1650 for Girolamo Pavese, of Pavia, and acquired by Luigi Manzini, who presented it (1651) to the Duke of Modena; sold at sale of Comte de Vaudreuil in 1784; acquired by Louvre in 1817. Engraved by Fr. Providoni; Raphael Morghen.

By *Guido Reni*, National Gallery, London; canvas, H. 3 ft. 9½ in. × 4 ft. 10½ in. Three half-figures of life-size. Bought in 1844 from Penrice Collection; formerly in Palazzo Lancellotti, Rome. Engraved by D. Cunego for the Scuola Italica.—Waagen, Treasures, ii. 338.

By *Rubens*, Blenheim Palace; canvas, H. 7 ft. 1 in. × 8 ft. Lot, with his wife and daughters, conducted by two angels from Sodom. One of the choicest works of the artist's middle period. Presented by city of Antwerp to Duke of Marlborough. En-



Flight of Lot, Luca Giordano, Dresden Gallery.

graved by Vorsterman.—Waagen, Art Treasures, iii. 124.

By *Rubens*, Louvre, Paris; wood, H. 2 ft. 6 in. × 3 ft. 10 in.; signed, dated 1625. At right, an angel leads Lot from Sodom; in centre, another angel hastens the steps of his wife; at left, one of the daughters, with a basket on her arm and holding the bridle of an ass laden with gold and silver

# OVERSLEPT HERSELF

AFTER A CRAYON BY

HEINRICH LOSSOW







## LOT

vessels ; behind, just leaving the city gate, the other daughter ; above, four demons launching thunderbolts on the city. Painted after the Blenheim picture, from which it differs in composition. Engraved by W. Swaenenburg.—Villot, Cat. Louvre.

By *Velasquez*, Northwick Park, Worcestershire, England ; H. 4 ft. 6 in. × 5 ft. 10 in. Lot asleep, with head in lap of one daughter, who points to Sodom in flames at left ;

Villot, Cat. Louvre ; Cab. Crozat, ii. Pl. 17 ; Filhol, x. Pl. 650 ; Landon, Musée, xi. Pl. 17.

LOT, HENRY, born in Gendringen, May 22, 1822, died in Düsseldorf, May 12, 1878. Dutch school ; animal and landscape painter, pupil in Cleve of Blass and B. C. Koekoek ; afterwards taught drawing at the Gymnasium in Wesel and settled in Düsseldorf in 1853. Works : Rhine Landscape with Cartmen ; Landscape with Cattle ;



Flight of Lot, Paolo Veronese, Louvre.

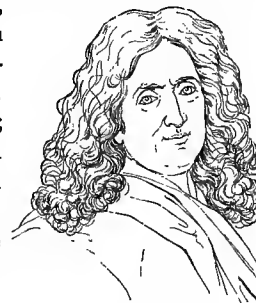
the other daughter seated at his feet, with back to spectator. Authenticity doubtful. From Orleans Gallery ; sold to Mr. Hope in 1799 for £525 ; Hope sale (1816) to Lord Northwick ; Lord Northwick sale (1859) to present Lord Northwick for £147. Engraved by Ph. Trière, in Couché, Gal. du Pal. Royal.—Curtis, 1.

By Paolo *Veronese*, Louvre ; canvas, H. 3 ft. × 3 ft. 11 in. An angel conducts Lot's daughters out of Sodom, which is burning in background ; behind, a second angel with Lot ; and further back, Lot's wife, changed into a pillar of salt. In collection of Duc de Liancourt ; then in Orleans Gallery. Engraved by B. Audran ; J. Lallemand—

Wood near Newburg ; Inundated Meadow.—Kunst-Chronik, xiii. 629.

LOTEN. See *Looten*.

LOTH, JOHANN KARL, called *Carlotto*, and Carlo Lotti, born in Munich in 1632, died in Venice, Oct. 6, 1698. Venetian school ; history painter, son and pupil of Johann Ulrich Loth (1590–1662, by whom are several pictures in the Augsburg Gallery). Went early to Italy, where he soon



## LOTTI

ranked among the best masters; thought by some to be a pupil of Pietro Liberi; influenced by the works of Caravaggio, although his colouring is often sombre. He was much employed for the Emperor Leopold II., and in Italy for churches and private collections. Works: Mercury Seated, Jupiter with the Thunderbolt, Vulcan, Saturn, Return of Prodigal Son, Cassel Gallery; Jupiter brought up in Crete, Copenhagen Gallery; Ecce Homo, Fürstenberg Gallery, Donaueschingen; Job with his Friends (2), Lot and his Daughters, Christ crowned with Thorns, Dresden Museum; St. Dominick, The Angel Raphael with a Boy points towards Heaven where the Trinity appears, Agrippina borne to the Shore, Old Pinakothek, Munich; Holy Family, Death of Seneca, Male Portrait, Schleissheim Gallery; Jacob blessing the Sons of Joseph, Jupiter and Mercury with Philemon and Baucis, Vienna Museum; Adam bewailing the Death of Abel, Artist's Portrait, Uffizi, Florence; Death of Abel, Adam and Eve, Pennsylvania Academy, Philadelphia; others in Augsburg, Brunswick, and Christiania Galleries.—Nagler, viii. 77; Lanzi (Roscoe), ii. 256.

LOTTI, CARLO. See *Loth*.

LOTTIER, LOUIS, born at La Haye du Puits (Manche), Nov. 9, 1815. Marine painter, pupil of Gudin. Medal, 3d class, 1852. Works: Sunset in Egypt (1850), Avignon Museum; View of Cairo (1850), View of Constantinople (1852), Ministry of Interior; Harbor of Smyrna (1865); Banks of the Nile (1867); Sunset in Roadstead of Smyrna (1867), Perpignan Museum; Views around Constantinople and in South of France (1868–80); Conflagration at Sea, View of St. Raphaël (1882); Environs of Beirut (1885).—Bellier, i. 1059.

LOTTO, LORENZO, born at Bergamo or Treviso (?) about 1480, died at Loreto about 1554. Venetian school; sometimes called Il Bergamasco, from his long residence in Bergamo. Went early to Venice, where, according to Vasari, he was Pal-

ma's friend and assistant, and studied the works of Giovanni Bellini, and later those of



Giorgione. He was one of the best of the second-rate artists of his time. The oldest extant picture by him, a *Madonna* with St. Onofrius, Palazzo Bor-

ghese, Rome, is dated 1508, the date 1500 of the *S. Jerome* in the Desert, Louvre, being an obvious duplicate. A larger production of 1508 is the *Madonna* of St. Dominick, S. Domenico, Recanati, in which the drawing is precise and minute, the perspective correct, and the colours clear and pure. Of similar characteristics and of about the same time are: *Madonna and Saints*, S. Cristina, near Treviso; *Marriage of St. Catherine*, Munich Gallery; and *Madonna and Peter Martyr*, Naples Museum. His pictures after this period show a bolder approach to the manner of Palma and of Giorgione, e. g.: *Madonna and SS. Anthony and Basil* (1506), Duomo, Asolo; *St. Jerome*, Louvre; *Madonna and Four Saints*, Bridgewater Collection; and the *Three Ages*, Palazzo Pitti, Florence. Other examples are the *Entombment* (1512), S. Floriano, Jesi; *Transfiguration*, Collegiata, Castelnuovo; *Death of Peter Martyr*, S. Pietro Martire, Alzano; *Family Group*, Portraits of Agostino and Niccolò della Torre (1515), National Gallery, London; *Throned Madonna* (1516), S. Bartolommeo, Bergamo; *Madonna* (1521), S. Bernardino, Bergamo; *Madonna and Saints* (1521), S. Spirito, Bergamo; *Christ parting from his Mother* (1521), SS. Christopher and Sebastian (1531), Berlin Museum; *Marriage of St. Catherine* (1523), *Adoration of Sleeping Christ* (1533), Bergamo Gallery; *Portrait of Andrea Odoni* (1527), Hampton Court; *Glory of St. Nich-*









CARLO LOTI

*Pittore di Figure, nacque in Menaco della  
Baviera l'anno 1632. morì l'anno 1698.*

*G. Dom. Ferretti del.*

*Amstam. No. 71*



*olas* (1529), S. M. del Carmine, Venice; Glory of St. *Antoninus*, S. Giovanni e Paolo, Venice; *Madonna with Saints*, Vienna Museum; Crucifixion (1531), Church of Monte S. Giusto; Holy Family (1534), Uffizi, Florence; Dead Christ, Brera, Milan; Mystic Marriage of St. Catherine, Old Pinakothek, Munich; Santa Conversazione, Dresden Gallery; A Betrothal in the 15th Century, Madrid Museum. In his last years Lotto came so much under influence of Titian that some of his pictures, especially portraits, have been ascribed to that master. About 1548 his powers began to wane, and he then resolved to retire to Loreto. His pictures at San Giacomo dell' Orto, Venice (1546), at S. M. della Pace, and in the Governor's Palace, Ancona, give sad evidences of his decline.—C. **L. Lotus pict** & C., N. Italy, ii. 494;

Vasari, ed. Le Mon., vii. 87, N. 2; ix. 115, 146; ed. Mil., v. 249; Burekhardt, 725; Ch. Blanc, *École vénitienne*; Rio, *Art Chrétien*, 271; Kugler (Eastlake), ii. 519; *Kunst-Chronik*, xix. 421; Lübke, *Ital. Mal.*, ii. 625.

LOTZ, KARL, born in Hessen-Homburg in 1833. History and genre painter, pupil in Vienna of Rahl, whom he assisted in decorating the Greek Church, the Arsenal, and the Heinrichshof. Honorary member of Vienna Academy. Works: Scenes from Hungarian Legends, Children's Groups (fresco), Redouten Saal, Pesth; Scenes from Hungary's Civilization, National Museum, ib.—Müller, 342.

LOUBON, (CHARLES JOSEPH) ÉMILE, born at Aix, Jan. 12, 1809, died in Marseilles, March 1, 1863. Genre painter, pupil of Granet, whom he accompanied to Rome in 1829. A skilful painter, with little originality. About 1845 he went to Marseilles, became director of the School of Practical Design, and painted many successful pictures. Medal, 3d class, 1842; L. of Honour, 1855. Works: Prisoner's Communion (1833); Christ and the Samari-

tan Woman, Genoese at a Fountain (1840); Incident of the Cholera (1850), Montpellier Museum; Camp in South of France (1855), Aix Museum; Pass of Gineste, Mule-Driver of the Var, Soumabre Farmer's Wife (1855); Souvenir of Roman Campagna (1859); Gascony Women carrying Fish to Bayonne (1861); Autumn Afternoon (1863); Landscape in a Storm, Châlon-sur-Saône Museum; View of Marseilles, Marseilles Museum; Animal Piece, Perpignan Museum.—Bellier, i. 1060; Larousse.

LOUIS XIV. AND THE GRAND CONDÉ, Jean Léon *Gérôme*, W. H. Vanderbilt, New York; canvas, H. 3 ft. 1 in. × 4 ft. 6 in. Photogravure in *Art Treasures of America*.—*Art Treas. of Amer.*, iii. 96.

LOUIS, HUGO, born in Berlin, Feb. 17, 1847. Genre painter, pupil of Berlin Academy under Julius Schrader, then studied for three years in Italy. Awarded in 1886 2d prize of 10,000 marks for designs of frescos for the staircase of the Berlin Town Hall. Works: Margaret's Jewels; Junius Brutus inciting the Romans against the Tarquins (1877); Portrait of an Officer (1879); In Good Humour (1882).—*Illustr. Zeitg.* (1883), ii. 439; Müller, 342; Rosenberg, *Berl. Malersch.*, 251; D. Rundschau, xiii. 330; xvii. 300; xx. 459.

LOUIS, ST., GLORIFICATION OF, Alexandre *Cabanel*, Luxembourg Museum, Paris; canvas, H. 14 ft. 8 in. × 14 ft. 2 in. Around the monarch's throne are grouped the distinguished persons who aided him in the accomplishment of his work: the Sire de Joinville, Philippe de Beaumanoir, Pierre Fontaine, St. Thomas of Aquinas, Guillaume d'Auvergne, Bishop of Paris, Geoffroi de Boileau, Robert de Sorbonne, Sire de Nesle, Étienne Boileau, etc. Salon of 1855.

LOUSTAUNAU, LOUIS AUGUSTE GEORGES, born in Paris, Sept. 12, 1846. Genre painter, pupil of Vibert, F. Barrias, and Gérôme. His spirited and humorous pictures are painted in a strong, broad style and carefully finished. Works: That Bread was not well cut, Brother Fisherman; After

## LOUTHERBOURG

Marriage, W. H. Vanderbilt, New York; Married for Convenience (1879); Wolf in the Fold (1880); General's Wife, Waiting (1881); Woman Reading (1882); Betrothed (1883); Hide and Seek (1884); Fencing Lesson (1885).

LOUTHERBOURG, PHILIPPE



JACQUES, born at Fulda, Hesse-Cassel, about 1740, died at Chiswick, England, March 11, 1812. Landscape, marine, and battle painter, pupil of his father, a miniature painter, and in Paris in 1755 of F. Casanova,

battle painter; member of Academy, 1767; also Academy of Marseilles. Settled in England in 1771, became A.R.A. in 1780, and R.A. in 1781. Exhibited 155 works in Royal Academy. Works: Hagar and her Son after discovering the Spring (1771), Angers Museum; Two Landscapes with Figures, Bordeaux Museum; Landscape by Moonlight, Épinal Museum; Shepherd with Donkey and Sheep, Nantes Museum; Shepherd and Flock, Orléans Museum; Landscape with Figures, Queen Victoria; Lord Howe's Victory, Greenwich Hospital; Cumberland Lake, National Gallery, London; Several Landscapes with Figures, Dulwich Gallery; Avalanche in the Alps, Wyndham Collection; The Departure, Interior of a Stable, Burat Collection; Burning of London in 1666 (1797), Sir Thomas Baring; Destruction of Spanish Armada; Siege of Valenciennes; Huntsman meeting Lady in the Woods, Darmstadt Museum; Storm at Sea (1767), Oldenburg Gallery; Tower on Seashore, Rocky Plateau with Herd and Herdsman, Schleissheim Gallery; Surge on Rocky Coast with Shipwrecked People by an old Palace (1761), Museum, Vienna; Landscape after Storm (1765), Liechtenstein Gallery, ib.—Ch. Blanc, *École française*; Bellier, i. 1063; Jal, 808; Larousse; Cat.

Nat. Gal.; Sandby, i. 191; Peintre-graveur français, ii. (1861).

LOUVRIER DE LAJOLAIS, JACQUES AUGUSTE GASTON, born in Paris; contemporary. Landscape painter, pupil of Jules Noël and of Gleyre. L. of Honour, 1876. Works: September in Belgian Ardennes (1861); Winter Evening in the Sahara (1864); Willerzies in the Ardennes (1865); Summer Morning, Village of Saint Germain-sur-Morin, Willows of Villiers-sur-Morin (1875); For a Festival, Difficult Passage (1876).

LOVE AND DEATH, George Frederick Watts, London; canvas, H. 7 ft. 7 in. × 3 ft. 9 in. Death, represented by a tall figure draped in white, whose back alone is seen, relentlessly forces his way into the portal of a house, thrusting back Love, who vainly seeks to bar his entrance, crushing his wings against the garlands of roses which grow at the side. Begun about 1869; exhibited at Grosvenor Gallery, London, 1877; at Metropolitan Museum, New York, in 1884–85.

LOVE AND LIFE, George Frederick Watts, London; canvas, H. 7 ft. 2 in. × 4 ft. Companion picture to Love and Death. Love, represented by the winged figure of a youth, is leading the way up a steep ascent and guiding over the rough places Life, a young girl, nude, who clings to him for support. The half-extended wings of Love shade the delicate figure of Life from the rays of the sun, and his footsteps can be traced by the daisies which have sprung up in his path. Painted in 1884; Grosvenor Gallery, 1885; replica at Metropolitan Museum, New York, 1884–85.

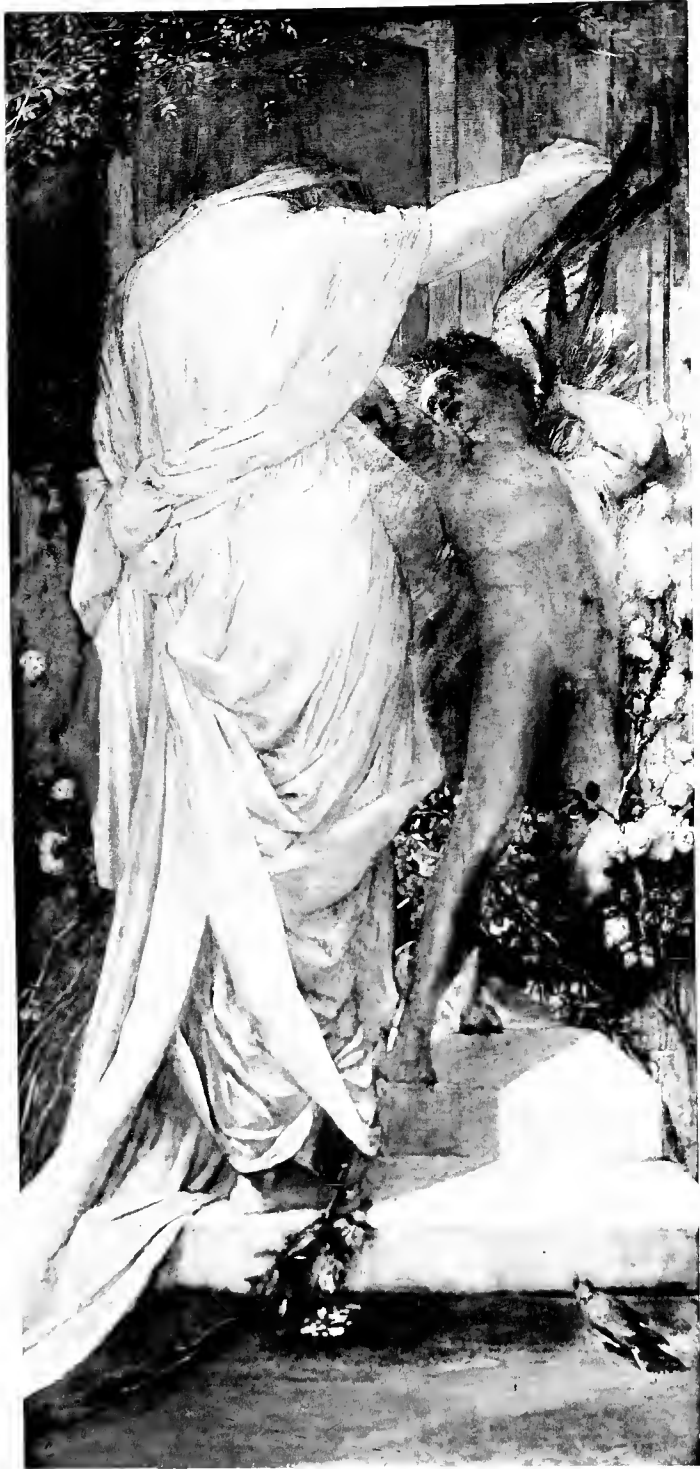
LOVE, EDUCATION OF. See *Cupid*.

LOVE, GARDEN OF, *Rubens*, Madrid Museum; canvas, H. 6 ft. 6 in. × 9 ft. 3 in. A company of ladies and gentlemen in a flower garden, near the entrance of a palace, engaged in conversation and music; several cupids are playing with the ladies, others are sporting in the air or among the flowers and fountains. The figures are portraits of Rubens, Van Dyck, De Vos, and

















PHILIP JAMES DE LOUTHERBOURG ESQ PA

*Author of Pictures of the Elements &c*

*From a Miniature Picture in the Collection of*

M<sup>RS</sup> DE LOUTHERBOURG

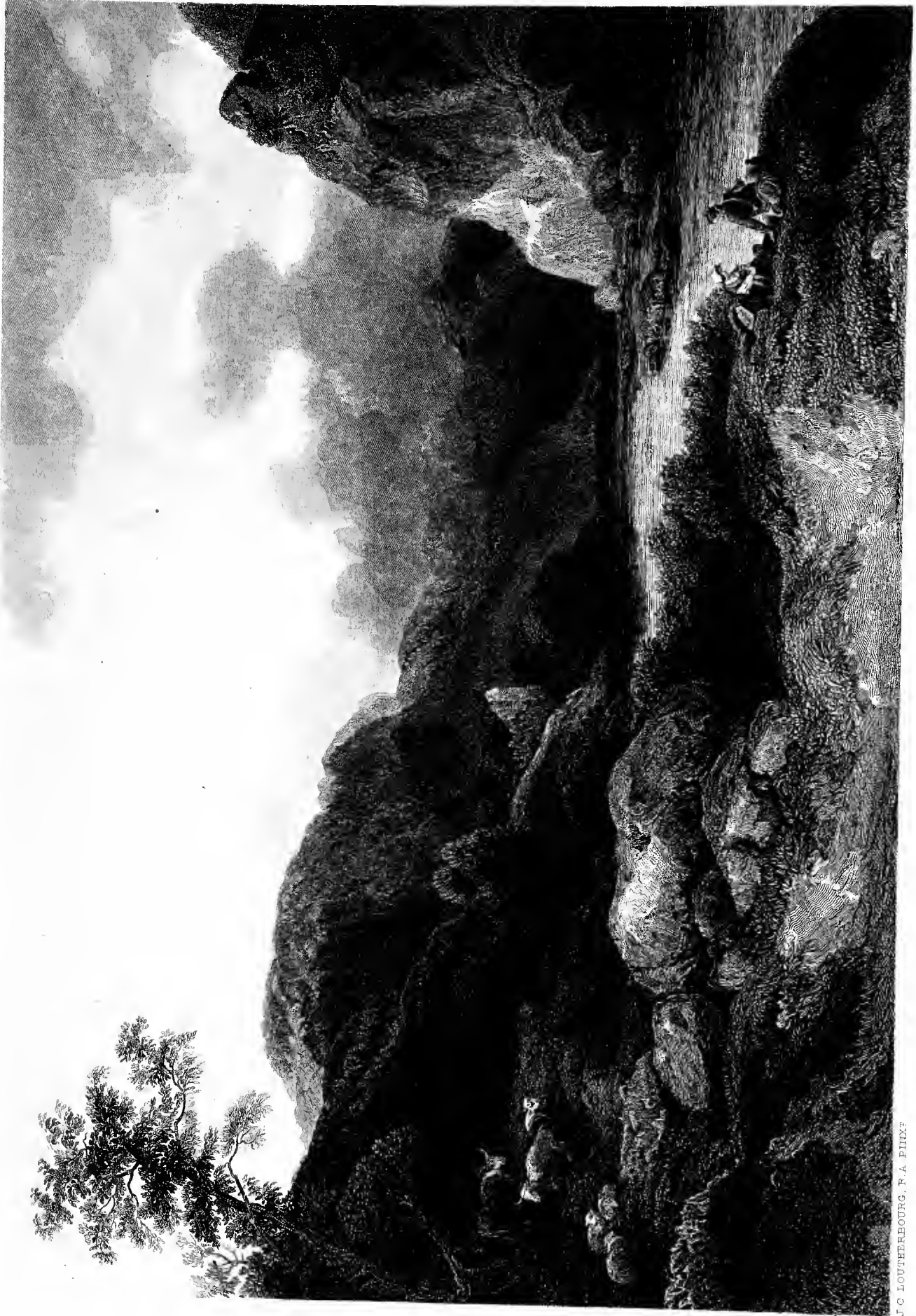
*Drawn by J. Jackson, & printed by H. M. V. 1781*











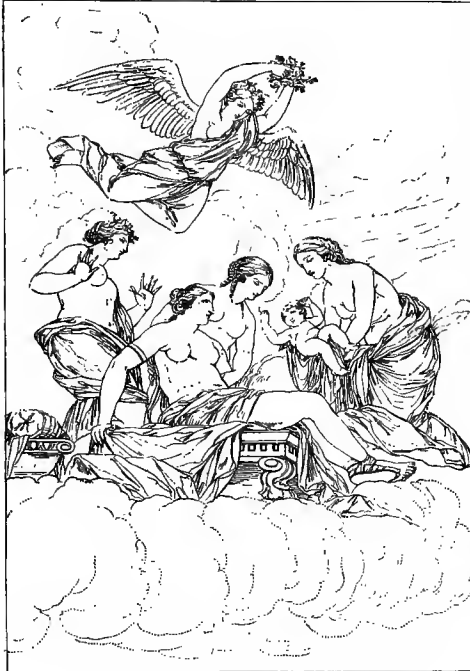
J. C. LOUTHERBOURG, P. A. FINCH.

W. RICHARDSON, SCULPT.



## LOVE

others of the painter's scholars, and their wives. Replicas, with changes, in Dresden, Vienna, and Gotha Galleries, and in Collection of Duke of Pastrana, Madrid. En-



Birth of Love, Eustache Lesueur, Louvre, Paris.

graved by Jegher ; Clouwet ; Lempereur.—Smith, ii. 132, 166 ; Madrazo ; Klas. der Malerei, Pl. 5.

**LOVE, HAPPY**, Paolo *Veronese*, Cobham Hall, England ; canvas, 5 ft. 10 in. sq. Cupid leading a man and a woman to an undraped female figure seated on a globe, who holds an oak wreath over the woman's head ; behind, a dog. One of four allegorical pictures. From collection of Queen Christina of Sweden to Orleans Gallery ; valued at sale in 1793 at £200, sold for 60 guineas. Engraved by L. Desplaces ; Beljambe.—Waagen, Treasures, ii. 499 ; iii. 20 ; Cab. Crozat, ii. Pl. 26 ; Ch. Blanc, École vénitienne.

**LOVE, HISTORY OF**, Eustache *Lesueur*, Louvre, Paris. Series of six pictures, painted about 1650 for the Cabinet de l'Amour of the Hôtel Lambert, Paris ; acquired about

1776 by Louis XVI., from whose collection they passed to the Louvre. The first five composed the ceiling, the sixth was above the fire-place. 1. Birth of Love (wood, H. 6 ft. × 4 ft. 2 in.). Engraved by Desplaces ; Landon. 2. Venus presents Love to Jupiter (wood, H. 3 ft. 3 in. × 6 ft. 6 in.). Engraved by Desplaces ; Landon ; Filhol. 3. Love, reprimanded by his mother, takes refuge in the arms of Ceres (canvas, H. 3 ft. 3 in. × 8 ft.). Engraved by Desplaces ; Landon. 4. Love receives the homage of the Gods (wood, H. 3 ft. 3 in. × 6 ft. 6 in.). Engraved by Desplaces ; Landon ; Filhol. 5. Love commands Mercury to announce his power to the Universe (wood, H. 3 ft. 3 in. × 8 ft.). Engraved by Landon ; Filhol. 6. Love steals Jupiter's thunderbolt (canvas, round, diam. 4 ft. 6 in.). Engraved by Beauvais ; Landon ; Filhol.—Villot, Cat. Louvre ; Landon, Musée, VI. 9.



Sacrifice to Love, Caspar Netscher, Uffizi, Florence.

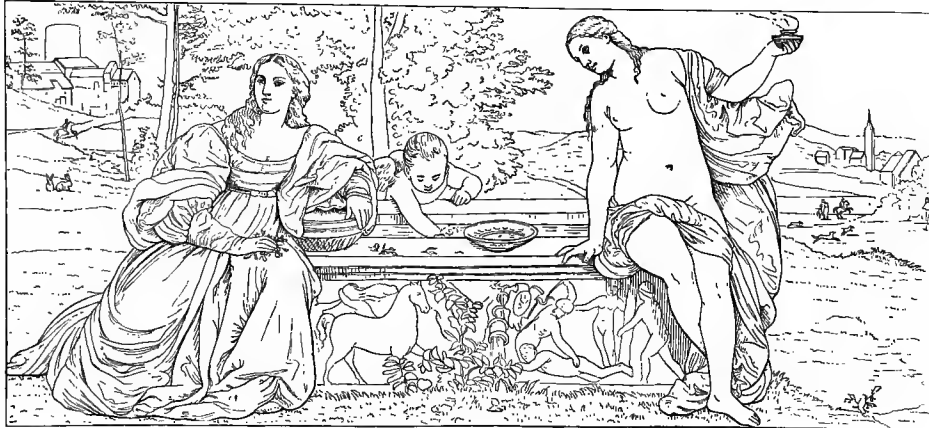
**LOVE, SACRIFICE TO**, Caspar *Netscher*, Uffizi, Florence ; wood, H. 1 ft. 11 in. × 1 ft. 7 in. ; signed, dated 1668. A lady, dressed in white satin, is seated playing the lute in a garden decorated with statuary ; at her

## LOVE

right is a fountain, surmounted by a statue of Cupid astride of a lion; behind her, a servant offers fruit unperceived by her mistress, whose melancholy countenance shows that her thoughts are far away.—Réveil, iv. 274.

**LOVE, SACRED AND PROFANE**, *Titian*, Palazzo Borghese, Rome; canvas, figures a little less than life-size. Sacred and Profane Love, or Artless and Sated Love, as

**LÖWENSTEIN, HEINRICH**, born in Dantzic in 1806, died in Berlin in 1841. History, genre, and portrait painter, pupil of Berlin Academy and of Hensel. Works: Sibyl; Grandfather Instructing; Favourite Picture; Joseph interpreting Dreams.—Kugler, *Kl. Schriften*, ii. 193; N. Nehr. d. D. (1841), 167; Rosenberg, *Berliner Malerschule*, 89.



Sacred and Profane Love, Titian, Palazzo Borghese, Rome.

sometimes called, personified by two women, one nude, the other clothed in silk attire, seated on the edge of a fountain in a pleasure-ground surrounded by a beautiful landscape; Cupid, behind, between the two figures, plashing in the water. Painted about 1503; described by Ridolfi in 1648, when it was in the Palazzo Borghese; intermediate history unknown. The execution shows how strongly Titian felt at the time the influence of Palma Vecchio.—C. & C., *Titian*, i. 62; Ridolfi, *Maraviglie*, i. 257.

**LOVIGI, ANDREA**. See *Ingegno*.

**LOW, WILL H.**, born in Albany, N. Y., May 31, 1853. Figure and genre painter, pupil of Gérôme and Carolus Duran in Paris in 1873-77. Studio in New York. Works: Portrait of Mlle. Albani (1878); Summer—Decorative Panel (1879); Skipper Ireson (1880); Orchard in Montigny (1876), G. A. Drummond, Montreal; Arcades (1881); Chloë (1882); Telling the Bees (1884).

**LOW LIFE—HIGH LIFE**, Sir Edwin Landseer, National Gallery, London; wood, H. 1 ft. 6 in. × 1 ft. 1 in., each picture. Two dogs, a bulldog and a staghound, each with characteristic accessories. British Institute, 1831; Vernon Collection, presented in 1847. Engraved by R. Lane; H. S. Beckwith.—*Cat. Nat. Gal.*; Stephens, 62.

**LÜBEN, ADOLF**, born in St. Petersburg in 1837. Genre painter, pupil of Berlin and Antwerp Academies, settled in Munich in 1876; paints mostly humorous scenes. Works: Spilt Medicine (1872); Escaped (1872); Preparation for Riflemen's Festival (1876); Ash Wednesday; Popular Songs in Old Bavaria (1879); Auction; Bachelor's



Bequest; Apple Thieves (1882); At the Inn (1883); Wood Chopper (1884); Second Hand Dealer's Shop (1885).—Meyer, *Conv. Lex.*, xix. 610; Müller, 342; *Illustr. Zeitg.* (1872), ii. 388; (1875), i. 118; (1880), i. 10, 348; (1883), i. 335.

LUCA DA CORTONA. See *Signorelli*, Luca.

LUCA DA REGGIO. See *Ferrari*, Luca.

LUCA DI THOMÉ (Tomé), latter half of 14th century. Siennese school; third-rate artist. Called by Vasari a pupil of Barna, though his painting shows rather the influence of Simone. His name is the third on the register of the Siennese Guild of St. Luke, which was confirmed as a guild in 1355. He restored in 1357 a Madonna painted by Pietro Lorenzetti in 1333 above the portal of the Siena Cathedral, and he was living in 1392. Among his extant works are a Crucifixion, dated 1366, Pisa Academy, and an altarpiece, dated 1377, in the Capuccini of S. Quirico in Osenna.—C. & C., Italy, ii. 112; Vasari, ed. *Le Mon.*, ii. 163; Milanesi, Siena, 167.

LUCAS, SEYMOUR, born in England in 1851. Historic genre painter, pupil of St. Martin's Government Schools and of the Royal Academy, where he won the gold medal. First exhibited at Royal Academy in 1870 the Apothecary from "Romeo and Juliet."



Electd A.R.A. in 1886. Works: Intercepted Despatches, Danger, The Burgomaster (1877); Gordon Riots (Melbourne Gallery), Unbreathed Memories (1879); The Armada in Sight (1880); Reckoning without his Host, Charles I. before Gloucester (1881); The Favourite, Disputed Strategy, Spy in the Camp (1882); Whip for Van Tromp (1883); You don't say so! After Culloden (purchased by Royal Academy under Chantrey Bequest, 1884); From the Field of Sedgemoor (1885); Old Cronies

(1886). His wife, Marie Cornelligissen Lucas, is also an artist of some repute.—*Illus. News* (1886), i. 487.

LUCATELLI (Locatelli), ANDREA, born in Rome in 1695, died there in 1741. Roman school; pupil of Paolo Anesi; became noted as a landscape and genre painter. In landscape he was a pleasing imitator of Claude Lorrain; in genre he was the rival of Zuccarelli. His small pictures are sometimes highly finished, and the figures are painted with great care. Works: Mercury and the Woodchopper, Cassel Gallery; Mercury and Argus, Another Mythological Subject, Landscape, St. Petersburg Academy; View of Castle San Angelo—Rome, Liechtenstein Gallery, Vienna; Fishermen putting out to Sea, Ray Fishing, Snow Scene, Pushing Off, Pennsylvania Academy, Philadelphia.—Lanzi, i. 535; Ch. Blanc, *École ombrienne*.

LUCCARDI, VINCENZO, born at Gemona, North Italy, in 1811, died in 1876. History painter, pupil of Venice Academy, settled at Rome. Professor in Academy of San Luca and other institutions in Italy. Medals, Venice (9), Florence, and Vienna. Works: Cain; The Deluge; Raphael and the Fornarina; Hagar and Ishmael; Cleopatra; Aida; Venus; Four Seasons.

LUCCHESI, IL. See *Ricchi*.

LUCCHESINO, IL. See *Testa*, Pietro.

LUCETTO DA GENOVA. See *Cambiaso*, Luca.

LUCIANI, SEBASTIANO. See *Piombo*.

LUCIDEL. See *Neuchatel*.

LUCKX, CHRISTIAAN, born at Antwerp, Aug. 17, 1623, died there after 1653. Flemish school; still-life painter, pupil in 1640 of Philips de Marlier; master of the guild in Antwerp in 1645, having spent about a year at Lille. Was employed by the King of Spain. Works: Flower Piece, Madrid Museum; Still Life, Brunswick Museum; do. (2), Professor Wilhelm Sohn, Düsseldorf.—*Kunst-Chronik*, xix. 581; Riegel, *Beiträge*, ii. 126; Van den Branden, 1314.

## LUCRETIA

LUCRETIA, Alexandre *Cabanel*, Samuel Hawk Collection, New York ; canvas, H. 7 ft. × 4 ft. Lucretia, seated at her loom, is surprised at the return of Sextus Tarquinius, who, leaning upon the back of her chair, asks her hospitality.—Photogravure in *Art Treasures of America*, ii. 27.

By Albrecht *Dürer*, Munich Gallery ; wood, H. 5 ft. 2 in. × 2 ft. 4 in. ; signed, dated 1518. Lucretia, nude, life-size, stands at the foot of a bedstead furnished in burgher style with a red coverlet and blue bolster, about to plunge the dagger into her heart with her right hand. Several studies, dated



Lucretia and Tarquin, Guido Cagnacci, Accademia di S. Luca, Rome.

1508, in Albertina Collection, Vienna. One in British Museum.—*Thausing* (Eaton), ii, 35, 132 ; *Ephrussi*, 157.

By *Guido Reni*, Turin Gallery ; canvas, H. 3 ft. 2 in. × 2 ft. 1 in. Lucretia, half-length, nude, holding in her hand the dagger with which she has stabbed herself. Engraved by *Lasinio*.—*Gal. di Torino*, ii. Pl. 65.

By *Filippino Lippi*, Palazzo Pitti, Florence ; wood, H. 1 ft. 4 in. × 4 ft. 2 in. Action divided into two parts : 1. The death of Lucretia ; 2. The exposure of her body, in the Forum, with Brutus inciting the people against Tarquin.—*Cat. Pal. Pitti*.

By *Palma Vecchio*, Vienna Museum ; wood, H. 2 ft. 6 in. × 2 ft. 1 in. Half-

length ; Lucretia, with the dagger in her right hand ; in the gloom behind, her husband Collatinus, who grasps her arm and strives to prevent her suicide. Copy attributed to *Paris Bordone*, at Hampton Court ; another by *Varotari*, in *Uffizi*.—*C. & C.*, N. Italy, ii. 476.

By *Il Sodoma*, Turin Gallery ; wood, H. 3 ft. 3 in. × 2 ft. 6 in. Lucretia in act of killing herself.—*Meyer*, *Künst. Lex.*, iii. 224.

By *Titian*, Vienna Museum ; canvas, H. 3 ft. 2 in. × 2 ft. 4 in. Half-length, about to kill herself with a dagger. Probably of *Titian's* later time, but not a very attractive picture.—*C. & C.*, *Titian*, ii. 426.

LUCRETIA AND TARQUIN, *Guido Cagnacci*, Accademia di S. Luca, Rome. Lucretia, nude, on a couch, resists Tarquin, who holds her with his left hand and threatens her with a dagger in his right ; in background, an old slave as sentinel. Formerly in secret Museum of the Capitol. *Cagnacci's* masterpiece. Many copies, and often engraved.

By *Luca Giordano*, Dresden Gallery ; canvas, H. 4 ft. 3 in. × 5 ft. 11 in. Lucretia, nude, upon a couch ; Tarquin has one hand upon

her shoulder, and points with the other to a black servant beyond. Engraved by *P. Tanjé*.—*Gal. Roy. de Dresde*, i. Pl. 37.

By *Titian*, Hertford House, London ; canvas, H. 7 ft. 2 in. × 4 ft. 8 in. ; signed. Lucretia, nearly nude, on a couch, resists the assaults of Tarquin, in green doublet and crimson hose, who threatens her with a dagger ; to left, a man peeps from behind a curtain. Painted about 1571 (?) ; passed from collection of *Joseph Bonaparte* to *Lord Northwick*, thence to *Mr. Conyngham*, at whose sale it was bought for 520 guineas by *Marquis of Hertford*. Perhaps the picture in the *Louvre* in 1752-54, which was bought by *Louis XIV.* of *Jabach*, who obtained it from the collection of *Charles I.* of *England* ;

## LUCY

and this in turn may possibly be the canvas sent in 1571 by Titian to Philip II. of Spain. Much damaged by patching and repainting. Engraved by C. Cort.—C. & C., Titian, ii. 392; Waagen, Treasures, ii. 152.

**LUCY, CHARLES**, born at Hereford in 1814, died at Notting Hill, May 19, 1873. History painter; studied at *École des Beaux Arts*, Paris, and also under Paul Delaroche; afterwards pupil of Royal Academy, London. First became known by a series of large historical cartoons exhibited in 1844 at the Westminster Hall Competition, where he was awarded a premium of £100 for his *Caractacus*. His works are important on account of their subject and the scale on which they are painted, rather than for their originality. Many of them have been engraved. Works: *Interview between Milton and Galileo* (1840); *Departure of the Pilgrim Fathers* (1847); *Landing of the Pilgrim Fathers* (1848); *Mrs. Claypole's Deathbed* (1849); *Parting of Charles I. and his Children* (1850); *Parting of Lord and Lady Russell* (1852), Mrs. Joseph Harrison, Philadelphia; *Shakespeare before Sir Thomas Lucy, Nelson in the Cabin of the Victory, Lord Saye and Sele before Jack Cade* (1860); *Reconciliation of Gainsborough and Reynolds* (1863); *Garibaldi at Tomb of Foscolo* (1865); *Intercepted Embarkation of John Hampden* (1867); *Abdication of Mary Stuart* (1868); *Charlotte Corday* (1871); *Columbus at La Rábida* (1872); *Portraits of Gladstone, Cobden, Bright, Hume, Garibaldi, and Nelson, South Kensington Museum*.—*Redgrave*; *Athenæum* (1873); *Art Journal* (1873), 208.

**LUDIUS**, Roman painter, time of Augustus. He was the first, according to Pliny (xxxv. 37 [116]), to introduce the style of mural decoration known to us as Pompeian.

**LUDWIG, AUGUSTE**, born at Gräfenenthal, Saxe-Meiningen, in 1834. Genre painter, pupil in Weimar of Martersteig, in Dresden of Julius Scholz, and in Düsseldorf, where she settled, of Jordan and Stever. Works: *Children's Breakfast* (1862); *Young*

*Love* (1865); *Surprise* (1866); *Student's Return* (1867); *First Walk to School, Mother's Joy* (1868); *Hard Separation, The Widower, Involuntary Sentry, Ungrateful Audience, Domestic Happiness, Palatable!* (1872); *Boys gathering Shavings* (1875).—Müller, 343.

**LUDWIG, KARL**, born at Römheld, Saxe-Meiningen, Jan. 18, 1839. Landscape painter, pupil of Munich Academy and of Piloty; visited the Bavarian and Bohemian mountains and North Italy, settled in Düsseldorf in 1868, became professor at Stuttgart Art-School in 1877, and removed to Berlin in 1880. Medal, Berlin, 1883. Works: *Dilapidated Park-Gate, Schack Gallery, Munich*; *Spring, Summer, and Autumn*; *Olive Grove on Garda Lake*; *Lake in Bohemian Forest*; *Old Park Gate in Winter* (1868); *Landscape in Hartz Mountains*; *Smugglers' Path in High Mountains*; *St. Gothard Pass, National Gallery, Berlin*; *Village View in the Eifel*; *Mountain Road in Thuringian Forest*; *Alpine Landscape* (1882), Dresden Museum.—*Kunst-Chronik*, xv. 467; Müller, 343; *Zeitsch. f. b. K.*, xiv. 160.

**LUGARDON, JEAN LÉONARD**, born at Geneva, Oct. 1, 1801, died there, Aug. 17, 1884. History painter, first instructed at the school of design of the *Société des Arts* at Geneva, then in Paris (1819) pupil of Gros; two years later in Florence he was much influenced by Ingres, and in 1826–29 studied in Rome; lived then in Geneva, excepting three years (1835–38) in Paris, where he had many commissions and brilliant success. Works: *Deliverance of Bonivard at Chillon, Arnold von Melchthal defending his Bulls, The Oath on the Rütli, Portrait of Engraver Schenker-Scheener, Musée Rath, Geneva*; *Taking of Castle Rossberg*; *William Tell saving Baumgarten*; *Prisoner of Chillon*; *Calvin denying Communion to the Libertines*; *Ruth and Boas*; *Christ on the Cross*; *Hagar in the Desert*; *John II., and Louis XI. of France, Connétables Montmorency and Jean de Bourbon, Marshal d'Estampes, Duke of*

## LUGO

Orléans in the Trenches at Siege of Antwerp, 1832, Warham, Archbishop of Canterbury (after Holbein), Versailles Museum. — Tschärner, *Die bilden den Künste in der Schweiz im Jahre* (1884), 55.

LUGO, EMIL, born at Stockach, Baden, June 26, 1840. Landscape painter, pupil of Karlsruhe Art-School under Schirmer, then studied after the old Italian, Dutch, and German masters in the Dresden and Munich Galleries, and from nature in the Brisgow; was in Italy 1871-74, chiefly at Rome, intimate and much influenced by Franz-Dreber. Works: Waterfall in Bavarian Alps; Landscape with Mythological Figures; Storm in Autumn; Solitude; Morning in Black Forest, Late Autumn, *ib.* (1884), National Gallery, Berlin.—Jordan (1885), ii. 140.

LUIGI, ANDREA. See *Ingegno*.

LUINI, AURELIO. See *Luini*, Bernardino.

LUINI (Lovino), BERNARDINO (Bernardo), born at Luino between 1475 and 1480, died in Milan, after 1533. Lombard-Milanese school; called by Vasari, *del Lupino*. Pupil of Civerchio and of Leonardo da Vinci, whose manner



he imitated so closely that many of his pictures pass for the work of his master. His faces wear the Leonardesque smile, though it has not the same depth of meaning, and his manner of painting is similar to that of Leonardo, though it does not reach that almost superhuman degree of finish which distinguishes the *Gioconda* among pictures. A *Pietà* in S. M. della Passione, Milan, is an early painting by Luini, but his most important works in that city are the frescos in the Monastero Maggiore, among which the Martyrdom of St. Catherine is justly celebrated for composition and expression; the

71 fragments of frescos in the Brera, including the famous St. Catherine borne by Angels, the Madonna with SS. Anthony and Barbara (1521), the Marriage of the Virgin, a Madonna with St. Elizabeth, the Birth of Adonis, and the Flagellation, Ambrosian Library. Other important frescos by Luini are those in the Church of the Pilgrims at Saronno, Marriage of the Virgin, Christ among the Doctors, Adoration of the Magi, Presentation in the Temple (1525), Sibyls, Evangelists, and Fathers of the Church; and those in S. M. degli Angeli, Lugano—a colossal Passion over the entrance to the Choir, a fresco luette of the Madonna with the Infant St. John, and a Last Supper. Among Luini's easel pictures are: large altar-piece, Church at Legnano; several small easel pictures, Ambrosian Library, Milan; *Madonna*, Brera, Milan; Adoration of Shepherds, Adoration of Magi, etc., Duomo, Como; *Salome, Madonna* and St. John, Uffizi, Florence; Modesty and Vanity, Palazzo Sciarra, Rome; Virgin and Infant Jesus, Naples Museum; Christ among the Doctors, National Gallery, London; *Salome, Holy Family, Sleep of Jesus, Forge of Vulcan, Adoration of Magi, Nativity*, and others, Louvre, Paris; *Madonna, St. Sebastian, St. Catherine, La Colombine, Hermitage, St. Petersburg; St. Catherine, Copenhagen Gallery; Infants Christ and St. John Kissing, Holy Family, Daughter of Herodias receiving Head of St. John, Madrid Museum; Herodias, St. Jerome Penitent, Vienna Museum; Madonna, The Three Marys, Historical Society, New York.* Bernardo's sons, Aurelio (1530-93) and Evangelista, are mentioned by Lomazzo in 1584 as among the best painters of their time. Pictures by Aurelio are in the Brera and in Milan churches.—Vasari, ed. Mil., vi. 519; ed. Le Mon., vii. 43; viii. 217; xi. 276; Lanzi, ii. 492; Burckhardt, 165, 182; Ch. Blanc, *École milanaise*; Dohme, 2iii.; Kugler (*Eastlake*), ii. 363; *Gaz. des B. Arts* (1869), ii.; (1870), iii. 47; Lübke, *Ital. Mal.*, ii. 450; *Zeitschr. f. b. K.*, xiii. 41.



## LULVÈS

**LULVÈS, JEAN**, born at Müllhausen, Alsace, in 1834. History and genre painter, pupil of Steffek in Berlin, and of Moller in Moscow. Was a civil engineer, but turned to painting, and decorated the Coronation Hall of the Kremlin, and the dancing hall of the banker Krause at Berlin, where he resides. He now paints historical scenes and mythological genre with much success. Works: *The Painter Clouet in the Louvre*; *Secret Reunion*; *Murder of Riccio*; *Historical Scene of Murder*.—Müller, 344; Rosenberg, Berl. Malersch., 319.

**LUMINAIS, ÉVARISTE VITAL**, born at Nantes, Dec. 14, 1822. Genre painter, pupil of Léon Cogniet and Troyon; has devoted himself chiefly and with success to painting scenes from Breton life. Medals: 3d class, 1852, 1855, 1857, 1861; L. of Honour, 1869. Works: *Scenes from Civil War under the Republic* (1843); *Breton Fair, After the Fight* (1847); *Defeat of the Germans at Tolbiac* (1848), Nantes Museum; *Siege of Paris by the Normans, The Pirates* (1849); *Return from the Fair* (1850); *Lobster Fishermen in Brittany* (1852), Langres Museum; *Breton Shepherd* (1852); *Gathering Sea-Weed, Reading the Will* (1853); *The Great Racket* (1855), Laval Museum; *Hunting for Sea-Birds' Nests, Lesson in Singing* (1855); *Pasture of Kerlat* (1857); *Cry of the Owl* (1859); *Return from the Hunt* (1861), Nantes Museum; *A Consultation, Tenderness* (1863); *Two Guardians* (1864), Angers Museum; *Under the Hedge* (1865); *The Pirates* (1866); *Two Rivals* (1868); *Gallic Revenge* (1869); *Gauls in Sight of Rome* (1870), Nancy Museum; *Scouts* (1870), Bordeaux Museum; *The Invasion, Return from the Hunt* (1873); *Brunhild* (1874); *King Morvan, Herd car-*



*ried off by Enemy* (1875); *Consequences of a Duel* (1876); *Firing at Random, Prisoner Escaping* (1877); *Death of Chramm, Hunting under King Dagobert* (1879); *Les Énergés de Jumièges* (Sydney Museum), *Dispute over a Female Captive* (1880); *Rapt, During the War* (1882); *Last Merovingian, Childeric III.* (1883); *Flight of King Gradlon, A Madman* (1884); *Death of Chilperic I., Escaped Prisoners* (1885).—Bellier, i. 1067; Larousse; Müller, 344.

**LUNA AND THE HOURS**, *Tintoretto*, Berlin Museum; canvas. Luna, in a chariot, attended by three Hours.

**LUND, FREDRIK CHRISTIAN**, born in Copenhagen, Feb. 14, 1826. Battler, genre, and portrait painter, pupil of Copenhagen Academy, where he received medals in 1849 and 1852; took part as volunteer in the battles of Bau (1848) and Fredericia (1849), where he was severely wounded. Was in Italy in 1862-64 and 1874-75. Danebrog Order in 1876; member of Copenhagen Academy in 1877. Works: *Episode from Battle of Fredericia* (1852), Copenhagen Gallery; *Christ at Emmaus* (1857); *Judith* (1863); *Jacob's Dream, Storming of Copenhagen* (1869); *Swedes at Kronborg* (1873), Copenhagen Gallery; *Swiss Guard* (1872); *Caroline Mathilde, In the Convent Kitchen* (1877); *Collector of Engravings*; *Chancellor Niels Kaas handing to King Christian IV. Keys to Crown Jewels*; *Ceiling Paintings* (1876), Viborg Cathedral.—Sig. Müller, 218; Weilbach, 421.

**LUND, JOHAN LUDVIG GEBHARD**, born in Kiel, Oct. 16, 1777, died in Copenhagen, March 3, 1867. History painter, pupil of Copenhagen Academy under Abildgaard; went in 1799 to Dresden, in 1800 to Paris, where he studied under David,

LUMINAIS



## LUNDBYE

and in 1802 to Florence and Rome; returned to Copenhagen in 1810, and became member of the Academy in 1814; was in Rome again in 1816-19, and in 1818 became professor at Copenhagen Academy. Painted also portraits and small landscapes. Officer of Order of Dannebrog. Works: *Andromache beside Hector's Body* (1807), Copenhagen Gallery; *The Greeks leaving Troy* (1810); *Habor's and Alger's Return from Battle* (1814); *Apparition of Christ* (1815); *Resurrection* (1818); *Five Scenes from Introduction of Christianity in the North*, Christiansborg Palace; *The Three Nornes* (1844), Copenhagen Gallery.—Weilbach, 424.



LUNDBYE, JOHAN THOMAS, born in Copenhagen, Sept. 1, 1818, died near Bsted, April 26, 1848. Animal painter, pupil of Copenhagen Academy, but studied chiefly from nature; went to Italy in 1845, entered the Danish army as a volunteer in 1848, and was killed only a week after, in the skirmish near Bsted. Works: *Coast View on Ise Fjord*, *Open Country in Zeeland* (1842), *Interior of Cow Stable* (1844), *Oxen in the Campagna*, *Landscape with Sheep* (1845), *View in Zeeland*, *Horse Study*, *Coast View* (1847), Gallery, Copenhagen; *Old Grave in Zeeland*, Thorwaldsen Museum, ib.—Sig. Müller, 227; Weilbach, 432.

LUNDENS, GERRIT, flourished about 1652-73. Dutch school; genre painter in the manner of Metz. Works: *Fiddler in Peasant's Room* (1656), Dresden Museum; *Surgical Operation*, Düsseldorf Academy; do., Hausmann Collection, Herrenhausen, Hanover; do. (1652), Friesen sale, Cologne, March, 1885; *Cake-baker*, School-room (both attributed?), Amsterdam Museum.—Kramm, iv. 1022; Kunst-Chronik, xix. 581; xx. 505; Nederlandsche Kunstbode (1881), 93.

LUNDGREN, EGRONT SELLIF, born in Stockholm, Dec. 18, 1815, died there, Dec. 12, 1875. Genre painter, pupil of Stockholm Academy, and in Paris of Cogniet; visited Switzerland and Italy in 1844, Spain in 1849, working especially in Seville until 1852, when he went to England and there painted illustrations to Shakespeare and court festivals for Queen Victoria; went to India in 1858, visited Sweden and Norway in 1860-61, Egypt, Spain, and England in 1862, Italy in 1865, England in 1871; mostly in Sweden since 1867. Works: *Feast of Corpus Domini in Rome*, Royal Palace, Stockholm; *S. Vitale in Ravenna*, Library of Siena, Stockholm Museum; *Pilgrim's Festival in Valencia*; *The Forsaken Ones*.—Illustr. Zeitg. (1876), ii. 337; Kunst-Chronik, xi. 243.

LUNDH, HENRIK TEODOR, born in Stockholm, Oct. 3, 1812. History painter, pupil of his uncle, Westin, and of Stockholm Academy; went to Paris in 1843, and at the outbreak of the revolution returned to Stockholm, where he was director of the Museum in 1851-58. Works: *Iris visiting the God of Sleep*; *Reception of Hercules in Olympus*; *Eve at the Death of Abel*; *Rebecca at the Well*; *Landing of Gustavus Adolphus in Germany*; *Entry of Gustavus Adolphus into Augsburg*; *Gustavus Adolphus before Battle of Breitenfeld*.—Müller, 344.

LUNTESCHÜTZ, JULES, born at Besançon, in 1822. Genre and history painter, pupil of Philipp Veit at the Städels Institute in Frankfurt, whither he returned in 1845, having meanwhile studied under Alaux in Paris. Usually paints religious pictures. L. of Honour, 1866. Works: *Portrait of Schopenhauer*, Germanic Museum, Nuremberg; *A Drop of Venus's Blood tinting the Roses* (1855).

LUPINO. See *Luini*.

LUTE PLAYER, Michelangelo da Caravaggio, Hermitage, St. Petersburg. A young man in a white shirt, and with a fillet about his head, sits singing to the accompaniment

## LUTERO

of a lute behind a table, on which are a violin, music-book, a vase of flowers, and fruit. Good picture in first manner. Formerly in the Giustiniani Gallery. Engraved by Podolinsky; lithographed by H. Robillard.—Gal. Imp. de l'Hermitage.

By Michelangelo da *Caravaggio*, Liechtenstein Gallery, Vienna. Young woman playing a lute. Good picture of first period. Engraved by Fr. John; J. Bernard; L. Beyr.—Meyer, *Kunst-Lex.*, i. 622; Perger, *Kunstschatze Wiens*, 4.

By Caspar Netscher. See *Sacrifice to Love*.

LUTERO, GIOVANNI DI. See *Dossi*.

LUTHER BEFORE THE IMPERIAL DIET, August van *Heyden*, Germanic Museum, Nuremberg; canvas, H. 10 ft. 3 in. × 7 ft. 5 in. A broad stone-staircase leads to the door of the assembly-hall at Worms, at the foot of which a crowd of people are kept back by two lanzknechts; on the landing meet Luther and Frundsberg, the latter addressing the former while laying his hand on his shoulder; above, at the entrance, is a herald, at the head of other persons, announcing the Elector of Saxony, Frederick the Wise, who is just issuing from within; at the left, beside the stone balustrade, a large banner. Painted in 1866.—*Kunst-Chronik*, ii. 20; Bruno Meyer, *Studien u. Krit.*, 104, 228.

LUTHER BURNING THE POPE'S BULL, Karl Friedrich *Lessing*, Mr. Notteboom, Antwerp. Luther, surrounded by students and his colleagues, before the Elster Gate of Wittenberg, committing to the flames (Dec. 10, 1520) the bull of excommunication which Pope Leo X. had issued against him, together with the canon law and the books of Eck and Emser, his opponents. Painted in 1853.

LUTHER AND ECK, DISPUTE BETWEEN, Julius *Hübner*, Dresden Gallery; canvas, H. 10 ft. 9 in. × 20 ft. 3 in. Johann Mayr von Eck, canon of Eichstädt, and vice-chancellor of the University of Ingolstadt, was an adversary of Luther and wrote notes

upon the Reformer's theses. He met Luther in the conferences at Augsburg and Leipsic, and failing to convince him went to Rome and obtained a papal bull against him. The picture represents the conference at Leipsic in 1519. Painted in 1863–66. Purchased in 1867 for 9,000 thalers.

By Karl Friedrich *Lessing*, Karlsruhe Gallery; canvas, H. 10 ft. × 14 ft. 8 in. A room at the Pleissenburg in Leipsic: in the middle George, Duke of Saxony, the opponent of the Reformation; at his right, Barnim, Duke of Pomerania, then Rector of Wittenberg University; to the right, Eck and his adherents, among whom is the court-jester of Duke George; to the left, Luther; behind him, his friend Bugenhagen and the adherents of the Reformation, among whom are Melanchthon and Professor Karlstadt. Painted in 1867.

LUTHER TRANSLATING THE BIBLE, Gustav Adolf *Spangenberg*, National Gallery, Berlin; canvas, H. 6 ft. 3 in. × 8 ft. 4 in.; signed, dated 1870. In his study at Wittenberg the Reformer is seated at a table, pointing with his right hand to a passage of the book before him, while, demonstrating with his left, he is looking at an old rabbi who talks to him with lively gesticulations; between the two, Johann Bugenhagen looks into Luther's text, and opposite to him, Justus Jonas, seen in profile, is gazing attentively at Luther; behind the latter, Melanchthon and Rörer stand listening to the conversation, while in front of the table, Mathesius is seated, pen in hand, and turned towards the window, in the niche of which another Hebrew scholar is reading in a codex.—Jordan (1885), i. 130.

LUTI, BENEDETTO, Cavaliere, born in Florence in 1666, died in Rome in 1724. Florentine school; pupil of Domenico Gabbiani; formed his style by study of many masters; became one of the first painters of his time, and is called the last of the Florentine school. Clement XI. entrusted him with important commissions and ennobled him. He painted in oil and fresco, made

## LÜTKE

many pastel drawings, and was a great collector of drawings and engravings. Among



his works are: Moses saved from the Waters, Uffizi; Penitent Magdalen, Magdalen in Meditation, Louvre; The Virgin Reading, Cassel Gallery; Moses receiving the Tablets on Mount Sinai, Darmstadt Museum; Head

of Christ, Head of the Virgin (1722), Dresden Museum; St. Borromeo giving Extreme Unction to the Plague-stricken (1712), Schleissheim Gallery; Holy Family with St. John and Elizabeth, Boy playing the Flute, Hermitage, St. Petersburg; James Stuart, Hampton Court; Vestment of S. Ranieri, Pisa Cathedral.—Lanzi, i. 250, 498; Ch. Blanc, *École florentine*.

**LÜTKE, PETER LUDWIG**, born in Berlin, March 4, 1759, died there, May 19, 1831. Landscape painter, pupil in Rome of Philip Hackert; visited Switzerland, Naples, and Sicily, returned to Berlin in 1787, became honorary member of the Academy, and in 1789 professor and senator. Works: Castle of Baïæ, National Gallery, Berlin; Italian and German Landscapes in the royal palaces at Berlin and Potsdam.—N. Necr. d. D. (1831), 435.

**LÜTTEROTH, ASCAN**, born in Hamburg in 1842. Landscape painter, pupil in Geneva of Calame, then in Düsseldorf of Oswald Achenbach; spent three years in Rome, went to Berlin in 1871, revisited Italy several times, and settled in Hamburg in 1877. Works: Views of Capri; Spring at Villa Albani; Lake of Nemi; Summer at the Riviera; Autumn about Naples; Winter in the Campagna; Punta di Sorrento; Villa Doria; Wood Interior.—Müller, 344.

**LÜTTGENDORFF, FERDINAND VON**, Baron, born in Würzburg, Jan. 24, 1785, died there, April 28, 1858. History and portrait painter, pupil of Munich Academy

under Seidel and Hauber, and of Vienna Academy in 1805–9; lectured on art at Erlangen University in 1812, lived then in Prague, Vienna, and Presburg, where he painted thirteen large altar-pieces for different churches in Hungary; visited Munich in 1840, and returned to his native city. Works: Portrait of General Moreau; 125 portraits of Legates to Hungarian Diet.—Nagler, *Mon.*, i. 348; Wurzbach, xvi. 142.

**LUYCX (Leux), FRANS**, born at Antwerp, baptized April 17, 1604, died at Prague after 1652. Flemish school; history and portrait painter, pupil of Remakel Sina (1618), then of Rubens; master of the guild in 1620; went to Italy and painted in Rome portraits and allegories, and after his return home was called to Prague by Emperor Ferdinand III., who made him court-painter and ennobled him, whence his name appears also as Leux de (or von) Leuxenstein. Visited Antwerp in 1652, but returned to Austria in the same year. Works: Allegory on Vanity, Portraits of Archduke Leopold William, Infant Cardinal Charles Ferdinand, and a Lady of Distinction, Museum, Vienna; Christ appearing to the Holy Women, Liechtenstein Gallery, *ib.*; Portrait of Archduke William, Stockholm Museum.—Engerth, *Belvedere Galerie*, ii. 235; Van den Branden, 804.

**LUZZI, PIETRO**. See *Morto da Feltre*.

**LYMAN, JOSEPH, JR.**, born in Ravenna, Ohio; contemporary. Landscape and marine painter, studied in Europe in 1864–66; afterwards pupil of J. H. Dolph and Samuel Colman, New York. Exhibited in National Academy first in 1876. Elected A.N.A. in 1886. Studio in New York. Works: Summer Night, Evening (1880); Percé Rock—Gulf of St. Lawrence (1881); Moonlight at Sunset, On the Maine Coast (1882); Waiting for the Tide (1883); Street in St. Augustine—Florida, View in do. (1884); Under her own Fig Tree (1885).

**LYS, JAN VAN DER**, born in Breda in 1600, died in Rotterdam in 1657. Dutch school; history and landscape painter, pu-







*Joanni Mabusi. Pictori*





pil of Cornelis Poelenburg, whom he imitated successfully in choice of subjects, neatness of treatment, and colouring. Works: Soldiers and Women, Diana Bathing, Mr. Bisshop, Amsterdam; Landscape with Roman Ruins and Bathing Shepherdesses (by Dirck van der Lisse?), Mountainous Valley with Fishermen and Shepherds, Wood Landscape with Bathing Nymphs, Brunswick Gallery.—Immerzeel, ii. 191; Riegel, Beiträge, ii. 189; Burger, Musée, ii. 282.

LYSARDE (Lyzardi), NICHOLAS, English painter of 16th century, died in London, April, 1570. In the service of Henry VIII and Edward VI.; sergeant-painter to Queens Mary and Elizabeth. Painted historical subjects.—Redgrave.

LYTRAS, N., born in Athens, Greece; contemporary. History and genre painter, pupil of Munich Academy. Works: Antigone; Death of Patriarch Gregorius; After Pillage by Pirates; Oriental Kitchen; Disobedient Grandson.—Müller, 345.

LYVERSBERG PASSION, Cologne Museum; a series of eight pictures, by an unknown master, on wood, each H. 3 ft. x 2 ft. 3 in. Subject: The Passion of Christ. 1. Last Supper; 2. Betrayal; 3. Christ before Pilate; 4. Mocking of Christ; 5. Christ bearing the Cross; 6. Crucifixion; 7. Entombment; 8. Resurrection. Painted about 1463-90; formerly attributed to Israel von Meckenem. Belonged to the Collection of Herr Lyversberg, Cologne, then to Mme. Baumeister, his daughter, from whom passed in 1864 to the Museum.—Cologne Cat.; Kugler (Crowe), i. 132; do., Kl. Schriften, ii. 301; W. & W., ii. 95.

MAAS (Maes), DIRK, born in Haarlem, Sept. 12, 1656, died there, Dec. 25, 1717. Dutch school; pupil of Hendrik Mommers, of Nicolaas Berchem, and of Hughtenburgh, whose style he adopted.

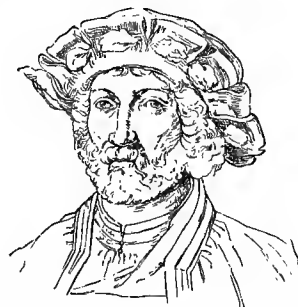
He painted landscapes with animals in the manner of the former, but especially horses and battle-pieces in the latter's style. Spent some time in England during the reign of William III., and painted the Battle of the Boyne for the Duke of Portland. Works: Battle of the Boyne, Colonel Wyndham, Petworth, England; Camp with Horsemen, Rotterdam Museum; Hunting Party Rest-

ing, Kunsthalle, Hamburg; Cavalry Skirmish, Pillage on Battlefield, Moltke Collection, Copenhagen; Camp, Hermitage, St. Petersburg.

—Immerzeel, ii. 192; Kramm, iv. 1031; Van der Willigen, 205.

MAAS, NICOLAAS. See *Maes*.

MABUSE, JAN VAN (Mabusius, Malbodium, Mabogio, Mobugius), born at Maubeuge (Hainault), about 1470, died in Antwerp in 1541. Flemish school. Real name Jan Gossart or Gos-



saert. History painter, admitted in 1503 to guild in Antwerp, where he practised till 1507, when he went to Italy, the first artist of the Netherlands who visited that country; was in Rome, 1508-13, in suite of Philip, natural son of Philip the Good, in whose service he remained until Philip's death at Utrecht in 1524. Before he went to Italy he painted chiefly religious subjects in the style of the later Van Eyck school, and his pictures show great knowledge of composition, warm colouring, and solidity of execution. Among his works of this period are: Adoration of Magi, Castle How-

## MACALLUM

ard, England; Legend of Count of Toulouse, Seawby, Lincolnshire; Four Marys returning from Tomb of Christ, Righteous Judges, Antwerp Museum. After 1512 his style changed, and he painted mythological and allegorical subjects and introduced nude figures into his pictures. In his second manner are: Neptune and Amphitrite (1516), Madonna (2), Girl weighing Gold Pieces, Berlin Museum; Madonna (1527), Danaë (1527), Old Pinakothek, Munich; Ecce Homo, Antwerp Museum; Children of Christian II., Adam and Eve, Hampton Court (replica in Berlin Museum); Jesus at Simon the Pharisee's, Brussels Museum; Adoration of Magi, Dresden Gallery; St. Luke painting the Virgin, Prague Cathedral; Portrait of Jean Carondelet (1517), Madonna (1517), Louvre; Madonna, Madrid Museum; Christ in the Prætorium (1527), Madonna (2), Historical Society, New York. Other works in public galleries: Madonna, Portrait of Margaret of Austria, Young Lady's Portrait, Antwerp Museum; Ecce Homo, Ghent Museum; Altarpiece with Trinity, Prophets, Saints, etc., Cassel Gallery; Madonna, Fürstenberg Gallery, Donaueschingen; Portrait of Mother and Child (Marchioness van Vere?), Dresden Gallery; Adoration of the Magi, Königsberg Museum; Madonna in Landscape with Flight into Egypt, Germanic Museum, Nuremberg; Madonna at a Window, Oldenburg Gallery; Madonna, St. Luke painting the Virgin, Circumcision, Vienna Museum; Madonna, Wiesbaden Gallery; do. (2), Bergamo Gallery; Male Portraits (2), National

**MB**  
**JONN MALBODIUS**  
**INVENIT**

Gallery, London.—  
 Allgem. d. Biogr.,  
 ix. 404; Biog. nat.  
 de Belgique, viii.  
 124; Ch. Blanc,  
 École flamande; Engerth, Belved. Gal., ii.  
 251; Fétis, Cat. du Mus. roy., 119; Gaz.  
 des B. Arts (1861), xi. 34; Immerzeel, ii.  
 193; Kramm, iv. 1034; Kugler (Crowe), i.  
 118, 232; Kunst-Chronik, xx. 485; Law,  
 Hist. Cat. Hampton Court, 137, 198; Mi-

chels, iv. 425; v. 7, 466; Riegel, Beiträge,  
 i. 5; Rooses (Reber), 63; Scharf, Archæologia,  
 xxxix. 245; Van den Branden, 95; Woltmann,  
 Aus vier Jahrhund., 28; W. & W., ii. 517; Zeitschr. f. b. K., xix. 304.

**MACALLUM, HAMILTON**, born in Argyllshire in 1843. Marine and genre painter, pupil of Royal Academy, London. Subjects mostly drawn from the Highlands of Scotland and the north coast. Works in oil: Bracken Boat (1870); Slack the Main-sheet (1873); Saithe Fishing in the Kyles of Bute (1874); Eight Bells, Setting the Storm Jib (1875); Shearing Wraick on the Sound of Harris (1876); Caught by the Tide, Beetling (1877); Waiting for the Ebb, Shrimping (1878); Nutting, Water Frolic, Rocked in the Cradle of the Deep (1880); Prawning (1881); Music o'er the Waters (1882); Fledglings (1885); Kiss from the Sea (1886). Works in water-colour: Cutting Peats (1872); Catching Sprats (1875); Burning Kelp (1876); Yo! Heave Yo! (1877).—Art Journal (1880), 149.

**MACBETH, BANQUET SCENE IN**, Daniel *Maclise*, Frederick W. Cosens, Esq. A vaulted hall with tables spread with barbaric splendour; the guests, nearly seventy, startled at the apparition of Banquo, whose figure is indicated in shadow on a chair in foreground; near it, Macbeth, seated, starts back in terror, while his wife, standing, tries to calm the guests with an affectation of bold assurance. Painted in 1840 for Earl of Chesterfield, from whom passed to present owner. Small replica, T. Williams, St. John's Wood. Engraved by C. W. Sharpe.—Art Journal (1879), 36.

**MACBETH AND THE WITCHES**, Sir Joshua *Reynolds*, Lord Leconfield, Petworth House. The witches dancing around the cauldron, as Macbeth approaches.—*Waagen*, Treasures, iii. 37.

**MACBETH, NORMAN**, born at Port Glasgow, Scotland; contemporary. Portrait and figure painter in Glasgow many years. Went to Edinburgh in 1860; elected R.S.A. in 1880. Exhibits frequently at the Royal

## MACBETH

Academy, London. Has painted the portraits of many distinguished clergymen, among them Drs. Guthrie, Cunningham, Begg, and John Bruck. Ideal work: Four-score Years (1885), Thomas Oliver, Bors-ham, Kent. He is the father of Robert Walker Macbeth; of James Macbeth, landscape and portrait painter; and of H. R. Macbeth, genre and portrait painter, who calls himself, for distinction's sake, H. Macbeth-Raeburn.—Portfolio (1886), 25.

**MACBETH, ROBERT WALKER**, born in Glasgow in 1848. Landscape and genre painter, son and pupil of Norman Macbeth, portrait painter, and student in London of Royal Academy; elected associate of the Society of Painters in Water Colours in 1871, and A.R.A. in 1883. Is also an etcher of ability. Works: A Lincolnshire Gang (1876); Potato Harvest in the Fens (1877); Sedge-Cutting, Early Morning (1878); The Ferry (1881); Betrothed, Ferry Inn, Waiting (1882); Sacrifice, Betrothed, The Signal (1883); Fen Farm, Pied Piper of Hamelin (1884); Ripe October (1885); A Sodden Fen (1886).—Art Journal (1883), 95.



**MacCALLUM, ANDREW**, born in Nottingham, England, in 1828. Landscape painter, pupil of the Nottingham School of Art, and in 1849 of the Somerset House School of Design, London. Was a teacher in Manchester in 1851-53, when he went to Italy to select examples of mural paintings for the South Kensington Museum. Opened a studio in London in 1858. Works: Approach of Malaria, Ancient Rome (1868); Moorland Queen (bought by John Phillip, R.A.); Views near Balmoral (painted for the Queen); Sultry Eve (1876), Centennial Exhibition, Philadelphia; Glassalt Sheil—Glen Muich (1877).

**MACCARI, CESARE**, born in Siena, May 9, 1840. History painter, pupil of Siena Academy, then in Florence of Luigi Mussini; continued his studies in Rome, whence he visited Assisi and Venice, acquired reputation especially with fresco paintings executed by order of Victor Emmanuel in the Chapel del Sudario and in the Quirinal. Gold medals in Siena and Parma, 1869; medal in Philadelphia, 1876; great prize in Turin, 1880. Professor at Accademia S. Luca in Rome. Member of Rome, Venice, Bologna, and Genoa Academies. Order of Italian Crown. Works: Rebecca and Eleazer; Leonardo da Vinci painting Mona Lisa (1865); Vittoria Colonna meditating over Michelangelo's Poems (1868); Sira sacrificing herself for Fabiola (1869); Fond Memories, Music hath Charms, Descent from Cross (1870-73); In the Triclinium, Flower on Raphael's Grave (1879); Deposition of Pope Sylvester (1880); Aristocratic Pastime, Two Dandling Venetian Women, Day of First Communion in Venice; Fortune Teller, Corcoran Gallery, Washington. Frescos: Four Evangelists (1864, Marquis Pieri Nerli's Villa at Quinciano); Ceilings in Chapel del Sudario; Tobias burying the Dead (Chapel at Campo Veramo); Triumph of the Three Graces, Quirinal.—Meyer, *Couv. Lex.*, xviii. 621, 629; Müller, 345.

**MACCHIAVELLI, ZANOBI**, flourished in 1474. Florentine school; called by Vasari a pupil of Benozzo Gozzoli, but his manner is that of one who also studied in the school of Fra Filippo. His Coronation of the Virgin, dated 1473, Louvre, is not one of his best works. Better is the Madonna and Saints, signed but undated, Pisa Academy.—C. & C., Italy, ii. 517; Vasari, ed. Le Mon., iv. 191.

**MCCORD, GEORGE HERBERT**, born in New York in 1840. Landscape painter, pupil of Professor Morse. Has made many sketches in New England, Canada, Florida, and the West. Exhibited first at the National Academy in 1868. Elected an A.N.A. in 1880. Studio in New York. Works:

## MACCULLOCH

Sunnyside—Home of Washington Irving ; Cave of the Winds—Niagara (1878) ; Near Biddeford—Maine, T. B. Clarke, New York ; Napanock Mills (1879) ; Hunting Days (1880) ; Winter Evening on the Hudson (1881) ; Market-Place—Montreal (1882) ; Vesper Hour, Where Swallows Skim (1883) ; Memory of June, Ice Harvest, Cross-Road Bridge (1884) ; Old Mill—Race on Whippany River—New Jersey, November Day, *ib.* (1885) ; Long Pond—New Hampshire, Late Autumn (1886).

**MACCULLOCH, HORATIO**, born in Glasgow, Scotland, November, 1805, died in Edinburgh, June 24, 1867. Landscape painter, pupil in Glasgow of John Knox, a locally known landscape painter. Exhibited frequently at the Royal Scottish Academy, Edinburgh, of which he was elected an associate in 1834 and a member in 1838. Removed to Edinburgh in 1847. Painted chiefly Scottish scenery with great freshness and truth. Works : Deer Forest in Skye ; My Heart's in the Highlands ; Druid Stones by Moonlight ; Bridge over the Avon near Hamilton.—Redgrave.

**MACEDONE, IL.** See *Clovio*, Giorgio Giulio.

**McENTEE, JERVIS**, born at Rondout, N. Y., July 14, 1828.



Landscape painter, pupil of F. E. Church. In 1869 visited Europe, studied in the principal art galleries on the Continent, and sketched in Italy and Switzerland. Elected an A.N.A. in 1860, and N.A. in 1861. Studio in New York.

Works : Virginia in 1863 (1867) ; Venice, October Snow (1870) ; Scribner's Mill (1871), Robert Gordon ; Autumn, Robert Hoe, New York ; Old Mill in Winter, R. L. Stuart, *ib.* ; Autumn Day, Charles Stuart Smith, *ib.* ; Wood Path, Henry James ; Cape Ann (1874) ; Song of Summer (1876) ; Winter in the Mountains (1878) ; Clouds (1879) ; Edge of a Wood, November (1880) ; Kaatskill River (1881),

Joseph Cornell, New York ; Indian Summer, Valley of the Humboldt (1882) ; Uplands in Autumn, Wintry River, Autumn Memory (1883) ; Kaatskills in Winter, Yellow Autumn Woods, Shadows of Autumn (1884) ; Christmas Eve, Sundown in Winter (1885) ; Ashokan—November, Glimpse of Hunter Mountain, Shadows of Autumn, Winter Morning (1886).—Sheldon, 51.

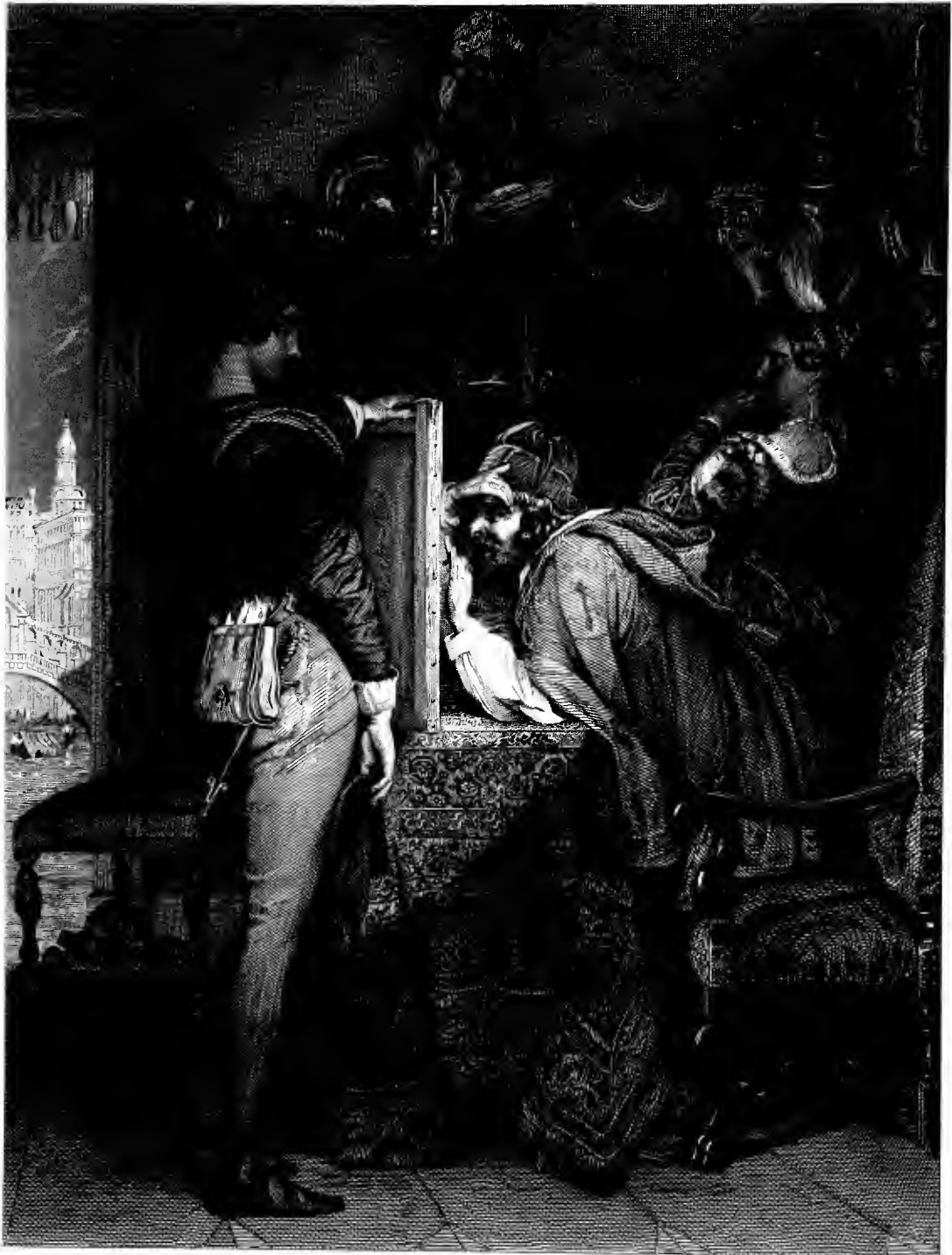
**MACHARD, JULES LOUIS**, born at Sampans (Jura), Sept. 22, 1839. History and portrait painter, pupil of Baille and Signol, and of the École des Beaux Arts. Won the grand prix de Rome in 1865. Paints gracefully drawn and poetically composed mythological scenes, and much-admired portraits. Medals : 1st class, 1872 ; 2d class, 1878 ; L. of Honour, 1878. Works : A Fancy (1865) ; Angelica chained to a Rock (1869), Dôle Museum ; Narcissus and the Spring (1872) ; Silenus (1874) ; Psyche surrendered to Cupid (1876), Transit of Venus (1877), Duke of Buccleuch ; Young Woman wearing a Hood (1880) ; Death of Medusa, Besançon Museum.—Bellier, ii. 6 ; Claretie, *Peintres* (1874), 225, 326, 368 ; *Gaz. des B. Arts* (1865), xix. 286.

**MACHEATH, CAPTAIN**, Gilbert S. *Newton*, Marquis of Lansdowne, Bowood House, near Chippenham. Scene from Gay's *Beggar's Opera* (1727). Captain Macheath in Newgate, upbraided by Polly Peachum, to whom he is married, and by Lucy, whom he has promised to marry. Painted in 1826. Bought by Marquis of Lansdowne for 500 guineas.

**MACHEK, ANTON**, born at Podlaschitz, Bohemia, in 1771, died at Prague, Nov. 18, 1844. History and portrait painter, pupil in Prague of Wenzel Bluma (died in 1794), and of Ludwig Kohl, then of the newly created Academy (1800), where he won the second and soon after the first prize ; finally of the Vienna Academy. Having painted several members of the Imperial family with great success, he rapidly acquired popularity as a portrait painter, especially after his return to Prague in 1806 ; also painted







DAN MACLISE R.A. PINXT

F. JOUBERT. SCULPT











*By D. Hughes & Co.*



## MACHOLD

many altarpieces for country churches in Bohemia. Works: Portrait of King Wenceslaus II., Gallery, Prague; Portraits of Archbishops Chlumczansky and Kolowrat, Karolinum, ib.; Several other Archbishops, Archiepiscopal Palace, ib.; Professors Kromholz and Johann Fischer, Slavophiles Jungmann and Schafarschik, etc.—Allgem. d. Biogr., xx. 5; Wurzbach, xvi. 202.

**MACHOLD, JOSEF**, born at Benisch, Silesia, Dec. 24, 1824. History painter, pupil of Vienna Academy, but mostly self-taught; spent three years in Munich, befriended and influenced by Julius Schnorr, whom he followed to Dresden; entered the army in 1848, fought in twelve battles and skirmishes during the campaign in Hungary, and in 1857 became professor at the military academy in Wiener-Neustadt. Works: Roland Cycle (13 water-colours after Uhland's ballad); Singing and Song (6); Three Paintings after Polish Epic Marya; Harald (after Uhland's Poem, 1866); Scenes from Myths of Bacchus, Ceres, and Venus; Scene from *Midsummer-Night's Dream* (1867).—Müller, 346; Wurzbach, xvi. 206.

**MACIP, VICENTE JUAN**. See *Joanes*.

**McLACHLAN, T. HOPE**, born in England; contemporary. Landscape painter; exhibits at the Royal Academy and the Grosvenor Gallery. Works: Head of Teesdale, Scene from "Ancient Mariner" (1881); Wilderness of the Dead Sea (1882); In the Border Country (1883); On Bowes Moor—Teesdale (1884); Barden Beck, When Leaves fall in Russet Woods, Nightfall (1885).

**MACLISE, DANIEL**, born at Cork, Jan. 25, 1811 (Feb. 2, 1806?), died at Chelsea, April 25, 1870. History painter, student of the Cork Society of Arts, and of the Royal Academy, London, where he won the gold medal in 1831 for the best historical composition, the Choice of Hercules; became an A.R.A. in 1835, and R.A. in 1840. He painted a few excellent portraits, among them Charles Dickens (1839), but his chief works are subject and historical pictures. The later years of his life were much en-

grossed by his compositions for the decoration of the Houses of Parliament, especially by his two large water-glass paintings—Meeting of Wellington and Blücher after Waterloo (46 ft. long), and Death of Nelson (1859-64). He executed also a series of designs—The Story of the Norman Conquest—for the Art Union,



and many book illustrations. Works: Puck disenchanting Bottom (1832); All-Hallow Eve (1833); Installation of Captain Rock (1834); Chivalric Vow of Ladies and Peacock (1835); Macbeth and the Witches (1836); Olivia and Sophia fitting out Moses for the Fair (1838); Banquet Scene in *Macbeth* (1840); Malvolio and the Countess (1840), Play Scene in *Hamlet* (1842), National Gallery; Ordeal by Touch (1846); Gross of Green Spectacles (1850); Caxton showing his Printing-Press to Edward IV. (1851); Marriage of Strongbow and Eva (1854), National Gallery, Dublin; Origin of the Harp, Alan Potter, Esq.; Scene from Midas, The Queen. In fresco: Spirit of Justice, Spirit of Chivalry (1850), House of Lords; Marriage of Strongbow and Eva, Alfred in the Danish Camp, Royal Gallery, Parliament House; Comus, pavilion of Buckingham Palace.—O'Driscoll, Memoir (1871); Redgrave; Otteley; Cat. Nat. Gal.; Sandby, ii. 161.

**MacNEE, Sir DANIEL**, born at Fintry, Stirlingshire, June 4, 1806, died in Edinburgh, Jan. 17, 1882. Portrait painter, pupil of the Trustees Academy, Edinburgh, under Sir William Allan. Noted as a portrait painter, and had many distinguished sitters, among whom were Lord Brougham, Viscount Melville,



## MACRINO

Marquis of Lorne, Duke of Buccleugh, Hugh Blair, and Norman McLeod. He was a member of the Royal Scottish Academy, of which he was elected president in 1876, and he was knighted by the Queen the same year.—*Academy* (1882), i. 71; *Athenæum* (1882), i. 132.

**MACRINO D'ALBA**, born at Alba, died before 1528. Real name Giovanni Jacopo (Giangiacomo) Fava; also called de Alladio. Piedmontese school, history painter; probably studied in Milan, flourished about 1500 and worked at Alba, Asti, and Turin. An excellent painter, of great expressiveness in his countenances, brilliant colouring, masterly treatment of details, fine feeling for *chiaroscuro*, and solid *impasto*; the first Piedmontese artist who made advances towards the realistic style of the Paduans. Works: Altarpiece in six panels with Madonna Enthroned (1496), Certosa, Pavia; Madonna with Saints and Angels (1498), Altar Wing with SS. Louis and Paul (1506), do. with St. John the Baptist, St. Lawrence and St. Rose, Descent from the Cross, Several other Altar Wings with Saints, Gallery, Turin; St. Agatha, *Academy*, *ib.*; Madonna and Saints, *Städel Gallery*, Frankfurt.—Lanzi (Roscoe), iii. 293; Lübke, *Gesch. ital. Mal.*, i. 502; Meyer, *Künstl. Lex.*, i. 169.

**McWHIRTER, JOHN**, born at Inglis Green, near Edinburgh, March 27, 1839. Landscape painter; pupil of art-school of Board of Manufacturers, Edinburgh; has travelled in Norway, Belgium, Italy, the Tyrol, and other countries in search of subjects.

Became an A.R.S.A. in 1864, and A.R.A. in 1878; has resided in London since 1869. In 1877 he visited the United States, spending considerable time in California, making studies in the Yosemite Valley. Works: Arch of Titus, Campagna (1864); Temple

of Vesta at Rome (1865); Old Edinburgh (1868); Loch Coruisk—Isle of Skye (1869); Daybreak, Depths of the Forest (1870); Isle of Skye (1872); Fisherman's Haven (1873); Land of the Mountain and the Flood (1875); Lady of the Woods (1876, Taylor sale, 1883, £643); Over the Border, Source of a River (1877); The Vanguard, Three Graces (1878); Last Days of Autumn, Valley by the Sea (Lee sale, 1879, £1,155), Highland Solitude, Highland Pastoral (1879); June, Lord of the Glen, May (1880); Roses and Rabbits, Mountain Tops, Sunday in Highlands, Summer Evening—Venice (1881); Ossian's Grave, Highland Auction, Rainy Day—Venice (1882); Sunset Fires, Nature's Mirror, Highland Harvest (1883); Sermon by the Sea, Windings of the Forth, Home of the Grizzly Bear, Forest Solitude (1884); Track of a Hurricane (1885); Three Witches (1886).—*Portfolio* (1879), 93; *Art Journal* (1879), 9.

**MACY, WILLIAM STARBUCK**, born in New Bedford, Mass., Sept. 11, 1853. Landscape painter; pupil of National Academy. Studied in Munich four years, two of them under Professor Velten. Sketched in Dakota and Minnesota in 1879. Studios in New Bedford and New York. Works: Lake Starnberg, Early Winter (1877); Meadows near Munich, Landscape (1878); Early Summer (1879); Bavaria near Tyrol, Forest Scene (1880); Edge of the Forest—Bavaria (1881); On the Westport River (1882); Still Water on the Seine (1883); Old Forest in Winter, Early Winter, Winter Sunset (1884); Old Mill (1885); January in Bermuda, Somerset Bay, *ib.* (1886).—Sheldon, 204.

**MADARÁSZ, VICTOR**, born at Fünfkirchen, Hungary, about 1828. History painter, pupil in Vienna of Waldmüller; went in 1857 to Paris, where he met with success. Gold medal, Paris, 1861. Works: Episode in History of Hungary (1855); Clara Zach; Helen Zrinyi; Meeting of Zrinyi and Frangepan, Pesth Museum; Beheading of Ladislaus Hunyádi.—*Gaz. des B. Arts* (1861), xi. 191; Wurzbach, xvi. 237.



## MADDERSTEG

**MADDERSTEG, MICHEL**, born at Amsterdam in 1659, died there in 1709. Dutch school; marine painter, the best pupil of Ludolf Backhuysen, whom he often approached in the treatment of water, while his skies and aerial perspective are inferior; was especially skilled in the representation of ships, of which he was also a builder. Spent most of his life at the court of Frederick I. of Prussia, and after his return to Amsterdam became a picture dealer. Works: Fleet of Frederick I. on the Spree, Whalers, Berlin Museum (not exhibited); Others in Royal Palaces at Potsdam and Sans-Souci; Roadstead of Amsterdam with many Vessels, Kunsthalle, Hamburg.—Kramm, iv. 1039; Kugler (Crowe), ii. 505.

**MADER, GEORG**, born at Steinach, Tyrol, Sept. 9, 1824, died at Gastein, May 31, 1881. History painter, pupil in Innsbruck of Hans Mader (1796–1848, by whom is an Allegory on Sacred Music in the Ferdinandeum at Innsbruck); then at Munich Academy of Heinrich Hess, and continued his studies under Kaulbach, Storch, and Johann Schraudolph; assisted the latter in the frescos in Speyer Cathedral, returned to Tyrol, where in 1858–73 he painted cycles in fresco in churches at Bruneck and Steinach, spending his winters at Munich. He greatly promoted glass painting in his country, and was one of the founders of the institute for this branch of art at Innsbruck. Works: Prophecy of Simon, Jesus in the Temple (1852), Vision of David and Abraham (1853), Speyer Cathedral; Cycle from Life of Mary (1858–66), Bruneck, Tyrol; Cycle from Life of Christ (1867–73), Steinach, ib.; Scenes from Life of the Magdalen, Martyrdom of St. Victor, Four Evangelists; Death of St. Joseph, Court Chapel, Innsbruck; Cycle in Paris Church at Ischl, Upper Austria.—Allgem. d. Biogr., xx. 30; Kunst-Chronik, xvi. 670; Müller, 347; Wurzbach, xvi. 239.

**MADONNA**, Mariotto *Albertinelli*, Fitzwilliam Museum, Cambridge; wood, signed, dated 1509. The Virgin, with a pomegra-

nate in her hand, holds the Child standing on a parapet; John Baptist, with the reed cross, looks on; a bird pecks food; vase of flowers on wall. Much repainted.—Meyer, Kunst. Lex., i. 222; C. & C., Italy, iii. 487.

By Fra *Bartolommeo*, Hermitage, St. Petersburg; wood, signed. The Virgin, sitting on the ground, holding Jesus to her bosom; four angels, two of whom play on the mandolin. Painted in 1515. Engraved by Simonneau; Sanders.—C. & C., Italy, iii. 463; Hermitage Cat.

By Giovanni *Bellini*, Brera, Milan; wood, H. 5 ft. × 4 ft.; signed, dated 1510. The Virgin, seated, with Jesus standing on her knees, before a green curtain; background, a landscape, with a horseman and a shepherd and flock. Formerly in Sannazaro Gallery, Milan. Finely modelled and richly coloured.—C. & C., N. Italy i. 184; Meyer, Kunst. Lex., iii. 411, 418.

By Lodovico *Carracci*, Louvre; canvas upon wood, round, 3 ft. diam. The Virgin, seated, seen to knees, supports Jesus, standing, with her left hand, and has the right upon a book. Bought by Louis XV. of Prince de Carignan for 800 livres. Engraved by Bart. Roger; Bettelini.—Villot, Cat. Louvre; Musée royal, i.; Filhol, vii. Pl. 452.

By *Giulio Romano*, Uffizi, Florence; wood. The Virgin holds a book in her left hand and gives flowers with the other to Jesus, who smiles at her. The shadows have blackened.—Paris, Gal. di Firenze, Pl. 53; Lavice, 45.

By Fra *Filippo Lippi*, Palazzo Pitti, Florence; wood, round, 4 ft. 3 in. diam. The Virgin, seated in a chair, holding a pomegranate, which Jesus, on her knee, grasps with his right hand; in distance, to left, St. Anna in bed, and infant Virgin in arms of a nurse, a figure at bedside announcing the coming of a servant; to right, two women and a child, with presents, ascend steps; in distance, Joachim and Anna meeting. Head of the Virgin said to be a portrait of Lucrezia Buti. Engraved by G.

## MADONNA

Rossi.—C. & C., Italy, ii. 333; Vasari, ed. Mil., ii. 630.

By Bernardino *Luini*, Brera, Milan; wood, H. 2 ft. 4 in. × 2 ft. The Virgin, seen to knees, seated, with Jesus in her lap; background, a trelliswork with roses. Group finely conceived; great smoothness of finish. Bought from Convent of the Certosa, near Pavia, by Signor G. Bianchi, from whom acquired in 1825.—Brera Cat.

By Andrea *Mantegna*, Uffizi, Florence; canvas, small figures. The Virgin, sitting on a stone, with Jesus asleep on her lap; background, a rock tunnelled by quarrymen, a road with shepherds and their flocks, and a castle on a distant hill. Painted about 1489. A beautiful little picture.—C. & C., N. Italy, i. 403.

By *Murillo*, Dresden Gallery; canvas, H. 5 ft. 6 in. × 3 ft. 9 in. The Virgin, seated on a stone bench, holds Jesus on her lap; his head rests on his hand, which is on her breast. By tradition, the Virgin is a portrait of Doña Maria de Leganés, an ancestress of the Counts of Altamira. Engraved by A. Semmler, D. J. Pound, F. Seiffert.—Curtis, 151; Gal. roy. de Dresde; Bilder Brevier, 1858.

By *Murillo*, Palazzo Pitti, Florence; canvas, H. 5 ft. × 3 ft. 5 in. The Virgin, full-length, seated on a stone bench, holds Jesus, standing with both feet on her lap. Engraved by G. Ballero, L. Martelli, A. Perfetti, M. Steinla; lithographed by Prat, Nap. Thomas.—Curtis, 153; Gal. du Pal. Pitti.

By *Murillo*, Hague Museum; canvas, H. 6 ft. 3 in. × 4 ft. 6 in. The Virgin, seated on clouds, supports Jesus on her left knee. Formerly in monastery at Ypres; bought by William I. in Antwerp. Engraved by J. Bemme in the Recueil Steengracht, No. 95. Lithographed by V. Peemans, in reverse; F. B. Waanders in *Kunstkronijk* of 1847.—Curtis, 150; Musée royal à la Haye; De Stuers, 288.

By *Murillo*, Duke of Bedford, London; canvas, H. 3 ft. 3 in. × 2 ft. 5 in. The Vir-

gin, in lilac robe, blue mantle, and brown scarf, seated, holds the Child on her lap; her cheek touches his head, which rests on her left shoulder; his left hand rests on the bosom of her dress. Calonne sale (1795), 205 guineas; Bryan sale (1798), to H. Hope, £304. Repetitions: Comtesse Robert de Pourtalès, Paris; Henry Mason, New York; Aguado sale (1843), 2,460 francs. Old copy in S. Isidoro, Seville.—Curtis, 157.

By *Murillo*, Lord Overstone, London; canvas, H. 5 ft. 4 in. × 3 ft. 7 in. The Virgin, seated on a stone bench, three quarters right, tenderly looks at Jesus, who is seated on her lap, looking front, with both hands on the neck of her dress. Formerly an altarpiece in house of Marqués de Santiago, Madrid, where considered finest small picture of the master; carried to England in 1809 by Mr. Wallis, and sold to Lord Berwick for \$2,500; sold at Lord Berwick sale in 1825; bought by Lord Overstone in 1832.—Palomino, iii. 421; Buchanan, *Memoirs*, ii. 221; Curtis, 154.

By *Murillo*, Lord Overstone, Lockinge, Berkshire, England; canvas, arched, H. 7 ft. 7 in. × 5 ft. 4 in. The Virgin, in crimson robe, blue mantle, and light blue veil on head, standing on clouds, in a glory of cherubs, with the Child on her right arm. Altarpiece of a church in Seville, whence taken by Soult. Before it left Spain, thieves cut out the centre part, containing the Virgin (half-length) and Child, which was sold in England to Mr. Gray of Harringhay House, from whom Lord Overstone acquired it. Soult took mutilated remainder to Paris, where centre was replaced by a copy by Lejeune. At Soult sale (1852) the picture, then called *La Vierge Coupée*, was bid in at 5,000 francs. In 1885 Lord Overstone purchased it of Soult's heirs, and the two parts were skilfully reunited after a separation of more than forty years. Considered by Wornum one of the most beautiful of Murillo's pictures of this class. Engraved by Leroux; lithographed by Maggi, in reverse. Lord Overstone owns also a study



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for it.—Wornum, Epochs, 393; Curtis, 149.

By *Murillo*, Palazzo Corsini, Rome; canvas, H. 5 ft. 4 in. × 3 ft. 6 in. The Virgin, seated on a stone bench beside a broken wall, holds Jesus seated on her lap.—Curtis, 153; Sterling, ii. 910; Cunningham, Life of Wilkie, ii. 257.

By *Murillo*, Seville Museum; canvas, arched, H. 5 ft. 5 in. × 3 ft. 6 in. The Virgin, seated on a stone bench, holds Jesus seated on her lap. Painted about 1641; from Convent of Mercenarias Descalzos de S. José. Engraved by A. Boilly. Repetition or copy, Berlin Museum.—Curtis, 154.

By *Pietro Perugino*, Nancy Museum, France; wood. The Virgin, kneeling, with her right arm on the shoulder of the boy Baptist, who adores Jesus lying on a cushion; two angels kneeling in prayer beside the Virgin; background, landscape. Painted about 1504. In Collection of M. de Brissac in time of Louis XVI. Much injured and restored.—C. & C., Italy, iii. 225.

By *Sassoferrato*, Louvre; canvas, H. 2 ft. 6 in. × 2 ft. The Virgin, seated, half-length, holds in her arms Jesus asleep, and bends her head over him; above, on each side, a cherub's head among clouds. Collection of Louis XVIII.; acquired in 1816 of M. l'Abbé de Sambucy.—Villot, Cat. Louvre.

By *Tintoretto*, Palazzo Pitti, Florence; canvas, H. 4 ft. 11 in. × 3 ft. 2 in. The Virgin, a glory of stars around her head, standing in clouds on the crescent moon, holding Jesus in her arms; under her right hand, a book. Engraved by Marcucci.—Gal. du Pal. Pitti, iii. Pl. 91.

MADONNA IN ADORATION, Francesco Francia, Munich Gallery; wood, H. 5 ft. 4 in. × 4 ft.; signed. The Virgin standing, adoring the infant lying on ground before her in a garden of roses. Painted about 1500; in Mantuan collection till 1786; belonged, about 1800, to Baron St. Saphorin, Danish envoy at Vienna; afterwards in gallery of Empress Josephine at Malmaison, whence bought in 1815. Copies in Berlin

Museum and in Bologna Gallery.—C. & C., N. Italy, i. 563; Pinakothek zu München.

By *Guido Reni*, Dresden Gallery; canvas, oval, H. 2 ft. 3 in. × 2 ft. 11 in. The Infant Christ asleep, adored by his mother. Purchased by Prince Xaver and Count Bose, 1764, for 860 thalers.

By *Pietro Perugino*, National Gallery, London; wood, altarpiece in three divisions; H. 4 ft. 2 in.; centre 2 ft. 1½ in. wide, sides each 1 ft. 10½ in. wide; signed. Centre, the Virgin, kneeling, adoring the Infant, who is supported on a white cushion by an angel in a landscape; above, three angels singing; left, Archangel Michael in armour; right, Archangel Raphael and Tobias. Painted about 1503 for the Certosa, near Pavia; purchased from it by a Melzi in 1786, and bought from Duke Melzi of Milan in 1856 for National Gallery. Passavant thinks Raphael must have assisted in this meritorious composition. Richter calls it the finest altarpiece painted by Perugino.—Richter, Nat. Gal. 50; Rumohr, It. Forsch., iii. 27; Passavant, Rafael, i. 59.

MADONNA, ALBA or ALVA. See *Madonna della Casa d'Alba*.

MADONNA, ALDOBRANDINI or GARVAGH, *Raphael*, National Gallery, London; wood, H. 15 in. × 13 in. The Virgin seated on a bench under an arcade with Jesus on her knees, who has just received a pink from St. John, standing at right; background, a hilly country with houses. Painted in Rome in 1510–11; formerly in Aldobrandini (Borghese) Collection, Rome; bought by Lord Garvagh, of London, of Mr. Day for £1,500; purchased in 1865 for National Gallery for £9,000. Many copies in Bergamo, Milan, Urbino, London, Berlin, etc. Engraved by Al. Mochetti, in d'Agincourt; A. Bridoux.—Passavant, ii. 107; Müntz, 377, 380; Gruyer, Vierges de Raphael, iii. 211; Richter, 55; Lübke, Raphael, 54, 104.

MADONNA, ALFANI, *Raphael* (?), Casa Fabrizi, Terni; wood, H. 1 ft. 8 in. × 13 in. The Virgin seated on a bench, holding Je-

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sus, who stands in her lap and clings to her veil; above, on each side, a cherub's head. Painted in Perugia (1500). Took its name from former owner, Countess Anna Alfani, Perugia, on whose death it passed to her heiress, Countess Beatrix Fabrizi. Rumohr and Passavant assign it to Raphael, but C. & C. seek in vain for evidences of his handling. Not engraved.—Passavant, i. 55; ii. 11; Müntz, 58; Rumohr, Forschungen, iii. 74; C. & C., Raphael, i. 92; Gruyer, Vierges de Raphael, iii. 9; Lübke, Raphael, 16.

MADONNA, ANCAJANI. See *Magi*, Adoration of, Raphael, Berlin Museum.

MADONNA OF ANCONA, *Titian*, S. Domenico, Ancona; wood, arched at top, H. 10 ft. 5½ in. × 6 ft. 8½ in.; signed. The Virgin and Child on a bank of clouds floating in the sky, with Gabriel kneeling to lift the hem of her mantle; below, St. Francis with a cross, and St. Blaise, with his hand on the shoulder of a kneeling patron, pointing heavenward; in the background, the lagoon, with Venice in the distance. Painted in 1520 for S. Francesco, but removed about 1880 to S. Domenico.—C. & C., Titian, i. 233.

MADONNA DEGLI ANGELI. See *Madonna del Collo Lungo*.

MADONNA WITH ANGELS, *Cimabue*, Florence Academy; wood, H. 12 ft. × 8 ft. 2 in. The Virgin, with Jesus on her arm in the act of benediction, on a throne supported by eight angels; the throne rests on niched supports, in which stand the four prophets who foretold Christ's coming. Painted for the Badia of S. Trinità, Florence. One of Cimabue's earliest extant works; style still closely Byzantine.—Vasari, ed. Mil., i. 250; C. & C., Italy, i. 206; Gal. dell' Accad. di Firenze, Pl. 1; Riepenhausen, Gesch. der Malerei, i. 6.

By *Cimabue*, Louvre; wood, H. 13 ft. 10 in. × 9 ft. The Virgin, enthroned, with Jesus on her lap; on each side are three angels, placed at equal distances one above another; on the border, forming part of the picture, are twenty-six medallions of

saints and apostles. Painted for S. Francesco, Pisa.—Vasari, ed. Mil., i. 251; C. & C., Italy, i. 206.

By Francesco *Francia*, Munich Gallery; wood, H. 2 ft. × 1 ft. 6 in. The Virgin supports Jesus who is standing, on a table and holding a bird; in rear, two angels. Painted about 1490; obtained by Maximilian II. from Zambeccari Collection, Bologna, and given by him to Gallery in 1832.—C. & C., N. Italy, i. 561; Pinak. zu München, Pl.

By Raffaellino del *Garbo*, Berlin Museum; wood, round, tempera, small. The Virgin standing, with Jesus in her arms, before a balustrade in a landscape; at each side an angel, with musical instruments. A notably graceful composition, almost Raphaellesque in conception.—C. & C., Italy, iii. 417.

By Fra Filippo *Lippi*, Uffizi, Florence; wood, figures life-size. The Virgin, half life-size, seated at left, adores Jesus held up to her by two angels. A very fine example. Sketch in the Uffizi. Similar composition, with but one angel and the Virgin in act of taking the Child, in the Chiesa degli Innocenti, Florence.—C. & C., Italy, ii. 347; Molini, Gall. di Firenze, iii. 84.

By Andrea *Mantegna*, Brera, Milan. The Virgin seated on clouds, in a glory of singing angels' heads, holding the Infant Christ standing on her lap, his arms around her neck. This picture was attributed to the school of Giovanni Bellini until 1885, when it was discovered that the face of the Virgin had been reduced in size by some restorer in the 17th century, who had painted a white cloth enveloping the head. It is believed to be the picture painted in 1485 for Eleonora d'Aragona, Duchess of Ferrara, afterwards taken to Venice, where it was placed in the Church of S. Maria Maggiore, and whence it was brought to Milan in the time of Napoleon I.—Vasari, ed. Mil., iii. 394; Gaz. des B. Arts (1866), xx. 482; Kunst-Chronik, xx. 436; Zeitschr. f. b. K., xxi. 101.

By *Michelangelo*, National Gallery, London; wood, tempera, H. 3 ft. 4 in. × 2 ft. 6

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in. The Virgin, seated, holding an open book, on which Jesus, standing by her side, has placed his right hand; behind him is the infant St. John, and on each side are two angels, one of whom is reading from a scroll. Unfinished.—Cat. Nat. Gal.

By *Rubens*, Louvre; canvas, H. 4 ft. 6 in. × 3 ft. 3 in. The Virgin, with Jesus in her arms, is borne upon clouds and sustained by groups of wingless angels; above, two



Madonna with Angels, Rubens, Louvre.

suspend a crown over her head while others hold palms. Copy at Potsdam by a pupil of Rubens. Engraved by Visscher; by anonymous, with changes.—Cat. Louvre; Landon, Musée, v. Pl. 57; Smith, ii. 116.

**MADONNA DI ANSIDEI**, *Raphael*, National Gallery, London; wood, H. 9 ft. × 5 ft., figures full-length, less than life-size; dated 1506. The Virgin on a high throne with Jesus on her knees, both reading from a book; on the left stands John Baptist; on right, Bishop Nicholas of Bari, with cro-

zier and book. Painted at Perugia for Ansidei family, as an altarpiece for chapel of S. Niccola da Bari in S. Fiorenzo; bought in 1764 by Lord Robert Spencer, who placed in the chapel a copy by Niccola Monti, and presented to his brother, Duke of Marlborough, whence sometimes called Blenheim Madonna; bought for National Gallery (1884) for £70,000. Engraved by L. Gruner (1856).—C. & C., Raphael, i. 222; Passavant, ii. 31; Müntz, 214; Waagen, Treasures, iii. 127; Gruyer, Vierges de Raphael, iii. 447; Lübke, Raphael, 31, 95; Portfolio (1884), 204.

**MADONNA, APPARITION OF**, Annibale *Carracci*, Louvre; canvas, H. 13 ft. 1 in. × 7 ft. 5 in.; signed, dated 1592. At left, St. Luke, kneeling, implores the Virgin, who, with Jesus in her arms and surrounded by the other Evangelists, appears in glory; at right, St. Catherine, her foot upon the wheel. Painted, according to Malvasia, for the chapel of the notaries in the Cathedral of Reggio. From Musée Napoléon.—Villot, Cat. Louvre; Landon, Musée, ii. Pl. 46.

**MADONNA OF THE APPLE**, *Murillo*, Sir William Eden, Bart., London; canvas, H. 5 ft. × 3 ft. 3 in. The Virgin holds the Child seated on her knee; he has an apple in one hand and with the other clasps one of her fingers. Second manner. Bought in 1834 from Julian Williams.—Curtis, 155; Athenæum, Aug. 18, 1877.

**MADONNA DELLE ARPIE** (of the Harpies), Andrea del *Sarto*, Uffizi, Florence; signed, dated 1517. The Virgin (said to be a portrait of Lucrezia Fede, wife of Andrea), with Jesus in her arms, standing supported by two boy angels on a pedestal, on which harpies are sculptured; on the left, St. Francis; on the right, St. John Evangelist. Painted for S. Francesco, Florence; bought by Ferdinando de' Medici, who placed in the church a copy by Francesco Petrucci. One of the best of Andrea's easel pictures. Engraved in 1832 by J. Felsing; Lasinio; Lorenzini.—Vasari, ed. Mil., v. 20; C. & C.,

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Italy, iii. 561 ; Ch. Blanc, École florentine ; Lavice, 52.

**MADONNA DEL BACINO.** See *Holy Family del Bacino*.

**MADONNA DEL BALDACCHINO** (of the Canopy), *Raphael*, Palazzo Pitti, Florence ; wood, H. 10 ft. x 6 ft. The Virgin, enthroned, with Jesus on her knees ; at left, SS. Augustine and James ; at right, SS. Peter and Bernard ; in front, two boy

Pescia. The original was carried to Paris in 1796, and given by Napoleon to the Museum of Brussels, but restored to Italy in 1815. Much injured by cleaning and by the retouching of Agostino Cassana. Studies in the Louvre, at Chatsworth, and in the Lille Collection. Engraved by Lorenzini ; Nicolet (1802) ; G. Morghen ; Biondi ; and Landon.—Vasari, ed. Mil., iv. 328 ; C. & C., Raphael, i. 369 ; Passavant, ii. 90 ; Müntz, 196 ; Gruyer, *Vierges de Raphael*, iii. 477 ; Landon, *Musée*, iv. Pl. 33 ; Gal. du Pal. Pitti, iv. Pl. 90 ; Lübke, Raphael, 35, 101.

**MADONNA DEL BARACCANO** (of the Shed), attributed to Lippo *Dalmasio*, church of same name, in Bologna. The Virgin and Child enthroned within an archway ; angels hold candelabra at sides, and, lower down, a male and female look up to Virgin's face. Repainted in 1472 by Francesco Cossa, who added the figures below, the male being supposed to be a portrait of Giovanni Bentivoglio, and the female of Maria Vinciguerra. The church was established in 1403, in honor of the miracles performed by the picture, which was painted on a bastion of the city walls.—C. & C., N. Italy, i. 524 ; Gualandi, Guida, 139.

**MADONNA OF THE BASKET.** See *Madonna della Cesta*.

**MADONNA OF THE BAS-RELIEF**, attributed to Leonardo da



Madonna del Baldacchino, Raphael, Palazzo Pitti, Florence.

angels singing, and above, two others raising the curtains of the canopy over the throne. Begun in 1508, for chapel of Dei family in S. Spirito, Florence, but left incomplete when Raphael went to Rome. After Raphael's death bought by Baldasare Turini for the Cathedral of Pescia, whence sometimes called *Madonna di Pescia* ; sold in 1697 to Ferdinando de' Medici, son of Grand Duke Cosmo III., who placed it in the Pitti. A copy, made at the time by Pietro Dandini, is still in the cathedral at

*Vinci*, Collection of Lord Monson, Gatton Park, England. The Virgin, seated, holding Jesus, who reaches forward to greet St. John ; Joseph and Zacharias standing behind, looking at Jesus ; the bas-relief is seen in the lower corner of the picture, under St. John. Similar in composition to the *Holy Family of the Hermitage*. Probably painted in Milan about 1490. Reduced copy in Fitzwilliam Museum, Cambridge ; copy in Melzi Collection, Milan. Waagen attributes this picture to Marco d'Oggione, Passavant to

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Salaino, and Mündler to Cesare da Sesto. Engraved by Forster.—Heaton, 76, 238; Rigollot, *Hist. des Arts*, etc., i. 274; Mündler, *Essai*, 114; Ch. Blanc, *École florentine*; Kugler (*Eastlake*), ii. 356.

**MADONNA DE BELEN**, *Murillo*, Seville Museum; canvas, H. 3 ft. 11 in. × 3 ft. 2 in. The Virgin, seated, holds the Child, who lies across her lap on a white cloth; with his right hand he seizes the neck of her dress; his left hangs down in front. From



Belle Jardinière Madonna, Raphael, Louvre.

Capuchin Convent, Seville. Probably painted about 1676.—Curtis, 155.

**MADONNA OF THE BELL**. See *Madonna del Campanello*.

**MADONNA, BELLE JARDINIÈRE** (*Bella Giardiniera*), *Raphael*, Louvre; wood, arched at top, H. 4 ft. × 2 ft. 8 in.; dated 1507 or 1508. The Virgin is seated in a meadow with landscape in background; Jesus, with his hand in her lap, stands by one knee, and St. John, holding a cross, kneels at the other. Supposed to be the

picture ordered by Filippo Segardi of Siena; left incomplete in Florence by Raphael, when summoned to Rome, and finished by Ridolfo Ghirlandajo, who painted the blue mantle of the Virgin. Segardi sold it to Francis I., from whose collection it passed to the Louvre. Passavant notes many copies; the best one is in the Townshend Collection, Kensington Museum, London. Another belongs to Lord Ashburton, Bath House, London. Engraved by E. Rousselet (1656); Chereau; N. Poilly; B. Desnoyers; Audouin; Laugier; G. Levy; J. Bal; Massard; Sasso; N. Aurelio.—Vasari, ed. Mil., iv. 328; C. & C., *Raphael*, i. 361; Passavant, ii. 67; Müntz, 185; Cab. Crozat, i. Pl. 6; Filhol, vi. Pl. 427; Kellogg, *Researches in the History*, etc., of *La Belle Jardinière* (London, 1860); Gruyer, *Vierges de Raphael*, iii. 155; Landon, *Musée*, iv. Pl. 13; *Musée français*, i.; Perkins, 73; Lübke, *Raphael*, 34, 101.

**MADONNA DEL BELVEDERE**, *Ottaviano Nelli*, S. M. Nuova, Gubbio; tempera on wall, now under glass; dated 1403. Virgin, seated, holding Jesus on her lap, surrounded by saints and angels of different sizes arranged symmetrically against a blue diaper ground. Their faces are sweet, though neither mystic nor elevated in character. The system of highly contrasted colours, abundant ornament, and minute design is characteristic of the earlier Umbrian school, which developed on a Siennese basis. Chromo-lithograph in collection of Arundel Society.—C. & C., *Italy*, iii. 88.

**MADONNA, BLENHEIM**. See *Madonna di Ansidei*.

**MADONNA DEL BORDONE**. See *Coppo di Marcovaldo*.

**MADONNA, BORGHESE**. See *Madonna dei Candelabri*.

**MADONNA, BRIDGEWATER**, *Raphael*, Bridgewater House, London; wood, transferred to canvas, H. 2 ft. 7 in. × 1 ft. 10 in. The Virgin sitting, with Jesus lying on her knees grasping her veil. Painted in Rome in 1511–12; passed from Seignelay Collec-

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tion to M. de Montarsis, thence to M. Rondé du Roy, from whom bought by Duc d'Orléans; transferred to canvas by Hacquin; bought by Duke of Bridgewater for £3,000. Old copies in museums of Berlin and Naples, National Gallery, London, and Historical Society, New York. Engraved by Boulanger; Larmessin; Romanet; F. Poilly; G. Heinzmann; Giudetti (1827); Schuller (1827); Lorichon (1832); C. Cattaneo; Dulmer; Landon.—Passavant, ii. 110; Spring-



Madonna of Burgomaster Meyer, Hans Holbein, Darmstadt.

er (Dohme, 2ii.), 74; Cab. Crozat, i. 21; Gower, Hist. Gal. of England; Gruyer, Vierges de Raphael, iii. 82; Lübke, Raphael, 55, 105; Waagen, Treasures, ii. 27, 493.

**MADONNA, BURGHLEY HOUSE**, Jan van Eyck, Marquis of Exeter, Burghley House, near Stamford, England. The Virgin with Infant Christ in her arms, and St. Barbara presenting the donor, an ecclesiastic in white robes, who is kneeling.—Waagen, Treasures, iii. 406.

**MADONNA OF BURGOMASTER MEYER**, Hans Holbein, the younger, Collection of Princess Charles of Hesse Darmstadt; wood, H. 4 ft. 9 in. × 3 ft. 4 in. The Virgin, as Queen of Heaven, standing in a niche, holding Jesus, who extends one hand in benediction; on left, kneeling, are Jacob Meyer, burgomaster of Basle, and a youth, the latter holding a nude infant standing; on right, kneeling, are Meyer's first wife, Magdalen Ber, his second wife, Dorothea Kannengiesser, and Dorothea's daughter Anna. Painted about 1525-26. Bought in Paris in 1822 from M. Delehante by Prince Wilhelm of Prussia for 2,500 thalers. Replica in Dresden Gallery.—Mantz, Hans Holbein, 54; W. & W., ii. 469; Kugler (Crowe), i. 206; Förster, v.

**MADONNA OF BURLEIGH HOUSE**, Titian, Burleigh House, England; half-length, half of life-size. The Virgin, seated on a stone bench in front of a landscape, looks fondly at Jesus, who smiles as he lies full-length in her lap. Painted about 1508.—C. & C., Titian, i. 111.

**MADONNA OF CADORE**, Titian (?), parish church of Cadore; canvas, H. 2 ft. × 4 ft. 3 in. The Virgin (Titian's last wife?) bends over Jesus, to whom she gives the breast; to the right, St. Andrew (Francesco Vecelli), bending under a large cross; to the left, St. Titian of Oderzo (said to be Marco Vecelli) kneeling in prayer, with an acolyte (Titian himself) bearing a crozier. Painted about 1560, after death of his brother Francesco Vecelli, probably by Orazio Vecelli, though Vasari assigns it to Titian. The part containing the Madonna and St. Andrew was cut out by a thief, but recovered and restored to its place.—Vasari, ed. Mil., vii. 442; C. & C., Titian, ii. 297; Ridolfi, Maraviglie, i. 265; Gilbert, Cadore, 96, 98.

**MADONNA DE' CALZOLARI** (of the Shoemakers), Il Sodoma, fresco on a house, corner of the Piazza de Tolomei, Siena. The Virgin, with Jesus in her arms, between SS. John, Francis, Roch, and Crispin, the

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last with a shoe in his hand. Painted in 1530 for the Guild of Shoemakers; now nearly destroyed by fumes from a metal-founder's furnace.—Vasari, ed. Mil., vi. 391; Jansen, *Leben und Werke des Soddoma* (Stuttgart, 1870), 162; Meyer, *Künst. Lex.*, 221.

**MADONNA WITH THE CAMERLENGHI**, *Tintoretto*, SS. Giovanni e Paolo, Venice; canvas, H. about 7 ft. × 18 ft. The Madonna, seated in a Venetian loggia, attended by SS. Sebastiano, Rocco, Marco, and Teodoro; in front, the three Camerlenghi (chamberlains) in their official dress, kneel or bend before her as the three Magi;



Madonna dei Candelabri, Raphael, Butler-Johnstone Collection.

behind them, three Venetian servants with offerings in a sack. Absurd as an Adoration of the Magi, but perfect as a piece of portraiture and artistical composition. Formerly in the ex-Magistrato de' Camerlenghi.—Ruskin, *Stones of Venice*, iii. 306; Zanotto, 289; Boschini, 265.

**MADONNA DEL CAMPANELLO** (of the Bell), Bartolommeo *Schidone*, Palazzo Pitti, Florence; wood, H. 10 in. × 8 in. The Virgin, seated, with Jesus in her lap; he reaches forward to take a bell from her hand.—Gal. du Pal. Pitti, iii. Pl. 98.

**MADONNA DEI CANDELABRI** (of the Candelabras) or **DEI FIACCOLE** (of the

Torches), *Raphael*, Butler-Johnstone Collection, London; round, wood, 2 ft. 1½ in. diameter. The Virgin, with Jesus on her knees, her eyes downcast, is looking toward the spectator. On each side an angel holding a torch. These are later additions, not by Raphael. The principal figures have been much restored, but show admirable drawing; the Virgin is noble and dignified, and the Child full of life and action. Painted in Rome in 1516–17; the latest of Raphael's Madonnas which represent only the Virgin and Child. In Rome, in last century, in Palazzo Borghese, whence sometimes called Borghese Madonna; passed thence to Lucien Bonaparte, then to Maria Louisa, daughter of Charles IV. of Spain and Queen of Etruria, from whom inherited by her son Charles Louis, Duke of Lucca, who sent it to London, where it was bought in 1841 by Mr. H. A. J. Munro, of Novar; bought in at his sale (1878), for £20,000, by his nephew, Mr. H. A. Munro-Butler-Johnstone, who brought it to New York in 1882 and deposited it in the Metropolitan Museum, where it was offered for sale at \$200,000. Returned to England in 1884. Engraved by Ern. Moraces; Bettellini; Blot; Fabri; Folo; Bridoux; Gustave Lévy.—Gruyer, *Vierges de Raphael*, iii. 97; Passavant, ii. 243; Waagen, *Treasures*, ii. 132; London Times, June 3, 1878; London Telegraph, June 3, 1878; Lübke, *Raphael*, 56, 109.

**MADONNA, CANIGIANI**. See *Holy Family*, Canigiani.

**MADONNA OF CANON VAN DER PAELE**, Jan van *Eyck*, Bruges Academy; wood, H. 4 ft. × 5 ft. 2 in.; signed, dated 1436. The Virgin enthroned, under a canopy in a Roman church, holding Jesus, who has a parrot in his hand, in her lap; to right, St. George, standing, raising his helmet, and Canon Van der Paele, the donor, kneeling; to left, St. Donatian, standing. Painted for St. Donatian, Bruges. Old copy in Antwerp Museum.—Dohme (Keane), 227; W. & W., ii. 20; C. & C., *Flemish Painters*, 108; Le Beffroi, ii. 28.

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**MADONNA OF THE CANOPY.** See *Madonna del Baldacchino*.

**MADONNA DEL CAPPUCINO,** Fra *Bartolommeo* (?), Galerie Abel, Paris; round, 4 ft. diameter. Virgin and Child, St. Francis kneeling between angels and the young Baptist giving fruits to the Saviour. Said to have been begun by Fra Bartolommeo and finished by Raphael; but Passavant says Raphael had nothing to do with it. Belonged to collection of Cardinal Bonzi, who took it to France in 1671.—Marchese,



*Madonna del Cardellino, Raphael, Uffizi, Florence.*

ii. 47; Passavant, Raphael, ii. 413; C. & C., Italy, iii. 477.

**MADONNA DELLA CARAFFA** (of the Bottle), attributed to Leonardo da Vinci, Palazzo Borghese, Rome. So called because a bottle containing flowers is one of its accessories. Painted in Florence about 1472; belonged to Clement VII., who greatly prized it. D'Argenville speaks of it as in the Vatican in 1762. It is probably by Lorenzo di Credi.—Heaton, 281; Rigollot, Hist. des

Arts, etc., i. 264; Clement, 341; Richter, Leonardo, 8.

**MADONNA DEL CARDELLINO** (of the Goldfinch), *Raphael*, Tribune of the Uffizi, Florence; wood, H. 3 ft. 1 in. × 2 ft. 5 in.; figures full-length, under life-size. The Virgin, seated in a meadow, holding a book, looking at infant St. John, who is offering a goldfinch to Jesus; in distance the city of Florence. Painted in 1506 as a wedding present for Lorenzo Nasi of Florence. In 1547, when the Casa Nasi was crushed by a landslip from Monte S. Giorgio, the picture was broken into pieces, which have been cleverly joined. Copies in Geneva Museum, in Consiglio di Stato at Florence, and in possession of Mr. Verity in London, but none by Raphael. Engraved by R. Morghen (1814); Martinet; P. Nocchi; A. Krüger (1830); J. Pavon; Reipenhausen.—Vasari, ed. Mil., iv. 322; Passavant, i. 34; Müntz, 180; C. & C., Raphael, i. 256; Gruyer, *Vierges de Raphael*, iii. 146; Molini, *Gal. di Firenze*, i. 121; Perkins, 73; Lübke, Raphael, 34, 96; Rosini, iv. 48.

**MADONNA OF THE CARTHUSIANS,** *Antonio da Murano* and *Bartolomeo Vivarini*, Bologna Gallery; wood, tempera. In centre, the Virgin enthroned adoring Jesus asleep in her lap; on one side, in a niche, a bishop with book and crozier; on the other, SS. Jerome, John Baptist, and Nicholas of Bari; upper course, centre, Christ between angels; in niches, SS. Peter, Gregory, Augustine (?), and Paul, in half-length. Painted in Venice in 1450, by order of Pope Nicholas V., to commemorate the services of Cardinal Albergati. One of the most tasteful combinations of architectural carving and panel painting of its period in N. Italy. The figures show the influence of the Paduan school as affected by Donatello.—C. & C., N. Italy, i. 30; Rosini, Pl. 61.

**MADONNA DELLA CASA D' ALBA** (of the Alva Family), *Raphael*, Hermitage, St. Petersburg; wood, round, 9½ in. diam. The Virgin, in a fine landscape, leans her back against the trunk of a tree, while Jesus,



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on her knees, takes a cross offered him by St. John kneeling. Painted in Rome in 1508-9; formerly in the Church of Monte Oliveto at Nocera dei Pagani, near Naples, and bought by the Marchese del Carpio, Viceroy of Naples, for about 1,000 scudi. Later in gallery of Duke d' Alba, Madrid; Duchess d' Alba said to have left it in 1801 to her doctor, who sold it to Count Bourke, Danish Ambassador at Madrid; sold by him for £4,000 to the banker Coesvelt, who sold it in 1836 to Nicholas I. of Russia for £14,000. Ancient copies numerous. Engraved by Desnoyers (1823); Fr. von Stadler; Vi-



Madonna della Casa d'Alba, Raphael, Hermitage, St. Petersburg.

tali; autotype by Ad. Braun & Co., Paris.—Passavant, ii. 105; Müntz, 377; Springer, 193; *Gaz. des B. Arts*, xvii. (1864), 321; xix. (1879), 187; Gruyer, *Vierges de Raphael*, iii. 193; Lübke, *Raphael*, 54, 103; Réveil, i. 49.

**MADONNA DI CASA PESARO**, *Titian*, S. M. de' Frari, Venice; canvas, arched at top, figures larger than life. The Virgin, with Jesus in her lap, enthroned in the portico of a temple; SS. Peter, Francis, and Anthony of Padua implore her intercession in favor of Jacopo Pesaro and other members of the Pesaro family, who kneel at the foot of the throne; a man in armour with the standard of the Church and a captive

Turk symbolize the victory over the Turks at Santa Maura. Painted in 1526; still in its original place, near which is Titian's tomb. One of the finest art creations of any age (C. & C.).—C. & C., *Titian*, i. 305; Moschini, *Guida di Venezia*, ii. 194.

**MADONNA DI CASA SCOTTI**, *Liberale da Verona*, Casa Scotti, Milan. Formerly ascribed to Mantegna.

**MADONNA DI CASA TEMPI**, *Raphael*, Munich Gallery; wood, H. 2 ft. 4 in. × 1 ft. 7 in. The Virgin, half-length, standing, pressing Jesus tenderly in her arms; background, landscape with town. A masterpiece which shows an almost absolute abandonment of Umbrian for Tuscan principles (C. & C.). Painted in Florence in 1506. Long unnoticed, covered with dust in Casa Tempi, Florence, where it was as early as 1677; sold in 1829 to Louis I. of Bavaria for 16,000 scudi. Much damaged sketch, of doubtful authenticity, in Musée Fabre, Montpellier. Engraved by B. Desnoyers; Ant. Morghen; S. Jesi; S. Amsler; Wagner; Th. Kising.—C. & C., *Raphael*, i. 269; Passavant, ii. 37; Müntz, 170; Gruyer, *Vierges de Raphael*, iii. 43; Lübke, *Raphael*, 33, 97; Pinak. zu München, Pl.; Civali, *Bell. di Firenze*, 282.

**MADONNA OF THE CASIO FAMILY**, Giovanni Antonio *Beltraffio*, Louvre; wood, 6 ft. 1 in. square. The Virgin, seated in centre, with infant Jesus on her knees, receiving the homage of two kneeling donors, Giacomo and Girolamo Casio; the latter, a poet, crowned with laurel, presented by S. John Baptist; near him is S. Sebastian attached to a tree. Painted in 1500 for the chapel of the Casio family in the Church of the Misericordia, near Bologna, in commemoration of the deliverance of Girolamo Casio de' Medici, the poet, from captivity by the Turks. Passed from the chapel to the Brera, Milan, whence it was acquired by the Musée français by exchange in 1812.—Ch. Blanc, *École milanaise*; Mündler, 39.

**MADONNA, CASTELFRANCO**. See *Madonna with Saints*, Giorgione.

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**MADONNA OF THE CAT.** See *Madonna del Gatto*; *Holy Family*.—*La Perla*.

**MADONNA DELLA CATINO.** See *Holy Family del Bacino*.

**MADONNA, CECILIA GALLERANI.** See *Gallerani*.

**MADONNA A LA CEINTURE** (de la Faja, of the Swathing-Band), *Murillo*, Duc de Montpensier, Seville; canvas, H. 4 ft. 6 in. × 3 ft. 8 in. The Virgin, seated on a stone bench, swathes the Child with linen while lying in her lap; on each side, an



Madonna della Cesta, Correggio, National Gallery, London.

angel, one playing a guitar, the other a violin; above, six heads. Second manner. Painted for the Marqués del Aguila; remained at Seville until 1840, when sold for 60,000 francs to King Louis Philippe, at whose sale bought by Duc de M. for £1,500. Exhibited in Boston, U. S., in 1874. Copy by Tobar in Cadiz Museum. Repetitions: William H. Smith, Greenlands, Henley-on-Thames, Buckinghamshire; Pesth Gallery. Lithographed by M. Lavigne, Geoffroy, Coquardon, Ricaud, Vayron, and others.—Ch. Blanc, *École espagnole*; Curtis, 156.

**MADONNA DELLA CESTA** (of the Basket), *Correggio*, National Gallery, London; wood, 1 ft. 1½ in. × 15 in. The Virgin, seated, with a basket of linen near her, is putting a shirt on Jesus, who sits in her lap; in background, Joseph at work, carpentering. Painted about 1520. In Royal Collection, Madrid; given by Charles IV. to his minister, Don Manuel Godoy; passed to France during French invasion of Spain; brought to England by the painter Wallace, who offered it for sale for £1,200 in 1813, and sold to Lapeyrière, at whose sale in 1825 it was bought for 80,000 francs by M. Nieuwenhuys, who sold it to National Gallery for £3,800. A work of the rarest delicacy. Several copies, by G. Carpi, A. Carracci, and others. Replica, attributed to Correggio, in Bridgewater House, bought from Orleans Gallery for £1,200. Copy in Madrid Museum. Engraved by Ghisi; Aquila; Fuccioli; Doo; Freeman; and Wright.—Meyer, *Correggio*, 326, 283; *Künst. Lex.*, i. 433; Waagen, *Treasures*, i. 329; Richter, 63.

**MADONNA OF THE CHAIR.** See *Madonna della Sedia*; *Madonna della Silla*.

**MADONNA OF THE CHERRIES**, attributed to Annibale Carracci, Louvre; canvas, H. 4 ft. × 3 ft. 2 in. The Virgin, seated, with Jesus upon her knees; at left, St. Joseph offering cherries. Probably a school piece. Musée Napoleon. Engraved by J. Boulanger. Copy in Berlin Museum.—Villot, *Cat. Louvre*.

By *Titian*, Vienna Museum; wood, transferred to canvas, H. 2 ft. 6 in. × 3 ft. 1 in. The Virgin sits behind a parapet, on which Jesus stands holding with both hands a bunch of cherries, which he offers to her; infant St. John looking up with longing eyes; on one side is St. Joseph with a staff, on the other St. Zacharias. Painted about 1508. In collection of Archduke Leopold Wilhelm in middle of 17th century. Copy by Teniers at Blenheim, England; others in Prague, Venice, and Padua. Engraved by Lefebvre.—C. & C., *Titian*, i. 105.

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**MADONNA DEL COLLO LUNGO** (of the Long Neck), *Parmigianino*, Palazzo Pitti, Florence; wood, H. 6 ft. 10 in. × 4 ft. 3 in.; signed. Called also *M. degli Angeli* (of the Angels). The Virgin, seated, gazing on infant Jesus asleep in her lap; on one side a group of angels, one bearing a vase. Painted by order of Elena Bajardi-Tagliaferri (1534) for the Cappella dei Tagliaferri in



Madonna del Collo Lungo, Parmigianino, Palazzo Pitti, Florence.

S. M. de' Servi, Parma; sold in 1674 to Cosimo III. de' Medici, and placed in Pitti. Carried to Paris in 1799; restored in 1815.—*Vasari*, ed. Mil., v. 231; *Ch. Blanc*, *École lombarde*, Parmigianino; *Gal. du Pal. Pitti*, iii. 76; *Lavice*, 66; *Landon*, *Musée*, v. Pl. 39.

**MADONNA, COLONNA** (della Casa Colonna), *Raphael*, Berlin Museum; wood, H. 2 ft. 6 in. × 1 ft. 10 in.; figure to the knees; unfinished. The Virgin, sitting, has a book

in one hand and holds Jesus in her lap with the other; he clings to her dress with one hand and tries to rise. Painted in Perugia (?) about 1508; belonged to the Salviati family, Florence, whence passed by inheritance to the Colonna; bought in Rome of Maria Colonna, wife of Duke Giulio Zante della Rovere, by Chevalier Bunsen for Prussian government. Probably mostly the work of Domenico Alfani. Many copies. Engraved by Masquelier (1820); Barocci (1827); Caspar; Reveil; P. Lightfoot (1849); Ed. Mandel (1855).—*C. & C.*, *Raphael*, i. 349; *Passavant*, ii. 66; *Müntz*, 176; *Gruyer*, *Vierges de Raphael*, iii. 71; *Lübke*, *Raphael*, 33, 100.

**MADONNA DEL CONIGLIO**, Correggio. See *Zingarella*.

**MADONNA DEL CONIGLIO** (of the Rabbit, *Vierge au Lapin*), *Titian*, Louvre; canvas, H. 2 ft. 3½ in. × 2 ft. 9 in.; signed. The Virgin, seated on the grass, with her hand on a white rabbit, which St. Catherine, with Jesus in her arms, stoops to look at; in background, St. Joseph fondles a black lamb near a hut; a summer landscape with distant hills. Painted in 1530 for Federico Gonzaga, Marquis of Mantua; belonged to Louis XIV. No copies known.—*C. & C.*, *Titian*, i. 338; *Filhol*, vii. Pl. 493; *Landon*, *Musée*, xiii. Pl. 8.

**MADONNA, CONNESTABILE** or **STAFFA**, *Raphael*, Hermitage, St. Petersburg; wood transferred to canvas, 6¾ in. sq. The Virgin, standing in a landscape, holds Jesus on her left arm and reads from a book, which the Child is trying to grasp; in background, hills covered with snow, a boat on a lake, and a man on a white horse. "A genuine and almost priceless masterpiece" (*C. & C.*). Picture formerly a round in a square, the panel of one piece with the frame. Painted in Perugia about 1502–3 for Alfano di Diamante, uncle of Raphael's friend, Domenico di Paris Alfani, from whom it descended to the collateral branch of the Connestabile Staffa family, Perugia. Sold by Count Scipione Connestabile of Perugia

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in 1871 for 330,000 francs to the Emperor of Russia, and given by him to the Empress, who bequeathed it to the Hermitage. Original sketch in Berlin Museum shows the Virgin with a pomegranate instead of a book in her hand; when the picture was transferred to canvas in St. Petersburg the outline of the hand and the pomegranate was found, showing that Raphael changed the design on the panel and substituted the book, from which the picture was formerly named *Madonna del Libro* (of the Book). Copy in Perugia Gallery; several others

knees, whose infant lies dead at her feet.—Salon, 1877.

**MADONNA, COWPER** (the little), *Raphael*, Panshanger House, near Hertford, England; wood, H. 2 ft. × 1 ft. 5 in. The Virgin, half-length, sitting; Jesus, with one foot placed on her outstretched palm, has both arms round her neck; background, landscape with a church. Painted in Florence in 1505; preserved there until bought by Lord Cowper, when ambassador at Court of Tuscany. Copy in Lombardi Collection, Florence.—C. & C., Raphael, i. 250; Passavant, ii. 26; Müntz, 169; Gruyer, *Vierges de Raphael*, iii. 37.

**MADONNA OF THE CUP.** See *Madonna della Scodella*.

**MADONNA OF THE CURTAIN.** See *Madonna della Tenda*.

**MADONNA DE LA DÉLIVRANCE**, Ernest Hébert, Church at Grenoble. The Virgin, seated, with Jesus, nude, in her lap, his right hand raised to his chin. Engraved by A. Huot.—Book Buyer, Dec. 1884.

**MADONNA WITH DIADEM** (*Vierge au Diadème*), *Raphael*, Louvre; wood, H.



*Madonna del Coniglio*, Titian, Louvre.

mentioned by Passavant. Engraved by P. Mocchi; Ant. Kruger; S. Amsler; engraved from copies by P. Caronni; Th. Richomme.—C. & C., Raphael, i. 171; Passavant, ii. 15; Lübke, Raphael, 16, 92; *Gaz. des B. Arts* (1878), xviii. 209; (1879), xix. 188; Gruyer, *Vierges de Raphael*, iii. 18; *Giornale di Erudizione artistica*, vi.; *Graphic* (London), May 26, 1883.

**MADONNA OF CONSOLATION** (*Vierge Consolatrice*), William Adolphe Bouguereau, Luxembourg Museum, Paris; canvas, H. 6 ft. 7 in. × 4 ft. 11 in. The Virgin enthroned, with both hands upraised, offers consolation to a mother, lying in despair across her

2 ft. 3 in. × 1 ft. 8 in. Called also *Madonna del Velo* or *Vierge au Voile* (Veil), *Vierge au Linge* (Linen), *Sommeil de Jesus*, and *Silence de la Sainte Vierge*. The Virgin, crowned with a diadem, stooping over Jesus asleep, raising the veil which covers him to show him to St. John, who kneels at right. Painted in Rome (1508–13); tradition says once split in two and used to cover casks in a cellar at Pescia, but an amateur bought the pieces and had them skilfully joined. Formerly in Châteauneuf Collection, Paris; thence to Prince de Carignan, at whose death in 1743 bought by Louis XV. Old copies numerous. Engraved by Ingouf;

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A. Poilly ; J. Frey ; Du Flos ; F. Borsi ; M. Desnoyers ; J. J. Massard ; L. C. Recotti ; P. Metzmacher ; Girard (1845).—Passavant, ii. 108 ; Müntz, 375 ; Cab. Crozat, i. Pl. 29 ; Klas. der Malerei, i. Pl. 33 ; Gruyer, *Vierges de Raphael*, iii. 220 ; Lübke, *Raphael*, 55, 104 ; Landon, *Musée*, ii. Pl. 25 ; *Musée français*, i. ; Filhol, iv. Pl. 217 ; Réveil, i. 13.

**MADONNA, DIOTALEVI**, *Raphael* (?), Berlin Museum ; wood, H. 2 ft. 2 in. × 1 ft.



Madonna with Diadem, Raphael, Louvre.

6 in. Virgin supports Jesus on her lap, with one hand on the shoulder of the worshipping St. John ; Jesus extends hand in benediction. Distinctly Peruginesque. Bought for 980 thalers (\$735) in 1841-42 of Marquis Diotalevi, Rimini, in whose family the picture, assigned to Perugino, had been an heirloom.—C. & C., *Raphael*, i. 94 ; Gruyer, *Vierges de Raphael*, iii. 121 ; Passavant, ii. 334.

**MADONNA WITH DOGE BARBERIGO**, Giovanni *Bellini*, S. Pietro Martire, Murano ; canvas, figures nearly life-size ;

signed, dated 1488. The Doge Agostino Barberigo, introduced by SS. Mark and Augustine, kneels before the Madonna. In Palazzo Barberigo till the Doge's death (1501), when placed on the high altar of S. M. degli Angeli, Murano ; removed thence to S. P. Martire. Injured by restoration.—C. & C., N. Italy, i. 169 ; Meyer, *Künst. Lex.*, iii. 408, 417 ; Zanetti, *Monastero di S. M. degli Angeli* (Venice, 1863), 57.

**MADONNA WITH DOGE LOREDANO**, Vincenzo *Catena*, Palazzo Ducale, Venice ; canvas, signed. The Doge, Leonardo Loredano, under the protection of SS. Mark and John Baptist, kneels before the Madonna, exactly as in Bellini's altarpiece, *Madonna and Doge Barberigo*, Murano. Painted about 1503 for Pregadi Chapel in Palazzo Ducale.—C. & C., N. Italy, i. 250.

**MADONNA AND DONORS** (*Vierge aux Donateurs*), Anton van *Dyck*, Louvre ; canvas, H. 8 ft. 2 in. × 6 ft. The Virgin, seated upon a rock, holds Jesus on her knees ; before her, a man and his wife, clad in black, kneel with hands joined ; above, two little angels hover, holding flowers. Collection of Louis XIV.—Villot, *Cat. Louvre*.

**MADONNA DEL DUOMO**. See *Madonna della Rosa*, Spinelli.

**MADONNA, DUSSELDORF**. See *Holy Family*, Canigiani.

**MADONNA, ESZTERHAZY**, *Raphael* (?), Eszterhazy Collection, Buda-Pesth ; wood, H. 10½ in. × 8½ in. Jesus, sitting on a rocky ledge, is held with both hands by the Virgin, who kneels before him ; St. John, kneeling at left, reads from a scroll ; background, a landscape with ruins and a mountain. As a composition, a gem without a flaw, but probably finished by a pupil (C. & C.). Sketch for it in the Uffizi, but different background. Given to Empress Elizabeth by Pope Clement XI., and presented by her to Kaunitz, from whom it passed to the Eszterhazy family. Copies in Wendelstadt Collection, Frankfort-on-the-Main ; in the Casa Thiene, Vicenza ; and in the Ambrosiana, Milan.—Müntz, 199 ; Gruyer, *Vierges*

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de Raphael, iii. 273 ; C. & C., Raphael, i. 367 ; Lübke, Raphael, 35, 102 ; Gaz. des Beaux Arts, i. (1870), 187.

**MADONNA, FABRIZI.** See *Madonna*, Alfani.

**MADONNA DE LA FAJA.** See *Madonna* à la Ceinture.

**MADONNA DELLE FIACCOLE.** See *Madonna dei Candelabri*.

**MADONNA OF THE FISH.** See *Madonna del Pesce*.



Madonna di Foligno, Raphael, Vatican, Rome.

**MADONNA DI FOLIGNO** (also *Vierge au Donataire*), *Raphael*, Vatican, Rome ; wood transferred to canvas, H. 9 ft. 5 in. × 6 ft. 2 in. Virgin, seated on clouds, and surrounded by half-length angels, embraces Jesus beside her ; both look down on a kneeling votary, Sigismondi Conti, first secretary to Julius II., who is presented by St. Jerome on right ; on left, St. Francis, kneeling, and behind him, St. John Baptist, standing ; between the groups, a naked angel standing, with a tablet. Painted in

Rome in 1511 for S. Conti, and placed over high altar of church of Ara Coeli on Capitoline Hill ; removed in 1565 by Anna Conti, a descendant of the donor, to Convent of S. Anna, Foligno ; carried in 1799 to Paris, where transferred to canvas in 1802 by Hacquin, and restored by Roser, of Heidelberg ; returned to Italy in 1815, and placed in the Vatican, in room with the Transfiguration. Engraved by Beisson ; Desnoyers (1810) ; Devilliers ; Pazzi ; Tosetti ; St. Evre (1848) ; Pavon ; Marchetti (1850) ; Landon.—Vasari, ed. Mil., iv. 342 ; Passavant, ii. 110 ; Müntz, 377 ; Springer, 211 ; Gruyer, *Vierges de Raphael*, iii. 499 ; Lübke, *Raphael*, 56, 105 ; *Rapport sur la Restauration*, etc., de la *Madonna di Foligno* (Paris, An. x. 1813) ; Musée royal, i. ; Landon, *Musée*, vii. Pl. 45 ; Filhol, ix. Pl. 607 ; Springer, 211 ; Perkins, 133.

**MADONNA OF THE FOUNTAIN**, Jan van *Eyck*, Berlin Museum ; H. 1 ft. 9 in. × 1 ft. 4 in. The Virgin, with Jesus in her arms, standing beside a fountain within a hedge of roses, oranges, and cypresses. Formerly in Suermondt Collection, Aix-la-Chapelle. Ascribed by Hotho to Hubert van *Eyck*, by Waagen to Jan van *Eyck* ; genuineness doubted by C. & C.—*Zeitschr.* (1867), ii. 103 ; (1868), iii. 127 ; Dohme (Keane), 222 ; C. & C., *Flemish Painters*, 115.

**MADONNA OF FRANCIS I.** See *Holy Family of Francis I*.

**MADONNA, GARVAGH.** See *Madonna*, Aldobrandini.

**MADONNA DELLA GATTA.** See *Holy Family*—La Perla.

**MADONNA DEL GATTO.** See *Holy Family del Gatto*.

**MADONNA IN GLORY**, Paolo *Morando*, Verona Gallery ; canvas (?), H. 14 ft. 6 in. × 8 ft. 9 in. ; dated 1522. The Virgin and Child in heaven amidst angels and virtues, and adored by SS. Francis and Anthony ; below, SS. Elizabeth, Buonaventura, Louis, Ivo, Louis of Toulouse, and Eleazar. Painted for S. Bernardino, Verona. The finest

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production of the Veronese school in the first quarter of 16th century.—C. & C., N. Italy, i. 504 ; Aleardi, Pl. 26.

**MADONNA IN GLORY, AND SAINTS**, Francesco *Albani*, Bologna Gallery ; canvas, H. 9 ft. 2 in. × 6 ft. 3 in. The Virgin and Child in glory, surrounded by boy angels ; below, SS. John Baptist, Matthew, and Francis, and an angel. From church of the Capuchins in S. Giovanni in Persiceto. Engraved by A. Marchi.—Pinac. di Bologna, Pl. 54.

By *Annibale Carracci*, Bologna Gallery ; canvas, H. 7 ft. 11 in. × 5 ft. 4 in. The Virgin and Child in glory, attended by angels ; below, SS. Clara, Louis, Alexis, John Baptist, Francis, and Catherine. Painted for monastery of SS. Louis and Alexis, where it was kept almost unknown in an inner chapel until 1757, when it was placed in the outer church. Engraved by G. Tomba.—Pinac. di Bologna, Pl. 61.

By *Lodovico Carracci*, Bologna Gallery ; canvas, H. 6 ft. 9 in. × 4 ft. 6 in. The Virgin with the Child in her arms, standing on the crescent moon, in a glory of angels ; at sides, SS. Jerome and Francis. Formerly over the Bentivoglio altar in the Madonna degli Scalzi. Engraved by F. Torre ; G. Asioli.—Pinac. di Bologna, Pl. 39.

By *Giacomo Cavedone*, Bologna Gallery ; canvas, H. 12 ft. 1 in. × 6 ft. 10 in. The Virgin and Child seated in clouds surrounded by boy angels ; below, SS. Petronius and Aló kneeling, and attendants. Painted for church of the Mendicanti, Bologna ; carried to Paris in 1796, returned in 1815. Engraved by Mitelli ; Trabelesi ; Rosaspina.—Lanzi, iii. 122 ; Pinac. di Bologna, Pl. 4.

By *Guido Reni*, Vatican. The Virgin and Child in glory ; below, SS. Thomas and Jerome. A good picture.—Pistolessi, Vaticano, vi. Pl. 65 ; Lavice, 314.

By *Pietro Perugino*, Bologna Gallery ; wood, H. 8 ft. 4 in. × 5 ft. 10 in. The Virgin seated, with Jesus in her arms, in an almond-shaped glory of cherubs' heads, with an an-

gel on each side ; below, standing, SS. Michael the Archangel, Catherine, Apollonia, and John Evangelist. Formerly in S. Giovanni in Monta ; carried to Paris in 1796 ; returned in 1815. Engraved by Rosaspina.—Pinac. di Bologna, Pl. 14.

By *Tintoretto*, Berlin Museum ; canvas. The Virgin and Child in glory, with SS. Mark and Luke.

**MADONNA IN GLORY, AND SAINTS OF BOLOGNA**, *Guido Reni*, Bologna Gallery ; silk, H. 11 ft. 4 in. × 6 ft. 10 in. The Virgin and Child seated in glory ; above, two boy angels about to crown her with a wreath, while others scatter flowers ; below, the patron saints of Bologna, three of whom, kneeling, ask the intercession of the Madonna for the cessation of the plague, while four, standing, gaze upwards. Used as a banner in processions. Third manner. Engraved by F. Torri ; F. Rosaspina.—Pinac. di Bologna, Pl. 69 ; Lavice, 13.

**MADONNA OF THE GOLDFINCH**. See *Madonna del Cardellino*.

**MADONNA DEL GRAN' DUCA** (of the Grand Duke), *Raphael*, Palazzo Pitti, Florence ; wood, H. 2 ft. 3 in. × 1 ft. 9 in. The Virgin, half-length, standing, holding Jesus on her left arm. Painted in Florence about 1504–5. Belonged to Carlo Dolci ; said to have been owned, end of last century, by a poor widow, who, ignorant of its value, sold it to a bookseller for 12 scudi ; bought in 1799 for 571 scudi for Grand Duke Ferdinand III. of Tuscany, who took it with him wherever he went ; whence sometimes called *Madonna del Viaggio* (of the Journey). Placed in the Pitti in 1859. Damaged by restorations. Engraved by R. Morgen (1823) ; della Bella ; Fr. Stober ; Loriehon ; J. Serz ; A. Martinet.—C. & C., Raphael, i. 248 ; Gruyer, Vierges de Raphael, iii. 26 ; Passavant, ii. 24 ; Müntz, 165 ; Gal. du Pal. Pitti, i. Pl. 92 ; Lübke, Raphael, 33, 93.

**MADONNA OF THE GRAPES**, *Lucas Cranach*, Munich Gallery ; wood, H. 1 ft. 10 in. × 1 ft. 3 in. ; signed, dated 1512. The

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Virgin, half-length, sitting, presents to Jesus, standing on a cushion before her, a bunch of grapes; behind, boy angels and a curtain.—Cat. Munich Gal.

By Pierre *Mignard*, Louvre, Paris; canvas, H. 4 ft. × 3 ft. 1 in. (*Vierge à la Grappe*). The Virgin, seated near a table with fruit upon it, holds Jesus upon her knees on a cushion; he raises her veil and takes a grape which she gives him. Collection of Louis XIV.; was at Versailles in 1709–10.—*Filhol*, iv. Pl. 260; *Villot*, Cat. Louvre; *Larousse*, xv. 1029.



Madonna of the Green Cushion, Andrea Solario, Louvre.

By Martin *Schongauer*, Vienna Museum; wood, H. 10 in. × 6½ in. The Virgin, seated on a wooden bench, holds in her left hand a bunch of grapes, from which she is picking one for Jesus, who stands on her lap embracing her neck; in background, Joseph with an ox and an ass. Acquired in 1806 from Böhm Collection.—*Dohme* (Keane), 81.

**MADONNA IN THE GREEN.** See *Madonna in the Meadow*.

**MADONNA OF THE GREEN CUSHION** (*Vierge au Coussin vert*), Andrea *Solario*, Louvre; wood, H. 1 ft. 9 in. × 1 ft. 6 in.; signed. Called also *Vierge à l'Oreiller vert* and *Vierge allaitant Jésus*. The Virgin, her head covered with a white veil, is giving the breast to the infant Jesus, who is lying on a green cushion upon a marble parapet. Painted in France in 1507–9 for the convent of the Cordeliers at Blois; given to Marie de Medicis, in exchange for a copy by Mosnier; passed thence to Cardinal Mazarin, then to the Duc de Mazarin, then to Prince de Carignan, from whom bought for Louis XV.; appears in 1784 in royal cabinet at Versailles. Copy in Hermitage, St. Petersburg. Engraved by Demeulemeester; C. Ulmer; M. L. Butavand; N. Lecompte.—C. & C, N. Italy, ii. 56; Mündler, 203; *Villot*, Cat. Louvre; Musée royal; *Filhol*, ix. Pl. 16; Landon, Musée, ii. Pl. 35.

**MADONNA DELL' IMPANNATA** (of the Sun-Shade), Raphael, Palazzo Pitti, Florence; wood, H. 5 ft. × 4 ft. The Virgin, standing, about to receive Jesus from arms of St. Elizabeth, who is sitting at left; behind her, a woman (Mary Magdalen?) touches Jesus with her finger; on the right, John the Baptist, seated on a panther's skin, points to Jesus. Behind is a window with a sun-shade (*impannata*). Painted in Rome about 1514 for Bindo *Altoviti* of Florence; afterward an altarpiece in chapel of Duke Cosmo's palace; carried to Paris in 1799; returned in 1815. Authenticity doubted; probably mostly painted by Giulio Romano, but a drawing in Royal Collection, England, proves that the design is Raphael's. Engraved by Fr. Villamena (1602); R. Guidi (1604); C. Mogalli; Crispin de Pas; Balzer (1818); E. Esquivel de Sotomayor (1825); Dissard; Bertonnier; Landon; also when in Paris by Lorichon, after design by Ingres.—*Vasari*, ed. Mil., iv. 351; *Passavant*, ii. 327; *Kügler* (Eastlake), ii. 374; *Gruyer*, *Vierges de Raphael*, iii. 336; *Gal. du Pal. Pitti*, iv. Pl. 94; *Lübke*, Raphael, 78, 113.



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**MADONNA ADORING JESUS**, *Correggio*, Uffizi, Florence; canvas, H. 2 ft. 6 in. × 2 ft. The Virgin, on her knees, bending over Jesus, who lies on straw placed on a stone; background, a landscape with ruins. Painted about 1519 (?). A present from Duke of Mantua to Cosmo II. de' Medici; placed in Uffizi in 1617. Engraved by Delignon; Audran; Gregori.—Meyer, *Correggio*, 325, 484; Gal. de Florence, ii. Pl. 18.

**MADONNA HUSHING JESUS**, *Correggio*, probably the one owned by Prince Torlonia, Rome; canvas. The Virgin in the act of quieting Jesus, while St. John offers him fruit. Engraved by Spiere. Copy, canvas, with variations, in Eszterhazy Collection, Pesth; another, on wood, in Hermitage, St. Petersburg.—Meyer, *Correggio*, 329; Waagen, *Hermitage*, 57.

**MADONNA OF THE LADDER**. See *Pietà*, *Correggio*.

**MADONNA OF THE LEGEND**. See *Madonna della Rosa*, Raphael.

**MADONNA DEL LIBRO**. See *Madonna Conestabile*.

**MADONNA WITH LILY OF VALLEY**, Hans *Holbein*, Herr Schmitter Hug, Ragatz. The Virgin, half-length, behind a balustrade, on which she holds Jesus on a cushion; in his right hand is a rosary, while his left is touching a peach held by his mother; on the balustrade, right, a vase containing lilies of the valley. Painted in Augsburg. Restored by Eigner.—Woltmann (*Bunnet*), *Holbein*, 89.

**MADONNA LISA DEL GIOCONDO**. See *Mona Lisa*.

**MADONNA OF THE LONG NECK**. See *Madonna del Collo Lungo*.

**MADONNA DI LORETO**. See *Holy Family of Loreto*.

**MADONNA DI LUCCA**, Jan van *Eyck*, Städels Gallery, Frankfurt; wood, H. 1 ft. 11½ in. × 1 ft. 5½ in. The Virgin, giving the breast to Jesus, is enthroned beneath a dais, before which is spread out a rich carpet; to right, an oil-flask and a basin in a niche; to left, fruit on a window-sill. From

collection of King of Netherlands for 3,000 florins. Formerly in gallery of Duke of Lucca, whence its name.—C. & C., *Flemish Painters*, 112; Dohme (Keane), 227; W. & W., ii. 21.

**MADONNA DELLA LUCERTOLA**. See *Holy Family*—del Lagarto.

**MADONNA, MANCHESTER**, *Michelangelo*, National Gallery, London; tempera on wood, H. 3 ft. 4½ in. × 2 ft. 6 in. The Virgin, seated, holding in her right hand an open book, on which Jesus, standing by her side, has placed his right hand; beside him stands the Infant St. John; on each side are angels, one of whom is reading from a scroll. Seven figures, two unfinished. Exhibited at British Institute in 1847 by Mrs. Bonar, who sold it Mr. Labouchère, afterwards Lord Taunton, from whose executors purchased for National Gallery in 1870 for £2,000. Manchester Exhibition, 1857. Formerly attributed to Domenico Ghirlandajo. Etched by A. François.—W. & W., ii. 590; Richter, *Ital. Art in Nat. Gal.*, 44, 109; do., *Academy* (1881), 205; Springer; Black, *Michael Angelo*, 196.

**MADONNA IN THE MEADOW** (*Madonna della Verdura*, *Jungfrau im Grünen*), *Raphael*, Vienna Museum; wood, H. 3 ft. 9 in. × 2 ft. 10 in.; dated 1506. The Virgin, seated in a flower-strewn meadow, leans towards the Infant Jesus, and turning her head to the left looks at the little kneeling St. John who offers him a cross. Painted in Florence for Taddeo Taddei, whose heirs sold it in the 17th century to Archduke Ferdinand of Austria. In Palace of Innsbruck until 1663, when taken to Schloss Ambras in Tyrol; transferred in 1773 to Imperial Collection, Vienna. In good preservation. Old copy on canvas, by Carotto or Garofalo, in sacristy of S. Tommaso Cantuariense, Verona. Engraved by P. Anderloni (1810); C. Agricola (1812); C. Kotterba; M. Vogler; Steinmüller; J. Hahn.—C. & C., *Raphael*, i. 259; Passavant, ii. 35; Müntz, 178; Baldinucci, *Notizie* (Milan, 1811), vi. 229; Gruyer,

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Vierges de Raphael, iii. 130 ; Lübke, Raphael, 34, 96.

**MADONNA, MEYER.** See *Madonna of Burgomaster Meyer*.

**MADONNA DELLA MISERICORDIA** (of Mercy), Fra *Bartolommeo*, Lucca Gallery ; canvas, arched, H. 12 ft. 4 in. × 8 ft. 6 in. ; signed, dated 1515. The Virgin, robed in crimson drapery, the ends of her azure veil borne by two angels, stands on a pedestal ; her right hand is raised above her head, as if in supplication to Christ, who is visible in the clouds above, and her left points to groups of adorers around her throne. Painted for the Convent of S. Romano, Lucca ; lately removed to gallery. —Vasari, ed. Mil., iv. 192 ; Marchese, ii. 109, 144 ; C. & C., Italy, iii. 461 ; Dohme (Keane), 413.

By Fra Filippo Lippi, Berlin Museum. The Virgin, with many figures under her cloak, which is held up by two angels. —C. & C., Italy, ii. 349.

**MADONNA OF THE NAPKIN.** See *Madonna de la Servilleta*.

**MADONNA DELLA NEVE** (of the Snow), *Matteo di Giovanni*, S. M. della Neve, Siena ; dated 1477.

By Alessandro Turchi, Brera, Milan ; canvas, H. 9 ft. 10 in. × 5 ft. 7 in. The Virgin and Child seated upon clouds, surrounded by many angels ; below, Pope Liberius and several orders of Roman clergy. Formerly in S. M. della Neve, Verona. —Brera Cat.

**MADONNA, NICCOLINI** (della Casa Niccolini), *Raphael*, Panshanger House, near Hertford, England ; H. about 2 ft. 3 in. × 1 ft. 6 in. ; dated 1508. Virgin, seated, with Jesus on a white cushion on her knees. Painted in Florence ; described by Cinelli in 1677 ; bought of Niccolini family, Florence, by Earl Cowper when ambassador to court of Tuscany. Engraved by Perfetti (1831) ; Nic. Hoff ; G. T. Doo (1835) ; J. Bein (1835) ; G. Scharf. —C. & C., Raphael, i. 357 ; Passavant, ii. 65 ; Müntz, 174 ; Cinelli, Bellezze di Firenze, 409 ; Thoré, Trésors d'Art exposés à Manchester en 1857, 57 ; Gruyer,

Vierges de Raphael, iii. 65 ; Lübke, Raphael, 33, 100.

**MADONNA, NOVAR.** See *Madonna dei Candelabri*.

**MADONNA OF THE OAK.** See *Holy Family—del Lagarto*.

**MADONNA, ORLEANS** (Vierge de la Maison d'Orléans), *Raphael*, Château de Chantilly, France ; wood, H. 11½ in. × 8½ in. The Virgin, seated on a cushioned chair with one foot on a stool, bends over Jesus seated in her lap ; he grasps the hem



Orleans Madonna, Raphael, Château de Chantilly, France.

of her dress with both hands, and looks towards the spectator. In the background, a shelf on which are earthen vessels and a straw-plaited flask. These accessories are attributed by some to David Teniers. Probably painted in Urbino (1506 ?) for Duke Guidobaldo I. ; disappeared at the breaking up of the ducal establishment in 1631 ; owned by Duc d'Orléans, brother of Louis XIV. ; passed in 1701, by inheritance, to the collection of the regent, Duc d'Orléans ; sold in London in 1798 to Mr. Hibbert for £500 ; bought at Hibbert sale (1829) for

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£300 by Mr. Nieuwenhuys, of Brussels, who sold it in 1831 to M. Delahante ; afterwards in the Aguado Collection, Paris, on the sale of which, in 1843, bought by M. Delessert, Paris, for 27,250 francs ; bought at Delessert sale in 1869 for 150,000 francs for Duc d'Aumale, then living at Orleans House, Twickenham ; returned to France, and exhibited in 1874 in Palace Bourbon, Paris, with other pictures of the duke's collection, and finally placed at Chantilly. It is in perfect preservation. Engraved by C. du Flos ; H. Dupont ; J. J. Huber ; Landon ; J. P. Seiter ; B. Höfel ; E. Forster (1838) ; F. Gaillard (1869).—Vasari, ed. Mil., iv. 322 ; Passavant, ii. 45 ; Müntz, 171 ; C. & C., Raphael, i. 283 ; Gaz. des Beaux Arts (1869), i. 106, 322 ; (1876), xiii. 209 ; (1878), xviii. 209 ; Paillard, Petite Madone d'Orléans (Paris, 1878) ; Cab. Crozat, i. Pl. 24 ; Gruyer, Vierges de Raphael, iii. 53 ; Lübke, Raphael, 33, 98 ; New York Evening Post, March, 1886.

**MADONNA, OTTOBON**, Giovanni Antonio Pordenone, Venice Academy ; canvas, H. 8 ft. 8 in. × 9 ft. 6 in. The Virgin, her mantle held up by angels, is on a pedestal, with two saints at her sides ; in a gallery fronting the pedestal is a monk in prayer, and seven members of the family of Ottobon kneel and stand. Painted about 1525 for Ottobon family at Pordenone ; bought in Rome by Canova, and placed in his chapel at Possagno, whence acquired for academy by exchange.—C. & C., N. Italy, ii. 265 ; Zanotto, Pinac. Ven.

**MADONNA, PAELE**. See *Madonna* of Canon-van der Paele.

**MADONNA, PANSHANGER**. See *Madonna*, Niccolini ; *Madonna*, Cowper.

**MADONNA WITH THE PARTRIDGES**, See *Repose* in Egypt, Anton Van Dyck, Hermitage.

**MADONNA DEL PASSEGGIO** (of the Promenade), Raphael, Bridgewater House, London ; wood, transferred to canvas, H. 2 ft. 9 in. × 1 ft. 11 in. The Virgin, standing in a field, clasping the arm of Jesus, who

stands in front of her ; beside them, St. John with the cross, with his face close to that of Jesus ; at right, St. Joseph behind a bush. Painted for Duke of Urbino, who gave it to the King of Spain ; he sent it to Gustavus Adolphus of Sweden, whence it passed to Queen Christina and the Orléans Gallery ; bought in 1798 by Duke of Bridgewater for £3,000. Considered a copy, by Giovanni Francesco Penni, of the original, which is lost. Many other copies. Engraved by Anderlo-



Madonna del Passeggio, Raphael, Bridgewater House, London.

ni ; N. de Larmessin ; J. Pesne ; H. Guttenberg ; A. Legrand ; J. Head and S. Middiman ; Tomkins ; Landon.—Cab. Crozat, i. Pl. 20 ; Gruyer, Vierges de Raphael, iii. 377 ; Passavant, ii. 331 ; Lübke, Raphael, 78, 114 ; Klas. der Malerei, i. Pl. 32 ; Waagen, Treasures, ii. 28, 403 ; Réveil, vii. 487.

**MADONNA OF THE PEOPLE**. See *Madonna del Popolo*.

**MADONNA DEL PESCE** (Virgen del Pez, of the Fish), Raphael, Madrid Museum ; wood, transferred (1815) to canvas, H. 6 ft.

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1 in. × 5 ft. 3 in. The Virgin, on a throne, holding Jesus, who is half rising from her knees; at left, Angel Raphael presents young Tobias, who holds in his hand the miraculous fish which has restored his father's sight; on right, St. Jerome reading. Painted in Rome about 1514 for S. Domenico, Naples; removed, in spite of the resistance of the monks, in 1638, by the Duke of Medina de las Torres, then Spanish viceroy of Naples, who took it to Spain in 1644. In 1656 became property of Philip IV., and



Madonna del Pesce, Raphael, Madrid Museum.

placed in Escorial; carried in 1813 to Paris, where transferred to canvas by M. Bonne-maison; restored to Spain in 1822. Engraved by Fr. Selma (1782); Bartolozzi; Boucher-Desnoyers (1822); F. Lignou (1822); P. Perée (1852); J. M. Enzigmüller; Steinla (1856).—Passavant, ii. 124; Müntz, 381; Vasari, ed. Mil., iv. 348; Gruyer, *Vierges de Raphael*, iii. 533; Springer, 214; Madrazo, 184; Lübke, Raphael, 56, 107.

**MADONNA DI PESCIA.** See *Madonna del Baldacchino*.

**MADONNA DELLA PIETÀ**, *Guido Reni*, Bologna Gallery; canvas, H. 20 ft. 10 in. × 10 ft. 5 in. Above, the Virgin, between two angels, standing, laments over the dead body of Christ, which is stretched on a bier covered with a yellow drapery; below, San Carlo Borromeo with a crucifix, St. Proculus in armour, St. Francis, St. Petronius kneeling, and St. Dominick; beneath them, city of Bologna, in relief, and at sides four boy angels. Painted by order of Senate of Bologna, and placed in S. M. della Pietà; carried to Paris in 1796; returned in 1815. Admirable in drawing and colour, this picture is regarded as Guido's masterpiece. Engraved by Trabalesi; F. Rosaspina.—Pina. di Bologna, Pl. 23; Lavice, 14.

**MADONNA DEL PILASTRO** (of the Pilaster), *Garofalo*, Ferrara Gallery; wood, H. 9 ft. 2 in. × 5 ft. 9 in. The Virgin and Child enthroned on a pilaster, attended by SS. Jerome, John Baptist, Francis of Assisi, and Anthony of Padua; with a portrait of a lady of the Trotti family, the donors. Formerly in S. Francesco, Ferrara.—Cat. Ferrara Gal.

**MADONNA WITH THE PINK**, *Raphael*, no original known. Virgin giving a pink to Jesus, who is seated in her lap. Many copies by Raphael's subordinates exist, the best of which is in the collection of Count Luigi Spada, Lucca. Others at Alwick, Leipsic, Rome, Urbino, Stockholm, Basle, Geneva, and Wurzburg. Engraved by J. Boulanger; J. Wolff; De Poilly; J. Conway; Povelato (1780); Duthé; Gio. Farugia (1829); Lehman and Chevron (1852).—Passavant, ii. 63; C. & C., Raphael, i. 343; Gruyer, *Vierges de Raphael*, iii. 60; Lübke, Raphael, 35, 99.

**MADONNA DEL POPOLO** (of the People), Federigo *Barocci*, Uffizi, Florence; wood, figures life-size, signed, dated 1579. The Virgin interceding with Christ to give his blessing to several gentlemen who are bestowing alms upon the poor. Painted for the parish church at Arezzo, whence removed to Uffizi in 1787.—Bellori, *Vita dei Pittori*, 105.

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**MADONNA DEL POZZO** (of the Well), *Raphael* (?), Tribune of the Uffizi, Florence. The Virgin, seated, with arm about Jesus, who stands in her lap; he turns his head towards St. John, who stands holding the cross and a scroll inscribed *Ecce Agnus Dei*; background, landscape with ruins of a castle and figures about a well. Attributed by Lermolieff to Bugiardini or Francia Bigio.—Molini, *Gal. di Firenze*, i. 89; Soc. ed. and Paris, *Gal. di Firenze*, Pl. 47; Lermolieff, 386.

**MADONNA AND PRIESTS**, *Murillo*, Pesth Gallery, figures life-size. The Virgin, seated on clouds, supports Jesus, who, standing on clouds, takes bread from a basket held by an angel and gives it to three aged priests seen at half-length below; above, seven heads. Painted in 1678 for refectory of Hospital de los Venerables Sacerdotes; carried off by Marshal Soult and passed to Prince Eszterhazy, whose gallery was sold in 1870 to the kingdom of Hungary. Copies: Cadiz Museum; Hospital de la Sangre, Seville; Dean Lopez Cepero. Engraved by J. Ballin; J. Axmann; etched by C. Rauscher; lithographed by Folger.—C. Bermudez, ii. 53; Carta, 94; Ponz, *Viage*, ix. 124; Curtis, 163.

**MADONNA DELLA QUERCIA**. See *Holy Family*—del Lagarto.

**MADONNA OF THE RABBIT**. See *Madonna del Coniglio*.

**MADONNA DI REGGIO**. See *Notte*, La.

**MADONNA, RIPALDA**. See *Madonna of St. Anthony of Padua*.

**MADONNA DEL RIPOSO** (of the Rest), *Garofalo*, Ferrara Gallery; wood, H. 7 ft. 10 in. × 5 ft. 2 in. The Virgin seated on the ground, with Jesus beside her, with St. Joseph near by sleeping, and beside him a kneeling figure, Leonello del Pero, in adoration; above, a glory of angels; background, architecture and landscape. Painted in 1525 for the Cappella del Pero in S. Francesco, Ferrara.—*Cat. Ferrara Gal.*; Vasari, ed. Mil., vi. 524.

**MADONNA OF THE ROCKS** (*Madonna*

delle Rocce, *Vierge aux Rochers*), Leonardo da Vinci, Louvre; wood, transferred to canvas, H. 6 ft. 6 in. × 4 ft. Jesus, seated, and sustained by an angel, is giving his blessing to the Infant St. John, who is presented by the Virgin; background, a grotto, with rocks piled fantastically. From collection of Francis I.; said to have belonged formerly to Marquis de Sourdis. Authenticity disputed, some claiming that it is a copy by Leonardo's scholars of the original in the National Gallery, London. Copy in Nantes Museum. Engraved by Boucher-Desnoyers.—Vasari, ed. Mil., iv. 59; Clément, 181, 363; Rigollot, *Hist. des Arts*, etc., 229; Richter, *Leonardo*, 100; Heaton, *Leonardo*, 69, 228.

By Leonardo da Vinci, National Gallery, London; wood, arched top, H. 6 ft. × 3 ft. 9



Madonna of the Rocks, Leonardo da Vinci, National Gallery, London.

in. Composition same as preceding. Painted, according to Lomazzo, for the Chapel of the Concezione, S. Francesco, Milan; sold

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in 1796 to Gavin Hamilton for 30 ducats, it being supposed to be a copy; afterwards in collection of Earl of Suffolk, of whom bought for National Gallery in 1880 for £9,000. Thought by English critics to be the original of the picture in the Louvre, but Richter considers it a copy.—Lomazzo, *Trattato*, ii. 171; *Art Journal* (1881), 30; (1884), 113; Waagen, *Treasures*, iii. 168; Richter, *Leonardo*, 99; *Ital. Art. in Nat. Gal.*, 101; Heaton, *Leonardo*, 228.

MADONNA, ROGERS, *Raphael*, Mrs. R. J. Mackintosh, London; wood, H. 2 ft. 8 in. × 2 ft. 1 in. The Virgin sitting behind a parapet on which Jesus stands; he has his arms around her neck, and she supports him with one arm while the other clasps one of his feet. Painted in Rome about 1511. In Orleans Gallery; sold for 150 guineas to Mr. Willet; passed to Henry Hope and to Samuel Rogers, the poet; sold in 1856 to R. J. Mackintosh. Copies in Bergamo, Pesth, and Rome. Study for the heads in British Museum. Engraved by J. C. Flipart, and others.—*Cab. Crozat*, i. Pl. 22; Waagen, *Treasures*, ii. 76, 194; Gruyer, *Vierges de Raphael*, iii. 91; Passavant, ii. 120; Müntz, 377.

MADONNA DELLA RONDINE (of the Swallow), Carlo *Crivelli*, National Gallery, London; wood, tempera, 4 ft. 11 in. × 3 ft. 6 in. The Virgin and Child enthroned, with SS. Jerome and Sebastian. Enriched with fruit and flowers, and with a swallow. In a predella below are: St. Catherine; St. Jerome in Wilderness; Nativity; Martyrdom of St. Sebastian; St. George and Dragon. Painted after 1490. Formerly in Church of Franciscans, Matelica; acquired in 1862 from Count L. de Sanctis, Matelica.—*Cat. Nat. Gal.*; Richter, *Italian Art in Nat. Gal.*, 83, 108.

MADONNA DELLA RONDINELLA (of the Swallow), *Guercino*, Palazzo Pitti, Florence; canvas, H. 3 ft. 10 in. × 4 ft. 7 in. The Virgin, seated in clouds, turns her head mournfully towards an angel, who presents her a rose; Jesus, in her lap, holds a swal-

low on his finger. The group of Virgin and Child is identical with that in the upper part of *St. William* taking the Monastic Habit, in the Bologna Gallery, excepting that in the latter picture Jesus has in his hand a cross instead of a swallow. Engraved by Bonafede.—*Gal. du Pal. Pitti*, ii. Pl. 17.

MADONNA DELLA ROSA (of the Rose), *Parmigianino*, Dresden Gallery; wood, H. 4 ft. × 3 ft. 2 in. The Infant Jesus reclining and resting one hand upon the globe of the earth, holds in the other a rose apparently just received from the Virgin. Painted, according to Vasari, for Pietro Aretino, the poet, but presented to Clement VII. on his visit to Bologna (1529) to crown Charles V.; afterwards in hands of Zani family of that city. Affò says it was originally a Venus and Cupid, and thinks it was sold to Zani. It was bought in Rome in 1752 by Crespi of the prelate Dion. Zani for Augustus III., King of Poland, for 5,000 scudi. Engraved by G. C. Venenti; Dom. Pellegrini.—*Vasari*, ed. Mil., v. 228; Affò, *Vita* . . . *Parmigianino*, 71; Ch. Blanc, *École lombarde*, *Parmigianino*; *Gal. roy. de Dresde*, ii. Pl. 3.

By *Raphael*, Madrid Museum; wood, transferred to canvas, H. 3 ft. 8 in. × 3 ft. (Virgen de la Rosa). The Virgin, seated, with Jesus on her knees, with John Baptist, at left, offering a scroll inscribed *Ecce Agnus Dei*; behind, St. Joseph, in contemplation. Painted about 1517; placed by Philip IV. in Escorial. Sometimes called Holy Family of the Legend; but more commonly as above, because a rose was painted in the lower part when the picture was restored (about 1852). Many copies, with variations. Engraved by Forster; Sirain.—*Gruyer*, *Vierges de Raphael*, iii. 372; Passavant, ii. 533; Lübke, *Raphael*, 79, 115; Madrazo, 193.

By *Sassoferrato*, Turin Gallery; canvas, H. 2 ft. 4 in. × 1 ft. 11 in. The Virgin, seated, half-length, in front of a curtain in a landscape, with Jesus lying in her lap;

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she holds a rose in her left hand. Engraved by Lasinio, Jr.—Gal. di Torino, i. Pl. 22.

By Spinello *Spinelli*, Arezzo. The Virgin behind a parapet on which stands Jesus, whom she supports with both hands; background covered with a rosebush with numerous blossoms. Called also *Madonna del Duomo*. Painted for the now destroyed Church of St. Stefano, Arezzo; removed to a little church in the Via delle Derelitte, where it now is.—Vasari, ed. Mil., i. 685; Gaz. des B. Arts (1874), ix. 114.

By Leonardo da Vinci. See *Gallerani*.

**MADONNA DEL ROSARIO** (of the Rosary), Michelangelo da *Caravaggio*, Vienna Museum; figures more than life-size. Virgin enthroned; SS. Dominick and Peter Martyr distributing crowns of roses to people. Van Dyck is said by Rosa (*Pictures of Vienna Gal.*, 1796, i. 108) to have painted in the head of the donor.

By *Domenichino*, Bologna Gallery; canvas, H. 14 ft. 8 in. × 8 ft. 9 in. Called also *Il Rosario*. The Virgin, seated in clouds in a glory of cherubs' heads, supporting the Child, who stands beside her scattering roses on those who invoke his mother's aid. She is surrounded by angels, in three groups, symbolical of the fifteen mysteries of the rosary: 1st group, at left, the five Joyful Mysteries—Annunciation, Visitation, Nativity, Purification, Christ found in the

Temple; 2d group, at right, the five Dolorous Mysteries—Christ in the Garden, Flagellation, Crown of Thorns, Procession to Calvary,



Madonna del Rosario, Domenichino, Bologna Gallery.

Crucifixion; 3d group, top, the five Glorious Mysteries—Resurrection, Ascension, Descent of Holy Ghost, Assumption, Coronation. At the left, kneeling on a cloud, is

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St. Dominick, who instituted the rosary in its present form, interceding with the Virgin; below, a pope (Leo X.) praying, with an old man bearing his tiara behind him, two children playing with a rosary, and other figures symbolical of the persecutions of the blessed who invoke the Virgin rosary in hand. Painted by order of the Cardinal Agucchi about 1637 for the Cappella Ratta in S. Giovanni in Monte, Bologna; carried to Paris in 1796; returned in 1815. Engraved by Gh. Audran; F. Rosaspina; C. Normand (outline).—Malvasia, ii. 227; Landon, Musée, xi. 1; Pinac. di Bologna, Pl. 33; Lavice, 19; Viardot, Musée d'Italie, 106.

By *Murillo*, Dulwich Gallery, England; canvas, H. 6 ft. 5 in. × 4 ft. 2 in. The Virgin, seated on clouds, with Jesus on her knee; he holds in both hands a rosary, which the Virgin also holds with her right hand in his lap; beneath, four cherubs. Brought from Spain in 1790 by the English ambassador, Mr. Fitzherbert, afterwards Lord St. Helens. Engraved by Groser; W. Say; R. Graves; in part, by J. Somerville, R. Graves, J. Rogers, A. Feart, H. B. Hall, Lecouturier, Cottrel; several lithographs. Picture repainted in many parts.—Curtis, 149; Passavant, Tour in England, i. 64; Richter, Dulwich Cat.

By *Murillo*, Palazzo Pitti, Florence; canvas, H. 5 ft. 5 in. × 3 ft. 7 in. The Virgin, seated on a stone bench, with Jesus on her lap holding a rosary with both hands; she also holds it with her right hand. Purchased by Ferdinand III. from painter Fedele Acciaj, who had it from a Roman dealer, Cartoni, for 900 scudi. Engraved by P. Mancion.—Curtis, 151; Gal. du Pal. Pitti.

By *Murillo*, Madrid Museum; canvas, H. 5 ft. 4 in. × 3 ft. 7 in. The Virgin, wearing a yellow veil which falls to her waist, sits on a stone bench embracing Jesus, who stands naked, one foot on the bench, the other on her lap; both hold a rosary with their right hands. Second manner. From the Escorial, collection of Charles III. Etched by B. Maura. Repetition, without

rosary, Sir Richard Wallace, Bart., London; engraved by E. Boix.—Curtis, 152, 154; Madrazo, 477.

By *Sassoferrato*, S. Sabina, Rome. The Virgin and Child, with SS. Dominick and Catherine of Siena. One of the painter's best works.

MADONNA WITH ROSARY, *Murillo*, Sir William Eden, Bart., Windlestone House, Durham, England; canvas, H. 5 ft. 5 in. × 3 ft. 6 in. The Virgin, full-length, seated, with the Child in her lap; both hold the rosary. Formerly in Convent of Shod Carmelites, Seville; bought from Julian Williams in 1834.—C. Bermudez, Carta, 98; Curtis, 252; Athenæum, Aug. 18, 1877.

By *Murillo*, Sir Richard Wallace, Bart., London; canvas, figure three-quarters length, life-size. The Virgin, red dress, seated on a bench holding the Child, who stands with right foot on bench, left foot in her lap; both hold the rosary with their right hands. Sold at Hope sale (1849), £609.—Curtis, 152.

By *Murillo*, Louvre; canvas, H. 5 ft. 6 in. × 4 ft. 1 in. (Vierge au Chapelet). The Virgin, seated on a stone bench, with the Child on her lap playing with a rosary. Probably an early work. Randon de Boissy sale (1777); Comte de Voudreuil sale (1784), to Louis XVI., 9,001 livres. Engraved by Henriquez; J. Ballin; lithographed by M. Lavigne; Ch. Vallet; Weber.—Curtis, 151; Musée français; Landon, Musée, xvi. 65.

MADONNA OF THE ROSE. See *Madonna della Rosa*.

MADONNA OF THE ROSE ARBOUR (Rosenlaube), *Meister Stephan*, Cologne Museum. The Virgin, crowned, seated with Jesus in her lap in front of a rose-hedge, under which are angels; in foreground, two angels on each side playing musical instruments; above, God the Father with the Dove. Probably his earliest extant work.—W. & W., ii. 89; Kugler (Crowe), i. 126; Förster, ii.

MADONNA IN THE ROSE HEDGE (in der Rosenhecke), Francesco *Francia*,



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Munich Gallery. The Virgin, with hands crossed on her breast, standing within a hedge over which roses are trained, looking down at Jesus, who lies on a cloth spread on the ground at her feet; background, a landscape.—W. & W., ii. 316.

**MADONNA OF THE ROSE HEDGE** (am Rosenhaag), Martin *Schongauer*, St. Martin's, Colmar; H. 7 ft. × 3 ft. 10 in. The Virgin, with Jesus in her lap, seated on a grass-bank in a bower of roses, among which birds are nestling; above, two angels suspending a crown over her head. His most important picture.—W. & W., ii. 106; Dohme (Keane), 80; Kugler (Crowe), i. 137; Kunstblatt, Aug. 25, 1846; Gontzwiller, Musée de Colmar, 36; Förster, ii.

**MADONNA WITH ROSES**, *Titian*, Uffizi, Florence; wood, half-length, a little less than life-size. The Virgin, seated, with Jesus in her lap; he stoops to take the roses which St. John offers him; at one side, St. Anthony, white-haired and bearded, leans on his staff. Painted about 1508.—C. & C., Titian, i. 108.

**MADONNA DE' RUCELLAI**, *Cimabue*, S. M. Novella, Florence; wood, gabled, H. 13 ft. 7 in. × 8 ft. 11 in. The Virgin, with Jesus on her lap, sitting on a chair which is borne by six angels kneeling, three on each side, one above another; frame ornamented with 30 small medallions with heads of saints. Painted about 1267 for the Cappella de' Rucellai, in S. M. Novella.

It was the largest altarpiece ever painted, in its time, and was so much admired that it was carried to the church in a festive procession of people and trumpeters. In this picture the faces have a softer expression than we see in the given Byzantine madonnas; the Child is not lifeless, and the adoring angels are devotional. There is also a decided advance in drawing and colour over Greek

examples; stippling is practised instead of shading by lines, and there are blending half-tones instead of a sharp contrast between extremes of light and shade. From this picture the Florentine school dates its advance, and it is therefore of great interest.—Vasari, ed. Mil., i. 254; C. & C., Italy, i. 203; Riepenhausen, *Gesch. der*



Madonna de' Rucellai, Cimabue, S. M. Novella, Florence.

Malerei, i. 7; D'Agincourt, *Peinture*, Pl. 108; Etruria Pittrice, i. Pl. 8; Réveil, xiv. 961.

**MADONNA DEL SACCO** (of the Sack), *Andrea del Sarto*, SS. Annunziata de' Servi, Florence; fresco, in a lunette over a door in the cloisters; dated 1525. The Virgin, seated, with Jesus in her arms; beside her, St. Joseph, leaning on a sack, reading from a book. Painted for a lady who had it ex-

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ecuted in commutation of a vow. Vasari says that for drawing, grace, and beauty of colour, for liveliness and relief, no artist had ever done the like. Now much deteri-

ler, *Essai*, 113; Ch. Blanc, *École florentine*; Heaton, *Leonardo*, 84, 230; Kugler (*Eastlake*), ii. 360; A. Marks, *St. Anne of L. da V.* (London, 1883, reprinted from *Transactions of R. Soc. of Literature*); Réveil, vi. 367.



Madonna del Sacco, Andrea del Sarto, SS. Annunziata de' Servi, Florence.

**MADONNA OF ST. ANTHONY OF PADUA**, *Raphael*, ex-King Francis II. of Naples; wood, in two parts, main panel 5 ft. 8 in. sq., lunette 2 ft. 6 in. high. Virgin enthroned, under a canopy, with Jesus seated on her knee; beside them kneels St. John; on the sides, to the right St. Margaret and St.

orated. Engraved by Zuccherelli; Chiari; R. Morghen; Lazzarini.—Vasari, ed. Mil., v. 45; C. & C., *Italy*, iii. 572; *Klas. der Malerei*, i. Pl. 29; Ch. Blanc, *École florentine*; Dohme, 2iii. 2; do. (Keane), 438; Réveil, ix. 619.

Paul, to the left St. Catherine and St. Peter. In the lunette, the Heavenly Father,

**MADONNA WITH ST. ANNA**, Leonardo da Vinci, Louvre; wood, H. 5 ft. 6 in. x 4 ft. 3 in. The Virgin, seated on St. Anna's knees, leans forward to take Jesus, who is caressing a lamb; background, a mountainous country. Said to have been bought by Francis I, who had it hung in his oratory. If so, it found its way back to Italy, for it was purchased there in 1629 by Cardinal Richelieu, after whose death it passed into collection of Louis XIV. Though its authenticity has been doubted, it is unhesitatingly affirmed by some of the best judges. A copy, attributed to Salai, formerly in S. Celso, Milan, now in Leuchtenberg Gallery, Munich; another in Brera, Milan, with varied background, attributed to Bernardino Luini; a third in Uffizi, Florence, attributed to Salai. Cartoon, differing in composition, in Royal Academy, London. Engraved by Laugier; G. Cantini.—Vasari, ed. Mil., iv. 58; *Musée français*, i. Part 3; Villot, *Cat. Louvre*; Landon, *Musée*, x. Pl. 58; Clement, 217, 374; Rigollot, *Hist. des Arts*, etc., 268; Richter, *Leonardo*, 100; Münd-



Madonna with St. Anna, Leonardo da Vinci, Louvre.

with two seraphs behind and a winged angel on each hand. Painted in Perugia in 1504-5 as an altarpiece for Convent of St. Anthony of Padua; sold in 1677 to Count Antonio Bigazzini, of Perugia, for 2,000 scudi; transferred soon after to the

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Colonna family, Rome, who sold it in 1802 to the King of Naples. On the expulsion of the Bourbons (1860) it fell into the hands of the Duke de Ripalda, who sent it to Madrid. In 1869 sent to Paris, and offered to French Government for 1,000,000 francs; exhibited in Louvre in February, 1870, when war with Germany ended the negotiations; packed in a box during siege of Paris, and sent in June, 1871, to London, where it was offered for sale at £40,000. Remained in the storeroom of the National Gallery, London, until death of Duke de Ripalda (1883), who bequeathed it to ex-King Francis II. of Naples. Engraved by T. A. Juvara. The five panels which once formed the predella of this picture were sold in 1663 to Queen Christina of Sweden, for 600 scudi, and passed thence to the Orléans Collection. They are now scattered as follows: Christ's Agony on the Mount, Lady Burdett-Coutts, London; Christ on Road to Golgotha (Leigh Court sale, 1884, 520 guineas), Lord Windsor; Pietà, Mr. M. H. Dawson, London; St. Francis of Assisi, and St. Anthony of Padua, Dulwich Gallery.—Vasari, ed. Mil., iv. 324; C. & C., Raphael, i. 218; Passavant, ii. 25; Müntz, 205; Giornale di Erud. Tosc., iii. 305; Gaz. des Beaux Arts, xvi. (1877) 259; Art Journal (1872), 28, 94; Gruyer, Vierges de Raphael, iii. 461.

**MADONNA WITH ST. BRIDGET**, *Titian*, Madrid Museum; wood, H. 2 ft. 10 in. × 4 ft. 3 in. The Virgin, seated, with Jesus in her lap; he bends forward to take the flowers which St. Bridget offers in a basin, but turns his face inquiringly towards his mother; saint in armour at left, supposed to be St. Hulfus, husband of St. Bridget, but may be portrait of a donor. Painted about 1508; originally in the Escorial; still wrongly catalogued as by Giorgione. Copy at Hampton Court, not by Titian.—C. & C., Titian, i. 110.

**MADONNA WITH ST. CATHERINE**, Anton van *Dyck*, Grosvenor House, London; canvas, H. 3 ft. 8 in. × 3 ft.; figures seen to knees. The Virgin, seated under a tree,

gazing upon the Child in her lap, who is worshipped by St. Catherine kneeling, and with her hands crossed holding a palm. From collection of W. A. Ellis. Engraved by Blooteling; Bolswert; Guzzi; Ragot.—Waagen, Treasures, ii. 165; Guiffrey, 245; Smith, iii. 3; Head, Van Dyck, 34.

By *Tintoretto*, Dresden Gallery; canvas, H. 3 ft. 4 in. × 5 ft. The Virgin and Jesus with St. Catherine; in front, a Venetian admiral kneeling. From the reserved pictures in 1853. Restored by Schirmer.

**MADONNA OF ST. DOMINICK**, Lorenzo *Lotto*, S. Domenico, Recanati; wood, middle panel 7 ft. 4 in. × 3 ft. 5 in.; dated 1508. The Virgin, enthroned under a panelled arch, and attended by SS. Urban and Gregory, holds the Child in benediction, while two seraphs play the viol and rebec on the throne steps; to the left, St. Dominick bends in devotion before accepting the dress of his order presented by an angel; on sides, SS. Thomas Aquinas and Flavian and Peter Martyr and Vitale. Painted in Venice; sent to Recanati about 1525.—C. & C., N. Italy, ii. 498; Vasari, ed. Mil., v. 250; Ricci, Mem. dell' Arte, etc., della Marca d' Ancona, ii. 92.

**MADONNA OF ST. FRANCIS**, *Correggio*, Dresden Gallery; wood, H. 9 ft. 8 in. × 7 ft. 10 in.; signed. The Virgin, with Jesus on her lap, sits on an elevated throne under a vaulted canopy; above her head is a glory and a ring of angels' heads, and on each side two angels float in space; on one side of the throne are SS. Francis and Anthony of Padua, and on the other SS. John Baptist and Catherine. Painted in 1514–15 for Franciscans at Correggio; afterwards in Modena Gallery; bought about 1745 from Duke Francesco di Este-Modena by Augustus III., Elector of Saxony and King of Poland. Restored by Palmaroli in 1827. Engraved by Mitelli; Fessard; Lutz; Levy.—Meyer, Correggio, 304, 478; Künst. Lex., i. 428; Gal. Roy. de Dresde, i. Pl. 1; London, Œuvres, viii, Pl. 19; Kugler (Eastlake), ii. 499.

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**MADONNA AND ST. FRANCIS**, *Guido Reni*, Hermitage, St. Petersburg. The saint, kneeling, with his hands crossed on his breast, adores the Infant Jesus who stands on his mother's knees; above them, a violet-coloured drapery held up by three angels. Formerly at Malmaison.

**MADONNA OF ST. GEORGE**, *Correggio*, Dresden Gallery; wood, H. 10 ft. 1 in. × 6 ft. 8 in. The Virgin, with Jesus on her lap, enthroned in a chapel, through the arch



Madonna of St. George, Correggio, Dresden Gallery.

of which is seen a landscape; below, on one side, St. George in armour, with his foot on the dragon's head, and behind him St. Peter Martyr; on the other side, St. John Baptist, and behind him St. Geminianus receiving the model of the church from an angel; cherubs in foreground. Painted for brotherhood of S. Pietro Martire, Modena, and placed in their church about 1530-32; came in 1649 into possession of Francesco I. of Modena, whence passed to Dresden Gallery in 1745-46. Copy by Cesare Are-

tusi in S. Barnaba, Mantua. Engraved by Bertelli, Giovanni of Bologna (1699), and by Beauvais. Restored by Hartmann, and Schirmer (1858).—Meyer, Correggio, 315, 479; Gal. Roy. de Dresde, i. Pl. 2; Landon, Œuvres, viii. Pl. 24; Kugler (Eastlake), ii. 504; Hübner, Dresden Gal., i. 9; Réveil, ix. 601.

By Giacomo *Francia*, Bologna Gallery; wood, H. 8 ft 1 in. × 4 ft. 11 in.; signed, dated 1526. The Virgin, seated, holding Jesus, who reaches for the reed cross held by the kneeling St. John; at right, St. George, in full armour, holding his banner by the staff; at left, St. Sebastian tied to a tree and pierced with arrows; behind, SS. Francis and Bernard kneeling; above, three angels with palms and flowers. Formerly in the suppressed Church of S. Francesco, Bologna. Engraved by G. Rosaspina.—Pinac. di Bologna, Pl. 34; Lanzi, iii. 20.

**MADONNA OF ST. JEROME**. See *Giorno*, II.

**MADONNA WITH ST. JOHN**, Anton van *Dyck*, Munich Gallery; wood, H. 4 ft. 7 in. × 3 ft. 7 in. The Virgin, half-length, standing, holds Jesus standing on an architectural fragment; at left, St. John, half-length, offers a scroll.—Munich Gal., Pl. 55; Eastlake, Notes, 68.

By *Giulio Romano*, Louvre; wood, H. 11 in. × 10 in. The Virgin, seated, with Jesus in her arms; behind, to right, Infant St. John, with reed cross, pointing with left hand to Jesus. Supposed to have been painted for Cardinal Gonzaga.—Filhol, v. 355; Landon, vi. Pl. 7; Villot, Cat. Louvre.

By *Guido Reni*, Louvre; copper, H. 10 in. × 8 in. The Virgin, seated, holds on her knees the Infant Jesus, who blesses the young St. John embracing his feet; at right, in window, a vase of flowers. Collection of Louis XIV. Many old and well-executed copies. Engraved by Vallet; Bloemaert; Lochon.—Filhol, i. Pl. 62; Landon, Musée, vi. Pl. 53.

By *Guido Reni*, Uffizi, Florence; copper. The Virgin (half-figure) near Jesus (seated

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on two cushions), one of whose feet St. John kisses. Original sketch also in Uffizi.—Molini, *Gal. di Firenze*, ii. 84; Soc. Ed., *Gal. di Firenze*, Pl. 117; Lavice, 47.

By Bernardino *Luini*, Uffizi, Florence; wood. The Virgin, kneeling; at left, Infant Jesus; at right, St. John Baptist playing with a lamb.—Soc. Ed. and Paris, *Gal. di Firenze*, Pl. 39.

By Pietro *Perugino*, National Gallery, London; wood, tempera, H. 2 ft. 2½ in. × 1 ft. 5½ in. Bought by the late Mr. Beckford at Perugia, and of him for the National Gallery in 1841 for £800. Has been attributed to Lo Spagna, though signed by Perugino. An unimportant though original work.—Richter, *Ital. Art in Nat. Gal.*, 52, 105.

By Andrea *Solario*, Leuchtenberg Gallery, St. Petersburg; wood, H. 1 ft. 6 in. × 10½ in. The Virgin holds Jesus in the crenelated opening of a parapet, behind which the Baptist stands with a reed cross and fruits; Jesus holds a bird with a string. Painted about 1515. A forged signature on this panel has led to much controversy.—C. & C., *N. Italy*, ii. 60; Moschini, *Mem. della Vita di And. Solario* (Florence, 1832); *Kunstblatt* (1832), No. 38.

**MADONNA DI S. LUCA** (of St. Luke), attributed to *Raphael*, Accademia di S. Luca, Rome; wood. St. Luke, kneeling on a footstool before an easel, painting the Virgin, with the Child in her arms, who appears beside it sustained by clouds; behind the saint, an ox lying down and a youth standing, supposed to be Raphael himself. Probably by Timoteo Viti (C. & C.) or Francesco Penni (Gruyer). Formerly in S. Martino, Rome, where is now a copy by Ant. Grammatica. Engraved by J. Langlois; M. Piccioni.—C. & C., *N. Italy*, i. 581; Müntz, 511; Gruyer, *Vierges de Raphael*, iii. 570; Jameson, *Sacred and Leg. Art*, i. 566.

**MADONNA WITH ST. MARGARET**, *Parmigianino*, Bologna Gallery; wood, H. 6 ft. 5 in. × 4 ft. 7 in. The Virgin, seated under a tree, presents Jesus to St. Margaret, who is kneeling with the head of the

dragon beside her; behind, at left, St. Augustine; at right, an angel and St. Jerome. Formerly in S. Margherita, Bologna; carried to Paris in 1796; returned in 1815. Small replica in Louvre, where St. August-



Madonna with St. Margaret, Parmigianino, Bologna Gallery.

tine is called St. Benedict. Engraved by G. Ant. Belmondo; G. Trabalesi; F. Rosaspina; F. Bonassone.—*Pinac. di Bologna*, Pl. 18; *Musée français*, i.; Landon, *Musée*, v. Pl. 29; Villot, *Cat. Louvre*; Réveil, vii. 494.

**MADONNA OF ST. MATTHEW**, Annibale *Carracci*, Dresden Gallery; canvas, H. 13 ft. 7 in. × 9 ft.; signed, dated 1588. The Virgin, with Jesus on her knees, enthroned at right between two pillars, from which two angels are drawing back curtains; at right, St. Matthew, standing, with tablet, pen, and inkhorn in hand; at left, St. John Baptist pointing to the Child, whose foot a monk is kissing; in front, an angel reclining; and above, in clouds, three boy angels.

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Painted for S. Prospero, Reggio; afterwards in Gallery of Modena, thence to Dresden.



Madonna of St. Matthew, Annibale Carracci, Dresden Gallery.

Engraved by J. M. Mitelli; N. Dupuis.—Gal. Roy. de Dresde, i. Pl. 20; Réveil, viii. 512.

**MADONNA DI SAN NICCOLÒ**, *Titian*, Vatican; wood, formerly arched at top, but squared in time of Pius VII; H. 13 ft. × 8 ft. 8 in.; signed. The Virgin on a dome of cloud with Jesus in her lap; both bend and look downwards at a group of six saints standing in the curve of a roofless temple; to right, St. Sebastian; to left, St. Nicholas and St. Catherine; and between them, SS. Peter, Francis, and Anthony of Padua. Painted in 1523 for S. Niccolò de' Frari, Venice, where Sir Joshua Reynolds saw it in 1752; Clement XIV. bought it by the advice of Hamilton and Volpato, and hung it in the Quirinal, whence removed to Vatican under Pius VII. Damaged by time and smoke.—C. & C., *Titian*, i. 288; Leslie, *Life of Reynolds*, i. 76; Vasari, ed. Mil., vii. 436.

**MADONNA WITH ST. ONOFRIUS**, Lorenzo *Lotto*, Palazzo Borghese, Rome; wood, H. 2 ft. 1 in. × 1 ft. 8 in.; signed, dated 1508. The Virgin, half-length, holding the Child, between St. Onofrius and a bishop in episcopal robes, who presents the transfixed heart of the Redeemer to the Infant Christ. In good preservation.—C. & C., N. Italy, ii. 497.

**MADONNA WITH ST. ROSALIE**, *Murillo*, Belvoir Castle, Leicestershire, England; canvas, H. about 6 ft. × 5 ft. The Virgin, seated, holding in her lap Jesus, to whom St. Rosalie, kneeling, offers roses; on left, four maidens in white with palms; on right, a street scene with a friar preaching; above, cherubs and heads. Carried to England by Mr. Stanhope (Lord Harrington) on returning from his embassy to Madrid in 1729.—Davies, *Murillo*, xci.; Waagen, *Treasures*, iii. 398; Curtis, 163.

By *Murillo*, Sir Richard Wallace, Bart., London; canvas, half-length, less than life-size. The Virgin, seated, with Jesus in her lap; on left, St. Rosalie (?) offers him two roses.—Curtis, 163.

**MADONNA OF ST. SEBASTIAN**, *Correggio*, Dresden Gallery; wood, H. 9 ft. 6 in. × 5 ft. 7 in. The Virgin, with Jesus in her lap, enthroned on clouds, surrounded by cherubs; below, St. Sebastian, a maiden holding the model of a cathedral, St. Geminianus in his bishop's cloak, and St. Roch sleeping. Painted in 1525 for brotherhood of St. Sebastian, an archery company at Modena. Cleaned and restored probably by Ercole dell' Abbate in 1611, and certainly by Flaminio Torre; later by Palmaroli, and finally by Schirmer in 1858. Engraved by Bertelli, Kilian, and Lefèvre. Bought for Dresden Gallery in 1745.—Scanelli, *Microcosmo*, 287; Meyer, *Correggio*, 310, 478; Gal. roy. de Dresde, i. Pl. 3; Pongileoni, ii. 198; Landon, *Œuvres*, viii. Pl. 25; Kugler (*Eastlake*), ii. 504.

**MADONNA DI SAN SISTO** (of St. Sixtus), *Raphael*, Dresden Gallery; canvas, H. 9 ft. 10 in. × 7 ft. 5 in. The Virgin, with







D'APRES RAPHAEL. Musée de Dresde.

Ch. Bellon





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the Child in her arms, standing on clouds, within a glory of cherubim, between two green curtains which are looped back at the sides; at the left, St. Sixtus (Pope Sixtus II.), in a white tunic and gold-coloured pallium turned back with purple, kneels in supplication; on the right, St. Barbara, kneeling and looking downwards; behind her is her attribute, the tower; below, a balustrade, upon which two angels lean, both looking upwards; at left, on the balustrade, is the tiara of St. Sixtus. A rare example of a picture of Raphael's later time, painted entirely by his own hand. No study known to exist. Every form of eulogy has been exhausted on this incomparable masterpiece. The Madonna's beauty is a human beauty, but the Child's is something more—the divine nature shines through the mortal frame and illumines it. Here Raphael's work is above all other work. Painted in Rome in 1518 for the Church of the Monastery of S. Sisto, Piacenza, where Vasari saw it; in 1754 the monks sold it for 40,000 Roman crowns to Augustus III., Elector of Saxony and King of Poland, who presented to the monastery an old copy by Paris Nogari, which still hangs in the place of the original. Restored by Palmaroli in 1826. Engraved by Müller; Tosetti (1821); W. Say (1826); J. Pavon; Dessart; Thouvenin; F. W. Meyer; Nordheim; Schultz; Boucher-Desnoyers (1841); Steinla (1858); Keller. Lithographed by Bodmer; Hanfstängl; Noël; A. Maurin; L. Maurin (1842); L. Zoellner; A. Lecompte.—Vasari, ed. Mil., iv. 365; Rumohr, iii. 131; Passavant, ii. 278; Gruyer, *Vierges de Raphael*, iii. 595; *Klas. der Malerei*; *Gal. roy. de Dresde*, iii. Pl. 1; Kugler (*Eastlake*), ii. 459; Springer (*Dohme*, 2ii.), 291; Müntz, 518; Ch. Blanc, *École ombrienne*; Perkins, 188; Hübner, *Dresden Gal.*, i.

1; Lübke, Raphael, 78, 112; Réveil, x. 739.

MADONNA OF SAN ZENO, Andrea Mantegna, S. Zeno, Verona; large altarpiece in six parts, figures life-size. The Virgin and Child, enthroned in a classic portico; to the left, SS. Peter, Paul, John Evangelist, and Augustine; to the right, SS. John Baptist, Lawrence, and Benedict; about steps of throne, angels dancing, singing,



Madonna di San Sisto, Raphael, Dresden Gallery.

and playing instruments; below, in predella, Christ on Mount, Crucifixion, and Ascension. Painted between 1457 and 1459 at the expense of the prothonotary Gregorio Conaro. Taken to Paris in 1797 and returned in 1815, excepting the predella, one panel of which (Crucifixion) is in the Louvre, the two others in Museum of Tours. Predella in S. Zeno is a copy.—C. & C., N. Italy, i. 379; Burekhardt, 578; *Gaz. des B. Arts*, May 1, 1866; Vasari, ed. Mil., iii. 394.

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MADONNA WITH SAINTS, Francesco *Albani*, Bologna Gallery; canvas, H. 5 ft. 3 in. × 3 ft. 4 in.; dated 1599. The Virgin, with Jesus in her arms, enthroned, between SS. Mary Magdalen and Catherine. Formerly in SS. Fabiano e Sebastiano, Bologna. Engraved by Rosaspina.—Pinac. di Bologna, Pl. 5.

By Mariotto *Albertinelli*, Florence Academy; wood, oil, figures life-size; signed. The Virgin and Child, enthroned, between SS. John Baptist and Julian standing, and SS. Dominick and Nicolas of Bari kneeling. Painted about 1510 for S. Giuliano, whence removed to the Academy.—Vasari, ed. Mil., iv. 222; C. & C., Italy, iii. 488.

By Mariotto *Albertinelli*, Louvre; canvas, H. 5 ft. 11 in. × 5 ft. 8 in.; signed, dated 1506. The Virgin, with Jesus in her arms, standing on a pedestal; at sides, SS. Jerome and Zanobius, Bishop of Florence, kneeling; in distance, scenes in lives of those saints. Painted about 1506 for Zanobi del Maestro, who placed it in S. Trinità, Florence; carried to Paris before 1813.—Vasari, ed. Mil., iv. 224; Landon, Musée, 2d Col., iv. Pl. 34; C. & C., Italy, iii. 487; Meyer, *Kunst. Lex.*, i. 222.

By Fra *Angelico*, Florence Academy; wood. The Virgin and Child enthroned in a niche; at sides, SS. Peter Martyr, Francis, Cosmo, Damian, John Evangelist, and Lawrence. Painted for Annalena Monastery, Florence. Engraved by Chiossone.—Gal. di Firenze, Pl. 23.

By Fra *Angelico*, Florence Academy. The Virgin and Child enthroned, with an angel at each side, between SS. Francis, Peter Martyr, Anthony, Cosmo, Damian, and Louis. In pediment: Pietà, SS. Peter, Paul, Bernard, and three others. Painted for Convent del Bosco a Frati, Mugello.—C. & C., Italy, i. 585; Gal. Accad. di Firenze, Pl. 32.

By Fra *Bartolommeo*, S. Martino, Lucca; wood, figures under life-size; signed, dated 1509. The Virgin, with Jesus on her knees, enthroned, between SS. John and Stephen;

above, two angels in act of crowning her; below, in front, an exquisite boy angel singing, with a lute. Sketch, made with pen, in Uffizi. Engraved by S. Jesi; M. Steinla.—Vasari, ed. Mil., iv. 191; Marchese, ii. 60; C. & C., Italy, iii. 449; Ch. Blanc, *École florentine*; Klas. der Malerei, i. Pl. 28.

By Fra *Bartolommeo*, Palazzo Pitti, Florence; wood, H. 11 ft. 6 in. × 8 ft. 9 in.; dated 1512. The Virgin, enthroned under a canopy the curtains of which are sustained by angels, supports Jesus, who offers the ring to St. Catherine kneeling before him; at sides, St. George, in armour, and St. Bartholomew, with other saints around the throne; in front, two boy angels with lyre and lute. Painted for S. Marco, Florence; given in 1588 to Bishop Milanese; transferred in 1690 to apartments of Prince Ferdinand, son of Grand Duke Cosmo III., thence to the Palazzo Pitti.—Vasari, ed. Mil., iv. 186; C. & C., Italy, iii. 454.

By Giovanni *Bellini*, formerly in SS. Giovanni e Paolo, Venice; wood, tempera; signed. The Virgin, enthroned, supporting Jesus erect on her knee; on one side, SS. Thomas Aquinas, Gregory, and Jerome; on the other, St. Catherine of Siena, the Magdalen, and others; between them, three boys singing from a book. Painted about 1472 for a chapel in SS. Giovanni e Paolo; burned with Titian's Peter Martyr, Aug. 16, 1867. Vasari calls it one of the best creations up to its time in Venice. It was Bellini's masterpiece.—Vasari, ed. Mil., iii. 155; C. & C., N. Italy, i. 154.

By Giovanni *Bellini*, Louvre; wood, H. 2 ft. 9 in. × 2 ft.; signed. The Virgin stands behind a balustrade, on which Jesus stands in the attitude of blessing; at sides, SS. Peter and Sebastian; above, three cherubim on clouds. Acquired in 1859 of M. Van Cuyck for 15,000 francs; previously belonged successively to M. Nieuwenhuys, the Prince of Orange, Mr. Brentano, and Lord Northwick.—Villot, *Cat. Louvre*; C. & C., N. Italy, i. 185.

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By Giovanni *Bellini*, Venice Academy ; wood, H. 15 ft. × 8 ft. 4 in.; signed. The Virgin, with Jesus seated on her lap, enthroned under the semi-dome of a vaulted chapel ; at foot of throne, three angels playing instruments ; on one side, SS. Francis, Job, and John Baptist ; on the other, SS. Sebastian, Dominick, and Louis. Painted about 1480 for S. Giobbe, Venice.—Vasari, ed. Mil., iii. 155 ; Sansovino, 155 ; C. & C., N. Italy, i. 163.

By Giovanni *Bellini*, S. Zaccaria, Venice ; wood, transferred to canvas, arched, figures life-size ; signed, dated 1505. The Virgin and Child, enthroned under the semi-dome of a vaulted chapel, between SS. Peter and



Madonna with Saints, Giovanni Bellini, S. Zaccaria, Venice.

Catherine and St. Jerome and the Magdalen ; in front, an angel seated on a step of the throne, playing a viol. Taken to Paris in 1797, transferred to canvas, and badly restored ; returned in 1815.—C. & C., N. Italy, i. 173 ; Vasari, ed. Mil., iii. 162 ; Landon, Musée, xv. Pl. 10.

By Annibale *Carracci*, Bologna Gallery ; canvas, H. 8 ft. 11 in. × 5 ft. 11 in. The Virgin, enthroned in a niche, with Jesus and Infant St. John ; at left, St. John Evangelist, holding a chalice from which a serpent is emerging ; at right, St. Catherine of Alexandria. According to Lanzi, Annibale imitated Paolo Veronese in the figure of the Virgin, Correggio in Jesus and St. John, Titian in St. John Evangelist, and Parmigianino in St. Catherine. Painted for S. Giorgio, Bologna. Engraved by A. Marchi.—Lanzi, iii. 71 ; Pinac. di Bologna, Pl. 36.

By Ludovico *Carracci*, Bologna Gallery ; canvas, H. 8 ft. 7 in. × 5 ft. 7 in.; signed, dated 1588. The Virgin, with Jesus in her lap, enthroned under a portico at right ; above, angels with a crown, censers, and flowers ; below, SS. Francis, Dominick, Monica, and Mary Magdalen ; behind, two angels playing and singing. Engraved by Gio. Fr. Nadius ; F. Rosaspina.—Pinac. di Bologna, Pl. 26.

By *Cima da Conegliano*, Louvre ; wood, H. 5 ft. 6 in. × 3 ft. 4 in.; signed. The Virgin, enthroned in front of a balustrade, with Jesus upon her knees, receives the homage of SS. John and Mary Magdalen, who stand one on each side, the latter presenting a vase of perfume ; background, a landscape, with view of Conegliano. From Musée Napoléon.—Villot, Cat. Louvre ; Ch. Blanc, École vénitienne.

By *Cima da Conegliano*, Parma Gallery ; wood, figures two-thirds life-size ; signed. The Virgin, enthroned, lays her right hand on the head of St. Damian ; Jesus, on her knee, turns to bless St. Apollonia ; on sides, SS. Cosmo and John, SS. Catherine and Paul ; at foot of throne, an angel. Painted about 1500 for Cathedral of Parma.—C. & C., N. Italy, i. 238.

By *Cima da Conegliano*, Parma Gallery ; wood, figures two-thirds life-size ; forged signature—"Leonardo Vinci, 1492." The Virgin, resting on a stone near a ruined temple, with Jesus beside her on a broken pillar ; St. Andrew, with his cross on his

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shoulder ; St. Michael, weighing souls in a pair of scales. Long in Sanvitale Collection, where attributed to Leonardo.—Amoretto, Mem. Stor. di Leo. Vinci, 41 ; C. & C., N. Italy, i. 238.

By Francesco *Cossa*, Bologna Gallery ; canvas, figures life-size ; signed, dated 1474. Virgin and Child enthroned under an arch ; on left, St. Petronius and Alberto de' Catanei kneeling ; on right, St. John Evangelist. Painted for Domenico d'Amorini and Alberto de' Catanei.—C. & C., N. Italy, i. 523 ; Burekhardt, 579.

By Lorenzi di *Credi*, Louvre ; wood, 5 ft. 3 in. sq. The Virgin enthroned, with Jesus on her knees in the attitude of benediction ; at left, St. Julian ; at right, St. Nicholas, Bishop of Myra, reading. Painted for Monastery of Cestello, Florence ; carried to Paris in 1812. Called by Vasari the best work of the master.—Vasari, ed. Mil., iv. 567 ; Villot, Cat. Louvre ; Landon, Musée, 2d Col., iv. Pl. 19.

By *Domenichino*, Brera, Milan ; canvas, H. 13 ft. 11 in. × 8 ft. 9 in. The Virgin enthroned, with the Child standing on a crimson-velvet cushion ; four angels make music for them ; other angels in the sky ; below are SS. John the Evangelist and Petronius, with two angels. The picture is fine, but somewhat cold. Formerly in S. Petronio de' Bolognesi, Rome.—Lavice, 156.

By *Dosso Dossi*, Ferrara Gallery ; wood, H. 16 ft. 5 in. × 16 ft. The Virgin and Child, with Infant John Baptist, on a lofty throne under a canopy ; above, a glory of angels ; below, SS. John Evangelist, Jerome, Andrew the Apostle, and others ; on sides, in compartments, SS. Sebastian and George below, and SS. Gregory and Ambrose above. A sumptuous picture, called by Burekhardt one of the greatest treasures of art in North Italy.—Kugler (Eastlake), ii. 488.

By Francesco *Francia*, Bologna Gallery ; wood, H. 6 ft. 5 in. × 4 ft. 9 in. The Virgin enthroned, with Jesus on her lap ; below, SS. Augustine, George, John Baptist, Stephen, and an angel. Painted for Church

of the Misericordia, Bologna ; sent to Milan, where it remained some time in the gallery, but finally returned to Bologna. Engraved by G. Rosaspina.—Pinac. di Bologna, Pl. 59.

By *Garofalo*, Ferrara Gallery ; wood, H. 8 ft. × 5 ft. ; signed, dated 1514. The Virgin and Child seated upon clouds in a glory of angels ; below, SS. Jerome and Francis of Assisi, with two members of the Suxena family praying. Painted for S. Spirito, Ferrara. Restored by Palmaroli in 1826.—Vasari, ed. Mil., vi. 463.

By Domenico *Ghirlandajo*, Florence Academy. The Virgin and Child between two angels, with flowers ; on right, St. Thomas Aquinas ; on left, St. Denis Areopagite ; in front, SS. Clement and Dominick kneeling. In predella, the Pietà between four episodes of the saints' lives.—C. & C., Italy, ii. 437.

By Domenico *Ghirlandajo*, Uffizi, Florence ; wood, figures life-size. The Virgin and Child enthroned ; at sides, two angels and St. Michael, two angels and St. Gabriel ; in front, SS. Zenobius and Justus kneeling in adoration. Painted about 1485 for S. Giusto, near Florence ; transferred in 1529 to S. Giovanni Battista, called della Scalza ; acquired by government in 1857. A noble picture.—C. & C., Italy, ii. 487 ; Vasari, ed. Mil., iii. 257 ; Cinelli, Bellezze di Firenze, 126.

By *Giorgione*, Church of Castelfranco ; wood, H. 6 ft. 6 in. × 4 ft. 9 in. The Virgin enthroned, with Jesus on her lap ; on one side, St. Francis ; on the other, St. Liberale in armour. According to some, the two saints are likenesses of Giorgione and his brother ; according to others, St. Liberale is a portrait of Matteo Costanzo, a captain of lances, who died at Ravenna in 1504. Painted after 1504 ; much repainted. Copy in Stafford House, London ; study for St. Liberale, called Knight in Armour, National Gallery, London.—C. & C., N. Italy, ii. 129 ; Ridolfi, Maraviglie, i. 123 ; Richter, 86 ; Art Journal (1884), 247.

By Benozzo *Gozzoli*, National Gallery, London ; wood, tempera, H. 5 ft. 2 in. × 5

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ft. 7 in. The Virgin and Child, enthroned, between SS. John Baptist and Zenobius on left, and SS. Peter and Dominick on right; in front, kneeling, SS. Jerome and Francis. Painted in 1461 for the Compagnia di S. Marco, Florence; passed to Spedale de' Pellegrini, Florence; thence to Rinuccini family, of whom purchased in 1855 for £137 16s. 8d.—Nat. Gal. Cat.; Richter, Ital. Art in Nat. Gal., 20, 106.

By *Guido Reni*, Dresden Gallery; canvas, H. 10 ft. 6 in. × 6 ft. 11 in. The Virgin and Child seated on a platform, at the foot of which, left, is seated St. Jerome reading; at right, St. Crispin presents his brother, St. Crispianus, whose attributes are seen on



Madonna with Saints, Guido Reni, Dresden Gallery.

a block behind him. Painted for chapel of the shoemakers' guild in S. Prospero, Reggio. Obtained from gallery of Duke of Modena. Engraved by Fr. Curti; P. L. Surugue, fils.—Gal. roy. de Dresde, i. Pl. 23; Réveil, viii. 523.

By *Filippino Lippi*, National Gallery, London; wood, tempera, H. 6 ft. 7 in. × 6 ft. The Virgin and Child between the kneeling SS. Jerome and Dominick; on the predella (8 in. × 7 ft. 9 in.), the dead Christ supported by Joseph of Arimathea, S. Francis, and the Magdalen, half-lengths. Painted for S. Pancrazio, Florence; removed to Palazzo Rucellai on suppression of church; sold in 1857, by G. Rucellai, to National Gallery for £627 8s.—Vasari, ed. Mil., iii. 464; C. & C., Italy, ii. 451; Richter, Ital. Art in Nat. Gal., 29, 106.

By *Filippino Lippi*, S. Spirito, Florence. The Virgin enthroned, with Jesus on her knees, who takes a cross from Infant Baptist; on left, St. Martin in episcopals introducing the patron Tanai de' Nerli kneeling; on right, St. Catherine introducing the wife of Nerli; in distance, city of Florence.—Vasari, ed. Mil., iii. 467; C. & C., Italy, ii. 440.

By *Filippino Lippi*, Uffizi, Florence; wood, figures life-size; dated 1485. The Virgin, enthroned, holding Jesus, who grasps a book; at right, SS. Victor and John Baptist; at left, SS. Bernard and Zenobius; above, two angels with garlands. Painted for the Sala degli Otto in Palazzo Pubblico. Long ascribed to Domenico Ghirlandajo.—Vasari, ed. Mil., iii. 474; Gaye, Carteggio, i. 581; C. & C., Italy, ii. 440.

By *Lorenzo Lotto*, Vienna Museum; canvas, H. 3 ft. 3 in. × 4 ft. 7 in. The Virgin, seated under a tree in a landscape, presents the Child to the adoration of SS. Catherine and James, who are kneeling; behind, an angel holding a crown over her head. Painted about 1530.—C. & C., N. Italy, ii. 522; Gal. de Vienne, i. Pl. 41.

By *Andrea Mantegna*, National Gallery, London; canvas, tempera, H. 4 ft. 6½ in. × 3 ft. 9½ in. The Virgin, enthroned under a canopy in a landscape, holding Jesus, who stands on her knee; at left, St. John; at right, the Magdalen; both standing. Admirably preserved. Acquired in 1855, for £1,125 12s., of Roverselli; formerly in Pa-

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lazzo Monti, Milan.—W. & W., ii. 273 ; Richter, Ital. Art in Nat. Gal., 65, 106.

By Bartolommeo *Montagna*, Brera, Milan ; canvas ; figures size of life ; signed, dated 1499. The Virgin, with Jesus in her arms, enthroned in a vaulted portico ; on one side, SS. Andrew and Monica ; on the other, SS. Ursula and Sigismond ; on the pediment, three angels with musical instruments. Painted for the Squarzi chapel in S. Michele, Vicenza.—C. & C., N. Italy, i. 429 ; Ridolfi, Maraviglie, i. 141.

By *Murillo*, Fitzwilliam Museum, Cambridge ; canvas, arched, H. 2 ft. 9 in. × 2 ft. 2 in. The Virgin and Child, surrounded by cherubs and accompanied by SS. Francis and Thomas Aquinas, appear to a Franciscan monk who has been reading the theology of St. Thomas ; she hands to each of the saints a crown, while St. Francis admonishes the monk to follow the doctrine he has read. Painted about 1639 ; one of the earliest of Murillo's works. Until first part of present century in Dominican Convent of La Regina Angelorum ; presented to Museum about 1852 by representatives of W. G. Clarke.—Curtis, 164.

By *Murillo*, Sir Richard Wallace, Bart., London ; canvas, H. 2 ft. 3 in. × 1 ft. 8 in. The Virgin, with Jesus on her left arm, seated on clouds, surrounded by angels and cherubs ; beneath, St. John Baptist standing, and SS. Justa, Rufina, and Frances kneeling, all looking up. Aguado sale (1843), 17,900 francs. Engraved by Nargeot.—Gal. Aguado, Pl. 8 ; Curtis, 163 ; Art Journal (1875), 208.

By Pietro *Perugino*, S. Agostino, Cremona ; wood, H. 5 ft. 7 in. × 5 ft. ; signed, dated 1494. The Virgin and Child, enthroned, between SS. James and Augustine, the latter in canonicals. Painted for the altar of the Roncadelli family ; taken to Paris in 1797 ; returned in 1815. Well preserved. Engraved by Normand.—C. & C., Italy, iii. 194 ; Landon, Musée, Pl. 54.

By Pietro *Perugino*, Louvre, Paris ; wood, round, diam. 5 ft. The Virgin, with Jesus

in her lap, seated in a landscape ; at left, St. Rosa, at right, St. Catherine, both standing ; behind, two angels, standing in adoration. Acquired at sale of King of Netherlands in 1850 ; formerly in Lapeyrière Collection.—W. & W., ii. 240 ; Cat. Louvre.

By Pietro *Perugino*, National Gallery, London ; wood, H. 6 ft. × 4 ft. 11 in. The Virgin, with Jesus in her arms, stands on a pedestal in a landscape, while two angels suspend a crown over her head ; at sides, SS. Jerome and Francis. A masterpiece, combining fine proportions with natural movement, and graceful outlines with bright warm colour. Painted in 1507 for the executors of one Giovanni, a carpenter ; later in Palazzo Penna, Perugia. Acquired in 1879 from Baron de la Penna, Rome, for £3,200.—C. & C., Italy, iii. 231 ; Richter, Ital. Art in Nat. Gal., 52, 110.

By Pietro *Perugino*, Uffizi, Florence ; wood, figures size of life ; dated 1493. The Virgin and Child, enthroned, between SS. John Baptist and Sebastian ; in background, a temple and landscape. Painted for S. Domenico, Fiesole ; in Uffizi since 1786.—Vasari, ed. Mil., iii. 585 ; C. & C., Italy, iii. 191 ; Gall. illus. di Firenze, Pl. 32 ; Lavice, 52.

By Pietro *Perugino*, Vatican, Rome ; canvas ; signed. The Virgin and Child enthroned in front of a colonnade, on a pedestal, between the four patron saints of the city—Lorenzo, Herculanius, Constantius, and Louis of Toulouse. Painted in 1496 for the Sala del Magistrato, Perugia ; dismembered and taken to Paris by the French, who left behind the frame and a Pietà forming the pediment, now in the Perugia Gallery ; the Madonna returned in 1815 and placed in Vatican.—C. & C., Italy, iii. 200 ; Pistolesi, Vaticano, vi. Pl. 89 ; Vasari, ed. Mil., iii. 580.

By Pietro *Perugino*, Vienna Museum ; wood, figures life-size ; signed, dated 1493. The Virgin and Child, enthroned, between SS. Peter and Jerome, and SS. Paul and John Baptist.—C. & C., Italy, iii. 191.



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By *Girolamo Romanino*, S. Francesco, Brescia; wood, arched; signed, dated 1502, but probably not finished until 1512. The Virgin and Child enthroned in an open archway, the sky being intercepted by a green cloth held up by two dancing cherubs; at sides, SS. Francis and Anthony, standing; in front, SS. Bernardino, Louis of Toulouse, Bonaventura, and another, kneeling. Ordered by the executors of Fra Sansone (died 1499), general of the Franciscan order. Formerly the centre of a great triptych, on the doors of which were compositions from the life of St. Francis. Much injured.—C. & C., N. Italy, ii. 371; Ridolfi, *Marav.*, i. 350.

By *Il Rosso*, Palazzo Pitti, Florence; wood, H. 11 ft. 5 in. × 8 ft. 5 in. The Virgin and Child, enthroned in a niche, between saints; at right, SS. Sebastian, Bernard (kneeling), Augustine, James, and another; at left, SS. Peter, Paul, and two others; in front, St. Catherine, kneeling, with a book in her hand, and near her a cimeter and a broken wheel. Engraved by Clerici.—Vasari, ed. Mil., v. 158; Gal. du Pal. Pitti, iv. Pl. 84.

By *Rubens*, Cassel Gallery; canvas. The Virgin, sitting in a landscape, holding Jesus in her arms; near her, St. John, standing; before her, the Magdalen and St. Roch, kneeling; at left, SS. Dominick, Francis, and George, King David, and a bishop, standing.—*Zeitschr.*, v. 202; *Cat. Cassel Gal.*

By *Rubens*, Hermitage, St. Petersburg; wood, H. 13½ in. × 9½ in. The Virgin, seated, holds Jesus, who is caressing a lamb, across the neck of which St. John is leaning, holding its ear; behind the latter, St. Elizabeth. Formerly in Houghton Collection. Engraved by Earlom.—Smith, ii. 156.

By *Rubens*, Duke of Rutland, Belvoir Castle; canvas, H. 8 ft. 6 in. × 7 ft. The Virgin, seated, with the Child in her lap, about to place a crown on the head of St. Catherine, kneeling with a palm-branch in her hand;

on the other side, SS. Christina and Margaret, and four angels. One of Rubens' most attractive pictures.—*Waagen, Treasures*, iii. 399.

By *Andrea Salai*, Brera, Milan; wood, H. 6 ft. 6 in. × 4 ft. 10 in. The Virgin and Child, to whom St. Peter delivers the keys; behind, St. Paul, standing. Formerly in S. Andrea alla Pusterla, Milan.—*Kugler (Eastlake)*, ii. 366; *Brera Cat.*

By *Andrea del Sarto*, Palazzo Pitti, Florence; wood, H. 9 ft. 10 in. × 6 ft. 6 in.; dated 1540. The Virgin in glory, adored from below by SS. Giovan Gualberto, Caterina, Fedele, and Bernardo degli Uberti, Bishop of Parma; rocky background. Ordered in 1529 for Abbey of Poppi in Casentino; paid for in 1531, though unfinished, and completed in 1540, after Andrea's death, by Vincenzo Bonelli, who added the date. Acquired in 1818 by Ferdinand III. Only upper part is Andrea's.—C. & C., Italy, iii. 518; Vasari, ed. Mil., v. 49; Benci, *Lettere sul Casentino (Florence, 1821)*, 17.

By *Il Sodoma*, Pisa Academy; canvas, figures life-size. The Virgin, with Jesus in her arms, sits on a stone bench in front of a tree; on one side, SS. Sebastian and Joseph; on the other, SS. John Baptist and Peter with book and keys; in front, SS. Mary Magdalen and Catherine, kneeling. Painted in 1542 for S. M. della Spina, Pisa.—Vasari, ed. Mil., vi. 398; Meyer, *Kunst. Lex.*, iii. 216, 226.

By *Il Sodoma*, Turin Gallery; wood, H. 7 ft. 4 in. × 5 ft. The Virgin, seated, holding Jesus, who stands in front of her, enthroned on a pedestal under a canopy, the curtains of which are held back by two flying cherubs; at left, SS. Catherine and Jerome; at right, SS. Lucy and John Evangelist. Painted about 1512–13; formerly at Colle di Val d'Elsa. Engraved by A. Lauro.—*Gal. di Torino*, iv. Pl. 125; Meyer, *Kunst. Lex.*, iii. 224.

By *Tintoretto*, Dresden Gallery; canvas, H. 15 ft. × 7 ft. 8 in. The Virgin and Child, surrounded by angels, enthroned in a nim-

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bus on a half-moon, adored by SS. Barbara, Catherine, and two bishops.

By *Titian*, Dresden Gallery; wood, H. 4 ft. 6 in. × 6 ft. 4 in. The Infant Christ on the Virgin's knee is supported on the left by St. John the Baptist, and presented to the adoration of St. Paul, Mary Magdalen, and St. Jerome; background, left, a green curtain; centre, a cloudy sky; right, a plinth and colonnade. The Magdalen is splendidly dressed in white, whence the picture is sometimes called *Madonna with the White Lady*. Obtained in 1747 from Casa Grimani dei Servi, Venice. Engraved by Jacob Folkema; lithographed by Hanfstängl.—C. & C., Titian, ii. 447; Morelli, 172; Hübner, Dresden Gal., i. 12.

By *Titian*, Louvre; canvas, H. 5 ft. 2 in. × 5 ft. 3 in. The Virgin, with Jesus standing on her lap, sits to right, in front of a building with columns, looking round at St. Agnes, who presents her a palm with one hand, and with the other caresses the lamb led in to left by Infant Baptist. Collection of Louis XIV.—C. & C., Titian, ii. 422; Filhol, x. Pl. 674; Landon, Musée, xi. Pl. 32.

By *Titian*, Vienna Museum and Louvre; wood, H. 3 ft. 5 in. × 4 ft. 3 in. The Virgin, sitting in front of a building, with Jesus in



Madonna with Saints, Titian, Vienna Museum and Louvre.

her lap; on right, St. Jerome, bareheaded, holds a book; behind him, St. Stephen with a palm and St. George in armour. Painted about 1508. Engraved by Lisebe-

tius. From collection of Archduke Leopold Wilhelm; taken to Vienna in 1657. Duplicate (canvas) in Louvre, finer and better preserved; but St. Jerome wears a red cap and is called St. Ambrose, while St. George is named St. Maurice. In collection of Louis XIV.—C. & C., Titian, i. 107; Filhol, ix. Pl. 589; Landon, Musée, xii. Pl. 38; Mündler, Essai, 207; Ch. Blanc, *École vénitienne*.



Madonna with Saints, Paolo Veronese, Louvre.

By *Paolo Veronese*, Dresden Gallery; canvas, H. 6 ft. × 14 ft. 9 in. The Virgin, with Jesus in her arms, in a recess behind two pillars, attended by SS. John Baptist and Jerome and an angel, has presented to her, by Faith, Hope, and Charity, a Venetian family; in background, a palace on a canal with gondolas in front. The palace is the one constructed by Palladio for the Cocina family; hence supposed its members are represented in the picture, although Ruskin calls it Veronese himself and his family. From Modena Collection. Restored by Palen in 1827, and by Schirmer in 1856. Engraved by Kilian.—Gal. roy. de Dresde, i. Pl. 15; Ruskin, *Mod. Painters*, v. 226.

By *Paolo Veronese*, Louvre; canvas, H. 1 ft. 8 in. × 1 ft. 1 in. The Virgin, seated in a splendid apartment, with Jesus on her lap;

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the Magdalen holds the Child's hand to be kissed by a kneeling Benedictine nun, who is presented by Joseph ; behind the Virgin, St. Elizabeth weaves a crown of flowers. From collection of Louis XIV. ; belonged in 1662 to Comte de Brienne. Engraved by Boutroi.—Musée royal, ii. ; Landon, Musée, 2d Col., ii. Pl. 59.

By Paolo Veronese, Louvre ; canvas, H. 3 ft. 3 in. × 2 ft. 11 in. The Virgin, enthroned, supporting Jesus standing on her knees ; on



Madonna with Saints, Paolo Veronese, Louvre.

right, St. Catherine of Alexandria presents St. Benedict, on his knees ; on left, St. George in armour, with his lance. From collection of Louis XIV. ; belonged in 1662 to Comte de Brienne. Engraved by Brebiette.—Villot, Cat. Louvre ; Landon, Œuvres, xxi. Pl. 15 ; Musée, iii. Pl. 34.

By Paolo Veronese, Venice Academy ; canvas, H. 11 ft. 2 in. × 6 ft. 4 in. The Virgin, enthroned in a semicircular niche, with Jesus in her arms ; beside her is St. Joseph, and below him St. Jerome ; on the other side, SS. Catherine (or Justina?) and Francis ; all apparently listening to St. John Baptist, who stands on a balustrade in front of the throne. Painted for S. Zaccaria, Venice ; taken to Paris in 1797, but returned in 1815 and placed in the Academy.—Filhol, vii. Pl.

481 ; Landon, Œuvres, xxi. Pl. 12 ; Musée, xii. Pl. 17.

By Luigi Vivarini, Berlin Museum ; wood, oil. The Virgin, enthroned in a portico, with Jesus on her lap ; to the left, SS. John Baptist and Jerome ; to the right, SS. Augustine and Sebastian. Painted for S. Cristoforo, Murano.—C. & C., N. Italy, i. 66.

By Bartolommeo Vivarini, Naples Museum ; wood, tempera, half life-size ; signed, dated 1465. The Virgin, enthroned, adoring Jesus asleep in her lap ; on each side, two saints, full-length, and above them, other saints, half-length, issuing from clouds. Painted for church at Bari.—C. & C., N. Italy, i. 41 ; Rosini, Pl. 67.

By Luigi Vivarini, Venice Academy ; wood, figures under life-size ; signed, dated 1480. The Virgin enthroned, with Jesus standing on her lap ; on one side, SS. Bernardino, Anthony, and Anna ; on the other, SS. Joachim, Francis, and Buonaventura. Formerly in S. Francesco, Treviso.—C. & C., N. Italy, i. 56 ; Ridolfi, Maraviglie, i. 50 ; W. & W., ii. 296.

**MADONNA WITH SAINTS AND ANGELS**, Francesco Francia, S. Jacopo Maggiore, Bologna ; wood, figures life-size ; signed. The Virgin and Child enthroned, with adoring angels at sides and playing angels in front ; at right, SS. Florian and Augustine ; at left, SS. John Evangelist and Sebastian. Painted in 1499 for Giovanni Bentivoglio. Well preserved.—Vasari, ed. Mil., iii. 537 ; C. & C., N. Italy, i. 561 ; Gualandi, Guido, 94.

By Luigi Vivarini, Berlin Museum ; wood, life-size ; signed. The Virgin enthroned, with Jesus on her lap ; to left, SS. George, Peter, and Catherine ; to right, SS. Mary Magdalen, Jerome, and Sebastian ; at foot of throne, two angels, one playing the lute, the other the flute. Lermolieff calls it one of the most remarkable of the 15th century Venetian works. Painted in 1501 for S. M. dei Battuti, Belluno. In 1815 owned by Count Marino Pagani, of Belluno.—Vasari,

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ed. Mil., iii. 160 ; C. & C., N. Italy, i. 67 ; Lermolieff, 398.

**MADONNA WITH SS. JEROME AND FRANCIS**, *Raphael*, Berlin Museum ; wood, H. 14 in.  $\times$  11 $\frac{3}{4}$  in. The Virgin, her head covered with a blue mantle, holds Jesus on a cushion on her knees, looking lovingly at him ; he, clasping her hand in his left, raises his right hand in benediction ; St. Jerome, in a cardinal's hat, kneels on left, and St. Francis, in ecstasy, on right ; in background, a town and high mountains. Painted about 1503 ; belonged successively to the Borghese and Aldobrandini families ; then passed into Germany to collection of Count Von der Ropp, and in 1820 to Berlin Museum.—Gruyer, *Vierges de Raphael*, iii. 436 ; Passavant, ii. 11 ; Müntz, 59 ; Lermolieff, 365 ; Lübke, *Raphael*, 15, 92.

**MADONNA WITH SS. JOHN AND CATHERINE**, *Titian*, National Gallery, London ; canvas, H. 3 ft. 3 $\frac{1}{2}$  in.  $\times$  4 ft. 7 $\frac{1}{2}$  in. ; signed, dated 1533. The Virgin, stopping near Bethlehem to rest, sits with Jesus in her lap, and takes a bunch of flowers from the Infant St. John, whilst St. Catherine gazes in rapture ; behind, a beautiful vista of undulating country, at evening ; in distance, the angel appearing to the shepherds. Belonged to the Coesvelt Collection, and in 1720 to the Duc de Noailles in Paris ; thence to the Baucousin Collection, from which bought for National Gallery in 1860. Copy by Pietro da Cortona in Capitol Gallery, Rome. Engraved by Audran.—C. & C., *Titian*, i. 206 ; Gilbert, *Cadore*, 36 ; Richter, 86.

**MADONNA WITH SAINTS OF MODENA**, *Guercino*, Louvre ; canvas, H. 10 ft. 10 in.  $\times$  7 ft. 6 in. The Virgin, seated upon clouds, and accompanied by two angels, holds in her arms Jesus, who is in the act of blessing ; at left, St. Geminianus receiving from an angel a model of the city of Modena ; behind him, another angel bears his cross ; St. John Baptist, kneeling ; at right, SS. Peter Martyr and George, patron saints of the city. Ordered in 1651 by Duke of

Modena for S. Pietro Martire, but not put in place until 1668, after Guercino's death ; taken to France in 1796.—Malvasia, ii. 269 ; Landon, *Musée*, ii. Pl. 59 ; Meyer, *Künst. Lex.*, iii. 5.

**MADONNA DELLA SCALA** (of the Stairs), *Correggio*, Parma Gallery ; fresco, figures above life-size. The Virgin, sitting, with Jesus in her lap ; both in a most affec-



Madonna with Saints of Modena, Guercino, Louvre.

tionate attitude. Painted about 1520 over the Porta Romana, or eastern gate of the town, or in a room in the gateway. Wall used in 1554 as a back wall to a church which was built against it, and as the picture was high up, steps were erected to reach it, whence its name. Demolished in 1812, and picture placed in gallery. Much injured by weather and restorations. Engraved by Fritz ; Biot ; Leroux ; Toschi.—Meyer, *Correggio*, 303, 473 ; *Künst. Lex.*,

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i. 427; Vasari, ed. Mil., iv. 114; Kugler (Eastlake), ii. 503.

**MADONNA OF THE SCALES** (*Vierge aux balances*), school of Leonardo da Vinci, Louvre; attributed by Waagen to Marco d'Oggiono, by Passavant to Salai, and by Mündler to Cesare da Sesto; canvas, H. 3 ft. x 2 ft. 3 in. Virgin, seated, holding Infant Jesus, to whom Archangel Michael, kneeling, presents a pair of scales, symbol of justice; near the Virgin are St. Elizabeth and Infant St. John holding a lamb. Formerly in collection of Louis XIV.—Vasari, ed. Mil., iv. 60; Villot, Cat. Louvre; Rigolot, *Hist. des Arts*, etc., i. 281; Mündler, 114; Landon, *Musée*, v. 1.

**MADONNA DELLA SCODELLA** (of the Cup), Correggio, Parma Gallery; wood. The Virgin, with Jesus by her side, sitting under a palm-tree, holds in one hand a plate; Joseph pulls down a branch with



Madonna della Scodella, Correggio, Parma Gallery.

one hand, and gives the Child fruit with the other, while angels above appear to aid him; in background, an angel or cherub tying the

ass to a tree. Scene from the apocryphal gospel, representing the rest in Egypt. Painted in 1527-28 for S. Sepolcro, Parma,



Madonna della Sedia, Raphael, Palazzo Pitti, Florence.

where it remained until carried to Paris by the French; when restored, placed in the gallery. Engraved by Briccio; Toschi; Massé.—Meyer, *Correggio*, 311, 476; *Kunst. Lex.*, i. 429; Landon, *Œuvres*, viii. Pl. 3; *Klas. der Malerei*, i. Pl. 50; Kugler (Eastlake), ii. 503; Rosini, iv. 261.

**MADONNA DELLA SEDIA** (of the Chair) or *Seggiola* (Little Chair), Raphael, Palazzo Pitti, Florence; wood, round, 2 ft. 6 in. diameter. The Virgin, seated in a chair, clasps Jesus to her bosom with both arms, leaning her head against his; at right, Infant St. John, with hands clasped in adoration. Painted in Rome in 1516-17, entirely by hand of Raphael. In Pitti Gallery since 1539; mentioned in catalogue of 1589; carried to Paris in 1799; returned in 1815. A masterpiece of indescribable charm; perhaps the most popular picture ever painted. Two sketches in Wicar Collection, Lille. Engraved by R. Morghen; B. Desnoyers; J. G. Muller; F. Bartolozzi; Ch. Schuler; S. Raeven; Sadeler; Picchianti; Lorenzini; Ferd. Gregori (1768); V. Vanni; Preisler (1784); M. S. Carmona (1795); Lasinio; Duponchel; R. U. Massard; J. Calendi;

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Weber; A. Karscher; Zancon; Vedovato; J. Eissen; Carattoni; Lizzi; Cecchi; Guidotti; A. Schleich; C. Schuler; A. Perfetti; E. Schaffer; H. Petersen; A. Contardi.—Passavant, ii. 240; Müntz, 512; Gruyer, *Vierges de Raphael*, iii. 240; Springer (Dohme, 2ii.), 216; Lübke, *Raphael*, 55, 108; Gal. du Pal. Pitti, i. Pl. 90; Musée français, i.; Landon, Musée, ii. Pl. 61; Filhol, ii. Pl. 103; Art Journal (London, 1875), 284; Larousse, xv. 1028.

**MADONNA DELLA SEGGIOLA.** See *Madonna della Sedia*.

**MADONNA OF SERRAVALLE,** *Titian*, S. Andrea, Serravalle; canvas, arched at top, H. 14 ft. × 7 ft.; signed. The Virgin and Child on clouds, surrounded by cherubim in a glory; below, SS. Peter and Andrew; in the distance, Christ in a fishing-boat, calling Peter and Andrew from their nets. Painted in 1547. Somewhat injured by cleaning and retouching.—C. & C., *Titian*, ii. 145; Burckhardt, 720.

**MADONNA DE LA SERVILLETA** (of the Napkin), *Murillo*, Seville Museum; canvas, H. 2 ft. 2 in. × 2 ft. 3 in. The Virgin, half-length, holds Jesus on her left arm; he is in lively action, apparently struggling out of her arms. Painted about 1676 for altar of Capuchin Church, Seville. Doubtful story that it was painted on a dinner-napkin for a lay-brother who served Murillo as cook, the artist having used all his canvas. Similar story told by Davies concerning a Head of Christ. Engraved by Blas Amettler; A. Boilly; lithographed by L. Maurin.—Stirling, ii. 879; Davies, *Murillo*, 35; Curtis, 159.

**MADONNA OF THE SHELL.** See *Holy Family*, Domenichino.

**MADONNA DELLA SILLA** (of the Chair), *Guido Reni*, Madrid Museum; canvas, H. 7 ft. × 4 ft. 6 in. The Virgin, seated, with Jesus standing on the floor leaning upon her knees. Brought by Philip IV. from the Escorial.—Madrazo.

**MADONNA, SISTINE.** See *Madonna di San Sisto*.

**MADONNA, SOLLY,** *Raphael*, Berlin Museum; wood, H. 2 ft. × 1 ft. 4 in. Virgin, reading, holds in her left hand one foot of the Child, who is playing with a goldfinch. Painted probably about 1500 in Perugia; shows, strongly, influence of Perugino. Acquired in 1821 from the Solly Collection, Milan, to which it had passed from a noble family of Modena. Not engraved; outline in Eastlake's *Kugler*.—Passavant, ii. 10; Lermolieff, 364; C. & C., *Raphael*, i. 107; Lübke, *Raphael*, 15, 91; Gruyer, *Vierges de Raphael*, iii. 13; *Kugler* (Eastlake), ii. 329.

**MADONNA DELLO SPASIMO.** See *Spasimo di Sicilia*.

**MADONNA, STAFFA.** See *Madonna*, Connestabile.

**MADONNA OF THE STAIRS.** See *Madonna della Scala*.

**MADONNA DELLA STELLA,** *Fra Angelico*, S. Marco, Florence. Properly a Coronation of the Virgin. A small picture under glass, a work of great beauty, finished like a miniature. Formerly in S. M. Novella.

**MADONNA, TEMPI.** See *Madonna di Casa Tempi*.

**MADONNA DELLA TENDA** (of the Curtain), *Raphael*, Munich Gallery; wood, H. 2 ft. 7 in. × 1 ft. 9 in. The Virgin seated, her right arm around Jesus, who sits on her knees; Infant St. John behind, with his reed cross, in adoration; green curtain in background. Similar in composition to *M. della Sedia*. Sometimes called *Vierge à la Croix*. Painted in Rome about 1516. A doubtful story is, that the picture, formerly in the Escorial, was taken to France in 1813, and thence to England, where Sir Thomas Baring bought it for £4,000, and in 1814 sold it to the Prince of Bavaria for £5,000. Such a picture was owned by Mr. J. Purling in 1789. Many copies; one of best in Turin Gallery. Original sketch in possession of Duke of Devonshire. Engraved by P. Toschi; Tomkins; Hopwood; Vedovato (1796); J. C. Thevenin (1852).—Pinak. zu

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München, Pl. ; Gruyer, *Vierges de Raphael*, iii. 232 ; Lübke, *Raphael*, 56, 108 ; Gal. di Torino, i. Pl. 29 ; Passavant, ii. 242 ; Buchanan, *Mem.*, ii. 242.

**MADONNA DI TERRANUOVA**, *Raphael*, Berlin Museum ; wood, round, 2 ft. 10 in. diameter. Virgin seated, Jesus lying on her knees ; on left, Infant St. John ; on right, another child (St. John Evangelist?). Painted in Florence in 1505 for Terranuova family of Genoa, afterwards of Naples ; in their possession until 1854, when sold to King of Prussia for 30,000 scudi. Fairly preserved, and but little retouched. In it the genius of Raphael may be seen struggling between the tendencies of the Umbrian and Florentine schools (C. & C.). Studies in Berlin Museum and Venice Academy. Engraved by J. Scotto (1823) ; Ed. Schäffer.—C. & C., *Raphael*, i. 172, 193, 231 ; Passavant, ii. 25 ; Müntz, 176 ; Lübke, *Raphael*, 33, 93 ; Gruyer, *Vierges de Raphael*, iii. 121 ; Lermolieff, 378.

**MADONNA DEL TRONO** (of the Throne), *Fra Bartolommeo*, Uffizi, Florence. The Virgin enthroned, with Jesus in her lap and Infant St. John kneeling at her feet ; behind her, St. Anna, standing, gazing upwards at a choir of angels and cherubs ; on each side of the throne, the ten patron saints of Florence, and on the steps in front, two angels seated. *Fra Bartolommeo's* last picture, left unfinished at his death in 1517. Ordered for the grand saloon of the Republic of Florence, but placed, in time of the Medici, in S. Lorenzo, whence removed to Uffizi.—Lasinio, i. Pl. 86 ; Vasari, ed. Mil. ; Soc. Ed. and Paris, *Gal. di Firenze*, Pl. 24.

**MADONNA DEL VELO**. See *Madonna* with Diadem.

**MADONNA DELLE VESTIGHE**. See *Margaritone*.

**MADONNA DEL VIAGGIO**. See *Madonna del Gran' Duca*.

**MADONNA DELLA VITTORIA** (of Victory ; *Vierge de la Victoire*), *Andrea Mantegna*, Louvre ; canvas, H. 9 ft. 1 in. × 5 ft.

4 in. In an artificially constructed bower, the Virgin enthroned, with Infant Jesus standing on her knees ; her mantle held on one side by Archangel Michael, on other by St. Maurice ; in background, SS. Andrew and Longinus, protectors of Mantua ; in front, near Virgin, stands Infant St. John, and below him St. Elizabeth ; opposite her, kneeling, is Francesco Gonzaga, Marquis of Mantua, in full armour. Painted for S. M. della Vittoria, Mantua, in honour of the vic-



Madonna della Vittoria, Andrea Mantegna, Louvre, Paris.

tory of Fornova, which the Marquis claimed to win in 1485 over Charles VIII of France, though he was really defeated. Carried to Paris in 1797.—Ch. Blanc, *École lombarde*, Mantegna ; C. & C., N. Italy, i. 410 ; Gaye, *Carteggio*, i. 328 ; Mündler, 135 ; Rosini, iii. 196 ; Mantz, *Peinture italienne*, 140.

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**MADONNA WITH THE WHITE LADY.** See *Madonna with Saints*, Titian, Dresden Gallery.

**MADONNA OF ZOPPÉ,** *Titian*, Church at Zoppé; canvas, H. 4 ft. × 3 ft. Madonna enthroned between SS. Joachim and Jerome, and St. Anna in prayer in front. Painted in 1528, during a visit made while a pestilence was raging in Venice, for an altarpiece in the chapel founded there by Matteo Palatini. The arms of the Palatini family appear on the pedestal at the left of St. Anna's head. Injured by damp while concealed in the wood behind the village during the French invasion and by injudicious restoration.—C. & C., Titian, i. 324; Gilbert, *Cadore*, 79.

**MADOU, JEAN BAPTISTE**, born in Brussels, Jan. 26, 1796, died there, April 3, 1877. Genre painter, pupil of P. J. C. François; one of the most original among modern Belgian artists. He was at first a lithographer, and from 1821 to 1840 published a number of valuable collective works, such as "Picturesque Views in Belgium," "Scenes of Society," etc. His genre scenes from 18th century are often humorous. Member of Brussels and Antwerp Academies. Medal, and L. of Honour, 1855; Order of Lion; Commander of Order of Léopold, 1863. Works: *Ambulant Musicians, Jeweller* (1835); *The Outlaw, Pages on a Farm, Much Ado about Nothing, Peasants in Admiration; Scenes from Lives of Flemish and Dutch Painters* (1840); *Flemish Festival in 18th Century; Rat-Hunt, The Driveller*, Brussels Museum; *Gallant Feat*, Artist's portrait, Antwerp Museum; *Poachers stopped by Forester*, Museum Fodor, Amsterdam; *Huntsman*, Stettin Museum; *Importunate Acquaintance*, William Astor, New York; *Scolding Wife*, W. H. Vander-



bilt, *ib.*; *Flemish Cabaret*, C. Vanderbilt, *ib.*; *Latest News, Old Friends*, Aug. Belmont, *ib.*; Pinch of Snuff, J. J. Martin, Brooklyn.—*Art Journal* (1866), 37; (1877), 176; *Gaz. des B. Arts* (1864), xvii. 468; *Immerzeel*, ii. 193; *Kramm*, iv. 1039; *Kunstbl.* (1855), 145; (1856), 7; *Kunst-Chronik*, xii. 531.

**MADRAZO Y AGUDO, Don JOSÉ DE**, born at Santander, April 22, 1781, died in Madrid, May 8, 1859. History and portrait painter, pupil of Madrid Academy, and in Paris of David, and finally studied in Rome. Became court painter, and in 1818 director of the Madrid Academy, and later also of the Museum. He did much towards the reform of the Academy, and through numerous pupils greatly influenced modern art in Spain. Member of Accademia di S. Luca in Rome, and in 1832 honorary member of Dresden Academy. Works: *Jesus at House of Ananias, Death of Viriathus, Triumph of Divine over Worldly Love, Allegory of Spring, do. of Winter, do. of Morning, do. of Noon* (1819), *Equestrian portrait of Ferdinand VII.*, Madrid Museum; *Death of Lucretia, Fight of Greeks and Trojans over Body of Patroclus, Quirinal, Rome; Sacred Heart of Jesus with Glory of Angels, Salesian Convent, Madrid; Madonna with Angels, Battle of Cerignola, Conquest of Breda; Portraits of Charles IV. and Maria Louisa.*—*Kunstbl.* (1855), 215; *Passavant, Christl. K. in Spanien*, 118; *Unserer Zeit* (1859), 462.

**MADRAZO Y KUNT, Don FEDERICO DE**, born in Rome, Feb. 12, 1815. History, genre, and portrait painter, son and pupil of José Madrazo, and student in Paris of Winterhalter. In 1835 he founded, with his brother-in-law, Eugenio de Ochoa, the art journal *El Artista*. Court painter and professor at Madrid Academy. Medals: Paris, 3d class, 1838; 2d class, 1839; 1st class, 1845, 1855, 1878; L. of Honour, 1846; Officer, 1860; Commander, 1878; Member of Paris Academy in 1873. Works: *Godfrey de Bouillon proclaimed King of Jerusalem* (1839), Versailles Museum; *Maria Christina as a Nun*

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## MADRAZO

at the Bed of Ferdinand VII. (1843); Women at the Sepulchre, Portraits of Queen Isabella (1845), King Francisco, Duchesses of Alba and Medina-Celi, and many others; New Song; Cigarette; In her Boudoir; *Matinée Musicale*; Portrait of Count Raczynski (1850), Raczynski Gallery, Berlin. His brother Luis, pupil of his father, took the grand prize for Rome in 1848, and is especially known through his Burial of St. Cecilia in the Catacombs (1855), Madrid Museum.—*Kunstbl.* (1855), 215; *Larousse*, x. 900; *Meyer, Conv. Lex.*, xix. 611; *Müller*, 347; *Passavant, Christl. K. in Spanien*, 118; *Unsere Zeit* (1859), 462.

MADRAZO, Don RAIMUNDO DE, born in Rome, July 24, 1841. Genre and portrait painter, son and pupil of Federico, and student in Paris at the *École des Beaux Arts*, and later of Léon Cogniet. Medal: 1st class, Paris, 1878; L. of Honour in 1878. Works:



After Vespers; Andalusian Singer; *La Aventurera*; Playing Guitar; The Gypsy; End of a Masked Ball (1878), Mrs. A. T. Stewart, New York; The Comic Newspaper, Fair Masquerader, William Astor, *ib.*; Masqueraders, Fête during Carnival, William H. Vanderbilt, *ib.*; *El Jaleo*, Henry C. Gibson, Philadelphia; *Dindon Tendre*, A. J. Drexel, *ib.*; *Pierrette* (1878), Interior of S. Maria della Pace at Rome, Alexander Brown, *ib.*; *My Model*, *La Soubrette* (1882); *Notturmo*, *The Domino* (1883). His brother, Don Ricardo, has acquired reputation as a painter in water-colours: *Story-Teller of Algiers*, Alexander Brown, Philadelphia; *Vendors of Fire-Arms in Morocco* (1879); *Riva degli Schiavoni* (1882); *Study of a Head* (1884).—*La Ilustracion* (1879), i. 122; (1880), i. 76, 342; (1882), i. 3, 99, 402; (1884), i. 115, 378; *Mag. of Art* (1884), 10.

MADRUZZO, CRISTOFORO, Cardinal, portrait, *Titian*, Salvadori Collection, Trent; canvas, figure full-length, life-size. In the black robes and hat of a prince-bishop. Painted in 1548. Injured by time and restoration.—*Vasari*, ed. Mil., vii. 445; C. & C., *Titian*, ii. 186.

MAECHSELKIRCHNER, GABRIEL, flourished about 1460–80. German school; history painter who, from 1467, painted, conjointly with Ulrich Füterer, for Kloster Tegernsee and Duke Albrecht IV. of Bavaria. His works are characterized by a fantastic realism in representing bad or noble characters with great ugliness or beauty respectively. Works: Christ bearing the Cross, Crucifixion, *Schleissheim Gallery*.—*Förster, Gesch.*, ii. 252; *Sighart*, 569.

MAES, GODFRIED, the younger, born in Antwerp, Aug. 15, 1649, died there, May 30, 1700. Flemish school; history painter, son of Godfried the elder (designer and engraver, died in Antwerp, 1679), pupil of Peeter van Lint; entered the Antwerp guild in 1664, became master in 1672, and dean in 1682. Works: *Martyrdom of St. George* (1684), Antwerp Museum; *St. Nich-*

*godfriedus Maes fecit.*  
1684

olas (1689), Ghent Museum.—*Cat. du Mus. d'Anvers* (1874), 238; *Kramm*, iv. 1041; *Rooses (Reber)*, 335; *Gaz. des B. Arts* (1861), xi. 347; *Van den Branden*, 955.

MAES (Maas), NICOLAAS, born at Dordrecht in 1632, died in Amsterdam in December, 1693. Dutch school; genre and portrait painter, pupil of Rembrandt, in whose manner he at first painted warmly coloured portraits of a reddish tint, but gradually came under influence of Flem-



MAES-CANINI

ish masters at Antwerp, where he was intimate with Jordaens, and executed his much prized genre pictures, treating domestic scenes, and seldom containing more than one or two figures. Settled in Amsterdam in 1678. Painted many portraits, especially of children. Works: Cradle, Dutch Household, Idle Cook, National Gallery, London; Girl Peeping, Buckingham Palace; Girl threading Needle, Bridgewater Gallery; Family Group, Stafford House; Woman with Three Children, Mr. Munro; Woman Asleep by a Cradle, Mr. Baring; Servant on the Stair, Sir Richard Wallace, Bart.; The Listener, Lace-maker at Work, Mr. Labouchere, Stoke, near Windsor Castle; Saying Grace (1648), Louvre, Paris; Portraits of Willem Nieuwport, Dutch Ambassador at London, and his Wife (1672), Portraits of Lady and Gentleman, Rotterdam Museum; The Dreamer, Old Woman Spinning (2), Portrait of Marten Meulenaer (1675), three other portraits, Museum, Amsterdam; The Toad, Six Collection, *ib.*; Milkmaid, Van Loon Collection, *ib.*; Old Woman saying Grace, Felix Meritis Institution, *ib.*; Portrait of Young Man (1660), Rotterdam Museum; Old Woman Reading, Male Portrait, Brussels Museum; Portrait of Heinsius (1656), Arenberg Gallery, Brussels; Male Portrait, Diana and Nymphs (1650), Hague Museum; A Scholar, Brunswick Gallery; Slaying Pigs, A Bishop Reading, Berlin Museum; Kitchen Interior, Male Portrait (1676), Dresden Gallery; Woman Nursing and Three Girls, Old Woman Asleep, Hermitage, St. Petersburg; Portraits of Man and Wife, *do.* of two Children in a Park, Schwerin Gallery; Portrait of Rembrandt, *do.* of a Burgomaster, Turin Gallery; Girl Praying (erroneously under Caspar Netscher), Uffizi, Florence; Duchess of Mazarin, New York Museum; Portraits in Munich (2), Oldenburg, Schleissheim, and Copenhagen (2) Galleries; *do.*,



Rothan Gallery, Paris.—Allgem. d. Biog., xx. 47; Ch. Blanc, École hollandaise; Burger, Musées, i. 53, 221; ii. 23, 184; Immerzeel, ii. 191; Kramm, iv. 1032; Kugler (Crowe), ii. 384; Riegel, Beiträge, ii. 281; De Stuers, 72; Quellenschriften, xiv. 267; Gaz. des B. Arts (1872), vi. 303; (1873), vii. 282.

MAES-CANINI, JAN BAPTIST LODEWYCK, born in Ghent, Sept. 30, 1794, died in Rome, April, 1856. History and portrait painter, pupil of Ghent Academy under his father, received numerous prizes and medals from the Art Unions in the Netherlands, and in 1821 went to Rome. Member of Ghent Academy. Works: Vaccination Room (1819); Hagar and Ishmael, Alexander and Diogenes (1821); Infant Christ and St. Ann (1826); Good Samaritan (1825), Amsterdam Museum; Apollo and the Muses, Rotterdam Museum; Roman Girl at a Shrine (1832), New Pinakothek, Munich; Roman Woman and Child Praying (1833), Königsberg Museum; *do.* (1839), National Gallery, Berlin; Street Scene in Rome (1833), Fruit-seller with Girl (1849), Roman Woman (1855), Kunsthalle, Hamburg; Mary Magdalen (1841), Villa Rosenstein near Stuttgart, Juno, Ghent Museum.—Cotta's Kunstbl. (1836), 18; D. Kunstbl. (1857), 66; Immerzeel, ii. 195; Kramm, iv. 1041.

MAFFEI, GUIDO VON, born in Munich, July 1, 1838. Animal painter, pupil of Munich Academy under Otto Gebler. Medals: Vienna, 1873; Munich, 1883. Works: Contested Booty (1869); Stag stirred up by Boars (1873); Wounded Fox attacked by Badger Dogs (1877); Buck pursued by Dogs (1879), Dresden Gallery; Partridges and Badger Dog, Well Hit! Tid-Bit, Badger attacked by Dogs (1882), New Pinakothek, Munich; Wounded and giving Tongue, Reynard Fugitive (1883).—Allgem. K. Chr., ix. 507; Kunst für Alle, i.; Müller, 347; Kunst-Chronik, xvii. 321; xviii. 497; Schorer's Familienblatt, vi. 724.

MAGAUD, DOMINIQUE ANTOINE, born in Marseilles, Aug. 4, 1817. Genre,









Painted by Miss

Engraved by T. Lapou

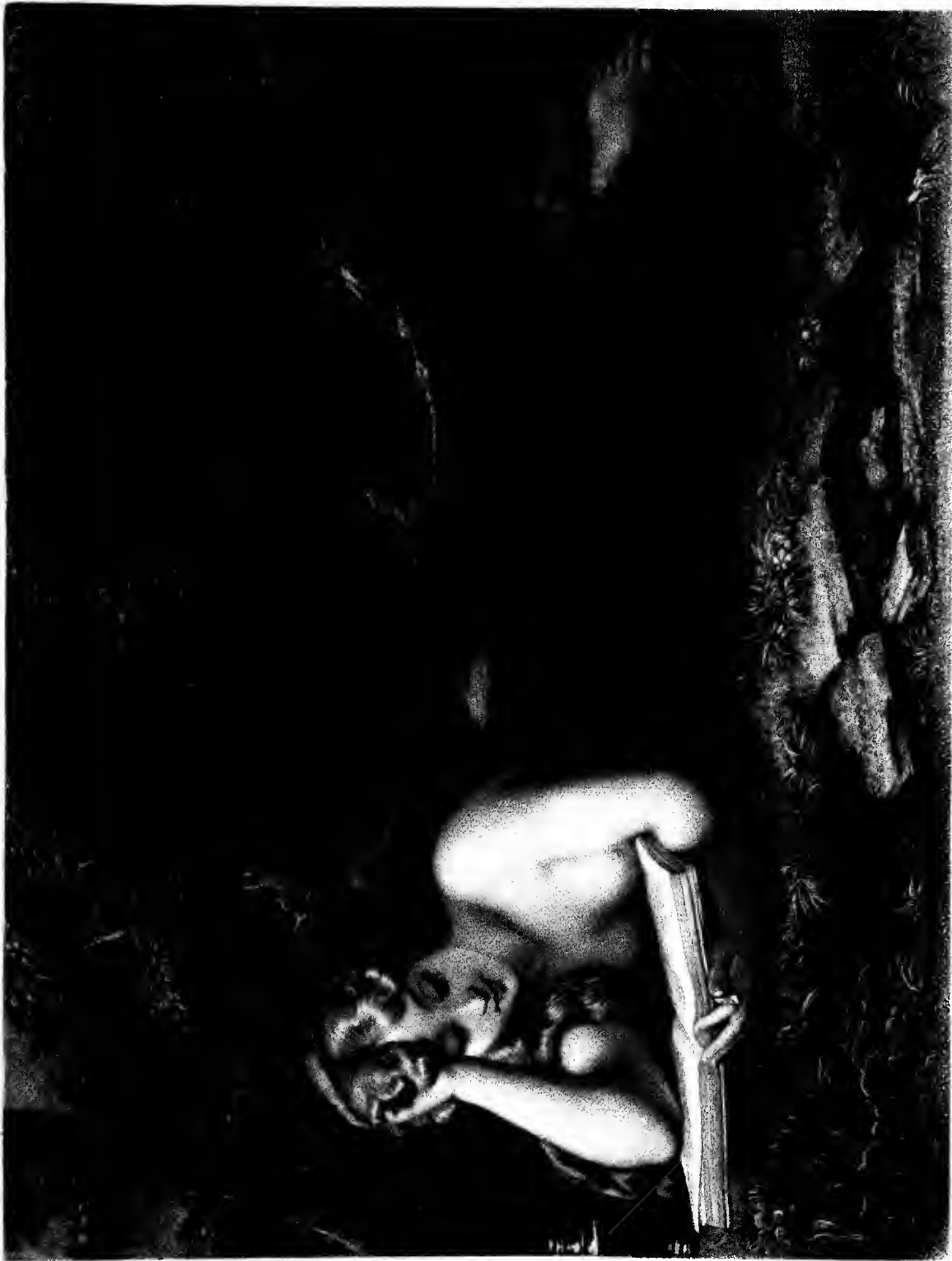
THE SURPRISE,  
*From the Picture in the possession of His Majesty.*

OPERA OF ART. PLATE 19









Engraved on Steel by S. W. Reynolds.

A. MACDONALD.  
*The original Picture in the Gallery at Dresden.*



## MAGDALEN

landscape, and portrait painter, pupil of Marseilles Academy, then in Paris of Cogniet. Many of his pictures are in the public galleries of Marseilles and other French cities. Director of Marseilles Academy since 1869. Medals: 3d class, 1861 and 1863. Works: Environs of Marseilles (1841); Incident of the Massacre of the Innocents (1842); Christian Captives (1844); Descent from the Cross (1845); Women at the Spring (1846); Mater Dolorosa (1852); Scene from Dante's Purgatory; Plague in Marseilles (1860); St. Bernard preaching the Crusade (1864); Condé on Battlefield of Rocroy; Paul in Athens; Modesty (1874); Diogenes (1882).—Bellier, ii. 7; Müller, 347.

**MAGDALEN**, Pompeo *Battoni*, Dresden Gallery; canvas, H. 4 ft. × 6 ft. 1 in. Reclining in the obscurity of a cave, the mouth of which is seen at right; she leans upon her elbows, her hands clasped, and reads from a book which rests upon a skull at her left side; drapery blue, leaving bare her feet, arms, and right shoulder. A favourite picture, often copied. Engraved by J. S. Bach; Gius. Camerata; C. Krueger.—Hübner, Dresden Gal., i. 3.

By Annibale *Carracci*, Louvre; canvas, H. 4 ft. 10 in. × 3 ft. 4 in. Standing at entrance to a grotto, looking toward a cross at right; below the cross, an open book on a rock. Collection of Louis XVIII.; acquired in 1821 from M. Scitivaux.—Villot, Cat. Louvre.

By *Claude Lorrain*, Madrid Museum; canvas, H. 5 ft. 3 in. × 7 ft. 8 in. Kneeling in a beautiful valley, in a mountainous and broken country; dawn effect.—Madrazo.

By *Correggio*, Dresden Gallery; copper, H. 1 ft. × 1 ft. 3 in. Reclining at the mouth of a cave under dark foliage; she supports her head on one hand, and with the other holds the book from which she is reading on the ground. Clad in a blue garment, leaving feet and shoulders bare. Early history unknown; painted probably about 1530–33.

Baldinucci describes a similar work in collection of Cavaliere Niccolò de Gaddi, Florence, about 1600, which was copied by Cristofano Allori. In 18th century it was kept in the so-called golden chamber of the Castle of Modena, set in a silver frame ornamented with precious stones, enclosed in a case opened only on state occasions. Sold to Augustus III., Elector of Saxony, in 1745–46, when it was valued at 27,000 scudi. Stolen in 1788 from Dresden Gallery by one Wogaz, but recovered from his house. Many copies; one, bought from Vallati, Rome,



Magdalen, Correggio, Dresden Gallery.

which passed as the original in Lord Ward's Gallery, London; another by C. Allori in the Uffizi. Engraved by Daullé; Basan; Contius; Niquet; Longhi (1809); Böttcher; Bartolozzi; Stadler.—Meyer, Correggio, 336, 487; Gal. roy. de Dresde, i. Pl. 4; Landon, Œuvres, viii. Pl. 17; Klas. der Malerei, i. Pl. 48; Hübner, Dresden Gal. i. 8.

By Carlo *Dolci*, Uffizi, Florence; canvas, life-size. Bust of a beautiful woman, with her hair falling over her shoulders, clad in silk embroidered with silver and gold, and wearing pearls and diamonds; in her hand an ointment vase.—Wicar, iii. Part 29; Lasinio, i. Pl. 59; Soc. Ed. and Paris, Gal. di Firenze, 148; Baldinucci, xviii. 111.

By *Domenichino*, Palazzo Pitti, Florence; canvas, H. 2 ft. 11 in. × 2 ft. 6 in. Half-

## MAGDALEN

length, with hands clasped and eyes upraised, leaning on a stone balustrade. Her blonde tresses fall in curling masses upon her shoulders. Colour fresh, drawing and effect of light good. Bought in 1819 by Grand Duke Ferdinand III. of Count Cesar Bianchetti of Bologna. Engraved by P. Suppini.—Gal. du Pal. Pitti, iv. Pl. 124.

By Anton van *Dyck*, Vienna Museum. Half-length, with eyes raised to heaven. Engraved by A. de Jode; A. L. Krüger; Blooteling; Van der Does; L. Vorsterman; Marinus.—Smith, iii. 32; Guiffrey, 251.

By *Guercino*, Naples Museum; canvas. Half-length, leaning on left arm, contemplating the crown of thorns which she holds. Head resembles that of the Sibyl at the Capitol, though more tender and less sad. Engraved by Lasinio fils.—Museo Borbonico, vii. Pl. 17; Lavice, 200.

By *Guercino*, Vatican, Rome. The Magdalen kneeling; above, two angels showing the nails and crown of thorns. Painted for Church of the Convertite, in the Corso. Restored by Camuccini.—Pistoletti, Vaticano, vi. Pl. 66; Lavice, 312.

By *Guido Reni*, Louvre; canvas, H. 3 ft. 7 in. × 3 ft. 1 in. The Magdalen in a grotto, with hands clasped and eyes turned towards a crucifix. From collection of Louis XIV., who bought it in 1670. Engraved by Schmutzer.—Musée français, i. Pl. 1; Landon, Musée, xv. Pl. 71.

By *Guido Reni*, Louvre; copper, H. 2 ft. 2 in. × 1 ft. 8 in. Bust; she raises her eyes to heaven and clasps her hands on her breast, over which her long hair falls. Collection of Louis XIV. Engraved by Stoelzel in Musée français.—Landon, Musée, 2d Col., iii. Pl. 18.

By *Guido Reni*, National Gallery, London; canvas, H. 2 ft. 7 in. × 2 ft. 3 in. Half-length, size of life. From Orleans Gallery; sold to Mr. Hope for £400; purchased in 1840 from Sir Simon Clarke for £430 10s. Engraved by J. Bouillard in Galerie du Palais Royal, and by W. Sharp.—Waagen, Treasures, ii. 337; Richter, Ital. Art in Nat. Gal., 105.

By *Guido Reni*, Vienna Museum; canvas, H. 2 ft. 3 in. × 1 ft. 11 in. Half-length, draped, leaning upon the left arm, the right on the heart; in contemplation before a crucifix. Engraved by Ig. Krepp.—Gal. de Vienne, ii. Pl. 67.

By Jean Jacques *Henner*, Toulouse Museum; canvas. Full-length, draped below the hips, seated on ground in a cave, with knees drawn under. Replica, Miss Hitchcock, New York. Photogravure in Art Treasures of America.

By Charles *Lebrun*, Louvre, Paris; can-



Magdalen, Charles Lebrun, Louvre, Paris.

vas, H. 8 ft. 3 in. × 5 ft. 7 in. Full-face, seated before a table on which is a mirror, rending her clothes and lifting her eyes filled with tears towards heaven. At her feet, a casket of jewels overturned; in background, an open window. Ordered by M. de Camus for the Church of the Convent of the Carmelites, where it remained until the Revolution. Said erroneously to be a portrait of Mme. de La Vallière. Engraved by G. Edelinck; Carmona.—Villot, Cat. Louvre.

By *Murillo*, Adolph Carstansen, Cologne; canvas, H. 4 ft. 6 in. × 3 ft. 10 in. In red



## MAGDALEN

and blue robes, kneeling, with hands joined in prayer, in a cavern, looking up to three angels, one of whom plays a violin, another a flute, while the third sings from a sheet of music; on ground, a cross, book, vase, and skull. Bought in 1871 from Mr. Nieuwenhuys; Walsh-Porter sale (1810), £420.—Curtis, 259.

By *Murillo*, Academia S. Fernando, Madrid; canvas, figure full-length, life-size. In white chemise and brown robe, with red drapery over limbs, seated front, with hands clasped, looking to her right; in her lap, an open book. Engraved by S. Brieua.—Curtis, 260.

By school of *Murillo*, Madrid Museum; canvas, H. 5 ft. × 4 ft. Partly draped in gray robe and red mantle, seated nearly front, on a rock in a cavern, looking up, her cheek resting on her right hand, her left holding an open book against her body; beneath her elbow is a skull, and on the rock beside it a cross. From Palace of Ildefonso (?). Lithographed by H. Blanco.—Curtis, 259; Madrazo, 489.

By *Rubens*, Vienna Museum; canvas, H. 6 ft. 3 in. × 4 ft. 7 in. Seated at left, in a white satin robe and blue vest, with clasped hands and streaming eyes turned upwards, trampling her casket of jewels under her feet; the tranquillity of a religious life represented by a female figure in black seated in background. Engraved by Vorsterman.—Smith, ii. 90.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. The Magdalen in a beautiful landscape, with a laurel tree near a brook in foreground. Companion picture to St. *Mary* of Egypt, the two being painted to fill narrow spaces between windows.—Ruskin, *Stones of Venice*, iii. 330.

By *Titian*, Hermitage, St. Petersburg; canvas, H. 3 ft. 9 in. × 3 ft. 3 in.; signed. Figure, seen to the hip, scantily clad in a white garment striped with red and black; well-developed bosom and throat covered by long, wavy hair; skull and open book to right, little vase to left. Painted about

1561; passed in 1581 from Pomponio Vercelli to the Barberigo family, and thence to the Hermitage. Replicas, with variations, in Naples Museum and Palazzo Durazzo, Genoa; another lately in Ashburton Collection, London. Numerous late copies.—C. & C., Titian, ii. 313; Vasari, ed. Mil., vii. 454; Cat. Hermitage.

By *Titian*, Palazzo Pitti, Florence; wood, H. 2 ft. 9 in. × 2 ft. 3 in.; signed. A young woman, nude, half-length, her shoulders partly covered with golden tresses which she presses to her breast; her upturned face and eyes and falling tears imply a penitence which her form belies. Probably painted about 1531 for Francesco Maria, Duke of Urbino. Original, painted for Marquis of Mantua to be presented to D'Avalos del Vasto, has disappeared. Many copies by Titian's disciples and others: two in Palazzo Doria, Rome; two at Hampton Court; fine one, with variations, in Naples Museum.—Vasari, ed. Mil., vii. 454; C. & C., Titian, i. 348; Gal. du Pal. Pitti, i. Pl. 108.

By *Alessandro Turchi*, Madrid Museum; canvas, 4 ft. 8 in. sq. The Magdalen in prayer before a rock, on which are two books, a crucifix, and a skull.—Cat. Museo del Prado.

By *Paolo Veronese*, Madrid Museum; canvas, H. 4 ft. × 3 ft. 4 in. The Magdalen in the desert, kneeling with arms crossed and eyes turned towards heaven, from which rays of light proceed; at left, on a rock, a crucifix and an open book, and at her feet a skull. Formerly in Palazzo de S. Ildefonso. Replica in Capitol Gallery, Rome (?).—Cat. Museo del Prado; Righetti, Campidoglio, ii. Pl. 319.

By *Timoteo Viti*, Bologna Gallery; wood, H. 5 ft. 8 in. × 3 ft. 6 in. The Magdalen, with hands clasped, standing before a grotto; she wears a short red mantle, beneath which her long hair is seen reaching to her bare feet. Ordered by Lodovico Amaduzzi about 1508 for the Chapel of S. Cipriano, S. Martino, Urbino. Engraved by F. Rosas-

## MAGES

pina ; L. Martelli.—Vasari, ed. Mil., iv. 497 ; Pinac. di Bologna, Pl. 42 ; Kugler (Eastlake), ii. 484.

Subject treated also by Cristofano Allori, Uffizi, Florence ; Andrea del Sarto, Palazzo Torrigiani, Florence ; Fra Bartolommeo, Siena Museum ; Angelo Bronzino, Palazzo Mozzi, Florence ; Sebastiano Brunetti, Bologna Museum ; Silvestro Buono, Naples Museum ; Guido Cagnacci, Museums of Dresden, Berlin, Munich, and Madrid ; Il Calabrese, Munich Museum ; Luca Cambiaso, Palazzo Doria, Genoa ; Andrea Carlone, Uffizi, Florence ; Annibale Carracci, Palazzo Doria, Rome, and Louvre ; Andrea del Castagno, Florence Academy ; Giacomo Cavdone, Modena Gallery ; Carlo Cignani, Munich Museum ; Ludovico Cigoli, Uffizi, and Madrid Museum ; Francesco Curradi, Uffizi ; Carlo Dolce, Munich Gallery ; Luca Ferrari, Modena Museum ; Marco Antonio Franceschini, Vienna and Dresden Galleries ; Francesco Furini, Vienna Museum ; Benedetto Gennari, Naples Museum ; Orazio Gentileschi, Vienna Museum ; Francesco Gessi, Dresden Gallery ; Luca Giordano, Dresden and Toulouse Galleries ; Francesco Granacci, Munich Gallery ; Guercino, Bologna and Madrid Museums ; Guido Reni, Madrid Museum ; Lanfranco, Uffizi, and Modena Gallery ; Pietro Rotari, Dresden Gallery ; Andrea Sacchi, Florence Academy ; Bartolommeo Schidone, Tintoretto, Madrid Museum ; Titian, Naples Museum and Palazzo Doria, Rome ; Luis de Carbajal, Madrid Museum ; Spagnoletto, ib. ; Zurbaran, Dresden Gallery ; Hans Memling, Louvre ; Marcel Verdier (1842) ; Ary Scheffer ; Natale Schiavoni, Berlin (1852) and Vienna Museums ; Jules Joseph Lefebvre (1876).

MAGES, JOSEF, born at Imst, Tyrol, in 1728, died at Strassburg in 1769. German school ; history painter, pupil of Kapeller ; went to Innsbruck, and after several years in Vienna, where he studied the master-works in the gallery, lived successively at Strassburg, Stuttgart, and Augsburg, where he finally settled ; was a proficient in fresco

painting. Works : Mary of Egypt, Christ on the Cross with Mary and St. John, St. Salvator's, Augsburg ; Life of St. Augustine, Legend of the Holy Sacrament (4), Miracles of the Host on the Elements (4), Frescos in the Cupola, Church of the Holy Cross, ib.—Allgem. d. Biog., xx. 59 ; Nagler, viii. 180 ; Wurzbach, xvi. 263.

MAGI, ADORATION OF, Giovanni *Belini*, National Gallery, London. The Virgin and Child, with Joseph seated near them ; at a little distance, the three Kings respectfully offer gifts. A predella of pure conception, delicately executed. Bought at Leigh Court sale (1884), 365 guineas.—Waagen, Treasures, iii. 185.

By Sandro *Botticelli*, Uffizi, Florence ; wood, figures half natural size. The Virgin and Child, with St. Joseph behind, the Magi, attendants, and spectators ; the one kneeling is Cosmo de' Medici, the two others Giuliano and Giovanni de' Medici. All figures in costume of 15th century. Painted about 1480 for S. M. Novella, Florence ; removed in 17th century to the Villa Reale del Poggio Imperiale, whence came to Uffizi in 1796. One of the best pictures of the period.—Vasari, ed. Mil., iii. 315 ; C. & C., Italy, ii. 419.

By Albrecht *Dürer*, Uffizi, Florence ; canvas. The Virgin, fair-haired, draped in blue, with a white veil, sitting at left, with Jesus on her knees ; the three Magi, in magnificent dresses glittering with gold, approach with gifts ; background, a sunny landscape. Painted in 1504 for Elector Frederick of Saxony ; presented in 1603 by Christian II. to the Emperor Rudolph II. ; sent in last century to Florence, in exchange for Fra Bartolommeo's Presentation in the Temple.—Thausing, i. 298.

By *Garofalo*, Ferrara Gallery ; wood, H. 11 ft. × 6 ft. 6 in. ; signed, dated 1537. A rich composition, with a landscape and architectural background ; and in foreground the three Kings with their retinue, some on foot and some on horses and camels, offering adoration and presents to the Child. Paint-

## MAGI

for S. Giorgio, near Ferrara. One of Garofalo's best works, and still very brilliant.—Vasari, ed. Mil., vi. 465; Cat. Ferrara Gal.

By *Gentile da Fabriano*, Florence Academy; wood, H. 5 ft. 9 in. × 7 ft. 4 in.; signed, dated 1423. The Virgin, with Jesus in her lap, seated at left, attended by St. Joseph and two women; at right, the three Kings, the foremost one kneeling to kiss the Child's foot, followed by a large retinue of follow-

6; Albertini, *Memoriale*, 14; C. & C., Italy, iii. 100; Gal. Accad. di Firenze, Pl. 22.

By *Domenico Ghirlandajo*, S. M. degli Innocenti, Florence; painted in tempera, dated 1488. The Virgin and Child receiving the three Kings, with children kneeling at sides; in distance, fine architecture and a landscape; a cavalcade advances through an arch, and far away the angel announces to the shepherds; in fields to right, massacre



Adoration of Magi, Gentile da Fabriano, Florence Academy.

ers, grooms, and huntsmen, with horses, camels, dogs, monkeys, and parrots. The Saviour, the Virgin, and the announcing angel appear in the medallions of the gables; the predella comprises the Nativity, the Flight into Egypt, and the Presentation in the Temple, the last of which was carried to Paris in 1812 and is now in the Louvre. The face of the turbaned man behind the last of the Kings is engraved by Vasari as Gentile's portrait. Painted for the sacristy of S. Trinità, Florence.—Vasari, ed. Mil., iii.

of the innocents; above, four angels, one with a scroll. The fourth figure from side of picture, to the left of the Virgin, is a portrait of Ghirlandajo. The finest panel by the master.—Vasari, ed. Mil., iii. 258; Richa, viii. 128; C. & C., Italy, ii. 488.

By *Domenico Ghirlandajo*, Uffizi, Florence; wood, round; figures less than natural size; dated 1487. The Virgin, seated, with Jesus on her lap; the three Kings kneeling, one leaning over to kiss the foot of the Child; at sides, several attendants. Painted prob-

## MAGI

ably for Church of Orbatello. A beautiful composition and rich in colour, but injured by retouching. Repetition, with variation, in Palazzo Pitti.—C. & C., Italy, ii. 488; Rumohr, *Forschungen*, ii. 285; Rosini, iii. 111.

By *Filippino Lippi*, Uffizi, Florence; wood, figures less than natural size; signed, dated 1496. The Virgin and Child, with St. Joseph behind, and two of the Magi kneeling

England; canvas, H. about 6 ft. × 5 ft. The Virgin, nearly full-length, standing on right, holding the Child on a box supported on trestles; behind her, St. Joseph; in centre foreground, one of the Kings kneeling, his yellow mantle held by two pages; beyond, another in white robes, holding vases; on his right, a third in white turban and two children. Early work.—Curtis, 167.

By *Nicolas Poussin*, Louvre; canvas, H.

5 ft. 4 in. × 5 ft. 9 in. The Virgin, seated at left in front of the ruins of a temple, holds Jesus on her knees; behind her, St. Joseph; the three Kings, followed by servants and soldiers, prostrate themselves before the Saviour and offer gifts; in background, at right, their horses. Painted at Rome in 1653 for M. de Mauroy; passed at his death to M. de Boisfranc, and then to the Chartreux of Paris, from which acquired by Louvre. Engraved by Ant. Morghen in *Musée français*, and by Avice.—Villot, *Cat. Louvre*.

By *Raphael* (?), Berlin Museum; canvas, H. 7 ft. 10 in. × 5 ft. 10 in. The Infant is lying on a carpet spread on the ground, adored by Mary and two angels kneeling; at left, St. Joseph, standing, leaning upon a staff; at right, the Magi, one of whom, kneeling, presents a golden vase; in background, left, the stable, with an ox and an ass looking out; at right, a caravan descending a mountain; above, three



Adoration of Magi, Raphael (?), Berlin Museum.

in front, while the third pauses to let his crown be removed; Moorish and Indian attendants, with horses and spectators; upwards of thirty figures in all. According to Vasari, the astrologer with a quadrant is Pier Francesco de' Medici, and other figures represent others of the family. Painted for S. Donato al Scopeto, Florence.—Vasari, ed. Mil., iii. 73; C. & C., Italy, ii. 444.

By *Murillo*, Belvoir Castle, Leicestershire,

angels, draped, holding a banderol inscribed *Ecce Agnus Dei*. Border decorated with arabesques and figures of saints in grisaille. Painted about 1503 by Raphael, according to local tradition, for Ancajano Ancajani, Abbot of the Convent of Ferentillo, near Spoleto, 1478–1503. Remained in Church of S. Pietro there until 1700, when it was restored and removed to the Chapel of the Palazzo Ancajani, Spoleto, a copy by Se-

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bastiano Conca being put in its old place. In 1825 the Ancajani family took it to Rome, where it was sold in 1833 for 6,000 scudi to the Berlin Museum. Called sometimes Ancajani Madonna. Another copy by Jacopo da Nourcia. Engraved by Ed. Eichens, 1836. Ascribed by C. & C. to Lo Spagna.—Pungileoni, *Elogio storico*, 18; Passavant, ii. 319; C. & C., Italy, 305; Kugler (*Eastlake*), ii. 411; Waagen, *Blätter für bild. Kunst* (1834), No. 18.

By *Rembrandt*, Buckingham Palace; wood, H. 3 ft. 1 in. × 2 ft. 2½ in.; signed, dated 1657. The Virgin, with Jesus on her knees, seated at right in a stable, receiving offerings of the Magi, who are kneeling; at left, several kings and sages; in background, a company with camels, advancing. In Amsterdam and Rotterdam Collections in 1715–99; sale of Grandpré Collection (1815), withdrawn at 70,000 francs. Engraved by J. Burnet.—Vosmaer, 303, 490; Smith, vii. 25.

By *Rubens*, Antwerp Museum; canvas, H. 14 ft. 6 in. × 11 ft.; eighteen figures. The Virgin, at left, with Joseph standing behind her, holding Jesus on a pillow; before him one of the Magi and a youth are kneeling; behind these another king, whose bonnet a servant is removing, has a vase in one hand and its cover in the other; near them a man on horseback and persons looking on. Painted for S. Michael, Antwerp, in thirteen days. Engraved by Lommelin; Eynhouedts.—Smith, ii. 9.

By *Rubens*, Brussels Museum; canvas, H. 10 ft. 5 in. × 9 ft.; twenty figures. The Virgin, standing near centre, with St. Joseph beside her, holds Jesus erect on a crib; one of the Magi, bowing, embraces his foot; a second stands on farther side, and on his right an Ethiopian king; behind these are pages with vases of coin, and a negro and a boy bearing candelabra; at left, an armed soldier prevents with his shield the entrance of several persons. Probably the picture painted for the Capuchins at Tournay. Engraved by L. Vorsterman; in reverse by N. Lauwers.—Smith, ii. 54.

By *Rubens*, Hermitage, St. Petersburg; canvas, H. 7 ft. × 9 ft. The Virgin, seated in a cave used as a stable, with Jesus in her lap, before whom one of the Kings is kneeling; behind him, three others, with their train; behind them, soldiers descending a ladder; at left, two men on horseback.—Smith, ix. 253.

By *Rubens*, Louvre, Paris; canvas, H. 9 ft. 2 in. × 7 ft. 2 in. The Virgin, standing, holding Jesus upon a cushion placed on a straw which covers a kind of pedestal; he



Adoration of Magi, Rubens, Brussels Museum.

puts his hand into a shell full of gold pieces which one of the Kings presents, kneeling; at right, another, also kneeling, with a golden vase; the third, a turbaned negro, bears an open casket; at left, behind the Virgin, St. Joseph, standing; in background, cattle eating; at right, a group of four soldiers. Painted about 1612 for Church of the Annonciades, Brussels. Engraved by Bolswaert; Panneels; and by an anonymous engraver. Replica (8 ft. 3 in. × 6 ft. 10 in.), Blenheim sale (1886), £1,500.—Waagen, *Art Treasures*, iii. 125; Villot, *Cat. Louvre*.

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By *Rubens*, Madrid Museum ; canvas, H. 11 ft. 4 in. × 16 ft. The Virgin presents Jesus to the three Kings, who are followed by a splendid train.—Smith, ii. 135 ; Madrazo.

By *Rubens*, St. Jean, Mechlin ; canvas, H. 12 ft. × 10 ft. The Virgin, standing at right, with St. Joseph behind her, holds Jesus on a pillow for adoration ; the Magi, with pages, a man in armour and a negro, and several persons beyond, two bearing torches. The best of Rubens' works on the subject. Painted in 1624, with seven other pictures, comprising the covers and predella of the altarpiece, in eighteen days, for 1,800 florins. Engraved by Vorsterman ; Nolpe. Sketch in collection of Marquis of Bute, Luton House.—Smith, ii. 43.

By *Il Sodoma*, Cappella Piccolomini, S. Agostino, Siena ; wood, arched, figures life-size. Painted in 1536 for the altar of the Arduini ; in possession of Piccolomini family since 1612. Engraved by Lasinio, Jr., in *Pitture di Siena*.—Meyer, *Künst. Lex.*, iii. 225 ; Vasari, ed. Mil., vi. 395.

By *Tintoretto*, Scuola di S. Rocco, Venice ; canvas. Ruskin calls it the "most finished picture in the Scuola, except the Crucifixion, and perhaps the most delightful of the whole."—Ruskin, *Stones of Venice*, iii. 327.

By *Titian*, Madrid Museum ; canvas, H. 4 ft. 8 in. × 7 ft. 2 in. The Virgin and Child, seated under a thatched pent-house to the left, with St. Joseph behind, and one King kneeling in front ; to right, the others, with a suite of riders, led horses, and camels. Painted in 1560 for Philip II. Replica in the Escorial, probably by a Spaniard ; others in Butler-Johnstone Collection, London, and in Ambrosiana, Milan.—C. & C., *Titian*, ii. 308 ; Vasari, ed. Mil., vii. 452.

By *Velasquez*, Madrid Museum ; canvas, H. 6 ft. 8 in. × 4 ft. 1 in. ; dated 1619. The Virgin, in red robe, blue mantle, and white scarf, sitting on a platform on right, holding Jesus on her lap ; before them, on left,

two Kings, kneeling, and one, an Ethiopian, standing, all with golden vases ; on right, St. Joseph ; on left, a servant.—Curtis, 5 ; Madrazo, 592.

By *Paolo Veronese*, Brera, Milan ; canvas, arched, H. 14 ft. 9 in. × 11 ft. 5 in. The Virgin, seated, with Jesus on her knees, receiving the adoration of the Magi, who are attended by soldiers in armour and attendants, with horses and camels, bearing gifts ; in front, a dwarf holding a dog by a leash. Formed the middle part of a triptych once in Church of the Ognissanti, Venice. The wings, also in Brera, have SS. Gregory and Jerome on one side, and SS. Ambrose and Augustine on the other, with angels playing musical instruments above each.—Eastlake, Brera, 76.

By *Paolo Veronese*, Devonshire House, London ; canvas, figures life-size. One of the master's best pictures.—Waagen, *Treasures*, ii. 90.

By *Paolo Veronese*, Dresden Gallery ; canvas, H. 7 ft. 3 in. × 16 ft. The Virgin, seated, with Jesus in her lap, receiving the homage of the Magi, who, attended by a retinue of servants and horses and camels, offer gifts. From the Modena Collection. Restored in 1837 by Schirmer. Engraved by Kilian.—Gal. royale de Dresde, i. Pl. 14 ; Ridolfi, *Marav.*, ii. 57 ; Hübner, *Dresden Gal.*, i. 16.

By *Paolo Veronese*, National Gallery, London ; canvas, H. 11 ft. × 7 in. 10 ft. 7 in. ; dated 1573. The Virgin, with Jesus in her arms, seated in a ruined building, part of which has served as a stable, receiving the adoration of the Wise Men, behind whom is their retinue bearing presents ; a ray of light, with winged cherubs hovering along it, falls on the Child. Formerly in S. Silvestro, Venice ; acquired of A. Toffoli, Venice, in 1855, for £1,977.—*Nat. Gal. Cat.* ; Richter, *Ital. Art in Nat. Gal.*, 106.

By *Paolo Veronese*, Vienna Museum ; canvas, H. 3 ft. 8 in. × 5 ft. 5 in. The Virgin, with Jesus in her arms, seated in front of the columns of a portico ; behind her, St.

## MAGNIFICAT

Joseph ; in front, the three Kings (one a negro in a turban) with attendants ; in foreground, at left, a horse and a dog ; in background, a camel's head and a horse's head. The man in armour is Veronese himself.—Gal. de Vienne, i. Pl. 43.

By Leonardo da Vinci, Uffizi, Florence ; wood, 7 ft. 9 in. sq. The Madonna, seated in foreground, with Jesus in her arms, and the Magi and their attendants grouped around ; more than 30 figures. Painted (1480–83) in brown ; unfinished. Probably the picture for which Leonardo received a commission in 1481 from the monks of S. Donato al Scopeto, near Florence. Engraved in outline in Rosini's "Storia della pittura italiana."—Vasari, ed. Mil., iv. 27 ; Richter, Leonardo, 9 ; Clément, 341 ; Gaz. des Beaux Arts (1867), xxiii. 531 ; Burckhardt, 627 ; Ch. Blanc, École florentine.

Subject treated also by Cristofano Allori, Uffizi, Florence ; Guido Aspertini, Bologna Gallery ; Jacopo Bassano, Vienna Museum ; Leandro Bassano, Louvre, Paris, and Madrid Museum ; Bonifazio, Venice Academy ; Sandro Botticelli, Uffizi ; Brusasorchi, S. Stefano, Verona ; Luca Cambiaso, Parma and Turin Museums ; Benedetto Castiglione, SS. Annunziata, Genoa ; Giuseppe Chiari, Dresden Gallery ; Belisario Corenzio, Naples Museum ; Lorenzo di Credi, Berlin Museum ; Giovanni Antonio Fassolo, Dresden Museum ; Gaudenzio Ferrari, Milan Gallery ; Francesco Francia, Dresden Gallery ; Garofalo, Berlin Museum ; Gentile da Fabriano, Trinità, Florence ; Domenico Ghirlandajo, Pitti and Uffizi ; Fra Angelico, National Gallery, London ; Filippo Lippi, Uffizi ; Bernardino Luini, Cathedral of Como ; Mantegna, Uffizi ; Matteo di San Giovanni, S. Domenico, Siena ; Girolamo Mazzola, Louvre ; Lorenzo Monaco, Uffizi ; Battista Naldini, Dresden Museum ; Marco Palmezzano, ib. ; Camillo Procaccini, Modena Museum ; Luca Signorelli, Louvre ; Sodoma, S. Agostino, Siena ; Titian, Vienna Museum ; Paolo Veronese, Madrid, Vienna, and Dresden Museums ; Leonardo da Vinci,

Uffizi ; Antonio Vivarini, Berlin Museum ; Velasquez, Madrid Museum ; Jerome Bosch, ib. ; Lucas Cranach, elder, Vienna Museum ; Albrecht Dürer, Uffizi ; Jan van Eyck, Brussels Museum ; Hans Holbein, Munich Museum ; Gerard Seghers, Notre Dame, Bruges ; Martin de Vos, Dijon Museum ; Rubens, St. John, Mechlin, Brussels Museum ; Jean Jouvenet, Church of La Fosse ; Nicolas Poussin, Dulwich Gallery ; Richard Tassel, Dijon Museum ; Heinrich Lehmann (1855), Rheims Museum.

MAGNIFICAT, Jean Jouvenet, Notre Dame, Paris. The Visitation. Jouvenet's last work, and one of his best. Painted in 1715, after he had lost the use of his right hand from paralysis.

MAGNIFICAT OF ART. See *Triumph of Religion in Arts*.

MAGNUS, EDUARD, born in Berlin, Jan. 7, 1799, died there, Aug. 8, 1872. Genre and portrait painter, pupil of Berlin Academy ; visited France and Italy in 1826–29, Italy again and England in 1831–35, France and Spain in 1850–53 ; became member of Berlin Academy in 1837, and professor in 1844 ; excelled in female portraits. Medal, 2d class, Paris, 1855 ; Order of Red Eagle ; Order of St. Michael. Works : Drama with the Golden Chain, Return of the Pirate, Pirate's Farewell, Two Girls in Sunshine, Children playing with Flowers, Country Girl, Fisher-Boy of Nice, Return of Greek Fisherman, Female Head, Portrait of Jenny Lind (last three in National Gallery, Berlin) ; Portraits of members of Royal Family of Prussia, Field Marshal Wrangel, Prince Radziwill, Countesses Arnim and Rossi, Mendelssohn, Thorwaldsen, Curschmann, Adolf Menzel, Henriette Sontag, of himself, and of his mother, etc. ; Countess Wanda Raczyński (1837), Raczyński Gallery, Berlin.—Allgem. d. Biogr.,



## MAGRATH

xx. 75 ; Art Journal (1872), 255 ; Im neuen Reich (1872), ii. 522 ; (1873), 271 ; Jordan (1885), ii. 141 ; Kunst-Chronik, viii. 521, 537 ; Rosenberg, Berl. Malersch., 142.

**MAGRATH, WILLIAM**, born in Ireland in 1835. Landscape and figure painter. Studied and practised art in America. Elected an A.N.A. in 1874, and N.A. in 1876. Painted in London in 1883. Studio in Washington. Works in oil: Road to Kenmair (1870) ; Reveille (1871) ; Empty Flagon (1873) ; Rustic Courtship, Contentment (1876) ; Girl Spinning, Paddy's Pets (1877) ; Adirondack Slopes (1878) ; Courtyard with Donkey, F. Harper, New York ; First Proposal, Gardener, T. B. Clarke, ib. ; On the Old Sod (1879) ; Interesting Item (1883) ; Sop for Neddy (1884). Water-colours : Wilds of Connemara ; Irish Interior—Girl Spinning Yarn ; Dairy Maid ; Fisherman's Daughter ; Grandfather's Pets (Charles Stewart Smith, New York), Muskel-Gatherers (Robert Gordon, ib.), Nora, Irish Thatched Cottage, On the Hillside (1876) ; Rue d'Epicurie and the Cathedral at Rouen, La Grosse Horloge—Rouen (1884) ; Recreation (1885) ; "Ah ! Rory, be aisey, don't taze me no more !" (1886).

**MAHLKNECHT, JOSEF ANTON**, born at St. Ulrich, Gröden, Tyrol, about 1834, died in Munich, April 6, 1869. History and portrait painter, pupil of Munich Academy under Philipp Foltz and Johann Schraudolph, then in Vienna of Führich ; spent eight months in Venice in 1858, and then some time in Rome ; went to Munich again about 1862. Works : Christ blessing Little Children (1858) ; Philemon and Baucis ; St. Notburga feeding the Poor (1863) ; Philippine Welser with her Children before Emperor Ferdinand at Prague, Portrait of Professor Pichler (1854), do. of the Sculptor Dominik Mahlknecht, Ferdinandeum, Innsbruck.—Allgem. d. Biogr., xx. 96 ; Wurzbach, xvi. 283.

**MAHU, CORNELIS**, born at Antwerp in 1613, died there, Nov. 15, 1689. Flemish school ; still-life painter, master of the Ant-

werp guild in 1638. Works : Bumper with Lobster, Fruit, etc. (1648), Berlin Museum ; similar subject, Ghent Museum.—Van den Branden, 1112.

**MAID AND MAGPIE**, Sir Edwin Landseer, National Gallery, London ; canvas, H. 5 ft. 8 in. × 4 ft. 11 in. A milkmaid, milking a cow in a shed, is so intent upon what a young man behind her is saying that she does not observe that a magpie is carrying off a silver spoon placed in one of two wooden shoes by her side. Scene from the tale of "The Maid and The Magpie," which Rossini has made the subject of his opera of "La Gazza Ladra." Royal Academy, 1858 ; bequeathed by Jacob Bell in 1859. Engraved by S. Cousins.—Cat. Nat. Gal. ; Stephens, 97 ; Wornum, Epochs.

**MAIDS OF HONOUR**. See *Meninas*, Las.

**MAIGNAN, ALBERT**, born at Beaumont (Sarthe) ; contemporary. History and landscape painter, pupil of Noël and Luminais. Medals : 3d class, 1874 ; 2d class, 1876 ; 1st class, 1879 ; L. of Honour, 1883. Works : Sailing of the Norman Fleet (1874) ; Insulting the Prisoners (1875, scene from Albigensian Crusade) ; Frederick Barbarossa at the Feet of the Pope (1876) ; Christ the Comforter (1878) ; Louis IX. consoling a Leper (1878), Angers Museum ; Christ and the Afflicted (1879) ; Death of Chlodobert (1880) ; Dante meeting Countess Matilda (1881), Luxembourg Museum ; Abandoned Woman, Fra Angelico's Dream (1882) ; Paying Homage to Clovis II., Admiral Carlo Zeno (1883) ; William the Conqueror (1885) ; **ALBERT MAIGNAN** 1875



Assault on Pope Boniface VIII. at Agnani, New York Museum.—Bellier, ii. 10 ; Müller, 348 ; La Ilustracion (1882), i. 347.













