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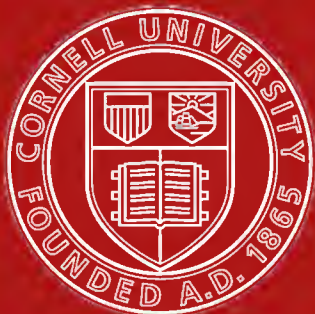
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Cyclopedia of painters and paintings



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**ADAMO ELZHEIMER**

*detto ADAMO DI FRANCFORT O TEDESCO Pittore di piccole  
Figure e di Paesi nacque in Francfort l'anno  
1574. morì circa all'anno 1610.*

*Gio. Dom. Ferretti del.*

*Giacomo Feci sculp.*





CYCLOPEDIA OF  
PAINTERS AND PAINTINGS

EDITED BY  
JOHN DENISON CHAMPLIN, JR.

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

*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.*



# CYCLOPEDIA

OR

## PAINTERS AND PAINTINGS.

**EAKINS, THOMAS**, born in Philadelphia, Pa., in 1844. Portrait and genre painter; pupil of Pennsylvania Academy of Fine Arts, of J. L. Gérôme, Léon Bonnat, and of A. A. Dumont, sculptor. At present professor of painting at Pennsylvania Academy. Studio in Philadelphia. Works in oil: William Rush carving his Allegorical Representation of the Schuylkill; Surgical Clinic of Professor Gross in Jefferson College, Jefferson Collection; Portraits of Dr. Brinton and Professor Rand; Chess-Players (1878), Metropolitan Museum, New York; Professional at Rehearsal, T. B. Clarke, New York; Pair-Oared Shell (1879); May Morning in the Park (1881), Fairman Rogers, Philadelphia; Mending the Net, Shad Fishing at Gloucester—on the Delaware (1882); Singing Girl (1883). Water-colours: Whistling for Plover, Base-Ball (1876).

**EARL, RALPH**, born at Lebanon, Conn., about 1751, died at Bolton, Conn., in 1801. History and portrait painter, self-taught. Was at first an itinerant portrait painter; went with the Governor's Guard to Lexington and Cambridge, and painted from sketches made at the time four scenes of the battle of Lexington, engraved by Amos Doolittle, which are believed to be the first historical compositions by an American ar-

tist. Went to London after the war and studied under Benjamin West, but returned to America in 1786. Among his works are a large picture of the Falls of Niagara, and portraits of George III., Roger Sherman, Judge Ellsworth, Colonel George Willis, Dr. Dwight of Yale College, and Governor Strong. His son, Augustus Earle, history and marine painter, fellow-student at Royal Academy in 1813 with C. R. Leslie and S. F. B. Morse, was known from his roving disposition as the "wandering artist." James Earle, portrait painter (died in Charleston, S. C., in 1796), was perhaps a brother of Ralph.—Bryan (Graves), 451; French, Art in Connecticut (Boston, 1879), 32.

**EASTLAKE, Sir CHARLES LOCK**, born at Plymouth, Eng., Nov. 17, 1793, died in Pisa, Italy, Dec. 24, 1865. History painter, pupil in London of Haydon and of Royal Academy; exhibited at British Institute, in 1813, Christ raising the Daughter of the Ruler of the Synagogue. Went to Paris in following year to copy pictures in Louvre, but the escape of Napoleon from



## EATON

Elba obliged him to return to Plymouth, where he saw the deposed Emperor on the Bellerophon, and from memory and some hasty sketches painted him surrounded by his officers, a picture, now belonging to Lord Lansdowne, which brought him into notice. In 1817 he went to Italy, and in 1819 to Greece, returning to Rome, where, and at Ferrara chiefly, he spent in all fourteen years. He sent, in 1823, to the Royal Academy three views of Rome, but his first work which won special praise was *The Spartan Isidas* (1827), now the property of the Duke of Devonshire. He became an A.R.A. in 1828 and R.A. in 1830; was appointed, in 1841, secretary to the royal commission for decorating the Houses of Parliament, in 1842 librarian of the Royal Academy, in 1843 keeper of the National Gallery, and in 1850 was elected president of the Royal Academy and knighted. From that time until his death he was chiefly engaged in selecting pictures to be bought by the government for the National Gallery. He published "*Materials for a History of Painting*" (1847), and "*The Schools of Painting in Italy*," translated from Kugler (1851); and edited "*Kugler's Handbook of Painting*" (1855). Works: *Christ lamenting over Jerusalem* (replica; original, 1841), *Haidee* (1831), *Escape of the Carrara Family* (replica, 1850; original, 1834), *Lord Byron's Dream* (1827), National Gallery, London; *Una delivering the Red Cross Knight* (1830); *Greek Fugitives* (1833); *Arab selling Captives* (1837); *Gaston de Foix before Battle of Ravenna* (1838); *Christ blessing Little Children* (1840); *Hagar and Ishmael* (1843).—*Redgrave*; *Art Journal* (1855), 277; *Cat. Nat. Gal.*; *Life by Lady Eastlake* (London); *Quarterly Rev.*, April, 1870; *Sandby*, ii. 280; *Kunst-Chronik*, i. 3; *Zeitschr. f. b. K.*, iv. 93.

EATON, CHARLES HARRY, born at Akron, O., Dec. 13, 1850. Landscape painter, self-taught. Studio in New York. Works: *At Elyria—Ohio* (1881); *Near Avon—New York, Apples* (1882); *Autumn Study of Beech Trees* (1883); *Marsh Lands, Meadow*

*Brook, Morning at Lakeside* (1884); *Indian Summer, Autumn Days* (1885).

EATON, JOSEPH O., born in 1829, died at Yonkers, N. Y., in 1875. Genre and portrait painter. An Associate of the National Academy in New York, where his professional life was spent; visited Europe in 1873. Ideal works: *Landscape—View on the Hudson* (1868); *Moral Instruction* (1869); *Last Chapter, Dawning Maternity* (1871); *Greek Water-Carrier* (1872); *Lady Godiva* (1874); *Tender Thoughts, John Hoey, New York*. Portraits: *R. S. Gifford* (1869); *E. J. Kuntze* (belonging to National Academy, New York); *Rev. G. H. Hepworth* (1870). The painter's own portrait (belonging to the National Academy), and *Looking through the Kaleidoscope*, were exhibited after his death. Water-colours: *Vision of the Cross* (1869); *Little Nell and her Grandfather* (1871); *Two Pets* (1874).

EATON, WYATT, born at Philipsburg, Canada, May 6, 1849. Portrait and figure painter; pupil of the National Academy and of J. O. Eaton in New York, later of Gérôme in Paris. In 1872 he studied and sketched in England and France. Studio in New York. Works: *Farmer's Boy* (1870); *Reverie* (1875); *Harvesters at Rest* (1876); *Boy Whittling, G. A. Drummond, Baltimore*; *Portrait of William Cullen Bryant* (1878); *do. of Miss Ella M. M.* (1879); *Grandmother and Child* (1880); *Portrait* (Salon, 1884).—*Sheldon*, 169; *Mag. of Art* (1884), 496.

EBEL, FRITZ, born at Lauterbach, Hesse, in 1835. Landscape painter; was a chemist, but took up painting in Darmstadt in 1856, and in Düsseldorf under Schirmer in 1857–61. Studied nature in Germany, Italy, and France, and settled in Düsseldorf. Works: *Mountainous Country* (1862); *View in Rhön Mountains*; *Hessian Summer Landscape* (1864); *View in Southern Tyrol*; *Ilse Valley in the Hartz*; *Autumn Landscape in Teutoburg Forest*; *Uklei Lake in Holstein* (1880).—*Müller*, 151.

EBERHARD, KONRAD, born at Hinde-lang, Algäu, Nov. 25, 1768, died in Munich, March 12, 1859. History and portrait









C. W. SHARPE. SCULPT.

SIR. C. L. EASTLAKE. P. R. A. FINCH



ARTIST  
ADOLF EBERLE

---

# THE SHERIFF IN POSSESSION

ENGRAVED BY WILLIAM UNGER







## EBERHARD

painter and sculptor, first instructed by his father, then studied in Munich and Rome. Works: Altarpiece with Historic Development, Propagation, and Triumph of Christianity; Procession of Corpus Christi; portraits of Dante, Goethe, Cornelius, and Plattner.—Regnet, i. 87.

**EBERHARD THE WEEPER** (Larmoyeur), Ary Scheffer, Louvre, Paris; canvas, H. 5 ft. × 5 ft. 4 in.; signed. Ulrich, son of Count Eberhard, of Würtemberg, on recovering from wounds received in the battle of Rentlingen, which he had lost, sought his father at Stuttgart. The old knight received him coldly, and when his son took his seat opposite him at table, seized a knife and cut the table-cloth between them. Ulrich, stung by the insult, made extraordinary efforts in the next battle, Doffingen, which he won at the cost of his life. The picture represents the father alone in his tent, weeping over his son's dead body, as described in Schiller's ballad. Salon, 1834; Collection of Louis Philippe; from Luxembourg. Replicas in Corcoran Gallery, Washington, Boston Art Museum, and Rotterdam Museum. A second picture (Salon, 1851), called *Le Coupeur de Nappe*, represents the father cutting the table-cloth.—Art Treasures of America, i. 5.

**EBERLE, ADAM**, born at Aix-la-Chapelle in 1805, died in Rome in 1830. History painter, student of the Academy at Düsseldorf. After Cornelius was appointed director, Eberle became his devoted pupil, painted two remarkable pictures under his influence, and accompanied him to Munich in 1825, where he painted a large fresco on the ceiling of the Odeon, and another in the arcade of the Hofgarten. In 1829 he went to Rome. Works: Entombment, St. Helena and Angels; Apollo with the Shepherds (fresco, Odeon Hall, Munich); Investiture of Maximilian I. of Bavaria (fresco, Arcade of the Hofgarten).—Allgem. d. Biogr., v. 573; Brockhaus, v. 708; Förster, Denkmale, iii. 29; do. Gesch., v. 13, 67, 78.



**EBERLE, ADOLF**, born in Munich, Jan. 11, 1843. Genre painter, son of Robert E., pupil of Munich Academy, and from 1856 of Piloty. Painted his first picture in 1861. Medal at Vienna, 1868. Works: Seizure of the Last Cow (1861); Fruitless Effort; Outpost Scene; Camp School from Thirty Years' War; Quartering of Pandours; Love Declaration; Unsuccessful Music Rehearsal; Wedding Day; Substation (1869), Kunsthalle, Hamburg; After Baptism; Zither Lesson; Old Innsbruck Woman with Granddaughter; Bridal Dance; Saying Grace; The First Deer (1879); Visit to Bello Family (1883); Hunter's Lodge (1884).—Zeitschr. f. b. K., ix. (Mittheilungen, ii. 25); Illustr. Zeitg. (1884), i. 401, 412; N. illustr. Zeitg. (1878), ii. 510.

**EBERLE, ROBERT**, born at Meersburg, on Lake Constance, July 22, 1815, died at Eberfing, near Munich, Sept. 19, 1862. Animal painter, pupil in Constance of J. J. Bidermann. Went to Munich in 1830 and formed himself by studying nature, Ruysdael, and Du Jardin; spent three months in America (1848), and then settled in Munich, where he died from an accidental pistol-shot. Works: Shepherd with Herd returning Home (1846); Grain Harvest (1848); Morning at Weinheim, Leaving the Alp (1849); Frightened Sheep, Cattle returning Home, Sheep Resting (1850); Return from the Fields (1851); Alp on Benedikten Wall, Goats starting for Pasture, Sheep resting at Noon, Evening in Pasture, Sheep resting and Shepherd Boy (1852); Sheep during Storm, Early Snow (1853); Shepherd and Sheep (1854); Shepherd's Dinner (1855); Sheep driven by Dog (1856); Village in the Morning, Peasant and Shepherd (1857); Sheep driven over Precipice by an Eagle (1858), Carlsruhe Gallery; Village Scene (1859); Suabian Shepherd with Herd (1860), New Pinakothek, Munich; Cows returning from Pasture (1861).—Allgem. d. Biogr., v. 574; Andresen, iv. 238; Brockhaus, v. 708.

**EBERS, EMIL**, born in Breslau, Dec. 14, 1807. Genre painter, pupil of Düsseldorf

Academy in 1831 and 1837. Visited Holland and Normandy with Ritter and Jordan, whose style he followed. Lives in Breslau, whither he returned in 1844. Works: Smugglers about to Land (1830), National Gallery, Berlin; Fisher-Hut with Mother and Daughter (1831); Smugglers Surprised (1832); Smugglers in Tavern (1833); War Scene in small Town; Rescued Women among Fishermen (1841); Dutch Smugglers on Coast of Normandy (1842); Prussian Hus-sars quartered in France (1843); Life-Boat (1844); Pilot-Boat (1845); Storm on In-land Sea (1845); Mutiny on Brig (1848).—Andresen, iv. 217; Brockhaus, v. 709; Düsseldorf. K., 230.

EBERT, KARL, born in Stuttgart, Oct. 13, 1821, died in Munich, March 1, 1885. Landscape painter, pupil of Stuttgart Art-School under Steinkopf. Settled at Munich in 1846. Member of Amsterdam Academy. Works: Starnberg Lake, Suabian Alp near the Hohenstaufen, Bathing Children in the Woods (1867), Stuttgart Gallery; Land-scape near Rotterdam; Storm in the Woods; The Seasons; Beech Wood with Sheep (1871); Evening Landscape (1873); Wood of Tall Trees, Wood Interior (1874); Chestnut Wood in Tyrol; Forge in the Woods; Vranduk in Bosnia (1880); Storm (1882).—Brockhaus, v. 712; Illustr. Zeitg. (1881), ii. 441; (1883), i. 466; Kunst-Chronik, xx. 445.

ECCE ANCILLA DOMINI (Behold the Handmaid of the Lord), Dante Gabriel Rossetti, National Gallery, London; canvas, H. 2 ft. 4 in. × 1 ft. 5 in. The Annunciation. Head of Virgin painted from Christina Rossetti; W. M. Rossetti sat for the angel, but it was finished from another sitter. Royal Academy, 1850; sold in 1853 to Mr. MacCracken, Belfast, for £52 10s.; Graham sale (1886) bought for National Gallery (1886), £850.—Art Journal (1884), 150; Athen. (1883), i. 23.

ECCE HOMO (Behold the Man), the

presentation of Christ to the people, after scourging, by Pilate (John xix. 5).

By Annibale Carracci, Dresden Gallery; canvas, H. 3 ft. × 3 ft. 6 in. Christ, half-length, crowned with thorns, with an angel on each side. From Modena Collection. Engraved by M. Keyl.—Gal. Roy. de Dresde, i. Pl. 18.

By Correggio, National Gallery, London; wood, H. 3 ft. 2 in. × 2 ft. 7½ in. Christ, half-length, with hands bound and crowned with thorns; in front, the Virgin sinks fainting into arms of Mary Magdalen; behind, Pilate looking out of a window, and on other side the head of a soldier. Painted about 1519–21; bought of the Colonna family, Rome, by Sir Simon Clarke, who sold it to Murat, King of Naples; from his widow, the ex-Queen, it passed to the Marquis of Londonderry, who sold it in 1834, together with the Education of Cupid, to National Gallery for £11,500. Placed by Meyer among the doubtful works of Correggio. At the end of the 16th century there were two Ecce Homos claimed to be by Correggio: One belonging to Count Prati (engraved by Agostino Carracci, 1587), the other to Lorenzo Salviati, Florence. This latter, which passed to the Colonna family, is the National Gallery picture. The other has disappeared. Engraved by Bettelini; Doo; Asioli; Rosaspina.—Meyer, Correggio, 357, 487; do. Kunst. Lex., i. 434; Waagen, Treasures, i. 326; Kugler (East-lake), ii. 505; Richter, 62.

By Guido Reni, Dresden Gallery; wood, oval, H. 1 ft. 9 in. × 1 ft. 3 in. Head of Christ, crowned with thorns, with eyes turned upward. One of Guido's most celebrated pictures, known through many copies. Presented by Innocent XII. to Augustus II., King of Poland and Elector of Saxony. Restored by Palm. Engraved by Ant. Krüger.—Gal. Roy. de Dresde, iii. Pl. 26.

By Guido Reni, Dresden Gallery; copper, H. 2 ft. 8 in. × 2 ft. 1 in. Christ, crowned with thorns and holding a reed in his bound hand; around his shoulders a red mantle.











Formerly in the Imperial Gallery at Prague, whence bought in 1748. Engraved by C. G. Schultze.—Gal. Roy. de Dresde, iii. Pl. 4.

By *Guido Reni*, Louvre; canvas, H. 2 ft. × 1 ft. 6 in. Head of Christ, crowned with thorns, and surrounded with an aureole; at right, before his shoulder, a reed. Given to Louis XIV. in 1696 by the Commander de Hautefeuille.—Filhol, i. Pl. 53; Villot, Cat. Louvre.

By *Guido Reni*, National Gallery, London; wood, oval, H. 1 ft. 9½ in. × 1 ft. 4 in. Head of Christ, crowned with thorns. Formerly in Collection of Benjamin West, P.R.A. Bequeathed to National Gallery by Samuel Rogers in 1855. Engraved by William Sharp.

By *Murillo*, Lord Ashburton, London; canvas, H. 2 ft. 7 in. × 2 ft. Christ, crowned with thorns, wearing a brown robe, looking up, half-length. Purchased in 1815 from General Sebastiani.—Stirling, iii. 1430; Waagen, ii. 102; Curtis, 199.

By *Murillo*, Cadiz Museum; canvas, H. 2 ft. 8 in. × 2 ft. 2 in. Christ, crowned with thorns, and wrists bound, standing front, half-length; upper part of body naked, lower part draped with red; right hand holds a reed. Presented to Capuchin Convent, Cadiz, in 1730, by Doña Catalina Rodriguez; deposited in Museum in 1852. Repetitions, with changes: Mrs. Thomas Birchall, Preston, Lancashire; Robert Baillie-Hamilton, Langton House, Dunse, Berwickshire, Scotland; William C. Cartwright, Aynhoe, Northamptonshire.—Ponz, Viage, xvii. 339; C. Bermudez, ii. 62; Curtis, 197.

By *Murillo*, Madrid Museum; canvas, H. 1 ft. 9 in. × 1 ft. 4 in. Bust, three quarters right, looking down; heavy dark hair and beard, crowned with thorns, purple robe. Companion to *Mater Dolorosa*, Madrid Museum. From Isabel Farnese Collection.—Curtis, 198; Madrazo, 487.

By *Murillo*; called *The Veronica*, original lost? On a napkin, suspended by two upper corners, which are formed into rosettes, is the face of Christ, crowned with thorns, the

eyes downcast, the beard short, and the hair falling below the chin. Called *La Santa Faz* (*The Holy Face*); formerly in Capuchin Convent, Seville, whence disappeared, in what way is unknown.—Repetitions: Lord Overstone, London; A. J. Beresford-Hope, London.—Curtis, 198.

By *Il Sodoma*, Palazzo Pitti, Florence; wood, H. 2 ft. × 1 ft. 6 in. Christ, half-length, crowned with thorns, and hands bound with a rope; behind, three executioners. Engraved by I. Bonajuti.—Gal. du Pal. Pitti, ii. Pl. 80.

By *Il Sodoma*, Siena Academy; fresco, H. 3 ft. 3 in. × 4 ft. 4 in. Christ, crowned with thorns and bound to the column. Formerly in cloister of Convent of S. Francesco; cut from wall in 1841.

By *Lo Spagna*, National Gallery, London; wood, H. 1 ft. 3 in. × 1 ft. Christ crowned with thorns, presented by Pilate to the people.—Nat. Gal. Cat.

By *Tintoretto*, Munich Gallery; copper, H. 1 ft. 3 in. × 1 ft. Christ sitting, crowned with thorns, holding in his bound hands the reed sceptre, aided by an officer; in background, Pilate.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Christ lies fainting on the ground, with a soldier standing beside him; on the other side, Pilate withdraws the robe from the scourged body and points it out to the Jews. In treatment, resembles Titian more than Tintoretto.—Ruskin, *Stones of Venice*, iii. 352.

By *Titian*, Madrid Museum; slate, H. 2 ft. 3 in. × 1 ft. 9½ in.; signed. Figure, half-length, turned to the right; arms bound in front of body; head bent, and blood drops from punctures of the crown of thorns. Painted in 1547 for Charles V., and carried by Titian to Augsburg; at Yuste at time of Emperor's death. A copy, given by Titian to Aretino, is perhaps the one of the Averoldi collection, Brescia, now in gallery of Duc d'Aumale; exhibited at Leeds in 1868 and in Paris in 1874.—C. & C., Titian, ii. 160.

By *Titian*, Scuola di S. Rocco, Venice;

## ECHENA

canvas. Christ, with face inclined and arms folded, sorrowing. Painted before 1500.—C. & C., Titian, i. 58.

By *Titian*, Vienna Museum; canvas, H. 12 ft. × 8 ft.; signed and dated 1543. Christ presented to the people from the top of a flight of steps leading from the palace into the square below; the gaoler below looks on while Pilate (portrait of Aretino) points to the Captive; the turbaned Turk in the crowd below is Sultan Soliman, and the

tano, Padua, dated 1574.—Vasari, ed. Mil., vii. 429; C. & C., Titian, ii. 92.

Subject treated also by Hans Holbein, elder, Donauschingen Gallery; Lodovico Carracci, Pal. Doria, Rome; Bartolommeo Montagna, Louvre; Fra Bartolommeo, Pal. Pitti, Florence; Lodovico Cardi da Cigoli, ib.; Mabuse, Antwerp Museum.

**ECHENA, JOSÉ**, born in Spain, contemporary. Paints chiefly oriental subjects. His picture, *The Arrival at Calvary*, painted for



*Ecce Homo*, Titian, Vienna Museum.

knight is said by tradition to be Charles V., but the features are those of Alfonso d'Este. Painted in Venice for Giovanni d'Auna, who placed it in his palace, now the Palazzo Martinengo; sold in 1620 to Sir Henry Wotton, English envoy at Venice, for Duke of Buckingham, who a few years afterward refused £7,000 for it; sold by his son for about £700 to Canon Hillewerwe of Antwerp, who sold it to the Archduke Leopold, for his brother, the Emperor Ferdinand III; removed from Prague to Vienna in 1688 by Emperor Charles VI. Copy in sacristy of S. Gae-

the high altar of the Cathedral, Madrid, was exhibited in London in 1884. Another work, *Snake Charmers*, was painted in 1882.

**ECHTER, MICHAEL**, born in Munich, March 5, 1812, died there, Feb. 4, 1879. History painter, pupil of Munich Academy under Heinrich Hess, Clemens Zimmermann, and Julius Schnorr, then of Olivier; assisted Schnorr in the decoration of the Royal Palace in Munich, and in 1846 Kaulbach, by whom he was much influenced, in that of the Berlin Museum. After his return to Munich, he became member of the Academy

ARTIST  
C. P. THEMISTOKLES VON ECKENBRECHER

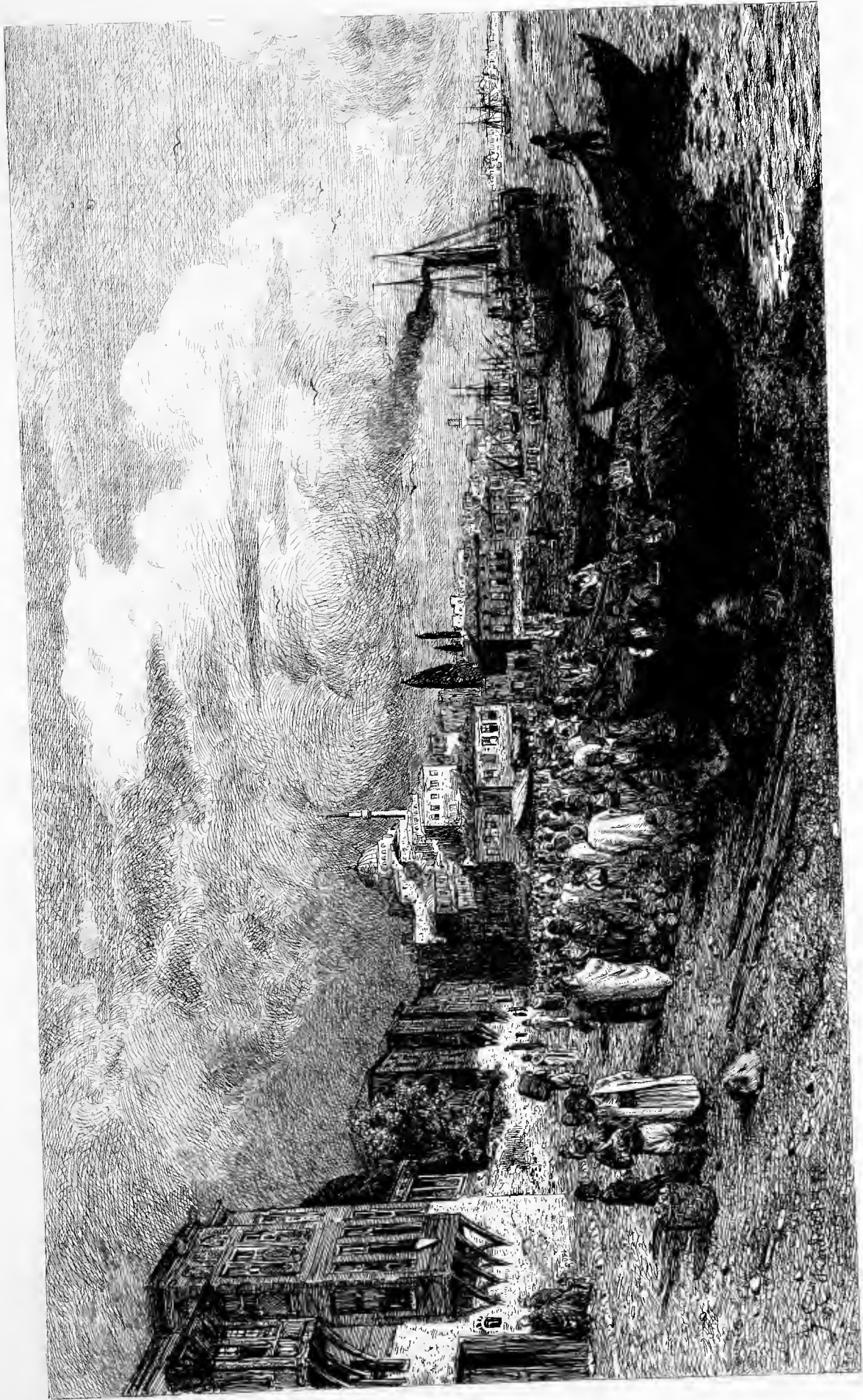
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# ON THE BOSPHORUS

ORIGINAL ETCHING









## ECHTLER

in 1862, and professor at the Art School of Industry in 1868. Order of St. Michael, Belgian Order of Leopold, Bavarian Medal for Art and Science. Works: St. George, Peter delivered from Prison; Walk to Emmaus; Battle in Lech Valley in 955 (1860), Treaty of Pavia (both in Maximilianeum); Barbarossa's Wedding (1865), Burial of Walther von der Vogelweide (both in National Museum, Munich); Four Elements (1865); Telegraphy and Railroad Travelling (1862), Central Railway Station, Munich; thirty Scenes from Wagner's Operas (Royal Palace, Munich); Fancy and Poetry (1873); Aurora; Twelve Months represented by Children's Figures.—Brockhaus, v. 722; Kunst-Chronik, xiv. 369; Regnet, i. 104.

**ECHTLER, ADOLF**, born at Goritz, Austria; contemporary. Genre and portrait painter, pupil of Venice Academy under Karl Blaas, of Vienna Academy under Führich, and of Munich Academy. Lives in Paris. Gold Medal, Berlin, 1875. Works: Difficult Problem; Peaceful Company; Honi soit qui mal y pense (1877); Souvenir of Italy, "Thou whom I have always Loved . . ." (1879); The Kiss (1880); Neapolitans in Normandy, In the Morning (1881); Repentant Sinner (1882); Ruin of a Family, All is Vain (1883); Souvenir of Venice (1884); Five Orphans (1885).

**ECKARDT, CHRISTEN (FREDERIK EMIL)**, born at Copenhagen, July 2, 1832. Marine painter, pupil of Copenhagen Academy, but really self-taught; visited Germany and Italy in 1853-56, and England, France, and Italy in 1873. Works: View of Venice; Fishermen fleeing from Storm (1862); Fishermen boarding Yacht (1866).—Weilbach, 139.

**ECKENBRECHER, (KARL PAUL) THE-MISTOCLES VON**, born in Athens, Nov. 17, 1842. Landscape and marine painter, pupil in Potsdam of Wegener, then in 1861-63 in Düsseldorf of Oswald Achenbach; travelled in Germany and Switzerland, took part in the campaign of 1870-71, then, after visiting many parts of Europe, settled in

Düsseldorf, where, since 1880, has painted panoramic views on a large scale. Works: Thingvalla Lake, Almanadjao, six Icelandic views, Square near Mosque in Stamboul, Chan Street in Stamboul (1873); Vöring Fos in Norway, North Cape, Evening on Bosphorus (1875); Brusa (1876); View on Norwegian Coast (1877); Battle of Gravelotte (1880); Battle of Nieuwpoort (1881), Entry of Mecca Caravan into Cairo.—Brockhaus, v. 726; Müller, 153.

**ECKERMANN, KARL**, born in Weimar in 1834. Landscape painter, pupil from 1849 of Preller, then spent 1855 in Brussels, and in 1856 went to Carlsruhe to study under Schirmer. Travelled afterwards through Germany, Belgium, and Holland. Works: Rhine Valley and Vosges; View on Isle of Rügen; Landscape in Holstein; View on Inn River; Lüneburg Heath; View on Rhine; Landscape in Storm; series of Still-Life (Castle Ettersburg, near Weimar).—Müller, 153.

**ECKERSBERG, CHRISTOFFER VILHELM**, born at Varnaes, Jutland, Jan. 2, 1783, died in Copenhagen, July 22, 1853. History and portrait painter, pupil of Copenhagen Academy under Abildgaard; won great gold medal in 1809, went in 1810 to Paris, where he studied under David, and after his return went to Rome in 1813; became in 1817 member of, 1818 professor in, and in 1827 director of the Copenhagen Academy. Commander of Order of Dannebrog. Works: Jacob's Death (1809); Loke and Sygin (1810); Women at the Holy Sepulchre (1812); Balder's Death (1817); Axel and Walburg, Eight Scenes from History of Oldenburg (1818-28); Christ at Gethsemane (1824); Crossing the Red Sea (1815), Russian Man-of-War (1828), Danish Ship under Sail (1835), Sailing Vessels in Sunset, Ships off Copenhagen Roadstead (1848), four others, Copenhagen Gallery; Death of Balder, Academy, ib.; Calm Sea (1832); Swedish Fisherman's Boat (1833); Sermon on Mount (1834); Meeting at Sea; Pirate Schooner; Kronborg; Portraits of Oehlen-

schläger, Thorwaldsen, and of royal family. —Brockhaus, v. 728 ; Weilbach, 140.

**ECKERSBERG, JOHAN FREDERIK**, born at Drammen, Norway, in 1822, died at Sandwik, July 13, 1870. Landscape painter, pupil of Düsseldorf Academy under Schirmer. At the age of eighteen he had been placed in a mercantile office in Christiania, but during a previous sojourn of several years in Holland having imbibed a taste for art, relinquished his post and entered the technical drawing school, where he obtained a government stipend in 1824, and went to Düsseldorf. Returned to Christiania in 1848, lived and sketched in Madeira in 1852-54, and founded the Academy of Painting at Christiania in 1859. Works: View in Saeter Valley, Christiania Gallery ; High Plain in Middle Norway ; Peak of Romsdalshorn ; View in Sigdal ; Series of Views in Madeira.

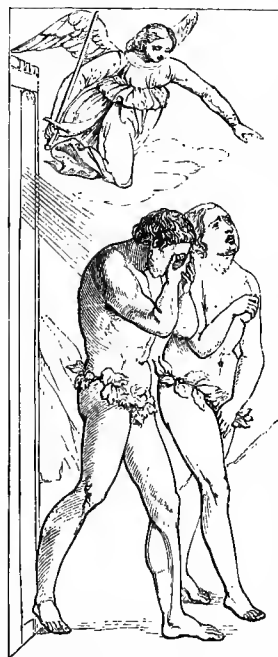
**EDDELIEN, MATTHIAS (HEINRICH ELIAS)**, born at Greifswalde, Pomerania, Jan. 22, 1803, died Dec. 24, 1852. History painter, pupil of Copenhagen Academy, and studied in Rome in 1839-44. Executed paintings for Christiansborg Castle in 1831-32, and after his return from Rome began to decorate the Chapel of Christian IV. in Roskilde Cathedral, but was paralyzed in 1852. Medals, 1827, 1831, 1833, 1837. Member of Copenhagen Academy in 1845. Works: David playing the Harp before Saul (1837) ; Christ blessing the Children (1840 and 1844) ; Staerkadder awaiting Angantyr for Combat ; Young Faun (1830), Copenhagen Gallery.—Weilbach, 149.

**EDELFFELT, ALBERT**, born at Helsingfors, Finland ; contemporary. Genre painter, pupil of Gérôme. Lives in Paris. Medals : 3d class, 1880 ; 2d class, 1882. Works : Blanche de Namur and Prince Hacquin (1877) ; Duke Charles IX. of Sweden insulting the Dead Body of his Enemy Fleming (1878) ; Episode in Revolt of Finland Peasants, 1596, The Cherries (1879) ; Child's Funeral in Finland (1880) ; At the Artist's (1881) ; Divine Service on Sea-shore (1882) ;

Old Finland Peasant Woman (1883) ; At Sea (1884) ; The Little Ship (1885) ; Under the Beeches, Charity (Seney Sale, New York, 1885).

**EDEMA, GERARD**, born in Friesland in 1652, died at Richmond, England, in 1700. Dutch School. Landscape painter, pupil of Allart van Everdingen, whom he imitated, and like whom painted chiefly views in Norway ; went to England in 1670, and thence visited Norway and Newfoundland. The figures in his landscapes were generally supplied by Thomas Wyck. Works : River Scene, Landscape, Hampton Court Gallery.

**EDEN, EXPULSION FROM** (Genesis, iii. 24), Giuseppe *Cesari*, Louvre ; copper, H. 1 ft. 6 in. × 1 ft. 2 in. Adam and Eve, nude, fleeing to right ; at left, the angel with a sword. Collections of Prince de Carignan, of Prince de Conti, and of Louis XVI. Engraved by Levasseur in *Musée français* ; Villerey in *Filhol*.—Landon, vii. 10 ; *Filhol*, ii. 134 ; Réveil, vi. 385.



Expulsion from Eden, Masaccio, Brancacci Chapel, Carmine, Florence.

By *Masaccio*, Brancacci Chapel, Carmine, Florence ; fresco on left wall. Adam and Eve, their loins covered with fig-leaves, are fleeing before the Angel with a sword, who appears above.—Kugler (*Eastlake*), i. 222.

By *Tintoretto*, Venice Academy ; canvas. Adam and Eve driven from Paradise. Companion piece to Death of *Abel* ; both formerly in Scuola di SS. Trinità.—Zanotto, ii. Pl. 69.

**EDICT OF WILLIAM THE TESTY,**

## EDMONDS

George H. *Boughton*, Corcoran Gallery, Washington; canvas, H. 3 ft. 6 in. × 5 ft. 6 in. Scene from Irving's "Knickerbocker's History of New York," Chapter VII. William the Testy, Governor of New Netherlands, having issued an edict prohibiting the smoking of tobacco, a multitude of citizens, armed with pipes and an immense supply of ammunition, sat themselves down in front of his house and fell to smoking with all their might. The Governor, with cane uplifted, is threatening the rioters, conspicuous among whom is Antony van Corlaer, the Trumpeter, and Brinkerhoff, hero of the clam-and-onion war against the Yankees. Painted in 1877. Original study, Charles S. Smith, New York.

EDMONDS, FRANCIS W., born in Hudson, N. Y., Nov. 22, 1806, died in 1863. Genre painter, self-taught. For many years connected with the American Bank-Note Company, on whose notes several of his pictures were engraved. Exhibited first in 1836, elected an A.N.A. in 1838, and N.A. shortly after; he was trustee and at one time recording secretary of the National Academy. Visited Italy in 1840. Works: Penny Paper (1839); Sparking (1840, engraved by the Art Union); Boy Stealing Milk (1843), Jonathan Sturges, New York; Florence, Vesuvius (1844); Sleepy Student (1846); Trial of Patience (1848); Speculator (1852); Taking the Census (1854); Thirsty Drover (1856); Bargaining (1858), Image Pedler, Wind-Mill, R. L. Stuart, New York; Gil Blas and the Archbishop, John Taylor Johnston, ib.; Dame in the Kitchen.—Tuckerman, 414.

ÉDOUARD, ALBERT, born at Caen (Calvados), April 22, 1845. Historical, genre, figure, and portrait painter, pupil of Cornu, Gérôme, Cogniet, and J. E. Delaunay. Medal, 3d class, 1882; 2d class, 1885. Works: Don Juan cast Ashore (1870); Meditation (1874); Apollo and Daphne (1875); Odalisque, Indiscreet (1876); St. Leonard and the Prisoner, The Toilet (1877); St. James led to Execution (1878); Dante and Virgil on the

Frozen Lake (1879); Thetis (1880); Caligula and the Cobbler (1882); On the Norman Coast in August (1883); Khiomara (1884); Briseis and her Companions weeping over the Body of Patroclus (1885).

EDRIDGE, HENRY, born at Paddington, Aug., 1769, died in London, April 23, 1821. Miniature, landscape, and architecture painter in water-colours; apprenticed to W. Pether, engraver and landscape painter; student at Royal Academy in 1784; elected an A.R.A. in 1820. Was a successful painter of miniatures, among his sitters being the royal family, William Pitt, Lord Macartney, the Spencer family, Southey, Wordsworth, and Benjamin West. In 1810 he began painting landscapes, and in 1819 architectural subjects, the first being the Cathedrals of Beauvais and Rouen. Several of his landscapes are in South Kensington Museum.—Sandby, ii. 65; Portfolio (1880), 196.

EECKHOUT, GERBRAND VAN DEN, born in Amsterdam, Aug. 19, 1621, died there, Oct. 22, 1674. Dutch school; portrait and history painter. Son of a goldsmith and after 1635 pupil of Rembrandt, whose manner he adopted.

Works: Christ blessing Little Children, National Gallery, London (bought as a Rembrandt from Suermondt Collection); Christ and the Woman taken in Adultery, Adoration of Magi, Warrior in Repose, National Museum, Amsterdam; Dedication of Samuel, Louvre; Male portrait (1640, Copy of Rembrandt's Doreur), Solomon sacrificing to the Idols (1654), Mother and Child (1659), Sophonisbe receiving the poisoned Cup (1664), Tobias healing his Father, Female portrait, Brunswick Museum; Music Lesson (1655), Copenhagen Gallery; Circumcision, Jacob's Dream (1669), Cassel Gallery;



## EECKHOUT

Christ and the Doctors (1662), Abraham casting off Hagar, Isaac blessing Jacob, Old Pinakothek, Munich; David and Abigail, Schleissheim Gallery; Presentation in the Temple, Mercury killing Argus (1666), Raising of Jairus' Daughter, Berlin Museum; Triumph of Mordeçai, Guard House, Lord Bute, London; Portrait of the Historian

G. V. Eeckhout

Dapper (1669), Städels-Institut, Frankfurt.—Ch. Blanc, *École hollandaise*; *Allgem. d. Biogr.*, v. 653; *Immerzeel*, i. 216; *Kramm*, ii. 415; *Riegel*, *Beiträge*, ii. 273.

**EECKHOUT, JACOB JOSEPH VAN DEN**, born in Antwerp, Feb. 6, 1793, died in Paris in 1861. History, genre, and portrait painter, pupil of Antwerp Academy; then practised sculpture, in which he obtained a prize in 1821; took up painting without a master, and in 1823 obtained the first prize in Ghent, and soon after a medal at Douai. In 1831 settled at The Hague, where in 1839 he became director of the Academy; moved to Mechlin in 1844, then to Brussels, and in 1859 to Paris. Member of Amsterdam, Antwerp, Brussels, and Rotterdam Academies. Works: St. Nicholas Festival, Checkmate (1823); Peasant ploughing in a Storm (1829); Battle of Bautersum, Conquest of Tirlemont (1831); Doctor's Visit, Savoyard with Dog and Monkey, Nuptials of Jacqueline of Bavaria with Duke Jan of Brabant (1839), National Museum, Amsterdam; Abdication of Jacqueline of Bavaria, Peter the Great at Zaandam (1840); Death of William the Silent, Death of Van Spuyk (together with Wappers), Hambroek on Isle of Formosa (1841); Orphans coming from Church, Departure of Scheveningen Recruits, Domestic Scene at Scheveningen, Paternal Admonition, Old Woman reading aloud, The Poor Blind, Rabbit on the Wall, Pay-Day, Return from the Chase, Return from Fishing; Collection of portraits of modern artists born in the Netherlands (1822).—*Immerzeel*, i. 217; *Kramm*, ii. 414.

**EERTVELT**. See *Artvelt*.

**EFFIE DEANS**, Sir John Everett *Mil-lais*, Robert Loder, Esq., M.P.; canvas, H. 4 ft. 9 in. × 3 ft. 6 in. Scene from Sir Walter Scott's "Heart of Midlothian;" one of the clandestine meetings between Effie Deans and Geordie Staunton or Robertson. The outlaw, in a slate-coloured coat with the deep cuffs of the period and wearing a Lowland broad bonnet, is on the further side of a wall in a wood; Effie, on the side toward the spectator, attired in a loose pink costume and holding her blue snood in her hand, turns her eyes upward with a hopeless expression as she listens to her betrayer's words; at her feet sits a faithful collie, looking wistfully up into her face. Painted in 1877; Arbuthnot sale (1882), £892.

**EGG, AUGUSTUS LEOPOLD**, born in London, May 2, 1816, died in Algiers, March 25, 1863. History and genre painter, pupil in drawing of Henry Sass, and student at Royal Academy in 1836; became an A.R.A. in 1848, and R.A. in 1860. Won a well-deserved reputation as a painter of social history subjects. Works: Spanish Girl (1838); Laugh when you Can (1839); Scene from Henry IV. (1840); Scene from Le Diable Boiteux (1844), National Gallery; Buckingham Rebuffed (1846); Wooing of Katherine, Lucentio and Bianca (1847); Peter the Great and Catherine (1850); Pepys's Introduction to Nell Gwynne (1851); Life of Buckingham, Death of Buckingham (1855); Knighting of Esmond (1857); Night before Naseby, Madame de Maintenon and Scarron (1859); Katherine and Petruccio (1860), his last picture.—*Cat. Nat. Gal.*; *Ch. Blanc*, *École anglaise*; *Redgrave*; *Sandby*, ii. 310.

**EGGERS, JOHANN KARL**, born at Neustrelitz, Mecklenburg, in 1790, died there in 1863. History and portrait painter, pupil in Dresden of Matthäi. At Rome he aided in the revival of fresco painting, and at Berlin assisted Cornelius in decorating the portico of the new Museum with frescos. Works: Mater Dolorosa, Sleeping Venus (1819); Cupid (1823), Bellevue Castle near Berlin;

Christ with Mary and Martha; Washing the Lord's Feet; Choir in Naumburg Cathedral. Fresco: Rome Personified (Vatican).

EGLOFFSTEIN, JULIE VON, Countess, born at Hildesheim, Sept. 1792, died Jan. 16, 1869. History, genre, and portrait painter, pupil of Düsseldorf Academy under Sohn; a beautiful and gifted woman at Court of Weimar, mentioned by Goethe in his poems. Became canoness of Hildesheim. Works: Shepherds in the Campagna (1835); Girl braiding her Hair; Hagar in the Desert; Exposure of Moses; portraits of Queen Teresa of Bavaria and of Grand Duchess of Saxe-Weimar.—Allgem. d. Biogr., v. 683.

EGMOND, JUSTUS (VERUS) VAN, born in Leyden, Sept. 22, 1661, died in Antwerp, Jan. 8, 1674. Flemish school; history and portrait painter, pupil of Gaspar van den Hoeck in 1615, and then of Rubens, whom he assisted especially in the execution of the Marie de Medici pictures at the Louvre. Later was in the service of Louis XIII. and Louis XIV., and was among the original members of the French Academy, founded in 1648. He worked also conjointly with Vouet, and returned to Antwerp before Nov. 11, 1660. Works: Portrait of Archduke Leopold William, two portraits of Philip IV. of Spain, Vienna Museum; Maria de' Medici, Schleissheim Gallery.—Allgem. d. Biogr., v. 687; Biog. nat. de Belgique, vi. 512; Jal, 528; Rooses (Reber), 318; Van den Branden, 766.

EGMONT AND HORN, OBSEQUIES OF, Louis Gallait, Tournay Museum; canvas. The Duke of Alva, who under the forms of justice had executed his noble Dutch predecessors, Count Lamoral of Egmont and Philip of Montmorency, Count Horn, visits their bodies when arranged for burial and contemplates them with savage satisfaction. Painted in 1851; purchased by city of Tournay. Replica (1859), water-colour (14 × 19 in.), W. T. Walters, Baltimore.—Art Treasures of America, i. 88.

EGOGNI, AMBROGIO. See *Borgognone*, Ambrogio.

EGUSQUIZA, ROGELIO DE, born at Santander, Spain; contemporary. Works: Don Quixote and the Parson; Bright Look-out; Boudoir Scene, A. J. Drexel, Philadelphia; She laughs at his Folly, W. B. Bement, Philadelphia; Disappointed; Return from Walk, C. P. Huntington, New York; Reading Girl, Borie Collection, Philadelphia; Michelangelo beside the Body of Vittoria Colonna; Charles V. at San Yuste (1868); After a Brawl (1869); Infant Don Carlos and Infanta Doña Juana swear to defend the Catholic Faith (1870); The Betrothed (1883).

EGYPT, FLIGHT INTO. See *Flight*.

EGYPT, REPOSE IN. See *Repose*.

EGYPTIAN FEAST, Edwin Long, Fine Art Society, London; canvas, H. 6 ft. 2 in. × 12 ft. 4 in. A feast spread in a vast decorated hall of Egyptian architecture, with massive columns in background; in the centre slaves are dragging a mummy upon a bier, to remind the numerous revellers that they are mortal; in foreground, musicians. Engraved by E. Girardet.

EHNINGER, JOHN WHETTON, born in New York, July 22, 1827. Landscape and figure painter; after graduating at Columbia College he went to Paris (1847), where he studied two years under Couture, and then at Düsseldorf. He was at one time employed by a London illustrated journal to furnish designs for wood-cuts. Elected N.A. in 1860. Studio at Saratoga Springs. Works: Peter Stuyvesant (1850); Eight illustrations of Miles Standish (1858); Autumnal Landscape (1867); Monk (1871); Vintage in the Valtellina—Italy (1877); Twilight from the Bridge of Pau—Basses-Pyrénées (1878); Subject for Thanksgiving (1879); Lady of the Manor (1882); The Old, Old Story (1884).—Tuckerman, 461.

EHRENBERG, WILLEM VAN (Wilhelm Schubert von Ehrenberg), born at Antwerp, baptized May 12, 1630 (according to Van den Branden in Germany in 1637), died there in 1675 or 1676. Flemish school; architecture painter, master of the guild in

1662. Excellent in perspective. Works: Interior of Palace (1666, figures by H. van Minderhout), Antwerp Museum; Architecture in Biset's William Tell, Brussels Museum; do. of Art Gallery (1671), Hague Museum; do. (1666), Old Pinakothek, Munich; Church Interior (1664), Vienna Museum.—*Biog. nat. de Belgique*, vi. 515; *Cat. du Musée d'Anvers* (1874), 464; *Van den Branden*, 875.

EHRHARDT, (KARL LUDWIG) ADOLF, born in Berlin, Nov. 21, 1813. History painter, pupil in the Düsseldorf Academy under Schadow (1832); after 1838 assisted Bendemann in decorating the Royal Palace at Dresden with frescos and became professor at the Academy in 1846. Works: Jephthah's Daughter (1836); Christ with Mary and Martha (1837); Death of the Troubadour Rudello; Rinaldo and Armida; Dante's Dream; Charles V. in the Monastery; Louis the Bavarian with Frederic the



Fair; Luther as Squire George in Jena (1864), Leipsic Museum; Resurrection; Portrait of Ludwig Richter.—Müller, 155; Wiegmann, 152.

EHRMANN, FRANÇOIS ÉMILE, born in Strasburg, Sept. 5, 1833. History painter, pupil of Gleyre and of the École des B. Arts, studied two years in Italy, and returned to Paris in 1865. Medals: 1865 and 1868; 3d class, 1874; L. of Honour, 1879. Works: Siren Fishing (1865, burned in Strasburg, 1870); A Conqueror (Luxembourg Museum, copied at the Gobelins); Ariadne abandoned by Theseus (1873), water-colour, Luxembourg Museum; Greece, Rome, The Barbarians, The Middle Ages (1874), M. Girard, Paris; Venus passing before the Sun (1875); The Muses (1877); Republican France leading the Nations to Peace and Industry (1879); The Fates; The Fountain of Youth; Wisdom uniting Art and Industry (1884); The Manuscript (1885).—*L'Art* (1876), iii. 297; Meyer, *Conv. Lex.*, xviii. 259.

EIBNER, FRIEDRICH, born at Hilpotein, Palatinate, Feb. 25, 1825, died in Munich, Nov. 18, 1877. Architecture and landscape painter, self-taught, principally by copying after H. Schoenfeld; travelled through Bavaria (1847), Germany and France (1852), North Italy (1853-56), and Spain (1860-61), whither he accompanied Prince Metschersky, in whose possession is a valuable series of sixty-five great water-colour views from Spain. Among his best works are: Cathedrals of Burgos, Seville, and Segovia; Palace of Inquisition at Cordova; Ponte del Paradiso in Venice; St. Anastasia in Verona; Church of Our Lady at Esslingen.—*Kunst-Chronik*, xiii. 178.

EICHHORN, ALBERT, born at Freienwalde on the Oder, July 7, 1811, died at Potsdam, Oct. 19, 1851. Architecture and landscape painter, pupil, in Berlin, of Tempeltei and Biermann, travelled through Italy and Greece, settled in Potsdam, and was much employed by King Frederick William IV. Works: Views in and about Rome (1842); Taygetus, Temple of Phigalia (1842); St. Peter's in Rome; Temple of Corinth; Temple of Zeus, Road of Patras; City Views from Italy; The Campagna.—*Allgem. d. Biogr.*, v. 728; *Kunstblatt* (1853), 2570.

EICHLER, HERMANN, born in Vienna in 1842. History painter, pupil of Christian Ruben, whose studio he entered in 1864. Works: Charles I. meeting Cromwell after the Sentence; Peter Hele the Inventor of Watches; Rudolph II.; Count von Helfenstein in the Peasants' War; Oberon; In the Shade of the Bormio; Picnic (1879).—Müller, 156; *N. illustr. Zeitg.* (1881), i. 339.

EIGHTEEN HUNDRED AND SEVEN, Jean Louis Ernest *Meissonier*, Mrs. A. T. Stewart, New York; canvas, H. 4 ft. 6 in. × 8 ft. At first called Friedland, but finally named after the date of the battle. Scene—a ceremonial review of the exhausted victorious troops after the nine hours' fighting which made Napoleon dictator of Europe. The Twelfth Cuirassiers galloping











## EILERSEN

through the trampled grain are rising in their stirrups, waving their swords, and shouting in a frenzy of enthusiasm as the Emperor, on a white horse at left, surrounded by his *État-major* and Marshals Bessières, Duroc, and Berthier, salutes them by raising his cocked hat. Behind, at Napoleon's left, troops are waiting to fall into line, and further on are seen the bearskin caps of the Old Guard. In the foreground, at Napoleon's right, in yellow breeches and red dolmans, are the four troopers composing the *avant-garde* of the imperial escort. Meissonier's masterpiece. Finished in 1876 after fifteen years' labour. The costumes and trappings were made by tailors, boot-makers, and saddlers; the horses were modelled in wax. Vienna Exposition, 1878. Mr. Stewart paid \$60,000 for it.—*L'Art* (1876), i. 14; *Art Treasures of America*, i. 27.

**EILERSEN, RASMUSSEN**, born at Osterby, Fünen, March 1, 1827. Landscape painter, pupil of Copenhagen Academy; took part in the Schleswig-Holstein campaign of 1848–50, and afterwards studied under J. P. Møller; visited France, Switzerland, and the Pyrenees in 1858–60, London in 1862, Holland and Belgium in 1871, Vienna and Salzburg in 1873, and Italy in 1876. Many of his pictures bought in Germany and England. Member of Copenhagen Academy, 1871; Order of Dannebrog, 1876. Works: Mill near Heden; Landscape in Southern Fünen (1855); View of Himmelbjaerget (1857); Gloomy Weather in the Landes, Two Views in the Pyrenees (1861); Morning at Sorrento, October Afternoon at Amalfi (1881); View in Frysenborg Deer-Park (1864), Copenhagen Gallery.—Sigurd Müller, 87; Weilbach, 152.

**EINSLE, ANTON**, born in Vienna in 1801, died there March 10, 1871. Portrait painter, pupil of Vienna Academy; appointed court-painter in 1867, and decorated with the Order of Franz Josef. Works: Count Zichy, The Letter (1842); Sculptor Klieber (1844); Negro Slave (1846); Count

Chotek, Countess Wickenburg (1846); Emperor Francis Joseph, Empress Elizabeth, Field-Marshal Count Radetzky.—Wurzbach, iv. 15.

**EIRENE**, painter. See *Irene*.

**EISENMENGER, AUGUST**, born in Vienna, Feb. 11, 1830. Decorative painter, pupil of Leopold Schultz, of the Vienna Academy, in 1842–48, and in 1856 of Rahl, whose indispensable assistant he soon became. Professor at Vienna Academy since 1872. Works: Apollo and the Muses (1869), Musikverein, Vienna; Ceiling Paintings, Grand Hotel, ib.; Twelve Months, Palais Guttmann, ib.; The Graces and Peace, Tietz Mansion, ib.; Scenes from Lives of Emperor Maximilian I. and Duke Leopold, Castle Hörnstein; Fresco Paintings in the Museum of Art and Industry.—Graph. K., vi. 77; Müller, 156.

**EISMANN, JOHANN ANTON**, born at Salzburg in 1634, died in Venice in 1698. German school; landscape, marine, and battle painter, self-taught; went to Venice, where he studied after the old masters, and soon attained considerable success. His landscapes and seaports embellished with architecture were especially esteemed. Works: Landscapes with Ruins (2), Dresden Gallery; Landscape with Cavalry Skirmish, Vienna Museum.

**EISMANN-BRISEGHIELLA, CARLO**, born in Venice in 1679. Landscape, marine, and battle painter, adopted son and pupil of preceding, who at Venice had formed a friendship with his father, Mattia Briseghella. After Eismann's death he seems to have settled at Ferrara. Works: Skirmish under the Walls of a Fortress, Cavalry Skirmishes (2), A Battlefield, Dresden Gallery.

**EKELS, JAN**, the younger, born at Amsterdam in 1759, died there June 4, 1793. Dutch school; genre painter, son and pupil of Jan E. the elder (1724–81); went to Paris, and in 1783 up the Rhine to Düsseldorf to visit the gallery. Imitated the old masters, especially J. Molenaer. Works: Young Man Drawing, Peasant lighting his

## EKWALL

Pipe, Städel Gallery, Frankfort.—Immerzeel, i. 220.

**EKWALL, KNUT**, born at Säby, Småland, April 3, 1843. Genre painter and illustrator, pupil of Stockholm Academy; devoted himself to illustration in 1870, and was engaged in it at Munich and Leipsic until 1875, when he studied genre painting under Knaus in Berlin, and settled there. Works: Ten Minutes for Refreshments; Family Scene in Dalecarlia; After Midnight; Sailor's Return; After the Bath;

**ELECTION**, *Hogarth*, Soane Museum, London; four pictures, canvas, H. 3 ft. 4 in. × 4 ft. 4 in. 1. The Election Entertainment; 2. Canvassing for Votes; 3. Polling at the Hustings; 4. The Chairing of the Successful Candidate. These pictures formerly belonged to Garrick; bought of his widow in 1823 for £1,732 10s.—Jameson's Handbook, ii. 572.

**ELEVATION OF CROSS**, *Rubens*, Antwerp Cathedral; H. 14 ft. × 15 ft. In three parts: centre, the Saviour on the Cross,



Elevation of Cross, Rubens, Antwerp Cathedral.

Berlin Fire Department; Sub Rosa (1880); Honeymoon (1882); He is Coming (1883); Morning after Wedding, Jolly Morning Hour (1884).

**ELAINE**, Toby *Rosenthal*, Mrs. R. C. Johnson, San Francisco. Illustration of Tennyson's "Lancelot and Elaine," where the "lily maid of Astolat," stretched upon her bier on the funeral galley, "Oar'd by the dumb, went upward with the flood." Painted in 1874.

**ELASIPPUS**, Greek painter, date unknown. One of many reputed inventors of encaustic painting.—Pliny, xxxv. 39 [122].

which nine powerful men are elevating; left wing, the Virgin, the Holy Women, and St. John, the latter standing by the Virgin; right wing, mounted Roman soldiers superintending the crucifixion of the two thieves. The groups on the wings are painted on the inside of the covers of the middle part. On the exterior of the covers are: St. Catherine on one side, and St. Eloi on the other. Painted in 1610 for S. Walburge, Antwerp; retouched in 1627 by Rubens, who then introduced the Newfoundland dog in the corner. Carried to Paris in 1796; returned

## ELIJAH

in 1815. Engraved by C. L. Masquelier ; in three parts by Witdouc. St. Catherine engraved by Bolswert, Mariette.—Smith, ii. 1 ; Jameson, *Hist. Our Lord*, ii. 135 ; Réveil, x. 687 ; Landon, *Musée*, x. 33.

By Anton van *Dyck*, *Notre Dame, Courtray*, Belgium ; canvas. The Saviour on the Cross, which four men are raising into position ; at left, an assistant, with a spade in his hand, and two mounted soldiers, one of whom is giving orders ; in foreground, right, a basket with implements, and a spaniel dog. Painted by order of Canon Roger Braye in 1632 ; carried to Paris, returned in 1815. Etched by A. Boulard. Sketch in Collection of M. de Reuck, at Wareghem ; engraved by Bolswert, J. Audran.—Guiffrey, 136 ; Smith, iii. 11.

**ELIJAH**, Washington *Allston*, Museum of Fine Arts, Boston, Mass. ; canvas. Elijah in the desert fed by ravens. Begun in England, finished in Boston ; bought by Hon. Mr. Labouchere, afterwards Lord Taunton, and taken to England ; purchased (1870) after his death by Mrs. Samuel Hooper, of Boston, and presented to Museum.—*Memorial Hist.* Boston, iv. 395.

**ELIZABETH, DEATH OF QUEEN**, Paul *Delaroche*, Louvre, Paris ; canvas, H. 13 ft. 9 in. × 11 ft. 2 in. ; signed, dated 1828. The Queen, lying upon cushions, assisted by her women, is surrounded by the grand dignitaries of her court. Cecil, Secretary of State, is kneeling beside her. Salon, 1827, although dated as above. Formerly in Luxembourg. Engraved by Jazet.—*Annales des B. Arts*, Salon de 1827, Pl. 66.

**ELIZABETH OF HUNGARY, ST.**, or **EL TIÑOSO (The Scald-Head)**, *Murillo*, Academia S. Fernando, Madrid ; canvas, H. 13 ft. 9 in. × 10 ft. 6 in. The Saint, dressed as a nun, with a small coronet on her head, stands in a portico washing the scald-head of a beggar boy, who bends over a silver basin on a pedestal ; two ladies and a duenna supply lotions ; on left, a second boy, a cripple on crutches, and an old woman seated ; in foreground, a half-naked

beggar seated ; in background, the Saint and her ladies are serving poor persons seated at a table in a gallery. Companion to *San Juan de Dios*. Painted in 1674, one of eight large pictures, for Hospital de la Caridad, Seville ; carried to Paris by Marshal



St. Elizabeth of Hungary, Murillo, Academia S. Fernando, Madrid.

Soult, who gave it to Louis XVIII. at the Restoration ; placed in Louvre, but returned to Spain in 1815. Original study, with changes, John L. O'Sullivan, New York. Engraved by P. Boutrois, D. Martinez ; lithographed by Flor. de Craene, Lafosse, F. Chevalier, Ch. Vogt, Defrondat, M. Lavigne, Charpentier, H. Jannin.—Curtis, 229 ; Ch. Blanc, *École espagnole* ; Viardot, *Illust. Hist. Painters* (London, 1877) ; Becker, *Kunst und Künstler* ; Harper's *Mag.* (1885), lxxi. 938.

**ELLENRIEDER, MARIE**, born at Constance, March 20, 1791, died there, June 5, 1863. History and portrait painter, pupil of the miniature painter Einsle, then from 1813 of Langer in the Munich Academy. Worked in 1816–20 in Constance, in 1822–24 in Rome, where she became a follower

## ELLIGER

of Overbeck. Appointed court-painter at Baden in 1829 and revisited Rome in 1838-40. Works: St. Cecilia (1814); Praying Girl, Madonna (1824); Holy Virgin reading, Madonna in Glory, St. Nicholas, Resurrection (1825); St. Anatolica (1826); Martyrdom of St. Stephen (1827), Catholic Church, Karlsruhe; St. Cecilia (1829); Madonna in the Rose-Hedge (1834), Karlsruhe Gallery; Magnificat (1835); St. Charles of Borromeo (1838); St. Felicitas with her Sons, Jesus and the Children, St. Anthony,

Angel bearing Prayers to Heaven  
**ME** (1840); Simeon in the Temple; Raising of Lazarus; Baptism of Livia; St. Jerome; Gratitude.—Allgem. d. Biogr., vi. 49; Andresen, iv. 30.

**ELLIGER** (Elger), **OTTMAR** (Ottomar), the elder, born at Gothenburg, Sept. 18, 1633, died in Berlin in 1679. Flemish school; fruit and flower painter, pupil in Antwerp of Daniel Seghers, called to Berlin as court-painter, by the Great Elector, in 1670. Works: Tulip with Roses and Berries on a Table (1674), Bouquet on a Table with Grapes and Apricots, Dresden Gallery; others in Brunswick, Frankfort, and Stockholm Galleries.—Kramm, ii. 422; Michiels, viii. 303.

**ELLIGER**, **OTTMAR**, the younger, born in Hamburg in 1666, died at Amsterdam in 1732. Dutch school; history painter, son and pupil of Ottmar Elliger the elder; then pupil in Amsterdam of Michiel van Musschert and of Gerard de Lairese; painted, in the style of the latter, wall and easel pictures in which he loved to introduce grand architecture. Works: Death of Alexander the Great (1716), Marriage of Peleus and Thetis (1717), for Elector of Mentz; Banquet of Cleopatra, Herodias dancing before Herod and his

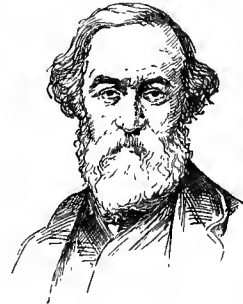
*Elliger*  
 Guests, Cassel Gallery; Woman with Goblet and Fruits (1714), Vienna Museum; Allegory, Bordeaux Museum; others in Brunswick Museum.—Immerzeel, i. 221; Kramm, ii. 422.

**ELLIOTT**, **CHARLES LORING**, born at Scipio, N. Y., Dec., 1812, died in Albany, Aug. 25, 1868.



Portrait painter, pupil of Trumbull and of Quindor in New York, where he spent the greater part of his professional life. Elected an A.N.A. in 1845 and N.A. in 1846. His pictures are to be found in the State Library, Albany, the Mercantile Library, Baltimore, and in the New York City Hall. Among his portraits are those of: Matthew Vassar (Vassar College); Fletcher Harper; Fenimore Cooper; Fitz-Greene Halleck; Governors Hunt and Seymour; Erastus Corning, A. B. Durand, N.A., Corcoran Gallery, Washington; his own portrait, M. O. Roberts' Collection, New York. Ideal works: Falstaff (Vassar); Don Quixote; Andrew van Corlaer the Trumpeter, W. T. Wales, Baltimore; Head of Skaneateles Lake, F. N. D. Horton; Falstaff, Leonard Jerome, New York.

**ELMORE**, **ALFRED**, born at Clonakilty, Ireland, June 18, 1815, died in London, Jan. 24, 1881. Student in London in 1832 of Royal Academy, where he exhibited in 1834 his Subject from an Old Play. Made an extended art tour to Paris, Munich, Venice, Bologna, Florence, and Rome, where he remained two years. Returned to England in 1844; became an A.R.A. in 1845, and R.A. in 1856. Works: Martyrdom of Thomas à Becket (1840), St. Andrew's Church, Dublin; The Novice























## ELSASSER

(1843); Rienzi in the Forum (1844); Invention of Stocking Loom (1847); Death of Robert, King of Naples (1848); Griselda (1850); Charles V. at Yuste (1856), Lee sale, 1883, £1,412; Incident in Life of Dante (1858); Tuileries in 1792 (1860); Marie Antoinette in the Temple (1861); Lucrezia Borgia (1863); Louis XIII. and Louis XIV. (1870); Across the Fields (1872); After the Expulsion (1873); Mistress Hettie Lambert (1874); Ophelia (1875); Mary Queen of Scots and Darnley (1877); Pompeii, Judith and Holofernes, Columbus at Porto Santo, John Alden and Priscilla (1878); Sabina, Greek Ode (1879); After the Ruin, Lenore.—*Art Journal* (1857), 113; (1881), 95; *Sandby*, ii. 302; *Meyer*, *Conv. Lex.*, xviii. 281.

**ELSASSER, FRIEDRICH AUGUST**, born in Berlin, July 24, 1810, died in Rome, Sept. 1, 1845. Landscape and architecture painter, pupil of Berlin Academy under Blechen; went to Rome in 1831, and was much influenced by Franz Catel; member of Berlin Academy in 1841. Works: *Outlook from Volsker Mountains towards the Sea*, *From the Woods of Calabria*; *Theatre of Taormina*; *Church Interior of Palermo*; *Convent Yard in Palermo*; *Interior of St. Peter's in Rome*; *View of Roman Ruins*; *Campo Santo in Pisa by Moonlight*; *Siren Group in Tivoli*; *Cloister in Cefalù*; *View of Tivoli*; *Views of Peacock Isle near Potsdam*. His brother Julius (born in Berlin in 1815, died in Rome, Dec. 25, 1859), also made a reputation as a landscape painter.—*Allgem. d. Biogr.*, vi. 61; *Brockhaus*, vi. 81.

**ELSHOLTZ, LUDWIG**, born in Berlin, June 2, 1805, died there, Feb. 3, 1850. Genre and battle painter, pupil of Berlin Academy and of Franz Krüger. Works: *Battle of Leipsic* (1833); *Battle of Dennewitz*; *Farewell on Battlefield*; *Scene from Battle of Bautzen*; *Noon-Day Rest during Harvest*; *Entry of Allies into Paris*; *Civic Guard*; *Beginning of Skirmish* (1834), *National Gallery*, Berlin.—*Allgem. d. Biogr.*, vi. 67; *Brockhaus*, vi. 82.

**ELSHEIMER (Elzheimer), ADAM**, born in Frankfort, baptized March 18, 1578, died in Rome in

1620. German school; landscape painter, pupil of Philip Uffenbach; called Adam of Frankfort at Rome, where he fixed his residence at an early age. Had numer-



ous pupils, such as Lastman, Jan Pinas, and Goudt, and founded a new school which treated biblical subjects in the natural, anti-classic style afterwards developed by Rembrandt, of whom he is regarded as one of the precursors. His biblical and mythological scenes are represented in landscapes suggested by Italian motives, and the figures are no lay figures, but human in dress and sentiment. Each one of his pupils brought back to Holland something of his master, whose influence was communicated to Rembrandt through Lastman. Works: *Sacrifice at Lystra*, *Bacchus among the Nymphs at Nysa*, *Städel Gallery*, Frankfort; *Landscape with Mountain Prospect*, *Aurora*, *Brunswick Museum*; *St. Lawrence*, *Carlsruhe Gallery*; replica, *Montpellier Museum*; *Landscape with St. Jerome*, *Kunsthalle*, Hamburg; *Walk to Emmaus*, *Aschaffenburg Gallery*; *Martyrdom of St. Lawrence*, *Contento*, an *Allegory*, *Flight into Egypt*, *Burning of Troy*, *Woodland Valley*, *St. John Preaching* (?), *Old Pinakothek*, Munich; *Six Scenes from Life of Mary*, *Syrinx and Pan*, *St. Martin and the Beggar*, *Arcadian Wood Landscape*, *Berlin Museum*; *Flight into Egypt*, *Joseph put into a Pit by his Brethren*, *Jupiter and Mercury visiting Philemon and Baucis*, *Judith* (?), *Dresden Gallery*; *Repose in Egypt*, *Museum*, Vienna; *Realm of Venus*, *Academy*, *ib.*; *Birth of Christ*, *Czernin Gallery*, *ib.*; *Flight into Egypt*, *Liechtenstein Gallery*, *ib.*; *do.*, *Ferdinandum*, *Innsbruck*; *Peter denying Christ*,

Scourging of Christ, Venice Academy; Artist's Portrait, Shepherd playing the Shalm, Aglaia's Daughters led to Temple by Mercury, Hagar consoled by Angel, Uffizi, Florence; Six Landscapes with Story of Icarus, Naples Museum; Scoffing of Ceres, Madrid Museum; Flight into Egypt, Good Samaritan, Louvre, Paris; Martyrdom of St. Lawrence (copy?), National Gallery, London; Meeting of Elias and Obadiah, Marquis of Bute, *ib.*; Repose in Egypt, Duke of Devonshire, Chatsworth; Eight small Landscapes with Saints, Earl of Le-

*A. p. EL  
Alseimer*

confield, Peterworth; Liberation of St. Peter, Lord Elgin, Broom Hall, near Edinburgh.—Allgem. d. Biogr., vi. 66; Ch. Blanc, *École allemande*; Bode, *Studien*, 231; Jahrb. der Königl. preuss. Kunstsammlg., i. 51, 245.

ELST, PIETER VAN. See *Verelst*.

EMANCIPATION PROCLAMATION, Francis B. *Carpenter*, staircase of House of Representatives, Capitol, Washington. President Lincoln signing the proclamation of emancipation of slaves in the United States, January 1, 1863. Painted in 1864; purchased for \$25,000 in 1877 by Miss Mary Elizabeth Thompson, and presented to the Government.

EMBDE, AUGUST VON DER, born in Cassel, Dec. 2, 1780, died there, Aug. 10, 1862. Genre and portrait painter, pupil of Cassel Academy; studied the old masters at Dresden, Düsseldorf, Munich, and Vienna, painted portraits in Cassel until 1830, and then began to treat child and peasant life with much success. Works: Hessian Peasant Girl with Letter; Children playing on Ruins of their Burned Home; Girls at the Well; Cinderella; Children playing at the Brook.

EMELÉ, WILHELM, born at Buchen, in the Odenwald, in 1830. Battle painter, pupil in Munich of Feodor Dietz, studied afterwards in Antwerp and Paris. His pic-

tures are good in colour and show thorough knowledge of military details. Since 1861 he has resided in Vienna. Works: Battle of Stockach, Assault on Heidelberg Bridge (1857); Skirmish near Aldenhoven (1859); Episode in Battle of Aspern (1860); Taking of Camp near Farmars, Park Scene with Horses, Attack of French Cuirassiers at Waterloo, Battle of Würzburg (1867); Battle of Neerwinden (1872); Attack of Division Bonnemain at Elsasshausen; Battle of Dijon; Meeting of Patrols; Headquarters of XIV. Army Corps in Battle of Belfort; Episode from Battle of Wörth; Victory of George II. at Dettingen (1879); Cavalry Flight near Langenbruck.—Kunst-Chronik, ii. 162; Meyer, *Conv. Lex.*, xvii. 292.

ÉMINENCE GRISE, Jean Léon *Gérôme*, J. H. Stebbins, New York. His Gray Eminence, the Father Joseph of Bulwer's "Richelieu," is descending a broad flight of stairs; absorbed in his breviary, he is apparently as unconscious of the servile bows and genuflections of the courtiers before him as of the defiant and contemptuous glances of those who have passed him.

EMMET, ROSINA, born in the United States, contemporary. Figure painter, pupil of William Chase. Exhibits at the National Academy, New York, and is well known as an illustrator and designer. Studio at East Rockaway, L. I. Works: Portrait of Boy (1881), Alexander Stevens; Apple Blossoms, Haymaking, Waiting to see the Doctor (1882); Red Rose Land, Elder Flowers, La Mescicana (1883).

EMPOLI, JACOPO CHIMENTI DA, born at Empoli in 1554, died in Florence, Sept. 30, 1640. Florentine school; pupil of Tommaso da San Friano, but formed his style chiefly by studying the works of Andrea del Sarto, whose pictures he copied very cleverly. He painted many pictures, the best of which is Christ in the Garden of Olives, Madrid Museum. Other works are:

*Empoli*







OLSHEIMER PINXIT.

J. HEATH SCULPSIT.

SAINT CHRISTOPHER.











**IACOPO DA EMPOLI**

*detto l'EMPOLI Pittore di Figure, nacque in  
Firenze l'anno 1551. morì l'anno 1640.*



Madonna and Saints (1579), Louvre ; Creation of Adam, St. Yves (1616), Drunkenness of Noah, Sacrifice of Abraham, Uffizi, Florence ; Susanna at the Bath (1600), Vienna Museum.—Ch. Blanc, *École florentine* ; Vasari, ed. *Le Mon.*, vii. 163 ; viii. 261.

ENDER, EDUARD, born in Vienna in 1824. History and genre painter, son and pupil of Johann E., and student in the Vienna Academy. Works : Wallenstein and Seni (1844) ; Corbeille de Mariage (1850) ; Tasso at Court of Ferrara (1852) ; Francis I. in Cellini's Studio (1854) ; Emperor Rudolph II. and Tycho de Brahe (1855) ; Philip IV. Painting Order on Portrait of Velasquez (1856) ; Shakespeare reading Macbeth at Court of Elizabeth ; Emperor Joseph II. meeting Mozart ; Schiller at Court of Weimar ; Rembrandt in his Studio ; Elizabeth and Van Dyck ; Rudolf IV. on Site of St. Stephen's in Vienna ; Pouting Corner ; Secret Communication ; Drinking and Brawl ; Game of Chess (1857) ; Puritans on Guard ; Humboldt and Bonpland on the Orinoco ; Marie Antoinette's Farewell of Maria Theresa.—Brockhaus, vi. 124 ; Land und Meer (1872) ; Nos. 4, 21 ; Wurzbach, iv. 38.

ENDER, JOHANN, born in Vienna, Nov. 3, 1793, died there, March 16, 1854. History and portrait painter, pupil of Maurer, Caucig, Füger, and Lampi in the Vienna Academy, where he obtained four prizes and the great gold medal. Visited Italy, Malta, Corfu, Greece, and Constantinople in 1818-19. Studied and copied the old masters at Rome in 1820-26, then went to Paris and Vienna, where he painted chiefly portraits in the style of Isabey. In 1829-50 was professor at the Academy. Works : Marcus Aurelius on his Deathbed (1814), National Gallery, Pesth ; Orestes pursued by the Furies (1815) ; Minerva showing Ithaca to Ulysses (1816) ; Assumption, Sleeping at Christ's Sepulchre (1817) ; Judith ; Bacchus finding Ariadne ; Portraits of Duchess of Coburg, of Princesses Eszterhazy, Hohenzollern, Auersperg, Liechten-

stein, and Taxis, and of Emperor Francis ; Madonna in Landscape, Vienna Museum ; Crucifixion (fresco, 1850-52), Liechtenstein Chapel, St. Stephen's, Vienna.—Allgem. d. Biogr., vi. 105 ; Brockhaus, vi. 124 ; Wurzbach, iv. 38.

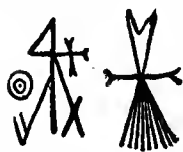
ENDER, THOMAS, born in Vienna, Nov. 4, 1793, died there, Sept. 28, 1875. Landscape painter, twin brother of Johann, pupil of the Vienna Academy under Mössmer and Steinfeld. Won the grand prize in 1816. Went in 1817 to the Brazils, and in 1819 accompanied Prince Metternich to Italy, where he remained four years ; in 1826 he visited Paris, in 1836 became corrector, and later was professor at the Vienna Academy until 1849. Works : View of Grossglockner, High Göll with Berchtesgaden Valley, Castle Tyrol, Nons Valley with Castle Cles, Coast of Sorrento, all in Vienna Museum ; View of Rio Janeiro, Vienna Academy ; Chapel in the Woods, National Gallery, Berlin ; Ruin of the Habsburg, Prospect from the Habsburg (1866).—Allgem. d. Biogr., vi. 106 ; Brockhaus, vi. 124 ; Kunst-Chronik, i. 53 ; xi. 304 ; Wurzbach, iv. 41.

ENDYMION, SLEEP OF, *Girodet* de Roussy, Louvre ; canvas, H. 6 ft. 6 in. × 8 ft. 6 in. Endymion, nude, lies asleep, on his mantle and a tiger-skin, under a tree ; beside him are his bow and his spear, and at his feet, left, his dog lies sleeping ; in background, Cupid, in the form of Zephyr, draws aside the branches that the moonbeams may fall upon him. Painted in Rome in 1792 ; acquired, in 1818, with the *Deluge* and the Burial of *Atala*, for 50,000 francs. Engraved by Chatillon (1810).—Réveil, ii. 137.

By *Guercino*, Uffizi, Florence ; canvas, H. 2 ft. 9 in. × 3 ft. 2 in. Endymion, nude, seated, leaning his head upon his arm ; background, a night landscape, with the crescent moon. Acquired by gallery in 1795. Engraved by J. B. Massard père.—Molini, Gal. di Firenze, i. 19 ; Soc. Ed. and Paris, Gal. di Firenze, Pl. 133 ; Wicar, i. Part 7.

ENFANT À L'ÉPÉE, Édouard *Manet*, Erwin Davis, New York; Canvas, H. 4 ft. 3 in. × 3 ft.; dated 1861. A child walking to left, dragging a large sword after him. Hôtel Drouot Sale (Paris, 1881).

ENGELBRECHTSEN, CORNELIS, born in Leyden in 1468, died there in 1533. Dutch school; son of the wood-engraver Engelbert, and himself the earliest known painter at Leyden. Two altarpieces in the Town Hall there are attributed to him by Van Mander. The stiff and formal figures, painted dryly in a prevailing brown tone, are treated without any attempt at aerial perspective. Many of Engelbrecht- sen's works were destroyed by the Iconoclasts during the Reformation. Authentic Works: Altarpiece with *Crucifixion*, do. with *Pietà*, Town Hall, Leyden. Doubtful works: *St. Leonard*, Antwerp Museum; *Crucifixion*, Old Pinakothek, Munich; *De- position*, Moritz Chapel, Nuremberg; *Madonna and Child*, National Gal- lery, London; 2 pictures, Hermitage, St. Peters- burg; *Crucifixion*, Venice



Academy. — *Allgem. d. Biogr.*, vi. 136; *Dohme*, ii.; *Michiels*, iv. 339; *W. & W.*, ii. 530.

ENGELHARDT, GEORG, born at Mühl- hausen, Thuringia, in 1823. Landscape painter, pupil in Berlin of Eduard Biermann; travelled repeatedly in the Alpine countries, whence he draws most of his subjects. Works: *Meiring Valley*, *View in Ötz Val- ley*, Tyrol; *View in South Tyrol*; *Forest with tall Trees* (1867); *Charcoal-Burner on the Brocken*; *The Jungfrau*; *Autumn Land- scape* (1872); *Mills in Ötz Valley*.—*Müller*, 160.

ENGERTH, EDUARD VON, Ritter, born at Pless, Silesia, May 13, 1818. History and portrait painter, pupil of Vienna Acad- emy, where in 1845 he obtained the gold medal; went in 1847 to Rome, and then travelled until 1853 in Italy, France, Eng- land, and the East. After his return in 1854

he became director of the Prague Academy, and there painted chiefly portraits, and in



1865 professor at the Vienna Acad- emy; was made di- rector of the Belve- dere Gallery in 1871, and rector of the Academy in 1874. Commander Order of Francis Joseph in 1867. Works: *Haman and Esther*, *Ladislaus and*

*Akus* (1844); *Coronation of Rudolf I*; *Jo- seph explaining the Dream* (1845); *Seizure of King Manfred's Family* (1853), Vienna Museum; *Victory of Prince Eugene at Zenta* (1865); *Marriage of Figaro*, *Fable of Orpheus* (1868); *Coronation of Francis Jo- seph as King of Hungary* (1870); *Death of Eurydice* (1877); *Group of Prague Ladies*; *Portraits of Emperor and Empress of Aus- tria*.—*Brockhaus*, vi. 141; *Kunst-Chronik*, i. 84; iv. 174; v. 172; *Wurzbach*, iv. 49; xiv. 440; *Zeitschr. f. b. K.*, iii. 5.

ENHUBER, KARL VON, born at Hof, Bavaria, Dec. 16, 1811, died in Munich, July 6, 1867. Genre and animal painter, pupil of Munich Academy in 1832. His pictures of Suabian life are characteristic, hu- morous, and both well drawn and col- oured. Honorary



member of Munich Academy in 1858. Order of St. Michael. Works: *Poachers sought by Forester* (1835); *Tyrolese in Mountain Pass*, *Dying Constable* (1836); *Shoemaker studying*, *Watercure* (1837); *Image Carver* (1839); *Smoking Boy* (1841); *Peering into Cooking Pot* (1843); *Shoemaker's Appren- tice*, *Civic Guardsman* (1844), National Gal- lery, Berlin; *Village Painter's Apprentice* (1852); *Interrupted Game of Cards* (1858);

## ENNEKING

Stage Coach at the Inn (1859); Court-Day in Bavaria (1860), Darmstadt Gallery; Rainy Day in the Mountains (1861); Grandfather's Delight, Wood-Carver in his Shop, New Pinakothek, Munich; Thirteen Illustrations to Melchior Meyr's Novels.—Allgem. d. Biogr., vi. 145; Brockhaus, vi. 184; Regnet, i. 118; Zeitschr. f. b. K., i. 253; iii. 53.

**ENNEKING, JOHN J.**, born at Minster, O., 1841. Figure and landscape painter; studied art in Cincinnati and Boston, where he lives, and was a pupil in Paris of Bonnat and of Daubigny. He travelled in Europe in 1872. Works: Moonlight on the Giudecca—Venice (1876); Freshly Picked, Drove of Cattle on a November Day (1878); The Obersee; Farm-Yard Scene in France; No-



Entombment, Michelangelo da Caravaggio, Vatican, Rome.

vember Twilight (1881); Cloudy Day, T. B. Clarke, New York; November (1884).—Benjamin, 196.

**ENTOMBMENT**, Michelangelo da Cara-

vaggio, Vatican, Rome; canvas, H. 9 ft. 11 in. × 6 ft. 7 in. The body of Christ is borne by Nicodemus and St. John, behind whom are the Virgin, the Magdalen, and Salome. Renowned picture of the master. Formerly in S. M. Nuova, Rome. Copy in mosaic in chapel of Holy Sacrament, St. Peter's. Copy by Rubens in Liechtenstein Gallery, Vienna. Engraved by Suyderhoef; Soutman; T. Piroli; P. Audouin; E. Bovinet; P. Fontana; G. Craffonara; G. Bonajuti; J. J. Freidhoff, and others.—Meyer, *Künst. Lex.*, i. 620; Musée français.

By Annibale Carracci, Louvre; copper, H. 1 ft. 5 in. × 1 ft. The body of Christ, at the entrance of the sepulchre, is sustained by the Virgin and Mary Magdalen; behind, Joseph of Arimathea and Mary Salome; further back, to right, St. John. Collection of Louis XIV. Engraved by J. Gaudefroy.—Villot, *Cat. Louvre*; Filhol, v. Pl. 337.

By Garofalo, Palazzo Borghese, Rome; canvas. A masterpiece; most celebrated of his



Entombment, Raphael, Palazzo Borghese, Rome.

large compositions. Painted in 1520 for S. Francesco d'Argenta. Another, of similar arrangement, but with more repose and intensity, in Naples Museum.—Kugler (*Eastlake*), ii. 487; Museo Borbonico, ix. Pl. 31.

By Raphael, Palazzo Borghese, Rome; wood, about 6 ft. sq.; signed, dated 1507.

## ENTOMBMENT

Christ borne to the tomb by two young men; near the body, behind, John, Joseph of Arimathea, and Mary Magdalen; at right, the Virgin swooning, supported by three women; background, rocky landscape with Calvary in distance. Painted in Perugia by order of Atalanta Baglioni, for her chapel in S. Francesco, where it remained until 1608, when it was removed to the Palazzo Borghese, a copy made by the Cavaliere di Arpino being put into its place. Carried in 1797 to Paris; returned to Vatican in 1815; afterward removed to Palazzo Borghese. Dis-

ed. Mil., iv. 327; Kugler (Eastlake), ii. 422; Müntz, 233, 247; Perkins, Essay, 75.

By *Il Rosso*, Louvre; canvas, H. 4 ft. 1 in. × 5 ft. 3 in. The body of Christ, on a cushion at the entrance of the tomb, is sustained by Nicodemus; at left, the Magdalen holds his feet; the Virgin, on her knees, with arms extended, swoons in the arms of one of the holy women. Probably the picture which, according to Vasari, was painted for Signor di Piombino, or that executed for the Constable.—Vasari, ed. Mil., v. 158, 171; Villot, Cat. Louvre; Landon, xii. Pl. 61.



Entombment, Titian, Louvre.

figured by splits and patches. Copies by F. Penni (1518), Turin Gallery; by Orazio Alfani, Perugia Gallery; by Sassoferrato, S. Pietro, Perugia; and others. Three round monochromes, Faith, Hope, and Charity, once the predella of the Entombment, are in the Vatican. The lunette representing God the Father surrounded by ten cherubs' heads is in the Perugia Gallery; designed, but not painted, by Raphael. Studies for Entombment in Louvre, Uffizi, Palazzo Borghese, etc. Engraved by Scalberg, Collin, Piroli, Volpato, Amsler, Scheich, and Masquelier. Predella, engraved by Desnoyers (1811), Landon, Koch.—C. & C., Raphael, i. 315; Passavant, i. 95, ii. 57; Rumohr, *Italienische Forschungen*, ii. 69; Vasari,

By *Tintoretto*, Parma Gallery. Christ borne to the tomb in a desert place, with a melancholy sky, against which the three crosses are seen in the distance, together with the ruins of the cattle-shed of the nativity. In this picture sublimity of conception and grandeur of colour are seen in the highest perfection.—Ruskin, *Mod. Painters*, ii. 168; iii. 324.

By *Tintoretto*, S. Francesco della Vigna, Venice; canvas, arched at the top. In foreground, the Virgin swooning, attended by two women; in mid-ground, Christ borne to the tomb by the disciples, above them an angel with a wreath; in background, to right, the three crosses on a hill, with Roman soldiers. Engraved by L. Kilian.—Ch. Blanc, *École vénitienne*.

By *Titian*, Louvre; canvas, H. 4 ft. 10 in. × 6 ft. 8 in. The body of Christ suspended in a cloth, borne by Nicodemus and Joseph of Arimathea, the latter with one knee on a stone; St. John Evangelist, behind, holds up one arm; the Virgin and Magdalen at left. Painted in Mantua in 1523 for Duke Federigo Gonzaga; in inventory of the Mantuan Palace in 1627; passed thence to collection of Charles I., after whose death it was sold for £120 to Jabach,

## EPAMINONDAS

who disposed of it to Louis XIV. One of the great pictures of the world, in which the grandest drawing, composition, and expression are combined with the most effective chiaroscuro, the most splendid colour, and the deepest sentiment. An inferior copy, probably by a disciple of Titian's, was sold lately from the Palazzo Manfrini, Venice. Original study in the Venice Academy. Engraved by G. Rousselet; Chaperon; Masson; Joh. de Marc.—C. & C., Titian, i. 283; Vasari, ed. Mil., vii. 458; Filhol, ix. Pl. 619; Mündler, 208; Landon, Musée, vii. Pl. 57; Van der Doort's Cat.; Scharf's Old London, 330.

By *Titian*, Madrid Museum; canvas, H. 4 ft. 6 in. × 5 ft. 9 in.; signed. Theme somewhat different from the Louvre example, and less rich in tints and less engaging in form. Painted in 1559 for Philip II. and sent to Madrid, with the Diana and Actæon and the Diana and Callisto, to take the place of one despatched in 1557, but lost on the way. Placed in Royal Chapel at Aranjuez, and after Philip's death in the Escorial. Original sketch at Oxford University. Copies, with variations, of picture in Madrid Museum, the Escorial, Ambrosiana in Milan, Torrigiani Collection, Florence, and Vienna Museum.—C. & C., Titian, ii. 289.

**EPAMINONDAS**, ancient pictures. See *Aristolaus*, *Euphranor*.

**EPHORUS**, painter, of Ephesus, about 345 B.C. First master of Apelles.—Suid. v.

**EPIPHANY**. See *Magi*, Adoration of.

**EPP, RUDOLF**, born at Eberbach, Baden, July, 1834. Genre and portrait painter, pupil of Karlsruhe Art School under Descoudres. Since 1865 settled at Munich. Works: Hide and Seek (1864); Mother and sleeping Child; Christmas Eve; Black Forest Idyl; Hop Harvest; Mother and Child; Juggler performing before Peasants; Unwelcome Guest; Cat's Breakfast.—Müller, 161.

**ERCOLE DA FERRARA** or **FERRARESE**. See *Grandi*.

**ERDMANN, LUDWIG**, born at Bödecke, near Paderborn, in 1820. Genre painter,

pupil of Düsseldorf Academy. His pictures show inventive power, humour, and technical skill. Works: Satisfied Artist; Shoemaker teaching a Bird to whistle; Three Drunken Men returning from Fair; Village Painter admiring his Work; Dismayed Lover of Flowers; Morning after Masquerade Ball (1854).—Müller, 161.

**ERDMANN, MORITZ**, born at Arneburg near Stendal, April 15, 1845. Landscape painter, pupil of Berlin Academy and of Hermann Eschke; travelled through Germany, Holland, Sweden, and, for one year, visited Italy. Works: Heath on the Regenstein in Hartz Mountains; Morsum Cliffs on Isle of Sylt; Moonlight in Gallmars Fjord; Green Grotto in Capri; Villa of Hadrian at Tivoli; Aqua Claudia of Campo Santo, Naples; Roman Campagna.—Müller, 161.

**ERDMANN, OTTO**, born in Leipsic in 1834. Genre painter, pupil of Leipsic Academy, studied in Dresden and Munich, and in 1858 settled in Düsseldorf. Works: Talented Children; Successful Wooing; Blind Man's Buff (1863), Leipsic Museum; Expectation; Reception of Bridegroom; Visit



from the Country; Secret Message; He loves me, he loves me not; Accepted Suitor; Rejected Suitor; Couple in the Woods; Fortune-Teller; Interrupted Piano Lesson; Conversations; Flattering Recommendation; Journey to the Fiancée; Betrothal Ring (1880); Chambermaid in Rococo-time, Found for Life (1884). Paints also excellent portraits. — Müller, 161; *Illustr. Zeitg.* (1884), i. 284.

**ERHARDT, GEORG FRIEDRICH**, born at Winterbach, Würtemberg, in 1825, died in Stuttgart, Sept. 20, 1881. Portrait painter, studied first in Berlin, then in Stuttgart under Gegenbauer, whom he assisted in the palace frescos; frequented the

## ERIGONUS

Munich Academy in 1848-49, and then settled in Stuttgart, where he received the great gold medal, and in 1876 became court-painter. Works: Portraits of King Charles of Würtemberg, Queen Pauline, King William, Queen Olga, King Frederic as Prussian Colonel; numerous portraits and family groups of Stuttgart aristocracy.—*Kunst-Chronik*, xvii. 42.

**ERIGONUS**, of Sicily, about 230 B.C., colour-grinder to *Nealces*, and afterwards his pupil. Erigonus was the master of *Pasias*.—Pliny, xxxv. 40 [145].

**ERILLUS**, Herillus, or Phrylus, painter, about 420 B.C. Mentioned by Pliny (xxxv. 60) as an artist of note.

**ERMELS, JOHANN FRANZ**, born near Cologne in 1621 or 1641, died in Nuremberg, Dec. 3, 1699. German school; history and landscape painter, pupil in Cologne of Johann Hulsman. At Utrecht he studied the landscapes of Jan Both, and at Nuremberg associated himself with Willem van Bommel in 1660, and painted the figures in his landscapes. Works: Christ and Samaritan Woman; Resurrection, Ascension (1663), St. Sebaldus, Nuremberg; Landscape with approaching Storm, Landscape in Evening Light, both in Städels Institute, Frankfurt; Landscape with Animals, Mannheim Gallery; Landscape with ruined Monument, Vienna Museum; Waterfall, Cologne Museum; Rocky Landscape, Kunsthalle, Hamburg; Landscape in Storm, Oldenburg Gallery.—*Allgem. d. Biogr.*, vi. 231; Merlo, *Nachrichten*, 110.

**ES** (Essen), **JACOB VAN**, born in Antwerp, Oct. 15, 1606, died there, buried March 11, 1666. Flemish school; painter of animal and still life, especially fish and other marine animals; pupil of Omer van Ommen; admitted to guild of St. Luke in 1646. Works: Fruitpiece, Lille Museum; Crabs and Fruit, Oysters and Fish, Nancy Museum; Fruit with Dead Game and Vessels, Antwerp Museum; Fish Market (2), with figures by Jordaens, Museum, Vienna; Breakfast Table, Fruitpiece (1640), Liech-

tenstein Gallery, ib.; 3 pictures in Madrid Museum; others in Turin, Nancy, Lille, Ghent, Frankfurt, and Stockholm Museums.

—*Allgem. d. Biogr.*, vi. 336; *Biog. nat. de Belgique*, vi. 695; Kramm, ii. 442; Michiels, x. 420; Van den Branden, 1108.

**ESBRATT, NOEL RAYMOND**, born in Paris in 1809, died there in 1856. Landscape painter, pupil of Wattelet and Lethière. Medals: 3d class, 1844; 2d class, 1847. Works: Lake of Brienz (1844); Banks of the Seine near Caudebec (1847), Ministry of the Interior; Fountain near Bourbonne (1842); View in the Park of Eu (1845); Valley of the Nièvre (1848); A Watering Place for Horses (1852); Visit of Napoleon III. to Sologne (1853), ordered by State; Pasture, Mouth of the Somme.—*Larousse*.

**ESCALANTE, JUAN ANTONIO**, born at Cordova in 1630, died in Madrid in 1670. Spanish school; pupil of Francisco Rizzi, but imitated Tintoretto. Painted historical and religious compositions. Works: Holy Family, Child Jesus and St. John, Abigail, Triumph of Faith over the Senses, Madrid Museum; St. Joseph and Infant Christ, Hermitage, St. Petersburg; Fortune-Teller, Hague Museum.—*Stirling*, iii. 1026; Viardot, 289; Madrazo, 395.

**ESCALIER, NICOLAS (FELIX)**, born in Paris; contemporary. Architecture, figure, and portrait painter, pupil of André and Delaunay. Medal, 2d class, 1884. Works: Interior of St. Mark's, Venice, do. of San Miniato, Florence (1873); The first Model (1875); Doge Dandolo the Elder (1876); Decorative Panel (1878); A Surprise for the Inhabitants of the Rialto, Venice (1881); A happy Occurrence (1884); Andante (1885). Frescos in Palazzo Lusia, Venice (1873).

**ESCALLIER, MME. ELÉONORE**, born at Poligny (Jura); contemporary. Still-life

i v . e s .

Escalante



painter, pupil of Ziegler. Medal, 1868. Works: The Pond, The Garden (1861); Young Girl with Fish (1865); Garden Corner (1867); Flowers and Birds (1868); Chrysanthemums (1869), Luxembourg Museum; Autumn Flowers (1870); Spring Flowers (1872); Peaches and Grapes (1872), Dijon Museum; Decorative Panels for the Palais de la Légion d'honneur (1875).—Bellier-Anvray, i. 520.

ESCH, MATHILDE, born at Klattau, Bohemia, Jan. 18, 1828. Genre, landscape, and still-life painter, pupil in Vienna of Waldmüller, and in Munich of Moritz Müller; studied also in Düsseldorf and Paris, and settled in Vienna in 1855. Works: Farm House in Moravia, Market Scene in Moravia, Munich Girls in the Cemetery, Girl with Dog (1856); Unexpected Return (1857); Gate and Sarkander Pulpit in Brünn Cathedral; The Five Senses; Tancred baptizing Clorinda; Farewell of the Bride.—Wurzbach, iv. 78.

ESCHKE, (WILHELM BENJAMIN) HERMANN, born in Berlin, May 6, 1823. Landscape and marine painter, pupil of Wilhelm Krause, then in Paris of Le Poittevin; travelled through Europe before completing his studies in 1850, and then revisited the coast of the Mediterranean and the Pyrenees. Gold medal in 1879. Professor at the Berlin Academy since 1881. Works: Montorgueil from the Sea, St. Aubin's Castle (1860); Light-House near L'Etacq; Western Coast of Helgoland (1861); Elizabeth Castle on Jersey, Isle of Neuwerk (1863); Pond in Twilight; Dutch Landscape; Storm in open Sea; Blue Grotto at Capri; Isle of Amrum at Ebb Tide; Bergen on Rügen; St. Catherine on Isle of Jersey (1868); Baltic Sea in Winter, Life-Boat to Rescue of Schooner (1872); Steinbach Valley in the Hartz; Storm on Coast of Capri; Promontory of Arkona on Rügen; Whatcombe Bay on Isle of Wight; Light-House on Isle of Neuwerk; Eastern Pier at Swinemünde (1879); Light-House on the Cliff (1879), National Gallery, Berlin.—Brockhaus, vi. 350; Rosenberg, Berl. Malersch., 340.

ESCOSURA. See *León y Escosura*.

ESCRIBANO, EL. See *Primo, EL*.

ESKILSSON, PETER, born at Billeberga, Schonen, in 1820, died at Bremö, near Sigtuna, Jan. 29, 1872. Genre painter; sub-officer in a Gotha artillery regiment, and bookseller at Göthenberg, before he became the pupil of Tidemand (1853) in Düsseldorf. In 1859 he settled in Stockholm, and became member of the Academy in 1866. Works: Mollberg's Bowling Party at Faggens (1868), Stockholm Museum.

ESOP, *Velasquez*, Madrid Museum; canvas, H. 5 ft. 10 in. × 3 ft. An old man, full length, standing, with a parchment folio in his right hand, his left thrust into the bosom of his grey dress. Probably painted, with its companion *Menippus*, for royal palace, by command of Philip IV. Copy by Prévost in *École des Beaux Arts*, Paris. Engraved by Esquivel; etched by Goya, C. Alabern; Galvan, and others.—Ford, Handbook, ii. 689; *L'Art* (1878); Curtis, 18; Madrazo, 633.

ESPALTER Y RULL, JOAQUIN, born in Barcelona; contemporary. History painter, pupil of Barcelona Art School, then studied in Rome and in Germany. Works: Tobias; Death of Moses; Dante's Purgatory; Discovery of America; The Moor's Sigh; Melancholia; Portrait of Don Buenaventura C. Aribau, Barcelona Museum; frescos in University and other Buildings at Madrid.—*La Ilustracion*, 1877.

ESPINAI, JUAN DE, born at Seville, died there in 1783. Spanish school; history painter, son and pupil of Gregoria E., then pupil of Domingo Martinez, whose daughter he married; was made director of the School of Design at Seville. Works: Scenes from Life of St. Jerome, Seville Museum; Frescos in Collegiate Church, San Salvador.

ESPINOS, DON BENITO, born at Valencia, died about 1817. Spanish school; flower painter, son of the history painter and engraver Josef Espinos (1721–1784); was appointed director of the Valencia Acad-

## ESPINOSA

emy in 1787. Works: Nine Flower pieces, Madrid Museum; others in the Escorial and in Valencia Museum.

ESPINOSA, JACINTO JERÓNIMO DE, born at Concentaina, Valencia, July 20, 1600, died in Valencia in 1680. Spanish school; history painter, son and pupil of Rodriguez de Espinosa (1562-1630), a mediocre painter; probably studied afterward under Francisco Ribalta, and later in Italy. Painted chiefly religious compositions, and excelled in portraits. Warm colour, resembles the best Bolognese masters in style. Works: Mary Magdalen, Christ at the Column, St. John Baptist, Madrid Museum; St. Francis of Assisi, Christ bearing the Cross, Dresden Gallery; Communion of Mary Magdalen, St. Louis Bertrand, Christ appearing to St. Ignatius Loyola, Valencia Museum. Others in churches of Valencia. He was aided in many of his works by his son Miguel Jerónimo, who imitated his style with moderate

*h. S. Espinosa 1670*

success.—Stirling, ii. 763; Ch. Blanc, *École espagnole*; Viardot, 150; Madrazo, 398.

ESSELENS, JACOB, flourished at Amsterdam, 17th century. Dutch school; landscape and figure painter, supposed pupil of Rembrandt; painted villages on the banks of rivers, buildings with fountains, stag-hunts, and shipping-pieces. Works: Figures by a River, Rotterdam Museum; Fishing Piece, Copenhagen Gallery; Rendezvous of a Hunting Party, Corporation Galleries, Glasgow.—Immerzeel, i. 224; Kramm, ii. 443.

ESTE, ALFONSO D', Duke of Ferrara, portrait, *Titian*, Madrid Museum; wood, H. 4 ft. 1 in. × 3 ft. 3 in. Painted about 1518; acquired in 1533, by Emperor Charles V. Replica, lately in Kaunitz Collection, by some later painter. Second portrait of Alfonso, painted by Titian in 1536, lost.—C. & C., Titian, i. 189, 363, 410.

ESTE GONZAGA, ISABELLA D', Marchioness of Mantua, portrait, *Titian*, Vienna Museum; canvas, H. 3 ft. 2 in. × 2 ft. Painted in 1534, from an older portrait by some unknown painter. Bought by Archduke Leopold Wilhelm for his gallery in Brussels, and thence passed to Vienna. Engraved by Vorsterman from copy by Rubens; also engraved by Van der Steen, Krepp, and others. Replica, with variations, at Hermitage, attributed to Paris Bordone; others at Verona and Padua.—C. & C., Titian, i. 385.

ESTENSE, BALDASSARE, Lombard school, last half of 15th century. Probably of Reggio, as he is sometimes called Baldassare da Reggio. Supposed illegitimate scion of House of Este, as he received unusual promotion from the Dukes of Ferrara. Painted a likeness of Borso I. in 1469, and was sent to Milan to present it in person to the Duke. His frescos in the Rufini Chapel, S. Domenico, Ferrara, have perished, but his portrait of Tito Strozzi, a tempera on canvas, of good outline and finish, dated 1483, is in the Costabili Collection, Ferrara. He seems to have followed in the footsteps

*B. Estense*

of Tura and of Cossa. Baldassare's will was made in 1500.—C. & C., N. Italy, i. 525; Vasari, ed. Le Mon., iv. 173.

ESTHER AND AHASUERUS, Julius Schrader, National Gallery, Berlin; canvas, H. 6 ft. 5 in. × 8 ft. 3 in.; signed, dated 1856. Illustration of Esther, Ch. V. Ahasuerus, at left, lowering his sceptre graciously, greets Queen Esther, who swoons in the arms of her two attendants; behind him the anxious Haman; at right, at entrance of palace, two soldiers. Figures life size, seen to knees.

By *Tintoretto*, Hampton Court Palace, England; canvas, H. 6 ft. 9 in. × 8 ft. 9 in. Esther fainting, held up by a woman and a man; the King anxiously descending the steps of the throne; other figures crowding

round. In collection of Charles I ; sold in 1650 for £120 ; returned to royal collection at Restoration. Original sketch at Madrid. Engraved in reverse by S. Gribelin. Waagen says "this is one of the most admirable specimens I know of this unequal master."—Law, Hist. Cat. Hampton Court, 24 ; Waagen, Treasures, ii. 359.

By Paolo *Veronese*, Louvre ; canvas, H. 6 ft. 6 in. × 10 ft. 2 in. Ahasuerus on a throne at right, with his councillors around him, looks angrily at Queen Esther, who faints in the arms of two of her women ; above, two figures in a balcony ; in the middle, a statue in a niche. Formerly in Casa Bonaldi, Venice ; bought by Jabach, who sold it to Louis XIV.—Landon, Œuvres, xxi. Pl. 3 ; Musée, xix. Pl. 30 ; Villot, Cat. Louvre.

**ETEX, ANTOINE**, born in Paris, March 20, 1808. Painter, sculptor, architect, engraver, and writer on art subjects. Studied sculpture under Dupaty and Pradier, painting under Ingres, and architecture under Duban. Has worked chiefly as a sculptor. Medal, 1st class, 1833 ; L. of Honour, 1841. Works : Woman Bathing (1828) ; St. Sebastian, Joseph explaining his Dream to his Brethren (1844) ; Deliverance (1845) ; Woman of the Roman Campagna, Eurydice (1853), Luxembourg Museum ; Asia, Danaë, Isaac blessing Jacob (1857) ; Christ on Lake Genesareth, The Seasons, Europe, Africa (1859) ; Education of the Medici (1861) ; Jacob going to meet Joseph in Egypt, Jacob's Funeral (1863) ; The Sons of Joseph blessed by Jacob (1865) ; Ancient Slave, Modern Slave (1866) ; Death of the Child Adeodatus (1875) ; Portrait of himself (1877) ; Christ, Glory of the United States (1885).

**ETEX, LOUIS JULES**, born in Paris, Sept. 20, 1810. History, genre, and portrait painter, brother of Antoine E., pupil of Lethière and Ingres. Medals : 2d class, 1833, 1838. Works : Adam and Eve (1838) ; Woman carrying Fruit (1840) ; Madonna, Lost the Way (1846) ; Woman from Frontier of Naples (1849) ; Christ raising the Widow's Son (1851) ; Stage-Coach during

Storm (1852) ; Vestal re-entering Temple swoons at seeing the Sacred Fire extinguished (1868) ; Souvenir de La Varenne, Vestal dragged out of the Temple (1869) ; St. Geneviève, Evening (1870) ; St. Philibert, Notre-Dame de Lorette, Paris ; Portraits of Henri I., Duc de Montmorency, and of Marquis de Sillery, Versailles Museum.—Bellier-Auvray, i. 524.

**ETTY, WILLIAM**, born in York, March 10, 1787, died there, Nov. 13, 1849. History painter, son of a miller ; apprenticed for seven years with Peck, a letter-press printer at Hull ; went to London in 1806, in 1807



became a student at the Royal Academy, and in 1808 of Sir Thomas Lawrence. He was long unsuccessful, but by persevering drudgery at last won his reward ; in 1811 his Telemachus rescuing Antiope was hung in the Royal Academy, and in 1820 his Coral Finders, and in 1821 his *Cleopatra* on the Cydnus, brought him fame. In 1822 he visited Italy and became an honorary member of the Venetian Academy ; and in 1824 he was elected an A.R.A., and in 1828 R.A. Etty delighted in painting the nude, especially the female form, and as a colourist had few equals in the English school. Works : Sappho (1811) ; The Deluge (1815), Cupid sheltering Psyche (1823), Head of a Cardinal (1844), South Kensington Museum ; Imprudence of Candaules (1830), Window in Venice during a Festa (1831), Youth on the Prow and Pleasure at the Helm (1832), Lute-Player (1833), Dangerous Playmate (1833), Christ appearing to Magdalen (1834), Il Duetto (1838), Female Bathers surprised by a Swan (1841), Magdalen (1842), Bather (1844), National Gallery, London ; Deliverance of Bethulia by Judith (3 pictures, 1827–31), Benaiah (1829), The Combat (1825),

National Gallery, Edinburgh; Ulysses and the Sirens (1837), Manchester Gallery; Origin of Marriage, Bevy of Fair Women (1828), Stafford House, London; Venus and Cupid, Henry Bicknell, Cavendish House, Clapham Common; Rape of Proserpine (1839), Venus Anadyomene, Three Graces, J. Gillott Collection; Judgment of Paris; Venus and her Satellites (1835); Wise and Foolish Virgins; Hylas and Nymphs; Prodigal Son; Prodigal's Return; Destruction of Temple of Vice; Adam and Eve; Pandora; Parting of Hero and Leander; Death of do.; Diana and Endymion; Amoret freed by Britomart; Zephyr and Aurora; Robinson Crusoe returning Thanks for Deliverance; Joan of Arc (3 pictures, 1847).—Gilchrist, *Life* (London, 1855); Redgrave; *Art Jour.* (1849), 13; (1858), 233; Sandby, ii. 49; Ch. Blanc, *École anglaise*; *Portfolio* (1875), 88, 107, 142, 149, 172, 180; *Gaz. des B. Arts* (1862), xiii. 208.

ETZDORF. See *Ezdorf*.

EUCHEIR, of Athens, mythic painter, spoken of as the discoverer of painting in Greece, and as related to Dædalus.—Pliny, vii. 57 [205].

EUDORUS, scene-painter and statuary, place and date unknown.—Pliny, xxxv. 40 [141].

EUMARUS, monochrome painter, of Athens, latter part of 6th century B.C. Said to have been the first to distinguish men from women in his pictures by colour, by which is meant, probably, that he painted the flesh of the former of a reddish brown and that of the latter white. Also said to have first marked the differences in age between the persons whom he painted. Painting in Greece, up to his time on a level with that in Assyria and Egypt, took with him the first steps in the path of progress.—Pliny, xxxv. 34 [55].

EUMELUS, painter, of Caria, probably about A.D. 190. His picture of Helen was in the Roman Forum.—Philost. *Vita Sophist.*, ii. 5.

EUPHRANOR, one of the greatest of Greek artists, of Corinth, Theban-Attic

school, pupil of *Aristides* of Thebes or of his son and pupil *Ariston*, about 370–336 B.C. Master of all arts—painter, sculptor, chaser of metals, and writer on symmetry and colour (Pliny, xxxiv. 19; Quin, xii. 10, 6). He united the traditions of his Theban master with those of the Sicyonic school, and painted many famous works, both at Corinth and at Athens. Upon one wall in the Stoa Basilæus at Athens he painted Theseus with personifications of Democracy and the Demos, and upon the opposite one the twelve great gods. There also he represented a fight between the Athenian and Bœotian cavalry at the battle of Mantinæa, with portraits of Epaminondas and of Gryllus, son of Xenophon (Paus. i. 3. 2, 3). With reference to the first-named picture Euphranor remarked that the Theseus of Parrhasius had been fed on roses, but his own on beef (Pliny, xxxv. 40). Some famous pictures of his at Ephesus are also mentioned: Ulysses in his feigned Madness, yoking together an Ox and a Horse; and a Warrior sheathing his Sword.

EUPOMPUS, a noted Greek painter, of Sicyon, founder of the Sicyonic school, contemporary and rival of *Parrhasius* and *Timanthes*, about 400 B.C. (Pliny, xxv. 36 [61, 64, 75]). Before his time only two schools of painting were recognized in Greece, the Ionic (Asiatic) and the Attic (Hellenic). We know the subject of but one of his works, a winner in the Olympic games carrying a palm of victory in his hand. This picture was so marked in its individuality that the painter was conceded to have founded a third school, the Sicyonic, at the head of which stands his scholar *Pamphilus*, the master of *Apelles*.

EURIPIDES, painter and poet (485–406 B.C.). The great tragic poet was a painter in his youth, and several of his works were preserved in Megara.—Suidas, v. and *Vita Eurip.* in *Vitæ scriptores Græci minores* (ed. Westerm. 134, 15).

EUROPA, RAPE OF, *Claude Lorrain*, Buckingham Palace; canvas, H. 4 ft. × 4 ft.

## EUROPA

6 in.; signed, dated Rome, 1667. A sea-coast view in early morning light; Europa and the bull in foreground, and group of trees in middle distance; in background, left, hills. Replica of picture painted for Pope Alexander VII in 1655. Bought by George IV. at Lord Gwydyr sale (1829) for £2,000. Engraved by Radclyffe, and by Claude himself. *Liber Veritatis*, No. 136. Another Europa, *Liber Veritatis*, 144, was in collection of Sir Philip Miles, Leigh

whose hands it passed to the Orleans Collection; sold in 1798 to Lord Berwick for £700. Copy by Rubens in Madrid Museum; another, probably by Del Mazo, is in collection of Sir Richard Wallace; poor copy in Dulwich Gallery.—C. & C., Titian, ii. 319; Waagen, *Treasures*, iii. 19.

By Paolo Veronese, Palazzo Ducale, Venice; canvas. Jupiter, in the form of a bull, lying down under trees to receive Europa, who, aided by attendants, is seating herself



Rape of Europa, Paolo Veronese, Palazzo Ducale, Venice.

Court.—Waagen, *Treasures*, ii. 23; Patisson, Claude Lorrain, 71, 227.

By Titian, Cobham Hall, England; canvas, H. 5 ft. 10 in. × 6 ft. 8 in.; signed. Jupiter, in the form of a bull, with Europa on his back, rushes through the brine, while Eros, with expanded wings, clings to a dolphin following, and two Cupids fly overhead; in the distance Europa's companions on the shore bewail her loss. Painted in 1562 for Philip II. of Spain; given by Philip V. in 1704 to Marquis de Grammont, through

on his back; above, two Cupids bring wreaths of flowers, and a third holds the bull by a cord attached to a wreath around his horns; at right, the bull is seen entering the water with Europa on his back, with attendants, and Cupid bearing a torch; in distance, the bull swimming, with attendants on shore taking leave of Europa. Left to the Republic by Bertucci Contarini in 1715. Taken to Paris in 1798; returned in 1817. Ruskin says: One of the very few pictures which both possess and deserve a high reputation.

## EUSEBIO

Replica in Capitol Gallery, Rome; another, small, with changes, National Gallery, London. Engraved by Rainaldi; Lefebvre.—Ruskin, *Stones of Venice*, iii. 297; *Klas. der Malerei*, Pl. 76; Landon, *Musée*, xv. Pl. 29; Righetti, *Campidoglio*, ii. Pl. 206; Rosini, v. 274; Réveil, xii. 823.

**EUSEBIO DI SAN GIORGIO.** See *San Giorgio*.

**EUTHYMIDES**, third-rate painter, place and date unknown (Pliny, xxxv. 40 [146]). Perhaps identical with Euthymides of Hadria, son of Polius, vase-painter, whose name is on a vase found at Vulci.

**EUTYCHIDES**, painter, place and date unknown. His picture of a two-horse chariot is mentioned by Pliny (xxxv. 40 [141]). Perhaps identical with the sculptor of the same name from Sicyon, mentioned by Pausanias (vi. 2. 6) and Pliny (xxxiv. 78).

**EUXINIDAS**, painter, master of *Aristides* of Thebes, about 400–380 B.C. Works unknown.—Pliny, xxxv. 36 [74].

**EVANS, DE SCOTT**, born in Boston, Ind., in 1847. Portrait and genre painter,



Creation of Eve, Michelangelo, Sistine Chapel, Rome.

pupil of Bouguereau in Paris, 1877–78. Studio in Cleveland, where he is professor in the Academy of Fine Arts. Exhibits at the National Academy, New York. Ideal works: *Mother's Treasure*, T. D. Crocker, Cleveland; *In the Studio*; *Old Tapestry*, *The Answer* (1881); *Old Clock*, *Taxidermist* (1882); *Old Spring House*, *Morning* (1883); *Birthday Card* (1884).

**EVANTHES**, painter, of Egypt, 4th century B.C. Painted an *Andromeda* and a *Prometheus* for the Temple of Zeus Kasius at Pelusium.—Achilles Tatius, iii. 6 (edition Jacobs).

**EVE, CREATION OF**, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling. Illustration of Genesis ii. 21–23.

**EVENOR**, painter, of Ephesus, father and master of *Parrhasius*, lived about 420 B.C.—Pliny, xxxv. 36 [60]; Paus. 1, 28, 2; Athen. xii. p. 543.

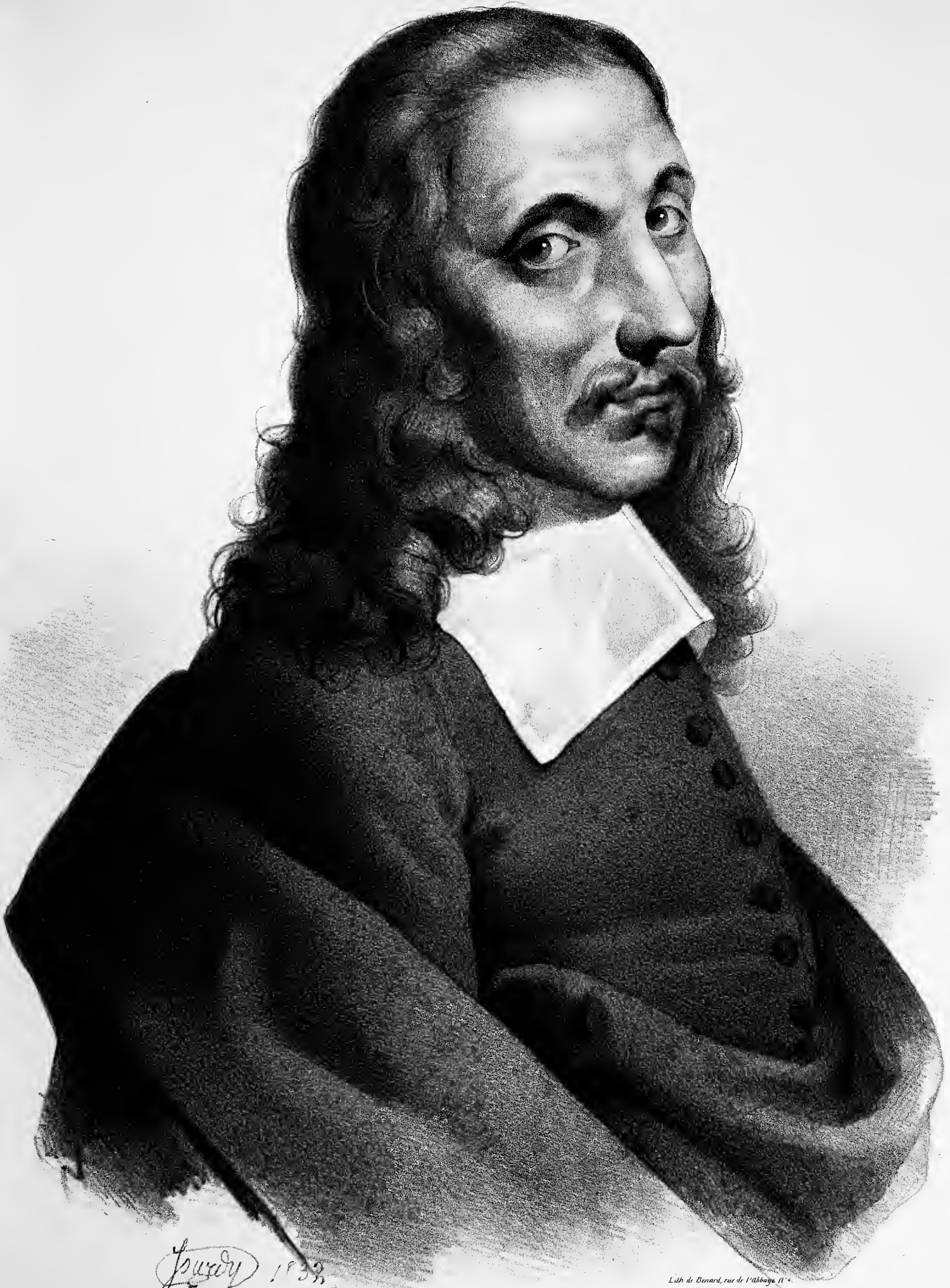
**EVERDINGEN, ALLART (Aldert) VAN**, born at Alkmaar in 1621 (?), died in Amsterdam, Nov., 1675. Dutch school; landscape painter, pupil at Utrecht of Roelandt Savery, and the master of Backhuysen and Ruysdael. From

1645 to 1651 lived at Haarlem, and from 1654 to 1675 in Amsterdam. Everdingen's landscapes are poetic and spirited. His treatment of rocks and waterfalls, forests and sea-views, is truthful and vigorous, both in his pictures and his numerous etchings. Many of his studies from nature were made in Norway, which he visited in 1640–44. Works: *Norwegian Landscapes* (2), National Museum, Amsterdam; *Two Waterfalls*, Rotterdam Museum; *Rocky Landscape*, Vienna Museum; *Landscapes* (2), Louvre; *River Landscape* (1648), *Norwegian Waterfall*, *Norwegian Landscapes* (2), *Wooded Slope*, *Castle by River*, Berlin Museum; *Waterfall with Alpine Hut*, *Norwegian Landscape* (1647), Brunswick Museum; *Ravine with Torrent*, Cologne Museum; *Landscape with Waterfall* (1650), *Storm at Sea*, 2 *Landscapes*, Old Pinakothek, Munich; *Stag-Hunt* (1643), 4 *Landscapes*, Dresden Gallery; *Mountain Torrent in Norway*, Breslau Museum; *Stormy Sea*, *Landscape with Mill*, *Norwegian Landscape*,









Fouquet 1833

Lith. de Bonard, rue de l'Abbaye, n° 4.



EVERDINGEN

Städel Gallery, Frankfort ; High Tide among Cliffs (1647), Mountain Landscape (1648), three others, Copenhagen Gallery. Others in Cassel, Darmstadt, Gotha, Oldenburg, Hamburg, and St. Petersburg Galleries. — Allgem. d. Biogr., vi. 435 ; Ch. Blanc, École hollandaise ; Förster, iii. 207, 241 ; Immerzeel, i. 225 ; Kramm, ii. 445 ; Quellenschriften, xiv. 201 ; Van der Willigen, 127.

EVERDINGEN, CESAR VAN, born at Alkmaar in 1606, died there in 1679. Dutch school, history, genre, and portrait painter ; brother of Allart van E. ; pupil of Jan van Bronkhorst, entered the Alkmaar guild in 1632 ; went in 1648 to Haarlem, where he entered the guild in 1651, but returned to Alkmaar, where most of his pictures are to be found in St. Lawrence's Church and in the Town Hall. He painted with vivid conception and powerful colouring. Works : Diogenes in Search of a Man (1652, figures portraits of the Steijn family), National Museum, Amsterdam ; Flora, Pomona, Bacchus, and Cupid, Dresden Gallery. His younger brother, Jan (1625-1656), painted still life.—Immerzeel, i. 225 ; Kramm, ii. 445 ; Quellenschriften, xiv. 200 ; Van der Willigen, 126.

EVERS, ANTON CLEMENS, born on the Moritzberg, near Hildesheim, in 1802. Genre and portrait painter, pupil of the Dresden Academy until 1829, after which he painted portraits in his native town. In 1832 he went to Munich, where he established himself as a painter of Bavarian life and sports. Works : Peter Vischer in Nuremberg working on Sebaldus' Monument ; Guttenberg showing first Trials of Printing ;

 AE N. v. E AE

Luther as Squire George at the Wartburg ; Hans Sachs composing Poetry in a Bower.

EWALD, ERNST (DEODAT PAUL FERDINAND), born in Berlin, March 17, 1836. History painter, pupil in Berlin in 1855 of Steffek, then studied in Paris in 1856-63, including one year under Couture. After visiting Italy, in 1863-64, he returned to Berlin, and there decorated the new city hall, and a hall in the National Gallery, with wall paintings. In 1868 he became instructor, and in 1874 director, of the German Industrial School, in 1880 also of the Royal Art School, at Berlin. Works : The Seven Deadly Sins (1863), Scenes from Niebelungen Saga (1869), National Gallery, Berlin.—Broekhaus, vi. 463 ; Rosenberg, Berl. Malersch., 230.

EWALD, CHARLES, born at Nantes about 1608, died in Rome May 25, 1689. French school ; history and architecture painter and engraver. Formed himself in Italy, where he was member of the Academy of St. Luke, 1635, and after his return to France decorated churches and palaces with second-rate pictures of sacred and profane history. He was one of the founders and first director of the French Academy at Paris and (1665) at Rome.—Ch. Blanc, École française.

EXECUTION IN GRANADA, Henri Regnault, formerly in Luxembourg Museum ; canvas, H. 9 ft. 10 in. x 4 ft. 10 in. A marble stairway with two or three steps leads to a Moorish court in the style of the Alhambra ; in foreground, two figures, the executioner and his victim, the former standing wiping his cimeter on his tunic, the latter a mangled trunk, the head lying in a pool of blood on the marble pavement. Salon, 1870.—Benjamin, 102.

EXILES OF TIBERIUS, Félix Joseph Barrias, Luxembourg Museum ; canvas, H. 8 ft. 3 in. x 13 ft. The Emperor Tiberius, having retired to Caprea (Capri) to pursue his pleasures, punished all who stood in his way, including even the wives and children of the accused, by banishing them to islands where they could get neither fire nor water (Suetonius). The picture represents a boat

## EXNER

filled with prisoners going to the island, the hills of which are seen in the background ; at right, a galley from which prisoners are being transferred to another boat. Salon, 1859.

**EXNER, JOHANN JULIUS**, born in Copenhagen, Nov. 30, 1825. Genre and portrait painter, pupil of the Copenhagen Academy under Lund and Eckersberg. He painted portraits and scenes from Danish history, before devoting himself entirely to the representation of

country life in Denmark. Member of Copenhagen (1864), and Stockholm (1866), Academies. Professor at Copenhagen Academy in 1876. Order of Danebrog, 1869. Works : Old Woman (1852) ; Sunday Visit at Grandfather's (1853), Feast at Peasant's on Amager (1854), Grandmother's Greeting, Game of Black Peter (1863), Little Convalescent (1867), all in Copenhagen Gallery ; Peasants' Dance in Hedebo (1855) ; End of a Bout (1860) ; Blind Man's Buff (1866) ; Peasant Wedding (1867) ; Visiting the Sick (1876) ; Wooing (1877) ; Interrupted Nap (1881) ; A Discovery (1882).—Sigurd Müller, 95 ; Weillbach, 155.

**EYBE, KARL GOTTFRIED**, born in Hamburg, Dec. 17, 1813. History and portrait painter, pupil of the Düsseldorf Academy in 1839–47, under Karl Sohn and Schadow. Lived in Düsseldorf from 1851 to 1853, and afterwards settled in Hamburg. Works : Hagar and Ishmael (1845) ; Susanna at the Bath (1853), Kiel Gallery ; Charity (1847), Children Bathing (1858), Hamburg Gallery.

**EYBEL, ADOLF**, born in Berlin, Feb. 24, 1808, died there Oct. 12, 1882. History, genre, and portrait painter, pupil of the Berlin Academy and of Kolbe ; studied then in Paris (1834–39) under Delaroche,



became afterwards member of, and in 1849 professor at, the Berlin Academy. Works : Gleaner (1836) ; Battle of Fehrbellin (1846), Royal Palace, Berlin ; Twelve Reformers, Royal Chapel, ib. ; Scene from Scott's Woodstock ; Richard Cœur de Lion listening to Blondel's Singing ; Scene from Faust.—Brockhaus, vi. 493 ; Kunst-Chronik, xviii. 24.

**EYBL, FRANZ**, born in Vienna, April 1, 1806, died there April 29, 1880. Portrait and genre painter, pupil of the Vienna Academy ; member in 1843. Works : Smithy at Gosau (1835) ; Strawberry Seller, Return of Husbandman (1844) ; Dressing the Bride (1845) ; Old Woman asleep in Arm Chair ; Old Woman leaving Church ; Old Woman Praying (1846) ; Austrian Peasant Woman (1847), Old Beggar (1856), Vienna Museum.—Wurzbach, iv. 119.

**EYCK, HUBERT** or **HUYBRECHT**

**VAN**, born at Maaseyck after 1366, died in Ghent Sept. 18, 1426. Flemish school. There are no authentic records of his life until 1424, when he was living in high repute as a painter in Ghent. The honour of perfecting oil



painting, long known but hitherto undeveloped, belongs to Hubert and his brother Jan. They invented a colourless varnish which could be applied with safety to oil colours, and thus obviated the only impediment to their use, namely, their excessive slowness in drying, which had been before met by the use of a varnish which darkened many colours and was therefore objectionable. Their new method was that of painting with wet upon wet colour. The tints were mixed with the drying medium upon the palette, and then applied. Hubert's one certainly authentic work is that part of

the great altarpiece in the Church of St. Bavon (now St. John), Ghent—the Adoration of the *Lamb*, which he painted for Jodocus Vydt, a rich patrician of Ghent. The following portions, as differing in drawing, colouring, cast of drapery, and treatment from the style of Jan, as recognized in his other works, may be safely assigned to Hubert, namely: the Almighty, the Virgin, St. John the Baptist, from the upper inner series, and the great picture of the Adoration of the Lamb, being the central portion of the lower series, in the Church of St. Bavon, Ghent; St. Cecilia and Angels playing on musical instruments, Berlin Museum; both the upper outside wings, with Adam and Eve, Brussels Museum. The side of the centre picture with the Apostles and Saints, and the wings with the hermits and pilgrims, with the exception of the landscapes, are also attributed to Hubert Van Eyck. The altarpiece in its entirety is one of the most wonderful works of art in the world.—*Biog. nat. de Belgique*, vi. 775; *Carton, Les trois Frères Van Eyck* (Brussels, 1848); *Eastlake, Materials*; *Eisenman, The Brothers Van Eyck*, 209; *Dohme*, li.; *Ch. Blanc, École flamande*; *C. & C., Flemish Painters*, 34; *Allgem. d. Biogr.*, vi. 778; *Förster, Denkmale*, iii. 15; vi. 17; *do., Gesch.*, ii. 64; *Immerzeel*, i. 226; *Kramm*, ii. 448; *Michiels*, ii. 83; *Schnaase*, viii. 103; *W. & W.*, ii. 8.

EYCK, JAN VAN, born at Maaseyck about 1381, died in Bruges July 9, 1440. Flemish school. Jan and his elder brother Hubert are supposed to have been court-painters to Philip de Charolois, afterwards Philip the Good, Duke of Bur-



gundy, who, with his wife, Michelle de France, resided at Ghent between 1418 and 1421. In October, 1422, Jan entered the service of Duke John of Bavaria as "painter and varlet," at The Hague, and after his death (May 19, 1425) re-entered that of Duke Philip in the same capacities. During the next three years he lived at Lille, whence he was sent by the Duke, Oct. 19, 1428, to Portugal, to paint the portrait of his affianced bride, the Princess Isabel. At Christmas, 1429, Jan returned to Flanders with the Princess, and settled at Ghent to complete the great altarpiece of the Adoration of the Lamb, left unfinished by his brother Hubert. Having accomplished this work in 1432, he established himself at Bruges, where, in consideration of his great merit, the Duke exempted him from taxes, and in 1434 honoured him by becoming godfather to his daughter Lyennie. Authorities differ as to what part of the great altarpiece in the Cathedral of St. Bavon at Ghent was painted by Jan after his brother's death. The question is the more difficult to decide, as it is Hubert's one authentic work. Many pictures by Jan exist, and these when compared with the altarpiece have led Woltmann to conclude that only the paintings on the outer shutters, Berlin Gallery, are by him. They consist of the Annunciation and the Prophets and Sibyls who foretold the event, and of four figures in niches, two of which in monochrome represent Gothic statues of SS. John the Baptist and the Evangelist, and two in colour, the kneeling donors, Jodocus Vydt and his wife, Frau Lisbet Barlut. To these as Jan's work are added in Kugler's Handbook (Crowe) the wing picture with the singing angels of the upper series on the inner side, the side of the centre picture of the Adoration of the Lamb containing the Patriarchs and Prophets, etc., and the entire landscape, the wing with the soldiers of Christ and the Righteous Judges, and the landscapes to the wing with the hermits and pilgrims. Other works by Jan are the Consecration of Thomas à Becket

## EYCK

(dated Oct. 30, 1421), Chatsworth, England; Seated Madonna (1432), Ince Hall, near Liverpool, England; Burghley House *Madonna*, Marquis of Exeter; Portraits of John Arnolfini of Lucca and his wife (1434), and two half-length male portraits (1432-33), National Gallery, London; Virgin and Donor, Louvre; Madonna with Donor, Rothschild Collection, Paris; Cardinal della Croce (1430), Canon Jan van der Leeuw (1436), Vienna Museum; Paele *Madonna* (1436), portrait of Jan's wife (1439), and Head of Christ (1420), Bruges Academy; Lucca *Madonna*, Städel Institute, Frankfurt; Triptych with Christ blessing, Cassel Gallery; Head of Christ (1438), *Man with the Pinks*, Berlin Museum; Altarpiece, Dresden Gallery; S. Barbara (1437), and a Madonna (1439), Antwerp Museum; Annunciation, Hermitage, St. Petersburg; *Triumph of the Church*, Madrid Museum; The Fount

JE 1440.

of Salvation? Museum of the Santa Trinidad, Madrid.—C. & C., Flemish Painters, 30; Carton, Les trois Frères Van Eyck; Weale, Notes sur Jean van Eyck (Brussels, 1861); Schopenhauer, Johann van Eyck und seine Nachfolger (Frankfort, 1823); Ch. Blanc, *École flamande*; Allgem. d. Biogr., vi. 778; Förster, Denkmale, iii. 15; vi. 15; do., Gesch., ii. 64; Immerzeel, i. 226; Kramm, ii. 448; Michiels, ii. 83; v. 447; Riegel, Beiträge, i. 3; Schnaase, viii. 103; W. & W., ii. 9, 17; Zeitschr. f. b. K., viii. (Mittheilungen, i. 6).

EYCK, KASPAR VAN, born at Antwerp, baptized Feb. 6, 1613, died at Brussels in 1673. Flemish school; marine painter, pupil of Andries van Artvelt; master of the guild at Antwerp in 1633. Works: Vessels by Fortified Castle, Naval Battle between Christians and Turks, Men-of-War with Rocks in View, Madrid Museum.—Van den Branden, 1044.

EYCK, LAMBERT VAN, 15th century. Flemish school. Brother of Hubert and Jan

van Eyck; existence only lately established. Only work attributed to him, an altarpiece, consisting of a centre and two wings (1445), in the Van der Schriek Collection, Louvain.—C. & C., Flemish Painters, 133; Kramm, ii. 465.

EYCK, MARGARET VAN, born (?), died not later than 1430. Flemish school; sister of Hubert, Jan, and Lambert Van Eyck. She is said to have been a skilful painter, but none of the works assigned to her are certainly authentic. She died before Jan, and was buried, like Hubert, in the Cathedral at Ghent. A Madonna, National Gallery, London, is attributed to her. Biog. nat. de Belgique, vi. 800; C. & C., Flemish Painters, 129; Kramm, ii. 464.

EYCK, NICOLAAS VAN, born at Antwerp, baptized Feb. 9, 1617, died there in 1679. Flemish school; military, genre, and battle painter, brother of Kaspar van Eyck, pupil of Theodor Rombouts. Probably several of his works, which were greatly esteemed in the 18th century, are attributed to other masters. Works: Review of Militia by Mayor of Antwerp (1673), City Hall, Antwerp; Two Episodes in Taking of Mechlin in 1580 (about 1650), Mechlin Museum; Equestrian Portrait, Lille Museum; Halt of Soldiers in a Village, Vienna Museum; Soldiers wading through River, Turin Gallery.—Van den Branden, 1013.

EYCKEN, JEAN BAPTISTE VAN, born in Brussels, Sept. 16, 1809, died at Schaerbeek-les-Bruxelles Dec. 19, 1853. History and genre painter, pupil at the Brussels Academy of Navez; obtained the great prize in 1835, visited France and Italy in 1837-39, and soon after his return took rank with the foremost artists of his native country. His works in the chapel of Notre Dame in Brussels were the first examples of monumental decoration on a grand scale painted in Belgium. Professor at Brussels Academy in 1839, member in 1848. Gold medals: Brussels, 1839; Paris, 1840; Order of Leopold, 1847. Works: Holy Women at Christ's Tomb (1835); Young Mother with her Dead

Child (1837), Lisieux Museum ; Entombment (1837), Liège Museum ; Divine Mercy (1839) ; Ransom of Captive Christians (1840), St. Boniface imploring the Virgin (1841), *Église de la Chapelle*, Brussels ; Descent from the Cross (1841), *Église de Thourout*, ib. ; Entombment, St. Andrew's, ib. ; Christ bewailing Jerusalem (1844), Vatican, Rome ; Prisoner's Wife, St. Cecilia's last Song, Abundance, Revery (1848) ; Falling Leaves (1849) ; Studio Scene, National Museum, Amsterdam ; Fourteen Scenes in Christ's Passion (1851), *Église de la Chapelle*, Brussels.—*Biog. nat. de Belgique*, vi. 804 ; *Immerzeel*, i. 230 ; *Kramm*, ii. 466.

EYLAU, BATTLEFIELD OF, Antoine Jean Gros, Louvre, Paris ; canvas, H. 17 ft. 6 in. × 26 ft. 4 in. ; signed, dated 1808. Napoleon visiting the battlefield of Eylau (Feb. 9, 1807), before reviewing his troops. Near the centre, the Emperor, in a pelisse of gray satin bordered with fur, raises his hand with a gesture indicating grief at the sight of the dead and wounded around him. Among his staff are, at right, Soult, Davoust, and Murat ; at left, Berthier, Bessières, and Caulaincourt. Kneeling Lithuanians implore his pity. In background, Eylau in flames, lines of French troops with prisoners defiling before them, and the dead on the battlefield partly hidden by snow. Salon, 1808. Gros received 16,000 fr. Engraved by Valot, Oortman.—*Villot*, *Cat. Louvre*.

EZDORF (Etdorf), CHRISTIAN (JOHANN CHRISTIAN MICHAEL), born at Pösneck, Meiningen, Feb. 28, 1801, died in Munich Dec. 18, 1851. Landscape painter, pupil of Munich Academy. Travelled extensively, both on the Continent and in England. Studied Ruysdael and Everdingen, and loved to paint Nature in her more sombre aspects. He was appointed court-painter to the Duke of Saxe-Meiningen, and member of Stockholm Academy. Works : Waterfall with Mill (1836) ; Landscape with Castle in Park (1837) ; Iron Works by Waterfall (1840), New Pinakothek, Munich ; Storm (1841) ; Huntsman by

Beech Trees (1842) ; Karlssteg in Ziller Valley (1850) ; Fisherman's Hut on Lake, Landscape with Bathing Girls.—*Andresen*, iv. 249 ; *Brockhaus*, vi. 407 ; *Nagler*, *Mou.*, i. 1033.

EZEKIEL, *Michelangelo*, Sistine Chapel, Rome ; fresco on ceiling.

EZEKIEL, VISION OF, *Raphael*, Palazzo Pitti, Florence ; wood, H. 1 ft. 4 in. × 1 ft. Jehovah, in a glory of light and of seraphim, seated like Olympian Jove upon an eagle,



Vision of Ezekiel, Raphael, Palazzo Pitti, Florence.

the symbol of St. John, with a winged lion and bull, symbols of SS. Mark and Luke, beneath him, and the angel, symbolic of St. Matthew, beside him, extends his arms, upheld by two angels, to bless the world, seen at an immeasurable depth below ; through the clouds a ray of light falls on Ezekiel and his steed in the distance. Painted about 1517 for Count Vincenzo Ercolani of Bologna. Carried to Paris in 1799 ; returned in 1815. Copy formerly in De Launay, then in Orleans Collection, sold to Lord Berwick for £800 ; now at Stratton, seat of Sir Thomas

Baring. Engraved by Marri, Longhi, Calamatta, Larmessin, Poilly.—Vasari, ed. Mil., iv. 350; Müntz, 519; Passavant, ii. 151; Gal. du Pal. Pitti, ii. Pl. 93; Filhol, iii. Pl. 187; Cab. Crozat, i. Pl. 28; Musée français, I.; Landon, Musée, ii. Pl. 21; Malvasia, i. 44; Perkins, 174.

By *Tintoretto*, Scuola di S. Rocco, Venice; oval, on ceiling of upper room. Heavy and dead in colour, but in some measure worthy of the master, in the wild and horrible energy with which the skeletons are leaping up about the prophet.—Ruskin, *Stones of Venice*, iii. 347.

EZQUERRA, Don JERONIMO ANTONIO DE, flourished at beginning of 18th century. Spanish school; landscape and history painter, pupil of Antonio Palomino. Works: Neptune with Tritons and Nereids, Museum, Madrid; Series of Saints, San Felipe Neri, *ib.*

**F**ABARIUS, WILHELM, born at Mühlheim, on the Ruhr, Jan. 25, 1815. Landscape and marine painter, pupil at Düsseldorf of A. von Wille, and studied after the works of Andreas Achenbach, then in Holland and Belgium from nature and after the old Dutch masters. Works: Dutch Herring Fishers; Stranded Three-Master on Dutch Coast; Launching of Life-Boat; Fisherman's Bark wrecked on Norwegian Coast; Storm in the Shears on Swedish Coast.—Müller, 165.

FABER, JOHANN, born in Hamburg, April 12, 1778, died there Aug. 2, 1846. Landscape painter; after treating biblical subjects went to Italy, and, under the influence of Koch and Reinhart, turned to landscape painting. Works: Suffer Little Children to come unto Me, St. Catharine's, Hamburg; Capuchin Monastery near Naples (1830), National Gallery, Berlin.—Cat. Berlin Nat. Gal.

FABER DU FAUR, OTTO VON, born at Ludwigsburg, near Stuttgart, June 3, 1828. Battle painter, pupil in Munich of Kotze-

bue, in Paris of Yvon, and studied also Vernet's battlepieces at Versailles; served in the army until 1867. Studio in Munich. Works: Lützow's Riflemen; Napoleon's Retreat from Russia; Hungarian Horse Pasture; Battle of Champigny; Delivery of French Cavalry Horses after Sedan (1872); Death of Ophelia, Departure of Frederic of the Palatinate from Prague (1874); Attack of Chasseurs d'Afrique; Equestrian Portrait of German Crown Prince (1879); Camping Arabs; Joseph sold by his Brethren; Würtemberg Regiment, "Queen Olga," at Champigny (1883); Ambulance by a Barricade (1884); Fantasia à la Rencontre de deux Tribus (1885).—Müller, 165.

FABIUS, CAIUS PICTOR, of the noble Roman house of the Fabii, lived about 300 B.C. One of the few Roman painters known to us. He decorated the Temple of Salus (dedicated 302 B.C.) with a mural painting representing a battle won by the Dictator C. Junius Brutus Bubulcus over the Samnites (Valer. Maximus, viii. 14, 6). This is the earliest recorded Roman painting. Fabius's style was marked by simplicity and absence of mannerism. An excellent draughtsman, he combined in his work the clear outlines of the Old Attic with the rich colouring of the Theban Attic school. On account of his eminence in his art his surname, Pictor (Painter), was given to a family of the Fabia gens, and borne by his descendants.—Pliny, xxxv. 19.

FABRE, FRANÇOIS XAVIER, Baron, born at Montpellier, April 1, 1766, died there March 16, 1837. History painter, pupil of J. Coustou and of David, won grand prix de Rome in 1787; was at Rome in 1793, and afterwards in Naples and Florence, where he became a professor in the Academy and is said to have secretly married the Countess of Albany, after the death of Alfieri. He returned in 1826 to Montpellier, and founded there the École des Beaux Arts, of which he became director. Medal, 1808; L. of Honour, 1827; officer, 1829; created baron, 1830. At his death he be-









W. Ling er. sculptor

B. P. Schönbauer. pinxit

PÉTEUS IM HAUSE DES CORNELIUS.  
 Nach dem in der Gallerie zu Braunschweig befindlichen Originale

Druck von P. A. Bräselebauer in Luetpzig



## FABRIANO

queathed to the city the collection called after him, the Musée Fabre. Works: Neoptolemus and Ulysses taking from Philoctetes the Arrows of Hercules, Louvre; Death of Abel, Holy Family, Death of Narcissus, Musée Fabre, Montpellier; Portrait of Alfieri, do. of Countess of Albany, Uffizi, Florence; Judgment of Paris; Death of Milo; Family of Kings of Etruria (1804), Madrid Museum.—Villot, Cat. Louvre.

FABRIANO, GENTILE DA, born at Fabriano in 1370 (?), died in Rome in 1450 (?). Umbrian school. Real name Gentile di Niccolò di Giovanni Massi. Pupil probably of Allegretto Nuzi, who died when Gentile was fifteen years old; has been called both master and pupil of Fra Angelico, but rather on account of a certain superficial resemblance between them than from any real affinity. He left Fabriano some time before 1521 to become court-painter to Pandolfo Malatesta, for whom he decorated a chapel at Brescia. Thence Gentile probably went to Venice to paint a fresco of the battle between Doge Ziani and Otho, son of Barbarossa, in the Hall of the Grand Council, Palazzo Ducale, destroyed by fire in 1574. Jacopo Bellini was his pupil there and accompanied him in 1422 to Florence, where Gentile painted, the next year, his most famous picture, the Adoration of the *Magi*, now in the Academy, a work which entitles him to be called the Umbrian Fra Angelico. Like him, Gentile paints in the spirit of the old school, with the gay colouring of the early Umbrian masters, the profuse use of gilt relief ornament, and the somewhat formal system of composition peculiar to the Florentines before Masaccio; but pleasing and poetical as the result is, Gentile shows in it none of the deep mystical fervour of Angelico, and in this more nearly resembles Benozzo Gozzoli than his master. Among his other works Gentile painted a charming fresco of the Madonna at Orvieto (1426), being on his way to Rome. He remained in the latter city until his death, and executed many masterpieces for Popes Martin V. and Eugenius

IV., which have all perished. Among his other works are: Coronation of the Virgin with Saints, and a predella with five subjects, Brera, Milan; Virgin adoring the Infant Jesus, hall of the Pia Casa, and Adoration of the Magi, S. Domenico, Pisa; Virgin enthroned with Saints and a Donor, Berlin Museum.—C. & C., Italy, iii. 95, N. Italy, i. 106; Vasari, ed. Mil, iii. 5, 15; Bernasconi, *Studii*, 51; Burekhardt, 555, 588; Ch. Blanc, *École ombrienne*; Siret, 358; *Cibo*, *Niccolò Alunno e la Scuola Umbra* (Roma, 1872), 20, 53; Lübke, *Gesch. ital. Mal.*, i. 213.

FABRITIUS, BERNART, born about 1620, died after 1669. Dutch school; history and portrait painter, pupil of Rembrandt, whom in his portraits he imitated successfully; received into guild at Leyden in 1658. Works: Portrait of Young Man (1650), Birth of John Baptist (1669), Städell Gallery, Frankfort; Goliath (1657), Camberlynn Collection, Brussels; St. Peter in House of Cornelius (1653), Brunswick Museum; Presentation in the Temple (1668), Copenhagen Gallery; Herodias receiving the Head of John the Baptist, Amsterdam Museum (under Drost); Bust of Shepherd, Vienna Academy; Adoration of Shepherds, Birth of John Baptist, Cassel Gallery; Portrait of Young Man (1650), (?) Old Pinakothek, Munich; Family Repast (1650), Alchymist in his Laboratory, Stockholm Museum.—Riegel, *Beiträge*, ii. 284; Burger, *Musées*, ii. 166, 170; *Zeitschr. f. b. K.*, iii. 290; xvi. 404; *Gaz. des B. Arts* (1860), viii. 186; (1864), xvi. 77; (1865), xviii. 80; (1874), x. 408; Havard, *A. & A. Holl.*, iv. 53; *Jour. des B. Arts* (1868), 13, 27.

FABRITIUS, KAREL, born in 1624, killed Oct. 12, 1654, by the explosion of a powder magazine at Delft, while painting the portrait of Simon Decker, sacristan of the old church. Dutch school; pupil of Rembrandt and painter of the first order, especially in portraits. Works: Male Portrait, Rotterdam Museum; do., Berlin Museum; do. (attributed), Cologne Museum; The Gold Finch (1654), Aremberg Gallery,

## FABRITIUS

Brussels; Portrait (ascribed to Velasquez), Nantes Museum; Portrait of Young Man, Writing Master (?), Old Pinakothek, Munich.—Gaz. des B. Arts (1864), xvi. 77; xvii. 103; (1865), xviii. 80; (1866), xxi. 308; (1874), ix. 441; (1877), xvi. 281; Havard, A. & A. holl., iv. 43; Vosmaer (1868), 166.

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**FABRITIUS, KILIAN**, flourished about 1633–80. German school; landscape painter, employed at the court of the Elector John George II of Saxony in 1633–80. Works: Expulsion of Hagar (1650), Stockholm Museum; Landscape, Darmstadt Museum; do., Vienna Museum; Ruins of Burg Weissenfels—Saxony, Wiesbaden Gallery.

**FABULLUS** (Famulus, Famulis, Amulius), Roman painter, about 60 A.D. Employed to decorate the Golden House of Nero; also painted a picture of Minerva. His style was simple and severe. It was his custom to paint but few hours in the day and always to wear his toga when at work, out of respect for the dignity of his profession.—Pliny, xxxv. 37 [120].

**FACCINI, PIETRO**, born at Bologna in 1562, died in 1602. Bolognese school; history painter, pupil of Annibale Carracci; founded a school in opposition to that of the Carracci, which was successful only a short time. Works: Patron Saints of Bologna, Madonna, Bologna Gallery; Virgin appearing to St. Francis, S. Domenico; Martyrdom of St. Lawrence, S. Giovanni in Monte; Adoration of the Magi, S. Mattia; Madonna and Saints, Marriage of St. Catherine, Dresden Gallery.—Lanzi (Roscoe), iii. 124; Nagler, iv. 214.



**FACTOR, PEDRO NICOLAS**, El Beato Fray, born in Valencia, June 29, 1520, died

there Dec. 23, 1583. Spanish school. Son of a tailor from Sicily; became a Franciscan monk in 1538, and spent his life in religious duties and in painting frescos in the cloister of S. Maria at Valencia. Chief work a Madonna there, selected for prize engraving by Academy of S. Carlos at Valencia. Canonized as a beato or saint of the second order by Pius VI (1786). None of his works known to exist.—Stirling, i. 368; Cean Bermudez.

**FADENO, IL.** See *Aleni*, Tommaso.

**FAED, JOHN**, born at Burley Mill, Kirkcudbrightshire, Scotland, in 1820. History and genre painter; first painted miniatures with success, removed to Edinburgh in 1841, where he turned his attention to genre and portrait painting. Member of R. S. A. in 1851. Works: Boyhood (1850); Cruel Sisters (1851); Cotter's Saturday Night (1854); Philosopher (1855); Household Gods in Danger (1856); Job and his Friends (1858); Ruth and Boaz (1860); Fine Old English Gentleman (1862); Catherine Seyton (1864); Old Age, Stirrup Cup (1867); John Anderson my Jo (1869); Old Mare Maggie (1870); After the Victory (1873); Morning before Flodden (1874); Blenheim (1875); In Memoriam (1876); Goldsmith in his Study (1877); Leisure Hour, Old Basket Maker (1878); Poet's Dream (1882).

**FAED, THOMAS**, born at Burley Mill, Scotland, in 1826.



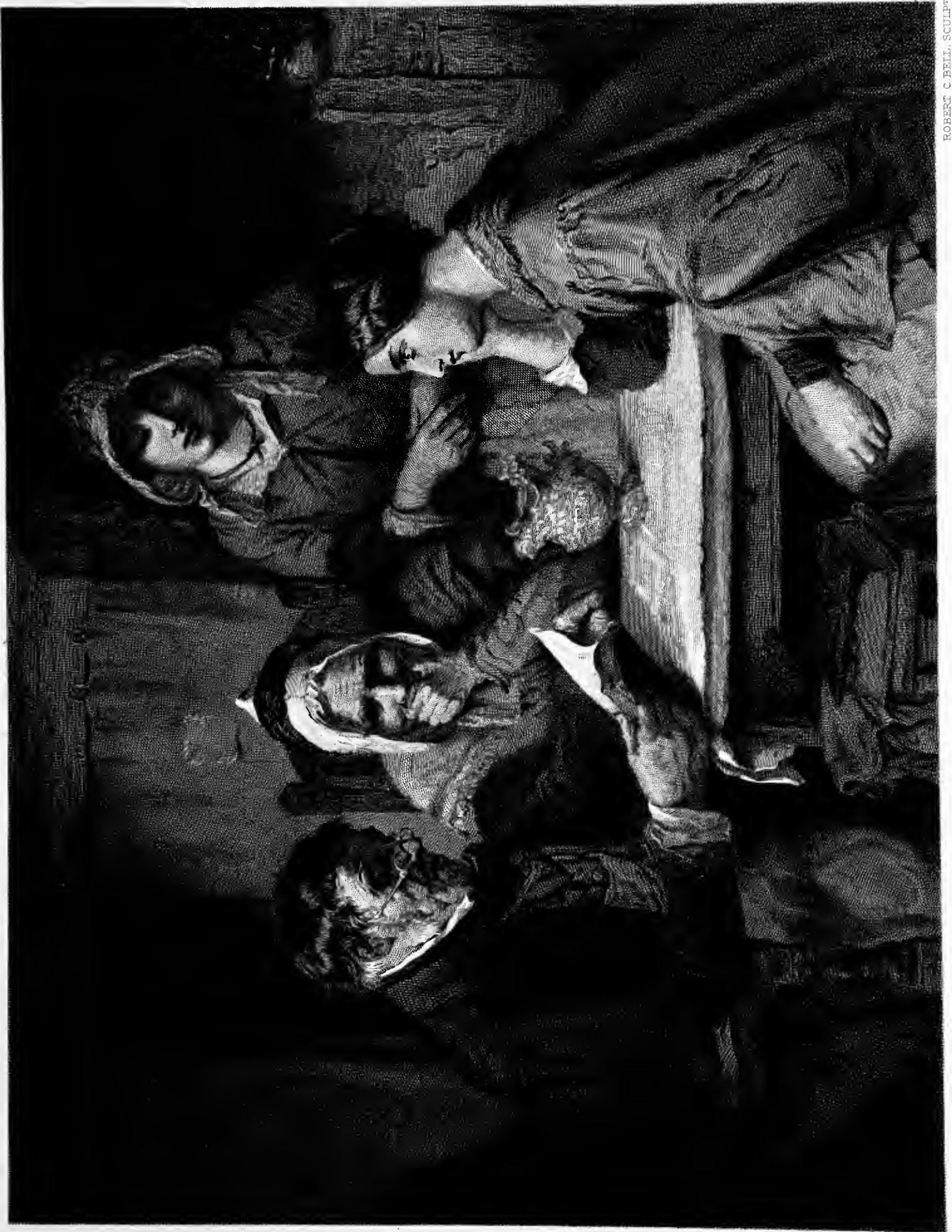
Genre painter, brother and pupil of John Faed, and student of Edinburgh School of Design. Became an A.R.S.A. in 1849; went to London in 1852; was elected an A.R.A. in 1861, and R.A. in 1864. Ranks

high as a delineator of Scottish life, in the school of Wilkie; many of his pictures have been engraved. Works: *Rustic Toilet*, Mrs. O. Roberts, New York; *Shakespeare* and his Contemporaries, Corcoran Gallery, Wash-









THOMAS FAED. R.A. PINXT

ROBERT C. BELL. SCULPT











ington; Sir Walter *Scott* and his Friends (1849); Burns and Highland Mary (1852); *Mitherless* Bairn (1855); My Ain Fireside (1859); From Dawn to Sunset (1861); New Wars to an Old Soldier (1862); Last of the Clan (1865); Flower o' Dunblane, Jeannie Deans and the Duke of Argyll (1868); Highland Mother (1870); God's Acre (1872); Violets and Primroses (1874); She never told her Love (1876); Runaway Horse (1878); Free from Care (1879); School Board in the North (1881); The Wakeful Heart (1883); Keeper's Daughter, Seeing them off, Of what is the wee Lassie thinking? (1884).—Sandby, ii. 348.

FAES, PETER VAN DER. See *Lely*.

FAGERLIN, FERDINAND (JULIUS), born in Stockholm, Feb. 5, 1825. Genre and portrait painter, pupil of Stockholm Academy, then in Düsseldorf of Karl Sohn, and in Paris of Couture; visited Holland, and settled in Düsseldorf. Member of Stockholm Academy and court-painter to the King of Sweden in 1865. Medal, Paris, 3d class, 1867. Works: Young Smokers, Jealousy, Stockholm Museum; Fisherman's Family (1862); Love Declaration; Wooing; Bachelor's Perplexities, Christiania Gallery; Sick-Room; Rejected Suitor; Without Comfort; Old Couple; One too Many (1879); A Deserter (1882); Honeymoon (1884).—Müller, 166; Meyer, *Conv. Lex.*, xviii. 305; *Kunst-Chronik*, xix. 549.

FAHLKRANTZ, KARL JOHANN, born in diocese of Stora Tuna, Dalecarlia, Nov. 29, 1774, died Jan. 9, 1861. Landscape painter, pupil of P. Ljung. Fond of northern subjects. Professor in 1825. Knight of the Order of Gustavus Vasa. Works: Scenes from Frithiof Saga; Views of Stockholm; Christiania; Sparreholm and Bohus; Hills of Smedjebakken; Framnäs Promontory; Balestrand; Donare Waterfall.—Brockhaus, vi. 522.

FAHRBACH, KARL LUDWIG, born at Heidelberg, Dec. 10, 1835. Landscape painter, pupil of Düsseldorf Academy under Schirmer; continued his studies, 1853, in

Munich, and afterwards settled in Düsseldorf. Works: View in Heidelberg Stadtwald (1873); Landscape in the Odenwald; View near Carlsruhe; Beech-wood in Autumn; Evening on Trout Brook near Heidelberg; Moonrise over Castle Seefeld, Bavaria.—Müller, 166.

FAIRMAN, JAMES, born in Glasgow, Scotland, in 1826. Landscape painter; settled in the United States in early youth, and entered the National Academy, New York. In 1871 visited Europe, and studied ten years in the art schools of Düsseldorf, Paris, and London. Studio in Chicago. Works: Sunset in the Androscoggin Valley—Maine (1867); Pleasant River Valley; Stratford on Avon; Caernarvon Castle—North Wales; Adieu to the Land (1881).

FAISTENBERGER (Feistenberger), ANTON, born at Innsbrück in 1678, died at Vienna in 1722. German school; landscape painter, pupil of Bouritzsch, an obscure artist at Salzburg; painted in the style of Gaspard Poussin, whose works he studied in Rome. Invited to Vienna by the Emperor, who employed him several years. Hans Graf and A. Van Bredael assisted him in painting his figures. Works: Landscape with many figures, Travellers attacked by Robbers, Dresden Gallery; others in Vienna and Weimar Museums, Liechtenstein and Vienna Galleries.—Wurzbach, iv. 164.

FAISTENBERGER, JOSEF, born at Innsbrück in 1684, died at Vienna in 1735. German school; landscape painter, brother and pupil of Anton F., whom he assisted in some of his works. Was a skilful imitator of Salvator Rosa. Works: Ravine (under Rosa), Berlin Museum; Landscape with Animals (by Tamm), Weimar Museum; Mountainous Landscape with Sheep, Landscape with Shepherds and Herds, Museum, Vienna; others in Liechtenstein Gallery, ib.

FAITH, *Moretto*, Hermitage, St. Petersburg; H. 3 ft. 4 in. × 2 ft. 6 in. A symbolic female figure, half-length, in red tunic and

## FAIVRE

yellow mantle, with a transparent veil on her head, holds a chalice surmounted by the wafer in her right hand and embraces a cross with her left; bunch of roses and jessamine in lower part of picture, and a scroll. Formerly attributed to Palma Vecchio.—C. & C., N. Italy, ii. 404; Cat. Hermitage, 46.

**FAIVRE, TONY**, born at Besançon, May 24, 1830. Genre, portrait, and decorative painter, pupil of Picot; visited Italy and (1860–62) Russia. Medal, 1864. Works: Battledore and Shuttlecock (1857); Blindman's Buff (1864); Idyl (1867); First Hours of the Day (1869); Repose of Venus, Family Reunion in a Park (1870); The Missive, Reader (1873); On a Visit, Teazing, At the Bath (1874); In the Green-house (1875); The Secret (1877); Good Remedy (1878); En Famille (1880); Autumn (1884); Summer (1885).—Bellier de la Chavignerie, i. 530.

**FAIVRE-DUFFER, LOUIS STANISLAS**, born at Nancy, April 17, 1818. Genre painter, pupil of Orsel; chiefly known by his decorative works. He restored Philibert Delorme's Diana of Poitiers, a ceiling in the Castle of Anet. Studio in Paris. Medals: 3d class, 1851 and 1861. Works: Scenes from lives of Henri II., of Duc de Vendôme, and of Diana of Poitiers (Castle of Anet); Venus Reposing; Pomona; Flora; Cupids; Isabelle and the Vase, Weakness Survives where Strength Succumbs (1879); Mater Dolorosa, A Study (1881); Jacques (1885).

**FALCO, JUAN CONCHILLOS**, born at Valencia in 1641, died there May 14, 1711. Spanish school; history painter, pupil of Estéban March, after whose death he studied in Madrid. On his return to his native city he maintained a school of design in his own house, and executed many altarpieces for churches in Valencia and Murcia. In his later years he was paralyzed and blind. Works: Two Pictures of Life of St. Eloy, S. Salvador, Madrid; Two Pictures of Miraculous Image of Christ of Beyrout, S. Sal-

vador, Valencia; Conception, Franciscan Nuns, Valencia; Two Altarpieces of Life of St. Benedict, Cistercian Monastery, Valdigna; Pictures of Life of San Louis Beltram, Dominicans, Murcia.—Stirling, 1071.

**FALCONE, ANIELLO**, called l'Oracolo delle Bataglie, born in Naples in 1600, died there in 1665. Neapolitan school, pupil of Spagnoletto; became famous as a painter of battle scenes, whose subjects were taken from sacred and profane history, and from the poets. During the insurrection of Masaniello, he, with his pupils and partisans, formed the Compagnia della Morte (Band of Death), and massacred many Spaniards in revenge for the death of a relative and scholar killed by their soldiery. On the death of Masaniello, Falcone fled to France and painted in Paris until about 1656, when he was permitted to return to Italy. In the Naples Museum are interesting pictures by him relating to the revolt of Masaniello, and to the plague of 1656. Other works in the Madrid Museum, and a Fight between Turks and Cavalry, in the Louvre. Falcone was the master of Salvator Rosa.—Lanzi, ii. 50; Ch. Blanc, École napolitaine.

**FALCONER, ALGERIAN**. See *Algerian Falconer*.

**FALCONETTO, GIOVANNI MARIA**, born in Verona in 1458, died in Padua in 1534. Neapolitan school. He was more noted in his time as an architect than as a painter, and it has been said of him that he was overrated as an architect and underrated as a painter. The figures in some of

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his early frescos are correct neither in action nor in outline, and without style in draperies; but his later pictures, especially the religious allegories executed in 1509–16 for S. Pietro Martire, Verona, are less de-



## FALENS

formed by mannerism, and show affinity with Liberale and Pisano. The last of his life was devoted to architecture, chiefly at Pavia.—C. & C., N. Italy, i. 469; Burckhardt, 606.

**FALENS, KAREL VAN**, born in Antwerp, baptized Nov. 24, 1683, died in Paris, May 26, 1733. Flemish school; painter of hunts and landscapes, pupil of Constantyn Francken; imitated Wouwermans with great success. Went in 1703 to Paris; made member of the Academy in 1726. Works: *Rendezvous of Huntsmen*, *Halt of Hunters*, Louvre; *Departure of Falconers*, Dresden Gallery; *Landscape with Horsemen*, Stockholm Museum; *Winter Landscapes* (2), Darmstadt Museum.—*Biog. nat. de Belgique*, vi. 862; Michiels, ix. 346; Van den Branden, 1209; Ch. Blanc, *École flamande*; Jal, 561.

**FALGUIÈRE, JEAN ALEXANDRE JOSEPH**, born in Toulouse, Sept. 7, 1831. Genre painter, pupil of Jouffroy; began as a sculptor, won the grand prix de Rome in 1859 as such, and modelled many fine works. Medal, 2d class, 1875; Mem. of Institute, 1882. Works: *The Wrestlers* (1874); *Cain carrying away Abel's Body* (1876); *Susanna* (1879); *Slaughter of a Bull* (1881); *Fan and Poignard* (1882), Luxembourg Museum; *The Sphinx* (1883); *Hylas, Offering to Diana* (1884); *Acis and Galatea* (1885).

**FALIERO, MARINO, DEATH OF**, Eugène Delacroix, Sir Richard Wallace, London; canvas, H. 4 ft. 9 in. × 3 ft. 9 in. The body of the Doge Marino Faliero, condemned to death for having conspired against the Republic of Venice, lies decapitated at the foot of the Staircase of the Giants, in the Palazzo Ducale, Venice; beside it stands the executioner and others, and at the top of the staircase are many spectators. Painted in 1826; Salon of 1827; Exposition Universelle, 1855. Sold originally for 1,800 francs;

bought for £4,000 at Pereire sale. Etched by Flameng.—*Gaz. des B. Arts* (1864), xvi. 198; *L'œuvre de Delacroix* (Paris, 1885), 48.

**FALL OF BABEL**, Wilhelm von Kaulbach, New Museum, Berlin; mural painting, staircase hall. The dispersal of the nations at the fall of Babel. Nimrod, seated on a golden throne in front of the Tower of Babel, which is falling in ruins, with his wife and children and overthrown idols at his feet, defies Jehovah, who is seen above in clouds, surrounded by angels, hurling thunderbolts; at right, his servants and priests deride the Almighty; below, the children of Shem, Ham, and Japhet dispersing.

**FALL OF THE DAMNED**, Rubens, Munich Gallery; wood, H. 8 ft. 11 in. × 6 ft. 11 in. St. Michael, armed with lightning, accompanied by angels, hurling the damned into the bottomless abyss. Engraved by Snyderhoef, 1642.—Smith, ii. 65; Eastlake, Notes, 183.

**FALL OF MAN**, Tintoretto, Scuola di S. Rocco, Venice; oval, on ceiling of upper room. The vegetation is rich, but faces coarse, and composition uninteresting.—Ruskin, *Stones of Venice*, iii. 348; Ridolfi, *Marav.*, ii. 197.

**FALLEN ANGELS**, Tintoretto, Dresden Gallery; canvas, H. 10 ft. 5 in. × 7 ft. 3 in. Sometimes called *Overthrow of Babel*. Restored and relined in 1838.

**FAME**, Guido Reni, Turin Gallery; wood, H. 1 ft. 2 in. × 1 ft. A winged female figure, draped, standing on one foot on the globe of the world, blowing a trumpet. Engraved by Lasinio.—*Gal. di Torino*, i. Pl. 15.

**FAMULUS**, painter. See *Fabullus*.

**FANTIN-LATOUR, HENRI**, born at Grenoble, Jan. 14, 1836. Genre and portrait painter, pupil of Lecoq de Boisbaudran; famous for his portraits. Medal, 1870; 2d class, 1875; L. of Honour, 1879. Works: *Three Studies from Nature* (1861); *Reading, Fairy* (1863); *Delacroix and his Friends* (1864); *The Toast* (1865); *Dead Nature* (1866); *The Levée* (1869); *A Studio* (1870);

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## FARINATI

One End of a Table (1872); Flowers and other objects (1874); Flowers, Birthday of Berlioz (1876); Reading (1877); Last Scene of Rheingold (1880); Woman Embroidering (1881); Spring Night, The Study (1884); Around the Piano (1885).

**FARINATI, BATTISTA**, born at Verona in 1532, died in 1592. Venetian school; history painter, nephew and probably pupil of Paolo; was the fellow-student and friend of Paolo Veronese, whom he assisted in his works in the Palazzo della Soranza at Castelfranco, and in public buildings in Venice. Works: Conversion of St. Paul, Miraculous Draught of Fishes, Vicenza Cathedral; The Virtues, The Studies, Palazzo Ducale, Venice; Frescos in Villa Obizzo at Catajo; Holy Family, Lochis-Carrara Gallery, Bergamo.

**FARINATI, PAOLO**, born in Verona in 1524, died in 1606. Venetian school. He belonged to a famous Florentine family, the Farinati degli Uberti, who in the 13th century were at the head of the Ghibellines of Florence. Dispersed by the Guelphs, a branch of the family settled in Verona, where Paolo became its most distinguished member. His first master was Niccolò Giolfino, on leaving whom he is said to have gone to Venice to study Giorgione and Titian; but his style resembles rather that of Giulio Romano than that of either of those masters, and it is certain that he spent some time in Mantua, where he painted a St. Martin for the chapel of the Sacrament in the Duomo. Ten of his pictures are in the Museum at Verona. In S. Maria in Organo are four, of which the Massacre of the Innocents is dated 1566, and in S. Anastasia two, one of which, a Christ between SS. Peter and Paul, is dated 1589. In S. Giorgio Maggiore is the Multiplication of the Loaves, painted in 1603, when Paolo was seventy-nine years old. Other examples of his work are in the Duomo, in S. Giovanni in Fonte, in S. Pietro in Monasterio, in S. Tommaso, in S. Nazzaro e Celso, and in the Palazzi Carlotti, Serego, and Murari. Farinati painted much

in fresco. His son and pupil, Orazio, was also a history painter; works in S. Paolo, S.



M. del Paradiso, and S. Stefano, Verona.—Vasari, ed. Le

Mon., xi. 135, 139, 249; xiii. 109; Bernasconi, Studij, 347; Burckhardt, 192, 746; Siret, 308; Ch. Blanc, École vénitienne.

**FARNESE, ALESSANDRO**, Cardinal, portrait, *Titian*, Naples Museum; canvas, figure to knees, life-size. Painted in 1543. Bust of same, attributed to Titian, in Palazzo Corsini, Rome.—C. & C., Titian, ii. 89; Vasari, ed. Mil., vii. 446.

**FARNESE, PIER' LUIGI**, portrait, *Titian*, Palazzo Reale and Museum, Naples; wood, figure to knees, life-size. In silk doublet and velvet cap. Painted in 1543, when Pier' Luigi was Duke of Castro. A second portrait in the Museum, painted in 1546, when he was Duke of Parma, represents him in armour, bareheaded, near a helmeted soldier, who bears the standard of Parma.—C. & C., Titian, ii. 88, 130.

**FARNY, HENRY F.**, born at Ribeauville, Alsace, 1847. Figure and genre painter; went to America in his seventh year. Pupil of Munkacsy in Düsseldorf and of Professor Diez in Munich. Sketched and painted in different parts of Europe in 1867–70. Studio in Cincinnati. Works: Silent Guest; Idyl.—Am. Art Rev. (1881), 1.

**FARRER, HENRY**, born in London, March 23, 1843. Landscape and marine painter; self-taught. Went to America in 1861. Paints in oil and water-colour, but is best known by his etchings. Has exhibited in London, Paris, and New York. Studio in New York. Works in oil: Quiet Pool (1878); Sunset—Gowanus Bay; Road to the Landing (1881); Winter, Autumn (1882); Now came Still Evening on (1883); Sweet Restful Eve (1884). Water-Colours: Sunset, When the Silver Habit of Clouds comes down upon the Autumn Sun (1884).—Am. Art Rev. (1880), 55.

**FARRER, THOMAS C.**, born in London;







JEAN FRANÇOIS PENNI.



contemporary. Landscape and architecture painter, younger brother of Henry Farrer; lived several years in New York, where he was one of the early members of the American Society of Painters in Water-Colours. Studio now in London. Works: Twilight on the Hudson (1867); Beach at Hastings, English Farm (1871); Caernarvon Castle, Interior of St. Mark's—Venice, Rochester Castle (1872); Early Spring (1874); Sunset (1875); The Brook (1877); Yorkshire Trout Stream, Coming through the Lock (1878); Autumn Evening (1879); Evening Mists (1880); October Evening, Full Moon (1881); Land of Windmills, Evening in Holland (1882); Il Traghetto—Venice, Venetian Fishing Boats waiting for Wind, Solitude (1883); Towers amid the Moonlight, Music and Moonlight—Venice (1884); "Soon as the Evening Shades prevail the Moon takes up the wondrous Tale," Morning on the Northern Coast (1885).

**FARUFFINI, FEDERICO**, born at Sesto San Giovanni in 1833, died in Milan in 1870. History painter. Works: Architects presenting to Cardinal Sforza a Model of the Duomo of Pavia; Dante in Youth; Evening on the Ticino; Titian and his Daughters in a Gondola; Sala del Cambio; Macchiavelli and Cæsar Borgia (1866, gold medal, Paris), which he also engraved.

**FASOLO, GIANANTONIO**, born at Vicenza in 1528, died in 1572. Venetian school; history painter, pupil of B. Zelotti and of Paolo Veronese, whose manner he followed. Works: Pool of Bethesda, S. Rocco, Vicenza; Mutius Scævola before Porsenna, Horatius defending the Bridge, Marcus Curtius leaping into the Gulf, Prefect's Residence, Vicenza.—Nagler, iv. 251.

**FASOLO, LORENZO**, called Lorenzo da Pavia and Fasolo da Pavia, born at Pavia (?), died at Genoa before 1520. Lombard school, master unknown; employed by Lodovico Sforza in 1490 in the decoration of the Porta Giovia Palace at Milan. Works: Deposition from Cross (1508), Church of S. Chiara, Chiavari; Family of the Virgin (1513),

Louvre. By his son and pupil, Bernardino Fasolo, also called Fasola da Pavia, are pictures in the Berlin and Dresden Galleries and in the Louvre.

**FASOLA DA PAVIA**  
1560

**FASSETT, C. ADELE**, born at Owasco, N. Y., in 1831. Portrait painter, pupil of J. B. Wandesforde, English painter in New York, and of Castiglione, La Tour, and Matthieu in Paris. Studied in Paris and Rome two years, has since lived and painted in Chicago and Washington. Member of the Chicago Academy, and of the Washington Art Club. She has painted the portraits of many distinguished people. Among them are: Chief Justice Waite; the sculptor Vela, Corcoran Gallery, Washington; Mrs. Lamb (1878); and Clara Barton the Philanthropist. Her historical painting of The Electoral Commission in Open Session contains two hundred portraits.

**FATA MORGANA**, George Frederick Watts, London. Subject from Boiardo's "Orlando Inamorato." Nude female figure, representing Opportunity, flitting through the woodland, preceded by the figure of a boy, is caught by her floating hair by a helmeted and gauntleted knight, seen in background. Royal Academy, 1870.—Art Journal (1884), 2.

**FATTORE, IL**, born in Florence 1468 (?), died in Naples 1528 (?). Umbrian school. Real name Giovanni Francesco Penni, but commonly called as above because he was Raphael's journeyman (fattore). Next to Giulio Romano he was Raphael's favourite pupil, and they were joint heirs and executors of his art property.



## FATTORI

Penni assisted his master in the Vatican and in the Farnesina frescos, and he painted the greater part of the celebrated Cartoons from Raphael's designs. He made copies of Raphael's Transfiguration and Entombment, the former of which is in the Sciarra Colonna Gallery, Rome. Raphael's Visitation, Madrid Museum, and Madonna del Passeggio, Bridgewater Gallery, are attributed to Penni, after Raphael's designs. His St. George and the Dragon and St. Michael are in the Dresden Museum. After Raphael's death Penni and Giulio Romano worked together for a while, but they finally separated and the former settled at Naples.—Vasari, ed. Le Mon., viii. 241; ed. Mil., iv. 643; Burekhardt, 660, 671, 678, 683; Siret, 690; Ch. Blanc, École ombrienne; Lübke, Gesch. ital. Mal., ii. 360.

FATTORI, GIOVANNI, Cavaliere, born at Leghorn, Sept. 28, 1828. Landscape, animal, and battle painter, pupil of Florence Academy, where he is now a professor. Medals at Vienna and Philadelphia. Works: Brunelleschi's Plan for Construction of Cupola on Florence Cathedral, Battle of Magenta (1859), Florence Academy; Gleaners (1866); Wounding of Prince Amadeo at Custozza, Brera, Milan; Battle near La Madonna delle Scoperte, Leghorn Town-Hall; Horse Market in Piazza Montanara, Rome.—Müller, 168.

FAURE, EUGÈNE, born at Seyssinet, near Grenoble, in 1822, died in Paris, Feb., 1879. Genre and portrait painter, pupil in Paris of David d'Angers and of Rude; went to Italy in 1849 and studied in Rome, Florence, and Venice; settled in Paris in 1851. Medal in 1864; second class, 1872. Works: Landscape (1847), First Steps in Love (1861), Grenoble Museum; Dreams of Youth (1857); Education of Cupid, Tenfold (1859); Confidence (1863); Eve (1864), Duc de Morny, Paris; The Source (1878); Venus plucking her Pigeons; Chloë with Kid; Daphnis and Chloë leading their Herds; Male and Female Portrait (1878).—Kunst-Chronik, xiv. 525; Meyer, Gesch., 602.

FAUST WITH THE CUP, Ary Scheffer, Count Kucheleff; canvas, H. 5 ft. 3 in. × 3 ft. 4 in. Faust, hearing the sound of the church bells, sets upon the table the cup of poison which he was about to swallow; in background, the shadow of Mephistopheles dimly seen in the smoke of the lamp. Salon, 1858.

FAUST AND MARGUERITE IN THE GARDEN, Ary Scheffer, Samuel Ashton, England. The couple, young and handsome, stand in a natural attitude, expressive of their newly awakened love.—Salon, 1846.

FAUST AND MEPHISTOPHELES, Alfred Louis Jacomin, James H. Stebbins, New York, canvas. Faust seated behind a table in his study; Mephistopheles, standing, at left, a study of the singer Faure as he appeared in Gounod's Faust at the Grand Opera, Paris. Painted in 1869.—Art Treas. of Amer., i. 101.

FAUST IN HIS STUDY, Ary Scheffer, Rothschild Collection, Paris; canvas, H. 3 ft. 8 in. × 2 ft. 10 in. Instead of the old alchemist of Goethe, the artist has painted a young and handsome man seated in his study before a volume at which he looks with a melancholy air; behind him, Mephistopheles, smiling sardonically at the torments of his pupil. Salon, 1831.

Ary Scheffer painted a series of subjects illustrating the Faust legend. For others, see *Marguerite*. Subject also treated by Eugène Delacroix, Hans Makart, Gabriel Max, Alexander Liezen-Mayer, and others.

FAUST, HEINRICH, born at Reinsdorf, Oct. 6, 1843. Genre and portrait painter, pupil of George Koch, of Professor Müller, and of the Cassel Academy. Studied under van Lerius in Antwerp; visited Italy, where he was especially attracted by the old Venetian masters, and then settled in Cassel. Paints in the style of Makart. Works: Portrait of a Lady (1868); German Legends; Children's Figures; The Flowers' Revenge; Egyptian Princess; Titania; Mediæval German Lady.—Müller, 169.



## FAUSTNER

**FAUSTNER, LEONHARD**, born in Munich, Feb. 16, 1815, died there, April 1, 1884. Architecture and landscape painter, pupil of Munich Academy, and of the animal painter Moritz Losche; then studied glass painting under Ainmiller, who employed him in the royal manufactory of stained glass, and after whose death he was made its director. His highly esteemed oil paintings are mostly in private collections. His son Luitpold, born in Munich, July 10, 1845, is a good landscape painter, pupil of Munich Academy under Piloty.—*Kunst-Chronik*, xix. 484.

History and genre painter, pupil of the Düsseldorf Academy in 1833–41, then studied three years in Munich, and two years in Paris under Paul Delaroche. After his return to Düsseldorf he painted Italian subjects exclusively, though he did not visit Italy until the latter part of his life. Works: *St. Gangolf's Well* (1837); *Genovefa* (1838); *Samson and Delilah* (1839), Cologne Museum; *Cleopatra* (1841); *Scene from Faust*; *Romeo and Juliet* (1846); *Christmas*, Kunsthalle, Hamburg.—*Allgem. d. Biogr.*, vi. 500; *Blanckarts*, 90; *Kunst-Chronik*, x. 697; *W. Müller*, Düsseldorf. K., 71; *Wiegmann*, 300.



Feast in House of Levi (Luke v. 29), Paolo Veronese, Venice Academy.

**FAUVELET, JEAN**, born at Bordeaux, June 19, 1819. Genre and flower painter, pupil of Lacour the younger. Has not exhibited in Salon since 1869. Medal, 2d class, 1848. Works: *Young Man Reading* (1845); *Concert*, *Two Roses* (1847); *Indifference* (1848); *Sculptor* (1850), Luxembourg Museum; *Drawing Teacher* (1852); *Garden* (1853); *Young Mothers*, *Two Female Musicians* (1855), Luxembourg Museum; *Amateur*, *Fireside* (1857); *Van Loo*, *Agreeable Doctor* (1859); *Three Ages*, *Seamstress*, *Guitar-Player* (1861); *Smoker*, *Family Meal* (1863); *Book of Ruth*, *Pleaders* (1864); *Karel Du-jardin*, *Flowers* (1865); *Prodigal Son* (1869).

**FAY, JOSEF**, born in Cologne, Aug. 10, 1813, died in Düsseldorf, July 27, 1875.

**FEARNLEY, THOMAS**, born at Fred-erickshall, Norway, Dec. 27, 1802 (Feb. 1804?), died in Munich, Jan. 16, 1842. Landscape painter, trained in the art-school at Christiania (1821), at the Copenhagen Academy, and under Dahl at Dresden. Travelled in Italy, England, and Northern Europe, before settling at Munich in 1841. Works: *View of Copenhagen* (1823); *The Marumelf*, *Justeldas Glacier*, *Duck-Shooting on the Königsee* (1828–30); *Romsdahl-horn*, *Babrofall near Kongsberg*, *Grindelwald Glacier* (1836–38); *Waterfall near Sawmill*, *View near Vindhellen*, *Gudvangen*, *Sorrento*, *View of Babrofall* (1839); *Madumsfall*, *Castellamare*, *Moonlight* (1840); *Gravens Fjord* (1839), Norwegian Land-

## FEAST

scape (1840), Kunsthalle, Hamburg; Labrofos Waterfall, Christiania Gallery.—Allgem. d. Biogr., vi. 592.

**FEAST IN HOUSE OF LEVI** (Luke v. 29), Paolo Veronese, Venice Academy; canvas, H. 19 ft. 8 in. × 46 ft.; dated 1573. Table spread in a portico pierced by three arcades; Christ, seated in middle, facing the spectator, talks with SS. Peter and John beside him; nearly opposite him sits Simon the Pharisee, master of the house, and at

A palace with lofty halls and colonnades Christ, at table in middle of a vaulted room, points to the Magdalen prostrate at his feet; a bare-armed servant looks on with surprise, while another peeps over Christ's shoulder; Simon at left in turban and fur pelisse; in foreground, a dwarf buffoon with an ape on his shoulder, and near him a servant with cup and flask; at right, two women. Painted for refectory of Convent of S. Fermo, Moncelice; Moretto's most important work and



Feast in House of the Pharisee, Paolo Veronese, Turin Gallery.

the ends of the table, seen through the side arcades, are the other guests; servants wait at the table and pass up and down stairs at each end. Painted for Convent of SS. Giovanni e Paolo, Venice, to replace a Last Supper by Titian, which had been burned; carried to Paris in 1797; returned in 1815 and placed in Academy.—Felibien, i. 723; Filhol, iv. Pl. 247; Landon, Musée, xvii. Pl. 25; Ridolfi, Marav., ii. 28; Zanotto, 535.

**FEAST IN HOUSE OF THE PHARISEE** (Luke vii. 36), Moretto, S. M. della Pietà, Venice; canvas, life-size; signed, dated 1544.

the prototype of the style elaborated by Paolo Veronese.—Ridolfi, Maraviglie, i. 348; C. & C., N. Italy, ii. 408.

By Paolo Veronese, Brera, Milan; canvas, H. 9 ft. × 23 ft. The guests seated at two L-shaped tables on each side of a grand hall, with an arch in distance leading into a garden with a landscape beyond; Christ seated at left, with Mary Magdalen wiping his feet, the broken pot of ointment beside her. Painted in 1570 for S. Sebastiano, Venice.—Ridolfi, Marav., ii. 28.

By Paolo Veronese, Louvre; canvas, H.

## FEAST

14 ft. 11 in. × 32 ft. Christ, seated at the corner of a table, points out to Simon, seated opposite to him, Mary Magdalen, who, kneeling, is wiping his feet with her hair, after having anointed them; Judas, at another table, is rising and speaking to Christ; the two tables, spread in a circular portico adorned with columns, are filled with the disciples and others; spectators in balconies; above, two angels in the air, bearing a scroll. Painted about 1570-75 for refectory of Convent of the Servites, Venice; presented by Republic of Venice in 1665 to Louis XIV. It was the first picture allowed by the government to go out of Venetian territory. Engraved by V. Lefebvre.—*Felibien*, i. 723, 730; *Ridolfi, Marav.*, ii. 29; *Landon, Musée*, 2d Col., iii. Pl. 59; *Burchardt*, 748.

By Paolo Veronese, Turin Gallery; canvas, H. 10 ft. 4 in. × 14 ft. 9 in. The table spread in the portico of a house of classic architecture, from the balcony of which above three women and a man look down; at the right end of the table sits Christ, partly in shadow, conversing with a female standing beside him,

while Mary Magdalen anoints his feet; the disciples and other guests are grouped around the table, Judas occupying a central place in front next to a column. Painted about 1566; carried to Paris in 1797, but returned in 1815. Formerly in Palazzo Durazzo, Genoa; sold for 100,000 francs by the Marquis Durazzo to King Charles Albert, who placed it in the gallery in 1838. Sketch at Stourhead House, England. Engraved by Mitelli.—*Reale Gall. di Torino*, iv. Pl. 121; *Felibien*, i. 723; *Ridolfi, Marav.*, ii. 28.

**FEAST OF ROSE-GARLANDS**, Albrecht Dürer, Prague Gallery; signed, dated 1506.

In centre of a landscape, in front of a dark-green curtain, the Virgin, enthroned with the Child, is about to be crowned by two angels; on her right, Pope Julius II., with priests, kneeling; on her left, Emperor Maximilian I., with knights; various members of the German Company are also kneeling, and all are being crowned with garlands of roses by the Virgin, the Child, St. Dominic—who stands behind the Virgin—and by angels. In background, at right, are Dürer and his friend Pirckheimer, standing, the former holding an inscribed



Feast of Rose-Garlands, Albrecht Dürer, Prague Gallery.

tablet. Painted by order of the Guild of German Merchants in Venice; purchased by the Emperor Rudolph II. for his gallery at Prague; sold in 1782 by Emperor Joseph II.; acquired in 1793 by the Premonstratensian Abbey of Strahow at Prague, whence removed in 1885 to Prague Gallery. It is injured and much over-painted. Copy, with changes, Lyons Museum; do., Ambras Collection, Vienna.—*Kugler (Crowe)*, i. 159; *Kunstblatt* (1854), 200; *Thausing (Eaton)*, i. 344; *Gaz. des B. Arts* (1881), xxiv. 97.

**FEDDERSEN, HANS PETER**, born at Wester - Schnatebüll, Schleswig - Holstein,

## FEDE

May 29, 1848. Landscape and animal painter, pupil of Düsseldorf Academy and of Oswald Achenbach, then of the Weimar art-school; visited Poland, Russia, and a great portion of Germany, Austria, and Italy. Works: Russian Horse-Herds in the Steppe; Roman Ghettos; View in Roman Campagna; Horse-Herd, Breslau Museum; In a Roman Park (1883), Munich Ex.—Müller, 170.

FEDE, LA (Faith), *Titian*, Palazzo Ducale, Venice; canvas, figures life-size. Doge Grimani, attended by a page and soldiers, kneeling before Faith, who stands on a



La Fede, Titian, Palazzo Ducale, Venice.

cloud within a glory of angels, supporting the cross with one hand, and bearing a chalice in the other; to left, St. Mark; beneath the cloud in distance the Venetian fleet at anchor and the Ducal Palace and Campanile. Begun in 1555, but did not leave the studio until Titian's death, when it was finished by his pupils. Deserves to rank amongst the most magnificent and effective decorative pieces of Titian's later years (C. & C.).—C. & C., Titian, ii. 244; Ridolfi, *Maraviglie*, i. 269; Vasari, ed. Mil., vii. 457; Landon, *Musée*, xi. Pl. 29.

FEI, ALESSANDRO DI VICENZIO, called Alessandro del Barbieri, born at Florence in 1543, died there in 1592. Florentine school; history painter, pupil of

Ghirlandajo, of Piero Francia, and of Maso da San Frediano. He had a bold and fertile genius, adapted to the large historical frescos he executed, and in which he introduced fine architecture and grotesque figures. One of his best works is the Flagellation in Santa Croce, Florence.

FEID, JOSEF, born in Vienna in 1807, died at Weidling, near Vienna, in 1870, Landscape painter, studied in Vienna, and from nature in the Austrian Alps. Works: Nymphs Bathing (1828), View near the Schneeberg, Wood Landscape (1841), Approaching Storm (1847), Vienna Museum; Wood Landscape (1853); Forest Mill (1855); Atter Lake (1856); Lake of Hallstadt, Gosau Valley, Grinding Mill, Wood Landscape (1857).—*Allgem. d. Biogr.*, vi. 599; Wurzbach, iv. 159.

FEISTENBERGER.

See *Faistenberger*.

FEKE, ROBERT, died in Bermuda, latter half of 18th century, aged about forty-four. Probably born on Long Island; said to have learned to paint in Spain, whither he was

taken as a prisoner. Worked in Newport, New York, and Philadelphia (1746). His portraits are in Bowdoin Collection, Brunswick, Me., and in the Rhode Island Historical Society, Providence. One of the best is the portrait of Lady Wanton, in the Redwood Library, Newport, R. I.

FELIX OF CANTILICIO, ST., *Murillo*, Seville, canvas, H. 9 ft. 8 in × 6 ft. 4 in. The Saint kneeling, with infant Jesus in his arms, beholds a vision of the Virgin, who, on clouds, accompanied by three cherubs, stretches out her arms to receive her Son. Painted about 1676 for Capuchin Convent, Seville.—Curtis, 230.

FELIX, EUGEN, born in Vienna, April 27, 1836. Portrait and genre painter, pu-

## FELTRE

pil of Waldmüller, then in Paris of Cogniet; travelled extensively, and settled in Vienna in 1868. Works: The First Friend, Vienna Museum; Painter's Studio; Little Congratulators; Falconer; Pan with Bacchantes; Portraits of Professor Rokitsansky, of Anton Rubinstein, and of Duke Philip of Würtemberg.—Meyer, *Conv. Lex.*, xviii. 310; *Zeitschr. f. b. K.*, viii. (Mittheilungen, i. 43).

**FELTRE.** See *Morto da Feltre*.

**FELU, CHARLES**, born in Belgium in 1820. Born without arms, but learned to draw with his right foot, and having made a fine sketch in pen and ink, was admitted in 1859 to the Antwerp Academy, where he learned to paint. Chiefly copies other masters, but also paints good portraits, among which that of the actress Victoria Lafontaine is notable. Works: Widow Wadman and Uncle Toby, William Warner, Philadelphia.

**FEMME COUCHÉE**, Jules Joseph *Lefebvre*, William Astor, New York; canvas, H. 5 ft. × 10 ft. Female figure, full-length, nude, lying, with back to the spectator, upon crimson cushions, the head resting upon the left hand; only the profile of the face is seen, as she glances towards a perfume-burner near her feet.—*Art Treasures of America*, ii. 70.

By Jules Joseph *Lefebvre*, Alexandre Dumas, Paris; canvas. Female figure, full-length, nude, lying, on right side, front to spectator, on cushions covered with drapery, the right hand doubled up under the chin, the left extended along the back of the lounge. Painted in 1865. Study in colour (12 in. × 18 in.), John Wolfe, New York.—*Art Treasures of America*, ii. 54, 56.

**FENDI, PETER**, born in Vienna, Sept. 4, 1796, died there, Aug. 28, 1842. History, genre, and portrait painter, pupil of the Vienna Academy under Fischer, Haubert, Maurer, and Lampi; visited Venice in 1821, and received the gold medal for his view of the Grotto of Corgnole near Trieste. Works: Archduke Ferdinand and Philippine Welser; Eginhard and Emma; Girl in front of Lottery Shop (1829), Vienna Museum; Officer's

Widow; Seizures; Cloister with Worshipers; Girl at Post-Office; Inundation Scene; Emperor Francis and the Sentry; Poor Fiddler; Christmas Eve; Milkmaid; Morning Prayer; Portrait Group of Imperial Family (1834).—*Allgem. d. Biogr.*, vi. 618.

**FERABOSCO (Forabosco), GIROLAMO**, born at Padua, flourished in Venice about 1630–60. Venetian school; history and portrait painter, considered one of the best Venetian artists of his time. Especially excelled in portraits. Works: Young Woman seized by the Hand of Death, Dresden Gallery; David, Liechtenstein Gallery, Vienna.—Lanzi (Roscoe), ii. 252.

**FERG, FRANZ DE PAULA**, born in Vienna, May 2, 1689, died in London in 1740. German school; genre and landscape painter, pupil of Joseph Orient and Hans Graf. Went to Dresden in 1718 and to London in 1724. Works: Two Italian Market Scenes, Vienna Museum; Towerlike Buildings with Bridge, Ruins with Bridge and Figures, Buildings on Lake with Figures, Landscape with Bridge, Landscape with Figures, all in Dresden Gallery; Marine, Cassel Gallery; Four Seasons, Market Scene, Rural Feast, Brunswick Museum; Landscapes with Ruins and Figures (2), Market Scenes (2), Kunsthalle, Hamburg.—*Allgem. d. Biogr.*, vi. 711; Ch. Blanc, *École allemande*; Wurzbach, iv. 184.

**FERGUSON, HENRY A.**, born at Glens Falls, N. Y., Jan. 14, 1842. Landscape and architecture painter, studied in Paris and Rome (1876–78), having previously spent three years in Chili (1870–73), where he painted local scenery with success. Went from Venice to Egypt in 1878, returned to New York in 1879, visited Mexico in 1881, and Europe again in 1884. Elected A.N.A. in 1885. Studio in New York. Works: Baths of Caucanias (1873), replica, Lake Actleo, View on Doule River—Ecuador; Morning in Peruvian Andes (1874); Street of Bab-el-Nasr—Cairo, Chimborazo, Entrance to Rug Bazaar—Cairo (1880); Dogana and Ducal Palace—Venice (1882), Mrs. T. A.

## FERNANDEZ

Walker; Peaks of Illoniza (1882); River and Peak of Orizaba—Mexico, Franconia Valley (1884); Interior of St. Mark's—Venice, Mosque of Mohammed Ali—Cairo (1885).

**FERNANDEZ, VASCO**, commonly known as Gran or Grao Vasco (Vasco the Great), born at Vizeu, Portugal, in 1552. History painter, son of Francisco F.; flourished during the reign of Dom Sebastian, and, according to Portuguese testimony, was one of the greatest painters that ever lived. Said to have followed the school of Perugino, but seems rather to have formed himself under the influence of Albrecht Dürer. He has been variously cited as Ferdinand de Vizeu, Fernandez Vasco do Casal, Gran Vasco de Vizeu, and Vasco Pereira. Works: Calvary, Pentecost, St. Peter, Baptism of Christ, Martyrdom of St. Sebastian, Thirteen Half-figures of Saints, Vizeu Cathedral.—The Christ on the Cross in the Misericordia at Oporto, attributed to Holbein, is also probably by him.—Raczynski, *Les Arts en Portugal*, 117-190, 297-308, 365-374, 399, 487, 505.

**FERNANDO, DON**, brother of Philip IV., portrait, *Velasquez*, Madrid Museum; canvas, H. 6 ft. 3 in. × 3 ft. 6 in. About nineteen years old, full-length, standing, in hunting costume, holding a gun with both hands; a dog seated before him; landscape background. Painted about 1635; second manner. Etched by F. Goya; B. Maura; J. J. Martinez; C. Alabern; Guérard; J. Burnet.—Ch. Blanc, *École espagnole*; Gal. Esp.; Curtis, 60; Madrazo, 615.

**FERNANDO, SAN**, *Murillo*, Madrid Museum; canvas, H. 1 ft. 11 in. × 1 ft. 3 in. About thirty-five years old, three quarters left, wearing armour and an ermine mantle, kneels with hands joined in prayer; above, two cherubs draw aside a red curtain; a crown and sceptre on a red cushion beside him. Probably painted about the time of the canonization of King Ferdinand in 1671. Engraved by M. S. Carmona, L. F. Noseret; lithographed by A. G. Vilamil.—Curtis, 232; Madrazo, 480.

**FERNBACH, FRANZ XAVER**, born at Waldkirch, near Freiburg, Breisgau, in 1793, died in Munich in 1851. History painter, pupil of the Munich Academy; inventor of a process of encaustic painting, used by Julius Schnorr, in decorating the great hall of the royal palace at Munich.—Allgem. d. Biogr., vi. 713; Meyer, *Conv. Lex.*, vi. 703.

**FÉRON, FIRMIN ELOL**, born in Paris, Dec. 1, 1802, died at Conflans-Sainte-Honorine (Seine-et-Oise) in 1876. History painter, pupil of Gros and of École des Beaux Arts, where in 1823 he obtained the second and in 1825 the grand prix de Rome; returned to Paris in 1833. Medal, 1st class, 1835; L. of Honour, 1841. Works: Damou and Pythias (1825); Hannibal crossing the Alps (1833), Marseilles Museum; The King's Promenade at Pierrefonds (1833); Raising of Lazarus (1835); Entry of Charles VIII. into Naples in 1495, Skirmish near Güntersdorf, 1805 (1837), Battle at Fornoue in 1495 (1838), Conquest of Rhodes in 1310 (1840), Battle of Arsur in 1191 (1844), Battle of Putaha, 1159, Battle of Hanau, 1813, Portraits of Bertrand du Guesclin (1835), of Marshals Raiz, Lohéac, Praslin, Noailles, of Counts Montgomery and d'Olivarez, of Henri de Lorraine II., Duc de Guise, Versailles Museum; Funeral of General Kleber (1843), Strassburg Museum; Victorious Gladiator dying in the Arena, Soldier of Pompey, Arras Museum.—Bellier de la Chavignerie, i. 544.

**FERRAMOLA, FLORIANO** (Fioravante), born latter half 15th century, died in Brescia, July 3, 1528. Venetian school. While Brescia was being sacked by Gaston de Foix (1512) he worked on regardless of the assault until he was surprised by the plunderers at his easel. Gaston compensated him for his losses and ordered a portrait of himself. Among Ferramola's few extant pictures, frescos, dated 1514, and parts of an organ screen (1518) in S. M. di Lovere, frescos in Casa Borgondio, Brescia, and a Christ carrying his Cross in the Tosi Collec-

## FERRARA

tion, Brescia, are characteristic specimens. They show that he was educated under the influence of Foppa, Costa, and Francia, and hardly suggest that he was a contemporary of Titian and Pordenone.—C. & C., N. Italy, ii. 362; Vasari, xi. 263, N. 2.; Lübke, *Gesch. ital. Mal.*, ii. 607.

FERRARA, ERCOLE DA. See *Grandi*.

FERRARA, LODOVICO DA. See *Maz-zolino*, Lodovico.

FERRARI, DEFENDENTE DE, flourished at Chivasso first half 16th century. Lombard school; history painter, perhaps pupil of Macrino d'Alba. Works: Altarpieces (1519–21), Cathedral of Ivrea; Christ in the Temple (1526), Stuttgart Gallery; Altarpiece (1530), Marriage of St. Catherine, Altarpiece in several compartments, Turin Gallery; Nativity with Saints (1531), Church of Ranverso; Pietà, Cathedral of Chivasso; Adoration of Shepherds, Bergamo Gallery; St. Catherine, Princess Charles of Darmstadt.—Morelli (*Richter*), 413; Turin *Gal. Cat.*; Lübke, *Gesch. ital. Mal.*, i. 505.

FERRARI, FRANCESCO BIANCHI, called Il Frari, born at Modena (?) in 1447, died there, Feb. 8, 1510. Modenese school; history painter, enjoyed great reputation in Modena, where some excellent works of his are still to be found. Supposed to have been Correggio's first master. Works: Madonna enthroned with Angels and Saints, Louvre; Annunciation (1510, finished by Scaccieri in 1512), Modena Gallery.—Ch. Blanc, *École lombarde*; C. & C., N. Italy, i. 373; Lanzi (*Roscoe*), ii. 346.

FERRARI, GAUDENZIO, born at Valduggia in 1481, died in Milan in 1546 or 1547. Lombard-Milanese school. Called by Vasari Gaudenzio Milanese; asserted pupil of Stefano Scotto, Girolamo Giovenone, and Perugino, whose influence is unmistakable in Gaudenzio's fine altarpiece (1514–15) in S. Gaudenzio, Novara. Affected also by Raphael, whose fellow-student he had been, and by Leonardo da Vinci, his later style acquired life and energy. He had considerable power of expression, and

used colour harmoniously, especially in his frescos, but he was at times capricious and extravagant, and his compositions are often overcrowded and wanting in beauty of arrangement. He painted many works at Varallo, in 1504, 1513, 1524, and 1531, the earliest of which are in S. M. di Loreto, and S. Marco, the best in S. M. delle Grazie, where he decorated the choir with scenes from the Passion, and painted the Presentation in the Temple, Christ among the Doctors, and other subjects in chapels at the Sacro Monte. In 1516 he went to Rome and is said to have worked in the Farnesina with Raphael, after whose death he was associated with Giulio Romano and Perino del Vaga. Other frescos by Ferrari may be seen in the Brera, Milan, and in the Pilgrims' Church at Saronno, where he painted in 1534, as also a Flagellation in S. M. delle Grazie, Milan. His last fresco (1542) is in S. Giuliano, on an island in the Lago d'Orta. Among his pictures are the Baptism of Christ, S. Celso, Milan; Martyrdom of S. Catherine, Brera, Milan; Christ bearing the Cross, Canobbio; *Last Supper* (1543, unfinished), S. M. della Passione, Milan; S. Peter and Donor, Entombment, Turin Gallery, Madonna, Oldenburg Gallery; St. George, and St. Anthony of Padua, Historical Society, New York.—Vasari, ed. Mil., iv. 652; vi. 518; ed. Le Mon., vi. 58; viii. 248; xi. 275; Burckhardt, 705; Lanzi, i. 399; ii. 496; Ch. Blanc, *École milanaise*; Lübke, *Gesch. ital. Mal.*, ii. 461.

FERRARI, GIOVANNI ANDREA DE', born in Genoa in 1598, died there in 1669. Genoese school; pupil of Bernardo Castello and of Bernardo Strozzi. Won reputation as an historical and portrait painter; many works in the churches and palaces of Genoa. Became an ecclesiastic in old age. Was an able teacher and the master of Benedetto Castiglione, Valerio Castello, and Carbone.—Lanzi, iii. 267; Ch. Blanc, *École génoise*; Burckhardt, 779.

FERRARI, GIULIO CESARE, born at Bologna in 1818. History and portrait

## FERRARI

painter, professor at Bologna Academy, won several medals. Works: Tasso reading his Poem to Leonora; Daughter of Jephtha; The brazen Serpent.

**FERRARI, GREGORIO DE'**, born at Porto Maurizio in 1644, died at Genoa in 1726. Genoese school; history painter, pupil of Il Sarzana; studied in Parma works of Correggio, whom he imitated successfully; was much employed in Genoa, Turin, and Marseilles. Works: Apollo and the Muses, Plato and Aristotle with their Scholars, Genoa University; St. Michael, in Madonna delle Vigne, Genoa; others in Palazzo Balbi, Genoa. His son, Lorenzo (1680–1744), was a still better imitator of Correggio, and excelled in fresco; works in Palazzo Doria, Palazzo Carega, and in churches, Genoa.—Ch. Blanc, *École génoise*; Lanzi (Roscoe), iii. 258, 281; Nagler, iv. 291.



**FERRARI, LUCA**, called Luca da Reggio, born at Reggio, in 1603, died at Padua in 1652. Venetian school; history painter, pupil of Guido Reni; lived and taught in Padua, among his pupils being Minorello and Cirello. Works: Pietà, S. Antonio, Padua; The Plague (1630), The Dominicans, Padua; Magdalen, Death of Cleopatra, Tomyris with the Head of Cyrus, Estense Gallery, Modena; Painting crowned by Fame, Bordeaux Museum.—Lanzi (Roscoe), ii. 267, 363.

**FERRETTI, GIOVANNI DOMENICO**, called da Imola, born at Florence in 1692. Florentine school; history painter, pupil of Giovanni Gioseffo del Sole; painted mostly for the churches and palaces of Florence, Pisa, Leghorn, Siena, Pistoja, and Imola. Among his best works are a Martyrdom of St. Bartholomew in S. Bartolommeo, Pisa, and the cupola painting in S. Filippo Neri, Pistoja.

**FERRI, CIRO**, born in Rome in 1634, died there, Sept. 13, 1689. Roman school; his-



tory painter, pupil of Pietro da Cortona, whose style he imitated so closely that it is difficult to distinguish his work from that of his master. He finished

Cortona's frescos in the Palazzo Pitti, Florence, and other uncompleted works in Rome. His best original works are the ceiling of the Annunziata, baroque style, and the cupola of S. Agnese in the Piazza Navona, Rome, which he left unfinished at his death. Works: Repose in Egypt, Madonna with St. Martina, Old Pinakothek, Munich; Christ appearing to Magdalen, Vienna Museum; Marriage of the Virgin, Amsterdam Museum; Rape of Helen, Darmstadt Museum; St. Theresa, Oldenburg Gallery; David and Saul, Copenhagen Gallery; Christ on the Cross, Alexander reading Homer, Artist's portrait, Uffizi, Florence; Coriolanus and his Family, Roman Warrior, Estense Gallery, Modena; Vision of St. Catherine of Siena, Hermitage, St. Petersburg; Triumph of Bacchus, Hampton Court.—Lanzi, i. 498; Ch. Blanc, *École ombrienne*; Burckhardt, 149, 768.

**FERRIER, (JOSEPH MARIE AUGUSTIN) GABRIEL**, born at Nîmes, Sept. 29, 1847. French school; history and portrait painter, pupil of Lecoq de Boisbaudran; won grand prix de Rome in 1872. Medals: 2d class, 1876; 1st class, 1878; L. of Hon-

C. FERRIER - ROME - 1874.

our, 1884. Works: Greek Improviser, v.c. 30 (1872); Abduction of Ganymede (1875); David Conqueror of Goliath, Nîmes Museum; David and Bathsheba (1876), Martyrdom of



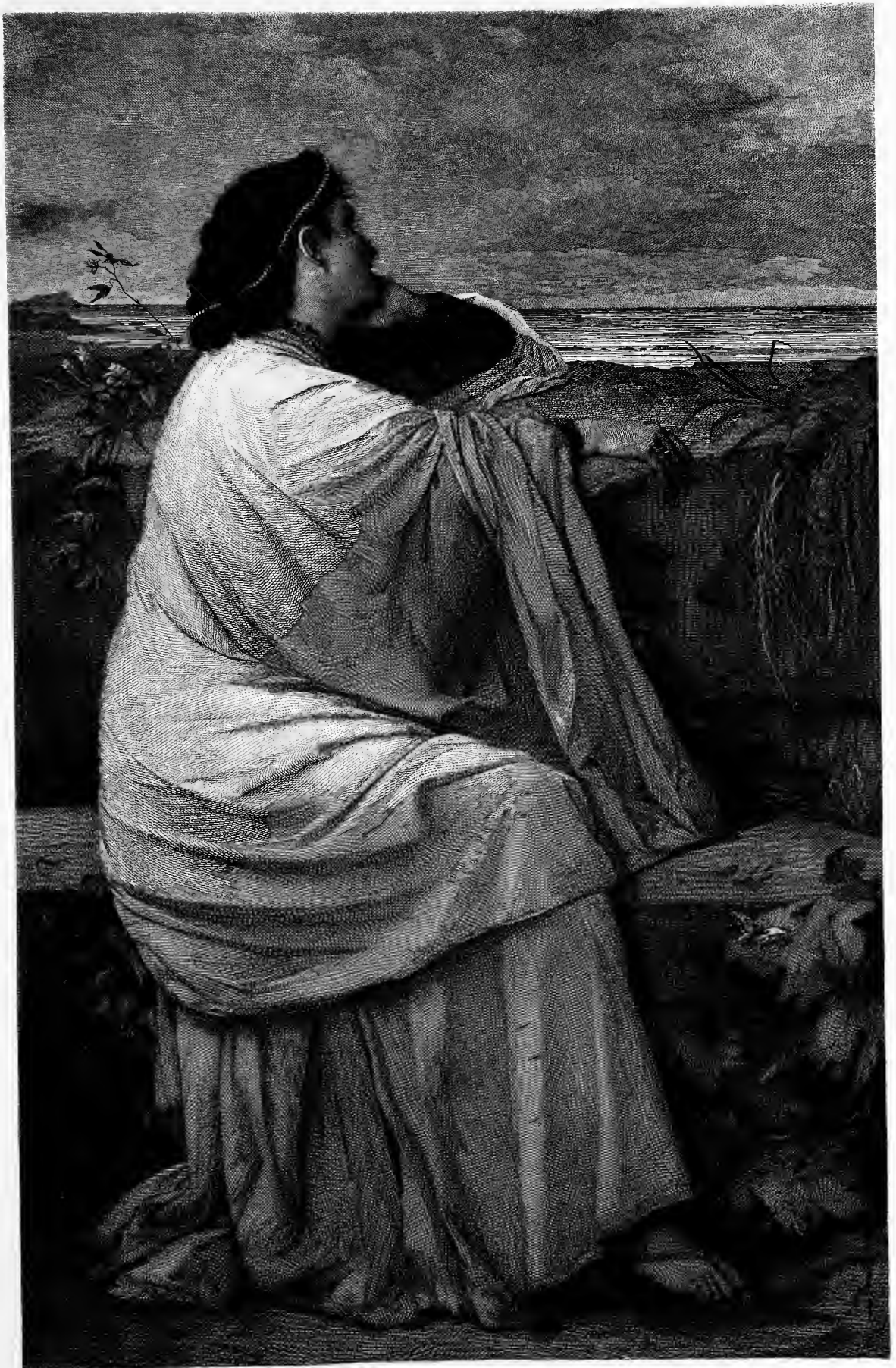
ARTIST  
ANSELM FEUERBACH

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# IPHIGENIA

ENGRAVED BY KARL KRÄUTLE







## FESELEN

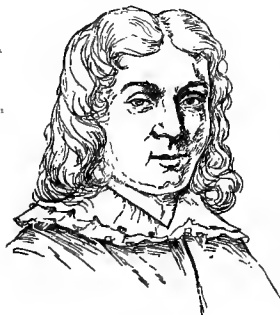
St. Agnes (1878), Judith, Rouen Museum; Inquisition in Spain (1879); Salammô (1880); Springtime (1881); "Hail King of the Jews" (1882); Guardian Angel (1885).—Müller, 172.

FESELEN, MELCHIOR, born at Passau, died in Ingolstadt, April 10, 1538. German school; history painter, evidently influenced in his later pictures by Albrecht Altdorfer, his contemporary. Works: Crucifixion, Darmstadt Museum; Porsenna besieging Rome (1529), Cæsar besieging Alesia (1533), Old Pinakothek, Munich; Adoration of the Magi (1531), Nuremberg Museum; Mary of Egypt (1523), Historical Society, Ratisbon; Crucifixion, Beheading of St. Barbara, Church of Our Lady, Ingolstadt.—Allgem. d.

Biogr., vi. 723; W. & W., ii. 418.

FETI, DOMENICO, born in Rome in 1589, died in Venice in 1624. Roman school; pupil of Cigoli in Florence; afterwards went to Mantua, studied works of Giulio Romano, and was made court-painter there by Duke

Ferdinando Gonzaga, whence sometimes called Il Mantovano. Painted many small pictures, chiefly Bible subjects, vigorous in colour and good in execution. Works: David with Head of Goliath, Martyrdom of St. Agnes, Return of the Prodigal, Good Samaritan, and 7 others, Dresden Gallery; Ecce Homo, Old Pinakothek, Munich; Market-Place, Flight into Egypt, Leander, Moses and the Burning Bush, Marriage of St. Catherine, Triumph of Galatea, St. Margaret, Vienna Museum; David and Goliath, Dædalus and Icarus, Adoration of Shepherds, Tobias healing his Father, Conception, Her-



*M. Feselen*

mitage, St. Petersburg; Visitation, Flight into Egypt, Städcl Gallery, Frankfort; Expulsion of Hagar, Return of Prodigal, Brunswick Museum; Elijah in Wilderness, Berlin Museum; Magdalen Penitent, Oldenburg Gallery; Sleeping Girl, Buda-Pesth Gallery; Meditation, Venice Academy; Artemisia, Uffizi, Florence; Lost Coin, Labourers in the Vineyard, Palazzo Pitti, ib.; Christ in Garden, Christ and Pilate, Crowning with Thorns, Entombment, Palazzo Corsini, ib.; Nero, Rural Life, Melancholy, Guardian Angel, Louvre, Paris; Beheading of John Baptist, National Gallery, Edinburgh; David with Head of Goliath, Hampton Court.—Ch. Blanc, École ombrienne; Burckhardt, 793, 800; Seguier, 68.

*D. Feti*

FEUERBACH, ANSELM, born at Speyer,



Sept. 12, 1829, died in Venice, Jan. 4, 1880. History painter, pupil of Düsseldorf Academy under Schadow, then in Munich under Rahl and Genelli; having frequented the Antwerp Academy in 1850, he studied in Paris under Couture in 1851-52, went to Karlsruhe in 1853, to Venice in 1854, and to Rome in 1856; was appointed professor at the Vienna Academy in 1873; decorated the ceiling of the Museum of Casts with a fresco of the Titans. Works: Death of Pietro Aretino (1853); Silenus with Young Bacchus and two Satyrs, Poetry (1854), Dante with the Ladies of Ravenna (1857), Karlsruhe Gallery; Iphigenia (1861); Francesca da Rimini and Paolo (1861), Pietà (1862), Ariosto with Ladies in Ferrara (1863), Petrarch seeing Laura in Church (1864), Singing Boy and Girl overheard by Nymph, Madonna with Angels, Group of Bathing Children

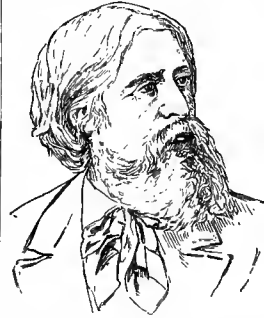
FEYEN

(1865), Hafiz at the Fountain, Idyl from Tivoli, Roman Family Scene, Portrait of Nanna, Schack Gallery, Munich; Medea preparing for Flight (1870), New Pinakothek, ib.; Medea brooding over Infanticide (1871); Boys and Dryad (1865), Medea mourning over the Urn (1873); Banquet of Plato (1867); Orpheus and Eurydice (1870); Iphigenia (1871), Stuttgart Gallery; Gypsies dancing in the Woods, Judgment of Paris (1870), Kunsthalle, Hamburg; Battle of Amazons (1872); Romeo and Juliet; Melancholy; Prometheus; Banquet of Plato (1873); Concert of Venetian Girls (1879).—Brockhaus, vi. 751; Graph. K., iii. 1; Kunst-Chronik, xv. 238; xvii. 393, 429, 459; Illustr. Zeitg. (1880), i. 88; ii. 564; N. illustr. Zeitg. (1880), i. 250; Schack, Meine Gemäldesammlung, 95; Zeitschr. f. b. K., viii. 161.

FEYEN, EUGÈNE, born at Bey-sur-Seille (Meurthe), Nov. 13, 1815. Genre painter, pupil of P. Delaroche; paints fishermen in a very attractive way. Medals: 1866; 2d class, 1880; L. of Honour, 1881. Works: Street Musicians, Promenade in the Park (1866); Souvenirs, Idyl on a Wall (1868); Gleaners of the Sea (1872), Luxembourg Museum; Oyster-Fishing at Cancale, Bull-Head Fish, On the Shore (1874); Rescued Child, Fisherman's Return (1879); Cancale Fishwives returning in a Boat, Nurse Asleep (1880); Fishing on Foot for Oysters, Fishermen's Departure (1881); Harvesters Resting, Low Tide (1882); Fishing, Repairing the Nets (1883); Departure for Fishing, Fisherman's Wife (1884); Before the Storm, Bay of Cancale (1885).

FEYEN-PERRIN, (FRANÇOIS NICOLAS) AUGUSTIN, born at Bey-sur-Seille in 1829. Genre and portrait painter, pupil of L. Cogniet and Yvon. Medals: 1865; 1867; 3d class, 1874; L. of Honour, 1878. Works: Return to the Cottage (1855); Charon's Boat (1857), Nancy Museum; Dante's Circle of the Voluptuous (1859); Venetian Festival (1861); The Muse of Béranger (1863), Dr. Velpeau's Lesson in Anatomy, On the Beach

(1864); The Elegy, Finding the Body of Charles the Bold after the Battle of Nancy



(1865); Women of Batz Island waiting for the Ferry (1866); Woman winnowing Grain (1867); Wreck of the Evening Star (1868); Circle of the Stars (1869); Melancholy (1870); Spring-

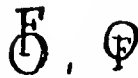
Time (1872); Cancale Women at the Spring, Return from Market (1873), Return of the Oyster-Fishers (1874), Luxembourg Museum; Cancale Women (1876); Parisian Woman at Cancale (1877); Death of Orpheus (1878); Women knitting by the Sea (1879); Return from Fishing at Low Tide (1880); Astarte, Fishing on Foot (1881); Drunkenness, The Corniche Road (1882); Spring-Time, Dancing by Twilight (1883); Armorica, The Bath (1884); Remorse, The Bath (1885).—Meyer, Conv. Lex., xviii. 318.

FIACCO (Flacco), ORLANDO, born in Verona, flourished about 1560. Venetian school; history and portrait painter, pupil of Francesco Torbido, according to others, of Badile; praised by Vasari especially for his portraits. Works: Ecce Homo, Crucifixion, S. Nazario, Verona.—Lanzi (Roscoe), ii. 208; Nagler, iv. 310.

FIALETTI, ODOARDO, born in Bologna in 1573, died in Venice in 1638. Venetian school; history painter, pupil of Gio. Battista Cremonini at Bologna and of Tintoretto in Venice, where most of his paintings are to be found. Works: Crucifixion, S.

Croce, Venice; others in S. Marco, Venice, and S. Andrea, Murano; Senators of Venice in Senate House, Hampton Court Palace.—Lanzi (Roscoe), ii. 195; Nagler, iv. 310.

O.F.F.  
1564



ARTIST

ANSELM FEUERBACH

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MOTHER LOVE

ENGRAVED BY WILHELM KRAUSKOPF









## FIALKA

**FIALKA, OLGA VON**, born in Austria; contemporary. Genre painter and illustrator, pupil of Matejko and of Eisenmenger. Illustrated the works of Lessing. *Girl Gardner* (1880).

**FIASELLA, DOMENICO**. See *Sarzana*.

**FICHEL, (BENJAMIN) EUGÈNE**, born in Paris, Aug. 30, 1826. French school; genre painter, pupil of P. Delaroche; paints small pictures, carefully and skilfully executed, somewhat in style of Meissonier. Medals: 3d class, 1857, 1861, 1869; L. of Honour, 1870. Works: *Holy Family* (1849); *Harvey proving the Circulation of the Blood* (1851), *Paris Medical School*; *Dressing, Levée* (1853); *Morning Intimacy* (1855); *Dramatic Matinée, Game of Chess* (1857); *Provincial Restaurant, A Smoker* (1859); *Camacho's Wedding, Baptism of Mlle. Clairon* (1861); *Library Corner, Lively Party, Arrival at the Inn* (1863), bought by State; *Party of Smokers, Audience at the Minister's* (1864); *Napoleon I. planning Manœuvres, General Bonaparte returning his Father's Sword to Eugène Beauharnais* (1865); *Diderot and Rameau's Nephew* (1866); *Amateur at a Painter's, Open in the King's Name*; *Cabinet of Medals in the Royal Library* (1867); *Chess Player, Body Guard* (1868); *Night of August 24, 1572, Fool selling Wisdom* (1869); *Party of Four* (1870); *Founding of the French Academy in 1635* (1872); *Buffon in his Study, Grand Reception* (1873); *Lacepède writing his History of Fishes, Daubenton in his Laboratory* (1873), *Vienna Exposition*; *Louis XVI's Forge* (1874); *Departure of the Coach* (1875); *A Foreign Festival* (1876); *Tavern of Ramponneau* (1877); *Soldiers and Grisettes* (1878); *Curate's Nephew, Master's Last Acquisition* (1879); *Restaurant, Signing the Contract* (1880); *At the Tailor's, The Bill to Pay* (1881); *End of the Dinner, Last Throw of Dice* (1882); *Jurat in the Tavern, Card Players* (1883); *Before the Receipt, After the Receipt* (1884); *A Game of Cards* (1885).

**FICHERELLI, FELICE**, born at San

Gemignano in 1605, died in 1660. Florentine school; history painter, pupil of Jacopo da Empoli; called Felice Riposo from his indolence, but his few pictures are remarkable for elegance of design and harmony of colour. His copies of Perugino, Andrea del Sarto, and others have been mistaken for originals. Works: *St. Anthony, S. Maria Nuova*; *Adam and Eve driven from Paradise, Palazzo Rinuccini, Florence*; *Tarquin and Lucretia, Dresden Gallery*.—Lanzi (Roscoe), i. 219; Nagler, iv. 316.

**FIEDLER, BERNHARD**, born in Berlin, Nov. 23, 1816. Landscape and architecture painter, pupil of Berlin Academy, then of Gerst and of Krause. In 1855 he accompanied the present King of the Belgians to Italy, Greece, and Asia Minor, and revisited Egypt in 1865–66. Member of Venice Academy. Lives in Trieste. Works: *Amphitheatre in Pola* (1846), *National Gallery, Berlin*; *Cairo* (1864), *Vienna Museum*; *Tower of Rhodes, Entrance to Mosque in Cairo, Granite Quarries near Siena, Cologne Museum*; *Ruins of Baalbec* (1872); *Jerusalem* (1879).—Brockhaus, vi. 795; Müller, 174.

**FIEDLER, JOHANN CHRISTIAN**, born at Pirna, Saxony, in 1697, died at Darmstadt in 1768. French school; history and portrait painter, pupil in Paris of Rigaud and Largillière; became court-painter at Darmstadt. Works: *Burial of Christ, The Seasons, Artist's portrait, and others, Darmstadt Museum*.

**FIESOLE, FRA ANGELICO DA**. See *Angelico*.

**FIGINO, AMBROGIO**, born in Milan about 1548, died after 1595. Lombard school, pupil of Giovanni Paolo Lomazzo; became an excellent historical and portrait painter, and was a tolerably successful imitator of Michelangelo's designs. Works: *Madonna with Saints and Satan, and portrait of the Maréchal Foppa, Brera, Milan*; *St. Matthew, St. Paul, S. Raffaello, ib.*; *Virgin crushing Head of Serpent, S. Antonio Abate, ib.*—Lanzi, ii. 503; Ch. Blanc, *École milanaise*; Burckhardt, 709.

## FIKENTSCHER

**FIKENTSCHER, OTTO**, born at Aix-la-Chapelle, Feb. 28, 1831, died in Düsseldorf, Nov. 12, 1880. Battle painter and illustrator, pupil of Düsseldorf Academy under Theodor Hildebrand; spent several years in Stuttgart and Munich, then settled in Düsseldorf. Works: Blücher saved by his Adjutant at Quatrebras; Attack of Cuirassiers at Mars-la-Tour; French Dragoons Repulsed.—*Kunst-Chronik*, xvi. 122.



**FILDES, (SAMUEL) LUKE**, born in Liverpool, Oct. 14, 1844. Genre painter, pupil of South Kensington schools and of Royal Academy. Made many drawings on wood for the *London Graphic*, *Cornhill Magazine*, and other periodicals, and illustrated the last works of Dickens (*Edwin Drood*) and of Lever. Exhibited his drawing called *Nightfall* at Royal Academy in 1868, and his first oil picture, *Fair Quiet and Sweet Rest*, in 1872. This was followed by *Simpletons* (1873); *Applicants for Admission to a Casual Ward* (1874); *Betty* (1875); *The Widow* (1876); *Marianina, Playmates* (1877); *Return of a Penitent* (1879); *Doubts, Dolly, Venetian Girl* (1881); (*Nina* 1882); *Village Wedding* (1883); *Venetian Life, Venetian Flower Girl* (1884); *Venetians* (1885). Mr. Fildes was elected an A.R.A. in 1879. Mrs. Fildes is also a genre painter. Among her works are: *Cottage Door* (1877); *Peeling Potatoes* (1878).—*Meynell*, 103; *Portfolio* (1878), 65; *Century*, Feb., 1884; *Meyer, Conv. Lex.*, xviii. 319.

**FILIPEPI, SANDRO**. See *Botticelli*.

**FILIPPI, SEBASTIANO**, called Bastianino, born in Ferrara in 1532, died there, Aug. 16, 1602. Lombard school. Called also Gratella (*Gridiron*), from his custom of covering large pictures with crossed lines to reduce them to a small scale. Son and pupil of Camillo Filippi, a painter of some

reputation in Ferrara; went when eighteen years old to Rome, and became a favourite disciple of Michelangelo, of whom he was a weak imitator. His best work is the fresco of the Last Judgment in the Cathedral of Ferrara, now greatly damaged by restoration. Works: Raising of the Cross, Certosa; Madonna with Saints and Annunciation, Ferrara Gallery.—*Lanzi*, iii. 205; *Ch. Blanc, École ferraraise*; *Burckhardt*, 761.

**FILIPPINO**. See *Lippi, Filippino*.

**FILIPPO, FRA**. See *Lippi, Filippo*.

**FILIPPO NAPOLITANO**. See *Angeli, Filippo d'*.

**FINCHLEY, MARCH TO**, William Hogarth, *Foundling Hospital, London*. The march of the Guards to Scotland in 1745. While the straggling vanguard are winding away to the horizon, the foreground is filled with the confusion incident to departure. The most prominent figure is a young and handsome Guardsman hopelessly embarrassed by the rival adieux of two ladies; a drummer is drowning his grief by a vigorous attack on his drum; an officer kisses a milkmaid, while a soldier pours her milk into his hat, and another steals the pie-man's wares while directing his attention to the episode. Painted in 1750; engraved by L. Sullivan. The picture was dedicated to the King of Prussia, who made a handsome acknowledgment of the honour.—*Dobson, Hogarth*, 70.

**FINISTÈRE, EVENING AT**, Jules Breton, John A. Mitchell, Milwaukee, Wisconsin; canvas, H. about 3 ft. × 4 ft. A party of white-hooded Brittany women near a hamlet at sunset. Painted in 1882; Seney sale, New York, 1885.

**FINSONIUS (Finson), LOUIS**, born in Bruges about 1580, drowned in the Rhône near Arles in 1632. Flemish school, history and portrait painter; passed his youth in Italy and followed the school of Caravaggio. Went to Naples in 1612, returned to Aix in 1613, and settled at Arles in 1614. Good colourist, style vehement, scrupulous observer of material effects. Works: *Resur-*

















C. COUSEN, SCULPT.

3 L. FILLES PEUPLE



## FIORE

rection (1610), St. John's Church; Incredulity of Thomas (1613), Church of the Saviour, Aix; Female portrait (1624), Museum, *ib.*; Martyrdom of St. Stephen (1614), Arles Museum; Magdalen, Marseilles Museum; Annunciation (1612), Naples Museum.—*Biog. nat. de Belgique*, vii. 70; *Kramm*, ii. 487.

FIORE, COLANTONIO DEL. See *Colantonio del Fiore*.

FIORE (Flöre), JACOBELLO DEL, flourished 1400–1439. Venetian school.

FIORENZO DI LORENZO, born at Perugia about 1440–50, died after 1521. Umbrian school, probably a pupil of Benedetto Bonfigli. In 1472 he contracted to paint an Assumption of the Virgin, the principal parts of which are now in the Perugia Academy. Though the figures are of common type and the action is broken and exaggerated, the drawing is good and the execution careful. The influence of Perugino upon Fiorenzo shows itself in a fresco (1475)



March to Finchley, William Hogarth, Foundling Hospital, London.

Son of Francesco del Fiore, president in 1376 of the guild of painters in Venice, a position held also by Jacobello 1415–36. Painted in the method of the earlier Venetians; work marked by incorrectness of drawing, harshness of colour, and tawdriness of ornament and of drapery. His *Lion of St. Mark* (1415) in the Ducal Palace, Venice, his *Madonna* (1436) in the Venice Academy, and a large picture in the Sacristy of the Duomo at Ceneda, are fair specimens of his manner.—*C. & C.*, N. Italy, i. 2; *Burckhardt*, 588; *Lermolieff*, 395.

of the Eternal in a circular glory between Saints, in *S. Francesco of Diruta*, one of the most important wall-paintings recovered in our day. There are other pictures by him in the Perugia Academy; a *Madonna on a gold ground*, dated 1481, Berlin Museum; *Madonna, S. Giacomo, Assisi*; *Altarpiece* (1485), *S. Francesco, Terni*; *Head of Christ and Saints, Madrid Museum*.—*C. & C.*, Italy, iii. 151; *Vasari*, ed. *Le Mon.*, vi. 30, 56; *Ch. Blanc, École ombrienne*; *Cibo, Niccolò Alunno e La Scuola Umbra*, 113; *Lübke, Gesch. ital. Mal.*, i. 424.

## FIORI

FIORI DA URBINO. See *Barocci*, Federigo.

FIORINI, GIAMBATTISTA. See *Aretusi*, Cesare.

FISCHBACH, JOHANN, born in Castle Grafenegg, Nether Austria, April 5, 1797, died in Munich, June 15, 1871. Landscape and genre painter, pupil of Vienna Academy under Potter and Krafft. Extensively known by his charcoal drawings. In 1840 he moved from Vienna to Salzburg, lived there until 1851, then in the country, and from 1860 in Munich; was made member of the Vienna Academy in 1843. Works: Poachers, Rosenlaug Glacier in Switzerland (1838); Peasant Boy quarrelling with Girl about a Bird (1830), Widow in Graveyard (1838), Museum, Vienna; Ideal Landscape (1830), Huntsmen Resting (1845), Liechtenstein Gallery, *ib.*; Anxious Expectation (1844), Children Found (1845), View near Salzburg (1858), New Pinakothek, Munich; Salzach Valley and Watzmann (1851).—*Allgem. d. Biogr.*, vii. 47; *Andresen*, v. 78; *Wurzbach*, iv. 236.

FISCHER, GOTTLÖB, born in Stuttgart, June 27, 1829. History and portrait painter, studied sculpture in Holland, and painting (1853–55) in Paris under Ary Scheffer; returned to Holland, and in 1857 settled in Stuttgart. Works: Bacchante (1856); Protestant Service in a Barn; (1859); Rembrandt in his Studio (1865); Spinoza and the Spiders (1866); King Lear and Cordelia (1873); Tasso in Prison (1876); Portraits of King and Queen of Würtemberg (1875), of Prince Frederic, Baron von Thumb, Baron von Cotta, Count Taube.—*Müller*, 175.

FISCHER, (JOHANN CHRISTIAN) RICHARD, born in Dantzig in 1826. Landscape painter, pupil of Düsseldorf Academy under Karl Sohn, Theodor Hildebrandt, and Schirmer. From 1854 to 1862 he lived alternately in Berlin and Dantzig, and then settled in the latter place. Works: Sultry Noontide, Early Morning, Noon in the Valley, Dantzig Museum; Evening in the

Woods, Under the Oak Trees, Solitude in Eifel Mountains, Vienna Museum; Wood-border in Tyrol, Hamburg Gallery; Hessian Landscape, Darmstadt Gallery; On the Heights in Eifel Mountains; Heath at Sunset (1866); Evening on Baltic Sea.—*Müller*, 175.

FISCHER, JOHANN GEORG, born at Augsburg in 1580, died in Munich in 1643. German school; history painter, studied in Prague and Italy, imitated Albrecht Dürer. Works: Taking of Christ, Old Pinakothek, Munich; Twelve Apostles, 11 Battle Scenes, Schleissheim Gallery; Ecce Homo, Moritz Chapel, Nuremberg; Trinity (after Dürer), Pommersfelden Gallery.—*Nagler*, iv. 354.

FISCHER, JOSEF, born in Vienna, Jan. 30, 1769, died there, Sept. 5, 1822. German school; landscape painter, pupil of the Vienna Academy, of which he became a member in 1815. In 1802 he was made director of the Eszterhazy Gallery, Vienna. Works: View of Vienna and the Danube, Vienna Museum; Landscape, Vienna Academy; Storm Landscape, Prague Gallery; others in National Gallery, Pesth.—*Allgem. d. Biogr.*, vii. 76; *Wurzbach*, iv. 240.

FISCHER, JOSEF ANTON, born at Obersdorf, Allgäu, Feb. 28, 1814, died in Munich, March 20, 1859. History painter, pupil of the Munich Academy under Schlottbauer. Visited Italy with Förster and Schraudolph in 1832, and studied under Heinrich Hess in 1834–40. In 1843 he revisited Italy, studied Fra Angelico, and was influenced by Overbeck. Works: Flight to Egypt (1841), Adoration of the Magi (1844), Visitation (1845), Entombment (1848), New Pinakothek, Munich; Assumption; Descent from the Cross; Nativity; Birth of Mary; Adoration of the Magi.—*Allgem. d. Biogr.*, vii. 77; *Regnet*, 133.

FISCHER, THEODOR, born in Schwerin in 1816, died there, March 30, 1873. History and portrait painter, pupil in Schwerin of Schumacher, then in Dresden of Bendemann and Richter. Pictures in Schwerin Gallery and Grand Ducal Palace, in Ros-

## FISCHER

tock University, and in many churches and chapels of Mecklenburg.—*Kunst-Chronik*, viii. 431.

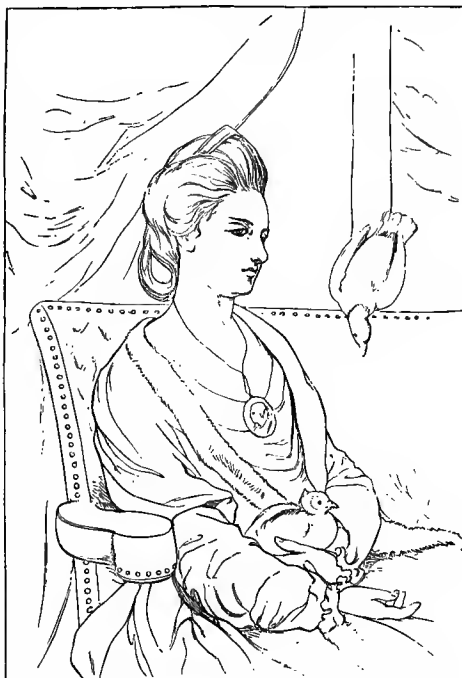
**FISCHER, VINCENZ**, born at Schmidham, Bavaria, April 2, 1729, died in Vienna, Oct. 26, 1810. History, architecture, and landscape painter, first apprenticed with an obscure painter at Passau, then pupil of Vienna Academy; went to Italy in 1753 to study under Tiepolo and Cignaroli, and after his return in 1760 became member of the Vienna Academy, and professor in 1764, as which he enjoyed considerable reputation. Works: *Moses and Pharaoh's Crown* (1760), Academy, Vienna; *Roman Colonnade with Procession* (1762), *Similar Subject* (1769), Museum, *ib.*; in fresco: *Agamemnon shooting Diana's Sacred Doe*, Castle Laxenburg, near Vienna; others in Royal Palace at Buda-Pesth, Royal Chapel at Pressburg.—*Allgem. d. Biogr.*, vii. 82; *Wurzbach*, iv. 247.

**FISEN, ENGELBERT**, born at Liège in 1655, died there, April 15, 1733. Flemish school; history and portrait painter, pupil of Flemael, then in Rome (from 1671) of Carlo Maratti, whose style he followed closely; returned to Liège in 1679. Of the 653 pictures and portraits he painted, only a few have survived. Works: *Martyrdom of St. Bartholomew*, *Christ on the Cross*, *St. Bartholomew's*, Liège; *Descent from the Cross*, *Chapelle des Femmes incurables*, *ib.*—*Biog. nat. de Belgique*, vii. 78; *Michiels*, x. 171.

**FISH-GIRL**, *Murillo*, *Lady Cranstoun*, London; canvas, H. 3 ft. 4 in. × 2 ft. 8 in. Peasant girl, seated, full-length, looking front, holding up with left hand the end of the scarf which covers her neck; right hand on handle of basket of fruit, beside which, on ground, is a dish of fish; background, landscape. Probably Aguado sale (1843), 6,900 fr.; bought about 1864 from Mr. Bury. Engraved by Blanchard, in *Gallery Aguado*.—*Curtis*, 283; *Ch. Blanc*, *École espagnole*; *Art Union*, 1846; *Art Journal*, Sept., 1864; *Scott*, *Murillo*.

**FISHER, KITTY**, portrait, *Sir Joshua Reynolds*, *Lord Crewe*. *Kitty Fisher*, the

*Phryne* of her day, daughter of a German staymaker. She married in 1766 Mr. Norris, son of the M.P. for Rye, and died in 1771. Half-length, sitting, with a white dove in her lap and another fluttering from the back of the sofa to join its mate.



*Kitty Fisher*, *Sir Joshua Reynolds*, *Lord Crewe*.

Painted in 1759; repetitions in *Munro Collection*, London, and in *Lenox Gallery*, New York. Another portrait, at *Petworth House*, represents her half-length, full face, sitting behind a table on which she rests her arms, with an open letter before her; a third depicts her as *Cleopatra dissolving the pearl* (engraved by Fisher); a fourth, *Lord Lansdowne*, in profile, with a parrot on her finger; a fifth, *Lord Carysfort*, an unfinished head in powder, and a fly-cap, perhaps the loveliest of all. One sold by *Christie* (1874), 114 gs.—*Leslie & Taylor*, *Life*, i. 163; *Pulling*, 22.

**FISHER, WILLIAM MARK**, born in Massachusetts, contemporary. Landscape painter, pupil of *George Inness*, and afterwards

## FISHERS

studied in Europe. Opened a studio in Boston, but, meeting with little success, removed to London. Lived in 1884 at Steyning, Sussex. Works: Noon (1872); Early Summer (1875); Scotch Hillside, On the Cam (1876); The Meadows (1877); Pastorals (1878); Pevensey Castle, Spring, Weaned Calves, Spring Labour (1879); Coast Pastures, Last of Autumn, Normandy Orchard (1880); Milking Time (1881); Sunlight and Shade, Melancholy Days, Marguerites (1882); Timber Wagon, Early Summer (1883); Sussex Pasture, Homewards (1884); Low Tide, A Sketch in Ireland, A Kerry Pastoral (1885).

**FISHERS OF THE ADRIATIC**, Leopold Robert, Neuchâtel Museum; canvas, dated 1834. Paturle sale (Paris, 1872), £3,320.

**FITCH, JOHN L.**, born in Hartford, Conn., in 1836. Landscape painter, pupil in Hartford of George F. Wright; went to Europe in 1855 and studied under Albert, Max, and Richard Zimmerman in Munich and Milan. Exhibits at the National Academy, of which he is an Associate. Studio in New York since 1866. Works: Mountain Brook (1870); Outlet (1871); In the Cañon-Granville (1873); Stray Sunbeam (1875); In the Woods, Autumn (1876); Twilight on Gill's Brook (1878); Study on Long Island (1879); On Spruce Creek (1880); Study of Beeches (1881); Path near Blue Mountain Lake (1882); Study on the Croton, Pastoral (1883); Study on the Raymondskill, Neglected Road (1884).

**FITGER, ARTHUR**, born at Delmenhorst, Oldeuburg, Oct. 4, 1840. History painter, pupil of Munich Academy, where he was much influenced by Cornelius and Genelli. In Antwerp he studied Rubens, and in Italy (1863-65) the old Venetian masters. Settled in Bremen in 1870. Works: Fisher-Boat attacked by Mermaids; German Saga on Giant's Grave; Erlking's Daughters; Procession of Witches; Waking of Barbarossa; Night and Dreams; Prodigal Son, Good Samaritan, Remberti Church, Bremen; Development of German Civilization, Ruten-

hof, Bremen; Brema with her Children, Feast of Bacchus, Four Praisers of Wine, Roland and Rose, Rathskeller, Bremen; Five Continents, Four Winds, Bremen's Sea-Trade (1880), Exchange, Bremen.—Müller, 175; Kunst-Chronik, x. 291, 312; xiii. 489; xiv. 569.

**FLACCO**. See *Fiacco*.

**FLAGELLATION** (Fr., Christ à la Colonne; Ital., Nostro Signore flagellato alla Colonna; Sp., Cristo á la columna; Ger., Geisselung Christi), the scourging of Christ previous to crucifixion (Matt. xxvii. 26; Mark xv. 15; Luke xviii. 16; John xix. 1). Sometimes called Christ at the Column.

By *Murillo*, Duke of Wellington, London; canvas, H. 1. ft. 4 in. × 10 in. An executioner scourges the Saviour while another prepares the crown of thorns; in background, a wall and a grated window. Three figures, full-length. Companion to *Pietà*, also in possession of Duke of Wellington.

Subject treated also by Sodoma, Siena Gallery; Antonello da Messina, Venice Academy; Paolo Morando, Verona Gallery; Murillo, Louvre; Gaudenzio Ferrari, S. M. delle Grazie, Milan; Sebastian del Piombo, S. Pietro in Montorio, Rome; Lodovico Carracci, Bologna Gallery; Alonso Cano, Madrid Museum; Zurbaran, Berlin Museum; David Teniers, younger, Madrid Museum; Pelegrino Tibaldi, ib.; Th. van Tulden, Brussels Museum; Fr. Vanni, Vienna Museum; Ambrogio Borgognone, Brera, Milan; Pedro Ruiz, Dresden Gallery; Joseph Heinz, ib.; Karl Lehmann, Church of St. Nicholas, Boulogne-sur-Mer; Hans Holbein, elder, Munich Gallery; Hans Holbein, younger, Basle Museum.

**FLAGG, GEORGE WHITING**, born at New Haven, Conn., June 26, 1816. Subject painter, pupil of his uncle, Washington Allston; later studied three years in Europe. Painted six years in London before settling finally in New York; elected N.A. in 1851. Works: Jacob and Rachel at the Well; Portrait of Mme. Pico as Cenerentola; Good Samaritan; Landing of the Atlantic Cable;



## FLAGG

Murder of the Princes in the Tower ; Young Greek ; Landing of the Pilgrims ; Washington receiving his Mother's Blessing (often engraved) ; Mouse Boy ; Match Girl ; Haidee ; Scarlet Letter ; Columbus and the Egg (1867) ; Tennyson's Maud (1881) ; Hester Prynne, Portrait of Dr. Eben M. Flagg (1883) ; Portrait of a Lady in Fancy Dress, Mrs. S. P. Cleveland, Boston.—Tuckerman, 407.

**FLAGG, JARED BRADLEY**, born at New Haven, Conn., June 16, 1820. Genre and portrait painter, pupil of his brother, George W. Flagg, and a short time of Washington Allston. Elected N.A. in 1849, on exhibiting Angelo and Isabella. Mr. Flagg, who was instrumental in organizing the Yale College Art Gallery, became a clergyman of the Episcopal Church in 1854, since which time he has rarely exhibited, though he still paints. Ideal works : Measure for Measure (1849) ; Paul before Felix (1850) ; Grandfather's Pet ; Poet's Captive (1877) ; Intercepted Letter ; Holy Thoughts. Portraits : Of his Father (1836) ; Commodore Vanderbilt (1876) ; Bishop Littlejohn (1880) ; Reverdy Johnson ; Henry Stanbery ; Judge Peckham ; Chief-Justice Church (1884). His sons, Montague and Charles Noel, both pupils of the École des Beaux Arts, are genre painters in New York.—Tuckerman, 408.

**FLAHAUT, LÉON**, born in Paris, Dec. 6, 1831. Landscape painter, pupil of L. Fleury and of Corot. Medal in 1869 ; 2d class, 1878 ; L. of Honour, 1881. Works : Canal of Briare ; Sheepfold at Salles, The River Loing ; Beach of Berneval ; Landscape ; Evening ; Under the Wood, Souvenir of the Normandy Coast (1869) ; Farm at Sunset, The Loing (1874) ; High Sea at Puits, Environs of Montbouy (1878) ; Evening (1879) ; Bridge at Mortuaille, The Croisic (1880) ; Returning to the Farm (1881) ; Solitude (1882) ; The River Loing (1883) ; Ferme de la Brosse (1884) ; October Morning, On Shore of a Pond (1885).

**FLAMENG, FRANÇOIS**, born in Paris in 1859. History painter, son of the en-

graver Leopold Flameng ; pupil of Cabanel, Edmond Hédouin, and Jean Paul Laurens.

Medal, 2d class, 1879 ; prix du Salon, 1879.

Works : Reading Desk (1875) ; Portrait of a Bishop, Barbarossa visiting Charlemagne's Tomb (1876) ; Portrait of his Father (1877) ; The Gi-

rondins Summoned (1879) ; Capo di Monte Road at Naples, Conquerors of the Bastille (1881) ; In the Woods, Camille Desmoulins (1882) ; A Duel (1883) ; *Massacre* of Machécoul, Rehearsal in 18th Century (1884) ; Bowlers, Marie Antoinette going to Execution (1885).—Larousse.

**FLAMENG, MARIE AUGUSTE**, born at Metz (Lorraine), July 17, 1843. Landscape and marine painter, pupil of Palianti, E. Verrier, Dubufe, Mazerolle, E. Delaunay, and Puvis de Chavannes. Medal, 3d class, 1881. Works : Village in Lorraine (1870) ; Valley of Vancotte, Normandy (1872) ; Low Tide at Cancale (1874) ; Fishing Boat at Cancale (1875) ; Oyster Women in the Bay of Mont Saint Michel (1876) ; Fishermen at Cancale (1878) ; Banks of the Seine at Ivry, Yport (1879) ; A Corner of the Sea at Saint-Vaast-la-Hougue, Sea-weed at Low Tide in La Manche (1880) ; Fishing Boat at Dieppe (1881), Luxembourg Museum ; Three-Master leaving Havre, Schooner at Wharf (1882) ; Bassin Vauban at Havre (1883) ; Fishing Bark (1884) ; Cale de messageries maritimes at Bordeaux (1885).

**FLAMM, ALBERT**, born in Cologne in 1823. Landscape painter, pupil in Düsseldorf of Andreas Achenbach ; later much influenced by Oswald Achenbach (1840-41), with whom he travelled through Italy. Works : Wood Landscape in Sunset (1845) ; Morning Landscape (1846) ; View in North Italy (1850) ; Approaching Storm in the





LAFOSSE  
1866





## FLATZ

Bas-Brean, Border of a Pine Wood at Por-  
nic (1875); Landscape, In the Woods (1876);  
Garden near Nîmes (1877); View near Étretat  
(1878); View in Provence, View at Bugey  
(1879); River Alberine, Road of Étroits near  
Lyons (1880); Souvenir of Bugey, Provence  
(1881); Road near Montmorency, View from  
the Heights above Sèvres (1882); Landscape,  
Autumn near Montmorency (1883); In Au-  
tumn, Diggers at Work (1884); Autumn  
Reminiscence, Shades (1885). Pictures in  
the Museums of Nîmes, Lyons, and Langres.  
His elder brother, Auguste René (1804-43),  
pupil of Ingres, was director of Lyons Acad-  
emy.—Bellier de la Chavignerie, i. 556.

FLATZ, GEBHARD, born at Wolfurt,  
Vorarlberg, June 11, 1800. History painter,  
pupil of Vienna Academy; then studied at  
Munich, and went to Rome, where, except-  
ing a short stay at Innsbrück, he has since  
lived, forming himself after the works of  
Fra Angelico and Raphael, allied in close  
friendship with Overbeck, and, like him,  
among the foremost modern painters of re-  
ligious subjects. Most of his works have  
been bought for England and America.  
Works: Paris challenged by Hector (1827),  
Ferdinandum, Innsbrück; Allegory on In-  
carnation of Christ (1842); Madonna (1843);  
Transfiguration of St. Francis (1845); Abra-  
ham and the Angels; Madonna adoring the  
Infant; Fiesole after a Vision painting the  
Madonna; Mary with Martha, John and  
Lazarus listening to the Lord; Christ be-  
stowing upon Souls in Purgatory the Boon  
of his Sacrifice (1854); Bishop of Lodi,  
the Founder of Figlie del sacro Cuore at  
Trent; Mary and Joseph adoring the new-  
born Saviour, Imperial Chapel, Vienna; St.  
Francis Xavier on his Death-bed; Cycle of  
Five Scenes in Life of Christ (1858). In  
fresco: Cycle representing the Teaching of  
Christ.—Wurzbach, iv. 264; xxvi. 379.

FLEMAEL (Flémalle), BARTHOLET,  
born at Liège, May 23, 1614, died there,  
July 10, 1675. Flemish school; history  
and portrait painter, son of Renier Fle-  
mael, glass-painter; pupil of Gerard Douf-

fet and of Jordaens; went to Italy in 1638,  
stayed principally at Rome and Florence,  
and on his way homeward painted with  
great repute in the Carmelite and Augus-  
tin churches in Paris, where, on a second  
visit in 1670, he was made member and pro-  
fessor of the Academy. Returned to Liège  
in 1647, and two years later took up his  
abode temporarily at Brussels. Shows the  
influence of Nicolas Poussin. Works: Chas-  
tisement of Heliodorus, Brussels Museum;  
Flight of Æneas from Troy, Dresden Gal-  
lery; Alexander leaving for Asia, Death of  
Lucretia, Cassel Gallery; Raising of the  
Cross, Crucifixion, Liège Museum; Nativ-  
ity, Caen Museum; Mysteries of the Old  
and New Testa-  
ments, Louvre.—  
Biog. nat. de Bel-  
gique, vii. 96; Hel-  
big, Hist. de la peinture à Liège; Fétis, Les  
Artistes belges à l'étranger, ii. 374.

*B. Flémalle*

FLERS, CAMILLE, born in Paris, Feb.  
15, 1802, died at Annet (Seine-et-Marne),  
June 27, 1868. Landscape painter, pupil  
of Paris. Bred in the old school of land-  
scape painting, but became a leader of the  
new in 1831. His best works were painted  
before 1855. Medals: 3d class, 1840; 2d  
class, 1847; L. of Honour, 1849. Works:  
Cascade of Pissevache (1831); Mill on the  
Marne; View of the Meilleraye; Road in  
Normandy, Environs of Dunkirk; Animals  
in a Pasture, Castle of Arques; Environs of  
Compiègne; Mill of Toucque, Island of Sa-  
mois (1838); Banks of the Marne (1848);  
Four Seasons (1855); eight views and in-  
teriors (1857); Willows on the Beuvronne;  
Mill of Coillour (1859); Hazel Trees on  
Banks of the Bresle; Orchard at Aumale;  
Henriette Island at Annet; Tuileries du Per-  
rey at Havre; Water-Mill near Quillebœuf;  
Washing-Places on the Bresle; Mill at An-  
net (1861); The Allier at Vichy after an In-  
undation; Mill at Aunay (1863).—Bellier de  
la Chavignerie, i. 557.

FLEURY, FRANÇOIS ANTOINE LÉON,  
born in Paris, Dec. 18, 1804, died Oct. 19,

## FLICKEL

1858. Landscape and history painter, son and pupil of Claude Antoine F., history and portrait painter of beginning of 19th century; later pupil of Hersent and Bertin. Subjects usually taken from central France. Medals: 3d class, 1841; 2d class, 1837; 1st class, 1845; L. of Honour, 1851. Works: Baptism of Christ, St. Marguérite, Paris; Saint Geneviève, St. Etienne du Mont, ib.; Ischia (1833); Environs of Maubeuge, View of Clermont, Hell's Hole, The Bridge of Arche (1840); Village of Cagnes (1845), formerly in Luxembourg Museum; Monte Calvo, near Nice, Mill of Coutivert (1847); The Grove, Pasture in Normandy, Environs of Trouville (1852), bought by the Emperor; View on Coast of Genoa, Orléans Museum; Landscape, Nantes Museum.—Gaz. des B. Arts (1859), i. 302.

FLICKEL, PAUL, born in Berlin, April 8, 1852. Landscape painter, pupil of Weimar Art School under Theodor Hagen, went in 1874 to Düsseldorf, and settled in 1876 in Berlin; travelled in Germany and Austria, and in 1877 in Italy. Works: Garden near Naples; Villa d'Este; View of Naples from Capo di Monte.—Müller, 178.

FLIGHT INTO EGYPT (Fr., Fuite en Egypte; It., Fuga in Egitto; Sp., Huida á Egipto; Ger., Flucht nach Egypten). The flight of Jesus, Mary, and Joseph into Egypt to escape the pursuit of Herod.

By *Claude Lorrain*, Dresden Museum; canvas, H. 3 ft. 3 in. × 4 ft. 4 in. The Virgin, with Jesus in her arms, is mounted upon an ass, which is preceded by an angel; behind, Joseph, leaning on his staff. The landscape, one of the most beautiful by the painter, has a cascade in the middleground, which forms a rivulet crossed by a bridge; in background, a city and mountains. Other figures, besides the Holy Family, are two travellers in antique costume, and a shepherd and shepherdess. From the Mazarin Collection. Another Flight into Egypt by Claude, engraved by Morel, is in the Ashburton Collection, London.

By *Alexandre Decamps*, private gallery,

Paris; canvas, H. 9 in. × 1 ft. 1 in. The Holy Family about to cross a torrent at evening; an angel leads by the bridle the ass upon which the Virgin and Child are sitting. Salon, 1850; Pereire sale (1872), 15,150 francs.

By *Edwin Long*, London; canvas, H. 8 ft. × 16 ft. Called by the painter Anno Domini. The Holy Family in foreground, the Virgin and Child seated upon an ass, beside which walks Joseph; beyond, issuing from the gate of an Egyptian temple in background, at the left of which the Pyramids are seen, marches a procession—minstrels followed by bearers of the golden image of Isis, by priests, by a Roman officer in a chariot, and by the sacred bull Apis. In the foreground, near the Holy Family, are a young lover fastening an amulet around the neck of his betrothed, a negro carrying for sale a tray of Egyptian gods, and a mother holding in her arms a sick child, before whose unconscious face three girls and a negro girl-slave hold up images of the gods.

By *Holman Hunt*. See *Triumph of the Innocents*.

By *Murillo*, Duchesse de Galliera, Paris; canvas, H. 7 ft. × 5 ft. 6 in. The Virgin, mounted on an ass walking to right, tenderly regards the Child, who lies with his head on her right arm; St. Joseph, in broad-brimmed hat and mantle, walks leading the animal: night scene—landscape of arid country with tree on left. First manner. Painted about 1648 for convent of La Merced Calzada, now the Seville Museum; carried off by Soult; sold at his sale for 51,500 fr.—C. Bermudez, ii. 59, Carta, 55; Ponz, Viage, ix. 107; Curtis, 167.

By *Rubens*, Louvre; wood, H. 2 ft. 6 in. × 3 ft. 3 in. Night scene, the stars and the moon reflected in the water of a river which the Holy Family are about to cross. Mary, holding Jesus in her arms, is seated upon an ass led by an angel, while a second angel flies at her right; Joseph, walking with his staff, turns and looks with anxiety at two

## FLINCK

horsemen galloping to right on the river-bank; in background, left, under a rock shaded by trees, shepherds and their flocks around a fire. Collection of Louis XIV. Engraved by I. C. Marinus; C. Galle; R.



Flight into Egypt, Murillo, Duchesse de Galliera.

Lowry. Same composition with changes, Cassel Gallery, to which it was returned in 1815 from Paris.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. A lovely landscape, with the Madonna and St. Joseph pacing along a shady path on the banks of a river. The Virgin's head is very beautiful; the head of the ass is wonderfully painted.—Ruskin, *Stones of Venice*, iii. 328.

By *Adrian van der Werff*, Hague Museum; wood, H. 1 ft. 6 in. × 1 ft. 3 in.; signed, dated 1710. The Virgin, with Jesus in her arms, is seated upon an ass led by Joseph beside a stream, near which are trees and the ruins of a portico. Painted by the artist for his daughter, who sold it for 4,000 florins to J. van Schuylenburg, at The Hague, from whom it passed through several other hands

to the Hague Museum. Carried to Paris under the empire; returned in 1815. Engraved by Avril in *Musée français*.—Filhol.

Subject treated also by Guido, Brussels and Naples Museums; Carlo Maratti, Vienna Museum; Il Scarsellino, Dresden Museum; Alessandro Turchi, Madrid Museum; Luca Cambiaso, Palazzo Barberini, Rome; Gaudenzio Ferrari, Church of Minorites, Varallo; Lodovico Cardi, Louvre; L. Bassano, Madrid Museum; Murillo, Hermitage, St. Petersburg; id., Pesth Gallery; id., Mrs. Culling Hanbury, Bedwell Park, Herts; Adam Elsheimer, Munich and Dresden Galleries, Louvre, and Liechtenstein Gallery, Vienna; Domenico Feti, Vienna Museum; Filippo Lauri, ib.; Herri de Bles, ib.; Joachim de Patinir, Munich and Madrid Museums and London Gallery; Velvet Brueghel, Besançon Museum; Frans Francken, elder, Dresden Museum; Frans Francken, younger, Uffizi, Florence; François Boucher, Hermitage, St. Petersburg; Eugène Devéria (Salon, 1838); P. A. Jeanron (Exposition Universelle, 1855); Joseph Beaume (ib.); J. J. Bellel (ib.); Paul Flandrin (Salon, 1861).

FLINCK, GOVAERT, born at Cleves, Jan. 25, 1615, died in Amsterdam, Feb. 2, 1660. Dutch school; history and portrait painter, pupil of Lambert Jacobzen at Leeuwarden, then of Rembrandt, under whom his talent developed



so rapidly that after one year his pictures could scarcely be distinguished from those of the master. He left Rembrandt in 1638, and took the freedom of Amsterdam in 1652. After Eeckhout, he was the scholar who approached nearest to Rembrandt. His best pictures are of the period 1640-50; later, having studied the old Italian masters, he aimed at precision of form rather than at

## FLORA

chiaroscuro effects, and lost ground. He enjoyed the favour of the Elector William of Brandenburg, and of Prince Maurice of Nassau, for whom he executed many pictures. Works: Annunciation to the Shepherd, Portrait of a Young Girl (1641), Louvre; Female portrait (1640), Brussels Museum; Loving Couple (attributed), Antwerp Museum; Isaac blessing Jacob (1638), Fête of the Civic Guard (1648), National Museum, Amsterdam; Marcus Curius Dentatus, Solomon praying for Wisdom, Royal Palace, *ib.*; The Archers (1642), City Hall, *ib.*; Portrait of a Man and his Sister (1646), Rotterdam Museum; Solomon and Queen of Sheba (with Dirk van Delen), Lille Museum; Female portrait (1636), Brunswick Museum; *do.*, Städel Gallery, Frankfurt; Woman and Child, Darmstadt Museum; Guard Room, Old Pinakothek Munich; 3 male portraits (two dated 1639, 1643), David and Uriah, Dresden Gallery; Female portrait (1641), Expulsion of Hagar, Berlin Museum; 2 portraits, Copenhagen Gallery; 3 portraits (one dated 1637), Hermitage, St.

G. Fluck  
Fluck f. 1646

Petersburg; Portrait of Old Man (1651), Vienna Museum; Portrait of a Lady (1648), Marquis of Bute, London; Bathsheba's Appeal to David, National Gallery, Dublin.—Allgem. d. Biogr., vii. 122; Ch. Blanc, *École hollandaise*; Havard, A. & A. *hol.*, ii. 73; Repertorium f. K., iv. 108; Riegel, *Beiträge*, ii. 269; *Zeitschr. f. b. K.*, x. 224, 381.

FLORA. See *Columbine*.

FLORA, *Titian*, Uffizi, Florence; canvas, life-size figure, seen to hip. A woman, lightly clad, her hair looped with a silken cord and falling in waves to the bosom,

strives with one hand to hold the muslin falling from her shoulders while presenting roses, jessamines, and violets with the other to some unseen person. Painted about 1520. Once owned by Don Alfonso Lopez,



Flora, Titian, Uffizi, Florence.

who also owned the *Ariosto* of Cobham Hall; first exhibited in Florence in 1793, when taken from the Duke's Guardaroba.—C. & C., *Titian*, i. 270; *Lavice*, 53.

FLORA, TRIUMPH OF, *Nicolas Poussin*, Louvre, Paris; canvas, H. 5 ft. 5 in. × 7 ft. 11 in. At right, Flora, seated upon a chariot, drawn by two loves or zephyrs, and preceded by women and men singing and dancing, is accompanied by nymphs, youths, and loves bearing flowers; two loves, flying, are about to crown her; a warrior, standing, offers flowers in a buckler. Painted about 1630 for Cardinal Omodei, whence passed to collection of Louis XIV. Engraved by E. Fessard (1770), Andran, Marie Horthemels.—*Filhol*, iii. Pl. 199; *Villot*, *Cat. Louvre*.

FLORE. See *Fiore*.









ANC-FLORIS.









Peans Floris pinxit.

W. Unger sculpfit

DER FALKENJÄGER

Nachdem in der Galerie zu Braunschweig heimathlich ist.

Verkauft zu Paderborn im Jahre 1794.





## FLORENTIA

**FLORENTIA, ANDREA DA.** See *Andrea*.

**FLORENTINE POET,** *Alexandre Cabanel*, J. H. Warren, Hoosic Falls, N. Y. A young poet reading one of his compositions to youthful listeners, seated on a marble bench in a garden. Salon, 1861. Engraved by A. Huot. Replica, Israel Corse, New York.

**FLORIGERIO, SEBASTIANO**, of Udine, born about beginning of 16th century, died after 1543. Venetian school; pupil and son-in-law of Pellegrino. In 1525 he painted an altarpiece for S. M. di Villanuova near San Daniele, and later the Conception, now in Venice Academy. The St. George and the Dragon in S. Giorgio of Udine was ordered in 1529. He afterwards painted in Padua until 1533. In 1539 he killed a man in a quarrel at Udine and fled to Cividale, where he remained until 1543, when he returned to Udine.—C. & C., N. Italy, ii. 300; Vasari, ix. 30; Lübke, *Gesch. ital. Mal.*, ii. 603.

**FLORIS, FRANS** (Frans de Vriendt), born in Antwerp about 1517-18, died there, Oct. 1, 1570. Flemish school; history and portrait painter, son and pupil of Cornelis de V., a stone-cutter, then at Liège pupil of Lambert Lombard; also studied in Italy under influence of Michelangelo. In 1540 admitted into the guild at Antwerp, where he opened a school, frequented by many scholars, among whom were several afterwards great masters. Led a very wild life, which prevented his attaining the fame and fortune that his great talent and the patronage of his friends offered him. His sons, Jean Baptiste and Frans, were both painters. Works: Fall of the Angels (1554), Adoration of the Shepherds,



St. Luke painting the Virgin, Antwerp Museum; Nine Muses, Christ and Little Children, Water-Wedding at Middelburg, Amsterdam Museum; Last Judgment (1566), Adoration of the Magi (finished 1571 by Hieronymus Francken), Brussels Museum; Falcon Hunter (1558), Mars and Venus surprised by Vulcan, Venus and Cupid, Brunswick Museum; Taking of Christ, Cassel Gallery; Cain and Abel, Copenhagen Gallery; Venus and Mars (1547), Lot and his Daughters, Berlin Museum; Figure of a Woman, Old Pinakothek, Munich; Adam and Eve under the Tree, Adam and Eve driven from Paradise, Holy Family, Vienna Museum; Deluge, portraits (2), Madrid Museum.—Ch. Blanc, *École flamande*; *Biog. nat. de Belgique*, vii. 120; *Cat. du Musée d'Anvers* (1874), 139; Dohme, lii.; Fétis, *Cat. du Mus. royal*, 317; Michiels, v. 292; Riegel, *Beiträge*, ii. 17; Rooses (Reber), 93; Van den Branden, 173.

**FLORIZEL AND PERDITA**, Charles R. *Leslie*, South Kensington Museum; canvas, H. 1 ft. 9 in. × 2 ft. 5 in. Scene from *Winter's Tale*, Act IV., Scene 3. Perdita, standing, presenting flowers to Polyxenes and Camillo, seated at right in shepherd's cottage; behind her is Florizel, and at her side, at left, Dorcas, a true shepherdess. Royal Academy, 1837. Engraved by L. Stocks.—*Art Journal* (1867), 4.

**FLOWER GIRL**, *Murillo*, Dulwich Gallery; canvas, H. 3 ft. 11 in. × 3 ft. 2 in.; has been enlarged, original size 3 ft. 5½ × 2 ft. 9½. In white turban, yellow robe, white sleeves, seated on a stone bench, holding with both hands the end of a brown embroidered scarf which falls from her left shoulder, and smilingly offering to the spectator the four roses it contains; on left a pilaster; at right a landscape with cloudy sky. Countess de Verrue sale, 1737; Blondel de Gagny sale, Paris (1776), 12,000 liv.; Calonne sale, London (1795), £672, to Mr. Desenfans, whose heir, Sir Francis Bourgeois, bequeathed it to Dulwich College. Old copy in Akademie der Bildenden Kunst,

## FLOWER

Vienna. Engraved by J. H. Robinson, P. Lightfoot, S. C. Hall, R. Graves, A. H. Payne, R. Cockburn, C. Cousen.—Curtis, 281; Art Journal, 1877; Art Union, 1841; Scott, Murillo; Waagen, ii. 346; Ch. Blanc, Murillo, 16; Jameson, Public Galleries, 483; Richter, Dulwich Cat., 99.

**FLOWER MARKET**, Firmin *Girard*, T. R. Butler, New York. Scene on the quay where the flower-market of Paris is held, with groups buying and selling; in background, the Seine and architecture. Salon, 1876. Etched by Gustave Greux.—L'Art (1876), ii. 300; iii. 240.

**FLÜGGEN, GISBERT**, born in Cologne, Feb. 9, 1811, died in Munich, Sept. 3, 1859. Genre painter, pupil of Düsseldorf Academy. In 1835 he settled in Munich. Has been called the German Wilkie on account of the similarity in subject and character of his works to those of the Scotch master. Works: Servants Surprised (1839), Hermitage, St. Petersburg; Chess Players, Interrupted Marriage Contract (1840); Unlucky Player (1841), Mentz Museum; Deciding the Lawsuit (1847); Betrothal, Tasting Wine, Morning Kiss, Opening of Will, Money Changers (1850); Seizure for Debt at Young Musician's (1854); Disappointed Legacy Hunters (1848), Hanover Gallery; Speculators; Last Moments of King Frederic Augustus of Saxony; Anteroom of a Prince (1859), New Pinakothek, Munich.—Allgem. d. Biogr., vii. 140; Brockhaus, iv. 982.

**FLÜGGEN, JOSEF**, born in Munich, April 3, 1842. History and portrait painter, son of Gisbert, pupil of Munich Academy and of Piloty, went in 1866 to Paris, London, Brussels, and Antwerp, where he was influenced by Leys. Now professor in Munich Academy. Works: Elizabeth of Thuringia (1867); The Hostess' Daughter (1869); Family Happiness; On Coast of Genoa; Pouting Love-Couple; Milton dictating Paradise Lost; Landgravine Margaret taking Leave of her Children; Regina Imhof (1877); Baptism of Emperor Maximilian I. (1879); First Booty (1881); Last Jewel

(1884); King Karl's Sea-trip (1885), Royal Palace, Bucharest.—Brockhaus, vi. 929; Illustr. Zeitg. (1882), i. 9; N. illustr. Zeitg. (1880), ii. 503; Land und Meer (1870), i. 212; Zeitschr. f. b. K., xix. 135.

**FOGOLINO, MARCELLO**, of Vicenza, first half of 16th century. Venetian school; a native of the district of Friuli, he was apprenticed at Vicenza, and spent some of his later years in San Vito; painted also in Pordenone and in Trent. His early work is in the manner of Verlas and Speranza, but his later pictures show the influence of Raphaellesque models. Among the latter are the Virgin crowned by Angels in the Santissima Trinità, Trent, and the Madonna and Saints in the church of Bovo, near Trent.—C. & C., N. Italy, i. 443.

**FOHR, DANIEL**, born at Heidelberg, May 13, 1801, died at Baden-Baden, June 25, 1862. Landscape painter, brother of Karl Ph. F., self-taught, came in 1829 to Munich, where he rapidly gained reputation. Works: Wood Landscape with Mazeppa, View of Königsee (1836); The Steinberg near Berchtesgarden (1837), Four Seasons or Four Epochs of German History, Carlsruhe Gallery.

**FOHR, KARL PHILIPP**, born at Heidelberg, Nov. 26, 1795, died in Rome, June 29, 1818. Landscape painter, pupil of Munich Academy. Influenced by Josef Anton Koch at Rome, where he was drowned while bathing in the Tiber. Works: In Carlsruhe and Darmstadt Museums, and Städel Gallery, Frankfurt.—Allgem. d. Biogr., vii. 147; Dieffenbach, Leben des Malers K. F. (Darmstadt, 1823).

**FOLTZ, PHILIPP**, born at Bingen, May 11, 1805, died in Munich, August 5, 1877. History and genre painter, pupil of Düsseldorf and Munich Academies under Cornelius, whom he assisted in the decoration of the Glyptothek. After painting some frescos in the new Royal Palace, he went to Rome in 1835, and on his return became professor at the Munich Academy in 1839, and director of the Central Gallery in 1855.

## FONTAINE

Works: Suliote Woman keeping Watch for her Father, Huntsman on Rocky Cliff, Fishermaiden on Strand, Fisherman's Family expecting Father, Fisherwoman on Achen Lake, Two Chamois Hunters, Hunter and Shepherdess, Knight and his Sweetheart, Greek Women on Battlefield all in (1826-35); Two Madonnas, Holy Family, The Diver, The Princess, Count of Hapsburg (1835-38); Minstrel's Curse (1838), Cologne Museum; Scene on the Isar near Munich, Darmstadt Museum; Madonna (1839); Emperor Sigismund, Römersaal, Frankfort; Frederic Barbarossa kneeling before Henry the Lion (1852); Age of Pericles, Maximilianeum, Munich; Italian Mother with Children by the Sea, Pilgrimage in the Mountains, Peasant Woman and Child; Scene from Defence of Tyrol, Brera Gallery, Milan; two great Hunting Scenes; Rhine Legends, Schönborn Palace, Munich; Götz von Berlichingen and the Monk, Vienna Museum; King Louis I. and Family looking at Painting, Madonna, Frauenlob. Frescos: Foundation of Academy of Science, and four Allegorical Figures, Arcades, royal garden, Munich; twenty-three scenes from Schiller's and nineteen from Bürger's Ballads, Royal Palace, Munich; Times of Day, Gods of Greece instructing Man, Schönborn Palace, Munich.—Allgem. d. Biogr., vii. 150; Brockhaus, vi. 943; Kunst-Chronik, xii. 771; Illustr. Zeitg. (1881), i. 333.

FONTAINE, EDMÉ ADOLPHE, born at Noisy-le-Grand (Seine-et-Oise), May 8, 1814. Portrait, genre, and landscape painter, pupil of Léon Cogniet. Medal, 3d class, 1852. Works: Ibrahim Pasha at the Military School of Saint Cyr (1847-85); Supreme Court at Versailles (1850-55); Visit of Napoleon III. to School of Saint-Cyr (1853); The Letter (1857); Attack of Selinghinsk Earthwork, February 23, 1855 (1859); Mass at Pont l'Abbé, Studio Interior (1861); Cæsar and his Fortune (1863); Bay of Audierne, Finistère, Villa of Quintilian on the Via Appia (1875); Studio Interior (1878).—Bellier de la Chavignerie, i. 561.

FONTAINEBLEAU, FOREST OF, Narciso Diaz de la Peña, T. W. Walters, Baltimore; canvas, H. 2 ft. 6 in. × 2 ft. 1 in.; dated 1871. Autumn scene. Diaz painted many views of the Forest of Fontainebleau, some of which are in the following collections: W. H. Vanderbilt, New York; Samuel Hawk, ib.; M. Graham, ib.; J. W. Drexel, ib.; J. T. Martin, Brooklyn; R. C. Taft, Providence; H. P. Kidder, Boston; Mrs. W. P. Wilstach, Philadelphia.

By Theodore Rousseau, Louvre; canvas, H. 4 ft. 7 in. × 6 ft. 5 in.; signed. Sunset scene on the border of the forest. Salon of 1855; formerly in Luxembourg. Rousseau spent many years in the Forest of Fontainebleau, which supplied him with numerous subjects.

FONTANA, LAVINIA, born in Bologna, Aug. 26, 1552, died in Rome in 1614. Bolognese school; daughter and pupil of Prospero Fontana; married Paolo Zappi, son of a rich merchant of Imola, who aspired to be a



painter, but without success. Lavinia went to Rome about 1592, and won considerable reputation as a portrait painter. She also executed several altarpieces like her father's in colour, but inferior in design and execution. Works at Bologna: Virgin and Saints, S. Giacomo Maggiore; do., La Madonna del

*Lav. Fon. Pinx.*  
**LAVINIA PROSPERI**  
**FONTANAE FAC'**

Baracano; Miracle of Loaves and Fishes, Chiesa dei Mendicanti; Crucifixion, S. Lu-

## FONTANA

cia ; Birth of Virgin, S. Trinità ; Madonna, Ascension, Pieve di Cento.—Malvasia, i. 173 ; Lanzi, iii. 42 ; Ch. Blanc, École bolonaise ; Gualandi, Guida, 138, 140, 166.

**FONTANA, PROSPERO**, born in Bologna in 1512, died in Rome in 1597. Bolognese school, pupil of Innocenzo da Imola ; went to France to aid Primaticcio at Fontainebleau, but was taken ill and had to return. Painted chiefly in Bologna and in Rome. He was devoted to pleasure, and his many (chiefly historical) works are executed with little care. His best pictures are his portraits. Among his works are : Decorations in Vigna di Papa Giulio near Rome ; Altarpiece, S. Salvatore, Bologna ; Entombment, Bologna Gallery ; Charity of S. Alexis, S. Giacomo Maggiore, Bologna ; Holy Family, Dresden Gallery ; Annunciation, Brera, Milan ; Visitation, Estense Gallery, Modena.—Malvasia, i. 173 ; Lanzi, iii. 42 ; Ch. Blanc, École bolonaise ; Vasari, ed. Le Mon., ix. 95 ; xii. 111 ; xiii. 5, 183.

**FONTANA, ROBERTO**, born in Milan in 1844. Genre painter, pupil of Milan Academy. Medal, Milan, 1876. Works : Scene in Robert le Diable ; Wooing ; Æsop relating his Fables (1876).

**FONTENAY, ALEXIS DALIGÉ DE**, born in Paris, April 29, 1813. Landscape painter, pupil of Watelet and Hersent. Has won a good reputation as a faithful delineator of nature. Medals : 3d class, 1841 ; 2d class, 1844, 1861, and 1863. Works : View on the Grimsel Road (1841) ; View on Road to the Maladetta, Pyrenees (1843), Marseilles Museum ; Environs of Luz (1844) ; Great Sulphur Mine (1845) ; Fort Royal (1847) ; Bernese Oberland (1848) ; Road from Bastia to Ajaccio (1852) ; Isle of Elba (1852), Montauban Museum ; Farm and Castle (1855), Nantes Museum ; Valley of Lauterbrunnen (1857), Montpellier Museum ; Gulf of Ajaccio (1859), Strassburg Museum ; Wetterhorn and Grindelwald (1861) ; Castle of Unspunnen (1863), Saint-Quentin Museum ; View in Bernese Oberland, Gallery at Monaye (1863) ; View near Unterseen, Cas-

tle of Gaillard (1864), Lisieux Museum ; Seine near Ruins of the Castle of Tancarville, Top of the Sulphur Mine in Guadeloupe (1865) ; Village of Unterseen, Church of St. Bernard de Comminges (1866) ; Village of Vezillon, High Tide between Havre and Honfleur (1868), Laval Museum ; Seine between Rouen and Havre (1869) ; View in Valley of the Touque (1870) ; Road from Meyringen to Goutau (1872) ; Farm near Rouen (1874) ; Seine at Les Andelys (1875) ; Ruins of Castle in Valley of Lauterbrunnen (1876) ; Farm on Heights of Avranches (1877) ; Villiers (1878) ; Farm near Pontorson, Pic du Midi near Pau (1879) ; Coast of Honfleur, Farm in Normandy (1880) ; Farm in Picardy, View near Villiers-sur-Mer (1882) ; Squall on the Coast of Normandy, Cliffs at Puy (1883) ; Cliffs near Château of Dieppe (1884) ; Last Judgment, Entrance to Dieppe (1885).

**FONVILLE, HORACE**, born at Lyons in 1832. Landscape painter, pupil of his father and of Appian. Works : Château de la Pape near Lyons (1833) ; View of Lyons (1840) ; Landscape in the Haut-Bugey (1864) ; At Rossillon, Ain (1870) ; Road in Mountains of Haut-Bugey (1874), Luxembourg Museum ; Ain River at Neuville (1876) ; Souvenir of Virieux-le-Grand (1877) ; Landscape in Bugey (1879).

**FOPPA, VINCENZO**, the elder, born at Foppa, province of Pavia, died in Brescia in 1492. Lombard school ; a disciple probably of Squarcione, but nothing known of him before his engagement in Milan in 1456, when he called himself a citizen of Brescia. In 1461 he was in Pavia, where he painted in 1462 frescos in the Carmine, and in 1465 a chapel in the Certosa. At a later date he worked in Savona and in Brescia. His earlier pictures show the prominent characteristics of the Paduan school, but in the course of years he shook off Mantegnesque peculiarities and gained the mastery which comes from long practice. Among his best extant works are the St. Sebastian, Brera, Milan, and the altarpiece in six panels in S.

M. di Castello, Savona, dated 1489. Other examples are: Adoration of the Magi, National Gallery, London, ascribed to Bartolommeo Suardi, and frescos in the Carmine, Brescia, also St. Jerome, Crucifixion, Bergamo Gallery.—C. & C., N. Italy, ii. 2; Vasari, ed. *Le Mon.*, iii. 285; vi. 84; Siret, 323; Calvi, *Notizie*, etc., 55; Ch. Blanc, *École milanaise*; Burekhardt, 607; Lübke, *Gesch. ital. Mal.*, i. 487.

FOPPA, VINCENZO, the younger, of Brescia, 16th century. Lombard school; probably son and pupil of above, in his frescos in S. Giulia, S. Salvatore, and S. M. in Solario, Brescia. In his later works, in S. M. delle Grazie and S. Nazzaro e Celso, Brescia, he shows himself a follower of Moretto and Romanino.—C. & C., N. Italy, ii. 432; Burekhardt, 610.

FORABOSCO. See *Ferabosco*.

FORBES, EDWIN, born in New York in 1839. Landscape and genre painter, pupil of A. F. Tait in 1859. During the American civil war he acted as special artist for Frank Leslie's illustrated paper, and subsequently painted his *Lull in the Fight*. His *Life Studies of the Great Army*, etchings on copper, were presented to the United States Government by General Sherman, and are preserved in the War Office at Washington. In 1877 he was elected an honorary member of the London Etching Club. Studio in Brooklyn. Works: *Early Morning in an Orange County Pasture* (1879); *On the Skirmish Line*, *Stormy March*, *Roughing*, *On the Meadows* (1880); *Evening in the Sheep Pasture* (1881).

FORBIN, LOUIS NICOLAS PHILIPPE AUGUSTE, Comte de, born at Château de la Roque d'Anthéron (Bouches-du-Rhône), Aug. 19, 1777, died in Paris, Feb. 23, 1841. Landscape and interior painter, pupil in Lyons of Boissieu and in Paris of David; took part in the several campaigns between 1795 and 1809, when he resigned, and in Rome devoted himself to art; returned to Paris in 1814, and after the restoration was made member of the Institute and director

of the royal museums. He reorganized the Louvre, and founded the Luxembourg Museum. In 1817-18 he visited Syria, Greece, and Egypt, and in 1819 published a splendid work, "*Voyage dans le Levant*." The figures in his pictures were supplied by Granet. Chamberlain; L. of Honour, 1809; Officer, 1817; Commander, 1822; Order of St. Michael; member of many Academies. Works: *Interior of Ancient Monument* (1800); *Death of Pliny at Eruption of Vesuvius* (1806); *Nun in Prison of Inquisition* (1817); *Death of King Andrew of Hungary*, *Inez de Castro* (1819); *Interior of Monastery* (1824); *Procession of the League* (1831); *Vestibule of Monastery* (1830), *Chapel in Coliseum* (1834), with Granet, Louvre; *Moor accused of aiding Flight of a Nun*.—*Larousse*, viii. 586; *Villot*, *Cat. Louvre*; *Meyer*, *Gesch.*, 148.

FOREST, JEAN BAPTISTE, born in Paris in 1636, died there, March 17, 1712.

French school; landscape painter, son and pupil of Pierre Forest, then in Rome pupil of Pietro Francesco Mola; having also formed himself after Titian and Giorgione, he returned from Italy after a sojourn of seven years, and was received into the Academy in 1674. Visited Italy a second time, commissioned by M. de Seignelay, Minister of State, to buy pictures by old masters, of which he was a great connoisseur. Some of his works are in the Museum at Tours, but most of his pictures have become blackened from his use of perishable pigments.—Ch. Blanc, *École française*, i.; D'Argenville, v. 185.

FORESTIER, HENRI JOSEPH, born in Santo Domingo in 1787, died in Paris, Dec. 23, 1874. History and genre painter, pupil of Vincent and David, then of *École des Beaux Arts*; won grand prix de Rome in 1813 and



## FORMANN

went to Rome ; after his return also painted genre scenes. L. of Honour, 1832. Works : Anacreon and Cupid ; *Ecce Homo* (1819) ; Christ healing a Young Man Possessed (1827), Louvre ; Calling of St. Fronto (1831), Ministry of Public Works ; Good Samaritan (1835), Préfecture de la Seine ; Funeral of William the Conqueror (1855).—Larousse.

FORMANN, HELENA, *Rubens*, Blenheim Palace ; canvas, H. 6 ft. 6 in. × 4 ft. 6 in. Rubens' second wife, full-length, in a black silk dress, with white satin sleeves adorned with pearls, and a black velvet cap, walking in the open air, followed by a page with his hat in his hand. Engraved by Earlom. Other portraits of her by Rubens at Windsor Castle, and in Dresden, Munich, Berlin (*St. Cecilia*), Vienna, The Hague, Louvre, and Hermitage Galleries.—*Waagen*, *Art Treasures*, iii. 126 ; *Smith*, ii. 242.

FORNARINA, LA, Sebastian del *Piombo*, Blenheim, England ; wood, life-size. A beau-

a striped cloth tied over the crown of the head ; low white dress showing neck ; right hand supporting the fur collar of a red velvet mantle, the left holding a basket of fruit



La Fornarina, Raphael, Palazzo Barberini, Rome.



La Fornarina, Sebastian del Piombo, Uffizi, Florence.

tiful woman sitting, turned to left, her head almost facing the spectator ; her hair, bound in a mass at the back of the neck, set off by

and flowers. Called also Dorothea. Attributed to Raphael ; engraved as a Raphael by Bernardi, T. Chambers, and others. Inferior replica in Casa Persico Cittadella, Verona.—*C. & C.*, N. Italy, ii. 320 ; *Waagen*, *Treasures*, iii. 125.

By Sebastian del *Piombo* (attributed to Raphael), Uffizi, Florence ; canvas, H. 2 ft. 2 in. × 1 ft. 10 in. ; dated 1512. The bust of a young and beautiful lady of rank, nearly full face, with a wreath of gold leaves on her head ; dress, a blue velvet bodice with muslin chemisette, and a green velvet mantle with panther-skin collar. The gold chain on her neck is by some restorer. In possession of the Medici, Florence, since 1589. Kugler thinks it a portrait of Vittoria Colonna ; others, of the Improvisatrice Beatrice da Ferrara. Copy attributed to Giulio Romano in Palazzo Corsini, Rome. Engraved

## FORNASO

as a Raphael by R. Morghen and others.—Vasari, ed. Mil., iv. 357; v. 567; C. & C., N. Italy, ii. 319; Passavant; Kugler (Eastlake), ii. 465; Rosini, iv. 241; Burckhardt, 660, 722.

By *Raphael*, Palazzo Barberini, Rome; figure to the knees. A half-nude woman, seated in a myrtle and laurel wood, with a striped yellow cloth about her head and her hair bound with a circlet of gold with leaves and flowers, garnished with precious stones; her right hand holds light gauze against her breast, her left lies carelessly on the red garment over her knees. On a bracelet on her left arm is inscribed Raphael Urbinas. Commonly called Raphael's Mistress; name Fornarina (bakeress), given about middle of last century. Many copies. Painted about 1509; in 1595 was in the Casa Santa Fiora, Rome; acquired about 1642 by Barberini family. Engraved by Cunego, Desnoyers, Godefroy, Aubert.—Vasari, ed. Mil., iv. 355; Rumohr, Ital. Forsch., iii. 113; Passavant, ii. 99; Müntz, 387, 606; Gruyer, Portraits de la Fornarina; Archivio della Societa Romana di Storia Patria, ii. (1878) 46; iii. (1879) 234; Kugler (Eastlake), ii. 465; Springer, 251, 509.

FORNASO, IL. See *Civerchio*.

FÖRSTER, ERNST JOACHIM, born at Münchengosserstadt, near Altenburg, April 8, 1800, died in Munich, April 29, 1885. History and portrait painter and art writer, pupil in Berlin of K. Zimmermann and W. Schadow, studied then in Dresden, and from 1832 in Munich under Cornelius. In 1824–25 he painted frescos in the Hall of Bonn University. He twice visited Italy, and in 1837–40 discovered and restored Altichieri's wall paintings in the Chapel of St. George in S. Antonio, Padua. Lives in Munich. Works: Hellas Liberated; Giotto and Cim-



abue; Portraits of Duke and Duchess of Altenburg and Children. Frescos: Theology (1824–25), Aula, Bonn University; Liberation of German Army through Otto von Wittelsbach, near Verona, Arcades, Royal Garden, Munich; Scenes from Goethe's Poems and Scenes from Wieland's Musarion and Grazien (1833), Royal Palace, Munich.—Kunst-Chronik, xx. 603; Meyer, Conv. Lex., vi. 948.

FÖRSTERLING, OTTO, born in Berlin, June 18, 1843. Genre and landscape painter, pupil of Berlin Academy and of Julius Schrader, settled in 1867 at Klein Zschachwitz, near Dresden, whence he visited Germany, Austria, and Italy. Works: Morning Dew; Nymph of the Spring; Woodland Tale; Snow-Drop; Water-Sprite in Grotto; Fight between Centaurs and Tigers; Judas in the Storm during the Crucifixion (1885).—Müller, 180.

FORT, JEAN ANTOINE SIMÉON, also called Siméon-Fort, born at Valence (Drôme), Aug. 28, 1793, died in Paris, Dec. 24, 1861. Landscape painter in water-colour, pupil of C. Brune. Was employed with Morel and Puissant to continue Bagetti's water-colours in Versailles. Medals: 2d class, 1831; 1st class, 1836; L. of Honour, 1842. Works: Study near Marly; Falls of the Doubs; Mill of Dugny; Convent of the Virgin del Sasso; Town and Palace of St. Cloud (Comte Pozzo di Borgo); Wolf's Gorge; Bottoms of Rochat; Slopes of Bellevue; Banks of the Meuse; Manufactory in Dauphiné; Banks of Lake Maggiore; Chateau d'Eu; views in Africa; Oaks of the Doubs; Simplon Road; Maritime Alps; Hollow Road, Valley of the Meudon; Smugglers; Young Woman of Nivernois, Portrait of a Child (1824 to 1853).—Larousse.

FORTIN, CHARLES, born in Paris, June 12, 1815, died there, Oct. 19, 1865. Landscape and genre painter, pupil of Beaume and Camille Roqueplan; painted chiefly subjects of peasant life in Brittany. Medals: 1st class, 1849, 1857, 1859, and 1861; L.

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## FORTUNE

of Honour, 1861. Works: Sailors making Merry, Rag-Dealer, Return to the Cottage, Cobbler's Shop, Corner of the Hearth, Village Barber (1835 to 1847); Cottage in Morbihan, Butcher's Shop, At the Castle of Baz (1849); The Country Tailor (1850); Chouans (1853), Lille Museum; The Blessing (1855), Luxembourg Museum; During Vespers (1855), Grenoble Museum; Hut in Morbihan, Music Lesson, Smoker (1855); Grandfather's Festival, Whip-Lash, Cancans, Country Interior (1859); Storm, Country Tailor, Old Story, Interior, Pap (1861); Between two Dilemmas (1864).—Larousse.

**FORTUNE**, *Guido Reni*, Accademia di S. Luca, Rome; canvas, H. 4 ft. 11 in. × 4 ft. 3 in. Fortune personified by a female figure, nude, with light drapery floating from her



Fortune, Guido Reni, Accademia di S. Luca, Rome.

shoulders; she holds in her left hand a kind of purse from which gold pieces drop, and in her right a sceptre and palms. Under her feet is the world, and from behind a winged boy grasps her hair, which floats in the wind. In some copies Fortune bears instead of a purse a crown. Carried to

Paris in 1796; returned in 1815, and in Vatican until 1826.—Filhol, vi. Pl. 397, Musée français, i.; Landon, viii. Pl. 32.

**FORTUNE CHASE** (*Jagd nach dem Glück*), Rudolf Friedrich *Henneberg*, National Gallery, Berlin; canvas, H. 6 ft. 3 in. × 12 ft. 6 in. A youth, in the costume of a German nobleman of the 16th century, chases on horseback the phantom of Fortune, who flees before him strewing gold in the path and holding up a crown; the Devil, who accompanies him, changes into Death, and with a scornful grin unfolds his flag; at a bridge leading over a ravine lies the youth's guardian angel, over whom he has ridden, hiding her face on the ground; in background, beyond the ravine, the battlements of a mediæval town.

**FORTUNE-TELLER**, Michelangelo da *Caravaggio*, Capitol Gallery, Rome. One of his earliest works.—Meyer, *Kunst. Lex.*, i. 614.

By Michelangelo da *Caravaggio*, Louvre; canvas, H. 3 ft. 3 in. × 4 ft. 3 in. A gypsy holding the right hand of a young man elegantly clad, who appears to listen attentively. Bellori says that Caravaggio painted this picture to prove that one can be a good painter without having studied the antique and Raphael, his theory being that the exact imitation of nature should be the sole aim of art. Collection of Louis XIV. Engraved by E. Audran.—Villot, *Cat. Louvre*; Filhol, viii. Pl. 537; Cab. Crozat, ii. Pl. 93.

By Sir Joshua *Reynolds*, Duke of Marlborough, Blenheim; canvas. Lady Charlotte Spencer, as a little gypsy girl, telling the fortune of her brother, Lord Henry Spencer.

By Sir Joshua *Reynolds*, Earl Amherst, Knowle Park, near Sevenoaks, Kent. Young girl seated, with her right hand held out, by a young man with a red cap, to a gypsy, who is telling her fortune; background, landscape. Painted in 1776; sold to Duke of Dorset for 300 guineas. Engraved by Sherwin. Copy by J. R. Powell at Somerby, seat of Earl of Normanton, mistaken by



Waagen for an original.—Waagen, *Art Treasures*, iv. 340, 370; Athenæum (1863), 539.

**FORTUNE, WHEEL OF**, Burne-Jones, Arthur Balfour, Esq., M.P., London; large upright picture. The goddess Fortune, a tall, sad figure, clad in grayish-blue, stands at left, turning round in a listless way the terrible wheel, on which are bound three nude figures, the laurel-crowned poet, the sceptred king, and the slave, alike cowed and wretched, the victims of a cruel and all-powerful chance. Grosvenor Gallery, 1883.

**FORTUNY Y CARBÓ, MARIANO**, born at Rêus in Catalonia, June 11, 1838, died in Rome, Nov. 21, 1874. Genre painter, pupil of Palau, of Claudio Lorenzalez, and of the Barcelona Academy, where he won the *prix de Rome* in 1856. At Rome, which became thenceforth his principal residence, he studied Raphael and made sketches of Roman life. In 1859 he was sent to Morocco by the government to paint the incidents of General Prim's campaign, and during this and a second visit painted a large picture of the Battle of Tetuan, besides making many sketches of Moorish life. In 1866 he went to Paris, where through Zamacoïs he entered into business relations with Goupil; and then to Madrid, where (1867) he married the daughter of Madrazo, director of the Madrid Museum, and studied the works of Velasquez, Ribera, and Goya. With the exception of a year in Paris (1869–70) and three years in Spain, he spent the rest of his life in Rome. His vigorous and original style, correct drawing, and fine colour gained him a great reputation, and the auction sale of the contents of his studio after his death brought 800,000 fr. (\$160,000). Works: *A Glory* (1854), original destroyed, sketch belongs to Mr. Galceran, Barcelona; *Virgin of Pity* (1855), Mr. Soberano, Rêus; St. Paul



before the Areopagus (1855), Charles of Anjou on the Shore of Naples, Beranger III. nailing the Arms of Barcelona to the Castle of Foix (1857, won the *prix de Rome*), *Odalisque*, *The Little Count*, 17 faces from Nature, *Studies in Morocco* (1862), *Battle of Tetuan*, Barcelona Museum; *View of the Tiber*, *Nereids on a Lake* (1858); *St. Mariano*, Church of Rêus; *Bacchantes* (1859); *studies in Morocco* (oil and water-colour, 1860); *Arabs Dancing*, Mr. Chartrand, Cuba; *Head of a Negro* (1861), the Collector of Engravings (1863), *The Masks*, *Roman Countrywoman*, *Old Roman Peasant*, *Fruit Shop in Granada*, *Study of Chickens*, *Academicians of St. Luke choosing a Model*, *Street in Morocco*, *Arab Reclining* (1869), *Stairs of Casa de Pilatos in Seville*, *The Drunkard*, *Arquebusier*, *Tribunal of the Alhambra*, *Returning to the Convent*, *Café des Hirondelles* (1866), *Arab Fantasia*, *The Antiquaries*, Mr. W. Stewart, Paris; *Arab Sentinel*, Mr. d'Arthez, Tarragona; *Three Odalisques*, *Arab shoeing a Donkey*, Mr. Sanz, Madrid; *Pond near Tangiers* (1865), *Man with Helmet*, Mr. Goupil, Paris; *Collectors of Engravings*, *Woman in a Garden*, *Roman Peasant Woman*, *Departure of the Procession*, *The Library*, *Carpet Merchant* (1870), *Arab on a Rug*, Mr. Murrieta, London; *The Masks*, *The Butterfly* (1867), *Arab Seated*, *A Concert*, Mr. de Goyena, Seville; *Standard Bearer*, Mr. Hazeltine, Rome; *Faust and Marguerite*, *Persian*, *Idyl*, *Old Man*, *Arab on Horseback*, Mr. Ramon Errazu, Paris; *An Arab*, Mr. Cusino, Peru; *Departure of the Procession*, *Arabs feeding a Vulture*, *A Fan*, *The Butterfly* (1868), Mr. Gargollo, Madrid; *Bull Ring at Seville*, *Bull-Fighter's Salute*, *the Butterfly*, *Door of the Church of San Gines*, Mr. F. De Madrazo, Madrid; *The Carnival*, Mr. Ayala; *Spanish Marriage* (1869), Mme. de Cassin, Paris; *Snake Charmers*, Mr. Ed. André, Paris; *Bull-Fighter*, Mr. Le Roy, Paris; *Arquebusier*, Mr. d'Épinay, Rome; *Court of the House of Chapiz in Granada* (1871); *Arab Praying* (1872), Mr. Oppenheim, Paris;

FOSCARI

Via Giulia in Rome (1873); Recitation in a Garden, Mr. Hoeren, Paris; Shore of Portici, Two Children in a Japanese Room, The Butcher, water-colour portraits of Mme. Fortuny and of Mme. Agrasot (1874). Works in United States: Camels at Rest, Miss C. F. Wolfe, New York; portrait of Mme. Garcia, Pifferari, J. H. Stebbins, New York; Santa Lucia—Naples, Seney sale, New York, (1885); Dead Donkey, A. J. Antelo, Philadelphia; Mandolin Player, C. S. Smith, New York; Tête-à-Tête, Court of the Myrtles, Horsemen of Morocco, Arab and Dogs, R. L. Cutting, *ib.*; Arab Fantasia at Tangiers, Court Fool, W. H. Vanderbilt Collection, *ib.*; Snake Charmers, Mrs. A. T. Stewart, *ib.*; Breakfast in Garden of Alhambra, Arabs hunting Frogs, La Manola, Seraglio Sentinel, Borie Collection, Philadelphia; Council House in Granada, H. C. Gibson, *ib.*; An Ecclesiastic, Don Quixote (1869), The Mendicant, W. T. Walters, Baltimore.—Davi-

lier, Fortuny, *Vie et Œuvres* (Paris, 1875); *Gaz. des B. Arts* (1875), xii. 267, 351; *L'Art* (1875), i. 361, 385; *Kunst-Chronik*, x. 120, 219; *Zeitschr. f. b. K.*, ix. 341; *Old and New*, xi. 357.

FOSCARI, TWO, Eugène *Delacroix*, Duc d'Anmale, Chantilly; canvas, H. 3 ft. × 4 ft. 3 in.; signed, dated 1855. The Doge Foscari, obliged to be present at the execution of the sentence of torture and banishment of his son, Jacopo Foscari, falsely convicted of treason to the Republic, is seated on his throne at left, clad in his splendid robes of office, while the executioners do their duty at the right, before many spectators. Jacopo, writhing with torture, holds up his wounded hands for the kisses of his wife. Salon, 1855; Faure sale (1873), 79,500 fr.; Oppenheim sale (1877), 70,500 fr. Engraved by Charles Courtry.—*L'Œuvre de Delacroix* (Paris, 1885), 340; *Gaz. des B. Arts* (1881), xxiv. 324, 331.

FOSSANO. See *Borgognone*.

FOSTER, BIRKET, born at North Shields, Feb. 4, 1825. Landscape and genre painter, pupil of E. Landells, engraver, from whom he learned to draw on wood; after illustrating many books, began about 1859 to draw in water-colours. He was elected an associate of the Water Colour Society in 1860, and a member in 1861. Later has painted somewhat in oil-colours. Many works engraved and lithographed. Water-colours: Holmwood Common, Race down Hill, Feeding the Ducks, Arundel Mill, The Beach—Hastings, Weald of Surrey, Primrose Gatherers, Race up Hill, Castle of Rheinfels, Sailing the Boat. Works in oil: Thames near Eton, Bass Rock, A Brook (1877).—*Art Journal* (1871), 157; Meyer, *Conv. Lex.*, xvii. 335.

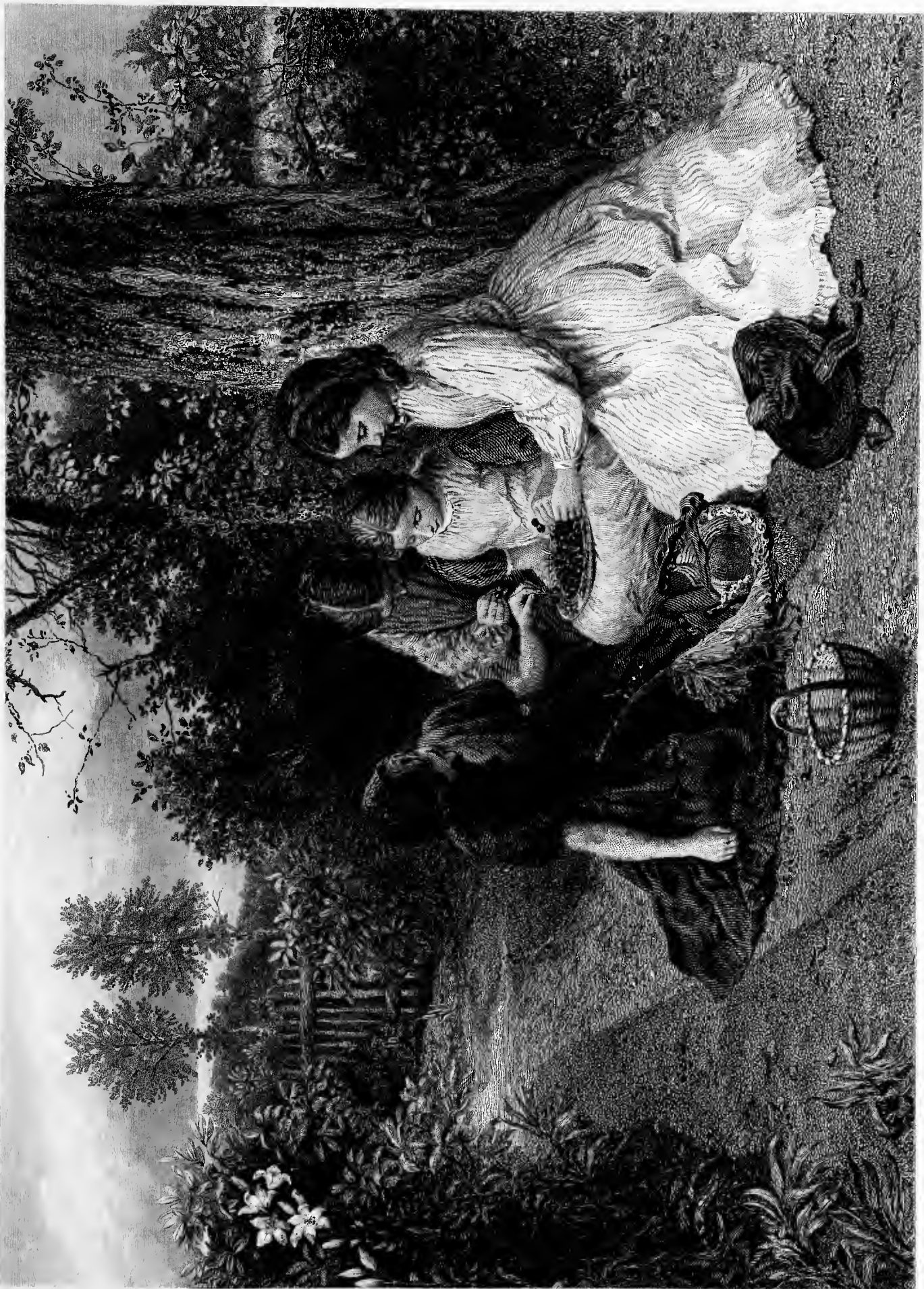
FOUBERT, ÉMILE LOUIS, born in Paris; contemporary. History painter, pupil of the École municipale at Bayonne, then of Bonnat, Basson, and H. Lévy. Medals: 3d class, 1880; 2d class, 1885. Works: St. John in the Desert (1875); Chastisement of Caiphas (1876); Hesiod and the Muse (1877); Christ at the Pillar (1878); Nymphs and Faun (1879); Satyr teased by Nymphs (1880); The Spring (1881); Satyr and Traveller (1882); Eclogue (1883); Start for the Chase (1884); Temptation (1885).

FOUCQUET, JEHAN, born at Tours about 1415–20, died about 1477 or 1480. French school. At Rome, about 1443, he painted the portrait of Pope Eugenius IV., and in 1461 in Paris he painted a life-size portrait of the deceased Charles VII. He was afterwards in the service of Louis XI. Payments were made to him for large paintings as well as miniatures as late as 1475. Foucquet stands at the head of the Italo-Flemish school of miniature painting in France. Works: Madonna, Antwerp Museum; St. Stephen (the other half of the Antwerp altarpiece), Forty Miniatures in Prayer-Book (1641), Brentano Collection, Frankfort; male bust portrait, Liechtenstein Gallery, Vienna; portraits of Charles VII.

Fortuny 74







T. BROWN SCULPT.

RIKKE FOSTER PINX.











*G. Le Carpentier fecit aqua forti*



and Chancellor Guillaume Juvenal, Louvre; miniatures in Josephus' History of the Jews, Bibliothèque nationale, Paris; miniatures in Boccaccio, Court Library, Munich.—Pattison, Renaissance of Art in France, i. 254; Schnaase, viii. 300; W. & W., ii. 77; Revue de Paris, Aug. and Nov. (1857); Gaz. des B. Arts (1867), xxiii. 97; (1868), xxiv. 187.

**FOULONGNE, CHARLES ALFRED**, born at Rouen, March 26, 1821. History, genre, landscape, and portrait painter, pupil of Delaroche and of Gleyre. Medal, 1869. Works: Sermon on the Mount (1855); Burial at La Trappe (1857); Victims sacrificed by the Druids in Gaul (1859); Violet Seller (1863); Harvest Evening (1866); Last Message (1867); At a Spring (1869); Erigone (1870); Naiads (1872); Daphnis and Chloë (1874); Mowers, The Toilet (1875); Morning in the Meadows (1876); Souvenir du Trieux (1878).—Bellier de la Chavignerie, i. 572.

**FOUQUIÈRES (Foequier), JACQUES**, born in Antwerp about 1600, died in Paris in 1659. Flemish school; landscape painter, pupil of Joost de Momper and of Velvet Brueghel, and perhaps also of Rubens, for whom he painted backgrounds; master of the guild at Antwerp in 1614. Invited by the Elector Palatine Frederick V., he went about 1616 or 1618 to Heidelberg to decorate the castle, and in 1621 to Paris, where his art found much favour in the eyes of Louis XIII., who employed him to paint views of the chief French cities. Jealous of the favour shown to this painter, Poussin left France. Afterwards Fouquières fell into disgrace, and died in great misery. He was the master of Philippe de Champaigne. Works: Stag Hunt,



Berlin Museum; Wood Landscape with Horseman, Kunsthalle, Hamburg; A Hunt, Copenhagen Gallery; Landscape (1620), Valenciennes Museum; do. in Bordeaux, Grenoble, Nantes, Darmstadt Museums, and Historical Society, New York.—Ch. Blanc, École flamande; Biog. nat. de Belgique, vii. 210; Fétis, Les Artistes belges à l'étranger, i. 335; Michiels, viii. 198.

**FOURMOIS, THÉODORE**, born at Presles, Hainaut, Oct. 14, 1814, died in Brussels, Oct. 16, 1871. Landscape painter and illustrator, self-taught; took his subjects chiefly from environs of Brussels and the Ardennes. Order of Leopold, 1851; Officer, 1863. Works: Hut in the Campine; Old Mill; View in Baden (1848); Pool, Road across Heath (1860), Brussels Museum; Views in Park of Count d'Outremont (1862).—Brockhaus, vii. 47; Larousse, viii. 680.

**FOURNIER, EDOUARD**, born in Paris; contemporary. Genre painter, pupil of Cabanel; now at the French Academy in Rome. Medal, 3d class, 1885. Works: Djanileh, Son of the Gaul (1885).

**FOWLER, FRANK**, born in New York; contemporary. Portrait and figure painter, pupil of E. White in Florence and of Carolus Duran in Paris; in 1878 he assisted the latter in painting the fresco of the Apotheosis of Marie de Médicis in the Luxembourg Museum. Studio in New York. Exhibited Young Bacchus in 1878; portraits in 1878, 1883, 1884; Fatima (1885).

**FRAGONARD, ALEXANDRE EVARISTE**, born at Grasse, Provence, Oct., 1780, died in Paris, Nov. 10, 1850. French school; history painter, son of Jean Honoré, pupil of David, and for a long time one of the most distinguished adherents of the classical school. Also a sculptor. Medals: 4; L. of Honour, 1819. Works: Citizens of Calais before Edward; Entry of Maid of Orléans (1822), Orléans Museum; Maria Theresa showing her Son to the Hungarians (1822), formerly in Luxembourg Museum; Queen Blanche liberating the Prisoners of Châteaufort (1824), Blois Museum; Francis I.

## FRAGONARD

knighted by Bayard (1819), Francis I. and his Sister looking at Pictures brought by Primaticcio, Fine Arts crowned by Genius (1827), ceilings in Louvre; Battle at Marignano. Wall paintings in the Luxembourg, and at Versailles and Orléans.—Larousse, viii. 700; Gaz. des B. Arts (1881).

FRAGONARD, JEAN HONORÉ, born



at Grasse, Provence, April 5, 1732, died in Paris, Aug. 22, 1806. Genre and decorative painter and engraver, pupil of Chardin and

Boucher. In 1752 obtained the grand prix de Rome for his Jeroboam, now in the École des Beaux Arts. In Italy studied especially Tiepolo; after his return, received into the Academy in 1765. He treated the same class of subjects as his master, Boucher, with surprising fidelity and unbridled license. His step-sister, Marguerite Gérard (born 1751), assisted him in many works. Works: The High-Priest Coresus sacrificing himself to save Callirrhoe (1765), Landscape, Music Lesson, Nymphs at their Bath, The Shepherd's Hour, Storm, Bacchante Asleep, Young Woman and Cupid, Guitar Player (1769), Study, Inspiration, Fancy Figure of Young Man, Woman and Child, Louvre, Paris; Portrait of a Boy, Nantes Museum; Plutarch's Dream, Rouen Museum; Portrait of Bayard, Versailles Museum; Adoration of Shepherds, Lille Museum; The Dinner on the Grass, Amiens Museum; Young Girl at Fountain, Grenoble Museum; Young Boy, Nancy Museum; The Woes of Love, Orléans Museum; City of Marseilles protected by Mercury, Marseilles Museum; The Swing, Fountain of Pleasure, Garden of Fontainebleau, Hertford House, London; Farmer's Children, Hermitage, St. Peters-

burg; Sacrifice of Callirrhoe, Academia S. Fernando, Madrid; The Kiss, Lazienki Gallery, Warsaw; family portraits, Duc d'Aumale; Oath of Love, Narischkine sale (1883), 42,000 fr.; Return to Lodgings, do., 17,000 fr.—Gaz. des B. Arts (1865), xviii. 32, 132; (1885), xxxii. 481; Portfolio (1873), iv. 2; Ch. Blanc, École français; Dohme, 3; Goncourt, L'art du xviii. Siècle, ii. 311;

*Fragonard  
Fragonard 1775*

Houssaye, Hist. de l'Art français, 325; Jal, 605; Wurzbach, Fr. Maler des xviii. Jahrh., 36.

FRANÇAIS, FRANÇOIS LOUIS, born at



Plombières (Vosges), Nov. 17, 1814. Landscape painter, pupil of Gigoux and Corot. Paints French and Italian scenes. Medals: 3d class, 1841; 1st class, 1848, 1855, 1867;

medal of honour, 1878; L. of Honour, 1853; Officer, 1867. Works: Song under the Willows (1837); Old Garden (1841), View near Paris (1844), Plombières Museum; Under the Willows (1852), Tours Museum; End of Winter (1853), Orpheus (1863), Daphnis and Chloë (1872), Setting Sun, Luxembourg Museum; Ravine of Nepi, View near Rome (1853); Path through the Wheat (1855); Brook of Neuf-Pré (1857); River Gapeau, Beech Trees on Coast of Grâce (1859), Bordeaux Museum; View at Lower Meudon, Prince Napoleon; Evening (1861), Epinal Museum; By the Water (1861), Nantes Museum; Sacred Woods, Italian







Ad. Vann sculp.

**J. Honoré FRAGONARD**

*Peintre Graveur*

Né à Grasse, 1732, + à Paris, 1806

Paris, VIGNERES, Edr 21, Rue de la Monnaie

*Housou Imp 5, Rue Hauteville, Paris*













## FRANCES

Villa (1864); New Ruins of Pompeii (1865); Environs of Rome, Environs of Paris (1866); Country-House (1867); Harvest, Valley of Munster (1868); Mt. Blanc from St. Cergues (1869); View at Vaux de Cernay (1872); Souvenir of Nice (1873); Spring, Terrace at Nice (1874); Ravine of Puits-Noir (1875); Mirror of Scey (1876); Mont Cervin, Lake Nemi (1878); Valley of Rossillon, Morning (1879); Highway at Combs-la-Ville, Evening (1880); Castle of Gandolfo on Lake of Albano, Washing-Place near Pierrefonds (1881); Villafelipa, Villefranche (1882); Beach at Capri, Part of a Villa at Nice (1883); Morning at Clisson, Last Days of Autumn (1884); Lake of Nemi, Shady River (1885).

**FRANCES Y PASCUAL**, Don **PLÁCIDO**, born at Valencia; contemporary. Genre painter, pupil of Valencia art school. Medals: 1st class, Saragossa; 3d class, Madrid. Works: The King's Order, What is she thinking of? (1879); Proclamation of Boabdil (1884).—*La Ilustracion* (1879), ii. 59; (1884), i. 362.

**FRANCESCA DA RIMINI**, Alexandre *Cabanel*. See *Paolo* and *Francesca*.

By Dominique *Ingres*, Angers Museum; canvas. Illustration of the mediæval story of Francesca da Rimini, as related by Dante and Boccaccio. Francesca, the wife of Giovanni Malatesta, called from his lameness from birth Gianciotto (commonly made into Lancelotto), fell in love with her handsome brother-in-law, Paolo Malatesta, a liaison which ended in the death of the two at the hands of the enraged Gianciotto. In the picture the couple are represented as just having finished reading the story of Lancelot and Guinevere. The book has fallen from Francesca's hands; Paolo, bending forward, gives her the fatal kiss, and Lanciotto, lifting the drapery, advances with drawn sword to take his revenge. Painted in Rome in 1819; bought by M. Turpin de Crissée, who bequeathed it to Angers Museum. Original sketch, Mme. Montett-Gilibert. Lithographed by A. Lecomte, 1834. Replica

painted by *Ingres* for Prince Salerno, Naples.—*Larousse*, xiii. 1218.

By Ary *Scheffer*, Sir Richard Wallace, Manchester House; canvas (*Dante, Inferno*). Salon of 1835, under title: Dante and Virgil encountering in Hell the Spirits of Francesca da Rimini and Paolo. Francesca, her eyes closed, her hair dishevelled, hangs tenderly on the neck of Paolo as they float through the air, while the two poets contemplate the touching scene in silence. Painted for Duc d'Orléans; bought in 1853 by Prince Demidoff for 43,000 fr.; Demidoff sale (1870) to Lord Hertford for 100,000 fr. Engraved by Calamatta; etched by Veyrasset. Replica, painted 1855, exhibited 1859, owned by Mme. Marjolin, the artist's daughter.—*Larousse*, xiii. 1218.

By George Frederick *Watts*, London; canvas, H. 5 ft. × 4 ft. 1 in. Francesca and Paolo, phantoms pale and death-like, clasped in a loving embrace, are swept onward before the wind against a background of clouds and fiery rain. Painted in 1879. Exhibited in New York in 1884.

**FRANCESCA, PIERO DELLA**, born at Borgo San Sepolcro in 1416 (?), died there, Oct. 12, 1492. Umbrian school. Real name Pietro di Benedetto degli Franceschi; first master unknown. In 1439 he assisted Domenico Veneziano in painting the frescos in S. M. Nuova, Florence, where he was brought into contact with many eminent painters, and laid the foundation of his great scientific knowledge of linear and aerial perspective. In the projection of shadows, the perfecting of mediums for oil painting, the delineation of architecture in backgrounds, and the correct balance of light and shade, he had few rivals. So perfect was his rendering of nature, that had he been guided by a



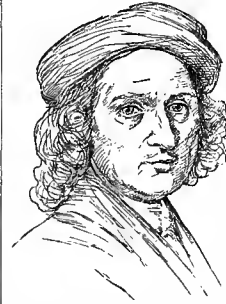
## FRANCESCHI

principle of selection in form, he would have ranked with the greatest Italian painters. Between 1447 and 1452 Piero worked at Loreto, and at Rimini for Sigismond Pandolfo Malatesta, for whom he painted, in the Chapel of the Relics, S. Francesco kneeling before his patron saint, with two couchant greyhounds at his heels. The fresco, dated 1451, is an admirable piece of quattrocento work. We next find Piero at Arezzo painting the Legend of the Cross around the choir of S. Francesco, between 1453 and 1454, and then at Borgo San Sepolcro, employed upon an altarpiece on panel for the Confraternity of the Misericordia, which still exists in the Church of the Hospital, formerly occupied by the Brothers. Other works by this painter in his native town are a fresco of the Resurrection, in the Monte Pio, and another of St. Louis (1460), in the Municipal Palace. His Baptism of Christ, National Gallery, London, is pure in outline, and, like all his works, most carefully elaborated in every detail. In same gallery are a Nativity, portrait of Isotta da Rimini, and portrait of a Lady. In 1469 Piero went to Urbino, where he painted a Flagellation, now in the Cathedral, and an Apotheosis, with portraits of the Duke and his wife, Battista Sforza. The well-known profile portraits of this same ducal pair, in the Uffizi Gallery, are masterpieces of their kind, painted about 1472. Piero was the author of a highly esteemed Treatise on Perspective, the MS. of which belongs to the Saibanti Library, Verona.—Vasari, ed. Mil., ii. 487; C. & C., Italy, ii. 526; Burekhardt, 557; Cibo, Scuola Umbra, 26, 56; Ch. Blanc, École ombrienne; Lübke, Gesch. ital. Mal., i. 392.

**FRANCESCHI, PAOLO** (Paul Franchois, Francesco Paolo de' Freschi, Paolo Fiammingo), born at Antwerp in 1540, died in Venice in 1596. Flemish-Venetian school; landscape, animal, history, and portrait painter, pupil and assistant of Tintoretto in Venice, whither he went when very young, and where he acquired reputation as one

of the best landscape painters of the time. By order of the Venetian Senate he painted the large picture in the Ducal Palace, and for the Emperor Rudolph II. two Allegories. Works: Pope Alexander III. blessing the Doge Ziani, Ducal Palace, Venice; Descent from the Cross, St. John preaching, Adam and Eve, Cain and Abel, S. Maria dei Frari, *ib.*; Landscape with Prodigal Son, Academy, *ib.*; Pietà, Old Pinakothek, Munich.—Fétis, *Les Artistes belges à l'étranger*, i. 377.

**FRANCESCHINI, MARCANTONIO**, Cavaliere, born at Bologna in 1648, died there in 1729. Bolognese school; history painter, pupil of Gio. Maria Galli, and of Cignani, whose assistant he became. Called to Genoa, in 1702, to decorate the Hall of Public Counsel with pictures on the history of the



Republic (destroyed by fire in 1777); invited to Rome by Pope Clement XI., in 1711, to Genoa in 1714, and to Crema in 1716, to execute fresco paintings. He was the head of a school in Northern Italy similar to that of Cortona in Lower Italy; adhered at first to manner of Cignani, but later developed a remarkable style of his own. Works: Magdalen, Birth of Adonis, Dresden Gallery; Charity, Magdalen, St. Borromeo during the Plague in Milan, Museum, Vienna; Venus and Cupid, Czernin Gallery, *ib.*; Jacob and Rachel, and others, Liechtenstein Gallery, *ib.*; Joseph and Potiphar's Wife, Brunswick Museum; Diana at the Chase, Copenhagen Gallery; S. Tommaso da Villanova dispensing Alms, Agostiniani of Rimini; Pietà, Agostiniani of Imola; BB. Fondatori, Serviti of Bologna. Frescos: Recess in Palazzo Ranuzzi, Cupola and Ceiling in Church of Corpus Domini, Tribune of S. Bartolommeo, Bologna; Corbels of Cupola, Piacenza Cathedral.—Brockhaus, vii. 61; Lanzi (Ros-











coe), iii. 157; Larousse, viii. 752; Burekhardt, 773, 785; Seguiet, 70.

FRANCESCO DA COTIGNOLA. See *Zaganelli*, Francesco.

FRANCESCO DA SANTA CROCE (Francesco Rizo), born about 1480, at Santa Croce, near Bergamo, flourished there and in Venice in 1504–1541. Venetian school; history painter, pupil of Giovanni Bellini; developed probably under the influence of Carpaccio and Bellini's followers. Works: Adoration of Magi, Berlin Museum; replica, Hermitage, St. Petersburg; Madonna with Saints, Count Paul Stroganoff, ib.; Annunciation (1504), Madonna and Saints, Bergamo Gallery; Adoration of the Magi, Museo Civico, Verona; Madonna with Saints (1507), S. Pietro Martire, Murano; Christ appearing to Magdalen (1513), Venice Academy.—Lübke, *Gesch. ital. Mal.*, ii. 623.

FRANCHOYS (François), LUCAS, the elder, born at Mechlin, Jan. 23, 1574, died there, Sept. 16, 1643. Flemish school; history and portrait painter, master of the guild in 1599, and elected dean six times; went to Paris and Madrid, in both of which places he was made painter to the king, and returned to Mechlin in 1605. Works: Descent of the Holy Ghost, St. John's, Mechlin; Male Portrait (1619), Museum, ib.; Dead Christ on his Mother's Lap, St. Bavon's, Ghent.—*Biog. nat. de Belgique*, vii. 235; Michiels, viii. 223.

FRANCHOYS, LUCAS, the younger, born at Mechlin, June 28, 1616, died there, April 3, 1681. Flemish school; history and portrait painter, son and pupil of Lucas Franchoy's, the elder; then pupil of Rubens at Antwerp, where he remained some years after his master's death; spent several years in France, in favour at court, before returning to Mechlin, where he became master of the guild in 1655, and dean in 1663. Works: Pope Honorius sanctioning the Rule of the Carmelites, St. Onophrius fed by Angels in the Desert, Prophet Elijah, St. Paul the Hermit, St. Andrew heal-

ing the Blind, The Virgin followed by Carmelites, Christ in his Mother's Lap, Museum, Mechlin; St. Roch healing the Plague stricken, St. John's, ib.; Martyrdom of St. Lawrence and of St. John, Holy Family, St. Catharine's, ib.; Decapitation of St. John (1650), St. Quentin's, Tournay; Resurrection (1657), Cathedral, ib.; Education of the Virgin, The Virgin appearing to St. Simon Stock (both attributed to Lucas the elder), Antwerp Museum.—*Biog. nat. de Belgique*, vii. 236; Kramm, ii. 510; Michiels, viii. 227; ix. 239; Neefs, *Hist. de la peint. à Malines*, i. 347; Van den Branden, 809.

FRANCHOYS, PAUL. See *Franceschi*.

FRANCHOYS, PEETER, born at Mechlin, Oct. 20, 1606, died there, Aug. 11, 1654. Flemish school; portrait painter, son and pupil of Lucas the elder, and student at Antwerp of Geeraard Zegers; returned to Mechlin in 1635, then painted at the court of France, spending four years in Paris, and was in great favour with Archduke Leopold at Brussels; settled at Mechlin in 1646, where he became master of the guild in 1649. His works on a small scale were compared to those of Gonzales Coques, and his large portraits valued equally highly. Works: Portrait of a Prior, Tongerlo Abbey; do. of Luc Fay d'herbe, Mechlin Museum; do. of Gilbert Mutsaerts (1645), Lille Museum; Male Portrait (1650), Cologne Museum; Man with Pistol, Dresden Museum.—*Biog. nat. de Belgique*, vii. 238; Immerzeel, i. 252; Kramm, ii. 511; Michiels, viii. 226.

FRANCIA, or FRANCIABIGIO. See *Bigio*.

FRANCIA, ALEXANDRE, born in 1813, died in Brussels, Aug. 24, 1884. Marine painter; took his subjects from Holland, Ireland, and Italy. Gold medal, Brussels, 1855; Orders of Leopold, Christ, Mauritius, Lazarus, Oak Crown, and Medjidie. Works: On the Meuse; Strand of Scheveningen; Riva dei Schiavoni; Lake of Killarney; Harbour of Calais; Wreck of the Amphitrite.

FRANCIA

FRANCIA, FRANCESCO, born in Bologna in 1450, died there, Jan. 5, 1517.



Bolognese school. Real name Francesco di Marco di Giacomo Raibolini; son of poor parents, apprenticed to a goldsmith, matriculated in 1482, became

steward of the guild in 1483, and afterwards Master of the Mint under Bentivoglio. He was painter, engraver, and medallist, as well as goldsmith. His master was Lorenzo Costa, but he may have studied under Marco Zoppo. His *Madonna*, Berlin Museum, and his *St. Stephen*, Palazzo Borghese, Rome, are examples of his pre-Peruginesque manner, which show the hand of the goldsmith trained to careful finish and precision. In 1490 Francia had become the ablest draughtsman and master of composition in North Italy. An Umbrian character, derived from the study of Perugino's works, shows itself from this time; as in his fine *Madonna with Saints*, *Nativity* (1499), *Madonna of St. George*, *Annunciation* (1500), Bologna Gallery; *Madonna with Angels and Saints* (1499), S. Jacopo Maggiore, Bologna; *Madonna with St. Joseph*, Dudley Gallery, London; *The Deposition*, Parma Gallery; *Madonna with Angels* (doubtful), *Madonna in Adoration*, Old Pinakothek, Munich; *Madonna with Saints* (1502), Holy Family, Berlin Museum; *Madonna*, do. with Saints and Angels, Hermitage, St. Petersburg. Francia's third manner, uniting Umbrian softness with Florentine energy and power, was influenced by Raphael, whom he may have seen in 1505 or 1506 at Bologna, with whom he corresponded, and for whom he had a deep admiration. His portraits show a gradual change from the style of Perugino to that of Raphael, and the frescos by Fran-

cia (1509) in S. Cecilia, Bologna, are Raphael-like. Other works are: *Coronation of the Virgin*, Duomo, Ferrara; *Annunciation*, Brera, Milan; do., Gallery Estense, Modena; *Assumption*, S. Frediano, Lucca; *Pietà*, Virgin enthroned with Saints, and *Madonna with Saints*, National Gallery, London; *Baptism of Christ* (1509), Dresden Gallery.—Vasari, ed. Mil., iii. 533, 551; C. & C., N. Italy, i. 556; Burckhardt, 112, 387, 583; Baldinucci, i. 598; Ch. Blanc, *École bolonaise*; Lübke, *Gesch. ital. Mal.*, i. 447.

FRANCIA, GIACOMO DI FRANCESCO, born before 1486, died in 1557. Bolognese school. Was the most noted, as a painter, of Francesco Francia's sons. In the fresco of the *Baptism of St. Valerian*, Oratory of S. Cecilia, Bologna, by Giacomo, the figures are lifeless, coarse in outline, and of short proportions. His *Martyrdom of St. Cecilia*, ib., was probably painted after his father's design. Other works by Giacomo are: *Christ on the Cross adored by Saints*, *Madonna with Saints* (1526), *Saints and the Painter*, Bologna Gallery; *Angels*, S. Petronius, Bologna; *Virgin Enthroned*, Florence Academy; *Virgin and Saints* (1544), Brera, Milan.—C. & C., N. Italy, i. 574; Vasari, ed. Mil., iii. 558; Lavice, 12, 150.

FRANCIA, GIOVAMBATTISTA, born June 13, 1533, died May 13, 1575. Bolognese school. Son of Giulio and grandson of Francesco Francia; a poor painter, though a rich man, none of whose works can be authenticated. Many inferior pictures which pass under the name of his grandfather, Francesco Francia, may safely be attributed to him.—C. & C., N. Italy, i. 574; Vasari, ed. Mil., iii. 558.

FRANCIA, GIULIO DI FRANCESCO, born in Bologna(?), Aug. 20, 1487, died(?)

## FRANCIS

Bolognese school, son of Francesco Francia. The St. Margaret and the Dragon, signed and dated July 10, 1518, in the church of the Almo Collegio di Spagna, Bologna, is a joint work of Giulio and Giacomo. The only picture by Giulio alone is a Descent of the Holy Ghost, Bologna Gallery.—C. & C., N. Italy, i. 574; Vasari, ed. Mil., iii. 558; Gualandi, 64.

FRANCIS I., portrait, *Titian*, Louvre; canvas, H. 3 ft. 6½ in. × 2 ft. 11 in. Painted in 1533 from a medal, for Titian probably never saw the king. Original in Palazzo Giustiniani, Padua. Titian painted a third, which Vasari saw in the palace of Urbino. Engraved by G. E. Petit; J. B. Massard; M. Leroux.—Vasari, ed. Mil., vii. 437; C. & C., Titian, i. 383; Ridolfi, Maraviglio, i. 262; Cab. Crozat, ii. Pl. 142; Filhol, vi. Pl. 431; Musée français, ii; Mündler, 209; Ch. Blanc, École vénitienne.

FRANCIS OF ASSISI, ST., *Murillo*, Seville Museum; canvas, H. 9 ft. × 6 ft. The Saint, standing with his right foot on a globe, embraces the crucified Saviour, who has released his right hand from the cross to place it on the shoulders of the Saint; at right, two cherubs in clouds hold an open folio. In his vaporoso (vaporous) or last manner. Painted about 1676 for Capuchin Convent, Seville. Engraved by M. Gutierrez, Mme. Soyer (outline); lithographed by Jacott; etched by L. Flameng. Repetition, George Salting, London; sketch, Henry G. Bohn, Twickenham, Middlesex.—Curtis, 234.

FRANCIS OF ASSISI, ST., or LA PORCIÚNCULA, *Murillo*, Madrid Museum; canvas, H. 6 ft. 9 in. × 4 ft. 9 in.; figures a little less than life-size. The Saint, kneeling on right before an altar placed on left, looks up to the Saviour who is seated on clouds, one hand in benediction, the other supporting a cross; the Virgin is seated on the right, with the left hand extended; above, heads and cherubs; beneath the Saviour, three cherubs; all showering roses on St. Francis. In the painter's second or calido (warm)

manner. Appraised in 1834 at 70,000 reals.—Curtis, 234; Madrazo, 471.

By *Murillo*, Heirs of the Infant Don Sebastian, Pau, France; canvas, H. 14 ft. 1 in. × 9 ft. 8 in. The Saint, kneeling at left at an altar placed in centre, with outstretched arms, looks up to the Saviour, seated on clouds above the altar, who supports with his left hand a cross and extends his right in benediction; on the left, the Virgin, kneeling on clouds, intercedes with her Son for the grace of Jubilee of the Porciúncula, whence called also La Porciúncula; above the altar, a group of cherubs scatter on the Saint roses which have sprung from the thorns he has used as a scourge; a lay-brother faintly seen on the left of the altar; above, many angels and cherubs. Painted about 1676 for Capuchin Convent, Seville. Given to D. Joaquin Bejarano for restoring church and its pictures after French occupation; sold for 18,000 reals to D. José de Madrazo, from whom Infant Don Sebastian bought it for 90,000 reals. Lithographed by V. Camaron.—Palomino, iii. 422; G. de Leon, ii. 260; Ford, Handbook, 708; Curtis, 233.

FRANCIS BORGIA, ST., *Velasquez*, Stafford House, London; about 5 ft. 10 in. × 4 ft. 2 in.; eight figures, life-size. St. Francis, in white dress, with plumed hat in hand, presents himself to St. Ignatius Loyola, who, in black dress, advances to receive him; behind former, two attendants and head of a black horse; behind latter, three priests in a doorway. Captured in Spain by Soult, who sold it (1835), with Murillo's Abraham and Angels and Prodigal Son, to Duke of Sutherland for 500,000 francs. Copy in Chapel of S. Francisco Borgia, Church of Logroño.—Stirling, ii. 678; Curtis, 11.

FRANCIS DE PAUL, ST., *Murillo*, George Perkins, Chipstead Place, Kent, England; a large picture. The Saint, kneeling in prayer, looks up at the word Caritas in the sky above; cherubs hover over him. Perhaps picture sold at Ashburnham sale (1850) for £1,050. Repetition, without the cherubs, Madrid Museum.—Curtis, 239.

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**FRANCIS XAVIER, ST.**, *Murillo*, John S. W. Erle-Drax, Olantigh Towers, Kent, England; canvas, figures full-length, life-size. The Saint kneeling with eyes upraised; a stream of light falls on his breast, from which issues a flame; in background, group of Indians in a landscape. Belonged to D. Francisco Artier, from whom purchased about 1809 by Mr. Campbell, Buchanan's

rious positions around; behind the multitude rises a splendid temple with idols, one of which is falling upon its affrighted worshippers; above, in clouds, the Virgin with a chalice, surrounded by angels bearing a cross, in a stream of celestial light. Painted for Jesuits' Church, Antwerp; bought in 1774 by Empress Maria Theresa for 18,000 florins. Original sketch also in Vienna Museum.

Engraved by Marinus; J. Blaschke.—Smith, ii. 18; Gal. de Vienne, iii. Pl. 136.

**FRANCISCA**, daughter of Velasquez (?), *Velasquez*, Madrid Museum; canvas, H. 1 ft. 11 in. × 1 ft. 6 in. About seven years old, half-length, standing, in grayish dress with slashed sleeves and bow of red-and-white ribbon on breast; holds a bunch of flowers on a white cloth, her hands touching each other. Etched by B. Maura. Another portrait, resembling this, except that the hands do not touch and bow of ribbon is red, also in Madrid Museum.—Curtis, 103; Madrazo, 622.

**FRANCISQUE.** See *Millet*.

**FRANCK, FRANZ FRIEDRICH**, born at Augsburg in 1627, died there in 1687. German school; history painter, son and pupil of Hans Ulrich F. (1603–80). Works: Jacob and Esau, St. Ann's, Augsburg; Job and the Orphans, Esther, David (all of 1674), Orphan Asylum, ib.; St. Francis Dying, Obermünster Stift, Ratisbon;



St. Francis Xavier, Rubens, Vienna Museum.

agent in Spain; passed to Mrs. Grant, who sold it to C. O'Neil, whence purchased by Mr. Drax.—Palomino, iii. 421; Davies, *Murillo*, lxiii.; Passavant, *Tour in England*, ii. 20; Curtis, 241.

By *Rubens*, Vienna Museum; canvas, H. 17 ft. × 12 ft. 6 in. St. Francis Xavier, standing upon a high pedestal, habited in the black robes of his Order, is healing the sick and the dying, who are grouped in va-

Arrival of Jacob at Joseph's in Egypt, St. Ann's, ib.; Table with Musical Instruments



(2), Gotha Museum; Portraits of Man and Wife (1674), Nuremberg Museum; Male

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Portrait, Vienna Museum.—Allgem. d. Biogr., vii. 211.

**FRANCKEN** (Franck), **AMBROSIUS**, the elder, born at Hérenthals in 1544, died in Antwerp, Oct. 16, 1618. Flemish school; history and portrait painter. Son of Nicolas (died 1596), a mediocre painter; pupil of Frans Floris; when twenty-five years old went to Fontainebleau to study the great frescos of Il Rosso and of Primaticcio. In 1573 free master of St. Luke's Guild at Antwerp, and in 1581–82 its dean. Works: Madonna with Angels (wreath of flowers by Jeronimus van Kessel), Dresden Gallery; Martyrdom of St. Crispinus, Miracle of the Loaves (1598), Last Supper, Martyrdom of St. George, four episodes from life of St. Sebastian, twelve others, Antwerp Museum; Christ and the Adulteress, Raising of Jairus's Daughter, Christ on Mount of Olives (1600, masterpieces), The Trinity (1608), several Portraits, St. Jacob's Church, Antwerp; Exit from the Ark, Valenciennes Museum. Ambrosius, the younger (died 1632), who was a master in the Antwerp guild in 1624, was son and pupil of Frans the elder.—Biog. nat. de Belgique, vii. 243; Cat. du Musée d'Anvers (1874), 159; Michiels, vi. 318; Roose (Reber), 110; Van den Branden, 351.

**FRANCKEN**, **CONSTANTYN**, born at Antwerp, baptized April 5, 1661, died there, Jan. 12, 1717. Battle painter, grandson of Frans Francken, the younger; went to France at an early age, worked for years in Paris and Versailles, and after his return to Antwerp entered the guild in 1695. Works: Battle of Eekeren, Retreat of General Marten van Rossum, City Hall, Antwerp.—Van den Branden, 978.

**FRANCKEN**, **FRANS**, the elder, born at Hérenthals about 1540, died in Antwerp, Oct. 6, 1616. Flemish school; history painter, brother of Ambrosius the elder; pupil of Frans Floris; obtained the citizenship of Antwerp in 1567, and in the same year was admitted as free master to the guild of St. Luke, of which in 1588–89 he was the dean.

Works: Eteocles and Polynices, Museum, Antwerp; Triptych, with Jesus among Doctors (1587), Cathedral, ib.; Burial of Christ, Jesus appearing to Mary Magdalen, St. Jacob's Church, ib.; Destruction of Pharaoh's Army, Blenheim, England; History of Esther, Louvre; Flight into Egypt, Christ led to Golgotha (1597), An Allegory, Creation of Eve, Creation of Animals (landscape of last two by J. Brueghel), Dresden Gallery; Banquet with Music, Old Pinakothek, Munich; Curiosity Shop, Assembly of Ladies and Gentlemen, Ecce Homo, Vienna Museum.—Biog. nat. de Belgique, vii. 242; Cat. du Mus. d'Anvers (1874), 166; Michiels, vi. 315; Riegel, Beiträge, ii. 74; Van den Branden, 342.

**FRANCKEN**, **FRANS**, the younger, called Don Francisco, born in Antwerp, May 6, 1581, died there, May 6, 1642. Flemish school; history, landscape, and interior painter, son and pupil of Frans Francken,



the elder; went at an early age to Italy, and studied after the old masters in Venice, where he is said to have acquired his surname. Master of the guild at Antwerp in 1605, dean in 1615. Painted the foreground figures in pictures of Velvet Brueghel, Neefs the elder, and Josse de Momper. His various modes of signature have caused the greatest difficulties in attributing certain works to him or to his father, but it seems now sufficiently certain that in his father's lifetime he signed "den jon. F. F.," after the death of the elder Frans (1616) signed his name without addition, occasionally prefixed "Do., Ds." (Don, Dominus?), but also still "Den jon.," and after 1630, "D., Do.," or "D'ouden" (the elder), as then his son, Frans III., may have begun to work independently. He is the most famous of this numerous family of ar-

FRANCKEN

tists; his works are distinguished for graceful treatment, remarkable harmony, spirited touch, and capital drawing. Works: Christ Sentenced, St. John Preaching, Ecce Homo, Taking of Christ, Neptune and Amphitrite, Interior of Church in Flanders, Madrid Museum; Passion of Christ, Prodigal Son, Prince visiting Treasury of a Church, Louvre, Paris; Christ bearing the Cross, Lille Museum; Magdalen washing Christ's Feet (1628), Notre Dame, Bruges; Cræsus and Solon, Brussels Museum; Martyrdom of the Crowned (1624), Works of Mercy (1608), Miracle of St. Bruno's Grave, Interior of Art Cabinet, Antwerp Museum; Ball at Court of Albert and Isabella (1611), Parable of Prodigal Son, Adoration of Christ and Virgin (1616), National Museum, Amsterdam; Musical Company in a great Hall, Rotterdam Museum; Galatea, Adoration of the Magi, Joseph's Coffin and Destruction of the Egyptians (2), King Midas, The Royal Banquet, Brunswick Museum; Homage to Flora, Casseel Gallery; Destruction of the Egyptians (1621), Kunsthalle, Hamburg; do., Mannheim Gallery; do., and Parable of Prodigal Son, Carlsruhe Gallery; the World doing Homage to Apollo (1629), Oldenburg Gallery; Apelles painting Campaspe, The Five Senses, Copenhagen Gallery; Rape of Helen, Stockholm Museum; Feeding of the Five Thousand (1634), Dessau Gallery; Neptune and Amphitrite, Belshazzar's Feast, Triumph of David, Solomon and the Queen of Sheba, Solomon showing his Treasures to the Prophet, Martyrdom of St. Andrew, Solomon seduced to Idolatry, Sword of Damocles, Gotha Museum; Christ on Mount of Olives, Washing of Feet, Solon and Cræsus, Temptation of St. Anthony (?), Berlin Museum; Christ bearing the Cross (1597), Christ and the Woman taken in Adultery (1606), Dresden Gallery; Martyrdom of St. Lawrence, Aschaffenburg Gallery; Seven Works of Mercy (1630), Cavalry Skirmish (1631), An Allegory, Old Pinakothek, Munich; Christ and Nicodemus, Crucifixion (1606), Witches' Sabbath,

do. (1607), Cræsus and Solon (attributed to Frans the elder), Vienna Museum; Witches' Sabbath, St. Elizabeth nursing the Sick, Berne Museum; Executions in the Netherlands by order of Duke of Alva, Musée Rath, Geneva; Seven Works of Mercy, Hermitage, St. Petersburg; Dives, the Rich Man of the Gospel, Museum, New York; Passage of the Red Sea, Crucifixion (both attributed to Frans the elder), Historical Society, ib.; Artist's portrait, and three others (?), Uffizi, Florence; others in Palazzo Pitti, ib., Augsburg, and Schleissheim Galleries, in Liechtenstein Gallery, Vienna,

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and Borghese Gallery, Rome. —Biog. nat. de Belgique, vii. 249; Ch. Blanc, École

flamande; Cat. du Musée d'Anvers (1874), 167; Meyer, Gemälde d. Königl. Mus., 167; Riegel, Beiträge, ii. 74; Rooses (Reber), 153; Van den Branden, 615.

FRANCKEN, FRANS III., called de Rubensche Francken, born in Antwerp in 1607, died there, Aug. 21, 1667. Figure painter, son and pupil of Frans Francken, the younger, with whom he worked conjointly probably until 1639, when he became master of the guild; afterwards greatly influenced by Rubens, whence his surname. Works: St. John Baptist preaching, Liechtenstein Gallery, Vienna; Figures in Church Interior by Neefs the elder (1654), National Museum, Amsterdam; do. (1652), Schwerin Gallery; St. John's Head given to Herodias, Mr. Theodoor van Lerijs, Antwerp; Scourging of Christ, Miss Verschuylen, ib.; Continnence of Scipio, Mr. Dufraisne, Cambrai. —Michiels, viii. 265; Van den Branden, 618.

FRANCKEN, HANS, or JAN (Jan Baptist?), born at Antwerp in 1581, died there, Dec. 24, 1624. Flemish school; history painter, nephew and pupil of Ambrosius Francken, the elder, then studied in Paris, and returned to Antwerp in 1608; formed









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himself after Rubens and Van Dyck; master of the guild in 1611. His portrait by Van Dyck is in the Amsterdam Museum. Works: Christ among the Doctors, Descent of the Holy Ghost, Bruges Museum. Copies after Rubens: Visitation of Mary, Assumption, Adoration of the Shepherds, *ib.*; Decapitation of St. John, Brussels Museum; Christ and Magdalen (in Landscape by Velvet Brueghel), Rotterdam Museum; Heads of Seven Apostles (attributed), Dresden Museum.—Van den Branden, 339, 622; Kramm, ii. 508; Fétis, *Cat. du Mus. Royal*, 322.

FRANCKEN, HIERONYMUS (Jerome), the elder, born at Hérentals in 1542, died in Paris (?), May 1, 1610. Flemish school; history and portrait painter, brother of Frans and Ambrosius the elder; pupil of Frans Floris, went to France, became portrait painter to Henry III., and, continuing in favour at court under Henry IV. and Louis XIII., was called the painter of kings. Visited Italy either before or after having first settled in Paris. In 1590 he retired to Antwerp, where he attracted all the pupils of his old master, Floris, lately deceased, but soon returned to Paris. Works: Abdication of Charles V., National Museum, Amsterdam; Charles V. taking Orders, Lille Museum; Decapitation of St. John the Baptist (1600), Dresden Gallery; Assembly of the Sea-Gods, Stockholm Museum.—*Biog. nat. de Belgique*, vii. 244; *Jal.*, 612; Michiels, v. 317; vi. 312; Van den Branden, 340.

FRANCKEN, HIERONYMUS, the younger, born in Antwerp, baptized Sept. 12, 1578, died there, March 17, 1623. Flemish school, son of Frans the elder; historical figure painter, pupil of Ambrosius Francken; master of the guild in 1607. Works: Horatius Cocles at the Sublician



Bridge (1620), Antwerp Museum; Esther before Ahasuerus.

FRANCKEN, JOHANNES, born in Antwerp about 1500 (?). Flemish school; history and landscape painter, supposed pupil of Jacob van Utrecht; seems to have left Antwerp at an early period, and in 1550 settled in Naples, where he was called Franco, and where Wenceslaus Cobergher lived with him, and married his daughter. Work: Adoration of the Magi (1556), Franciscan Church, Naples.—*Biog. nat. de Belgique*, vii. 253; Immerzeel, i. 247.

FRANCKEN, P. H. (H. P.?), flourished about the middle of 17th century. Flemish school; history painter, recalling in his works the school of Rubens. Works: St. Francis of Assisi, The Poisoned Cup, St. Louis as a Crusader, St. Anthony of Padua (1652), Antwerp Museum.—*Cat. du Musée d'Anvers* (1874), 171.

FRANCKEN, SEBASTIAAN. See *Vranckx*.

FRANCO, BOLOGNESE, end of 13th and early part of 14th century. Bolognese school; mentioned by Dante as a miniaturist in connection with Oderisio (*Purgatory*, cxi. 79). Malvasia says that he founded in Bologna the school out of which arose Vitale, Lorenzo, Simone, Jacopo, and Cristofano, but there are no authentic records of him. Perhaps a pupil of Oderigi d'Agobbio, when that painter was working at Bologna in 1268. A Madonna Enthroned, in the collection of Prince Ercolani, Bologna, bears his name and the date 1312. It has been repainted, but it seems a picture of the 14th century with some of the affected grace of movement peculiar to the artists of Gubbio and Fabriano.—*C. & C.*, Italy, ii. 206; Siret, 333; Cibo, *Scuola Umbra*, 12; Malvasia, *Felsina Pittrice*, i. 25.

FRANCO, GIOVANNI BATTISTA, born at Udine in 1510, died in Venice in 1580. Umbrian school; family name Semolei, according to Zanetti. Went early to Rome and studied works of Michelangelo; became a very able designer, but was less success-

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ful as a colourist. He executed frescos in Rome, Urbino, Venice (1556), and other places, and made many designs for architectural decorations. Was also an engraver, and Bartsch enumerates ninety-three of his etchings. Works: Battle of Montemurlo, Palazzo Pitti, Florence; Baptism of Christ, S. Francesco della Vigna, Venice, Madonna, S. Giobbo, *ib.*—Ch. Blanc, *École ombrienne*; Vasari, ed. *Le Mon.*, xi. 317; Bartsch, xvi. 111.

FRANÇOIS, PIERRE JOSEPH CÉLESTIN, born at Namur, March 19, 1759, died in 1851. Flemish school; history painter, pupil of Andreas Lens; visited Italy in 1778–81 and 1789–92, and France and Germany repeatedly. Among his pupils were Navez, Decaisne, and Madou. Order of Leopold in 1845. Works: St. Germain blessing St. Geneviève (Church du Sablon), and Four Evangelists (Church des Miuimes), Brussels; Marius amid the Ruins of Carthage, National Gallery, *ib.*; Sylla Tiburius, Portrait of Mme. Du Barry, Arenberg Gallery, *ib.*; Assumption, Ghent Academy; Physician consulted by two old Women, Haarlem Museum.—Immerzeel, i. 251; Kramm, ii. 511.

FRANCUCCL. See *Inola*.

FRANK, JULIUS, born in Munich in 1826. History painter, son of the glass painter, Michael Sigismund Frank (died 1847), pupil of Schraudolph. Works: St. George, Dünkelsbühl; The Good Shepherd, The Guardian Angel, Saalfelden; Mater Dolorosa, St. Sebastian, Cycle of wall paintings from sacred and profane history of Bavaria, National Museum, Munich; *do.* from New Testament, Philippine Congregation in Gostyn, Posen. Many easel pictures, chiefly Madonnas.—Müller, 182.

FRANQUE, JEAN PIERRE and JOSEPH, twin brothers, born at Buis (Drôme) in 1774. French school; history painters, pupils of David, enjoyed reputation under the empire, and often worked conjointly. Pierre painted pictures of large dimensions in the style of his master, and was employed

at the Louvre and in making copies and restorations in Versailles Museum. Medal, 2d class, 1812; L. of Honour, 1836. Joseph went to Naples in 1813, where he became professor at the Academy. Works by Pierre: Battle of Zürich (1812, with Joseph, gold medal); Josabeth saving Joash from Fury of Athaliah (1817), Nîmes Museum; Conversion of St. Paul (1819), Dijon Museum; Angelica and Medor (1822), Besançon Museum; Jupiter and Juno on Mount Ida (1822), Montauban Museum; Crossing the Rhine (1835); Siege of Lille (1836), Battle of Lens (1841, with Alaux), Versailles Museum. Works by Joseph: France in Anarchy appearing to Bonaparte on Banks of Nile (formerly in Luxembourg Museum).—Larousse, viii. 787.

FRANQUELIN, JEAN AUGUSTIN, born in Paris, Sept. 1, 1798, died there, Jan. 4, 1839. French school; history and genre painter, pupil of Regnault. Medal, 2d class, 1827. Works: Christ leaving the Temple (1819), Tours Cathedral; Death of Malvina (1819), Fontainebleau Palace; Daughter of Jairus (1822), Amiens Museum; Baptism of Christ (1824), Préfecture de la Seine, Paris; Conquest of Brisach, 1703, Versailles Museum; Young Woman with her Child and a Dog, Grenoble Museum; Mother at Cradle of sick Child, Kunsthalle, Hamburg; Braggella, the Sailor's Wife (after Byron), Italian

*Franquelin 1830*

Woman with Sick Child praying before Madonna, Leipsic Museum.—Bellier de la Chavignerie, ii. 586.

FRARI, IL. See *Bianchi*, Francesco.

FRASER, ALEXANDER, born in Edinburgh, April 7, 1786, died at Hornsey, Feb. 15, 1865. Genre painter, studied at Trustees' Academy, Edinburgh; went in 1813 to London, where he became assistant to Wilkie, and painted the details and still-life in his pictures for twenty years. His own works, mostly relating to Scottish life, show

Wilkie's influence. Some of his pictures have been engraved. Works: Deoch-andornis (1830); Village Sign-Painter (1837); Sir Walter Scott dining with a Blue-Gown Beggar (1844); The Glass of Ale; Robinson Crusoe reading the Bible to Friday; Last Moments of Mary Queen of Scots.—Redgrave; Art Journal (1865), 125.

FRASER, ALEXANDER, born in Linlithgowshire, Scotland; contemporary. Landscape painter, member of R.S.A. Studio in Edinburgh. Paints Scottish scenery attractively. Works: At Barneleuth, National Gallery, Edinburgh; Glen Arnan, Trout Stream in Highlands, Springtime at Dingleton (1878).

FRASER, CHARLES, born in Charleston, S. C., in 1782, died there in 1860. After practising law several years, devoted himself in 1818 to art, and became a successful painter, especially of miniatures, though he also painted historical and genre pictures and landscapes. In 1857 a collection of his works was exhibited in Charleston, including 313 miniatures and 139 other pieces. He numbered among his sitters many prominent people.

FRAUSTADT, F. A., born at Lauchstädt, near Halle, April 9, 1821. History painter, pupil in Dresden of Bendemann, Rietschel, and Schnorr; has lived since 1857 in Antwerp. His large compositions glorify the Nibelung Saga and form a kind of cycle. Formerly painted many portraits. Works: Krimhilde's Dream; How Siegfried was betrayed; Siegfried's Farewell; How Hagen did not rise before Krimhilde; Tetzels Indulgence Sermon; Rope Dancers; Interior in Time of the Merovingians; Goths in Rome; Portrait of Composer Grétry (1880).

FREDERICK BARBAROSSA, DEAD, Karl Wilhelm Kolbe, National Gallery, Berlin; canvas, H. 7 ft. 4 in. x 10 ft. 5 in. Upon a high bier, formed of lances and carried by four knights, the dead king lies in

state, crown on head and sword in hand, surrounded by banners and escorted by Crusaders mounted and on foot; preceding him a bishop with crosier, accompanied by monks and ministrants with censers; in background, the battle has begun around the city of Antioch, from which smoke is rising. Bought in 1869 from the artist's bequest.

FREDI, BARTOLO DI. See *Bartolomeo di Manfredi*.

FREEMAN, JAMES EDWARD, born in Nova Scotia in 1808, died in Rome, Nov. 21, 1884. Figure painter, pupil in New York of the National Academy; studied and painted many years in Rome, where he resided. Elected N.A. in 1833. Works: Mother and Child (1868); Beggars; Young Italy; Flower Girl; Savoyard Boy in London; Girl and Parrot, H. P. Kidder, Boston; Study of a head for Judith, Lucchese Peasants on the Sands of the Serchio (1883).

FREER, FREDERICK W., born in Chicago, Ill., in 1849. Genre painter, pupil of the Munich Academy. Member of Society of American Artists. Exhibits at the National Academy. Studio in New York. Works in oil: Choosing a Study, T. B. Clark, New York; Souvenir of Gainsborough (1881); Waiting (1882); In Ambush (1883); Adagio, Jeanette—Portrait Study, Behind the Fan (1884). Water-colours: Arranging the Bouquet, Veiled Head (1884); Dream-Life, The Mirror (1885).

FREESE, HERMANN, born in Pomerania, May 14, 1819, died at Hasenfelde, July 25, 1871. Animal painter, pupil in Berlin of Brücke and of Steffek. Works: Stags Fighting (1857), Stags attacked by Wolves; Stags Pursued, Boar Hunt, National Gallery, Berlin; In the Pasture.—Rosenberg, Berl. Malersch., 292.

FREGEVIZE, FRIEDRICH, born in Geneva in 1777, died there, Oct. 9, 1849. Landscape painter, lived for many years in Berlin, where he was made member of the Academy in 1820; returned to Geneva in 1829, and went to Dessau in 1839. Works:

*Fraser. A*

## FRÉMINET

Rhône Valley near Geneva, Lake of Geneva, National Gallery, Berlin.

FRÉMINET (Fréminet), MARTIN, born in Paris, Sept. 24, 1567, died there, June 18, 1619. French school; first instructed by his father, a mediocre painter, then by Jean Cousin. Went to



Rome (1591), was influenced by the Cavaliere d'Arpino, and studied the works of Parmigianino and Michelangelo. After spending sixteen years in Italy he returned to France, by way of Savoy, where he executed several large paintings for the duke's palace, and in 1602 became court-painter to Henry IV., who intrusted him with the decoration of the chapel at Fontainebleau, which he had nearly completed at the time of his death. Was surnamed the French Michelangelo. Works: Several paintings in the Royal Palace, Turin; Mercury

commanding Æneas to abandon Dido, Louvre; SS. Matthew, Mark, Luke, John, Augustine, Jerome, Gregory, and Ambrose, Orleans Museum.—Bellier de la Chavignerie, i. 589; Ch. Blanc, *École française*; Jal., 615; Lejeune, i. 121; iii, 302; Villot, *Cat. Louvre*.

FRÈRE, CHARLES (EDOUARD), born in Paris, July 10, 1837. Genre, landscape, and portrait painter, son and pupil of Edouard Frère, and pupil of Couture. Medal, 2d class, 1848; medal, 1865. Works: Muleteer in the Alps (1865); Chariot Race (1867); Stable Interior (1868); Basket-Sellers, Studio Interior (1870); Horses unloading Trees (1872); Before the Rain (1875); Snow (1876); A Corner of Paris (1877); Gramigna Lava-

tory at Naples (1879); Donkey Tavern at Tréport, Wood-cutting at Ecoeu (1880); Hôtel de Heaume in Paris, Chestnut-Trees at Blémur (1881); Truck at Ecoeu, Studio (1882); Plaster Quarry at St. Brice, Isle of St. Denis (1883); Surgical Operation (1884); Press-house at Châtel-Guyon, Farriery in Paris (1885).

FRÈRE, (CHARLES) THÉODORE, born in Paris, June 24, 1815. Genre and landscape painter, pupil of J. Cogniet and Roqueplan. Exhibited first picture in 1834. In 1836 he took part in the Algerian Expedition, and afterwards spent some time in Egypt. Chiefly paints Eastern scenes. Medals: 2d class, 1848 and 1865. Works: Stable of Loiret (1835); Street of the Jews in Constantine (1842); Caravan at a Ford (1844); Market of Constantine (1848); Arabs Halting (1850), Ministry of the Interior; Mosque at Beyrout, Bazaar in Damascus (1855); Bazaar in Beyrout, Halt at Ghizeh (1857); Harem in Cairo, Donkeys and Donkey-Drivers in Cairo, Café Mohammed (1859); Evening Halt at Minieh, Arab drinking at a Fountain in Cairo, Arabian Restaurant at the Gates of Choubrah, Festival at Ulema's in Constantinople (1861); Ruins of Karnac at Thebes, Bazaar in Girgeh, Potter at Esné (1863); Okale in the Morning (1864); Café of Galata, Island of Philæ (1865); Arab Wedding in Cairo, The Evening Prayer (1866); Caravan of Mecca, Ruins of Palmyra (1868); Simoom, Theatre of Karaguez (1869); Evening Halt on Banks of Nile (1870), Caravan for Mecca, Twilight in Cairo (1875); Tomb of the Caliphs in Cairo (1876); Evening in Upper Egypt (1877); The Nile, Evening, Desert at Noonday (1878); Beni Souef, In Cairo (1879); Copt Street in Cairo (1880); Jerusalem from the Valley of Jehoshaphat (1881); Simoom near the Sphinx, Morning near Cairo (1882); Cairo from the North (1883); The Nile at Nagadi (1884); The Pyramids and Plain of Gizah, Street in Cairo (1885); View of Karnac, Ruins of Luxor, Laval Museum; Arabs resting in Caravansary, Nancy Museum;

M  
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## FRÈRE

Well near Nehemy, Stettin Museum; Departure from Jerusalem for Jaffa, New York Museum.—Bellier de la Chavignerie, i. 589; Larousse, viii. 817.

FRÈRE, (PIERRE) ÉDOUARD, born in Paris, Jan. 10, 1819.

Genre painter, brother of Théodore, pupil of Paul Delaroche and of École des Beaux Arts. He gained his first success in 1843, and has since steadily improved, his best works being some of the

least laboured. Medals: 3d class, 1850 and 1855; 2d class, 1852; L. of Honour, 1855. Works: Preparing for Church (1835), Corcoran Gallery, Washington; Little Glutton (1843); Little Mountebank, Hen with the Golden Eggs (1848); Studio (1849); Cook, Laundress (1850), Chartres Museum; Going to School, Helping Herself (1853), W. T. Walters, Baltimore; Little Purveyor, Good Friday, Dinner, Reading Lesson, Young Woman Combing (1855); Sunday Toilet, Sweeper (1857); Little Housekeeper (1857), Little Dressmaker, Cold Day (1858), W. T. Walters, Baltimore; Lesson on Flute, Little Shiverers (1859); Little School, Dieppe (1861); Return from Woods, Effect of Snow, Grandmother (1863); Women Spinning, Girl Sewing (1864); Palm Sunday, Workshop at Écouen (1866); First Steps, Prayer, Blessing, Library, Little Woodcutters, Interior at Royat, Stove (1867); Women Sewing (1868); Preparing Dinner (1868), Devotion, Prayer, W. T. Walters, Baltimore; Girls leaving School, Boys leaving School, Porch of Church of Saint Paul at Antwerp; Exercise (1880), J. J. Astor, New York;



*Edouard Frère. 83.*

Jerusalem from the Valley of Jehoshaphat (1881); Blessed Water (1882); Poor Man's Cider, Before Going In (1883);

Pull Up, Storm in a Tub (1884); A Bivouac, Bakehouse (1885).—Bellier de la Chavignerie, i. 590; Larousse; Hamerton, French Painters.

FREUDENBERGER, SIGMUND, born in Berne, June 16, 1745, died there, Aug. 15, 1801. French school; genre painter, pupil of Emmanuel Handmann, but went to Paris at twenty, and there was assisted in his studies by Wille, Boucher, Greuze, and Röslin. Painted portraits and genre pieces in Watteau's style, after his return home, as well as Scripture scenes. Works: Horoscope Realized, Fifteen Scenes from Popular Life in Canton Berne, Berne Museum; Portrait of Haller, City Library, Berne; Lover's Present (1770), Historical Society, New York.—Allgem. d. Biogr., vii. 355; Dohme, 3; Wurzbach, Fr. Maler des xviii. Jahrh., 39.

FREY, JOHANNES (JACOB), born at Basle in 1813, died at Frascati, near Rome, in 1865. Landscape painter, studied principally in Italy; in 1842 he accompanied Professor Lepsius to Egypt, whence, on his return in 1843, he brought many excellent sketches. Works: The Caudine Forks, View near Granada, do. near Rome, do. near Monreal—Sicily, Caravan surprised by Samum, Wood Landscape in Roman Mountains (last work), Basle Museum; The Statues of Memnon near Thebes, the Samum in the Desert, New Pinakothek, Munich; Chamsyn in the Desert (1845), Emperor of Germany; Statues of Memnon, Sphinx Colossus near Memphis (1858), Leipsic Museum.

FREYBERG, Baroness ELEKTRINE VON, born in Strasburg, March 24, 1797, died in Munich, Jan. 1, 1847. History and portrait painter, daughter and pupil of Johann Stuntz, landscape painter. Studied in Munich, and in 1821–22 in Rome, where she was influenced by Overbeck, and was made member of the Academy of St. Luke. Works: Madonna, Zachariah naming St. John, Boy Flute-Player, New Pinakothek, Munich; Holy Family, Birth of St. John (1829); Three Holy Women at the Grave, Madonna,

## FREYBERG

Leuchtenberg Gallery, St. Petersburg ; Charity, life-size Portrait of Artist.—Allgem. d. Biogr., vii. 364 ; Nagler, Mon., ii. 593.

**FREYBERG, KONRAD**, born in Stettin, March 14, 1842. Horse and military genre painter, pupil in Berlin of Steffek, especially successful in equestrian portraits on a small scale. Works : Prince Charles of Prussia and Suite (1872) ; Ride of Prince Charles to a Stag-Hunt (1876) ; Prince Hohenlohe at Clamart, Arrival of Prince Frederic Charles on Battlefield of Vionville, Surrender of Metz (1877) ; Group of Officers of Garde du Corps (1878) ; Encounter at Ferme St. Hubert, life-size Male Portrait (1879).—Rosenberg, Berl. Malersch., 293.

**FRIANT, ÉMILE**, born at Dieuze (Alsace-Lorraine). Genre painter, pupil of Cabanel. Medals : 3d class, 1884 ; 2d class, 1885. Works : Studio Interior, Prodigal Son (1882) ; A little Rest (1883) ; Favourite Corner (1884) ; The Sketch, Portrait (1885).

**FRICH, J.**, born in Christiania in 1810. Landscape painter, pupil of Copenhagen Academy, then studied in Dresden and Munich. Generally paints Norwegian subjects. Member of Stockholm Academy. Works : Six Norwegian Landscapes (1852), Oscarshall, near Christiania ; View in Hallingdal, Wood Landscape from Thalemarken, Christiania Gallery.—Müller, 185.

**FRIED, HEINRICH JAKOB**, born at Queichheim, near Landau, March 11, 1802, died in Munich, Nov. 2, 1870. History, genre, portrait, and landscape painter, pupil of Stuttgart and Augsburg art schools, then from 1822 of Munich Academy under Langer and Cornelius. From 1834–37 lived in Rome and Naples, came to Munich in 1842, and was appointed Conservator of the Art Union in 1845. Works : Margaret at Spinning Wheel, Knight Toggenburg, Hunting Party by Castle Trifels, Blue Grotto of Capri, New Pinakothek, Munich ; View of Hohenschwangau ; Wounded Knight ; Italian Pifferari ; Cloister of S. Scolastica ; Vintage Assembly ; Views in Sabine Mountains ;

Tivoli ; Views in the Palatinate.—Allgem. d. Biogr., vii. 387.

**FRIEDLÄNDER, FRIEDRICH**, born at Kohljanowitz, Bohemia, Jan. 10, 1825. History and genre painter, pupil of Vienna Academy, and of Waldmüller ; visited Italy in 1850, Düsseldorf and Paris in 1852. Member of Vienna Academy since 1866. Works : Death of Tasso (1852) ; False Players ; Kirmess at Mariabrunn ; At the Jeweller's ; Interrupted Division ; After the Lottery ; Adoption of Child ; Shop Politicians (1863) ; Seizure of Incendiary (1864) ; Hour of Rest (1865) ; Pawn Shop, Coburg Gallery ; House of Invalides, Tasting Wine (1866) ; Return Home (1868) ; The New Comrade (1868), Vienna Academy ; Service of Friendship ; Strawberry Sellers (1872), The Invalides (1875), Vienna Museum ; News, The Examination (1883) ; Distribution of Wine (1884). — Müller, 186 ; N. illustr. Zeitg. (1883), i. 346 ; Wurzbach, iv. 358 ; Zeitschr. f. b. K., viii. (Mittheilungen, i. 21).

**FRIEDRICH, KASPAR DAVID**, born at Greifswalde, Sept. 5, 1774, died in Dresden, May 7, 1840. Landscape painter, pupil of Copenhagen Academy, then from 1798 in Dresden. Became professor at Dresden Academy in 1817, and member of Berlin Academy in 1840. Works : Abbey in Oakwood, Wanderer on Seashore, Royal Palace, Berlin ; Harz Landscape, Moonrise by the Sea, National Gallery, ib. ; Moonlight Scene (1819), Giant's Grave, Rest during Harvest (1835), Dresden Gallery ; Woman on Seashore beaconing to Ship, Gotha Museum ; Crucifix on Hill after Sunset ; Thirty-six views of Rügen.—Brockhaus, vii. 353.

**FRIEDRICHSEN, ERNESTINE**, born in Dantzig, June 29, 1824. Genre painter, pupil in Düsseldorf of Marie Wiegmann, then of Jordan and Wilhelm Sohn. Works : Convent - School ; Polish Country Mail ; School-Children crossing Lake ; Polish Insurgents in Cellar ; Loving Couple in Boat ; Old Church in Mazovia ; Children in Rome during Carnival ; Friday Evening in Jewish Quarter at Amsterdam ; Polish Rag-Pickers

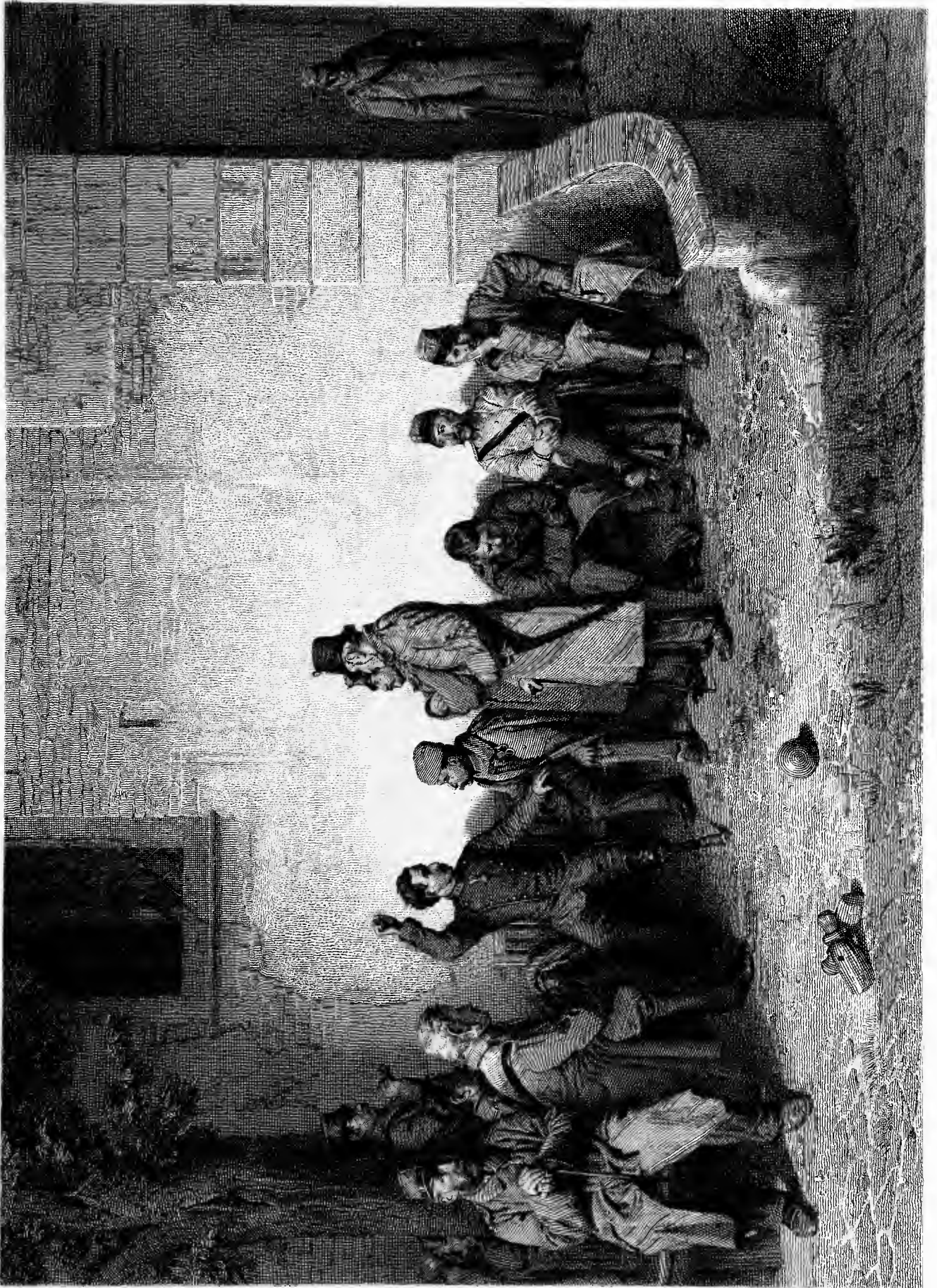
ARTIST  
FRIEDRICH FRIEDLANDER

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# A NEW COMRADE

ENGRAVED BY EUGEN DOBY







## FRIES

(1880); Polish Raftsmen (1881); Carpet Embroiderers in Amsterdam (1882).—Müller, 186; *Illustr. Zeitg.* (1881), ii. 523; (1882), ii. 359; (1883), i. 463.

**FRIES, BERNHARD**, born at Heidelberg, May 16, 1820, died in Munich, May 21, 1879. Landscape painter, studied first in Heidelberg, then in Carlsruhe under Koopman, and in 1835–37 at Munich Academy. Lived in Rome in 1838–45, and settled at Munich in 1846. Works: Glaciers of Mont Blanc; Lake of Geneva; Lake of Como; Ravine near Nemi; Neckar Valley; Landscape in Storm; View in Heidelberg Garden; Morning and Evening in Woods of Heidelberg; Cycle of forty Italian Landscapes; Mountain Landscape, Carlsruhe Gallery; View in Sabine Mountains, Oreto Valley near Palermo, Schack Gallery, Munich; On Lake Constance, Zürich Gallery.—*Kunst-Chronik*, xiv. 638; *W. Müller, Düsseldorf*, 332.

**FRIES, ERNST**, born at Heidelberg, June 22, 1801, died in Carlsruhe, Oct. 11, 1833. Landscape painter, pupil in Heidelberg of Rottmann and in Carlsruhe of Karl Kuntz. Spent four years in Italy (1823–27), then lived in Munich and moved to Carlsruhe (1831), where he was appointed court-painter. Works: View of Tivoli; Sorrento with Tasso's House; Pozzuoli with Bay of Baiæ; Cape Misenum; Landscape in style of Roman Mountains, Castello near Amalfi, Carlsruhe Gallery; Waterfall near Isola di Sora, New Pinakothek, Munich; Castle at Massa; View of Heidelberg, do. of Heidelberg Castle (1829), Valmontane (1833), National Gallery, Berlin; View in Sabine Mountains, Leipsic Museum.—*Allgem. d. Biogr.*, viii. 72; *Jordan* (1885), ii. 66.

**FRIES, HANS**, born at Freiburg, Switzerland, in Jan., 1465, died about 1520. German school; worked in Basle in 1487–88, made city painter in Freiburg (1501), where he painted the Last Judgment in the City Hall and decorated the Episcopal Palace. About 1518 he settled at Berne. His works

show affinity to the schools of Augsburg and Colmar, though generally hard in tone and inharmonious in colour. His contemporaries ranked him with the greatest German and Italian masters of his time. Works: Six Scenes from Life of Virgin (1512), Two Scenes from Life of St. John the Baptist, Martyrdom of St. John the Evangelist (1514), Basle Museum; Four pictures of Saints, Freiburg Museum; Legend of St. Anthony (1506), Franciscan Monastery, Freiburg; Madonna (1501), St. Ann, Stigmatization of St. Francis, Martyrdom of St. Sebastian, Virgin going to the Temple, Marriage of the Virgin (1512), Nuremberg Museum.—*Allgem. d. Biogr.*, viii. 73; *His, Jahrb. f. K.*, ii. 51; *W. & W.*, ii. 483.

**FRIES, KARL FRIEDRICH**, born at Winnweiler, Palatinate, Nov. 20, 1831, died at St. Gallen, Dec. 23, 1871. History painter, pupil of Munich Academy, then of Berdellé, and in Vienna of Rahl. Lived many years in Italy. Works: Wine, Woman, and Song (1862); Hercules and Omphale (1864); Auro Doceo in the Abruzzi; excellent copies after Titian and Palma Vecchio.—*Kunst-Chronik*, vii. 203.

**FRIIS, HANS GABRIEL**, born at Skovgaard, near Hobro, Jutland, Sept. 7, 1839. Landscape painter, pupil of Lund and Kittenlof, afterwards of Skovgaard; visited Dresden and Berlin in 1870, Switzerland and Italy in 1871–72. Works: Summer Day in Jutland (1868), Copenhagen Gallery.—*Sigurd Müller*, 106; *Weilbach*, 184.

**FRIQUET DE VAUROZE** (Vaux-Rose), **JACQUES**, born at Troyes (Aube), in 1648, died in Paris, June 25, 1716. French school; history painter, pupil of S. Bourdon, after whose designs he painted, about 1663, in the gallery of the Hôtel of M. de Bretonvilliers. Professor and member of the Academy in 1670. Works: Peace of Aix-la-Chapelle (1670), Louvre, Paris; Moses brought to Pharaoh's Daughter (1673); Daughters of Jethro, Martha and Magdalen at Christ's Feet (1699); Triumph of Thetis, Madonna (1704).—*Jal.*, 620.

## FRISCH

**FRISCH, JOHANN CHRISTOPH**, born in Berlin in 1730, died there in 1815. History painter, pupil of B. Rode, afterwards studied in Rome, became court-painter and director of Berlin Academy. Works: Mythological subjects and scenes from life of Frederic the Great in Royal Palaces of Berlin, Potsdam, and Sans-souci.

**FRITEL, PIERRE**, born in Paris; contemporary. History and portrait painter, pupil of Aimé Millet and of Cabanel. Medal, 2d class, 1879. Works: St. John Baptist (1876); Despair of Œdipus (1877); Electra (1878); Mater Dolorosa (1878), Préfecture de la Seine, Paris; A Martyr (1879); Fifer (1881); Remorse, The Widow (1882); Solum Patriæ (1885).

**FRITH, WILLIAM POWELL**, born at Studley, near Ripon, in 1819. Genre painter, pupil of Royal Academy, London, where he exhibited his Malvolio and Countess Olivia in 1840. Elected an A. R. A. in 1845, and R. A. in 1853; member of

Royal Academies of Vienna (1869), Belgium (1871), Sweden (1873), and Antwerp. Medal, Paris, 2d class, 1855; L. of Honour, 1878. Works: Othello and Desdemona (1840); Leicester and Amy Robsart (1841); Duel from Twelfth Night (1843); Knox and Queen Mary (1844); Nora Creina (1846); Coming of Age (1849); Pope and Mary Montagu (1852); A Dream of the Future (1856); Derby Day (1858); Claude Duval (1860); Railway Station (1862); Marriage of Prince of Wales (1865); Before Dinner at Boswell's (1868); Henry VIII (1872); Pamela (1875); Road to Ruin (1878); The Private View—1881, Kate Kearney, Honeymooning in Switzerland, La Belle Marquise (1883); Beatrice overhears that Benedick loves her, Dr. Johnson and Mrs. Siddons, Cruel Necessity, London Flower-Girl (1884); John



Knox at Holyrood (1885).—Art Journal (1856), 237; Sandby, ii. 297; Gaz. des B. Arts (1862), xiii. 215.

**FRITSCH, MELCHIOR**, born in Vienna, Jan. 2, 1825. Landscape painter, pupil of Vienna Academy, where he studied drawing under Mössmer. Although self-taught in painting, he obtained the Imperial prize in 1845. Works: Burning Village after Storm; Pass near Günsling in Tyrol; Landscape in Storm with returning Villagers (1874); View on Langbath Lake (1875); Burning Village (1877).—Müller, 187; Wurzbach, iv. 372.

**FRITZ, ANDREAS**, born at Parsonage of Mou, near Aalborg, Jutland, Nov. 2, 1828. Landscape painter, pupil of Copenhagen Academy under Kobke, Gertner, and Marstrand; visited Paris in 1855 and 1878; went abroad again in 1871. Medals, 1854, 1855. Works: Jutland Gleaner Girl (1856); Views in Jutland (1870–80).—Sigurd Müller, 111; Weilbach, 186.

**FRITZE, MARGARETE (AUGUSTE)**, born at Dreileben, near Magdeburg, Oct. 28, 1845. Genre painter, first instructed in Bremen, then pupil in Munich of Grützner and Liezen-Mayer, also much influenced by Kotzebue and Alexander Wagner. Moved to Stuttgart in 1880. Works: In Foreign Lands; Portraits.—Müller, 188.

**FRÖLICH, LORENS**, born in Copenhagen, Oct. 25, 1820. History and genre painter, and illustrator, pupil of Rörbye, then of Hetsch and Eckersberg. Went in 1840 to Munich, and in 1842 to Dresden, where he studied under Bendemann, then (1846–51) in Rome, and 1851–54 under Couture in Paris, where he went again in 1857, then settled in Copenhagen in 1873. Has illustrated many works of Danish authors. Danebrog Order







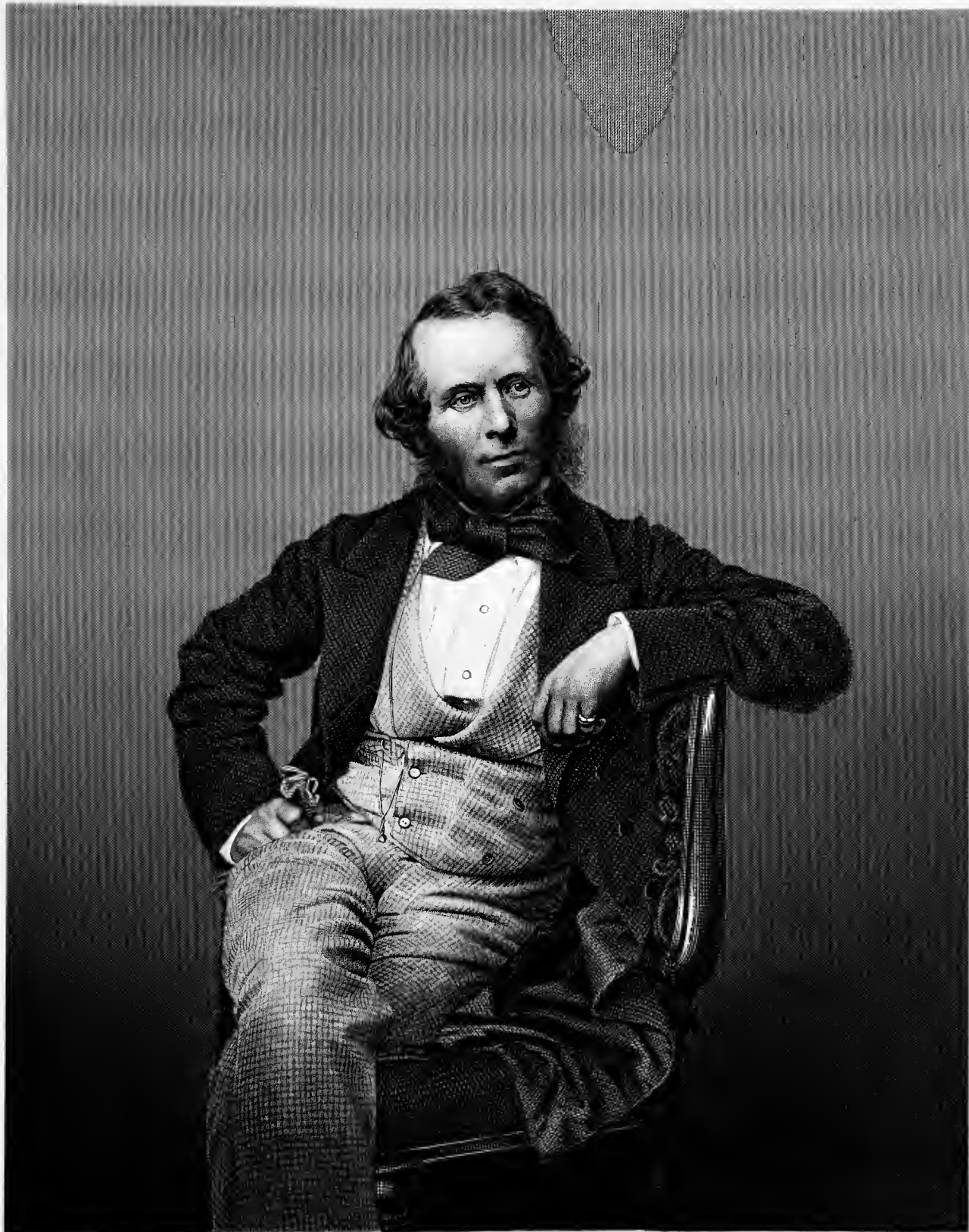












Engraved by [unclear] From a portrait by [unclear] Watkin

WILLIAM POWELL [unclear] [unclear]





## FRÖHLICHER

in 1857; member of Copenhagen Academy in 1877. Works: Ingeborg and Fritjof (1837); Peasant pursued by Wolves (1838); Deer in Forest-Valley; Palnatoke shooting King Harold Blaataand (Blue-tooth), King Svavelame forcing the Dwarfs Dyrin and Dvalin to forge the Sword Tyrving (1840); Cupid and the Watersprite (1845), Leipsic Museum; Return from Harvest Field (1852); Waldemar Sejr as Founder of Jutland Law, Frederic IV. receiving Homage of Schleswig (1854-57), Court of Appeals, Flensburg; Family of a Wood-God, Copenhagen Gallery.—Sigurd Müller, 116; Weilbach, 190.

FRÖHLICHER (Frölicher), OTTO, born at Soleure, Switzerland, in 1840. Landscape painter, pupil in Munich of J. G. Steffan, then (1864-65) of Düsseldorf Academy; studied especially the hills of Bavaria and the Swiss Alps. Works: Group of Trees in Jura Mountains (1866); View in Bernese Alps (1869); Mountain-Brook in Uri, View in Inn Valley (1868); Landscape in Upper Bavaria, View in Bernese Oberland, Berne Museum; Village in Nether Bavaria, Saint Gall Museum; Woodland in Upper Bavaria, Zürich Gallery; Moonlight Scene (1884).—Müller, 188.

FROMENT (Froment-Delormel), JACQUES VICTOR EUGÈNE, born in Paris, June 17, 1820. History, genre, and landscape painter, pupil of Jollivet, Lecomte, and Amaury-Duval. L. of Honour, 1863. Works: Indians surprising Camp of Hostile Tribe (1849); Pawnee Children on the Platte River (1853); Love Disarmed, Egg Dance (1859); The Graces (1867); Love Captive (1870); The Dance, The Seasons, Spring (1875).—Bellier de la Chavignerie, i. 594.

FROMENT, NICOLAS, born at Avignon, flourished 1461-76. French school. This master, whose name has only recently been found in the archives of Marseilles, flourished at the court of King René of Anjou. In the Flemish character of his works he approaches the style of Rogier van der Weyden. Works: Triptych, with Burning Bush

and Madonna in centre, Saints on the Wings, Aix Cathedral; Triptych with Raising of Lazarus (1461), Uffizi, Florence.—W. & W., ii. 76; Burckhardt, 619.

FROMENTIN, EUGÈNE, born at La Rochelle (Charente-Inférieure), Oct. 24, 1820, died at St. Maurice, near La Rochelle, Aug. 27, 1876. Genre painter, pupil of Rémond and Cabat;



visited Algiers in 1846-48 and in 1852-53, and brought home many sketches, from which he painted his characteristic pictures of Oriental life. He was the author of a successful romance, "Dominique" (1863), and of admirable works on art and travel. Medals: 2d class, 1849, 1857; 1st class, 1859; L. of Honour, 1859; Officer, 1869. Works: Farm near La Rochelle, Mosque near Algiers, View in Gorges of the Chiffa (1847); five Algerine Pictures (1849); 11 Pictures on Voyage to Biskra (1850); Moorish Burial (1853); Arab Falconers, Halt of Merchants before Aghouat, and five others (1857); Negro Jugglers, Street in Aghouat, Border of Oasis during Sirocco, Souvenir of Algiers, Audience with a Chalif (1859); Couriers of Ouled-Nayls (1861); Squall in Plains of Alfa (1864); Heron Chase (1865); Nomad Tribe on Journey (1866); Women of Ouled-Nayls (1867); Centaurs (1868); Fantasia (1869); Canal Grande and Molo in Venice (1872); Algerian Falconer, or The Quarry (1873), Arab Encampment (last work, unfinished), Luxembourg Museum; Ravine (1874); The Nile, Souvenir of Esneh (1876). Works in United States: Algerian Falconer (1863), Albert Spencer, New York; Arabs crossing a Ford, Miss C. L. Wolfe, ib.; Halt, A. Belmont, ib.; Arab Falconer, J. H. Warren, Hoosic Falls, N. Y.; Arab Falconer, B. Wall, Providence;

## FROMMEL

Arab Horses going to Water, H. P. Kidder, Boston; Street Scene in Algiers, H. Probasco, Ciuccinatti; Arab Horsemen nearing a City, Mrs. W. P. Wilstach, Philadelphia; Cavalcade, A. J. Antelo, Philadelphia; On the Nile, J. C. Runkle, New York; Arabs Marching, J. T. Martin, Brooklyn; Chase, C. P. Huntington, New York; Donkey at a Ford, R. L. Cutting, New York; Street in Cairo, Halt in Desert, Returning from the Expedition, Wm. Astor, New York; Crossing the Ford, Arabs watering Horses, W. H. Vanderbilt, New York; Halt in the Desert, H. C. Gibson, Philadelphia; The Halt, Borie Collection, Philadelphia; The Halt (1872), At the Well (1875), Encampment in Atlas Mountains, W.

*Eug. Fromentin*

T. Walters, Baltimore.—Gonse, Eug. Fromentin (Paris, 1881); L'Art (1877), viii. 11, 25; Galaxy (1866), ii. 533; Gaz. des B. Arts (1878), xvii. 401; xviii. 84; (1879), xix. 240; xx. 281; (1880), xxi. 50, 464; xxii. 139, 216, 319, 404; Meyer, Gesch., 708; Nation (1881), xxxii. 462.

FROMMEL, KARL LUDWIG, born at Birkenfeld, Oldenburg, April 29, 1789, died at Ispringen, near Pforzheim, Feb. 6, 1863. Landscape painter, pupil of Philipp Jakob Becker (1763–1829, Baden court-painter, and director of Carlsruhe Gallery). Studied Claude Lorraine and Poussin in Paris in 1810–12, then went to Rome and Naples, and in 1817 became professor at the Carlsruhe art-school. He founded the Art and Industry Union of Baden; visited England in 1824, and was made director of the Carlsruhe Gallery in 1829. Works: Sorrento; Outbreak of Vesuvius; Blue Grotto of Capri; Scylla in Calabria; Cemetery of Salzburg; Castle Hohenstanfen; Castle Tyrol; View of Rome; St. Goarshausen; Monastery near Sorrento (1840), Castle Heiligenberg on Lake Constance (4, 1853–54), Fürstenberg Gallery, Doanueschingen; Etna, and Taormina; View of Tivoli; Bellaggio on Lake Como; Tasso's House at Sorrento; Villa

Serbelloni on Lake Como; Waterfall near Tryberg (2), View of Heidelberg, Rocky Landscape in Murg Valley, Castle Alt-Eberstein, Carlsruhe Gallery; Landscape, Stettin Museum.—Allgem. d. Biogr., viii. 144; Brockhaus, vii. 374; Zeitschr. f. b. K., viii. 11.

FRONTIER, JEAN CHARLES, born in Paris in 1701, died at Lyons, Sept. 2, 1753. French school; history and portrait painter, pupil of Claude Hallé; won the first prize at the Academy in 1728; received as member in 1744; went to Lyons, where he became director of the art-school. Works: Vulcan attaching Prometheus to the Rock (1744), Louvre, Paris; Moses raising the Brazen Serpent (1743), Sainte Croix, Lyons; Nativity (1745), Museum, ib.—Bellier de la Chavignerie, i. 595; Jal., 623.

FRÖSCHL, KARL, born in Vienna in 1848. Genre and portrait painter, pupil of Vienna Academy, then in Munich of Wilhelm Diez. Spent several years in Italy. Works: Italian genre scenes, Portrait of his Wife.—Müller, 189; Zeitschr. f. b. K., xv. 92.

FROST, WILLIAM EDWARD, born at Wandsworth, Sept., 1810, died in London, June 4, 1877. Subject painter, pupil of Sass's Art Academy and of the Royal Academy, where he won the gold medal in 1839 for his Prometheus Bound; began as a portrait painter, but finally devoted himself to painting ideal figures, especially the female nude. Elected an A.R.A. in 1846, and R.A. in 1871. Works: Bacchanalian Dance (1844); Sabrina (1845); Diana and Actæon (1846); Una (1847); Euphrosyne (1848); Naiad, Syrens (1849); Chastity (1854); Sea-Nymph (1855); Narcissus (1857); Zephyr and Aurora (1858); Daughters of Hesperus (1860); Graces and



## FRUWIRTH

Loves, Sea-Nymphs (1863); Death of Adonis (1865); Hylas and Nymphs (1867); Puck (1869); Haunt of Diana, Cupid Disarmed (1870); Musidora (1871); Nymph and Cupid (1872); Bacchante (1874).—*Art Journal* (1849), 184; (1857), 5; (1877), 280; *Sandby*, ii. 219; Meyer, *Conv. Lex.*, xvii. 362; *Kunst-Chronik*, xii. 658.

**FRUWIRTH, KARL**, born in Vienna in 1809, died there, Jan. 17, 1878. Still-life and genre painter, studied in Vienna; was also a skilful restorer of old paintings. Works: Venetian Fishermen in approaching Storm (1846); Little Nell in the Curiosity Shop (1847); Still Life (1850), Vienna Museum; Wine, Woman, and Song (1850); Dinner on Fishing Bark (1853); Armoury (1857).—*Wurzbach*, iv. 388.

**FUECHSELL, HERMANN**, born at Brunswick, Germany, Aug. 8, 1833. Landscape painter, pupil of Lessing in Düsseldorf in 1855. Prize for life-drawing, Brunswick College, 1852. Studio in New York since 1858. Works: Scene on Staten Island (1869); On the Saco—North Conway, N. H. (1879); On the Hills near Bolton—Lake George (1880); View from Crow's-Nest—North River (1881); Break-Neck Hills on the Hudson (1882); Camping Scene—Adirondacks, View on Lake George (1884).

**FUES, CHRISTIAN FRIEDRICH**, born in Tübingen in 1772, died in Nuremberg, Sept., 1836. German school; history, genre, and portrait painter, pupil of the Stuttgart art-school, under Hetsch and Harper; lived for some time in Brunswick, then in Nuremberg, where he became professor at the art-school. Works: Minnesinger (1821); Family of Old Knight (1827); Politicians at Coffee-House, Girl Resting, Würtemberg Costumes (1830); Village Fair (1827); Kirmess (1833); Laughing Peasant, Suabian Girl braiding her Hair (1834); Summer and Winter (1835); nine portraits of distinguished Nurembergers, City Hall, Nuremberg.—*Andresen*, iv. 280.

**FUESSL, WILHELM**, born at Zürich in 1830. Portrait painter, pupil of Städel

Institute, Frankfort, then in Munich of Berdelló and in Paris of Couture; also studied in Rome. Copied several pictures by old masters for the Schack Gallery in Munich, where he lives. Gold medal, Munich, 1869.—*Müller*, 189.

**FÜGER, FRIEDRICH HEINRICH**, born in Heilbronn, Würtemberg, Dec. 8, 1751, died in Vienna, Nov. 5, 1818. German school; history and portrait painter, pupil in Stuttgart of Guibal and in Leipsic of Oeser. In 1774 he went to Vienna and in 1776 to Rome, where he studied the Carracci and Domenichino, as well as Raphael Mengs and Battoni. In 1782 he was patronized by Count Lamberg, the Austrian ambassador at Naples, and executed paintings for the King. The next year he was appointed vice-director of the Vienna Academy, and in 1795 director, which post he held until 1806, when he became director of the Belvedere Gallery. Works: Death of Cæsar; Farewell of Coriolanus, Czernin Gallery, Vienna; Death of Germanicus (1789), Vienna Academy; Prometheus, Count Zinzendorf, Vienna; Ariadne at Naxos, Joseph II. as Ally of Catherine of Russia, Field-Marshal Laudon as Conqueror of Belgrade, Mrs. de Witt in Greek Costume, Philip at Bed of Alexander, Erasistratus at Bed of Antiochus (1788–90); portraits of Joseph II. (1787), of Artist's Father (1788), of Elector of Mentz, of Marchese Gallo, Princess of France (six times); Socrates before the Judges; Orpheus in Hades; Judgment of Brutus; Dido on the Funeral Pyre; Adam and Eve mourning Abel's Death (1799), Johu the Baptist (1811), Magdalen (1816), Allegory on Peace of Vienna, Vienna Museum; Semiramis hearing of Revolt of Babylon, Death of Virginia (1801); St. John in the Desert (1804); Christ Crucified (1813); Bathsheba, National Gallery, Pesth; Magdalen, Graces and Cupid, Schleissheim Gallery; Alcestis consecrating herself to the Gods, Minerva and Saturn defending Art and Science, Mentz Museum; Zeus appearing to Phidias, Achilles by the Body of Pa-

## FUGITIVES

troclus, Hercules and Omphale; St. Magdalen, New Pinakothek, Munich; Venus Anadyomene; Portrait of Count Ludolf, Brunswick Museum; do. of Nelson (1800), National Portrait Gallery, London.—Allgem. d. Biogr., viii. 177; Andresen, ii. 89; Brockhaus, vii. 398; Wurzbach, v. 1.

**FUGITIVES**, Léon Glaise; private gallery. People are escaping from Athens during a siege by being let down from the walls at night by means of ropes. Several groups are represented suspended in mid-air, with a shadowy abyss below, and the city walls, lighted by the moon-beams, behind them. Salon, 1877.

**FÜHRICH, JOSEF**, Ritter VON, born at Kratzau, Bohemia, Feb. 9, 1800, died in Vienna, March 13, 1876. German school; history painter, pupil of Prague Academy under Bergler, went in 1826 to Rome, where he joined the German Pre-Raphaelites, and assisted



Overbeck in painting the frescos in the Villa Massimi. Called to Vienna in 1834 as custodian of the Academy Gallery, he was appointed professor at the Academy in 1841. In 1854-61 he was occupied in painting frescos in the Altlerchenfeld Church, a monumental work, for which he was knighted and decorated with the order of the Iron Crown. Gold medal in 1841, member of Munich and Berlin Academies; Commander of Order of Francis Joseph in 1872. Works: Death of Otto von Wittelsbach (1817); St. Ivan found by Duke Borivoj (1817); Christ on his Way to Mount of Olives; Joshua before Jericho; The Jews Mourning; St. Adelheid and Francis of Assisi; Incarnation; Boaz and Ruth; St. Guldle; St. Filomena; Mary and Joseph on Journey to Bethlehem; Christ in Glory; Christ asleep in the Ship during Storm; Moses receiving Commandments from God, Apparition of Fighting Horsemen frighten-

ing Inhabitants of Jerusalem (1844), Mary's Walk over the Mountains (1841), Vienna Museum; Triumph of Christ, Raczynski Gallery, Berlin; St. Ann (1844); Disciples on Way to Emmaus; Joseph's Dream; Pietà; Shepherds on Way to Manger; Peter's Draught of Fish (1850); Judgment of Solomon; First Baptism in Samaria; The Body of St. John of Nepomuk found in the Moldau, *Triumph* of Christianity in Germany, Schack Gallery, Munich; Beheading of St. James, Leipsic Museum; Christ on Mount of Olives; Jacob and Rachel; Madonna; Rudolf von Hapsburg and the Priest (1870). Frescos: Three Scenes from Tasso's Jerusalem (1827-29), Villa Massimi, Rome; Fourteen Stations on Christ's Walk to Golgotha, St. Nepomuk, Vienna; Raising of Lazarus, Last Judgment, Fall of the Condemned, Altlerchenfeld Church, Vienna.—Allgem. d. Biogr., viii. 185; Brockhaus, vii. 401; Illustr. Zeitg. (1874), ii. 451; (1875), i. 487; Schack, *Meine Gemäldesammlung* (1885), 79; Wurzbach, v. 5; Zeitschr. f. b. K., iii. 189, 209; vi. 198; xvii. 33; Zimmermann, *Studien und Kritiken*, ii. 340.

**FULLER, GEORGE**, born at Deerfield, Mass., in 1822, died in Boston, March 21, 1884. Figure and portrait painter, studied in Boston, New York, London, and on the Continent of Europe. Painted portraits at first,



for many years. Elected an A.N.A. in 1857; member of Society of American Artists. Memorial exhibition of his works at Museum of Fine Arts, Boston, 1884. Works: Cupid (1854), Miss I. M. Ames, New York; Negro Nurse with Child (1861), Waldo Higginson, Boston; At the Bars, Farmyard (1865), Mrs. M. Y. Wynne, Boston; Shearing the Donkey (1877-79), C. R. Grant,











## FUNGAI

Boston ; Romany Girl (1877-79), J. T. Williams, New York ; original study for do., T. B. Clark, New York ; Hannah (1880), F. H. Lovell, Brooklyn ; The Quadroon (1880), S. D. Warren, Boston ; Maidenhood (1881), W. F. Matchett, Boston ; Winifred Dysart (1881), J. M. Sears, Boston ; Psyche (1882), W. A. Tower, Boston ; Nydia, Berry-Pickers, Driving Home the Calf (1882) ; Turkey Pasture (1882), W. H. Abercrombie, Brookline ; Priscilla (1882), F. L. Ames, Boston ; Puritan Boy (1883), C. G. Weld, Boston ; Pasture with Geese, Fagot Gatherers, Twilight on Prairie, Arethusa, Girl and Calf (1883) ; November (1882-84) ; Fedalma (1883-84), C. E. Lauriat, Boston.—Harper's Mag., Sept., 1884.

**FUNGAI, BERNARDINO**, born about 1460, died in 1516. Sienese school ; pupil of Benvenuto di Giovanni or of Matteo da Siena ; was associated with Giacomo Pacchiarotti and influenced by Pinturicchio. He was one of the last representatives of the old school. In his Coronation of the Virgin (1500?) in S. M. de' Servi, the figures are rigid, awkward in movement, and stiffly draped. His Madonna and Saints (1512) in the Carmine, Siena, is better proportioned, though less characteristic than the Coronation in Church of the Madonna di Fontegiusta, Siena, and the Assumption in the Siena Academy. His best and perhaps his latest work is a Christ between SS. Francis and Jerome in the same gallery, a weak, rosy-coloured picture, carefully and flatly treated.—C. & C., Italy, iii. 372 ; Vasari, ed. Le Mon., xi. 173 ; Burckhardt, 685 ; Rio, i. 144.

**FUNK, HEINRICH**, born at Herford, Westphalia, Dec. 12, 1807, died in Stuttgart, Nov. 22, 1877. Landscape painter, pupil of his father and, from 1829, of Düsseldorf Academy ; moved in 1836 to Frankfurt, and was from 1854-76 professor at the Stuttgart art-school. Gold medal in Rouen. Order of Frederic in 1870, order of the Crown in 1873. Works : Ruin of Castle (1834), National Gallery, Berlin ; Lower Inn Valley,

Ruin on Lake, Städel Gallery, Frankfurt ; Landscape in Storm (1869), Cologne Museum ; View in the Eifel, Stuttgart Gallery ; Summer Day on the Rhine ; Autumn Landscape after Storm ; Urach Waterfall ; Wood Landscape in Brühl Valley ; Outlook on Chiem Lake ; Chestnut Wood near Meran ; Chillon Castle in Approaching Storm.—Allgem. d. Biogr., viii. 202 ; Kunst-Chronik, xiii. 194 ; xiv. 294 ; W. Müller, Düsseldorf, K., 353 ; Wiegmann, 362.

**FURINI, FRANCESCO**, born in Florence about 1600, died there in 1649. Florentine school ; pupil of his father, Filippo Furini, and successively of Passignano, Bilevelt, and Matteo Rosselli. Afterwards studied works of Guido in Rome. On return to Florence won considerable reputation for painting the nude, generally choosing subjects in which he could introduce the forms of women and children. His flesh tints are very mellow and tender. Among his works are, Magdalen in the Desert, Siena Academy ; do. (2), Vienna Museum ; Daughters of Lot, Madrid Museum ; Venus and Adonis, Budapest Gallery ; Creation of Eve, Palazzo Pitti, Florence ; Birth of Cyrus, New York Museum.—Ch. Blanc, École florentine ; Burckhardt, 140, 383, 392, 395.

**FÜRSTENBERG, SIEGFRIED**, born in Berlin in 1810. Genre and portrait painter, pupil of Wach in 1829-32, and then of the Düsseldorf Academy. In 1846 he was appointed teacher of drawing in the Realschule at Treves. His genre pieces and portraits are remarkable for truth to nature and finish. Works : Fortune-Teller ; Return from the Kirmess ; Father's Friend ; The Widow.

**FURTMEYR, PERCHTOLD**, flourished in Ratisbon, 1470-1501, died about 1502. German school ; miniature painter, famous for his illuminations of a chronicle, a bible (1470-72), and a missal (1481, for Archbishop Bernhard of Salzburg), Court Library, Munich.—Förster, Denkmale, iii. 1 ; do.,

*Furini*

## FUSELI

Gesch., ii. 254 ; Schnaase, viii. 468 ; Sig-  
hardt, Gesch., 649.

**FUSELI** (Fuessli), **HENRY** (Heinrich),



born in Zürich, Feb. 7, 1741, died in London, April 16, 1825. History painter and writer on art, son of Johann Caspar Fuessli (1707–81), portrait and landscape

painter of Zürich ; took holy orders after graduating from Zürich University (1761), left on account of some theological dispute in 1763, and after wandering through Germany, where he supported himself by making translations, went to England in 1765, and in 1767 adopted painting as his profession, by the advice of Sir Joshua Reynolds. Three years later he went to Italy, and resided there from 1770 to 1779, studying Michelangelo especially, and forming a fantastic style which also betrays the influence of Goltzius and Spranger. After his return to London he attracted attention by a picture called *The Nightmare* (1782). From the year 1774 to 1825 he exhibited sixty-nine pictures and drawings at the Royal Academy. In 1788 he was elected an A.R.A. and in 1790 R.A.; was made professor in 1799, and keeper in 1805. A fantastic and prolific designer rather than a painter, he had neither the judgment to control, nor the technical knowledge to adequately represent, the fancies of his powerful but ill-regulated imagination. His literary abilities were of no mean order, and the lectures which he delivered at the Royal Academy give evidence of thought, study, and critical acumen, and are remarkable as specimens of English writing by a foreigner. Works: *Ugolino and his Sons*; *Celadon and Amelia*; *Romeo and Juliet*; *Lady Macbeth*; *Francesca and Paolo*; *An Incantation*; *Hercules*

and *Theseus*.—Redgrave ; Sandby, i. 205 ; Ch. Blanc, *École anglaise*; *Allgem. d. Biogr.*, viii. 260 ; *Art Journal* (1861), 325 ; *Portfolio* (1873), 50 ; Meyer, *Conv. Lex.*, vii. 204 ; Wornum, *Epochs*, 526 ; J. Knowles, *Life and Lectures of Fuseli*.

**FÜTERER**, **ULRICH**, flourished at Landshut about 1480. German school ; history painter and poet. He painted, conjointly with Gabriel Maechselkirchner, from 1467 for Kloster Tegernsee, and Duke Albrecht IV. of Bavaria. Work : *Crucifixion*, Schleissheim Gallery.—*Allgem. d. Biogr.*, viii. 271 ; Schnaase, viii. 464.

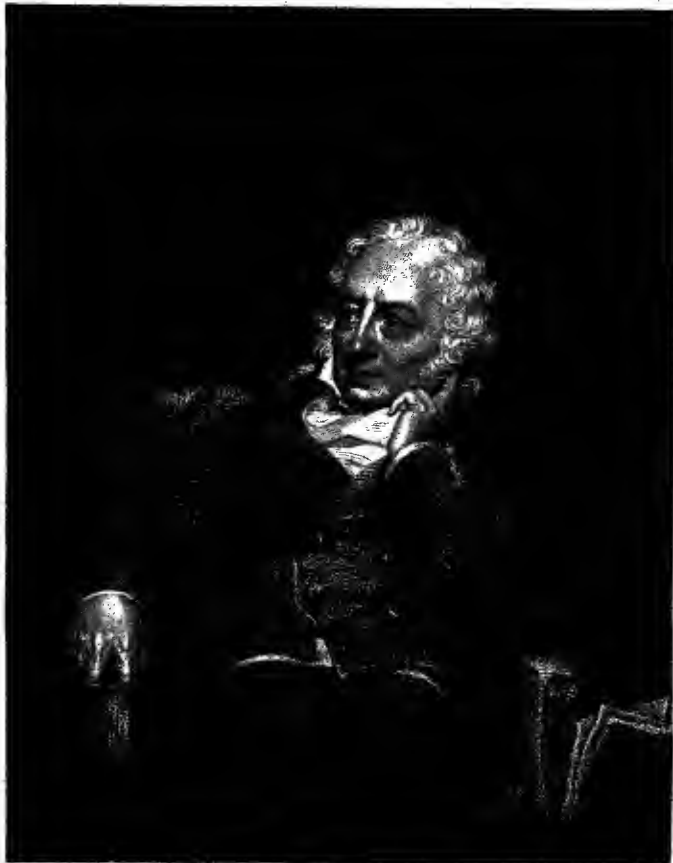
**FUX**, **JOSEF**, born at Steinhof, Nether Austria, in 1842. Genre and portrait painter, pupil of Ruben ; talented colourist. Works : *Scene in a Deer Park* ; *On a Perilous Road* ; *The Roman Dove-Seller* ; *Children's portraits* ; *Lute-Player* ; *Cardinal Praying* ; *Savoyard with Monkeys*.—Müller, 189 ; *N. illustr. Zeitg.* (1883), i. 167.

**FYOLL**, **KONRAD**, flourished in Frankfort in 1466–98. German school ; son and probably pupil of Sebald Fyoll, whose name appears in Frankfort documents in 1439–62 as having executed wall-paintings. The pictures in the Städel Gallery under the name of Konrad are not authenticated.—Schnaase, viii. 377 ; W. & W., ii. 98.

**FYT**, **JAN**, born at Antwerp, baptized March 15, 1611, died there, Sept. 11, 1661. Flemish school ; animal and still-life painter, pupil of Jan van den Berch and of Frans Snyders, next to whom he was the greatest animal painter of the Flemish school ; master of the guild in 1629, visited France (1633–34 in Paris) and Italy, and often worked conjointly with Jordaens and Van Dyck. Works : *Dead Birds*, National Gallery, London ; *Dogs with Dead Game*, *Hawk striking a Duck*, Grosvenor Gallery, ib. ; *Poultry Yard*, *Cock Fight*, *Fancy Birds* (1661), nine others, Madrid Museum ; *Dead Game* (3), *Dog devouring Game* (1651), Louvre, Paris ; *Hare pursued by Dogs*, *Boar Hunts* (2), Nantes Museum ; *Cart*







Portrait of Henry Fuseli

Engraved by J. Rogers

HENRY FUSELI, ESQ. R. A.

*H. Fuseli.*

FISHER, SON & CO LONDON, 1834.

PROOF



ARTIST

ALOIS GABL

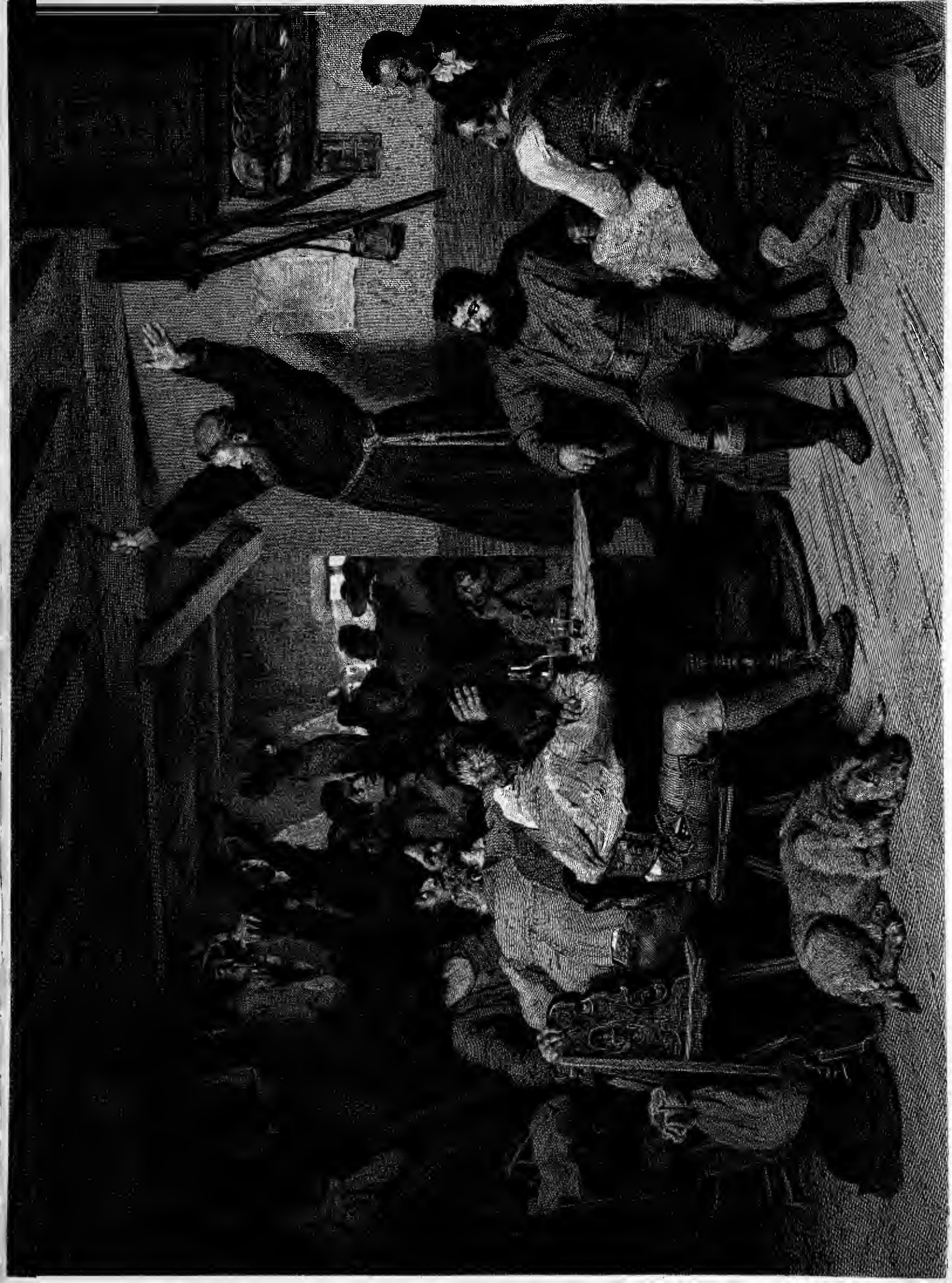
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HASPINGER

ENGRAVED BY CARL RAUSCHER









with Game drawn by Dogs, Flowers and Fruits in a Landscape, Brussels Museum; Eagle's Repast, Two Greyhounds, Antwerp Museum; Dead Game watched by Dog, Städel Gallery, Frankfurt; do. (4), Cassel Gallery; do. (1), Augsburg Gallery; do. (4), Schleissheim Gallery; Deer pursued by Dogs, Bear Hunt, Dead Game (1650), Boar Hunt, Dogs Fighting, Old Pinakothek, Munich; Dead Game watched by Dogs (1649), Dead Birds, Diana by her Booty (figures by Quellinus, the younger), Deer Hunt, Berlin Museum; White Dog with Boy and Dwarf (1652, figures by Bosschaert), Still Life (5), Dresden Museum; Diana and Nymphs after the Chase (1650), Still Life and Dog (1652), Dead Game (2), Room in Hunting Lodge, Museum, Vienna; Deer Hunt (1655), Birds and Hare (1658), Cock Fight, Fox Hunt, Dogs attacking Bear, four others, Liechtenstein Gallery, *ib.*; others in Geneva, Lyons, Lille (2), Valenciennes (2), Dunkirk (2), Darmstadt (2), Brunswick (1), and Stockholm (5) Museums, Hermitage, St. Petersburg (2), Uffizi, Florence, Museum and Historical Society, New York, and Pennsylvania Academy,

*J. Fy*  
*Job. Fyt, 1650*

Philadelphia.—*Biog. nat. de Belgique*, vii. 394; *Ch. Blanc, École flamande*; *Gaz. des B. Arts* (1863), xv. 530; *Michiels*, ix. 191; *Rooses (Reber)*, 423; *Van den Branden*, 1085.

**G**ABBIANI, ANTONIO DOMENICO, born at Florence in 1652, died there in 1726. Florentine school; history and portrait painter, pupil of Justus Sustermans and Vincenzo Dandini, then, through the patronage of Grand Duke Cosmo III., for three years in Rome, of *Ciro Ferri*. Visited Venice, where he improved his colouring; was invited to the court of Vienna, and painted there the portrait of the Em-

peror and some historical subjects for the Imperial Gallery. On his return to Florence he executed several altarpieces, notably a *St. Philip*, in the Church of the *Padri dell' Oratorio*. He was killed by a fall from a scaffold. Works: *Rape of Ganymede*, Madonna, portrait of himself (1686), Uffizi, Florence; *Christ at the House of Simon*, Dresden Gallery; *St. Francis of Assisi receiving the Stigmata*, *St. Peter of Alcántara*, formerly in Old Pinakothek, Munich.—*Lanzi (Roscoe)*, i. 249.



GABINIUS, ANTIOCHUS, Roman painter, middle of 1st century B.C. Pupil of *Sopolis*.—*Cic. ad Attic.*, iv. 16; *R. Rochette*, *Schorn*, 315.

GABL, ALOIS, born at Wies, Tyrol, in 1845. Genre painter, pupil of Munich Academy under *Schraudolph* and *Ramberg*, then under *Piloty*; followed *Defregger* in the choice of his subjects. Was professor at Munich Academy from 1878 to 1882. Gold medal in 1884. Works: *Haspinger preaching Revolt* (1872); *Recruiting in Tyrol* (1873), New York Museum; *Blessing the Bridal Chamber* (1875); *Forbidden Dance-Music*, *His Reverence as Umpire* (1877); *Trial of Sewing-Machine* (1878); *Spinning-Lesson* (1879); *Brewery Inn at Munich*, *Three Magi and their Star* (1883); *Vaccination Room* (1885).—*Müller*, 189; *Brockhaus*, vii. 442; *Zeitschr. f. b. K.*, x. (Mittheilungen, iii. 70), xix. 131, 208.

GABRIELLO, ONOFRIO, born at Messina in 1617, died in 1706. Neapolitan school; portrait painter, pupil of *Antonio Rùcci*; afterward, in Rome, of *Pietro da Cortona*, and for nine years in Venice of *Maroli*; returned to Messina, where he remained till the revolution in 1674 compelled him to leave Sicily, when he went to Padua.

## GABRON

His best works are in the Church of San Francesco di Paola, Messina, and in the Palazzo Borromeo, Padua.

GABRON, **GUILIAM** (Willem), born at Antwerp, Oct. 28, 1619, died there, Aug. 2, 1678. Flemish school; still-life painter, instructed probably by his father; master of the guild in 1641; visited Italy, spending several years in Rome, whence he returned before 1660. Works: Table with Turkish Cover, Parrot, etc. (1652), Brunswick Museum; Table spread (? attributed by Bode to Heda), Old Pinakothek, Munich; Similar

*J Gabron 1670*

subjects in Darmstadt Museum (2) and Aschaffenburg Gallery.—Bode, *Studien*, 616; Rooses (Reber), 427; Van den Branden, 1116.

GADDI, **AGNOLO**, died in Florence, Oct., 1396. Florentine school; son and pupil of Taddeo Gaddi, and like him a follower of Giotto. His early labours were in the church of S. Jacopo tra' Fossi, Florence, where the Raising of Lazarus was treated, according to Vasari, in an exceedingly realistic manner; but he must have changed his style, as there are no traces of such realism in his later frescos. Those in the parish church of Prato (1365), a double series, at the ends of a central aisle, representing the legends of the Virgin and the sacred girdle, are the best and probably the earliest of his works. In them he was evidently guided by Giotto's maxims in regard to the composition, and they are more perfect in balance and therefore more pleasing than any of Taddeo's. The figures also have more repose and dignity, and more nature and individuality. The drawing is free and bold, though not always correct, and the colouring bright, clear, light, and transparent in its tones. But, though superior to Taddeo, Agnolo was inferior to Orcagna, and art in his hands had somewhat degenerated and become decorative. Other examples of Ag-

nolo's work are eight frescos of the legend of the Cross, in the choir of S. Croce, Florence; and a Madonna, Angels, and Saints, Florence Academy; Annunciation, Uffizi, Florence; do., Louvre.—C. & C., Italy, i. 463; Lübke, *Gesch. ital. Mal.*, i. 148; Vasari, ed. Le Mon., ii. 150; Seguiet, 79; Baldinucci, i. 225; W. & W., i. 455.

GADDI, **GADDO**, born in 1239, died in 1312. Florentine school. An intimate friend of Cimabue, whom he survived twelve years. He laid the foundation of a fortune which raised his family to the highest social distinction. According to Vasari, he executed mosaics in the Baptistery, and in S. Maria del Fiore, Florence. In 1308 he was invited by Clement V. to Rome, and certain mosaics in S. Maria Maggiore are assigned to him. They are more modern in style than Rusutti's mosaic in the same church, and mark the transition between Cimabue and Giotto. Vasari says that he painted many easel pictures, and he probably took part in the decoration of the upper church of Assisi.—C. & C., Italy, i. 229; Vasari, ed. Mil., i. 345; Baldinucci, i. 89.

GADDI, **TADDEO**, born about 1300, died after 1366. Florentine school; son and pupil of Gaddo Gaddi, and godson and disciple of Giotto, with whom he worked twenty-four years. After the death of his master he was considered the first in his art, which, however, but dimly reflected that of Giotto. His artistic career began when Giotto went to Naples, at which time (1352-56) he painted the frescos of the legend of the Virgin assigned to him in the Baroncelli chapel in S. Croce, Florence. These show that he had little fancy, and that his execution was rapid, decorative, and conventional. Remains of other frescos by him are in S. Francesco, Pisa. A Madonna with Donors and Saints,













GÆL

Berlin Museum, is signed and dated 1334 ; and a Virgin Enthroned with six Angels, Siena Gallery, is dated 1355. Two small panels, Berlin Museum, part of a series of which twelve more are in the Florence Academy, though ascribed to Giotto and designed by him, are evidently painted by Taddeo. The Baptism of Christ, and Sixteen Saints, National Gallery, London, belong to this painter's school, and the predella of an altarpiece, three subjects, Louvre, is attributable to him. Taddeo was also an architect, and designed the Ponte Vecchio and the Ponte a S. Trinità.—C. & C., Italy, i. 354 ; Lübke, Gesch. ital. Mal., i. 140 ; Vasari, ed. Mil., i. 571 ; Baldinucci, i. 217 ; W. & W., i. 452.

GÆL, BAREND, born in Haarlem about 1645. Dutch school ; painted hunts, landscapes, kirmesses, and horse markets ; pupil of Philip Wouwerman. His pictures are finely coloured and correct in drawing. Works : Peasant Woman baking Cakes, Horseman Dismounting, Rotterdam Museum ; Horsemen playing at Cards, Brunswick Museum ; Swine Market, Augsburg Gallery ; two in Liechtenstein Gallery, Vienna ; Fish-Seller in a Landscape, Halt of Travellers before Inn, Hermitage, St. Petersburg ; Poultry Market, Hog Market, New York Museum.—Immerzeel, i. 257 ; Riegel, Beiträge, ii. 337.

GÆLEN, ALEXANDER VAN, born at Amsterdam in 1670, died in 1728. Dutch school ; painter of battles and hunts, pupil of J. van Huchtenburgh, whom he assisted, and with whose pictures his own are often

*A. Gaelen 1719*

confounded. Lived long in Düsseldorf at the court of the Elector of Cologne, for whom

he painted battles, hunts, and animals. Went afterwards to London. Works : Queen Anne driving to Parliament ; Royalist Battles ; Battle of the Boyne.—Immerzeel, i. 259.

GAESBEECK, ADRIAAN VAN, born at Leyden, died there in January or February, 1650. Dutch school ; genre and portrait painter in the manner of Gerard Dou ; master of the guild at Leyden in 1649. His works are very rare. Works : Portrait of Young Man, Amsterdam Museum ; The Seamstress, Berlin Museum.

GAGLIARDINI, JULIEN GUSTAVE, born at Mühlhausen, Alsace. Genre and portrait painter, pupil of Léon Cogniet and of Souly. Medal, 3d class, 1884. Works : Archiepiscopal Palace at Salzburg (1877) ; Sea-shore at Grandchamp (1878) ; Shrimp-Fishers at Grandchamp (1879) ; After Damage at Sea (1882) ; Women picking Stranded Goods (1883) ; Père Bustel's Farm, La Tous-saint (1884) ; Fish Market, Farm Yard (1885).

GAGNEREAUX, BÉNIGNE, born at Bourg-Près-Dijon (Côte d'Or), Sept. 24, 1756, died at Florence, Aug. 18, 1795. History and battle painter, pupil of Devosges, then studied in Rome ; was awarded the first prize for his Soranus and Servilia, four years after his death. Court-painter to King of Sweden in 1789. Works : Soranus and Servilia, Dijon Museum ; Cavalry Attack, Landscape, Montpellier Museum ; Genius of Peace checking the Horses of Mars, Musée Rath, Geneva ; Interview of Gustavus III. of Sweden with Pope Pius VI., Royal Palace, Stockholm.

GAIL, WILHELM, born in Munich, March 7, 1804. Landscape and architecture painter, pupil of Munich Academy under Peter Hess, visited Italy in 1825, France in 1830, and Spain in 1832. Works : Corridor in Palazzo Ducale, Venice (1831) ; Lion's Court in Alhambra, Balcony of Lindaraja, Sanctuary of Mosque in Cordova, Ruin of Convent in Toledo ; Convent Crossway, Interior of Convent Courtyard, Carlsruhe Gallery ; Church Interior at Cordova,

## GAILLOT

Interior of Hall in Palazzo Ducale, S. Laz-  
zaro in Venice, New Pinakothek, Munich ;  
Convent S. Martino in Piedmont (1857),  
National Gallery, Berlin ; Devotees before  
Shrine on Spanish Coast (1837), Kunsthalle,  
Hamburg.—Brockhaus, vii. 453 ; Faber, iv.  
246 ; Müller, 190.

**GAILLOT, BERNARD**, born at Versailles,  
Feb. 17, 1780, died in Paris, June 17, 1847.  
History painter, pupil of David. Medal, 2d  
class, 1817. Works : *Cornelia, Mother of*  
*the Gracchi* (1817) ; *Conversion of St. Au-*  
*gustine* (1819), *Vision of St. Monica* (1822),  
*Préfecture de la Seine, Paris* ; *St. Louis*  
*with the Crown of Thorns* (1824), *Sens Ca-*  
*thedral* ; others in Versailles Museum.

**GAINSBOROUGH, THOMAS**, born at  
Sudbury, Suffolk, baptised May 14,  
1727, died in London, Aug. 2, 1788,  
British school ; went to London in  
1741, and became a pupil of Gravelot,  
the French engraver ; then of Francis  
Hayman, with whom he studied drawing.  
After an unsuccessful struggle as a portrait and land-  
scape painter in London, he returned home  
in 1744 or 1745, and in 1760 settled in  
Bath, where he devoted himself chiefly to  
portraiture ; in 1774 he went again to Lon-  
don, and won such a reputation that he was  
considered the rival of Reynolds in portrait,  
and of Wilson in landscape, painting. In  
1766 he became a member of the Society of  
Artists, and he was one of the foundation  
members (1768) of the Royal Academy. Sir  
Joshua Reynolds observes of him : " Whether  
he most excelled in portraits, landscapes, or  
fancy pictures, it is difficult to determine,"  
and Ruskin calls him " the purest colourist  
of the English school." His pictures com-  
mand high prices. Works : *Market Cart*,  
*Watering Place* (2), *Musidora*, *Rustic Children*,  
*The Brook*, and portraits of Mrs. Siddons,



Ralph Schomberg, Edward Orpin the Parish  
Clerk, Sir Henry Bate Dudley, Bart., Na-  
tional Gallery, London ; Lord Amherst, G.  
Coleman, Marquis Cornwallis, National Por-  
trait Gallery ; *Blue Boy* (1779), *Cottage*  
*Door*, *Peasant's Family*, *Fisherman's Fam-*  
*ily*, Grosvenor House ; Mrs. Sheridan and  
Mrs. Tickell, Mr. Linley and his Grandsons  
Samuel and Thomas, J. P. Louthborough,  
R.A., Mrs. Moody and her Children, Dul-  
wich Gallery ; Hon. Mrs. *Graham*, National  
Gallery, Edinburgh ; Miss Haverfield, Por-  
trait of a Lady, Hertford House ; portrait  
of himself, Royal Academy ; Daughters of  
George III., sketch for *Blue Boy*, South  
Kensington Museum ; portrait of his wife,  
W. Sharpe ; portrait of himself, of Lady  
Mary Bowlby, and Gainsborough Dupont,  
George Richmond, R. A. ; *Cows in Meadow*,  
Bridgewater House ; *Young Girl*, Stafford  
House ; *Family of Country People*, Wynn  
Ellis Collection ; *Landscape*, Baring Collec-  
tion ; *Johann Christian Fischer the com-*  
*poser*, Col. St. Leger, and others, Hamp-  
ton Court ; Miss McGill, Cobham Hall ;  
two portraits, Arundel Castle ; *Landscape*,  
Petworth ; *Duke of Argyll* (1779) ; *Har-*  
*vest Wagon*, Lord Tweedmouth ; *John Duke*  
*of Bedford*, *Blenheim* ; *Cattle in Land-*  
*scape*, Bowood ; *Peasants going to Market*,  
*Stourhead House* ; *Duke and Duchess of*  
*Montague*, *Duckwith Palace* ; *Landscapes*  
*with Cattle* (2), *Belvoir Castle* ; *Lady Chat-*  
*ham*, *Orwell Park* ; *Duchess of Devonshire*  
(1775), *Earl Spencer*, *Althorp* ; *Landscape*,  
*Historical Society*, New York. Other of  
the 220 portraits by him, are : *George*  
*III.* (8), *Pitt* (7), *Garrick* (5), *Lord Chan-*  
*cellor Camden*, *Sir William Blackstone*,  
*Johnson*, *Sterne*, *Richardson*, *Clive*, *Burke*,  
*Sheridan*, *Windham*, *Franklin*, *Canning*,  
*Lady Mary Wortley Montagu*, *Lady Ver-*  
*non*, *Lady Maynard*, and the *Bishops of*  
*Worcester and Ferns*. A collection of 216  
of Gainsborough's works were exhibited at  
the Grosvenor Gallery, London, in 1885.—  
*Pratt, Life* (London, 1788) ; *Thicknesse, Life*  
(London, 1788) ; *Fulcher, Life* (London,







THOMAS GAINSBOROUGH, ESQ R A.

*From the original Picture painted by himself, in the Council Room  
of the Royal Academy.*

*Drawn by J. Jackson, Engraved by H. Meyer.*











Engraved by W. R. Birchall  
Published by the Revue

THE COTTAGE... A MOONLIGHT SCENE.

GENS OF ART. PLATE 3









Painted by Tho. Gainsborough R.A.

Engraved on Steel by Geo. Buryer

THE COTTAGE GIRL.

*From a Picture in the possession of The Right Hon<sup>ble</sup> Lord De Dunstouville.*

GEMS OF ART PLATE 8











J. SAINGSBOROUGH R.A. PINXT

C. COUSIN SCULPT



## GAISSER

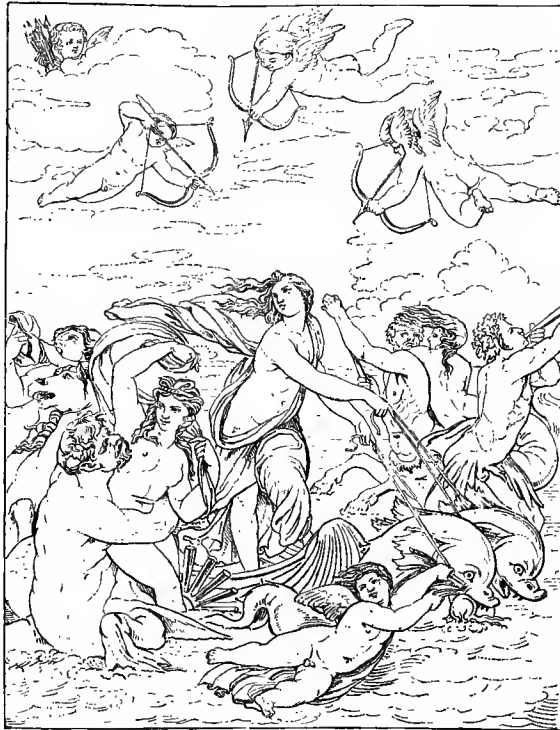
1856); Brock-Arnold, *Biog. Great Artists*; Redgrave; Cunningham; Ch. Blanc, *École anglaise*; Waagen, *Art Treasures*; Blackwood's Mag., Nov., 1867; Eng. Painters of Georgian Era (London, 1876); London Acad., Aug. 4, 1883, 86; July 21, 1883, 51; Portfolio (1872), 169, 178.

GAISSER, JAKOB EMANUEL, born in Augsburg, Nov. 21, 1825. Genre painter, pupil in Augsburg of Johann Geyer, then of Munich Academy under Clemens Zimmermann, but studied chiefly after the old masters in the Pina-kothek. Having held a position as Instructor at Augsburg in 1853-63, he settled in Munich. Received a medal in London. Works: Family Concert (1867); Münchenhausen among the Ladies; The Tough Goose; The Last Lesson; Soldiers Quartered; Secret Love Message; Game of Chess; Hans Fugger in Family Circle; Cœur à Tout; Contented People; Lupus in Fabula; Brother Cellarer; The Improvisatore; Letter of Introduction.—Allgem. Kunst-Chronik, ix. 698.

GALASSI, GALASSO, born in first half of 15th century, dead in 1473. Lombard school; son of a tailor and master-painter of Ferrara. Name appears in 1450-53 in account books of house of Este, where he is called Maestro Galasso de Matheo Calegaro, in connection with the decoration of the palace of Belriguardo. In 1455 he composed the Assumption and finished a portrait of Cardinal Bessarion in Santa Maria in Monte, Bologna. Vasari says he went to Venice and acquired there the use of oils, but it is doubtful if he ever used them. Much more has been made of him than he deserves. His pictures show bad drawing, affected or spasmodic action, and skinny flesh. Examples: Trinity, Ferrara Museum; Entombment, and Virgin with Saint and Donor, Costabili Collection, Ferrara.—C. & C., N. Italy, i. 514;

Vasari, ed. Le Mon., iv. 213; Cittadella, *Notizie di Ferrara*, 26, 558 et seq.; Ch. Blanc, *École ferraraise*.

GALATEA, TRIUMPH OF, *Raphael*, Palazzo Farnesina, Rome; fresco, figures life-size. Galatea, half nude, standing in a shell, attended by tritons and sea-nymphs, is drawn over the waves by two dolphins, which she guides by reins, aided by a Cupid; above, three Cupids are discharging arrows, and a



Triumph of Galatea, Raphael, Palazzo Farnesina, Rome.

fourth, half hidden in clouds, is preparing his darts. Painted in 1514 for Agostino Chigi, owner of the Palazzo Chigi (now Farnesina). Subject probably from Philostratus (*Imagines*, ii. xviii.) or Politian (*Giostra*, i. 118). Engraved by Marc Antonio; Marco Dente; H. Goltzius; Richomme; B. Desnoyers. Copy by Giulio Romano, Accademia di S. Luca, Rome.—Vasari, ed. Mil., iv. 340; Passavant, ii. 143; Müntz, 489; Förster, *Farnesina Studien*; Gruyer, Ra-

## GALATON

phael et l'Antiquité, i. 279 ; Springer, 260 ; Perkins, Essay, 160.

Subject treated also by Francesco Albani, Dresden Gallery ; Nicolas Poussin, Hermitage, St. Petersburg ; Agostino Carracci, Palazzo Farnese, Rome ; Luca Giordano, Hermitage, St. Petersburg ; Domenico Feti, Vienna Museum ; School of Botticelli, Dresden Museum.

**GALATON** of Alexandria, time of Ptolemy Philopater (222-205 B.C.). Ælian (Var. hist. xiii. 24) says he painted a picture intended to cast ridicule on the epic poets of Alexandria.

**GALBRUND, ALPHONSE LOUIS**, born in Paris, June 30, 1810, died at Neuilly-sur-Seine in June, 1885. Genre and portrait painter, pupil of Richomme and Regnault. Medal, 1865. Works : St. Medardus (1850) ; Chambermaid (1855) ; Girl Scholar (1865) ; Young Housewife (1870) ; Consolation (1875) ; Reverie (1878), Pau Museum ; The King's Cake (1880) ; Woman Darning (1882) ; Gypsy Girl (1885).

**GALE, WILLIAM**, born in London in 1832. History and genre painter, pupil of Royal Academy ; first exhibited in 1845 Young Celadon and his Amelia. Spent several years in Italy and travelled in Syria, Palestine, and Algeria. Works : Weeping Place of the Jews in Jerusalem (1863) ; Entrance into Jerusalem (1867) ; Return of the Prodigal (1869) ; Cupid's Ambassador (1871) ; Abraham and Isaac going to Sacrifice (1872) ; Eyes to the Blind (1873) ; Spring-Time in the East (1874) ; The Competitive Examination (1875) ; Chess-Players, Love-Tale (1876) ; Spoils of War (1877) ; Algerian Interior (1868) ; Song of Miriam (1881) ; Helweh (1883).—Meyer, Conv. Lex., xviii. 378.

**GALILEO BEFORE BARBERINI**, Charles Louis Müller, Charles S. Smith, New York ; canvas. The astronomer received by his friend Cardinal Barberini, who afterwards became Pope Urban VIII.

**GALILEO IN PRISON**, Karl von Piloty, Cologne Museum ; canvas, H. 10 ft. × 7 ft. 3 in. The astronomer in pensive attitude

looking at some mathematical lines he has drawn upon the floor, upon which falls a ray of sunlight. In the background a grated window through which two monks are observing him.

**GALIMARD, NICOLAS AUGUSTE**, born in Paris, March 25, 1813, died at Montigny-le-Cormeilles (Seine-et-Oise), Jan. 17, 1880. Genre painter, fellow pupil with Ingres under A. Hesse. Medals : 3d class, 1835 ; 2d class, 1846. Works : Lady of the Castle in the 16th century ; Holy Women at the Tomb of Christ (1835) ; Liberty leaning on Christ (1836) ; Nausicaä (1841) ; Angel (1845) ; Ode (1846), Luxembourg Museum ; Virgin at Prayer ; Jealous Juno ; Christ Blessing (1848), Cathedral of Périgueux ; Virgin in Tears (1849), Church of Jonzac ; Leda (1857) ; The Papacy (1868) ; Portrait of Hesse (1870) ; Pré-des-Lions in June (1875) ; St. Louis, King of France, Henri Jules de Bourbon, Versailles Museum.—Bellier de la Chavignerie, i. 601 ; Chronique des Arts, January 24, 1880 ; Am. Art. Rev., March, 1880 ; Kunst-Chronik, xv. 386 ; Vapereau (1880), 763.

**GALLAIT, LOUIS**, born at Tournay, March 10, 1810. History, genre, and portrait painter, pupil of Tournay Academy under Hennequin. Having obtained the first prize at Ghent in 1831, he studied at the Antwerp Academy, and in 1834 went to Paris, where his portraits and historical paintings were soon highly esteemed. His Abdication of Charles V., painted at Brussels in 1841, placed him at once at the head of Belgian historical painters, and won for him the Belgian Order of Leopold, and the French Legion of Honour. The city of Brussels struck a medal in his honour. Member of Brussels, Antwerp, Paris, Berlin, and Munich Academies. Prussian Order of



## GALLEGOS

Merit ; Order of Oaken Crown of Holland. Works : Render unto Cæsar the things that are Cæsar's (1831), Ghent Museum ; Christ healing the Blind (1833), Tournay Cathedral ; Duke of Alva in the Netherlands, Travelling Musicians (1834); The Beggars (1834), Liège Museum ; Job and his Friends (1835), formerly in Luxembourg Museum ; Death of Palestrina ; Montaigne visiting Tasso in Prison (1836), King of Belgium ; The Penitent (1836); Battle of Mont Cassel (1837), Conquest of Antioch by Godfrey de Bouillon (1840), Count Baldwin crowned at Constantinople in 1204, Duc de Biron (1835), Versailles Museum ; Abdication of Charles V. (1841), Brussels Museum ; replica (1849), Städels Gallery, Frankfurt ; Temptation of St. Anthony (1848), King of Belgium ; Triumph of Genius, Broken Violin-Bow (1850) ; Obsequies of *Egmont* and Horn (1851), Tournay Museum ; Slavic Musicians (1852), Ravené Gallery, Berlin ; Gypsy with Children (1852); Song of Prisoners (1855); Francis I. in Leonardo da Vinci's Studio (1857); *Egmont's* Last Hour (1858), Capuchin Monk, National Gallery, Berlin ; Joanna la Folle (1859), Brussels Museum ; Oath of Vargas, San Donato Gallery ; Alva contemplating the beheaded Counts *Egmont* and Horn, Art and Liberty (1859), Power of Music (1860), Peace, War (1872), W. T. Walters, Baltimore ; Alva signing Death-Warrants (1863); Monk feeding the Poor, New Pinakothek, Munich ; The Prisoner, W. H. Vanderbilt, New York ; Italian Revenge ; Samson and Delilah ; Fisherman's Widow ; Murillo finding Model for his Madonna ; Prayer after Vintage ; Plague in Tournay (1882), Brussels Museum ; Portraits of Pius IX. (1861), and of Cardinal Antonelli (1862); Fifteen historical portraits of Warriors, Legislators, and Patrons of Art and Letters, Senate Chamber, Brussels.—Art Journal (1866), 101 ; Brockhaus, vii. 476 ; Immerzeel, i. 259 ; Kramm, ii. 526 ; Springer, Gesch., 198 ; Zeitschr. f. b. K., xvii. 370 ; Riegel, Wandmalerei in Belgien, 36, 44.

GALLEGOS, FERNANDO, born at Salamanca about 1475, died there in 1550. Spanish school ; pupil of Pedro Berruguete, but painted in the manner of Roger van der Weyden. One of his best works, a Madonna with SS. Andrew and Christopher, was executed for the chapel of S. Clementi in the Cathedral of Salamanca. Works : Altarpiece in Cathedral at Zamora ; Two Bishops and Two Saints, Academy, Valladolid ; Visitation, Life of St. John the Baptist (5), Madrid Museum.—Stirling, i. 120.

GALLERANI, CECILIA, portrait, Leonardo da Vinci, lost (?). Painted in Milan about 1485–89, for Lodovico Sforza (Il Moro), Duke of Milan, whose mistress she was. She afterwards married Count Lodovico Pergamino. In last century this picture was in possession of Marquis Bonesana, Milan. A replica, or copy, belonging to Professor Franchi, Milan, passed for a St. Cecilia. Another portrait of her by Leonardo belonged to the Pallavicini family of San Calocero. He also painted her as a Madonna, called the M. della Rosa. In this picture, which Amoretti saw in Milan, the Virgin is urging Jesus to bless a rose.—Vasari, ed. Mil., iv. 87 ; Rigollot, Hist. des Arts, etc., i. 299 ; Amoretti, Mem. stor. di L. da Vinci, 38, 80, 165 ; Heaton, 279, 280.

GALLI. See *Bibienna*.

GALLOCHE, LOUIS, born in Paris, Aug. 24, 1670, died July 21, 1761. French school ; pupil of Louis de Boullogne ; obtained the first prize in 1695, spent two years in Rome, and after his return to France opened a school. Was received into the Academy in 1711, made professor in 1720, rector in 1746, and chancellor in 1754. He had a pension from the king, and was lodged at the Louvre.

Works : Alcestis restored to Admetus (1711), Louvre ; St. Peter in Captivity, Rennes Museum ; St. Ambrose reviving a Child, Nancy Museum ; Angelica and

*Galloche*  
1752

## GAMBA

Medora, Caen Museum ; Coriolanus entreated by his Family to assume the Command of the Roman Army, Orléans Museum.—Ch. Blanc, *École française* ; Lejeune, *Guide*, i. 357, iii. 104, 302 ; Villot, *Cat. Louvre*.

**GAMBA, ENRICO**, born in Turin, Jan. 3, 1831, died there in Nov., 1883. History, genre, and landscape painter, studied in Turin, at the Städel Institute, Frankfort, and in Rome. Works : Victor Amadeus protecting the Poor, End of Vacation, Souvenir of the Upper Rhine ; Frescos in S. Gioachino, Turin, and in Alessandria and Chiari Cathedrals.—*Kunst-Chronik*, xix. 56.

**GAMBARA, LATTANZIO**, of Brescia, born 1541, died 1574. Lombard school ; studied under Antonio Campi of Cremona, but afterwards became the disciple of Romanino, whose daughter he married. Vasari, however, calls him the son-in-law of Moretto da Brescia. His style is a combination of Campi's and Romanino's. Among his most spirited compositions are the damaged frescos in the Castello of Brescia. Another important work is an altarpiece of the Nativity in S. Faustino, Brescia. The twelve large frescos illustrative of the history of Christ, in the cathedral at Parma, were executed by him, with the aid of Sojaro, between 1568 and 1572.—*C. & C., N. Italy*, ii. 437 ; Vasari, ed. *Le Mon.*, xi. 250, 264 ; Burekhardt, 192, 738.

**GAMESTERS, Michelangelo da Caravag-**



Gamblers, Michelangelo da Caravaggio, Dresden Gallery.

**gio, Dresden Gallery** ; canvas, H. 3 ft. × 4 ft. 4 in. A young soldier with two com-

rades, playing cards. A good picture. From Prague Gallery, 1748. Engraved by P. Tanjé ; J. C. Loedel. Replica in Palazzo Sciarra, Rome, painted for Cardinal del Monte ; formerly in Palazzo Barberini. Engraved by J. Volpato ; T. Verkruids ; P. P. Montagnani.—*Gal. Roy. de Dresde*, ii. Pl. 28 ; Meyer, *Künst. Lex.*, i. 614, 620 ; Rosini, vi. Pl. 133.

**GANYMEDE, RAPE OF, Correggio**, Vienna Museum ; canvas, H. 5 ft. 2 in. × 2 ft. 3 in. Jupiter, struck with the charms of



Ganymede, Rape of, Eustache Lesueur, Louvre.

Ganymede, son of Tros, King of Troy, and one of the most beautiful of mortals, took the form of an eagle and bore him off to heaven, where he served as cupbearer to the gods (Ovid, *Metamorphoses*). In the picture, Ganymede is borne by the eagle in the air ; below, the plains of Lycia, where Ganymede had tended his flocks ; in foreground, his dog, howling at the loss of his master. Painted about 1530 (?). In possession of Antonio Perez, favourite of Philip II. ; sold in 1603 to Rodolph II., and sent from Spain to Prague with the *Leda*, but probably taken early to Vienna. Assigned in Spain to Parmigiano. Ancient copy in Madrid Museum. Another Ganymede, with changes, a fresco

transferred to canvas, in Modena Gallery. Engraved by Fr. Van der Steen; Jos. Eissner.—Meyer, Correggio, 341, 492; *Kunst. Lex.*, i. 438; *Gal. de Vienne*, i. Pl. 18.

By Eustache Lesueur, Louvre, Paris; canvas, H. 4 ft. 2 in. × 3 ft. 7 in. The eagle bears aloft the young prince, whose attention is directed earnestly to the earth, seen below. Painted for the hôtel of President Lambert. Collection of Louis XVI. Engraved by Beauvais.—Landon, *Musée*, vi. 17; *Filhol*.

By Rembrandt, Dresden Gallery; canvas, H. 5 ft. 9 in. × 4 ft. 2 in.; signed, dated 1635. Ganymede borne to Olympus by an eagle. Acquired in 1751. Engraved by C. G. Schultze; Cardon.—Vosmaer, 442.

GARBO, RAFFAELLINO DEL, born in Florence in 1466, died there in 1524. Florentine school. Real name Capponi, but commonly called del Garbo (the Graceful). Pupil of Filippino Lippi, with whom he remained until about 1490. He was a weak follower of his master's style. He appears to best advantage in his *Madonna with Angels*; *Madonna with Saints and Angels*; and *Madonna with Angels, Cherubs, and Saints*, Berlin Museum. The first-named group is almost Raphaellesque in its conception. Among other examples worthy of note are: *Madonna with Saints*, Dresden Gallery; *Coronation of the Virgin*, Louvre; *Resurrection*, Florence Academy.—C. & C., Italy, iii. 415; *Ch. Blanc*, *École florentine*; Lübke, *Gesch. ital. Mal.*, i. 375; Vasari, ed. Le Mon., vii. 190; ed. Mil., iv. 233.

GARCIA HISPALETO, Don MANUEL, born in Seville; contemporary. History and genre painter, pupil of Seville Academy; studied later in Rome. Works: *Burial of St. Chrysostom* (1864); *Apparition of St.*

*Agnes* (1867); *Starting for the Bull-Fight* (1871).

GARCIA Y MARTINEZ, Don JUAN, born at Calatayud, Saragossa; contemporary. History painter, pupil of Madrid Academy. Works: *Raising of Lazarus* (1856), Museum de la Trinidad, Madrid; *The Lovers of Teruel* (1859); *Death of King Don Sancho*; *Death of Poet Macias*; *Liberation of Francis I*; *Charles II as a Sorcerer* (1876); *Procession of Our Lady* (1881); *Penitent* (1884).

GARDNER, ELIZABETH JANE, born at Exeter, N. H.; contemporary. Figure painter, pupil of H. Merle, Lefebvre, and Bouguereau in Paris. Exhibits at National Academy, New York, and Paris Salon. Honourable mention, Paris Salon, 1879. Studio in Paris. Works: *Cinderella*, C. Crocker, San Francisco; *Cornelia and her Jewels* (1872); *Corinne* (1874); *Sorceress* (1875); *Fortune-Teller* (1876); *Ruth and Naomi* (T. Wigglesworth, Boston), *Moses in the Bulrushes* (1878); *Maud Muller* (1879); *Priscilla, Water's Edge* (1881); *Daphnis and Chloë* (1882); *Captive* (1883); *Portraits*, J. H. Stebbins, New York; *Improvised Cup* (1884), *Corner of the Farm* (1885), Knœdler & Co., New York.—*Portfolio* (1879), 36.

GAREIS, ANTON, born in Prague in 1837. Genre and portrait painter, pupil of his father and of Prague Academy under Engerth; visited Dresden, Vienna, and Hungary. Works: *Twelfth Night* (1862); *Kirmess* (1863); *Tavern Scene* (1864); *Hungarian Gypsies Playing*, *Sunday Music in Croatia* (1868); *Child's Play*, *Four Cartoons* to "As you Like It."—Müller, 192.

GARNERAY, AMBROISE LOUIS, born in Paris, Feb. 19, 1783, died there, Sept. 11, 1857. French school; marine painter, pupil of his father, Jean François (1755-1837), portrait and genre painter, and scholar of David. Love of adventure led him in 1796 to India, where he took part in several sea-fights, and was taken prisoner in 1806 by the English, who retained him in captivity



## GARNIER

at Portsmouth until 1814. He exhibited his first marine in 1816, became painter to the Duke of Angoulême in 1817, and in 1833 director of the Museum of Rouen. Medals in 1819 and 1855; L. of Honour, 1852. Works: Tower of London, Three-decker cast on the Rocks, A Storm, Roadstead with Vessels (1819); View of the Scheldt (1833), Douai Museum; Battle of Augusta, 1676 (1836), Battle of Navarino, Napoleon's Return from Elba, Versailles Museum; View of Sidon at Sunset, Boulogne Museum; Capture of the Kent by the Corsair Constance (1836), La Rochelle Museum; Cod-Fishing on Banks of Newfoundland (1839), Rouen Museum; Frigate Virginie attacking English Squadron, Rochefort Museum; Incident in Battle of Navarino (1853), Nantes Museum; Porpoise-Fishing, Cherbourg Museum; View of the Furnes Canal (1855), Marseilles Museum.—Bellier de la Chavignerie, i. 607; Larousse; Lejeune, Guide, iii. 105; Art Journal (1858), 24.

GARNIER, ÉTIENNE BARTHÉLEMY, born in Paris, Aug. 24, 1759, died Nov. 16, 1849. French school; history and portrait painter, pupil of Durameau, Doyen, and Vien, studied afterwards in Rome; painted scenes from Greek and Roman history and mythology, in the shallow theatrical pathos of his time, but with skill and effective colouring. Member of Institute in 1816; L. of Honour, 1828. Works: Nebuchadnezzar causing the Children of Zedekiah to be Killed (1787), Mans Museum; Desolation of Priam's Family (1800), ordered by the Directory; Roman Charity, Diana appearing to Hercules (1801); Napoleon (1808); Burial of Dagobert (1814), Sacristy of St. Denis; Eponina and Sabinus (1814), Angers Museum; Procession of St. Charles Borromeo during the Plague at Milan (1827), Church of St. Germain; St. Louis arbitrating between the King of England and his Barons (1827); Reception of the Duke of Angoulême at Chartres on his Return from Spain (1831); Entry of Duke and Duchess

of Angoulême into Chartres, 1823 (1827), Chartres Museum; Portrait of Cardinal Maury (1838), Avignon Museum; Marriage Ceremony of Napoleon and Marie Louise (1846), Versailles Museum.—Bellier de la Chavignerie, i. 610; Larousse; Lejeune, Guide, iii. 105.

GARNIER, JULES ARSÈNE, born in Paris, Jan. 22, 1847. Genre painter, studied first in Toulouse, then pupil of Gérôme in Paris; travelled in Holland, Spain, and Morocco, paints mediæval subjects with extreme archæological accuracy. Works: The Bather, Mlle. de Sombreuil drinking a Glass of Blood (1869); Adam's Dream, Jus Primæ Noctis (1872); Vassals' Taxes Débris (1873); Le Roi s'amuse (1874); Execution in 16th Century, Nude Female Figure (1875); Punishment of Adultery in Middle Ages (1876); Stranded Goods, The Favourite (1877); Liberator of the Territory (1878); Village Festival, Temptation (1879); Rabelais, the Parson of Meudon (1880); Distribution of Standards, July 14, 1880 (1881); Reveil (1882); Truth (1883); Jolly Drinkers (after Rabelais's Gargantua, 1884).—Müller, 193; Meyer, Conv. Lex., xviii. 381.

GAROFALO, IL, born in Ferrara in 1481, died there, Sept. 6, 1559. Lombard-Ferrarese school. Real name Benvenuto di Piero Tisi, but called Garofalo (Gilliflower) from his use of that flower as a device. Pupil of Domenico Panetti, of Niccolò Soriani, and of Boccacini, from whose studio he ran away to Rome (1499) and studied about a year under Giovanni Barrini. In 1502 he was in Mantua, where he must have remained four years if, as Vasari says, he studied with Lorenzo Costa, who entered the service of the Gonzagas in 1506. In 1508 he went again to Rome and became intimate with Raphael. Later he worked at Ferrara for Duke Alfonso, in whose palace (Scrofa Calcagnini) he decorated a hall with mythological subjects. Other pictures in Ferrara: Old and New Testament, Adoration of the Magi (1537), Christ in the Garden, Massacre of the Innocents, Madonna del Pilastro, Ma-











*donna* with Saints, *Madonna del Riposo*, Raising of *Lazarus*, *St. Peter Martyr*, Discovery of the *Cross*, Municipal Gallery; and several in the Duomo. Works in other cities: *Tiburine Sibyl*, *La Zingarella* (?), Holy Family, Palazzo Pitti, Florence; Annunciation, Uffizi, *ib.*; *Madonna with Saints* (1518), Venice Academy; *Deposition from Cross*, Crucifixion, Brera, Milan; *Madonna with Saints*, Modena Gallery; *Entombment*, *Deposition*, Palazzo Borghese, Rome; *Adoration of Magi*, *Deposition*, Naples Museum; *Triumph of Bacchus*, Mars and Venus, *Neptune* and Pallas, *Madonna in Adoration*, Dresden Gallery; *Holy Family*, Vatican, Rome. The pictures of Garofalo are almost always pleasing. He was a good draughtsman and colourist, though sometimes a little too vivid in his reds and greens for perfect harmony of effect. According to Vasari he was totally blind during the last

nine years of his life.

—Vasari,

ed. Mil., vi.

459; Burekhardt, 691; Seguier, 208; Citadella, Mem. di Ben. Tisi (Ferrara, 1872); Ch. Blanc, *École ferraraise*; Lübke, *Gesch. ital. Mal.*, ii. 378; *Zeitschr. f. b. K.*, x. 210.

GARRARD. See *Geerarts*.

GARRICK AS RICHARD III., William *Hogarth*, Earl of Feversham. Painted in 1746. *Hogarth* was paid for it by Mr. Duncombe, of Duncombe Park, Yorkshire, £200; "more," he says, "than any English artist ever received for a single portrait."—*Dobson*, 63.

GARRICK BETWEEN TRAGEDY AND COMEDY, Sir Joshua *Reynolds*; canvas. Garrick, seen to knees, standing, looks with an appealing, half-ashamed expression at Tragedy, while turning towards Comedy, unable to resist her allurements. Painted in 1761; sold to Lord Halifax for 300 guineas; at his sale to Mr. Angerstein for 250 guineas. Engraved by E. Fisher.

GÄRTNER, EDUARD (JOHANN PHIL-

IPP), born in Berlin, June 2, 1801, died there, Feb. 22, 1877. Architecture painter, pupil in Cassel of Maler Müller; returned to Berlin in 1813 and for six years was apprenticed in the porcelain factory, made a tour to the North Sea in 1821, studied in Paris in 1824–27, and painted for the Czar in St. Petersburg and Moscow in 1837–39. Member of Berlin Academy in 1833. Works: The former Reetzen Street in Berlin (1831), National Gallery, Berlin; others in the Royal Palaces, *ib.*—*Jordan* (1885), ii. 68.

GÄRTNER, FRIEDRICH, born in Munich, Jan. 11, 1824. Architecture painter, pupil of Munich Academy and of Simonsen, studied then in Paris under Jacquand; travelled extensively, and settled in Munich in 1857. Works: From the Alhambra; Interior of House in Tetuan; Street in Algiers; Mosque El Kebir in Algiers; Convent Yard in Moonlight, Interior of Moorish Building, New Pinakothek, Munich.—Müller, 193; Brockhaus, vii. 564.

GÄRTNER, HEINRICH, born at Neu-Strelitz, Mecklenburg, in 1828. Landscape painter, pupil in Berlin of Schirmer, and in Dresden of L. Richter. He was much influenced by Genelli at Munich and by Cornelius at Rome (1856). Works: Landscape with Return of Prodigal Son (1859), Leipsic Museum; Scenes from Life of Psyche (1865–66), Villa Dürr, near Leipsic; Cycle of landscapes (14) representing Development of Sculpture (in fresco, 1878).—Müller, 194; Brockhaus, vii. 564; *Zeitschr. f. b. K.*, ii. 81.

GASCAR, HENRI, born in Paris in 1635, died in Rome, Jan. 18, 1701. French school; portrait painter. Long lived in England, where he became Lely's competitor, and was patronized by the Duchess of Portsmouth. Left England about 1680, having made, it is said, £10,000 in a few years. Member of the Academy in 1680. Work, The Duchess of Portsmouth as Flora, Hampton Court.—*Redgrave*, *Jameson*, *Hand-Book to Public Galleries*, 592; *Taylor*, *The Fine Arts*, ii. 366.

GASSEL, LUCAS, born at Helmont, Brabant, about 1500, died at Brussels about 1550. Flemish school; practised landscape painting in Brussels, where he was an intimate friend of the painter-poet Lamponius. He painted in the fantastic manner of Patenier, and enlivened his landscapes with Old and New Testament subjects. His pictures are rare, as he painted but little. Works: St. George, Louvre, Paris; Landscape, Lille Museum; Landscape with Judah and Tamar

(1548), Vienna Museum. The Landscape in the Contest between Apollo and Pan, by Goltzius, Dresden Gallery, is ascribed to Gassel.—Allgem. d. Biogr., viii. 369; Biog. nat. de Belgique, vii. 497; Jour. des B. Arts (1864), 88; (1878), 118; Kramm, ii. 534.

GASSEN, GOTTLIEB, born in Coblenz in 1805 or 1807. History painter, pupil and follower of Cornelius, among the first to paint in fresco at Munich for King Louis I. Works: Storming of the Godesberg near Bonn by Duke William V. of Bavaria, Arcades, Royal Garden, Munich; eleven scenes from Poems of Walther von der Vogelweide, Royal Palace, Munich; ceiling paintings in Loggia of Pinakothek; paintings in Trinity Church, Weissenthurm, near Coblenz.

GASSIES, JEAN BRUNO, born in Bordeaux, Oct. 25, 1786, died in Paris, Oct. 12, 1832. French school; history, genre, and landscape painter, pupil of Vincent and Lacour in Paris. Painted many biblical, as well as French mediæval and modern subjects. Works: Labourer holding Skull and Rusty Sword (1810), Douai Museum; Hagar and Ishmael (1811), Brussels Museum; Virgil reading the Æneid to Augustus (1814); Horace at Virgil's Tomb (1817); Portrait of Louis XVIII. (1819), Bordeaux Museum; Christ and Peter walking on the Sea, Homer reciting to the Shepherds (1819); St. Louis visiting the Plague-Stricken Soldiers, Fight of the Thirty (1822); Clemency of Louis XII. (1824), Versailles Museum; Shipwreck of a Fisherman and his Child (1827); Bivouac of the National

Guard in Courtyard of Louvre (1831); Entrance to Harbor of Boulogne; Needles at Isle of Wight; Shakespeare Cliff; View of

*Gassies 1820*

Loch Lomond.—Bellier de la Chavignerie, i. 614; Lejeune, Guide, iii. 105; Larousse.

GASTINEAU, HENRY, born in 1797, died at Camberwell, Surrey, in 1876. Landscape painter in water-colours, pupil of the Royal Academy; commenced as an engraver, then took up oil-painting, and in 1818 became an associate and in 1824 a member of the Water-Colour Society; was intimately connected with Turner, David Cox, and Copley Fielding. Works: Penrhyn Castle, Netley Abbey, South Kensington Museum, London; Klamme Pass in Styria (1855); Glenarm—Antrim, Hospice and Pass of St. Gothard (1862); Pass of Killiecrankie (1867).

GASTON DE FOIX (?), Girolamo *Savoldo*, Louvre; canvas, H. 3 ft. x 4 ft.; signed. A knight in armour, half recumbent, in a gloomy chamber, his form reflected in mirrors. Long called a portrait of Gaston de Foix, by Giorgione; but probably a picture painted to show that painting is preferable to sculpture, because a given form can be reproduced on canvas by the judicious use of reflecting surfaces. Replica, formerly belonging to Charles I., at Hampton Court.—Villot, Cat. Louvre; C. & C., N. Italy, ii. 419; Law, Hist. Cat. Hampton Court, 43.

GATTA, Don BARTOLOMMEO DELLA, born about 1408, died in Arezzo in 1491. Florentine school. Learned miniature painting in the Camaldolensian Convent of the Angeli, Florence, where he was a friar; became abbot of the Convent of S. Clemente, Arezzo, and decorated its walls with frescos, now destroyed. Some panels by him in the public gallery, Arezzo, one dated 1479, show careful and patient execution, but little sense of colour. In 1479–86 he was in Rome, where he worked in the Sistine, according

to Vasari, with Signorelli and Perugino. His later pictures, as, for instance, a Madonna with Saints and Angels, in the Collegiate church at Castiglione Fiorentino, display little power, though they show that he had learned to imitate Signorelli.—C. & C., Italy, iii. 36; Vasari, ed. Le Mon., v. 44; Marchesi, 2d ed., i. 203.

GATTI, BERNARDO (Bernardino), born at Cremona about 1490 (?), died in 1575. Lombard school; called Il Sojaro or Sogliaro (the cooper) from his father's trade. Went early to Parma to study under Correggio, and became his ablest pupil. He left numerous works in Parma, Piacenza, and Cremona. In S. M. di Campagna, Piacenza, he painted a fresco, St. George and the Dragon, in competition with Pordenone's St. Augustine, and on the death of that painter was selected to finish his frescos of the Life of the Madonna, in the tribune of the church. Lanzi praises his Miracle of the Loaves and Fishes, in the refectory of the Padri Lateranensi, Cremona; it is dated 1552. He afterwards (about 1560) painted the cupola in the Madonna della Steccata, Parma. His Assumption of the Virgin, in the Cathedral of Cremona, his last work, is said to have been painted with his left hand, his right having been paralyzed. An Ecce Homo, and a Crucifixion, are in the Naples Museum.—Vasari, ed. Mil., vi. 493; Lanzi, ii. 400; Ch. Blanc, *École lombarde*; Vidoni, *Pittura Cremonese*; Burckhardt, 701, 738; Lavice, 206; Lanzi (Roscoe), ii. 400, 430.

GATTI, GERVASIO, Lombard school (1578–1631). Nephew and pupil of Bernardo Gatti, from whom he inherited his surname of Il Sojaro. Studied also works of Correggio, and painted some pictures with much success; but he had a deplorable facility of execution, and his works are very unequal. Lanzi conjectures that Uriel Gatti, also called Il Sojaro, was his brother.—Lanzi, ii. 431; Ch. Blanc, *École lombarde*.

GAUCHEREL, LÉON, born in Paris, May 20, 1816. Landscape and architecture

painter, more noted as an engraver and etcher; pupil of Viollet-le-Duc, with whom he visited Italy and Sicily. Medals: 3d class, 1853; 2d class, 1855, 1859, 1861, 1863; L. of Honour, 1864. Works: Tintoretto's House in Venice (1874); View of Saintes; Evening at Arromanches; Banks of the Adour at Sunset (1875); St. Peter's, Rome; Torcello, near Venice (1876); Cliffs of Saint-Jouin (1877, 1879); The Little Mount at Port Navalo (1879); Gorge of Arnochat (1871).—Bellier de la Chavignerie, i. 618; Meyer, *Conv. Lex.*, xvii. 367; Müller, 195.

GAUDENZIO MILANESE. See *Ferrari*, Gaudenzio.

GAUDIN, Fray LUIS PASCUAL, born at Villafranca, Catalonia, in 1566, died at the Chartreuse of Scala Dei in 1621. Spanish school. Became a Carthusian monk in 1595; adorned many chambers in his monastery, also painted for the Grand Chartreuse in Lorraine, for the Chartreuse of Seville, and a Last Supper and other works for that of Portaceli (Scala Dei), near Valencia.—Stirling, i. 293.

GAUERMANN, FRIEDRICH, born at Miesenbach, Nether Austria, Sept. 20, 1807, died in Vienna, July 7, 1862. Animal painter, son and pupil of Jakob G., but formed himself chiefly by copying old masters in the Vienna galleries and studying nature during his travels in 1825–44. Member of Munich Academy in 1836. He left 1,034 oil-paintings, 569 drawings, and 15 unfinished pictures. Works: Resting from Labour in the Fields (1829); Husbandman ploughing (1834), Vienna Museum; Wolves and Bears, Rocky View with Bears (1831); Vultures and Stag, Bears with their Prey (1832); Chase, Rural Smithy, Boar attacked by Wolves (1834); Stormy Lake, Wolves and Stags (1835); Harvest Scene, Wild Boars (1836); Dying Stag and Eagle (1837); Cattle Market (1838); Wolves on High Rock, Harvest Wagon in Storm, Embarking of the Herd (1839); Hunting Scene, The Passeyer

*L p Gaudin  
1618*

Pass near Meran (1840); Target Shooting in Tyrol (1841); Smithy in the Ramsau (1842); Zell am See (1843); Dachstein and Gosau Lake, Hunting Scene, Mountain-Path near Meran (1844); Evening, Chamois Hunt, Poachers (1845); Four Seasons (1847); Alp, Ein Schiffzug (1848); Chamois-Hunt, Peasant Horses, Return from Stag-Hunt (1850); Well in Tyrol (1852), Smithy in Salzburg (1853), National Gallery, Berlin; Cows, Sheep, and Horse in Shallow Water, Leipsic Museum; Wolves and Dead Horse, Städel Gallery, Frankfurt; Evening in Tyrolese Alps, Stettin Museum; Wolves and Deer, Wild Boar and Wolf, South Kensington Museum, London; On the Atter Lake, Cows and Sheep (1858).—Allgem. d. Biogr., viii. 420; Andresen, iii. 1; Brockhaus, vii. 594; Kunst-Chronik, xix. 335, 517; Dioskuren (1862), 242; Eitelberger, Kunsthist. Schr., i. 92; Wurzbach, v. 104; ix. 414; Zeitschr. f. b. K., xviii. 137, 177, 251, 282, 321; xix. 176.

GAUERMANN, JAKOB, born at Oeffinger, Württemberg, in 1773, died in Vienna, March 27, 1843. Landscape and genre painter, pupil of Stuttgart Academy. After traveling through Switzerland in the service of a Heilbronn savant he went to Vienna in 1798, became member of the Academy, and in 1818 painter to Archduke John, for whom he executed many views in the Austrian Alps. Works: Eighty views in Styria (1811-21), Archduke John's Collection; others in Albertina Collection, Vienna Academy, and in private galleries of England.—Allgem. d. Biogr., viii. 422; Andresen, v. 268; Brockhaus, vii. 594; Wurzbach, v. 107.

GAUFFIER, LOUIS, born at La Rochelle in 1761, died in Florence, Oct. 20, 1801. History painter, pupil of Hugues Taraval, won the grand prix de Rome in 1784. He married at Rome Pauline Chatillon, genre painter, pupil of Drouais, several of whose pictures were engraved by Bartolozzi. Works: Abraham and the Angels, Alexander and Hephæstion (1789); Cornelia Mother of the Gracchi (1792), Three Young Men ap-

pearing to Abraham (1793), Louvre; The Shepherd Faustulus carrying Romulus and Remus, Cherbourg Museum; Roman Ladies offering their Jewels to their Country; Achilles recognized by Ulysses; Jacob and Rachel; Sacrifice to the Manes; Raising of Lazarus, Perpignan Museum; Seven in Montpellier Museum; others in Marseilles, Tou-

*L. Gauffier 1789*  
*L. Gauffier Rome*  
*1792*

lon, and Narbonne Museums, and Uffizi, Florence.—Villot, Cat. Louvre; Lejeune, Guide, i. 395; iii. 302; Larousse.

GAUGENIGL, IGNAZ (MARCEL MICHAEL MARTIN JOSEPH), born in Passau, Bavaria, in 1856. Genre painter, pupil of the Munich Academy under Professor Raab and Wilhelm Diez. Removed to America in 1879, and settled in Boston. Works: Le Réfugée (1882), W. Weld, Boston; My Studio (1883), Henry S. Shaw, ib.; Bellissima (1883), Col. Jonas H. French, ib.; Difficult Question (1884), Josiah M. Fiske, New York; The Story (1885), H. W. Rice, Boston; After the Storm (1885), John A. Lowell, ib.; On the Promenade (1885), Willard White, ib.

GAUL, GILBERT, born in Jersey City, N. J., in 1855. Genre painter, pupil of J. G. Brown and of the National Academy. Exhibited first at National Academy in 1872; elected A.N.A. in 1880, N.A. in 1882. Works: Indian Girl, Coquette (1880); Old Beau (1881); Charging the Battery, Stragglers, News from Home (1882); Silenced, Cold Comfort on the Outpost (1883); On the Look-out, Guerrillas returning from a Raid (1885).

GAUL, GUSTAV, born in Vienna, Feb. 6, 1836. Portrait painter, pupil of Rahl; visited Germany, Holland, France, and Italy; studied especially Rubens and Rembrandt and the old Venetian masters. Works: Portraits of Sophie Schröder (1860)



## GAULLI

and other celebrities of the stage, of Louis Spohr, Bogumil Goltz, Professors Skoda and Hyrtl; Procession of Bacchus and Scenes from Myths of Cupid, Psyche, and Venus, Palais Todesco, Vienna; Scenes from Legends of Austria, Villa Wanda, near Gmunden; Francesca and Paolo, Cologne Museum; Head of Spanish Woman, Female Portrait, Male Portrait (1883).

GAULLI. See *Bacciccio*.

GAUTHEROT, CLAUDE, born in Paris in 1769, died in 1825. History and portrait painter, pupil of David; acquired great perfection in the representation of pathetic subjects. Works: Portrait of Marshal Davoust, Tuileries, Paris; Napoleon on the Bridge of Lech (1808), Versailles Museum; Marius at Minturnæ (1796); Pyramus and Thisbe (1799), Melun Museum; do. (1800); Burial of Atala (1802); Napoleon wounded at Ratisbon, Interview at Tilsit (1810).

GAUTIER, AMAND, born at Lille, June 19, 1825. Genre and portrait painter, pupil of Souchon and of Cogniet. Medal, 3d class, 1882. Works: Sisters of Charity (1859); After Mass (1867); Councillor Krespel, Sunday Morning (1868); Surprised at the Bath (1874); Prisoner (1875); Refectory (1878); The Republic (1879); Rehearsal at the Convent (1880); Casting the Net, Washing at the Convent (1881); Indolence (1882); Portrait of the painter Diane, Medical Lady Student (1885).

GAUTIER, ETIENNE, born at Marseilles; contemporary. History, genre, and portrait painter, pupil of Chantigny. Medals: 2d class, 1873; 1st class, 1878; L. of Honour, 1871. Works: Money-Changer, Study (1867); St. Sebastian (1869); St. George (1873); St. Cecilia (1878).

GAVAGNIN, LEONARDO, born in Venice in 1809. History painter, pupil of Venice Academy under Politi, formed himself after the great Venetian masters, and became professor at the Collegio Raffaele, Venice. Works: The Lord appearing to Abraham, Mechitarists, Venice; St. Anthony of Padua, S. Giacomo, *ib.*; St. Sergius, Greek Church,

*ib.*; Queen of Cyprus, Girolamo Contarini, Venice Academy; Fugitives of Pargha blessing the Remains of their Fathers; Marco Polo in Prison at Genoa; Ali Pasha of Jannina.—Wurzbach, v. 111.

GAVARNI, PIERRE, born in Paris; contemporary. Genre and animal painter, pupil of Fromentin and of Busson. Medal, 3d class, 1874. Works: Wedding at the Madeleine (1874); Repose (1875); Wedding in Paris, Diplomatic Dinner (1876); Andromeda, Stand in a Riding School (1879); Steeple-chase (1881); Promenade (1882); Corner on the Beach (1883); Steeple-chase at Saint-Ouen (1885).

GAY, EDWARD, born in Ireland in 1837. Landscape painter, pupil of James Hart in Albany, N. Y., in 1862-67; studied in Germany, under Schirmer in Carlsruhe, and Lessing in Düsseldorf. Elected an A.N.A. in 1870. Studio at Mt. Vernon, N. Y. Works in oil: Alt Wasser, D. J. Lathrop, Albany; Suburbs; Twin Lakes; Mohawk Valley Home; Late Afternoon near Albany (1876); Last Load—Harvest Time (1878); Gathering the Leaves (1880); Old Estate (1881); Banks of the Thames (1882); On the Sogne Fjord—Norway, Golden Grain (1883); Norwegian Scene (1884). Water-colours: Foggy Morning by the Lake (1876); Spring Morning (1877); Waving Grain, Riverside, Haymaking (1884); Rye Fields in early June, Hill-side, Oyster Beds in Pelham Bay, Salt Marshes (1885).

GAY, WALTER, born in Massachusetts; contemporary. Genre painter, nephew of William Allan Gay, pupil of Bonnat in Paris in 1876. Has exhibited in Boston, Philadelphia, and Paris. Honourable mention, Paris Salon, 1885. Works: Fall Flowers (1876); Landscape, Fast Asleep, Unsuccessful Musician (1878); Conspiracy under Louis XVI., Armourer (1883); The Apprentice, The Cabbages (1884); Spinners, November, The Tailor (1885).

GAY, WILLIAM ALLAN, born in Massachusetts in 1821. Landscape painter, pupil of R. W. Weir at West Point and of

## GEBAUER

Troyon in Paris, where and in Italy he spent several years. Has travelled much in Europe and the East. Works: Mackerel Fleet off Beverly Coast, Harbour Bar at Cape Ann (1869); Palazzo Ducale at Venice (1875); Windmills at Delfthaven (1876); Forest Sanctuary (1878); Minieh on the Nile (1879).

**GEBAUER, CHRISTIAN DAVID**, born at Neusalz, Silesia, Oct. 15, 1777, died at Aarhus, Jutland, Sept. 15, 1831. Animal painter, pupil of Copenhagen Academy and of Lorentzen; went to Dresden in 1813, where he painted military scenes, and especially illustrated Cossack life. Visited Germany in 1827, and afterwards established a school of drawing at Aarhus. Works: The Stud (1807); Horse Fair (1810); Stags fighting (1823), Landscape with Cattle (1824), Bull and Cow, Sleighing near Munich (1828), Copenhagen Gallery.—Weilbach.

**GEBHARDT, EDUARD VON**, born at St. Johannis, Esthland, June 1 (13), 1838. History painter, pupil of St. Petersburg Academy under Lessing, and of Karlsruhe Art School, then in Düsseldorf under Wilhelm Sohn; travelled through Europe, and settled at Düsseldorf, where he became



professor at the Academy in 1873. Member of Munich and Berlin Academies. Gold medal, Berlin, 1872; Medal, Vienna, 1873. Works: Christ's Entry into Jerusalem (1863); Raising of Jairus' Daughter (1864); Dives and Lazarus (1865); Christ on the Cross (1866), Cathedral, Reval; Religious Conversation (1866); Vibrations of the Pendulum; The Brothers van Eyck; Last Supper (1870), National Gallery, Berlin; Descent from the Cross (1872); Ecce Homo, Crucifixion (1873), Kunsthalle, Hamburg; Disciples at Emmaus (1876); Reformer at Work (1877), Leipsic Museum; Old German Housewife (1879); Ascension, Christ walking on the Sea (1881);

The Convent Scholars (1882); Pietà, Crucifixion (1884).—Brockhaus, vii. 613; Müller, 196; Kunst-Chronik, vii. 465; xix. 35, 128; Zeitschr. f. b. K., vii. 361; Westermann's Monatshefte, li. 279.

**GEBHARDT, LUDWIG**, born in Munich, July 20, 1830. Landscape painter, pupil of Munich Academy, then studied from nature in the Bavarian Alps and in North Italy. Works: Ammerland on Lake Starnberg, St. Bartholomew on the Königsee, View on Lake Constance, Leutstetten with Lake Starnberg, Upper Isar Valley, Mountains by Moonlight, View in Ziller Valley.—Müller, 197.

**GEBLER, FRIEDRICH OTTO**, born in Dresden, Sept. 18, 1838. Animal painter, pupil of Dresden Academy, then in Munich of Piloty. Rivals the old Dutch masters in his finely-painted and humorous pictures. Medals in Berlin (1874) and Munich (1883). Works: Rest in the Wood at Noon, Obstinate Sheep, Disturbed Domestic Peace (1863); Spoiled Repast, Sheepfold (1870); Poodle as Watchman in Sheepfold (1873); Art-Critics in the Stable (1873), Sheep and Spaniel (1878), National Gallery, Berlin; Visit to the Stable (1876); Sheep returning before Storm, Expectation, Two Poachers (1880), Dresden Gallery; Reynard's End (1883), New Pinakothek, Munich.—Illustr. Zeitg. (1884), i. 90; Müller, 197; Meyer, Conv. Lex., xxi. 309.

**GEDDES, ANDREW**, born in Edinburgh in 1789, died in London, May 5, 1844. Portrait and subject painter; pupil in 1807 of the Royal Academy, where he exhibited in 1810 his Draught-Players. Then spent four years at Edinburgh painting portraits. Visited Paris in 1815, Italy in 1828, and Holland in 1839. Returned to England in 1831,

and was elected an A.R.A. in 1832. He was a good etcher, particularly of portraits. Works: Discovery of the Scottish Regalia (1821); Christ and the Woman

















James I.



## GEEFS

of Samaria (1832); Devotion; Dull Reading, National Gallery, London.—Redgrave; Sandby, ii. 210; Art Union Journal, Sept., 1844; Cat. Nat. Gal.

**GEEFS, FANNY** (Isabelle Marie Françoise Corr), born in Brussels in 1814. History, genre, and portrait painter, pupil of Navez; wife of the sculptor Willem Geefs. Medals in Paris (3d class, 1843; 2d class, 1845), The Hague, Metz, Ghent, and Donai. Works: Sailor's Daughter (1835); Young Girl accompanying her Sister to Church, Madonna, Castellan of Crève-Cœur (1836); St. Cecilia (1837); Hagar in the Desert (1840); Christ appearing to Disciples, Virgin consoling the Afflicted, St. John's Hospital, Brussels; Bianca on the Shore; Ophelia; Young Mother; First Lesson; Return Home.—Immerzeel, i. 265; Kramm, ii. 536; Müller, 197.

**GEEL, JOOST VAN**, born in Rotterdam in 1631, died in 1698. Dutch school; genre and portrait painter in the style of Gabriel Metz, wherefore he is thought to be his pupil. Travelled in France, Germany, and England, where he was patronized by Cromwell. Works: Portrait of himself, Amsterdam Museum; A Concert, Hermitage, St. Petersburg; Rendez-vous of Smugglers, Historical Society, New York.—Immerzeel, i. 269; Kramm, ii. 541.

**GEERAERTS, MARTIN JOSEPH**, born in Antwerp, baptized April 7, 1707, died there, Feb. 16, 1791. Flemish school. Destined to be a merchant, but early showed such talent that he was apprenticed to Abraham Godyn, where he soon became an able master. Excelled in grisaille, imitating sculpture. In 1741 he became professor and director of the Antwerp Academy. Works: The Fine Arts (1760), Antwerp Museum; Seven Biblical Subjects in Bas-relief, Brussels Museum; Autumn, an alle-

gory, Hague Museum; Children with Goat, Lille Museum; Cupid and Psyche with Genii, Imitation of an allegorical Bas-relief (1775), Museum, Vienna; Four Bas-reliefs (two dated 1752, 1753), Liechtenstein Gallery, ib.—Cat. du Musée d'Anvers (1874), 178; Kramm, ii. 542; Rooses (Reber), 441; Van den Branden, 1215.

**GEERARTS** (Garrard, Gheeraerts, Gérard), **MARCUS**, the elder, born in Bruges, first half of 16th century, died in London before 1604. Flemish school; history, portrait, and landscape painter, pupil of Martin de Vos; held some office in the guild of Bruges in 1558, and was entered as master of the guild of Antwerp in 1577; settled in England and became court-painter to Queen Elizabeth in 1571, but was in Antwerp in 1585-86. His paintings are greatly valued. Works: Descent from the Cross, Notre Dame, Bruges; Portraits of Mary Countess of Pembroke, Lord Burghley, and William Camden, National Portrait Gallery, London; Portraits of Queen Elizabeth, Lord Burghley, and Earl of Essex, Burghley House Collection; Male and Female Portrait, Vienna Museum; Procession of Queen Elizabeth to Blackfriars in 1600.—Allgem. d. Biogr., viii. 491; Biog. nat. de Belgique, vii. 550; Immerzeel, i. 270; Kramm, ii. 542.

**GEERARTS, MARCUS**, the younger, born in Bruges in 1561, died in London in 1635. Flemish school; history and portrait painter, son of Marcus the elder, whom he followed to England after 1580, and became court-painter to Elizabeth and afterwards to Queen Anne. Works: Procession of Queen and Knights of the Garter (1584); Portrait of Elizabeth, Lord Darnley's Collection; do., and portraits of Lords Burleigh and Essex, Marquis of Exeter's Collection.—Allgem. d. Biogr., viii. 492; Kugler (Crowe), i. 255; Kramm, ii. 545.

**GEERTGEN VAN** (or tot), **SINT-JANS** (Gerrit van Haarlem), second half of 15th century (1460-88?), died at Haarlem (?), aged 28. Dutch school; history painter, supposed pupil of Albert van Ouwater.

Van Geel  
Fecit

## GEERTZ

Lived with the knights of St. John at Haarlem, and hence was called Geertgen tot Sint Jans, although not of their order and probably a native of Leyden. He painted for the church of the order an altarpiece, two wings of which are preserved in the Vienna Museum, one a Pietà, the other representing the Legend of the bones of St. John the Baptist. Other works attributed to him are : Scene from the Legend of St. Lucy, in the Lippmann Collection at Vienna ; View of Haarlem Cathedral, in that edifice ; Crucifixion, in the Galleria Estense at Modena. Dr. Bode is inclined to assign to this master also an Adoration of the Magi in the Prague Gallery, the Expiatory Offering in the Amsterdam Museum, and Christ in the Tomb surrounded by the Instruments of the Passion in the Archiepiscopal Museum at Utrecht.—*Allgem. d. Biogr.*, x. 261 ; Bode, *Studien*, 6 ; C & C., *Flemish Painters*, 248 ; Dohme, ii. ; Kramm, ii. 546 ; Kugler (Crowe), i. 91 ; Riegel, *Beiträge*, i. 59.



GEERTZ, JULIUS, born in Hamburg, April 21, 1837. Genre painter, pupil in Hamburg of the brothers Gensler, then in 1856–60 of the Carlsruhe Art School under Des Cou-dres, and, after a short stay in Munich, of Rudolph Jordan in Düsseldorf ; studied in 1864 in Paris, visited Brittany and Holland, and settled in Düsseldorf. Works : Sour and Sweet, Maternal Joy, The Student (1867) ; Disturbing Return Home, Consequences of School-Arrest, Shut In, Watch on the Rhine (1870) ; Prisoners of War, At the Menagerie, Criminal after Sentence (1873) ; Organ Grinder, Last Ornament (1874) ; Catching Flies, Girl with Bird's Nest, Capitulation (1876) ; Beggar's Penny (1877).—*Illustr. Zeitg.* (1874), i. 79 ; (1875), i. 187 ; *Kunst-Chronik*, ix. 342 ; *Zeitschr. f. b. K.*, vi. 149.

GEFFROY, EDMOND AIMÉ FLOR-

ENTIN, born at Maignelay (Oise), July 29, 1804. Genre painter, pupil of Amaury-Duval. Educated a lawyer, but married an actress and went on the stage. Though he had considerable success as a painter, he is best known as an actor. Medals : 3d class, 1840 ; 2d class, 1841 and 1857. Works : Virgin and Child ; Pierre Corneille ; The Actor Mirécourt (1840) ; The Members of the Comédie Française (1841), Comédie Française ; Ariadne and Theseus (1844) ; Molière and his Characters (1857) ; Sganarelle in the School for Husbands (1863) ; Members of the Comédie Française (1864) ; Hylas (1868).—*Larousse*.

GEGENBAUR, JOSEF ANTON VON, born at Wangen, Württemberg, March 6, 1800, died in Rome, Jan. 31, 1876. History painter, pupil of Munich Academy under Robert von Langer. Studied in Rome, especially after Raphael, in 1823–26, and after his return was appointed court-painter to the King of Württemberg, for whom (1836–54) he decorated the royal palace in Stuttgart with frescos from Württemberg history. Works : St. Sebastian (1820) ; Two Shepherds, First Parents after Loss of Paradise, Moses striking the Rock (1823–26), Royal Palace, Stuttgart ; Hercules and Omphale, Stuttgart Gallery ; Cupid and Psyche, Assumption, Madonna, Aphrodite, Crucifixion (1829–35) ; Sleeping Venus and two Satyrs, Leda, several Aphrodites and Madonnas, Portraits (1836–56) ; Apollo and Muses, Bacchus and Ariadne, Venus and Cupid, Ceres and Jason, Æolus and Æola, Pluto and Proserpine, Neptune and Thetis, Genii and Amorettes (all 1860), Royal Palace, Stuttgart. Frescos : Hercules and Omphale (1826), Thorwaldsen Museum, Copenhagen ; Jupiter giving Immortality to Psyche, Marriage of Cupid and Psyche, Four scenes from Life of Psyche, Four Seasons, Aurora (all in 1826–29), Villa Rosenstein ; Sixteen scenes from History of Württemberg (1836–54), Royal Palace, Stuttgart.—*Allgem. d. Biogr.*, viii. 495 ; Brockhaus, vii. 652 ; *Kunst-Chronik*, xi. 349 ; Reber-Pecht, ii. 229.

ARTIST  
JULIUS GEERTZ

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# THE BIRD-NEST

ENGRAVED BY ERNST FORBERG









ARTIST

A. DE GELDER

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# JUDAH AND TAMAR

ENGRAVED BY JOHANN J. KLAUS



















