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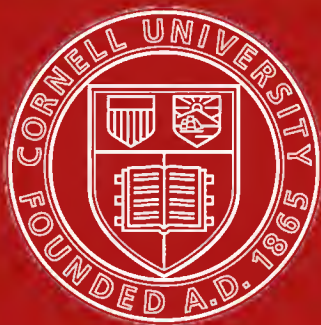
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*Painted by Himself*

*Leonardo da Vinci*

*1452 - 1519*

*Portrait of Leonardo da Vinci*

(1519)









**V**ACCARO, ANDREA, born in Naples in 1598, died there in 1670. Neapolitan school; pupil of Girolamo Imparato; followed first the style of Caravaggio and later that of Guido. After the death of Stanzioni he was considered the best painter in Naples, until Luca Giordano came to maturity. Pictures in churches in Naples, and Massacre of the Innocents, Baptism of St. Candidus, Naples Museum; Christ appearing to Mary, Dresden Gallery; Christ at the Column, Infant Christ sleeping in the Arms of St. John, Old Pinakothek, Munich; Christ on the Cross, Germanic Museum, Nuremberg; Magdalen Penitent, Hermitage, St. Petersburg.—Lanzi, ii. 42; Ch. Blanc, *École napolitaine*; Burckhardt, 768, 792; Lavice, 224.

**VACHE BLANCHE** (The White Cow), Émil van *Marcke*, Samuel F. Barger, New York; canvas. A fine study of a white cow in a pleasing landscape, which, however, is subordinate to the figure.

**VADDER, LODEWYCK DE**, born in Brussels, baptized April 8, 1605, died there, buried Aug. 10, 1655. Flemish school; landscape painter, seems to have been in Italy and studied Titian. Master of the guild at Brussels, 1628. Excelled in rendering early morning mist and effects of light. Approached Rubens in richness and vivacity of colour. Works: Woodland Scene, Darmstadt Museum; Two Landscapes with Figures, Ferdinandeum, Innsbruck; Horsemen passing through Ravine, Old Pinakothek, Munich; Landscape, Stockholm Museum.—Immerzeel, iii. 152; Kugler (Crowe), ii. 341; Kramm, vi. 1665; Kunst-Chronik, xxi. 523.

**VAENIUS** (Venius), OTHO, born at Leyden in 1558, died in Brussels, May 6, 1629. Flemish school. Real name Octavio van Veen. History and portrait painter, pupil at Leyden of Isack Claesz Swanenburg, called Nicolai, and at Liège (1572) of Lamp-

sonius, then in Rome (1575–80) of F. Zuccherro; returned to Liège and in 1584 to Leyden; went to Antwerp in 1593; master of the guild there in 1594, its dean in 1602–3; became court painter to Albrecht and Isabella, governors of the Netherlands, who called him to Brussels as superintendent of the mint; received into the guild there in 1620. He was the master of Rubens, and a good poet and scholar. Works: Portraits (2), Madrid Museum; Artist and his Family (1584), Louvre; Crucifixion, Christ bearing the Cross, Marriage of St. Catherine (1589), Brussels Museum; Raising of Lazarus, Ghent Cathedral; Serpent on the Fig-Tree, Calling of St. Matthew, Charity of St. Nicholas, Miracle by St. Nicholas, St. Paul at Cæsarea, Portrait of Jean Miræus, Museum, Antwerp; Christ and the Repentant Sinners, The Virgin nursing Infant Christ, *Last Supper*, Raising of *Lazarus*, Raising of Widow's Son, Entombment, Cathedral, *ib.*; Martyrdom of St. Andrew, St. Andrew's, *ib.*; Twelve Scenes in History of the Ancient Batavians (1613), Amsterdam Museum; Descent from the Cross, Aschaffenburg Gallery; Allegory on Fall of Man, Bamberg Gallery; Assumption (1608), Brunswick Gallery; Minerva protecting Youth, Stockholm Museum; Unadvised Youth, Cologne Museum; Minerva and the Muses, Berlin Museum; Triumph of Catholic Church (6), Fifteen Scenes in History of Christ and the Virgin, Schleissheim Gallery; Rape of Proserpine, Stuttgart Museum; Holy Family, Portraits of Archdukes Albrecht and Ernst, Vienna Museum.—Ch. Blanc, *École flamande*; Van den Branden, 401; Immerzeel, iii. 157; Kramm, vi. 1679; *Messenger des sciences hist.* (1868), 328; (1877), 313; Michiels, vi. 352, 468; Rooses (Reber), 148;



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*de vadder*

Van den Branden, 401; Vlaamsche school (1862), 152.

**VAFFLARD, PIERRE ANTOINE AUGUSTIN**, born in Paris, Dec. 19, 1777, died there after 1838. History and portrait painter, pupil of J. B. Regnault; in 1824 he restored some of the paintings in the galleries at Versailles, and in the gallery of Diana in the Tuileries; decorated several churches and palaces in oil and fresco. Court painter to the Duc d'Orléans. Medal, 1824. Works: Last Honours to Bertrand Duguesclin (1806), Rennes Museum; Column of Rosbach (1810), Versailles Museum; Electra and Orestes (1814), Dijon Museum; St. Margaret cast off by her Father (1817), Sainte Marguerite, Paris; St. Ambrose saving an Arian Priest (1819), Saint Ambroise, ib.; Pythagoras inspired by the Muses (1819), Versailles Museum; Death of St. Louis, (1819), Burial Chapel of Orléans Family, Dreux; Henri IV. in Notre Dame on Day of his Entry into Paris (1819); Ulysses and Nausicaä (1822); Last Benediction of Bishop Bourlier of Evreux; Communion of Mary Stuart; Henri IV. and the Abbess of Montmartre (1824).—Bellier, ii. 606.



**VAGA, PERINO DEL**, born in Florence in 1500, died in Rome, Oct. 14, 1547. Umbrian school. Real name Buonaccorsi, but called del Vaga from a Florentine painter of that name who had given him instruction. Sometimes called also Pierino. Pupil of Andrea de' Ceri, of Ridolfo Ghirlandajo, and of Vaga, who took him to Rome. Employed there by Raphael on the frescos in the Vatican, where he painted history of Joshua and of David. After death of Raphael, he aided Giulio Romano and Il Fattore, whose sister he married, in completing their master's works. Painted also in S. Marcello the Creation of Eve, which

shows influence of Michelangelo. After the sack of Rome (1527), he went to Genoa, where he decorated the Palazzo Doria with frescos, now mostly destroyed. About 1542 he returned to Rome, where he painted frescos in Trinità de' Monti and in the Castello S. Angelo. His later works were only designed by him and finished by his pupils. He was buried beside Raphael in the Pantheon.—Vasari, ed. Mil., v. 587; Ch. Blanc, École ombrienne; Burekhardt, 8, 177, 179, 181.

**VAILLANT, WALLERANT**, born at Lille, baptized May 30, 1623, died in Amsterdam, Aug. 28, 1677. Flemish school; portrait painter, pupil in Antwerp of Erasmus Quellin; painted in 1658 at the Coronation in Frankfort the Emperor Leopold, and then many sovereigns of Germany. Went with the Marshal de Grammont to Paris, where he painted the Queen, and many persons of distinction; returned home after four years, and settled in Amsterdam. His brother and pupil, Jacob (1628-1670), commonly called Leeuwerik (lark), was a successful history and portrait painter at the court of the Elector in Berlin; most of his pictures are in the royal palaces of Berlin and Potsdam. Works: Portraits of Man and Wife (1674), Lady with two Children, Amsterdam Museum; Managers of Orphanage (1671), Orphan Asylum, Amsterdam; Portrait of Great Elector, Brunswick Gallery; do., Royal Palace, Berlin; Sacrifice of Iphigenia, Cassel Gallery; Board with Letters Attached (1658), Dresden Gallery; Male Portrait, Oldenburg Gallery.—Bellier, ii. 607; Immerzeel, iii. 152; Kramm, vi.

W. Vaillant  
1670

1667; Kugler, ii. 332; Riegel, Beiträge, ii. 279.

**VAINI, PIETRO**, born in Rome in 1847, died in New York in 1875. Subject and portrait painter, studied and painted in

## VALADON

Italy before settling in New York in 1872, where he committed suicide. His morbid nature shows itself in the sombre character of his more important works. Works: First Grief; After the War; Veronica gazing upon the Face of her dead Rival; Othello and the Handkerchief, Palette Club, New York.

VALADON, JULES EMMANUEL, born in Paris, Oct. 5, 1826. Genre and portrait painter, pupil of Drölling, Cogniet, and Henri Lehmann. Medal, 3d class, 1880. Works: Brother and Sister, Two Friends (1874); Bouquet Seller (1875); Artist's Portrait (1878), Orléans Museum; During a Funeral Service (1879); Charity (1881), Ministry of Fine Arts (1881); Mary Magdalen (1883); A Diogenes, Poor Man's Revel (1884); Revery (1885); At Church, Old Man (1886).—Bellier, ii. 608.

VALCKENBORCH, FREDERIK VAN, born at Mechlin about 1570, died at Nuremberg in 1623. Flemish school; genre and landscape painter, son and pupil of Lucas van Valckenborch, whom he accompanied to Nuremberg in 1566. Works: Annual Fair (1594), Kirmess Festival (1595), Vienna Museum; Woodland Scenes (2, 1622), Christiania Gallery; Woodland with Nymphs and Animals, Fürstenberg Gallery, Donaueschingen.—Kramm, vi. 1670.

VALCKENBORCH (Valkenburg), LUCAS VAN, born at Mechlin about 1530 or 1540, died in Germany about 1625. Flemish school; landscape and portrait painter; master of Mechlin guild in 1564; went in 1566 to Antwerp, where he seems to have studied under Pieter Brueghel, then with his brother Marten, and with Jan Froedeman de Vries to Aix-la-Chapelle and Liège, where they sketched many landscapes on the banks of the Meuse. In 1570 he followed the Archduke Matthias to Linz; painted for him several years, was afterwards associated with Joris Hoefnagel, for whom he made drawings at Frankfort in 1594, and in 1597 was settled at Nuremberg, where Sandrart knew him in 1622. Works:

The Mines, Smithy, Camel Drivers, Archducal Palace at Brussels, Madrid Museum; Winter View of Antwerp (1559), City View (1593), Städel Gallery, Frankfort; Rocky Landscape with Mill (1595), do. Landscape with Mineral Spring (1596) Brunswick Gallery; Kirmess in Flemish Village (1574), Gotha Museum; Tower of Babel (1568), Old Pinakothek, Munich; View of Linz on the Danube (1594), Oldenburg Gallery; Peasants' Brawl, Count of Burgau in Roman Armour (1580), Mountainous Landscapes (3, 1580, 1585), Summer (1585), Winter (1586), Ladies and Gentlemen in a Park (1587), Archduke Matthias Fishing (1590), Tavern Scene (1598), Museum, Vienna; City on River in Mountainous Landscape, Liechtenstein Gallery, ib.—Fétis, Artistes belges à l'étranger, ii. 136; Kramm, vi. 1671; Michiels, vi. 146; Neefs, i. 223; Riegel, Beiträge, ii. 21.

VALCKENBORCH (Valkenburg), MARTEN VAN, born at Mechlin in 1533 or 1542, died in Frankfort. Flemish school; landscape, genre, and portrait painter, brother of Lucas, with whom he went to Germany; afterwards settled in Frankfort. Works: Burning of Troy, Mardi Gras, Four Seasons, Frankfort Museum; Flat Country with Waggon, Gotha Gallery; Tower of Babel (1595), Dresden Gallery; Kirmess, Museum, Vienna; Landscapes (11), Ambras

*M. V. Valckenborg*

Collection, ib.; Gillis van Valckenborch, painter of the Defeat of Sennacherib (after 1600), in the Brunswick Gallery, was probably his son.—Kramm, vi. 1671; Nagler, xix. 310.

VALCKERT, WERNER VAN, flourished at Amsterdam first quarter of 17th century. History and portrait painter, supposed pupil of Hendrik Goltzius, in whose manner he painted; circumstances of life unknown. Works: Four Members of Merchants' Guild (1622), Four Regents of Lepers' House (1624), Three do., Military Organization

## VALDES LEAL

(1625), Reception of Children into Orphanage (1626), Distribution of Money and Clothes by Regents of Orphanage (1627), three others, Amsterdam Museum; Christ and the Children, St. Catharine's (1620), Utrecht; Mocking of Christ (1620), University Library, Copenhagen.—Immerzeel, iii. 155; Kramm, vi. 1672.

**VALDES LEAL**, Don **JUAN DE**, born in Cordova in 1631, died in Seville, Oct. 14, 1691. Spanish school; pupil of Antonio del Castillo, but did not imitate his style; removed to



Seville and became in 1660 an original member of the academy founded by Murillo, and afterwards (1663-66) president. After Murillo's death Valdes was the principal painter in Seville, and executed many religious compositions. Works: Constantine Praying, Christ and the Doctors, Presentation of the Virgin, Madrid Museum; Miracle of St. Basco de Portugal, Dresden Gallery; Adoration of the Shepherds, Baptism of Christ, Descent from the Cross, Young Woman, Hermitage, St. Petersburg. His wife, Isabel Carasquilla, his son Lucas (1661-1724), and his daughters Maria and Luisa were also painters.—Cean Bermudez; Stirling, iii. 1093; Ch. Blanc, École espagnole; Viardot, 204; Madrazo, 581; Washburn, Spanish Masters, 161.

**VALENCIA, JACOPO DA.** See *Jacopo da Valentia*.

**VALENCIENNES** (Devallenciennes), **PIERRE HENRI**, born in Toulouse, Dec. 6, 1750, died in Paris, Feb. 16, 1819. History and landscape painter, pupil of Doyen. Studied Claude and Poussin in Italy. Style theatrical and wanting in nature. Nearly all the landscape painters during the Empire were his pupils. Member of Academy in

1787. L. of Honour, 1815. Honorary member, Toulouse Academy. Works: View of Tröcene, Vale of Tempe; Cicero discovering the Tomb of Archimedes (1787), Louvre; Historical Landscape, Toulouse Museum.—Bellier, ii. 609; Ch. Blanc, École française; Villot, Cat. Louvre.

**VALENTIN, LE**, Jean de Boullongne,



called, born at Coulommiers (Seine-et-Marne), in January, 1591, died in Rome, Aug. 7, 1634. French school; history and genre painter, whose real name was for a long time un-

known, and who was supposed to have been a pupil of Simon Vouet, with whom he was in Rome; he formed himself, however, rather after Michelangelo and Caravaggio, and under the influence of Poussin. He ranks among the best French painters of his time. His career was cut short by a premature death, caused by an ill-timed bath in the Tiber. Works: Recognition of Susanna's Innocence, Judgment of Solomon, *Tribute Money*, A Concert (2), Fortune Teller, Tavern Scene, Louvre; Soldiers at Play, Besançon Museum; St. John, St. Peter and the Angel, Dijon Museum; Disciples at Emmaus, Nantes Museum; Conversion of St. Matthew, Rouen Museum; Judith with Head of Holofernes, two others, Toulouse Museum; others in Museums of Avignon, Metz, Montpellier, Lille, Toulon, Tours (6), Valenciennes (2), and Versailles (2); Peter's Denial, Suermondt Museum, Aix-la-Chapelle; do., Brunswick Museum; A Prophet with a Folio Volume, Carlsruhe Gallery; David with Head of Goliath, Cologne Museum; Carnival Scene, Copenhagen Gallery; Musical Party, Darmstadt Museum; Blind Old Man playing Viol de Gamba accompanied by Boy singing, Dresden Museum; Christ crowned with Thorns, Soldiers quar-

## VALENTINIAN

relling over Game of Dice, Herminia and the Shepherds, Old Pinakothek, Munich; Three Apostles in Conversation, Oldenburg Gallery; A Repast, National Museum, Pesth; Christ driving the Money Changers from the Temple, Peter's Denial, Soldiers at Dice, A Concert, Hermitage, St. Petersburg; St. John the Baptist in Meditation, Stockholm Museum; Moses with the Law Tables, Museum, Vienna; Musical Trio, Liechtensteiu Gallery, *ib.*; St. Cecilia with two Holy Women and an Angel, Czernin Gallery, *ib.*; "You see the Beam in your Neighbour's Eye," etc., Guitar Player, Mountainous Landscape with Figures and Animals, Uffizi, Florence; Christ and the Doctors, Pinacoteca Capitolina, Rome; Martyrdom of S. Processa and Martinian, Vatican, *ib.* (copy in mosaic, by Cristofori, St. Peter's, *ib.*); Joseph interpreting the Dreams, Palazzo Borghese, *ib.*; Peter's Denial, Palazzo Corsini, *ib.*; Roman Charity, St. John, Palazzo Doria, *ib.*; Beheading of St. John, Rome Triumphant, Palazzo Sciarra, *ib.*; Holy Family, Palazzo Spada, *ib.*; Christ at the Column, Turin Gallery; Martyrdom of St. Lawrence, Madrid Museum.  
—Bellier, i. 141; *M. valentin*  
Ch. Blanc, *École*  
*française*, i;  
Dauvergne, *Le*  
*Valentin* (Alma-  
nach du départm. de Seine-et-Marne, 1862), 116; Emeric-David, *Nat. hist. sur les chefs-d'œuvre de la peinture*, etc. (Paris, 1854), 278; Mariette, *Abecedario*, v. 357.

VALENTINIAN I., Roman Emperor (A.D. 364–375), was an amateur painter and modeller.—Aurel. Vict., *Epit. de Cæs.*, 45, 7; Ammianus Marcellinus, xxx. 9, 4; Overbeck, *Schriftquellen*, 2135.

VALE OF REST, Sir John E. *Millais*, Bart., H. Tait, Streatham, England; canvas. Illustrating an ancient Scottish superstition, that when a coffin-shaped cloud is seen in the sky it is a symbol of approaching death. Scene in a convent garden, at sunset; amongst the hillocks of graves, with gray

headstones looking sad in the waning light, are two women, one, a novice, up to her knees in a grave from which she is vigorously throwing out the earth with a spade; the other, an older nun, sitting on a prostrate headstone holding a rosary, her face showing that she has seen the coffin-shaped cloud which hangs over the setting sun. Royal Academy, 1859. Graham sale (1886), £3,000. Indian ink sketch (1858), H. V. Tebbs.

VALERO, CRISTÓBAL, born at Alboraya, Valencia, died at Valencia, Dec. 18, 1789. Spanish school; history and portrait painter, pupil of Evaristo Muñoz (1671–1737), then in Rome of Sebastiano Conca; after his return he became a priest, and soon after director of the newly erected Academy of S. Barbara (1754), which was afterwards made a royal institution under the name of S. Carlos (1768), with Valero as its president. Honorary member of San Fernando Academy, 1762. Works: Two Scenes from Don Quixote, Madrid Museum; pictures in S. Francisco, S. Julian, S. Andrea, the Capuchins, the Trinitarians and the Mínimos, Valencia; Portraits of Prelates, Archbishop's Palace, *ib.*

VALKENBURG, DIRK, born in Amsterdam in 1675, died there in 1721. Dutch school; still-life and animal painter, pupil of Jan Weenix, whose style he acquired so successfully that his pictures are frequently mistaken for his master's; was also a good portrait painter, and in 1695 went to Germany, where he was employed by different princes, and long resided. Works: Dead Hare and Poultry (1704), Städel Gallery, Frankfort; Bear attacked by Dogs (1703), Gallery, Copenhagen; Dead Game and Implements of the Chase, Moltke Collection, *ib.*; Hunting Booty (4), Liechtenstein Gallery, Vienna; *do.* (5), Harrach Gallery, *ib.*; Immerzeel, iii. 154.

VALLANCE, WILLIAM F., born at Paisley, Scotland; contemporary. Marine painter, pupil of Robert Scott Lauder and of the Royal Scottish Academy. Studio in Edin-

## VALLEY

burgh. Elected an A.R.S.A. in 1875, and R.S.A. in 1881. Works: Sunday Morning; Leisure Hours; Loch Fine; Largo Bay; Fresh Breeze; Reading the War News, National Gallery, Edinburgh.

VALLEY FARM, John Constable, National Gallery, London; canvas, 4 ft. 9 in. × 4 ft. 1 in. A farm house on the bank of the Stour, near East Bergholt, Suffolk, property of the painter's father. Called Willy Lott's house from its former possessor. Painted in 1835. Vernon bequest, 1847. Engraved by J. C. Bentley.—Cat. Nat. Gal.; Brock-Arnold, Biog. Great Artists, 107.

VANAISE, GUSTAVE, born in Ghent; contemporary. History and genre painter, pupil of Ghent Academy and of Canneel. Mention honorable, Paris, 1883. Works: Louis XI and Olivier le Daim (1879); A Mother, The Painter Willem Key overhearing Alva's Order for Execution of Egmont (1880); Magdalen at Christ's Tomb (1881); Young Girl at the Mirror (1882); St. Lievin (1883); Sunday Evening, Gamin with Pigeon (1884); Good Samaritan, Portrait of César de Cock (1885).

VAN BOSKERCK, ROBERT W., born in New Jersey in 1855. Landscape painter, pupil of A. H. Wyant. Studio in New York. Works: Landscape (T. B. Clarke, New York), Cedars at Saddle River (1880); October Landscape (1881); Jersey Roadway (1882), Midland Meadow (1883); Midsummer (1884).

VANDERLYN, JOHN, born at Kingston, N. Y., October, 1776, died there, Sept. 23, 1852. Portrait and history painter, pupil of Gilbert Stuart in New York. Studied in 1796-1801 in Paris, where he painted from 1803 to 1815. Medal at Paris (1808) for his *Marius* among the Ruins of Carthage. Other works: Murder of Jane McCrea by the Indians; Ariadne in Naxos, estate of Asher B. Durand, Orange, N. J.; Landing of Columbus, Rotunda of the Capitol, Washington; Portraits of Washington, Monroe, Madison, Calhoun, and Clinton; Zachary Taylor, City Hall, New York; Study of

Head, Corcoran Gallery, Washington. He became involved in pecuniary difficulties by the exhibition of panoramas in a building erected by himself in City Hall Park, New York, and died in poverty.

VAN DYCK, Sir Antony. See *Dyck*.

VAN DYCK, LITTLE. See *Coques*.

VAN ELTEN. See *Kruseman* van Elten.

VAN MARCKE. See *Marcke*.

VAN LOO. See *Loo*.

VANNI, ANDREA. See *Andrea di Vanni*.

VANNI, FRANCESCO, Cavaliere, born in Siena in 1563, died there, Oct. 25, 1609. Sienese school. Probably a pupil of his half-brother, Ventura Salimbeni; went when sixteen years old to Rome, where he studied with Giovanni de' Vecchi. Afterwards worked at Parma, where he studied the works of Correggio and adopted the manner of Barocci. On his return to Rome he enjoyed the favour of Clement VIII, who made him a knight. His pictures are in several of the churches of Siena, especially in S. Quirico, S. Spirito, SS. Concezzione, and S. Agostino. Other examples: Repose of the Holy Family, Martyrdom of St. Irene, Louvre, Paris; Holy Family, Dresden Gallery; St. Francis in Ecstasy, Pitti, Florence; Sons of Jacob buying Wheat of Joseph, Uffizi, ib.; Holy Women at Tomb of Christ, Madrid Museum; Innocence, Hermitage; Fall of Simon Magus, St. Peter's, Rome (one of the few oil paintings in that basilica).—Lanzi, i. 314; Ch. Blanc, *École florentine*.

VANNI, TURINO DI, born in Pisa; flourished close of 14th century. Florentine school. A Madonna and Angels, signed by him, is in the Louvre; an altarpiece, signed and dated 1397, in S. Paolo à Ripa, Arno; and a Virgin with Angels and Saints, in the Convent of S. Martino, near Palermo. Had a brother, Nello di Vanni, who finished the history of Job, begun by Giotto in the Campo Santo.—Villot, Cat. Louvre.

VANNUCCHI, ANDREA. See *Andrea del Sarto*.

VANNUCCI. See *Perugino*.

## VANNUTELLI

**VANNUTELLI, SCIPIONE**, Cavaliere, born in Rome; contemporary. Genre painter, pupil in Vienna of Wurzinger, afterwards in Paris of Heilbuth. Medal: Paris, 1864. Works: Carnival in Venice; Gabrielle d'Estrées; Italian Danaë; The Night; Agreeable Reading; Procession in Venice; Novices in a Roman Church, Trio in the Garden (1883).

**VARCHI, BENEDETTO**, portrait, *Titian*, Vienna Museum; canvas, H. 3 ft. 8 in. × 3 ft. Painted about 1550. Repainted about the face.—C. & C., Titian, ii. 426.

**VARGAS, LUIS DE**, born in Seville in 1502, died there in 1568. Spanish school; pupil of Diego de la Barerra; went to Italy about 1527, according to Cean Bermudez, and studied with Perino del Vaga (?); returned to



Seville after an absence of twenty-eight years. He is remarkable for grandeur and simplicity of design, and for the purity and grace of his female heads; his drawing too is correct, and his colouring good. Works: Nativity (1555), and La Gamba (1561), Cathedral of Seville.—Stirling, i. 307; Ch. Blanc, *École espagnole*.

**VARIN, QUENTIN**, born at Amiens in 1580, died about 1645. French school; history painter, pupil of Gagex and Bonaventura in Amiens and Beauvais, and then went to Paris, where he became an able painter, and the master of Nicolas Poussin. Works: Christ in the Temple, St. Germain des Prés, Paris; St. Charles Borromeo, St. Jacques de la Boucherie, ib.—Ch. Blanc, *École française*.

**VARLEY, CORNELIUS**, born at Hackney, near London, Nov. 21, 1781, died at Highbury, Oct. 2, 1873. Landscape painter in water-colours, brother and pupil of John Varley; exhibited first at the Royal

Academy in 1803, and in the following year was one of the foundation members of the Water Colour Society. He painted chiefly views in Ireland and Wales and classical scenery. A younger brother, William Fleetwood Varley (1785–1856), was a water-colour painter and teacher of drawing at Oxford.

**VARLEY, JOHN**, born at Hackney, near London, Aug. 17, 1778, died Nov. 17, 1842. Landscape painter in water-colours; studied first under a portrait painter and then with an architectural draughtsman; exhibited first, in 1798, View of Peterborough Cathedral. He exhibited at the Royal Academy until 1804, when he became one of the foundation members of the Water Colour Society. He painted many views in Wales and on the Thames, was a successful teacher, and the author of several drawing-books and other works. His son, Albert Fleetwood Varley (1804–76), was also a water-colour painter and teacher.

**VARONI (Varonne, Varrone), JOHANN**, born at Bellinzona, Canton Tessino, Switzerland, in 1832. Landscape painter, pupil of Vienna Academy and of Josef Höger; settled in Vienna, whence he made frequent study trips into the Austrian Alps, to Italy, and Switzerland. Works: View of Ariccia, do. in Roman Campagna, do. near Olevano, Ruins of Pæstum (1855); Pine Woods near Frascati (1856); Well in the Campagna, St. Gotthard (1858); Well near Grotta Ferrata, View of Vienna (1860); Nassfeld near Gastein, Temple of Concordia near Gurgente (1861); St. Bernardino, Switzerland (1862); Views in Austria, Salzburg, Tyrol, and Switzerland (1863–73); Költtschach Valley near Gastein (1877).—Wurzbach, xlix. 287.

**VAROTARI, ALESSANDRO**. See *Padovanino*.

**VASARI, GIORGIO**, born at Arezzo, July 30, 1511, died in Florence, June 27, 1574. Florentine school; pupil of his father, Antonio Vasari, and afterwards of Andrea del Sarto and of Michelangelo. Went to Rome with Cardinal Ippolito de' Medi-



ci, and laboured there several years with Francesco Salviati. He afterwards painted



in Florence, Pisa (1529), Bologna (1539), Venice (1542), and Naples (1544). In Florence he was patronized by the Medici, for whom he executed many works, both architectural and decorative. But he is best known by his "Vite de' più eccellenti pittori, scultori, ed architetti" (Florence, 1550, 2d ed. 1568)—the first important history of modern art. As a painter he was a weak imitator of Michelangelo. He left many pictures, among which are: Madonna in Glory and Saints, Arezzo Gallery; Supper of St. *Gregory* (1540), Bologna Gallery; Conception, Lucca Gallery; Holy Family, Palazzo Corsini, Rome; Portrait of Cosimo I. de' Medici, Berlin Museum; Pietà, Dresden Gallery; Holy Family, Leipsic Museum; do. (2), Old Pinakothek, Munich; do. (1), and Christ driving out the Money Changers, Vienna Museum; Three Graces, National Museum, Budapest; Angel's Salutation, Louvre; Caritas, Madonna and Angels, Madrid Museum; Three Saints, Liverpool Institute.—Ch. Blanc, *École florentine*; Vasari, ed. Le Mon., i. 57; Burekhardt, 94, 157, 221; Kugler (Eastlake), ii. 562.

VASSILACCHI, ANTONIO. See *Alinense*.

VASTAGH, GYÖRGY (George), born at Szegedin, Hungary, in 1834. Genre and portrait painter, pupil of Vienna Academy, after having fought as a honvéd in the revolutionary war of 1848-49, and then wandered about under great privations, painting portraits and studying national costumes and manners. His pictures, exhibited in Vienna in 1870, immediately attracted attention, and forthwith he won fame with

his scenes from gypsy life, for which he made studies in Transylvania and Roumania; thence he moved to Pesth, where he has since become the favourite portrait painter of the Hungarian aristocracy. Works: Group of Children (1871); Declaration of Love at the Hedge, Turkish Gypsies by a Bridge (1872); Gypsies resting in a Church Ruin, Roumanian Gypsies, Fortune Teller, Roumanian Gypsy Girl gathering Mushrooms (1873); Gypsies dancing and playing in Roumanian Peasant Room; Moldavian Gypsies crossing Brook; Wooing in Roumania; Peasant Girl about to sell her Hair; Gypsies at Cards in a Hut; Sunday in Wallachia; Portraits of Count Péchy (1872); Archduke Joseph; Archduchess Clotilde; Archduchess Maria Dorothea (1885).—Allgem. K. C., ix. 306, 622; Land und Meer (1873), ii. 504; (1875), i. 69; ii. 690; (1877), i. 29; (1879), ii. 964; (1880), ii. 949; N. illust. Zeitg. (1873), No. 43; Wurzbach, i. 1.

VASTO, MARQUIS DEL. See *Avalos*, Alfonso d'.

VAUCHELET, THÉOPHILE AUGUSTE, born at Passy (Paris), March 7, 1802, died in 1873. History and portrait painter, pupil of Abel de Pujol and of Hersent; won the second prize in 1827, and the grand prix de Rome in 1829. Medals: 2d class, 1831; 1st class, 1846, 1861; L. of Honour, 1861. Works: Portraits of Marshals Prince Poniatowski (1834), Duc de Choiseul (1835), Duc de Croy, of General Lecourbe (1836), Capitulation of Magdeburg in 1806, Versailles Museum; Death of the Virgin (1837); Martyrdom of St. Donatus and St. Rogatus (1839), Ministry of Interior; Battle of Ocana in 1809 (1839); Christian Charity (1846), Amiens Museum; Man sustained by Religion (1868); Moderation, Power favouring the Good, Prudence hindering Evil, Palais du Sénat, Paris; Invocation of the Holy Spirit, Chapel of do.; Prophets Daniel and Ezekiel, Jeremiah and Isaiah, Saint-Germain l'Auxerrois, Paris; Decoration in Chapel of St.







*GIORGIO VASARI*  
*PITTORE e ARCHITETTO .*



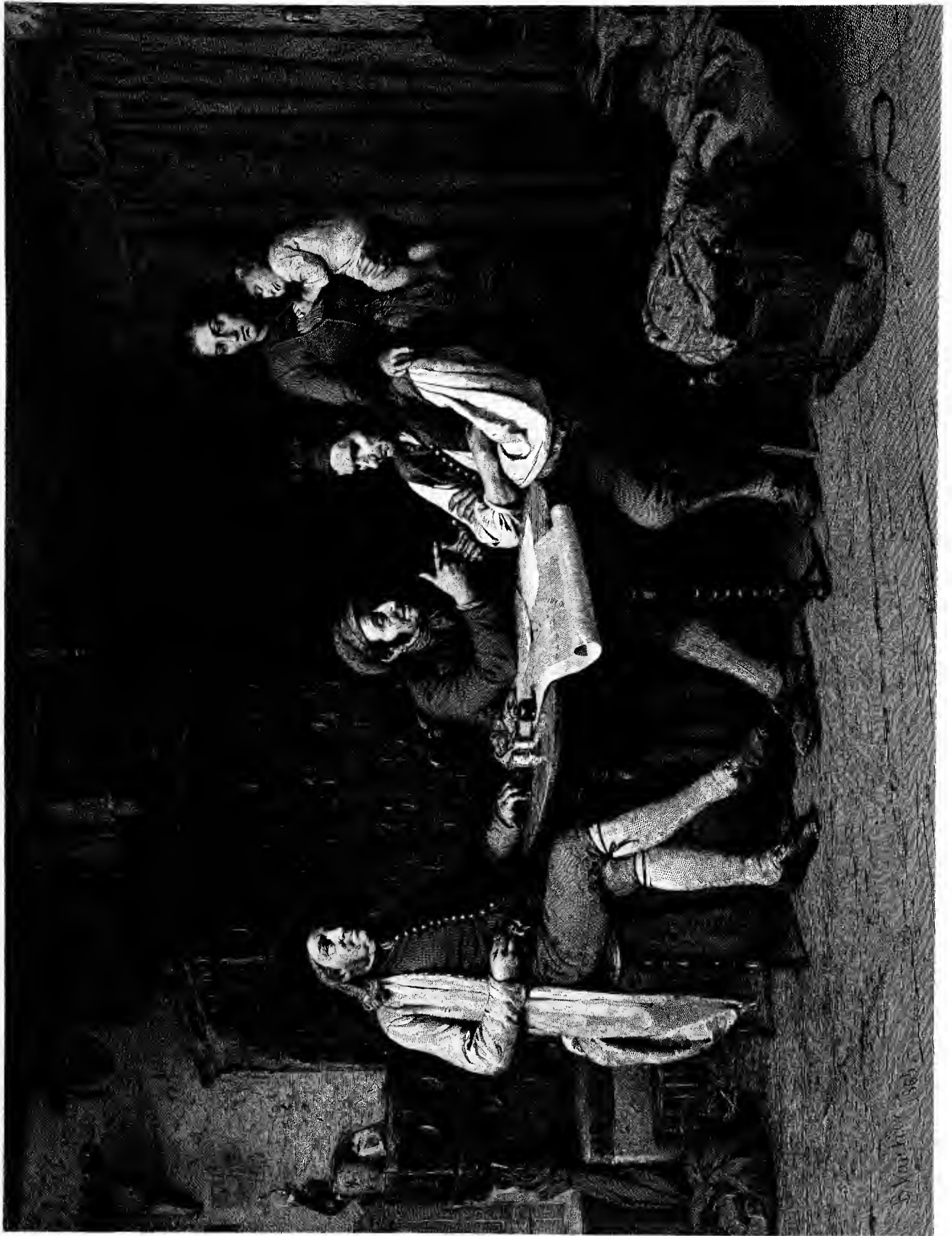
ARTIST  
BENJAMIN VAUTIER

# THE PEASANT AND BROKER

ENGRAVED BY JOHANN J. BURGER









ARTIST  
BENJAMIN VAUTIER

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# LITTLE BAREFOOT

ENGRAVED BY F. L. MEYER





B. Voultier  
Dess.



ARTIST  
BENJAMIN VAUTIER

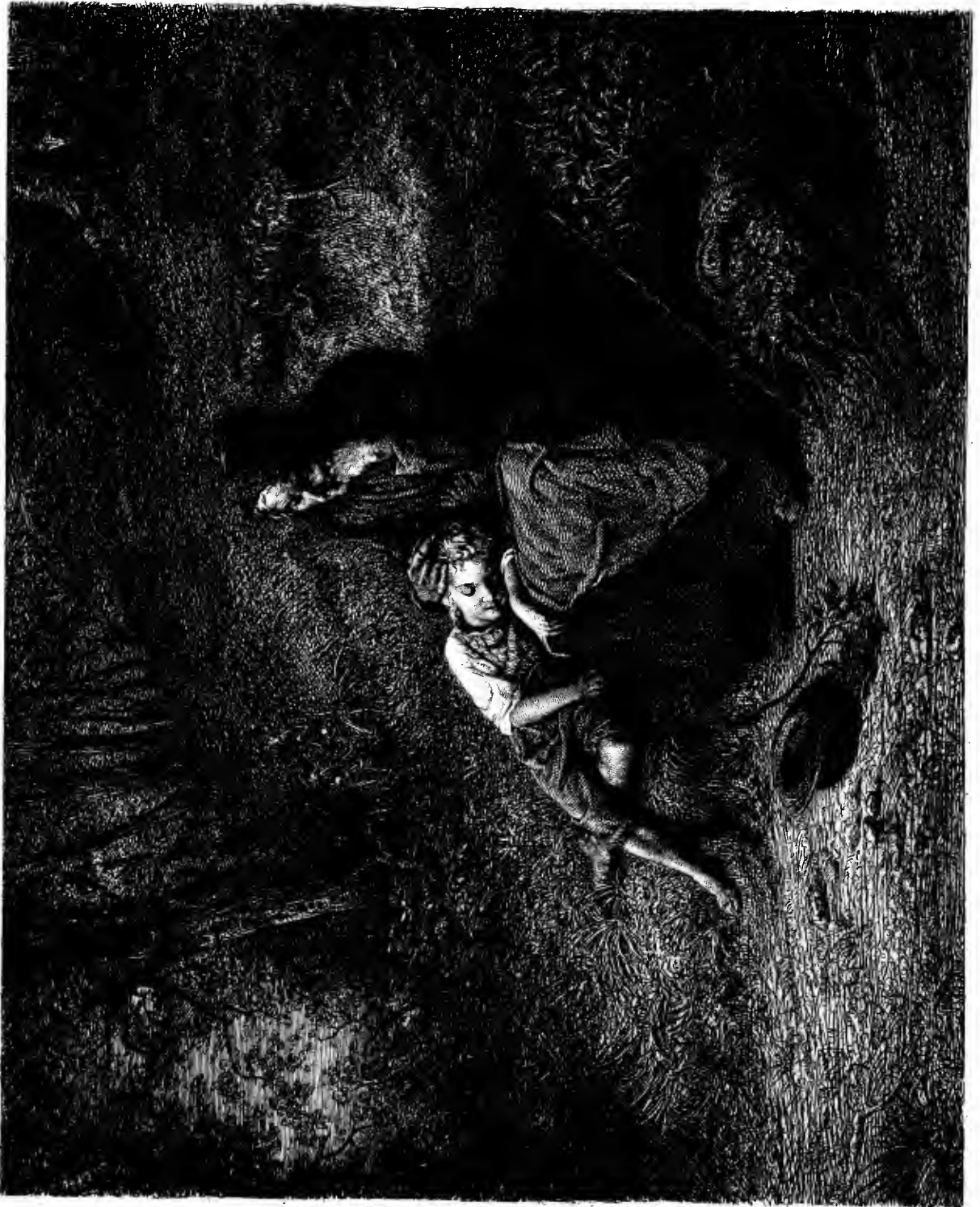
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# IN THE FOREST

ENGRAVED BY ERNST FORBERG









## VAUTIER

Agnes, Saint Eustache, *ib.* ; Decorations of one of the grand salons de réception in the Hôtel de Ville (burned under the Commune); Ceiling of Victory in the Palace of the Tuileries (destroyed under the Commune). He made also designs for Gobelin tapestry for the Apollo Gallery, Louvre.—Bellier, *ii.* 638.

**VAUTIER, BENJAMIN**, born at Morges on Lake Geneva, April 24, 1829. Genre painter, pupil at Geneva of Hébert and of Lugardon, then (1850) in Düsseldorf of the Academy and of Jordan; studied peasant life in the Black Forest and in the Berne Highlands, then attracted by Knaus went in 1856 to Paris, and six months later settled in Düsseldorf, where he at once achieved a brilliant success with his Church Scene, exhibited at the historical exhibition at Munich in 1858, and has since attained a position by the side of Knaus as one of the great painters of popular life. He has made also masterly illustrations to works by Auerbach and Immermann. Member of Berlin, Vienna, Munich, Antwerp, and Amsterdam Academies. Professor in 1866. Gold medals: Berlin, 1864; Paris, 1865, 1866; 2d class, 1867; 1st class, 1878. Order of Francis Joseph, 1868; Order of Red Eagle; Order of St. Michael, 1869; L. of Honour, 1878. Works: Church Scene (1858); Auction in Old Castle (1859); Sunday Morning Toilet; Women coming from Church find their Husbands at the Inn (1862), Leipsic Museum; Sewing School; The Tutor; Peasant and Broker, Involuntary Confession, Basle Museum; Saying Grace, Berne Museum; Peasants at Trial, Sick Mother, Musée Rath, Geneva; Sunday in Suabia; Peasants in a Picture Gallery; Young and Old; The Sisters; Repast after Funeral, Cologne Museum; First Dancing Lesson (1868), National Gallery, Berlin; Antiquary in Peasant's Cottage; Sail over Brienz Lake to a Funeral; Farewell of Dying Peasant Woman; Interrupted Brawl (1869); Entrapped Rat, Stettin Museum; Toast to the Bride (Rococo Costume, 1870),

Hamburg Gallery; Ruse for Ruse, Public Dinner (1871); Burial (1872); Consulting his Lawyer, W. T. Walters, Baltimore; Visit at the Fireside (1873); Quarrel at Chess; Invitation to the Dance; Departure from Home (1875); Before the Meeting (1876); Little Barefoot; Intermission at Alsatian Wedding (1878), Dresden Gallery; The Mayor's Annual Dinner (Exposition universelle, 1878), John G. Johnson, Philadelphia; Waiting Room at Post Station; Arrest of Usurer (1879); Visit of Young Couple (1880); Obstinacy (1882), Düsseldorf Gallery; Botanist, Alsatian Woman (1882).—*Illustr. Zeitg.* (1878), *ii.* 463; (1879), *ii.* 274; (1881), *ii.* 10; (1882), *ii.* 531; Jordan (1885), *ii.* 229; *Kunst-Chronik*, *i.* 85; *v.* 94, 143; *vi.* 119; *viii.* 60, 627, 807; *ix.* 450, 578, 820; *x.* 139, 459; *xi.* 74, 273; *xvii.* 337; *xviii.* 740; *Land und Meer* (1869), *i.* 54; *Br. Meyer, stud. u. Krit.*, 246; Müller, 531; *Pecht*, *iii.* 351; *Reber-Pecht*, *iii.* 341; *Zeitschr. f. b. K.*, *iii.* 166, 279; *iv.* 17, 177; *vi.* 148; *ix.* (Mittheilungen, *ii.* 28); *xii.* 259 (*Mit.*, *v.* 50).

**VAYSON, PAUL**, born at Gordes (Vaucluse); contemporary. Genre and flower painter, pupil of Gleyre and Laurens. Medals: 3d class, 1875; 2d class, 1879; L. of Honour, 1886. Works: Hay Making in Provence (1868); Sheep in Provence (1879); Departure of the Herd (1880); Herds coming down from Mountains (1881); Herd Returning (1882); Fair of St. Trinité in Provence (1883); Threshing Corn; Hunter of Camargue; Sleeping Shepherdess; Spring (1884); Truffle Gatherers, Bull in Pasture (1886).



**VECCHIA, PIETRO DELLA**, born in 1605, died there in 1678. Venetian school; pupil of Alessandro Varotari, who imitated the style of Giorgione and of Pordenone so successfully that some of his pictures have been attributed to them. Most of his works

are in Venice: In S. Caterina, two scenes from the Legend of St. Catherine and the Triumph of Virginité; in S. Giustina, St. Justina, one of his best works; in S. Maria del Pianto, a Madonna and Saints; in S. Bartolommeo, the Death of the Virgin; in S. Lione, a Crucifixion; in S. Giovanni Evangelista, four pictures; and in the Academy, a Christ and the Money Changers. Portraits by him in Louvre and Dresden Gallery; Young Man and Young Woman, Berlin Museum.—Ch. Blanc, *École vénitienne*.

VECCHIETTA, IL, born at Castiglione di Valdorcia in the Sieneſe territory in 1412 (?), died in Siena, June 6, 1480. Sieneſe ſchool. Real name Lorenzo di Pietro di Giovanni di Lando; called Il Vecchietta (the little old man), perhaps from the age of many of his habitual models. Deſpite the dryneſs of his ſtyle he was highly eſteemed during his lifetime, and ſtands among the beſt painters of the later Sieneſe ſchool. His maſterpiece, an altarpiece in the Cathedral at Pienza, painted about 1447, is a noble work. It repreſents the Aſcending Virgin, our Lord, Saints Catherine and Agatha, Popes Calixtus and Pius II. (who ordered the picture), and in the upper part, ſix ſaints, patriarchs, or prophets. "In this work," ſays a late writer, "Vecchietta joins to the ſweetneſs of the Sieneſe ſchool a ſeverity of drawing and a dramatic force worthy of Florence." Among his other works are freſcos in the Hoſpital at Siena (1441) and a relic preſs (1445), alſo the decoration of ſeveral ceilings and part of the tribune of the Sieneſe Baptiſtery (1449-50), as well as an altarpiece, in the Sieneſe Academy and a Madonna and Saints in the Uffizi, dated 1457. Vecchietta alſo painted freſcos in the Palazzo Pubblico, Siena, of which a St. Catherine (1460), and a Virgin of Mercy ſheltering the people under her mantle and attended by ſaints, ſtill ſurvive. Much gilding, ſtamped and cut out in patterns, according to the faſhion of the time, marks theſe works, which are

moſt carefully elaborated in a precise, formal, and dry manner. This is alſo noticeable in Vecchietta's bronze and marble works, of which he executed many. He was alſo an architect and a goldſmith.—C. & C., Italy, iii. 59; Vasari, ed. *Le Mon.*, iv. 209; ed. Mil., iii. 75, 87; Müntz, *Tour du Monde* (1882), No. 1117; Müntz, *À travers la Toscane*, 342; Perkins, *Hist. Handbook Italian Sculpture* (London, 1882), 67.

VECELLI (Vecellio), FRANCESCO, born at Cadore about 1475, died in 1560. Venetian ſchool. Brother, probably younger, of Titian; went about 1487 to Venice, where he ſtudied firſt under Zuccato, and later with Giovanni Bellini. Having left the ſchool of the Bellini to become a ſoldier, he returned to Venice after the League of Cambrai and ſtudied with his brother, whoſe jealousy he is queſtionably ſaid to have aroused. His earlieſt picture is a Madonna, in the Genova Chapel at the Pieve di Cadore, which ſhows that he began to paint with almoſt as much promiſe as Titian himſelf, but his later efforts proved that he was not of the ſtuff of which great painters are made, and he finally ſettled down to commercial purſuits at Cadore. In his Madonna with Saints, in S. Vito di Cadore, his ſtyle is vaſtly below that of Titian's. His freſcos in S. Salvatore, Venice, and his pictures on the ſhutters of the organ (1530) ſhow more power, more freedom of handling, and greater ſpirit than any other of his extant works; but they lack diſtinction, and the figures are ſtrained in action and overweighted in muſcle. His Nativity, in Casa Ponte at Fonzaso, near Belluno, has been aſſigned to Titian. Other pictures by him are in the Venice Academy and the galleries of Modena, Dresden, and Berlin.—C. & C., Titian, ii. 476; Ch. Blanc, *École vénitienne*.

VECELLI, LAVINIA, portrait, *Titian*, Berlin Museum; canvas, H. 3 ft. 3½ in. × 2 ft. 7½ in. A robuſt girl, dreſſed in a yellowiſh flowered ſilk, raiſes with both hands, to the level of her forehead, a ſilver diſh of

## VECELLI

fruit and flowers, as she glances back at the spectator. Painted about 1555 for Niccolò Crasso; bought in Florence, in 1832, for 5,000 thalers, from Abbate Celotti, for Berlin Museum. Replica in Lord Cowper's Collection, London, with a casket, instead of fruit and flowers, on the silver dish; from the Orléans Gallery.—C. & C., Titian, ii. 136; Waagen, Treasures, ii. 497; Ridolfi, Maraviglie, i. 253, 259.

By *Titian*, Dresden Gallery; canvas, H. 3 ft. 8 in. × 3 ft. 1 in. A young girl, dressed in white damask silk, her yellow hair strewed with pearls, and with ear-rings and necklace of pearls, tucks up the train of her gown with one hand and waves a palmetto fan with the other. Painted about 1555; came to Dresden from Modena; transferred in 1827 to a new canvas; fairly preserved. Copy in the Cassel Museum; another by Rubens in Vienna Museum; study in Albertina Collection, Vienna.—C. & C., Titian, ii. 135.

By *Titian*, Dresden Gallery; canvas, life-size; signed. A lady of mature years, in dress of green velvet, standing in a room, waving a fan of plumes. The features are different from those traditionally known as Lavinia's, and resemble those of Venus with the Whispering Cupid, in the Uffizi. Painted in 1558; sold with the Modena Collection to the King of Saxony. A masterpiece of portraiture (C. & C.). Engraved by Basse. Transferred to a new canvas in 1826.—C. & C., Titian, ii. 267.

VECELLI (Vecellio), MARCO, called Marco di Tiziano, born at Venice in 1545, died there in 1611. Venetian school; history painter, grand-nephew and favourite pupil of Titian, whom he accompanied in his journeys to Germany and Rome, and whose style, both in composition and colouring, he imitated most successfully, whence his surname. Works: Allegory on Peace of Bologna in 1529, Doge Leonardo Donato kneeling before Madonna, Victory of the Venetians in the Morea in 1148, several others, Palazzo ducale, Venice; Christ illu-

minating the World, SS. Giovanni e Paolo, ib.; Altarpieces in several other churches, ib.; Crucifixion and two Episodes in Life of St. Catherine, Parish church at Cadore. His son Tiziano Vecellio, the younger, called Tizianello (born in 1570), degenerated under the influence of the mannerism prevailing at the beginning of the 17th century, but was much esteemed as a portrait painter.—Lanzi (Roscoe), ii. 168; Nagler, xix. 494.

VECELLI (Vecellio), ORAZIO, born in Venice, 1515, died there in 1576. Venetian school; second son and pupil of Titian, whom he served constantly as an assistant. He accompanied his father to Rome, where he painted Battista Siciliano, a celebrated violin player, and other persons. His portraits are praised by Vasari, but he no doubt had aid and advice from his father. Being rich, dissipated, and indolent, he painted but little, and gained little distinction. His Battle of Castle Sant' Angelo, painted in competition with Tintoretto and Paolo Veronese for the Great Council Hall in the Palazzo Ducale, Venice, was burned in 1574. His only known pictures are the shutters of the altar in S. Biagio of Calalzo, near Cadore.—C. & C., Titian, ii. 484; Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., xi. 322; xiii. 36; Burchardt, 739.

VECELLI, TIZIANO. See *Titian*.

VEDDER, ELIHU, born in New York, Feb. 26, 1836. Genre painter, pupil of T. H. Matteson, Sherbourne, N. Y., and of Picot in Paris. In 1856 he went to Italy, where he has worked many years. Occasionally exhibits at the National Academy; elected N.A. in 1865. Studio in Rome. In 1883-84 Vedder made a series of 56 illustrations for the Rubáiyát of Omar Kháyyám (Boston, 1884). Works: Questioner of the *Sphinx*; The Lost Mind; Identity; Lair of the *Sea Serpent*, Boston



Museum of Fine Arts; Young Medusa, Death of Abel (1869); Ideal Head (1871); Scene on the Mediterranean, Fête Champêtre (1874); Greek Actor's Daughter (1876); Young *Marsyas*, *Cumæan Sibyl*, A Pastoral (1878); Sleeping Girl; Venetian Model; Golden Net, Waves off Pier Head (1882); Le Mistral—The Strong North-West Wind (1884); Nausicaä and her Companions, J. P. Morgan, New York; Maiden, E. D. Morgan Collection, ib.; Genius and Fisherman, Martin Brimmer, Boston.—Am. Art Rev. (1880), 325, 369; Mag. of Art (1885), viii. 120.

VEEN, MARTIN VAN. See *Heemskerk*.

VEEN, OCTAVIO VAN. See *Vaenius*.

VEILLON, (LOUIS) AUGUSTE, born at Bex, Canton Wallis, Dec. 29, 1834. Landscape painter, pupil in Geneva of Diday, studied in Paris and Rome and travelled in Switzerland, Holland, and Egypt; lived two years in Venice. Works: Lake of Brienz (1866), Berne Museum; Evening in Venice, Basle Museum; View at Brunnen, Zürich Museum; Two Views on Lake Geneva; Evening on Banks of the Nile; Arabian Camp; Lake Geneva, Evening near Cairo (1882).—Müller, 532; Kunst-Chronik, xvii. 703, 741.

VEIT, PHILIPP, born in Berlin, Feb. 13, 1793, died in Mentz, Dec. 18, 1877. History painter, pupil of Dresden Academy under Matthäi, then went to Vienna to his stepfather, Friedrich von Schlegel; in 1813 he entered the German army as a volunteer, fought in the battles of Dresden, Culm, and Leipzig, and was decorated with the Iron Cross. In 1815 he joined in Rome the circle of Cornelius, Overbeck, and Schadow, with whom he painted the frescos in the Casa Bartholdi and Villa Massimi; in 1830 made director of the Städel Institute at Frankfort; re-



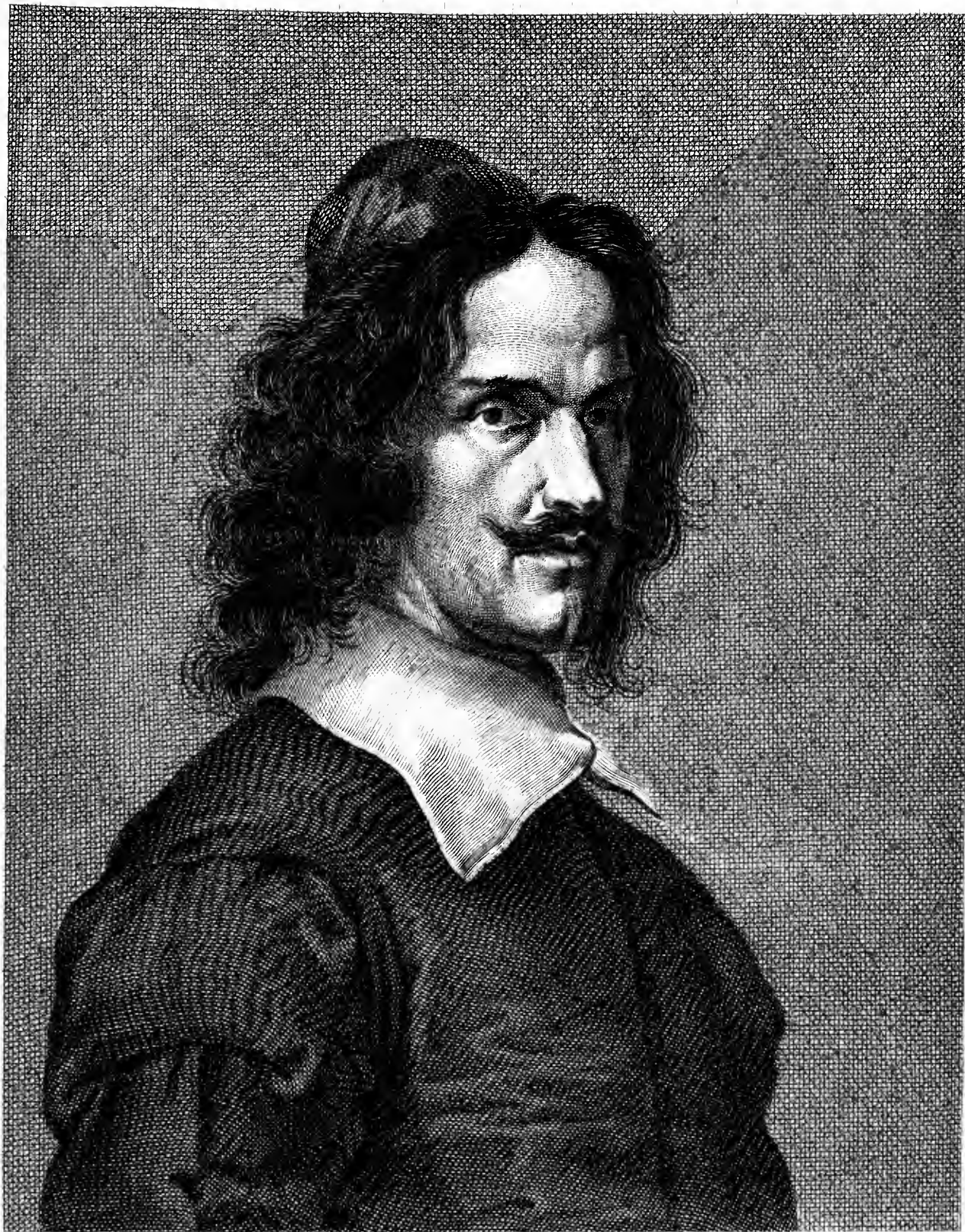
signed in 1843 and settled at Sachsenhausen, whence, in 1853, he moved to Mentz as director of the Gallery. One of the chief representatives of the religious-romantic school. Works: Triumph of Religion, Vatican Gallery, Rome; Madonna in Glory, S. Trinità de' Monti, ib. (cartoon in Darmstadt Museum); Judith; Christ on Mount of Olives, Naumburg Cathedral; Christ knocking at the Door; Presentation in the Temple (1829); Simeon in the Temple; Germania; Magnificat; Repose in Egypt, Mary and Elizabeth, Portrait of Abbé Noirlieu, Städel Gallery, Frankfort; Assumption (1846), Cathedral, ib.; Charlemagne, Otto the Great, Frederic II., Henry VII., Römer, ib.; The Two Marys at Christ's Tomb, National Gallery, Berlin; St. George; Good Samaritan; Egyptian Darkness. In fresco: Joseph and Potiphar's Wife, Allegory on the Seven Fruitful Years, Casa Bartholdi, Rome (cartoon in Städel Gallery); Pictures to Dante's "Paradise," Villa Massimi, ib.; Allegory on Restoration of Coliseum, Museo Chiaramonti, Vatican, ib.; *Triumph of Christianity*, Italia, Germania (1838), Städel Institute, Frankfort (cartoons in Carlsruhe Gallery); Cartoons of Cycle (executed, 1868, by Settegast, Lasinsky, and Hermann), Mentz Cathedral. His elder brother Johannes (died in Rome in 1852), studied in Vienna and from 1811 in Rome, where he was allied with Cornelius, Schadow, and Overbeck, and took especially Perugino for his model. In the Catholic Church in Berlin is an Adoration of the Shepherds by him. He painted also excellent portraits.—Art Journal (1865), 70; Dohme, K. u. K. des xix. Jahrh., i. and ii.; Förster, iv. 221; v. 351; Jordan (1885), ii. 229; Kaulen, 31; Kunst-Chronik, xvii. 19; Nagler, xx. 1; Reber, ii. 223; Riegel, Gesch. des Wiederauflebens. der d. K., 322, 345; Zeitschr. f. b. K., iv., 62; xv. 29, 73.

VELASCO, LUIS DE, died in Toledo, March 11, 1606. Spanish school. Was living in Toledo in 1564; became painter to the Chapter there in 1581. Best works:









*DIEGO VELASQUEZ DE SILVA*  
*Pittore di Ritratti, di Storie ecc. nacque in Siviglia l'anno*  
*1594. morì l'anno 1660.*

*Gio. Dom. Ferretti del.*

*Girolamo Rossi*



## VELASQUEZ

Incarnation, Madonna with Saints and Angels, St. Damian, and St. Cosmo, the last three executed in 1585 by order of Cardinal Quiroga, whose portrait he painted. His son and pupil, Cristóbal de Velasco, was painter to Philip III.; he also left a son, Matias de Velasco, who painted some pict-

*f. de Velasco 1587*

ures of merit at Valladolid.—Stirling, i. 275; iii. 1360; Cean Bermudez.

VELASQUEZ, portrait, *Velasquez*, Uffizi, Florence; canvas, H. 5 ft. 10 in. × 4 ft. 10 in. Bust, three-quarters right; with moustache, and long hair on shoulders, wearing a small skull-cap on back of head; wide linen collar over dark habit. Engraved by G. Rossi; C. Colombini.—Curtis, 81; Stirling, 1401.

By *Velasquez*, Uffizi, Florence; canvas, H. 3 ft. 3 in. × 2 ft. 8 in. Sixty years old, half-length, standing, in black coat and cloak, white collar, and sword; a medal with cross of Santiago on his breast; left hand rests on a table; right partly conceals a key in his girdle. Probably painted in 1659. Engraved by F. Cecchini; with changes, Blas Amettler; H. Adlard; bust only, J. Mingnet.—Ch. Blanc, *École espagnole*; Stirling, 1401; Curtis, 81.

By *Velasquez*, Valencia Museum; less than life-size. Bust, turned partly to right; almost identical with bust of Uffizi picture of 1659. Etched by Fortuny for the Baron Ch. Davillier's "Mémoire de Velasquez" (Paris, 1874).—Curtis, 82.

VELASQUEZ, CONVERSATION OF. See *Artists*, Meeting of.

VELASQUEZ, DAUGHTER OF. See *Clara*, St.; *Francisca*; *Velasquez*, Family of.

VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y, born in Seville, baptized June 6, 1599, died in Madrid, Aug. 7, 1660. Spanish school; pupil of Herrera el Viejo, and of Francisco Pacheco, whose daughter he married in 1618. Examples of his first

manner are the *Water Carrier*, at Apsley House and the Adoration of the *Shepherds*, National Gallery,

London, in the style of Ribera. In 1622 he went to Madrid, hoping, but in vain, to be allowed to paint the king's portrait. After some months' study at the Prado and the Escorial he returned to Seville and painted a portrait



of the poet Góngora, which attracted attention. In 1623 the Duke of Olivares called him back to Madrid, presented him to the king, whose equestrian portrait he painted, and by whom he was appointed court painter. In the same year Velasquez painted a portrait of Prince Charles of England, never finished, and now lost. The visit of Rubens to Madrid, in 1628, excited the young painter's desire to visit Italy, for which he obtained the royal consent, and after finishing the famous picture of *Los Borrachos*, he embarked at Barcelona, July 22, 1629. After passing a year in Rome and some time in Naples, where he became intimate with Spagnoletto, Velasquez returned to Madrid early in 1631, to remain for the next eighteen years, during which he painted many of his finest works. In 1649 the king sent him to Italy to collect pictures for the royal galleries, and for the Academy which he wished to found at Madrid. With his faithful servant and pupil Pareja, Velasquez successively visited Genoa, Milan, Padua, Venice, Parma, Rome (where he painted *Innocent X.*), and Naples, returning home in 1651. In the following year the king appointed the great painter quartermaster-general of his household, an office which he held for eight years. During this period he painted, among other famous works, his pictures of *Las Meninas* (1656), and *Las Hilanderas*; attended to the laborious duties of his office; superintended the placing of

## VELASQUEZ

pictures in the Royal Palace, Madrid, the Escorial, etc.; accompanied the French ambassador on his artistic journeys in 1659, and created a new school of painting with the magical works of his third style. In 1660 a meeting of the French and Spanish courts was fixed to take place on the Isle of Pheasants in the River Bidassoa, to celebrate the nuptials of Louis XIV. and the Infanta Maria Teresa. In March Velasquez was sent to erect a pavilion on the island, and prepare the Castle of Fuenterrabia for the royal reception. The fatigue consequent upon his great labours proved too much for his constitution. After his return to Madrid, July 31, he became alarmingly ill, and a week later, Friday, Aug. 7, breathed his last. The corpse lay in state for two days, habited in the full dress of a Knight of Santiago, and was then carried by night to the parish church of San Juan, where it was buried in the vault below the family chapel of the Fuensalidas. Works: Adoration of *Magi*, *Christ* on the Cross, Coronation of *Virgin*, *Anthony* the Abbot and Paul the Hermit, *Los Borrachos*, *Forge of Vulcan*, *Las Lanzas*, *Las Hilanderas*, *Las Meninas*, *Mercury* and *Argus*, Portrait of *Philip III.*, do. of *Margarita* of Austria, do. of *Philip IV.* (7), do. of *Isabel* of Bourbon, do. of *Don Baltasar* Carlos (3), do. of *Conde de Olivares*, do. of *Infanta Doña Maria*, do. of *Don Carlos*, do. of *Don Fernando*, do. of *Doña Mariana* of Austria (3), do. of *Doña Maria Teresa* of Austria, do. of *Luis de Góngora*, do. of *Doña Juana Pacheco*, do. of *Francisca*—daughter of Velasquez, do. of *Antonio Alonso Pimentel*, do. of *Martinez Montañes*, do. of *Pablillos de Valladolid*, do. of *Permia*, do. of *Don Juan* de Austria, do. of *El Primo*, do. of *Sebastian* de Morra, do. of *Don Antonio*, do. of *El Niño* de Vallecas, do. of *El Bobo* de Coria, *Æsop*, *Menippus*, *Mars*, portrait of *Alonso Martinez de Espinar*, and other portraits, Arch of *Titus*, *Villa Medici* (2), *Fountain of Tritons*, *Lake at Buen Retiro*, and other landscapes, *Madrid Museum*; *Coat of Joseph*, *Escorial*; *Water Carrier*, *Royal Palace, Madrid*; *Saint with Palm Branch*, *Portraits of Philip IV.*, his *Queen*, and seven others, two *Landscapes*, *Salamanca Gallery*, *ib.*; *Portrait of Doña Antonia de Haro*, *Duke of Alva*, *ib.*; *Nativity*, *Still-Life* (2), *Landscape*, *Portraits* (2), *Seville Museum*; *Young Cavalier*, sketches for portraits of *Philip IV.* and *Conde de Olivares*, *Montpensier Gallery*, *ib.*; *Portrait of Velasquez*, *Valencia Museum*; *Portrait of Infanta Maria Margarita*, do. of *Philip IV.*, do. of *Don Pedro de Altamira*, *Meeting of Artists*, *Louvre, Paris*; *Portrait of Don Baltasar Carlos*, *Landscape*, *Hague Museum*; *Portrait of Don Baltasar Carlos*, *Amsterdam Museum*; *Portrait*, *Brussels Museum*; *Portrait of Alessandro del Borro*, do. of *Mariana*—sister of *Philip IV.*, *Berlin Museum*; *Portrait of Conde de Olivares*, *Personages of Court of Philip IV.*, two male portraits, *Dresden Museum*; *Portrait of Cardinal Borgia*, do. of *Infanta Margarita Teresa*, *Stüdel Gallery*, *Frankfort*; *Portrait of Infanta Maria Teresa*, do. of *Velasquez* (?), *Male Portrait*, *Munich Gallery*; *Laughing Idiot*, *Family of Velasquez*, *Portrait of Philip IV.* (2), do. of *Don Baltasar Carlos*, do. of an *Infanta*, do. of *Infante Don Philip Prosper*, do. of *Infanta Maria Teresa*, do. of *Infanta Margarita Maria*, *Vienna Museum*; *Portrait of Philip IV.* (2), *Conde de Olivares* (2), *Pope Innocent X.*, *Peasant Laughing*, *Hermitage*, *St. Petersburg*; *Portrait*, *Leuchtenberg Collection*, *ib.*; *Portrait of Philip IV.*, *Stockholm Museum*; *Portrait of Philip IV.*, do. of *Velasquez*, two *Male Portraits*, *Palazzo Pitti*, *Florence*; *Portrait of Philip IV.*, do. of *Velasquez*, *Bacchanalian Scene*, *Uffizi*, *ib.*; *Madonna*, *Palazzo Cataneo*, *Genoa*; *Portrait of Innocent X.*, *Palazzo Doria*, *Rome*; *Portrait of Philip IV.*, *Turin Gallery*; *Portrait of Philip IV.* (2), *Adoration of Shepherds*, *Boar Hunt*, *Dead Warrior*, *Praying Children before Ecce Homo*, *National Gallery*, *London*; *Portrait of Philip IV.*, *Dulwich Gallery*, *ib.*; *Portrait of Philip IV.*, do. of *Queen of Philip IV.*, *Hampton Court Palace*, *ib.*; *Water Carrier*, *Fair with Gypsies*, *Fortified*



























d'après Delarocque.

In la ...



VELASQUEZ

Town, Portrait of Innocent X., do. of Velasquez, do. of Francisco de Quevedo, do. of a Cardinal, Apsley House, ib.; Portrait of Innocent X., Marquis of Bute, ib.; Landscape (2), Portrait of Philip IV., Bath House, ib.; Portrait of Philip IV., do. of Velasquez, do. of Son of Conde de Oliváres, Bridgewater House, ib.; Portrait of Philip IV., do. of Don *Baltasar* Cárlos, Grosvenor House, ib.; Lady with Fan, Boar Hunt, Portrait of Don *Baltasar* Cárlos (3), do. of Infanta, do. of Philip IV., do. of Conde de Oliváres, Sir Richard Wallace, Hertford House, ib.; St. *Clara*, Doña Juana *Pacheco*, Dudley House, ib.; Field Marshal in Armour, Holford House, ib.; Duke of Gandia, St. Charles Borromeo, St. Francis Borgia, Landscape, Stafford House, ib.; St. *John* Evangelist, Bartle Frere Collection, ib.; *Stag* Hunt, Lord Ashburton, ib.; Portrait of Don Adrian *Pulido* Pareja, do. of Juan de *Pareja*, do. of Velasquez, Longford Castle, Wilts; Portrait of Don Adrian *Pulido* Pareja, male portrait, Woburn Abbey; Portrait of Philip IV. (2), Virgin in Ecstasy, Miles Collection, Leigh Court; Portrait of Pedro Alcantara, Duke of Northumberland; Head of Girl, Earl Spencer, Althorp; Portrait of Oliváres, do. Innocent X. (?), Portrait of Velasquez, Child in Bed, Landscape with Cavaliers (2), Marquis of Lansdowne, Bowood; *Las Meninas*, Portrait of Cardinal Gaspar de Borja, do. of Philip IV., Banks Collection, Kingston Lacy; *Lot* and his Daughters, Northwick Park, Worcestershire; Finding of *Moses*, Juan de *Pareja*, Earl of Carlisle, Castle Howard; Portrait of *Philip* IV., *Isabel* of Bourbon, Conde de Oliváres, Mrs. Henry Huth, Wykehurst, Surrey; Deliverance of St. *Peter*, Francis Cook, Richmond; *Venus* and Cupid, Robert Morrit, Rokeby Park, Yorkshire; Portrait of Mariana of Austria, H. B. Brabazon, Battle, Sussex; Incident in Life of Pope Sixtus V., National Gallery, Edinburgh; *Supper* at Emmaus, Earl of Breadalbane, Perthshire; Portrait of Don *Baltasar* Cárlos, Henry G. Marquand, New York; Knight of Santiago, Aspinwall sale

(1886), ib.; Knight of Santiago, William P. Douglas, ib.; Philip IV. as David, Portrait of Infanta Margarita, Landscape, Still-Life, Portrait of Cinq Mars, St. John Baptist, Lady and Children, Historical Society, ib.; Fruits, Metropolitan Museum, ib.—*D. J. Velasquez*  
*D. D. Velasquez*  
*b 1650*  
Sir W. Stirling-Maxwell, Annals of Artists of Spain; Baron Davillier, Mémoire de V. (Paris, 1874); W. Bürger, Trésor d'Art en Angleterre (Paris, 1868); Waagen, Treasures; Madrazo, 586; Gaz. des B. Arts (1879), xix. 415 et seq.; Quarterly Rev., Oct., 1872; Stowe, Velasquez, (London, 1882); Curtis, Velasquez and Murillo (New York, 1883); Washburn, Spanish Masters, 109; Kunst-Chronik, xix. 175; Zeitschr. f. b. K., v. 229; xi. 160; xviii. 389.

VELASQUEZ, FAMILY OF, *Velasquez*, Vienna Museum; canvas, H. 5 ft. x 5 ft. 7 in. In a well-lighted room are twelve figures, two-thirds life-size, commonly called Family of Velasquez; in foreground, his wife Juana, seated, with two children standing at her knee; on left, his daughter Francisca with three other children; on extreme left, J. B. M. del Mazo, husband of Francisca, with a young man called a younger brother of Juana; in background, in an alcove, Velasquez, his back to the spectator, painting a portrait of a lady, and a servant and child. Curtis thinks this depicts the family of Mazo instead of Velasquez. Engraved by J. Kovatsch; etched by W. Unger.—Stirling, ii. 671; Haas, Gal. de Vienne; Curtis, 15.

VELATA, LA. See *Donna* Velata.

VELDE, ADRIAAN VAN DE, born in Amsterdam in 1635 or 1636, died there, Jan. 21, 1672. Dutch school; landscape and animal painter, son and pupil of Willem van de Velde, the elder, then pupil at Haarlem of Jan Wynants; showed even as a boy an eminent talent, and after having left Wynants, studied figure drawing under Philip

## VELDE

Wouwerman, and further developed under the influence of Paulus Potter ; is almost



equally important as a painter of figures in the landscapes of famous contemporaries, like Van der Heyden, Wynants, the Ruisdaels, Hobbe-  
ma, Frederik Moucheron, etc. Painted some religious and mythological subjects. Works : Farm Cottage (1658), Forest Scene (1658), Frost Scene (1668), three others, National Gallery, London ; Hilly Landscape with Shepherdess (1659), Seashore at Scheveningen (1660), Hunting Party (1666), four others (1664, 1666, 1668), Buckingham Palace, ib.; two, Lord Ashburton, ib.; do., Mr. Hope and Mr. Munro, ib.; Rendezvous de Chasse, Mr. Baring, ib.; Strand of Scheveningen (1660), Three Landscapes with Animals (1661, 1664), Shepherd's Family (1668), Frozen Canal (1668), Louvre ; Landscape with Sheep, Antwerp Museum ; Herd Resting (1665), Arenberg Gallery, Brussels ; Landscape with Animals (1663), View of Scheveningen (1665), Hague Museum ; The Ferry (1666), Artist and his Family in the Country (1667), Hunting Party (1669), The Hut (1671), Landscapes with Cattle and Shepherds (2), Amsterdam Museum ; View of Haarlem, Haarlem Museum ; Landscape with Animals, Smithy (1658), Rotterdam Museum ; Cows and Sheep, Basle Museum ; Pastoral Scenes (3, 1662, 1669, 1671), Carls-  
ruhe Gallery ; View near Scheveningen at Ebb Tide, Landscape with Cattle, Cassel Gallery ; Grazing Cows (1658), Wood Landscape with Herd (1668), River Landscape, Berlin Museum ; Cottage and Grazing Cattle (1659), Woman Drinking (1661), Landscapes (2, 1665, 1667), Winter Scene (1669), Cattle and Sheep, Dresden Gallery ; Deer Grazing (1658), Stag Hunt (1666), Shep-

herds with Flock by a Well (1668), Städel Gallery, Frankfort ; Horsemen starting from Inn, Leipsic Museum ; Herdsman driving Cattle (1660), Ferry with Peasants and Cattle (1667), Idyllic Landscape (1669), two others (1670, 1671), Old Pinakothek, Munich ; Cattle driven by Herdsman in Rainy Weather, Hermitage, St. Petersburg ; Roman Ferry Boat (1659), St. Jerome in a Landscape (1668), Herd resting by a Brook (1670), Schwerin Gallery ; Officer questioning Peasant (1659), Wörlitz Gallery ; others in Galleries of Aschaffenburg (2), Gotha, Hamburg (1650), Innsbruck, Schleissheim ; in Museum, Vienna (2, one dated 1664), Liechtenstein (3, two dated 1663, 1665), and Czernin Galleries, ib.; Baron Rothschild's Collection, ib.; in Stroganoff Gallery (5), St. Petersburg ; Landscape with Animals, Historical Society, New York.—  
Ch. Blanc, École hollandaise ; Burger, Musées, i. 135, 265 ; ii. 88, 259 ; Dohme, Iii. ; Havard, A. & A. holl., ii. 183 ; Immerzeel, iii. 162 ; Kramm, vi. 1686 ; Kugler (Crowe), ii. 441 ; Zeitschr. f. b. K., vi. 331.

A W Velde

VELDE, ESAIAS VAN DE, born in Amsterdam about 1590, died at The Hague, buried Nov. 18, 1630. Dutch school ; landscape and battle painter. Entered the Haarlem Guild in 1612, and that of The Hague in 1618. Works : Diner Champêtre (1614), Hague Museum ; Surrender of Bois-le-Duc (1629), Frolic on the Ice, Prince Maurice "bell-ing" the Cat (copy ?), Amsterdam Museum ; Wooded Landscape, Haarlem Museum ; Nocturnal Combat between Dutch Cavalry and Spanish Infantry (1623), Man on Horseback, Rotterdam Museum ; Cavalry Skirmish (1622), Suermondt Museum, Aix-la-Chapelle ; Bulwark on Canal, Officer's Portrait (?), Berlin Museum ; Sacking of Village at Night (1620), Moltke Collection, Copenhagen ; Buildings and Ruins on Mountainside (1625), Christiania Gallery ; Two Battle-Pieces, Amalienstift, Dessau ;







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Two Skirmishes, Dresden Museum ; Battle of Prague, Ferdinandeum, Innsbruck ; Landscape with Cattle (1625), Winter Landscape (1629), Kunsthalle, Hamburg ; Winter Scene with Skaters (1615 or 1635 ?), Leipsic Museum ; Pleasure Party on the Ice in a City Moat (1618), Old Pinakothek, Munich ; Cavalry Fight, Museum, Vienna ; Stag Hunt, Liechtenstein Gallery, *ib.* ; Siege of Bois-le-

## EVANDEN VELDE 1614

Duc, Schönborn Gallery, *ib.*—Ch. Blanc, École hollandaise ; Burger, Musées, ii. 203 ; Dohme, i. ii. ; Kranm, vi. 1687 ; Kugler (Crowe), ii. 358 ; Van der Willigen, 305 ; Zeitschr. f. b. K., vii. 154.

VELDE, JAN VAN DE, the younger, born in Haarlem about 1598 (?). Dutch school ; landscape, animal, and still-life painter, pupil of Jacob Matham, entered the Haarlem guild in 1614, probably visited Italy ; better known as an etcher and engraver. Works : Still-Life (1655), Brussels Museum ; Landscape with Tobias and the Angel, Brunswick Gallery ; Landscapes with Figures (2), Christiania Gallery ; *do.* (1), Gotha Museum.—Bode, Studien, 322 ; Havard, A. & A. holl., iv. 157 ; Kramm, vi. 1689 ; Rep. f. Kunstwissenschaft, v. 245 ; Van der Willigen, 303.

VELDE, WILLEM VAN DE, the elder, born at Leyden in 1610, died at Greenwich, England, buried in London, Dec. 16, 1693. Dutch school ; began life as a sailor, but soon became known as a nautical draughtsman, in which capacity he was employed by the States of Holland. Charles II., who had known him in Holland, invited him to England in 1675 "to make draughts of sea fights," with a salary of £100, which was continued by James II. There is a series of twelve naval battles and seaports by him at Hampton Court. He was known in England as Old Vandevelde, to distinguish him from his son Willem, the younger. In the

Hermitage, St. Petersburg, are two Views of a Roadstead in Holland, by him.

VELDE, WILLEM VAN DE, the younger, born in Amsterdam in 1633, died at Greenwich, April 6, 1707. Dutch school ; marine painter, son and pupil of Willem van de Velde, the elder, and pupil of Simon de Vlie-



ger. Accompanied his father on his sea voyages, and entered with him, in 1675, the service of Charles II. of England. In 1686 he returned for a short period to Holland, but was called again to England by James II. He is the greatest marine painter of the Dutch school. Works : Shipping in a Calm (1657), Coast Scene (1661), Storm at Sea (1673), twelve others, National Gallery, London ; Sea Coast (1669), Fisherman Putting off (1671), two others, Buckingham Palace, *ib.* ; Dutch Coast (1656), Scene from Naval Battle, five others, Bridgewater Gallery, *ib.* ; La petite flotte, Lord Ashburton, *ib.* ; two, Mr. Hope, *ib.* ; four, Mr. Munro, *ib.* ; two, Mr. Baring, *ib.* ; Fishing Boats in a Calm, Engagement between English and Dutch Fleets, National Gallery, Edinburgh ; Flag-Ship, Dutch Fleet, Calm Sea with Vessels, Louvre ; Calm Sea, Antwerp Museum ; View of the Zuyder Zee, Brussels Museum ; View of the Y, Calm Sea with Vessels, Hague Museum ; Flag-Ship Prince Royal striking her Colours, Four Men-of-War in same Action, Agitated Sea with Sailing Vessels, View of Amsterdam (1686), Calm Seas (3), Coast of Scheveningen, Breeze, Ship firing Volleys, Amsterdam Museum ; Harbour of Texel (1673), Rotterdam Museum ; Four Vessels (1653), Calm Sea, Cassel Gallery ; *do.*, and Marine View with Storm passing off, Old Pinakothek, Munich ; Dutch Frigates, Man-of-War Firing, Berlin Museum ; Agitated

## VÉLY

Sea with Vessels, Darmstadt Museum ; do., Dresden Gallery ; do., and Calm Sea, Stüdel Gallery, Frankfurt ; Calm Sea with Vessels, Gotha Museum ; do. (1653), two others, Hermitage, St. Petersburg ; Storms at Sea (2), Landscape at Night, Hermannstadt Museum ; Calm Sea, Leuchtenberg Gallery, ib. ; Calm Sea with many Vessels (1661), four others, Weimar Museum ; others in Germanic Museum, Nuremberg, Stuttgart Museum, Wiesbaden Gallery, Vienna Academy, Czernin, Harrach, and Schönborn Galleries, Vienna ; Marine Views (3), Arrival of Dutch Fleet at Amsterdam, Historical Society, New York. His son, Cornelius, also a marine painter, is remembered only as a copyist.—Ch. Blanc, *École hollandaise* ; Burger, *Musées*, i. 155, 274 ; ii. 148 ; Dohme, iii. ; Immerzeel, iii. 160 ; Kramm, vi. 1691 ; Kugler (Crowe), ii. 497 ; *Kunst-Chronik*, xvii. 283 ; *Zeitschr. f. b. K.*, vi. 331 ; xi. 215 ; De Stuers, 174.

*W. Velde 1685*  
*W. van der Velde*

VÉLY, ANATOLE, born at Ronsoy (Somme), Feb. 20, 1838, died in Paris, Jan. 11, 1882. History and genre painter, pupil of Valenciennes Academy, and in Paris of Signol, and the *École des Beaux Arts*. Medal, 3d class, 1874 ; 2d class, 1880. Works : Death of Abel (1866) ; Mater Dolorosa (1868) ; Temptation (1869), Amiens Museum ; Country Women ; Magdalen (1872) ; Speaking Well (1873), New York Museum ; Lucia di Lammermoor (1874), Narbonne Museum ; Meditation (1875) ; First Step (1876) ; Love and Money (1878) ; Awakening of the Heart (1880).—Bellier, ii. 646 ; Larousse.

VENETIAN EMBASSY AT CONSTANTINOPLE, Gentile *Bellini*, Louvre ; canvas, H. 3 ft. 10 in. × 6 ft. 7 in. The embassy received by the Grand Vizier, who sits on a divan in the court of his palace ; on steps to right and in the court are groups of turbaned persons, some of whom are on horseback, with tame deer and an ape. Painted

in 1479–80, during Gentile's visit to Constantinople. Carried into France by Raphael Dufresne.—C. & C., N. Italy, i. 127 ; Villot, Louvre ; Mündler, 36.

VENEZIANO, ANTONIO. See *Antonio Veneziano*.

VENEZIANO, BONIFAZIO. See *Bonifazio Veneziano*.

VENEZIANO, DOMENICO. See *Domenico Veneziano*.

VENICE—THE DOGANA, Joseph M. W. *Turner*, National Gallery, London ; wood, H. 1 ft. 8 in. × 2 ft. 8 in. Showing the Dogana, Campanile of S. Marco, Palazzo Ducale, Bridge of Sighs, etc. Royal Academy, 1833. Engraved by J. T. Willmore ; T. A. Prior.—*Art Journal* (1849), 260 ; Monkhouse, 125.

VENICE, AND DOGE SEBASTIAN VENIER, Paolo *Veronese*, Palazzo Ducale, Venice. "An unrivalled Veronese ; far finer even than the Europa."—*Ruskin*, *Stones of Venice*, iii. 297.

VENICE ENTHRONED, Paolo *Veronese*, Palazzo Ducale, Venice. The Apotheosis of Venice, in Sala del Maggior Consiglio. "One of the grandest pieces of frank colour in the Palazzo Ducale."—*Ruskin*, *Stones of Venice*, iii. 297 ; Zanotto, 140.

VENICE—GRAND CANAL, Joseph M. W. *Turner*, Earl Dudley, London. The canal covered with gondolas and gaily dressed shipping ; at right, S. M. dell' Salute ; at left, Palazzo Ducale and Campanile. Sold at Mendel sale (1875), to Messrs. Agnew for £7,350 ; to Earl of Dudley for 8,000 guineas. Another, painted in 1835, in Munro Collection. Another (1844), different view, National Gallery, London.—*Art Journal* (1850), 92 ; (1862), 192.

VENICE, TRIUMPH OF, *Tintoretto*, Palazzo Ducale, Venice. Above, Venice, draped in blue, is surrounded by flying figures ; below, Doge da Ponte and his senators receive the homage of the conquered.—Ch. Blanc, *École vénitienne*.

VENIUS. See *Vaenius*.

VENNE, ADRIAAN VAN DER, born at Delft in 1589, died at The Hague, Nov. 12,

## VENNEMAN

1662. Dutch school; landscape, genre, and portrait painter, pupil of the goldsmith Simon Valck, after having received a classical and scientific education at Leyden; master of St. Luke's guild at The Hague in 1625, and one of the founders of the new guild in 1656; painted historical and allegorical scenes, battles, hunts, conflagrations, into all of which he introduced numerous well-drawn and finely executed figures, of a portrait-like character in the historical pieces. Works: Truce Festival (1616), Louvre; Pêche aux ames (1614), Prince Maurice with his Brothers and Cousins on Horseback (1618), Prince Maurice visiting Kirmess at Ryswyk (1618), Prince Maurice and Frederik Hendrik on Horseback, King of Bohemia and Suite hunting (1627), Meeting of Boudewyn van Heusden with English Ambassador, Prince Maurice lying in State, Amsterdam Museum; Ronde de Gueux, Scuffle between Shopkeepers (1637), Hague Museum; Prince Frederik Hendrik and Suite (1635), Rotterdam Museum; Assembly before a Castle, Cassel Gallery; Gypsy

Christiania Gallery; Peasant having Tooth extracted, Hermannstadt Museum; Satirical Scenes (2), Ferdinandeum, Innsbruck.—*Archief voor ned. Kunstgesch.*, ii. 108; iii. 258, 272, 275; iv. 59; Immerzeel, iii. 165; Kramm, vi. 1696; vii. 152; Kugler (Crowe), i. 245; *Kunstkronijk* (1867), 82, 83, 85; Riegel, *Beiträge*, ii. 207.

VENNEMAN, CHARLES FERDINAND, born in Ghent, Jan. 6, 1803, died in 1875. Genre, landscape, and animal painter, pupil of Ghent Academy, where he won several prizes, and in Antwerp of Braekeleer; imitated the old Dutch masters. Medal, Antwerp, 1845. Works: Chicken Market, Interior with Figures (1837); Musical Party (1839); Peasants after the Chase (1842), Afternoon Nap (1844), Topper (1846), Königsberg Museum; Dutch Peasant Scene (1847), New Pinakothek, Munich; Card Players, Jolly Peasant, Stettin Museum; Card Players (1850), Gheut Museum.—Immerzeel, iii. 165.



Venus and Adonis, Guercino, Dresden Gallery.

Family in a Ruin, Brunswick Gallery; Prince Maurice and Brothers on Horseback, Darmstadt Museum; Allegory on Poverty and Wealth, Gotha Gallery; Summer and Winter (1614), Berlin Museum; Market Scene,

drawn over the sea by doves. Painted in 1859.

By *Palma Vecchio*, Dresden Museum; canvas, H. 4 ft. × 6 ft. 6 in. Venus, nude, lying in a landscape. Bought in 1772 for £300.—*C. & C.*, N. Italy, ii. 475.

By *William Page*, W. Bullard, Boston; canvas, life-size. Full-length, standing in a shell which is

drawn over the sea by doves. Painted in 1859.

## VENUS

**VENUS AND ADONIS**, Francesco *Albani*, Louvre; canvas, H. 6 ft. 7 in. × 8 ft. 3 in. A cupid conducts Adonis, holding a dog in leash, to Venus, who lies asleep on cushions in the shadow of trees, watched by other cupids; still others bathe in a river, and two in the air are supporting a large white veil. Collection of Louis XIV. Engraved by Baudet; B. Audran.—Villot, *Cat. Louvre*; Landon, *Musée*, 2d Col., iii. Pl. 64.

By *Guercino*, Dresden Gallery; canvas, H. 6 ft. 7 in. × 8 ft. 3 in. Venus finds the dead body of Adonis; Cupid leads thither the boar by the ear. In *Guercino's* third

peror of Germany to John, Duke of Marlborough. Blenheim sale (1886) £7,200, to Agnew. — Waagen, *Treasures*, iii. 131; Smith, ii. 245.

By *Rubens*, Hermitage, St. Petersburg; wood, H. 2 ft. 8 in. × 2 ft. 11½ in. Venus, just descended from her car, drawn by white swans, endeavours to detain Adonis, who, anxious for the chase with his attendant dogs, tries to remove her arm from his neck; Cupid aids the goddess by clinging to Adonis's thigh. Engraved by Tassaert. Similar subject, Hague Museum; engraved by Lerouge in *Filhol*.—Smith, ix. 302; *Filhol*, vii. Pl. 470; Landon, *Musée*, ii. Pl. 16.

By *Rubens*, Uffizi, Florence; wood, H. 3 ft. 2 in. × 2 ft. 8 in. Venus, seated on a bank at foot of a tree, endeavours to detain Adonis, who, spear in hand, is ready for the chase; Cupid embraces his knees, while the three Graces draw aside the crimson drapery which conceals her charms; five other cupids play with Adonis's dogs.—Smith, ii. 143; *Lasinio*, Pl. 82; *Larousse*, xv. 882.

By *Titian*, Alnwick Castle, England; canvas, H. 2 ft. 6½ in. × 3 ft. 4 in. Venus, half-lying, half-sitting, with her back to the spectator, on a brown-red cloth on a mound shaded by trees, clutches



Venus and Adonis, Rubens, Hermitage, St. Petersburg.

manner. Painted in 1647 for Cardinal Mazarin, who ordered it as a pendant to *Cephalus* and *Procris*; belonged afterwards to Prince de Carignan. Engraved by L. S. Lempereur. Another (6 ft. 7 in. × 8 ft. 10 in.) in Dresden Gallery.—*Gal. roy. de Dresde*, ii. Pl. 23; *Réveil*, vii. 475.

By *Rubens*, Blenheim Palace; canvas, H. 6 ft. 5 in. × 7 ft. 10 in. Venus, seated on a bank under a tree, endeavours to detain Adonis, who, spear in hand and his dogs by his side, is anxious to depart; Cupid clings round Adonis's leg. A grand picture of the artist's middle period. Presented by Em-

at Adonis, who, with a spear in one hand and a leash of three dogs in the other, is striding away to the field. Probably the original sketch of this subject, painted about 1560; formerly in the *Cammuccini* and *Barberini* Collections. The principal copy, long in the *Farnese* Collections in Parma and Rome, has disappeared. Other copies with variations in *Venice Academy*, *Vienna Museum*, and at *Leigh Court* and *Cobham Hall*, England. The *Leigh Court* copy (H. 5 ft. 10 in. × 6 ft. 8 in.), which once belonged to *Benjamin West*, was bought in at *Leigh Court* sale (1884)

## VENUS

for 1,680 guineas.—C. & C., Titian, ii. 150.

By *Titian*, Madrid Museum; canvas, H. 6 ft. × 6 ft. 9 in. Variation of the Alnwick Venus, with Cupid asleep under a tree. Painted in 1554 as a companion-piece (though larger) to the Danaë of Madrid, and sent to London to Philip, Prince of Spain, with Titian's congratulations on his marriage to Queen Mary. Philip acknowledged its receipt, Dec. 6, 1554, and complained of an injury to the canvas, which had been rolled and squeezed flat by accident. The crease is still apparent. Titian was probably aided by Orazio Vecelli in it, and by others in the replicas in National Gallery, London, and in the collection of Lord Elcho. Modern copies in Nostitz Collection, Prague, and in Dulwich Gallery.—C. & C., Titian, ii. 237; Vasari, ed. Mil., vii. 451.

By Paolo *Veronese*, National Gallery, Edinburgh; canvas, H. 2 ft. × 2 ft. 8 in.—Waagen, Treasures, iii. 274.

By Paolo *Veronese*, Madrid Museum; canvas, H. 7 ft. × 6 ft. 6 in. Adonis reclining on the sward asleep, with his head in the lap of the goddess; Venus looks towards a cupid and a beautiful dog, anxious to depart for the chase. Bought by Velasquez in Venice for Philip IV. A very fine example of the painter.—Madrazo; Larousse, xv. 882.

Subject treated also by Moretto, Uffizi, Florence; Paris Bordone, Vienna Museum; Luca Cambiaso, Palazzo Borghese, Rome; Anton van Dyck, Hermitage, St. Petersburg; Cornelis Cornelisz, Caen Museum; Joseph Heinz, elder, Vienna Museum; Abraham Janssens van Nuysen, ib.; Caspar Netscher, Louvre, Paris; Giovanni Francesco Roma-

nelli, ib.; Johann Rottenhammer, ib.; Alessandro Turchi (2), Dresden Museum; Nicolas Poussin, Uffizi, Florence, Montpellier Museum; François Boucher, Barker Collection, London; Narciso Diaz (Salon, 1848, 1859); Victor Muller (Salon, 1865).

VENUS AND ÆSCULAPIUS, Edward J. Poynter, South Kensington Museum, London; canvas, H. 6 ft. × 8 in. Venus, attended by the Graces, on one of whom she leans for support, is showing the thorn in her foot to Æsculapius, who is seated in a garden un-



Venus and Adonis, Titian, Madrid Museum.

der a porch covered with honeysuckle, with a dog lying beside him and Hygieia standing behind holding a box of medicaments; doves and sparrows are flitting about; in the background a gateway leads into the temenos of the temple, and at right is a fountain, from which an attendant is dipping water for one of the Graces, who is holding out her hand for it. Royal Academy, 1880; purchased for Chantry Collection. Engraved by W. Ridgway. Water-colour sketch, J. P. Haseltine.—Art Journal (1885), 324, 340.

## VENUS

**VENUS ANADYOMENE** (Rising, i.e., from the sea). See *Apelles*; also, *Venus*, Birth of.



Venus Anadyomene, Titian, Bridgewater House, London.

By Dominique *Ingres*, Duc d'Anmale, Château de Chantilly. The goddess, yet humid with the sea water, in which she is standing, is twisting her blond locks while cupids play around her and caress her feet and limbs. Begun at Rome in 1808; finished in 1848 for Frédéric Reiset, conservator of the Louvre. Engraved by Morse.—Ch. Blanc, *Life*, 161; Larousse, i. 311.

By *Titian*, Bridgewater House, London; canvas. Venus, nude, standing in the sea, which covers her knees, one arm raised to hold her long hair, the other combing its tresses; beside her floats a shell,

from which sometimes called Venus of the Shell. Painted in Ferrara in 1523. We first hear of it in the Collection of Queen

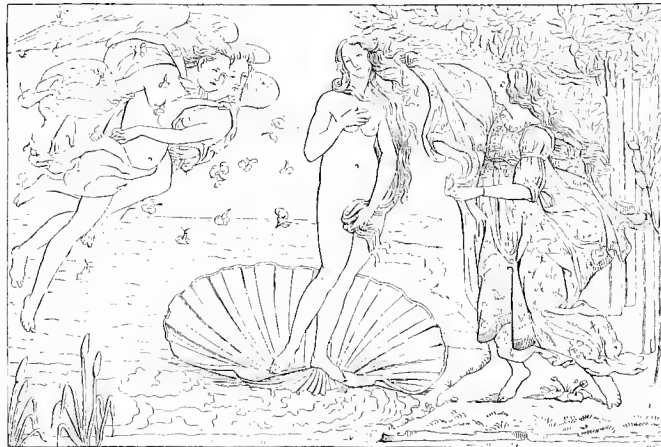
Christina of Sweden; thence passed to the Orléans Collection, and sold in 1800 to Duke of Bridgewater for £800. Engraved by St. Aubin; Réveil.—C. & C., Titian, i. 276; Waagen, *Treasures*, ii. 31, 497; Campori, *Raccolta*, 341; Larousse, i. 311; Réveil, xii. 841.

Subject treated also by Giulio Romano, Palazzo Spada, Rome; Cornelis de Vos, Madrid Museum; Heinrich Lehmann (1855); Claude Dubufe (Salon, 1859); Jules Joseph Meynier (Salon, 1863); Amaury Duval (1863), Lille Museum; Charles Chaplin (Salon, 1867); Émile Bin (Salon, 1874).

**VENUS, BARBERIGO.** See *Venus with the Mirror*.

**VENUS, BIRTH OF,** Sandro *Botticelli*, Uffizi, Florence; canvas, figures life-size. Venus, standing in a shell in the middle of the sea, is wafted to the shore by two flying figures emblematical of the winds; figure at right represents Spring. Painted for Cosmo de' Medici's villa of Castello; placed in Uffizi in 1815.—Vasari, ed. Mil., iii. 312; C. & C., Italy, ii. 423; Soc. Ed. Gall. di Firenze, Pl. 24.

By William Adolphe *Bouguereau*, Luxem-



Birth of Venus, Sandro Botticelli, Uffizi, Florence.

bourg Museum; canvas, H. 9 ft. 10 in. × 7 ft. Venus, full-length, arranging her hair, which falls in a mass below her hips, stands

## VENUS

in a shell drawn by dolphins driven by loves; around her nymphs and tritons are sporting in the waves, while above, the air is filled with a cloud of genii.

By Alexandre *Cabanel*, Luxembourg Museum, Paris; canvas, H. 4 ft. 3 in. × 7 ft. 4 in. The goddess, just born, is undulating upon the foam, stretching, and half-opening her dazzled eyes, which she shades with her right arm; above, five genii—two blowing conch shells, the others hovering over her head. Salon, 1863; Exposition universelle, 1867. Two replicas:

Smaller one, made for engraving, H. C. Gibson, Philadelphia; the other, painted last, John Wolfe, New York. Engraved by A. François. Etched by L. Flameng. Photogravure in Art Treasures of America.—Art Treas. of Amer., i. 56, 67; Larousse, xv. 882.

**VENUS AND CUPID**, Lucas *Cranach*, the elder, Berlin Museum; wood, H. 5 ft. 6 in. × 2 ft. Venus, nude, walking to right; near her, Cupid, complaining of being stung by bees (Theoc.,

Id., xix.). Another in Berlin Museum, Venus walking to left, with Cupid on a pedestal.—Meyer, Museen, 101.

By William *Elty*, Henry Bicknell, Cavendish House, Clapham Common, London; canvas. Venus, nude, recumbent, with Cupid near her.—Art Journal (London, 1872), 91.

By *Guido Reni*, Dresden Gallery; canvas, H. 4 ft. 5 in. × 5 ft. 9 in. Full-length, nude, reposing on a couch covered with white, with a curtain in background; she leans upon her right elbow, and takes with her left hand a dart from Cupid, who stands on the couch near her feet. Restored by Palen.—Hübner, Dresden Gal., i. 19.

By Sir Joshua *Reynolds*, Lord Castletown; canvas. Full-length, nude, reclining in an arbour under a red curtain in a wooded landscape. Cupid peeps in on her through the boughs. Probably suggested by Venus of Titian. Painted in 1759; selected by Earl of Upper Ossory, when he had, by Reynolds's will, choice of works in his studio. Engraved by Raimbach; Collyer.—Leslie & Taylor, i. 173; Pulling, 22; Athen., Jan., 1875, 56.

By *Titian*, Palazzo Borghese, Rome; can-



Venus and Cupid, Titian, Palazzo Borghese, Rome.

vas, half-lengths, life-size. Venus, sitting, binding the eyes of Eros, who leans on her lap, while she turns to listen to another cupid leaning on her shoulder; two girls to left—one carrying a quiver, the other a bow. Painted about 1565; well preserved. Engraved several times.—Ridolfi, Maraviglie, i. 257; C. & C., Titian, ii. 355; Heath, Titian, 71; Réveil, xiii. 871.

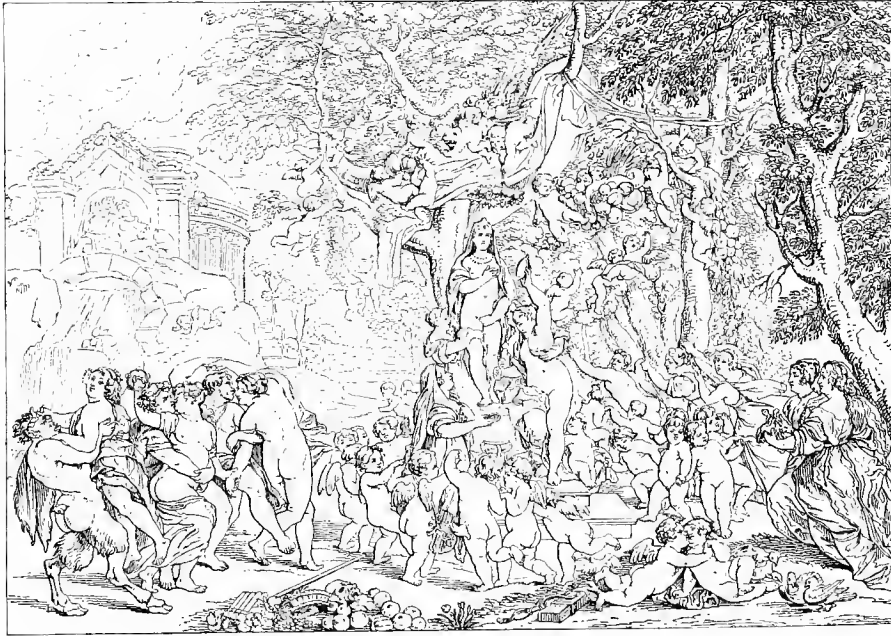
By *Titian*, Uffizi, Florence; canvas, figures life-size. Venus, nude, lying on a velvet couch (the cloth of which she holds, together with a bunch of flowers, in one hand), turns her head towards Cupid, who whispers as he looks over her shoulder; a little dog at her feet sniffs at an owl on the

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balustrade; in the distance, a landscape with mountains. Painted about 1547; in Urbino Collection. The *Venus with the Organ Player*, Madrid, is in some respects a repetition of it.—C. & C., Titian, ii. 156.

By *Velasquez*, Robert Morrit, Rokeby Park, Yorkshire, England; full-length, life-size. The goddess, nude, her back to the spectator, reclining on a purple couch, behind which hangs a green and crimson drapery; her face is reflected in a mirror

da Pontormo, Uffizi, Florence; Antonio Bellucci, Dresden Museum; Jan Brueghel, Madrid Museum; Luca Cambiaso, Palazzo Pallavicini, Genoa; Girolamo Carpi, Dresden Museum; Carlo Cignani, Turin Museum; Lucas Cranach, Palazzo Borghese, Rome; Christian Dietrich, Dresden Museum; Guercino, Accademia di S. Luca, Rome; Eustache Lesueur, Louvre, Paris; Pietro Liberi, Vienna Museum; Heinrich van Limborg, Dresden Museum; François Boucher, Berlin Museum; Padovanino, Louvre, Paris;



Festival of Venus, Rubens, Vienna Museum.

held by Cupid, who kneels on the couch near her feet. In *Velasquez's* latest manner. Formerly in Alcázar at Madrid (1666); then in possession of Duke of Alva (1776); bought from the Prince of Peace in 1813 by Mr. Morrit for £500.—*Buchanan*, *Memoirs*, ii. 243; *Illust. Esp. y Amer.*, Nov. 8, 1874; *Curtis*, 20; *Bürger*, *Tresors*, 121; *Larousse*, xv. 882.

Subject treated also by *Lodovico Carracci*, Berlin Museum; Vienna Museum; *Jacopo Palma*, younger, Cassel Gallery; *Jacopo*

*Georg Penckz*, Munich Gallery; *Rembrandt*, Louvre; *Andrea Schiavone*, Vienna Museum; *Paolo Veronese*, Bordeaux Museum; Palazzo Borghese, Rome; *Adriaan van der Werff*, Dresden Museum; *Joseph Mazerolles* (Salon, 1861); *Édouard Toudouze* (Salon, 1874).

VENUS AND CUPID, HISTORY OF, *Raphael*, Bath-room of Cardinal Bibbiena, Vatican; frescos on walls. Seven large compositions, on a dark red background: 1. Birth of Venus; 2. Venus and Cupid



## VENUS

borne by Dolphins ; 3. Venus, wounded, complaining to Cupid ; 4. Jupiter and Antiope ; 5. Venus drawing a Thorn from her Foot ; 6. Venus and Adonis ; 7. Vulcan and Minerva. Corresponding to these are seven smaller compositions on a black background, illustrating the Triumphs of Love. Designed by Raphael, and painted by his pupils about 1514. Engraved, in whole or in part, by Marco da Ravenna ; Piroli ; Lan-

VENUS, CUPID, AND VULCAN, *Tintoretto*, Palazzo Pitti, Florence ; wood, H. 2 ft. 6 in. × 6 ft. 4 in. Venus, nude, reclining on a green carpet, caressing Cupid ; Vulcan, also nearly nude, kneeling and raising a white cloth which partly envelops Cupid ; in background, a landscape, with Mars in his chariot in the clouds, an allusion to the parentage of Cupid.—Gal. du Pal. Pitti, ii. Pl. 84.



Toilet of Venus, Francesco Albani, Louvre, Paris.

don ; A. Veneziano ; A. Campanella ; Pizzi ; Maestri.—Müntz, 446 ; Passavant, ii. 231 ; Kugler (Eastlake), ii. 469 ; Larousse, xv. 881.

VENUS, CUPID, AND SATYRS, *Domenichino*, Palazzo Pitti, Florence ; copper, oval, H. 11 in. × 1 ft. 1 in. The goddess, nude, lying on a stone, leaning on a cushion with one arm, and pressing Cupid to her bosom with the other. A figure in the background tries to rob the quiver of its arrows, while two satyrs look on from the other side.—Cat. Pal. Pitti.

VENUS, DARMSTADT, *Titian*, Darmstadt Gallery ; canvas, H. 4 ft. 3 in. × 5 ft. 6 in. A young woman, nude, asleep on rose-strewn cushions, with one arm under her head, a red cloth, on which she lies, partly covering the ground and partly hanging from an oak tree ; landscape in distance, with a couple seated courting. Painted about 1523 ; history unknown ; considered by some of doubtful authenticity. Copies with variations in Apsley House, London ; Dudley House, ib. ; Fitzwilliam Museum,

## VENUS

Cambridge; Dulwich Gallery; and Dresden Gallery. None of them by Titian.—C. & C., Titian, i. 273.

**VENUS, FESTIVAL OF**, *Rubens*, Vienna Museum; canvas, H. 7 ft. × 11 ft. Votaries present offerings to a statue of Venus in a grove, while cupids dance around it, and others sport among the trees or float in the air with clusters of fruit; at one side, two beautiful women advance with offerings, and at the other side, nymphs and satyrs dance; in background, the temple of the goddess on a hill. Engraved by Prenner.—Smith, ii. 98.

**VENUS AND MARS.** See *Mars*.

**VENUS WITH THE MIRROR.** See *Venus, Toilet of*, Titian.

**VENUS WITH THE ORGAN PLAYER**, *Titian*, Madrid Museum; canvas, H. 4 ft. 6 in. × 7 ft. 6 in. Venus, nude, lying in same position as the *Venus and Cupid of the Uffizi*, but with different face; instead of holding flowers, she pats with her hand a lap-dog, the bark of which disturbs a man playing an organ at the foot of the couch. Painted about 1547, and probably taken to Augsburg in 1548 and sold to Nicholas Granvelle; sold in 1600 by the Count of Cantecrio to Emperor Rudolf II.; said to have been in Collection of Charles I. of England; in Spain since 1665. Repetitions, with changes, by followers of Titian, in Madrid and Dresden Museums, and in Fitzwilliam Museum, Cambridge. Other copies.—C. & C., Titian, ii. 158, 185; Morelli, 173; Hübnér, Dresden Gal., i. 13; Larousse, xv. 882.

**VENUS DEL PARDO.** See *Jupiter and Antiope*.

**VÉNUS AU PETIT CHIEN.** See *Venus of the Tribune*.

**VENUS OF THE SHELL.** See *Venus Anadyomene*, Titian.

**VENUS, TOILET OF**, Francesco *Albani*, Louvre, Paris; canvas, H. 6 ft. 7 in. × 8 ft. 3 in. Venus, seated in front of a Doric portico on the border of the sea, looking at herself in a mirror held by a cupid; at left, three cupids near a table on which is a vase of flowers; at right a fountain; in back-

ground, a palace. Collection of Louis XIV. Engraved by Baudet; B. Audran.—Villot, Cat. Louvre; Landon, Musée, 2d Col., iii. Pl. 61; Réveil, xii. 878.

By *Titian*, Hermitage, St. Petersburg; canvas, H. 4 ft. × 3 ft. 4 in. Venus, partly draped, seated on a couch, with her head turned to look in a mirror held by a cupid, who, with his back to the spectator, staggers under the load; Eros, with one hand on his mother's shoulder, tries with the other to crown her with a garland. Painted in 1562; came from Pomponio Vecelli to Barberigo



Toilet of Venus, Titian, Cobham Hall, England.

Collection, whence passed to Russia. Replicas made for Philip II. of Spain and for Niccolò Crasso, but both missing. Copy without Eros at Cobham Hall, from Orléans Gallery; others in Dresden and Augsburg Galleries, and an original sketch in Dresden. Another, in the Hermitage, classed as a school-piece, which came from the Malmison Collection, presents two cupids holding the mirror; replica lately in Lord Ashburton's Collection, London. Autotype by Ad. Braun & Co., Paris.—C. & C., Titian, ii. 333; Ticozzi, 59.

Subject treated also by Jacob Jordaens,

## VENUS

Uffizi, Florence ; Padovanino, Palazzo Borghese, Rome ; Theodorus van Thulden, Huis ten Bosch, The Hague ; Antonio Triva, Dresden Gallery ; François Boucher, Stockholm Museum ; Paul Baudry (1859), Bordeaux Museum.

**VENUS OF THE TRIBUNE**, *Titian*, Tribune of the Uffizi, Florence ; canvas, life-size. Supposed by some to be the portrait of a mistress of Guidobaldo II, Duke of Urbino. Venus, nude, lies at the foot of a green hanging, on a muslin sheet that covers a red damask couch, one arm on her person, the other on the cushions, playing with a chaplet of flowers ; a little dog is curled up on the couch at her feet, and handmaids in distance are preparing her dress. Painted in Venice about 1537 for Francesco Maria della Rovere (?), Duke of Urbino ; passed in 17th century as an heirloom to the Florence Gallery. Replica in Uffizi by a Venetian of Titian's time ; adaptations in Butler-Johnstone and Hampton Court Collections. Engraved by P. Soutman ; R. Gaywood ; A. Nargeot ; Strange.—Vasari, ed.

Mil., vii. 443 ; C. & C., *Titian*, i. 389 ; Gotti, *Gal. di Firenze*, 103 ; Ridolfi, *Maraviglie*, i. 225 ; Law, *Hist. Cat. Hampton Court*, 51 ; Molini, *Gal. di Firenze*, i. 49.

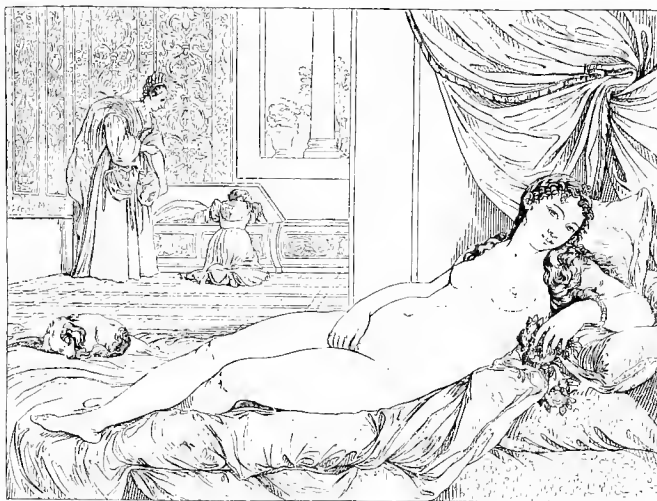
**VENUS, TRIUMPH OF.** See *Venus*, Birth of.

**VENUS AND VULCAN**, Francesco Albani, Louvre ; canvas, H. 6 ft. 7 in. × 8 ft. 3 in. Venus lying on a couch, with Vulcan reclining at her feet ; two cupids present the goddess a buckler pierced with arrows ; at right, cupids forge and sharpen arrows, others make bows ; Diana, in the clouds, attended by two nymphs, holds a javelin. Collection of Louis XIV. Engraved by

Baudet ; B. Andran.—Villot, *Cat. Louvre* ; Landon, *Musée*, 2d Col., iii. Pl. 62.

By *Giulio Romano*, Louvre, Paris ; wood, H. 14 in. × 9 in. Vulcan, seated beside Venus, embraces her with his left arm, while carrying a bundle of arrows on his shoulder with his right ; Venus is putting arrows into the quiver of a cupid who is bending his bow ; another cupid presents her a butterfly, and others bear a vase of flowers. Engraved by Morace.—Fillhol, vii. Pl. 451 ; *Musée français*, i. Part 3 : Ch. Blanc, *École romaine*.

By Anton van *Dyck*, Louvre, Paris ; canvas, H. 7 ft. 3 in. × 4 ft. 9 in. Venus de-



Venus of the Tribune, Titian, Tribune of the Uffizi, Florence.

manding of Vulcan arms for Æneas. The goddess, nearly nude, preceded by a cupid bearing a sheathed sword, and sustained by a second cupid, advances towards Vulcan, who has one knee upon a stone ; at left, above the head of Venus, another cupid with a bow and arrows ; in background, two cyclops with hammers. Collection of Louis XIV. ; formerly in Luxembourg. Engraved by Langlois ; C. Normand.—*Cat. Louvre* ; Fillhol, iii. Pl. 170 ; Landon, xi. Pl. 65 ; Guiffrey, 254 ; Smith, iii. 39 ; *Musée français*.

By Anton van *Dyck*, Vienna Museum ; canvas, H. 3 ft. 3 in. × 5 ft. Venus receiv-

## VENUS

ing from Vulcan the armour forged for Æneas. Vulcan, seated at right, extends his hand to Venus; a cupid and a cyclops



Venus and Vulcan, Giulio Romano, Louvre, Paris.

hold a breastplate before her bosom, while other cupids play with parts of the armour; above, a cupid aims an arrow at Vulcan. Called also Minerva and Vulcan. Engraved by J. Axman; Réveil.—Smith, iii. 27; Gal. de Vienne, iii. Pl. 146; Guiffrey, 253; Larousse, xv. 882; Réveil, xiii. 933.

Subject treated also by Pietro Liberi, Dresden Museum; François Boucher, Louvre, Paris; Jan Brueghel, Palazzo Cambiaso, Genoa; Charles Joseph Natoire, Louvre, Bordeaux Museum; Montpellier Museum; Rubens, Brussels Museum.

**VENUS WORSHIP**, *Titian*, Madrid Museum; canvas, H. 5 ft. 8 in. × 5 ft. 9 in. Subject from Philostratus (*Eikones*, i. 6). Venus, a marble statue on a pedestal, with two nymphs at her feet, offering gifts; a stream at the base of the pedestal waters the

edge of an undulating ground on which winged cupids swarm, some plucking the sacred apples, others tumbling, fighting, and dancing. Painted before 1518 for Duke Alfonso of Ferrara; removed in 1598 to Rome, by Papal Legate Cardinal Aldobrandini; was in Palazzo Ludovisi until Cardinal Ludovisi sent it to Count Monterey, Spanish Viceroy at Naples, as a present to the King of Spain; carried to Madrid by Monterey in 1638. Copy by Rubens in Royal Palace, Stockholm.—C. & C., Titian, i. 191; Sainsbury Papers, 238, 353.

**VENUSTI, MARCELLO**, born in Mantua in 1515, died in 1576 or 1585. Roman school; history painter, pupil of Perino del Vaga, afterwards of Michelangelo, whom he assisted in his works in Rome and Florence. He painted a great deal after that master's drawings, and is distinguished by a delicate



Venus and Vulcan, Anton Van Dyck, Louvre, Paris.

and neat execution. Works: Christ appearing to Souls in Purgatory, Colonna Gallery, Rome; Copy of Last Judgment by Michel-

## VERA

angelo, Naples Museum ; Nativity, Vienna Museum ; Holy Family (1563), Leipsic Museum.—Kugler (Eastlake), ii. 386 ; Lübke, *Gesch. ital. Mal.*, ii. 140.

VERA, Don ALEJO, born at Viñuela, Malaga ; contemporary. Spanish school ; history and genre painter, pupil of Frederico de Madrazo ; studied afterwards in Rome ; contributed much to raising art in Spain to a higher standard. Medals : 1862, 1871 ; Philadelphia, 1876. Works : Burial of St. Lawrence in Catacombs of Rome (1862) ; Communion of Early Christians in the Catacombs ; Pompeian Lady at Toilet (1871) ; Old Roman Woman with Parrot ; Jewelry Store at Pompeii ; Heroism of Numantines (1881).

VERBEECK, FRANS, born at Antwerp, baptized Feb. 21, 1686, died there, May 28, 1755. Flemish school ; genre and battle painter, pupil of Jan Baptist de Bie ; master of the guild in 1710, and its dean in 1724, 1730, 1737, and 1746. He was also one of the directors of the Antwerp Academy. His only still known work is a Visit of the Abbot of St. Michael to the Fencers' Guild (1713), Antwerp Museum.—*Cat. du Mus. d'Anvers*, 526 ; *Van den Branden*, 1193.

VERBEECK (Verbeeck), PIETER (CORNELISZ), born probably at Haarlem, flourished about 1638–50. Dutch school ; animal and battle painter ; received as master into the guild at Alkmaar in 1635, and at The Hague in 1645. Works : Skirmish of Oriental Horsemen (1638), Berlin Museum ; Man and Woman on Horseback, Groom holding Horse, Halt before Tavern (2), Casseel Gallery ; Horse and Rider at Cistern (1642), Moltke Collection, Copenhagen ; Saddled Horse fastened to a Hedge, Old Pinakothek, Munich.—*Immerzeel*, iii. 167 ; *Kramm*, vi. 1701.

VERBOECKHOVEN, EUGÉNE JOSEPH, born at Warneton, West Flanders, June 9, 1799, died in Brussels, Jan. 19, 1881. Animal painter, son and pupil of the sculptor Barthélemy Verboeckhoven ; visited England in 1826, Germany in 1828, France and

Italy in 1841, and settled in Brussels. Member of Brussels, Antwerp, Ghent, Amsterdam, and St. Petersburg Academies. L. of Honour ; Commander of Orders of Leopold and Francis Joseph ; Bavarian Order of Michael ; Portuguese Order of Christ ; Order of Iron Cross (1830). Works : Arabian Stallion (1824) ;



Horses attacked by Wolves (1836), Landscapes with Cattle (2, 1824, 1825), Museum, Amsterdam ; Sheep and Lamb, Sheep in a Grove, Landscape with Resting Cattle, Museum Fodor, *ib.* ; Wounded Lion ; Horses in Roman Campagna ; Return from Market ; Market at Ghent ; Shepherd near Tivoli (1846), Bad Neighbours (1853), Herd driven to Pasture (1856), National Gallery, Berlin ; Bull in a Landscape (1829), Raczynski Gallery, *ib.* ; Cows in Pasture, Ravené Gallery, *ib.* ; Sheep Stable, Carlsruhe Gallery ; *do.* (1841), Städel Gallery, Frankfurt ; Woodland Scene with Cattle (1836), Christiania Gallery ; Sheep in Pasture (1838), Sheep Resting, Donkeys and Sheep (1839), Kunsthalle, Hamburg ; Man with Calf, Königsberg Museum ; White Horse by Cottage (1837), Peasant Asleep with Horse watched by Dog (1839), Sheep Pictures (4, 1838, 1840, 1846, 1859), Cow and Goat in Stable (1841), Leipsic Museum ; Sheep Stable (1844), New Pinakothek, Munich ; Landscape with Animals (1846), Ghent Museum ; Sheep surprised by Storm, Souvenir of Roman Campagna, Brussels Museum ; Shepherdess in the Campine (1855) ; Sheep in Downs of Ostend (1878) ; Dead Sheep in Scottish Landscape, Scottish

*Eugène Verboeckhoven.*  
1839

Ponies, Bouquet (1880) ; Frightened Bull, J. J. Astor, New York ; Sheep—Interior, H.

## VERBOECKHOVEN

E. Maynard, Boston.—*Chronique des Arts* (1881), 52; *Illustr. Zeitg.* (1881), i. 143; *Immerzeel*, iii. 168; *Kramm*, vi. 1702; *Kunst-Chronik*, xvi. 341; *Michiels*, x. 579.

VERBOECKHOVEN, LOUIS, born at Warneton, West Flanders, Feb. 5, 1802. Marine painter, brother of preceding, first instructed by his father, then studied while travelling on coast of North Sea. Member of Amsterdam Academy. Medals at Brussels, Cambay, Arras, and Lille. Works:

*Louis Verboeckhoven.*

Marines in Museums of Conrtray, Antwerp (1839), and Leipsic (2).—*Immerzeel*, iii. 169.

VERBOOM (van Boom), ABRAHAM, born at Haarlem, died after 1657. Dutch school; landscape painter, imitated J. Ruysdael, and influenced by Waterloo. He excelled in painting trees, and his richly wooded landscapes are good in aerial perspective, though somewhat heavy in colouring. *Lingelbach*, Adriaan van de Velde, and Philips Wouwerman painted the figures in his landscapes. Works: *Wooded Hill*, Mr. Baring, London; *Departure for the Chase*, Brussels Museum; *Wood Landscape with Huntsmen Resting* (1657), Rotterdam Museum; do. with *Travellers* (figures by *Lingelbach*), *Kunsthalle*, Hamburg; *Village, Oak Wood*, Dresden Gallery; *Village View* (1656), *Schwerin Gallery*; *Landscapes* (2), *Copenhagen Gallery*;

*A Verboom*

do., *Schleissheim Gallery*; do., *Historical Society*, New York.—*Immerzeel*, iii. 169; *Kugler* (*Crowe*), ii. 480; *Kramm*, i. 121; vi. 1702.

VERBRUGGE, JEAN CHARLES, born at Bruges, Aug. 25, 1756, died there, June 4, 1831. Genre painter, pupil of *Hubert de Cock*, then at the *Bruges Academy* of *Jean Gaeremyn*, and finally of *Legillon*. Works: *Farm Interior* (1790), do., and *Stable Interior*, *Bruges Academy*.—*Weale*, *Cat. Bruges Acad.* (1861), 107.

VERBRUGGHEN, KASPER PEETER, the elder, born at Antwerp, baptized Sept. 8, 1635, died there, April 16, 1681. Flemish school; flower painter, pupil of *Cornelis Mahu* in 1645; master of the guild in 1650. Works: *Garland* (1670), *Lyons Museum*; *Flowers around Picture*, *Dunkirk Museum*; *Flower-Pieces* (2, 1651, 1679), *Schleissheim Gallery*.—*Van den Branden*, 1137.

VERBRUGGHEN, KASPER PEETER, the younger, born at Antwerp, April 11, 1664, died there, buried March 14, 1730. Flemish school; flower painter, son and pupil of preceding; master of the guild in 1677; its dean in 1691; worked also at *The Hague*, where he seems to have been settled in 1706–23. Works: *Flower-Pieces* in the *Louvre*, *Galleries of Aschaffenburg* and *Schwerin* (2), *Museums of Antwerp*, *Cologne* (2), *Hermannstadt*, *Lille*, *Stockholm*, and *Wiesbaden*.—*Cat. du Mus. d'Anvers*, 529; *Immerzeel*, iii. 170; *Kramm*, vi. 1703; *Van den Branden*, 1139.

VERDÉ-DELISLE, Mme. MARIE ÈVE ALEXANDRINE (née *Perignon*), born in Paris, April 29, 1805, died there in 1866. Genre and portrait painter, pupil of *Gros*. Works: *Reading the Bible* (1830); *Charles VII. and Agnes Sorel* (1831); *Rubens as a Child* (1844); *Meet* (1846); *A Thought*, *A Souvenir* (1848).—*Bellier*, ii. 647; *Larousse*.

VERDIER, FRANÇOIS, born in Paris in 1651, died there, June 20, 1730. French school; history painter, pupil of *Le Brun*, whose niece he married, and with whom he worked upon the decorations of the *Versailles* and *Trianon Palaces* and the *Gallery of Apollo* in the *Louvre*. Won the *grand prix de Rome* in 1668. Member of *Academy*, 1678; assistant professor, 1681; professor, 1684. Works: *Assumption*, Lou-



VERDIER

vre ; Cupid Fighting, Cupid at Rest, Trianon Palace ; Orithyia carried off by Boreas, Mercury with the Head of Argus, Palais de Compiègne ; Jupiter and Antiope, Nantes Museum ; Flight into Egypt, Niobe's Children pierced by the Arrows of Diana and Apollo, Orléans Museum ; David and the High Priest, Rennes Museum ; Last Supper, Caen Museum ; Baptism of Christ, Mythological Subject, Hermitage, St. Petersburg.—Bellier, ii. 649 ; Ch. Blanc, *École française* ; Jal, 1250 ; Villot, *Cat. Louvre* ; Lejeune, *Guide*, i. 183 ; iii. 272.

VERDIER, MARCEL, born in Paris, May 20, 1817, died there, August, 1856. History and genre painter, pupil of Ingres and of the *École des Beaux Arts*. Medals : 3d class, 1837 ; 2d class, 1848. Works : Holy Family, First Criminal Thoughts (1837) ; Philip baptizing the Eunuch (1840) ; Penitent Magdalen, Death of Archimedes (1842) ; Women and a Secret, Neapolitan Woman (1847) ; See-Saw, Clairvoyante (1848) ; A Mother after the Revolution of 1848, Man between Two Ages and his Mistresses (1849) ; St. Lawrence, Flower Girl (1850) ; Artist's Discouragement, Conscripts Departing (1852) ; Scene of Modern Outlawry in Clanécy (1853), Arras Museum ; Christ crowned with Thorns, Female Portrait, Montpellier Museum ; Male Portrait, Nîmes Museum.—Bellier, ii. 649 ; Larousse.

VERDOEL, ADRIAAN, born at Overmans in 1620, died in 1681. Dutch school ; animal painter ; said to have been instructed by Bramer and Jacob de Witte, as well as by Rembrandt, whose manner he followed. Mentioned as member of the guild at Haarlem in 1649. His compositions are ingenious, his drawing is correct, and his colouring powerful. In the Schwerin Gallery are two pictures with Pigs in a Stable.—Harvard, A. & A., iv. 88 ; Schlie, 649 ; Vosmaer, Rembrandt (ed. 1877), 232 ; *Zeitschr. f. b. K.*, xvii. 127.

*Verdier*

VERDUSSEN, JAN PEETER, born probably at Antwerp, died at Avignon, March 31, 1763. Flemish school ; battle painter of considerable renown, was director of the Art School at Marseilles until 1744, when he went to Turin, accompanied the King of Sardinia in his campaigns, and after visiting several other courts, returned to France and settled at Avignon. Works : Siege of Saint Guilhain in 1746, Versailles Museum ; Charge of Cavalry (2), Marseilles Museum ; Italian Landscape with Herd (copy after Berchem), Karlsruhe Gallery ; Army Baggage attacked by the Enemy, Horse Fair, Schleissheim Gallery. — Bellier, ii. 650 ; Kramm, vi. 1707.

VERDUSSEN, PEETER, born at Antwerp, baptized Feb. 10, 1662, died there (?). Flemish school ; landscape and animal painter, pupil of his father, Jacob Verdussen ; master of the guild in 1697. Works : Landscape with Battle of Eeckeren, City Hall, Antwerp ; Mountainous Landscape, Museum Plantijn, ib. ; Meet of Huntsmen near Roman Ruins, Augsburg Gallery.—Van den Branden, 1080.

VERELST (van Elst), PIETER, born at Antwerp in 1614, died after 1668. Dutch school ; genre and portrait painter, flourished about 1648-66 at The Hague, where he settled in 1642 ; was one of the founders of the new guild in 1656, and is mentioned in documents as late as 1668, when, full of debts, he fled from his creditors. Works : Farm Interior (1643), Copenhagen Gallery ; Portrait of Old Lady (1648), Seamstress, Berlin Museum ; Lady's Portrait, Karlsruhe Gallery ; Card Players, Cassel Gallery ; Old Man by Coal Fire, Man Reading, Dresden Gallery ; Dutch Family (1665), Haarlem Museum ; Peasants Carousing, do. Smoking, Male Portraits (2), Vienna Museum.—Immerzeel, iii. 171 ; Kramm, vi. 1708 ; Kugler (Crowe), ii. 389.

*P. Verelst*

## VERELST

VERELST, SIMON, born at The Hague, died in London (?) about 1721. Dutch school; flower, fruit, and portrait painter; perhaps son of Pieter Verelst; mentioned as master of The Hague guild in 1666. Works: Female Portrait, Louvre; Flower-Piece, Cassel Gallery; do., Brunswick Gallery; Man in Armour (attributed), Dresden Gallery; Still-Life, Old Pinakothek, Munich; Flowers, Schleissheim Gallery; do., New York Museum.—Immerzeel, iii. 171; Kramm, vi. 1707; Riegel, Beiträge, ii. 441.

VERENDAEL (Veerendael), NICOLAAS VAN, born in Antwerp, baptized Feb. 19, 1640, died there, buried Aug. 11, 1691. Flemish school; still-life painter, son and pupil of Willem van Verendael; approached Seghers in careful detail and capital drawing, but is greatly his inferior in power and clearness of colour. Master of Antwerp guild in 1656. Works: Eucharist, Antwerp Museum; Flowers, etc., around Crucifix (1686), Old Pinakothek, Munich; Dead Game and Flowers (figures by Teniers), Monkeys at Table (1686), Bouquet, Dresden Gallery; Garland around Relief of Madonna (1670), Berlin Museum; Festoon (1662), Schwerin Gallery; Garland around Bust of Pomona, Fruits around Bust of Flora, Still-Life, Hermitage, St. Petersburg; Four Bouquets around Madonna (1662), Liechtenstein Gallery, Vienna; Festoon around do., Naples Museum; Flower-Pieces in Musenms at Aix-la-Chapelle, Cologne, Innsbruck; Gallery at Carlsruhe (2); Uffizi, Florence.—

*Nic. V. Verendael, 1670*

Kramm, vi. 1709; Michiels, ix. 210; Rooses (Reber), 433; Van den Branden, 1141.

VERESCHAGIN, BASIL, born at Tcheropovets, government of Novgorod, Russia, Oct. 14 (26), 1842. Battle and genre painter, pupil of St. Petersburg Academy, where he won a medal with his first picture; after a visit to Paris, the Pyrenees, and Germany, went to the Caucasus to study Oriental sub-

jects, and in 1864 to Paris to study under Gérôme and at the École des Beaux Arts,



spending his vacations in the Caucasus and on his paternal estates, where he studied the manners of Russian peasantry. In 1867-70 he accompanied General Kaufmann to Turk-

estan, and after a summer spent at Antwerp and Brussels, went to the East as far as China; in 1874-76 visited India, and on his return settled in Paris. Joined the Russian army during the Russo-Turkish War, was severely wounded, but after recovery reached Plevna in time to see the fortress stormed. After assisting as secretary in the peace negotiations he returned to Paris, whence he again visited India in 1882 and 1884. The realistic painter par excellence of the terrors of war, he paints his pictures in cycles, which he will not allow to be broken up. Divided into two main groups—those treating of scenery and genre, and those dealing with war scenes—his principal works are classified by himself in three sections, dealing with India, with Turkestan, and with the Russo-Turkish War. Works: Unexpected Attack; Opium Eaters; Before Victory; After Defeat; Defence of the Citadel; Looking at the Trophies; Assault on Plevna; After the Assault; Apotheosis of War; Forgotten; Wounded Returning; Our Prisoners; Victors; Vanquished; All Quiet at Shipka; Snow Trenches on the Shipka; Cycle from Campaign in Turkestan, do. (20) from Russo-Turkish War, Moscow Museum; Cycle (20) from History of India. A series of large paintings is in the Tretjakoff Collection at Moscow; Frescos in the Church of the Redeemer, ib. In 1885 he exhibited in Vienna 83 paintings, among which were: Suppression of Indian Revolt, Entry of Prince of Wales into Jeypoor, Pearl Mosque









Huet. Shara. 49. 11.



## VERHAAGEN

at Agra, Reception Hall in Palace at Agra, Tomb of Abraham, do. of Joseph, do. of Samuel, Dead Sea, Well of Jacob, Gilgal, Valley of Esdraelon, Source of Gideon, Cave of Endor, Wall of Solomon, Place where Christ was Baptized, Road to Jordan, Mount Tabor, Mount of Temptation, Hermits on the Jordan, Holy Family, Christ in the Desert, do. on Lake Tiberias, The Prophecy, Resurrection.—Allgem. K. C., ix. 833, 855, 873, 880, 901, 996; Art Journal (1885), 9, 38; Gaz. des B. Arts (1880), xxi. 164; Illustr. Zeitg. (1882), i. 71, 111; Kunst-Chronik, xvii. 49, 276, 387; xxi. 273; Kunst f. Alle, i. 201; Nord u. Süd, xxv. 359; Reber-Pecht, iii. 173; Zeitschr. f. b. K., xvii. 195.

VERHAAGEN, JORIS. See *Hagen*.

VERHAEGT (van Haecht), TOBIAS, born in Antwerp about 1561, died there in 1631. Flemish school; landscape and architecture painter, master of Antwerp guild in 1590, its dean in 1595–96; went to Italy, where he painted in fresco at Florence and Rome. Notable as the first master of Rubens. Works: Mountainous Landscape with River (1613), Suermondt Museum, Aix-la-Chapelle; Hunting Adventure of Emperor Maximilian I. (1615), Brussels Museum.

Tobie Verhaegt 1615

—Immerzeel, iii. 172; Kramm, vi. 1710; Michiels, vi. 343; Riegel, Beiträge, i. 274; Rooses (Reber), 151; Van den Branden, 383.

VERHAGHEN, PIERRE JOSEPH, born at Aerschot, March 19, 1728, died at Louvain, April 3, 1811. History painter, pupil of Antwerp Academy under Beschey, but formed himself chiefly by studying the works of the great masters of the 17th century. In 1744 he settled at Louvain; in 1771 appointed painter to Prince Charles of Lorraine, and sent to France and Italy by the Empress Maria Theresa; well received in Vienna on his return in 1773 from Rome, where he had been much distinguished by

Pope Clement XIV., but could not be induced to stay, and returned to Louvain.

He was remarkable as a colourist.

Works: Hagar and Ishmael, Antwerp Museum; Adoration of Magi, Brussels Museum; Presentation in Temple (1767), Ghent Museum; St. Stephen, King of Hungary

receiving Envoys of Pope Sylvester II. (1770), Vienna Museum.—Ch. Blanc, *École flamande*; Immerzeel, iii. 173; Kramm, vi. 1711; Michiels, x. 492.

VERHAS, JAN, born at Termonde; contemporary. Genre painter, especially of scenes from child life. Medals at Philadelphia, 1876; Brussels, 1878; Paris, 2d class, 1881; Vienna, 1882; Berlin, 1884, 1886. Order of Leopold, 1879; L. of Honour, 1881. Studio in Brussels. Works: May I come in? Mother's Portrait; Seashore at Blankenberghe (1876); Inundation, Studio (1877); Girl in the Corner; Procession of School Children (1880), Brussels Museum; Precocious Master - Painter, Ghent Museum; Heyst-sur-Mer (1883); Ride on Shore of Sea Resort (1884); On the Landing Bridge at Blankenberghe (1885). His brother, Frans, paints in a similar manner. Work: The Lion (1874), Ghent Museum.—Müller,



534; D. Rundschau, xx. 471; Zeitschr. f. b. K., xvii.

VERHEYDEN, FRANCISCUS, born at Louvain, March 18, 1806.

Genre painter, pupil in Paris of Jerome Langlois. Medals: Ghent,

1844; Brussels, 1845; Order of Leopold. Works: Harvest Festival; Dealer in Plas-



## VERHEYDEN

ter Figures; Parson's Maid; Young Peasant Woman; The Dancers (1842); Eavesdropper (1850); Grape Thieves; The Arrival (1860); Boys' School; Girls' School.—Immerzeel, iii. 174; Kramm, vi. 1712.

**VERHEYDEN, JAN HENDRIK**, born at Utrecht, Dec. 22, 1778, died there, buried Jan. 16, 1846. Landscape painter, first instructed by Osti, a painter of ornaments at Utrecht; then formed himself chiefly by careful study of nature and copying after Jan van der Heyden and the two Berck-Heyde; painted mostly city views, which are to be found in many private collections. Member of Amsterdam Academy in 1822. Works: Fish Market in Utrecht (1818); Geertekerk in Utrecht, City View, Rotterdam Museum.—Immerzeel, iii. 175; Kramm, vi. 1713; Nagler, xx. 106.

**VERHOEVEN - BALL, ADRIEN JOSEPH**, born in Antwerp, Aug. 7, 1824. Genre painter, pupil of Leys and of Antwerp Academy. Several Medals. For ten years president of section of Fine Arts in Cercle artistique at Antwerp. Works: Foundation of Brotherhood in Antwerp; Letter to Godfather (1856); Card Players (1861); Weenix in his Studio; Return from Mexico; Still-Life (1873).—Müller, 534.

**VERHULST.** See *Hulst*.

**VERKOLJE, JAN**, born in Amsterdam, Feb. 9, 1650, died at Delft, buried May 8, 1693. Dutch school; portrait and genre painter, pupil of Jan Lievens, but nevertheless a painter of high finish. He composed with taste, his drawing is tolerable, his colour warm and clear, and his execution is tender and soft. Works: Mother and Child (1675), Louvre; Sportsman (1672), Rotterdam Museum; Musical Assembly (1673), Amsterdam Museum; Portraits of Willem III. and Consort



(attributed), Haarlem Museum; Lady and Trumpeter (1678), Old Fruit Vender and Boy, Dresden Gallery; Musical Assembly, Hermitage, St. Petersburg; Lady and Musician at Piano (1674), Schleissheim Gallery; Cupid and Psyche, Liechtenstein Gallery, Vienna; Musical Assembly (1673), Vertumnus and Pomona (1678), Wörlitz Gallery.—Immerzeel, iii. 177; Kramm, vi. 1723; Kugler (Crowe), ii. 414; Zeitschr. f. b. K., xiv. 319.

**VERKOLJE, NICOLAAS**, born at Delft in 1673, died in Amsterdam, Jan. 21, 1746. Dutch school; history, genre, and portrait painter, son and pupil of Jan Verkolje; imitated the style of Van der Werff in his historical pictures.

Works: Proserpine culling Flowers, Louvre; Male Portrait, Amsterdam Museum; Declined Booty, Berlin Museum; Toilet of Herse, Copenhagen Gallery; Return from the Chase, Christiania Gallery.—Immerzeel, iii. 178; Kramm, vi. 1724.

**VERLAT, CHARLES**, born in Antwerp in 1824. History, portrait, and animal painter, pupil of Antwerp Academy and of Nicaise de Keyser; studied in Paris, became director of the Weimar Art School in 1869, afterwards professor at Antwerp Academy, and in 1885 was appointed its director. Visited the East in 1875-77. Ranks high as an animal painter. Medals: 3d class, Paris, 1853; 2d class, 1855, 1861; 1st class, 1878; L. of Honour, 1868. Order of Leopold, 1855; Officer, 1866. Works: Godfrey de Bouillon in Sight of Jerusalem (1855); Madonna; Mater Dolorosa (1866); Marriage at Cana; Vox Populi, Vox Dei; Holy Family (1868); The Jews Crying for Barabbas; Portraits of Himself, of Friedrich Preller (1870), of Franz Liszt (1871), Weimar Museum; of Grand Duchess of Saxe-Weimar;









Das von der Meer zurück

W. Hagen, gest. Jost

FRANZISCHINI MIT DEM WEININGAS  
Nachdem in der Galerie zu Braunschweig behändliche Originale

von 1852 bis 1853



## VERLINDE

Rabbit Hunt (1866); Dog at Bay (1869); Avidity; Bad Neighbours; Quarrelling over the Booty; Wolf Hunt; Monkey shaving before Mirror; Dogs waiting for the Start; Shepherdess with her Flock; First Snow; Not Invited! Reynard in Hope; Reynard Deceived; Storming of Jerusalem, Dog defending Herd against Eagle, Brussels Museum; Buffaloes attacked by Tiger, Zoölogical Garden, Amsterdam; Dog and Parrot, Rooster and Chickens disturbed by Fox, Museum Fodor, *ib.*; Ecce Homo, Crucifixion (1885); Lost the Track, Boar Hunt

c VERlab 1866

(Jubilee Exhibition, Berlin, 1886).—*Illustr. Zeitg.* (1870), i. 270; *Kunst-Chronik*, v. 74; xiii. 329; Müller, 534; Reber-Pecht, iii. 95; *Zeitschr. f. b. K.*, vi. 25, 104; xx. 570, 700.

VERLINDE, PETRUS ANTONIUS, born at Winoxbergen, France, January, 1801. History painter, pupil of Bruges Academy under Ducq, of Antwerp Academy under Van Brée, and in Paris of Guérin; settled in Antwerp, where he became professor at the Academy in 1829; painted the great triumphal arch for the Rubens festival in 1840, for which the city of Antwerp awarded him a medal. Member of Royal Society of Fine Arts in Antwerp in 1830, of Royal Society of Sciences and Arts in 1834. Works: Interior of Studio (1827); Death of St. Louis; Repose in Egypt; Christ and the Woman of Samaria; Blind Man led by his Daughter.—*Immerzeel*, iii. 179.

VERMAY or VERMAYEN. See *Vermejen*.

VERMEER (van der Meer van Delft), JOHANNES, born at Delft, baptized Oct. 31, 1632, died there, buried Dec. 15, 1675. Dutch school; portrait, genre, landscape, and still-life painter, pupil of Karel Fabritius, and further developed under the influence of Rembrandt. Master of the guild of

Delft in 1653, and was its dean in 1662–63 and 1670–71. One of the greatest colourists, excelling in admirable light effects. Works: Music Lesson (attributed to Jan Steen), Woman peeling Fruit (attributed to Pieter de Hooch), Lord Hertford, London; Lace Maker, Louvre; Soldier and Laughing Girl, Double Collection, Paris; Pearl Weigher, Perier Collection, *ib.*; Geographer, *do.* (1665), Pereire Gallery, *ib.*; Portrait of Young Girl, Arenberg Gallery, Brussels; Guitar Player, Cremer Collection, *ib.*; View of Delft, Hague Museum; Woman Reading, Amsterdam Museum; Milkmaid, House in Delft, Six Gallery, *ib.*; Entrance to Forest (attributed to Jacob van Ruisdael), Basle Museum; Girl with Wineglass (*La Coquette*), Brunswick Gallery; Rustic Cottage (now claimed for D. J. van der Laen, 1759–1829), Boy blowing Bubbles, Young Lady with Pearl Necklace, Berlin Museum; Courtesan (1656), Girl reading Letter, Dresden Gallery; Geographer (1669), Städel Gallery, Frankfort; Woman peeling Apple for Child (attributed to Terburg), Still-Life (1659), Museum, Vienna; The Promenade, Academy, *ib.*; Family Reunion, Artist in his Studio (attributed to Pieter de Hooch), Entrance to Grove, Czernin Gallery, *ib.*; Landscapes (2), Hermitage, St. Petersburg; Tavern Interior with Soldiers (attributed to Jan Le Ducq), Borghese Gallery, Rome.—

*Ch. Blanc*, *J. Vermeer. f*  
*École hollandaise*; Burger, *Musées*, i. 272; ii. 67; Dohme, *ii.*; *Gaz. des B. Arts* (1866), *xxi.* 297, 458, 542; (1883), *xxvii.* 389; *xxviii.* 213; Kramm, *vi.* 1725; Kugler (*Crowe*), *ii.* 381; *Kunst-Chronik*, *xviii.* 68; *xxi.* 234; *Zeitschr. f. b. K.*, *ii.* 167; *iii.* 262; *iv.* 140, 360; *x.* 34; *xi.* (*Mittheilungen*, *iv.* 11).

VERMEERSCH, IVO AMBROS, born at Maldegheem, near Ghent, Jan. 9, 1810, died in Munich, May 24, 1852. Architecture painter, pupil of Ghent Academy under P. F. de Noter; settled in 1841 at Munich, whence he visited Italy several times.

## VERMEHREN

Works: Fish Market in Ghent (1826); Dominican Church and Monastery, *ib.* (1829); Ruins of St. Macarius', *ib.*; *do.* of St. Bavon's Abbey, *ib.* (1830); Market Square at Brunswick; Views in Bruges, Mentz, Limburg, etc.; View in Venice, Carlsruhe Gallery; Harbour View (1842), Canal Grande in Venice (1851), City Gate of Perugia (1850), Street in Italian Town (1845), Tower and Bridge at Andernach (1846), New Pinakothek, Munich; City Gate and Bridge at Coblenz, Stuttgart Museum.—Immerzeel, iii. 180; Kramm, vi. 1728; N. Necrol. d. D. (1852).

VERMEHREN, JOHAN FREDRIK, born



at Ringsted, Zealand, May 12, 1823. Genre, landscape, and portrait painter, pupil of Copenhagen Academy; took part in the campaign of 1848; visited Italy in 1855, 1857, and 1862, Holland and France in 1862, and

became member of Copenhagen Academy in 1864 and professor in 1873. Danebrog Order, 1869. Works: Cobbler in his Kitchen; Woman Spinning; Peasant Woman bringing Coffee to her Mother (1851); Bread Seller (1851, 1852); Jutland Shepherd (1853); Farewell of Reserve Soldier (1849), Street in Italian Town (1857), Sowers (1859), Domestic Occupation (1860), Beggar Children in Farm Kitchen (1861), Farmyard (1865), Copenhagen Gallery; Portrait of the Painter Sonne (1870); Man filling his Pipe (1882); Young Man of Eighteenth Century (1883); Portrait of General Jonquières (1883), Frederiksborg Gallery.—Sigurd Müller, 365; Weilbach, 734.

VERMEULEN, ANDRIES, born at Dordrecht in 1763, died at Amsterdam in 1814. Landscape and marine painter, son and pupil of Cornelis Vermeulen (1732-1813); painted especially winter scenes enlivened

by many figures, and of pleasing colouring. Works: Winter Day on Dutch River with Skaters, Copenhagen Gallery; *do.* (1800), Winter Sunday in a Village (1800), Städel Gallery, Frankfurt; Boat with Load of Pigs crossing Frozen River, Gotha Museum, where is also a Landscape with Cows and Sheep by his father.—Immerzeel, iii. 130; Kramm, vi. 1728.

VERMEYEN (Vermay, Vermayen), JAN CORNELISZ, called El Mayo, and Juan de Barbalonga, born at Beverwyck, near Haarlem, in 1500, died in Brussels in 1559. Flemish school; history, portrait, and landscape painter; in the service of Margaret of Austria in 1529; summoned to Spain in 1534 by Charles V., whom he accompanied to Tunis, where he drew the Siege of Tunis and other events of the campaign. From these drawings he executed several pictures, now in the Castle of Coburg, and ten large coloured cartoons (for tapestries), now in the Vienna Museum. Afterwards he visited, with Charles V., Naples, Germany, and Flanders. His pictures in the Brussels Cathedral were ruined by the Iconoclasts, and various highly esteemed landscapes, in the Palace of the Prado, Madrid, were burned in 1608. In the gallery of Marchese Mansi at Lucca are: Battle of Pavia (1525), Taking of Rome (1527), and Siege of Tunis (1535).—Engerth, *Gem. der Belvedere Gal.*, ii. 522; Immerzeel, iii. 181; *Jahrb. der Kunsthist. Sammlg. des Allerhöchsten Kaiserh.*, ii. 145; Kramm, vi. 1729; Kugler (Crowe), i. 236; Siret (1883), ii. 368; Wauters, *Peinture flam.*, 138.

VERNANSAL, GUY LOUIS, born at Fontainebleau, July 12, 1648, died in Paris, April 9, 1729. French school; history painter, pupil of Le Brun; received into the Academy in 1687, adjunct professor in 1695, professor in 1704; travelled for several years, painted in 1716 at Bonn for the Elector of Cologne, then in Italy, chiefly at Padua, where several of his works may still be seen. Works: Renovation of the Edict of Nantes (1687), Versailles Museum;







*in 1710 della Accademia di S. Maria della Pace in Roma. Disegnato da G. G. e inciso da G. G.*

*Joseph Perret.*





## VERNET

Daughter of Jairus (1689), formerly in the Louvre; St. Maurice and Companions, Angers Museum; St. Bathilda sold to the Mayor of Archambault Palace (1700), Feast in Olympus (1709), Bacchus consigned to the Nymphs, Bacchus crowning Ariadne (attributed), Orléans Museum; Jurisprudence (allegory), Renne Museum; Immaculate Conception (fresco), San Canziano, Padua; Birth of the Virgin, Presentation of the Virgin, St. Ann's, *ib.*; Nativity, Presentation of the Virgin, Santa Clara, *ib.*; Scourging of Christ, The Paradise (ceiling), San Gaetano, *ib.*; Christ on Mount of Olives, San Leonardo, *ib.*; Christ on the Cross healing a Wound of St. Pellegrino Lariosi, Servites, *ib.*; Birth of the Virgin (1720), Nativity (1722), Church of Torresino, *ib.*; Magdalen (2), S. Maria de' Miracoli, Rome. —Bellier, *ii.* 652; *Biog. univ.*, *xl.* 190.

VERNET, (ANTOINE) CHARLES

(HORACE), called Carle, born at Bordeaux, Aug. 14, 1758, died in Paris, Nov. 27, 1836. History and animal painter, son and pupil of Joseph Vernet and pupil of Lépicié; won second prize in



1779, for his Abigail bearing Presents to David, and first prize in 1782, for his Prodigal Son. In Italy he became a prey to melancholy and wished to become a monk, but being called back to France, resumed the brush and painted the Triumph of Paulus Æmilius (1789), in which he broke with tradition and represented horses as he saw them. Under the Directory he painted military scenes; accompanied the First Consul to Italy and painted the Battle of Marengo (1804), and the Morning of Austerlitz (1808), both in the Versailles Museum; and under the Restoration produced hunting scenes, genre pictures, and landscapes. Member of Academy, 1789; member of Institute,

1809; L. of Honour, 1808; Officer, 1831; Order of St. Michael, 1827. Works: Chariot Races at Funeral of Patroclus (1793); Conqueror in the Chariot Races returning Home (1800); Bombardment of Madrid (1810), Versailles Museum; Battle of Rivoli (1810); Exercises at Franconi; Review in the Place du Carrousel; Imperial Hunt (1812); Portrait of the Duc d'Angoulême, Louis XVIII. hunting at Rambouillet (1818); Stag Hunt of Duc de Berry at Sèvres, Delivery of Vienna by Sobieski (1819); Duc d'Enghien's Dog (1821); Capture of Pamphelma (1824), Versailles Museum; Deer Hunt in Woods of Meudon (1827), Louvre; Greek Horseman fighting a Lion, Amiens Museum; Cossacks in Bivouac, Neufchatel Museum. — Bellier, *ii.* 656; Ch. Blanc, *École française*, *iii.*; Durande, Joseph, Carle et Horace Vernet (Paris, 1865); *Jal.* 1256; *Journal des Artistes* (1836), *xx.* 378; Larousse, — 399; Lemonnier, *Notes biog. sur Carle et Horace V.* (Paris, 1864); Meyer, *Gesch.* 137; Nagler, *xx.* 137; Quatremère de Quincy, *Notice hist. sur la vie, etc.* (Paris, 1837).

VERNET, (CLAUDE) JOSEPH, born at Avignon, Aug. 14, 1712, died in Paris, Dec. 23, 1789.

French school; marine painter, son and pupil of Antoine Vernet (1689–1753, decorative painter), and pupil of Adrien Manglard; went to Rome in 1732 and studied with Fergioni, Panini, and Solimena. He became the first marine painter in Europe, and was patronized by many courts. After an absence of twenty years he returned to Paris in 1753, became a member of the Academy the same year, and a councillor in 1766. Commissioned by the King to paint all the seaports of



## VERNET

France, he completed fifteen of the twenty, when he became wearied of travelling and settled in Paris. Works: Entrance to Port of Marseilles (1754), Interior of do. (1754), Gulf of Bandol (1755), New Harbour of Toulon (1756); City and Roadstead of Toulon (1756), Old Harbour of Toulon (1756), Roadstead of Antibes (1756), Port of Cette (1757), City and Port of Bordeaux (1758), do. from Castle of Trompette (1759), City and Port of Bayonne (1761), do. from Bouffler's Road (1761), Port of La Rochelle (1762), Port of Rochefort (1762), Port of Dieppe (1765), Cascades of Tivoli, Environs of Rome, Environs of Marseilles (2), Bridge and Castle of St. Angelo in Rome, Ponte Rotto in Rome, and many others, Louvre; Hunt on Lago di Patria near Naples (1749), Versailles Museum; others in Palais de Compiègne (4), in Museums of Aix, Angers, Besançon, Bordeaux, Caen, Chartres, Cherbourg, Dijon, Lille, Lyons, Marseilles, Montpellier (4), Nantes (6), Nimes, Orléans, Rouen (3), Toulon, The Hague (2); Shipwreck (1780), Basle Museum; Temple of the Sibyl at Tivoli (1751), Berlin Museum; Fishermen and Washerwomen (1737), Harbour of Marseilles, Gotha Museum; View of an Inlet (2, 1748, 1760), do. of Imperial Palaces in Rome at Evening, Harbour in the Mist at Sunrise, Seaport Town burning by Moonlight (1748), Storm at Sea (2, 1760, 1770), Old Pinakothek, Munich; Italian Seaports (6, three dated 1758, 1761, 1769), Shipwreck (1763), Storm at Sea (2, 1765, 1778), Death of Virginie (scene from "Paul et Virginie," 1789), seven others (three dated 1761, 1769), Hermitage, St. Petersburg; View of Rome, Vienna Museum; others in Galleries and Museums of Aschaffenburg, Bamberg, Carlsruhe (2), Cassel, Christiania, Cologne, Dresden, Hamburg (2, one dated 1787), Nuremberg, Schleissheim (3), Stuttgart (2), Madrid (5), Liechtenstein (4), Harrach (6, 1750, 1751, 1752), and Czernin Galleries, Vienna; Uffizi, Florence; Accademia di S. Luca, Rome; Palazzo Borghese, ib. (8); National Gallery, London (2), and Dulwich Gallery. —*L'Art* (1876),

iii. 254, 307; (1877), viii. 73; Bellier, ii. 652; Biog. univ., xliii. 199; Ch. Blanc, *École française*, ii.; Colburn's *New Monthly Mag.*, cxxxiii. 344; Durande, as above; Éméric-David, *Not. hist. sur les chefs-d'œuvre*, etc. (1862), 309; Houssaye, *Hist. de l'art fr. au xviii. siècle*, 284; Jal, 1256; Lagrange, *Jos. V. et la peint. au xviii. siècle*,

*Joseph Vernet*  
1753  
*J Vernet 1762*

(Paris, 1864); *Nouvelle biog. gén.*, xlv. 3; *Portfolio*, iii. 98; *Rev. des Deux Mondes* (1852), xiv. 109.

VERNET, (ÉMILE JEAN) HORACE,



born in Paris, June 30, 1789, died there, Jan. 17, 1863. History and genre painter, son and pupil of Carle Vernet, and pupil of Moreau and Vincent. When fifteen years old he supported himself by his drawings. In

1810 he exhibited his *Capture of a Redoubt*, in which he gave up the classical style of David and thenceforth represented nature with great truth. In 1812 he won a first medal by his *Taking of an Intrenched Camp*. In 1814 Napoleon decorated him with the Cross of the Legion of Honour for gallant conduct at the defence of the *Barrière de Clichy*, which he subsequently painted (1820). Notwithstanding his Bonapartist tendencies he received many honours after the Restoration, especially under Louis Philippe. In 1826 he became a member of the Institute; in 1828-1839 he was director of the French Academy in Rome. Visited Algeria in 1833-35, St. Petersburg in 1836, 1838, and 1842, Algeria again in 1837, 1845,







LAPOSE  
1867.

Bingham photo

Int. Comm. U.S.P.

*W. J. Young*













## VERNET

and 1853, and Egypt, Syria, Palestine, and Turkey in 1839-40. Officer L. of Honour, 1825; Commander, 1842; Grand Officer, 1862; Medal of Honour, Paris Exhibition 1855. Vernet painted successfully military, oriental, and biblical scenes, but after 1836 he devoted himself chiefly to battle-pieces and pieces illustrative of Arab life in Algeria. With wonderful facility of invention and execution, he had little imagination or depth of feeling. He is nevertheless to be classed among the great French painters on account of the change which he wrought from pseudo-classicism to that observation and close study of nature which characterize the modern schools. Works: Taking of Intrenched Camp at Glatz (1812); Dog of the Regiment; Horse with the Trumpet (1814); Battle of Tolosa (1817), Versailles Museum; Massacre of Mamelukes (1819); Defence of Paris in 1814 (1820), Louvre; Battle of Jemappes, The Working Soldier, Soldier of Waterloo, Last Cartridge, Camoens saving his Manuscripts from Shipwreck, Scenes from Molière's Plays (5), Artist's Studio, Death of Poniatowski, Defence of Saragossa, Joseph Vernet bound to the Mast (1822); Review on Champ de Mars (1824), Versailles Museum; Mazeppa (1825), Vauchuse Museum; Mazeppa (1826), Avignon Museum; Last Hunt of Louis XVI. at Fontainebleau (1827); Julius II. directing the Building of the Vatican (ceiling in the Louvre); Bridge of Arcole; Escape of Lavalette, Edith searching for Body of Harold (1828); Magdalen Penitent (1828), Leipsic Museum; Pope Leo XII. carried to the Basilica of St. Peter (1829), Versailles Museum; Battles of Jemappes and Valmy, Brigands and Carabineers, Brigand Confessing, Hunting in the Pontine Marshes, Meeting of Raphael and Michelangelo, Arrest of the Princes by Order of Anne of Austria (1829); Judith and Holofernes (1830), Louvre; Campaign in France; Slave Market (1836), National Gallery, Berlin; Soldier as Nurse, Ravené Gallery, *ib.*; Portrait of the Emperor Nicholas, *do.* on Horseback, Capture of Warsaw (1842); The Carrousel in May, 1842, Capture of Wola (1844); Capture of the Smala of *Abd-el-Kader* (1844), Battle of Isly (1845); Capture of Rome (1851), Versailles Museum; Joseph sold by his Brethren, Return from Lion Hunt, Hunting wild Sheep in Morocco, Mass in Kabylia (1852); Equestrian Portrait of Napoleon III., Incident of Crimean War (1855); Battles of Bouvines, Fontenoy, Jena, Friedland, and Wagram (1836), Siege of Constantine (3, 1838, 1839), French Fleet forcing Entrance into the Tajo, Attack of Citadel of Antwerp (1840), Entry of French Army into Belgium in 1831 (1841), Occupation of Ancona in 1832, Taking of Bougie, *do.* of Fort Saint Jean d'Ulloa (1841), seven others, Versailles Museum; Expulsion of Hagar (1839), The Dead Ride fast, Nantes Museum; Portraits of Marshals Gouvion Saint Cyr (1824), Molitor (1833), Bosquet, Canrobert, Randon (1857), MacMahon, Versailles Museum; Marshal Vaillant, Dijon Museum; General Drouot, Nancy Museum. His works number about 800.—Art Journal (1863), 52; L'Artiste (1842), i. 357; (1854), xiv. 62; (1857), ii. 177; Les Beaux Arts, vi. 3, 4, & 5, Livr.; Bellier, ii. 657; Bertholon and Lhote, H. V. à Versailles, au Luxembourg et au Louvre (Paris, 1863); Beulé, Éloge de H. V. (Paris, 1863); Biog. univ., xliii. 208; Ch. Blanc, École française, iii.; Claretie, Peintres, etc. (1874), 65; La critique française, Feb. 15, 1863; Durande, as above; Étienne de Joux and Jay, Salon d'H. V. (Paris, 1822); Fine Arts Quarterly, ii. 126; Fourcault de Pavant, H. V. (Versailles, 1863); Goupil-Fesquet, Voyage en Orient fait avec H. V. (Paris, 1843); Hamerton, French Painters, 30; L'Illustration, Dec. 25, 1847; June 10, 1848; Sept. 1, 1849; Feb. 21, 1851; Jan. 24, 1863; Jal, 1257; Jordan (1885), ii. 231; Journal des Débats, Jan. 24, 1863; Larousse; Laurent, Légendes d'atelier (Paris, 1859); Loménie, Galerie des contemporains, H. V. (Paris, 1842); Meyer, Gesch., 188, 424; Mirecourt, Les Contemporains, H. V. (Paris, 1855-57); Moniteur, Jan. 23, 1863; Nou-

## VERNET-LECOMTE

velle biog. gén., xlv. 9; Pietsch, H. V. Album (Berlin, 1864); La Presse, Feb. 5, 1863; Rees, H. V. (London, 1880); Revue artistique et littéraire, Feb. 1, 1863, seq.; Rev. des Deux Mondes (1863), xlv. 76; Rev. du Nord de la France, iv. 312; Silvestre, Lettres intimes de H. V. (Paris, 1856); Larousse; Meyer, Gesch., 188; Fine Arts Quarterly, ii. 126; É. de Mirecourt, Horace Vernet (Paris, 1858).

**VERNET-LECOMTE, ÉMILE**, born in Paris in 1821. Genre painter, pupil of Horace Vernet and Léon Cogniet. Medals: 3d class, 1846, 1863; L. of Honour, 1864. Works: Appeal to Neptune, Lille Museum; Agamemnon's Body-Guard; Ajax; Job and his Friends; Enduring and Passing Love; Fella Girl; Moorish Girl opening a Pomegranate; Happy Future, Idyl of Mount Libanus (1880).—Bellier, i. 958.

**VERNIER, ÉMILE LOUIS**, born at Lons-le-Saulnier (Jura). Landscape painter and lithographer, pupil of Collette. Paints in the style of Corot. Medals: 1869, 1870. Works: View near Besançon, River Ain (1864); Park of Champigny (1865); Street in Champigny, View of Champigny (1866); River Doubs, Road in the Woods (1867); Village of Avane, River Loire (1868); View at Cléron, River Loué (1869); Farm at Vaucotte, Beach near Étretat (1870); Boat No. 774 of Yport, Beach of Yport (1872); Return to Yport, Low Tide (1873); The Martigues, Dry Dock in Marseilles, Cancale Boats (1874); Return of the Bas-de-l'Eau (1875); Tower of the Weeping Women, Country People of Wiessant (1876); Boats drying their Sails (1877); Before the Squall, Farmyard at Attainville (1878); Women gathering Sea-Weed at Yport, The Seine at Bercy in Winter (1879); Selling Shells (1880); Gathering Sea-Weed at Concarneau, The Downs of Roscoff (1881); Shrimp Fishers of Grand Champ, Launch of a Sloop (1882); Breton Team, The Thames at London (1883); Low Tide at Concarneau, The Thames at London (1884); Spring-Tide in Cornwall, Morning, *ib.* (1885); Embarking of Fisher-

men, Return of Vessels in Stormy Weather (1886).—Larousse; L'Art (1879), xvi. 310; Bellier, ii. 661.

**VERONESE, ALESSANDRO**. See *Turchi*, Alessandro.

**VERONESE, BONIFAZIO**. See *Bonifazio*, Veronese.

**VERONESE, PAOLO**, born in Verona in 1528, died in Venice, April 19, 1588. Venetian school; real name Paolo Caliari or Cagliari, son of Gabriele Caliari, a sculptor; pupil of his uncle Antonio



Badile, according to Ridolfi, and of Giovanni Caroto, according to Vasari. After painting in Verona and in Mantua he established himself in Venice, where he executed most of his works. In 1563 he visited Rome in the suite of the Venetian ambassador, but the study of the pictures of the great masters there did not affect his style. On his return to Venice he gained great reputation by many pictures and frescos painted in the Palazzo Ducale and in churches, especially in S. Sebastiano. As Titian was then very old, Veronese shared with Tintoretto the most important commissions. He received orders from the Emperor Rudolph II., the Duke of Savoy, and the Duke of Modena, and was invited by Philip II. to decorate the Escorial; but preferring to remain in Venice, he sent Federico Zuccaro to Spain in his stead. With all his skill, splendid use of colour, and facile command of the resources of painting for decorative purposes, Veronese seems superficial when compared with Titian. He gives us the glitter, the pomp, the outward aspect of Venetian life, making it the medium for the representation of sacred as well as profane subjects; but while he thus fascinates the eye he does not, like Titian, move the feel-









**PAOLO CALLARI**

*detto* PAOLO VERONESE *Pittore di Figure, nacque in*  
*Verona l'anno 1532. morì l'anno 1588.*

*Gio. Dom. Campiglia del.*

*P. Ant. Pazzi fecit.*











Paul Véronèse pinx.

Ed. Ramus sc.

L'ÉLOQUENCE  
(Musée de Lille)









Paul Veronese pinx.

A. Lurati sc.

LA SCIENCE  
(Musée de Lille)

L'Art


Imp. A. Clement Paris





## VERONESE

ings or reveal to the mind the hidden springs of character. He fills his canvases with men and women, in the rich costumes of the time, sitting or standing near heavily-laden banqueting tables, relieved against modern architectural backgrounds, and surrounded by musicians, pages, attendants, dogs, birds, and other objects, grouped in the foreground with masterly effect. His children are charming, his women models of sensuous beauty, his mythological subjects are especially well treated, and his portraits are remarkably life-like. Among his works are: Rape of *Europa*, *Venice Enthroned*, *Venice with Justice and Peace*, and others, Palazzo Ducale, Venice; *Supper of St. Gregory*, Convent of Monte Berico, Vicenza; *Venice and Doge Sebastian Venier*; *Feast in House of Levi*, Annunciation, *Virgin and St. Dominick*, *Madonna with Saints*, Assumption, Venice Academy; Martyrdom of *St. Sebastian*, Martyrdom of *SS. Mark and Marcellinus*, *Madonna and Saints*, Baptism of *Christ*, *Two Marys*, and others, S. Sebastiano, Venice; Fall of *Manna*, *SS. Apostoli*, ib.; *Marriage of St. Catherine*, S. Caterina, ib.; Martyrdom of *St. George*, S. Giorgio Maggiore, Verona; Martyrdom of *St. Afra*, S. Afra, Brescia; Martyrdom of *St. Justina*, S. Giustina, Padua; Baptism of *Christ*, Separation of *Christ, Marys* at the Sepulchre, *Presentation in Temple*, *St. Benedict*, *Veronese's Wife*, Pitti, Florence; Martyrdom of *St. Justina*, Annunciation, *Holy Family*, *Esther before Ahasuerus*, Uffizi, Florence; *Feast in House of the Pharisee*, *St. Anthony*, *Marriage at Cana*, Adoration of *Magi*, Brera, Milan; *Judith*, Palazzo Brignole-Sale, Genoa; *Marriage of St. Catherine*, *Susanna*, Accademia di S. Luca, Rome; Rape of *Europa*, *Magdalen*, Capitol; *Venus and Cupid*, *John the Baptist*, Palazzo Borghese; *St. Helena*, Vatican; Queen of *Sheba* and *Solomon*, *Feast in House of Simon the Pharisee*, Finding of *Moses*, Turin Gallery; Adoration of *Magi*, *Madonna with Saints*, *Marriage at Cana*, Procession to *Calvary*, *Susanna*, Finding of *Moses*, Centurion before *Christ*, *Supper at Emmaus*, *Presentation in Temple*, *Leda* and the *Swan*, Dresden Gallery; *Repose in Egypt*, Adoration of *Magi*, Death of *Cleopatra*, Munich Gallery; *Christ in House of Jairus*, Adoration of *Magi*, Annunciation, *Judith*, St. Jerome, Vienna Museum; *Marriage at Cana*, *Jupiter* destroying Crimes, *Feast in House of the Pharisee*, *Supper at Emmaus*, *Rebekah* (?), *Esther* before Ahasuerus, *Susanna*, *Lot* and his Daughters, *Madonna with Saints* (2), Louvre; *Venus* and *Adonis*, *Christ* and Centurion, *Christ* and Doctors, *Magdalen*, *Madonna with Saints*, *Marriage at Cana*, *Susanna*, *Cain* and his Wife, Finding of *Moses*, *Calvary*, *Woman taken in Adultery*, and others, Madrid Museum; *Repose in Egypt*, *Pietà*, *Mars* and *Venus*, Holy Family and St. Catherine, Hermitage, St. Petersburg; Adoration of *Magi*, Vision of St. *Helena*, Family of *Darius*, Consecration of St. *Nicholas*, National Gallery, London; *Mars* and *Venus*, *Venus* and *Adonis*, National Gallery, Edinburgh; *Mercury* and *Hercule*, Fitzwilliam Museum, Cambridge; *Hercules* led by *Wisdom*, *Veronese* between *Virtue* and *Vice*, Hope Collection, London; *Leda* and the *Swan*, Munro Butler-Johnstone Collection, ib.; Death of *Adonis*, Judgment of *Solomon*, Bridgewater House, ib.; *Supper at Emmaus*, Stafford House, ib.; Adoration of *Magi*, Devonshire House, ib.; Judgment of *Paris*, Earl of Wemyss, ib.; *Happy Love*, *Infidelity*, *Respect*, *Disgust*, Cobham Hall, near Rochester, England. — Vasari, ed. Le Mon., ix. 185; xi. 249, 337; ed. Mil., vi. 369; Baldinucci, ii. 431; Ridolfi, *Maraviglie*, ii. 1; Burckhardt, 82, 246, 745, 752; Dohme, 2iii.; Ch. Blanc, *École vénitienne*; Zeitschr. f. b. K., v. 196; xii. 357; xiii. 388; xiv. 64.



VERONESE BETWEEN VIRTUE AND VICE, Paolo Veronese, Hope Collection, London; canvas, H. 6 ft. 8 in. × 5 ft. 2 in. A man, said to be Veronese himself, flees from a woman with the hands of a harpy, holding a pack of cards, to embrace Virtue, represented by a beautiful woman. From

## VERONESE'S WIFE

Orléans Gallery ; sold in 1793 for £500. Engraved by L. Deplaces.—*Cab. Crozat*, ii. Pl. 23 ; *Waagen, Treasures*, ii. 113, 498.

VERONESE'S WIFE, portrait, Paolo Veronese, Palazzo Pitti, Florence ; canvas, oval, H. 2 ft. 5 in. × 1 ft. 11 in. Bust, full face ; black dress, white embroidered veil, and pearl necklace. Half figure.—*Cat. Pal. Pitti*.

VERONICA, THE. See *Ecce Homo*, Murillo.

VERRIO, ANTONIO, born in Naples in 1634, died at Hampton Court, England, June 17, 1707. History painter ; after painting for a while at Toulouse, France, where he executed an altarpiece for the Church of the Carmelites, he went to England in 1671, at the invitation of Charles II., who employed him in the decoration of Windsor Castle. He was paid nearly £7,000 for his work there, in which he was continued by James II. In the great hall of Christ's Hospital is a work by him ninety feet long, representing the governor with the officers and children returning thanks to that monarch for the hospital charter. At the time of the Revolution he refused to work for William III., but after employment at Chatsworth and at Burleigh he painted his well-known work, the great staircase at Hampton Court.—*Redgrave*.

VERROCCHIO, ANDREA DEL, born in Florence in 1435, died in Venice, June 25, 1488. Florentine school ; real name Andrea da Michele di Francesco de' Cioni. Like Antonio Pollajuolo, he was a goldsmith, sculptor, and worker in bronze, as well as a painter. The only example of his pictorial work, the Baptism of *Christ*, in the Florence Academy, shows that he combined the peculiarities of Fra Filippo, of Andrea del Castagno, and of Domenico Veneziano. His modelling is



conscientious, but his drapery is lifeless. Verrocchio was the master of Leonardo da Vinci and of Lorenzo di Credi.—*C. & C.*, Italy, ii. 400 ; *Vasari*, ed. Le Mon., v. 139 ; ed. Mil., iii. 357 ; *Burckhardt*, 134, 351, 357 ; *Lübke, Gesch. ital. Mal.*, i. 316.

VERSCHAEREN, JOANNES ANTONIUS, born in Antwerp, April 28, 1803, died there, May 30, 1863. History, portrait, and landscape painter, pupil of Herreyns ; formed himself after old French and Italian masters in England, France, Germany, especially at Munich, and in Italy. Member of Antwerp Academy in 1837. Professor ; Order of Leopold, 1847. Works : *Rebekah and Eliezer* (1836) ; *Ruth and Boaz* (1840) ; *Descent from the Cross*, St. Michael's, Louvain ; *Annunciation*, Bois-le-Duc Cathedral ; *Portrait of Herreyns*, Antwerp Museum.—*Immerzeel*, iii. 181.

VERSCHURINGH, HENDRIK, born at Gorinchem in 1627, drowned near Dordrecht, April 26, 1690. Dutch school ; battle and genre painter, pupil of Dirk Govertsz and of Jan Both in Utrecht ; continued his studies in Italy, and after his return to Holland in 1662 frequented armies and camps, where he sketched from life and painted a number of skirmishes, camps, guard-houses, etc., with great truth and felicitous invention. Works : *Shoeing a Horse* (1667), Rotterdam Museum ; *Cavalry Skirmish*, Bamberg Gallery ; *Riding School* (1679), Travellers attacked by Robbers, Distribution of Booty, Brunswick Gallery ; *Scene by Suters' Tents* (1674), Berlin Museum ; *Detachment of Army Starting* (1670), Christ conducted to Golgotha, Dresden Gallery ; *Halt of Travellers*, Copenhagen Gallery ; *Skirmish between Troopers*, Christiania Gallery ; *Battle-Piece*, Hermannstadt Museum ; *Piazza Aracoeli in Rome*, Leipsic Museum ; *Dutch Coast View*, Old Pinakothek, Munich ; *Warrior and Peasant busy with Horses*, Oldenburg Gallery ; *Ships at Anchor near a*

*J. A. Verschaeren f.*  
1827.

## VERSCHUIER

City, Schleissheim Gallery ; Italian Landscape, Schwerin Gallery ; Stag Hunt, Liechtenstein Gallery, Vienna ; Battle-Piece, Czernin Gallery, *ib.* ; Cavalry Skirmish, Sea in Morning Light, Schönborn Gallery, *ib.*—

*H. V. S.*  
*H. Verschuur*

Immerzeel, iii. 184 ; Kramm, vi. 1732 ; Kugler (Crowe), ii. 433 ; Riegel, Beiträge, ii. 294.

VERSCHUIER, LIEVE, born in Rotterdam about 1630 (?), died there, buried Dec. 17, 1686. Dutch school ; marine painter, pupil of Simon de Vlieger ; went afterwards to Italy to study nature in its light effects upon landscape and water ; painted a great number of sea-fights and water-views, enlivened with ships and boats. He was an imitator of Willem van de Velde. Works: Arrival of Charles Stuart in Rotterdam, Keelhauling of a Surgeon, Agitated Sea with Vessels, Amsterdam Museum ; View of Rotterdam, The Old Eastport—*ib.*, Mountainous Landscape, Rotterdam Museum ; Harbour Scenes (2), Hermannstadt Museum.—Immerzeel, iii. 183 ; Kramm, vi. 1733 ; Kugler (Crowe) ii. 504.

VERSCHUUR, WOUTERUS, born in Amsterdam, June 11, 1812, died at Vorden, July 4, 1874. Landscape and animal painter, pupil of Pieter Gerardus van Os and of C. Steffelaar. Member of Amsterdam (1833) and Rotterdam (1862) Academies. Medals: Amsterdam, 1831, 1832, 1838 ; The Hague, 1858, 1859 ; Officer Order of Oaken Crown, 1862. Works: Sleighing on the Zaan (1838), Stormy Weather (1872), Horse Fair, Amsterdam Museum ; Halt before Tavern (1839) ; Stable, Horse at Plough (1840) ;



Landscape with Horses and Figures (1841) ; Dogs resting by Fireside, Freight Waggon and Horses in Stable, Museum Fodor, Amsterdam ; Messenger on Horseback with Donkey, Goat, and Dog (1846), Kunsthalle, Hamburg ; Horses in Stable, Leipsic Museum.—Immerzeel, iii. 183 ; Kramm, vi. 1733.

VERSPRONCK (Versprong), JAN, born in Haarlem in 1597, died there, buried June 30, 1662. Dutch school ; portrait painter, son of Cornelis Engelszen Verspronck (by whom a Repast of Archers, 1618, is in the Haarlem Museum), pupil of Frans Hals ; master of Haarlem guild in 1632. Shows in his later pictures the influence of Rembrandt. Works: Portraits of Man and Wife (1637), Male Portraits (2, 1641), Female Portrait (1650), Regents of the Hospital (1642), Repast of Officers, Haarlem Museum ; Portrait (1641), Amsterdam Museum ; Female Portrait (1653), Berlin Museum ; *do.*, Old Pinakothek, Munich ; Male Portraits (2, 1641, 1645), Female *do.* (1640, 1641), Oldenburg Gallery ; Young Couple (1634, 1636), Woerlitz Gallery ; Portrait,

*Johan Spronck*  
*Atatis. 56. 1653*

Hermitage, St. Petersburg.—Bode, Studien, 107 ; Van der Willigen, 306 ; Zeitschr. f. b. K., xiv. 320.

VERSTEEG, MAGGIEL, born at Dordrecht, Aug. 30, 1756, died there, buried Nov. 14, 1843. Genre and landscape painter ; formed himself chiefly by copying the works of old masters, and painted at first landscapes, afterwards scenes from burghers' life by lamp and candle light. In 1811 Napoleon I. and Marie Louise visited his studio at Dordrecht. Member of Antwerp Academy in 1818. Works: Musical Assembly by Candle Light, Scullery Maid by

## VERTANGHEN

Lamp Light, Museum, Amsterdam; Kitchen Interior, Teyler's Museum, *ib.*; Old Woman Spinning, Rotterdam Museum; others in Lille Museum.—Immerzeel, iii. 186; Kramm, vi. 1737.

VERTANGHEN, DANIEL, born at The Hague in 1598, died there in 1657. Dutch school; history and landscape painter; one of the best pupils of Poelenburg, whom he imitated most successfully in composition, colouring, and execution. Painted falcon hunts, bathing women, and dancing maidens in attractive landscapes. Works: Narcissus, Cassel Gallery; Diana and Nymphs, Copenhagen Gallery; *do.* (2), Bathing Girls surprised by Shepherds, Southern Landscape, Schwerin Gallery; Landscape with Bathing Nymphs, Kunsthalle, Hamburg; Landscape with Diana and Dancing Satyr, Brunswick Gallery; Adam and Eve driven

*Daniel Vertanghen*

from Paradise, Dresden Gallery.—Immerzeel, iii. 187; Siret (1883), ii. 372.

VERTUMNUS AND POMONA, Paris *Bordone*, Louvre; canvas, round, 4 ft. 3 in. diameter. Life-size figures, half-length, standing side by side, embracing.—Landon, Musée, 2d Col., iv. Pl. 24.

By Francesco *Melzi*, Berlin Museum; wood, H. 6 ft. × 4 ft. 5 in. Pomona, sitting under an elm, in a rocky landscape, turns towards Vertumnus, who is disguised as an old woman (Ovid., *Met.*, xiv. 623). Formerly attributed to Leonardo da Vinci. Original sketch at Windsor Castle.—Meyer, Museen, 280.

VERTUNNI, ACHILLE, Cavaliere, born at Naples; contemporary. Landscape painter, pupil of Fergola; visited Egypt and the East, and paints scenes in those countries, as well as in Italy, with remarkable power and brilliancy of colour. Medals: Vienna, 1873; Philadelphia, 1876; L. of Honour, 1878. Works: Daybreak near Cape Mise-

no; Torrent near Terni; Ruins of Roman Villa; Pine Forest near Ostia; View in Austria; Pontine Marshes; Pool in Roman Campagna; Ruins of Pæstum, Fürstenberg Gallery, Donaueschingen; Seashore of Porto d' Anzio; Castello della Pietra; Pyramids of Egypt; The Sphinx; Sunset at Cape Fusano; On the Nile after Sunset (1879); Lake Avernus, Pæstum (1868), H. P. Kidder, Boston, Mass.; Bay of Naples, William H. Metcalf, Milwaukee, Wis.—Art Journal (1870), 237; D. Rundschau, xx. 469.

VERVEER, SALOMON LEONARDUS, born at The Hague, Nov. 30, 1813, died there, Jan. 5, 1876. Genre and marine painter, pupil of Bartholomeus Johannes van Hove; visited the Rhine countries and France, especially Normandy, and lived for some time in Paris. Medals: Brussels, 1842, 1851; Philadelphia, 1876; Order of Leopold, 1851; Officer Order of Oaken Crown, 1863; Order of Lion, 1874. Works: City View with Mail Steamship Starting (1836); Jewish Quarter at Amsterdam (1851); View of Katwijk-aan-Zee, Ghent Museum; View of Noordwijk-aan-Zee (1865), View of Scheveningen in Rainy Weather (1873), City View, Museum, Amsterdam; Kirmess at Scheveningen, Museum Fodor, *ib.*; Afternoon at Katwijk-aan-Zee, Rotterdam Museum; Winter Scene (1846), Landscape (with animals by Verboeckhoven), Kunsthalle, Hamburg. His brother and pupil Elchanon (born at The Hague, April 19, 1826), paints similar subjects; studied also under Herman Ten Kate. Works: Little Smoker, Children with Sleigh, Rotterdam Museum; Return from the Walk (1883).—Immerzeel, iii. 188; Kramm, vi. 1742; Meyer, *Conv. Lex.*, xvii. 944.

VERWÉE, ALFRED JACQUES, born at Brussels; contemporary. Landscape and animal painter, son of Louis Pierre Verwée (born in Brussels, 1812), pupil of Eugène Verboeckhoven; paints in Brussels with great success, and his pictures are to be found in most collections in Belgium.











## VERWILT

Medals: Brussels, Paris (1864, 1878), Vienna; Order of Leopold, 1871; L. of Honour, 1881. Works: Banks of the Scheldt; Horses at Pasture; View in the Ardennes; Zealand Team, Brussels Museum; St. Sebastian's Guild (1881); Ox and Bull Fighting (1884).—Meyer, *Conv. Lex.*, xix. 998.

VERWILT, FRANÇOIS, born at Rotterdam in 1598, died there in 1690 or 1691. Dutch school; landscape, figure, and portrait painter, pupil of Cornelis Dubois, then of Poelenburg, whose style he imitated. His works are extremely rare. Works: Son of Admiral van Nes (1669), Amsterdam Museum; Magdalen Penitent, Cassel Gallery; Repose in Egypt, Czernin Gallery, Vienna.—Immerzeel, iii. 190; *Kunst-Chronik*, xx. 508.

VESALIUS, ANDREA, portrait, *Titian*, Palazzo Pitti, Florence; canvas, H. 4 ft. 3 in. × 3 ft. 11 in. The eminent anatomist, author of "De Humani Corporis Fabrica" (Basle, 1543), when an old man. Other portraits of him differ from this in features. Engraved by T. Ver Cruys; *Paradisi*.—C. & C., *Titian*, ii. 418; *Gal. du Pal. Pitti*, iii. Pl. 122.

VESTAL TUCCIA, Hector *Leroux*, Corcoran Gallery, Washington; canvas, H. 4 ft. 6 in. × 8 ft. 2 in. Tuccia, a vestal charged with want of chastity, stands on the banks of the Tiber, raising above her head with both hands a sieve, praying to Vesta to allow her to bear it filled with water to her temple in proof of her innocence. *Salon*, 1874; Paris Exhibition, 1878.—*Art Treasures of America*, i. 6; *Corcoran Gal. Cat.*

VESTALS, SCHOOL OF, Hector *Leroux*, J. J. Astor, New York; canvas, H. 5 ft. × 10 ft. Scene: Interior of Temple of Vesta, Rome; in foreground, a bronze tripod with the never-dying fire, upon which the chief priestess pours a libation while a vestal, at her left, reads from a scroll; in front, two priestesses of superior dignity sit upon rich chairs with footstools, and the novices stand around in a semicircle. *Salon*, 1880. Photogravure in *Art Treasures of America*, ii. 5.

VESTIER, ANTOINE, born at Avallon (Yonne), April 28, 1740, died in Paris, Dec. 24, 1824. Portrait painter, pupil of Pierre; received into the Academy in 1786; after travelling for a long time in Holland and England, settled in Paris. Works: Portrait of Jean Baptiste Pierre (1786), *École des Beaux Arts*, Paris; Artist's Wife (1787), Female Portraits (2), Louvre, *ib.*—Bellier, ii. 665; *Jal*, 1263.

VETSAGO, IL. See *Bembo*, Gian Francesco.

VETTER, HÉGÉSIPPE JEAN, born in Paris, Sept. 21, 1820. Genre and portrait painter, pupil of Steubeu. Medals: 3d class, 1843, 1867; 2d class, 1847, 1848, 1855; L. of Honour, 1855. Works: Bayard as a Child (1844); Molière with the Barber of Pezenas (1847); Alchemist (1848), Angers Museum; Studying by Lamplight (1850); Quarter of an Hour with Rabelais, Master of Arms (1855); Smoker, Woman Reading, The Story (1857); Woman Dressing, Going out Walking (1859); Bernard Palissy, The Declaration (1861); *Molière* and Louis XIV. (1864), Luxembourg Museum; Mascarille presenting Jodelet to Cathos and Madelon (1865), Orléans Museum; Mignon playing with a Cup and Ball (1866); In the Tavern (1867); Mazarin (1872), Luxembourg Museum; Flight into Egypt (1874); An Exquisite (1875); The Letter (1878); St. John the Baptist, Saint Jacques du Haut-pas, Paris; Two Angels, Saint Louis d'Antin.—Bellier, ii. 665; Meyer, *Gesch.*, 662; Larousse.

VEYRASSAT, JULES JACQUES, born in Paris in 1825. Landscape and animal painter, pupil of Lefman. Paints both in oil and water-colour. Medals: 2d class, 1872; L. of Honour, 1878. Works: Drinking Cider, Harvesters (1850); View at M. Hereau's (1852); Manure Carts (1853); Peasants going to Fields (1855); Peasants dining in Fields, Gleaners, Meal in Shadow of Mill (1857); Tow-Horses on the Seine (1859), Pau Museum; Tow-Horses in the Morning, Harvest near Morlair, Harvest near Paris,

## VIARDOT

Peasants destroying a Stack of Wheat, Blacksmith shoeing a Horse, Shepherd Resting (1859); Tow-Horses, A Ferry, Relays of Horses, Harvest at Ezanville (1861); Drinking Place at St. Bernard Gate; Horse Ferry, Cascarottes au Lavoir (1863); Horses at the River, Fountain at Hendaye (1864); Low Tide at Grand-Champ, Washerwomen near St. Jean de Luz, Building Yard, Return to the Yard (1865); Horses at Drinking Place (1866); Ferry at Valvin, Tow-Horses on Upper Seine (1867); Horses Drinking, Village Blacksmith, Shepherd and the Sea (1868); Return of Labourers, Watering Place at Samois (1869); Basque Women after the Bath, Village Street (1870); Relays of Horses for Towing, Village Smithy (1872); Summer, Vegetable Dealer (1873); Last Sheaves, Cart in a Wood (1874); Watering Place, The Well, Street Carts in the Woods of Fontainebleau (1875); The Little Bridge at Samois, Relays of Tow-Horses (1876); Carrières à Pavés, Horse Ferry for Tow-Horses (1877); Fair of St. Catherine, Tow-Horses in Relays (1878); Information, Market-Dues (1879); Tank for Tow-Horses (1880); Old Horse at Door of Blacksmith's Shop, Cock Crowing (1881); Early Wheat, Blacksmith (1882); Cadi's Escort, Arabs crossing the Chelif (1883); The Relay, Horse Ferry (1884); Arab Horsemen at the Fountain, Horse Dealers (1885); Vintage, River in a Village (1886).—Bellier, ii. 666; Portfolio (1875), 162.

VIARDOT, LÉON, born at Dijon, Dec. 1, 1805. History, portrait, and animal painter, pupil of Picot and Ary Scheffer. Medal: 2d class, 1835. Works: Corsican Woman, Sultan (a dog), Sword of Damocles, Roebuck driving away a Fox, Dogs drinking after Hunt, Head of Little Spanish Dog (1836-65); Christ healing the Sick (1849); Christ and the Samaritan Woman (1859); Dog shaking a Partridge (1867); Hunting and Puppies (1868); Meeting (1874); Head of a Spanish Dog (1879); Spanish Dog (1882); Woman Reading, Head of a Little Girl (1883), Head of Setter Dog (1884);

Sweet Thought (1886).—Bellier, ii. 668; Larousse.

VIBERT, JEHAN GEORGES, born in



Paris, Sept. 30, 1840. Genre painter, pupil of Picot and Barrias. Medals: 1864, 1867, 1868; 3d class, 1878; L. of Honour, 1870. Works: Repentance, Siesta (1863);

Narcissus transformed into a Flower (1864), Bordeaux Museum; Christian Martyrs in Lions' Den, Dead Sheep (1865); Daphnis and Chloë (1866); Entry of Bull Fighters (with Zamacois), Temptation (1867); Wandering Barber, Convent in Arms (1868); Paying the Tithe, Morning of Wedding (1869); Persistent (1870); Departure of Newly Married Couple in Spain (1873); A Reprimand, Coquelin as Mascarille, Monk picking Radishes (1874); *Grasshopper* and Ant, Painter Resting (1875); *Monseigneur's* Antechamber (1876); Serenade (1877); Toilet of the Madonna, Apotheosis of Thiers (1878); Rehearsing Amateur Theatricals, Studio in Evening (1881); At Rest, Georgette (1882). Works in United States: Reprimand, Startling Confession, First-Born (1873), Selling Consecrated Palms, Miss C. L. Wolfe, New York; Spanish Diligence Station, First-Born, J. H. Stebbins, ib.; Cardinal's Menu, Morgan sale, New York (1886), Mrs. Arnott, Elmira, N. Y., for \$12,500; Old Sherry, Calvin S. Brice, ib.; *Committee* on Moral Books, William H. Vanderbilt, ib.; Model's Repose, William Astor, ib.; Bouquet, Why comes he not?, W. Rockefeller, ib.; Sacred Concert, J. J. Astor, ib.; Pretext for Conversation, R. G. Dun, ib.; Preparatory Sermon, Dealer in Pottery, New Clerk (1877), On the Ramparts, Smoker, T. R. Butler, ib.; Standard Bearer, Mrs. Paran Stevens, ib.; Theological Discussion, R. L. Stuart Collection, ib.; Night Watch, Sharpening Bull Fighter's Knife, D. O. Mills, ib.;

## VICENTINO

Priest burning State Papers, C. P. Huntington, *ib.*; Captain's Letter, R. L. Cutting, *ib.*; Missionary's Story (1883), Morgan sale, *ib.*, 1886, \$25,500; The Arrival (1886), W. Schauss, *ib.*; Palm Sunday (1873), Morgan sale, 1886, \$2,000; Eyes and Ears, Morgan sale, 1886, \$3,500; Toreadors before entering Arena, *Gulliver* and the Liliputians (1870), W. T. Walters, Baltimore; Roll-Call after Pillage (1867), H. C. Gibson, Philadelphia; and many others.—Bellier, ii. 668; Meyer, *Gesch.*, 602; Larousse.

VICENTINO, ANDREA. See *Andrea Michieli*.

VICES, WISDOM VICTORIOUS OVER, Andrea *Mantegna*, Louvre; canvas, H. 5 ft. 3 in. × 6 ft. 3 in. Minerva and other goddesses expel the Vices from a garden, and welcome the approach of Justice, Force, and Temperance from heaven. Painted after 1492; one of a series of pictures for the boudoir of Isabella, Marchioness of Mantua; carried off by the Germans at sack of Mantua in 1630; passed into France; for a time in palace of Duc de Richelieu at Richelieu.—C. & C., N. Italy, i. 408; Villot, *Cat. Louvre*; Mündler, 137.

VICTOR (Fictor), JACOMO, Dutch school, 17th century, alive in 1672. Painted chiefly birds; as learned as Hondecoeter, and even more original. Probably connected with Jan Victors. Lived in Venice about 1663, and, as Jacob van Ruisdael often painted the backgrounds for his pictures, he must have been settled in Amsterdam about 1670. Works: Domestic Birds (2), Städel Gallery, Frankfurt; Dove-Cote (landscape by Jacob van Ruisdael), Domestic Birds in the Woods, Copenhagen Gallery; do. in a Park (landscape by Jacob van Ruisdael), Berlin Museum; Chickens and Dove, Dresden Gallery; A Barnyard (attributed to Hondecoeter), Old Pinakothek, Munich; Rooster and Doves, Schleissheim Gallery.—Kramm, vi. 1751; Kugler (Crowe), ii. 458; Burger, *Musées*, ii. 39, 315.

VICTORS (Victoor, Fictoor), JAN, Dutch school, born about 1620, died at Amsterdam

after December, 1672. History, genre, portrait, and landscape painter, pupil of Rembrandt, probably about 1635–40; in his biblical scenes adhered closely to the manner of his master. Works: Tobias blessing his Son, Bridgewater Gallery, London; Isaac blessing Jacob, Girl at Casement (1640), Louvre; Village Wedding, Antwerp Museum; Joseph explaining the Dream, Pork Butcher (1648), Dentist (1654), Museum, Amsterdam; Market, Six Collection, *ib.*; Portrait of a Burgomaster (1661), Haarlem Museum; Prophetess Anna, Van der Schrieck Collection, Louvain; Lady's Portrait, Death of David (1642), Jacob and Laban, Boaz and Ruth, Copenhagen Gallery; Halt before Inn, University, Göttingen; Esther and Haman (1642), Capture of Samson, David anointed by Solomon (1653), Brunswick Gallery; Hannah and Samuel with Eli (1645), Berlin Museum; Finding of Moses, Finding of the Cup in Benjamin's Sack, Dresden Gallery; Boaz and Ruth, Städel Gallery, Frankfurt; Peasants in a flat Landscape, Kunsthalle, Hamburg; Tobias mocked by his Wife, Ferdinandeum, Innsbruck; Tobias recovering Sight (1651), Old Pinakothek, Munich; Cyrus and Astyages, Oldenburg Gallery; Continnence of Scipio (1640), Hermitage, St. Petersburg; Landscape with Peasant Cottage, Wiesbaden Gallery; Mother and Child,

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Historical Society, New York.—Ch. Blanc, *École hollandaise*; Burger, *Musées*, ii. 29, 179, 315; Immerzeel, iii. 191; Kramm, vi. 1752; Kugler (Crowe), ii. 379; Riegel, *Beiträge*, ii. 270; Vosmaer, Rembrandt, *sa vie*, 101.

VIDAL, VINCENT, born at Carcassonne (Aude), Jan. 20, 1811. Genre and portrait painter, pupil of Paul Delaroche. Paints both in oil and water-colour. Medals: 3d class, 1844; 2d class, 1849; L. of Honour, 1852. Works: Frasquita, Nécédjmé, Noémi,

## VIEN

Little Tony (1844); Oracle of the Fields, Inquisitive Little Girl, Self-Love, Fatinitza (1845); Season for Roses, Satisfaction, Woman Listening (1846); Season for Fruit, Daughter of Eve, Darling Sin, (1847); Fallen Angel, Tear of Repentance, Polyhymnia (1849); Flowers and Jewels (1852); Portrait of the Empress Eugénie, Fancies (1853); Loves of the Angels (1855); Breton Poacher, Rain in Brittany, Plouescat Peasants returning Home, Muse of Luxury (1857); Evening Prayer in Brittany, The Muse of Candour, Prayer (1859); Broken Thread, Flower Girl (1861); Farm in Brittany, Loves of the Angels (1866); Breton Trooper, Ferns (1868); Brittany in Autumn (1870); Fever-Stricken Bretons, Hasty-Pudding (1873); Edge of a Moor (1874); Pond in Quimerch (1875); Farm in Finisterre, Pond in Quimerch (1879); The Hellé, Pond in Quimerets (1880); Hollow Road in Brittany, A Heath (1881); Shore of a Pond, Mill of Losten-Vir (1882); Calm on a Pond, Ruins in an old Park (1883); Pike's Nest, Moor in Brittany (1884); Beech-Tree Offal, Autumn (1885); Glade, Beech-Tree Avenue (1886).—Bellier, ii. 670; Meyer, Gesch., 388; Larousse.

VIEN, JOSEPH MARIE, Count, born at Montpellier, June 18, 1716, died in Paris, March 27, 1809.



French school; history painter, pupil of Giral and of Natoire in Paris; won grand prix in 1743, spent five years in Rome, and after his return became member of the Academy, and adjunct professor in 1754, and professor in 1759. With Regnault, David, Vincent, and Suvée, he founded the modern classical school. In 1775-81 he was director of the Academy at Rome, in 1781 became rector and in 1788 chancellor of the Paris Academy, in 1789 first painter to the king, and in 1795 member of the Institute. Or-

der of St. Michael, 1775. Napoleon made him a senator, count, and commander of the Legion of Honour. Works: St. Germain and St. Vincent (1755), Dædalus and Icarus (1754), Sleeping Hermit (1750), Cupids playing with Swans, Flowers and Doves (1758), Louvre; Miraculous Draught of Fishes (1759), Marseilles Museum; Christ with the Disciples at Emmans (1759), Resurrection, Hermit Asleep (study for painting in the Louvre), Orléans Museum; St. Germain giving a Medal to St. Genevieve (1761), Saint Louis, Versailles; Rape of Proserpine (1763), Grenoble Museum; Marcus Aurelius ordering Food to be distributed during a Famine (1765), Amiens Museum; St. Denis preaching the Gospel in France (1767), St. Roch, Paris; St. Gregory (1767), Sacristy, St. Louis, Versailles; The Magdalen (1775), Verdun Cathedral; Briseis led from the Tent of Achilles (1781), Return of Priamus with the Body of Hector (1785), Angers Museum; Circumcision, Bordeaux Museum; Moses with the Law Tables, Douai Museum; Lot and his Daughters, Havre Museum; Christ healing the Son of the Captain of Capernaum, Marseilles Museum; St. Gregory the Great, St. John in the Desert, Old Man Asleep, Academical Figure, Montpellier Museum; Religion, Nancy Museum; Christ on the Cross, Nîmes Museum; Anger of Achilles, Rouen Museum. His wife and pupil, Marie Thérèse, née Reboul (born in Paris in 1728, died there, Dec. 28, 1805), was a good miniature painter, and received into the Academy in 1757. Their son, Joseph Marie (born in 1762, died in 1848), was a portrait painter, pupil of his father and of Vincent. Portraits of himself and his wife are in the Rouen Museum; a

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portrait of his father is in the Montpellier Museum.—Bellier, ii. 672; Biog. univ., xliii. 357; Ch. Blanc, École française, iii.; Éméric-David, Sur Vien (Paris, 1809); Jal, 1265; Le Breton, Not. hist.







Guérard pinx<sup>t</sup>

J. J. Lemercier & C<sup>o</sup> Paris

Lafosse fecit

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## VIERGE

- sur la vie, etc. (Paris, 1809); *Nouvelle biog. gén.*, xlvii. 131; *Revue univ. des Arts*, xvii. 20.
- VIERGE AUX BALANCES. See *Madonna of the Scales*.
- VIERGE AU BAS-RELIEF. See *Madonna of the Bas-Relief*.
- VIERGE À LA CEINTURE. See *Madonna à la Ceinture*.
- VIERGE AUX CERISES. See *Madonna of the Cherries*.
- VIERGE AU CHAPELET. See *Madonna with Rosary*.
- VIERGE AU CHARDONNERET. See *Madonna del Cardellino*.
- VIERGE CONSOLATRICE. See *Madonna of Consolation*.
- VIERGE À LA COQUILLE. See *Holy Family*, Domenichino.
- VIERGE COUPÉE. See *Madonna*, Murillo, Lord Overstone.
- VIERGE AU COUSSIN VERT. See *Madonna of the Green Cushion*.
- VIERGE À LA CROIX. See *Madonna della Tenda*.
- VIERGE AU DIADÈME. See *Madonna with Diadem*.
- VIERGE AU DONATAIRE. See *Madonna di Foligno*.
- VIERGE DE L'ÉCHELLE. See *Pietà*, Correggio.
- VIERGE À LA GRAPPE. See *Madonna with the Grapes*.
- VIERGE AU LAPIN. See *Madonna del Coniglio*.
- VIERGE AU LÉZARD. See *Rest on Egypt*.
- VIERGE AU LINGE. See *Madonna with Diadem*.
- VIERGE DE LA MAISON D'ALBE. See *Madonna della Casa d'Alba*.
- VIERGE AU PALMIER. See *Holy Family of the Palm*.
- VIERGE AU PANIER. See *Madonna della Cesta*.
- VIERGE AUX ROCHERS. See *Madonna among the Rocks*.
- VIERGE DE SEVILLE. See *Holy Family*, Murillo, Louvre.
- VIERGE DE LA VICTOIRE. See *Madonna della Vittoria*.
- VIERGE AU VOILE. See *Madonna with Diadem*.
- VIGÉE-LEBRUN. See *Lebrun*.
- VIGER, (JEAN LOUIS) HECTOR, born at Argentan (Orne), Oct. 25, 1819, died in Paris, March 15, 1879. History painter, pupil of Monvoisin, Delaroche, and Drölling; afterwards influenced by Lehmann. Works: *St. Ann and the Virgin* (1847), *Saint Lazare*, Paris; *The Virgin working in the Temple* (1850), *Saint Jean d'Angel*, ib.; *Death of Virgil* (1857), *Langres Museum*; *Christ on the Cross* (1864), *Palais de Justice*, Paris; *Empress Josephine before the Coronation* (1865), *Marseilles Museum*; *Martyrdom of St. Denis and his Companions* (1867), *Saint Jacques du Haut-pas*, Paris; *Pas de Gavotte* (1868), *Argentan Museum*; *Les libellules* (1870), *Alençon Museum*; *Je ne pars plus* (1870), *Unexpected Return* (1872), *Orléans Museum*; *Corinne* (1873), *Argentan Museum*; *A Visit to St. Peter's in Rome* (1874), *Cherbourg Museum*; *First Distribution of the Legion of Honour in the Church of the Invalids*, *Palais de la Légion d'honneur*, Paris.—Bellier, ii. 677.
- VIGNE, FÉLIX DE, born in Ghent, March 16, 1806, died Dec. 5, 1862. History and genre painter, son and pupil of Ignatius de Vigne (1767–1840), and in Brussels of Paelinck; was very successful in rendering the character and costumes of the middle ages; distinguished also as a writer on art. Professor at the Academy and president of Royal Society of Arts and Sciences in Ghent. Order of Leopold. Works: *Mary of Burgundy interceding for the Ministers Hugonet and Imbercourt*; *Philip van Artevelde addressing People of Ghent*; *Antiquity Cabinet of H. Goltzius*; *Three Stages in Life of Woman*; *Market in 15th Century*, *Ghent Museum*; *Wedding of the Painter Van der Meere at Ghent*; *Abrocomas and Anthia*, *Brussels Museum*; *Children by a Wine-Cellar*, *Pavilion*, *Haarlem*. His brother, Édouard de Vigne (born in Ghent, Aug. 4, 1808,

## VIGNON

died there, May 8, 1866), was a landscape painter, pupil of Ghent Academy and of Surmont de Volsberghe; visited Italy in 1836-38, and England in 1841. Works: View of Subiaco, Capuchin Monastery at Cava (1838), In the Forest of Alife, Ghent Museum.—Immerzeel, iii. 192; Kramm, vi. 1754; Sunaert, 109, 131.

VIGNON, CLAUDE, the elder, born at Tours, May 19, 1593, died in Paris, May 10, 1670. French school; history painter, pupil in Rome of Caravaggio, but rather followed the mannerism of his time, neglecting the study of nature and of antique models.



Village Bride, Jean Baptiste Greuze, Louvre, Paris.

After his return to France, via Spain, about 1624, he was patronized by Maria de' Medici, for whom he bought pictures and statues in Spain and Italy, by Louis XIII. and Cardinal Richelieu. Received into the Academy and made professor in 1651. Works: Baptism of the Eunuch (1638), Notre Dame de Paris; Christ among the Doctors, Grenoble Museum; Adoration of the Magi, Lille Museum; Christ washing the Feet of the Apostles (1653), Nantes Museum; Martyrdom of St. Catherine, Rennes Museum; Joseph in Prison, Rouen Museum; St. Cecilia, Toulouse Museum. His son, Claude

François (1634-1703), studied also in Rome, and was received into the Paris Academy in 1667. By him: The Daughter of King Polemon of Armenia delivered by St. Bartholomew of a Demon (1668), Notre Dame de Paris; and a portrait of his father, in the École des Beaux Arts.—Bellier, ii. 681; Mémoires inédits, i. 269.

VILLAGE BRIDE (Accordée de village), Jean Baptiste Greuze, Louvre, Paris; canvas, H. 3 ft. × 3 ft. 10 in. An old man, seated at right, gives a purse, the dowry of his daughter, to a young man, standing in centre; the mother, seated at left, clasps the hand of her daughter, who stands beside her husband supporting a younger sister leaning upon her shoulder; at right, foreground, a notary. Salon, 1761; purchased by Marquis de Marigny for 9,000 livres; at his sale (1782), bought for 16,650 livres. Engraved by J. J. Flipart (1770).—Réveil, vi. 407; Filhol.

VILLAGE FESTIVAL, David Teniers, younger, Vienna Museum; canvas, H. 2 ft. 5 in. × 3 ft. 8 in. A kirmess or fête in a Flemish village. Scene in the court of an inn, from the window of which is displayed a banner bearing the figure of the Archduke Leopold, Governor of the Low Countries. At the left, in foreground, a numerous company at table; in background, many jovial drinkers; in centre, peasants dancing; at right, Teniers himself and his family arriving; in background, another inn with a May-pole and dancers. One of Teniers's best works. Engraved by J. Ph. LeBas.—Réveil, xii. 851.

By Sir David Wilkie, National Gallery, London; canvas, H. 3 ft. 1 in. × 4 ft. 2 in. Formerly called Ale-House Door. Groups of villagers carousing in the yard of a vil-

## VILLAGE

lage inn. Many small figures. Painted in 1811 for J. Angerstein, who paid for it 800 guineas; bought with his collection in 1824. Engraved by C. W. Marr; G. Mosse; E. Smith; W. Finden; W. Greatbach; P. Lightfoot.—Cat. Nat. Gal.; Heaton, Works of Sir D. W.; Cat. Angerstein Gal., No. 30.

**VILLAGE LADIES** (*Demoiselles du village*), Gustave Courbet, Thomas Wigglesworth, Boston; canvas, H. 6 ft. × 7 ft. Three ladies, standing in foreground, giving alms

bach.—Heaton, Works of D. W.; Painters of Georgian Era, 51; Redgrave, Century, ii. 257.

**VILLAVICENCIO**, Don PEDRO NUÑEZ DE, born at Seville in 1635, died there in 1700. Spanish school; pupil of Murillo, and though only an amateur, won distinction. Becoming a knight of St. John of Jerusalem, went to Malta and studied there under II Calabrese; on his return to Seville joined the Academy and resumed his friend-



Village Festival, David Teniers, younger, Vienna Museum.

to a beggar girl; a dog is beside them, and two cows at right; background, a landscape of rolling hills. Painted in 1852; Paris Exhibition, 1855.—Art Treasures of America, iii. 84.

**VILLAGE POLITICIANS**, Sir David Wilkie, Earl of Mansfield, England. A group of rustics in heated discussion around a table in a kitchen, with others near a fire in the background. Royal Academy, 1806; sold to Lord Mansfield for 35 guineas. Sketch at Hadzor. Engraved by A. Raim-

ly relations with Murillo, who died in his arms. Painted historical and genre subjects and portraits. Works: Boys playing Dice, Museo del Prado; Infant Christ bearing a Cross, Suermondt Museum, Aix-la-Chapelle; Two Boys playing Dice, Hermitage, St. Petersburg.—Stirling, iii. 1104; Ch. Blanc, École espagnole; Madrazo; Curtis, 336.

**VILLEGAS**, JOSÉ; contemporary. Genre painter, pupil of Mariaus Fortuny, whose manner he follows. Studio in Rome.

## VILLEGAS

Works: The Christening, Dream of the Arabian Nights, William H. Vanderbilt, New York; Armourer's Shop, Miss C. L. Wolfe, *ib.*; Spanish Scene, August Belmont, *ib.*; Bull Fighters, J. H. Stebbins, *ib.*; Rare Vase, Cornelius Vanderbilt, *ib.*; Turkish Shoe-Shop, J. P. Morgan, *ib.*; Devotional Scene, D. O. Mills, *ib.*; Armourer's Shop, R. L. Cutting, *ib.*; Poultry Market in Tangier, Cairo Slipper Merchant (1872), W. T. Walters, Baltimore; Marriage of Doge Foscarini (1885).

**VILLEGAS MARMOLEJO, PEDRO DE**, born in Seville in 1520, died there in 1597. Spanish school; supposed to have studied



Village Politicians, Sir David Wilkie, Earl of Mansfield.

in Rome, as his pictures are reminiscent of Raphael and of the best traditions of the Roman school. Among his works, which are rare, are: Visitation, Seville Cathedral; St. Lazarus, Hospital of the Lazarists, near Seville; Annunciation, Madonna, S. Lorenzo, Seville.—Stirling, i. 319; Ch. Blanc, *École espagnole*.

**VILLOLDO, JUAN DE**, died after 1551. Spanish school; pupil of his uncle, Alonso Perez de Villoldo, a scholar of Juan de Borgoña. Painted in 1547-48 a series of forty-five works on sacred subjects for the Carbaljal Chapel in S. Andres, Madrid.—Stirling, i. 148.

**VINCENT, FRANÇOIS ANDRÉ**, born in Paris, Dec. 30, 1746, died there, Aug. 3, 1816. History painter, son of François Élie Vincent (1708-90, miniature painter); pupil of Vien. Won the grand prix in 1768, and studied three years in Rome. Member of Academy in 1782, professor in 1792; chevalier of Legion of Honour, and professor in the *École polytechnique*. Works: Belisarius asking Alms; Alcibiades and Socrates; St. Jerome (1777), Montpellier Museum; President Molé seized by Rioters (1779); Combat of Romans and Sabines interrupted by Sabine Women (1781), Angers Museum; Cœcinna Pœtus exhorted by his

Wife Arria to kill himself (1785), Amiens Museum; Henri IV. meeting Sully wounded (1786), Zeuxis choosing Girls of Crotona for Models (1789), Louvre; William Tell upsetting the Boat conveying Gesler (1795), Toulouse Museum; Lesson in Field Labour, Bordeaux Museum; Portrait of Bishop de Jarente (1787), Orléans Museum; do. of the Painter Houël, Rouen Museum; David Victor over Goliath, Valenciennes Museum. His wife, Mme. Adélaïde Vincent

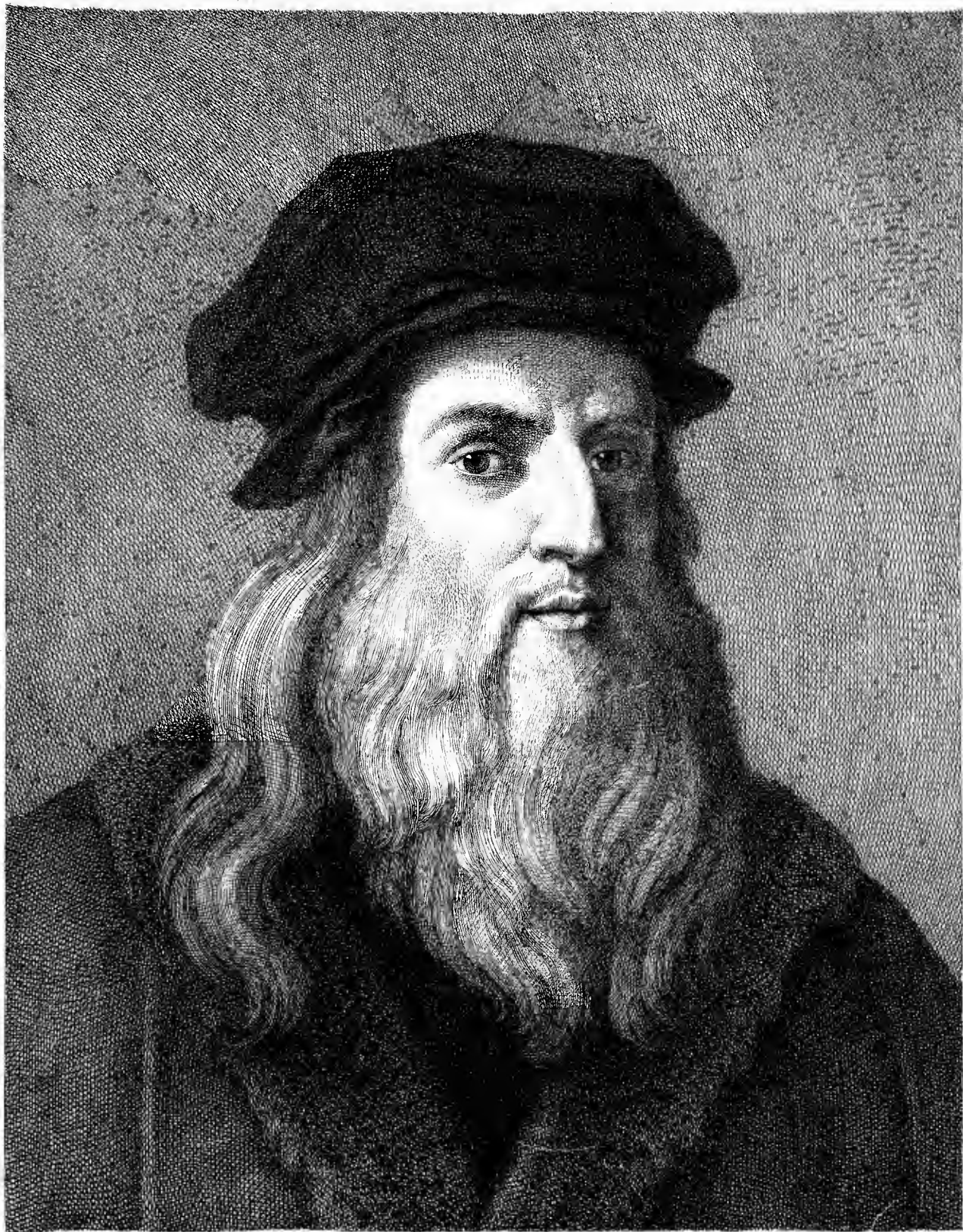
(born, 1749, Labille des Vertus, married first M. Guyard, and died, 1803), was a portrait painter of repute.—Bellier, ii. 690; Ch. Blanc, *École française*; Villot, *Cat. Louvre*; Meyer, *Gesch.*, 55, 78; Larousse.

**VINCENT, ST.**, Fra *Bartolommeo*, Florence Academy; wood. Painted about 1515 for S. Marco, Florence.—Vasari, ed. Mil., iv. 189; C. & C., Italy, iii. 468.

**VINCENZO DA SAN GIMIGNANO**, born in San Gimignano, April 10, 1492, died there after 1529. Roman school. Real name Tamagno, son of Bernardo; called by Vasari a disciple and friend of Raphael, whom he assisted in the Vatican about 1512.







*LIONARDO DA VINCI*

*Pittore Scultore, Architetto ecc. nacque in  
Vinci, castello nel Distretto Fiorentino l'anno  
1441. morì l'anno 1516.*

*Gio. Dom. Campiglia del c. f.*













## VINCENZO

Won the commendation of Raphael and executed other works in Rome, none of which are existing. After Raphael's death he returned to San Gimignano, where he painted in 1522 a Madonna with Saints. He was again in Rome in 1527, when the city was sacked, and went thence to Montalcino, where he painted for the oratory of the convent of S. Rocco the Madonna del Soccorso, now in the Church of the Soccorso. In 1528 he painted for S. Stefano d' Ischia, near Grosseto, St. Joachim and St. Anna. His last known work, dated 1529, is a Madonna with Saints, in the Chapel of S. Niccolò di Tolentino.—Vasari, ed. Mil., iv. 489; Ch. Blanc, *École ombrienne*.

VINCENZO DA TREVISO. See *Catena*.

VINCHON, AUGUSTE (JEAN BAPTISTE), born in Paris, Aug. 5, 1789, died at Ems, Nassau, Aug. 16, 1855. History and portrait painter, pupil of Gioacchino Serangeli, of David, and the *École des Beaux Arts*; won the second prix de Rome in 1813, and the first in 1814. L. of Honour, 1828. Medal, 2d class, 1855. Works: Diogenes carried in Triumph by his Sons (1814), *École des Beaux Arts*, Paris; Devotion of young Mazet (1822), Lazaretto, Marseilles; Death of Comola (1824); Jeanne d'Arc (1824), Orléans Museum; Greek Subject (1830), Amiens Museum; Coronation of Charles VII. at Reims (1837), Entry of the French into Bordeaux—1451 (1838), Opening of the Session of Chambers by Louis XVIII. (1841), Enlisting of Volunteers (1849), Two Portraits, Versailles Museum; Achille de Harlay (1843); The States General under Philip the Fair—1302 (1846); Episode in History of Venice (1847), formerly in Luxembourg Museum; Martyrs in the Time of Diocletian (1852); Achille de Harlay and the Duc de Guise (1854); Grisailles in Salles 4, 7, 8, and 9 of Musée Charles X., Louvre, Paris; Presentation of the Virgin, Notre Dame de Lorette, *ib.*; Abundance rewarding Industry, Truth exposing Fraud, and six grisailles: City of Paris, Agriculture, etc., Palais de la Bourse,

*ib.* In fresco: Two Episodes in Life of St. Maurice, Angels decorating the Vault from which the Souls of the Thebaian Legion soar to Heaven (1822), St. Maurice's Chapel, Saint Sulpice, Paris.—Ballard, *Not. sur les peint. à fresque*, etc. (Paris, 1822); Bellier, ii. 692; Meyer, *Gesch.*, 431; *Rev. univ. des arts*, i. 475.

VINCI, LEONARDO DA, born at Vinci, Val d' Arno, near Florence, in 1452, died at the Château de Clot or Cloux, near Amboise, May 2, 1519.

Florentine school. Natural son of Sor Piero d' Antonio, Florentine notary; pupil of Andrea del Verrocchio, with whom he was associated as late as 1476. The bright angel which he painted in his master's picture of the Baptism of Christ, Florence Academy, the Medusa Head, at the Uffizi (if indeed it be the original, and not, as has been conjectured, the work of Lomazzo), are the only extant works of the earlier period of his life, which closed in 1483, when he wrote the famous letter to Lodovico Sforza, Duke of Milan, whose statement of universal capacity was in his case literally true. It led to his appointment as court painter, director of the newly founded Academy of Arts, general organizer of fêtes in which art played a conspicuous part, and manager of all enterprises in which a knowledge of hydraulics, engineering, and general science was necessary. For the Duke he executed the famous wall-painting of the *Last Supper* (1495-98), in S. M. delle Grazie, and modelled an equestrian statue, never cast, of his father, Francesco Sforza, and with him he remained until Lodovico was overthrown by the French (1499), and sent to France to die in a dungeon at the Castle of Loches. Leonardo returned to Florence, but soon left it



## VINCI

for Venice, and the year after (1502) to visit the fortresses of the principal cities of the Romagna as military engineer to Cæsar Borgia. Between 1503 and 1505 he produced the famous cartoon of the Battle of the Standard, from which he was to have painted a fresco in the great Hall of the Palazzo Vecchio at Florence. It hung side by side with Michelangelo's cartoon of the Battle of Pisa, in the Hall, where both were studied as miracles of art by all the painters of the time until after 1518, though Vasari erroneously says it was cut to pieces in 1512. In October, 1507, Leonardo once more established himself in Milan, where he remained, with the exception of two short visits to Florence in 1511 and 1513, until 1514, when he accompanied Giuliano de' Medici to Rome to assist at the coronation of Leo X. Unless he had previously visited Rome, of which we have no proof, Leonardo must at this time have painted the admirable fresco of the Madonna with Donor, in a lunette in S. Onofrio on the Janiculum. Leonardo went in January, 1516, to France, at the invitation of Francis I., and spent the last three years of his life in the King's service. But one of the many sides of this most many-sided of great men can be considered here, and that very imperfectly—namely, his work as a painter. Of this, unfortunately, very little which can be regarded as certainly authentic remains. His great mural painting of the Last Supper, at Milan, is in such a degraded and repainted condition that it is but a shadow of a shade, of the original perfection of which we can best judge by the fine drawing for the head of Christ, in the Brera, and to some extent by the copy by Marco d' Oggione, in the Royal Academy, London, and the well-known engraving by Raphael Morghen. His cartoon survives only in the drawing of one of its groups by Rubens, in the Louvre, a Flemish copy of which was probably used by Edelinck for his engraving of the Battle of the Standard. Few of the easel pictures attributed to Leonardo have stood the test of modern criticism;

one after another has been assigned to some of his numerous disciples, until those beyond dispute authentic are the following: *La Belle Ferronière* (about 1497), *Mona Lisa* (about 1500), *Madonna with St. Anne*, *Madonna of the Rocks*, Louvre, Paris, and National Gallery, London. Other works which pass under Leonardo's name are: *Bacchus*, St. *John Baptist* (probably authentic), Louvre; *Vanity and Modesty*, Palazzo Barberini, Rome (painted by Luini or Salaino); *Madonna*, Palazzo Belgiojoso, Milan; *Madonna of the Scales*, Louvre (Salaino or Cesare da Sesto); *Madonna and Infant St. John*, Louvre (by Bernardino Luini); *Portrait of Charles d'Amboise*, Louvre (by Beltraffio); *Resurrection*, Berlin Museum; *Salome with Head of John Baptist*, Vienna Museum (by Cesare da Sesto); *Male Portrait*, perhaps of Lodovico Sforza, Dresden Museum; *St. Jerome*, Vatican; *The Goldsmith*, *La Monaca*, Palazzo Pitti, Florence (attributed to Lorenzo di Credi); *Portrait of Isabella of Aragon*, Ambrosian Library, Milan; *Madonna della Caraffa*, Palazzo Borghese, Rome; *Portrait of Leonardo* (?), *Annunciation* (?), *Adoration of the Magi* (?), Uffizi, Florence; *Madonna*, fresco, Villa Melzi at Vaprio; *Holy Family*, Hermitage, St. Petersburg.—Vasari, ed. Mil., iv. 17; Burckhardt, 363, 625; Mündler, 112; Pater, *Studies*, 90; Dohme, 2iii.; Ch. Blanc, *École florentine*; Houssaye, *Hist. de Léonard de Vinci* (Paris, 1869); Kugler (Eastlake), ii. 347; Gallenberg, *L. da Vinci* (Leipsic, 1834); *Archivio storico italiano*, Series III., Vol. 16; Amoretti, *Memoire storiche*; Bossi, *Cenacolo*; Carl Brun, *Kunst und Künstler des Mittelalters und der Neuzeit*; Brown; Heaton; Richter; Symonds, *Renaissance*; Eastlake, *Five Great Painters* (London, 1882); *Art Journal* (1882), 33; *Jahrbuch der preuss. Kunstsammul.*, v. 293; *Kunst-Chronik*, xx. 201,

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LEONARDO DE VINCI DEL.

MUSEE DU LOUVRE

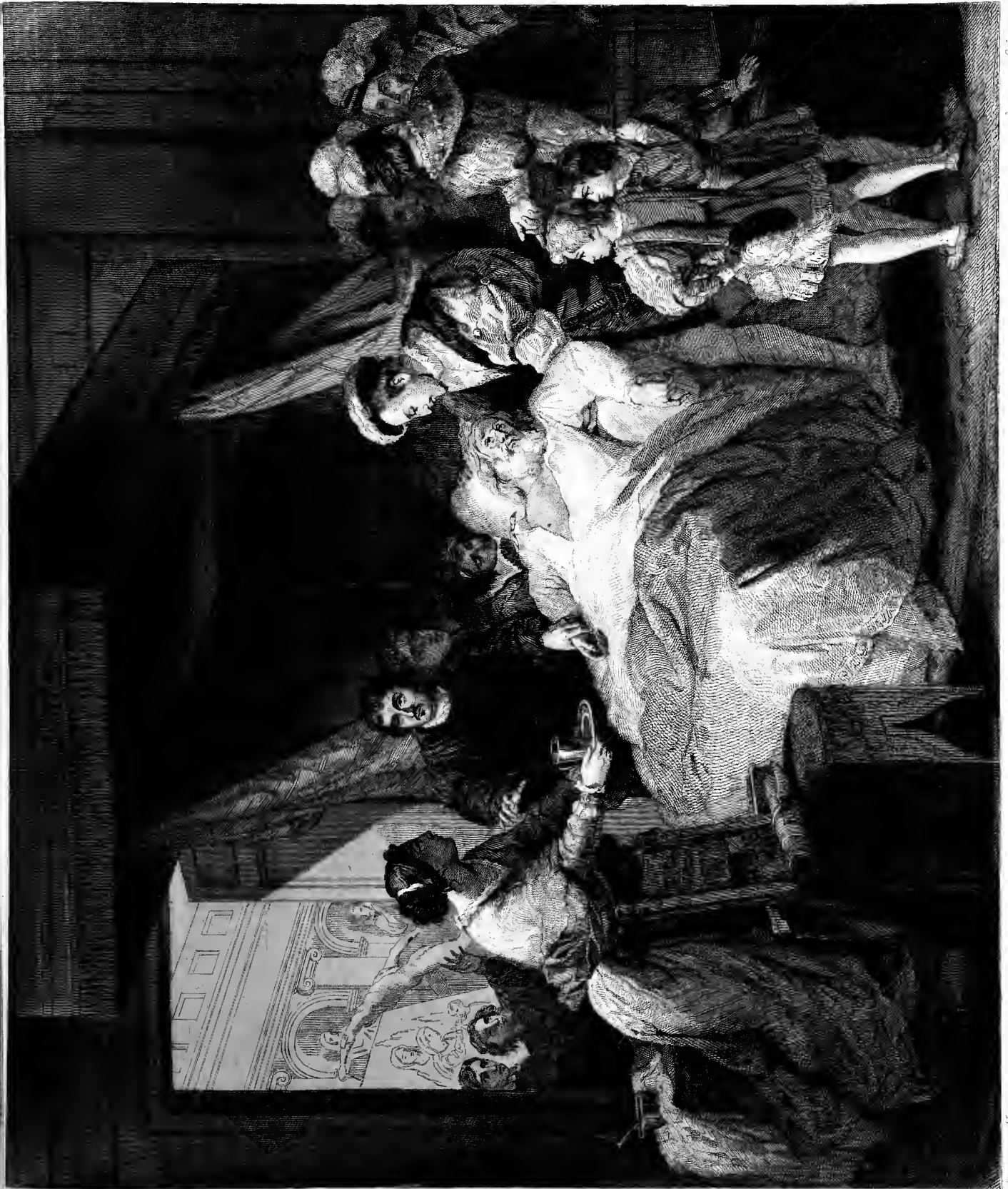
Faci Chesny sculp. 1827. 113.

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## VINCI

261; Zeitschr. f. b. K., xvi. 133; xvii. 11; xviii. 88, 127, 154, 190; Gaz. des B. Arts (1886), xxxiii. 357 et seq.

VINCI, LEONARDO DA, DEATH OF, Jean François *Gigoux*, Besançon Museum; canvas. The painter dying at Fontainebleau in the arms of Francis I. Painted in 1835. A good picture, but historically incorrect, as Leonardo died at the Château de Clot, May 2, 1519, when the King was at St. Germain-en-Laye.—Larousse, xv. 1081.

By Dominique *Ingres*, Comte de Blacas, Paris. The painter dying at Fontainebleau in the arms of Francis I. Painted in 1819. Original sketch acquired by the Louvre in 1881.

VINCK, FRANS, born in Antwerp; contemporary. History and genre painter, pupil of Leys, whose style he adopted. Medals: Brussels, Vienna, Philadelphia. Works: Passion of Christ (14 pictures with Hendrickx), Antwerp Cathedral; Triumphal Return of Best Shot; Flemish Burgher's Wife in 16th Century; Confederates in Presence of Margaret of Parma.—Müller, 537.

VINCK-BOONS (Vinckeboons), DAVID, born at Mechlin in 1578, died in Amsterdam in 1629. Dutch school; history, genre, and landscape painter, son and pupil of Philip Vinck-Boons (received into the Antwerp guild in 1580, and died in Amsterdam in 1601); lived some time in Antwerp, but most of his life in Amsterdam; painted chiefly on a small scale. Rottenhammer often supplied the figures in his landscapes. Works: Flemish Kirmess, Antwerp Museum; Prince Maurice starting for the Chase (attributed, but probably by Pauwels van Hillegaert), Museum, Amsterdam; Lottery by Torchlight, Old Men's Hospital, ib.; Landscape with Tobias and the Angel, Suermondt Museum, Aix-la-Chapelle; Wood Landscape with Castle on a River, do. with Hagar and the Angel, Aschaffenburg Gallery; Popular Festival in Holland, Bamberg Gallery; Flemish Kirmess (1608), Landscape with Wedding Procession, Tyrolese

Landscape, Brunswick Gallery; Cattle surrounded by Water, Cassel Gallery; Fair in Flemish Village, Hamburg Gallery; Abraham and Hagar in a Forest, Copenhagen Gallery; Feeding the Poor, Landscape, Stockholm Museum; Woodland Scenes (2, one dated 1618), Hermitage, St. Petersburg; do., Winter Palace, ib.; do. (2), Academy, ib.; Feeding the Poor, Berlin Museum; do. and Kirmess, Robbers sharing Booty, Dresden Gallery; Great Landscape, Darmstadt Museum; Madonna with Angels in a Landscape, Fürstenberg Gallery, Donaueschingen; Kirmess in a Village, Städels Gallery, Frankfurt; Annual Fair in Flemish Village, Baptism of the Eunuch, Kunsthalle, Hamburg; Frolic in Dutch Village, Königsgberg Museum; Christ bearing the Cross (1611), Old Pinakothek, Munich; Wood Landscape (1624), Schleissheim Gallery; Rustic Love Couple (1629), Boys about Bird's Nest, Schwerin Gallery; Crucifixion, Repose in Egypt, do. (figures by Rottenhammer), St. Fulgentius in a Grotto, Museum, Vienna; Wood Landscape, Liechtenstein Gallery, ib.; Kirmess in Dutch Town, Harrach Gallery, ib.; River Landscape, Weimar Museum; Frolic on the Ice, Uffizi, Florence.—Charles Blanc, *École flamande*; Immerzeel, iii. 194; Kramm, vi. 1756; Kugler (Crowe), i. 250, 261; Michiels, vi. 187; Neefs, i. 238; Riegel, *Beiträge*, ii. 66.

VINEA, FRANCESCO, born at Forli in 1846. Genre painter, pupil in Florence of Pallastrini; paints mostly scenes in the costume of the 16th and 17th centuries. Gold medal, Berlin, 1886. Works: First Visit to Grandmother, Cheers, Three Cheers! Capitano Molena (1883); C' intendiamo, Painter before Easel, Cook plucking Hen (1884); Italian Dance Party, W. H. Vanderbilt, New York.—*Illustr. Zeitg.* (1884), i. 31; ii. 495, 501; *Zeitschr. f. b. K.*, xx. 114.

VINNE, VINCENT LAURENSZ VAN DER, the elder, born in Haarlem, Oct. 11, 1629, died there, Aug. 26, 1702. Dutch school; history, portrait, landscape, and

## VINTAGE

animal painter, pupil of Frans Hals ; entered the guild in 1649, travelled in 1652-53 through Germany, Switzerland, and France. After his return he painted portraits in the vigorous style of his master. As few pictures by him are known, though he was very industrious, it is to be supposed that many of his works pass under the name of Frans Hals. Works : Organ Grinder, Museum, Vienna ; Itinerant Musicians, Old Man's Head, Old Woman's do., Liechtenstein Gallery, ib. ; Male and Female Portraits, New York Museum. His son Laurens (1658-1729) was a landscape and flower painter, pupil of Berchem, whose manner he imitated ; the latter's son, Vincent Laurensz the younger, born in Haarlem, June 10, 1686, died there, May 16, 1742, painted the same subjects. By him : City Hall of Haarlem (1729), Haarlem Museum. Vincent Janszoon van der Vinne (born in Haarlem, Jan. 31, 1736, died there, Jan. 15, 1811) was a nephew of the last named. By him :

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Mountainous Landscape with River, Haarlem Museum.—Gaz. des B. Arts (1872), vi. 477 ; Immerzeel, iii. 195 ; Kramm, vi. 1767 ; Siret (1883), ii. 380 ; Van der Willigen, 314.

VINTAGE FESTIVAL, *Alma-Tadema*, Baron T. H. W. Schröder, Paris. Scene in a sumptuous Bacchic Temple, Rome ; in centre, an altar, past which is moving a procession led by a beautiful priestess, followed by maidens playing the double pipe, and by dancing girls beating timbrels ; after these march priests bearing jars of wine. In the court of the temple are more dancers and timbrel-players of both sexes. Painted in 1870 ; Philadelphia Exposition, 1876. Engraved by Aug. Blanchard.—Art Journal (1871), 147, 166 ; (1883), 34.

VINTAGE AT MACON, Joseph M. W. Turner, Earl of Yarborough, London ; canvas. Festival at the opening of the Vintage at Macon, France. Male and female vintagers

dancing under a group of trees on a terraced hill-side overlooking a wide champaign, with a smooth river flowing towards the left ; in the mid-distance, a bridge connecting the two parts of the town, which lie on opposite sides. One of Turner's best pictures ; recalls Claude and Poussin. Royal Academy, 1803.—Athen., Jan., 1875, 90 ; Waagen, Art Treasures, iv. 70 ; Hamerton, Life.

VINTON, FREDERICK PORTER, born at Bangor, Me., in 1846. Figure and portrait painter, pupil of W. M. Hunt in Boston ; in 1875 of Bonnat in Paris ; in 1876 of Duveneck, Dietz, and Wagner, in Munich ; and later of Jean Paul Laurens. Associate of the National Academy, New York. Studio in Boston. Works : Celestina (1875) ; Italian Girl, Head of Neapolitan Boy, Head of Old French Peasant Woman (1878) ; French Peasant Woman, T. B. Clarke, New York ; Portraits of S. H. Russell (1880), Wendell Phillips (1882) ; Street in Toledo—Spain (1884) ; Portrait, T. G. Appleton, Boston.

VIOLANTE, *Palma Vecchio*, Vienna Museum ; wood, H. 1 ft. 6 in. × 1 ft. 3 in. Bust of a beautiful girl, with rich tresses falling upon her neck ; dressed in blue bodice, showing plaited chemisette, and yellow brocade sleeves. Same figure, holding a palm, in Palma's Madonna (attributed to Giorgione) at Madrid. From collection of Paolo del Sera.—C. & C., N. Italy, ii. 480 ; Boschini, Carta del Navegar, 368.

VIOLINIST (Violinista or Suonatore), *Raphael*, Palazzo Sciarra-Colonna, Rome ; wood, dated 1518. Bust of a youth, about twenty years old, three-quarters face, wearing a black cap, from which his brown hair falls on his shoulders, and a green mantle, trimmed with black velvet, with a fur collar ; holds in left hand a violin bow and some laurel leaves and immortelles. Passavant believes it a portrait of Andrea Marone, a famous improvisatore of Brescia in time of Leo X. Engraved by J. Felsing.—Passavant, ii. 275 ; Müntz, 532, 536 ; Springer, 211.



VIOLLET-LE-DUC

**VIOLLET-LE-DUC, ÉTIENNE ADOLPHE**, born in Paris in 1817, died there in 1878. Landscape painter, pupil of Léon Fleury and of F. L. Français. Medals: 3d class, 1852, 1861; medal, 1870. Works: Valley of Jouy (1870); do. from Heights of Metz (1872); Isles of Hyères, Environs of Cannes (1874); West Entrance to Ferme du Mont at Étretat, East do. (1875); Aqueduct of Buc (1876); Plateau of Amont at Étretat, Beach at do. (1877).

**VIRGEN DE BELEN.** See *Madonna de Belen*.

**VIRGEN DE LA FAJA.** See *Madonna à la Ceinture*.

**VIRGEN DE LA MANZANA.** See *Madonna of the Apple*.

**VIRGEN DEL PEZ.** See *Madonna del Pesce*.

**VIRGEN DE LA SERVILLETA.** See *Madonna de la Servilleta*.

**VIRGIN, BIRTH OF**, Annibale Carracci, Louvre, Paris; canvas, arched, H. 8 ft. 10 in. × 5 ft. The Eternal, in a glory of angels, presides over the birth of the Virgin, who is cared for by women in foreground; in background, St. Anna in bed aided by attendants; near her, Joachim and two women. Painted for church of pontifical palace at Loreto; later in Musée Napoléon. Engraved by R. V. Audenaerd.—Villot, Louvre; Landon, Musée, xii. Pl. 10.

By Domenico Ghirlandajo. See *Virgin, Life of*.

By Murillo, Louvre, Paris; canvas, H. 6 ft. × 11 ft. 10 in. In a chamber, around a copper vessel prepared to bathe the babe, are two angels and four women, one of whom holds the infant while another brings linen; to left of them two cherubs, one playing with a dog; on extreme left, St. Anna sitting in bed, receiving St. Joachim and others; on right, two women drying linen at a fireplace; above, five cherubs in a glory. Painted in 1655 for Cathedral of Seville; carried off by Soult; bid in at Soult sale (1852) at 90,000 francs; acquired by the government in 1858 at 150,000 francs. En-

graved by A. Martinet; L. Massard; A. Masson; etched by Damman.—C. Bermudez, *Carta*, 59; Ford, *Handbook*, 180; *Gaz. des B. Arts* (1875), xi. 180; *Klass. der Malerei*, ii. Pl. 66; Curtis, 142; Réveil, vii. 471.



Birth of the Virgin, Annibale Carracci, Louvre, Paris.

**VIRGIN, CONCEPTION OF.** See *Conception*.

**VIRGIN, CORONATION OF**, Fra Angelico, Louvre; wood, H. 7 ft. × 6 ft. 11 in. Christ, enthroned, crowning the Virgin in the presence of many angels and saints. In predella, seven scenes from life of St. Dominick, called the Miracles of St. Dominick. Painted for S. Domenico, Fiesole, whence taken by the French in invasion of 1812. Engraved by Ternite; A. François (1867);

## VIRGIN

chromolithograph by Kellenhoven (1855); water-colour, *J. Journy* (Salon, 1861).—*Vasari*, ed. Mil., ii. 511; *A. W. Schlegel* (Paris, 1816); *C. & C.*, Italy, i. 584; *Larousse*, v. 363.

By *Fra Angelico*, Uffizi, Florence; wood, small figures. Christ places the crown upon the head of the Virgin in the midst of a choir of angels, surrounded by a great number of saints, male and female. Painted in 1433 for S. M. Nuova, Florence, whence removed to Uffizi in 1825. A masterpiece, magnificently composed. The predella, consisting of the Marriage of the Virgin, Death of the Virgin, and Birth of John Baptist, is

for S. Domenico, whence removed to S. Francesco.—*Vasari*, ed. Mil., iii. 162; *Ridolfi*, *Maraviglie*, i. 95; *C. & C.*, N. Italy, i. 158; *Meyer*, *Kunst. Lex.*, iii. 404, 416.

By *Sandro Botticelli*, Florence Academy; wood, H. 12 ft. 2 in. × 8 ft. 2 in. The Eternal crowning the Virgin in the heavens, surrounded by a choir of cherubs and dancing angels; below, SS. John Evangelist, Augustine, Jerome, and Eloy. Painted about 1481–84 for S. Marco, Florence. One of Botticelli's best works. Engraved by *F. Livy*.—*Vasari*, ed. Mil., iii. 312; *C. & C.*, Italy, ii. 420; *Gall. di Firenze*, Pl. 45.



Birth of the Virgin, Murillo, Louvre, Paris.

now separate in the Uffizi. The Marriage is one of the greatest of his compositions.—*Vasari*, ed. Mil., ii. 516; *C. & C.*, Italy, i. 586; *Lasinio*, i. Pl. 30, 105, 106.

By *Giovanni Bellini*, S. Francesco, Pesaro; wood, H. 8 ft. 6 in. × 7 ft. 11 in.; signed. The Virgin and Saviour on a throne, the former bending to receive the crown; SS. Peter, Paul, Jerome, and Francis. Panel is in a rich frame, with pilaster niches on sides containing eight saints, and resting on predellas representing: Conversion of St. Paul; Martyrdom of St. Peter; Nativity; St. Jerome Penitent; St. Francis receiving Stigmata. Painted about 1475

By *Raffaellino del Garbo*, Louvre; wood, H. 9 ft. 6 in. × 5 ft. 4 in. Within a glory the Virgin, seated, receives the crown from Christ, while the Holy Spirit hovers over their heads; four angels play a lute, a dulcimer, a harp, and a viol; below, at left, SS. Benedict and Salvi, Bishop of Verona; at right, SS. Giovanni Gualberto Azzini, founder of the brotherhood of Vallombrosa, and Bernardo degli Uberti, Cardinal and Bishop of Parma. Painted for S. Salvi, Florence; carried to Paris in 1812. Much injured.—*Vasari*, ed. Mil., iv. 238; *Villot*, *Cat. Louvre*; *Landon*, *Musée*, 2d Col., iv. Pl. 1.

## VIRGIN

By school of Domenico *Ghirlandajo*, S. Girolamo, Narni. Formerly attributed to Raphael and to Lo Spagna.—C. & C., Italy, iii. 310.

By *Guido Reni*, Bologna Gallery; canvas, H. 7 ft. 5 in. × 5 ft. 9 in. The Virgin, in a glory, crowned by the Son and the Father, with the Holy Ghost descending from above; below, SS. Catherine, John Evangelist, John Baptist, and Bernard. Formerly in suppressed church of S. Bernardo of the Olivetan monks. Engraved by A. Marchi.—Pinac. di Bologna, Pl. 68; Felsinor, Pittrice, ii. 7; Lavice, 13.

By *Guido Reni*, National Gallery, London; copper, H. 2 ft. 2 in. × 1 ft. 7 in. A rich composition with refined forms and beautiful heads. Probably of first period. Formerly in Madrid Gallery, whence passed to Sir Thomas Lawrence; then to Mr. Wells, who in 1847 bequeathed it to National Gallery.—*Waagen, Treasures*, i. 337.

By *Andrea Orcagna*, National Gallery, London; wood, tempera, H. 9 ft. 7 in. × 13 ft. 1 in. Altarpiece in three parts: in centre, Christ crowning the Virgin, with two angels standing on each side and ten others below, some kneeling and some playing musical instruments; in each of side pictures, twenty-four saints kneeling; on left is St. Peter, supporting on his knees the model of S. Pietro Maggiore, Florence, for which the picture was originally painted.

Nine other pictures in National Gallery also formed part of this altarpiece.—*Cat. Nat. Gal.*

By *Raphael*, Vatican, Rome; wood transferred to canvas, arched at top, H. 9 ft. 2 in. × 5 ft. 2 in. Christ crowning the Virgin enthroned in the heavens, surrounded by

angels with musical instruments, and cherubs above; below, the apostles around the empty tomb. Painted in 1503 at Città di Castello for Maddalena degli Oddi, and placed in the Oddi Chapel of S. Francesco, Perugia; carried thence in 1797 to Paris, where it was transferred to canvas; re-



Coronation of the Virgin, Raphael, Vatican, Rome.

turned in 1815 and placed in Vatican. Engraved by E. Stolzel; Graffonara; Couché fils. Copy, dated 1518, in church of Civitella Bernazzone, near Perugia. The predella,—the Annunciation, Epiphany, and Presentation,—also in Vatican, in separate frame.—*Vasari*, ed. Mil., iv. 317; C. & C.,

## VIRGIN

Raphael, i. 141 ; *Giornale di Erud. Tosc.*, 235 ; Gruyer, *Vierges de Raphael*, ii. 549 ; Müntz, 64 ; Passavant, ii. 12 ; Larousse, v. 363.

By *Raphael*, Giulio Romano, and Il Fattore, Vatican ; wood, H. 10 ft. 6 in. × 7 ft. 8 in. In upper part, Christ crowning the Virgin in the heavens ; in lower, apostles around the tomb of the Virgin. Ordered of Raphael in 1505 for the Convent of Monte Luce, near Perugia, but he had time to make only the study for it. Upper part finished, after Raphael's death, by Giulio Romano, lower by Il Fattore. Carried to Paris in 1797 ; returned in 1815 and placed in Vatican. Engraved by J. Cappelli.—Pungileone, *Raphael*, 192 ; Passavant, ii. 309 ; C. & C., *Raphael*, i. 235 ; Gruyer, *Vierges de Raphael*, ii. 570.

By *Rubens*, Brussels Museum ; canvas, H. 12 ft. 11 in. × 8 ft. 2 in. The Virgin, kneeling upon an inverted crescent, with angels in clouds beneath, is crowned by the Father and the Son. Painted for Church of Recollets, Antwerp. Carried to Paris, 1794 ; given to Museum of Brussels in 1802. Engraved by P. Pontius ; Van den Enden. Replica, with variations, Berlin Museum ; another, burned in 1718 in Church of Jesuits, Antwerp.—Smith, ii. 15 ; ix. 247 ; Meyer, *Museen*, 388 ; Larousse, v. 364.

By *Lo Spagna*, Church of Riformati, Todi. Above, Saviour crowns Virgin under a canopy, in centre of a company of angels, prophets, and sibyls ; below, SS. Jerome, Louis, Bernardino, John Baptist, and others. Imitated, with changes, from Florentine altarpiece at Narni. Painted in 1511. Replica (1511), with changes, S. Martino, near Trevi ; Magdalen and St. Catharine introduced below, and view of S. Francesco at Assisi in background.—C. & C., *Italy*, iii. 310, 312 ; Vasari, ed. Mil., i. 594.

By *Tintoretto*, S. Giorgio Maggiore, Venice ; canvas. Above, the Virgin is crowned ; below are SS. Benedetto, Gregorio, Placido, Manro, and five portraits.—Zanotto, 631.

By *Velasquez*, Madrid Museum ; canvas,

H. 5 ft. 9 in. × 4 ft. 4 in. The Virgin, enthroned in clouds, with her robe upheld by two cherubs, is about to be crowned by the Father and the Son, while above hovers the dove ; beneath are four winged heads. Painted, probably after second visit to Italy, for the Queen's oratory in the palace at Madrid. Considered the best of his religious pictures. Engraved by Massard ; Nargeot ; etched and lithographed by several.—Madrado ; C. Bermudez ; Jameson, *Madonna*, 23 ; Curtis, 3 ; Réveil, xiv. 955.



Coronation of Virgin, Velasquez, Madrid Museum.

Subject treated also by Cosimo Rosselli, S. M. de' Pazzi, Florence, and Louvre, Paris ; Ridolfo Ghirlandajo, Louvre ; Pinturicchio, Vatican ; Girolamo da Santa Croce, Berlin Museum ; Giulio Romano and Il Fattore, Vatican ; Marco Palmezzano, Brera, Milan ; Girolamo da Udine, Hospital at Udine ; Paolo Veronese, Venice Academy and Schleissheim Gallery ; Annibale Carracci, Duke of Newcastle ; Giovanni Lanfranco, Louvre ; Padovanino, Venice Academy ; Carlo Francesco Nuvolone, Passione, Milan ; Juan de Juanes, Madrid Museum ; Hans Memling, Hospital of St. John, Bruges ;

## VIRGIN

Hans Holbein, elder, Augsburg Gallery ; Hans von Culmbach, Munich Gallery ; Hans Schaufelein, ib. ; Hans Baldung Grien, Freiburg Cathedral ; Adriaen van der Werff, Old Pinakothek, Munich ; Giotto, Church of S. Francesco d'Assisi ; Claudius Jacquand, St. Philippe-du-Roule, Paris.

**VIRGIN, DEATH OF**, Michelangelo da Caravaggio, Louvre, Paris ; canvas, H. 12 ft. 1 in. × 8 ft. The Virgin on her death-bed, the apostles and their disciples in affliction ; in



Death of the Virgin, Michelangelo da Caravaggio, Louvre, Paris.

foreground, at right, a woman seated, her head upon her knees, weeping. Painted for S. M. della Scala in Trastevere, Rome ; bought by Duke of Modena, who sold it to Charles I. of England ; bought by Jabach, who sold it to Louis XIV. Engraved by S. Vallée ; H. Laurent ; Claessens ; Oortmann. —Villot, *Cat. Louvre* ; *Musée royal*, i. ; *Filhol*, vii. Pl. 475 ; *Landon, Musée*, iv. Pl. 32 ; *Meyer, Künst. Lex.*, i. 615 ; *Cab. Crozat*, ii. Pl. 91.

By Domenico Ghirlandajo. See *Virgin, Life of*.

By Martin Schaffner, Pinakothek, Munich ; wood, H. 9 ft. 10 in. × 5 ft. 2 in. She kneels, supported by two of the apostles, while another, in priestly raiments, holds before her a book ; at the right, two kneeling are reading from a book and two others are visible in background ; at the right, two more are bringing a sprinkler and a censer ; above, the soul of the dying, borne upwards by angels to a glory, where it is received by Christ. On the reverse : Christ with the Apostles, and half of the Departure of Christ, the other half being on the back of another picture in the Pinakothek. These, and other panels, formed once the wings of the altar door of a convent at Weddenhausen, near Ulm. They came into possession of the Government in 1803, when the convent was broken up. Engraved by J. Burger. —Förster, v.

**VIRGIN, EDUCATION OF**, Jean Jouvenet, Uffizi, Florence ; canvas. The Virgin, her hands joined, kneels before her mother, who points with her finger to letters on a paper spread out upon her knees ; Joachim leans upon a chair in which St. Anna is seated ; in background, young girls at work ; above, the heads of cherubim smiling in the clouds. Engraved by Pierre Drevet. Several repetitions. —Larousse, vii. 215.

By Murillo, Madrid Museum ; canvas, H. 7 ft. 2 in. × 5 ft. 5 in. St. Anna, seated on a bench with an open book in her lap, teaches the Virgin, who stands on left ; above, two cherubs about to crown the latter with flowers ; on left, a marble column and a basket of linen ; in background, a balustrade. Painted about 1674 ; figures thought to be portraits of wife and daughter of artist. From Isabel Farnese Collection. Lithographed by F. Decraene ; H. Eichens ; Jacott ; and others. Study, Madrid Museum ; sketch, Edward A. Leatham, London. —Curtis, 143 ; *Gaz. des B. Arts* (1875) ; *Madrado*, 478.

By Rubens, Antwerp Museum ; canvas, H.

## VIRGIN

6 ft. 4 in. × 5 ft. St. Anna, seated on a bench in front of a balustrade, teaches the Virgin, who stands beside her, to read from a book; behind, left, St. Joachim, whose countenance shows delight at the progress of the pupil; above, two angels with a crown of flowers. Painted for the Church of the Unshod Car-



Education of the Virgin, Rubens, Antwerp Museum.

melites, Antwerp. Engraved by Schelte; Bolswert; C. Waumans.—Réveil, x. 748.

**VIRGIN IN GLORY WITH SAINTS**, Simone *Cantarini*, Bologna Gallery; canvas, H. 7 ft. 5 in. × 4 ft. 3 in. The Virgin, seated upon clouds in a glory of angels, two of whom are about to crown her, with one foot upon the crescent moon; below, SS. John Evangelist, Nicholas of Tolentino, and Euphemia. Engraved by G. Asioli.—Pinac. di Bologna, Pl. 20.

**VIRGIN OF GRIEF**. See *Mater Dolorosa*.

**VIRGIN, HOLY**, *Guido Reni*, Uffizi, Florence; canvas, H. 4 ft. 3 in. × 3 ft. 1 in. Half-length, with drapery over her head and shoulders, her hands crossed upon her breast, and her eyes turned upwards. En-

graved by E. Beisson.—Wicar, i. Part 10; Molini, Gal. di Firenze, i. 141; Soc. Ed. and Paris, Pl. 117.

**VIRGIN, LIFE OF THE**, Domenico *Ghirlandajo*, S. M. Novella, Florence; frescos on the wall of the choir. Seven subjects: 1. Joachim's Expulsion from the Temple; 2. Birth of the Virgin; 3. Presentation in the Temple; 4. Marriage of the Virgin; 5. Adoration of the Magi; 6. Massacre of the Innocents; 7. Death and Assumption of the Virgin. Executed, with the aid of assistants, about 1490, by order of Giovanni Tornabuoni, to replace the damaged works of Andrea Orcagna. Engraved by Lasinio.—Vasari, ed. Mil., iii. 260; C. & C., Italy, ii. 476; Larousse, xv. 1028.

By *Murillo*, Sir Richard Wallace, Bart., London; canvas, H. 2 ft. 5 in. × 1 ft. 10 in. The Virgin and Joseph, holding each other by the hand, accompanied by five male and three female attendants, stand before the High Priest; above, the dove in a glory; in background, architecture and a crimson curtain.—Curtis, 143.

By *Pietro Perugino*, Caen Museum, France; canvas, life-size. Marriage of the Virgin and St. Joseph by the High Priest, in presence of a group of men on one side and of women on the other, in front of an octagon temple. A modification of the Delivery of the Keys to Peter, in the Sistine Chapel. Contracted for in 1495 for the Brotherhood of S. Giuseppe in Lorenzo, Perugia, but not painted until after 1500; carried to France in 1799 and not returned. Raphael probably had a hand in it, and his *Sposalizio*, at Milan, repeats the same consecrated type.—Vasari, ed. Mil., iii. 581; C. & C., Italy, iii. 217; Müntz, 84.

By *Raphael*, Brera, Milan; wood, arched at top, H. 5 ft. 6 in. × 3 ft. 9 in.; signed, and dated 1504. Marriage of the Virgin and Joseph by the High Priest in the court of the temple; group of men on one side and of women on the other side of priest. An adaptation from Perugino's *Sposalizio* at Fano and at Caen. Painted for S. Francesco

## VIRGIN

of Città di Castello, where it remained till June 28, 1798, when the municipal authorities gave it up to Gen. Giuseppe Lecchi, commander of a French brigade then in the town. Lecchi sold it in 1801 to Giacomo Sannazaro, of Milan, from whom the Milan Hospital inherited it in 1804; purchased by the State in 1806 for 53,000 francs. Restored in Milan by Molteni, but somewhat discoloured. Copy, of 1506, by Giovanni Andrea *Urbani*, in sacristy of S. Giuseppe, Urbino; another in S. Agostino, Città di Castello, a third in Berlin Museum; modern copy in École des Beaux Arts, Paris. Engraved by Longhi.—Vasari, ed. Mil., iv. 323; Pungileone, Raphael, 282; C. & C., Raphael, i. 163; Passavant, ii. 18; Klas. der Malerei, i. Pl. 31; Gruyer, Vierges de Raphael, ii. 3, 21; Müntz, 81; Kugler (Eastlake), ii. 413; Perkins, 59; Réveil, ix. 577.

**VIRGIN OF MERCY.** See *Madonna della Misericordia*.

**VIRGIN AND ST. DOMINICK,** Paolo *Veronese*, Venice Academy; canvas. The Virgin in glory and St. Dominick distributing crowns of roses to a pope, an emperor, a king, a doge, etc. From S. Pietro Martire, Murano.

**VIRGIN OF SORROWS** (*Virgen de las Augustias*), Anton Van *Dyck*, Madrid Museum; canvas, H. 3 ft. 9 in. × 3 ft. 3 in. The Virgin, seated, supports on her lap the body of Christ, whose hand the Magdalen kisses, while St. John stands near by. Larger repetition in Museum of Ambéres.—Madrazo.

**VIRGIN, SEVEN JOYS OF THE**, Hans *Memling*, Old Pinakothek, Munich; wood, H. 2 ft. 7 in. × 5 ft. 11 in. An extensive landscape, in the centre of which is Jerusalem with many towers. In the foreground, middle, the Adoration of the Magi, on the left the Nativity, on the right the Resurrec-

tion; in the background, The Annunciation to the Shepherds, the Journeying of the Magi and their Re-embarkation on the Sea; their Visit to Herod, the Massacre of the Innocents, and the Flight into Egypt. On the other side the Women at the Sepulchre, the Appearance of Christ among the Women and Disciples, taking Leave of his Mother, his Ascension, the Death of the Virgin and



Marriage of the Virgin, Raphael, Brera, Milan.

her Reception in Heaven, and lastly, on the distant mountain peaks, the Three Magi, kneeling, gazing on the Star of Bethlehem. The title of this picture is misleading, as the design includes many incidents in the life of Christ and of the Virgin besides those called the Seven Joys. Weale calls it Christ the Light of the World, and Michiels the Triumphs of Christ. Painted for Pierre

## VIRGIN

Bultynck, a currier of Bruges, who presented it to his guild in 1479; dedicated in 1480 in Chapel of the Tanners, Bruges, where it remained until about 1780, when it was presented to the Austrian Governor-General of Brabant; passed in 1813 from the Brion family at Brussels to the Collection of the Boisserée brothers; acquired thence by the Pinakothek. Engraved by E. Schäffer; R. Peztsch in Förster's *Denkmale*. Lithographed by Strixner, Freymann.—Kugler (Crowe), i. 97; Eastlake, Notes, 139.

**VIRGIN, SEVEN SORROWS OF THE**, Hans *Memling*, Turin Gallery; wood, H. 1 ft. 9 in. × 3 ft. The story of the Passion, in a landscape. In background, the Entrance of Christ into Jerusalem; then the Saviour in the House of the Pharisee, and the Last Supper; next, nearer the spectator, the Betrayal by Judas, the Flagellation, the March to Calvary, the Crucifixion, the Descent from the Cross, the Resurrection, the Descent into Limbus, the Appearance to the Magdalen, and the Supper at Emmaus. In the foreground, a donor and his wife are kneeling. There are hundreds of figures in this miniature, all of them delicately finished and brilliantly coloured. Probably the central part of an altarpiece, painted in 1477–78, by order of Willem Vrelandt, for the booksellers' chapel in Bruges. The donors are supposed to be Vrelandt and his wife. The picture was sold in 1624. Saved from the plunder of the Dominican Convent of Bosco, near Alessandria, Piedmont, in the French Revolution, and subsequently presented to the king. The wings are supposed to be lost.—C. & C., *Flemish Painters*, 267.

**VIRGINIA, DEATH OF**, G. G. *Lethière*, Louvre; canvas, H. 15 ft. × 25 ft. 8 in.; signed, dated 1828. Virginius, having slain his daughter, holds up the bloody knife and threatens Appius Claudius, the Decemvir. Salon, 1831; presented to Louvre in 1848 by M. Bayard. Original study in Salon of 1795.

**VISCH, MATHIAS DE**, born at Reninghe, West Flanders, in 1702, died at Bruges, April 23, 1765. Flemish school; history and portrait painter, pupil at Bruges of Joseph van den Kerckhove; was the first to win (1720) the prize at the newly founded Academy, went in 1723 to Paris and thence soon after to Italy, visiting Rome, Venice, where he studied under Piazzetta, then Parma and Piacenza; returned to Bruges after nine years' absence, established a successful life-model school in 1735, and became professor at the Academy in 1739. Works: Hagar consoled by the Angel, St. Jacques, Bruges; Allegory of Fine Arts, Portraits of Himself (2, one dated 1740), do. of the Painter Suweyns (1740), Academy, ib.—Immerzeel, iii. 197; Weale, *Cat. Bruges Acad.*, 91.

**VISCHER, AUGUST**, born at Waldan-gelloch, Baden, in 1822. History and genre painter, pupil of Munich Academy under Cornelius and Schnorr, and of Antwerp Academy under Wappers and Deitmann, then of De Block; settled in Munich in 1850, visited Paris in 1853–54; became Baden court painter in 1864 and professor at the Polytechnic Institute in Carlsruhe in 1870. Gold medal, 1851. Works: Sailors' Dance in Dutch Tavern, Scene in Baden Revolution, Diana of Poitiers before Francis I. (1850); Capture of Olden Barneveld (1851), Coligny at St. Quentin surprised by the Spaniards (1852), Carlsruhe Art Union; Capture of Götz von Berlichingen; Capture of Francis I at Pavia (1857); Berthold of Zähringen defeating the Milanese at Cassano in 1158 (1864), Carlsruhe Gallery; Storming of Rome by the Germans (1875). In fresco: Storming of Ofen by Elector Max Emanuel, Entry of Elector Max Joseph into Munich in 1799, National Museum, Munich.—Dioskuren (1870), 185; Kaulen, 310; Regnet, ii. 286.

**VISITATION**, Mariotto *Albertinelli*, Uffizi, Florence; wood, small figures; dated 1503. Visit of Mary to Elizabeth (Luke i. 39). The Virgin and Elizabeth meet under a dec-



## VISITATION

orated portico; in the predella, Annunciation, Nativity, and Presentation in Temple. Painted for S. Martino, Florence; passed



Visitation, Mariotto Albertinelli, Uffizi, Florence.

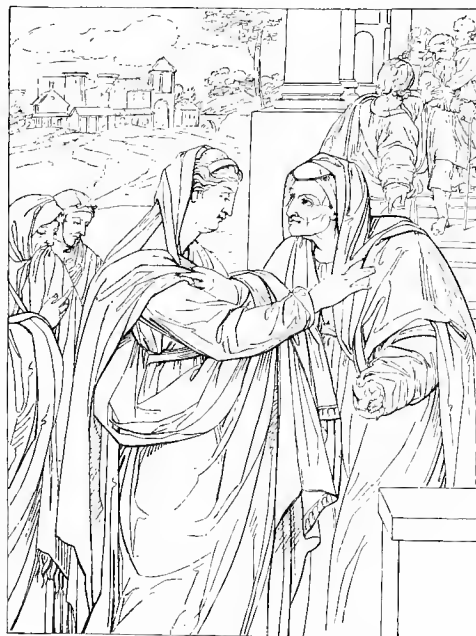
in 1786 from the Florence Academy to the Uffizi. Albertinelli's masterpiece. The group is felicitous, the draperies are worthy of Fra Bartolommeo, and the low-keyed tone of colour is heightened by glazes applied with consummate skill. Engraved by V. della Bruna.—C. & C., Italy, iii. 485; Vasari, ed. Mil., iv. 224; Molini, Gal. di Firenze, i. 69; Lasinio, i. Pl. 21; Meyer, Kunst. Lex., i. 219, 222; Etruria Pittrice, i. Pl. 39; Rosini, iv. 47.

By Domenico *Ghirlandajo*, Louvre; wood, H. 5 ft. 7 in. × 5 ft. 3 in.; dated 1491. The Virgin receives the salutation of St. Elizabeth, who kneels in presence of Mary Cleopas and Mary Salome. Begun for Church

of Cestello, now S. M. Maddalena de' Pazzi, Florence, by Domenico, and finished by his brothers, David and Benedetto. Carried to Paris in 1812, and left to the Musée Napoléon in 1815 by the Florentine Commissioners.—Vasari, ed. Mil., iii. 258; Villot, Cat. Louvre.

By *Palma Vecchio*, Vienna Museum; canvas, H. 6 ft. × 11 ft. 9 in. Joseph and Zacharias witness the meeting of Elizabeth and Mary at outskirts of a village.—C. & C., N. Italy, ii. 471.

By Sebastian del *Piombo*, Louvre, Paris; wood, transferred to canvas, H. 5 ft. 6 in. × 4 ft. 4 in.; signed, dated 1521. Visit of Mary to Elizabeth; in distance, a man announces to Zacharias the coming of the Virgin. Painted for Francis I. Damaged by restorations.—C. & C., N. Italy, ii. 339; Villot, Cat. Louvre; Filhol, vii. Pl. 469; Landon, Musée, xiii. Pl. 44.



Visitation, Sebastian del Piombo, Louvre, Paris.

By *Raphael*, Madrid Museum; wood, transferred to canvas, H. 6 ft. 7 in. × 4 ft. 9 in. Elizabeth advances from left to meet the Virgin and clasps her hand; in back-

## VISITATION

ground, baptism of Christ, with the Eternal blessing him from above. Painted about 1517 for Giovanni Battista Branconio of



Visitation, Raphael, Madrid Museum.

Aquila, who presented it to S. Silvestro at Aquila in the Abruzzi; bought in 1655 by Philip IV. of Spain, who placed it in the Escorial; carried to Paris in 1813 and transferred to canvas; returned in 1822. Almost wholly by Raphael. Engraved by A. B. Desnoyers, and others.—Gruyer, *Vierges de Raphael*, ii. 63; Passavant, ii. 247; Madrazo, 189; Réveil, i. 61; Larousse, xv. 1116.

By *Rembrandt*, Grosvenor House, London; wood, H. 1 ft. 9 in. × 1 ft. 6 in.; signed, dated 1640. Elizabeth embraces the Virgin at the bottom of the house steps, which the aged Zacharias, who is supported by a youth, is descending; behind the Virgin, a negress, and farther back a servant housing an ass; beside them a dog, a peacock, and a hen with chickens. Formerly in Collection of King of Sardinia; bought in Eng-

land in 1812. Engraved by J. Burnet (1813).—Waagen, *Art Treasures*, ii. 165; Vosmaer, 455; Smith, vii. 22.

By *Rubens*, Antwerp Cathedral; wood, H. 13 ft. 6 in. × 4 ft. 10 in. The Virgin is received by Elizabeth at the entrance of a house with a vast portico supported by columns, while Zacharias greets Joseph, who is mounting the steps; behind the latter, a maid-servant with a basket on her head, and in foreground a man-servant unloading an ass. Painted on the interior of one of the wings of the *Descent* from the Cross. Engraved by P. de Jode; Ragot.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. The Virgin and Elizabeth, with Zacharias behind them leaning on his staff. "Painted in his very best manner; exquisite in simplicity, unrivalled in vigour, well-preserved, and, as a piece of painting, certainly one of the most precious in Venice."—Ruskin, *Stones of Venice*, iii. 332.



Visitation, Rubens, Antwerp Cathedral.

Subject treated also by Pinturicchio, Vatican; Cristofano Allori, Palazzo Strozzi, Florence; Federigo Barocci, Vienna Muse-

um ; Carlo Bonone, S. M. in Vado, Ferrara ; Callisto da Lodi, S. M. Calchera, Brescia ; Lodovico Carracci, S. Domenico, Bologna ; Domenichino, Cappella Nolfi, Fano ; Garofalo, Palazzo Doria, Rome ; Luca Giordano, Vienna Museum ; Guercino, Rouen Museum ; Carlo Maratti, S. M. della Pace, Rome ; Giovanni Maria Morandi, Uffizi, Florence ; Bernardino Naldini, Duomo, Florence ; Ercole Procaccini, Naples Museum ; Andrea Vicentino, Uffizi, Florence ; Vicente Joanes, Madrid Museum, Carlsruhe Gallery ; Vincenzo Carducho, Madrid Museum.

VITALE DA BOLOGNA, early part of 14th century. Bolognese school. A Madonna signed and dated 1320 is in the Bologna Gallery. Another, engraved by D'Agincourt, was dated 1345. A third, signed by him without date, is in the Museo Cristiano of the Vatican. He was a second-rate painter, who imitated the affected tenderness and delicacy of the Umbrians and displayed the mechanical attainments of a miniaturist.—C. & C., Italy, ii. 207 ; Vasari, ed. Le Mon., iii. 41 ; Ch. Blanc, *École bolognaise*, Introd., vi. ; Burekhardt, 518.

VITALIS, PAPIRIUS, Roman painter, date unknown.—Fabretti, *Inscr.*, 235, No. 622 ; R.-R., Schorn, 425.

VITE, TIMOTEO, or Timoteo da Urbino, born in Ferrara in 1469, died in Urbino, Oct. 10, 1523. Umbrian school ; son of Bartolommeo di Pietro Vite. Brought up a goldsmith, but painted with Francia in Bologna in 1491-95, and settled as a master at Urbino. About 1519, or perhaps a little before, he became Raphael's assistant in Rome, remaining there until Raphael's death (1520), when he probably returned to Urbino. The most important of his works is the altarpiece (1504), Duomo, Urbino. The outline and modelling are precise and careful in finish, and the drapery is good, but the effect is cold and chilling. Vite recalls Francia and Pinturicchio, though much inferior to them. A Madonna with Saints, Brera, Milan, is of this period. As he grew older he adopted the Raphaellesque style, as

shown in the figure of St. Apollonia in the Santissima Trinità, Urbino. As Raphael's assistant he painted the Prophets, in the Church of the Pace, Rome, and the draperies of Raphael's Sibyls below them. The *Madonna di S. Luca*, Academy of St. Luke, Rome, attributed to Raphael, is now ascribed to him. To this period also belongs his *Magdalen*, Bologna Gallery.—C. & C., N. Italy, i. 567, 577 ; Burekhardt, 586, 660, 684 ; Vasari, ed. Le Mon., viii. 146 ; ed. Mil., iv. 489 ; Ch. Blanc, *École ombrienne* ; Lübke, *Gesch. ital. Mal.*, i. 453.

VIVARINI or VIVARINO, ANTONIO. See *Antonio da Murano*.

VIVARINI, BARTOLOMMEO, Venetian school ; last half of 15th century. Associated in 1450 with his brother *Antonio da Murano*, with whom he had probably studied, but soon left him and founded a separate studio. In his first works he signs himself *Da Murano*, but in 1459, when he produced his *St. John Capistrano*, now in the Louvre, he had taken the afterwards celebrated name of Vivarini. In 1465 he painted a *Madonna with Saints*, now in the Naples Museum, in which Venetian and Paduan elements are commingled, but the latter predominates in his later works. After the introduction of oil-painting into Venice by Antonello da Messina in 1470, Bartolommeo was the first to adopt the new method in two altarpieces, one of 1473 in SS. Giovanni e Paolo, Venice (in parts, one in the transept and one in the sacristy), and the other, of 1474, *St. Mark between Four Saints*, in S. M. de' Frari, Venice. To paint these fine works he must have studied the best creations of Mantegna, whom he often resembles in accurate execution, though he is generally colder in colour. The later pictures of Bartolommeo show the hand of assistants and are of unequal value. Of these, the *St. Ambrose between Four Saints* (1477), in the Vienna Museum, is a good example. Between this and 1499 he executed many works, but never rose again to his best standard, and sank gradually into

VIVARINI

comparative obscurity. Among his later works is *St. George and the Dragon* (1485), Berlin Museum.—C. & C., N. Italy, i. 39; Burckhardt, 589, 590, 623; Ch. Blanc, *École vénitienne*; Vasari, ed. *Le Mon.*, vi. 86, 102, 126; ed. Mil., iii. 666; Lermolieff, 397; Lübke, *Gesch. ital. Mal.*, i. 514.

VIVARINI, LUIGI or ALVISE, the elder, Venetian school, beginning of the 15th century. A Christ bearing His Cross, in the sacristy of S. Zanipolo, Venice, has his signature, with the date 1414. The picture has been so much repainted that the authenticity of the inscription has been doubted by many. Lermolieff and Crowe and Cavalcasselle doubt the existence of an elder Luigi, and the latter believe it to be the work of Luigi Vivarini who lived at the close of the 15th century, following in this Lanzi and others. Charles Blanc, however, who thinks the date authentic, and believes in the existence of an elder Luigi, is supported in his belief by Ridolfi, Zanetti, and Zanotto. There are several single figures of saints attributed to the elder Luigi in the Venice Academy.—C. & C., N. Italy, i. 19, 58; Vasari, ed. Mil., iii. 159; Ch. Blanc, *École vénitienne*; Lermolieff, 396.

VIVARINI, LUIGI, the younger, Venetian school, last of 15th century, died in 1503? He was a kinsman of Bartolommeo Vivarini, and probably studied either under him or with Antonio da Murano, his elder brother. His style for many years is marked with the Muranese stamp, but when Bartolommeo's powers began to decline, Luigi crept up gradually to an imitation of the Bellini, and in many qualities soon rivalled Giovanni Bellini. One of the best examples of his earlier works is the *Madonna with Saints* (1480), now in the Venice Academy. It shows correct aerial and linear perspective and the proper distribution of figures, and proves that he needed but a little more taste for colour, more delicacy of selection, and greater versatility, to equal his rivals. In 1488 he was employed with the brothers Bellini in the

decoration of the Sala del Gran Consiglio, but the fire of 1577 unfortunately destroyed his works. While engaged in this he also executed important private works, the three largest and latest of which are a *Madonna with Saints*, Berlin Museum; *Madonna with Saints and Angels* (1501), same gallery; and the Apotheosis of St. *Ambrose* in the Frari, Venice, finished after Luigi's death, by his pupil Basaiti.—C. & C., N. Italy, i. 52; Vasari, ed. Mil., iii. 159; Ch. Blanc, *École vénitienne*; Lermolieff, 398; Lübke, *Gesch. ital. Mal.*, i. 517.

VIVIEN, JOSEPH, born at Lyons in 1657, died at Bonn, Dec. 5, 1735. French school; portrait painter, especially in pastel, pupil of Le Brun in Paris, where he went in 1677. Acquired such reputation that all persons of note in Europe wished to be painted by him. His portraits are excellent likenesses and of fine execution. Member of Academy, 1701; Counsellor, 1703. Court painter to Elector of Cologne. Works: Adoration of the Magi (1698), Notre Dame de Paris; Elector Max Emanuel of Bavaria, Duke of Burgundy, Sculptor Girardon, three others, Musée des dessins, Louvre; Portraits of Fénelon, and the Engraver Edelinck (attributed), Versailles Museum; Cardinal Joseph Clement of Bavaria, Elector of Cologne, Valenciennes Museum; others in Museums at Metz and Rouen; Duke Ferdinand Maria of Bavaria, Darmstadt Museum; Fénelon, The Artist, Old Pinakothek, Munich; Philip V. of Spain, Dukes Charles de Berry, Louis of Burgundy, Max Emanuel of Bavaria (2), eight others, Schleissheim Gallery; Portrait of himself, Uffizi, Florence.—Bellier, ii. 698; Ch. Blanc, *École française*, iii.; Jal, 1278.

VLERICK, PEETER, born at Courtrai in 1539, died at Tournai in 1581. Flemish school; history painter, pupil of Charles

*J. Vivien  
Vivien fecit  
1700*

VLEUGHELIS

d'Ypres, worked for awhile at Malines, then studied at Antwerp under Jacob Floris (brother of Frans Floris); went to Italy about 1559, and worked in Venice under Tintoretto; in Rome, where he studied the works of Michelangelo, he assisted Girolamo Muziano in the Vatican and in the Villa d'Este, painting the figures in his landscapes. Having visited Naples, he returned home via Germany; but in spite of his great skill met with no success, and died in poverty. He was the master of Karel van Mander, in whose time, even, his works were already rare.—Fétis, *Les Artistes belges à l'étranger*, ii. 350; Michiels, vi. 125; *Splendeurs de l'art en Belgique*, 117.

VLEUGHELIS. See *Wleughels*.

VLEIEGER, SIMON DE, born in Rotterdam about 1600, died in Amsterdam shortly before 1660. Dutch school; marine and landscape painter, supposed pupil of Willem van de Velde the elder; entered guild at Delft in 1634, and became a citizen of Amsterdam. He was the first to represent with great truth the ocean under its different aspects. He had a pure feeling for nature, and excelled in aerial perspective, freedom of touch, and softness of execution. Works: *Coast of Scheveningen*, Bridge-water Gallery, London; *Naval Battle on the Slaak* (1633), Amsterdam Museum; *Slightly Agitated Sea* (163-), Berlin Museum; do. (1632), Baron Minutoli's Collection, Schloss Fridersdorf, Silesia; *Storm at Sea*, Fort Bath on the Scheldt, Old Pinakothek, Munich; *River Maas with Vessels*, *Zuyder Zee with Vessels*, *Marine* (1660), Copenhagen Gallery; *Landscape with Hunters*, *Marines*, Stockholm Museum; *Calm Sea with Vessels* (3, one dated 1654), Schwerin Gallery; do. (1649), Museum, Vienna; *Wood Landscape* (1640), *Marines* (2), Liechtenstein Gallery, ib.; *Storm at Sea*, Czernin Gallery, ib.; *Arrival of Prince of Orange at Vliessingen*, *Agitated Sea* (1624), Hermitage, St. Petersburg; *Calm Sea* (2), Peterhof; others in the Louvre, in Museums and Galleries of Antwerp, Augsburg, Basle, Dres-

den, Frankfort, Gotha, Königsberg, and Weimar.—Ch. Blanc, *École hollandaise*; Immerzeel, iii. 202; Kramm, vi. 1780; Kugler (Crowe), ii. 494; *Zeitschr. f. b. K.*, xxi. 324.

VLIET, HENDRIK CORNELISZ VAN (van der), born at Delft in 1611 or 1612, died there in October, 1675. Dutch school; genre, portrait, and architecture painter, pupil of his uncle Willem van Vliet, and of Mierevelt; painted church interiors with fine aerial and lineal perspective; also portraits, and genre pictures by lamplight, in the style of Schalcken. Works: *Lady's Portrait* (1671), Haarlem Museum; *Interior of Protestant Church* (1666), Rotterdam Museum; do. (1652), Moltke Collection, Copenhagen; do. (1659), Schwerin Gallery; *Interior of Church in Delft*, Hague Museum; do. (1654), Amsterdam Museum; do., Stockholm Museum; *Merry Old Soldier* (1647), Copenhagen Gallery; *Monument to William of Orange* (1663), Amalienstift, Dessau; do., Stockholm Museum; *Return of Jephtha*, Germanic Museum, Nuremberg. Interiors: Ghent Museum (2); Berlin Museum; Kunsthalle, Hamburg; Old Pinakothek, Munich; Vienna Academy; Hermit-

*H van Vliet*  
*H van Vliet*  
1653

age, St. Petersburg.—Burger, *Musées*, ii. 312; Kramm, vi. 1780; Kugler (Crowe), ii. 513; Stuers, 176; Schlie, 667; *Zeitschr. f. b. K.*, xxi. 324.

VLIET, WILLEM VAN DER, born at Delft in 1586, died in 1644. Dutch school; history and portrait painter, whose works are very rare. Works: *Portrait of a Jesuit*, National Gallery, London; *Male Portrait*, Brussels Museum; do. (1632), Leipsic Museum; *Female Portrait* (1624), Liechtenstein Gallery, Vienna. By Jan Joris van

VOELCKER

Vliet, born at Delft about 1610, pupil of Rembrandt, are portraits in the Museums at Rotterdam and Leipsic, and a Baptism of the Eunuch, in the Oldenburg Gallery.

VOELCKER, GOTTFRIED WILHELM, born in Berlin, March 23, 1775, died there, Nov. 1, 1849. Flower painter, pupil of Johann Friedrich Schultze, whom he succeeded as director of the Royal Porcelain Factory. Member of Berlin Academy in 1811. Professor and privy councillor. Order of Red Eagle; Hanover Order of Guelph. Works: Fruit in Glass Bowl (1827), Flower-Piece (1837), National Gallery, Berlin; Flowers on a Table (1820), Raczynski Gallery, ib.; Flowers and Fruit (1834), Königsberg Museum; do. (1842), Schwerin Gallery. His son, Friedrich Wilhelm (1799-1870), distinguished himself in the same branch. Work:

*G. W. Voelcker*  
1847.

Flower-Piece (1821), New Pinakothek, Munich.—Rosenberg, Berl. Malersch., 351.

VOET, JACOB FERDINAND, born at Antwerp, baptized March 14, 1639, died after 1691 (?). Flemish school; portrait painter, formed himself under the influence of Van Dyck, then in Rome under that of Carlo Maratti; flourished about 1660-91, chiefly in Rome, under the Popes Alexander VII. and Clement IX., in Turin, Paris, and Antwerp. Works: Portrait of Cardinal Azzolini (1654), Berlin Museum; do. of Pope Clement IX. (1667).—Kramm, vi. 1782.

VOET, KAREL BORCHAERT, born at Zwolle about 1670, died in 1745. Dutch school; still-life painter, pupil of his brother and another unknown master; entered, at the age of nineteen, the service of the Earl of Portland, and accompanied him several times to England. Finally lived at Dordrecht. Works: Memento Mori (1741), Kitchen Scenes (2), Schwerin Gallery.—Immerzeel, iii. 203; Schlie, 669.

VOGEL, CHRISTIAN LEBRECHT, born at Dresden, April 4, 1759, died there, April 11, 1816. History and portrait painter, pupil of Schenau; invited to Castle Wildenfels in 1780 by his patron, Count Solms, he painted there many portraits and family groups of distinguished persons. Member of Dresden Academy in 1800, professor in 1814. Was especially successful with children's portraits. Works: Two Children playing with lighted Candle, Christiania Gallery; Artist's Children with Picture Book, Dresden Museum.—Nagler, xx. 491.

VOGEL, HUGO, born at Magdeburg, Feb. 15, 1855. Historical genre painter, pupil of Wilhelm Sohn at Düsseldorf. Gold medal, Berlin, 1883. Works: Luther at the Wartburg preaching from his Translation of the Bible (1882), Kunsthalle, Hamburg; Beethoven at the Piano (1883); Reception of the French Huguenots by the Great Elector (1884); Duke Ernst the Confessor taking Communion at Celle—1535 (1885), Provinzial Museum, Hanover.—Kunst-Chronik, xviii. 549; xx. 753; xxi. 243; Kunst f. Alle, i.; Zeitschr. f. b. K., xxi. 256.

VOGEL, LUDWIG, born at Zürich, July 10, 1788, died there, Aug. 21, 1879. History and genre painter, pupil of Heinrich Fuessli and of Konrad Gessner, then of Vienna Academy; went in 1810 with Overbeck to Rome, and, after having studied, at Florence and Orvieto, Perugia, Siena, Pisa, etc., the masterworks of Signorelli, Giotto, and other Pre-Raphaelite masters, returned to Zürich in 1813, and until 1820 studied Swiss types on trips through his native mountains. Works: Return Home of Swiss Warrior in 16th Century (1810); Return of Victors at Morgarten (1813); Struthan von Winkelried fighting the Dragon (1814); La Benichon (1819); Flight of Charles the Bold (1838); Ulrich Zwingli as Chaplain (1838); Arnold von Winkelried at Sempach (1840, 1856); Capuchin Refectory (1852); Tell's Chapel, Woman of Grisons in Suabian War, Prayer at the Grave (1844); Reception of Zürich into Confederacy, Zürich Gallery;

## VOGEL

Zwingly's Return from Berne (1865); Death of Gessler (1867).—Andresen, ii. 250; Kunst-Chronik, xviii. 742; Nagler, xx. 495.

**VOGEL VON VOGELSTEIN, KARL**, born at Wildenfels, Saxony, June 26, 1788, died in Munich, March 4, 1868. History and portrait painter, son and pupil of Christian Lebrecht Vogel (1759–1816), and pupil of Dresden Academy; went in 1807 to Memel, Dorpert, and St. Petersburg, where he painted many portraits, and in 1813 to Italy, where he studied and copied after the old masters; in 1820 he became professor at the Dresden Academy, and in 1824 court painter; visited London in 1834, Rome again in 1840–42, and Venice in 1851–52; resigned his professorship in 1853, and soon after moved to Munich. Member of Berlin, Munich, Vienna, St. Petersburg, and Florence Academies; ennobled by the King of Saxony in 1831; Order of Albrecht, 1853. Works: Temptation of Christ; Annunciation; Baptism of Christ; Susanna justified by Daniel; Christ Crucified (1821), Naumburg Cathedral; St. Joseph of Calazans with the School Children; Raising of Lazarus; Madonna, Portrait of the Landscape Painter Miville (1811), Basle Museum; Dante in his Relation to the Divine Comedy (1844), Palazzo Crocetta, Florence; Christian Martyr Perpetua in Prison; Francesca da Rimini and Paolo Malatesta; Francesca at the Bath (1845–46); Scenes from Goethe's Faust (1852); replica, Palazzo Pitti, Florence; Portraits of Pope Pius VII (1817), Kings Frederic August (1823) and John (1832) of Saxony, Dresden Gallery; Ludwig Tieck, National Gallery, Berlin; do. (1834), and King Frederic August II., Leipzig Museum; Portrait of himself, Uffizi, Florence; Thorwaldsen; Lucien Bonaparte. In fresco: Ten Scenes in Life of the Virgin (1826–29), Royal Chapel, Pillnitz.—Andresen, ii. 101; Illustr. Zeitg. (1868), i. 267; Jordan (1885), ii. 232; Nagler, xx. 481.

**VOILLEMOT, ANDRÉ CHARLES**, born in Paris, Dec. 13, 1822. Genre painter, pupil of Drölling and at the École des Beaux

Arts. His pictures, mostly ideal subjects, produce a charming effect at a distance, but on a close approach appear heavy in drawing and colouring. Medal, 1870; L. of Honour, 1870. Works: Zephyr, Cupid, Dream (1859); Gallant Festival, Cupid, Banquet of Stone (1863); Youth (1864); The Nest (1868); Velleda (1869); Grasshopper and Ant (1870); Springtime (1873); Woman with Roses (1874); Twilight (1876); Innocence in Danger (1878); Revery (1880); Recalling the Lovers (1883); Fantaisie espagnole (1884).—Larousse.

**VOIS, ARIE (Adriaan) DE**, born in Leyden in 1641, died there in 1698 (?). Dutch school; history, portrait, genre, and landscape painter, pupil of Nicolas Knupfer in Utrecht and of Abraham van den Tempel at Leyden; further developed under influence of Gerard Dou and Frans van Mieris. He painted, with minute finish, chiefly half-length nude figures, in landscapes after the manner of Poelenburg, animated in conception and clear and warm in colouring. A rich marriage led him into idleness for thirteen years, until need compelled him to devote himself again to art. The pictures of his last period pass for his best. Works: Boy with Book, Bridgewater Gallery, London; Woman cutting a Lemon, Two Male Portraits, Louvre; Jolly Toper, Brussels Museum; Old Lady, Antwerp Museum; Huntsman, Hague Museum; Jolly Fish-Seller, Violinist, A Lady, Peasant Smoking, Amsterdam Museum; Drinker, Cassel Gallery; Storm at Sea, Brunswick Gallery; Old Man's Head, Städel Gallery, Frankfurt; Venus and Adonis (1678), Berlin Museum; Lute Player, Gotha Museum; Drinker, Smoker, Old Pinakothek, Munich; Man looking into a Mum-Glass, Shepherdess, Landscape with Nude Figures (1666), Dres-

*Adriaan de Vois f. A. 1678*

den Gallery; Peasants before their Cottage, Schwerin Gallery.—Ch. Blanc, École hollan-

## VOLK

daise; Immerzeel, iii. 203; Kramm, vi. 1784; Kugler (Crowe), ii. 413; Riegel (Beiträge), ii. 408.

**VOLK, DOUGLAS**, born in Pittsfield, Mass., in 1856. Figure and subject painter; son of Leonard Volk, sculptor; pupil of Gérôme in Paris, and studied in Rome. Member of Society of American Artists. Studio in New York. Works: Vanity, In Brittany (1876); Domestic Life in Normandy (1878); In the Studio—Portrait (1880); Puritan Girl (1881), T. B. Clarke, New York; Kept In (1882); Charity (1883).

**VOLKERS, EMLL**, born at Birkenfeld, Jan. 4, 1831. Genre and animal painter, pupil in Dresden of Rietschel and Schnorr, and in Munich of Albrecht and Franz Adam; studied the horse in the royal studs of Württemberg, and settled in Düsseldorf in 1857; visited Bucharest in 1867 and Italy in 1869. Works: Four-in-Hand of Prince of Roumania; Market at Reni; Tavern Scene in Roumania; Roumanian Peasants Resting; Market Scene in Bucharest; Scenes from Campaigns of 1866 and 1870, Duke of Oldenburg.—Müller, 539.

**VOLKHART, GEORG WILHELM**, born at Herdicke, Westphalia, June 23, 1815, died in Düsseldorf, March 14, 1876. History and portrait painter, pupil of Düsseldorf Academy; studied in Italy (1846–47) after the old masters. Works: Christ the Good Shepherd (1834); Fritjof and Ingeborg (1836); Tancred and Erminia (1837); Raphael and the Fornarina (1838); Murder of Rizzio (1841); Abdication of Mary Stuart (1842); Mary Stuart on the Scaffold (1844); Leonardo and Blandine (1845); Death of Admiral Coligny (1846); Charles IX. and Catharine de' Medici visiting Coligny (1849); Duke of Alva's Breakfast at Rudolstadt (1850); Wallenstein and Seni (1851); Scene from Peasants' War (1852); Death of Belshazzar; Matathias overthrowing Altar at Modin. His son Max (born in Düsseldorf, Oct. 17, 1848) is a successful genre painter, pupil of Düsseldorf Academy and of Eduard von Gebhardt, then studied in Brussels, Ant-

werp, Bruges, and Ghent; in 1878 visited North Italy, and in 1881 Holland. Works: Bandage Room at Gravelotte; A Point of Honour; Much Ado about Nothing; Audience at the Burgomaster's; Improvised Dinner Party; Rejected Suitor (1884).—Blanckarts, 102; Cotta's Kunstbl. (1839), 43; Kunst-Chronik, xi. 434; Meyer, Conv. Lex., xvii. 966; xx. 998; Wolfig. Müller, Düsseldf. K., 152; Zeitschr. f. b. K., xviii. 36.

**VOLKMAR, ANTONIE**, born in Berlin, April 24, 1827. Genre and portrait painter, pupil of Julius Schrader, and in Paris (1853–57) of Cogniet; returned to her native city, where she won immediate success; visited Italy in 1862–64. Works: Artist travelling (1847); Sale of the Last Jewel (1858); German Emigrants (1860); The new Governess (1868); Beginning of Artistic Career (1870); The Schoolmates (1880); Grandmother telling Stories, Stettin Museum.—Müller, 539.

**VOLLERDT, JOHANN CHRISTIAN**, born at Leipsic in 1708, died at Dresden in 1769. German school; landscape painter, pupil of Alexander Thiele in Dresden; aimed at representing atmospheric effects in the style of Christoph Ludwig Agricola. Works: Winter Landscapes (3), Landscape with River, do. with Ruins (2), Cassel Gallery; Thunderstorm, Rainbow in the Mountains, Winter in do., River Landscape in do., Schwerin Gallery.—Schlie, 671.

**VOLLMER, ADOLF**, born in Hamburg, Dec. 17, 1806, died there in 1875. Landscape and marine painter, pupil of Suhr, then in Altona of Rosenberg and in Copenhagen of Eckersberg; studied in Munich in 1833–39, and travelled in Tyrol and Italy. In 1866 he became blind. Works: two Views of Heligoland, Woods near Reinbeck (1831); Harbour in the Baltic (1835); Sea in approaching Storm (1837); Lagoons in Venice (1839); Hamburg Harbour (1846); Marine (1836); Stangenmühlen-Grund (1852), Hamburg Gallery; Coast on Baltic Sea (1864); The Elbe at Blankenese (1865).—Andresen, iii. 24.



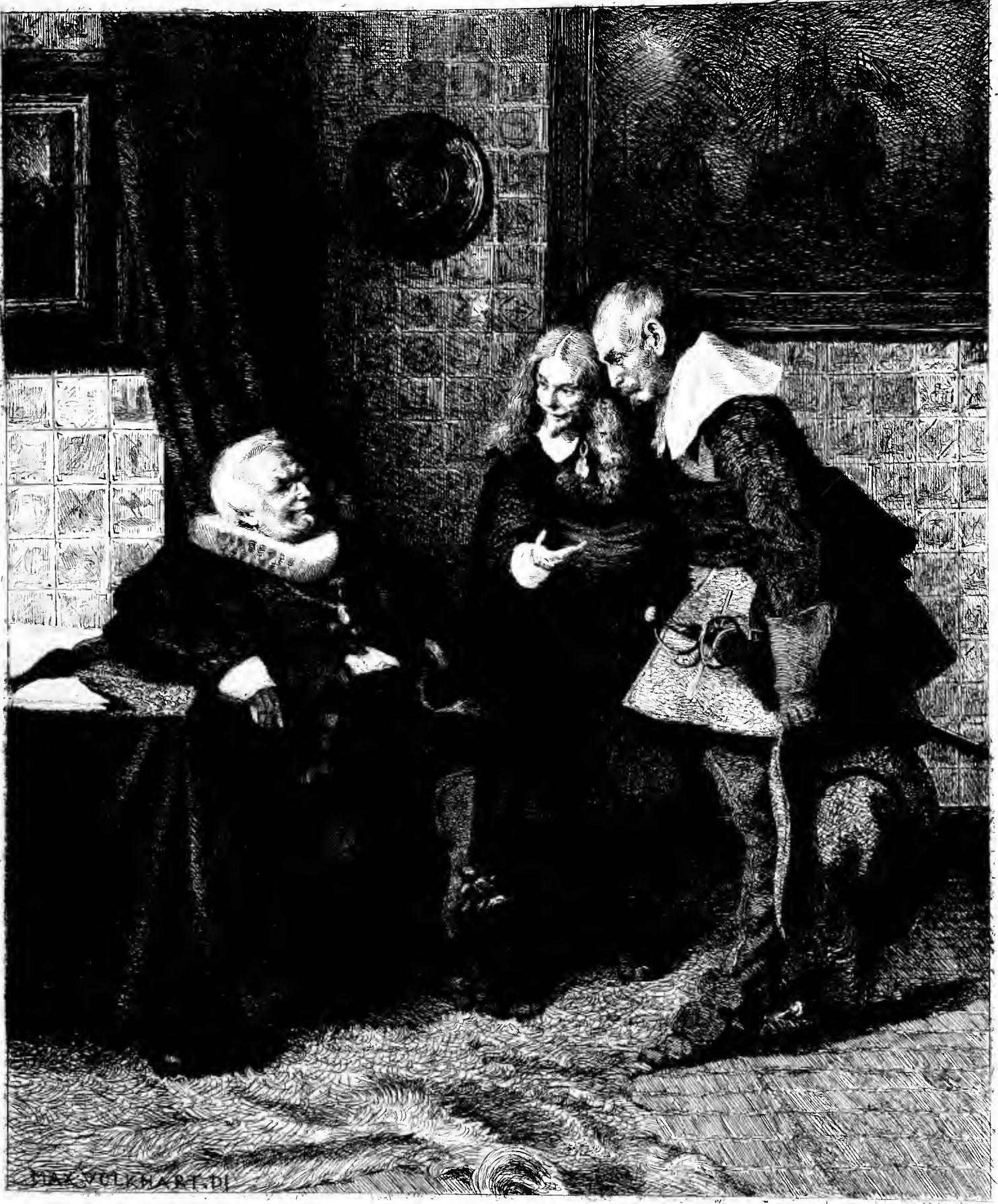
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MAX VOLKHART

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AUDIENCE AT THE BURGOMASTER'S

ORIGINAL ETCHING





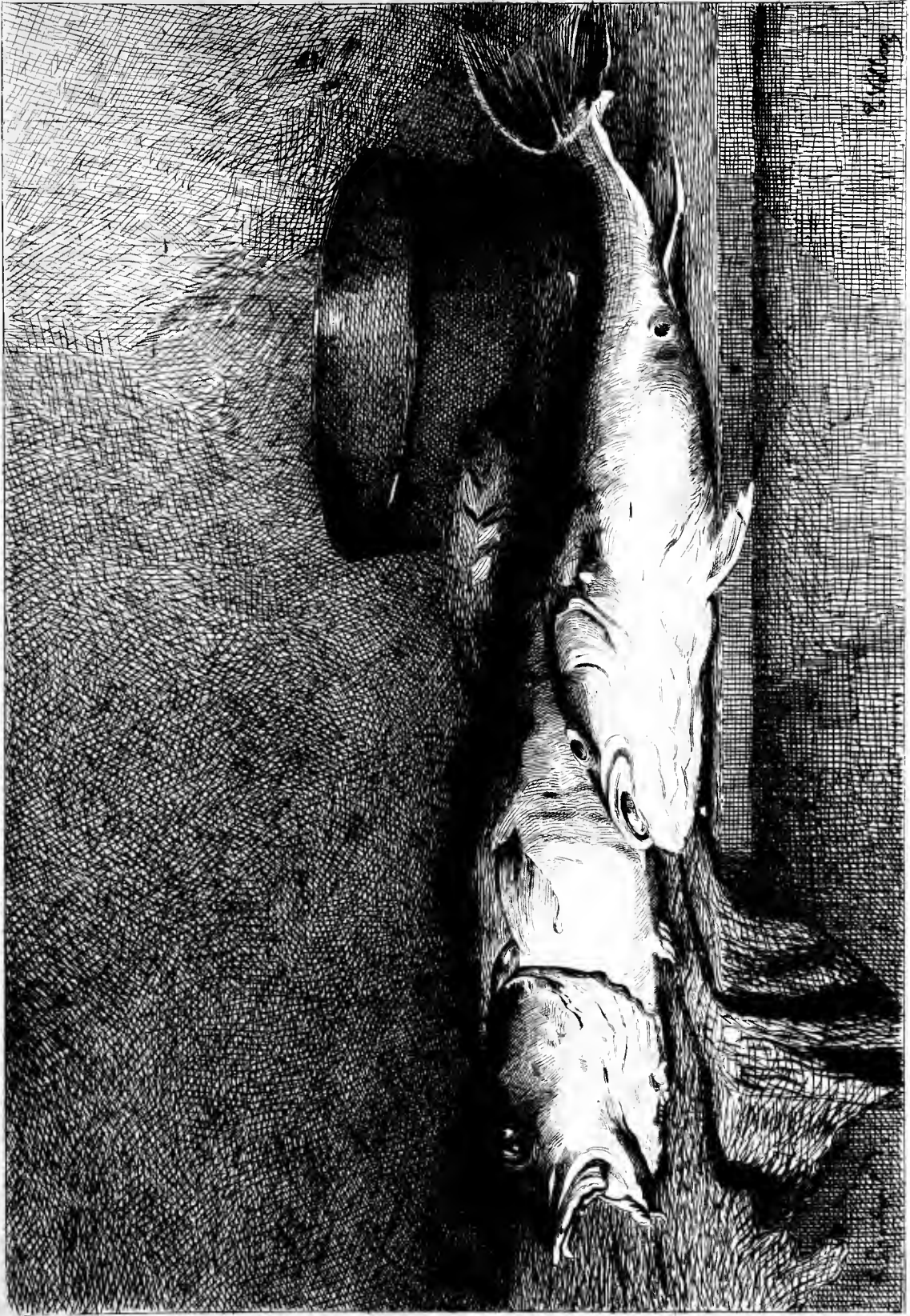
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## VOLLMERING

**VOLLMERING, JOSEPH**, born at Anholt, Westphalia, Aug. 27, 1810. Landscape painter, pupil of the Amsterdam Academy in 1826-30; then travelled several years in Germany, studying after nature, especially in the valley of the Rhine; from 1835 to 1844 studied with Barend Cornelis Koekkoek, with whom he made many sketching trips in the Rhine, Moselle, and Neckar Valleys. Removed to America in 1847; elected an A.N.A. in 1852. Studio in New York. Works: Indian Falls—near Cold Spring, N. Y. (1848), painted for G. Kemble; View on the Hudson, J. J. Astor, New York; Holy Shrine at Sunset (1852), George I. Seney, *ib.*; Study of Trees (1865), L. M. Rutherford, *ib.*; Sunset Landscape (1869), Adirondack Mountains (1869), F. H. Delano, *ib.*; The Hudson from Garrison's, C. de Rham, *ib.*; The Hudson from Hastings, F. W. Lasak, *ib.*; New York from Weehawken Heights (1872), A. Havemeyer, *ib.*

**VOLLON, ANTOINE**, born in Lyons, April 20, 1833. Genre, landscape, and flower painter, pupil of Ribot. Colouring harmonious; in other respects variable. Medals: 1865, 1868, 1869; 1st class, 1878; L. of Honour, 1870; Officer, 1878. Works: Art and Gluttony (1864); Kitchen Interior (1864), Nantes Museum; Return from Market (1866); Monkey at the Accordeon (1866), Lyons Museum; Grapes in the South, Sea Fish (1867); Old Fisherman, Curiosities (1868), Luxembourg; After the Ball (1869); Corner of my Studio; Sea Fish (1870), Luxembourg; Luncheon (1871); New Year's Day (1872); The Kettle (1872), Lyons Museum; Corner of the Market (1874); The Pig, Armure Fish (1875); Woman of the Pollet in Dieppe (1876); Helmet of Henri II., Spaniard (1878); Pumpkins (1880); Birds of the South, Pot on the Fire (1883); Cruche de



Marseille (1885); Pottery, View of Tréport (1886); Still Life, Henry T. Chapman, Jr., Brooklyn, N. Y.—Claretie, Peintres (1874), 196; Meyer, Gesch., 630; Larousse.

**VOLLWEIDER, AUGUST**, born at Eichstetten, Baden, in 1835. Landscape painter, pupil in Carlsruhe of Schirmer; visited Munich and the Bavarian Highlands in 1858, Cologne, Düsseldorf, and Belgium in 1861, the Swiss Alps and Black Forest in 1865, and Paris in 1867; instructor at the Carlsruhe Art School since 1855, and inspector since 1861; resigned in 1874 and settled at Berne. Works: Heidelberg Castle; Spring under Oak Trees (1865), Oak Wood with Deer, Carlsruhe Gallery; Storm Landscape (1866); German Oaks (1867); The Wetterhorn, Würzburg Art Union; Rosenlauri Glacier; Susten Pass in Switzerland; Ancient Germans in Oak Wood.—Müller, 540.

**VOLMAR, GEORG**, born at Mengen, Suabia, in 1770, died at Berne, April 27, 1831. Landscape painter, self-taught by study of nature; painted especially Swiss scenery and costume pictures; visited Italy in 1807, and became professor at the Art School in Berne. Works: Waterfall near Meiringen, Berne Museum; Mother and Child under a Tree near Battlefield, Fürstenberg Gallery, Donaueschingen. His son Joseph (born in 1795, died in Berne in 1865), pupil of Horace Vernet, also became professor at Berne. By him: Boar Hunt, Leonore (after Bürger's ballad, 1829), Berne Museum. By another son, Rudolf (died in Berne, 1844), a View of the Giessbach, *ib.*

**VOLTERRA, DANIELE DA**, born in Volterra in 1509, died in Rome, April 4, 1566. Florentine school. Real name Daniele Ricciarelli; pupil of Il Sodoma, afterwards of Baldassare Peruzzi. When still young he went to Rome, where, after working as assistant to Perino del Vaga, he became the pupil of Michelangelo. His chief works are in the Cappella Orsini in Trinità de' Monti, Rome, where he spent seven years in painting a series of frescos representing the history of the Cross. The prin-

## VOLTERRA

cipal composition, the *Descent from the Cross*, is ranked among the great pictures of the world. As it is superior to any other work by Volterra, many think he was aided in the composition by Michelangelo. On the death of Del Vaga, in 1547, Volterra was appointed superintendent of the works in the Vatican, but on the death of Paul III. he lost the position, and the rest of his life was devoted chiefly to sculpture. After living in Florence and other places he finally returned to Rome, and was employed by Paul IV. to drape the nude figures in Michelangelo's *Last Judgment*, in the Sistine Chapel, whence he was nicknamed *Il Bracchettone* (breeches-maker). Among his works are : *Massacre of the Innocents*, Uffizi, Florence ; *Madonna and Saints*, Liechtenstein Gallery, Vienna ; *Descent from the Cross*, Madrid Museum ; *Beheading of John Baptist*, Turin Gallery ; *David and Goliath*, Louvre.—Vasari, ed. *Le Mon.*, xii. 84 ; ed. *Mil.*, vii. 49 ; Ch. Blanc, *École florentine* ; Burckhardt, 184, 648, 683, 756.



VOLTERRA, FRANCESCO DA, Florentine school, 14th century. Supposed disciple of Giotto, but long settled in Pisa, where in 1346 he had already executed an altarpiece for the cathedral. Another work is *The Crucified, Angels and Saints, Sacrifice of Ognissanti*, Florence (1350). About 1370 he painted, according to late authorities, the great frescos of the *Trials of Job*, in the Campo Santo, formerly ascribed to Giotto.—C. & C., Italy, i. 392 ; Burckhardt, 495, 497, 503.

VOLTRI, NICCOLÒ DA, Genoese school ; worked at Genoa in 1401 on an *Annunciation*, for the Church of the *Madonna delle Vigne* ; also painted an altarpiece for S. Teodoro, *Madonna and Child holding a small Bird*, with *Kneeling Donor*, inscribed Nico-

laus da Voltri, deposited in Museum of Fine Arts, Boston. Shows study of German masters.—Soprani, 11 ; Siret, 984.

VOLTZ, FRIEDRICH, born at Nördlingen, Oct. 31, 1817, died in Munich, June 25, 1886. Animal and idyl painter, son and pupil of the history and genre painter Johann Michael Voltz (1784–1858) ; then studied at the Munich Academy and



from nature in the Bavarian Alps ; visited Italy in 1843–45 and in 1872, and the Netherlands in 1846, afterwards Paris, Vienna, and Berlin. Professor at Munich Academy, member of Munich (1863), Berlin (1869), and Vienna (1870) Academies. Gold medals : Berlin, 1856, 1861 ; Württemberg medal for art ; Orders of Red Eagle and of St. Michael, 1867. Most of his works—nearly 2,000—are in private collections. Works : *Ménagerie* (1835), *Cows Drinking* (1868), National Gallery, Berlin ; *Herd on Benedictine Wall in Bavarian Highlands* (1852), Königsberg Museum ; *Herdsmen and Cows near a Village*, Leipsic Museum ; *Cow Stable*, Schwerin Gallery ; *Sunday Morning on the Alp*, Stuttgart Museum ; *Cows by the Water*, Harrach Gallery, Vienna ; *Return of the Herd*, St. Gall Museum ; *First Storks* (1859), Duke of Oldenburg ; *Pasture, Endangered Meal in the Stable* (1860) ; *Herd Resting*, Cologne Museum ; *Idyl* (1862), Carlsruhe Gallery ; *Cows in Stable*, do. in *Pasture*, Provinzial Museum, Hanover ; *Return of Herd to Village* (1863), New Pinakothek, Munich ; *Cow Stable* (1884) ; *Watering Place for Cattle on Starnberg Lake in Approaching Storm*, *Siesta in the Pasture* (1886).—*Dioskuren* (1861), 47, 55 ; *Illustr. Zeitg.* (1857), i. ; (1870), i. 371 ; *Regnet*, ii. 294 ; *Kunst-Chronik*, xix. 660 ; xxi. 652 ; xxii. 38 ; *Zeitschr. f. b. K.*, ii. 209 ; v. 160 ; vi. 247 ; xiii. (Mittheilungen, vi. 35).

ARTIST

FRIEDRICH JOHANN VOLTZ

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LANDSCAPE AND CATTLE

ENGRAVED BY JOHANN GEORG RIEGEL







## VOLTZ

**VOLTZ, LUDWIG**, born at Augsburg in 1825. Landscape and animal painter, brother and pupil of preceding, having first been instructed by his father, and in 1843-45 pupil of Munich Academy; is especially successful with horse portraits. Works: Peasant with Ploughing Team, St. Gall Museum; Stags Fighting; After the Chase; Horses in Pasture; Harvest Scene, Forester's Daughter feeding Deer (1860).



**VONNOH, ROBERT WILLIAM**, born in Hartford, Conn., Sept. 17, 1858. Portrait painter; pupil in Paris at the Académie Julien, in 1881-82, under Boulanger and Lefèvre, where he won the prize for painting the male torso. His portrait of John S. Conway, Milwaukee, Wis., was hung on the line in the Salon of 1882, and he was awarded a gold medal at the Massachusetts Mechanics' Charitable Association Exhibition in 1884.

**VONWYL, JAKOB**, born at Lucerne in 1595, died in 1621. Excellent painter in the manner of Holbein; many of his best works were destroyed by fire; his masterpiece, *The Dance of Death*, in seven large panels and a small one, with twenty-four groups, is in the Canton Library at Lucerne.—Meyer von Kuonau.

**VOOGD, HENDRIK**, born in Amsterdam in 1766, died in Rome, Sept. 4, 1839. Landscape and animal painter, pupil of Amsterdam Academy and of Juriaan Andriessen; went in 1788 to Rome. Member of Amsterdam Academy. Order of Lion. Works: *Landscape with Buffaloes*, formerly in Pavilion, Haarlem; *View of the Campagna* (1809), Gotha Museum.—Immerzeel, iii. 205; Kramm, vi. 1788.

**VOORHOUT, JOHANNES**, the elder, born at Uithoorn, near Amsterdam, in 1647, died before May 12, 1723. History and

portrait painter, pupil at Gouda of C. Verboet, and at Amsterdam of Johan van Noordt; went in 1672 to Frederikstadt, thence to Hamburg, and afterwards returned to Amsterdam. Works: *Annunciation of Samsou's Birth to Manoah and Wife*, *Endymion and Luna*, *Venus and Cupid on Clouds*, *Good Samaritan* (1698), Brunswick Gallery; *Lady with little Girl*, Amalienstift, Dessau.—Immerzeel, iii. 205; Kramm, vi. 1789; Riegel, Beiträge, ii. 309.

**VOORT, CORNELIS VAN DER**, born at Antwerp in 1576, died at Amsterdam, Nov. 2, 1624. Dutch school; portrait painter, probably pupil of Cornelis Ketel at Amsterdam, where he ranked among the distinguished artists of his day. Works: *Regents-Piece with six portraits* (1618), do. with five, *Archery-Piece with twelve* (1623), do. with twenty-one, Amsterdam Museum. Kramm, vi. 1790.

**VOORT, MICHIEL FRANS VAN DER**, born at Antwerp, baptized April 28, 1714, died there, March 28, 1777. Flemish school; history painter, son and probably pupil of Joseph van der Voort, or studied under one of his relatives, all of whom were artists. Dean of the guild in 1751-52. One of the directors of the Academy in 1752-62. Works: *Entry of Prince Charles of Lorraine into Antwerp* (attributed to Jan Jozef Horemans, the younger), City Hall, Antwerp; *Two allegorical Bas-reliefs*, Museum, ib.—Cat. du Mus. d'Anvers, 437; Van den Branden, 1194.

**VORSTERMANS, JAN**, born at Bommel in 1643, died about 1699. Dutch school; landscape painter, pupil of H. Saffleven; painted especially Rhine views with numerous accessories, true in colouring and highly finished. Later he went to England, and painted a royal summer palace with many courtiers for Charles II., for which he demanded so high a price that it was not accepted. Works: *Landscape with Fortifications*, Dresden Gallery; *Two Landscapes*, Liechtenstein Gallery, Vienna.—Immerzeel, iii. 206; Kramm, vi. 1792.

VOS

VOS, CORNELIS DE, the elder, born at Hulst in the summer of 1585, died in Ant-



werp, May 9, 1651. Flemish school; history and portrait painter, pupil of David Remeeus; master of the guild of Antwerp in 1608, its dean in 1619-20. He formed several

pupils, notably Jean Cossiers and Simon de Vos, with whom he is often confounded. Belongs to the school of Van Dyck, whose friend he was, and who painted his portrait. Works: Episode in Life of St. Norbert, Adoration of the Magi, Vow to the Virgin, several portraits, Museum, Antwerp; Descent from the Cross, Cathedral, ib.; Artist and his Family, Brussels Museum; Portrait of Young Lady (1620), Suermondt Museum, Aix-la-Chapelle; Allegory on Riches, Rotterdam Museum; do., Brunswick Museum; Male Portraits (2), Cassel Gallery; The Hutten Family, Old Pinakothek, Munich; Cleopatra before Antony at Tarsus, Portrait of a Lady (1617), Oldenburg Gallery; Two Scenes in Life of St. George, Stuttgart Museum; Married Couple on Terrace (1629), Painter's Daughters, Berlin Museum; Lady and Three Gentlemen at a Game, Stockholm Museum; Family Group, Hermitage, St. Petersburg; Solomon anointed King, Vienna Museum; Portraits of Frans Snyders and Wife, Turin Gallery; Triumph of Bacchus, Apollo and Python, Venus, Madrid Museum; Portrait of Young Girl, New

York Museum. —Ch. Blanc, École flamande; Cat. du Mus. d'Anvers, 133; Kramm, vi. 1793; Michiels, viii. 293; Riegel, Beiträge, ii. 92; Rooses (Reber), 347; Van den Brauden, 639, 653.

VOS, MARTEN DE, the elder, born in Antwerp in 1532, died there, Dec. 17, 1603.

Flemish school; history and portrait painter, pupil of his father, Pieter de Vos (born



in 1490), and of Frans Floris, afterwards of Tintoretto at Venice. On his return to Antwerp he established a school; was received into guild of St. Luke in 1559, dean in

1572. He was one of the most prolific painters of his time. Works: Raising of Lazarus, Samson and Delilah, Madrid Museum; St. Paul stung by Viper, Louvre; Crucifixion, Triptych with Incredulity of St. Thomas (1574), Temptation of St. Anthony (1594), thirty others, Museum, Antwerp; several, Cathedral, ib.; Portraits of Man and Wife, Brussels Museum; Holy Family (1585), Ghent Museum; Moses with the Law Tables (1575), Hague Museum; Jesus on the Sea of Tiberias (1589); Prophet Jonah cast into the Sea (1589), Mythological Allegory, Susanna and the Elders, Israelites crossing the Red Sea, Carlsruhe Gallery; Crucifixion, Schleissheim Gallery; do., and Portrait of the Artist, Museum, Vienna; Raising of Lazarus, Liechtenstein Gallery, ib.; Pietà, Baptism of Christ, Harrach Gallery, ib.; Hermit in Prayer, Wiesbaden Gallery; Earthly Paradise, and several portraits, Uffizi, Florence. His son, Marten (born 1576), was also a painter.

—Ch. Blanc, École flamande, Cat. du Mus. d'Anvers, 122; Immerzeel, iii. 207; Kramm, vi. 1797; Kugler (Crowe), i. 239; Michiels, v. 420; Rooses (Reber), 101; Van den Branden, 216.

VOS, PAULUS DE, born at Hulst about 1590, died in 1678. Flemish school; animal painter; most successful imitator of Snyders, his brother-in-law. Painted a

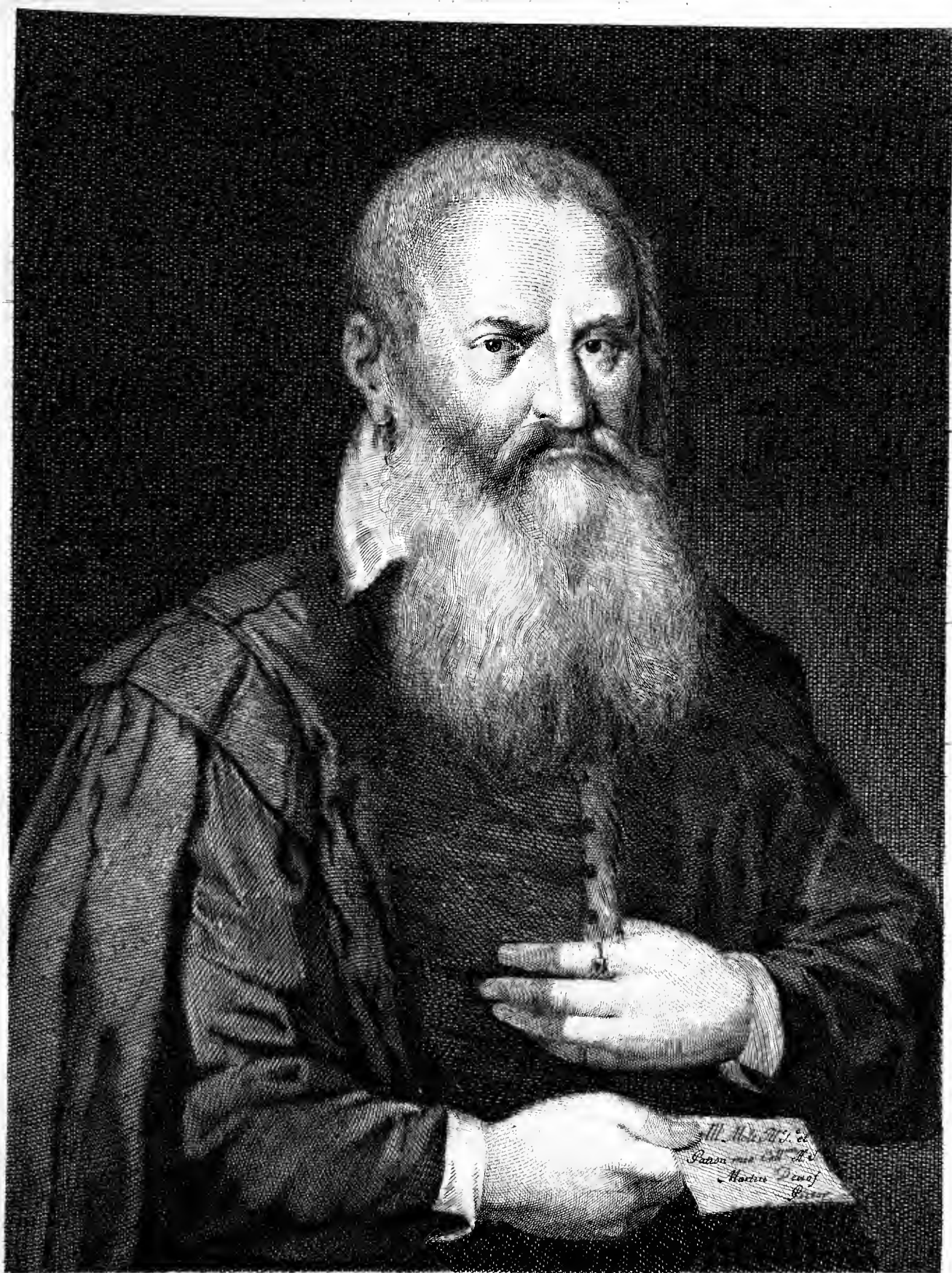
C DE VOS

Mos. f









*MARTINO DE VOS*

*Pittore di Figure, nacque in Anversa l'anno  
1534. morì l'anno 1604.*









MARTIN DE VOS





great deal for the Emperor, the King of Spain, and the Duke of Aerschot, his particular patron. Master of the guild in 1620. Van Dyck painted his portrait. Works: Cats Fighting, Stags and Dogs, Bull pursued by Dogs, and 13 others, Madrid Museum; Death of the Roe Buck, Louvre; Stag Hunt, Brussels Museum; Boar Hunt (figures by Van Thulden), Suermondt Museum, Aix-la-Chapelle; do., and Bear Hunt, Aschaffenburg Gallery; Dog barking at Swans, Cassel Gallery; Fight between Owls and Martens, do. between Birds, Still-Life (2), Hermannstadt Museum; Bear Hunt, The Animals in the Garden of Eden, Old Pinakothek, Munich; Two Dogs Quarrelling (3), Roe pursued by Dogs, Schleissheim Gallery; Horse pursued by Dogs, Horse torn by Wolves, Fight between Bears and Dogs, Stag Hunt, Fight between Leopard

*J. de Vos 1650.*

and Dogs, Hermitage, St. Petersburg.—Ch. Blanc, *École flamande*; Kramm, vi. 1798; Kugler (Crowe), ii. 335; Michiels, ix. 229; Rooses (Reber), 260; Van den Branden, 679.

VOS, SIMON DE, born in Antwerp, Oct. 28, 1603, died there, Oct. 15, 1676. Flemish school; history, genre, and portrait painter, pupil of Cornelis de Vos (1615) and of Rubens; received as master into the guild in 1620, when only seventeen years of age. Van Dyck painted his portrait. Works: Portrait of Young Man, Grenoble Museum; Resurrection, Lille Museum; do., Nantes Museum; Portrait of the Painter, Antwerp Museum; Male Portraits (2, 1640, 1645), Rotterdam Museum; Punishment of Cupid, Berlin Museum; Abigail and David, Gotha



Museum; Stag Hunt, Schleissheim Gallery; Spring, Autumn, and Winter (1635); Tavern Scene (1640), Liechtenstein Gallery, Vienna.

*N. De Vos. f  
1670*

—Ch. Blanc, *École flamande*; Kramm, vi. 1799; Michiels, viii. 301; Rooses (Reber), 327; Van den Branden, 899.

VOUET, SIMON, born in Paris, Jan. 9, 1590, died there, June 30, 1649.

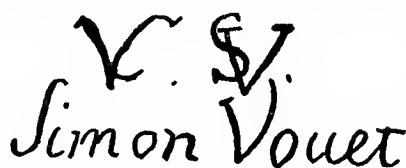
French school; history and portrait painter, son and pupil of Laurent Vouet, a mediocre painter; then studied nature and the great



masters. Even in his fourteenth year he showed such skill that he was called to England to paint the portrait of a refugee,—a lady of high rank. Charles I. in vain endeavoured to retain him, and he returned to France to follow (1611) the French Ambassador Baron de Sancy to Constantinople, where he painted Sultan Achmet I. from memory. In 1612 he went to Venice, where he copied Titian and Veronese, and in Rome (1613), Caravaggio and Guido Reni. Called to Genoa by the Dorias, he remained there two years before returning to Rome, where he became director of the Accademia di S. Luca. In 1627 Louis XIII. recalled him to France, whither several of his pupils accompanied him. As first painter to the king, he executed many decorative works for the Louvre, the Luxembourg, and the Palais Royal, for numerous churches and palaces in Paris, and painted portraits of the King and many of the nobles of his court. Works: Presentation of Christ in Temple, Madonna, Christ on the Cross, Entombment, Roman

## VOYAGE OF LIFE

Charity, Portrait of Louis XIII., Allegory of Riches, Faith, Eloquence, Susanna and the Elders, Louvre; Dead Christ, Presentation of the Virgin, Dijon Museum; St. Stephen in Ecstasy, Douai Museum; Temptation of St. Anthony, Repose in Egypt, Grenoble Museum; Entombment, Havre Museum; Christ on the Cross, Lyons Museum; Madonna, Marseilles Museum; Wisdom, Moutpellier Museum; Nymph and Cupid, Cupids playing with the Arms of Æneas, Nancy Museum; Apotheosis of St. Eustache (ceiling), Peace, Ave Maria, Nantes Museum; St. Paul Baptizing, Nimes Museum; Nymph with Grapes watched by Youth, Orléans Museum; Madonna with St. John, Rennes Museum; Apotheosis of St. Louis, Rouen Museum; Christ surrounded by Angels, Strasburg Museum; Portrait of a Lady as Cleopatra, Troyes Museum; Finding of the Cross, The Brazen Serpent, Toulouse Museum; St. Stephen in Prayer, Valenciennes Museum; St. Charles Borromeo interceding for the Plague-stricken at Milan, Brussels Museum; Allegory on Glory of France, Madonna kneeling by a Column, Carlsruhe Gallery; Apotheosis of St. Louis, Dresden Museum; Holy Family, Martyrdom of St. Sebastian, Hermannstadt Museum; Two Portraits of Princesses, Madrid Museum; Madonna in a Landscape, Old Pinakothek, Munich; Madonna (2), Venus and Adonis, Death of Lucretia, Hermitage, St. Petersburg; Madonna, Schwerin Gallery; Annunciation, Uffizi, Florence;

  
 Simon Vouet

Allegory on Painting, Turin Gallery.—Bel-  
lier, ii. 702; Ch. Blanc, École française.

VOYAGE OF LIFE, Thomas Cole, Henry  
B. Plant, New York; allegorical series of  
four pictures. 1. The child, with its guar-  
dian angel, in a boat heaped with flowers,  
is floating down the stream; 2. The youth,

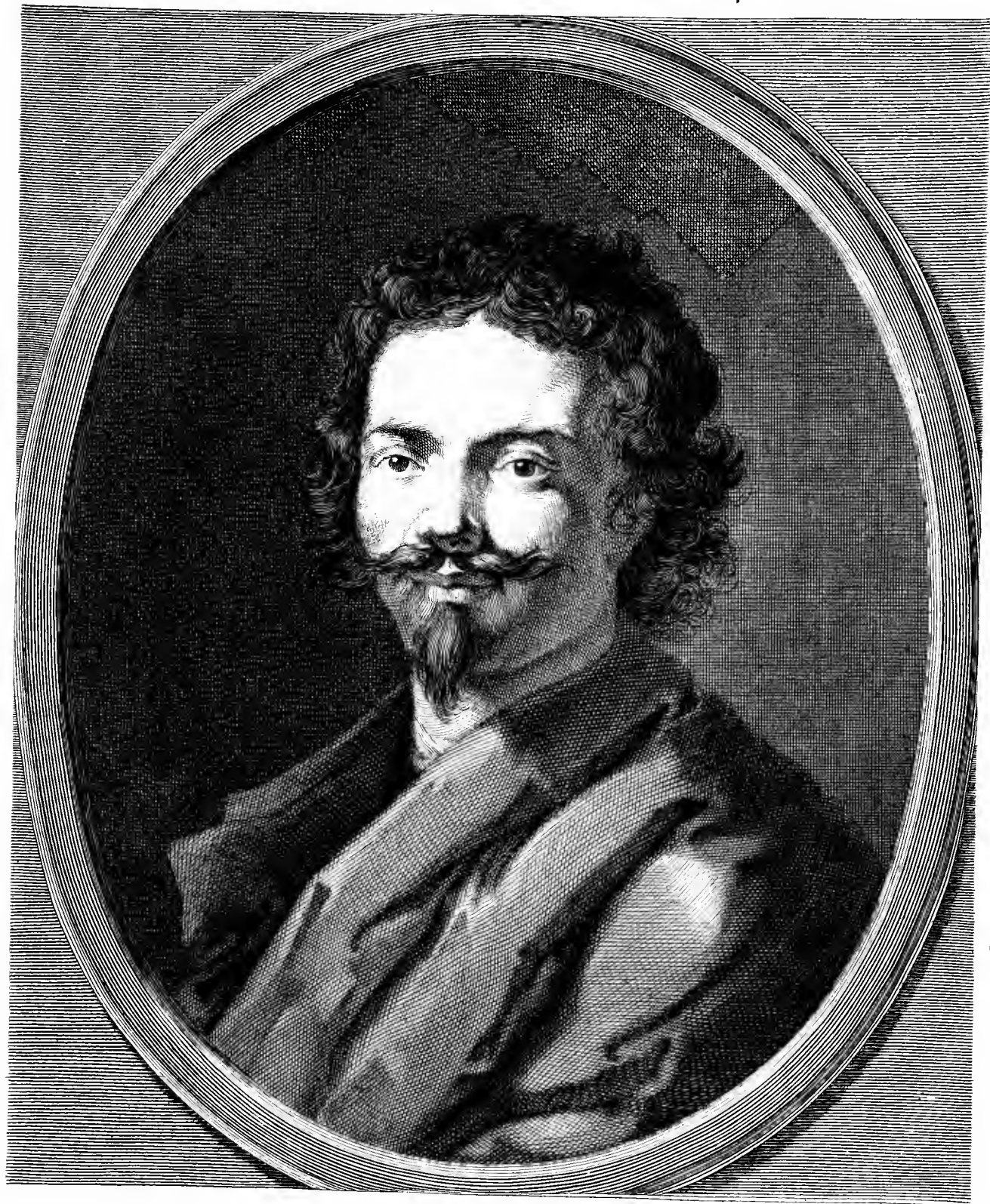
with hope in his aspect, is taking command  
of the helm; 3. The mature man, his boat  
hurried onward by the rapids of the river;  
4. The aged navigator who is again joined  
by his guardian angel as he is about enter-  
ing the ocean of eternity. Painted in 1841  
for Samuel Ward; purchased after his death  
by the American Art Union, and drawn as  
a prize in 1848 by J. F. Brett, Bingham-  
ton, of whom bought by Rev. Gorham D.  
Abbott; passed next to John Taylor John-  
ston and sold at his sale (1876) for \$3,100.  
Engraved by James Smillie. Replica, painted  
in 1843, owned in the West.

VRANCX, SEBASTIAAN, born in Ant-  
werp, baptized Jan. 22, 1573, died there,  
May 19, 1647. Flemish school; history,  
hunt, and battle painter, pupil of Adam van  
Noort, then went to Italy, and probably re-  
turned about 1600, when he became master  
of the guild at Antwerp; was dean in  
1612. He followed in the path of Jan  
Brueghel and Hendrik van Balen, enliven-  
ing his pictures with a multitude of well-  
grouped figures, brilliant in colouring, but  
somewhat stiff in drawing. Works: Camp  
of Ambrosius Spinola's Army near Ostend,  
Charge of Cavalry, Surprisal of a Convoy,  
Woodland with Vehicles and Travellers  
(landscape in last two by Jan Brueghel),  
Madrid Museum; Siege of Wachtendonk  
by the Spaniards, Amsterdam Museum;  
Pillage, Promenade (2), Madonna, Rotter-  
dam Museum; Attack of Robbers, Caval-  
ry Skirmish, Brunswick Museum; Skirmish  
about Travelling Coach (? attributed to  
Peeter Snayers), Darmstadt Museum; Mil-  
itary Camp on Seashore, Cavalry Skirmish,  
three others (attributed), Gotha Museum;  
Pilgrims encamped near a Town (1622), Old  
Pinakothek, Munich; Pharaoh perishing in  
the Red Sea, Hermitage, St. Petersburg;  
Surprisal of Travellers, Interior of Jesuit  
Church at Antwerp, Vienna Museum.—  
Kramm, II. 509; vi. 1801; Michiels, vii. 268;  
Riegel, Beiträge, ii. 48; Rooses (Reber),  
153; Van den Branden, 470.

VRIENDT, ALBERT and JULIAN DE;







*SIMONE VOVET*

*Pittore di Figure, nacque in Parigi  
l'anno 1582. morì l'anno 1641.*

*Gio. Dom. Ferretti del.*

*D. e Pazzi.*











SIMON VOÜET.









*Van Dyck pinxit*

*Corner fecit*

SIMON VOÛÉT.

*Published for the Engraver according to Act of Parliament in 1719.*

*by Longman, Hurst, Rees, Orme & Brown, & Ludington, Allen & Co.*

*London*



## VRIENDT

contemporaries. History painters in Brussels, with an archaic tendency in opposition to the realism of the day. Order of Leopold. Works by Albert: Charles V. at San Yuste; Jacobea of Bavaria interceding for her Husband; Pope Paul III. before Luther's Portrait (Munich Exhibition, 1883). Works by Julian: St. Elizabeth expelled by Inhabitants of Eisenach; Last Days of Virgin in Jerusalem, Palace Guard under Kings of Judea, St. Cecilia in Prison (Munich Exhibition, 1883).—Müller, 541; Kunst-Chronik, xix. 313.

VRIENDT, FRANS DE. See *Floris*.

VRIES, ABRAHAM DE, born at Rotterdam, died at The Hague before or in 1662. Dutch school; portrait painter, active at Amsterdam about 1632, when he appears to have been influenced by Dirck van Santvoort and Thomas de Keyser, while afterwards he followed the manner of Rembrandt. Registered in the guild at The Hague in 1644. Works: Portrait of David de Moor (1640), Amsterdam Museum; Portrait of a Burgomaster (1639), do. of Old Lady (1644), Rotterdam Museum; Portrait, Berlin Museum; Lady in Mourning (1692), Old Pinakothek, Munich.—Meyer, *Gemälde königl. Mus.*, 515; *Zeitschr. f. b. K.*, xviii. 346.

VRIES, ADRIAAN DE, born in The Hague in 1601, died after 1643. Dutch school; portrait painter. The frequently false signatures upon his pictures have robbed him of well-deserved fame. Rubens and Van Dyck, who were his friends, highly esteemed his talent.

Works: Portraits in Leyden, Gotha (1643), Dresden (1639), New York, and Vienna Museums, and Schleissheim Gallery.—*Gaz. des B. Arts* (1872), vi. 479; *Kramm*, vi. 1803.

VRIES, JAN FREDEMAN DE, born at Leeuwarden in 1527, died in 1608. Dutch school; architecture painter. First apprenticed for five years to the glass painter, Reyer Gerritszen, in Amsterdam. Being employed in 1569 on the triumphal arch

for the entry of Charles V. into Antwerp, he was led to study the works of Vitruvius and Serlio. He then painted in Mechlin, Frankfort, Brunswick, Prague, Hamburg, Dantzic, etc., many fine perspective views, enlivened with well-drawn figures. His compositions are ingenious and varied, and treated in a delicate, clear tone. Works: Ave Maria in a House Interior, Mr. Robinson's Collection, London; Interior of Antwerp Cathedral (figures by Peeter Brueghel, the elder), Kunsthalle, Hamburg; Interior of Cathedral at Aix-la-Chapelle, Stuttgart Museum; Gothic Church Interior, Architectural Pieces (4, two dated 1596), Vienna Museum; Allegories, Town Hall, Dantzic.—*Immerzeel*, iii. 210; *Kramm*, vi. 1804; *Kugler* (Crowe), i. 262; *Engerth*, *Belved. Gal.*, ii. 540.

VRIES, ROELOF (or Reinier) DE, 17th century. Dutch school; landscape painter, in the manner of Jacob van Ruysdael, perhaps his pupil; flourished at Haarlem about 1643-69. Works: The Hunt (with Barend Graat), Pigeon House, Coursing, New York Museum; Stag Hunt, Brussels Museum; Rustic Mansion, Amsterdam Museum; A Herd, Hague Museum; Castle Ruins on a River, Copenhagen Gallery; Wooded Landscape, Brunswick Gallery; Ruins on the Water, Tower by Woods, Wooded Landscape with Herd, Berlin Museum; Mill in the Woods, Old Pinakothek, Munich. Others in Städels Gallery, Frankfort (4); Augsburg Gallery; Kunsthalle, Hamburg; Ferdinandeum, Innsbruck (?); Leipsic Museum (?); Schleissheim Gallery; Harrach, and Liechtenstein Galleries, Vienna; Turin Gallery (3).—*Archief vor nederl. Kunstgesch.*, ii. 80; Meyer, *Gemälde königl. Mus.*, 516; *De Stuers*, 180; *Zeitschr. f. b. K.*, vii. 278.

VROMANS, NICOLAAS, called the Snake Painter, born 1655 (?) or 1660, died 1719. Dutch school; painted plants and shrubbery, with frogs, snakes, mice, spiders, etc., with

*AS. A*

*R. Vries*  
*R. Vries*  
*R. Vries*

## VROOM

great truthfulness and careful execution. Work : Snakes, Royal Palace, Berlin.

**VROOM, HENDRIK CORNELISZEN**, born in Haarlem, in 1566, died there in 1640. Dutch school. Earliest known Dutch marine painter. Being employed by his stepfather in painting faience, which was not to his taste, he left Haarlem for Rotterdam, visited Spain, traversed Italy in all directions, and profited there by his intimacy with Paul Bril. From Italy he travelled through France and Holland to Dantzic, where he studied perspective. After returning to Holland he revisited Spain, Portugal, and England, where he executed for tapestries ten sea battles between English and Spanish vessels, and made a drawing of the Defeat of the Spanish Armada for the Earl of Nottingham. From 1597 he worked in Haarlem. Works: Admiral Heemskerck sinking Spanish Galleys (1617), View of the Y, Amsterdam Museum ; Arrival of Leicester at Vlissingen, 1586 (1623), Burning of Spanish Flag Ship in Battle of Gibraltar, Ship sailing, View of Haarlem, Haarlem Museum ; Seaport with Vessels, Augsburg Gallery ; Woodland Scene, Christiania Gallery ; River Landscape (1630), Schwerin Gallery. By his son and probably his pupil, Cornelis (born at Haarlem about 1600, buried there, Sept. 16, 1661), is a Wood Landscape in the Berlin Museum. By another son,

**VROOM**  
**VROOM-1619**

Frederik, is his own portrait in the Darmstadt Museum.—Immerzeel, iii.

211 ; Kramm, vi. 1814 ; Kugler, (Crowe), i. 261 ; Michiels, vi. 207.

**VUEZ, ARNOULD DE**, born at Saint-Omer, March 10, 1642, died at Lille in 1719 or 1720. French school ; history and portrait painter, first instructed in his native place, then pupil of Claude François (better known as Frère Luc 1615-85), in Paris, whence, three years later, he went to Venice, then to Rome in 1660. His marked success

there involved him in several duels, which caused his flight to Paris, where he assisted Le Brun ; forced to leave in consequence of another duel, he went to Constantinople with the French ambassador, and after his return was sent by Louvois to paint in a convent at Lille, which led to his settling in that city in 1692. Was received into the Academy in 1681. Works : St. Francis of Assisi receiving the Stigmata, Miracle of St. Anthony of Padua, Scenes in Life of St. Bonaventura (3), do. in Life of St. Augustine (2), Last Judgment, Christ and the Woman taken in Adultery, Judgment of Solomon, Death of Ananias, St. Gregory the Great, and many portraits, Museum, Lille ; The Miraculous Draught of Fishes, Annunciation, St. Andrew's, ib. ; St. Francis de Paula exhorting Louis XI. on his Death-Bed, Assassination of Thomas à Becket, Presentation in the Temple, King David in Prayer, St. Roch, St. Magdalen receiving the Communion from St. Maximinius, Douai Museum ; St. Francis declining the Tiara, Valenciennes Museum.—Bellier, ii. 705.

**VUILLEFROY, (DOMINIQUE) FÉLIX**



**DE**, born in Paris, March 2, 1841. Animal and landscape painter, pupil of Hébert and Bonnat. Medals : 1870 ; 2d class, 1875 ; L. of Honour, 1880. Works : Coast of Grace (1867) ; Roe Bucks on the Snow,

Deer in Autumn (1868) ; Spaniards on the Tagus, Team of Oxen (1869) ; Morning in Bas Bréau, Environs of Chailly (1870) ; November (1872) ; Queen Blanche's Oaks at Fontainebleau (1873) ; Mills in Plain of Chailly, Grass (1874) ; Allemagne Street, Free Market in Picardy (1875) ; Tending Cows in Cantal, Market Place of Montfermand (1876) ; Souvenir of Morvan (1877) ; Bad Weather on Cliffs of Dieppe, Bulls and Heifers (1878) ; Herd of Cows in Oberland

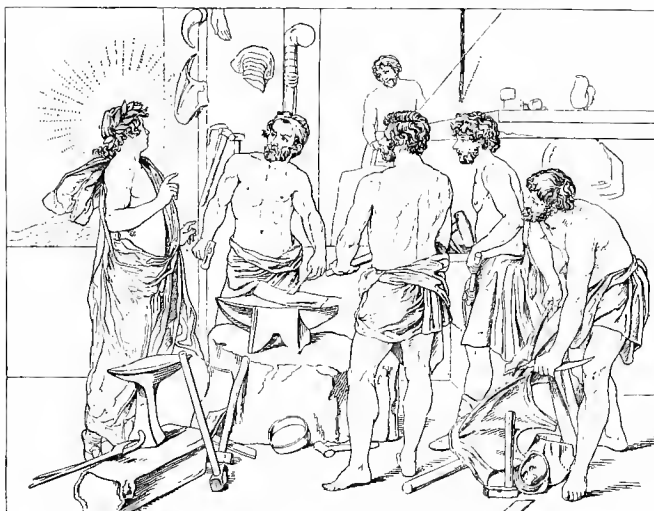


## VULCAN

(1879); Return of Herd (1880), Luxembourg Museum; Stream (1880); Relays of Dogs (1881); Field of the Fair, Breton Moor (1882); New Grass, In the Meadows (1883), Luxembourg Museum; Summer Morning, Autumn Day (1884); Sale of Colts (1885); The Brook, Departure of Colts (1886).—Bellier, ii. 705; Larousse.

**VULCAN, FORGE OF**, *Tintoretto*, Palazzo Ducale, Venice; canvas. "A meagre and vulgar study of common models."—

*Yuillefroy*



Forge of Vulcan, Velasquez, Madrid Museum.

Ruskin, *Stones of Venice*, iii. 297; Ridolfi, *Marav.*, ii. 216.

By *Velasquez*, Madrid Museum; canvas, H. 7 ft. 5 in. × 9 ft. 6 in. Apollo, partly draped, with a wreath on his head, from which light scintillates, enters the smithy of Vulcan to tell him of the infidelity of Venus; Vulcan and four half-nude cyclops, who are aiding him, cease their work to listen. Painted in Italy in 1629–31, after same models as Coat of *Joseph*. Engraved by Glairon; Enriquez. Etched by Alabern y Fatjo.—Curtis, 21; Madrazo, 598.

**VULCAN AND VENUS.** See *Venus* and Vulcan.

**WAAGEN, ADALBERT**, born in Munich, March 30, 1834. Landscape painter, son of Karl Waagen (1800–73), and brother of the art historian Georg Friedrich Waagen; pupil of Albert Zimmermann, whom he followed to Milan; returned to Munich in 1859, and settled at Berchtesgaden in 1869. The finest of his landscapes are in the possession of the Russian Prince Apraxin; many, also, are in England and America. Other works: *The Obersee*; *Val Sassina*; *The High Göll*; *View of the Brenner Railway near Gossensass*; *Ruin of Kühbach near Bozen*; *Villa Carlotta on Lake Como*, Duke of Saxe-Meiningen.—Müller, 541.

**WACH, KARL WILHELM**, born in Berlin, Sept. 11, 1787, died there, Nov. 25, 1845. History and portrait painter, pupil of Karl Kretzschmar and of Berlin Academy; took part as an officer in the campaigns of 1813–15, then studied in Paris under David and Gros, and in 1817 went to Rome, where he aided in the revival of modern German art; returned to Berlin in 1819, became member of and pro-

cessor at the Academy, and established a school in Berlin, from which issued more than seventy scholars. Court painter in 1827; senator of the Academy in 1829; vice-director in 1840. Order of Red Eagle. Works: *Christ with SS. John and Matthew* (1807); *Portrait of Queen Louise* (1811); *Christ Crucified* (1815), Garnisonskirche, Berlin; *St. John Baptist* (1816), Schloss Bellevue, ib.; *Male Head, Madonna Enthroned* (1826), *Psyche surprised by Cupid*, National Gallery, ib.; *Portrait of Countess Raczynski* (1827), *Head of the Virgin, Christ and Disciples* (1828), Raczynski Gallery, ib.; *Three Divine Virtues* (1828–30), Werder

## WACHSMUTH

Church, *ib.*; Resurrection (1819); Last Supper (1819), SS. Peter and Paul's, Moscow; The Nine Muses (1820); Nymph (1835); Holy Family; Judith (1838); St. John in the Desert; Introduction of Christianity in Pomerania; Finding of the Cross (1843); Bishop Otto in Stettin converting the Wends, Head Studies (2), Stettin Museum.—Jordan, (1885), ii. 234; Rosenberg, Berl. Malersch., 9.

**WACHSMUTH, FERDINAND**, born at Mühlhausen, Alsace, March 21, 1802, died at Versailles, Nov. 11, 1869. History and genre painter, pupil of Gros. Accompanied the Orléans princes to Algeria, and was for a time professor in the School of St. Cyr. Medal, 2d class, 1833. Works: Capture of Algiers, View at Staouele (1833, bought by State); Louis XI. and Francis de Paula, Politics of the Bar, Bonaparte at Valence, The Suicide, An Inundation (1833 to 1840); St. Thomas de Villanueva (bought by State), Sutler's Wife in Africa, St. Francis Xavier preaching in India (bought by State), St. Louis de Gonzague (1840 to 1847); Zurbaran in his Youth, Giorgione (1848); Capture of the Tuileries (1849); Salvator Rosa (1850); Michelangelo in the Medici Garden (1857); The Green Mamelon the Day after its Capture (1859); Siege and Capture of Fort St. Philippe in 1756 (1837), Capture of Fort l'Empereur in Algiers (1838), Entry of Charles X. into Colmar, Portrait of Duc de Luxembourg, and two others, Versailles Museum; Spanish Market, Avignon Museum.—Bellier, ii. 707; Larousse; Vapereau.

**WÄCHTER, EBERHARD GEORG FRIEDRICH VON**, born at Balingen, Württemberg, Feb. 29, 1762, died in Stuttgart, Aug. 14, 1852. History painter, pupil of Stuttgart Art School, then in Paris of David, whose classical style he abandoned, under the influence of Carstens, in Rome, whither he went in 1789. Having embraced Roman Catholicism, he went in 1798 to Vienna, where he inspired the younger generation of artists, and in 1809 returned to Stuttgart. His compositions are distinguished for po-

etical conception, great dignity and noble bearing of the figures, and fine grouping. Works: Job and his Friends, Choice of Hercules, Ship of Life, Bacchus Singing, Combat of Centaurs, The Lion in Florence, The Muse mourning on Ruins of Athens, Bacchus tendering the Cup to Cupid, Eros as Founder of Wedlock, Stuttgart Gallery; Ulysses resisting the Sirens; Belisarius at the Gate of Rome; Women at Christ's Tomb; Finding of Moses; Charon; Anacreon; Cato the Elder; Cimon in Prison; Andromache at Hector's Urn; Death of Socrates; Julius Cæsar in the Plain of Troy; Hecuba; Mourning Muse on Ruins of Greece; Pietà.—Haakh, Beiträge, 10, 313; N. Necrol. d. D. (1852); Wagner, i. 464.

**WÆL (Waal), CORNELIS DE**, born in Antwerp, Sept. 7, 1592, died in Genoa in 1662. Flemish school; history and battle painter, son and pupil of Hans de Wael (1558–1633); went early in life to Italy, and settled at Genoa before 1625. Painted scenes from military life after the manner of Peter Snayers. Employed by the Duke of Aerschot and Philip III. of Spain. Works: Arrival of the Prince Cardinal at Sint Jorispoort, City Hall, Antwerp; The Trinity, Vision of St. John, St. Gertrude's Chapel, St. James's, *ib.*; Venetian Mountebank, Cassel Gallery; Passage through the Red Sea, Vienna Museum; Dentist, Men drinking at Table, Nantes Museum; Peter's Denial, S.

**W** Ambrogio, Genoa; Cavalry Skirmish, Palazzo Rosso, *ib.*—Immerzeel, iii. 212; Kramm, vi. 1818; Kugler (Crowe), ii. 340; Rep. f. K., vi. 244; Rooses (Reber), 409; Van den Branden, 664.

**WAGENBAUR, MAX JOSEF**, born at Markt-Gräding, Bavaria, in 1774, died in Munich, May 12, 1829. Animal and landscape painter, pupil in Munich of Dorner and Mannlich, and studied nature in the Bavarian Highlands. Member of Berlin, Munich, and Hanau Academies. Court painter and, in 1815, director of the royal galleries. Works: View in Bavarian Alps, Cows at Pasture, National Gallery, Berlin;

## WAGNER

Landscape with Cattle, Raczynski Gallery, ib.; Shepherd Family with Cattle and Sheep Resting, Similar Subject (1812), Darmstadt Museum; Inn Valley near Niederandorf, Ruin of Falkenstein (1828), View in Tyrol (1826), Königsberg Museum; Herd with Boy (1823), Leipsic Museum; Young Bull, Landscapes with Figures and Animals (5, three dated 1816, 1821, 1827), New Pinakothek, Munich; Sheep and Cattle-Pieces (6, three dated 1810, 1816), View near Munich, Schleissheim Gallery.—Jordan (1885), ii. 236.

WAGNER, ALEXANDER, born in Pesth, April 16, 1838. History and genre painter, pupil in Munich of Piloty. Won fame with his first large picture, Isabella Zápolya's Farewell to Transylvania, belonging to the Hungarian Academy; visited Spain, and is now professor at the Munich Academy. Works: Episode in Siege of Belgrade, Death of Titus Dugovich, Castle Vajda-Hunyád with Matthias Corvinus and Hunting Suite, Pesth Museum; Abduction of Women (1868); Csikos Race at Debreczin; Picadores at Bull-Fight; Spanish Mail at Toledo; *Chariot Race* (1876), G. Kirchner & Co., New York. In fresco: Entry of Gustavus Adolphus into Aschaffenburg, Marriage of Otto of Bavaria, National Museum, Munich; Banquet of Attila, Tournament of Matthias Corvinus, Redouten Saal, Pesth.—Meyer, *Conv. Lex.*, xix. 1013.

WAGNER, ELISE. See *Puyroche*.

WAGNER, FERDINAND, born at Schwabmünchen, Bavaria, in 1819, died in Augsburg, June 13, 1881. History painter, pupil of Munich Academy under Cornelius, Schlotthauer, and Schnorr; returned in 1848 to his native town, painted for different churches in Bavaria, and in succession the following works in fresco: Last Judgment, Church at Schwabmünchen; Homage of City of Augsburg to Rudolf von Hapsburg, Augsburg offering Protection to Louis

the Bavarian, Foundation of the Fuggerei, Anton Fugger interceding for Augsburg, Emperor Max at Augsburg (1860-63), Fugger House, Augsburg; others at Constance (1864), and in the City Hall and Catholic Church at Breslau (1865-66); Palace at Monaco (1867); Church at Memmingen; New City Hall at Munich; Scenes from Life of Christ, Church at Friedberg, Suabia.—*Kunst-Chronik*, xvi. 618; Müller, 543.

WAGNER, FERDINAND, born at Passau, Jan. 25, 1847. History and genre painter, pupil of Munich Academy and of Quaglio; visited Rome, and in 1876 Venice; an artist of great imagination and exquisite humour, and an excellent colourist. Works: Children's Ball, Architect Baré, Hamburg; Lute Player; Evening Devotion; Doings of Modern Art. In fresco: Tannhäuser Scenes (1873); Walls and Ceiling (1874), Rathskeller, Munich; do., Café Roth, ib.; Five Senses (1881); Cycle of 17 pictures representing Influence of Ancient Gods on Aliments (1882); Hunting Train (1883), Drachenburg on the Rhine; Two Female Figures (1883).—Meyer, *Conv. Lex.*, xviii. 993; *Kunst-Chronik*, xvii. 210, 739; xix. 183, 447; *Illustr. Zeitg.* (1875), ii. 83; *Allgem. K. C.*, viii. 547.

WAGNER, JOHANN MARTIN VON, born at Würzburg, June 24, 1777, died in Rome, Aug. 8, 1858. History painter, pupil of Vienna Academy (1797-82) under Füger; won the first prize, and returned to Würzburg; went in 1803 to Paris and in 1804 to Rome, whither he returned in 1810 after a sojourn in Munich of two years. In 1812-13 he visited Greece, by order of Crown Prince Louis of Bavaria, to buy antique works of art. Professor and secretary-general of Munich Academy. Commander of Order of Civil Merit and of St. Michael. Works: Holy Family, Holy Women returning from Christ's Tomb (1802); Council of Leaders before Troy (1808), Schleissheim Gallery; sketch to this in Darmstadt Museum; Portrait of Artist's Parents, Bearded Old Man, Mary on her Journey to Elizabeth, Christ

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and Apostles taking Leave of Mary, Jupiter urging Agamemnon to Combat, Würzburg University.—Andresen, i. 37; Cotta's Kunstbl. (1836-47); Raczynski, ii. 459.

WAGNER, MARIA DOROTHEA, born at Weimar in 1728, died at Meissen (?) in 1788. German school; landscape and history painter, sister of Christian Wilhelm Dietrich, whom she took for her model. Works: Valley with Brook and Mill, Dresden Museum; Landscape with Cottages and Figures (2), Gotha Museum. Her son, Johann Georg (1744-66), was also a landscape painter of merit, pupil of his uncle Dietrich, and of Josef Roos. In the Christiania Gallery are by him: The Defile, and Landscape with Hills and Woods.

WAGRAM, BATTLE OF, Horace *Vernet*, Versailles Museum; canvas. Battle fought on July 6, 1809. Napoleon, in the saddle, watching through a glass the cavalry charge. Close behind him the horse of Bessières, Duke of Istria, is struck down by a cannon-ball. Engraved by J. M. Fontaine.—Gal. de Versailles, iv. No. 905.

WAGREZ, JACQUES CLÉMENT, born in Paris; contemporary. Genre and portrait painter, chiefly in water-colours; pupil of his father, of Farochon, Lenepveu, Pils, and Henri Lehmann. Medal, 3d class, 1879. Works: Francis I. and the Duchesse d'Étampes (1870); Etruscan Poet (1874); Eros, Lion of St. Mark (1876); War and Peace (1877); Education of Achilles, Diana (1878); Perseus, Dreams of the Cup-Bearer, and the Master of the Pantry (1879); Orestes (1880); Hesiod (1881); Cupid's Quadriga (1882); First Meeting (1883, 15th century scene in Florence); St. Clara of Assisi (1884); Wedding in St. Mark's—Venice in 15th Century (1885).

WAHLBERG, ALFRED, born in Stockholm, Aug. 6, 1834. Landscape painter, pupil of Düsseldorf Academy, and in Paris of Corot and Daubigny. Member of Stockholm Academy. Medals: Paris, 1870; 2d class, 1872; 1st class, 1878; L. of Honour, 1874; Officer, 1878; Order of Vasa. Works:

Winter Landscape (figures by Wallander), View in Kolmården, Stockholm Museum; Moonlight; Sunset on the Coast; Beech Wood near Copenhagen; Harbour of Waxholm at Night; Coming Storm, Moonlight on River Bank, Seney Collection, New York; Near Stockholm—Moonlight, Autumn Sunset—Waxholm, Miss C. L. Wolfe, ib.; Coast of Norway, J. J. Astor, ib.; Cascade of Husqvarna—Sweden (1884).—Müller, 543.

WALCH, JAKOB, born in Nuremberg, beginning of 15th century. German school; excellent portrait painter, not to be confounded with Jacob Walch, called Jacopo de' Barbari. Works: Portrait of Emperor Maximilian I, Munich Gallery; do., Museum, Vienna; do., Emperor Frederic III., and Male Portrait, Liechtenstein Gallery, ib.

WALDENBURG, ALFRED VON, born in Berlin, Dec. 17, 1847. Landscape painter, pupil in Munich of Franz Adam and of Lier, and in Carlsruhe of Gude; studied nature in Silesia, Bavaria, Tyrol, Switzerland, Italy, and Southern France, and settled in Düsseldorf in 1879. Works: Chapel near Amden, Carlsruhe Gallery; Ziller Valley, Strasburg Gallery; Pegli near Genoa; On Chiem Lake; Varenna on Lake Como; Villa Androcossy, ib.; View near Nice; Road near Villafranca; Oaks near Aisching.—Müller, 544; Leixner, Mod. K., i. 58.

WALDMÜLLER, FERDINAND (GEORG), born in Vienna in 1793, died there, Aug. 23, 1865. Genre and portrait painter, pupil of Vienna Academy; went to Presburg to paint portraits, thence as drawing teacher with Count Gyulai to Agram, where he married an actress, with whom he wandered through the provincial towns until she found an engagement in Vienna; there he became professor and the custodian of the Lamberg



## WALDO

Gallery, afterwards fused with the Academy, and acquired the reputation of the foremost genre painter in Austria. In 1820 he visited Italy, in 1821 Dresden, where he copied after Ruisdael and Correggio; thence to Leipsic, where he had great success with his portraits (1827); visited Italy and Sicily again in 1844. Order of Francis Joseph. Works: Old Woman in Arm-Chair (1822), Tyrolese Riflemen (1829), Beggar Boy on High Bridge in Vienna (1830), Vienna Museum; Child learning to Walk (1831); Rabbi teaching Girl; Tyrolese Family Resting (1834); Travelling Beggar Family (1834); Return of Husbandman to his Family (1835); Dog beside Basket with Grapes (1840); After School (1841), National Gallery, Berlin; Austrian Wedding; New Life in Spring (1844); Return from Harvest; Congratulation of Grandchildren, Pilgrims before Statue of St. John (1845); Ave Maria; Evening Devotions in Peasant's Cottage (1846), Provinzial Museum, Hanover; Sunday Afternoon (1846), Königsberg Museum; Harvest (1846); Supper in Peasant's Cottage; Bay of Messina (1847); Convent Soup, Vienna Academy; Spring Landscape (1862); Portrait of Emperor Francis I. (1836); do. of Centenarian, Pesth Museum.—Jordan (1885), ii. 237; Nagler, xxi. 90; Wurzbach, li.; Zeitschr. f. b. K., i. 35; iv. 91.

**WALDO, SAMUEL**, born in Connecticut in 1783, died in 1861. Portrait painter, first practised art in Charleston, S. C.; painted in London in 1806–9, and spent the rest of his professional life in New York. Pictures in Historical Society, and in City Hall, New York.

**WALDORP, ANTOINE**, born at Huis in 't Bosch, near The Hague, March 22, 1803, died in Amsterdam in 1866. Marine and city view painter, pupil of Breckenheymer; visited France in 1833, afterwards Germany and Belgium; lived for several years in Amsterdam, and returned to The Hague. Member of Amsterdam (1836) and other Academies. Order of Leopold, 1845;

Order of Lion, 1847; Order of Oaken Crown, 1849. Works: View of Dordrecht (1836), Calm Sea, Museum, Amsterdam; Drawbridge over City Canal, Harbour in Calm Weather, View of Spaarnwoude, Interior of Protestant Church, Museum Fodor, ib.; Escape of Hugo Grotius from Castle Loevestein, Rotterdam Museum; View of Dutch City, Leipsic Museum; do., Weimar Museum; Dutch Fishermen's Boats in Storm; View of Jewish Quarter in Amsterdam; Haarlem Sluice; Calm in Zealand (1853); Boats Meeting (1861).—Immerzeel, iii. 214; Kramm, vi. 1823.

**WALKER, FREDERICK**, born in London, May 24, 1840, died at St. Fillan's, Perthshire, June 5, 1875. Subject and landscape painter in oil and water-colours; pupil in London of Mr. Baker, architect, and of the Royal Academy; afterwards studied two years with Mr. Whymper, wood engraver. Exhibited first work, *The Lost Path*, at Royal Academy in 1863. Associate of Water Colour Society, 1864; member, 1867; A.R.A., 1871. Works in water-colour: Spring (1864); Autumn (1865); Wayfarers, *The Street—Cookham* (1866); Designs for Miss Thackeray's *Jack the Giant Killer* (1868); *Fishmonger's Shop* (1872); *The Village* (1873); *The Fireside* (1876). Works in oil: *The Bathers* (1867); *Vagrants in the Glen* (1868); *Old Gate* (1869); *The Plough* (1870); *Harbour of Refuge* (1872); *Right of Way* (1875). At William Graham sale, London, 1886: *The Bathers*, £2,625; *The Vagrants*, £1,858; *The Lilies*, £1,365; *Sunny Thames*, £1,218; *Stobhall Garden*, £567.—*Art Journal* (1876), 300; *Portfolio* (1870), 35; (1875), 117.

**WALKER, ROBERT**, died in London about 1658. Studied the works of Van Dyck and became a portrait painter of great



## WALLANDER

merit under the Commonwealth. He painted the Protector and many of his principal officers, and is known as "Cromwell's portrait painter." One of his portraits of Cromwell is engraved by Lombart, Godfrey, and Picart; another is in the Hermitage, St. Petersburg; a third at Warwick Castle. Portraits of himself at Hampton Court and at Oxford; of Cromwell, Lambert, Ireton, and Faithorne, National Portrait Gallery, South Kensington; Lord Brooke, Warwick Castle; Admiral Blake, Wadham College; Sir Thomas Browne, Bodleian Library, Oxford.—Redgrave; F. de Conches, 45; Bürger, Trésors d'Art, 358.

WALLANDER, JOSEF WILHELM, born in Stockholm, May 15, 1821. Genre painter, pupil of Stockholm Academy; went in 1851 to Düsseldorf, whither he returned, after having visited France and Italy, until 1856; became professor at Stockholm Academy in 1867. Works: Market at Vingaker (1852); Wedding at Osteracker; Sunday Morning in Silja, Dalecarlia; Rendezvous at the Gate; Spinning Company at Delsbo; The Bride is Coming; Moritz in a Strait, Mollberg with the Bottle, Ulla at Toilet.—Müller, 544.

WALLER, FRANK, born in New York in 1842. Landscape and genre painter, pupil of J. G. Chapman in Rome in 1870; sketched in Egypt in 1872; student of the Art League, New York, in 1874; former treasurer, and now president, of the League. First exhibited in National Academy in 1866. Works: Tombs of the Caliphs near Cairo; Sta. Maria del Sasso—Lago Maggiore, Parke Godwin, New York; Ruins near Cairo; On the Desert; Harmony, Record of the Past (1880); Slave of the Shadoof (1881); Dream at Rye Beach—N. H. (1882); Eventide—Venice (1883); On the Mediterranean near Alexandria—Egypt, Hop Picking at Cooperstown—N. Y., At Coney Island (1884); Hop Pickers, Testing the Toledo, Lake Otsego (1885).

WALLER, SAMUEL EDMUND, born in Gloucester in 1850. Animal and figure painter; educated at Cheltenham College;

pupil in Gloucester School of Art, and student of his father in architecture; pupil of the Royal Academy, London, in 1868. Mr. Waller has illustrated many books, and has for several years been attached to the staff of the Graphic. Works: Illustrious Stranger, Winter's Tale (1870); Jealous (1875); Way of the World (1876); Home (1877); King's Banner (1878); Empty Saddle (1879); Suspense (1879); Where there's a Will there's a Way (1880); King's Highway (1880); Success (1881); Sweethearts and Wives (1882); Day of Reckoning (1883); The Orphans (1884); Outward Bound (1885). His wife, Mrs. Mary L. Waller, paints portraits.—Art Journal (1881), 117.

WALSCAPELE (Walskapel, Wals-Kappel), JACOB, flourished about 1670-80. Dutch school; flower and fruit painter, pupil of Cornelis Kick; lived in Amsterdam before 1667, and until 1717-18; formed his style after Jan D. de Heem, whom he so nearly approaches in arrangement, harmony, and truth of detail, that most of his pictures were attributed to that master. Works: Flowers, Insects, and Strawberries, National Gallery, London; Festoon of Fruits and Flowers, Berlin Museum; Bouquet in Vase (1677), Fruit-Piece, Städels Gallery, Frankfurt; two pictures, Schwerin Gallery; Flower-Piece in Glass Vessel, Dresden Gal-

*Jacob. Walscapelle.*

lery (ascribed to J. D. de Heem).—Kramm, vi. 1825; Kugler (Crowe), ii. 519.

WALTHARD, FRIEDRICH, born at Berne in 1818, died in 1870. Genre painter, pupil of Barthélemy Menn (born 1815) in Geneva, and of Gleyre in Paris. Works: Scene from Goethe's Faust (1846), Wounded Rifleman of Berne bringing News of Defeat at Grauholz—1798 (1854), Last Day of the old Republic of Berne (1867), Berne Museum; Bernese Soldier of 1798, Nenchattel Museum.

## WALTHER

**WALTHER, WILHELM**, born at Neuhäusen, Saxony, in 1826. History painter, pupil of Dresden Academy under Julius Hübner. Works: Christ appearing to the Magdalen (1848), Flight into Egypt, Dresden Art Union. Sgraffito frieze: Festive Procession of Saxon Princes (1876), Royal Palace, ib.—Kanlen, 209.

**WALTON, FRANK**; contemporary. Landscape painter in water-colours. Studio in London. Works: From Unharboured Heaths (1877); Evening at Dorking; Near the Thames; Regatta at Bournemouth; Autumn, Copse on Furze-field Brow, Brick-makers (1881); Noontide's Hush, Happy Valley (1882); Gentle Autumn (1883); Among Whispering Woods, World of Meadows, Kynance Cove (1884); Surrey's Pleasant Hills (1885); Summer Tide of Blossoming (1886).

**WANING HONEYMOON**, George H. Boughton, W. T. Walters, Baltimore; canvas, H. 1 ft. 8 in. × 2 ft. 6 in.; dated 1878. A young pair are seated under a tree in late autumn, the ground strewn with leaves; he is reading a book and carelessly caressing his dog, while she is pouting prettily, but thinking no pretty things of him.—Royal Academy, 1878.

**WAPPERS, GUSTAAF**, Baron, born in Antwerp, Aug. 23, 1803, died in Paris, Dec. 6, 1874. History and genre painter, pupil at Antwerp Academy of I. J. van Regemorter (1785–1873), then of Van Bree and of Herreyns; studied after Rubens, Van Dyck, and Jordaens; then in Amsterdam and The Hague the old Dutch, and in Paris the Venetian masters; returned to Antwerp in 1830, became professor at the Academy in 1832, and was its director in 1840–53; made court painter and baron in 1845; settled in Paris in 1853. Meeting with great success at his



first appearance, he influenced modern Belgian art as the chief representative of romanticism, and formed many pupils; his works are meritorious in composition, poetical treatment, and colouring. Member of several Academies. Many medals: L. of Honour, 1842; Officer, 1855; Order of Red Eagle, 1847; Officer Order of Leopold, 1855. Works: Van Dyck in Love with his Model (1827), View of Citadel of Antwerp (1830), Amsterdam Museum; Self-Devotion of Burgomasters of Leyden (1830), Hague Museum; Christ at the Sepulchre (1833), St. Michael's, Louvain; The Populace of Brussels tearing down the Proclamation of Prince Frederick (1835); Charles I. taking leave of his Children (1836); Charles IX. on St. Bartholomew's Night; Temptation of St. Anthony; Hcloise and Abelard; Charles VII. and Agnes Sorel; Execution of Anne Boleyn; Peter the Great at Saardam; Camoens (1842); Genevieve of Brabant (1843), Windsor Castle, Defence of Rhodes by Knights of St. John (1848), Versailles Gallery; Death of Columbus; The Ommeganck at Antwerp; Louis XI. at Plessis les Tours; Boccaccio and Joan of Naples; Louis XVII. in the Temple Prison; Charles I. on his way to the Scaffold, Episode of September Days of 1830, Brussels Museum; Mother's Joy, Museum, Antwerp; Invocation of the Virgin, St. Charles Borromeo's, ib.; Neuvaines of the Family of Egmont (1866), Mr. Probasco, Cincinnati.—Art Journal (1856), 124; (1860), 142; (1865), 268; (1873), 241; (1875), 76; Dioskuren (1875), 4; Immerzeel, iii. 217; Kramm, vi. (1826); Rooses (Reber), 466; Van den Branden, 1390.

**WAR**, Sir Edwin Landseer, National Gallery, London; H. 2 ft. 10 in. × 4 ft. 4 in. A dying and a dead horse, with their fallen riders, lying among the burning ruins of a cottage. Companion to *Peace*. Royal Academy, 1846. Engraved by T. L. Atkinson; Lumb Stocks.—Art Journal (1854), 144.

**WAR, HORRORS OF**, Rubens, Palazzo Pitti, Florence; canvas, H. 6 ft. 5 in. × 9 ft. 3 in. Mars, in armour and with sword and

## WARD

shield, preceded by Plague and Famine and dragged on by Alecto bearing a torch, rushes from the open temple of Janus, trampling down the Arts and Sciences in his progress; Venus, Cybele, and Cupids in vain attempt to restrain his warlike ardour. Carried to Paris; returned in 1815. Engraved by Avril; *Paradisi*.—Smith, ii. 150; Landon, *Musée*, iv. Pl. 9; *Gal. du Pal. Pitti*, iv. Pl. 88.

WARD, EDGAR M., born in Urbana, Ohio; contemporary. Figure and genre painter, younger brother of J. Q. A. Ward, sculptor; pupil of the National Academy, New York, of the *École des Beaux Arts* and of Cabanel, Paris. First exhibited in National Academy in 1871, and in the Paris Salon in 1876. Elected an A.N.A. in 1876; N.A. in 1883. Studio in New York. Works: *Brittany Washerwomen* (1876); *The Sabot Maker*, *Venetian Water Carriers*, *Washing in Brittany* (1878); *Street Scene—Tréport*

Rome, and after studying fresco painting under Cornelius at Munich returned to England and exhibited his Cimabue and Giotto. His Dr. Johnson reading the MS. of the *Vicar of Wakefield* (1843) first brought him into notice; elected an A.R.A. in 1846, and R.A. in 1855. In 1852



and later, he executed eight historic pictures, six in fresco and two in water-glass, in the corridor of the House of Commons. In the National Gallery are: *Dr. Johnson in the Anteroom of Lord Chesterfield* (1845), *Disgrace of Lord Clarendon* (1846), *South Sea Bubble* (1847), *James II. receiving News of Landing of Prince of Orange* (1850).

Other works: *Charlotte Corday led to Execution* (1852); *Execution of Montrose* (1853); *Last Sleep of Argyll* (1854); *Marie Antoinette parting with the Dauphin* (1856); *Napoleon III. receiving Order of the Garter* (1859); *Night of Rizzio's Murder* (1865); *Earl of Leicester and Amy Robsart* (1866); *Landing of Charles II. at Dover* (1873); *William III. and Mary receiving the Lords and Commons at Whitehall* (1874); *Last Interview between Napoleon I. and Queen Louisa*



Horrors of War, Rubens, Palazzo Pitti, Florence.

(1879); *Normandy Cooper* (1880); *Tobacco Field—Old Virginny* (1881); *Feeling the Edge* (1882); *Collar Shop* (1883), T. B. Clarke, New York; *Street in Tréport—Normandy* (1884); *The Cobblers, Resting, The Blessing* (1886).

WARD, EDWARD MATTHEW, born in London in 1816, died there, Jan. 15, 1879. History painter, pupil of Royal Academy in 1835; then worked nearly three years in

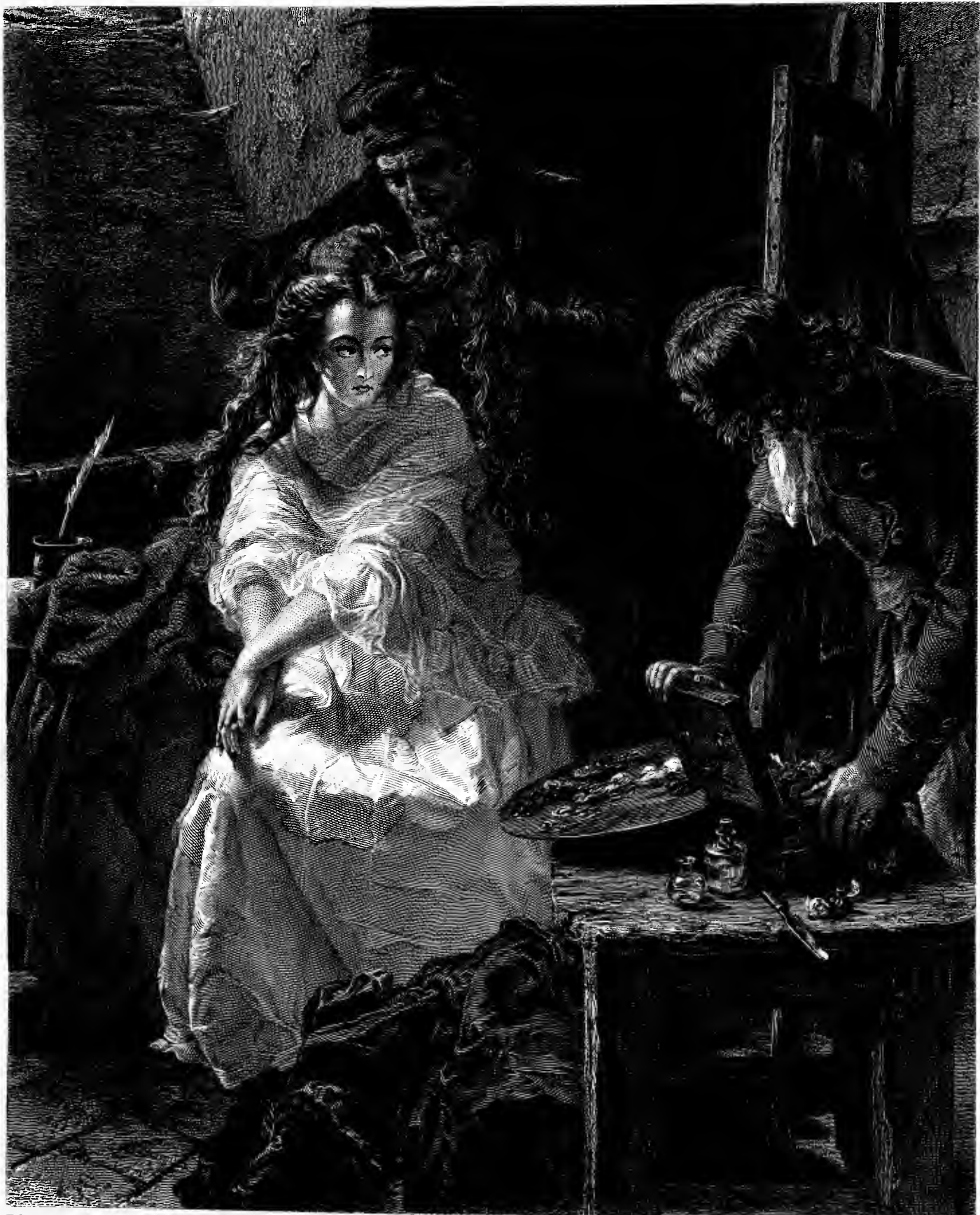
of Prussia at Tilsit (1877).—*Cat. Nat. Gal.*; *Jas. Dafforne, Life*, etc. (London, 1879); *Sandby*, ii. 299.

WARD, HENRIETTA, born in London in 1832. Genre painter, granddaughter of James Ward, R.A., and wife of Edward M. Ward; has exhibited at Royal Academy many years. Works: *Mary Queen of Scots quitting Stirling* (1863); *Palissy the Potter* (1866); *Childhood of Joan of Arc* (1867); *Lady Jane*









E M WARD. R A PINK\*

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*Portrait of a Knight and his Wife.*



Grey (1868); Fortunes of Little Fritz (1871); Chatterton (1873); Defence of Lathom House (1874); Poet's First Love (1875); Ugly Duckling (1876); Princess Charlotte of Wales (1877); One of Last Lays of Burns (1878); Melody (1879).

WARD, JAMES, born in London, Oct. 23, 1769, died at Cheshunt, Nov. 17, 1859. Studied engraving under J. R. Smith, and afterwards served an apprenticeship under his elder brother, William James Ward, mezzotint engraver;



practised as an engraver several years, but soon began to paint, imitating the manner of George Morland, his brother-in-law. In 1794 he was appointed painter and engraver to the Prince of Wales, and shortly afterwards devoted his talent entirely to the painting of animals, especially horses and cattle, in which he attained eminence. Elected an A.R.A. in 1807, and R.A. in 1811; contributed to Academies 287 works. His masterpiece is the Alderney bull, cow, and calf (Landscape with Cattle, 1820–22), purchased by the National Gallery for £1,500, which is said to have been painted in emulation of Paul Potter's celebrated picture at The Hague. The National Gallery also possesses by him: Cattle-Piece (1807), View of Harlech Castle, Gordale Scar in Yorkshire.—Art Journal (1849), 179; (1862), 169; Redgrave; Ch. Blanc, École anglaise; Portfolio (1886), 8, 32, 45.

WARNBERGER, SIMON, born at Püllach, near Munich, in 1769, died there in 1847. Landscape painter, pupil of Munich Academy, and studied nature in Austria and Italy. Member of Munich Academy, 1824. Works: Beech Wood (1820), National Gallery, Berlin; Morning Landscape, Ruins of Hermitage, Castle Falkenstein, Augsburg Gallery; Italian Landscape, two others, Schleissheim Gallery.—Nagler, xxi. 126.

WARRIOR, DEAD, *Velasquez*, National Gallery, London; canvas, H. 3 ft. 5 in. × 5 ft. 5 in. Commonly called Orlando Muerto (Dead Roland). The Paladin Roland, killed at battle of Roncesvalles by Bernardo del Carpio, is lying in his armour on his back, a skull and bones near his feet; above him is suspended a brass lamp, the flame of which has just gone out. Purchased at Pourtalès sale in 1865 for 37,000 francs. Authenticity doubtful. Old copy in collection of M. Cremer, Brussels.—Stirling, ii. 680; Gaz. des B. Arts (1865), xviii. 98; Curtis, 17.

WASHINGTON, GEORGE, portrait, Charles Wilson *Peale*, Gen. G. W. C. Lee, Lexington, Va. Three-quarters length, in uniform of a colonel of Virginia militia—blue coat with scarlet facings, scarlet waistcoat and breeches, and purple scarf over left shoulder. Painted in 1772; the first life-size portrait of Washington. Bust study, Charles S. Ogden, Philadelphia.—Johnston, Portraits of Washington (Boston, 1882).

By Charles Wilson *Peale*, Corcoran Gallery, Washington (on deposit). Washington at Princeton. Full-length, standing, in uniform of commander-in-chief, the left hand resting upon a cannon, the right, holding his chapeau, placed on his hip; the continental flag, a circlet of stars in a blue field, floats over his head, and captured British flags are on the ground beside him. Painted in 1778–79 by order of Congress, but left in the hands of the artist; taken to Europe; purchased in Paris by Comte de Menon, who returned it. Replicas: H. Pratt McKean, Philadelphia; Earl of Albe-marle; Versailles Museum; others.—Johnston, Portraits of Washington (Boston, 1882).

By Rembrandt *Peale*, Vice-President's room, Capitol, Washington. Bust, citizen's dress, head turned to left. Purchased by Congress in 1832. Many copies.—Johnston, Portraits of W.

By Rembrandt *Peale*, Mount Vernon. Washington before Yorktown. Mounted

## WASHINGTON

on a white horse, riding to right, accompanied by his staff, rebuking a subordinate officer for neglect of duty. Painted for the rotunda of the Capitol, but left in the artist's hands; presented by his heirs, in 1873, to the "Ladies' Mount Vernon Association."—Johnston, Portraits of W.

By James *Sharples*, James Walter, London. Two bust portraits, one full-face, in continental uniform, the other profile, in civilian's costume. These, together with a portrait of Martha Washington, are said to have been executed about 1796 for Robert Cary, of Cary & Co., London, mercantile agents for Washington. The full-face picture was exhibited in New York in 1854, but returned to England; in 1882 all three were taken to the United States and exhibited in New York, Boston, Philadelphia, Chicago, and other cities. In November, 1886, Major Walter presented to the Massachusetts Historical Society the evidence in support of the claim of these pictures to authenticity, with a view to obtain its aid in an appeal to the Government at Washington to purchase them for the nation; and on January 13, 1887, the committee of investigation reported adversely both to the authenticity of the pictures and of the letters published in Major Walter's "Memorials."—Johnston, Portraits of W.; Walter, Memorials of W. (New York, 1887); Nation (1887), xlv. 49.

By Gilbert *Stuart*, William F. Channing, Providence, R. I. Half-length, in citizen's dress, head turned to right, showing right side of face. Painted in 1795 from a sketch made in September of that year (destroyed by Stuart) for Col. George Gibbs; sold to his sister, Mrs. William Ellery Channing, and descended to her son. Replicas: One painted for Samuel Vaughan, now in Harrison Collection, Philadelphia; another painted for J. Vaughan and taken to England; a third, owned by Mrs. Rogers, Lancaster, Penn.—Johnston, Portraits of W.

By Gilbert *Stuart*, Museum of Fine Arts, Boston, Mass. Bust, citizen's costume, head

turned to left, showing left side of face. The head only is finished. Painted in 1796; retained by Stuart, and purchased of his widow and presented with its pendant, Mrs. Washington, to the Athenæum, Boston, whence commonly called the Athenæum picture. About fifty replicas.—Mason, G. Stuart, 103; Johnston, Portraits of Washington.

By Gilbert *Stuart*, John Delaware Lewis, London; canvas, life-size. Washington as President. Full-length, standing beside a table, dressed in black-velvet suit and white ruffles, the right hand extended, the left holding a dress sword; behind, right, an arm-chair; in background, two rows of pillars and a drawn curtain. Painted in 1796 for Marquis of Lansdowne; sold, at his decease, to Samuel Williams for £2,000 (another statement, £540 15s.); disposed of by lottery in 1824, forty tickets at 50 guineas each, and drawn by father of present owner. Exhibited at Centennial Exhibition, 1876, and returned to England. Replicas: Henry E. Pierrepont, Brooklyn; Academy of Fine Arts, Philadelphia; a third, painted for Gardner Baker, New York, was stolen and carried to England (possibly the one now owned by Russell Sturgis, of London); a fourth, State House, Providence, R. I.; a fifth, State House, Newport, R. I.; a sixth, State House, Hartford, Conn.; a seventh, with changes, Lenox Library, New York.—Johnston, Portraits of W.; Mason, G. Stuart.

By Gilbert *Stuart*, deposited by city in Museum of Fine Arts, Boston. Washington on Dorchester Heights. Full-length, in uniform, standing beside a white horse, holding the bridle in his left hand and his chapeau in his right. Painted in 1806; presented to town of Boston by Samuel Parkman; long in Faneuil Hall, where replaced by Miss Jane Stuart's copy.—Johnston, Portraits of W.; Mason, G. Stuart.

By John *Trumbull*, City Hall, New York. Full-length, in uniform, standing by a white horse, leaning his arm upon the saddle; in

## WASHINGTON

background, British ships and boats leaving the shore, and Staten Island in the distance. Painted in 1790 by order of Common Council.—Johnston, Portraits of W.

By John *Trumbull*, Yale College; canvas, life-size. Washington at Trenton. Full-length, military costume; in background, an attendant with white horse. Painted in 1791 for city of Charleston, but the citizens preferring one in civil costume, Trumbull painted them another and retained this. A bust portrait by Trumbull, painted in 1793, also in Yale College Gallery. Trumbull painted in 1780 a full-length of Washington, in military costume, for M. de Neufville, Amsterdam, Netherlands; supposed to be still in Europe. Cabinet portraits of General and Mrs. Washington, painted by Trumbull in 1794, are in the Patent Office, Washington; and a full-length cabinet, painted in 1790, belongs to Edmund Law Rogers, Baltimore.—Johnston, Portraits of W.; Amer. Art Review, ii. 190.

By Adolph Ulric *Wertmüller*, Charles A. Davis, New York. Bust, citizen's dress, with lace frill on shirt. Replicas: Mrs. Cornelius Bogart, New York; office of Secretary of Interior, Washington. Painted in 1795.—Johnston, Portraits of W.

WASHINGTON, APOTHEOSIS OF, Constantino *Brumidi*, canopy of the rotunda of the Capitol, Washington. In centre, Washington seated in majesty, with Goddess of Liberty on his right and Victory on his left hand; encircling this group are thirteen female figures, personifying the original States; and around the border are six groups, emblematic of the Fall of Tyranny, Agriculture, Mechanics, Commerce, the Marine, and the Arts and Sciences.

WASHINGTON CROSSING THE DEL-AWARE, Emanuel *Leutze*, Mrs. Marshall O. Roberts, New York. The general, wrapped in his military cloak, standing in a theatrical attitude in the bow of a boat which men are forcing with oars and boat-hooks through floating blocks of ice.

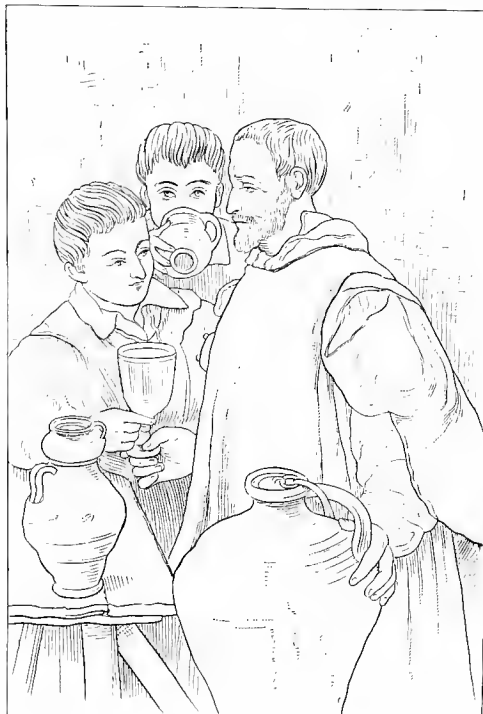
WASHINGTON, RESIGNATION OF, John *Trumbull*, rotunda of Capitol, Washington; canvas, H. 12 ft. × 18 ft. Washington appearing before Congress at Annapolis, Dec. 23, 1783, to resign his commission as Commander-in-Chief of the Continental Army. Among the spectators are Mrs. Washington and her grandchildren. Painted in 1827 for \$8,000. Original study in Yale College Gallery.

WATELET, LOUIS ÉTIENNE, born in Paris, Aug. 25, 1780, died there, June 21, 1866. Landscape painter; studied nature deeply, and became one of the foremost artists of his class. After having visited Italy in 1822, he began, with his *Lake of Nemi*, in 1824, a series of exquisite landscapes of realistic character, which won him fame at home and abroad. He was the master of Paul Delaroche, and influenced Troyon, Huet, Lapito, Corot, Aligny, and others. Medals: 2d class, 1818; 1st class, 1819; L. of Honour, 1825. Works: *Herdsmen* (1810); *Napoleon in Ludwigsburg* (1815), Versailles Museum; *Henri IV. in the Forest of Ailas* (1819), Fontainebleau; *Romantic Landscape* (1819), Amiens Museum; *St. Jerome in the Desert* (1822), Louvre; *Lake of Nemi* (1824); *Norman Village* (1835); *Valley of Gisors* (1840); *Flight into Egypt* (1842), Palais de Saint-Germain-en-Laye; *Views in Tyrol* (1848, 1850, 1857); *View of Lyons*, Aix Museum; *Landscapes in Museums of Bordeaux, Montpellier, Nîmes, Neuchâtel, Königsberg* (2, 1835, 1845); *Raczynski Gallery, Berlin* (1824).—Bellier, ii. 713; *Jal*, 1296; *Journal of the Soc. of Arts* (1866); Meyer, *Gesch.*, 732; Larousse.

WATELIN, LOUIS VICTOR, born in Paris; contemporary. Landscape painter, pupil of Diaz. Medal, 3d class, 1876. Works: *Artists' Path in Forest of Fontainebleau* (1870); *Views in Oise* (1873, 1874); *Mill at Gamaches, Communal Meadow at Bouvaincourt* (1875); *Road of Lesnette* (1876); *Willows of Bourbel* (1877); *Port of Sèvres* (1878); *Views in Gironde, Somme, Picardy, and Normandy* (1878–86).

## WATER CARRIER

**WATER CARRIER**, *Velasquez*, Apsley House, London; canvas, H. 3 ft. 4 in. × 2 ft. 6 in. A man in tattered brown doublet, with his left hand on a large earthen jar, hands a glass of water to a boy who stands beside a table on which is a smaller jar; another boy drinks from a pot. Earliest recorded picture of Velasquez; painted in Seville about 1620. Carried off by Joseph Bonaparte in his flight from Madrid, but captured in his carriage at Vittoria, and



Water Carrier, Velasquez, Apsley House, London.

afterwards presented by Ferdinand VII. to the Duke of Wellington. Engraved by B. Amettler; outline, E. Lingée.—Ch. Blanc, *École espagnole*; *Klas. der Malerei*; *Gaz. des B. Arts* (1879), xx. 232; Stirling, 1396.

**WATERHOUSE**, JOHN WILLIAM, born in Rome, Italy, of English parents, in 1849. Went to England in 1854; history painter, pupil of Royal Academy schools. First exhibited at the Royal Academy, in 1874, *Sleep and his Brother Death*. Revisited Italy in

1883. Elected an A.R.A. in 1885. Works: *Miranda* (1875); *After the Dance* (1876); *Sick Child brought into the Temple of Æsculapius* (1877); *La Favorita* (1879); *Rival Roses*, *Summer's Day* (1881); *Diogenes* (1882); *Favourites of the Emperor Honorius*, *Bubbles* (1883); *Consulting the Oracle* (1884); *St. Eulalia's Crucifixion*, *By-way in Old Rome* (1885); *Magic Circle*, *Flower Market* (1886).



**WATER MILL**, *Meyndert Hobbema*, formerly in Hamilton Palace Collection; wood, H. 2 ft. × 2 ft. 9½ in. On the right, a thick cluster of trees, the foliage of which partly conceals the cottages and overshadows the mill in the centre; in foreground, the mill stream, fringed with bulrushes and aquatic plants, and with two pollard willows on the bank; a man fishing, another looking on, and a third crossing a rustic bridge. Hamilton Palace sale (1882), to Sedelmeyer, Paris, £4,252 10s. Another in Dutuit Collection, Paris, bought at De Morny sale (1852), 105,000 francs. A third, Pereire sale, Paris (1872), 30,000 francs. Others in Buckingham Palace, Bute Collection, Bridgewater Collection, and National Gallery, London.—Smith, vi. 156; Larousse, xi. 634.

**WATERING PLACE**, *Thomas Gainsborough*, National Gallery, London; canvas, H. 1 ft. 11 in. × 2 ft. 6 in. Evening; a wooded landscape, with village church in distance; at left, a figure sitting under a wall; at right, a man and dog, with cattle in a pool. Engraved by W. Miller.—*Art Journal* (1853), 184.

By *Thomas Gainsborough*, National Gallery, London; canvas, H. 4 ft. 10 in. × 5 ft. 11 in. Evening; a thickly wooded landscape, with figures to left; in foreground, to right, some cattle and goats standing in a pool. See, also, *Brook*. Presented in



## WATERLOO

1827 by Lord Farnborough. Engraved by W. Miller; and in Jones's National Gallery; etched by R. S. Chattock in Portfolio.—Cat. Nat. Gal.; Portfolio (1875), 49.

By Philips *Wouwerman*, Munich Gallery; wood, H. 1 ft. × 1 ft. 2 in. Men watering horses at the side of a river, which is seen to a great distance at right; cattle are being ferried across. At left, an old wall, and a gateway from which a muleteer is issuing. Lithographed by F. Hohe.—*Réveil*, xiii. 898.

**WATERLOO, ANTHONIE**, born at Lille about 1618 (?), died at Amsterdam after 1673. Dutch school; landscape painter, whose works are distinguished for facile treatment and faithful representation of nature. His aerial perspective is always good; trees and plants are correct in colour and of great variety. Landscapes in Museums and Galleries of Amsterdam, Dresden, Gotha,

(2), Hanover, Stuttgart, Munich, Wiesbaden, and Florence.—Ch. Blanc, *École hollandaise*; *Dioskuren* (1860), 177, 185, 195, 202; *Havard, A. & A. hol.*, ii. 189.

**WATERLOW, ERNEST A.**, London; contemporary. Landscape and genre painter. Works: *Last of the Shower* (1877); *Close of Midsummer's Day* (1879); *Outward Bound*, *Bluebells* (1881); *Home Again*, *Sheep-Washing*, *Woodland Gleanings* (1882); *Beltein—Midsummer Eve in Cornwall*, *Fisherman's Garden* (1883); *Sand Digging*, *Breezy Tintagel*, *Shepherd's Return* (1884); *Scant Fuel*, *From the Ferry* (1885); *Sunny Hours*, *Waiting*, *Rough Sea* (1886).

**WATERMAN, MARCUS**, born in Providence, R. I.; died in 1883. Genre painter.

Worked in New York and Boston before he went to Europe in 1878. Was an A.N.A. Work: *Gulliver in Lilliput* (1876).

**WATSON, GEORGE**, born at Overmains, Berwickshire, in 1767, died at Edinburgh, Aug. 24, 1837. Portrait painter, pupil of Alexander Nasmyth and of Sir Joshua Rey-



Watering Place, Philips Wouwerman, Munich Gallery.

nolds. He settled in Edinburgh, where he was long the rival of Sir Henry Raeburn. From 1808 to 1812 he presided over the Society of Associated Artists of Scotland, and on the foundation of the Royal Scottish Academy, in 1826, he was elected president, and held that office until his death. Portraits of Benjamin West, Archibald Skirving, and of himself, National Gallery, Edinburgh.

**WATSON, JOHN**, born in Scotland in 1685, died in New Jersey, Aug. 22, 1768. Portrait painter, pupil of the Trustees' Academy, Edinburgh. He emigrated in 1715 to New Jersey, where he is said to have amassed a property by the practice of his profession.

**WATSON, WILLIAM SMELLIE**, born in Edinburgh in 1796, died there, Novem-

## WATTEAU

ber, 1874. Portrait painter, son and pupil of George Watson; studied also in the Trustees' Academy, Edinburgh, in the Royal Academy, London, and under Sir David Wilkie, whom he assisted in the Penny Wedding and other works. He was one of the original members of the Royal Scottish Academy. Work: The Student, National Gallery, Edinburgh.

WATTEAU, ANTOINE, born at Valenciennes, Oct. 10, 1684, died at Nogent-sur-Marne, July 18, 1721. French school; genre painter, first instructed by an obscure painter in Valenciennes; went to Paris



in 1702, and entered the studio of Gillot, where he acquired a taste for the humorous subjects for which he was afterwards distinguished. After a further apprenticeship under the decorative painter Claude Audran 3d, he exhibited two pictures for which he was received into the Academy in 1717. Meanwhile he had continued his studies in copying the masterpieces of Rubens and Paolo Veronese. His great reputation rests on a series of pictures of conventional shepherds and shepherdesses, dancers and comedians, painted with unrivalled freshness, grace, and charm. More than 563 plates after his pictures were engraved by Thomassin, Cochin, and Cardon. Works: Embarkation for Cythera (1717), Gilles of the Comédie italienne, L'indifférent, La finette, Assembly in a Park, Juggler, Jupiter and Antiope, three others, Louvre; Fête Champêtre, Angers Museum; Harlequin meeting Pantaloon, Pierrot, and Colombine, Foot Soldier Reconnoitring, Nantes Museum; Monkey Sculptor, Orléans Museum; Country Scene, Landscape, Troyes Museum; Conversation in a Park, Portrait of the Sculptor Antoine

Joseph Pater, Valenciennes Museum; Concert Champêtre, Two Lovers Surprised, Buckingham Palace, London; Rendez-vous at the Chase, Village Fête, Sir Richard Wallace, *ib.*; *do.*, Sir T. Baring, *ib.*; French Pastoral, Fête Champêtre, Toy Windmill, National Gallery, Edinburgh; Love in French Comedy, *do.* in Italian Comedy, La Colation, Berlin Museum; Assembly making Merry in a Park (2), Cassel Gallery; Conversation on a Terrace, Company resting on a Lawn, Dresden Museum; Tender Conversation, Königsberg Museum; Young Girl with Sunshade, Schwerin Gallery; The Minuet, The Savoyard, The Serenade, Fatigues of War, Alleviations of War, Hermitage, St. Petersburg; Guitar Player, Vienna Museum; Lady and Cavaliers in a Garden, Uffizi, Florence; Marriage Contract and Fête Champêtre, Assembly in Park of St. Cloud, Madrid Museum.—Art Journal, iii.

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 77; Bellier, ii. 714; Bentley's Mag., lvii. 304; Ch. Blanc, École française, ii.; *do.*, Les peintres des fêtes galantes (Paris, 1853); Cellier, Ant. Watteau (Paris, 1867); Cousin, Tombeau de W. (Paris, 1866); Denaux, Notice sur A. W. (Valenciennes, 1834); Dohme, 3; Dumont, Ant. Wat. (Paris, 1866); Goncourt, Cat. raisonné (Paris, 1875); *do.*, L'art du xviii. siècle, i. 1; Hédouin, Watteau, essai sur la vie, etc. (Paris, 1845); Houssaye, Hist., 161; Larousse, xv. 1287; Lecarpentier, Suite de la galerie des peintres célèbres (Rouen, 1815); Portfolio, iii. 18; Stothert, 110; Wurzbach, Fr. Mal. d. xviii. Jahrh., 21; Zeitschr. f. b. K., xi. 86.

WATTIER, CHARLES ÉMILE, born in Paris, Nov. 17, 1800, died there, Nov. 22, 1868. Genre painter, pupil of Lafond and of Gros; imitated the style of the masters of the 18th century, especially Watteau and Boucher. Works: Prayer at Church; Coming from Church; Ambuscade; Ninon de L'Enclos; Entering the Bath; Dinner in









## WATTS

the Bower; First Spring Day; From the History of Psyche; Boudoir of Princess Galitzin.—Bellier, ii. 718; Larousse, xv. 1289; Meyer, Gesch., 613, 665.

WATTS, GEORGE FREDERICK, born in London in 1818.

Subject and portrait painter, pupil of Royal Academy, where he exhibited in 1837; first attracted notice in 1842 by his cartoon, Caractacus led in Triumph through the Streets of Rome,

for which he was awarded a prize of £300 in the competition for the decoration of the Houses of Parliament. After studying some time in Florence, he won a prize, in 1847, of £500 for a cartoon of Alfred inciting the Saxons to prevent the Landing of the Danes by meeting them at Sea. He has painted some important frescos, chief of which is the *School of Legislation*, in the dining-hall of Lincoln's Inn. Mr. Watts has exhibited many ideal pictures, but his chief honours have been won in portraiture, in which he has few rivals. He is also noted as a sculptor. He was elected an A.R.A. in 1867, and R.A. in 1868. Medals: 1st class, Paris, 1878; L. of Honour, 1878; 1st class, Antwerp Exhibition, 1885. Among his principal subject pieces are: *The Window-Seat*, *Sir Galahad* (1862); *Virginia*, *Ariadne* (1863); *Esau* (1865); *Thetis* (1866); *Lamplight Study* (1867); *Wife of Pygmalion*, *Jacob and Esau* (1868); *Return of the Dove*, *Red Cross Knight and Una* (1869); *Daphne*, *Fata Morgana* (1870); *The Prodigal* (1873); *To all Churches* (1875); *By the Sea* (1876); *Love and Death* *The Dove*, *Lady Lindsay of Balcarres* (1877); *Britomart and her Nurse*, *Florence* (1878); *Paolo and Francesca*, *Orpheus* and *Eurydice*, *Enid and Geraint*, *Dorothy* (1879); *Psyche* (1880); *Dean's Daughter*, *Lucy* (1880); *Arcadia*, *Carrara from Pisa* (1881); *Katie*, *Condottiere of 15th Century*, *Rider on Pale Horse*, do. on *White Horse*, do. on



*Black Horse*, do. on *Red Horse* (1883); *Love and Life*, *Rain passing Away*, *Uldra*, *Alice*, *Happy Warrior* (1884); *Ararat* (1885); *Death of Cain*, *The Soul's Prism*, *Hope* (1886). Among his portraits are those of Tennyson, Browning, Swinburne, William Morris, Carlyle, Stuart Mill, Matthew Arnold, Dean Stanley, W. E. Lecky, Gladstone, Duke of Argyll, Leslie Stephen, Holman Hunt, Burne-Jones, Millais, Leighton, Lord Lyndhurst, Sir Alexander Cockburn, Viscount Stratford de Redcliffe, Sir C. W. Dilke, Viscount Sherbrooke, Mrs. Frederick Myers, Marquis of Salisbury (1884), Earl Lytton (1884). A collection of his works was exhibited at the Metropolitan Museum, New York, in 1884–85. Mr. Watts has lately announced that he will work hereafter for the nation only, and not for private individuals.—Meynell, 225; *L'Art* (1882), ii. 8; *Portfolio* (1870), 65; (1879), 129; *Art Journal* (1884).

WAUTERS, CHARLES AUGUSTIN, born at Boom, near Antwerp, April 23, 1811. History painter, pupil of Mechlin and Antwerp Academies; then studied in Paris, and in 1836 returned to Mechlin. Member of the Amsterdam Academy, 1855. Medals: Brussels, 1836; Order of Leopold. Works: *Unhappy Family*, *Death of Mary of Burgundy* (1836); *Episode in History of Mary of Burgundy* (1839); *Martyrdom of St. Lawrence* (1840); *Glorification of St. Rombout*; *Last Supper*; *Peter the Hermit*; *Crucifixion* (1862); *Calvaert instructing his Pupils in Anatomy*; *Anniversary of Battle of Waterloo*; *Entry of Great Council into Mechlin*; *Fair Edith*; *Gentleman comparing Time on his Watch with Clock*, *Carlsruhe Gallery*.—Immerzeel, iii. 222; Kramm, vi. 1833.

WAUTERS, ÉMILE, born in Brussels, Nov. 29, 1846. History painter, pupil of Portaels, then in Paris (1867) of Gérôme; visited Italy and Germany in 1868, and Egypt in 1869. Member of Brussels, Vienna, and Madrid Academies. Medals: Paris, 2d class, 1875, 1876; of honour, 1878; L. of Honour, 1878; Orders of Leopold and of

Francis Joseph. Works: Morning after Battle of Hastings (1868); Mary of Burgundy interceding for her Ministers (1870), Liège Museum; Madness of Hugh van der Goes (1871), Museum, Brussels; Mary of Burgundy's Oath to respect Privileges of the Commons (1876, original owned by John G. Johnson, Philadelphia), Citizens of Brussels demanding Constitution of Duke John IV., City Hall, *ib.*; Scene in Cairo; Burial of a Monk.—Müller, 547.



WAVE, THE (*La vague*), Gustave Courbet, Luxembourg Museum; canvas, H. 3 ft. 9 in. × 5 ft. 3 in. A strip of sandy, pebbly beach in foreground, with two fishing-boats drawn up at left; in background, the sea, with a single sail in the offing and a long crested wave rolling inward and about to break on the shore. Salon, 1870.

WAY, A. J. H., born in Washington, D. C., in 1826. Still-life painter, pupil of J. P. Frankenstein in Cincinnati, of Alfred Müller in Baltimore, and of Drölling in Paris (1850). Entered the Academy at Florence in 1851. After four years' absence in Europe, he opened a studio in Baltimore, and became vice-president of the Maryland Academy, which he was instrumental in founding. Exhibits at the National Academy, New York. Works: Christmas Morning (1870); Purity, Flora and Pomona, Dr. Zollicoffer, Baltimore; Prince Albert Grapes (1874), W. T. Walters, *ib.*; Black Grapes, White Grapes, E. P. C. Lewis; Flamme de Tokay Grapes—California (1880); Pomona's Offering (1881); Red Head Duck (1882); Cherries, Oysters, and Ale (1883); Gros Colmo Grapes, Canvas-Back Ducks (1884); Under the Vines (1885).

WEBER, ADOLPHE, born at Boulay (Lorraine), March 4, 1842. History and portrait painter, pupil of Laurent Maréchal, of Cogniet, and of Cabanel. Medal, 1867.

Works: Child's Slumber (1866); Awakening of Psyche (1867), Orléans Museum; Venus carried by Zephyr to Cyprus (1868); Echo and Narcissus (1869), Metz Museum; Mystical Marriage of St. Catharine (1870); Grandmother, Ischys and Coronis—Victims of Apollo's Jealousy (1872); Cupid and Psyche (1880); In the Country (1881); Psyche whipped by Order of Venus (1884); Temptation (1885); Legend of St. Herman of Steinfeld (1886).

WEBER, AUGUST, born in Frankfort, Jan. 10, 1817, died in Düsseldorf, Sept. 9, 1873. Landscape painter, pupil of Rosenkranz, then in Darmstadt of Schilbach, with whom he visited Switzerland; then studied two years at the Städels Institute in Frankfort, and one year at the Düsseldorf Academy. Cultivated ideal landscape painting and formed many pupils at Düsseldorf, where he settled; made professor by King of Prussia. Works: Westphalian Landscape (1868), National Gallery, Berlin; Italian do. (1849), Evening do. (1851), Ravené Gallery, *ib.*; do., Düsseldorf Gallery; others in Museums of Cologne, Leipsic, Königsberg (1855), and Stettin.—Blanckarts, 67; Cat. Cologne Mus., 232; Jordan (1885), ii. 238; Wolfg. Müller, Düsseldorf. K., 327.

WEBER, OTTO, born in Berlin, killed in the war of 1870. Genre, landscape, and animal painter, pupil in Berlin of Steffeck, and in Paris of Couture; settled in Milan. Medals: Paris, 1864, 1869; Utrecht, 1866. Works: Wedding in Brittany (1864); On the Bleachery; Colts; First Snow on the Alp (1866); In Fontainebleau Forest; Cattle Grazing; The Ploughing, Under the Chestnut Trees (1867); Deer Quarry, Rentrée du Bois de Chauffage (1868); Ox-Team (1869); Springtime, Annunziata (1870); Hay Gatherers, Fête in Brittany, Mr. Walters, Baltimore.—Hamerton, Painting in France.

WEBER, PAUL, born in Darmstadt in 1823. Landscape painter, pupil of Lucas, and in Frankfort of the Städels Institute; went to Munich, where he studied chiefly





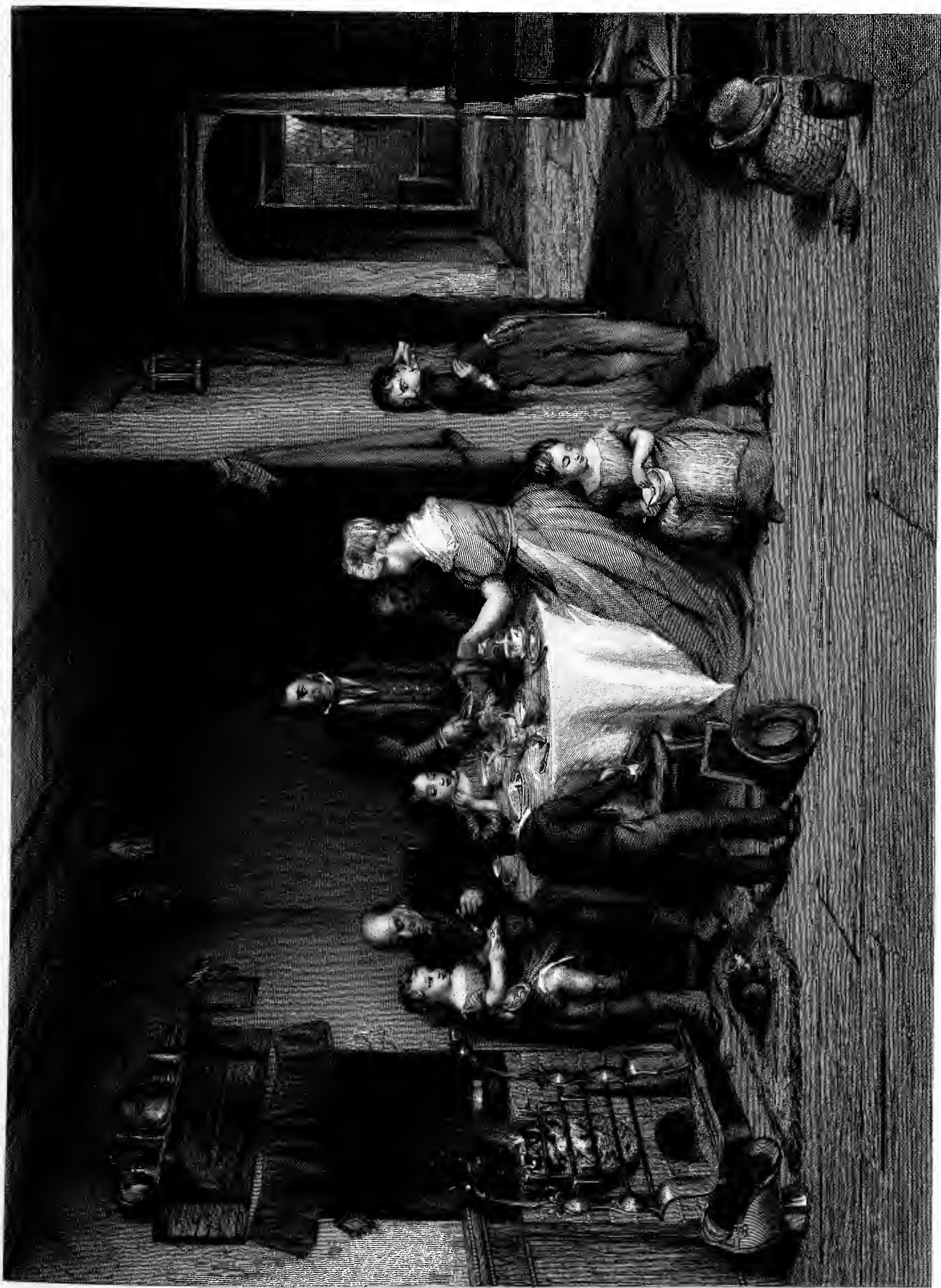
















from nature, visited the East in 1846, then studied in Antwerp under Deichmann. In 1848-58 he travelled in America and lived in Philadelphia; after his return, visited Switzerland, France, and Great Britain, and settled in Munich. Many of his pictures are in America. Works: *Twilight*; *Mill in Black Forest*; *Storm on Chiem Lake*; *View in Catskill Mountains*; *Beech Wood with Farm House*; *Forest Brook* (1874), Darmstadt Museum; *Herd returning from Pasture* (1880); *Autumn Morning in Park of Darmstadt* (1883); *Morning at Berchtesgaden* (1884).—*Illustr. Zeitg.* (1865); *Kunst-Chronik*, xviii. 497.

WEBER, THEODOR ALEXANDER, born in Leipsic, May 11, 1838. Marine and landscape painter, pupil in Berlin of Krause; went in 1856 to Paris, where he studied under Isabey, and soon acquired great reputation; went to London in 1870, and settled in Brussels in 1874. Member of Societas Artis et Amicitiae, Amsterdam, and other European art societies. Medals: Rouen, 1866; Havre, 1868; London, 1871; Philadelphia, 1876. Works: *Mont Orgueil in Jersey*; *Spreewald*; *Sea View in Normandy*; *Coast near Étretat*; *Sassnitz in Rügen*; *Return in Winter*; *Shipwreck near Dieppe*; *Banks of Seine*; *Sunrise on Coast of Brittany*; *Rock of Léidé* (1866); *After the Storm*; *Harbour of Fécamp*; *Ebb at Ostend* (1875); *King of Belgium*; *Mail-Ship between Ostend and Dover*; *Shipwreck in Bay of Douarnenez*, Evrard Gallery, London; *Arrival of French Mail-Ship at Dover*, Willis Gallery, *ib.*; *In Harbour of Vlissingen*, Lemmé Gallery, Antwerp; *In Harbour of Ostend*, Hauff Gallery, Paris; *Shipwreck near Tréport*, Avignon Museum; *Twilight on Seashore*, Thiem Collection, Berlin.—*Illustr. Zeitg.* (1864); Meyer, *Conv. Lex.*, xix. 1022.

WEBSTER, THOMAS, born in Pimlico, March 20, 1800, died in 1886. Genre painter, student in 1821 of Royal Academy, where he took the first prize for painting in 1825; elected an A.R.A. in 1840, and R.A.

in 1846; retired in 1877. In his pictures children are generally the principal actors. Works: *Gunpowder Plot* (1829); *Village School* (1833); *Football* (1839); *Punch* (1841); *Sickness and Health* (1843); *Dame's School* (1845); *Village Choir* (1847); *Slide, See-Saw* (1849); *School Playground* (1852); *Hide and Seek* (1856); *Sunday Evening, Grace before Meat* (1858); *Autumn, Winter* (1860); *Politicians* (1869); *Volunteers at Artillery Practice* (1871); *Odd or Even* (1872); *Interested Adviser* (1873); *Wreck Ashore* (1874); *Youth and Age* (1876); *The Letter* (1877); *Released from School* (1879).—*Sandby*, ii. 177; *Art Journal* (1886), 351.

WEDDED, Sir Frederick *Leighton*, Sydney Museum, New South Wales; canvas. Two figures walking under the arches of a terrace, in glow of orange and purple; background of blue sea and sky. Purchased for £1,500.—*R. Acad.*, 1882.

WEDDING-FEAST, RUSSIAN, Konstantin *Makovski*, Charles W. Schumann, New York; canvas, H. 8 ft. × 13 ft.; signed, dated 1883. The wedding-banquet in the house of a wealthy Boyar in the seventeenth century. The company, gathered around a splendidly appointed table, have turned to greet the bride and groom, who stand at the head of the table at right, and wait with filled cups to drink to their happiness when the young husband, who now sees his wife for the first time unveiled, shall have given her the husband-kiss; at the left, a group are making merry over the bride's slipper, which they have secured and hidden; an attendant is entering with a large dish, and others are looking through the doorway. Exhibited at the International Exposition, Antwerp, 1885, where it was awarded the medal of honour.

WEDDING-GOWN, CHOOSING THE, William *Mulready*, South Kensington Museum; canvas, H. 1 ft. 9 in. × 1 ft. 5 in. Scene suggested by opening passage in "Vicar of Wakefield." Royal Academy, 1846; Sheepshanks Collection. Engraved by F. A. Heath.—*Art Journal* (1869), 4.

## WEDDING

**WEDDING UNDER THE DIRECTORY**, Frederik Hendrik *Kaemmerer*, Jay Gould, New York; canvas. A gay wedding-party in the time of the Directory (1795-99), or government of the first French republic. Salon, 1879. Bought originally by Thomas A. Howell, Brooklyn, who sold it to Mr. Gould.

**WEED GATHERERS**, Jules *Breton*, Comte Duchatel, Paris. Sturdy peasants gathering seaweed. Painted in 1861. One of the painter's most characteristic works.

**WEEKS, EDWIN LORD**, born in Boston in 1849. Landscape and figure painter, pupil in Paris of the *École des Beaux Arts*, Bonnat, and Gérôme. Sketched and painted in Cairo, Jerusalem, Damascus, and Tangier, and is particularly noted for pictures of Eastern life. Member of the Boston Art Club. Honorable mention, Paris Salon, 1885. Works: Jerusalem from the Bethany Road; Cup of Coffee; Pilgrimage to the Jordan; Scene in Tangier, T. G. Appleton, New York; Alhambra Windows; They toil not, neither do they spin; Arab Story Teller (1876); Moorish Camel Driver (1878).

**WEENIX (Weeninecx), JAN BAPTISTA**, born in Amsterdam in 1621, died at Huis ter Mey, near Utrecht, before Oct. 31, 1664. Dutch school; genre, landscape, and animal painter, pupil of Jan Micker, then of Abraham Bloemart in Utrecht, and of Nicolaas Moeyaert, whom he closely imitated; went to Rome in 1643, and was employed by Cardinal Pamfili, afterwards Pope Innocent X. After his return in 1647 he lived in Amsterdam, then at Utrecht, where he appears among the managers of the guild in 1649. He represented equally well historical subjects, genre, landscapes, harbours, architecture, and animals, with a warm and pleasing colouring and a free and ingenious touch. Works: Italian Seaport, Fruit-Piece, New York Museum; Figures among Roman Ruins, Stafford House, London; Repulse of Pirates, Louvre; Dutch Lady at Toilet (attributed), Brussels Museum; Ital-

ian Seaport, Antwerp Museum; do., Copenhagen Gallery; Tobias asleep under a Vine (1662), Rotterdam Museum; Musical Party, Roman Ruins with Shepherd, Brunswick Gallery; View of Venice, Carlsruhe Gallery; Dogs by Fallen Horse, Partridge and Duck, Fruit-Piece, Cassel Gallery; Erminia begging for Shelter, Berlin Museum; Tiinker (1674), Städel Gallery, Frankfurt; Meeting of Jacob and Esau, Hen and Dog, Dresden Gallery; Peasants near Antique Ruins, Still-Life, Kunsthalle, Hamburg; Carpet Seller, Huntsman with Game (1665?), Sleeping Girl with Tambourine, Knife Grinder, Old Pinakothek, Munich; Kitchen Interior, do. (1652), Shepherd Life in the Campagna, Merry Company on Seashore, Schwerin Gallery; Shepherd resting by Antique Monuments, Dead Game, Stuttgart Museum; Seaport, Museum, Vienna; Landscapes with Animals, Academy and Czernin Gallery, ib.; Landscapes (2, one dated 1654), Dead Game Birds (2), Liechtenstein Gallery, ib.; Progress of Abraham, Harrach Gallery, ib.; Italian Landscape with Sheep, Hermitage, St. Petersburg; Seaport, Leuchtenberg Gallery, ib.; Milking a Goat, Dead Game, Pe-

*Geo. Batta Weenix.*

terhof.—Ch. Blanc, *École hollandaise*; Bode, *Studien*, 174; Dohme, lii.; Fétis, *Cat. Brussels Mus.*, 495; Immerzeel, iii. 223; Kramm, vi. 1835; Kugler (Crowe), ii. 453; Meyer, *Gemälde köngl. Mus.*, 522; Riegel, *Beiträge*, ii. 379.

**WEENIX, JAN**, born in Amsterdam, Dec., 1640, died there, Sept. 20, 1719. Dutch school; animal, landscape, still-life, and portrait painter, son and pupil of Jan Baptista, and, like him, painted also seaports, architecture, and figures with equal excellence. In 1702-12 he painted for the Elector John William, in his Castle Bensberg, near Cologne, a series of hunting and animal pieces which belong to his most

## WEEPER

admirable productions. Most of them are now in Munich. Lived several years at Utrecht, where he is inscribed in records of guild in 1664 and 1668. His dead hares are famous for fine brush work.

Works: Dead Game and Dog, Hunting Scene, National Gallery, London; Dead Hare, Buckingham Palace, *ib.*; Hare, Swan, Dog, and Parrot, Two Companion Game-Pieces, Mr. Hope, *ib.*; ten first-rate specimens, Sir Richard Wallace, *ib.*; Seaport in Spain, Game-Piece, Blenheim sale, London, 1886; Game and Utensils of Chase (1671), Dog watching Dead Game (1696), Seaport (1704), Louvre, Paris; Dead Game and Fruit (1705), Brussels Museum; Roe and Swan, Dead Game, Hague Museum; Dead Game (2), *do.* and Fruits (1704), Country House (1714), Dogs, Male Portrait (1682), Peacock and other Birds (1716), Rotterdam Museum; Dead Hare and Weapons of Chase, Musée Rath, Geneva; *do.* (1701), Dead Game and Dog, Copenhagen Gallery; Elizabeth Charlotte of Orléans (1697), Dead Game (2), Bouquet, Berlin Museum; Dead Hare and Implements of the Chase (1681), Portrait of Dutch Merchant, Städel Gallery, Frankfort; Dead Game Birds (1718), Genre Scene, Gotha Museum; Dead Game (10, six dated 1665, 1702, 1703, 1706, 1708, 1712), Woman Asleep watched by Dog, Boar Hunt, Old Pinakothek, Munich; Dead Hare and Birds (1691), two others, Hermitage, St. Petersburg; *do.* (1), Leuchtenberg Gallery, *ib.*; others, principally Dead Game-Pieces, in Galleries and Museums of Brunswick, Carlsruhe (2, 1681, 1683), Cassel, Dresden (4, three dated 1689, 1690), Schleissheim (8, one dated



*J. J. Weenix*  
1715  
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1714), Schwerin (2, one dated 1687), Vienna (1690), Wiesbaden; Academy, Czernin, Liechtenstein (4), and Schönborn (3) Galleries, Vienna.—Ch. Blanc, *École hollandaise*; Dohme, *iii.*; Gool, *i.* 78; Immerzeel, *iii.* 224; Kramm, *vi.* 1835; Kugler (Crowe), *ii.* 456; Stuers, 180; *Zeitschr. f. b. K.*, *x.* 352.

WEEPER. See *Eberhard*.

WEERTS, JEAN JOSEPH, born at Roubaix (Nord), May 1, 1847. History and portrait painter, pupil of Cabanel, Mils, and Pils. Medal, 2d class, 1875; L. of Honour, 1884. Works: Old Soldier's Repose (1869); Nazli (1873), Lima Museum, *Fais ce que dois* (1873), Roubaix Museum; The Captive (1874); Descent from the Cross (1875); Legend of St. Francis of Assisi (1877, bought by the State); The Virgin fainting at the Foot of the Cross (1878); Assassination of Marat (1880); Joseph Bara (1882); Death of Joseph Bara (1883); St.



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Francis of Assisi borne to Santa Maria de Porciuncula (1884).—Bellier, *ii.* 719.

WEGELIN, ADOLF, born at Cleve in 1810, died in Cologne, Jan. 18, 1881. Landscape and architecture painter, pupil of Düsseldorf Academy under J. W. Schirmer, then studied in Nuremberg and Munich, and in 1836 settled in Cologne, where, after 1842, he was especially employed for Frederick William IV., by whose order he visited Belgium and Holland to paint historical buildings. Court painter in 1861.

Almost all his works are in the Royal Collection at Berlin. Works: Medieval Castles (2), Cologne Museum.—*Kunst-Chronik*, *xvi.* 296.

WEGENER, FRIEDRICH WILHELM, born in Dresden, April 20, 1812, died at Gruna, near Dresden, July 11, 1879. Animal and landscape painter, pupil of Copen-

## WEGMANN

hagen and Dresden Academies—at the latter under Dahl; afterwards travelled in Germany, Denmark, France, Switzerland, and North Italy. Saxon court painter in 1860. Works: Fallow Deer (1847), National Gallery, Berlin; Prairie Fire in America (1846), Stags crossing Water (1855), Dresden Gallery; Principal Christian Feasts at Seasons.—Meyer, *Conv. Lex.*, xvii. 991.

WEGMANN, BERTHA, born at Soglio, Switzerland, Dec. 16, 1847. Genre and portrait painter, pupil in Copenhagen of Frederik Helsted and Frederik Christian Lund; went in 1867 to Munich, and there studied under Lindenschmit and Kurzbauer, having meanwhile spent a year in Florence; then visited Paris. Mention honourable, 1880; 3d class medal, 1882; Thorvaldsen medal, Copenhagen. Works: Sick Child (1873); Widow with her Child (1877); Portrait of her Sister (1882); Artist's Studio, Young Mother with her Child in a Garden (1883); Portrait of herself (1885).—Sig. Müller, 369.

WEGUELIN, J. R., born in England; contemporary. Genre painter, exhibits at Royal Academy and at Grosvenor Gallery. Works: Tired Dancer (1879); The Vintage (1880); The Fishers, Roman Acrobat (1881); Evox Bacche, Habet! Feast of Flora (1882); Maidens' Race, Libation to the Nymph, A Secret (1883); Herodias and her Daughter, The Bath (1884); Swing Feast, An Egyptian Difficulty in Time of Augustus (1885); Obsequies of an Egyptian Cat, Summer Afternoon, The Fair Girl (1886).

WEIER, JACOB, born in Hamburg (?), died there, May 8, 1670. German school; history and genre painter, mentioned as master of the Maleramt at Hamburg in 1648. His works are extremely rare. Works: Crucifixion, Falcon Chase, Schwerin Gallery; Crucifixion, Provinzial Museum, Münster; Capture of a Standard, Kyburg Gallery, Switzerland.—Schlie, 687.

WEIGAND, KONRAD, born at Nuremberg, Dec. 12, 1842. History painter, pupil of Munich Academy. Medal, Munich. Works: Religious Conversation between

Ulrich von Hutten, Franz von Sickingen, and Martin Bucer; Luther's Entry into Worms (1879); Robber Knight brought captive into Nuremberg in 1472 (1885). In fresco: Marriage of Albrecht Dürer and Agnes Frey.—Müller, 550; D. Rundschau, xx. 460; Zeitschr. f. b. K., xxii. 14.

WEIR, JOHN FERGUSON, born at West



Point, N. Y., Aug. 28, 1841. Subject and portrait painter, son and pupil of Robert Walter Weir. Visited Europe in 1868; in 1869 became director of the Yale School of Fine Arts. Elected N.A. in 1866. Studio in

New Haven. Works: Culprit Fay; Christmas Bell, D. O. Mills, New York; Gun Foundry (1867); Forging the Shaft (1868); West Point, R. L. Stuart, New York; The Confessional (1876); Venice; Tapping the Furnace; An Artist's Studio; Morning (1881); Theological Faculty of Yale College (1882); Portrait of S. Wells Williams, Professor of Chinese Language and Literature at Yale College (1883); A Shimmering Landscape, Pompilia (1886).—Sheldon, 175.

WEIR, JULIAN ALDEN, born at West Point, N. Y., Aug.

30, 1852. Portrait painter, son and pupil of Robert Walter Weir, and pupil of Gérôme in Paris in 1872-76. Sketched and painted in Spain and Holland. One of the



founders of the Society of American Artists; exhibits at Paris Salon and National Academy, New York. Honourable mention, Paris Salon. Studio in New York. Elected A.N.A. in 1885, N. A. in 1886. Ideal works: Scene in the Park (1878); Good Samaritan (1879); Flower-

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Piece (1881); Dutch Peasant (1883), *Muse of Music*, Metropolitan Museum, New York; Breton Interior, *The Mother*, *Flowers* (1884). Water-colours: *An Interior*; *Sunday Morning*, *Portrait of Sleeping Dog* (1884). Portraits: *Robert Weir* (1880); *Warren Delano* (1881); *Richard Grant White* (1883); *Peter Cooper* (1884); *A Revery* (1886).

WEIR, ROBERT WALTER, born in New Rochelle, June 18, 1803. History painter, pupil of Jarvis; began to paint portraits in 1821, and in 1824 went to Florence, where he studied with Benvenuti; afterwards studied nature and old masters in Rome



(1825). Elected N.A. in 1829, and professor of drawing at the West Point Military Academy in 1837, which position he held for forty-two years. Studio in New York. Works: *Belle of the Carnival* (1836); *Landing of Hendrik Hudson* (1842); *Embarkation of the Pilgrims* (1845), *Capitol at Washington*; *Evening of the Crucifixion* (1867); *Virgil and Dante crossing the Styx* (1869); *Titian in his Studio*, *Christ in the Garden* (1873); *Our Lord on the Mount of Olives* (1877); *Columbus before the Council of Salamanca* (1884).

WEIROTTER, FRANZ EDMUND, born at Innsbruck, May 11, 1730, died in Vienna in 1771. German school; landscape painter, studied at Innsbruck, Vienna, and Mentz, then in Paris under the engraver Johann Georg Wille; visited Italy, and became professor at the Vienna Academy in 1767. Landscapes by him are in the Bamberg Gallery (2), the Ferdinandeum at Innsbruck (2), and the Stuttgart Museum.—Wurzbach.

WEISER, JOSEF (EMANUEL), born at Patschkau, Silesia, May 10, 1847. Genre painter, pupil of Munich Academy under Wilhelm Diez; visited Germany, Austria,

and Italy; paints with striking humour and keen satire. Works: *Visit to Nunnery*; *Theatre in Eighteenth Century*; *Acquitted*; *Harvest Festival in Silesia*; *Defence of Monastery*; *Full Glasses—Warm Heads!* *Last Refuge*, Dresden Gallery; *Church Militant* (1879); *Storming of Maidens' Castle* (1882); *After the Surprise* (1883); *Plundering Scene in Thirty Years' War* (1884); *Outpost*, *Hay for the Monastery* (Jubilee Exhibition, Berlin, 1886).—Allgem. K. C., viii. 378; *Illustr. Zeitg.* (1877), ii. 9; (1884), ii. 37; (1885), i. 412; *Kunst-Chronik*, xv. 432; xvii. 632; xix. 630; xx. 744.

WEISHAUP, VIKTOR, born in Munich, March 6, 1848. Animal painter, pupil of Munich Academy under Wilhelm Diez, after having served in the war of 1870–71. Gold medal, London. Works: *Cattle Herd by a Windmill* (1876); *Wild Bull* (1879); *Watering Place for Cattle*, *Herd returning Home* (Jubilee Exhibition, Berlin, 1886).—*Illustr. Zeitg.* (1880), ii. 72; *Kunst-Chronik*, xxii. 39; *Zeitschr. f. b. K.*, xv. 224.

WEISS, FERDINAND, born at Magdeburg, Aug. 10, 1814, died in Berlin, Jan. 23, 1878. Genre and portrait painter, pupil of Berlin and Düsseldorf Academies under Schadow. Made himself especially known through his excellent illustrations for his brother Hermann's splendid history of costume. In the National Gallery at Berlin is by him: *The Return of the Knight* (1837).—*Jordan* (1885), ii. 239.

WEISS, JOSEF ANDREAS, born at Freising, Bavaria, in 1814. Architecture painter, first instructed by his father, an amateur, then pupil of Domenico Quaglio in Munich. Lived for some time at St. Petersburg as court painter to the Duke of Leuchtenberg, travelled in Russia, then settled in Munich. Works: *Views in Munich* (4, 1873, 1877, 1879, 1884, two with military groups), *New Pinakothek*, Munich; *St. Isaac's in St. Petersburg*; *The Kremlin in Moscow*.—Müller, 551.

WEISSENBRUCH, JAN, born at The Hague, March 18, 1822, died there, Feb. 15,

1880. Painter of landscapes and city views, pupil of Salomon, Leonardus Vermeer; travelled in Holland and Belgium. Member of Amsterdam Academy, 1846; of Société belge des Aquarellistes, 1858; of Société des Artistes belges, and of Rotterdam Academy, 1862. Medals: Rotterdam, 1844; The Hague, 1857; Brussels, 1859. Officer of Order of Oaken Crown, 1861. Works: Market Square at The Hague, Stuttgart Art School; St. Mary's in Utrecht, Societas Artis et Amicitiae, Rotterdam; View of Leerdam, another City View, Amsterdam Museum; View in Amsterdam, Kunsthalle, Hamburg; Courtyard in Old Town; Copper Gate at Amersfoort; Views of Wandrichem, Boxel, Kuilenborg, etc.—Kramm, vi. 1838; Müller, 551.

WEISZ, ADOLPHE, born at Budapest; contemporary, naturalized Frenchman. Genre and portrait painter, pupil of Jalabert. Medals: 3d class, 1875; 2d class, 1885. Works: Mendicant Nun, Alsatian Fiancée (1875); Young Mother watching her Sleeping Child, The First Tooth (1876); Jealousy, Moravian Fiancée (1877); Alsatian Centenarian, In 1815 (1878); Asking for Publication of Bans, Fiancée (1880); Hercules and Omphale (1881); René and Bob (1882); Namouna (1884); Enamoured Lion (1885); Nymph Discovering the Head of Orpheus (1886).

WEITSCH, FRIEDRICH GEORG, born in Brunswick, Aug. 8, 1758, died in Berlin, May 30, 1828. History painter, son of the landscape painter Johann Friedrich Weitsch (1723–1803), pupil in Cassel of Wilhelm Tischbein; visited Holland and Italy, returned to Brunswick in 1781, went as court painter to Berlin in 1787, and became director of the Academy in 1797. In 1808 called to Stettin to paint Marshal Soult. Works: Abbot Jerusalem, Alexander von Humboldt as a Young Man (1806), National Gallery, Berlin; Portrait of his Father (1797), Brunswick Gallery; do. of the Archaeologist Hirt (1785), Fürstenberg Gallery, Donaueschingen; do. of the Poet

Tiedge (1817), Kunsthalle, Hamburg. There are four landscapes (1763–93) by his father in Brunswick Gallery.—Jordan (1885), ii. 240; Nagler, xxi. 268; N. Necrol. der D. (1828), i. 439.

WELL-BRED SITTERS, Sir Edwin Landseer, private gallery, England. A large black dog, with a badger-hair brush in his mouth, sits, as if before an artist, a model of dignity and self-possession; by his side a fawn-coloured dog is posed with great elegance; in the foreground, several dead doves, a pheasant, and a purple-velvet cigar-case. British Institution (1864). Coleman sale (1881), £5,250.—Stephens, Sir E. L., 106.

WELLER, THEODOR LEOPOLD, born at Mannheim, May 29, 1802, died there, Dec. 10, 1880. Genre painter, pupil of Mannheim Art School, then of Munich Academy under Langer; lived in Rome in 1825–33, and is now director of the Mannheim Gallery. Works: Peasant Woman at her Boy's Sick-Bed, Visit to Prisoner (1835), National Gallery, Berlin; Italian Woman with Jug, Fortune Teller, Karlsruhe Gallery; Italian Field Labourers passing through Old Gate (1831), New Pinakothek, Munich; Old Peasant at Olevano; Public Scribe.—Jordan (1885), ii. 240.

WELLS, HENRY TANWORTH, born in London in 1828. Portrait and landscape painter; an eminent miniature painter, but since 1860 has contributed many large portraits and some ideal canvases to the Royal Academy. Elected an A.R.A. in 1866, and R.A. in 1870. Works: Old Stone-breaker and Child, The Laurel Walk (1879); Picnic, Victoria Regina (1880); Ethel (1882);



18 W 24. 18 W 27  
18 W 29  
Roma

## WELTER

Quarry on the Hill, Leaving the Common (1883); Friends, Loading at a Quarry, An Old Crone (1884); Quarry Men of Purbeck (1885). Mrs. H. T. Wells (Johanna Mary Boyce 1831-61) was a genre painter of considerable skill.

**WELTER, MICHAEL**, born in Cologne in 1806. History painter; studied in Berlin and in Paris, and devoted himself to decorative and monumental painting. Works: Frescos in the Temple House, Cologne; Choir of St. Kunibert's, *ib.* (encaustic, 1856-59); religious pictures in the Chapel and life-size portraits of the old landgraves in the Rittersaal of the Wartburg, near Eisenach (1859-61); Life of St. Godehard (1861-63), Godehardi Church, Hildesheim.—Müller, 551.

**WENCKER, JOSEPH**, born at Strasbourg, Nov. 3, 1848.

Genre painter, pupil of Gérôme and of the École des Beaux Arts. Won grand prix de Rome in 1876. Medal: 2d class, 1877. Works: Intimacy (1873); Under the Leaves (1874); Girls putting on Flowers (1875); Stoning of St. Stephen (1876); Priam asking Achilles for Hector's Body (1876); St. Elizabeth of Hungary (1879); Saul consulting the Pythoness (1880); St. John Chrysostom Preaching (1882); Woman Bathing (1883).—Larousse.



**WÉNÉTZIANOFF, ALEXEI GAVRILOVICH**, born at Nejine (Nezheen) in 1780, died in the government of Tver, Dec. 5, 1846. Genre and portrait painter, pupil and afterwards member of St. Petersburg Academy. Works: Young Russian Peasant, Hermitage, St. Petersburg; Peasant Girl at Communion, Prianishnikof Collection, *ib.*; Interior of a Barn.

**WENGLEIN, JOSEF**, born in Munich, Oct. 5, 1845. Landscape painter, pupil of Munich Academy, of Steffan, and of Adolf

Lier; paints well-conceived views in the high plains of Upper Bavaria, treating with especial predilection old giant trees on the steep banks of the Isar. Royal Professor in Munich. Numerous medals. Works: Mountain Ridge with Ruin (1875); Simsee in Upper Bavaria (1877); Spring Song, Lake Chiem, Autumn Landscape with Hunting Party, Winter Landscape on the Isar, Moor in Upper Bavaria (1880); Temple of Poseidon at Paestum (1882); Limestone Gatherers in the Isar Bed (1883), New Pinakothek, Munich; Isar Valley near Baierbrunn (1883); *do.* near Tölz (1884), Cologne Museum; Autumn Landscape, In the Moss (1884).—Müller, 552; Kunst-Chronik, xviii. 580; xx. 347; Zeitschr. f. b. K., xix. 159; xx. 72.

**WERESCHAGIN.** See *Vereschagin*.

**WERFF, ADRIAAN VAN DER**, born at

Kralinger-Am-bacht, near Rotterdam, Jan. 21, 1659, died in Rotterdam, Nov. 12, 1722. Dutch school; history, genre, and portrait painter, pupil of Cornelis Picolett, portrait



painter; then for four years of Eglon van der Neer. At seventeen years of age he painted his own portrait, and thenceforth worked independently. In the art cabinets of the wealthy amateur and collector Flinek, son of Govaert Flinek, and of the burgomaster Jan Six, in Amsterdam, 1692, he became acquainted with many masterpieces of Italian art which influenced his taste considerably. In 1696 the Elector Palatine John William visited his studio in Rotterdam and ordered his portrait and the Judgment of Solomon, made him court painter, and in 1703 he knighted him. Works: Lot and Daughters, Boy with Guinea-Pig and Girl with Kitten, Buckingham Palace, London; St. Margaret, Lord Ashburton, *ib.*; Magdalen, Incredulity of Thomas, Lot and Daughters, Mr. Hope,

WERFF

ib.; *Repose in Egypt* (1706), Grosvenor Gallery, ib.; *A Burgoinaster and his Wife*, National Gallery, Edinburgh; *Chastity of Joseph* (1710), *Dancing Nymphs* (1718), *Nativity* (1720), *Antiochus and Stratonice* (1721), *Adam and Eve*, *Finding of Moses* (1722), *Magdalen*, *Group looking at Antique Statues*, Louvre; *Flight into Egypt* (1710), *Portrait* (1689), Hague Museum; *Entombment* (1696), *Artist's Portrait* (1699), *Venus and Cupid*, *Holy Family* (1714), *Shepherd and Nymph* (1718), *Lovers* (1694), Amsterdam Museum; *Allegory on Charity* (1702), *Entombment*, Rotterdam Museum; *Holy Family*, *Pastoral Scene*, *Flora and Genii*, *Diana and Endymion*, *Children Carressing*, *Genii Hovering*, Cassel Gallery; *Chess Players*, *Dido Mourning* (1687), *Adam and Eve* (1711), *Portrait*, Brunswick Gallery; *Young Girl before Flower Vase*, Gallery, Copenhagen; *Fall of Man*, *Adam and Eve after the Fall*, Moltke Collection, ib.; *Diana and Callisto*, Bamberg Gallery; *Allegory of Painting* (1710), Darmstadt Museum; *Pastoral Scene*, Berlin Museum; do., *Artist and Family* (1689), *Lot and Daughters* (1694), *Venus and Cupid* (1699), *Hermit* (1705), *Magdalen* (1711), *Judgment of Paris* (1712), *Infant Christ and John* (1715), *Annunciation* (1718), *Diogenes*, *Abraham casting off Hagar*, *Chess Players*, Dresden Gallery; *Girl and Boys with Bird* (1687), *Ecce Homo* (1698), *Sarah conducting Hagar to Abraham* (1699), *Portraits of Elector John William and Consort* (1700), *Expulsion of Hagar* (1701), *Repose in Egypt* (1702), *Entombment* (1703), *Diana and Callisto* (1704), *Magdalen Penitent* (1705, 1707), sixteen scenes from *Life of Christ and the Virgin* (1705-15), *Allegory* (1716), *Children playing at Night*, *Male Portrait*, Old Pinakothek, Munich; *Temple of Fine Arts* (1694), *Venus and Cupid*, *Solomon's Judgment*, *Portrait of Grand Duke Don Gaston of Tuscany*, Schleissheim Gallery; *Portraits of Artist and his Wife* (1679), *Game of Chess* (1679), *Samson and Delilah*, Schwerin Gallery; *The Magdalen*, *Girl playing Guitar*, Stuttgart

Museum; *Gentleman's Portrait* (1694), Museum, Vienna; *Entombment*, Liechtenstein Gallery, ib.; *Christ and the Woman of Samaria*, Czernin Gallery, ib.; *Woman in Prayer*, *Boy playing Cards*, Schönborn Gallery, ib.; *Venus and Cupid*, Wiesbaden Gallery; *Artist's Portrait*, *Engagement Ring* (1678), *Boy with Cat and Bird*, *Bathsheba conducting Abishag to David*, *Entombment* (2), *Immaculate Conception*, *Ecce Homo*, *Magdalen* (1720), *Adam and Eve chased from Paradise* (1700), *Holy Family*, *Hermitage*, St. Petersburg; *Girl Bathing*, Leuchtenberg Gallery, ib.; *Adoration of the Magi* (1703), *Judgment of Solomon*, Uffizi, Florence; *Portrait of Duke of Marlborough*, Palazzo Pitti, ib.; *Cenone and Paris* (1707), *Death of Abel*, Turin Gallery.—*Ch. Blanc*, École hollandaise; *Dohme*, lii.; *Immerzeel*, iii. 227; *Kramm*, vi. 1842; *Kugler*, (*Crowe*), ii. 426; *Riegel*, *Beiträge*, ii. 342; *Schlie*, 689; *Zeitschr. f. b. K.*, xvii. 180.

WERFF, PIETER VAN DER, born at Kralinger-Ambacht in 1665, died in Rotterdam in 1718. Dutch school; history and genre painter, brother and pupil of Adriaan van der Werff, whom he often assisted in his pictures. While there is much resemblance in the colouring of his works to those of Adriaan, they are lacking in feeling and spirit. Works: *St. Jerome* (1710), *Girls crowning Statuette of Cupid* (1713), *Girl drawing Statue of Venus* (1715), *Young Hercules*, *Young Bacchus*, Amsterdam Museum; *Magdalen Penitent*, *Portrait of Johannes Texelius* (1718), do. of himself, two others, Rotterdam Museum; *Madonna with St. John*, *Boys playing with Birds*, *Girls with*

P. v d<sup>r</sup> Werff fecit  
1721.

*Flower Festoons*, Cassel Gallery; *Girl throwing Mouse out of Window*, *Men at Table*, St.









ADRIEN  
VANDERWERFF



## WERNER

Jerome (1707), Dresden Museum ; Lot and his Daughters (1721), Schwerin Gallery ; Venus rising from her Couch, Liechtenstein Gallery, Vienna ; Children playing with Bird, Uffizi, Florence.—Immerzeel, iii. 229 ; Kugler (Crowe), ii. 539.

**WERNER, ANTON ALEXANDER VON,**

born in Frankfort-on-the-Oder, May 9, 1843. History and genre painter and illustrator, pupil of Berlin Academy in 1859-62, then in Carlsruhe of Lessing and Ad. Schrödter ; visited Paris in 1867 and Italy in 1868-69 ; settled in Berlin, where he became director of



the Academy in 1875. Has furnished masterly illustrations to the works of Josef Victor von Scheffel, to Herder's "Cid," and to Schiller's dramas. Member of Venice and Caraccas (Venezuela) Academies ; court painter ; Officer of Order of Italian Crown ; several other orders and many medals. Works : Intimate Conversation, Quartette, Convent Life, The Suitor, Don Quixote with the Shepherds (1864-70) ; Luther before Cajetan (1865), Conradin in Prison (1866), Archbishop Hanno of Cologne kidnapping Henry IV. (1867), Struggle and Victory (1871), Symbolic Picture of Battle of Sedan, Allegory of German Union, Moltke before Paris, Moltke in his Study, *Proclamation* at Versailles (1876), Royal Palace, Berlin ; Count von Moltke (1872), Kunsthalle, Hamburg ; Luther at the Diet of Worms, Stuttgart Museum ; Baptism in Artist's House, Berlin Congress (1878), Emperor's Entry into Saarbrücken (1880) ; Moltke at Sedan (1883). In fresco : Luther at Worms, Summons of Volunteers in 1813, Gymnasium, Kiel ; *Proclamation* at Versailles, Coronation of First King of Prussia (1884), Arsenal, Berlin.—Allgem. K. C., ix. 292 ; Graph. K., i. 65, 68 ; iv. 23 ; Kunst-Chronik, ix. 345 ; xii. 430 ; xvi. 481 ; xix. 730 ; Kunst f. Alle, i. 193 ; Land und

Meer (1875), i. 46 ; Leixner, Mod. K., i. 64 ; Nord u. Süd, xviii. 185 ; Rosenberg, Berl. Malersch., 234 ; D. Rundschau, viii. 432 ; ix. 474 ; xiii. 329 ; xxi. 146 ; Zeitschr. f. b. K., iii. 182 ; iv. 16 ; vi. 174 ; xvi. 142 ; xx. 36 ; xxi. 36 ; xxii. 42 ; Art Journal (1887), 5.

**WERNER, FRITZ,** born in Berlin, Dec.

3, 1828. Genre painter, pupil of Berlin Academy under Daege, then of Menzel ; studied in 1855-63 in Paris, and again in 1867 under Meissonier, whose elegant treatment of stuffs and accessories he adopted, while in conception and colouring he successfully imitated the style of



Menzel, whose most talented pupil he is. Member of, and Professor at, Berlin Academy. Medal, Berlin, 1878. Works : Surprised Chambermaid (1863) ; Huntsman arranging his Traps, Old Gentleman served with Coffee (1864) ; Ornithologist, Prussian Grenadier on Guard, Admonition, Picture Amateur (1866) ; Fishmonger in Antwerp (1867) ; Amateur of Engravings (1868) ; Souvenir of Paris, Market Scene in Antibes, View of Nice, Old Gentleman feeding Birds, Street in Antibes, Picture Dealer, After Dinner, Fortifications in Antibes, Huntsman in Tavern, At the Zoölogical Museum, Gentleman Reading, Soldier Smoking, Would-be Politicians, Gentleman at Table, Interior of Hunting Castle, Smoker by Tile Stove (all of 1868-69) ; Boy with Hare (1870) ; Man with Dog and Hare, Trumpeter of Hussars, Painter in Studio, Picture-Dealing, Man at Draughts, Standard-Bearer, Peasant Hunting, Drummer, Child blowing Soap-Bubbles (all of 1870-73) ; Smoker and Child, Cavalier jesting with Girl (1873) ; Frederick the Great in his Library ; A Conversation ; From the Dresden Gallery (1880) ; Ridiculous Story (1881) ; Sutler Women between Regiments of Dessau and Baireuth (Jubilee Exhib., Berlin, 1886).—Anderson, v. 89 ; Illustr. Zeitg. (1882), i. 10 ; Leixner, Mod. K., ii.

## WERNER

100; Rosenberg, Berl. Malersch., 279; D. Rundschau, ix. 475; Zeitschr. f. b. K., vi. 174; xvi. 147, 272; xxii. 42.

**WERNER, JOSEF**, born at Berne in 1637, died there in 1710. German school; history and portrait painter, pupil of his father and in Frankfort of Matthias Merian; then studied in Rome under Pietro da Cortona and Andrea Sacchi; devoted himself for a time to miniature painting in imitation of Carlo Maratti, was called to France by Louis XIV., for whom he painted many portraits and allegories, as he did also for the Elector of Bavaria, having gone to Augsburg in 1667; moved to Berne in 1682, and was director of the Berlin Academy in 1696–1707. Works: Union of Justice and Wisdom, City Hall, Berne; Experience, Republic of Berne, Justice, Golden Age, Cavalry Skirmish in 17th Century (attributed), Museum, ib.; Temptation of St. Anthony, Augsburg Gallery; Allegory on Avarice, Old Pinakothek, Munich; Tobias burying his Countrymen, Vienna Museum.—Descamps (Marseilles ed., 1842), ii. 230.



**WERNER, KARL**, born in Weimar, Oct. 4, 1808. Genre and architecture painter, pupil of Leipsic Academy under Veit Hans Schnorr; went in 1829 to Munich and in 1833 to Italy, where he remained twenty years; visited England in 1851, Spain in 1856, the East in 1862–64, and Greece in 1875, making many sketches. Ranks among the first painters in water-colours. Professor at the Leipsic Academy since 1881. Member of Venice Academy, of Royal Society of Painters in Water Colours, Saxon Order of Albrecht. Weimar gold medal for Art and Science. Works: Market Square of Piperno; Venice in Prosperity; do. in Decline; Return of Andrea Contarini; Scene from Shylock; Study from Pompeii; Lion Court of Alhambra;

View of Beirout; Isle of Philæ; Mosque at Damascus; Bazaar in Cairo; Arabian Palace, ib.; Jewellery Shop, ib.; Column of Memnon; The Jordan near Jericho; Temple of Isis at Thebes; Antiquary by Temple at Karnak; Castle Lahneck; Interior of Church at Frankfort; Gate of Justice at Cairo; Church Interior (1833), Interior of Cefalu Cathedral (1838), Palace Interior at Palermo (1852), National Gallery, Berlin; Palace of Diocletian, Leipsic Museum; Abandoned Church in Pontine Swamps, Schack Gallery, Munich.—Illustr. Zeitg. (1874), ii. 31; Jordan (1885), ii. 240; Zeitschr. f. b. K., iii. 104.

**WERTHEIMER, GUSTAV**, born in Vienna; contemporary. History and genre painter. Works: Shipwreck of Agrippina; Venus Anadyomene; Peeping; Fisherman's Dream (1880); Coast Watchman; The Wave's Kiss; Flowers' Revenge; Fisherman's Dream, The King's Breakfast (1884).—Allgem. K. C., viii. 619; Illustr. Zeitg. (1883), i. 375; ii. 160; (1884), i. 554; (1885), ii. 229.

**WERTMÜLLER, ADOLF ULRICH**, born in Stockholm in 1751, died at Wilmington, Del., in 1811. History and genre painter, supposed pupil of Pilo (1713–94); went early to France, where he became member of the Academy in 1782. Swedish court painter in 1787; returned to Sweden about 1789; came to America in 1794 and painted several portraits of *Washington*; went home in 1797, but came back, married, and became a citizen. Works: Ariadne Forsaken, Marie Antoinette and her Children (1785), Stockholm Museum; Portraits of Gustavus III. and his Queen, of Gustavus IV., of Bachelier and Caffieri.—Gaz. des B. Arts (1874), x. 223; Revue univ. des Arts, iv.

**WEST, BENJAMIN**, born at Springfield, Penn., Oct. 10, 1738, died in London, March 11, 1820. Began to draw when seven years old, and took his first lessons in preparing colours from Cherokee Indians. After a little instruction from a painter named Williams, he set up, when eighteen years old, in









*Benj. West. R. C.*

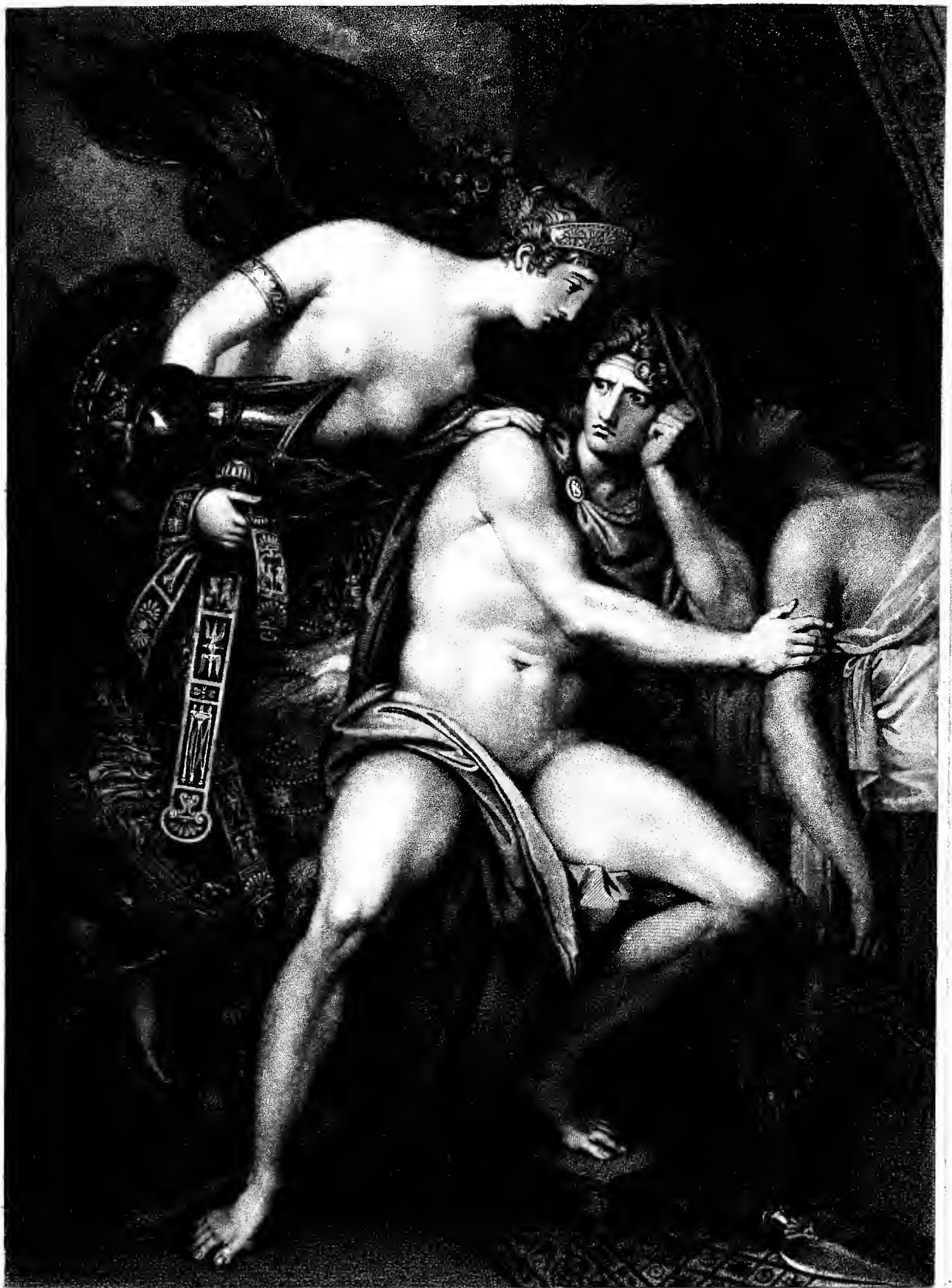
*Nº 9 Cleveland Street, Fitzroy Square London Sept 22. 1809*

*W<sup>o</sup> Daniell fecit*









Claf's Engraving.

Printed by S. Bell and J. Knight

for the Fine Arts of the English School.

### Thetis bearing the Armour to Achilles.

*Th' immortal Arms the Goddess's Mother bears  
Swift to her Son: her Son she finds in tears,  
Stretch'd o'er Patroclus' Corse:*

*Behold what Arms by Vulcan are bestowed,  
Arms worthy thee and fit to grace a God!*

*Homer's Illiad by Pope's book. VI.*

Engraved by W<sup>m</sup> Bond, from a Picture by Benjamin West, Esq<sup>r</sup> P.R.A. & historical Painter to His Majesty, now in the possession of

THOMAS HOPE, Esq.

To whom this Plate is respectfully inscribed, as a Small Compliment for his distinguished Patronage of the Fine Arts & Literature of England,  
by  
John Britton & W<sup>m</sup> Bond.











Painted by John L. Westall, R.A.

### THE COTTAGE DOOR

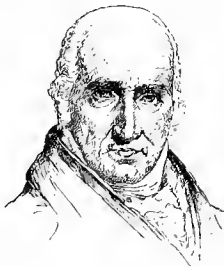
*Painted by John L. Westall, R.A. in 1800.*

Engraved by Thomas Agnew & Sons, London.



## WESTALL

Philadelphia as a portrait painter; thence removed to New York, and in 1760 went to Italy, where he remained, studying the antique and Michelangelo, until 1763, when he settled in London. His pictures of Agrippina bringing Home the Ashes of Germanicus, painted for the Archbishop of York, and the Departure of Regulus, bought by George III., won him royal patronage and favour, which he long enjoyed. From 1769 to 1801, during which time he received all orders from the king, who made him his historical painter (1772), West gained £34,187. The seven pictures illustrating Revealed Religion, which he painted for the Oratory at Windsor, brought him in £20,705, and his many portraits of members of the royal family were also highly remunerative. In the *Death of General Wolfe* (1771), now in Grosvenor House, and *Penn's Treaty with the Indians*, West had the courage to protest successfully against the treatment of modern subjects in classic garb, according to the fashion of the time. On the death of Sir Joshua Reynolds (1792) West succeeded him as president of the Royal Academy, of which he had been one of the founders in 1768, and, with the exception of a few months, held that office until 1815. The 400 historical and religious pictures which he painted show skill in composition and considerable inventive power, but they have no real vitality. Tame in style, poor in imagination, monotonous in colour, they ceased to interest the public when the painter disappeared from view. Among the most important of his works are: *Christ healing the Sick* (1802), National Gallery, which he painted for the Quaker Hospital in Philadelphia, and sold to the British Institution for £3,000, sending a copy to America; *Death on the Pale Horse*, Pennsylvania Academy; *King Lear*, Boston



Museum of Fine Arts; and *Raising of Lazarus*, Winchester Cathedral. Seventeen of his pictures are at Hampton Court; among them the *Death of Chevalier Bayard*, and the *Death of Epaminondas*, both painted in 1771, as companion pieces to the *Death of Wolfe*. *Alexander the Great and his Physician* is called by Waagen one of his best pictures. Many of his works were engraved.—*B. West 1800*  
Galt, *Life* (London, 1820); Cunningham; Redgrave, *Century*, i. 186; F. de Conches, 277; Ch. Blanc, *École anglaise*; Waagen, *Treasures*; Law, *Hist. Cat. Hampton Court*, 100; *Art Journal* (1863), 218; Sandby, i. 290; *Portfolio* (1873), 150.

WESTALL, RICHARD, born at Hertford in 1765, died in London, Dec. 4, 1836. Subject and landscape painter; entered Academy schools, London, in 1785; elected an A.R.A. in 1792, and R.A. in 1794; painted in oil and in water-colours, and claimed to be one of the founders of the latter method. His book illustrations were very popular. Late in life he was drawing master to the Princess Victoria. Works: *Cassandra* (1797), South Kensington Museum; *Esau*, *Sappho*, *Mary Stuart going to Execution*, *Elijah*, *Christ crowned with Thorns* (altarpiece at All Souls' Church, London). His brother William (1781–1850) was an A.R.A., and painted in both oil and water-colours. His illustrated publications contained his best work.—Redgrave; Sandby, i. 306.

WET, JACOB DE, flourished at Haarlem about 1636–71. Dutch school; history and genre painter, imitator of Rembrandt; was established at Haarlem as early as 1636, dean of the guild in 1661, and still living in 1671. Works: *Girl with a Peach*, Haarlem Museum; *Adoration of the Lamb* (1647), Copenhagen Gallery; *Expulsion of Hagar*, Old Pinakothek, Munich; *The Men in the Fiery Furnace*, Schleissheim Gallery.—Kramm, vi. 1845; Schlie, 694; Van der Willigen, 324.

WET, JAN DE (Johann Düwett), born in Hamburg in 1617 (?). Dutch school; history painter, pupil of Rembrandt in Amsterdam, whither he went early in life. Like his master he painted biblical and mythological subjects, well composed, better drawn than Rembrandt's, and more finished in details. His pictures were often sold under Rembrandt's name. He afterwards returned to Hamburg. Works: The Seven Works of Mercy, Haarlem Museum; Elijah and the Widow, Suermondt Museum, Aix-la-Chapelle; Christ in the Temple (1635), Burning of Troy, Brunswick Gallery; Raising of Lazarus (1633), Darmstadt Gallery; Tobias and the Angel, Kunsthalle, Hamburg; others in Frankfort, Göttingen, Hannover, and Oldenburg Galleries.—Kramm, vi. 1845; Kugler (Crowe), ii. 378; Riegel, Beiträge, ii. 265; Vosmaer, Rembrandt, sa vie, etc. (1868), 62.

WETTE, FRANS DE, Dutch school, 17th century. This master is exclusively known by his biblical subjects on a small scale, in the style of Rembrandt, which are remarkable for arrangement, and fine expression in the heads, but of somewhat brown tone. Works: Christ and the Adulteress, Augsburg Gallery; The Three in the Fiery Furnace, Raising of Lazarus, Schleissheim Gallery.—Kugler (Crowe), ii. 390.

WEYDEN, ROGIER VAN DER (Rogeliet de la Pasture, Roger de Bruges), born at Tournay in 1399 or 1400, died in Brussels, June 16, 1464. Flemish school; history painter, pupil in Tournay (1426) of one Robert Campin, and master of the guild there, Aug. 1, 1432; removed to Brussels before April 21, 1435, and thenceforth his name appears in its Flemish form. First mentioned as city painter, May 2, 1436. He also lived and worked at Louvain,



perhaps also at Bruges; but whether he really was in Italy, especially at Ferrara and Milan, as some circumstances seem to indicate, and at Rome, during the jubilee in 1450, is not as yet ascertained. He was the founder of the school of Brabant, highly esteemed in his own country, and actively employed throughout the Burgundian realm. Although in technic and the realism of his style Rogier belongs to the school of the Van Eycks, with one of whom, Jan, he may have had personal relations, he worked with a deeper feeling and a religious intensity which betrayed him into exaggeration of sentiment and violence of action. The four great pictures which he painted in the golden chamber of the Town Hall at Brussels were destroyed in 1695. Works: Entombment (attributed), National Gallery, London; Altarpiece, Grosvenor House, ib.; Portrait of Charles the Bold, Head of Weeping Woman, Brussels Museum; eight others (attributed), ib.; Triptych with Seven Sacraments, Annunciation, Portrait of Philip the Good, Antwerp Museum; *Descent* from the Cross, Madrid Museum; replica (1443), St. Peter's, Louvain; altarpiece with *Last Judgment* (before 1450), Hospital, Beaune (Côte d'Or); *Descent from the Cross*, Hague Museum; St. John, Rotterdam Museum; Madonna with Saints, St. John Altar, Städelsche Gallery, Frankfort; Triptych with Pietà (before 1445), do. with Life of St. John, do. with Nativity, Berlin Museum; Figure of the Virgin, Fürstenberg Gallery, Donaueschingen; Christ on the Cross, Dresden Museum; Triptych with Adoration of the Magi, St. Luke painting the Virgin, Munich Gallery; Triptych with Crucifixion, The Virgin Nursing Christ, St. Catherine, Vienna Museum; Pietà (attributed), Uffizi, Florence.—Ch. Blanc, *École flamande*; C. & C., *Flemish Painters*, 182; Dohme, li.; Fétis, *Cat. du Mus. royal*, 162; *Gaz. des B. Arts* (1866), xxi. 201, 349; Kramm, vi. 1846; Kugler (Crowe), i. 77; *Kunst-Chronik*, xvii. 441; Meyer, *Gemälde köngl. Mus.*, 528; Michiels, iii. 7; v. 451; Schnaase, viii. 165;





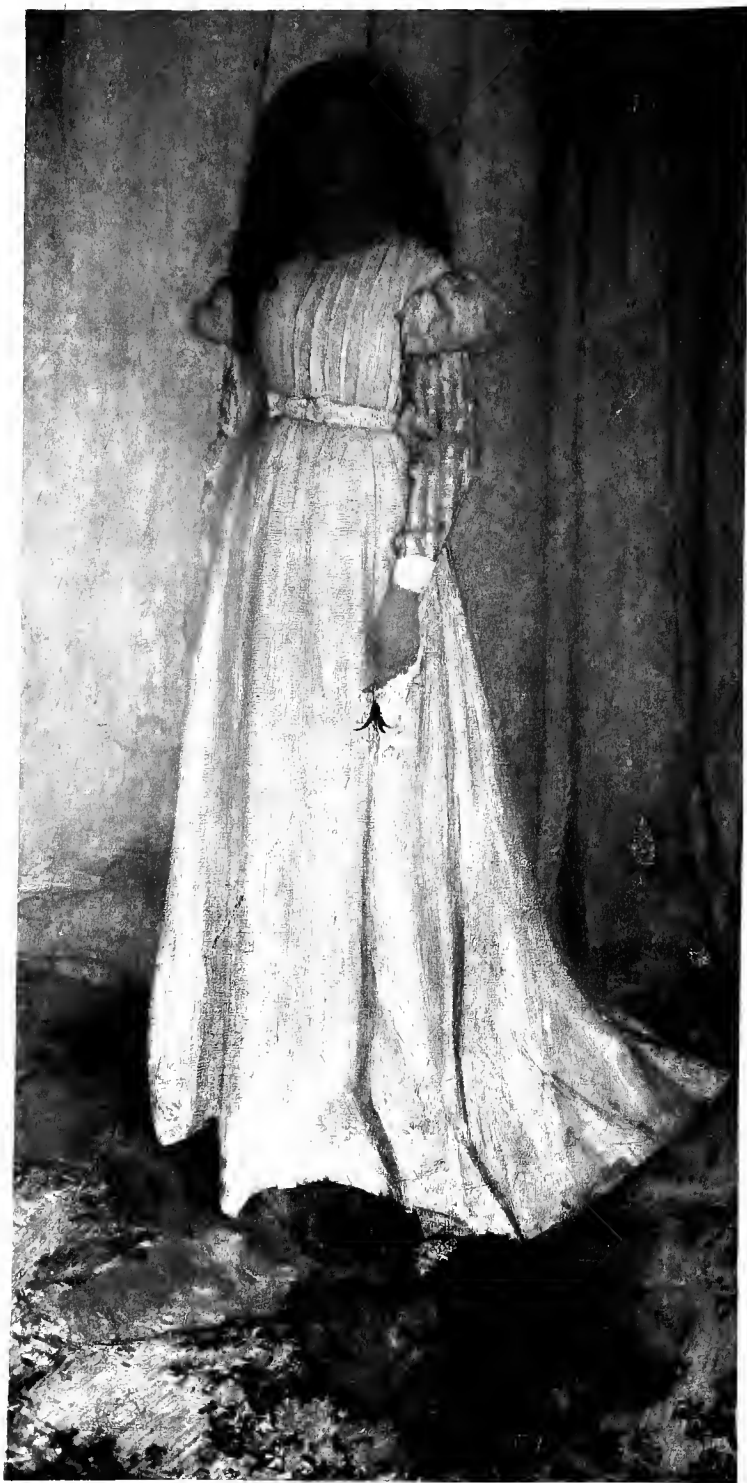














## WEYMOUTH

Van den Branden, 48; Wauters, R. v. d. W. (Brussels, 1856); do., *Peinture flamande* (Paris, 1885), 56; W. & W., ii. 29; *Zeitschr. f. b. K.*, iii. 230; xvii. 293, 323.

**WEYMOUTH BAY**, John *Constable*, Louvre, Paris; canvas, H. 2 ft. 11 in. × 3 ft. 8 in. The bay on the approach of a storm. Painted in 1827. Engraved by D. Lucas; presented by John W. Wilson in 1873.—*Cat. Louvre*.

**WHARTON, PHILIP F.**, born in Philadelphia in 1841, died at Media, July 27, 1879. Genre painter, pupil of the Pennsylvania Academy; studied in Dresden, and in the Atelier Suisse in Paris. Professional life spent in Philadelphia. Works: *Perdita at the Sheep-Shearing Festival* ("Winter's Tale," 1876); *Waiting for the Parade* (1878), etc.—*Am. Art. Rev.* (1880), 503.

**WHISTLER, JAMES ABBOTT McNEILL**, born in Lowell, Mass., in 1834. Figure and portrait painter, educated at West Point; pupil for two years of Gleyre in Paris; settled in 1863 in London. Is as well known by his etchings as by his works in oils. Medal, Paris, 3d class, 1883. Elected in 1886 president of the Society of British Artists. Works: *The White Girl* (1862), Thomas D. Whistler, Baltimore; *Coast of Brittany*, Ross Whistler, ib.; *Last of Old Westminster*, Westminster Bridge (1863); *Princesse des pays de la porcelaine* (1865); *At the Piano* (1867); *Portrait of my Mother*, do. of Carlyle (1872); *Gold Girl*, *Nocturne in Blue and Gold*, *Nocturne in Blue and Green* (1878); *Harmony in Gray and Green* (1881); *Nocturne in Blue and Silver*, *Blue Girl*, *Entrance to Southampton Water* (1882); *Great Fire Wheel* (1883); *Harmony in Brown and Black* (1884).—*Gaz. des B. Arts* (1881), xxiii. 365; (1882), xxv. 620; (1884), xxix.



484, 534; *Scribner's Magazine* (1879), xviii. 481.

**WHITE, EDWIN**, born at South Hadley, Mass., in 1817, died at Saratoga Springs, N. Y., June 7, 1877. History and genre painter; studied in Paris, Rome, Florence, and Düsseldorf in 1850 and in 1869. Elected member of the National Academy in 1849. He lived in Europe many years, but returned in 1875 and opened a studio in New York. Among his important works are: *Pocahontas informing Smith of the Conspiracy of the Indians* (painted for General Kearney); *Washington resigning his Commission* (Annapolis, bought by the State); *Age's Revery*, Military Academy, West Point; *Death-Bed of Luther*; *Milton's Visit to Galileo*; *Requiem of De Soto*; *Old Age of Milton*, Art Union; *First Printing of the Bible*; *Thoughts of Liberia*, Old Woman Spinning, R. L. Stuart, New York; *Evening Hymn of the Huguenot Refugees*. He bequeathed to the Metropolitan Museum, New York, *The Antiquary*; to Amherst College, *Leonardo da Vinci and his Pupils*; and to Yale College, the unfinished picture of the *Signing of the Compact on the Mayflower*.—*Tuckerman*, 438.

**WHITE, JOHN BLAKE**, born in South Carolina in 1781, died in Charleston, August, 1859. History painter; began the study of law, but in 1803 went to London and became the pupil in art of Benjamin West. Among his works are: *Mrs. Motte presenting the Arrows*; *General Marion inviting the British Officer to Dinner*; *Battle of Eutaw*; *Battle of New Orleans*. He was also the author of several dramas.

**WHITE GIRL**, James McNeill *Whistler*, Thomas D. Whistler, Baltimore; canvas, H. about 6 ft. × 3 ft.; signed, dated 1862. A tall girl, with dishevelled hair and dressed wholly in white, standing before a white-lace curtain on a wolf-skin, the head of which lies in front, spread on a parti-coloured rug. Never engraved.

**WHITEHORN, JAMES**, born at Wallingford, Vt., in 1803. Portrait painter, pupil

## WHITTREDGE

of the National Academy, New York, and assisted in his studies by Robertson, Trumbull, Morse, and Dunlap. Professional life passed in New York, with the exception of two winters, 1844-46, in Washington, D. C. Silver medal, National Academy, in 1827. Elected N.A. in 1833. Studio in New York. Works: Silas Wright, City Hall, New York; Henry Clay addressing the Senate (design for engraving published in 1846); Rachel and Bella (1879); Family Portrait (1881).



WHITTREDGE, WORTHINGTON, born in Springfield, O., May 22, 1820. Landscape painter, pupil of Andreas Achenbach in Düsseldorf. Visited Europe in 1850, spent four years in Rome, and travelled through England, France, Holland, Belgium, and Italy. Returned to New York in 1860, and elected N.A. in 1861. In 1864 sketched in the Rocky Mountains. President of the National Academy in 1874. Studio in New York. Works: Old Kentucky Home, Coast of Rhode Island (1867); Home by the Seaside (1872); Study of Rocky Mountain Aspens; Old Hunting-Ground; In the Bernese Alps, C. P. Huntington, New York; View of Rocky Mountains from the River Platte, Century Club, *ib.*; Trout Brook, H. G. Marquand, *ib.*; Window, R. L. Stuart, *ib.*; Forest Brook, Platte River (1878); Catskill Brook (1879); On the Plains (1880); Old House by the Sea, Nook on the River (1881); Twilight on the Hudson, Sunny Day in the Woods (1883); Old Road to the Sea, Pool in the Woods, On the Plains—Colorado (1884); Sunrise over the Sea, The Old Farm (1885); Brook in the Woods, Brook among the Hills (1886).

WICAR, JEAN BAPTISTE, born at Lille, Jan. 22, 1762, died in Rome, Feb. 27, 1834. History and portrait painter, pupil of David;

went in 1784 to Florence to make drawings of the works in the gallery, for engraving. In 1793 he became a member of the Paris Conservatory, and in 1796 commissary for the art exploration of Italy. Settled about 1800 in Rome, where he won reputation as a portrait painter; in 1805 he became a member of the Academy of St. Luke, and from 1807-10 was director of the Academy at Naples. Left his splendid collection of drawings by the old masters to his native city, where they are preserved in the Musée Wicar. Works: Portraits of Duke and Duchess Torlonia, of Murat, of Pius VII., of himself, Joseph explaining the Dream (1784), Concordat between Pius and Napoleon (1806), Youth at Nain (1816), Solomon's Judgment, Virgil reading the Æneid before Augustus and Livy, Lille Museum; Resurrection, Themistocles at the House of Admetus, Marriage of Mary, Peter and Paul, Perugia Cathedral; Virgil reading the Æneid to Augustus (1818), Coriolanus; Orestes;

Pylades and Electra.—Bellier, *ii.* 721; Dufay, Notice sur la vie de Wicar (Paris, 1844); Larousse.

WICHMANN, ADOLF, born at Celle, Hanover, March 18, 1820, died in Dresden, Feb. 17, 1866. History and genre painter, pupil of Dresden Academy under Bendemann; then studied in Venice and also in Rome (1847-51) after the old masters. Gold medals: Dresden, 1845; Berlin, 1851. Works: Allegory on Music (1845); Come Ye that are Heavy Laden (1851); Granted Request (1853), New Pinakothek, Munich; Pietro Aretino reading at Titian's (1865), Dresden Gallery; Mary and Elizabeth watching the Sleeping Infant Christ, Liège Gallery; Wedding Repast at Freiburg; Painters' Festival at Titian's.—Kunst-Chronik, *i.* 23.

WICHMANN, OTTO GOTTFRIED, born in Berlin, March 25, 1828, died in Rome, March 17, 1858. Genre painter, pupil of

## WICKENBERG

Robert Fleury in Paris, whence he went to Italy to study the later Venetian masters. Works: Paolo Veronese in Venice (1856), Catherine de' Medici at the Alchemist's, National Gallery, Berlin.—Jordan (1885), ii. 242.

**WICKENBERG, PETER**, born at Stockholm in 1808, died at Pau in 1846. Genre and landscape painter, pupil of Stockholm Academy; then went to Paris, where his genre scenes met with much favour. Afterwards he painted views in Holland, and winter landscapes of realistic conception, but with careful execution of details, clear and powerful colouring, and beautiful light effects. Legion of Honour, 1842. Works: Mother sewing by her Child's Bed (1839), Fishing in Winter (1839), Fisher Family in Cottage (1840), Leipsic Museum; Winter Landscape, Museum Fodor, Amsterdam.

**WIDOWER, Luke Fildes**, Sydney Museum, New South Wales; canvas. Royal Academy, 1876; bought by Thomas Taylor, of Wigan; Taylor sale (1883), £2,205. Etched by L. Flameng.

**WIEDER, WILHELM**, born at Stepnitz, Pomerania, Feb. 16, 1818, died in Berlin, Oct. 15, 1884. Genre painter, pupil in Berlin of J. S. Otto; lived for some time in England, three years in Russia, four in Paris, one in Antwerp, and twenty-four in Italy; returned to Germany in 1873, and settled in Berlin. Works: Mass at Araceli Church in Rome (1856), National Gallery, Berlin; Confession on Holy Thursday in St. Peter's, Rome.—Kunst-Chronik, xx. 57.

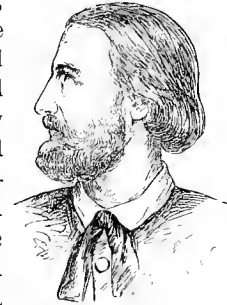
**WIEGMANN, MARIE** (née Hancke), born at Silberberg, Silesia, Nov. 7, 1826. Genre and portrait painter, pupil of Düsseldorf Academy under Hermann Stilke and Karl Sohn; married the architect and painter Rudolf Wiegmann, and visited afterwards Germany, Holland, England, and Venice. Gold medal, Berlin. Works: The Elves (1847); Damajanti (1850); The Two Grandmothers (1852); Reunion; Undine (1860); Portrait of Karl Schnaase, National Gallery, Berlin; do. of Karl Sohn, Heinrich

von Sybel, Countess Hatzfeld. — Müller, 556.

**WIEGMANN, RUDOLF**, born at Adensen, Hanover, April 17, 1804, died in Düsseldorf, April 17, 1865. Architecture painter, studied in Italy, especially in Rome, in 1828-34; removed in 1835 to Düsseldorf, where he became professor of architecture at the Academy in 1839. Wrote a work on the Düsseldorf Academy. Works: St. Angelo Castle in Rome (1833), Via Sacra (1834), Outlook from Vatican (1836), Cloister in Bonn Cathedral (1842), Interior of St. Mark's in Venice (1845). — Andresen, ii. 157; Dioskuren, 1865; Wiegmann, 90.

**WIERINGEN, CORNELIS CLAESZ VAN**, born in Haarlem between 1570 and 1580, died in 1635. Dutch school; marine painter. Destined for the navy, he made several sea voyages before devoting himself to art, in which he showed a great talent for representing the sea in its various aspects. Works: Arrival at Vliessingen of Elector Palatine Frederic V. in 1613, Taking of Damietta, Haarlem Museum; Naval Battle, Madrid Museum.—Van der Willigen, 330.

**WIERTZ, ANTOINE JOSEPH**, born at Dinant, Feb. 22, 1806, died in Brussels, June 18, 1865. History and portrait painter, pupil of Antwerp Academy under Herreyns and van Brée; then studied in the Louvre, won the grand prize at the Antwerp Academy in 1832, and went via Paris to Rome, where he took Michelangelo for his model, as afterwards Rubens became his ideal, and in 1837 was made member of the Accademia di S. Luca. After his return he lived at Liège, and in 1848 established himself at Brussels, where in 1850 the government built for him, after his own design, a large studio, now known as the Musée Wiertz, and containing his collected great works, from which he never allowed



## WIESCHEBRINK

himself to realize a farthing, supporting himself and his old mother exclusively by painting portraits. In his studio he tried to bring to perfection a process of painting combining the merits of fresco and of oil, and really invented a new method, excluding reflection, which he called "peinture mate"—unpolished painting. He was an artist of undeniable, although undisciplined, genius, possessed of great power and individuality of execution, and of deep philosophic thought, combined with a fancy, in a marked degree, for the horrible, the grotesque, and the fantastic. Of his writings on art the "Eulogy on Rubens" (1840) and the "Mémorial on the Flemish School of Painting" were crowned by the Brussels Academy. Works: Greeks and Trojans contending for the Body of Patroclus (1835); The Brigand; Carnival of Rome; Education of the Virgin; Sleep of the Virgin; Revolt of Hell against Heaven; Flight into Egypt; Death of St. Dionysius; Christ as Judge; Beacon of Golgotha; Triumph of Christ (1848); The Present regarded by the Man of the Future; Last Cannon; Civilization of the Nineteenth Century; Genius of War; A Blow from the Hand of a Belgian Woman; The Orphans (1863); Burnt Child; Thoughts and Visions of a Head cut off; A Second after Death; Precipitate Inhumation; Hunger, Folly, and Crime; Satan; Suicide; Scene in Hell; Power of Man; Pride.—*Art Journal* (1869), 349, 365; *Fraser's Mag.* (1872), v. 541; *Harper's Mag.* (1873), xvi. 823; *Immerzeel*, iii. 232; *Kramm*, vi. 1859; *Labarre*, A. Wiertz (Brussels, 1867); *London Soc.* (1872), xxii. 23; *Portfolio* (1875), 124, 133, 152; *Van Soust*, *Études*, etc. (Brussels, 1858); *Watteau*, *Cat. raisonné du Mus. Wiertz* (Brussels, 1865); *Zeitschr. f. b. K.*, i. 273; *Amer. Art Review*, ii. 13.

WIESCHEBRINK, FRANZ, born at Burgsteinfurt, near Munich, March 14, 1818, died at Düsseldorf, Dec. 13, 1884. History and genre painter, pupil of Düsseldorf Academy in 1834-40; painted at first

biblical scenes, but soon turned to the representation of peasant family life, excelling in scenes with children for the principal actors. Spent two years in Paris. Works: Tobias and the Angel (1839); Liberation of Peter (1841); Children at the Grave of their Parents (1841); The Sons of Jacob with Joseph's Coat (1842); Visit to the Sick (1842); Thunderstorm (1844); Children stealing Tid-Bits (1845, 1847); Pouting, Eia Popeia (1845); Domestic Scene in the Morning, Grandmother and Child (1848), Museum Fodor, Amsterdam; Paternal Joys (1849, 1852); Farewell (1850); Sunday Walk of a Philistine; How do you like your little Brother? (1865); Convalescent, Provinzial Museum, Hanover. His son Heinrich (born at Düsseldorf, Oct. 25, 1852), pupil of the Academy there under Julius Rötting, is also a genre painter. Works: Prosit (1873); The Family Uncle (1874); Alone at Home (1874); At the Almsbox (1875); Home Devotion (1876); Ave Maria (1879).—*Dioskuren*, 1865; *Wolfg. Müller*, Düsseldorf, K., 270; *Wiegmann*, 324.

WIGGINS, CARLETON, born at Turners, N. Y., in 1848. Landscape and cattle painter, pupil of the National Academy, New York; studied in France in 1880-81. Exhibited first at National Academy in 1870. Studio in Brooklyn. Works: Edge of Forest—Barbizon, France, T. B. Clarke, New York; Cattle in Landscape, Evening at Grez, Calf in Landscape, Henry T. Chapman, Jr., Brooklyn; On the Road (1879); September Day (1880); Hillside near Fontainebleau (1882); October Morning (1883); Come Bossy, Gathering Seaweed, September Harvest (1884); Summer Morning (1885); Three-year-old Heifer, Landscape near Meudon (1886).

WIGHT, MOSES, born in Boston in 1827. Genre and portrait painter, pupil in Paris of Hébert and Bonnat; was in Europe in 1851-54, went again in 1860, and in 1865 settled in Paris, where he was still living in 1884. Ideal works: Lisette; Confidants; Old Cuirassier; Sleeping Beauty; Eve at



## WILBERG

the Fountain; Sixteenth Century; Pet's First Cake; John Alden and Priscilla; Tête-à-Tête, At her Ease (1879); Vieux Document (1884). Portraits: Von Humboldt; Everett; Sumner; Agassiz; Josiah Quincy.—Tuckerman, 504.

**WILBERG, CHRISTIAN**, born at Havelberg, Nov. 20, 1839, died in Paris, June 3, 1882. Architecture and landscape painter, pupil in Berlin of Eduard Pape and of Paul Gropius, then in Düsseldorf of Oswald Achenbach; made several study trips to Italy (1871-73, 1875-76), Austria, and Southern Germany; settled in Berlin and won reputation, especially by his interiors of Italian churches. Visited Pergamus in 1880. Medal, Vienna, 1873. Works: Interior of St. Mark's in Venice (several); Doge's Palace; Palazzo Borghese; Palazzo Colonna; Temple of Juno Lacinia at Girgenti; Cappella Palatina in Palermo; Grotto of Egeria; Roman Park; View in Greece, Kunsthalle, Hamburg; Bay of Naples, Bay of Baiae (1880); View of St. Peter's from Villa Pamfili (1881); Memento mori, Dresden Museum.—Jordan (1885), ii. 243; Kunst-Chronik, ix. 43; xvii. 543, 560; xviii. 1, 22; Rosenber, Berl. Malersch., 349.

**WILDENS, JAN**, born in Antwerp in 1586, died there, Oct. 16, 1653. Flemish school; landscape painter, pupil of Peter Verhulst; master of the guild in 1604. Intimate with, and perhaps pupil of, Rubens, for whom he painted backgrounds, as well as for Snyders and Diepenbeck. Subjects well chosen, facile brush, good colour, skies and distances light and airy. Rubens made him one of the executors of his will. Van Dyck painted his portrait. Works: View of Antwerp (1636), Amsterdam Museum; Winter Landscape (1624), Dresden Gallery; Waters of Spa, Hunt, Gypsy telling Fortunes, Country Scene, Madrid Museum; Wood Landscape, Bridge-water Gallery, London; Landscape (Holy Family by Rombouts), Antwerp Museum; do. (Eliezer and Rebekah by Jordaens), Brussels Museum; do. (Allegory by Van

Balen), Carlsruhe Gallery.—Ch. Blanc, École flamande; Immerzeel, 235; Kramm, vi. 1862; Kugler (Crowe), ii. 298; *J Wildens* Michiels, viii. 174; Roose (Reber), 261; Van den Branden, 683.

**WILES, LEMUEL M.**, born at Perry, Wyoming County, N. Y., in 1826. Landscape and figure painter, studied under William Hart, and with J. F. Cropsey in New York. After painting in Washington, Albany, and Utica, he settled in New York in 1863. Sketched in Panama, California, and Colorado in 1873-74. Studio at Ingham University, Le Roy, N. Y. (1884), where he conducts the department of painting. Works: Mt. San Jacinto; Vale of Elms, Ingham University; Reminiscences of Travel—28 small pictures, A. R. Frothingham, Brooklyn; Long Pond—Seneca Lake, J. C. Lord, New York; Moonrise, Cardinal McCloskey; Sunshine and Shadow (1879); Panama, Across the Moor (1880); Meadow Lands (1881); Snow-Bound (1882); Camp of the San Diego Indians (1883); St. Catherine's Window—Dryburgh, Albany (1884); Midwinter (1885); Summer-Day Sketch (1886). His son, Irving R. Wiles, is a genre and portrait painter in New York.

**WILHELM OF HERLE.** See *Meister Wilhelm*.

**WILKIE, BURIAL OF**, Joseph M. W. *Turner*, National Gallery, London; canvas, 2 ft. 8 in. square. Entitled Peace: Burial at Sea of the Body of Sir David Wilkie, who died on board the steamer Oriental, off Gibraltar, on his return from the East, June 1, 1841. Royal Academy, 1842; Turner Collection. Engraved by J. Cousen; etched by Brunet-Debaines in Portfolio, 1874.—Cat. Nat. Gal.; Hamerton, Life.

**WILKIE, Sir DAVID**, born at Cults, Fifeshire, Nov. 18, 1785, died in Bay of Gibraltar, June 1, 1841. Studied in Trustees' Academy, Edinburgh, from 1799 to 1804, and on his return to Cults painted, besides portraits, Pitlessie Fair (1804), and the Vil-

## WILLAERTS

lage Recruit (1805). In 1805 he went to London and entered the Royal Academy as



a student with a certain reputation which was acknowledged by leading artists. In 1806 he produced the *Village Politicians*, which at once brought him fame. This was followed by the *Blind Fiddler* (1807, National Gallery, London), *Alfred in the Neatherd's Cottage* (1807), *Card Players* (1807), and *Rent Day* (1808). In 1809 he was elected an A.R.A., and in 1811, R.A. In the latter year he painted the *Village Festival* (National Gallery, London). These works are full of character, well composed, and carefully drawn, but they are thinner in colour and less highly finished than the *Blind Man's Buff* (1812, Buckingham Palace), *Distraint for Rent* (1814), *Duncan Gray* (1814), *Rabbit on the Wall* (1815), *Penny Wedding* (1818), *Reading the Will* (1820, New Pinakothek, Munich), *Chelsea Pensioners* (1821), *Parish Beadle* (1822, National Gallery, London), and the  *Highlander's Home* (1825), all of which belong to his middle and best period, in which the influence of the Dutch and Flemish masters is conspicuous. In 1814 Wilkie visited Paris, in 1816 Holland, and in 1817 Scotland, where he was entertained at Abbotsford, and painted his group of Sir Walter Scott and his Family. In 1832 he exhibited John Knox preaching before the Lords of the Congregation (National Gallery, London), one of his most esteemed pictures in his second manner; and in 1835 a series of Irish subjects, a portrait of Queen Adelaide, for the Bodleian Library at Oxford, and that of William IV., by whom he was knighted in 1836, for Waterloo Chapel at Windsor. In 1825 Sir David again went to Paris, and visited also Italy, Germany, and Spain, returning to London in 1828.

In 1840 he went to the East for his health, but grew worse in the following year, and dying on shipboard in Gibraltar Bay he was buried at sea. In his third manner, the result of his Italian and Spanish studies, Wilkie aimed at Venetian effects of colour, and produced pictures less esteemed than those of an earlier time in which subject, conception, and technical treatment are in harmony. Other works: *The Bagpiper* (1813), *Newsmongers* (1820), *Wooded Landscape* (1822), *The First Ear-Ring* (1834), National Gallery, London; *John Knox dispensing the Sacrament at Calder House*, Pitlessie Fair; *Portrait of his Sister*, National Gallery, Edinburgh; *Cotter's Saturday Night* (Moore sale, 1872, 590 guineas); *Only Daughter* (do., 630 guineas); *Errand Boy* (Knowles sale, 1864, 1,050 guineas); *Cut Finger*; *Sunday Morning*; *Jews-Harp*; *Pedlar*; *Village School*; *Maid of Saragossa*; *Guerilla Council of War*; *Monks in Cathedral of Toledo*; *Columbus at La Rábida*; and many portraits. Most of his

W W, 1820  
1819.

pictures have been engraved.—Cunningham, *Life* (London, 1843); *Redgrave*; *Ch. Blanc*, *École anglaise*; *F. de Conches*; *Mollet*, *Biog. Great Artists*; *Heaton*, *Works of Sir D. W.* (London, 1868); *Painters of Georgian Era*, 49; *L'Artiste* (1882), ii. 97; *Sandby*, i. 336.

WILLAERTS, ABRAHAM, born at Utrecht in 1613 (?), died there in 1671 (?). Dutch school; marine and portrait painter, son and pupil of Adam Willaerts, then studied under Jan Bylert, and in Paris under Si-

A.W. 1635.†  
A Willarts

mon Vouet; master of the guild at Utrecht in 1624. Works: *Portrait of an Admiral*,







DAVID WILKIE, ESQ. R.A.

*Engraved by H. Meyer, from an original Drawing by J. Jackson.*











... court before the ... of ...









SIR DAVID WILKIE, R.A. PINT

EDWARD SMITH, SCULPT



## WILLAERTS

Amsterdam Museum; Family Group (1659), Old Pinakothek, Munich; Coast Views with Tower (1653, 1662), Brunswick Museum; Storm near Rocky Coast (1653), Liechtenstein Gallery, Vienna.—Immerzeel, iii. 236; Kramm, vi. 1863.

WILLAERTS, ADAM, born in Antwerp in 1577, died in Utrecht before 1662. Dutch school; landscape, marine, and genre painter, especially of coast and harbour scenes, enlivened with numerous characteristic figures; also burning ships, houses and villages, markets and festive scenes. Mentioned as member of the guild at Utrecht in 1611, among the managers in 1620–37, as still living in 1649, as dead in 1662. Works: Two Sea Battles, Utrecht; Festival at Tervueren, Antwerp Museum; Attack of Dutch Fleet in Battle of Gibraltar (1639), Sea Fight between Spanish and Dutch Galleys, Haarlem Museum; Mouth of the Meuse (1633), Rotterdam Museum; Two Sea Battles, Utrecht Museum; Fight near Coast between the Dutch and Spanish (1641), Copenhagen Gallery; Embarking of Troops on Dutch Canal (1624), Germanic Museum, Nuremberg; Marines in Arenberg Gallery, Brussels; in Museums and Galleries of Berlin (1635), Augsburg, Dresden (1620), Gotha, Frankfurt (1638), Madrid (1627), Vienna (Museum, 1631; Liechtenstein Gallery, 1616). By his son, Isaac, who was a member of the guild at Utrecht in 1637, and its dean in 1666, is a River View in the Rotter-

*Adam W. pin.*

dam Museum.—Immerzeel, iii. 235; Kugler (Crowe), i. 261; Kramm, vi. 1863; Riegel, Beiträge, ii. 179; Rooses (Reber), 419.

WILLE, AUGUST VON, born at Cassel in 1829. Landscape painter, pupil of Düsseldorf Academy in 1847–53; lived for several years at Weimar, then settled at Düsseldorf; his pictures are of poetical

conception, and well supplied with fine architecture and many figures, executed with great technical skill. Works: Planning of Erection of Monastery (1859), Kunsthalle, Hamburg; Luther's Arrival at the Wartburg by Moonlight, Provinzial Museum, Hanover; Park Landscape; Elizabeth's Well at the Wartburg; Gate of the Wartburg; Feeding the Dogs; Woodland Scene with Huntsmen; Inner Court of the Wartburg with Luther's Arrival; Tavern Life in Seventeenth Century; City Hall at Bingen; Peasant and Antiquary; Testing Wine in Convent Cellar; Street in Marburg; Burning of Düsseldorf Academy.—Dioskuren (1861–65); Kunst-Chronik (1870–77); Müller, 558; Wiegmann, 383.

WILLEBORTS. See *Bosschaert*.

WILLEMS, FLORENT, born at Liège, Jan. 8, 1823. Genre painter, pupil of Mechlin Academy; studied especially the old Dutch masters, and attracted attention as early as 1840; the great success of his picture, exhibited in Paris in 1844, induced him to settle there. Medals: Paris, 3d class, 1844; 2d class, 1846; 1st class, 1855, 1867, 1878; L. of Honour, 1853; Officer, 1864; Commander, 1878; Officer of Order of Leopold, 1851. Works: Visit to Young Mother (1844); Musical Party; The Widow; Visit of Maria de' Medici to Rubens; Guard Room; Woman by Spinning-Wheel (1850), Kunsthalle, Hamburg; Auction (1851), Ravené Gallery, Berlin; Three Ages of Man; Engagement Ring; Silk Mercer's Shop in 1660 (1855), Napoleon III; Adorning the Bride, Brussels Museum; Presentation of the Future, The Widow (1863); Going Out, L'Accouchée (1864); Aux Armes de Flandre (1877); Lady with Lap-Dog, Czernin Gallery, Vienna; Page with Dog, Painter before Easel, Museum Fodor, Amsterdam. Works in United States: Victor of Crossbowmen (1844), John G. Johnson, Philadelphia; J'y étais! Sealing the Love Letter, Mrs. W. P. Wilstach, ib.; Judgment of Paris, Mrs. T. A. Scott, ib.; Good News, W. B. Bement, ib.; Artist, August Belmont,

## WILLERS

New York; Departing for the Promenade, Miss C. L. Wolfe, *ib.*; Plucking the Rose, Israel Corse, *ib.*; Betrothal Ring, Mrs. Paran Stevens, *ib.*; Female Figure, T. A. Havemeyer, *ib.*; Waiting Maid, Robert Hoe, *ib.*; Mirror, John Hoey, *ib.*; At the Window, C. P. Huntington, *ib.*; Revery, R. L. Stuart Collection, *ib.*; La Bague, J. T. Martin, Brooklyn; Important Response, Health of the King, W. T. Walters, Baltimore; Reading, J. W. Garrett, *ib.*; Morning Walk, H. O. Gibson, Philadelphia; The Letter, W. Mason, Taunton, Mass.; Love Letter, Charles Crocker, San Francisco; Music Lesson, Morgan sale, New York (1886), \$1,255.—Dioskureu, 1863-66; D. Kunstbl., 1853-57; Immerzeel, iii.

**WILLERS, ERNST**, born at Oldenburg in 1804, died in Munich, May 1, 1880. Landscape painter, pupil of Düsseldorf Academy under Schirmer; went afterwards to Rome, where he was long allied with Josef Anton Koch; thence he visited Sicily and twice Greece; finally settled at Munich. His works, recalling the heroic landscapes of Koch and the ideal style of Karl Markó, are of grand conception and poetical colouring. Among the best are: The Acropolis at Athens, Temple of Jupiter, *ib.*; View of the Piræus and Isles, Acrocorinth, View near Palermo, Grand Duke of Oldenburg; Valley of Egeria near Rome, Grand Duchess of Weimar; The Acropolis at Athens, Schack Gallery, Munich; Outlook towards the Sea from Chigi Park near Ariccia.—Meyer, *Conv. Lex.*, xvii. 1011; Schack, *Meine Gemäldesammlung*, 213.

**WILLIAM, ST., TAKING THE MONASTIC HABIT**, *Guercino*, Bologna Gallery; canvas, H. 10 ft. 6 in. × 6 ft. 10. William, Duke of Aquitaine, having determined to renounce the world, presents himself, at the head of his warriors, before St. Felix, and puts on the monastic habit; above, in clouds, the Virgin and child sustained by an angel, and at left, SS. Peter and Paul. Painted about 1620 for S. Gregorio, Bologna; carried to Paris in 1796; returned

in 1815. A masterpiece of Guercino's first period. Engraved by G. Trabalesi; G. Mittelli; G. Tomba.—Landon; Musée, xii. Pl. 54; Pinac. di Bologna, Pl. 48; Meyer, *Kunst. Lex.*, iii. 2; Lavice, 3.

**WILLIAMS, EDWARD**, born in Lambeth, London, in 1782, died at Barnes, June 24, 1855. Son of Edward Williams, engraver, and pupil in painting of his maternal uncle James Ward; then apprenticed to Mr. Hil-



St. William taking the Monastic Habit, Guercino, Bologna Gallery.

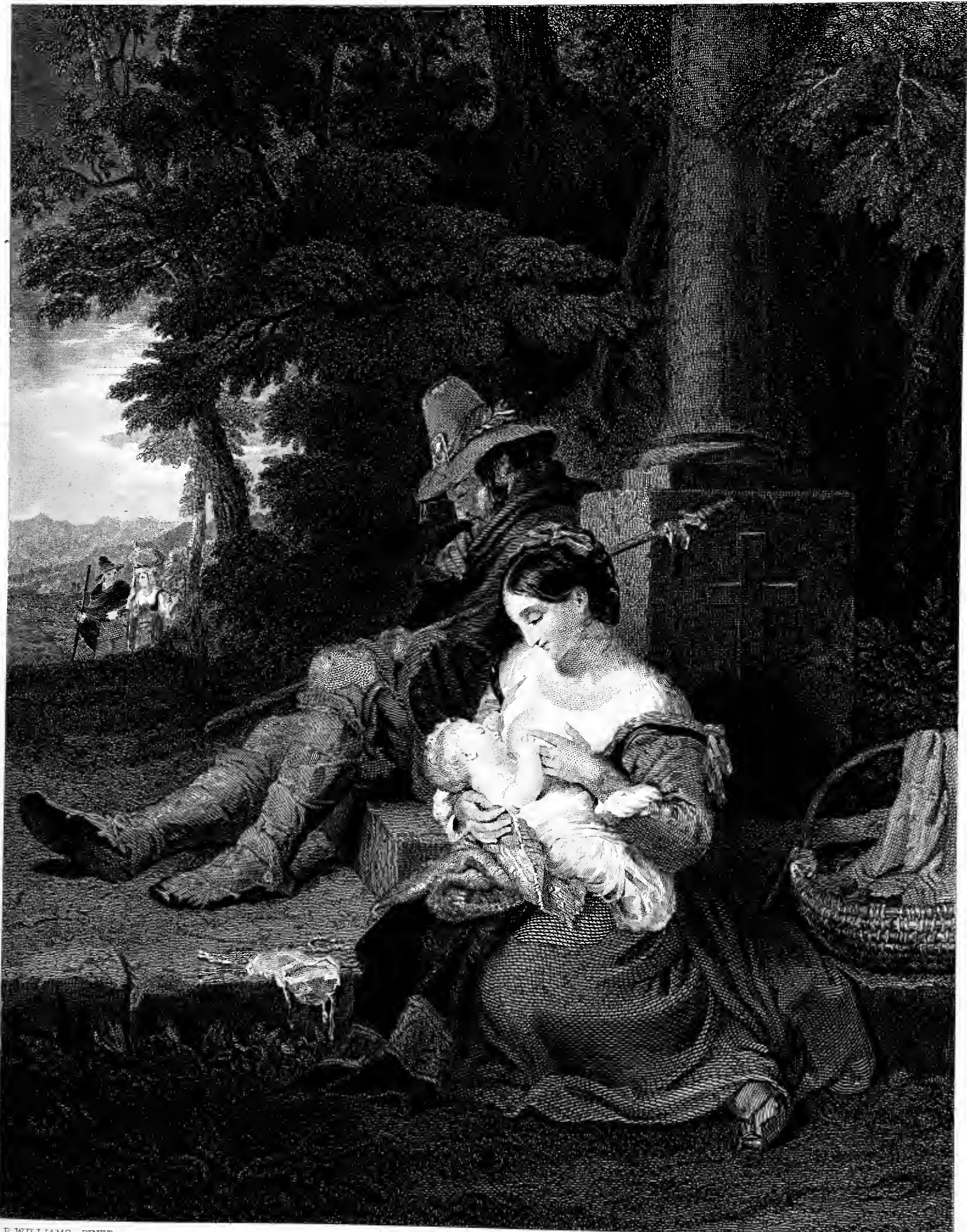
lier, carver and gilder, but finally devoted himself to miniature and landscape painting. For many years his favourite subjects were moonlight scenes, and later the scenery of the Thames. His six sons were all painters. Work: Landscape with Figures by Moonlight, National Gallery, London.—Redgrave; F. de Conches, 347.

**WILLIAMS, FREDERICK DWIGHT**, born in Boston; contemporary. Landscape and figure painter. Studio in Paris.









P. WILLIAMS. PINXT



## WILLIAMS

Works: Scene at Pont Nien, Shepherdess and her Flock, The Marne, Farmyard at Finistère (1878); Autumn Day—France, Fifine and her Geese (1881). His wife, Mrs. L. Lunt Williams, paints figure and cattle pieces. Work: Mange Donc! (1884).

WILLIAMS, HAYNES, born at Worcester, England, in 1834. Genre painter, pupil of the Art School in Birmingham; went to Spain in 1862, and has since painted many Spanish subjects, exhibiting in the Royal Academy in 1870 his *Desesperados y Inesperados*. Works: Prayers for One Wounded (1872); *Á los Toros* (1873); *Billeted, El Saludad* (1874); *Modern Occupants of Ancient Homes, Ars Longa—Vita Brevis* (1877); *Foundlings in Spain in 1790* (1878); *Congratulations* (1879); *The Stepmother* (1880); *His First Offence* (1881); *The Sermon* (1882); *Gleam of Sunshine* (1883); *Called to Court, At the Fountain, Going to the Fountain* (1884); *Benediction, Interruption in the Dance* (1885); *Cellini awaiting an Interview with François I.* (1886).—Meynell, 185.

WILLIAMS, ISAAC L., born in Philadelphia in 1817. Landscape and portrait painter, pupil in Philadelphia of John R. Smith and John Neagle. Visited Europe in 1866–67. Member of the Philadelphia Academy. Work: View near Meriden—Conn., October (1876).

WILLIAMS, PENRY, born at Merthyr Tydvil, Glamorganshire, about 1798, died in Rome, or Wales, February, 1886 (?). Landscape and subject painter; exhibited at Royal Academy first in 1824; went to Italy in 1827, and thenceforth resided in Rome, whence he sent many pictures to England. Works: *Procession to the Christening* (1832); *Ferry on the Nynfa* (1835); *Madonna del Arco* (1837); *Il Voto or the Convalescent* (1842); *The Fountain—Mola di Gaeta* (1849); *Rustic Toilet* (1853); *Neapolitan Peasants at Fountain* (1859), National Gallery; *Mass for the Reapers in the Campagna* (1860); *Italian Mother and Child* (1861).—*Art Journal* (1864), 101; *Portfolio* (1886).

WILLIAMSON, JOHN, born in Scotland in 1826, died at Glenwood, N. Y., May 28, 1885. Landscape painter, taken to America when a child. Associate of the National Academy, New York, in 1861. Works: *Passing Shower—Connecticut Valley* (1869); *Hook Mountains* (1870); *Return of the Hunters* (1871); *Reminiscence of Berkshire County* (1873); *After the Storm—Blue Ridge* (1877); *In the Mohawk Valley, Sugar Loaf Mountain* (1878); *Palisades—Hudson River* (1879); *Lovers' Walk—Glen Lea* (1880); *Trout Fishing—Catskill Mountains* (1881); *Long Years Saw Mill—Ulster County, N. Y.* (1883).

WILLICH, CÄSAR, born at Frankenthal, Bavaria, in 1825. Genre and portrait painter, pupil of Berlin Academy under Jacob Schlesinger (1793–1855), then in Munich (1846) of Karl Schorn; lived in Switzerland in 1848–49, went in 1850 to Antwerp, studied there for several years, then for three years in Paris under Couture; visited Italy in 1858, stayed chiefly in Rome until 1861, when he settled in Munich. Works: *Tribunal during Time of Witches' Trials, H. Wesendonk, Zürich*; *Psyche with the Ointment Box*; *Sleeping Nymph and Faun*; *Resting Amazon and Deer*; *Young Gypsy Girl with Lizard*; *Nymph Fishing*; *Portrait of Richard Wagner*.—*Dioskuren* (1866–68); Müller, 559.

WILLMANS, MICHAEL, born at Königsberg in 1629, died at a country-seat near Leubus, Silesia, Aug. 26, 1706. German school; history and portrait painter, pupil of his father Peter Willmans; went early to Holland, where he formed himself under Jacob Backer and Rembrandt; after his return he worked at Königsberg, Prague, Breslau, and Berlin, and was made court painter by the Great Elector. Works: *Rape of Europa* (1679), Schwerin Gallery; *Portrait of a Boy, Dresden Museum*.—Schlie, 697.

WILLROIDER, JOSEPH, born at Villach, Carinthia, in 1838. Landscape painter, self-taught from 1860 in Munich and

## WILMARTH

during travels in Bavaria, the Austrian Alps, and Holland; his pictures show great feeling



for the picturesque in their composition, masterly treatment of trees, and clear colouring. Lives in Düsseldorf. Order of Bavarian Crown, 1884. Works: Wood Landscape on Lake Ossisch, Wood Interior, View in Upper Ba-

varia, View on a Lake, View near Munich, On the Elbe, Carinthian Landscape, Walk to Emmaus (1879); Meteorological Station in Carinthia (1882); Dies iræ, Munich Art Union. His brother and pupil, Ludwig (born at Villach in 1845), is also a landscape painter of merit; lives in Munich, where he has done much towards reviving interest in the art of etching, and is honorary member of the Academy.—Allgem. K. C., viii. 48; Dioskuren (1866); Kunst-Chronik, xxi. 62; Kunst für Alle, i. 184; Müller, 560; Zeitschr. f. b. K., x. (Mittheilungen, iii. 75).

**WILMARTH, LEMUEL EVERETT**, born at Attleborough, Mass., Nov. 11, 1835. Genre painter, pupil of the Pennsylvania Academy in Philadelphia; studied at Munich under Kaulbach in 1859-62, and in 1864 at the École des Beaux Arts, Paris, under Gérôme. In 1870 professor of the National Academy free schools; elected an A.N.A. in 1871, and N.A. in 1873. Studio in New York. Works: Sparking in the Olden Time (1864); Little Pitchers have Big Ears (1865); An Afternoon at Home (1871); Guess what I've brought you? (1873); Ingratitude (1875); Study of Peaches (1877); Pick of the Orchard (1880); Who Wins may Wear (1883); Jack's Return, Please may I keep Him? (1884); Country Artist (1885).—Sheldon, 110.

**WILMS, JOSEF**, born at Bilk, near Düsseldorf, Aug. 2, 1814. Still-life and genre painter, pupil of Düsseldorf Academy under Schadow and Theodor Hildebrandt; vis-

ited Strassburg in 1848 and Amsterdam in 1862. Works: Peasant Still-Life (1834), National Gallery, Berlin; Student enriched by Heritage (1838); Punch Service by Lamplight (1840); Boar's Head (1841); Squirrel (1842); Revolution in Painter's Studio (1851); Münchhausen (1856); Breakfast with Champagne.—Müller, 560; Wiegmann, 410.

**WILS, JOHANNES**, born probably at Haarlem, died there before 1670. Dutch school; landscape painter, entered the guild at Haarlem in 1628, and was one of the masters of Berchem, who married his daughter. His rare works are compared to those of Jan Booth and Jacob Ruisdael. Works: Mountainous Wood and River Landscape, Chapel in the Forest, Schwerin Gallery.—Schlie, 697.

**WILSON, RICHARD**, born at Pinegas,



Montgomeryshire, Aug. 1, 1713, died at Llanberris, Carnarvonshire, May, 1782. Landscape painter, pupil for six years of Thomas Wright, a London portrait painter of little ability. After painting portraits

with some success, he went, in 1749, to Italy, where, by advice of Zuccarelli, he devoted himself to landscape painting. Returning home in 1755, he was disappointed to find that his classic style was not appreciated by the public. Though unfavoured by fortune, he continued the struggle, and in 1760 his ability attained some slight recognition when his picture of Niobe was exhibited at the Society of Artists, of which he was a member; yet he never became popular, and died in comparative indigence, a disappointed man. Long after his death the popular taste became educated to his standard, and he is now regarded as one of the greatest of English landscape painters. Wilson was one of the original members of the Royal Academy, and in 1776 was ap-









Class I. Painting

Engraved by W<sup>m</sup> Bond

For "the Fine Arts of the English School"

RICHARD WILSON, ESQ. R. A. LANDSCAPE PAINTER,  
*From a Portrait copied by JOHN TAYLOR, under the instruction of Wilson, after an original Picture by*  
*RAPHAEL MENGES, in the Possession of*  
SIR W. W. WYLLIE, BART.

*TO SIR GEORGE BEAUMONT BART as a lover of the Fine Arts, and an admirer of the great Artist here commemorated this Portrait and*  
*the accompanying Memoir are respectfully inscribed by John Britton*









Engraved by J. W. Birchall

London, E. A.

PLATE 15

*John Ruskin's Esq.*

PLATE 15











Engraved by Richard Wilson F. A.

Engraved by Chas. Turner



pointed its librarian. Works: Villa of Mæcenæ at Tivoli, Destruction of Niobe's Children, Lake Avernus, On the River Wye, and other landscapes, National Gallery, London; Apollo and the Seasons, River Dee, Grosvenor House; View of Tivoli, Dulwich Gallery; Landscape, Earl of Wemyss; Italian Landscape, R. C. L. Bevan; Landscape with Mill, Rev. W. H. Wayne; Italian Landscape, River Scene with Figures, National

*Rich Wilson 1771*

Gallery, Edinburgh.—Cat. Nat. Gal.; Redgrave; Wright, *Life* (London, 1824); Cunningham; F. de Conches, 179; Ch. Blanc, *École anglaise*; Sandby, i. 106; Portfolio (1872), 82.

WILT, THOMAS VAN DER, born at Piershil, Holland, Oct. 29, 1659, died at Delft in 1733. Dutch school. Genre painter, pupil of Jan Verkolje at Delft, where he was repeatedly one of the trustees of the guild in 1690–1714. His works show also the influence of Ter Borch and Ochtervelt. In the Berlin Museum is one of his principal works: Lady and two Gentlemen at Game of Draughts.—Kramm, vi. 1870; Meyer, *Gem. köngl. Mus.*, 536.

WINDSOR BEAUTIES, Sir Peter *Lely*, Hampton Court Palace, England; canvas, H. 4 ft. 1 in. × 3 ft. 4 in. each. Portraits of beauties of the Court of Charles II., so called because they were formerly hung in the queen's bedchamber at Windsor Castle. All of them are three-quarters lengths, in landscapes, and all of one type—bare-headed, with hair arranged in coquettish curls on the forehead, short sleeves, and with draperies disposed in graceful negligence, freely exposing the busts. Lely painted eleven originally: 1. Barbara Villiers, Duchess of Cleveland, as Minerva; daughter and heiress of Viscount Grandison and wife of Roger Palmer, afterwards Earl of Castlemaine. 2. Frances Stewart, Duchess of Richmond; daughter of Captain Walter Stewart and wife of Duke of Richmond. 3.

Mrs. Jane Middleton, daughter of Sir Roger Needham. 4. Elizabeth Wriothsesley, Countess of Northumberland; daughter of the Earl of Southampton and wife of Joscelin, Lord Percy; married second, Ralph, Lord Montague, but retained her first title. 5. Anne Digby, Countess of Sunderland; daughter of the Earl of Bristol and wife of Robert Spencer, Earl of Sunderland. 6. Elizabeth Bagot, Countess of Falmouth; daughter of Colonel Hervey Bagot, wife of Lord Falmouth and afterwards of Lord Dorset. 7. Elizabeth Brooke, Lady Denham; daughter of Sir William Brooke and wife of Sir John Denham, the poet. 8. Frances Brooke, afterwards Lady Whitmore; sister of Elizabeth Brooke and wife of Sir Thomas Whitmore. 9. Henrietta Boyle, Countess of Rochester; daughter of Richard, Earl of Cork and Burlington, and wife of Lawrence Hyde, afterwards Earl of Rochester. 10. Eliza Hamilton, Countess de Gramont, as St. Catherine; sister of Count Anthony Hamilton and wife of the Chevalier de Gramont. 11. Madame d'Orleans. This picture is lost.—Law, *Hist. Cat. Hampton Court*, 56; Mrs. Jameson, *Beauties of Court of Charles II.*; Hamilton, *Mémoires du comte de Gramont*; Pepys's *Diary*.

WINGE, MARTEN ESKIL, born in Stockholm, Sept. 21, 1825. History painter, pupil of Stockholm Academy, where he took the first prize in 1857; then studied in Düsseldorf, and under Couture in Paris; went to Rome, and returned in 1863 via Munich to Sweden; became member of Stockholm Academy and court painter in 1864, and professor in 1867. Works: *Kraka* (1862), *Hjalmar and Orvar Odd* (1865), *Loke and Sigyn*, *Thor's Fight with the Giants* (1868), Stockholm Museum; *Ingeborg*, Gothenburg Museum; *Olof Tryggvesson and Sigrid Storråda at Konghäll*; *Christ on Mount of Olives*; *Resurrection*; *Descent from the Cross*. His wife Hanna, née Sengelin (born Dec. 4, 1838), is a good genre painter, pupil of Boklund and of Stockholm Academy.—Müller, 561.

## WINGHE

WINGHE (Wingen), JODOCUS (Joost) VAN, born in Brussels in 1544, died in Frankfort in 1603 or 1605. Flemish school; history and portrait painter; went early to Rome, where he lived four years at a cardinal's; after his return became painter to the Prince of Parma, and in 1584 went to Frankfort, meeting there and in Hanau with great success. Works: Banquet and Masquerade, Amsterdam Museum; Portrait of Patrician Lady, Städel Gallery, Frankfort; Lot and his Daughters, Gotha Museum; Apelles painting Campaspe (2), Vienna

*Jodocus a Winghe*

Museum.—Immerzeel, iii. 239; Kramm, vi. 1871; Michiels, vi. 465.

WINNE, LIÉVIN DE, born in Ghent in 1821, died in Brussels, May 13, 1880. Portrait painter of great excellence, pupil of Félix Delvigne. Medals: Paris, 3d class, 1861; 2d class, 1863; 1st class, 1878; at Brussels, and London, at the principal exhibitions from 1860. L. of Honour, 1865; Officer, 1878. Works: Portrait of King Leopold I., Brussels Museum; Prince of Arenberg; Count of Flanders; Paul Delvigne; Félix Delvigne; Émile Breton; Firmin Rogier; Duchess of Arenberg; Minister Frère-Orban, etc.—Gaz. des B. Arts (1859), iii. 255; Meyer, Conv. Lex., xix. 240.

WINT, PETER DE. See *De Wint*, Peter.

WINTER, HEINRICH, born at Frankfort in 1843. Landscape and animal painter, pupil of Jacob Becker at the Städel Institute; was induced in 1868, by Adolf Schreyer, to visit Hungary, where he studied the different breeds of horses on the large plains. After his return he took part in the campaign of 1870–71 as a volunteer, and in 1874 visited the East. Works: Rendezvous; Horse Thieves; Transportation of French Prisoners through Loigny; Prison-

ers and Wounded Soldiers on a Waggon in the Snow.—Kaulen, 191; Müller, 561.

WINTER, LOUIS DE, born at Antwerp, March 23, 1819. Landscape and marine painter, pupil at Antwerp Academy of Jacobus Jacobs and of Jan Baptist de Jonghe. Travelled in France and Germany. Gold medal, Brussels, 1854. Order of Leopold, 1861. Works: Fishermen throwing out their Nets by Moonlight (1853), Ghent Museum; Coast View by Moonlight (1856), Ravené Gallery, Berlin; Crossing a Ford; View in the Ardennes; Sunset; Moonlight Scenes and Marines.

WINTER, Nicolas Poussin. See *Deluge*.

WINTERHALTER, FRANZ XAVER,



born at Mengenschwand in the Black Forest, April 20, 1806, died in Frankfort, July 8, 1873. Portrait and genre painter, pupil of Munich Academy and of Stieler; went in 1828 to Carlsruhe, where he was made court painter; spent several years travelling in Italy, Spain, Belgium, and England, and in 1834 settled in Paris, where for more than thirty years he was the portrait painter par excellence of royalty and of the aristocracy, especially of women. Medals: Paris, 1836, 1837, 1855; L. of Honour, 1839; Officer, 1857; Order of Red Eagle, 1861; Würtemberg Crown Order, Commander Order of Francis Joseph, and many others. Works: Roman Genre Scene, Portrait of Grand Duke Leopold of Baden, Carlsruhe Gallery; do. of Grand Duchess Sophie (1828); Mlle. Tascher de la Pagerie; Louis Philippe and his Queen; Princes and Princesses of Orleans; King Leopold of Belgium and Queen; Royal Family of England; Queen Isabella of Spain; Emperor and Empress of Russia; do. of Austria; do. of Mexico; King and Queen of Prussia; do. of Würtemberg; Napoleon III. and Eugénie; Italiaus in a Landscape, Kunsthalle, Hamburg; Maiden of Ariceia (1835); Dolce







*Washington*





## WISLICENUS

far niente, Decameron (1836); Fisherman's Family in Mid-day Sun; Scene at a Well near Naples; Florinde (1852), William H. Webb, New York; Queen Maria Christina of Spain (1841), Marshal Count Sebastian (1841), Queen Victoria (1842), Duchess of Kent, Versailles Museum.—Bellier, ii. 724; Kunst-Chronik, viii. 835; Land und Meer (1873), ii. 902; Meyer, Gesch., 390; Nagler, xxi. 546.

**WISLICENUS, HERMANN**, born at Eisenach, Sept. 20, 1825. History painter, pupil of Dresden Academy under Bendemann and Schnorr; went in 1853 to Rome, where he was allied with Cornelius and other prominent masters; after his return in 1857 he lived ten



years in Weimar, became professor at the Art School there in 1866, and at the Düsseldorf Academy in 1868. Works: Abundance and Poverty (sketch for curtain in Royal Theatre), Dresden Gallery; Myth of Prometheus, History of Hercules, Leipzig Museum; The Four Seasons (1876-77), National Gallery, Berlin; Night and its Retinue; Charity (1857); Fancy borne by Dream-Gods, Schack Gallery, Munich; Germania keeping Watch on the Rhine (1874). In fresco: Religious Subjects, Grand-Ducal Chapel, Weimar; Cornelia—Mother of the Gracchi, Brutus condemning his Sons, Staircase of Roman House, Leipzig; Cycle from History of German Empire (1879- ), Kaiserhaus, Goslar.—Jordan (1885), ii. 244; Kunst-Chronik, ix. 376; xii. 23; xix. 155; xx. 4; Müller, 562; Reber (Pecht), ii. 218; iii. 326; Schack, Meine Gemäldesammlung (1884), 186; Zeitschr. f. b. K., ii. 181.

**WISNIESKI, OSKAR**, born in Berlin, Dec. 3, 1819. Genre painter, pupil of Berlin Academy; visited North Italy, and repeatedly Paris. Paints scenes after poets and from history, especially fine costume

pictures of the seventeenth and eighteenth centuries. Works: Sophie Charlotte and Leibnitz in Park of Lützelburg; Lady Patroness and the Village Poor; Dance in Open Air; Wolf Hunt; Return Home, Page and Country Maid (1881), National Gallery, Berlin.—Jordan (1885), ii. 245.

**WISSING, WILLIAM**, born in Amsterdam in 1656, died at Burleigh, near Stamford, England, Sept. 10, 1687. Portrait painter, pupil at The Hague of Dodaens, then studied in Paris, and lastly in London (1680) under Lely, whose manner he imitated. After Lely's death he became the fashionable rival of Kneller, and was appointed by James II. his principal painter. Among his sitters were the Royal Family and the Duke of Monmouth, and he was sent by the King to Holland to paint William and Mary, then Prince and Princess of Orange. Works: Lord Cutts, Duke of Monmouth, Prince George of Denmark, Mary of Modena, Mary II., National Portrait Gallery, London.—Redgrave; Feullet de Conches, 62.

**WIT, JACOB DE**, born in Amsterdam in 1695, died there in 1754.

Dutch school; history and portrait painter, pupil of Albert van Spiers and of Jacob van Halen, but formed himself chiefly by study



of Rubens and Van Dyck. Painted children with much success, and excelled in representing white marble and other substances en grisaille. His knowledge of anatomy and of perspective enabled him to depict the most difficult foreshortenings on his ceilings in the most natural manner. Works, Ceiling and Wall Paintings, Town Hall, Amsterdam; Allegory on Science, Museum, ib.; Sketch for a Ceiling (1744), Haarlem Museum; Faith, Hope and Charity (1743), Minerva and Four Children, Rotter-

## WITHERINGTON

dam Museum; Portrait of Isaac Newton, Karlsruhe Gallery; Four Seasons, two others, Cassel Gallery; Children with Attributes of the Chase (1753), Dresden Gallery; Cupid as a Hunter, Allegory on Science and Art (1748), Children's Bacchanal (2, 1748), Hermitage, St. Petersburg; Groups of Children at Play (2, 1752, 1754), Liechtenstein Gallery, Vienna.—Ch. Blanc, *École hollandaise*; Immerzeel, iii. 240; Kramm, vi. 1873; Van den Branden, 1212.

WITHERINGTON, WILLIAM FREDERICK, born in London, May 26, 1785, died there, April 10, 1865. Student in 1805 in schools of Royal Academy; painted landscapes with figures and rustic figure subjects; works thoroughly English and pleasing. Elected A.R.A. in 1830, and R.A. in 1840. Works: The Stepping Stones, The Hop Garland, National Gallery; Hop Garden, South Kensington Museum.—Redgrave; *Cat. Nat. Gal.*; Sandby, ii. 164.

WITHOOS, MATHIAS, born at Amersfoort in 1627, died at Hoorn in 1703. Dutch school; still-life painter, pupil of Jan van Campen; in company of Otto Marseus van Schrieck he went to Italy, where he painted rich compositions of flowers and plants, with butterflies, spiders, snakes, etc., for Cardinal de' Medici. Works: View of the Vatican and St. Peter's, Schwerin Gallery; Roman Park Landscape (1671), Meutz Museum. Jan, Pieter, and Frans, sons of Mathias, and his daughter Alida, all painted similar subjects.—Immerzeel, iii. 243; Kugler (Crowe), ii. 523; Burger, *Musées*, ii. 320; Schlie, 698.

WITT, JOHN HARRISON, born in Dublin, Wayne County, Ind., May 21, 1840. Genre and portrait painter. Began to study art in Cincinnati in 1862; first exhibited in the National Academy in 1868. Elected an A.N.A. in 1885. Works: Afternoon Nap, Rags (1880); Queen of the Day, Dreaming of the Future (1881); Out-Door Luxury, One More Spring (1882); At Home, Disgraced (1883); A Clammer's Home, Hookey (1884); Writing to Santa Claus (1885); Portrait of Lady and Horse (1886).

WITTE, EMANUEL DE, born at Alkmaar in 1607, died in Amsterdam in 1692; Dutch school; architecture painter, pupil at Delft of Evert van Aelst, but formed his style rather on Aelbert Cuyp; master of guild at Alkmaar in 1636, at Delft in 1642; settled in Amsterdam before 1650. At first painted portraits and historical subjects, afterwards devoted himself exclusively to interiors of churches and other perspective views, and brought this branch of art to the same perfection as Ruisdael did that of landscape, and Willem van de Velde that of marine painting. With correct drawing he combined a masterly treatment of chiaroscuro, and a touch of admirable impasto. His figures are always carefully drawn and are introduced with picturesque effect. Works: Church of Delft, Church Interior (1685), Brussels Museum; Church Interior (2), Amsterdam Museum; Fish Market at Amsterdam (1672), Rotterdam Museum; Church Interiors (2, one dated 1667), Synagogue of Amsterdam (1680), Berlin Museum; Interior of Gothic Church (1656), Brunswick Gallery; do., Gotha Museum; do. (2, 1667, 1668), Weimar Museum; others in Kunst-halle, Hamburg (2, one dated 1656), Schwerin Gallery, Stockholm Museum; Czernin Gallery, Vienna; Rothan Gallery, Paris; National Gallery, London.—Ch. Blanc, *École hollandaise*; Immerzeel, iii. 244; Kugler (Crowe), ii. 512.

WITTE, GASPAR DE, born at Antwerp, baptized Oct. 5, 1624, died there, March 20, 1681. Flemish school; landscape painter, son and pupil of Pieter de Witte (1586-1651), went early in life to Italy, thence to France, and returned to Antwerp in 1651, when he became master of the guild. Works: La bonne aventure (1667), Christ healing the Blind (1671), Antwerp Museum; Woodland Scene, Lille Museum; Mountain Landscape with a Castle, Aschaffenburg Gallery;

E. D. W.

E. De. Witte









## WITTE

Interior of Gothic Church, Gotha Museum ; Landscape with Ruins of Aqueduct, Museum, Vienna ; Rocky Wood Landscape with Fishermen, Liechtenstein Gallery, *ib.* ; Antique Buildings, Turin Gallery.—*Cat. du Mus. d'Anvers*, 143 ; *Rooses (Reber)*, 412 ; *Van den Branden*, 1062.

WITTE, PEETER DE, called Candido, born in Bruges about 1548, died in Munich in 1628. Flemish school ; history painter ; went early to Italy, and in Florence made the acquaintance of Vasari, who took him to Rome and employed him as his assistant there and later in Florence. In 1578 he entered the service of Duke Albert V., and after that prince's death that of William V. of Bavaria. As court painter to the next duke, Maximilian I., he made most of the designs for the decoration of his newly built palace, and painted several ceilings in it. He exerted considerable influence upon art in Munich. Works: Holy Family adored by Angels, Kunsthalle, Hamburg ; Madonna with Saints, Oldenburg Gallery ; Hunt, Falcon Chase, Fishing, Daughter of Jephtha, two portraits, Schleissheim Gallery ; King David playing the Harp, Baron Minutoli's Collection, Schloss Friderdorf, Silesia ; Death of St. Ursula, Holy Family, *do.* with St. Stephen, Vienna Museum.—*Immerzeel*, iii. 244 ; *Kramm*, vi. 1878 ; *Kugler (Crowe)*, i. 242 ; *Rée*, Peter Candid und seine Werke (Leipsic, 1885).

WITTKAMP, JOHAN BERNARD, born at Riesenbeck, Westphalia, Sept. 29, 1820. History painter, pupil in Rotterdam of Willem Hendrik Schmidt, then of Antwerp Academy under De Keyser ; visited France, Italy, Switzerland, and Germany in 1853. Medals at Brussels (1845), The Hague, Bruges, London. Honorary Member of Amsterdam and Philadelphia Academies. Works: The Dutch passing the Winter on Nova Zembla in 1596 (1845) ; The Jailer (1850), Ghent Museum ; Arrival of Hugo Grotius at Rostock (1851) ; Return of the Dutch from Nova Zembla (1854) ; King Lear ; Romeo and Juliet ; John Parricida's Flight over the

Alps ; The Women of Crèvecoeur (1857) ; Cruelty of Duke Adolphus of Gueldres to his Father (1860) ; Parisina (after Byron, 1876).—*D. Kunstbl.*, 1852, 1853 ; *Müller*, 563.

WITTMER, JOHANN MICHAEL, born at Murnau, Bavaria, Oct. 15, 1802, died in Rome, May 9, 1880. History painter, pupil of the Munich Academy under Langer ; went in 1828 to Rome, whence he visited Naples in 1831, and accompanied the Crown Prince Max in 1833 on a tour to Naples, Sicily, Malta, Corfu, Greece, Constantinople, and Smyrna. He lived afterwards altogether in Rome, but visited Germany in 1844 and 1858. Works: Christ Crucified (1826) ; Two Altarpieces (1827) ; Rebekah at the Well, Burial of St. Catherine (1828) ; Hagar (1829) ; Healing of the Blind (1830) ; Sweet Waters in Asia (1835) ; Æsop telling his Fables ; Antiochus and Stratonice, Homer, Flight into Egypt, Six Oriental Views, Coffee-House in Smyrna, Birth of St. John (1843) ; Procession of Pius IX. to the Lateran (1846) ; Blessing the Children (1848) ; Madonna (1849) ; Coronation of Virgin (1858) ; St. Ann with Virgin, St. Joseph, St. Ignatius (1861) ; Maria Immaculata (1866) ; Burial of St. Catherine (1851), Birth of St. John (1862), Adoration of the Shepherds, New Pinakothek, Munich.—*Andresen*, ii. 288 ; *Kunst-Chronik*, xv. 627 ; *xxi.* 218 ; *Cotta's Kunstbl.*, 1829–43.

WLEUGHELDS, NICOLAS, born in Paris, baptized Dec. 11, 1668, died in Rome, Dec. 5, 1737. Flemish and French schools ; history and genre painter, son and pupil of Philippe Wleughels (born at Antwerp about 1622, died in Paris, buried March 23, 1694, pupil of Cornelis Schut) ; then studied under Pierre Mignard, went to Italy in 1694, and after a sojourn of two years in Rome and Venice returned to Paris, where he was received into the Academy in 1716. Appointed director of the French Academy in Rome in 1724, and while there made chevalier of the Order of Saint Michel. He was very intimate with Watteau, and his works

were engraved by such masters as Jeurat, Charles Simoneau, Larmessin, Tardieu, Surugue, and Cochin. Although his composition and colouring often suggest the influence of the Venetian school, he followed on the whole the untrue mannerism of his epoch. Works: Apelles painting Campaspe (1716), Château de Compiègne; Vulcan presenting to Venus the Arms for Æneas, Toulouse Museum; The Levee, Evening Toilet, Valenciennes Museum; Christ in the House of Simon (1727), Marriage at Cana (1728), Schleissheim Gallery; Visitation of Mary (1729), Holy Family, Hermitage, St. Petersburg.—Ch. Blanc, *École flamande*; Fétis, *Les Artistes belges*, ii. 226; Jal, 1302; *Mémoires inédits*, i. 354; Michiels, ix. 302.

WOENSAM (Wonsam), ANTON, called Auton von Worms, flourished in Cologne about 1528–61. German school; the only painter from the Lower Rhine in whose rare pictures the influence of Albrecht Dürer is perceptible. This master drew well, and was not without a certain feeling for beauty. Works: Carthusian Monks under the Cross, Taking of Christ (1529), Museum, Cologne; Madonna, St. Severinus' and St. Ursula's, *ib.*; *do.*, Darmstadt Gallery; Last Judgment, Berlin Museum.—Kugler (*Crowe*), i. 229; Merlo, 517; *W. & W.*, ii. 491.

WOLF, AUGUST, born at Weinheim, Baden, April 22, 1842. History painter, pupil in Carlsruhe of the art school, and of Hans Canon; went in 1868 to Dresden, and copied there a Madonna by Titian, and the portrait of Charles I. by Van Dyck, which procured for him a commission from Count Schack, to copy in Venice the principal works of the Venetian masters for his gallery in Munich; this task, performed with a singular understanding for the individuality of those masters, occupied him for ten years in Venice, where he still lives. Among his original works are: Banquet at Murano in 16th Century; Apollo among the Muses; The Three Paræ; Old Venetian Wedding Procession; Resurrection, in the Burial Chapel of the Schack Family,

Schwerin.—Meyer, *Conv. Lex.*, xxi. 975; Schack, *Meine Gemäldesammlung* (1884), 290.

WOLF HUNT, *Rubens*, Ashburton Collection, London; canvas, H. 8 ft. 1 in. × 12 ft. 5 in. Three figures mounted, two of them portraits of Rubens and Isabella Brandt, and five on foot, attacking two wolves and three foxes. Painted in 1612 for the Spanish General Legranes; inherited by Count Altamira, Madrid; taken to Paris, returned in 1815; purchased (1824) by Smith, picture dealer, for 50,000 francs. Engraved by Soutman; Van der Leeuw. Replica (6 ft. 7 in. × 9 ft. 2 in.), Methuen Collection, Corsham House, England.—Waa-gen, *Treasures*, ii. 102; Smith, ii. 273.

WOLF, JOHANN ANDREAS, born in Munich in 1652, died there, April 9, 1716. German school; history painter, pupil of his father, Jonas Wolf, an obscure painter, and of the sculptor Ableitner; took Schönfeld and Karl Loth for his models, and afterwards studied especially copies after Raphael's works. Works: Artist's Portrait, Old Pinakothek, Munich; St. Rupert, Metropolitan Church, *ib.*; Death of St. Joseph, St. Joseph's Hospital Church, *ib.*; Immaculate Conception, Church of the Holy Ghost, *ib.*; Communion of the Virgin, The Virgin on the Globe, Schleissheim Gallery; St. Andrew, Freising Cathedral.—Nagler, xxii. 51.

WOLFAERTS. See *Wolffordt*.

WOLFE, DEATH OF, Benjamin West, Grosvenor House, London; canvas, H. 5 ft. × 7 ft. Battle at Quebec, 1759. General Wolfe, lying on the ground in the agonies of death, supported by several officers, and surrounded by others in various attitudes expressive of grief, is told of his victory by soldiers running from left, where the battle is still raging; in foreground, an Indian sitting on the ground. In this picture West repudiated the traditions of the classical school and dressed his characters in the costume of the period represented. Painted in 1771. Engraved by Woollett. Replica at Hampton Court; several others.



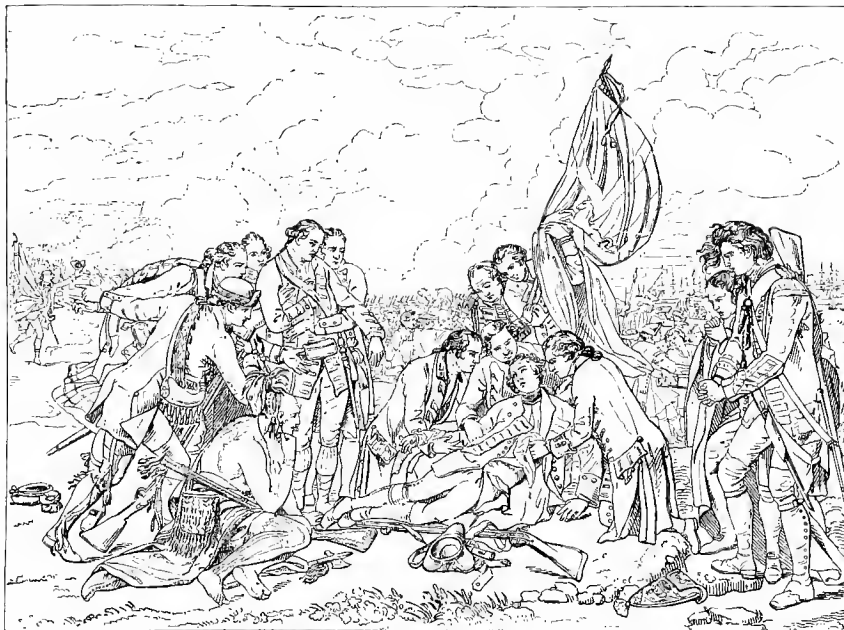
## WOLFFORDT

—Ch. Blanc, *École anglaise*; Law, *Hist. Cat. Hampton Court*, 102; Réveil, xiv. 992.

**WOLFFORDT, ARTUS**, born at Antwerp in 1581, died there in 1641. Flemish school; history painter; entered in 1603 the guild at Dordrecht, whither he had been taken when three months old; in 1616 was received into the guild at Antwerp. Enjoyed great reputation in his time, and Van Dyck painted his portrait. Works: *Flight into Egypt*, *Rest* in

—69, in Tyrol and North Italy (1858, 1860, 1867), in Austria and Hungary, and the art centres of Germany. Works: *Barbara Corner* in Breslau (1857), *Breslau City Hall* (1859), *City Gallery, Breslau*; *Linnen House* at Breslau (1861), *City Hall, ib.*; *St. Mary Magdalen's* (1867), and *Interior of St. Vincent's*, (1869), *National Museum, ib.*

**WOLFVOET, VICTOR**, the younger, born in Antwerp, baptized May 4, 1612, died there, Oct. 23, 1652. Flemish school;



Death of Wolfe, Benjamin West, Grosvenor House, London.

*Egypt*, *Madrid Museum*. His son, Jan Baptist (born at Antwerp in November, 1625), was a good landscape painter; he went early to Italy, and afterwards settled in Holland. By him is a *Mountainous Landscape with Animals*, in the *Rotterdam Museum*.—Rooses (Reber), 379; Van den Branden, 632.

**WÖLFL, ADALBERT**, born at Frankenstein, Silesia, May 9, 1827. Architecture and landscape painter, pupil in Breslau of Ernst Resch, but principally self-taught during travels on the Rhine and Moselle (1858

history painter, son and pupil of Victor Wolfvoet, the elder, then pupil of Rubens. Master of Antwerp guild in 1644. Works: *Visitation* (1639), *St. James'*, Antwerp; *Head of Medusa*, *Dresden Gallery*.—Kramm, vi. 1883; Rooses (Reber), 318; Van den Branden, 798.

**WOLGEMUTH** (Wohlgemuth, Wolgemut), **MICHAEL**, born in Nuremberg in 1434, died there, Nov. 30, 1519. German school; history and portrait painter. After receiving instruction in art, probably from his father, he, like other apprentices, spent

## WOLGEMUTH

three years in wandering about Germany and the Netherlands, and then settled at Nuremberg, where he first appears as a citizen in 1474. He opened a large studio, or rather workshop, in which he and his numerous apprentices painted religious pictures to order, and made designs for such wood-cuts as those which fill the pages of the famous "Chronicle of Nuremberg." Rather a skilful mechanic than an artist, Wolgemuth's



on the Cross, Coronation of the Virgin, Pietà, last three with portraits of donors, Aschaffenburg Gallery; Death of the Virgin, Cologne Museum; four altar wings with Resurrection (1465), Crucifixion, Marriage of St. Catherine, Departure of the Apostles, Old Pinakothek, Munich; Peringsdörffer Altar (1488), Christ on Mount of Olives, Crucifixion, Portrait of Old Man with Felt Hat, do. of Canon Schönborn, Germanic Museum, Nuremberg; Portraits of Ursula Tucher (1478) and Elizabeth Tucher (1499), Cassel Gallery; two portraits of same family, Weimar Museum; Portraits of Man and Wife (1475), Amalienstift, Dessau; Old Man's Portrait, Liechten-

stein Gallery, Vienna; The Three Magi, Czernin Gallery, ib.; Altarpiece (1479) in Church of the Virgin, Zwickau; do. (1506-08) in Church at Schwabach; four scenes from Childhood of Christ, Twelve Sibyls, Figures of Emperors (about 1500), City Hall, Goslar; Pilate washing his Hands, and Crucifixion, Liverpool Institution.—Ch. Blanc, École allemande; Kugler (Crowe), i.



Woman taken in Adultery, Nicolas Poussin, Louvre.

fame rests more upon the fact that he had Albrecht Dürer as his pupil than upon his artistic work. The pictures attributed to him are very unequal in merit, probably because many of them were for the most part painted by his assistants. The best show considerable dramatic feeling, and are painted in clear, strong colour. Works: Christ before Pilate, Louvre; Entombment, Christ

stein Gallery, Vienna; The Three Magi, Czernin Gallery, ib.; Altarpiece (1479) in Church of the Virgin, Zwickau; do. (1506-08) in Church at Schwabach; four scenes from Childhood of Christ, Twelve Sibyls, Figures of Emperors (about 1500), City Hall, Goslar; Pilate washing his Hands, and Crucifixion, Liverpool Institution.—Ch. Blanc, École allemande; Kugler (Crowe), i.

## WOLTZE

148; do., *Kl. Schriften*, ii. 28; *Kunst-Chronik*, xxi. 218; *Nagler*, xxii. 29; *Schnaase*, viii. 382; *Thausing (Eaton)*, *Dürer*, i. 62; *W. & W.*, ii. 119; *Zeitschr. f. b. K.*, xii. 1, 38; xiv. 390; xviii. 169.

**WOLTZE, BERTHOLD**, born at Havelberg, Brandenburg, in 1829. Genre painter, pupil of Berlin Academy, where he won the grand prize in 1854; studied in Rome in 1855-56, then visited Paris and the Netherlands. Works: *Moses striking the Rock* (1854); *The Oath* (1873); *Into hostile Life!* (1874); *Scene of Accident in the Mountains* (1874); *Dangerous Operation*;

*riage*.—*Cat. Louvre*; *Landon, Musée*, i. Pl. 53; *Smith*, viii. 51; *Réveil*, xiii. 899.

By *Rembrandt*, National Gallery, London; wood, arched, H. 2 ft. 8½ in. × 2 ft. 1½ in.; signed, dated 1644. Fifteen principal and many subordinate figures. The woman in tears, bending on one knee on the summit of steps in a temple, is confronted by her accusers before Christ, who wears a robe of tawny yellow; among the group stands a Roman soldier; in background, a splendid altar, with priests and worshippers. Collection of Burgomaster W. Six (1734); taken to England in 1807 and bought in at Chris-



Woman taken in Adultery, Tintoretto, Dresden Gallery.

*Hurrah, Napoleon Caught!* *Gypsy Woman in Prison*; *Stoppage of Payment*; *When the Workmen Strike*.

**WOMAN TAKEN IN ADULTERY**, Nicolas *Poussin*, Louvre; canvas, H. 4 ft. × 6 ft. 4 in. In a public place, decorated with fine buildings, the woman, in tears, kneels before Christ, who stands surrounded by Scribes and Pharisees; at right, three persons; at left, five persons; in background, a woman with a child in her arms. Painted in 1653 for M. Le Notre; Collection of Louis XIV. Engraved by G. Audran; C. M. Vermeulen; G. Fonbonne (1709); Ma-

tie's at 5,000 guineas; sold to J. J. Angerstein (1807), £6,000; bought for National Gallery at Angerstein sale (1824). Engraved by Burnet; De Frey; G. H. Philips (1835).—*Vosmaer*, 192, 468; *Smith*, vii. 47.

By *Rubens*, Leigh Court, England; wood, H. 4 ft. 8 in. × 7 ft. 4 in. Five principal and seven subordinate figures, seen to knees, rather more than life-size. Woman in centre, with Christ at her right hand, and a corpulent priest and a tall Pharisee on the other side, probably not intended for Luther and Calvin, as has been suggested. The other principal figure is said to be a portrait

## WOMAN

of Rubens's master, Otto Venius. Said to have been painted for family of Van Knyf at Antwerp; in Collection of Canon Van Knyf, Antwerp, in 1780; bought at Henry Hope sale (1816), for £2,000; bought in at Leigh Court sale (1884), for £1,785. Engraved by Mlle. Simons and Tassaert; Cardon, in Tresheim's British Gallery; Bromley, in Forster Gallery.—Waagen, *Treasures*, iii. 181; Smith, ii. 223.

By *Émile Signol*, Luxembourg Museum; canvas, H. 4 ft. 6 in. × 3 ft. 8 in. The woman kneels in contrition at right, at the base of a fluted column, her face buried in her hands; at left, Christ, standing, indicates her with his left hand while turning to speak to her accusers, who are not seen. Salon, 1840.

By *Tintoretto*, Dresden Gallery; canvas, H. 6 ft. 2 in. × 11 ft. 8 in. Christ, seated in the Temple, turns towards the left, where the woman, surrounded by her accusers, is standing; at right, another group, and in the background many people entering through an arched doorway. Painted for the Counts Vidmarie; afterwards in Prague Gallery, whence obtained in 1748. Engraved by Philip Andrew Kilian.

By *Titian* (?), lately in S. Afra, Brescia; canvas, half-lengths, life-size. Christ turns to address one of the Pharisees, whilst the woman, surrounded by her accusers, to right, bends before him; in distance, a grove and a temple; in foreground, to left, two figures standing, probably portraits of members of the family for whom the picture was painted. Probably by Giulio Campi. Engraved by Sala. Copy in Tadini Collection, Louvre. The original in S. Afra has lately passed into private hands.—C. & C., *Titian*, ii. 437.

**WOMAN WITH FAN**, *Rembrandt*, Buckingham Palace; canvas, H. 3 ft. 5½ in. × 2 ft. 8½ in.; signed, dated 1641. A lady seen to knees, with light hair, in a black silk robe attached in front by black ribbons over a yellow bodice, and point lace kerchief and ruffles, a pearl necklace and bracelets, a dia-

mond brooch and a tiara, standing at a window, with a splendid fan in her right hand. Bought by Nieuwenhuys in Holland in 1814; sold to Lord Charles Townsend for 1,000 guineas; at his sale (1819) purchased for the king at 720 guineas. Engraved by J. P. Quilley.—Smith, vii. 164; Vossmaer, 460.

**WONDER**, *PIETER CHRISTOFFEL*, born at Utrecht, Jan. 10, 1780, died at Amsterdam, July 13, 1852. Genre and portrait painter; formed himself by study from life and after the works of famous masters, then in Düsseldorf (1802–1804), where he copied after the antique and the works of Rubens and Van Dyck. After his return he rapidly acquired reputation with portraits and genre scenes treated in the manner of the old Dutch masters, and represented by lamp or candle light. In 1823–31 he lived in London. Gold medal, Amsterdam, 1817; member of Amsterdam Academy. Works: *The Time* (1810), Amsterdam Museum; *Herring Seller*, Rotterdam Museum.—*Immerzeel*, iii. 248; *Kramm*, vi. 1884.

**WOOD**, *GEORGE B., JR.*, born in Philadelphia in 1832. Genre and still-life painter, pupil of the Pennsylvania Academy, of which he is a member. Works: *Freddy Flechtenstein's Shop*; *Early Spring*, Interior of Mr. Childs's Private Office, G. W. Childs, Philadelphia; Philadelphia Library, *George Whitney*, ib.; *Hunter in Luck*; *Summer* (1879); *Interior* (1881); *Chip Gatherer in Dry Dock* (1882).

**WOOD**, *THOMAS WATERMAN*, born in Montpelier, Vt., Nov. 12, 1823. Portrait and genre painter, pupil of Chester Harding in Boston; studied in Paris in 1858–60, and visited Italy and Switzerland. He painted in Louisville and Nashville before opening a studio in New York in 1867. Elected an A.N.A. in 1869, and N.A. in 1871. Works: *Contraband*, *Recruit*, *Veteran*, *Village Post-Office* (1867), *Charles Stewart Smith*, New York; *Every Man his own Doctor*, *T. B. Clarke*, ib.; *No Smoking Here!*, *H. B. Hurlbut*, Cleveland; *Quack Doctor* (1879);

## WOODFORDE

Joint Investment, G. N. Moore, Louisville ; Strictly Confidential (1880) ; Uncle Ned and I (1882) ; Neglecting Trade (1883) ; Portrait of Professor Torrey (1884), Vermont University ; The Difficult Text, The Jack-o'-Lantern (1885) ; Putting on Airs, The Secret (1886). Water-colours : Dull Times (1879) ; Sunday Morning, Poor White, Charles Stewart Smith, New York ; Thinking it Over, Cup that Cheers (1881) ; Local Reporter (1883) ; First Business Venture, Good Night ! (1884).—Sheldon, 109.

WOODFORDE, SAMUEL, born at Castle Cary, Somersetshire, in 1763, died at Bologna, Italy, July 27, 1817. Portrait and history painter ; student at Royal Academy in 1782, and in Italy in 1786 ; elected an A.R.A. in 1800, and R.A. in 1807. Among his principal works are : Calypso lamenting the Departure of Ulysses, Diana and Nymphs, Charles I. taking leave of his Children, and Spanish Shepherd and Dog.—Sandby, i. 328.

WOODS, HENRY, born at Warrington, Lancashire, April 23, 1846. Genre painter ; pupil of Warrington and South Kensington Art Schools ; became a magazine illustrator, and was long attached to the London Graphic ; in 1876 accompanied his brother-in-law, Luke Fildes, to Venice and has since remained there. Elected an A.R.A. in 1881. Works : Street in Venice, Sunshine (1877) ; Convalescent (1878) ; Venetian Ferry, Street Life in Venice (1879) ; Three Venetian Sketches (1880) ; At the Foot of the Rialto—Venice, Gondolier's Courtship (1881) ; Bargaining for an Old Master (Holbrook Gaskell, London), Venetian Fan Seller (1882) ; Preparation for First Communion (1883) ; In the Sun, Zucca Seller in Venice, Il mio Traghetto, Venetian Cloisters (1884) ; Cupid's Spell (1885) ; Choosing the Summer



Gown, Water-Wheels of Savassa (1886).—Art Journal (1886), 97.

WOOL-CARDER, Jean François Millet, Mrs. Paran Stevens, New York. A woman seated, carding wool ; on each side, a basket of wool ; in background, a spinning-wheel. Painted in 1862 ; Salon, 1863.

WOOTTON, JOHN, born (?), died in London, January, 1765. Pupil of John Wyck (died 1702), battle painter ; began as a painter of race-horses at Newmarket, and later executed landscapes and hunting scenes. His horses are well drawn and spirited, but his landscapes are coarse. Works at Blenheim, Althorp, Ditchley, and other country houses.—Redgrave ; F. de Conches, 341.

WOPFNER, JOSEF, born at Schwaz, Tyrol, March 19, 1843. Genre and landscape painter, pupil of Piloty in 1869-72, having for years endured great hardships as apprentice to house painters in Munich. In 1872 he first began his studies from nature at the Chiem Lake, whither he has since returned every summer, and which has furnished the motives for his finest productions. Works : Wood Interior ; School Children frightened by Boar ; Procession on Starnberg Lake ; Fugitive Alsacians looking back upon their Burning Village ; Hansl and Gretl ; Rübzahl ; Schneewittchen ; Däumling ; Das Lachspassen ; Ave Maria (25 times) ; Going to Baptism ; Going to Communion ; Fishermen Family on Chiem Lake ; Pursuit of Poachers on Chiem Lake (1884).—Allgem. K. C., viii. 222, 531 ; ix. 877 ; Illustr. Zeitg. (1886), i. 187 ; Kunst-Chronik, xviii. 419 ; xix. 631, 659 ; xx. 279 ; Zeitschr. f. b. K., xx. 74.

WORLD, CREATION OF THE, Raphael. See *Raphael's Bible*.

WORMS, ANTON VON. See *Woensam*.

WORMS, JULES, born in Paris, Dec. 16, 1832. Genre painter, pupil of Lafosse. Has travelled in various countries, especially in Spain. Medals : 1867, 1868, and 1869 ; 3d class, 1878 ; L. of Honour, 1876. Works : Field Forges, Dragoon courting Nurse (1859) ; Arrest for Debt (1861) ;

## WÖRNDLE

Fountain in Burgos (1863), Laval Museum ; Tavern in the Asturias, Departure of Smug-



ing in Granada (1872) ; An Aunt by Succession (1873) ; Little Cabinet-Maker (1874) ; Sensational News, One's Vocation (1875) ; Dancing the Vito in Granada, Going to the Review (1876) ; Fountain of the Bull in Granada (1877), Miss C. L. Wolfe, New York ; Distracted Barber, Every Age has its Pleasures (1878) ; Pastoral Tournament (1879) ; Before the Alcalde (1880) ; Public Writer (1882) ; Politicians (1883).—Bellier, ii. 725 ; Larousse.

**WÖRNDLE VON ADELSTRIED, AUGUST**, born in Vienna in 1829. History painter, pupil of Vienna Academy. Works : Journey of the Magi with their Retinue, Vienna Museum ; Jacob and Rachel at the Well (1860) ; Hannibal crossing the Alps ; Count Starhemberg on the Earthwork (1871). In fresco : The Stations, Arcades of Cemetery, Innsbruck ; Scenes in Life of Christ, Chapel of Castle Ambras, near Innsbruck.

**WÖRNDLE VON ADELSTRIED, EDMUND**, born in Vienna in 1827. Landscape and figure painter, brother of preceding, pupil of Vienna Academy under Steinfeld and Thomas Ender, and much influenced by Führich ; went in 1855 to Palestine, then studied for a year and a half in Italy, and settled at Innsbruck in 1859. Many of his works are in private collections there, and several are in possession of the Imperial family. Keen observation of nature and strong contrast of colouring are the main features of his pictures, and he is equally happy in the representation of the

sunny south and the grandeur of his native glaciers. Works : Eight Tyrolese Views in tempera, Savings Bank, Innsbruck ; Orvieto, Ideal Eastern Landscape with Samson and the Lion, Ferdinandeum, ib. ; Castle Tyrol, Crown Prince Rudolph of Austria ; Apollo among the Shepherds ; Orpheus in Erebus ; Multiplication of the Loaves ; Christ and the Woman of Samaria ; Par-cival Cycle (18 cartoons, 1883).—Allgem. K. C., viii. 398, 720.

**WOROBIEFF, MAXIME NIKIFOROVICH**, born in 1787, died in St. Petersburg in 1855. Architecture and landscape painter, pupil of Schtschedrin and of Alexé-jeff ; visited the East and Italy, and became professor at St. Petersburg Academy in 1825. Works : View of Moscow (1818), Interior of Armenian Church in Jerusalem, Interior of Church of Golgotha (1824), Sub-terranean Church at Bethlehem (1833), Hermitage, St. Petersburg ; View of Constantinople ; The Neva Quay in a Summer Night.—Cotta's Kunstbl., 1842 ; Raczynski, iii. 538.

**WOUNDED, SALUTING THE** (*Salut aux blessés*), Édouard *Detaille*, Samuel Hawk Collection, New York ; canvas. A convoy of German prisoners, on foot, passing a French general and his escort, mounted, on the highway ; the latter salute the captives with military politeness, the officers by raising their caps, the cuirassiers by the ordinary gesture. Painted in 1875 by commission from Mr. Samuel Hawk from a sketch submitted by the artist. This sketch, also in Hawk Collection, represents French prisoners escorted by helmeted Germans, but the artist finally changed the respective uniforms out of regard to the feelings of his friends, who objected to sending to America a painting of French prisoners. At Detaille's request, the picture was returned to France for exhibition in the Salon of 1877 ; but the objection was again raised that it would be ridiculous to exhibit in public a scene representing German prisoners, so the artist redressed the captives

## WOUTERS

with water-colours as Austrians, making the picture an episode of Solferino. On returning the canvas to Mr. Hawk, these water-colours were washed away, and the picture remains now as originally painted.—*Art Treasures of America*, ii. 25.

WOUTERS, FRANS, born at Lierre, Brabant, baptized Oct. 2, 1612, died in Antwerp in 1659. Flemish school; history and landscape painter, pupil of Pieter van Avont and of Rubens; master of Antwerp guild in 1634; went soon after to Germany, where we find him in 1637 as court painter to Ferdinand II., with whose ambassador he went to England and there became painter to the Prince of Wales, afterwards Charles II.; had returned to Antwerp in 1641, and was dean of the guild in 1649. Works: *Dance of Amorettes*, Hampton Court Gallery; *Prometheus Bound*, *Nude Figure with Garland*, Lille Museum; *Venus and Adonis*, Copenhagen Gallery; *Sacrifice to Priapus*, Royal Palace, Berlin; *Two Landscapes*, Cassel Gallery; *Conflagration in Dutch City*, Städels Gallery, Frankfurt; *Rape of Europa*, Gotha Museum; *Diana Hunting* (1630), Vienna Museum. The two pictures, in the same museum, representing St. Joachim and St. Joseph, formerly ascribed to him, are by Magdalena Woutiers, of Mons, Hainault, who flourished in the first half of the 17th century.—*Immerzeel*, iii. 248; *Michiels*, viii. 192; *Rooses* (Reber), 319; *Van den Branden*, 805.

WOUVERMAN (Wouverman), JAN, born in Haarlem, baptized Oct. 30, 1629, died there, buried Dec. 1, 1666. Dutch school; landscape painter, brother of Philips Wouverman, entered Haarlem guild in 1655. He painted hilly landscapes, views of canals, and wide plains, with strong colouring and light effects, and enlivened them by figures and animals. Very few of his pictures exist, and several are probably attributed to Jan Wynants, whose manner his own closely resembles. Works: *Landscape with Horsemen*, Arenberg Gallery, Brussels; *View in Haarlem*, Haarlem Muse-

um; *Hilly Landscape*, Rotterdam Museum; *Rocky Ravine with Figures*, Liechtenstein Gallery, Vienna; *The Halt*, New York Museum.—*Burger*, *Musées*, ii. 303; *Dohme*, lii.; *Van der Willigen*, 341.

WOUVERMAN, PHILIPS, born in Haarlem, baptized May 24, 1619, died there, May 19, 1668. Dutch school; landscape, genre, and animal painter, first instructed by his father Pauwels Joosten, then pupil of Jan Wynants, whose



influence is traceable in his backgrounds. He introduced groups of horses, hunts, soldiers, in the manner of Pieter van Laer, but with far more variety. His figures and animals are well drawn and animated, and the general tone is tender and harmonious. He painted nearly eight hundred pictures, including many repetitions of the same motive. In his first style the brown tone, heavy race of horses, and angular drawing of figures remind one of Pieter van Laer. His second style is distinguished by the pure golden tone and slender build of horses, and the third by the prevalence of a dull silvery tone. Works: *Belle Laitière*, *Interior of Stable*, *Fishwomen on Seashore*, *Gathering Faggots*, *Landscape*, *Stag Hunt*, *Skirmish*, *Two Vedettes on Watch*, National Gallery, London; *Two Horsemen and Lady*, *Coup de Pistolet*, *Farmer attacked by Robbers*, *Hawking Party*, six others, Buckingham Palace, *ib.*; three in *Bridgewater Gallery*, *ib.*; *Ferme au Colombier*, four others, Lord Ashburton, *ib.*; *Hawking Party*, *Huntsmen halting before Inn*, *Mr. Hope*, *ib.*; *Horse-Fair*, *Grosvenor Gallery*, *ib.*; *Horseman with Hounds*, *Inn with Tents*, *Mr. Baring*, *ib.*; *Racing for the Herring*, four others, *Mr. Holford*, *ib.*; *Riding Party*, *Hawking Party*, *Alfred de Rothschild*, *ib.*; *Woman and Child*

## WOUWERMAN

on a Hill, three others, Mr. Neeld, *ib.*; six in Dulwich Gallery; Procession of Bœuf Gras, Start for Chase, Stag Hunt, eleven others, Louvre, Paris; Start for Hunt, Milk-ing the Goat, Brussels Museum; *Chariot à Foin*, Battle-Piece, seven others, Hague Mu-seum; Peasants' Brawl, Riding School, Far-rier, ten others, Amsterdam Museum; Sol-diers Plundering, Equestrian Portrait, Rot-terdam Museum; Horsemen by a Sluice, Basle Museum; Destruction of English Fleet in 1667, Musée Rath, Geneva; Fal-coners, Seaport, Battle, nineteen others, Cassel Gallery; Ascension, Brunswick Gal-tery; Landscapes (2), Hamburg Gallery; Stag Hunt, Halt before Inn, Copenhagen Gallery; Riding School, Halt of Hunting Party, four others, Berlin Museum; *Stag Hunt*, Battle of Nördlingen, Pillage, *Water-ing Place*, twelve others, Old Pinakothek, Munich; Annunciation to Shepherds, St. John Preaching, sixty-four others, Dresden Gallery; Travellers Attacked, four others, Museum, Vienna; others in Academy, Liech-tenstein (7), Czernin (2), and Harrach Gal-leries, *ib.*; nine in Stockholm Museum; forty-nine (3 dated 1650, 1653, 1656), Her-mitage, St. Petersburg; ten in Madrid Mu-seum; others in Galleries and Museums of Aschaffenburg, Christiania (2), Frankfort (5), Gotha (3), Hamburg (3), Leipsic (3), Oldenburg, Schleissheim (2), Schwerin (6), Stuttgart (3), Wörlitz (2), Turin (3); Moltke Collection, Copenhagen (4); Historical So-ciety, New York (5); Landscape (£74), Skirmish of Cavalry (£320), Storming of a Town (£450), Blenheim sale, London, 1886.

*P. W. D. W.*  
*P. Wouwerman*

—Ch. Blanc, *École hollandaise*, Bur-ger, *Musées*, i. 126, 258; ii. 96; Doh-me, iii. 249; Kramm, vii. 167; Kugler (Crowe), ii. 430; De Stuers, 187; Van der Willigen, 338; *Zeitschr. f. b. K.*, vi. 48; x. (Mittheilungen, iii. 44); xii. (Mit., v. 35).

WOUWERMAN, PIETER, born in Haar-lem, baptized Sept. 13, 1623, died in Am-

sterdam, buried May 9, 1682 (?). Dutch school; landscape, genre, and animal paint-er, pupil of his father Pauwels Joosten and of his brother Philips, whom he probably assisted in his pictures, the great number of which could otherwise hardly be explained. Lived in Amsterdam about 1662, and proba-bly also in Paris about 1664. Though he never attained the silvery tints and brilliant colouring of his brother, whose pictures he often copied, many of his works pass under the latter's name. Works: View of Porte de Nesle, Louvre, Paris; Riding School, Museum, Brussels; Falcon Chase, Stag Hunt, Arenberg Gallery, *ib.*; Assault on a City, Hunting Party, Amsterdam Museum; Kirmess, Haarlem Museum; Broken Milk-Pot, Karlsruhe Gallery; Mowers, Stag Hunt, Bargaining for Fish, Rotterdam Museum; three, Cassel Gallery; View of Pont Neuf, Horseman and Beggar Woman, Hunting Booty, Brunswick Gallery; View of Paris, Castle on the Cliff, Gallery, Copenhagen; Military Camp, Combat between Polish and Swedish Horsemen, Moltke Collection, *ib.*; Hunters Resting, Huntsman on Horseback, Stockholm Museum; Siege of Fortified Town, Berlin Museum; six in Hermitage, St. Petersburg; others in Galleries and Museums at Augsburg, Gotha (2), Olden-burg, Stuttgart, Wiesbaden, New York; Czernin Gallery, Vienna; Uffizi, Florence. —Ch. Blanc, *École hollandaise*; Dohme, iii.; Van der Willigen, 340.

WRAGE (JOCHIM) HINRICH, born at Hitzhusen, Holstein, March 12, 1843. Land-scape painter, first instructed by an obscure painter at Kiel, then pupil of Oswald Ach-enbach at the Düsseldorf Academy, whence he made study trips to Copenhagen, Hol-land, Antwerp, and Brussels. After a winter spent at the art school in Weimar he visited the Isle of Sylt, went in 1871 to Munich, studied in the Bavarian Alps and in Tyrol, then went to Italy and Sicily, and in 1875 to Berlin, where he studied figure painting at the Academy. Since 1879 he has lived at Gremsmühlen in Holstein.



ARTIST  
P. WOUWERMAN

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# HALT AT A FOUNTAIN

ENGRAVED BY WILLIAM UNGER







## WRIGHT

WRIGHT, GEORGE FREDERICK, born in Washington, Conn., Dec. 19, 1828, died in Hartford, Jan. 29, 1881. Portrait painter; after studying in a studio and in the life school of the National Academy in New York, he settled in Hartford and painted portraits for five years; then studied two years in Europe, chiefly in Munich under Albert Gräffe, but partly in Rome. He painted at various times at Springfield, Ill., and in other Western and Southern cities, but worked principally in Hartford, Conn. Among his portraits are many of the governors and other prominent men of Illinois and of Connecticut, and he was one of the first, if not the first, to paint Abraham Lincoln. He was an excellent colourist.

WRIGHT, JOSEPH (Wright of Derby), born at Derby, England, Sept. 3, 1734, died there, Aug. 29, 1797. Went in 1751 to London, and studied under Thomas Hudson, the master of Reynolds; became at first a portrait painter, but afterwards devoted himself chiefly to landscape and genre subjects. Was in Italy in 1773-75, and made many sketches of flame effects, especially in an eruption of Vesuvius, and with lights in the caves at Capri. In 1775 he became a student in the Royal Academy; in 1781 he was elected an A.R.A., and in 1784 R.A., but declined, though he continued to send pictures to the exhibitions. In landscape he was almost equal to Richard Wilson, and in portraiture he was a near rival of Gainsborough. Works: The Air-Pump (1765), National Gallery, London; The Orrery, Corporation of Derby; The Alchemist; The Forge; Miravan; Girl with Doves; Boys with a Bladder, William D. James, Esq.; The Gladiator; The Captive; Old Man and Death, Sir Henry Wilmot, Bart.; Edwin (Beattie's "Minstrel"), Lord Houghton; Maria (Sterne's "Sentimental Journey"), William Bemrose, Esq.; Antigonus in the Storm ("Winter's Tale"), Haskett Smith; Eruption of Vesuvius; Belshazzar's Feast; Head of Ulleswater; Dead Soldier.—Redgrave; Ch. Blanc, École anglaise; Art Jour-

nal (1883), 205; Wm. Bemrose, *Life of Joseph Wright* (London, 1886).

WRIGHT, JOSEPH, born at Bordentown, N. J., July 16, 1756, died in New York in 1793. Portrait painter; taken in 1772 by his mother, a noted wax-modeller, to London, where he was aided by Benjamin West and by John Hoppner, who married his sister. He visited Paris in 1782, and returned to America the following year and painted General and Mrs. Washington for Comte de Solms. In 1787 he lived in New York, but in 1790 he followed Congress to Philadelphia, and in 1792 was appointed die-sinker to the newly-established mint. He painted Mr. Madison and other noted men. Work: Portrait of John Jay (1786), Historical Society, New York.—Dunlap, i. 312.

WRIGHT, JOSEPH MICHAEL, born in Scotland about 1625, died in London about 1700. Pupil of George Jamesone; went to England when about sixteen years old, and soon won reputation as a portrait painter; afterwards lived several years in Italy, and was elected in 1648 a member of the Academy of St. Luke, Florence. Painted many persons of distinction, among them Prince Rupert and the Judges of Guildhall. At Hampton Court is a portrait by him of Lacy the actor (1675). His nephew, of the same name, was educated in Rome and became a famous portrait painter in Ireland.—Redgrave.

WRIGHT, RUFUS, born in Cleveland, O., in 1832. Portrait and genre painter, pupil of the National Academy and of George A. Baker in New York. Has painted in New York, Washington, and Brooklyn; elected member of the Brooklyn Academy in 1866. Ideal works: Inventor and the Banker, Morning Bouquet (1876); Thank you, Sir! (1877); Concerned for his Sole (1878); Feeding the Birds (1880); Portraits of Chief Justice Taney, Secretaries Seward and Stanton, Isaac H. Read, and others.

WTE-WAEL. See *Uitewael*.

WUCHTERS (Wugters), ABRAHAM, born in Holland about 1610-15, died at So-

roe, Denmark, in May, 1683. Dutch school; history and portrait painter; called to Denmark in 1638 by Christian IV., and went there, probably in company with his brother-in-law, Karel van Mander, the younger; was court painter for twenty-five years, then retired to Soroe. Works: Prince Waldemar Christian of Denmark, Male Portrait, Copenhagen Gallery; Female Portrait, Christiania Gallery; Portrait of a Jeweller (1644), Darmstadt Museum (?); Continnence of Scipio, Königsberg Museum (?); Christian IV. of Denmark, Vienna Museum.—Kramm, vi. 1883; Nagler, xxii. 122; Weilbach, 760.

WUEST, ALEXANDER, born in America; contemporary. Landscape painter in Brussels; paints mountain views from Scandinavia and North America, with good colouring. Medals: Brussels and The Hague, 1866; Vienna, 1873. Works: Mountain Torrent in Norway, New York Museum; The Catskills, New Haven Gallery; Norwegian Waterfall; Huntsmen on Sogne Fjord; Life in Canadian Woods.

WULFFAERT, ADRIANUS, born at Ter Goes, Zealand, in September, 1804. History and genre painter, pupil of Ducq and of Bruges Academy, then studied in Paris (1829–32), and after his return won the first prize at Ghent. Works: Corps-de-Garde of Bruges (1831), Child leaving the Bath, Bruges Academy; Venus at Grave of Adonis (1832); Foster Brothers (1838), Ghent Museum; Kirmess, Brussels Museum; Death of Admiral Ruyter; Waking and Sleeping; Christ at Gethsemane; Maria Consolatrix. His wife Clara, née Rooman, is a good genre painter; medal, Ghent, 1835, for Maternal Lesson.—Immerzeel, iii. 251.

WÜNNENBERG, KARL, born in Düsseldorf, Nov. 10, 1850. Genre painter, pupil of Düsseldorf Academy under Deger and Eduard von Gebhardt; went in 1876 to Rome, and became professor at the Cassel Academy in 1882. Works: Praying Woman in Choir of Church; In the Confessional; In the Park; Lady with Kittens (1878); Centaur; Old Italian Idyl.—Müller, 567.

WURMSER, NICOLAUS, of Strassburg, 14th century. German school; history painter, who came to Bohemia in 1348, entered the service of Charles IV. in 1359, and in the year following was appointed court painter. His figures are hard in tone, and weak in the extremities, but despite these defects his pictures are notable for independent thought, ideality, and powerful colour. Works: Scenes from the Apocalypse, Chapel of Burg Karlstein, near Prague; Christ on the Cross, Vienna Museum.—Kugler (Crowe), i. 38; do., *Kl. Schriften*, ii. 498; Schnaase, vi. 439; *W. & W.*, i. 394; *Gaz. des B. Arts* (1873), vii. 148; *Zeitschr. f. b. K.*, x. 366.

WURZINGER, KARL, born in Vienna in 1817, died at Döbling, near Vienna, March 16, 1883. History painter, pupil of Vienna Academy; won the grand prize in 1845, and went to Rome in 1847, where he remained ten years; afterwards became professor at Vienna Academy. Medals: Berlin, 1866; Paris, 3d class, 1867. Orders of Francis Joseph and of St. Michael. Works: Joseph explaining the Dream; Death of King Ottokar (1847); Emperor Ferdinand II. refusing his Signature to the Protestant Delegation (1856), Vienna Museum; Saul and David; Count Starhemberg wounded at Siege of Vienna.—Müller, 567; *Kunst-Chronik*, xviii. 431.

WÜST, (JOHANN) HEINRICH, born at Zürich, May 14, 1741, died there in 1821. Landscape painter; for six years apprenticed to a house painter, then went to Holland, destitute of means, and at Amsterdam was befriended by the portrait painter Jacob Maurer, of Schaffhausen, and the art patron Ploos van Amstel, who procured for him commissions there and in Rotterdam. After five years in Holland he spent two in Paris, and returned home in 1769, when his landscapes found immediately great favour. Works: Forest Idyl, Berne Museum; Evening Landscape, two others, Zürich Gallery; Moonlight, Huts and Oaks by a Brook, Aschaffenburg Gallery; Waterfall (1797),

WUTKY

Landscape with do., Darmstadt Museum ; Two Landscapes, Stuttgart Museum. — Füessli, *Gesch. der besten Mal. in der Schweiz*, iv. 180.

WUTKY, MICHAEL, born at Krems, Nether Austria, in 1739, died in Vienna in 1822. Landscape painter, pupil of Vienna Academy under Meytens in 1759, when he successfully followed historical painting, and won four prizes ; later went to Italy and, studying especially after Poussin and Claude Lorrain, soon established his reputation as an excellent landscape painter ; spent six years (1781–87), chiefly in Rome, returned to Vienna, and visited Italy again in 1805. Member (1770) of, and professor in, Vienna Academy. Works : Eruption of Vesuvius, Lake Avernus near Naples, Harrach Gallery, Vienna ; Landscapes with Cattle, Ferdinandeum, Innsbruck ; others in Johanneum, Gratz.—Nagler, xxii. 137.

WYANT, ALEXANDER H., born in Port Washington, O., Jan. 11, 1836. Landscape painter ; went abroad about 1866, became a pupil of Hans Gude in Carlsruhe, and student of the works of Turner and Constable in London. Exhibited first at the National Academy, New York, in 1865. Elected an A.N.A. in 1868 and N.A. in 1869. Studio in New York. Works in oil : A Storm (1861) ; Staten Island from Jersey Meadows (1867) ; Scene on Upper Susquehanna (1869) ; Pool on the Au Sable (1871) ; View on Lake George (1875) ; Old Field, Morning—Essex County, N. Y., T. B. Clarke, New York ; New England Landscape (1878) ; Old Clearing (1881), Robert Gordon ; In the Township of Greenwich, Scene in the Adirondacks (1882) ; Anywhither (1883) ; Old Stubble-Field, Forenoon — Adirondacks (1884) ; Evening, Summer (1885) ; Sunset, Near Killarney (1886). Water-colours : Scene on Upper Little Miami (1867) ; New Jersey Meadows (1870) ; Sunset on the Prairie (1876) ; Reminiscence of the Connecticut (1878).

WYCK, THOMAS, born at Beverwyck in 1616, died in Haarlem, buried Aug. 19, 1677.

Dutch school ; landscape, marine, and genre painter ; registered in the Haarlem guild in 1642, was its dean in 1660 ; studied chiefly in Italy, especially in the environs of Naples, where he made many sketches which he afterwards used for his coast views. Italian markets, charlatans, alchemists, etc., with palatial buildings in the background, were among his favourite subjects. He followed in one respect the style of Pieter de Laar ; but, although his pictures are good in composition, drawing, and execution, they are cold and heavy in colour. Works : Roman Ruin, Haarlem Museum ; Alchemist, Rustic Interior, Amsterdam Museum ; Woman and Children at Home, Rotterdam Museum ; Italian Seaport, Aschaffenburg Gallery ; do., Bamberg Gallery ; Alchemist (3), Cassel Gallery ; do., and Start for the Chase, Brunswick Gallery ; Lane in Italian Town, Moltke Collection, Copenhagen ; Italian Mountain Scenery, Christiania Gallery ; Italian Coast Views (3), Hamburg Gallery ; Scholar in his Study, Darmstadt Museum ; Alchemist (2), Italian Landscape, Dresden Gallery ; Ruins on Seashore, Old Building with Well, Museum, Vienna ; Seaport, Academy, *ib.* ; others in Galleries and Museums at Augsburg, Copenhagen (2), Frankfort (2), Innsbruck, Königsberg, Leipsic, Munich, Schwerin (3), Stuttgart ; Hermitage, St. Petersburg (3) ; Liechtenstein (3, one dated 1647), Czernin (2), and Schönborn (2) Galleries, Vienna ; Uffizi, Florence.—Ch. Blanc, *École hollandaise* ; Immerzeel, iii. 252 ; Kugler (Crowe), ii. 454 ; Riegel, *Beiträge*, ii. 373 ; Van der Willigen, 342.

WYLD, WILLIAM, born in London ; contemporary. Landscape and architecture painter ; studied mostly in travelling in Italy, Spain, and Algiers, and settled in Paris. His water-colours are especially creditable. Medals : 3d class, Paris, 1839 ; 2d class, 1841 ; Legion of Honour, 1855. Works :

*Wijck*  
*Wyck*

Bagnères de Bigorre; View of Bayonne; Elcantara in Algiers; Milan Cathedral; Piazzetta in Venice; Corso Vittorio Emanuele in Milan; Strada Nuova in Genoa; Street in Prague; Forest Border near Tours, Ghent Museum; Mont Saint-Michel (1869), Luxembourg Museum; Ideal Landscape, Berne Museum; Armenian Convent in Venice (1883); Sunset near Tarent (1884); Isle of St. George—Venice (1885); Palm-Trees of Bordighera, Bab-a-Zoun Street in Algiers (1886).

WYLIE, ROBERT, born in the Isle of Man in 1839, died in Brittany in 1877. Genre painter, brought to America when a child; pupil of the Pennsylvania Academy, Philadelphia, by the directors of which he was sent in 1863 to France to study. Medal: 2d class, Paris Salon, 1872. Works: Reading the Letter from the Bridegroom (1869); Breton Fortune-Teller (1872); Breton Neighbours reading Hugo's "'93," D. H. McAlpine, New York; Five Brittany Children, J. H. Stebbins, ib.; Breton Group, Mrs. W. P. Wilstach, Philadelphia; Mendicants in Brittany, Card-Players in Brittany, G. A. Drummond, Baltimore; Death of a Vendean Chief (1876-77), Metropolitan Museum, New York.

WYNANTS, JAN, born in Haarlem about 1615, died after 1679. Dutch school; landscape painter, whose pictures are characterized by a certain prosaic truthfulness, fine aerial perspective, silvery toned backgrounds, and careful execution of details. Adriaan van de Velde, Lingelbach, and Wouwerman, also Barent Gael, Schellinks, and Helt-Stockade, supplied his foreground figures. Works: Landscapes (4), Sandbank in a River, National Gallery, London; others in Buckingham Palace, and in collections of Lord Ashburton and Mr. Baring, ib.; Forest Border (1668), Landscapes (2), Louvre; Landscapes (4), Brussels Museum; do. (2), Antwerp Museum; do. (2, 1659, 1675), Hague Museum; do. (8, one dated 1669), Amsterdam Museum; do. (8, three dated 1651, 1666, 1672), Munich Gallery; do. (3),

Dresden Gallery; do. (2, one dated 1674), Vienna Museum; do. (1666), Liechtenstein Gallery, Vienna; do. (2), Czernin Gallery, ib.; do. (3) Schönborn Historical Society, ib.; do. (8, three dated 1656, 1675, 1679),

Hermitage, St. Petersburg; others in Augsburg, Copenhagen (1660), Stockholm, Gotha (1661), Aschaffenburg, Darmstadt (1671), and Städel (1671) Galleries.—Immerzeel, iii. 253; Kramm, vi. 1891; Kugler (Crowe), ii. 463; Dohme, lii.; Burger, Musées, i. 138; Zeitschr. f. b. K., xiii. 63.

WYNFIELD, DAVID WILKIE, born in 1837. Grand-nephew of David Wilkie. History painter, pupil in London of J. M. Leigh; exhibited first in 1859, Undine. Works: Meeting of Edward IV. and Elizabeth Woodville (1863); Rival Queens (1864); Last Days of Elizabeth (1865); Death of Cromwell (1867); Cromwell's First Appearance in Parliament (1868); Rich Widow (1869); Communication of Importance (1870); Round the Fountain; Confidences (1871); Arrest of Anne Boleyn (1872); The Ladye's Knight (1873); Visit from Inquisitors (1874); Queen Elizabeth and Essex (1875); New Curate, Market Morning (1876); David before Saul, Discovery of Gold in Australia, Harvest Decorations (1877); Joseph and his Brethren, Sunny Hours (1878); Ruth and Boaz (1879); At Traitor's Gate (1880); Origin of the English Woollen Trade (1881); Royal Musician (1882); Courtship of William II. of Orange (1883); Last "On dit" (1884); Fall of Queen Elizabeth Woodville (1886).—Portfolio (1871), 84.

WYNTRACK, D., 17th century, born in Drenthe, Netherlands. Dutch school; animal and landscape painter; very skilfully represented poultry, with which he often supplied the landscapes of Wynants and Ruisdael. His own landscapes are animated

*J. W. Wynants*  
*J. W. Wynants*  
1654





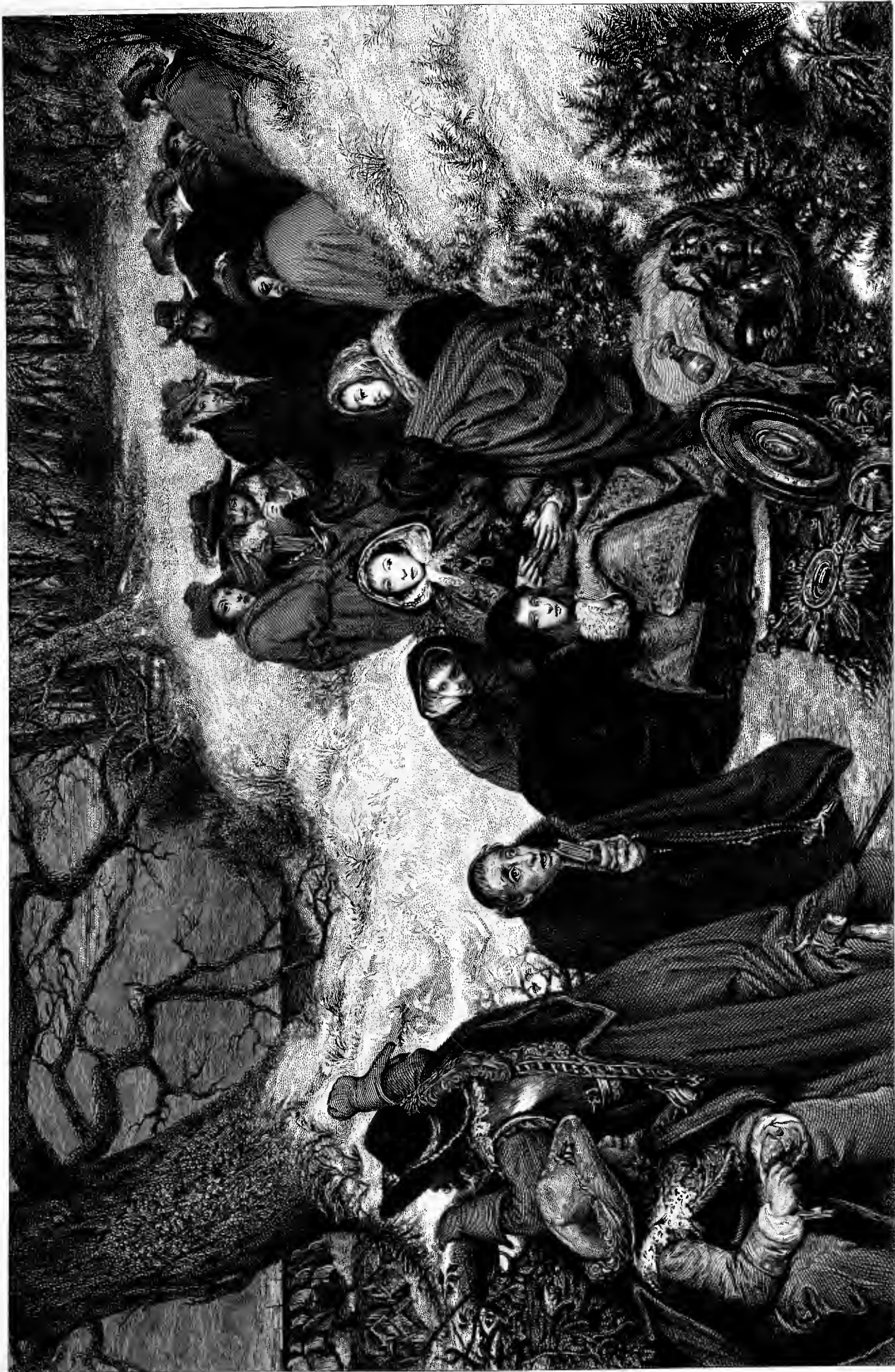
















## WYTMAN

with birds true to nature. Works: Farmyard, Louvre; Interior of Dutch Kitchen, Hamburg Gallery; Autumn Landscape, Christiania Museum; Ducks in Landscape by Wynants (1671), Städel Gallery, Frankfurt; Two Village Views, Hermitage, St. Petersburg.

WYTMAN, MATHEUS, born at Gorinchem about 1650, died about 1689. Dutch school; genre, landscape, and still-life painter, pupil of Hendrik Verschuuring and J. Bylaert in Utrecht, painted elaborate genre pieces in the style of Caspar Netscher, with carefully executed landscapes for back-

grounds. Later he devoted himself successfully to fruit and flower painting. Works: Girl turning Leaves of Music Book, Dresden Museum; Two Portraits, Schwerin Gallery.—Immerzeel, iii. 254.

*M. Wytman*

XANTHE AND PHAON, *Alma-Tadema*, W. T. Walters, Baltimore; water-colour, dated 1883. Scene from "A Question," by George Ebers. "The marble seat, on which the young people's fate was decided, was called by the grandchildren of the wedded pair, who lived in old age in love and harmony, the bench of the question."

XENO, Greek painter, of Sicyon, pupil of Neocles, date unknown. Mentioned by Pliny (xxxv. 40 [146]) as of fair reputation.

XYLANDER, VILHELM FERDINAND, born in Copenhagen, April 1, 1840. Marine and landscape painter, pupil of Copenhagen Academy, then in Munich of Christian Morgenstern; lived in Copenhagen in 1862-68, visited London in 1865, and settled in Munich in 1868. Works: Moonlight on Lake Starnberg; do. near Högenäs; do. on North Sea; Coast of Southampton; Mouth of the Thames; Hamburg Harbour; Isle of Sylt; Flensburg Harbour; Moonlight on Roadstead of Portsmouth; do. near Hellebeck on the Sound.—Müller, 569; Weilbach, 764.

YANEZ, HERNANDO, born at Almedina, La Mancha, died between 1550 and 1560. Spanish school; painted in 1531 a series of pictures on panel for chapel of the Albornoce, Cathedral of Cuenca. Their resemblance to the manner of Leonardo da Vinci led to a belief that he might have studied in his school.—Stirling, i. 152.

YARMOUTH PIER, John *Constable*. Foreground, a beach, with pier at right; at left, vessels at sea. Royal Academy in 1831. Engraved by D. Lucas.—Brock-Arnold, 105.

YARZ, EDMOND, born at Toulouse; contemporary. Landscape painter. Mention honourable; Medal, 3d class, 1884. Works: Under the Apple-Trees, Cross-Road (1876); Vineyards near Toulouse, Gate of the Louvre (1878); Arab Garden in Morocco (1879); Heaths in Bloom near Fontainebleau, Fountain of Touarc (1880); Spring in a Park (1881); Entrance to the Canal of Giudecca, Autumn Morning (1882); Quay of the Slavonians in Venice at Twilight, Night in Venice (1883); Entrance to Grand Canal, Statue of Colleone at Venice (1884); Gardon River, Rocks of Malpas (1886).

YEAMES, WILLIAM FREDERICK, born at Taganrog, South Russia, December, 1835. History and genre painter; taken by his father, British Consul at Taganrog, to Italy in 1842-43; studied in Dresden from 1843 to 1848, when he became a pupil in London of J. S. Westmacott and of George Scharf; in 1852 went to Florence, and studied two years under Professor Pallastrini and Raffaele Buonajuti; later studied in Rome, and returned to England in 1858. Exhibited at Royal Academy, in 1859, *The Staunch Friend*;



## YELLAND

elected an A.R.A. in 1867, and R.A. in 1878. Works: Meeting of Sir Thomas More with his Daughter (1863); La Reine Malheureuse (1864); The Stepping-Stones, Arming the Young Knight (1865); Queen Elizabeth's Reception of the French Ambassador after St. Bartholomew's Day (1866); Dawn of Reformation (1867); Chimney Corner, Lady Jane Grey in the Tower (1868); Fugitive Jacobite, Alarming Footsteps (1869); Maundy Thursday, Love's Young Dream (1870); Dr. Harvey and Children of Charles I. (1871); Old Parishioners (1872); The Snitor (1875); Last Bit of Scandal (1876); Amy Robsart, Waking (1877); La Brigolante, When did you last see your Father? (1878); Here we go round the Mulberry Bush, Dolce far niente (1881); Prince Arthur and Hubert, March Past, Welcome as Flowers in Spring (1882); Tender Thoughts (1883); Toast of the Kitcat Club, Toots (1884); Prisoners of War in 1805, Dessert (1885); Malvina, Catastrophe (1886). — Meynell, 116; Art Journal (1874), 97; Portfolio (1871), 81.

**YELLAND, RAYMOND D.**, born in London in 1848, and brought to America in his third year. Landscape painter, pupil of the National Academy and of William Page, Wilmarth, and Brevoort in New York. Elected an A.N.A. of the California Art Association in 1874, and assistant director of the School of Design in 1877. Studio in San Francisco. Works: Half-Moon Beach—Gloucester Harbour; Seal Rocks—Golden Gate, San Francisco; Point Bonita from Point Lobos—Golden Gate (1882); Mt. Hood from White River Cañon—Oregon (1883); Cypress Trees at Monterey—California (1884); Seal Rocks—San Francisco (1886).

**YELLOWSTONE, CAÑON OF THE**, Thomas Moran, Capitol, Washington. Painted in 1872.—Scribner's Mag., v. 499.

**YEOMAN OF THE GUARD**, Sir John Everett Millais, Mrs. Henry Hodgkinson, London; canvas, H. 4 ft. 8 in. × 3 ft. 9 in. A life-size, three-quarters length figure of one of the Queen's Yeomen of the Guard

in his state uniform of scarlet, embroidered with black and gold, with medals and clasps upon his breast, a baldric across his shoulder, a white ruff around his neck, and the official cap of black velvet on his head. The old man, a veteran of Waterloo, sits upright in his chair, holding in his right hand his staff of office and in his left a folded paper containing his last orders. Royal Academy, 1877; Exposition universelle, Paris, 1878; Fine Art Society, London, 1881; Grosvenor Gallery, 1886. Never engraved. Etched by Paul Rajon for *CYCLOPEDIA OF PAINTERS AND PAINTINGS*, 1887.

**YEWELL, GEORGE HENRY**, born at Havre-de-Grace, Md., Jan. 20, 1830. Landscape and still-life painter, pupil of Thomas Hicks in New York, and of Couture in Paris. Lived several years in Rome. Elected N.A. in 1880. Studio in New York. Works: Venice (1871); First Communion, Country Girl (1872); Senate Chamber—Interior of Ducal Palace (1877); Carpet Bazaar—Cairo, Mosque of Kait-Bey—Cairo (1878); Oriental Bric-à-Brac, Pulpit in S. Marco—Venice (1879); Village Street in Umbria—Italy (1880); Old Houses near Titian's Birthplace (1882); On the Bolton Road—Lake George, Portrait of Alexander Mitchell (1883); In the Studio (1884); Entrance to Old Slave-Market in Cairo (1885); New Cordial, Old Music (1886); Young Monk (1886), William Walter Phelps.

**YKENS, FRANS**, born in Antwerp, baptized April 17, 1601, died there, probably in 1693. Flemish school; still-life painter, pupil of Osias Beert; travelled in France about 1629, and became master of the guild at Antwerp in 1630; lived also in Brussels about 1665-67. Works: Flower-Piece, Museum Plantin-Moretus, Antwerp; Garland around Madonna, St. James's, ib.; Still-Life (1636), Ghent Museum; Fruit-Piece, Berlin Museum; Festoon of Fruits (1652), Carlsruhe Gallery; Bouquet, Vienna Museum; Game and Fruit, Madrid Museum.—Rooses (Reber), 431; Van den Branden, 1130.









## YKENS

**YKENS, PEETER**, born at Antwerp, baptized Jan. 30, 1648, died there shortly after July, 1695. Flemish school; history and portrait painter, son and pupil of Jan Ykens (1613-79, sculptor and painter); master of the guild in 1673, dean in 1689. Works: St. Catharine disputing with the Philosophers (1684), Two Portraits (1690, 1693), Museum, Antwerp; Last Supper (1687), St. Andrew's, ib.; Portrait of Canon Emanuel van Horenbeeck, St. James's, ib.; Christ giving the Keys to St. Peter (1690), Church at Wommelghem; Christ appearing to the Husband of St. Elizabeth of Hungary, Two Episodes in Life of St. Francis Xavier, St. Mary's Hospital, Mechlin; Christ appearing to St. Theresa, Lille Museum. His sister, Catharine (born in February, 1659), was a flower and fruit painter, pupil of her father, and master of the guild in 1688. In the Madrid Museum are by her a Festoon of Flowers and Fruits, and a Garland, both around small landscapes. His son, Jan Peeter (born in 1673), was also a good painter.—

Cat. du Mus.

d'Anvers, 548; Rooses (Reber), 431; Van den Branden, 951, 1146.

**YON, EDMOND CHARLES**, born at Montmartre, Paris, Feb. 2, 1836. Landscape painter, pupil of Lequien. At first practised wood engraving, but since 1875 has painted many charming views from the environs of Paris.

Medals: 3d class, 1875; 2d class, 1879; L. of Honour, 1886. Works: Two Views near Montereau (1875); Branch of the Marne, Seine near Gravon (1876); Before the Rain (1878); Banks of the Marne (1879); Canal of La Villette, Isle-les-Villenoy on the Marne (1880); Villerville, Marsh of Cricqueboeuf (1881); River Eure (1882), Luxem-



bourg Museum; San Marco (1882); The Squall (1883); The Dune, Month of the Dive (1884); The Meuse at Dordrecht (1885); Frog Fishers, The Carp Hole (1886).—Bellier, ii. 728.

**YORICK AND THE GRISETTE**, Gilbert Stuart *Newton*, National Gallery, London; canvas, H. 2 ft. 5½ in. × 1 ft. 10½ in. Interior of a hosier's shop. Yorick purchasing gloves, the beautiful grisette measuring them one by one across his hand (Sterne's "Sentimental Journey"). Royal Academy, 1830. Vernon Collection. Engraved by W. Watt; H. Bourne.

**YOSEMITE VALLEY**, Albert *Bierstadt*, Lenox Library, New York. Painted in 1866. Bierstadt painted also Looking down the Yosemite (1865), W. H. Crosby, New York; and Domes of the Yosemite, an almost panoramic picture, formerly owned by Le Grand Lockwood.

By Thomas *Hill*, Charles Crocker, San Francisco. Painted in 1871; Philadelphia Exhibition, 1876.

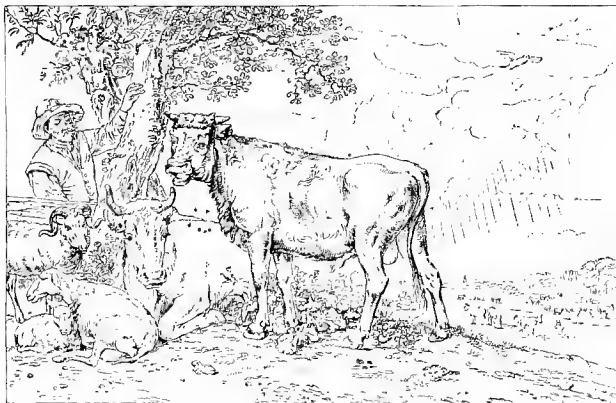
**YOUNG BULL**, Paul *Potter*, Hague Museum; canvas, H. 8 ft. × 12 ft.; signed, dated 1647. The young bull, brownish-red with patches of white, standing on rising ground under a tree, beside which a cow and a ewe and her lamb are lying down, and a ram is standing; behind a fence is a herdsman, with one hand on the tree, looking at the bull; background, a Dutch dairy farm, with cattle. A masterpiece; the animals, of life-size, appear to live and breathe. Sold in Fabricius Collection, Haarlem, in 1749, for 630 florins; carried to Paris; returned in 1816. Engraved by Le Bas; Couché; Battard; etched by Denon.—Smith, v. 118; Ch. Blanc, *École hollandaise*; Réveil, xi. 789.

**YOUNG, EDUARD**, born in Prague in 1823. Genre and landscape painter, pupil in Munich of Piloty in 1864, having first studied at Linz, Upper Austria, and in Vienna, then (1855) in Munich, and been instructor in drawing of King Frederick VII. in Copenhagen, where he received the great

## YOUTH

gold medal and the title of professor. Medal, Vienna, 1873. Works: Girl on the Alp; Smugglers; Wedding Procession in the Mountains; The Best Shot; Prize Bull; Return from Rural Festival.—Müller, 570.

**YOUTH, FOUNTAIN OF**, Lucas *Cranach*, elder, Berlin Museum; wood, H. 4 ft. x 6 ft.; signed, dated 1546. In the centre a water-basin, from which rises a fountain with a statue of Venus and Love; on one side old men are bringing, on waggons,



Young Bull, Paul Potter, Hague Museum.

wheelbarrows, and stretchers, their aged and ugly wives, and dumping them into the water-basin, on the opposite side of which they are emerging as young and comely maidens, who are led away by knights to a tent where a feast and a dance await them.—Schuchardt, ii. 18; Jul. Meyer, D. königl. Mus. Gemälde, 99.

**YSENDYCK, ANTONIUS VAN**, born in Antwerp, Jan. 26, 1801. History, genre, and portrait painter, pupil of Mattheus van Brée; obtained the grand prize in 1823, spent four years in Italy and ten years in Paris; became director of the Academy at Bergen in 1840. Member of Amsterdam (1828) and Antwerp (1829) Academies. Medals: Paris, 1840; Brussels, 1842. Order of Leopold. Works: *Ecce Homo* (1828); Group from the Deluge, Italian Robber Scene (1830); Sons of Roman Mother (1832); Jealousy (1833); Charity (1840); Christ and the

Children; Judith praying before her Deed.—Cotta's *Kunstbl.* (1831, 1832); *Immerzeel*, iii. 255.

**YUNK, ENRICO**, born in Turin about 1849, died in Pisa, Nov. 18, 1878. Genre painter, pupil of Turin Academy, then in Paris of Gérôme and of Picot; after his return painted chiefly rural scenes, went to Constantinople, afterwards to Spain and settled in Rome, but soon left for Cairo and finally moved to Pisa. Works: Cana-

vese Nurse, Canavese Washerwoman; Scenes from Turin Theatre.—*L' Illustr. italiana* (1878), No. 48.

**YVON, ADOLPHE**, born at Eschwiller, Lorraine, Feb. 1, 1817. History and portrait painter, pupil of Delaroche. Went to Russia in 1843 and was sent to the Crimea to paint the incidents of the war. Medals: 1st class, 1848; 2d class, 1855; of honour, 1857; 2d class, 1867; L. of Honour, 1855; Officer, 1867. Professor at the *École des B. Arts.*

Works: Christ driving out the Money Changers (1845); Punishment of Judas Iscariot in Hell (1846); Battle of Koulikoro in 1378 (1850); Fallen Angel, Party of Ladies (1852); First Consul descending Mt.

St. Bernard (1853), Palace of Compiègne; Marshal Ney during Retreat from Russia (1855), Capture of the Malakoff (1857), Gorge of the Malakoff, Curtain of the Malakoff (1859), Versailles Museum; Battle of Solferino, Portrait of the Prince Imperial (1861); Portrait of Napoleon III. (1868), W. T. Walters, Baltimore; From Solferino (1863), Battle of Inkerman (1867), Genius of America (H. 22











S.T.

Imp Lenoir et C<sup>o</sup> Paris

Alphonse photo

*Alphonse*



## ZACHARIAH

ft. × 35 ft.), Small Replica (1867), A. T. Stewart Collection, New York; Street in Constantinople, State Secrets (1873); Countess of Caen, Caen Museum; Charge of Cuirassiers at Reichsoffen (1875); Christian Legend (1882).—Bellier, ii. 729; Perrier, *Études*; Larousse; Hamerton, *French Painters*.

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

**ZACHARIE**, PHILIPPE ERNEST, born at Radepont (Eure); contemporary. Figure painter, pupil of Guillemet and Morin. Medal: 3d class, 1883. Works: *Un vieux bouquiniste* (1875); *Field Flowers*, *Evening of Epiphany* (1876); *Punishment of Caiaphas* (1877); *Good Samaritan* (1878); *St. Jerome*, *Woman with Pigeons* (1883); *Irene and Sebastian* (1884); *Evening in the Grove* (1886).

**ZACHO**, CHRISTIAN, born near Grenaa, Denmark, March 31, 1843. Landscape painter, pupil at Aarhus of the animal painter Goldberg (born in 1807), then of the Copenhagen Academy; began to exhibit in 1865, went to Italy in 1872, and visited Paris in 1875-76, and again in 1878. The winter of 1881-82 he spent at Mentone. Medal: Copenhagen, 1884. Works: *First Snow in Brittany* (1881), Copenhagen Gallery; *Woodland Scene*, *Coast Promenade near Copenhagen* (1881); *View in Deer Park* (1882).—Sig. Müller, 373.

**ZACHTLEVEN**. See *Saft-Leven*.

**ZAGANELLI**, FRANCESCO, of Ravenna, born at Cotignola latter half of the 15th century, died after 1518. Bolognese school. Sometimes called Francesco da Cotignola. Pupil of Rondinello, but also connected with school of Palmezzano. His *Madonna and Saints*, Brera, Milan, dated 1505, shows little talent; but his *St. Sebastian* of 1513, Constabili Gallery, Ferrara, and his *Madonna with portraits of the Pallavicini family* of 1518, in the Church of the Nunziata, near Parma, show greater skill in arrangement and better drawing. In the Berlin Museum

is an *Annunciation* (1509). Francesco had a brother Bernardino, sometimes called Bernardino da Cotignola, who was probably his assistant, with no claim to rank as an independent artist.—C. & C., N. Italy, i. 596; Ch. Blanc, *École bolonaise*; Siret, 566.

**ZAHRTMANN**, KRISTIAN, born at Rønne, Denmark, March 31, 1843. Genre and portrait painter, pupil of Copenhagen Academy in 1864-68; went to Italy in 1875, studying in Rome and Siena until 1878, and again in 1882 on his way to Greece, whence he returned in 1884. Medal: Copenhagen, 1873. Works: *Leonore Christine in Prison* (1871); *Christian II. and Sigbrit settling Accounts*, *Scene at Court of Christian VII.* (1873); *Leonore Christine leaving her Prison* (1874); *Roman Fruit Shop*, *Abbate Asleep* (1876); *Sabine Woman by Child's Cradle* (1877); *Orange Harvest*, *The Wise and Foolish Virgins*, *Fruit-Vender of Amalfi* (1878); *Flower Girl of Florence* (1880); *Leonore Christine at Maribo Convent*, *Death of Queen Sophie Amalie* (1882), Copenhagen Gallery; *Scene from Rome's Period of Decline*; *Women carrying Lime* (1883); *Italian Family Scene*.—Sig. Müller, 378.

**ZAMACOIS**, EDUARDO, born at Bilbao in 1842, died in Madrid, Jan. 14, 1871. Genre painter, pupil at Bilbao of Balaco, then of Madrid Academy under Federico de Madrazo, and in Paris of Meissonier; treated seventeenth century subjects with great success. Medals: Paris, 1867; Munich, 1870. Works: *Enlisting of Cervantes, Diderot and d'Alembert* (1863); *Conscripts in Spain* (1864); *Entrance of the Toreros* (with Vibert), *First Sword* (1866); *Buffoon of the Sixteenth Century*, *Indirect Contribution*, *Jester of the Sixteenth Century* (1867); *Good Pastor* (1869); *Platonic Love*, *Education of a Prince* (1870). Works in United States: *Faust and Marguerite*, H. P. Kidder, Boston; *Waiting for an Audience*, R. C. Taft, Providence; *Rival Confessors* (1868), J. J. Astor, New York; *Message*, M. Graham, ib.; *Costume Shop*, T. R. But-

## ZAMPIERI

ler, *ib.*; Return to the *Convent* (1869), R. L. Cutting, *ib.*; Minion of Henry III., Fletcher Harper, *ib.*; The Suitor, C. P. Huntington, *ib.*; Door of Mosque, M. K. Jesup, *ib.*; Antechamber, Hunter in the Forest, D. O. Mills, *ib.*; Disputed Game, W. Rockefeller, *ib.*; Puzzled Musician, C. S. Smith, *ib.*; Court Jester (1867?), Levying Contributions, J. H. Stebbins, *ib.*; Court Jesters in Antechambers (1867), Begging Monk (1877), A. T. Stewart Collection, *ib.*; Strolling Players, J. T. Martin, Brooklyn; Too

cisco.—*Art Journal* (1871), 88; *Gaz. des B. Arts* (1867), xxii. 532; (1868), xxv. 19; (1869), ii. 10; (1870), iv. 49; *La Ilustracion* (1871); *Larousse*, xv. 1451.

ZAMPIERI. See *Domenichino*.

ZANOBIUS, ST., BURIAL OF, Ridolfo Ghirlandajo, Uffizi, Florence; wood, figures life-size. The body carried by six bishops from S. Lorenzo, where it was first buried, to S. M. del Fiore; in passing the Piazza di S. Giovanni, a dead elm, which the coffin happens to touch, revives and puts forth leaves again. Painted about 1512 for brotherhood of S. Zanobi, Florence. One of Ridolfo's best pictures.—*Vasari*, ed. Mil., vi. 537; C. & C., Italy, iii. 527; *Lasinio*, i. Pl. 53.



St. Zanobius Raising a Dead Child, Ridolfo Ghirlandajo, Uffizi, Florence.

ZANOBIUS, ST., RAISING A DEAD CHILD, Ridolfo Ghirlandajo, Uffizi, Florence; wood, figures life-size. Bishop Zanobius kneeling in the street in the attitude of prayer, surrounded by a wondering crowd; in foreground, the child reviving; at left, the mother and other women kneeling. Painted about 1512 for brotherhood of S. Zanobi, Florence. Masterly in drawing, modelling, chiaroscuro, and warm and rich in colour.—*Vasari*, ed. Mil., vi. 537; C. & C., Italy, iii. 527; *Lasinio*, i. Pl. 52.

ZARA, SIEGE OF, *Tintoretto*, Palazzo Ducale, Venice; canvas, H.

much Crimson!, Useless Cavalry Boot, Trooper attaching his Spurs, Mrs. W. P. Wilstach, Philadelphia; Armourer's Shop, Mrs. T. A. Scott, *ib.*; Gardener, W. B. Bement, *ib.*; Decoration, Fairman Rogers, *ib.*; Occupation of Spain by the French in 1812 (1866), W. T. Walters, Baltimore; Refectory of the Trinitaires at Rome (1868), Lucius Tuckerman, Washington; Spanish Notary, Judge G. Hoadley, Cincinnati; Morgan Sale, New York, 1886, Singing Lesson (1866), \$5,300, Charles Crocker, San Fran-

15 ft. x 13 ft. "A mere battle-piece, in which the figures, like the arrows, are put in by the score. There are high merits in it, and Tintoret may possibly have made the sketch for it."—*Ruskin*, *Stones of Venice*, iii. 395; Ch. Blanc, *École vénitienne*.

ZARATO or ZAROTTO. See *Morto da Feltre*.

ZEEGELAAR, GERRIT VAN, born at Loenen, near Utrecht, July 16, 1719, died at Wageningen, June 24, 1794. Genre and portrait painter; worked probably at

## ZEEMAN

Utrecht, and about 1773 at Amsterdam. He was a deaf-mute. Works: Peasant at Luncheon, Mother nursing Child, Städel Gallery, Frankfort.—Kramm, vi. 1899.

**ZEEMAN, REINIER**, born in Amsterdam about 1612, died there after 1663. Dutch school; marine painter; real name Remigius Nooms; called Zeeman because in his youth he was a sailor. He visited France (about 1650) and England, and later is said to have resided long in Berlin. Occasionally painted architecture pieces, but represented especially well all kinds of vessels and the waves of the sea. Works: View of the Ancient Louvre, Louvre, Paris; Naval Battle near Leghorn in 1653, View of Amsterdam, Amsterdam Museum; Calm Sea, Rotterdam Museum; Calm Sea with Boats and Fishermen (2), Berlin Museum; Two Men-of-War, Cassel Gallery; Italian Coast View (1659), Brunswick Gallery; two Seaports, Copenhagen Gallery; Seaport (1663), Schwerin Gallery; Marine, Seaport, Landscapes (2), Stockholm Museum; Storm at Sea, Marine View with many Vessels, Stuttgart Museum; Vessels and Harbour, Vienna

*R. Zeeman*

Museum.—Ch. Blanc, *École hollandaise*; Immerzeel, iii. 258; Kramm, vi. 1898; Kugler (Crowe), ii. 495; Nagler, *Mon.*, v. 422; Riegel, *Beiträge*, ii. 355.

**ZEEUW, MARINUS DE.** See *Marinus* van Roymerswale.

**ZEGERS** or **ZEGHERS, DANIEL.** See *Seghers*.

**ZEGERS (Seghers), GEERAARD**, born in Antwerp, baptized March 17, 1591, died there, March 18, 1651. Flemish school; history and genre painter. Said to have studied under Hendrik van Balen and Abraham Janssens; master of the guild in 1609. Really formed himself in Rome, where he was sent by two rich merchants, Goetbenck, and studied particularly the works of Caravaggio and Manfredi. For a time employed at the court of Madrid by

Philip III. Returned to Antwerp in 1620. Friend of Rubens and of Van Dyck, who painted his portrait.

Works: Christ with Martha and Mary, Madrid Museum; St. Francis in Ecstasy, Louvre; Adoration of the Magi,



Toulouse Museum; Descent from the Cross, Dijon Museum; St. Jerome, Lille Museum; Christ at the Pillar, St. Michael's, Ghent; Christ healing the Blind, Raising of Lazarus, St. Lievin raising a Woman, Martyrdom of St. Lievin, Cathedral, ib.; Adoration of the Magi (1630, masterpiece), Notre Dame, Bruges; Marriage of the Virgin (masterpiece), St. Louis of Gonzaga, Ecstasy of St. Theresa, Resurrection, St. Clara, Virgin with the Rosary, St. Norbert, Museum, Antwerp; St. Francis of Assisi, Cathedral, ib.; Holy Family, St. Andrew's, ib.; Adoration of the Magi, Christ appearing to Magdalen, St. James, ib.; Erection of the Cross, St. Charles Borromeo's, ib.; Repast of the Gods, Abduction of Europa, Brunswick Gallery; Beheading of St. Dymphna, Schleissheim Gallery; Madonna (2), Hagar and Ishmael, Holy Family (2), Triumph of Silenus, Museum, Vienna; Adoration of Magi, Liechtenstein Gallery, ib.; Madouna in Glory, Uffizi, Florence.—Ch. Blanc, *École flamande*; *Cat. du Mus. d'Anvers*, 554; Immerzeel, iii. 33; Kramm, v. 1509; Kugler (Crowe), ii. 293; Michiels, viii. 411; Rooses (Reber), 264; Van den Branden, 879.

**ZEITBLUM, BARTHOLOMÄUS**, flourished in Ulm, 1484–1517. German school; history and portrait painter, and the most eminent master of the school of Ulm; at first studied engraving under Schongauer, then painting under Schühlein, whose daughter he married in 1483. Although influenced by the school of Franconia, he developed an individual style. We find in

his pictures heads pure and truthful in expression, natural flesh tones, a deep glow of



colour, and careful execution, together with a serious, often grand conception. Works: Altarpieces (1488), Altarpiece (1497), Archæological Union, Stuttgart; Altarpiece (1490-95), Stuttgart Museum; Four

Scenes from Legends of St. Valentine, Two Saints, Pope Alexander (1504), Augsburg Gallery; St. Peter, The Holy Handkerchief, Berlin Museum; Altarpieces with Saints (2), Priest at the Altar raising the Host, Karlsruhe Gallery; St. Lawrence, Darmstadt Museum; Visitation of Mary, SS. Magdalen and Ursula, Fürstenberg Gallery, Donaueschingen; St. Catharine, Gotha Museum; St. Margaret, St. Ursula, St. Bridget, Old Pinakothek, Munich; St. Ann and other Female Saints, Mary and St. John, Pietà, Germanic Museum, Nuremberg; The Manna of the Old and New Testament, Schleissheim Gallery; Eight Scenes in Life of Mary the Virgin, Hohenzollern Museum, Sigmaringen; St. Jago de Compostella, St. Gall Museum; Annunciation, St. John Baptist (2), Visitation of Mary, Bishop Valentine of Terracina raising a dead Boy, St. Gregory the Great, Nativity (about 1470), Pictures of Saints (6), Stuttgart Museum; Male and Female Portrait, Liechtenstein Gallery, Vienna.—Ch. Blanc, *École allemande*; Dohme, *i.*; Grüneisen & Mauch, *Ulm's Kunstleben*, 42; Kugler (Crowe), *i.* 145; Schnaase, *viii.* 423; W. & W., *ii.* 111.

ZELGER, JOSEF, born at Stanz, Switzerland, in 1812. Landscape painter, pupil at Geneva of Diday; is very successful in representing the grandeur of Alpine nature; execution minute, colouring somewhat cold. Works: View near Emmatten, Ruins of Castle Unspunnen (1858), Berne Museum; View in Canton Unterwalden, Neuchatel

Museum; In Albula Pass, View near Lucerne, Zürich Gallery.—Nagler, *xxii.* 255.

ZELLER, KONRAD, born at Hirslanden, near Zürich, in 1807, died about 1857. German school; genre painter, pupil of Léopold Robert in Rome, whither he went in 1832, having for years practised as an amateur. Works: Girls at the Bath, Shepherd Family in the Campagna, High-born Visitor, Zürich Gallery; Saltarello in Villa d'Este near Tivoli (1840), Female-Head (1851), Leipsic Museum; Festival of St. Annunziata near Rome (1846).—Cotta's *Kunstbl.* (1843-46).



ZELOTTI, GIAMBATTISTA, born in Verona about 1532, died about 1592. Venetian school; educated in the school of Antonio Badile, where he was a fellow-pupil and friend of Paolo Veronese. Called by Vasari, Battista Farinato, whence

some have supposed him of kin to Paolo Farinato. Vasari also numbers him among the pupils of Titian. He was a man of genius, full of ideas and of imagination, and a worthy rival of Paolo Veronese, with whom he worked much in collaboration, especially in fresco painting, in which he excelled; but he was without ambition or confidence in himself, and died obscure and miserable. Among his frescos, those in the Palazzo Ducale, which have been attributed to Paolo Veronese, and those in the Library of St. Mark are the best. Of his pictures in oil, The Conversion of St. Paul, and the Miraculous Draught of Fishes, Vicenza, Duomo, are much admired.—Ch. Blanc, *École vénitienne*; Vasari, *ed. Mil.*, *vi.* 595; Burckhardt, 749, 750, 754.

ZENALE, BERNARDINO, born at Treviglio (?) in 1436, died in Milan, Feb. 10, 1526. Lombard school; real name Bernardino Martini. Disciple of Vincenzo



## ZEPPEFELD

Foppa, the elder, and partner of Buttinone, with whom he generally painted in common. A few pictures are ascribed to him alone, as Madonna in the Ambrosiana, Virgin with Saints and Kneeling Duke and Duchess Sforza, in the Brera (1494-96), and Annunciation in the Casa Borromeo, Milan; but Lermolieff says there is no authenticated picture by him in existence. After 1501 he gave most of his time to architecture. In 1515 he became architect of Santa Maria sopra San Celso, and in 1519 of the Duomo, Milan. He wrote a treatise on perspective in 1524.—C. & C., N. Italy, ii. 33; Vasari, ed. Le Mon., vii. 127; xi. 271; Burckhardt, 608; Ch. Blanc, *École milanaise*; Lübke, *Gesch. ital. Mal.*, i. 489; Lermolieff, 459.

**ZEPPEFELD, VICTOR**, born at Greiz, Reuss-Greiz, in 1834. Genre painter, pupil in Hamburg of Gensler, then studied in Munich and under Jordan in Düsseldorf, whence he visited Germany, Switzerland, and North Italy. Works: Morning before Riflemen's Festival; Grocery Shop; Recovery; Blind Musician; At the Post-Office; Mouse-Trap Seller; Summer Theatre; Silver Wedding; Kaulbach's Arrival in Olympus, A Burial (1871), Kunsthalle, Hamburg.—Müller, 571.

**ZEUXIPPUS.** See *Zeuxis*.

**ZEUXIS**, one of the most famous of Greek painters, native of Heraclea (probably the Pontic), latter part of 5th century B.C. Ionic school. Called Zeuxippus by Socrates in the Protagoras of Plato (Brunn, ii. p. 77). It is uncertain whether his master was Demophilus of Himera or Neseas of Thasos, but he probably owed more to Apollodorus, who was at the height of his reputation when Zeuxis went to Athens, than to either of them. Pliny says (xxxv. 36 [61]) that Zeuxis entered the doors of art which had been thrown open by Apollodorus, and Apollodorus himself complained in verse that Zeuxis had robbed him of his art. His characteristics were close imitation of nature and sensuous charm. In his

works the highest standard of human beauty was reached, and the closest representation of those objects in nature which are incapable of an ideal representation. But, according to Aristotle (*Poët.*, vi. 5), they were wanting in character, or that which elevates the moral sentiments. His Helen, in which were combined the physical charms of the five most beautiful virgins of Crotona, was celebrated as the embodiment of the perfection of female loveliness. It was consecrated in the Temple of Juno in that city, but it was probably carried to Rome, as Pliny mentions a Helena by Zeuxis in the Portico of Philip. Other pictures mentioned by Pliny (l. c.) are: The Infant Hercules Strangling the Serpent in presence of Amphitryon and Alcmena, probably the same as the Alcmena which the artist gave to the people of Agrigentum, after he had arrived at the conclusion that there was no price large enough to set on his works; A Jupiter Euthroned surrounded by the other Deities; A Marsyas Bound, preserved in the Temple of Concord, Rome, supposed to have been similar in design to a picture found at Herculaneum; a Pan, which he gave to King Archelais of Macedonia, whose palace at Pella he decorated; and a Penelope. Lucian describes (Zeuxis, 3) also his picture of the Centaur Family or Hippocentaur, a female centaur suckling her young in the foreground, with the male in the background holding up a lion's whelp to frighten the little ones. Lucian saw only a copy of this picture, the original having been lost in a vessel off Cape Malea on its way to Rome, whither Sulla had sent it from Athens. An engraved gem in the Florentine Museum is supposed to have been copied from it. A picture of Eros crowned with Roses is mentioned by the scholiast to Aristophanes, a Menelaus by Tzetzes, and a Boreas or Triton by Lucian (Timon, 54), as among the works of Zeuxis. That Zeuxis elaborated his paintings with great care may be inferred from his reply to Agatharcus, who boasted of the ease and speed with which he worked:

## ZEVIO

"I confess I take a long time to paint; but I paint works to last a long time" (Plut. Per., 13, De Amic. Mult., 5). Pliny relates (l. c.) that Zeuxis, having entered into a pictorial contest with Parrhasius, painted some grapes so naturally that the birds were attracted to them. Elated with his success, he haughtily demanded that the curtain should be drawn aside from his opponent's picture in order that he might see it, but was obliged to admit his defeat when he found that the curtain itself was Parrhasius's picture. Zeuxis afterwards painted a boy carrying grapes, when the birds pecked at them as before. This vexed him greatly, and he exclaimed: "I have painted the grapes better than the child, or the birds would have been afraid of him" (Pliny, l. c.). Festus relates (s. v. Pictor) that Zeuxis met his death by choking with laughter at a picture of an old woman he had just painted, but the time of his decease is unknown.

**ZEVIO, STEFANO DA.** See *Stefano da Zevio*.



**ZICHY, MICHAEL VON**, born at Zala, Hungary, in 1827. History and genre painter, pupil of Vienna Academy and of Waldmüller, on whose suggestion he was called to St. Petersburg to instruct one of the grand duchesses; left the Russian court in 1850, but returned there in 1856 and became court painter in 1859; moved to Paris in 1874. Works: *The Prisoner* (1847); *Wounded Knight at Communion*; *Closing the Coffin*; *Descent from the Cross*; *Life-Boat*; *Empress Elizabeth beside Deák's Coffin*, Pesth Museum; *The Weapons of the Demon of Devastation* (1878).—*Kunst-Chronik*, xiv. 180; Müller, 572.

**ZICK, JANUARIUS**, born in Munich in 1733, died at Ehrenbreitstein in 1812. German school; history and genre painter, son

of Johann Zick (1702–62), pupil of his father and of Munich Academy; went in 1757



to Basle, where he painted pictures in Rembrandt's manner, and in 1758 was in Rome, where he is said to have studied under Raphael Mengs; having visited France, he settled at Coblenz in 1761, and became court painter to the Archbishop of Trèves

in 1764. Works: *Old Scholar Reading*, Bamberg Gallery; two *Genre Scenes with Fauns*, etc., *Artist's Portrait*, Gallery, Coblenz; *Four Evangelists*, St. Castor's, ib.; *Trinity*, Hospital Church, Mannheim; *Magdalen Repentant*, Wiesbaden Gallery. In fresco: *Justice*, etc., *Aurora*, etc., *Four Evangelists*, Royal Palace, Coblenz; *Washing the Disciples' Feet*, *Marriage at Cana*, St. Florin's Stift, ib.; *Jupiter*, etc. (1789), Royal Palace, Mentz. — Ch. Blanc, *École allemande*.

**ZIEGLER, JULES**, born at Langres (Haute-Marne), March 16, 1804, died in Dijon, Dec. 29, 1856. History and portrait painter, pupil of Ingres in Paris; visited Italy and Germany, allied himself to Cornelius in Munich, and devoted himself especially to fresco painting. After his return he painted historical subjects and portraits; subsequently executed the wall paintings in the Madeleine, for which he was made *Officer of the Legion of Honour* in 1838. Appointed director of the Museum at Dijon in 1852. His pictures lack expression and deep feeling, but they are excellent in drawing and colour. Works: *Venice at Night* (1831); *Giotto in Cimabue's Studio* (1833), Bordeaux Museum; *Death of Foscari* (1833), Henri IV. and Marguerite de Valois, Arras Museum; *Prophet Daniel* (1838); *The Dew spreading its Pearls on the Flowers* (1844); *Jacob's Dream* (1847); *Judith at the Gates of Bethulia* (1847),

Lyons Museum; Charles V. having prepared his Funeral receives a Portrait representing him at the Ceremony (1848); Summer Shower (1850), Bordeaux Museum; Peace of Amiens (1853), City Hall, Amiens; The Republic, Lille Museum; St. George slaying the Dragon, Nancy Museum; Daniel in the Lions' Den, Moonlight at Venice, Nantes Museum; Louis XIV. receiving at Fontainebleau the Apology made in the Name of Pope Alexander VII. by Cardinal Chigi, portraits of Philippe VI., John II., Charles II. of France, and others, Versailles Museum.

—Bellier, ii. 730; Meyer, Gesch., 359, 361; Ch. Blanc, École française; Kunstlb. (1851–57); Larousse.



**ZIEM, FÉLIX**, born at Beaune (Côte d'Or), Feb. 25, 1821. Architecture and marine painter, pupil of Art School at Dijon; travelled in 1845–48 in Southern France, Italy, and the East. His pictures, particularly his views of Venice, have won for him a world-wide reputation. Medals: 3d class, 1851, 1855; 1st class, 1852; L. of Honour, 1857; Officer, 1878. Works: View of the Bosphorus (1849); Evening in Amsterdam, Hut near The Hague (1852); View of Venice (1852), Luxembourg Museum; Interior of Marseilles Harbour, Venice at Evening (1853); Festival at Venice (1854); View of Antwerp (1855); The Golden Horn at Constantinople, St. Mark's Place in Venice (1857); Views of Constantinople (2), Sunset (2, 1859); Triptych with St. Mark's Place, Bridge of Sighs, and Doge's Palace (1861); Pilgrims embarking for Mecca, View of Tripolis (1863); Cleopatra in Upper Egypt (1865); Venice after Rain, Stamboul at Sunset (1866); Bucentaur adorned for Cere-

*J. Ziegler*

mony of Doge's Marriage with the Adriatic, Beheading of Carmagnola (1867); Party of Pleasure at Venice, View at the Old Port of Marseilles (1868); Doge's Palace in Venice, Ravené Gallery, Berlin; do., and Marine, Luxembourg Museum; Banks of the Amstel—Holland, Bordeaux Museum; View of Quai Saint-Jean at Marseilles, Marseilles Museum; Sunset, Montpellier Museum. Works in United States: Sweet Waters near Constantinople, T. Wigglesworth, Boston; Venice, W. Richmond, Providence; do., J. A. Brown, ib.; Constantinople, J. J. Astor, New York; Fête-Day in Venice, William Astor, ib.; Inundation of Piazza S. Marco—Venice, Miss C. L. Wolfe, ib.; Canal Grande, August Belmont, ib.; Dogana, M. Graham, ib.; Morning on the Lagoon, Robert Hoe, ib.; Canal, Israel Corse, ib.; Doge's Palace, R. L. Stuart, ib.; Suburbs of Venice, M. K. Jesup, ib.; Canal Grande, D. O. Mills, ib.; do., H. V. Newcomb, ib.; Shipping at Venice, W. Rockefeller, ib.; Doge's Palace, Quai dei Schiavoni, A. T. Stewart Collection, ib.; Golden Horn with Pilgrims starting for Mecca, Venice by Twilight, C. S. Smith, ib.; Across Canal Grande, J. H. Warren, Hoosac Falls, N. Y.; Venetian Doorway, Entrance to Garden, Fairman Rogers, Philadelphia; Holland (1851), Marseilles (1863), Venice (4, one dated 1863), Tunny Fishing, Morning, Mid-Day (1868), Evening, W. T. Walters, Baltimore; Entrance to Canal Grande, J. W. Garrett, ib.; do., H. L. Dousman, St. Louis; Tyrrhenian Sea, Judge G. Hoadley, Cincinnati; Marriage of the Adriatic, Hurlbut Collection, Cleveland; Arsenal—Venice, Charles Parsons, St. Louis.—Larousse, xv. 1483; Meyer, Gesch., 753; Kunst-Chronik, xvii. 323.

**ZIER, VICTOR CASIMIR**, born at Warsaw, Sept. 26, 1822. History and portrait painter, pupil of Norblin and Léon Cogniet in Paris, whither he went as early as 1825. With Norblin he decorated in 1858 the Chapel of St. Susanna in St. Roch's, Paris. Works: Magdalen Penitent (1844); Faith, Daniel in Lions' Den (1846); St. Geneviève

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(1850); The Virgin and Magdalen (1852); Holy Family (1855); Christ appearing to the Magdalen (1861); St. Francis of Assisi receiving the Stigmata (1863); Ecce Homo (1864); St. Ann instructing the Virgin (1865); Departure from Bethlehem (1867); St. Peter healing the Lame (1868); Christ Entombed (1869); Broken Ears of Grain (1870); Ecstasy of St. Paul (1874); Glorification of St. Leonard (1875); Elizabeth of Hungary driven from her Palace (1877); St. Margaret of Scotland (1878); Flight into Egypt, Morning Dew (1879); Artist's Portrait (1880); Echo bewailing Narcissus (1881); Psyche, Biblis (1882); Slumber of St. Magdalen (1883).—Bellier, ii. 730; Meyer, Conv. Lex., xix. 1041.

ZIERMANN, KARL, born in 1850, died at Berka, near Weimar, Feb. 14, 1881. Genre and landscape painter, pupil of Weimar Art School under Gussow and Baur; won at once reputation with his first picture, exhibited in 1875, and was especially successful in wood interiors, enlivened with characteristic figures. Gold medal, Berlin, 1878. Works: Journeyman afraid of Dog (1875); The Botanist (1878); Broken Pitcher; At the Procession; Barred Passage; Pinch of Snuff; The Caught Fowler; Wood-Choppers.—Kunst-Chronik, xvi. 426; xvii. 497; D. Rundschau, xvii. 313.

ZIESENIS, JOHANN GEORG, born at Copenhagen in 1716, died at Hanover in 1777. German school; portrait painter, pupil of his father; went to Düsseldorf, and in 1764 became court painter to the Elector of Hanover, in which capacity he painted many German princes, among them Frederick the Great. He took Hyacinthe Rigaud for his model. Works: Portraits of William V. of Orange (3), and his Wife, Hague Museum; Male and Female Portrait, Provinzial Museum, Hanover; Princesses of Bavaria (4), Schleissheim Gallery.—Nagler, xxii. 279; Weilbach, 766.

ZIMBRECHT. See *Simbrecht*.

ZIMMER, WILHELM, born at Apolda, Saxe-Weimar, April 16, 1853. Genre paint-

er, pupil of Weimar Art School under Kalkreuth and Hagen; has made a name for himself with his humorous scenes from village life, in which the peasant types are very characteristic. Works: Unsuccessful Sleigh Ride; Jolly Sleigh Ride; Sunday Pleasure in the Country (1876); Potato Harvest in Thuringia; Farm Yard in Thuringia; The Departure (1880); On Furlough (1884); Intermission (1885).—Müller, 573; Illustr. Zeitg. (1875), i. 167; (1877), ii. 416; (1885), i. 513; (1886), i. 481.

ZIMMERMANN, ALBERT, born at Zittau, Saxony, Sept. 20, 1808. Landscape painter, mostly self-taught; studied in Dresden and Munich, became professor at the Milan Academy in 1827, and at the Vienna Academy in 1859. His landscapes, to a certain degree ideal, show grand conception of mountain scenery, masterly execution, and powerful light effects. Member of Munich and St. Petersburg Academies; Bavarian Order of Michael. Works: Jewish Cemetery (1834); Mountain Landscape with Torrent, Rocky Landscape with Centaurs and Leopards (1850), Landscape with Waterfall, New Pinakothek, Munich; Faust and Mephistopheles on the Brocken, Gollgotha, Schack Gallery, ib.; Chiem Lake in Storm (1841); View in Tyrol after Storm, do. in Bavarian Highlands, Städel Gallery, Frankfurt; Historical Landscape (with Fight between Centaur Women and Lions, by Rahl); Landslide, The High Göll, Morning Dawn on the Gross Venediger, Partridge Hunting, Sunset on Hintersee (1858); Prayer of Miners (1861); View on Ammer Lake, Provinzial Museum, Hanover; Afterglow on Lake Piano (1863); Moonlight on the Weser, The Stony Sea near Berchtesgaden; Lago di Lugano (1869); Biblical Landscape (1871); Spring Landscape with Sheep, Dresden Museum; The Obersee near Berchtesgaden, Stuttgart Museum; Lake Como, R. L. Stuart, New York. His brother and pupil, Maximilian (born at Zittau, July 7, 1811, died in Munich, Dec. 30, 1878), painted landscapes in the style of Ruisdael. Works:

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Ammer Lake ; Outlook into the Plain ; Wood Landscapes (3, 1845, 1848, 1850), New Pinakothek, Munich.—Cotta's Kunstblatt (1834-43) ; Dioskuren (1860, 1861, 1863) ; Kunst-Chronik, xiv. 243 ; Müller, 573 ; Schack, Meine Gemäldesammlung (1884), 200 ; Zeitschr. f. b. K., ii. 29.

ZIMMERMANN, CLEMENS VON, born in Düsseldorf, Nov. 8, 1788, died in Munich, Jan. 24, 1869. History and portrait painter, pupil of Düsseldorf Academy under Peter von Langer, whom he followed to Munich in 1808, to continue his studies at the Academy there ; obtained the first prize in 1812 ; visited Italy in 1816, and having been director of the Augsburg Art School in 1817-25, became professor at the Munich Academy. There he executed frescos in the Glyptothek and Pinakothek, after sketches by Cornelius, besides several successful oil paintings ; was made director of the Central Gallery in 1846, and visited Italy again in 1856-57 and 1859. Works : Mercury and Argus (1811) ; Noah's Sacrifice (1812) ; Theseus and his Mother, Flight into Egypt (1814) ; Madonna, Farewell of Tobias (1817) ; Portraits of King Maximilian I. (1820) and of Queen Hortense ; Pilgrimage of Italian Peasants to Loretto (1820), New Pinakothek, Munich ; Joseph sold by his Brothers (1826) ; Marriage of St. Catharine (1829) ; St. Cecilia with Angels (1836) ; Farewell of Tobias (1837) ; The Three Theological Virtues (1840) ; Cimabue finding Giotto (1841), New Pinakothek, Munich ; Mars and Venus (1843) ; Madonna (1846) ; Assumption (1852) ; Paul's Expedition to Damascus (1867) ; Portrait of King Louis I. of Bavaria, Schleissheim Gallery. In fresco : Investiture of Otto von Wittelsbach with the Duchy of Bavaria in 1180, Arcades of Royal Garden, Munich. His son and pupil, Julius, born in Augsburg in 1824, studied also in Rome and Paris, painted at first portraits and genre (Young Musician, 1848), afterwards excellent landscapes in water-colours. Works : On Lake Vierwaldstaedt ; Reichenbach Falls ; Road to Rosenlauri Glacier.—

Andresen, iii. 145 ; Dioskuren (1869), 59 ; Kunst-Chronik, iv. 70 ; Nagler, xxii. 237 ; Raczyński, ii. 316.

ZIMMERMANN, ERNST, born in Munich, April 24, 1852. History and genre painter, son of Reinhard Sebastian Zimmermann, pupil of his father, then of the Munich Academy under Strähuber and Anschütz and Wilhelm Diez ; visited Venice, Paris,



and Vienna, and has, since 1879, acquired deserved reputation as a fine colourist. Medals : 2d class, Munich, 1883 ; Berlin, 1886. Works : Monk mending Violin ; Rope Dancers in a Barn ; Walk of Young Princess ; Scenes from Fishermen's Life on Lake Constance ; Travelling Menagerie, Mrs. D. D. Colton, San Francisco ; Christ among the Doctors (1879) ; Game and Fish Seller as Business Friends (1881) ; Confounded Dice Playing !, Fish Seller (1882) ; Adoration of the Shepherds (1883), New Pinakothek, Munich ; Flute-Player, Madonna in Rose Bower, Christ in House of Lazarus (1884) ; Tyrolese Wrestlers (1885) ; Christ and the Fishermen (Jubilee Exhibition, Berlin, 1886).—Müller, 573 ; Illustr. Zeitg. (1883), ii. 583, 588 ; Kunst-Chronik, xvii. 306 ; xviii. 386, 402 ; xix. 447 ; xxi. 60 ; Reber-Pecht, iii. 285 ; Zeitschr. f. b. K., xv. 191 ; xix. 132 ; xx. 52 ; xxi. 332.

ZIMMERMANN, FRIEDRICH, born at Diessenhofen, Switzerland, in 1823, died in Geneva in 1884. Landscape painter, pupil of Calame in 1852-56. Works : Arolla Glacier in Canton Wallis, White Rock at the Prado near Marseilles, View near Geneva, Berne Museum ; Ancasca Valley on Monte Rosa, Langres Museum ; On the Engstlen Alp, Turin Gallery ; Interior of Oakwood, Duchess of Genoa ; View in Berner Oberland, Royal Academy, London.

## ZIMMERMANN

ZIMMERMANN, REINHARD SEBASTIAN, born at Hagenau, on Lake Constance,



Jan. 9, 1815. Genre painter, pupil of Munich Academy, where he was much influenced by Robert Eberle; lived in 1844-45 in Paris as portrait painter, and after visiting England and Belgium returned to Munich in 1847, and attained

his first great success in 1850 with the humorous *Three Magi*, followed by numerous masterly and characteristic genre pieces of brilliant execution. Member of Berlin Academy, 1886. Gold medal, Berlin. Works: *Expensive Bill*, *Peasants at the Castle* (1853); *Beggar Musicians* (1854); *Interior in Schleissheim Castle* (1856), New Pinakothek, Munich; *Vaccination Room* (1858); *Love Letter* (1859), Carlsruhe Gallery; *Anniversary in Munich* (1861), Cologne Museum; *Fisherman's Hut*; *Newspaper Reader in Tavern Room* (1862), New Pinakothek, Munich; *Anteroom of a Prince*, St. Gall Museum; *Quartering of French Soldiers*; *Circulating Library*, *Peasant Wedding* (1867); *Interrupted Game of Cards* (1869); *Public Dinner*; *News of Victory* (1875); *Village Youth as Landwehr*, *Convent School in Ottobuern* (1879); *Before Music Rehearsal* (1880); *Monk Artists, Quartette*, *Scene in Village Inn* (1881); *Monastery Orphanage* (2, 1882). Works in United States: *Love's Messenger*, *Betrothal*, W. Mason, Taunton, Mass.; *Tinker*, R. L. Stuart Collection, New York; *Politicians*, *Wine Tasters*, John T. Martin, Brooklyn; *Musical Rehearsal*, Home for Boys, D. W. Powers, Rochester; *Sudden Storm*, J. W. Bates, Philadelphia; *Discussing the War News*, J. Carey Coale, Baltimore.—*Dioskuren* (1860), 365; Müller, 574; *Kunst-Chronik*, xvii. 305, 596; *Regnet*, ii. 305.

ZIMMERMANN, RICHARD, born at Zittau, March 2, 1820, died in Munich, Feb. 4, 1875. Landscape painter, brother and pu-

pil of Albert Zimmermann, studied afterwards under Ludwig Richter; went in 1838 to Munich, and afterwards lived for several years in Prague. Gold medal, Berlin. Works: *April Landscape* (1842), Leipsic Museum; *Shipwreck on the Coast at Carolin* (1848), Dresden Museum; *Potato Harvest* (1852), *Winter Landscapes* (3, 1849, 1853, 1859), New Pinakothek, Munich; *Winter Night*, Schack Gallery, ib.; *View near Rosenheim* (1861); *Moonlight* (1862); *Rocky Landscape*, Provinzial Museum, Hanover; *Fishermen on Coast of North Sea* (1863); *Cows*



La Zingarella, Correggio, Naples Museum.

and *Sheep in Ravine*; *The High Goll*; *Alpine Snow-Storm*, *Blacksmith Shop*, John T. Martin, Brooklyn. — *Cotta's Kunstbl.* (1843-48); *Dioskuren* (1861-63); *Kunst-Chronik*, x. 439.

ZINGARELLA, LA (*The Gypsy*), Correggio, Naples Museum. The Virgin, with an Oriental turban on her head, sitting under a palm, bending over Jesus, who sleeps in her lap; above her, among the branches and clouds, hover cherubs; a rabbit in the grass, whence called *Madonna del Coniglio*. The *Zingarella* is commonly supposed to

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be a portrait of Correggio's wife. Painted about 1520 (?). Bought from Farnese Collection, Parma (where it was in 1587), with one hundred other pictures, in 1740, by Charles III. of Naples. Much repainted. Several copies. Engraved by Frezza; Rossi; Bernard; Porporati; Toschi; etc.—Meyer, *Correggio*, 328, 480; *Kunst. Lex.*, i. 000; *Landon, Œuvres*, viii. Pl. 5.

By *Garofalo* (?), Pitti, Florence; wood, H. 9 in. × 6 in. Half-figure of a woman, with a blue cloth striped with yellow on head, a white dress, and red mantle lined with green; gold chains and jewels on forehead and neck. "Painted without doubt by Bocaccino" (C. & C.).—C. & C., *N. Italy*, ii. 446.

ZINGARO, LO, born in Venice or at Cività di Penna, near Chieti, about 1382, died in Naples in 1455 (?). Neapolitan school; real name Antonio Solario; said to have been a smith and to have become a painter for love of Colantonio del Fiore's daughter; to have studied in Bologna with Lippo Dalmasio, and in Venice, Florence, Ferrara, and Rome, under the Vivarini, Bucci, Galapo, Pisanello, and Gentile da Fabriano. His existence has been doubted, but the pictures attributed to him show the effect of an Umbro-Florentine training. Among them is a Madonna with Saints, Museum, Naples; an altarpiece of the early part of the 16th century. Other pictures in Berlin, Munich, and Naples, which have passed under his name, are now proved to be the work of other artists.—C. & C., *N. Italy*, ii. 100; *Burckhardt*, 612; *Ch. Blanc, École napolitaine*; *Lanzi*, ii. 5; *Lübke, Gesch. ital. Mal.*, i. 564.

ZIPPER (Cipper), GIACOMO FRANCESCO. German school. Works: Family Concert, Vegetable Market, Group of Fortune-Telling Gypsies, Italian Peasants at a Meal, Mr. Thomas Walesby, London; four pictures in Hampton Court Gallery.—*Gaz. des B. Arts* (1859), i. 182.

ZO, ACHILLE, born at Bayonne, France, July 30, 1826. Genre painter, pupil of Couture. Conservator of the Bayonne Museum.

Medal, 1868; L. of Honour, 1886. Works: Henry IV. of England and the Prince of Wales (1853); Adventurers playing Cards (1855); Gitanos of Monte Sagrado at Granada (1861); Posada San Rafael at Cordova (1863); Blind Man of Porta Doce-Cantos at Toledo (1863), formerly in Luxembourg Museum; Plaza San Francisco at Seville (1865), Marseilles Museum; Tribunal of Moorish Kings at Granada (1868); Evening, Jewess of Morocco (1869); Dream of a Believer (1870); Ambuscade of Gitanos (1874); Siesta, W. Rockefeller, New York.—*Bellier*, ii. 732.

ZOFFANY, JOHANN, born at Ratisbon about 1733, died in London, Nov. 11, 1810. Real name Zauffely. Portrait painter, pupil in Ratisbon of Speer; went to Rome, where he remained for twelve years. After his return he made an unfortunate marriage, and in 1758 went to England, where at first he assisted the portrait painter Benjamin Wilson; but he attracted the notice of Lord Bute by a portrait of Garrick, and soon acquired reputation; sent to Italy by the king in 1775, he painted there his famous picture, The Tribune of Florence, and in 1778, for the Empress Maria Theresa, the Imperial Family of Tuscany, for which picture he was made a baron. After his return to England he went to India, in 1783, and amassed a great fortune. Member of London, Bologna, Florence, and Parma Academies. Works: Portraits of Earl of Barrymore, King George III., and Queen Charlotte with Family, of Garrick, Foote, and Weston, of all Members of Royal Academy in one picture; Embassy of Hyder Beg (with 100 figures); Cock-Fight; Tiger Hunt; Portrait of Archduchess Maria Christina, Vienna Museum.—*Redgrave*, 496.

ZOLL, FRANZ JOSEF, born at Möhringen, Baden, in 1772, died at Munich in 1833. History and portrait painter, first instructed by his father, a sculptor and painter, then by his uncle, a fresco painter at Trostenberg, Bavaria, and finally studied at the Munich Academy under Hauber, and Dorner, the elder; painted at first portraits,

then visited Paris and Vienna, and studied two years in Rome. In 1821 he became professor of drawing at the University of Freiburg, and in 1823 director of the gallery and professor at Mannheim. Works: Hercules and Hebe in Olympus, Gallery, Karlsruhe; several Biblical Scenes, Protestant Church, *ib.*; Resurrection, Church at Möhringen.

ZONA, ANTONIO, born in 1810. History and portrait painter, pupil of Venice Academy; distinguished for the classical style of his paintings, especially his portraits in the manner of the Venetian masters of the 16th century. Lives in Venice. Works: Farewell of Tobias, Annunciation (1844); Raphael instructed by his Father, Titian meeting Paolo Veronese (1862); Liberation of Admiral Pisani (1863); Gone Astray, The Flower Girl Glycera, Our First Italian Queen. — *Cotta's Kunstbl.* (1844); Dioskuren (1863); Perseveranza (1863).

ZOPPO, MARCO, latter half of 15th century. Bolognese school; pupil in Padua of Squarcione, whom he aided probably in the decoration of the Eremitani. Lived for a time in Venice, painted many altarpieces, and finally settled in Bologna, where he lived until at least 1498. In his earlier efforts he shows a tendency to imitate the stiffness and reflected modelling of brass, but he shows a better art in his Bolognese pictures. Works: Altarpiece, Collegio di Spagna; Crucifix, and Altarpiece, Cappuccini; Pietà and Head of Baptist, S. Giovanni Evangelista, Pesaro; St. Dominic as Instructor of the Rosary, National Gallery, London; Madonna Enthroned (1471, masterpiece), Berlin Museum.—*C. & C., N. Italy*, i. 345; *Ch. Blanc, École bolonaise*; *Burckhardt*, 577, 579; *Lübke, Gesch. ital. Mal.*, i. 456.

ZORG. See *Sorgh.*

ZUBER, JEAN HENRI, born at Rixheim (Alsace), June 24, 1844. Landscape painter, pupil of Gleyre. Medals: 3d class, 1875; 2d class, 1878; L. of Honour, 1886. Works: Chinese Junk (1870); Nymphs at

the Bath (1873), Chalons-sur-Marne Museum; Marshes of Ferrette; Mill at Mühlhausen; River Ill; Mussel-Hunters of the Marne at Low Tide, Evening on Heath near Dinard (1876); River Ill in Alsace, Geese at Seppois-le-Haut (1877); Dante and Virgil, Autumn Evening, Ile-et-Vilaine (1878); River Flon at Massignieu, Souvenir of Mentone (1880); Evening, Daytime, Morning, Souvenirs of the Corniche Road (1881); The Ford (1882); First Rays of Dawn in Alsace, Herd of Vieux Ferrette in Alsace (1883); Bad Weather, Coming Storm (1884); September (1885); The Hollandsch Diep (1885), Luxembourg Museum; Lost Path, After the Harvest (1886).

ZUBER-BÜHLER, FRITZ, born at Locle, Switzerland; contemporary. History, genre, and portrait painter, pupil of Louis Grosclaude, Picot, and the *École des Beaux Arts*. Works: Infancy of Bacchus (1850); Dust to Dust and the Soul to God (1850); Poetry (1851), Neuchatel Museum; Early Education (1853); Réveil, Sarah, Gourmandise (1859); Visit to the Nurse, Les trouble-fête (1861); La reine bacchanale, A Farmer-General (1864); Domestic Happiness (1865); The Golden Age (1875); Numa Pompilius and Egeria (1876); Birth of Venus (1877); Emancipation of Woman (1879); Rose Harvest (1882); Little Coquette (1883); Big Brother's little Christmas (1884); Spring as Doctor (1886); The Doll, Neuchatel Museum; Award of Idleness, C. H. Wolff, Philadelphia.

ZUCCARELLI (Zuccherelli), FRANCESCO, born at Pitigliano, Tuscany, in 1702, died at Florence in 1788. Florentine school; landscape painter, pupil in Florence of Paolo Anesi, then in Rome of Giovanni Maria Morandi, and of Pietro Nelli; practised at first history painting, and after staying for some time in Venice travelled in Germany, Holland, and France; was induced by the British consul at Venice to visit London, where he was employed for five years in painting decorations for the Opera House, and views on the Thames.



## ZUCCHERO

After his return to Venice he painted some of his best landscapes, but having become known and admired in England by engravings from his works, he went again to London in 1752, and was largely patronized by the royal family and aristocracy, in whose collections many of his works may still be found. He was a member of the Incorporated Society of Artists, and in 1768 one of the foundation members of the Royal Academy; returned to Florence in 1773, and having invested his savings in the security of a monastery, which soon after was suppressed, he was left indigent, and compelled to resume his art. Many of his works are in Venice (21 in the Palazzo Reale). Works: Landscape with Italian Buildings, do. with Ruins and Waterfall, Aschaffenburg Gallery; Waterfall with Fishermen, Basle Museum; do. with Sheep and Girl on Mule, Bamberg Gallery; two Landscapes, Gotha Museum; Landscape with Horsemen, Kunsthalle, Hamburg; Landscape, Stuttgart Museum; do. with Herds, do. with Fishermen, Museum, Vienna; do. with Busy Groups of Peasants, Abraham's Departure for the Promised Land, Liechtenstein Gallery, *ib.*; Woodland Scenes (4), Bergamo Gallery; Woodland with St. John Preaching, Brera, Milan; Landscape with Horsemen, Fondazione Poldi Pezzoli, *ib.*; do. with Holy Family (2), two others, Venice Academy.—Lanzi (Roscoe), i. 262; ii. 316; Nagler, xxii. 323; Redgrave, 497.

**ZUCCHERO (Zuccaro) FEDERIGO**, born in S. Agnolo in Vado, Urbino, in 1543, died at Ancona in 1609. Roman school. Brother of Taddeo Zuccherro, in whose studio he laboured many years as pupil and assistant. Taddeo, although his brother was very useful to him, aided him to get commissions of his own. Among other works, Federigo painted the



Grimani Chapel, in S. Francesco della Vigna, Venice, which Battista Franco had left unfinished. Soon after his return to Rome his brother died, and Federigo finished his works and executed others in S. Caterina de' Funari, SS. Apostoli, S. M. dell' Orto, and other churches. In 1572 he went to France, and soon after to Flanders, Holland, and England. He painted several portraits of Queen Elizabeth and other distinguished personages (21 were exhibited in 1866). In 1574 Federigo painted the cupola of the Duomo, Florence, which had been left unfinished by Vasari. In 1582 he painted, in the Palazzo Ducale, Venice, Barbarossa at the Feet of Pope Alexander III. After working a while in Rome, he went in 1585 to Madrid, at the invitation of Philip II., and painted several pictures in the Escorial. But his style did not please the Spaniards, and he returned to Rome. He founded the Academy of St. Luke, was its first president, and left all his property to it. He was the author of a treatise on painting, sculpture, and architecture. Among his easel pictures are: Deposition from the Cross, Palazzo Borghese, Rome; *Calumny*, Hampton Court; Portrait of Sir Walter Raleigh, Kensington Gallery; The Golden Age, The Silver Age, Mythological Allegory, Uffizi, Florence; Descent of Christ into Limbo (1585), Brera, Milan.—Vasari, ed. Le Mon., xii. 109, 133; Ch. Blanc, *École ombrienne*; Burckhardt, 185, 235, 754; Siret, 1030.

**ZUCCHERO, TADDEO**, born in S. Agnolo in Vado, Urbino, Sept. 1, 1529, died in Rome, Sept. 2, 1566. Roman school; son and pupil of Ottaviano Zuccherro, a poor painter, and elder brother of Federigo Zuccherro. Went to Rome when very young, and after



## ZÜGEL

suffering great privations was brought into notice by his decoration of the Palazzo Mattei. Became a popular painter, and was buried near Raphael in the Pantheon. Among his best works are frescos of the Passion of Christ, in S. Consolazione, and a series representing the Glories of the Farnese Family, in the villa built by Cardinal Farnese at Caprasola.—Vasari, ed. Le Mon., xii. 104; Ch. Blanc, *École ombrienne*; Burckhardt, 186; Siret, 1030.



ZÜGEL, HEINRICH, born at Murrhard, Württemberg, Oct. 22, 1850. Animal painter, pupil of Stuttgart Art School; studied in 1873 in Vienna, and settled in Munich. Works: Sheep in Alder Grove (1875), National Gallery, Berlin; Sheep-Shearing; Sheep-Washing; Span of Oxen (1875); Herd fleeing from Storm; Ploughing Oxen; Nobody at Home; Runaway Bull; Sheep and Lambs, Knoedler & Co., New York.—Müller, 575; *Illustr. Zeitg.* (1880), i. 129; *Zeitschr. f. b. K.*, xiii. 128.

ZÜND, ROBERT, born at Lucerne, Switzerland, in 1827. Landscape painter; excels in representing the poetry of the woods, and, by a silvery tone, imparts a peculiar charm to his landscapes, which are generally supplied with biblical figures. Lives at Lucerne. Works: The Harvest, Prodigal Son tending Swine, View near Lucerne, On Lake of Lucerne, Basle Museum; Autumn in the Woods (figures by Rudolf Koller), Berne Museum; Near the Battle Chapel of Sempach, Oakwood, Zürich Gallery.

ZURBARAN, FRANCISCO (DE), born at Fuente de Cantos, Estremadura, Nov. 7, 1598, died in Madrid in 1662. Spanish school; son of simple labourers; pupil of Juan de las Roelas, afterwards imitated style of Caravaggio, whence called the Spanish Caravaggio. In 1625 he painted a series of scenes from the life of St. Peter for the

Chapel of S. Pedro, Cathedral of Seville, and about the same time his Glory of St. Thom-



as Aquinas, his best work, now in the Seville Museum. In 1633 he signed himself painter to the king—an honour which he shared with Velasquez. He

Painted in 1650 the Labours of Hercules, in ten pictures, for the palace of Buen Retiro, now in the Madrid Museum. Zurbarán painted several large compositions, but preferred simple ones requiring but few figures, and generally religious subjects, especially those displaying the rigours and austerities of monastic life. He is the painter of monks, as Raphael is of Madonnas. Other works: Miracle of St. Hugo, St. Bruno before Urban II., Madonna de las Cuevas, Two Dominicans, Seville Museum; Sleep of Jesus, Vision of S. Pedro Nolasco, Apparition of St. Peter to S. Pedro Nolasco, St. Casilda, Madrid Museum; Annunciation, Adoration of Shepherds, Adoration of Magi, Circumcision, Montpensier Gallery, Seville; SS. Peter Nolasco and Raymond de Pegnafort, Funeral of a Bishop, St. Apollina, Louvre; Franciscan Monk, National Gallery, London; Holy Family, Suermondt Museum, Aix-la-Chapelle; Christ after the Scourging, St. Bonaventura, Museum, Berlin; Madonna adored by Monks, Raczynski Gallery, ib.; St. Coelestine declining the Papal Crown, Dresden Museum; St. Francis of

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Assisi in Ecstasy, Old Pinakothek, Munich.—Stirling, ii. 767; Viardot, 75; Ch. Blanc,

## ZUSTRIS

École espagnole; Madrazo, 545; Meyer, *Gemälde köngl. Mus.*, 547; Washburn, *Spanish Masters*, 96.

ZUSTRIS (Sustris), born at Amsterdam in 1526, died in Munich in 1599(?). Dutch school; history and portrait painter, son of, and first instructed by, Lambert Zustris, who is probably the same as Lamberto d'Amsterdamo mentioned by Vasari as a pupil of Titian in Venice; then pupil of Jan Swart of Gröningen, afterwards went to Florence and there allied himself to Vasari, who makes honourable mention of him in 1568 as Federigo di Lamberto Fiamingho. Later on he appears as court painter and architect to Duke William V. of Bavaria. Works: Venus and Cupid, Louvre, Paris; Holy Family, Cassel Gallery.—Kramm, iii. 936; Nagler, xviii. 17; Vasari, ed. Mil., vii. 590.

ZWENGAUER, ANTON, the elder, born in Munich, Oct. 11, 1810, died there, June 13, 1884. Landscape painter; studied from nature in the Bavarian Highlands and in Southern Tyrol. His evening and sunset landscapes are especially fine. In 1853-69 Conservator of Schleissheim Gallery, since 1869 of Munich Gallery. Works: Noon on the Alp (1841); Chiem Lake after Sunset (1847), Harrach Gallery, Vienna; Evening

Landscape with Stag (1851), Evening on the Alp (1856), New Pinakothek, Munich; Bay of Kochel Lake, Schack Gallery, ib.; Deer on a Lake after Sunset, Leipsic Museum; Four Seasons (1858), Swantreep Gallery, Christiania; Evening in the Rushes (1861); Sunset in Bavarian Highlands, Basle Museum; Village in the Evening (1863); Return of the Herd (1883). His son, Anton (born June 12, 1850, pupil of Munich Academy and of his father), paints in the latter's style. Works: View on the Isar; Mill in Nether Bavaria.—Allgem. K. C., viii. 510; Kunst-Chronik, xix. 627; Müller, 576; Zeitschr. f. b. K., xii. 63.

ZYL, GERARD PIETERSE VAN, born in Amsterdam or in Leyden, probably about 1615. Dutch school; portrait and genre painter; was in London with Van Dyck, and painted so much in the style of that master, that he was called Little van Dyck; returned to Amsterdam in or soon after 1641, is mentioned as living there in 1655-58, and painted genre pieces, especially merry assemblages. Works: Portraits of Man and Wife, Brunswick Gallery; Company of Ladies and Gentlemen, Gallery, Copenhagen; Music Lesson, Moltke Collection, ib.—Immerzeel, iii. 262; Riegel, Beiträge, ii. 291.

## SUPPLEMENT.

*Containing names omitted, corrections, and additions, to 1887. Articles preceded by an asterisk (\*) are supplementary to articles in the text.*

\*ADAM, Franz, died in Munich, Sept. 29, 1886.—Kunst-Chronik, xxii. 19.

AGACHE, ALFRED PIERRE, born at Lille; contemporary. Genre painter, pupil of Pluchard and Colas. Medal, 3d class, 1885. Works: Old Woman (1880); Little Girl (1881); The Fates (1882); Decorative Figure (1884); Fortuna (1885); Kaled (1886).

AGGHÁZY, GYULA, born in Hungary; contemporary. Genre painter. Works: The Power of Music (1881); Market Scene (1882), Emperor of Austria; Village Gossip (1883), Hungarian Art Union; Washerwomen, Hemp-Roasting, Evening Landscape (National Exhibition, Buda-Pesth, 1885).—Illustr. Zeitg. (1881), i. 103.

\*ALMA-TADEMA, LAURENZ. Add to works: Hadrian in England—visiting a Romano-British Pottery (1884); Reading from Homer, My Youngest Daughter, Who is it? (1885); An Apodyterium, A Foregone Conclusion (1886). At the Morgan sale, New York, 1886, Roman Lady feeding Fish, and Spring, sold respectively for \$5,000 and \$7,000.

\*AMAURY-DUVAL, EUGÈNE EM-MANUEL, died in Paris, Dec. 27, 1885.

\*AMERLING, FRIEDRICH, died in Vienna, Jan. 14, 1887.—Allgem. K. C., xi. 90.

\*ANATOMY, LESSON IN, *Rembrandt*; read Hague Museum instead of National Gallery, Amsterdam. The picture in the Amsterdam Gallery is a fragment of the Lesson in Anatomy of Dr. Deyman, painted by Rembrandt in 1656. It was greatly damaged by fire in 1723; sold in 1842 to Mr. Chaplin, an Englishman, for 660 florins; bought in London, 1882, for the Amsterdam Museum for £100. The Hague picture was etched by W. Unger in 1873; lithographed by C. Binger; H. J. van den Hout; H. J. Zimmerman; C. C. A. Last; J. L. Huijgens.

\*AURORA, *Guercino*, Palazzo Ludovisi, Rome (vol. i., p. 82, line 3). Read Aurora instead of Apollo.

BAIL, JOSEPH (CLAUDE), born at Limonest (Rhône); contemporary. Genre and still-life painter, son and pupil of Jean Antoine Bail. Medal, 3d class, 1886. Works: Bibelots (1880); The Pig (1881); Mère Brune, Violoncello Player (1882); Glass of Water, Cooks (1883); The Wind of the Lamb, Little Dogs (1884); Cluny Bibelots (1885); Bibelots from Museum of Cluny and from the Drapé Collection (1886).

BAKER, WILLIAM BLISS, died at Ballston, N. Y., November, 1886.

S U P P L E M E N T

\*BARGUE, CHARLES. At the Morgan sale, New York, 1886, was sold: The Sentinel (1876, from John W. Wilson sale, Paris, 1881), \$12,300, J. L. Martin, Brooklyn, N. Y.

BARON, THÉODORE, born in Belgium; contemporary. Landscape painter. Gold medal, Antwerp, 1879; Order of Leopold, 1880. Works: Pool in Forest of Fontainebleau in Winter, Summer in Neighbourhood of Paris (1883).

\*BASTIEN-LEPAGE, JULES. Add to works: The Wood-Gatherer (an old man with fagots and child gathering wild-flowers), The Mowers (two men in meadow partly cut), Edward P. Allis, Milwaukee, Wis.

\*BAUDOIN, PAUL ALBERT. Awarded a 2d class medal for his Decorative Panel for the Mayoralty of Saint-Maur, Salon, 1886.

\*BAUDRY, PAUL, died in Paris, Jan. 17, 1886. A collective exhibition of his works was held in Paris in the autumn of 1886.—Gaz. des B. Arts (1881), xxiii. 478; (1882), xxv. 538; xxvi. 131; (1884), xxix. 311, 509; (1886), xxxiii. 106, 395; Claretie, Peintres (1884), ii. 33; Kunst-Chronik, xxi. 279; Mag. of Art, ix. 468; Zeitschr. f. b. K., xxii. 1, 65.

\*BECKWITH, JAMES CARROLL, elected A.N.A., 1886.

\*BEHRENDSEN, AUGUST, died at Meran, Tyrol, April, 1886.

\*BELLOWS, ALBERT F., born at Milford, Mass., Nov. 29, 1829, died at Auburn-dale, Mass., Nov. 24, 1883.

\*BENCZUR, GYULA. Work in United States: Verlassen, W. H. Metcalf, Milwaukee.

\*BENJAMIN-CONSTANT, JEAN JOSEPH. Add to works: Judith, Justinian (1886). The latter picture, a very large canvas, representing the Emperor Justinian seated on his throne among his councillors, is owned in St. Paul, Minn. The Justice of the Chérif (Salon, 1885) is owned in New York.

\*BÉRAUD, JEAN. The Public Ball (1880) is owned by T. T. Kinney, Newark, N. J.

BERGH, RICHARD, born at Stockholm; contemporary. Genre and portrait painter, pupil of Stockholm Academy and in Paris of Jean Paul Laurens and of E. Perséus. Medal, 3d class, 1883. Works: End of the Meeting (1884); In Sweden at Nightfall (1885); My Wife (1886).

BERTHELON, EUGÈNE, born in Paris; contemporary. Landscape and marine painter, pupil of Eugène Lavielle and of Berne-Bellecour. Medal, 3d class, 1886. Works: Coast at Mesnilval near Tréport, Near the Coast in Thick Weather (1884); Departure of the Pilot, Forest of Fontainebleau (1885); Old Jetty at Tréport in Stormy Weather (1886).

\*BINET, VICTOR. Awarded a 2d class medal for his Spring Morning at Saint-Aubin-sur-Quilleboeuf, and The Plain at do., Salon, 1886.

\*BISL, LUIGI, died in Milan, Sept. 11, 1886.

BLAYN, FERNAND, born in Paris; contemporary. Genre painter, pupil of Alexandre Cabanel. Medal, 3d class, 1886. Works: A Rescue, A Poor Reception (1880); Old Warrior (1881); Return of Fishermen, On the Beach (1882); Low Water at Cayeux, Idyl on the Beach (1883); Burial of a Child in Brittany (1884); St. Francis of Assisi (1885); Funeral of a Young Girl in Picardy, Return of the Geese—Normandy (1886).

\*BODENMÜLLER, ALFONS, died insane in Munich, June 18, 1886. Works: The Schäffler Dance in Munich during the Plague, The Foster Child, Caritas.

BOMPARD, MAURICE, born at Rodez (Aveyron); contemporary. Genre and portrait painter, pupil of Boulanger and Jules Lefèbvre. Medal, 3d class, 1880. Works: Study of Birds, Model's Repose (1880); Début at the Studio (1881); Jack in the Bowl (1882); Tunisian Butcher (1884); A Studio Corner (1885); Prayer at the Mosque (1886).

\*BONHEUR, (MARIE) ROSA. At the Morgan sale, New York, 1886, were sold the following: Calf and Cow—Scotch Highlands (1876), \$12,200; Deer in Forest (1867), \$7,150, Mr. Sutton, New York.

\*BORDES, ERNEST DOMINIQUE. Awarded a 2d class medal for his Death of Bishop Prætextatus, Salon, 1886.

\*BOSSHARDT, KASPAR, died in Munich, Feb. 10, 1887.—Kunst-Chronik, xxii. 328.

\*BOUGUEREAU, (WILLIAM) ADOLPHE. Medal of honour, 1885; Commander of L. of Honour, 1885. To pictures owned in the United States add: The Lost Pleiad, W. H. Metcalf, Milwaukee; The New-Born Lamb (1873), Return from the Harvest (1878), A. T. Stewart Collection, New York; The Bathers, Dr. Judson, ib. At the Morgan sale, New York, 1886, Cupid, Nut-Gatherers (1882), Italian Mother and Child, and Madonna and St. John (1882), sold for \$6,500, \$7,250, \$3,050, and \$9,000.

\*BOURGEOIS, (LÉON PIERRE) URBANI. Add to works: Martyrdom of St. Andrew (1886), Convent of Gray Nuns, Montreal, Canada.

\*BRÉTON, JULES ADOLPHE. Member of Institute, 1886. Add to works: The Communicants (H. 4 ft. × 6 ft. 2 in., Salon, 1884), Morgan sale, New York, 1886, \$45,500, to Donald Smith, Montreal, Canada. Same sale, Bird Nest (1884), and Returning from the Fields (1878), sold respectively for \$3,600 and \$9,500.

\*BROUILLET, (PIERRE) ANDRÉ. Awarded a 2d class medal for his Wounded Peasant, Salon, 1886.

BURGERS, HENDRIK JACOB, born at Huissen, Guelderland; contemporary. Genre painter, pupil of Amsterdam Academy and in Paris of Lionel Royer. L. of Honour, 1878. Works: Surprise, The Favourite (1876); The Bath (1878); After the Departure, Mother and Child (1879); Winter, Autumn (1880); In the Country (1881); Ship Builder, The Duo (1882); Farrier, A Symphony (1883); Sick Sister, Baptistry

of St. Mark's—Venice (1884); Fisherwoman of Zandvoort, The Cooper of Dives (1885); The Brook, The Forge (1886).

BURNAND, EUGÈNE, born at Moudon, Switzerland; contemporary. Genre painter, pupil of Menn and of Gérôme. Works: Dominican Novices (1878); Spinning Woman, Wood Cutter in Prayer (1879); Horse Drove in Camargue (1882); Swiss Farm, Shepherd in the Garrigues (1883); Old Age of Louis XIV., A Day's Mowing (1884); Alpine Bull, Provençal Shepherd (1885); Change of Pasture (1886).—N. illustr. Zeitg. (1880), ii. 790.

\*BURNE-JONES, EDWARD. Add to works: Flamma Vestalis, Morning of the Resurrection, Sibylla Delphica, Depths of the Sea (1886). The last-named picture is the first one ever exhibited by the painter in the Royal Academy. Philip Burne-Jones, son of Edward Burne-Jones, exhibited in the Grosvenor Gallery, 1886, An Unpainted Masterpiece, representing the studio of a poor artist, suggested by Henry James's story, "A Madonna of the Future."

\*BURNITZ, KARL PETER, died in Frankfort, Aug. 18, 1886.

CARABIN, JACQUES, landscape painter in Brussels; contemporary. Medals: London, 1873, 1874; Dunkirk, 1876; Algiers and Nimes, 1881; Sydney, 1880; Melbourne, 1st class, 1881; Lyons, 1882. Order of Liberator of Venezuela. Works: Under the Portico del Marocco at Riva, Fountain at Corbole (Exposition universelle, Amsterdam, 1883).

\*CARAVAGGIO, MICHELANGELO DA (vol. i., p. 241, col. 2, line 40). Read Good Samaritan instead of St. *Sebastian*.

CARBONELL Y SELVA, DON MIGUEL, born in Spain; contemporary. Pupil of Barcelona Academy. Works: Sappho (1881); Catalonian Lace Maker (1882); Patria, Fides, Amor (1884).—La Ilustracion (1882), i. 282; (1884), i. 395.

\*CASADO DEL ALISAL, DON JOSÉ, born in Valencia, Spain, in 1832, died in Madrid, Oct. 10, 1886.—Kunst-Chronik, xxii. 43.

CASANOVA Y ESTORACH, ANTONIO, born at Tortosa, Spain; contemporary. Genre painter, pupil at Barcelona of Claudio Lorenzale and at the Madrid Academy of Federico de Madrazo; then studied in Rome, and finally in Paris, where he still resides. Works: Preparing for a Visit (1874), A. T. Stewart Collection, New York; Victims of Pillage (1876); Court Favorites, Temptation (1877); Van Dyck at the Court of Charles I., Chocolate (1878); Marriage of a Prince, Indiscretion (1879); Hero of the Fête (1880); In the Corner of a Garden, Gourmet (1881); Episode in Siege of Paris—1590, At Figaro's (1882); A rising Star (youth of Mme. de Pompadour), Always the King (1883); The Gourmand (1883), at Morgan sale, New York, 1886, \$1,750; Writing his Memoirs, Theologian (1884); Last Moments of Philip II. of Spain (1885); St. Ferdinand, King of Spain (1886).

CASTRES, ÉDOUARD, born at Geneva; contemporary. Genre painter, pupil in Geneva of Menn and in Paris of Zama-cois. Medals: Paris, 2d class, 1872, 1874. Works: A Collector (1870); Japanese Bazaar; International Ambulance in the Snow (1872); Prisoner's Narrative (1873); Convent Fountain, Gypsies Travelling, After the Shot (1874); At Cairo, Return from Market, Beggar Monk (1875); Gratuitous Consultation, Caravan (1876); Gypsies traversing Simplon Pass, Game at Quoits on Convent Terrace (1877); Relays at Hospital on Simplon Pass, Japanese Woman at the Bath (1878); Interrupted Meditation, A Trick (1879); Crossing the Frontier, Return from Mountains (1880); Little Convalescent (1881); The Bivouacs (1882); Hamlet on Fire (1883); Christmas Eve (1884); Country Life (1885); The Conscripts (1886).

CAVÉ, JULES CYRILLE, born in Paris; contemporary. History and portrait painter, pupil of Bouguereau and Tony Robert-Fleury. Medal, 3d class, 1886. Works: A Martyr of the Catacombs, Portrait of Mlle. Germaine S. (1886).

\*CESBRON, ACHILLE. Awarded a 2d class medal for his Flowers of Sleep and his Lilac Tree, Salon, 1886.

\*CHARNAY, ARMAND. Awarded a 2d class medal for his Terrace of Chrysanthemums at Château de Gastheller, Salon, 1886.

CIARDI, GUGLIELMO, born at Treviso; contemporary. Marine and landscape painter in Venice. Gold medal, Berlin, 1886. Works: Malamocco—Venice, Calm in the Lagoons, Chioggia (Exhibition, Munich, 1883); Messidoro, Spring Clouds (1886).

\*CLAIRIN, GEORGES (JULES VICTOR). Add: Medal, 2d class, 1885.

CLEMENS, WILHELM. Genre painter in Munich; contemporary. Gold medal, Berlin, 1886. Works: Monks Quarrelling (1882); Poacher's End (1886).

CLEMENTE, Don SALVADOR, born at Cadiz, Spain; contemporary. Genre painter, pupil of Art School at Cadiz and of Domingo Marqués. Works: Cavalier of Court of Louis XIII.; Sparrow Day at Seville; Volverán las oscuras golondrinas.—La Ilustracion (1883), ii. 131.

COËSSIN DE LA FOSSE, CHARLES ALEXANDRE, born at Lisieux (Calvados), Sept. 7, 1829. Genre painter, pupil of Picot and Couture. Medal, 3d class, 1873. Works: Theseus (1866), Lisieux Museum; Man and Fortune (1870); Politics at the Palais Royal—1793 (1873); Chanson de Roland, Lansquenet (1874); Procession of Pardon de Ploumanach (1884); Adieus (1885); Dressed for the Procession (1886).

COOSEMANS, JOSEPH THÉODORE, landscape painter in Brussels; contemporary. Order of Leopold. Works: Entrance to Gorge aux loups in Fontainebleau Forest (Exposition universelle, Amsterdam, 1883); Road in Heath of Genck, Plateau Belle croix at Fontainebleau (Munich Exhibition, 1883); Autumn Landscape (Jubilee Exhibition, Berlin, 1886).

CORELLI, AUGUSTO, genre painter in Rome; contemporary. Gold medals: Antwerp, 1885; Berlin, 1st class, 1886. Works:

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Peasants surprised by Thunder-storm; Lady in Drawing-Room, Oriental Costume (Munich Exhibition, 1883); My Poor Maria, Forest God (Jubilee Exhibition, Berlin, 1886).

\*COROT, (JEAN BAPTISTE) CAMILLE. At the Morgan sale, New York, 1886, were sold the following: Landscape, \$9,000; Nymphs Bathing, \$4,800; Evening on a River, \$4,050; Landscape and Cattle, \$4,200; Near Ville d'Avray, \$3,500; Landscape, \$3,300; Environs of Lake Nemi (1865), \$14,000; Wood Gatherers (1875), \$15,000.

CRAMER, ALFONS VON, died at Pegli Multedo, Italy, Jan. 4, 1884.

\*CRANK, CHARLES ALEXANDRE (vol. i., p. 348). Instead of CRANK read CRAUK.

CURTIS, CALVIN, born at Stratford, Conn., July 5, 1822. Portrait and landscape painter, pupil in 1841 of the National Academy and of Daniel Huntington. After painting for several years in New York, he returned in 1849 to Connecticut, and lived in Birmingham and Waterbury until 1859, when he settled in Bridgeport. Though hampered by disease, he has been able to accomplish much good work. Among his sitters have been Chief Justice Thomas B. Butler, Judge S. B. Beardsley, General William N. Noble, Gideon H. Hollister, Rev. Nathaniel Hewitt, and William R. Seeley.

\*DAGNAN-BOUVERET, PASCAL ADOLPHE JEAN. Add: Legion of Honour, 1885.

\*DANBY, THOMAS (son of *Francis*), died in London, March 25, 1886.

\*DAUBIGNY, CHARLES FRANÇOIS. At the Morgan sale, New York, 1886, were sold the following: Boats on the Shore, \$1,325; Cooper's Shop (1872), \$5,300; On the Seine (1873), \$6,200; On the Marne (1873), \$5,500.

\*DAUBIGNY, KARL PIERRE, died at Auvers-sur-Oise, in May, 1886.

\*DECAMPS, ALEXANDRE GABRIEL. At the Morgan sale, New York, 1886, were

sold the following: Bazaars in Cairo, \$2,450; Walk to Emmaus, \$3,100.

\*DELAUNAY, JULES ÉLIE. Add to medals: 1st class, 1878; Officer L. of Honour, 1878; Member of Institute, 1879.

DELPÉRÉE, ÉMILE, genre and portrait painter in Liège; contemporary. Medal, Ghent, 1877; gold medal, Brussels, 1871; Order of Leopold, 1883. Works: Return from the Garden, Portrait of Professor van Beneden (Exposition universelle, Amsterdam, 1883); Interruption of Jubilee Procession at Liège in 1875 (Munich Exhibition, 1883).

\*DESTREM, CASIMIR. Awarded a 2d class medal for his Ruth and Boaz, Salon, 1886.

\*DEVILLY, THÉODORE, died at Nancy, France, Dec. 24, 1886.—*Chronique des Arts* (1887), 5.

\*DIAZ DE LA PEÑA, NARCISO VIRGILIO (vol. i., p. 405, line 30). For Diana and Poitiers read Diana of Poitiers. At the Morgan sale, New York, 1886, were sold the following: Oriental Woman (1865), \$1,550; Lane near Fontainebleau (1865), \$2,500; Study of the Nude, \$1,375; Edge of a Wood, \$2,750; Moonlight Concert, \$2,400; Pool in the Woods (1873), \$2,600; Toilet of Venus (1877), \$3,300; Flowers, \$500; Île des Amours (1857), \$3,900; Children and Kid (1860), \$2,750; Persian Women (1860), \$2,925; Repose after Bath, \$1,600; Boy with Hunting Dogs (1855), \$4,500; Holy Family (1853), \$4,100; Sunset after Storm (1871), \$8,650; Bathers, \$2,400; Persian Woman and Child, \$3,500.

DILL, LUDWIG, born at Gernsbach, Baden, Feb. 2, 1848. Marine painter in Munich; self-taught. Medal, Nuremberg; gold medal, Stuttgart; Munich, 2d class, 1883. Works: After the Storm (1882), Munich Art Union; Canal in Venice (1882), Stuttgart Museum; Sirocco, Lagoon Village (Exhibition, Munich, 1883); Venetian Fishing Boat (Jubilee Exhibition, Berlin, 1886).—*Kunst-Chronik*, xvii. 8, 386; xix. 447; *Zeitschr. f. b. K.*, xix. 159.



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DIX, CHARLES TEMPLE, born in Albany, N. Y., Feb. 25, 1838, died in Rome, March, 1872. Landscape and marine painter; served in the civil war on the staff of his father, General John A. Dix, and at its close went to study in Rome, where he remained until his decease. Works: Phantom Ship; View of Gibraltar; Sunset at Capri; Sark Channel Islands; Coast Scene (1871).

\*DOREUR, LE. Add to bibliography: *Jal*, 1046.

\*DUBUFE, ÉDOUARD. Add to works: Love's Diversion (1860), Circassian Girl (1867), Lady and Parrot (1871), Prodigal Son (1867), A. T. Stewart Collection, New York. The Prodigal Son, the study of the larger picture (Exposition universelle, Paris, 1878, burned in Cincinnati a few years later), is in three parts in one frame: centre, H. 4 ft. × 7 ft. 6 in.; wings, each, H. 4 ft. × 1 ft. 4 in.

\*DUPRÉ, JULES. At the Morgan sale, New York, 1886, were sold the following: Stormy Weather, \$1,700; Driving Cows to Water, \$1,850; Cloudy Day, \$2,500; Morning, \$8,050; A Symphony, \$8,100.

\*DUPRÉ, LÉON VICTOR, died in Paris, Nov. 1, 1879.—*L'Art* (1879), iv. 168.

DURANGEL, LÉOPOLD VICTOR, born at Marseilles; contemporary. History and portrait painter, pupil of Horace Vernet and of Ferdinand Wachsmuth. Medal, 3d class, 1886. Works: Deposition from the Cross (1878); Providence (1879); Jesus Dead on the Cross, Butterflies—Decorative Panel (1880); Olive Harvest (1881); The Flute Prize (1882); The Fish and the Shepherd that plays the Flute, *Omnis Homo* (1885); Resignation (1886).

ERDTELT, ALOIS, genre painter in Munich; contemporary. Gold medal, Berlin, 1886. Works: Genre Scene, Two Portraits (Munich Exhibition, 1883); At the Tailor's, Portrait of the Artist, do. of his Father (Jubilee Exhibition, Berlin, 1886).

FAIVRE, LÉON MAXIME, born in Paris; contemporary. Genre and portrait painter, pupil of Gérôme and of Boulanger.

Medal, 3d class, 1884. Works: Interior of Gérôme's Studio (1877); Dernière victoire! (1880); William the Conqueror (1881); La muse au cabaret (1882); Female Portrait (1884); An Invader in the Stone Age (1885); Surprised by the Tide (1886).

FERRY, JULES, born at Bordeaux, France, Jan. 1, 1844. History and genre painter, pupil of John Lewis Brown and of Alexandre Cabanel. Medal, 3d class, 1886. Works: Astyanax thrown from the Walls of Troy by order of Ulysses (1869); Game Seller (1870); Return from Hunting (1873); Hallali of the Wild Boar (1876); Recall of Dogs from Boar Chase (1879); The Guard's Breakfast (1880); Market Day—Road to Evreux (1884); Diana at the Bath (1886).

\*FILDES, (SAMUEL) LUKE, elected R.A., 1887. Add to works: The Flower Girl, A Daughter of the Lagoons (1886).

FIRLE, WALTHER, genre painter in Munich; contemporary. Gold medal, Berlin, 1886. Works: Morning Devotions in Dutch Orphanage, Sunday School (Jubilee Exhibition, Berlin, 1886).

\*FORTUNY Y CARBO, MARIANO. At the Morgan sale, New York, 1886, were sold the following: Italian Woman (water-colour), \$450; Spanish Lady with Fan (water-colour), \$575; The Rare Vase (1870, water-colour, J. W. Wilson sale, Paris, 1881), \$7,100.

FOURIÉ, ALBERT, born in Paris; contemporary. Genre painter, pupil of Jean Paul Laurens and of Gautherin. Medal, 3d class, 1884. Works: Recreation in the Cloister (1879); Judith, A Numismatist (1881); Étienne Marcel and the Dauphin (1882); First Communion at Crosne (1884); Last Mourning (1885); A Fête-Day (1886).

\*FRÈRE, CHARLES (ÉDOUARD). Instead of Medal, 2d class, 1848; Medal, 1865, read: Medal, 3d class, 1883.

\*FRÈRE, (PIERRE) ÉDOUARD, died at Écouen, May 23, 1886.—*Athenæum* (1886), i. 723.

FRIESE, RICHARD, born at Hamburg, Germany; contemporary. Animal painter,

pupil of Berlin Academy. Medal, 3d class, Paris, 1885; gold medal, Berlin, 1886. Works: Brigands of the Desert (Salon, 1885); Hard Fight between Ure-Oxen, End of a Noble of the Forest (Jubilee Exhibition, Berlin, 1886).

\*GAGLIARDINI, JULIEN GUSTAVE. Awarded a 2d class medal for Picardy Farm, Court Yard in Auvergne, Salon, 1886.

GEBHARDT, KARL, born in Munich, March 23, 1860. History painter, pupil of Loefftz and Lindenschmit at the Munich Academy, where he won several prizes; then studied in Italy. Medal, Nuremberg, 1879. Works: A Bookworm (1877), owned in America; Loki and Sigrun (1878); Hero and Leander (1879), Kunsthalle, Hamburg; Minnesinger (1881); Death of Virginia (1882); Eve by the body of Abel (1883).—*Illustr. Zeitg.* (1886), i. 109; *Kunst-Chronik*, xvii. 436; xviii. 549; xix. 351; *Zeitschr. f. b. K.*, xix. 135.

GELHAY, ÉDOUARD, born at Braisne-sur-Vesle (Aisne); contemporary. Portrait and genre painter, pupil of Jules Goupil and of Alexandre Cabanel. Medal, 3d class, 1886. Works: Atelier of Tony Robert-Fleury (1885); Foundling Asylum (1886).

\*GÉRÔME, JEAN LÉON. Add to works: *Œdipus*, First Kiss of the Sun (1886). At the Morgan sale, New York, 1886, were sold the following: Vase Seller—Cairo, \$4,600; The Tulip Folly, \$6,000; Coffee House—Cairo, \$4,800.

GESELSCHAP, FRIEDRICH, born at Wesel, Prussia, May 5, 1835. History painter, pupil of Dresden Academy and in Düsseldorf of Mintrop; studied in Rome in 1866-71. Professor, member, and senator of Berlin Academy. Great gold medal, Berlin, 1886. Works: Roman Triumphant Procession, Four Cardinal Virtues, Re-erection of German Empire, Allegory on War, do. on Peace, Defence of the Country against Foreign Invaders, Union of North and South through Prussia (1883-87), Arsenal, Berlin; Decorations on Staircase of Ministry of Commerce, *ib.*—D. *illustr.*

*Zeitg.* (1886), v. 231; *Kunst-Chronik*, xvii. 314; xviii. 451; xix. 730.

GILBERT, RENÉ JOSEPH, born in Paris; contemporary. Genre painter, pupil of Alexandre Cabanel. Medal, 3d class, 1886. Works: A Bad Blow (1882); Sunday (1885); The Tapestry Mender (pastel, 1886).

\*GIRARD, ALBERT. Awarded a 2d class medal for his *La première heure—Banks of the Seine*, Salon, 1886.

GREGORY, JAMES ELIOT, born in New York; contemporary. Portrait and figure painter, pupil of the *École des Beaux Arts* and of Carolus-Duran. Studio in Paris. Works: Portraits of Mrs. C. H. Baldwin (1882), of General Cullum (1883), Mrs. E. S. Higgins, Child of W. W. Astor (1884), and Mrs. Sherwood (1885); *Coquetry* (1884).

GRIDEL, JOSEPH ÉMILE, born at Baccarat (Meurthe), Oct. 16, 1839. Animal painter, pupil of Augustin Feyen-Perrin. Medal, 3d class, 1886. Works: Wounded Boar (1865); A Double Blow (1869); Return from Boar Hunt in the Vosges (1879); Bosnian Bear Exhibitor (1880); Capture of a Wild Boar (1886).

GROLLERON, PAUL, born at Seignelay (Yonne); contemporary. History and genre painter, pupil of Léon Bonnat. Medal, 3d class, 1886. Works: When the Masters are Away (1874); Game of Piquet (1875); Each in his Turn (1878); When the Cat's away the Mice, *etc.* (1879); Episode of 1870 (1881); Combat in 1870 under Walls of Paris (1882); *La partie fine* (1883); On the Look-out, At Buzenval (1884); An Inquiry, Châtillon—Oct. 13, 1870 (1885); Episode of the Battle of Loigny (1886).

GUÉTAL, LAURENT, born at Vienne (Isère); contemporary. Landscape painter. Medal, 3d class, 1886. Works: *La Bérarde-en-Oisans* (1882); Banks of the Drac (1883); Mont-Aiguille and the Valley of Chichilianne-Trièves in Dauphiny (1884); The First Snow (1885); Lake of Léchauda in the Hautes-Alpes, A Sea in Winter (1886).

HAANEN, CECIL VAN, born in Vienna, in November, 1844. Genre painter, son of and first instructed by Remy van Haanen, then pupil of Vienna Academy, and for six years in Antwerp of Van Lerius and Verlat; having for six months been employed in London as draughtsman for leading magazines, he visited Venice in 1873 and was greatly influenced by Passini, and this, in connection with Pettenkofen's advice, imparted a new stamp to his style. He is a brilliant colourist, with a broad and vigorous touch and a fine faculty for composing and placing his figures. Medals: Paris, 3d class, 1876; 2d class, 1878. Works: The Bead Stringers (1876); A Water Carrier, A Street Wrangle (1877); The First Dip (1880); Luncheon Time in a Venetian Sarcophagus, Cobbler's Shop (1881); Gypsy Girl, Mask Shop in Venice (1882); Afternoon Coffee (1883); Death of Juliet (1884).—*Mag. of Art*, x. 1.

HALKETT, FRANÇOIS (JOSEPH CLÉMENT), born at Brussels; contemporary. Genre painter, pupil of Jules Lefèvre, Gustave Boulanger, and Portaels. Medal, 3d class, Paris, 1886. Works: Joueur d'osselets, A Nun (1883); Under the Fir Trees (1884); Candy Sorters, Interior of a Candy Shop (1885); In the Fir Forest, Souvenir of the Dune (1886).

HAQUETTE, GEORGES, born in Paris; contemporary. Genre painter, pupil of A. Millet and of Cabanel. Medal, 3d class, 1880. Works: Scene at Pollet—near Dieppe (1878); Francine's Muff, Interior at Pollet (1879); Wandering Musicians in a Cabaret, Fish Dealer at Dieppe (1880); Interior of la mère Panotte, Père Mazure (1881); Departure for Newfoundland, At the Wharf (1882); Le salut au Calvaire, A Baptism (1884); Landing from Fishing, A Wind Squall (1885); Man of the Sea (1886).

HASLUND, OTTO, born in Copenhagen, Nov. 4, 1842. Landscape, animal, and figure painter, first instructed by Frederik Helsted (1809-75), then pupil of Copenhagen Academy, of Roed, Marstrand, Si-

mosen, and Skovgaard; won a prize in 1871, and went to Italy in 1873. Works: Landscape with Sheep (1867); Old Horse seeking Shelter behind Boat (1868); Landscapes and Animal-Pieces (1869-71); Return from Market (1871); Donkeys on the Road in Ischia (1874); Roman Abbot smoking clandestinely (1875); Monk starting out in Rainy Weather (1878); Milkmaids assisting one another in writing to their Lovers, Two Old People keeping Sunday, Behind a Mill of an Afternoon (1882); In Yule-Tide (1883).—Sigurd Müller, 146.

HAWKINS, LOUIS WELDEN, born at Stuttgart of English parents; contemporary. Genre painter, pupil of Bouguereau, Jules Lefèvre, and Boulanger. Medal, 3d class, 1881. Works: Potato Harvest, The Orphans (1881); Lavatory at Grès, Peasant Woman and Geese (1882); Fisherman's Mother, Evening (1883); Poor People (1884). \*HENNER, JEAN JACQUES. Add to works: Orpheline, Solitude (1886). At the Morgan sale, New York, 1886, were sold the following: Sleeping Nymph, \$2,075; Repose, \$3,100; Fabiola (heroine of Cardinal Wiseman's story of same name), \$4,100; La Source (Salon, 1881), \$10,100, Walter Watson, Montreal, Canada.

JACOMIN, MARIE FERDINAND, born in Paris; contemporary. Landscape painter, son and pupil of Jean Marie Jacomin (1789-1858). Medal, 3d class, 1883. Works: End of a Winter Day (1880); View in Forest of Saint-Germain (1881, 1884, 1885); do. in Forest of Marly (1881, 1882, 1883, 1886).—Bellier, i. 809.

\*JACQUEMART, NÉLIE (vol. ii., p. 328, line 10). For Drury read Duruy.

\*KNAUS, LUDWIG. Add to works: The Witch, George I. Seney, New York. At the Morgan sale, New York, 1886, were sold the following: A Farmer's Daughter (1884), \$2,300; Young Satyr, \$3,150; St. Martin's Day (1877), \$5,700; Hunter's Repast (1867), \$16,400, Mrs. Arnott, Elmira, N. Y.; Country Store (1883), \$10,400, S. P. Avery, New York.

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**KOVALEVSKI, PAUL**, born at Kasan, Russia; contemporary. Genre painter in St. Petersburg; professor. Member of Berlin Academy. Medals: 2d class, Paris, 1878; Berlin, 1886. Works: Transportation of a Millstone (1877); Excavations in Rome (Jubilee Exhibition, Berlin, 1886).

\***KRAY, WILHELM**. Undine listening to the Tale of a Playmate (1879) is owned by T. T. Kinney, Newark, N. J.

**LAHAYE, ALEXIS MARIE**, born in Paris; contemporary. Genre painter, pupil of Pils, of Corot, and of Carolus-Duran. Medal, 3d class, 1886. Works: Banks of the Allier at Beurecueil (1877); Idleness, Dreaming (1878); Under the Olives (1879); Gitanos of the Albaycin at Granada (1880); Marguerite (1881); Little Child (1882); Edge of the Water, Pierre (1883); Susanna (1884); Two Sisters (1885); Revery, First Step (1886).

**LALAING, Count JACQUES DE**, born in Belgium; contemporary. Genre painter, pupil of Portaels and of Cluysenaar. Medals: Paris, 3d class, 1883; 2d class, 1884; do., Berlin, 1886. Studio in Brussels. Works: The Intercepted Courier (1882); Prisoners of War (1883); Equestrian Portrait (1884); The Wrestlers (1885).

**LARSSON, KARL**, born in Stockholm, Sweden; contemporary. Landscape and genre painter, pupil of the Stockholm Academy. Medal, Paris, 3d class, 1883. Works: In the Country (1883); Petite fille (1885); In Sweden (1886).

**LATOUCHE, GASTON**, born at Saint-Cloud (Seine-et-Oise); contemporary. Genre painter, pupil of Corot. Is also a sculptor and engraver. Medal, 3d class, 1884. Works: Conversation (1880); Le trépassé, The View (1881); Fire in London, Interment of a Child at Juvigny-sous-Andaine (1882); Misery, The Wheelbarrow (1883); A Vow, Légende du point d'Argentan (1884); The Infirm at the Monastery of Perron, Solitude (1885); Wilhelmshöhe, Holy Family (triptych, 1886).

**LAURENT, ERNEST JOSEPH**, born in Paris; contemporary. Portrait and genre

painter, pupil of Lehmann, Hébert, and Merson. Medal, 3d class, 1885. Studio at Écouen in 1885. Works: Portrait of my Mother (1882); Clarissa Harlow (1883); On the Banks of the Brook (1884); Annunciation (1885).

\***LAWRENCE, Sir THOMAS** (vol. iii., p. 39, lines 11 and 41). For Gonsalvi read Consalvi.

**LECHEVALIER-CHEVIGNARD, EDMOND**, born at Lyons, France, Feb. 3, 1825. History and portrait painter, pupil of Michel Martin Drölling in Paris. Medals: 3d class, 1857, 1863; L. of Honour, 1885. Works: Ancient Comedians (1850); Benedicite (1859); Marriage of the King of Navarre (1863); Antonello da Messina and Giovanni Bellini (1872); Châteaudun (1885), Hôtel-de-Ville at Châteaudun.

**LEHOUX, PIERRE FRANÇOIS**, born in Paris, June 27, 1823. Landscape and genre painter, pupil of Horace Vernet and of Gros. Medal, 2d class, 1833. Works: View of Alexandria, Ruins of Thebes (1831); Emigration of Arabs in a Caravan from Upper Egypt, Bedouin Camp, Mosque in Alexandria (1833); View of Beyrout (1839); Maronite Monks of Mount Lebanon (1840); Valley of the Jordan (1846); Plain of Thebes (1866); Quarries of Silsilis—Upper Egypt; Siesta on the Field of the Dead—Syria (1882); Siesta in the Harem, Lake of Tiberias (1884); View at Bellevue, Terrace at Beyrout (1885).

**LELIÈVRE, MAURICE (CHARLES MARIE)**, born at Lille (Nord); contemporary. Genre and landscape painter, pupil of Dubufe, Mazerolle, Harpignies, and Jean Paul Laurens. Medal, 3d class, 1886. Paints chiefly in water-colours. Works: Environs of Tlemcen (1877); Halt in the Desert (1878); Blind Man at Door of Mosque (1880); Actæon (1881); Dance of Nymphs (1882); Environs of Toulon, Environs of Cannes (1884); Pool in a Forest (1885); Banks of the Loire near Beaugency, On the Loire at Baule (1886).

**LE POITTEVIN, LOUIS**, born at Neuville-Champ-d'Oisel (Seine-Inférieure); con-

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temporary. Landscape and genre painter, pupil of Gustave Morin, of Zacharie, and of Bouguereau. Medal, 3d class, 1886. Works: Norman Landscape, Paternosters of the Seigneur de Gurzon (1880); Evening at Étretat (1881); Behind the Farm (1882); Vale of Antifer (1883); The Plain (1884); The Little Valley (1885); The Ascent of Benouville—Étretat (1886).

\***LEROLLE, HENRI.** Add to works: Close of the Day (1886), Henry T. Chapman, Jr., Brooklyn, N. Y.

**LEROY, PAUL ALEXANDRE ALFRED,** born in Paris; contemporary. History and portrait painter, pupil of Alexandre Cabanel. Medal, 3d class, 1882. Works: Jesus with Martha and Mary (1882); Portrait (1883); Mordecai (1884); Recreation, Friday at Sidi-Abd-er-Rahman (1886).

\***LOIR, LUIGI.** Awarded a 2d class medal for his *La fumée du chemin de fer*, Salon, 1886.

**LONGCHAMP, Mlle. HENRIETTE DE,** born at Saint-Dizier (Haute-Marne); contemporary. Flower and fruit painter. Medals: 3d class, 1847; 2d class, 1848. Works: Offering to the Holy Virgin (1846); Fruit (1847); A Road-side Cross (1848); Offering to St. Geneviève (1863); Chrysanthemums, Tea Roses (1874); Noisette Roses (1883); Group of Roses (1883); Roses near Water, Study of Roses (1884); Autumn Roses (1885); Hundred-Leaf Roses (1886).

**LUCAS, FÉLIX MARIE HIPPOLYTE,** born at Rochefort-sur-Mer (Charente-Inférieure); contemporary. Genre and portrait painter, pupil of Pils and of Henri Lehman. Medal, 3d class, 1884. Works: Eclogue (1880); Dying Sappho (1881); Forsaken—Souvenir of Venice (1884); Sacred Spring (1885); Portrait of Mlle. de V. (1886).

**MACMASTER, WILLIAM E.,** born at Ballston, N. Y., May 22, 1823. Portrait, genre, and landscape painter; entered National Academy School, New York, in 1843; studied with Charles L. Elliott in 1843-45, and with John Vanderlyn in 1848. He

Painted portraits in Washington until 1852, having among his sitters Thomas H. Benton, Daniel S. Dickinson, Henry Clay, James K. Polk, Zachary Taylor, and William H. Seward. In 1852-70 he painted in New York; in the latter year he went to Europe, studied under Albrecht Schenck at Écouen, and spent several years in Paris. In 1878 he accompanied William H. Seward to California and painted in the Yosemite Valley. Among his other works are: *The Opera Belle* (bronze medal, Exposition universelle, Paris, 1867); *Mont Blanc from Chamounix* (1868), George W. Allen, Milwaukee; *The Jungfrau* (1871), A. V. H. Carpenter, ib.; *Eruption of Vesuvius* (1878), L. E. Conrad, Philadelphia; and portraits of Presidents Pierce (1852) and Buchanan (1856), General H. W. Slocum (1866), Thomas C. Durant (1868), Alexander Mitchell (1871), General Winfield S. Hancock (1880), and Roswell P. Flower (1882).

\***MARÉCHAL, CHARLES LAURENT,** died at Bar-le-Duc, January, 1887.—*Chronique des Arts* (1887), 31.

**MAREST, Mlle. JULIA,** born in Paris; contemporary. Genre and portrait painter, pupil of Charles Chaplin and of Gervex. Medal, 3d class, 1885. Works: *La Rousotte* (1881); *Satisfied* (1882); *Far niente* (1883); *Teasing* (1884); *Marquise Nina* (1885); *Portrait of Mme. R.* (1886).

**MASSARANI, TULLO,** born in Mantua, Italy; contemporary. Genre painter, pupil of Induno. Officer of Legion of Honour, 1878. Studio in Milan. Works: *Infancy in Greece*, *Lady of the Manor* and *a Vassal* (1880); *L'esclave aux colombes* (1885).

\***MEISSONIER, JEAN LOUIS ERNEST.** At the Morgan sale, New York, 1886, were sold the following: *A Standard Bearer* (1857), \$15,000, In the Library (1876), \$16,525, Charles Crocker, San Francisco; *The Vedette—1812* (1883), \$15,000, S. P. Avery, New York.

**MERCIÉ, (MARIUS JEAN) ANTHONIN,** born at Toulouse, France; contemporary. History and portrait painter, pupil

of Jouffroy and of Falguière. Medal, 3d class, 1883. Is far better known as a sculptor, in which department of art he has received many decorations and is an Officer of the L. of Honour (1879). Works: After the Funeral—Souvenir of Brittany, Delilah (1881); The First Halt (1882); Venus (1883); Leda (1884); Michelangelo studying Anatomy (1885); Blood of Venus (1886).

MESLÉ, JOSEPH PAUL, born at Saint-Servan (Ille - et - Vilaine); contemporary. Genre and portrait painter, pupil of Léon Bonnat. Medal, 3d class, 1886. Works: Landscape (1880); Breton Girl (1881); do. and Portrait of Mme. D. L. (1882); Little Peasant Girl (1883); A Mother (1884); Two Sisters (1886).

\*MEYER, JOHANN GEORG (Meyer von Bremen), died in Berlin, Dec. 4, 1886.

MICHEL, GEORGES, born in Paris in 1763, died in 1843. Landscape and genre painter, pupil of Taunay. He was an excellent copyist, and was employed in the restoration of the pictures of Cardinal Fesch. Though he had but little reputation in his day, his pictures are now much sought after. Works: Horse Market (1791); Swiss Landscape (1793); Military Convoy, Halt of Cavalry (1800); Rainy Landscape (1808); Animals going to Drinking Place (figures by Taunay), Nantes Museum. Some fine examples of his work are owned in this country by John W. Mason, Brooklyn, N. Y., and Henry T. Chapman, Jr., ib.

\*MILLET, JEAN FRANÇOIS. At the Morgan sale, New York, 1886, were sold the following: Shepherdess and Sheep (water-colour), \$1,525; Gathering Apples, \$2,575; Wool Carder, \$3,650; Feeding Poultry, \$4,000; Dressing Flax (1854), \$4,975; The Churner (Laurent Richard sale, Paris, 1878), \$8,100; Gathering Beans, \$6,300; Wood Cutters, \$5,000; Woman in Kitchen, \$650; The Spaders, \$3,800; The Spinner, \$14,000.

MORENO, Don MANUEL GOMEZ, born at Granada; contemporary. History painter, pupil of Granada Art School, and under Federico Madrazo of Madrid Academy (1857

—60); won two competition prizes at Granada in 1861 and 1862, and was appointed professor of drawing at the royal college of San Bartolomé y Santiago in 1867. Went to Rome in December, 1878, and studied there for two years. Gold medal, 1875. Works: Pietà (1861); Christ on Calvary (1862); St. Teresa (1867); Conception (1875), Granada University; Courtyard of the Mosque in the Alhambra (1875); Reading the Bill (1876); Scene during First Expulsion of the Moors under Philip II. (1877); Chamber where Queen Aixa visited her disgraced Son Boabdil (1879); San Juan de Dios saving from the Flames the Infirm of the Hospital at Granada (1880).—La Ilustracion (1881), i. 410.

\*NEUVILLE, ALPHONSE (MARIE) DE. Add to works: Assault on Tel-el-Kebir (1883, episode of the war in Egypt), Knoedler & Co., New York.

OLIVE, JEAN BAPTISTE, born at Marseilles; contemporary. Marine painter, pupil of Vollon. Medals: 3d class, 1885; 2d class, 1886. Works: Rocks at Tréport (1879); The Mediterranean (1880); Old Port of Marseilles, Still-Life (1881); Beach of the Prado during the Mistral (1882); Promenade of la Croisette at Cannes (1883); Entrance to Old Port of Marseilles, Sea Shore at St. Laurent (1885); Mistral in Isle of the Prado—Marseilles, Épaves de la Navarre near Marseilles (1886).

PERRANDEAU, CHARLES, born at Sully-sur-Loire (Loiret); contemporary. Genre painter, pupil of Alexandre Cabanel. Medal, 3d class, 1886. Works: Ecstasy (1881); Death of Jesus (1882); A Widow, Fatigue (1883); The Scholar of the Village, Young Sardinière (1884); Return from Market (1885); Wretchedness (1886).

\*PRINCETEAU, RENÉ. Awarded a 2d class medal for his Return to the Farm during an Inundation, Salon, 1886.

PROUVÉ, VICTOR ÉMILE, born at Nancy (Meurthe-et-Moselle); contemporary. Figure painter, pupil of Devilly and of Cabanel. Medal, 3d class, 1886. Works:

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Adam and Eve (1882); Jeanne (1883); Rosy Visions (1884); Sardanapalus (1885); Madeline, Nourmahal (1886).

RICHEMONT, ALFRED (PAUL MARIE) DE, born in Paris; contemporary. History painter, pupil of Bin, Douillard, and Michel. Medal, 3d class, 1886. Works: The Monk (1880); Corner in the Church at Dieppe (1881); The Old Vagabond (1882); A Cave during the Bombardment of Paris in 1871 (1883); Refugees—Notice posted in Paris, Jan. 18, 1871 (1884); Volunteer Enrolment—1870 (1885); Legend of St. Mary of Brabant—1290 (1886).

\*ROUSSEAU, THÉODORE. Add to works: Road through Fontainebleau (H. 2 ft. 10 in. × 3 ft. 10 in.), Henry T. Chapman, Jr., Brooklyn, N. Y.

RUEL, (PIERRE) LÉON (HORACE), born in Paris; contemporary. History and genre painter, pupil of Isidor Pils. Medal, 3d class, 1886. Works: De Profundis (1870); Idyl (1878); Breakfast (1879); The Sense of Smell (1881); Surprise of a Hostile Post by Franc-Tireurs in 1870 (1882); Leda (1883); Corner of the Studio (1884); Temptation of St. Anthony (1885); Homage to Admiral Courbet (1886).

SAIN, PAUL (JEAN MARIE), born at Avignon (Vaucluse); contemporary. Landscape painter, pupil of Guilbert d'Anelle and of Léon Gérôme. Medal, 3d class, 1886. Works: Cabin at Billancourt in Winter (1880); Torrent in Woods at Brenets—Switzerland (1881); Evening on Banks of the Seine at Billancourt, Morning on Banks of the Rhone at Avignon (1882); End of Autumn at Avignon (1883); Ancient Road of Chêne-Vert near Avignon, November Twilight (1884); Evening in February at Avignon, The Rhone (1885); Sunset in Isle of Piot near Avignon, Mill of St. Cénéry near Alençon (1886).

\*SERVIN, AMADÉE ÉLIE, died at Villiers-sur-Morin, May, 1884.

\*SORTIE OF THE BANNING COCK COMPANY. Add to bibliography: *Gaz. des B. Arts* (1887), xxxv. 175.

\*STONE, MARCUS, elected R.A., 1887.

\*TERBURG, GERARD. Add to bibliography: *Gaz. des B. Arts* (1886), xxxiv. 388; (1887), xxxv. 40, 125.

THOMAS, CHARLES ARMAND, born in Paris; contemporary. Still-life painter, pupil of Victor Leclaire. Medal, 3d class, 1886. Works: June Flowers (1880); A Corner of the Conservatory (1881); Cellar of Père Jacquemin (1882); A Gay Morning (1883); Corner of Vineyard in Burgundy (1884); In the Studio (1885); Eve of the Fête (1886).

\*TROYON, CONSTANT. Add to works: Going to Market (H. 1 ft. 2 in. × 1 ft. 10 in.), Henry T. Chapman, Jr., Brooklyn, N. Y.; Cattle (1856), Landscape and Cattle (H. 2 ft. 7 in. × 3 ft. 8 in.), A. T. Stewart Collection, New York.

TURNER, ROSS STERLING, born at Westport, Essex County, N. Y., June 29, 1847. Landscape painter, studied in Munich, Venice, Florence, and Rome. Studio in Salem, Mass. Works in oils: A Roman Villa (1883); La Salute (1884); A White House Ashore. Water-colours: A White Study (1883); An Old Garden (1886).

\*VALADON, JULES EMMANUEL. Awarded a 2d class medal, Salon, 1886.

\*VERBOECKHOVEN, EUGÈNE JOSEPH. Add to works: Dog tossed by a Bull (H. 2 ft. × 3 ft.), Henry T. Chapman, Jr., Brooklyn, N. Y.

\*VIBERT, JEHAN GEORGES. The Missionary's Story (1883, Morgan sale, 1886, \$25,500), was bought by C. P. Huntington, New York.

VIMONT, ÉDOUARD, born in Paris, Aug. 8, 1846. History painter, pupil of Alexandre Cabanel and of Maillat. Medal, 3d class, 1886. Works: Cephalus and Procris (1870); The Sirens (1874); Lucretia (1875); St. Geneviève (1876); The Fable and the Truth (1880); A Gallic Oracle (1881); Hercules between Vice and Virtue (1883); St. Columba (1884); Folly guides the Shafts of Love (1885); Vitellius saluted Emperor (1886).

*SUPPLEMENT*

\*VUILLEFROY, (DOMINIQUE) FÉLIX DE. Add to works : Peasant Boy with Oxen at a Roadside Shrine, Henry T. Chapman, Jr., Brooklyn, N. Y. 3d class, 1886. Works : St. Sebastian (1875); Prodigal Son (1876); Judith (1877); Old Woman in Prayer (1878); In the Fields (1880); Tryptich—Birth of Christ—Death of Christ—Holy Women (1881); The Sheep-Tender (1884); At the Convent (1885); At the Dispensary (1886).

WINTER, PHARAON (ABDON LÉON) DE, born at Bailleul (Nord); contemporary. History and genre painter, pupil of Alexandre Cabanel, Jules Bréton and Colas. Medal,















