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BACCIO BANDINELLI

*Pittore e Scultore, nacque in Firenze
l'anno 1487. morì l'anno 1559.*

Cio. Dom. Campiglia del.

CYCLOPEDIA OF
PAINTERS AND PAINTINGS

EDITED BY
JOHN DENISON CHAMPLIN, JR.

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

WITH MORE THAN TWO THOUSAND ILLUSTRATIONS

VOLUME I

NEW YORK
CHARLES SCRIBNER'S SONS
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PREFACE

hand, but upon close research, conducted with the hope of making this work virtually an original authority—their facts being derived from the latest monographs in all languages on the several painters and schools, from the art periodicals of many countries, and from autobiographical memoranda and other original material. The latest catalogues of all the great art museums of the world, and of many private collections, have also been carefully collated, so that the information given is the best and fullest accessible up to the date of publication.

The method of arrangement of the Cyclopaedia is believed to be especially practical, intelligible, and convenient. The biographical and descriptive articles are combined under a single alphabet; a novel plan enabling any reader, with no knowledge of a well-known painting other than the name, to turn to it directly, and trace its history back to its author. A simple cross-reference system also enables the reader of the biographical articles to tell at a glance what works of each artist are treated at length, the italicizing of a single word in the name of a picture showing that under that word a separate article upon it will be found.

The bibliography appended to each article is such as will guide the reader to further and more minute investigation than would be possible in any book of reference; even, it may be said, to an exhaustive study of the whole literature of the topic. It embraces, besides English works and periodicals, those in French, German, Italian, Spanish, Dutch, and Danish.

In the illustration of the work, nothing has been spared that could make it valuable and really representative. The articles contain portraits of prominent artists, living and dead, fac-similes of their monograms and signatures, outline sketches of the important pictures of the older masters (intended as aids to the

P R E F A C E

verbal description, and as memoranda of the compositions); and there are in addition full-page reproductions, by the best-known processes, of representative works of many painters of the modern schools.

The Cyclopedic being intended primarily for English readers, each painter is treated under his best-known English appellation, whether surname, assumed name, or sobriquet. Thus, Correggio will be found under that title, and not under his less-known family name of Allegri; and, in like manner, Domenichino will be used instead of Zampieri, Giorgione instead of Barbarelli, Pinturicchio instead of Biagi, Raphael instead of Sanzio, Tintoretto instead of Robusti, Titian instead of Vecelli, etc.

The work is under obligations to Mr. Louis von Eltz for his efficient labors during its entire progress, and especially for his valuable aid in researches connected with the German, Flemish, Dutch, and Scandinavian schools of painters.

Thanks are due, also, to the superintendent and other officials of the Astor Library for numerous privileges and courtesies, without which the work on the Cyclopedic would have been attended with great difficulties, if not rendered impossible.

NEW YORK, January 1, 1886.

LIST OF ILLUSTRATIONS

FULL-PAGE ILLUSTRATIONS

	<i>To Face Page</i>
1. ALGERIAN FALCONER EUGÈNE FROMENTIN <i>Etching by Stephen J. Ferris after Couteux</i>	25
2. THE ANATOMIST GABRIEL MAX <i>Etching by Stephen J. Ferris</i>	37
3. AUTOMEDON HENRI REGNAULT <i>Lewistype from the original by the Lewis Company, Boston</i>	83
4. THE YOUTH OF BACCHUS WILLIAM ADOLPHE BOUGUEREAU <i>Photogravure from the original by Messrs. Boussod, Valadon & Co., Paris</i>	88

5.	LE BOURGET	<i>To Face</i>
	ALPHONSE DE NEUVILLE	<i>Page</i>
	<i>Photogravure from the original by Messrs. Boussod, Valadon & Co., Paris</i>	. 193
6.	THE BUCKWHEAT HARVEST	
	JEAN FRANÇOIS MILLET	
	<i>Lewistype from the original pastel by the Lewis Company, Boston</i>	. . . 218
7.	CHRIST ON THE CROSS	
	LÉON BONNAT	
	<i>Photogravure from the original by Messrs. Boussod, Valadon & Co., Paris</i>	. 284
8.	THE RETURN TO THE CONVENT	
	EDUARDO ZAMACOÏS	
	<i>Photogravure from the original by Messrs. Boussod, Valadon & Co., Paris</i>	. 327
9.	LANDSCAPE	
	JEAN BAPTISTE CAMILLE COROT	
	<i>Photogravure from the original by Messrs. Boussod, Valadon & Co., Paris</i>	. 335
10.	DANSE DU BATON	
	JEAN LÉON GÉRÔME	
	<i>Photogravure from the original by Messrs. Boussod, Valadon & Co., Paris</i>	. 370

11.

DIADUMENE

To Face
Page

EDWARD JOHN POYNTER

Photogravure from the original by Messrs. Boussod, Valadon & Co., Paris . 402

12.

THE DISCOVERER

WILLIAM MORRIS HUNT

Etching by S. A. Schoff after the original fresco at Albany 413

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OUTLINE ILLUSTRATIONS OF PAINTINGS.

	PAGE
1. ABRAHAM AND ANGELS <i>Murillo</i> Stafford House, London.	4
2. ABRAHAM, SACRIFICE OF <i>Rembrandt</i> Hermitage, St. Petersburg.	5
3. ABRAHAM, SACRIFICE OF <i>Andrea del Sarto</i> Dresden Gallery.	5
4. ACHILLES, EDUCATION OF <i>Jean Regnault</i> Louvre, Paris.	7
5. ADAM, CREATION OF <i>Michelangelo</i> Vatican, Rome.	10
6. ADAM AND EVE <i>Filippino Lippi</i> Carmine, Florence.	11
7. ADAM AND EVE <i>Michelangelo</i> Vatican, Rome.	11
8. ADONIS, DEATH OF <i>Il Moretto</i> Uffizi, Florence.	13
9. AGATHA, ST., MARTYRDOM } OF } <i>Sebastian del Piombo</i> Palazzo Pitti, Florence.	15
10. AGNES, ST., MARTYRDOM OF <i>Domenichino</i> Bologna Gallery.	17
11. AMAZONS, BATTLE OF THE <i>Rubens</i> Munich Gallery.	35
12. AMBROSE AND EMPEROR } THEODOSIUS } <i>Rubens</i> Vienna Museum.	36
13. ANATOMY, LESSON IN <i>Rembrandt</i> National Gallery, Amsterdam.	38
14. ANNUNCIATION <i>Fra Bartolommeo</i> Louvre, Paris.	46
15. ANNUNCIATION <i>Lodovico Carracci</i> Louvre, Paris.	47
16. ANTHONY, ST., TEMPTATION } OF } <i>Pieter Brueghel, the younger</i> Dresden Gallery.	51
17. ANTHONY OF PADUA, ST., } AND INFANT JESUS } <i>Murillo</i> Berlin Museum.	52
18. ANTHONY OF PADUA, ST., } AND INFANT JESUS } <i>Elisabetta Sirani</i> Bologna Gallery.	53
19. ANTIOPE <i>Correggio</i> Louvre, Paris.	54
20. APOLLO AND DAPHNE <i>Francesco Albani</i> Louvre, Paris.	59
21. APOLLO AND MARSYAS <i>Guercino</i> Palazzo Pitti, Florence.	60
22. APOLLO AND MARSYAS <i>Raphael</i> Louvre, Paris.	61
23. ARCADIA, SHEPHERDS OF <i>Nicolas Poussin</i> Louvre, Paris.	64
24. ARIADNE <i>Luca Giordano</i> Dresden Gallery.	66
25. ASCENSION <i>Perugino</i> Lyons Museum.	71
26. ASSUMPTION <i>Rubens</i> Antwerp Cathedral.	75
27. ASSUMPTION <i>Andrea del Sarto</i> Palazzo Pitti, Florence.	76
28. ASSUMPTION <i>Titian</i> Venice Academy.	77
29. ATALA, BURIAL OF <i>Girodet de Roussy</i> Louvre, Paris.	78
30. ATTLA, MARCH OF <i>Raphael</i> Vatican, Rome.	79

OUTLINE ILLUSTRATIONS OF PAINTINGS

	PAGE
31. AURORA	82
32. AUROBA	82
33. AVALOS, ALFONSO D', AL- LEGORY OF	83
} <i>Titian</i>	Louvre, Paris.
34. BACCHANAL	87
35. BACCHUS AND ARIADNE	88
36. BANQUET OF THE CIVIC GUARD	99
} <i>B. van der Helst</i>	National Museum, Amsterdam.
37. BELISARIUS	126
38. BELLA DI TIZIANO	127
39. BELLE FÉRONNIÈRE	129
40. BLIND-MAN'S-BUFF	167
41. BLUE BOY	169
42. BORRACHOS, LOS	183
43. BROKEN PITCHER	208
44. BRUNO, ST., DREAM OF	215
45. BRUNO, ST., VISION OF	216
46. BRUTUS	217
47. CÆSAR, DEATH OF	227
48. CALAIS GATE	229
49. CALUMNY	231
50. CALVARY, PROCESSION TO	233
51. CASTOR AND POLLUX	254
52. CATHERINE, ST., MARRIAGE OF	255
} <i>Fra Bartolommeo</i>	Louvre, Paris.
53. CATHERINE, ST., MARRIAGE OF	256
} <i>Correggio</i>	Louvre, Paris.
54. CATILINE, CONSPIRACY OF	258
55. CATO, DEATH OF	258
56. CECILIA, ST.	261
57. CECILIA, ST.	262
58. CENCL, BEATRICE	263
59. CHALDEAN SAGES	267
60. CHAPEAU DE PAILLE	268
61. CHARITY	270
62. CHARLES I.	272
63. CHARLES I., CHILDREN OF	273
64. CHARLES V.	274
65. CHARLES V. AT MUHLBERG	275
66. CHATHAM, DEATH OF	277
67. CHRIST, BAPTISM OF	281
68. CHRIST, BAPTISM OF	282
69. CHRIST AMONG THE DOC- TORS	285
} <i>School of Leonardo da Vinci</i>	National Gallery, London.
70. CHRIST AND EVANGELISTS	286
} <i>Fra Bartolommeo</i>	Palazzo Pitti, Florence.

OUTLINE ILLUSTRATIONS OF PAINTINGS

	PAGE
71. CHRIST IN HOUSE OF JAIRUS. <i>Paolo Veronese</i>	Vienna Museum. 289
72. CHRIST HEALING THE PAR- ALYTIC	} <i>Murillo</i> Orwell Park, Suffolk. 290
73. CHRIST HEALING THE SICK. <i>Benjamin West</i>	National Gallery, London. 292
74. CHRIST CROWNED WITH THORNS	} <i>Anton van Dyck</i> Berlin Museum. 293
75. CHRIST CROWNED WITH THORNS	} <i>Titian</i> Louvre, Paris. 294
76. CIRCE	} <i>Guercino</i> Louvre, Paris. 299
77. COLUMBINE, LA	} <i>Bernardino Luini</i> Hermitage, St. Petersburg. 316
78. CONCEPTION, IMMACULATE	} <i>Murillo</i> Louvre, Paris. 319
79. CONCEPTION, IMMACULATE	} <i>Murillo</i> Madrid Museum. 320
80. CONCERT	} <i>Michelangelo da Caravaggio</i> Louvre, Paris. 322
81. CONCERT	} <i>Giorgione</i> Palazzo Pitti, Florence. 322
82. CONCERT, RUSTIC	} <i>Giorgione</i> Louvre, Paris. 323
83. CRUCIFIXION	} <i>Lucas Cranach</i> Stadtkirche, Weimar. 354
84. CRUCIFIXION	} <i>Andrea Mantegna</i> Louvre, Paris. 355
85. CUPID, EDUCATION OF	} <i>Correggio</i> National Gallery, London. 358
86. CYMON AND IPHIGENIA	} <i>Sir Joshua Reynolds</i> Buckingham Palace, London. 361
87. DANAË	} <i>Correggio</i> Palazzo Borghese, Rome. 367
88. DANAË	} <i>Titian</i> Vienna Museum. 367
89. DANTE	} <i>Giotto</i> Bargello, Florence. 371
90. DARIUS, TENT OF	} <i>Charles Lebrun</i> Louvre, Paris. 373
91. DAVID AND GOLIATH	} <i>Guido Reni</i> Hermitage, St. Petersburg. 376
92. DEATH ON THE PALE HORSE. <i>Benjamin West</i>	} Pennsylvania Academy, Philadelphia. 378
93. DEATH, TRIUMPH OF	} <i>Sieneſe School</i> Campo Santo, Pisa. 379
94. DELUGE	} <i>Nicolas Poussin</i> Louvre, Paris. 390
95. DESCENT FROM THE CROSS. <i>Rubens</i>	} Antwerp Cathedral. 394
96. DESCENT FROM THE CROSS. <i>Daniele da Volterra</i>	} S. Trinità de' Monti, Rome. 395
97. DEVONSHIRE, DUCHESS OF. <i>Thomas Gainsborough</i>	} Althorp Park, England. 400
98. DEVONSHIRE, DUCHESS OF. <i>Sir Joshua Reynolds</i>	} Althorp Park, England. 401
99. DIANA AND ACTÆON	} <i>Titian</i> Bridgewater House, London. 402
100. DIANA AND CALLISTO	} <i>Titian</i> Bridgewater House, London. 403
101. DIANTI, LAURA, AT HER TOILETTE	} <i>Titian</i> Louvre, Paris. 404
102. DIEGO, ST., OF ALCALÀ	} <i>Murillo</i> Duc de Pozzo di Borgo, Paris. 407
103. DONNA GRAVIDA	} Attributed to <i>Raphael</i> Palazzo Pitti, Florence. 418
104. DONNA VELATA	} Attributed to <i>Raphael</i> Palazzo Pitti, Florence. 419
105. DROPSICAL WOMAN	} <i>Gerard Dou</i> Louvre, Paris. 426

PORTRAITS OF PAINTERS.

(DRAWN BY JACQUES REICH.)

	PAGE		
1. Achenbach, Andreas	6	36. Bellini, Gentile.....	1
2. Adam, Franz.....	9	37. Bellini, Giovanni.....	1
3. Albani, Francesco.....	20	38. Benczur, Gyula.....	1
4. Albertinelli, Mariotto.....	21	39. Bendemann, Eduard Julius Fried-	1
5. Aldegrever, Heinrich.....	22	rich.....	1
6. Aliense.....	25	40. Benjamin-Constant, Jean Joseph..	1
7. Allan, Sir William.....	26	41. Berchem, Claas Pietersz.....	1
8. Allori, Alessandro.....	28	42. Bernier, Camille.....	1
9. Allori, Cristofano.....	28	43. Bierstadt, Albert.....	1
10. Allston, Washington.....	29	44. Bigio, Francia.....	1
11. Alma-Tadema, Laurenz.....	29	45. Blake, William.....	1
12. Amerling, Friedrich.....	36	46. Blanchard, Jacques.....	1
13. Anguisiola, Sofonisba.....	44	47. Bloemaert, Abraham.....	1
14. Asselyn, Jan.....	73	48. Bokelmann, Ludwig Christian	1
		Louis.....	1
15. Bacciccio, Il.....	88	49. Bol, Ferdinand.....	1
16. Bachelier, Jean Jacques.....	89	50. Bonheur, Marie Rosa.....	1
17. Backhuysen, Ludolf.....	90	51. Bonington, Richard Parkes.....	1
18. Bagnacavallo, Bartolommeo da...	92	52. Bonnat, Léon Joseph Florentin...	1
19. Balen, Hendrik van.....	95	53. Bordone, Paris.....	1
20. Barocci, Federigo.....	102	54. Both, Jan.....	1
21. Barrias, Félix Joseph.....	103	55. Botticelli, Alessandro.....	1
22. Barry, James.....	103	56. Boucher, François.....	1
23. Barth, Ferdinand.....	104	57. Boughton, George Henry.....	1
24. Bartolommeo, Fra.....	105	58. Bouguereau, William Adolphe...	1
25. Bassano, Francesco.....	107	59. Boulanger, Gustave Rodolphe Clar-	1
26. Bassano, Jacopo.....	107	ence.....	1
27. Bassano, Leandro.....	108	60. Boullongue, Bon.....	1
28. Bastien-Lepage, Jules.....	109	61. Boullongue, Louis de.....	1
29. Battoni, Pompeo Girolamo.....	110	62. Bourdon, Sebastien.....	1
30. Baudry, Paul Jacques Aimée....	111	63. Bramer, Leonard.....	1
31. Beard, William H.....	115	64. Brandt, Jozef.....	1
32. Beccafumi, Domenico.....	117	65. Brée, Mattheus Ignatius van.....	2
33. Becker, Karl Ludwig Friedrich...	119	66. Breenbergh, Bartholomeus.....	2
34. Bega, Cornelis Pietersz.....	122	67. Bréton, Émile Adelard.....	2
35. Begas, Karl.....	123	68. Bréton, Jules Adolphe.....	2

PORTRAITS OF PAINTERS

	PAGE		PAGE
69. Bridgman, Frederick Arthur	205	115. Cimabue, Giovanni	298
70. Bril, Pauwel	205	116. Claude Lorrain	302
71. Brion, Gustave	206	117. Clouet, Jean	307
72. Bronzino, Agnolo	208	118. Coello, Claudio	309
73. Brouwer, Adriaen	209	119. Cogniet, Léon	311
74. Brueghel, Jan	212	120. Cole, George	312
75. Brueghel, Peeter, the elder	213	121. Cole, Thomas	312
76. Burekmair, Hans	220	122. Cole, Vicat	313
77. Burgess, John Bagnold	222	123. Collins, William	314
78. Burne-Jones, Edward	222	124. Compté-Calix, François Claudius	317
79. Busson, Charles	223	125. Constable, John	325
80. Butin, Ulysse	224	126. Cooper, Thomas Sidney	328
81. Butler, Elizabeth Thompson	224	127. Copley, John Singleton	329
82. Cabanel, Alexandre	225	128. Coques, Gonzales	330
83. Calabrese, Il Cavaliere	228	129. Cormon, Fernand	331
84. Calame, Alexandre	229	130. Corneliszen, Cornelis	333
85. Calderon, Philip Hermogenes	230	131. Cornelius, Peter von	333
86. Callcott, Sir Augustus Wall	230	132. Corot, Jean Baptiste Camille	335
87. Cambiaso, Luca	234	133. Correggio	336
88. Camphausen, Wilhelm	235	134. Costa, Lorenzo	338
89. Canaletto, Il	238	135. Courbet, Gustave	341
90. Cano, Alonso	239	136. Courtois, Jacques	342
91. Canon, Hans	239	137. Cousin, Jean	343
92. Caravaggio, Michelangelo da	241	138. Couture, Thomas	343
93. Caravaggio, Polidoro da	242	139. Coxcyen, Michiel van	344
94. Carolus-Duran	244	140. Coypel, Antoine	345
95. Carpaccio, Vittore	245	141. Coypel, Charles Antoine	345
96. Carracci, Agostino	246	142. Coypel, Noel	345
97. Carracci, Annibale	246	143. Craesbecke, Joost van	345
98. Carracci, Lodovico	247	144. Craeyer, Caspar de	346
99. Carreño de Miranda, Don Juan	248	145. Cranach, Lucas	346
100. Carriera, Rosalba	248	146. Crane, Walter	348
101. Carstens, Asmus Jacob	249	147. Credi, Lorenzo	349
102. Castello, Bernardo	252	148. Crespi, Daniele	349
103. Castiglione, Giovanni Benedetto	253	149. Crofts, Ernest	352
104. Cerezo, Matteo	264	150. Crowe, Eyre	354
105. Cesari, Giuseppe	264	151. Cuyp, Aelbert	360
106. Céspedes, Pablo de	265	152. Danhauser, Josef	369
107. Champaigne, Philippe de	267	153. Daubigny, Charles François	374
108. Chardin, Jean Baptiste Siméon	269	154. David, Jacques Louis	376
109. Charlet, Nicolas Toussaint	275	155. Davis, Henry William Banks	377
110. Chase, William Merritt	276	156. Decamps, Alexander Gabriel	381
111. Chodowiecki, Daniel Nicolans	280	157. Defregger, Franz von	383
112. Church, Frederic Edwin	295	158. Delacroix, Ferdinand Victor Eu- gène	386
113. Cignani, Carlo	296	159. Delaroche, Paul	387
114. Cima da Conegliano	297		

PORTRAITS OF PAINTERS

	PAGE		PAGE	
160.	Desportes, Alexander François..	397	171. Doré, Gustave Paul.....	419
161.	Detaille, Jean Baptiste Édouard.	398	172. Dossi, Giovanni.....	422
162.	Diaz de la Peña, Narciso Virgilio	404	173. Dou, Gerard.....	422
163.	Dicksee, Frank.....	405	174. Doyen, Gabriel François.....	424
164.	Diepenbeeck, Abraham van.....	408	175. Drouais, Germain Jean.....	427
165.	Dietrich, Christian William Er- nest.....	409	176. Dubufe, Édouard.....	430
166.	Dietz, Feodor.....	410	177. Duchatel, Frans.....	431
167.	Dobson, William Charles Thomas	414	178. Duez, Ernest Ange.....	433
168.	Does, Jacob van der.....	415	179. Dupré, Jules.....	435
169.	Dolci, Carlo.....	415	180. Durand, Asher Brown.....	436
170.	Domenichino.....	416	181. Dürer, Albrecht.....	437
			182. Dyck, Anton van.....	441

MONOGRAMS AND SIGNATURES.

	PAGE		PAGE
1. Abbate, Niccolò dell'	2	36. Bacler d'Albe, Louis Albert Guil-	
2. Achen, Johann	6	lain	90
3. Achenbach, Andreas	7	37. Baldung, Hans	95
4. Achenbach, Oswald	7	38. Balen, Hendrick van	95
5. Adam, Albrecht	9	39. Balestra, Antonio	96
6. Adam, Heinrich	9	40. Barbari, Jacopo de'	99
7. Adam, Jean Victor	10	41. Basaiti, Marco	106
8. Adan, Lonis Émile	12	42. Bassen, Bartholomeus van	108
9. Aelst, Willem van	14	43. Battoni, Pompeo Girolamo	110
10. Aertszen, Pieter	14	44. Becker, Georges	119
11. Ainmiller, Max Emmanuel	19	45. Beerstraaten, Jan	122
12. Albani, Francesco	21	46. Bega, Cornelis Pietersz	123
13. Aldegrever, Heinrich	22	47. Begas, Karl	123
14. Alfani, Domenico	24	48. Begeijn, Abraham Cornelisz	124
15. Aliense	25	49. Beham, Hans Sebald	125
16. Allori, Alessandro	28	50. Bellini, Giovanni	132
17. Altdorfer, Albrecht	32	51. Bellotto, Bernardo	133
18. Alunno, Niccolò	33	52. Bellucci, Antonio	134
19. Amalteo, Pomponio	34	53. Benner, Jean	139
20. Anselmi, Michelangelo	49	54. Berchem, Claas Pietersz	143
21. Ansiaux, Jean Joseph Eléonore		55. Berck-Heyde, Job	144
Antoine	50	56. Berruguete, Alonso	149
22. Appiani, Andrea	62	57. Bertrand, James	152
23. Arellano, Juan de	65	58. Beschey, Balthasar	152
24. Arthois, Jacques d'	70	59. Bigio, Francia	158
25. Asher, Louis	72	60. Billet, Pierre	158
26. Asper, Hans	72	61. Biset, Karel Emanuel	160
27. Aspertini, Amico	72	62. Bissolo, Pietro Francesco	161
28. Asselyn, Jan	73	63. Bles, Herri de	166
29. Aubert, Ernest Jean	80	64. Bloemaert, Abraham	168
30. Aubry, Etienne	80	65. Bloemen, Pieter van	168
31. Avercamp, Hendrik	85	66. Blondeel, Lancelot	169
		67. Bockhorst, Jan van	170
32. Baade, Knud	86	68. Boenisch, Gustav Adolf	172
33. Bach, Alois	88	69. Boeyermans, Theodor	172
34. Bachelier, Jean Jacques	89	70. Boilly, Louis Léopold	173
35. Backhuysen, Ludolf	90	71. Bol, Ferdinand	175

MONOGRAMS AND SIGNATURES

	PAGE		PAGE
72. Bol, Hans.....	175	117. Carolus-Duran.....	244
73. Bonnat, Léon Joseph Florentin..	179	118. Carpaccio, Vittore.....	245
74. Boonen, Arnold van.....	181	119. Carracci, Agostino.....	246
75. Bordone, Paris.....	181	120. Carracci, Annibale.....	247
76. Borgognone, Ambrogio.....	182	121. Carracci, Lodovico.....	248
77. Borrás, Fray Nicholas.....	183	122. Carreño de Miranda, Don Juan..	248
78. Bosch, Hieronymus.....	184	123. Carriera, Rosalba.....	248
79. Bossche, Balthasar van den....	184	124. Casanova, Francesco.....	250
80. Both, Andries.....	185	125. Castello, Bernardo.....	252
81. Both, Jan.....	185	126. Castiglione, Giovanni Benedetto.	253
82. Botticelli, Alessandro.....	186	127. Catena, Vincenzo.....	254
83. Boucher, François.....	187	128. Caulitz, Peter.....	259
84. Bouguereau, William Adolphe...	189	129. Cavedone, Giacomo.....	260
85. Boulanger, Gustave Rodolphe Clarence.....	190	130. Cazes, Pierre Jacques.....	260
86. Bourdon, Sebastien.....	192	131. Cerezo, Matteo.....	264
87. Bourgeois, Léon Pierre Urbain..	192	132. Cesari, Giuseppe.....	265
88. Braekeleer, Ferdinandus de....	195	133. Cespedes, Pablo de.....	265
89. Bramantino.....	196	134. Champagne, Philippe de.....	267
90. Bramer, Leonard.....	196	135. Chaplin, Charles Joshua.....	269
91. Bredael, Jan Frans van.....	199	136. Chardin, Jean Baptiste Siméon..	269
92. Brée, Mattheus Ignatius van....	200	137. Chodowiecki, Daniel Nicolaus...	280
93. Breenbergh, Bartholomeus.....	200	138. Cignani, Carlo.....	297
94. Brekelenkam, Quiryn.....	201	139. Cima da Conegliano.....	298
95. Bréton, Jules Adolphe.....	203	140. Clairin, Georges Jules Victor...	301
96. Breu, Jörg.....	203	141. Codde, Pieter.....	309
97. Bril, Pauwel.....	206	142. Coello, Claudio.....	310
98. Brion, Gustave.....	206	143. Cogels, Joseph.....	310
99. Bronzino, Agnolo.....	209	144. Collantes, Francisco.....	313
100. Brouwer, Adriaen.....	209	145. Comerre, Léon François.....	317
101. Bruèghel, Peeter, younger.....	214	146. Compte-Calix, François Claudius.	318
102. Bugiardini, Giuliano.....	219	147. Conca, Sebastiano.....	318
103. Burckmair, Hans.....	220	148. Congnet, Gillis.....	324
104. Butin, Ulysse.....	224	149. Coninck, David de.....	324
105. Cabanel, Alexandre.....	225	150. Contarini, Giovanni.....	327
106. Cagliari, Carlo.....	228	151. Cooper, Abraham.....	328
107. Cagnacci, Guido.....	228	152. Cormon, Fernand.....	331
108. Callcott, Sir Augustus Wall....	231	153. Corneille, Michel.....	332
109. Cambiaso, Luca.....	234	154. Corneliszen, Cornelis.....	333
110. Camphuysen, Govert.....	236	155. Correggio.....	336
111. Campi, Antonio.....	236	156. Cossiers, Jan.....	338
112. Cano, Alonso.....	239	157. Costa, Lorenzo.....	339
113. Capelle, Jan van der.....	240	158. Cosway, Richard.....	339
114. Caravaggio, Polidoro da.....	242	159. Cot, Pierre Auguste.....	339
115. Carducho, Vincenzo.....	243	160. Courtat, Louis.....	342
116. Carloni, Giambattista.....	243	161. Courtois, Gustave.....	342
		162. Cousin, Jean.....	343
		163. Coxcyen, Michiel van.....	344

MONOGRAMS AND SIGNATURES

	PAGE		PAGE
164. Coypel, Charles Antoine.....	345	188. Deshays, Jean Baptiste.....	397
165. Coypel, Noel.....	345	189. Desportes, Alexandre François..	398
166. Craesbecke, Joost van.....	346	190. Detaille, Jean Baptiste Édouard..	398
167. Craeyer, Caspar de.....	346	191. Devéria, Eugène François Marie	
168. Cranach, Lucas.....	347	Joseph.....	399
169. Credi, Lorenzo di.....	349	192. Diepenbeeck, Abraham van.....	408
170. Crespi, Daniele.....	349	193. Dietterlein, Wendel.....	410
171. Crespi, Giovanni Battista.....	350	194. Does, Simon van der.....	415
172. Crivelli, Carlo.....	351	195. Dolci, Carlo.....	416
173. Cuylenborch, Abraham van.....	360	196. Dossi, Giovanni.....	422
174. Cuyp, Aelbert.....	360	197. Dou, Gerard.....	423
175. Cuyp, Jacob Gerritsz.....	361	198. Douven, Jan Frans van.....	424
176. Czermak, Jaroslav.....	362	199. Doyen, Gabriel François.....	424
		200. Drölling, Martin.....	425
177. Daege, Eduard.....	363	201. Drooch-Sloot, Joost Cornelisz...	426
178. Dael, Jan Frans van.....	363	202. Dubbels, Hendrik.....	428
179. Danloux, Henri Pierre.....	370	203. Dubois, Ambroise.....	428
180. Dannat, William T.....	370	204. Duchatel, Frans.....	431
181. David, Jacques Louis.....	377	205. Ducreux, Joseph.....	432
182. Decaisne, Henri.....	381	206. Dughet, Gaspard.....	433
183. Decker, Cornelis Gerritsz.....	382	207. Dupré, Julien.....	435
184. Delacroix, Ferdinand Victor Eu- gène.....	386	208. Dupressoir, Joseph François.....	435
185. Delaunay, Jules Élie.....	388	209. Dürer, Albrecht.....	438
186. Delobbe, François Alfred.....	389	210. Dusart, Cornelis.....	438
187. Denner, Balthasar.....	391	211. Dyck, Anton van.....	443
		212. Dyck, Philip van.....	443



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- Zeitschrift für bildende Kunst, herausgegeben von Dr. Carl von Lützwow. Leipsic, 1866-85.
- Zimmermann, Robert. Studien und Kritiken. Vienna, 1870.

TABLE OF ABBREVIATIONS.

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

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

CYCLOPEDIA

OF

PAINTERS AND PAINTINGS.

AGAARD, CARL FREDERIK, born at Odense, Denmark, Jan. 29, 1833. Landscape painter, first instructed in his native place, then pupil of Copenhagen Academy, and in 1853 of P. C. Skovgaard. Visited Italy before 1871, and in 1875-76. Member of Copenhagen Academy in 1874. Works: Wild Flowers (1857); View in Jaegersburg Deer-park (1865), Copenhagen Gallery; Views on Island of Möen.—Sigurd Müller, 3; Weilbach, 7.

AALST. See *Aelst*.

AARESTRUP, MARIE HELENE, born at Flekkefjord, Norway, in 1829. Genre and portrait painter; pupil in Bergen of Reusch, landscape painter, in Paris (1856) of Tissier, and in Düsseldorf of Vautier. Works: Playing Child and Shepherd's Boy, Art Union, Christiania; Interior of Hôtel Cluny in Paris, Flower Girl, Gothenburg Museum.—Meyer, *Kunst. Lex.*, i. 2.

ABATE CICCIO, L'. See *Solimena*.

ABBATE (Abate, Abati), ERCOLE DELL', died Jan. 20, 1613. Lombardo-Modenese school; eldest son of Giulio Camillo, and grandson of Niccolò Abbate; worked mostly in Modena. Painted several Madonnas for the Modenese churches, also a Hercules and the Nemean lion; but principal work is a fresco of Labours of Hercules, executed in connection with Bartolommeo

Schidone in the Palazzo Communale, Modena, parts of which still exist. In the Modena Gallery are four pictures of this master, namely, the Marriage (?), Annunciation, and Presentation of the Virgin, and the Birth of St. John Baptist.—Meyer, *Kunst. Lex.*, i. 9; Vedriani, *Pittori . . . Modenesi*, 102.

ABBATE, NICCOLÒ DELL', born in Modena about 1512, died in Paris in 1570. Lombard school; son of a painter named Giovanni (died at Modena, 1559), but whether Abbate is the family name, or a patronymic derived from Abba or Abate, a village in the territory of Reggio, or was adopted by Niccolò in recognition of his master the Abate Primaticcio, is still uncertain, although it has been much discussed. He went with Primaticcio to France about 1531, and after several years returned to Italy and executed many works in Bologna and Modena; in 1551 or 1552, he again crossed the Alps to assist Primaticcio in decorating the Château de Fontainebleau, where, in 1570, Catherine de Médicis commissioned him to paint frescos of the Labours of Hercules, the Loves of Vertumnus, and incidents in the life of Alexander the Great. Niccolò also painted frescos after the designs of Primaticcio in the Hôtel de Guise, the Hôtel de Montmorency, and the Château de Beauregard near Blois

ABBATI

Essentially an imitator, and an eclectic whose style was a mixture of the Corregesque and Roman schools, Niccolò had a great reputation, and is mentioned by Agostino Caracci in a famous sonnet, as combining in his style all the qualities most desirable for a painter to possess. Of his Italian frescos, several from the Palazzo Scandiano transferred to canvas are in the gallery at Modena, the best of which represent singers and players on musical instruments. Twelve subjects are taken from the Æneid. In the University, also, there is a frieze of men and maidens. Of the joint works of Primaticcio and Niccolò at Fontainebleau little is distinguishable, and of that of Niccolò, nothing, as the Great Gallery where he painted the Gods of Olympus and the story of Ulysses was destroyed in 1738. Whether the life-size Diana in the château is by the master or the pupil is uncertain. Among Niccolò's few authentic paintings are the Rape of Proserpine, Stafford House, London; and a Holy Family in his Corregesque manner, at Kedleston Hall, near

NA dip., N.A. dip.

Derby, the seat of Lord Scarsdale.—
Vasari, ed. Le Mon., xi. 241; xiii. 5; Meyer, *Künst. Lex.*, i. 4; Burckhardt, 682; Münder, *Essai* (Paris, 1850).

ABBATI, GIUSEPPE, born in Naples in 1836, died in Florence, Feb. 20, 1868. Genre and landscape painter; son and pupil of Vincenzo A., of Naples; studied also at Venice Academy until 1852. In 1860 and 1866 he joined the volunteers under Garibaldi, and then retired to the Tuscan coast to paint nature and peasant life, in the treatment of which he resembles Jules Breton. Scarcely had he reached a prominent place among modern Italian painters, when he died of a bite from his dog.—Meyer, *Künst. Lex.*, i. 10.

ABBEY, EDWIN AUSTIN, born in Philadelphia, United States, in 1852. Genre painter, pupil of Pennsylvania Academy of Fine Arts. Best known as an illustrator of

periodicals, but has done good work in water colours. Studio in New York until 1883, when he removed to London. Member of New York Water Colour Society and of London Institute of Water Colours. Works: Stage Office (1876), R. G. Dun, New York; Evil Eye (1877), Lady in a Garden (1878), J. W. Harper, *ib.*; Rose in October (1879), J. P. Townsend, *ib.*; the Widower (1883); Reading the Bible (1884), Andrew Carnegie, *ib.*

ABBOTT, FRANCIS LEMUEL, born in Leicestershire, England, in 1760, died in London in 1803. Pupil of Frank Hayman; went to London in 1780, and occasionally exhibited portraits at the Academy from 1788 to 1800. Among his best works are Viscount Bridport, Earl Macartney, Sir George Staunton, Nelson, Nollekens, and Vancouver in the National Portrait Gallery; Admiral Sir Peter Parker, Nelson, Greenwich Hospital.—Redgrave; *Catalogue National Portrait Gallery*, 408.

ABD-EL-KADER, CAPTURE OF THE SMALA OF, Horace *Vernet*, Versailles Museum; canvas, H. 16 ft. × 71 ft. The smala, consisting of his camp, court, harem, and treasury, was taken by surprise, May 16, 1843, by Duc d'Aumale at the head of two cavalry regiments. Booty of immense value and 5,000 prisoners were captured. Abd-el-Kader was absent at the time.

ABEL, DEATH OF (Genesis iv. 8), Andrea *Schiavone*, Palazzo Pitti, Florence; canvas, H. 7 ft. × 6 ft. 2 in. Cain in the act of striking Abel, who, prostrate, tries to ward off the blow; background, a wooded landscape, with a dead goat. Baldinucci calls it Samson killing a Philistine.—*Catalogue Palazzo Pitti*.

By *Tintoretto*, Venice Academy; canvas. Ruskin says this picture and its companion piece, Adam and Eve, are the "best possible examples of what, in absolute power of painting, is supremest work, so far as I know, in all the world." One of four subjects from Genesis, painted for the former Scuola della Trinità.—Lavice, 462.

ABEL

ABEL, JOSEF, born at Aschach, Upper Austria, in 1768, died in Vienna, Oct. 4, 1818. History and portrait painter; pupil of Vienna Academy; obtained in 1794 the gold medal for his *Dædalus and Icarus*. In 1795 he accompanied Prince Czartoryski to Poland, whence, notwithstanding brilliant offers from Russia, he returned to Vienna, and remained there until 1801, when he went to Rome, where he sketched and partly finished several of his most important works. After 1807 he resided at Vienna and became member of the Academy in 1815. Abel is better known by his engravings than by his pictures. Works: *Hector and Andromache*, *Andromache with Hector's Body*, *Antigone*, *Prometheus*, *Socrates saving Theramenes*, *Klopstock and Homer entering Elysium* (1807), Vienna Museum; *Cato of Utica*, *Dædalus and Icarus*, Vienna Academy; *Socrates as Sculptor*, *Amor*, *Tibullus in Ecstasy*, *Horace at Tibur*, *Scene from Olympian Games*, *Oath over Corpse of Lucretia*, Darmstadt Gallery; *Socrates dictating his Will*, *Seizure of Antigone*, Liechtenstein Gallery, Vienna.—Andresen, iii. 70; Meyer, *Künst. Lex.*, i. 20.

ABEL DE PUJOL, ALEXANDRE DENIS, born in Valenciennes, France, Jan. 30, 1785, died in Paris, Sept. 28, 1861. History painter, pupil of the Academy of Valenciennes, of the *École des Beaux Arts*, Paris, and of David, whose manner he followed; won in 1811 the grand prix de Rome, and resided in that city five years. Legion of Honour, 1822; Officer, 1835; Member of Academy, 1835. Earlier works are the best, especially the allegorical ones. He painted a number of pictures, now in the Louvre, for the government, and executed works in several churches of Paris and in the provincial museums. Works: *Renaissance des Arts*, a fresco (1819, destroyed in 1856), copy in the Louvre; *Lycurgus presenting the Heir Apparent to the Lacedæmonians* (1810), *École des Beaux Arts*; *Isaac Blessing the Children of Jacob* (1810); *Death of Britannicus* (1814), Dijon

Museum; *St. Stephen preaching the Gospel* (1817), *St. Étienne du Mont*; *Baptism of Clovis* (1824), Cathedral of Reims; *St. Peter reviving Tabitha* (1827), *St. Peter*, Douai; *Burial of the Madonna*, *Notre Dame*, Paris.—Ch. Blanc, *École française*; Siret, 729; Meyer, *Künst. Lex.*, i. 22.

ABELS, JACOBUS THEODORUS, born in Amsterdam, Netherlands, Sept. 1, 1803, died in Abcoude, June 18, 1866. Landscape painter; pupil of Jan van Ravenswaay. Went to Germany in 1826, and after his return settled at the Hague, where he married a daughter of the painter P. G. van Os. His moonlight landscapes are especially noteworthy. Works: *Fir Grove with Cattle*, *Wood Landscape*, *View of the Downs*, National Museum, Amsterdam.—Meyer, *Künst. Lex.*, ii. 23.

ABILDGAARD, NICOLAI ABRAHAM, born in Copenhagen, Denmark, Sept. 11, 1742, died at Fredriksdal, June 4, 1809. Son of Soren A., the Norwegian draughtsman, and pupil of Copenhagen Academy, where he won the great medal in 1767. Studied in Italy in 1772-77; became, after his return in the latter year, a member of the Academy, professor in 1786, and its director from 1789 to 1792, and from 1802 to his death. His principal work, a series of *Allegories* (1791) in the castle of Christiansborg, was burned with the building in 1794. He was held in high esteem, and the Crown Prince, afterwards Christian VIII., delivered his funeral oration. Works: *Philoctetes*, *Danish Ladies sacrificing their Jewehy to ransom King Svend*, *Cupid*, *Socrates in Ecstasy*, *Jupiter*; scenes from *Hamlet*, *Richard III.*, *Macbeth*, *Henry VIII.*; illustrations to *Terence*, *Apuleius*, and *Baggesen*.—Meyer, *Künst. Lex.*, i. 26; Weilbach, 9.

ABOUKIR, BATTLE OF, Baron Gros, Versailles Museum. Battle fought July 25, 1799. Scene: the final cavalry charge under Murat, when the Turks were driven into the sea. Fort of Aboukir, enemy's camp, and ships in background. Painted in

ABRAHAM

1806. Engraved by A. Lefebvre.—London, Musée, xiii. Plates 1-3; Galerie de Versailles, No. 660; Berthier, Relation de l'Expédition d'Égypte, 185.

ABRAHAM AND ANGELS (Genesis xviii. 2), *Murillo*, Duke of Norfolk, London; canvas, H. 6 ft. 4 in. × 8 ft. 1 in. Three angels, habited as pilgrims and bearing

Soult, who sold it (1835), with the Prodigal Son by Murillo and St. Francis Borgia by Velasquez, to Duke of Sutherland for 500,000 fr. Engraved in outline, Réveil, iv. 271.—Palomino, iii. 422; Cean Bermudez; Stirling, ii. 852; Ponz, Viage, ix. 147; Curtis, 115; Waagen, Treasures, ii. 68.

ABRAHAM AND HAGAR. See *Hagar*.

ABRAHAM, HIS HISTORY OF. See *Raphael's Bible*.

ABRAHAM, SACRIFICE OF (Genesis xxii.), *Cris. Allori*, Palazzo Pitti, Florence; canvas, H. 5 ft. 7 in. × 4 ft. 3 in. Abraham, about to sacrifice Isaac in a rocky place, has his arm arrested by an angel who points to the ram in the thicket; in back-ground, two servants and a pack-horse. Engraved by Rossi.—Gal. du Pal. Pitti, i. Pl. 2.

By *Murillo*, Wm. C. Cartwright, Aynhoe, Northamptonshire, Eng.; canvas, H. 2 ft. 9 in. × 3 ft. 7 in. Abraham, in a white turban, blue coat, and red mantle, has a



Abraham and Angels, Murillo, Stafford House.

staves, two seated at a table and one standing; Abraham approaching, bearing a dish of smoking meat; behind him, Sarah at the door of the house; in background, Hagar and Ishmael. Engraved by G. E. Price; mezzotint by G. S. and J. G. Facius.—Curtis, 117.

By *Murillo*, Stafford House, London; canvas, H. 7 ft. 9 in. × 8 ft. 6 in. On left, three angels, habited as pilgrims and bearing staves; Abraham, kneeling, pointing with both hands to his house behind, invites them to enter. Companion to St. Peter in Prison, Hermitage; one of eight large pictures painted in 1670-1674 for Hospital of La Caridad, Seville; carried off by Marshal

brazier of coals in his right hand while his left rests on his sword; Isaac, in red and blue, walks before, carrying wood. Brought from Spain in 1760 by John Blackwood, from whom obtained by inheritance.—Curtis, 117.

By *Raphael*, Stanza d'Eliodoro, Vatican; fresco on ceiling. Abraham holding Isaac on the altar and about to complete the sacrifice when an angel arrests his arm; another angel descending from heaven with the ram. Painted in 1513-14.—Vasari, ed. Mil., iv. 346; Passavant, i. 159; Müntz, 370; Gruyer, Fresques, 241.

By *Rembrandt*, Hermitage, St. Petersburg; canvas, H. 6 ft. 3 in. × 4 ft. 3 in. Abraham,

ABSOLON

with one hand on Isaac's face, who lies bound on a pile of wood, is about to execute the command with the other, when an angel



Sacrifice of Abraham, Rembrandt, Hermitage.

seizes his arm and the knife falls from his grasp. Houghton Gallery, whence passed in 1779, for £300, to Hermitage. Engraved by Murphy; Haide.—Ch. Blanc, Rembrandt, 401.

By Andrea del *Sarto*, Dresden Gallery; wood, H. 7 ft. 7 in. × 5 ft. 8 in.; signed. Abraham, about to slay Isaac on an altar, is arrested by a boy angel from above; at one side, the ram caught in the thicket; at the other, in background, a naked man watching an ass. Painted in 1529, for Francis I., but in Andrea's possession at his death in 1531; presented by Filippo Strozzi to Alfonso d'Avalos; after many wanderings, returned to Florence and placed in Tribune of the Uffizi; exchanged for a Correggio with the Duke of Modena, and finally sold to Augustus II. of Saxony. Copy in Lyons Museum,

carried from Holland by French and presented by Napoleon in 1811. Smaller copy in Madrid Museum. Engraved by Surugue père.—Gal. Roy. de Dresde, i. Pl. 8; Vasari, ed. Mil., v. 51; C. & C., Italy, iii. 577.

By *Sodoma*, Duomo, Pisa; wood, figures life size. Painted in 1542. Carried to Paris in 1811; returned in 1814.—Vasari, ed. Mil., vi. 397.

By D. *Teniers*, Vienna Museum; canvas, H. 4 ft. 1 in. × 3 ft. 3 in.; signed, dated 1653. Abraham and Isaac kneeling in prayer before an altar, on which is a fire and a ram ready for sacrifice; in distance, a landscape, with two servants and an ass. Engraved by Berkowez.—Gal. de Vienne, iii. Pl. 157.

ABSOLON, JOHN, born at Lambeth, England, May 6, 1815. Genre painter, chiefly in water colours; pupil of Ferrigi; supported himself when young by painting portraits in oil; in 1838 became a member



Sacrifice of Abraham, Andrea del Sarto, Dresden Gallery.

of the New Water Colour Society, from which he withdrew in 1858, and exhibited in Academy an oil picture, Boulogne, 1857;

ACCORDEE

returned to Water Colour Society in 1861. In 1859, he visited Switzerland and Italy. Works: Savoyard Boy, First Sup (1839); Singing for a Wife (1840); Vicar of Wakefield in Prison (1842); Paul and Virginia (1843); Judgment of Midas, Captain Macheath Betrayed (1844); Threading the Needle (1846); Plenty (1849); First Night in a Convent (1853); The Baptism (1856); Boulogne (1858); Tête-à-Tête (1860); Mdle. de Sombreuil (1861); Courtship of Gainsborough (1863); The Beacon (1876); Returning from Church, Bringing in the Maypole (1883).—*Art Journal* (1862), 201; *Ottley*; *Meyer, Kunst. Lex.*, i. 34.

ACCORDEE DE VILLAGE. See *Village Bride*.

ACHARD, JEAN ALEXIS, born at Voireppe, Isère, France, June 8, 1807, died in Grenoble, Oct., 1884. Landscape painter, self-taught; went to Paris in 1835, and exhibited first at the Salon in 1839; has travelled in Egypt. Medals: 3d class, 1844; 2d class, 1845, 1848; 3d class, 1855. Works: Valley of the Isère (1844); Grande Chartreuse (1845); Mill of Crémieux (1848); Autumn Landscape (1853); Sea Coast near Honfleur (1861); Waterfall (1863); Cascade of Cernay-la-Ville (1866), Luxembourg; View near Cernay (1870). Others in Museums at Grenoble and Avignon.—*Meyer, Kunst. Lex.*, i. 38.

ACHELOUS. See *Hercules* and *Achelous*.

ACHEN, JOHANN or **HANS VON**, born in Cologne in 1562, died in Prague, Jan. 6, 1615. History and portrait painter, German school; pupil of C. Jerrigh in Cologne and of Kaspar Rems in Venice; studied Michelangelo and Tintoretto in Italy, and returned home in 1588. In 1590 he was called to Munich by Duke William V., became painter to the Emperor Rudolph II, resided at Prague after 1601, and in 1612 was appointed court painter to Matthias I. He was a mannerist like Goltzius and Spranger, and very much overrated by his contemporaries. Works: Crucifixion (1588), Protestant church, Cologne; Entombment

(1589), Bonn Cathedral; Pietà, Martyrdom of St. Sebastian, do. of Magdalen, Jesuit church, Munich; Altarpiece with Christ crucified, Kreuzkapelle, ib.; nine biblical, mythological, and genre scenes, Vienna Museum; Raising of Lazarus, Nativity, St. Mary and Carthusian Monk, Portrait of Burgomaster Broelman (1588), all in Cologne Museum; Ave Maria, Christ raising the Widow's Son, Truth victorious under



Protection of Justice, twelve portraits of Bavarian princes and princesses, all at Schleissheim Gallery.—*Allgem. d. Biogr.*, i. 29; *Campori, Artisti italiani e stranieri*, 245; *Kugler (Crowe)*, i. 271; *Meyer, Kunst. Lex.*, i. 39; *Organ f. christl. K.*, xv. 155.

ACHENBACH, ANDREAS, born in Cassel, Sept. 29, 1815. Landscape and marine painter, pupil of Düsseldorf Academy (1827–1835) under Schirmer, and one of the most distinguished painters of the school. His



early views of the Rhine country are fresh and individual. Later, he widened his range by visiting Holland (1832–33), Norway (1835), the Bavarian Tyrol (1836), and Italy (1843). After his return to Düsseldorf in 1846, he painted a great number of German and Norwegian landscapes, treating mountain, forest, and sea with like ability and power. Achenbach is a member of the Berlin, Amsterdam, and Antwerp Academies, and has received many orders and medals. Paris Salon: medal 3d class, 1839; 1st class, 1855; 3d class, 1867; L. of Honour, 1864. Works in galleries of Berlin, Munich, Frankfurt, Darmstadt, Carlsruhe, Düsseldorf, and in many private collections in Europe; in the United States, in collections of Miss C.

ACHENBACH

L. Wolfe, T. A. Havemeyer, Aug. Belmont, R. Hoe, J. W. Drexel, E. D. Morgan, and R. L. Cutting, New York; H. C. Gibson, John D. Lankenau, and Mrs. W. P. Wilstach, Philadelphia; H. P. Kidder, Boston; W. T. Walters, J. W. Garrett, Baltimore; J. Longworth, Cincinnati.—Brockhaus, i. 103; Meyer, *Kunst. Lex.*, i. 43; Müller, 2; Nord u. Süd, xv. 381; Pecht, iii. 328.

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ACHENBACH, OSWALD, born in Düsseldorf, Feb. 2, 1827. Landscape painter, brother and pupil of Andreas, but his conception of nature is more ideal. Visited the Bavarian Alps at an early period, and went to Switzerland and Italy in 1845, 1850, and 1851. His representations of southern scenery and of peculiar atmospheric effects are of rare excellence. Medals: Paris, 3d class, 1859; 2d class, 1861, 1863; L. of Honour, 1863. Works: Park Landscape, Villa Chigi, Entry of a Cardinal into Ariccia (1851); Castel Gandolfo (1853); Nocturnal Funeral in Palestrina, Pilgrims from the Abruzzi (1861); Reapers in the Campagna (1863); Torre del Greco (1868); Street in Torre dell' Annunziata, Olive Harvest at Sorrento, Campo Santo at Naples; Festival in Araceli, Strand of Naples at a Church Festival, Naples and Vesuvius, Evening between Ceprano and Sora (1874); Palace of Queen Joanna, Breslau Museum; Villa Torlonia at Frascati, Market of Amalfi, National Gallery, Berlin; Vesuvius after Storm, Bay of Naples, Inauguration at Castellamare, Castle of Ischia. The following are in the United States: Home of Garibaldi in Caprera, D. W. Powers, Rochester; Naples at Midnight, F. C. Sales, Pawtucket, R. I.; Fish Market, Naples, H. Probasco, Cincinnati; Night at Capri, Judge G. Hoadley, Cincinnati; Storm in Roman Campagna, View near Rome, C. H. Wolff, Philadelphia; Staircase Street, Mrs. W. P. Wilstach, Philadelphia; Ball-Players at Villa Torlonia, Mrs. J. G. Fell, Philadel-

phia; Street in Naples, Joseph W. Drexel, N. Y.; Coliseum at Rome, Sta. Lucia, Temple of Vesta and St. Peter's, Convent of Vico, John D. Lankenau, Philadelphia; Bay of Naples, Summer Night's Festival at Naples, Wm. Astor, N. Y.—Meyer, *Kunst. Lex.*, i. 46; Brockhaus, i. 104; Müller, 3.

ACHILLES, ancient picture. See *Athenion*.

ACHILLES, EDUCATION OF, Jean Regnault, Louvre; canvas, H. 8 ft. 6 in. × 6 ft. 11 in. The young Achilles, nude, about to shoot an arrow, turns his head toward the Centaur Chiron, who, behind him, left,



Education of Achilles, Regnault, Louvre.

appears to give instruction; in background, a dead lion, and, on the rocks above, a serpent. Salon, 1783. Engraved by Berville.—Réveil, v. 305; Landon, Musée, i. 23.

ACHTSCHELLINCK (Achtschellinckx), LUCAS, born in Brussels, baptised Jan. 16, 1626, died there, buried May 12, 1699. Landscape painter, Flemish school, pupil of Pieter Van der Borcht; master of Brussels guild in 1657. Was of considerable

ACKER

merit ; worked for churches and monasteries. Works : Landscapes (2 with figures by Pieter Bout), Dresden Gallery ; three, formerly in Pommersfelden Gallery ; three, Museum, Bruges ; two, City Hall, ib. ; others in churches at Brussels.—Meyer, *Künst. Lex.*, i. 50 ; Weale, *Bruges et ses environs* (1846), 21.

ACKER, JACOB, flourished in Ulm, second half 15th century. German school. He is the only one of a family of painters of whom a well-authenticated work exists, viz., the pictures on the side wings and the predella of an altarpiece painted in 1483, which is preserved in the chapel of St. Leonard at the Cemetery of Risstipen, Ehingen. They represent Christ and the Disciples, and male and female saints.—Meyer, *Künst. Lex.*, i. 51.

ACKERMANN, JOHANN ADAM, born in Mentz in 1780, died in Frankfort in 1853. Landscape painter ; studied in Mentz and in Paris under David, then in Aschaffenburg, and from 1804 in Frankfort. Most successful in his winter landscapes taken in the Taunus, Spessart, and Odenwald. Works : View of Auerbach, View near Borghetto, Darmstadt Gallery. His brother, Georg Friedrich (1787–1843), was also a landscape painter.—Meyer, *Künst. Lex.*, i. 51.



ACQUA, CESARE DELL', born in Pirano, Istria, July 22, 1821. History, genre, and portrait painter ; pupil from 1842 of the Venice, and from 1847 of the Paris Academy, then in Brussels of Gallait, whose influence is, next to that of the Venetian school, most observable in his pictures. From 1857 to 1868, after a previous journey to Italy, he won his greatest success with historical paintings, among which are a series executed in 1858–66 in the Villa of Miramar for the Arch-duke Maximilian. Works : Last Moments of Niccolò Macchiavelli ; Provenzano Silvani begging for Ransom of a Friend ; Cromwell on the Battlefield ; John preaching in the Desert (1851) ; Jesus calling Little Children (1854) ; The Brothers Degli Uberti in the Battle of Monte Aperto

(1851) ; Mary Stuart derided by the People of Edinburgh (1854) ; Ferruccio at the Defence of Volterra (1854) ; Trieste proclaimed a free Port ; Ugon da Duino entrusted with the Government of Trieste (1855) ; Reception of the Milanese in Brescia in 1162 (1857) ; Confession of Louis XI. (1858) ; Cornelia, Mother of the Gracchi ; Tintoretto and his Daughter ; Last Moments of Marino Faliero ; Anna Erizzo rejecting Mohammed's Love ; Erasmus and Bolognese Students ; Youth of Spinoza ; Dante received in Verona by Cane della Scala ; Sally of the Milanese against Barbarossa (1863) ; The Kelts as first Inhabitants of the Rocks at Miramar ; Roman Festival ; Emperor Leopold I. visiting Grignano Monastery ; Archduke Maximilian receiving the Delegation from Mexico ; Departure of the Imperial Couple from Miramar ; Arrival of Empress Elizabeth at Miramar ; Allegory representing Maximilian planning the building of Miramar.—Meyer, *Künst. Lex.*, i. 54.

ACTÆON. See *Diana* and Actæon.

ADAM, ALBRECHT, born at Nördlingen, April 16, 1786, died in Munich, Aug. 28, 1862. Painter of military genre and of horses ; at Nuremberg in 1803 painted portraits and small hunting scenes, but afterwards, under the influence of Rugendas in Augsburg, took up military subjects, for which he found ample material during the Austrian campaign of 1809. Went with Eugène Beauharnais as court painter to Italy, and in 1812 to Russia ; returned in 1815 to Munich, and found employment at court. In 1829 he worked in Stuttgart for the king of Würtemberg, and in 1850 painted in Vienna the battles of the Austrian army under Radetzky. Works : Battle of Leoben (1811) ; Battles of Moschaisk and Malojarslawetz, besides 85 other scenes from campaign of 1812 ; sixteen battle pieces from Life of Eugène Beauharnais (1841, St. Petersburg) ; Battle of Abendsberg (1826) ; Painter's studio (1835), Berlin Museum ; Battle on the Moskwa (1835) ; Battles of Custozza, Novara, and Sta. Lucia (1850) ; Battle of

ADAM

Temesvar (1853); Battle of Zornndorf (1861); numerous horse-pieces and small genre scenes and portraits.—Allgem. d. Biogr., i. 44; Brockhaus, i. 128; Meyer, ,  Kunst. Lex., i. 65; Regnet, i. 1.

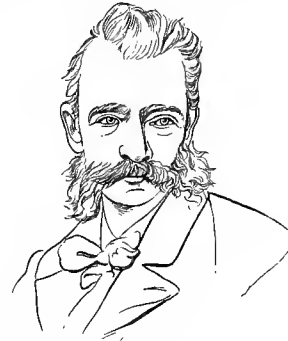
ADAM, BENNO, born in Munich, July 15, 1812. Son and pupil of Albrecht, and one of the best animal painters of the Munich school. Has been called the German Landseer on account of his skill in treating domestic animals, combined with human figures. Works; Fox Chase, Prince Karl of Fürstenberg, Donaueschingen; Wounded Stag, Prince Max of Fürstenberg, Prague—Meyer, Kunst. Lex., i. 69.

ADAM, EMIL, born in Munich, May 20, 1843. Painter of horses, equestrian portraits, and hunting scenes; pupil of his father Benno, and his uncle Franz, and in figure painting of Portaels at Brussels (1865). Works: Meet at Pardubitz (60 hunters on horseback, 1868, Princess Maria Kinsky); Hunt at Lippspring (40 persons, 1871, Duke of Nassau); Hungarian Stud Horses during an Inundation; Stud of Horses (R. G. Dun, N. Y.)—Meyer, Kunst. Lex., i. 72; Müller, 5.

ADAM, EUGEN, born in Munich, Jan. 22, 1817, died there, June 4, 1880. Genre painter, third son and pupil of Albrecht, whom he accompanied (1848) to the seat of war in Italy, where he remained until 1856. Able painter of soldier life in peace and war, as also of picturesque customs and manners in Hungary, Croatia, and Dalmatia, which he visited in 1844-47. Manœuvre under command of the Emperor of Austria (1851); two scenes from Conquest of Malghuera (1852), Collection of Emperor of Austria; Wounded Soldier (1859), Munich Gallery; Cavalry Skirmish (1868).—Meyer, Kunst. Lex., i. 71; Kunst. Chronik, xv. 646; Illustr. Zeitg. (1880), i. 513.

ADAM, FRANZ, born in Milan, May 4, 1815. Painter of military subjects and Hungarian scenes, like his father and master Albrecht, and his brother Eugen, with whom he followed the Italian and Hungarian cam-

paigns in 1849 and 1850. Settled at Munich in 1850. Member of Munich and Vienna Academies; Order of St. Michael; great gold medal at Berlin, 1875. Works: Equestrian Portrait of Francis Joseph (1857); do. of Field Marshal Radetzky; Episode from battle of Solferino (1867); Skirmish between Austrian Uhlans and Piedmontese Dragoons (1868); Retreat from Russia (1869), National Gallery, Berlin; Battle of Sedan (1874), Duke of Saxe-Meiningen, replica (1879), National Gallery, Berlin; Bavarian Corps before Orleans (1879), Munich Gallery; Transportation of Prisoners after Sedan (1880); Hungarian Horses on the Danube (1881).—Brockhaus, i. 129; Meyer, Kunst. Lex., i. 70; Müller, 4.



ADAM, HEINRICH, born at Nördlingen in 1787, died in Munich, Feb. 15, 1862. Landscape painter, brother of Albrecht, studied at Angsburg and Munich in 1808. Visited Italy in 1811, 1813, and 1819, after which time he gave up etching and devoted himself to landscape painting. His views of the Bavarian Alps, Switzerland, and Upper Italy are true to nature, though somewhat sober and dry in execution. Works: View of Como (1822); Max-Joseph Square, and 11 views of monumental buildings; Marienplatz with 14 frame pictures, Munich Gallery.—Meyer, Kunst. Lex., i. 68.

ADAM, JEAN VICTOR, born in Paris, Jan. 28, 1801, died in Viroflay, Jan. 1, 1867. Military and genre painter, pupil of Meynier and Regnault. After 1840 chiefly occupied himself with designs for lithographic albums. Works: Entry of the French into Mentz, Battles of Castiglione, Neuwied, Montebello,

HA 1832

ADAM

Surrender of Nördlingen, do. of Meiningen,

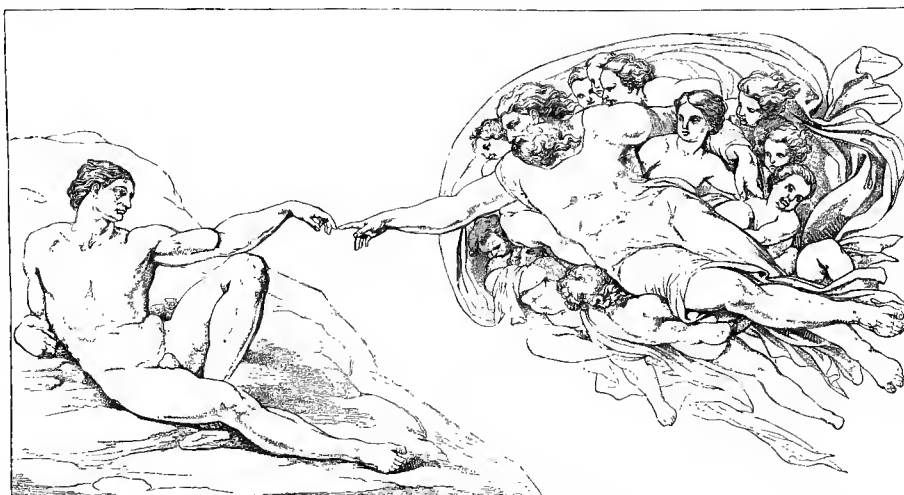
Victor Adam

allatVer-
sailles;
The Pos-
tillion,
Return

from the Chase.—Meyer, *Künst. Lex.*, i. 73.

ADAM, CREATION OF (Genesis i. 27), *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling. Adam, fully formed, lies on the verge of the earth in the act of rising, as if he felt for the first time the spark of life; above, at right, the Eternal, represented as an aged man with white hair and beard,

By *A. Dürer*, Palazzo Pitti, Florence; wood, diptych; each panel, H. 6 ft. 10 in. × 2 ft. 8 in. Figures full length, life size, nude. I. Adam standing under a tree, his hair flowing over his shoulders, holding in left hand the branch with the apple offered by Eve, while the right hangs down, the fingers making a deprecatory gesture; by his side a wild boar and a stag's head; in foreground, a cock-pheasant. II. Eve, standing under a tree, receives in her left hand the forbidden fruit from the serpent, twined around a limb, and with the other offers the branch to Adam; behind her a lioness asleep; two parrots are



Creation of Adam, Michelangelo, Sistine Chapel.

upborne by genii, and enveloped in violet-grey drapery which is swelled out by the wind, stretches out his hand as if to bid Adam arise. Engraved by D. Cunego.—Grimm (*Bunnett*), i. 333; *Wey*, Rome, 326; *Kugler*, 301; *Klas. der Malerei*, Pl. xxii., Text, 98.

ADAM AND EVE, *Carlo Cignani*, Hague Museum; canvas, H. 7 ft. × 4 ft. 10 in. Nude, seated, Eve presenting the apple; at left, the tree of life, around which is wound the serpent, holding an apple in its mouth; at right, below, a lioness and her cub. Painted in 1703. Engraved by *Pierron*; *Devillier*.—*Réveil*, xiii. 902; *Filhol*, ii. 98.

perched upon the tree, and in foreground are two partridges. Painted in 1507. In 16th century in Rathhaus, Nuremberg, whence passed into collection of Emperor Rudolph II. Old copies in Madrid and Mentz Museums. The latter, probably by *Juvenel*, replaced original at Nuremberg; was carried off by the French in 1796, and returned to Mentz. Original engraved by *Calzi* and *Ferretti* in Bardi.—*Thausing*, ii. 2. 277; *Ephrussi*, 141; *Passavant*, *Christliche Kunst in Spanien*, 142.

By *Filippino Lippi*, Brancacci Chapel, Carmine, Florence; fresco on right wall. Adam and Eve, the latter with the apple in

ADAM

her hand, standing under the Tree of Life, around which is coiled the serpent with a woman's head. The Eve is one of the first really beautiful nude figures in modern art. —Kugler (Eastlake), i. 222.

By *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling, H. 10 ft. 7 in. × 31 ft. 10 in. In centre, the Tree of Life, coiled around which the serpent, having the body of a woman, is handing the fruit to Eve, who reclines on rocks at left; beside her, Adam, standing, is reaching up for the fruit; at right, Adam and Eve, bound with vine leaves, are fleeing before the Angel, who pursues from above with a drawn sword. Painted in 1512–13. —Pistoletti, viii. Pl. 107; Reveil, xiv. Pl. 497.

By *Raphael*, Camera della Segnatura, Vatican; fresco, on ceiling. Eve, nude, standing, with one hand on a branch

Painted in 1511; a fine composition, extremely pure in style and feeling. Engraved by V. Solis; Fr. Muller; R. Wibert, and others.—Passavant, i. 117; Müntz, 346; Ch. Blanc, École ombrienne; Gruyer, Fresques, 73; Perkins, Essay, 119.

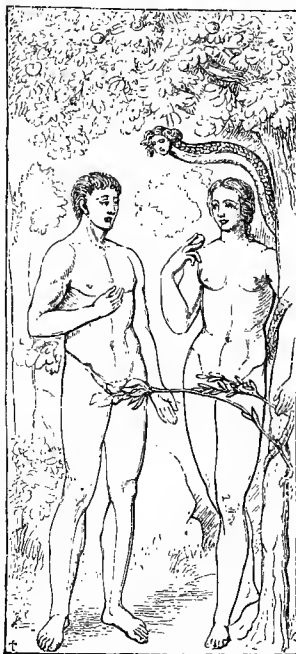
By *Rubens*, Hague Museum; wood, H. 2 ft. 6 in. × 3 ft. Figures by Rubens, landscape by Brueghel. Sold in collection of Madam Backer, Leyden, 1766, for 7350 florins.—Smith, ii. 113.

Subject treated also by Lucas Crauach, Uffizi, Florence; Frans Floris, Uffizi, Florence; Domenichino, Rossigliosi Palace, Rome; Francesco Albani, Brussels Museum; Hendrik Goltzius, Hermitage, St. Petersburg; Palma Vecchio, Brunswick Gallery; and many others.

See also *Eden*, Expulsion

from, and *Raphael's Bible*.

ADAM OF FRANKFORT. See *Elsheimer*.



Adam and Eve, Filippino Lippi, Carmine, Florence.



Adam and Eve, Michelangelo, Sistine Chapel.

of the tree, around which is twined the serpent with a woman's head, offers the forbidden fruit to Adam, seated under a fig-tree.

ADAMO, MAX, born in Munich in 1837. History and genre painter, pupil of the Munich Academy under Phil. Foltz, and

ADAN

of Piloty. Works: Alva condemning Peers of the Netherlands (1868); Fall of Robespierre; Last Meeting between Egmont and Orange; Meeting between Charles I. and Cromwell; Adept in Laboratory; Cromwell dissolving Parliament.—Meyer, *Künst. Lex.*, i. 77; Müller.

ADAN, LOUIS ÉMILE, born in Paris, March 26, 1839. Genre painter, pupil of Picot and of Cabanel. Medals: 3d class, 1875; 2d class, 1882. Works: Last Day of Sale (1875); Arrival at Château (1876); St. Martin's Summer; Room at Fontainebleau, H. B. Hurlbut, Cleveland; Marguerite at the Shrine, D. W. Powers, Rochester, N. Y.; Dancing Lesson (1877), O. D. Munn, N. Y.; Little Prodigy, Summer at St. Martin (1879);

Emile Adan

Gulliver at Brobdignag (1880); Singing Lesson (1881); Autumn Evening (1882); The Ferryman's Daughter (1883); L'abandonnée; Old Château (1884); Anniversary, End of the Journey (1885).

ADEMOLLO, CARLO, born in Florence, Italy, in 1825. Landscape and military genre painter, nephew of Luigi A., pupil of Bezzuoli; became first known through landscapes and animal pieces; painted in 1856, by order of government, the Battle of S. Martino (Gallery of modern paintings, Florence), and since then chiefly military episodes in recent Italian history: Death of Cairoli at Varese; Condemnation of Frate Ugo Bassi; Stanislas Bechi going to Execution (1865).—Meyer, *Künst. Lex.*, i. 84.

ADEMOLLO, LUIGI, born in Milan, Italy, April 30, 1764, died in Florence, Feb. 11, 1849. History painter, pupil of the Florence Academy; studied afterwards in Rome; was much employed in decorating interiors in fresco, especially in Milan, Florence, and Lucca. His works show superficial skill and weak drawing of the nude and of drapery.—Meyer, *Künst. Lex.*, i. 81.

ADLOFF, KARL, born in Düsseldorf in 1819. Landscape and architecture painter; pupil of Düsseldorf Academy in 1833-41.

In his earlier time he treated genuine landscape, but later gave the preference to Dutch harbour, shore, canal, and street views. His subjects are well selected, though dry and somewhat feeble in colour. Works: Dutch Canal (1841); Harbour at Amsterdam (1846); Dutch Winter Landscapes; Landing-place at Dordrecht (1851); View of Ehrenbreitstein and Coblenz (1854); Sea Harbour in Sunlight (1857).—Meyer, *Künst. Lex.*, i. 84.

ADOLFI, CIRO, born at Bergamo, Italy, in 1683, died in 1758. History painter, son and pupil of Benedetto Adolfi (1640-1720), a painter of little reputation. Executed frescos in public buildings in Bergamo. Works: Four Evangelists, S. Alessandro della Croce, Bergamo; Deposition from Cross, S. Maria delle Grazie, ib.; Decollation of St. John, Church at Colognola.

ADOLFI, GIACOMO, born at Bergamo in 1682, died in 1741. History painter, son and pupil of Benedetto Adolfi and brother of the preceding. Among his best works are: the Coronation of the Virgin in the church of the Monastero del Paradiso, and the Adoration of the Magi in S. Alessandro della Croce, Bergamo. Other pictures in other churches in Bergamo and elsewhere.

ADONE. See *Doni*.

ADONIS. See *Venus* and Adonis.

ADONIS, DEATH OF, *Moretto*, Uffizi, Florence; canvas, figures life size. Venus, nude, wearing a diadem, is seated in a glade, attended by three nymphs and Pan playing his pipes; beside her a Cupid, pointing to right, where Adonis lies dead, with the boar in background. A capital picture, possibly by Sebastian del Piombo instead of Moretto.—C. & C., N. Italy, ii. 416; Rosini, v. 241; Molini, Galleria di Firenze, i. 145; Lavice, 34; Lasinio, i. Pl. 40.

By Paolo Veronese (?), Bridgewater House, London; canvas, H. 4 ft. 9½ in. × 5 ft. 7 in. Venus bewailing the death of Adonis, whose head is supported by a Cupid; in background, a Cupid and two dogs worry the boar. Perhaps by Carlo Caliarì. From collection of Queen Christina of Sweden

ADORATION

to Orleans Gallery; bought by Duke of Bridgewater for 150 guineas.—*Waagen, Treasures*, ii. 498; *Stafford Gallery*, ii. Pl. 29.

ADORATION OF JESUS. See *Madonna* in Adoration.

ADORATION OF KINGS. See *Magi*.

ADORATION OF THE LAMB. See *Eyck, Hubert van*.

ADORATION OF MAGI. See *Magi*.

and dead bird on a table, in Antwerp Museum.—*Meyer, Kunst. Lex.*, i. 86; *Rooes (Reber)*, 422.

ADULTERESS. See *Woman taken in Adultery*.

AEKEN, HIERONYMUS VAN. See *Bosch*.

AELST, EVERT VAN, born at Delft in 1602, died there in 1658. Dutch school;



Death of Adonis, Moretto, Uffizi.

ADORATION OF SHEPHERDS. See *Shepherds*.

ADORATION OF TRINITY. See *Trinity*.

ADRIAENSSEN, ALEXANDER, born in Antwerp, Jan. 17, 1587, died there, Oct. 30, 1661. Fish and still life painter, Flemish school; pupil of Artus Van Laeck; travelled and came under influence of Rubens, and was intimate with Van Dyck, who painted his portrait, engraved by Van der Does. Works: Three pictures in Berlin Museum, one dated 1647. Among his best are four pictures in the Madrid Museum, and one representing fish, lobsters, a cat,

painted dead game and weapons of the chase. Works: Two in Berlin Museum; Game, Dresden Gallery; others in Augsburg, Schwerin, and Potsdam Galleries.—*Kugler (Crowe)*, ii. 520; *Meyer, Kunst. Lex.*, i. 100.

AELST, WILLEM VAN, born at Delft in 1620, died in Amsterdam in 1679. Dutch school; like his uncle and master, Evert van Aelst, whom he far excelled, he painted dead birds and weapons of the chase, but his favourite subjects were fruit and other eatables with drinking glasses, etc. In 1643 he became a member of the Guild of St. Luke at Delft. He visited France and Italy,

ÆNEAS

worked at Florence for the Grand Duke, who presented him with a golden chain and medal, and on his return home in 1656 settled at Amsterdam. Sometimes signed his name in Italian "Guglielmo." Works: Dead partridges, etc., Munich Gallery; marble table with dead birds (1653), do. with costly vessels and fruit (1659), Berlin Museum; three similar subjects, Dresden Gallery; four in the Pal. Pitti, Florence; Flowers (1663), and Still Life (1671, formerly at Compiègne), Hague Museum.—Kugler (Crowe), ii. 520; Meyer, *Künst. Lex.*, i. 100; De Stuers, 3; Ch. Blanc, *École hollandaise*.

W. V. aelst.
1653

ÆNEAS AND ANCHISES, Lionello *Spada*, Louvre; canvas, H. 6 ft. 3 in. × 4 ft. 3 in. Æneas, accompanied by young Ascanius, bears on his shoulders his father Anchises, who received from Creusa, Æneas's wife, the penates saved from Troy. Taken to France in 1634 by the Maréchal de Créqui; bought after his death (1638) by Cardinal Richelieu, who bequeathed it to Louis XIII., as a work of Lodovico Carracci. Afterward ascribed to Domenichino. Engraved by Outkine; G. Audran.—Villot, *Catalogue Louvre*; Musée français; Filhol, ii. Pl. 85.

ÆNEAS AND DIDO, Pierre *Guérin*, Louvre; canvas, H. 9 ft. 8 in. × 12 ft. 9 in.; signed, dated 1813. Dido, reclining upon a coach, listens with interest to Æneas, who, seated at the left, recounts the story of the war of Troy; Cupid, under the form of Ascanius, holding one of the arms of the Queen, draws off her wedding ring; at right, Anna, sister of Dido, standing, looks at the false Ascanius. Salon, 1817; acquired in 1818 for 24,000 fr. Engraved by Forster.—Réveil, vii. 461.

ÆNEAS, LANDING OF, *Claude Lorrain*, formerly at Leigh Court; canvas, H. 5 ft. 4 in. × 7 ft. 4 in.; signed, dated 1675. Æneas and his companions landing in La-

tium. Companion piece to Temple of *Apollo*; formed with it at time of French Revolution, chief ornament of the Palazzo Altieri, whence bought by Fagan for 9,000 scudi; sold to Mr. Beckford, with four Italian cabinet pictures for £10,000; the two Claudes passed to R. H. Davies and thence to Sir Philip Miles, Leigh Court, for £12,000; Leigh Court sale (1884), to Agnew for 5,800 and 3,800 guineas respectively.—Waagen, *Treasures*, iii. 181; Pattison, *Claude Lorrain*.

AERTSZEN, PIETER, called Lange-Pier, born in Amsterdam in 1507, died there, buried Sept. 21, 1573. History and genre painter, Dutch school, pupil of Alaert Claessen; joined the Antwerp Guild in 1535. Most of his large altarpieces were destroyed by the Iconoclasts in 1566. Works: Crucifixion, Antwerp Museum; do. (1546), Antwerp Hospital; Egg Dance (1557), Amsterdam Museum; Christ bearing the Cross, Berlin Museum; Market Scene, Vienna Mu-

J. Aertsen R

seum; Cook with Vegetables and Fruits, Cassel Museum.—Kugler (Crowe), i. 248; Meyer, *Künst. Lex.*, i. 104.

AERTTINGER, KARL AUGUST, born in Munich, April 17, 1803. Military genre, portrait, and landscape painter. First studied in Augsburg under Clemens Zimmermann, then from his 20th to his 25th year in the Munich Academy, and in Paris in 1830-31. At Vienna (1846-48), he painted equestrian portraits of the Imperial family, and of Archduke Charles with the Austrian generals of 1809. In 1849 he joined the Russian army in Hungary, and after the campaign worked five years in Poland for Prince Paskievich. Since his return to Germany in 1854 he has painted chiefly genre and landscape.—Meyer, *Künst. Lex.*, i. 107.

ÆSCULAPIUS, ancient picture. See *Aristarete*; *Nicophanes*.

ÆSCULAPIUS

ÆSCULAPIUS, OFFERING TO, Pierre Guérin, Louvre; canvas, H. 9 ft. 10 in. × 8 ft. 8 in. An old man, convalescent, supported by his two sons, offers thanks before the altar of Æsculapius for his restoration to health; his daughter, on her knees, shows joy at seeing the serpent eat of the fruit placed upon the altar. Salon, 1795.—Réveil, iii. 155.

ÆTION (Eëtion), painter and sculptor, time of Alexander the Great (?), classed by Pliny among greatest Greek artists. Most famous works, Marriage of Ninus and Semiramis and Marriage of Alexander and Roxana. The latter excited such admiration, when exhibited at the Olympic games, that Proxenidas, one of the judges, gave him his daughter in marriage. Raphael reproduced it in a drawing (Louvre) from Lucian's minute description (Herod. 4; Imag. 7), which Razzi (Il Sodoma) also followed in his fresco in the Farnesina. Müller places Ætion in the age of Hadrian and the Antonines.—Müller (Welcker), 211, N. 1; Pliny, xxxv. 32. 36; Cicero, Brut., 18.

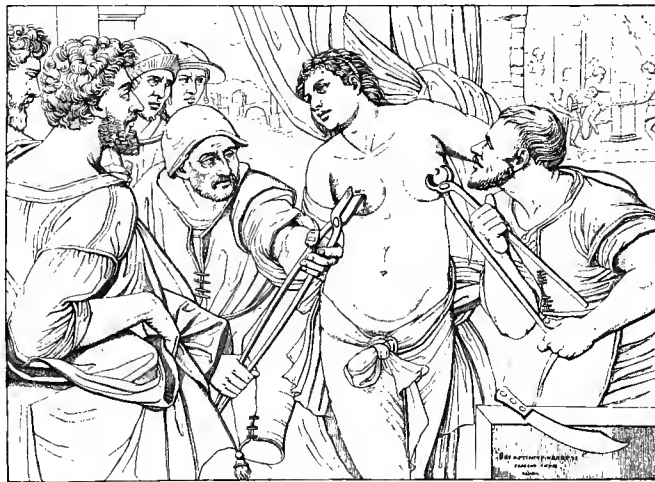
AFRA, ST., MARTYRDOM OF, Paolo Veronese, S. Afra, Brescia; canvas, signed. The saint about to suffer martyrdom, with angels flying down with palms and garlands; at foot of scaffold lie the severed heads of SS. Faustinus and Jovitus, that in front being a portrait of Veronese. Damaged by restoring.—Ridolfi, Marav., ii. 39.

AGACHE, ALFRED PIERRE, born at Lille, contemporary. Figure and portrait painter, pupil of Pluchart and Colas. Medal: 3d class, 1885. Works: Fillette (1881); The Fates (1882); Study (1883); Decorative Figure (1884); Fortuna (1885).

AGAR, JACQUES D', born in Paris in 1642, died in Copenhagen, Nov. 16, 1715.

French school; a famous portrait painter of his day, pupil of Vouet. After the revocation of the Edict of Nantes (1682), being a Protestant he was forced to leave France; went to Denmark and became court painter to Christian V., whose portrait he painted, as well as that of the queen, and of himself (1693), now in the Uffizi, Florence. After 1699, he went to England and painted many portraits.—Meyer, *Künst. Lex.*, i. 114.

AGASSE, JACQUES LAURENT, born in Geneva, Switzerland, died in London in 1846. Animal and landscape painter; studied for some time in Paris, went to London



Martyrdom of St. Agatha, S. del Piombo, Pal. Pitti.

about 1800 and exhibited pictures for several years at the Royal Academy. Some of them, including six landscapes, were engraved. Works: Portrait of a Horse (1801); Rustic Repast; Race Ground; Market Day; Fishmonger's Shop (1842).

AGATHA, ST., MARTYRDOM OF, Sebastian del Piombo, Pitti, Florence; wood, H. 4 ft. 3 in. × 5 ft. 6 in.; signed, dated 1520. The saint, stripped to the waist, with two executioners about to apply their pincers to her breasts, at the order of Quinziano, Prefect of Sicily, who tortured her because she would not give up her faith; be-

AGATHARCHUS

hind him are several soldiers; to right, smoke of a fire seen through an arch and men carrying wood. Painted for Cardinal Rangoni. Belonged afterwards to Duke of Urbino and came to the Medici through marriage of Ferdinand II. with Vittoria della Rovere. Carried to Paris in 1799; returned in 1814. A masterpiece. Shows marks of Michelangelo's coöperation.—Vasari, ed. Mil., v. 581; C. & C., N. Italy, ii. 332; Rosini, v. 9; Lavice, 66; Landon, Musée, vi. Pl. 57.

AGATHARCHUS, painter, born in Samos. Won renown in Athens, 5th cent. B. C., as a scenic and decorative painter; aimed at optical illusion by means of perspective and, like Apollodorus, is classed among the skenographers or skiographers, *i. e.*, shadow painters, showing (Mahaffy, *Hist. Clas. Gr. Lit.*, i. 244) that the painting of shadows was first attempted to produce effects of perspective in scene painting. Agatharchus wrote a treatise on perspective and prepared the way for the development of painting in a modern sense. He decorated the house of Alcibiades at Athens (Plut. Alcib. 16), and painted a scene for Æschylus.—Vitruv. Præf., vii.; R. R., Schorn, 168; Brunn, ii. 51.

AGE OF INNOCENCE, Sir Joshua Reynolds, National Gallery, London; canvas, H. 2 ft. 6 in. × 2 ft. 1 in. A little girl, seated on the grass under trees, with her hands crossed. Vernon Collection, 1847; bought at Harman sale (1844) for 1520 guineas. Engraved by J. Grozer (1788), Ch. Turner, F. Joubert, S. Cousins; etched by A. Mongin.—Catalogue National Gallery; Pulling, 84; Portfolio (1877), 149; Art Journal (1850), 44; Stephens, *English Children*, by Sir J. R.

AGES, THREE. See *Three Ages*.

AGGAS, ROBERT, born about 1619, died in London in 1679. Landscape and scene painter, much employed by Charles II. A landscape by him is preserved in the Painter-Stainers' Hall, London.

AGLAOPHON, Greek painter, of Thasos, Ionic school, about 490 B. C. Chiefly noted

as father and master of *Polygnotus* and *Aristophon*, though Quintilian (xii. 10, 3) says his pictures were worthy of admiration on other grounds than antiquity. Said to have been first to represent Victory (Nike) with wings, and to have painted a horse of remarkable excellence. The two pictures commemorative of victories of Alcibiades in the Olympic games (about 416 B. C.), attributed both to Aglaophon and to a supposed grandson of same name, were probably the work of his son Aristophon.—Pliny, xxxv. 35, 36 [60]; Brunn, ii. 13.

AGNENI, EUGENIO, born at Sutri, near Rome, Italy, in 1819. Pupil of F. Coghetti in Rome, where he went in 1832. When 18, he executed large paintings for churches, and in 1847 was employed by Pius IX. to decorate the throne-room in the Quirinal. He took part in the defence of Rome in 1848, and fled to Savona, where he aided Coghetti in frescoing the cathedral in 1849. He then decorated the palaces of Rocca, Solari, and Piuma, in Genoa, and invited by the architect of the Louvre to contribute to its decoration, went to Paris in 1852, but only a few months later proceeded to London, where he was employed to decorate the Queen's room in Covent Garden, and to paint a large picture of the royal family. After the liberation of Italy he settled in Florence; in 1866 again served as a volunteer under Garibaldi, and has, since then, been occupied with decorative paintings in Florence. Besides his great wall paintings, he has painted many genre pictures, and biblical and allegorical scenes. Work: *Departed Spirits of Great Florentines protesting against the Foreign Invasion*, Museo Civico, Turin.—Meyer, *Künst. Lex.*, i. 124.

AGNES, ST., MARTYRDOM OF, *Domenichino*, Bologna Gallery; canvas, H. 15 ft. 10 in. × 10 ft. 4 in. St. Agnes, on a pile of wood in an open court, is stabbed by an executioner with a poniard; at right, three women and a child look on with horror; at left, the Prefect Sempronius, surrounded by

AGNES

his guards; above, the Trinity, with a choir of angels, to one of whom Christ gives the palm of martyrdom and a wreath for St. Agnes. Painted for S. Agnese, Bologna; carried to Paris in 1796; returned in 1815. Engraved by G. Audran; F. Rosaspina. — Landon, Musée, vi. Pl. 25; Pinac. di Bologna, Pl. 52; Lavice, 17.

AGNES, ST., MARTYRDOM OF, *Tintoretto*, S. M. dell' Orto, Venice; canvas. Much injured by restoration. — Ridolfi, *Marav.*, ii. 186; Zanotto, *Guida*, 328.

AGNOLO, ANDREA D'. See *Sarto*.

AGOBBIO, ODERIGI DA. See *Oderigi*.

AGRASOT, JOAQUIN, born at Orihuela, Spain, contemporary. History painter; pupil of Academy S. Carlos of Valencia and of Fr. Martinez. Works: *A Prestidigitator*; *La Feria de Orihuela*; *Before the Bull Fight* (1880); *Starting of the Procession* (1882); *After Luncheon* (1883); *Fortuny's Studio*, J. H. Stebbins, N. Y.; *Monk and Children*, M. Graham, N. Y.—*La Ilustracion* (1880), i. 291; (1882), ii. 3; (1883), i. 259.

AGRICOLA, CHRISTOPH LUDWIG, born in Ratisbon, Nov. 5, 1667, died there, in 1719. Landscape and portrait painter; German school. He was a constant traveller in Germany, England, Holland, and France, but preferred to live in Naples or Augsburg. He treated landscape in the classical style under Poussin's influence, and in his glowing atmospheric effects resembles Claude. Works: two *Oriental Landscapes*, *Mountain View*, *Portrait of Himself*, Brunswick Museum; two *Landscapes with Figures*, Cassel Gal-

lery; *Thunder Storm*, *Rainbow*, *Sunset*, *Pommersfelden Gallery*; *Landscapes with large Rock*, *Millstone on Sled*, *Dresden Gallery*; *Ruins of Monument*, *Vienna Museum*;



Martyrdom of St. Agnes, Domenichino, Bologna Gallery

Morning Dawn, *Night*, *Rainbow*, *Landscapes in Rain*, *Uffizi*, Florence; others in *Naples*, *Bologna*, *Turin*, *Gotha*, *Frankfort*, *Schwerin*, and *Breslau Galleries*.—Kugler (*Crowe*), ii. 567; Meyer, *Künst. Lex.*, i. 137.

AGRICOLA

AGRICOLA, EDUARD, born in Stuttgart, in 1800. Landscape painter, pupil of Berlin Academy; studied afterwards in Italy, where, at different times he spent eighteen years. Finally settled in Carlsruhe. Works: Waterfalls of Tivoli, Sicilian Landscapes, Amalfi, Castel di Portici.—Meyer, *Künst. Lex.*, i. 141.

AGRICOLA, FILIPPO, born at Urbino in 1776, died in Rome in 1857. Subject painter, pupil of Academy S. Luca, Rome, of which he was director in 1843. His *Marius contemplating Ruins of Carthage*, for which he was awarded the first prize in 1812, is in the Academy S. Luca, where is also his last work, *Assumption*, a commission from Gregory XVI. Other works: *Holy Family* (1819), *Daute and Beatrice*, *Petrarch and Laura*, *Tasso and Eleonora*, *Herodias*, *Pygmalion*, *Madouna*, *Venus and Cupid*, portraits of Crown Princess of Denmark (1822), of Countess *Perticari*, of the Poet *Monti* and his Daughter.—Meyer, *Künst. Lex.*, i. 139; *Kunstblatt* (1823), 87; (1843) 140.

AGRICOLA, KARL (Joseph Aloys), born at Seckingen, Baden, Oct. 18, 1779, died in Vienna in 1852. Miniature painter, made his first studies in Carlsruhe, then from about 1798 at the Vienna Academy under Füger, in whose mannered style he painted to the last. His water colour miniatures, which are more generally known than his oil paintings, found great favour in Vienna. Works: *Madonna*, Vienna Museum; *Cupid and Psyche*, *The Hours*, Vienna Academy; *St. Catharine*, *Cupid Hunting Butterflies*, *Cupid Asleep*.—Meyer, *Künst. Lex.*, i. 139; *Andresen*, iv. 1.

AGRIPPINA, LANDING OF, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 2 ft. 11 in. × 3 ft. 11 in. *Agrippina*, mother of *Caligula* and widow of *Germanicus*, brought home in an urn the ashes of her husband, who had died of poison at Antioch. She lauded at *Brundisium* (*Tac. An.* iii. 1), but the picture represents Rome, with the *Triumphal Bridge* and *Palace of the*

Cæsars in the background. Royal Academy, 1839; *Turner Collection*. Engraved by A. Willmore. Etched by A. Brunet-Debaines in *Portfolio*, 1878.—*Hamerton*, *Life*; *Catalogue National Gallery*.

AGUADOR DE SEVILLA. See *Water Carrier*.

AHLBORN, AUGUST WILHELM JULIUS, born in Hanover, Oct. 11, 1796, died in Rome, Aug. 24, 1857. Landscape painter, pupil of Berlin Academy, and of Wach; after 1827 resided in Italy and painted Italian views in the classic style, though he occasionally treated scenery in the Tyrol and Northern Germany, as well as religious subjects and portraits. Works: *View of Tiber*, *St. Peter's seen from the Vatican*, *Grotta Ferrata on the Alban Hill*, portraits of Prince *Leopold of Dessau* and of *Blücher*, *Castle at Potsdam*; *Villa Mondragone*, *Bellevue Castle*, near Berlin; others in the *Castle of Charlottenburg*; *View of Amalfi*, *Royal Palace, Berlin*.—Meyer, *Künst. Lex.*, i. 148; *Rosenberg*, *Berlin Malersch.*, 56.

AIGEN, KARL, born in Olmütz, Moravia, in 1684, died in Vienna, Oct. 22, 1762. Painter of altarpieces, genre, and landscapes; studied probably in Vienna under P. von Strudl; member of Academy in 1754, and superintended school of painting in 1750–59. Works: *Fair outside a City Gate*, *Kirmess*, Vienna Museum; two winter landscapes, *Harrach Gallery*, Vienna.—Meyer, *Künst. Lex.*, i. 150.

AIGNER, JOSEF MATTHÄUS, born in Vienna, Jan. 18, 1818. Portrait painter, pupil of Amerling, and early acquired reputation. Being concerned in the revolutionary movement of 1848, and sentenced to death, he was pardoned at the intercession of influential persons. His portraits of *Lenau*, *Grillparzer*, *F. Halm*, *Feuchtersleben*, *Betty Paoli*, *Rubinstein*, *Emperor Francis Joseph*, and *Empress Elizabeth*, are characteristic, broadly treated and good in colour.—*Brockhaus*, i. 274; Meyer, *Künst. Lex.*, i. 151; Müller, 7.

AIGNIER

AIGNIER, LOUIS AUGUSTE LAURENT, born in Toulon, Feb. 21, 1819, died there, June 8, 1865. Landscape and marine painter, pupil of E. Hébert; sketched in France and Spain. Works in museums of Toulon and Marseilles.—Meyer, *Künst. Lex.*, i. 152.

AIKMAN, WILLIAM, born at Cairney, Forfarshire, Scotland, Oct. 24, 1682; died in London, June 7, 1731. Pupil of Sir John Medina; studied in Rome in 1707–10, travelled in the East, returned to Edinburgh in 1712, and practised portrait painting with success. In 1723 settled in London, where he imitated manner of Kneller. His large, unfinished picture of the royal family is in collection of Duke of Devonshire; portrait of himself in National Gallery, Edinburgh; portrait of poet Thomson, Lyttelton Gallery, Worcester; portrait of Duncan Forbes (?), National Portrait Gallery, London. Many of his works are engraved.—Redgrave; Meyer, *Künst. Lex.*, i. 152.

AINEMOLO. See *Aniemolo*.

AINMILLER, MAX EMANUEL, born in Munich, Feb. 14, 1807, died there, Dec. 9, 1870. Painter of architecture and reviver of glass painting; pupil of the Munich Academy, afterwards concerned in, and since 1844, director of the royal manufactory of stained glass, which under his supervision has produced important works for the cathedrals of Ratisbon, Cologne, and Speier, St. Paul's in London, and the university church at Cambridge. His Gothic church interiors, which show a thorough knowledge of architecture, are somewhat hard and cold in colour, though well managed as to light and shade. Works: two interior views of Westminster Abbey, Munich Gallery; do., and others, National Gallery, Berlin; interiors of Church of our Lady in Munich, St. Lawrence Church in Nuremberg, St. Stephen's in Vienna, and Ratisbon and Ulm cathedrals.—*Allgem. d. Biogr.*, i. 166; Meyer, *Künst. Lex.*, i. 154; *Kunst-Chronik*, vi. 41; Brockhaus, i. 277.



AIVASOVSKI, IVAN CONSTANTINOVICH, born at Feodosia, Crimea, July 7, 1817. Marine painter, pupil of the St. Petersburg Academy, from 1833, and of Philippe Tanneur after the latter's arrival there in 1835. From 1837 he studied independently from nature, and in the same year exhibited six pictures which attracted the attention of the Emperor, who enabled him to travel in the Crimea and Mingrelia. He went in 1840 to Italy, where he painted, especially in Naples, his first successful pictures, and after having visited Holland, England, and Spain, returned to Russia in 1844, was made member of the St. Petersburg Academy, and executed for the Emperor several views on the Gulf of Finland. In 1845 he made a tour through Southern Russia and Turkey, and then settled in his native town. In 1847–56 he exhibited a great number of pictures in Russia; went to Paris in 1856 and painted there 25 pictures during the following winter. Medals: Paris, 3d class, 1843; L. of Honour, 1857. Works: View of Kertsch (1846), Sunrise on the Black Sea (1850), Creation, Deluge (1865), and others, Hermitage, St. Petersburg; Sea Fights at Revel, Wiborg, and Tchesme, Wreck of the Frigate Ingermanland, Peter the Great at Krassnaja Gorcka, Winter Palace, *ib.*; View of Constantinople, Calm Sea, Naples by Moonlight, Academy, *ib.*; Solar Eclipse, Geographical Society, *ib.*; Venice, Storm, two Moonlight Views, Exchange, *ib.*; Lighted Castle on the Sea, Peterhof; Calm Sea by Moonlight, three Storms at Sea, Monastery of St. George, Moscow Museum.—Meyer, *Künst. Lex.*, i. 156; Müller, 8.

AJAX, ancient picture. See *Apollodorus*, *Panæus*, *Parrhasius*, *Timanthes*, *Timomachus*.

AKIMOFF, IVAN AKIMOVICH, born in St. Petersburg, May 22, 1754, died May 15, 1814. History painter, pupil of the St. Petersburg Academy; studied afterwards in Bologna and Rome, where he copied chiefly Domenichino and the Carrac-

ALAMANNO

ci. In Rome he was under the influence of P. Batoni, but later took Guercino for his model. After his return to Russia he was made member of the Academy, where the entire instruction in painting was soon entrusted to his guidance. His talent has been greatly overrated by his contemporaries. Works: Prometheus making a Statue, Hercules on the Pyre, St. Petersburg Academy; Resurrection, Assumption, The Archangel, Alexander-Nevski Monastery.—Meyer, *Künst. Lex.*, i. 163.

ALAMANNO or **ALEMANNO**, **GIOVANNI** or **ZUANE**. See *Antonio* da Murano.

ALAMANNO, **PIETRO**, 2d half of 15th century. Venetian school; a mannered imitator of his master, Carlo Crivelli, alike devoid of power as a draughtsman and as a colourist. His style is a mixture of that of Crivelli and of Girolamo da Camerino, or in other words of the Lombardo-Venetian and the Umbro-Paduan schools. Examples in churches at Ascoli: Madonna and Saints (1489), S. M. della Carità; do., Library of the Seminary; do., S. Giacomo Apostolo.—C. & C., N. Italy, i. 98; Meyer, *Künst. Lex.*, i. 264; Burckhardt, 592.

ALAUX, **JEAN**, called *le Romain*, born in Bordeaux, Jan. 15, 1786, died in Paris, March 2, 1864. History painter, pupil of Vincent and Guérin; won in 1815 the grand prix de Rome, and resided in that city five years. After the restoration of the Bourbons, executed many pictures for churches, and decorated the new rooms in the Louvre; and under Louis Philippe painted much for the new Museum at Versailles. He was director of the French Academy in Rome in 1846–53; became member of the Institute in 1851; Legion of Honour in 1841. Works: Pandora brought from Heaven by Mercury (1824), ceiling of palace of St. Cloud (destroyed in 1870); Burial of our Lord, Notre Dame de Loretto, Paris; Poussin and allegorical figures, ceiling, Louvre; Battle of Villaviciosa (1836), do. of Denain, Conquest of Valenciennes (1837), Assembly of Notables in Rouen

under Henry IV., Meeting of the States General in 1328, do. in 1614, Reading of the Will of Louis XIV. (1850), Presentation of Poussin to Louis XIII., etc., altogether 29, Versailles Museum.—Meyer, *Künst. Lex.*, i. 166; Art Journal (1864), 215; *Kunstblatt* (1833), 224; (1837), 187; (1838), 115; (1841), 203.

ALBA. See *Macrino d'Alba*.

ALBANI (Albano), **FRANCESCO**, born in Bologna, March 17, 1578, died there, Oct. 4, 1660. Bolognese school. Son of Agostino Albani, a silkmerchant; pupil of Denis Calvaert at same time with Guido

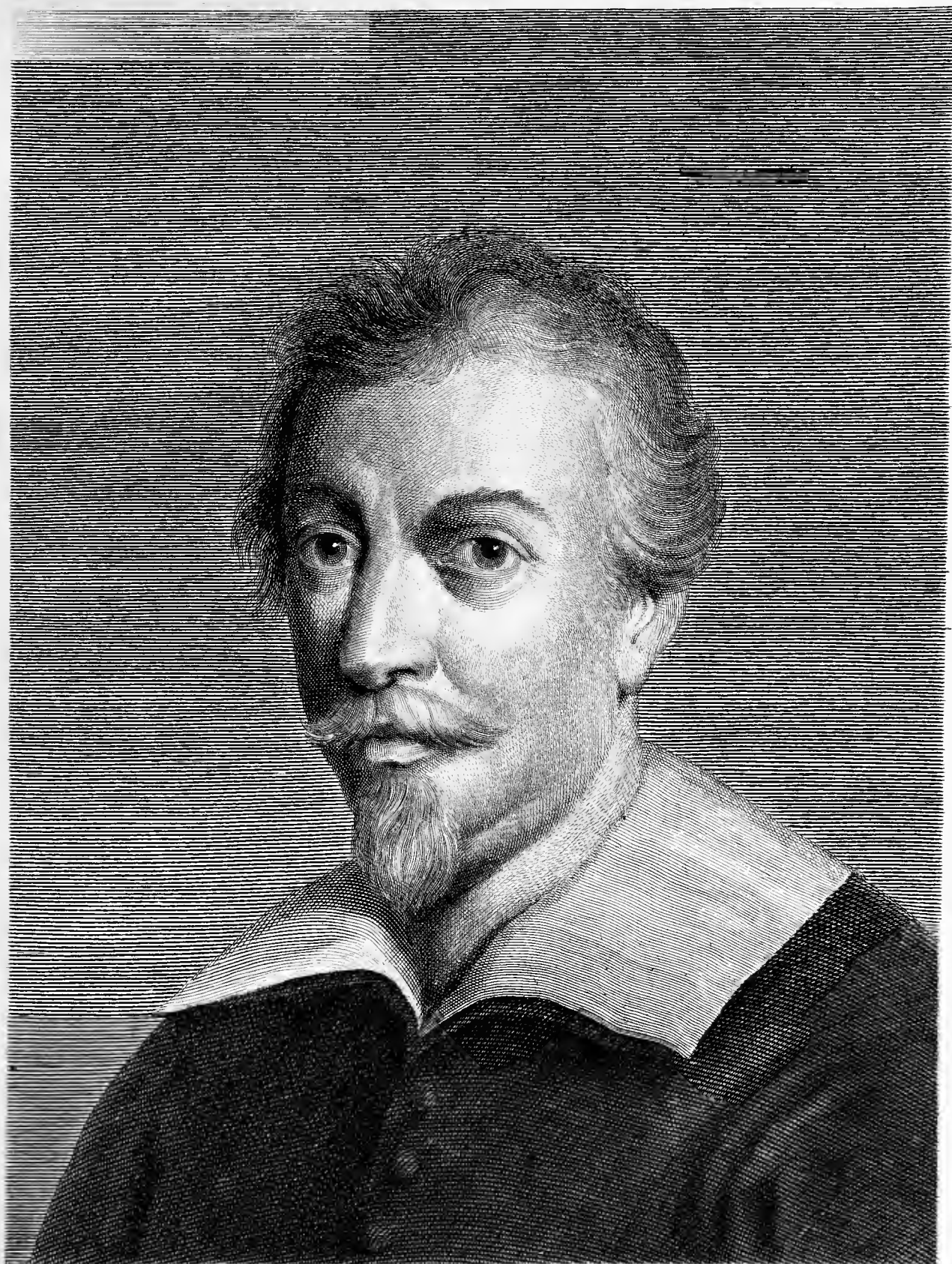


Reni, whom he followed to the school of the Carracci. After painting in Bologna he accompanied Guido to Rome (1607–8), where he was engaged to finish the frescos in S. Giacomo degli Spagnuoli, begun by Annibale Carracci. This made his reputation, and brought him many commissions. He loved to paint mythological subjects, in which he could introduce goddesses, nymphs, and loves in smiling landscapes; and as he represented them generally on small canvases he was called the Anacreon of painting. He had a villa delightfully situated, and a beautiful wife and twelve children, who are said to have served as his models. At Rome and in Bologna, as teacher and painter, he became the rival of Guido, whose disciples affected to despise his style as effeminate. Albani's large works from sacred history show that he was capable of a nobler style than he generally attained. Four of these are in the Bologna Gallery. Albani executed frescos in the Palazzo Verospi (Torlonia), and in the church of S. M. della Pace, Rome; and in the Giustiniani Villa, Bassano. Other works are: Expulsion from Paradise, Lord

CAPOSSI,
1867.



Alaux



FRANCESCO ALBANI

*Pittore di Figure, nacque in Bologna l'anno
1578. morì l'anno 1660.*

ALBERTI

Wensleydale, London; *Repose in Egypt*, Dresden Gallery; do., Uffizi, Florence; *Holy Family*, Palazzo Pitti, Florence; *The Four Elements*, Turin Gallery; do., Palazzo Borghese, Rome; *Annunciation (2)*, *Venus and Adonis*, *Venus and Vulcan*, *Toilette of Venus*, *Cupids Disarmed*, *Mars and Nymphs*, *Salma-cis and Hermaphroditus*, *Lot and his Daughters*, *Hersilia separating Romulus and Remus*, *Holy Family*, Louvre, Paris.—*Malvasia*, ii. 149; *Lanzi*, iii. 89; *Meyer, Kunst. Lex.*, i. 171; *Amorini, Vita*, etc. (1837); *Burckhardt*, 764, 770, 785, 791, 801; *Ch. Blanc, École bolo-naise*; *Dohme*, 2iii.

ALBERTI, ALESSANDRO, born at Borgo S. Sepolcro, Italy, March 9, 1551, died in Rome, July 10, 1596. Son of the architect and sculptor Alberto A.; pupil of one Gaspero di Silvestro of Perugia; went to Rome in 1556. He was employed by several Italian princes, and painted for churches and palaces in Naples and in Rome. Highly esteemed as a fresco-painter.—*Meyer, Kunst. Lex.*, i. 204.

ALBERTI, ANTONIO. See *Antonio da Ferrara*.

ALBERTI, GIUSEPPE, born at Cavalese, Tyrol, in 1664, died there in 1730. Studied medicine at Padua, but gave it up for architecture and painting, which latter he studied in Venice under Liberi, and then in Rome. On his return in 1682, he settled in Trent, built there the Crucifix Chapel in the Cathedral, and became a priest. Afterwards he painted a number of religious pictures, visited Rome a second time, and is said to have stayed there nearly twenty years.—*Meyer, Kunst. Lex.*, i. 217.

ALBERTI, MICHELE, flourished at Florence 2d half of 16th century. Florentine school, pupil of Daniele da Volterra. Did not belong to the Alberti family of Borgo S. Sepolcro. He painted in Rome frescos after drawings by his master, with whom

he seems to have been closely allied.—*Meyer, Kunst. Lex.*, i. 216; *Vasari*, ed. Mil., vii. 61.

ALBERTINELLI (Bertinelli), MARIOTTO, born in Florence, Oct. 13, 1474, died there, Nov. 5, 1515. Florentine school, son of Biagio di Bindo and scholar of Cosimo Roselli, in whose studio he contracted an intimate



friendship with Fra Bartolommeo, of whom he became the associate and most successful imitator. They worked together from before 1490 (when both left Roselli's studio), until 1499. Albertinelli's *Christ* appearing to the Magdalen, Louvre, shows his first manner, under influence of Cosimo Roselli. After 1500 he completed the fresco of the Last Judgment in S. M. Nuova, Florence, left unfinished (Oct., 1499) by Fra Bartolommeo, whose continued influence after their separation is manifest in the famous *Visitation*, in the Uffizi. Other works by Albertinelli of high merit are a *Holy Family* (1503-6), Palazzo Pitti, Florence; a fresco of the Crucifixion (1506), Florentine Certosa; and a *Madonna with Saints* (1506), Louvre. These pictures belong to the best period of the painter, who afterwards wasted much time in experimenting on vehicles for oil painting, and took many pupils, among whom were Bugiardini, Francia Bigio, Innocenzo da Imola, and Pontormo. In 1509, after a separation of nine years, Albertinelli again became the associate of Fra Bartolommeo, and traces of his hand are perceptible in the Frate's altarpiece in S. Romano, Lucca, the lower part of his Assumption, Berlin, and in his Nativity, Saltocchio, near Lucca. Among his works of this period are: *Madonna* (1509), Fitzwilliam Museum, Cambridge; *Annunciation* (1510), *Trinity* (1510?),

ALBRECHT

and *Madonna with Saints* (1510?), Florence Academy. In 1512, the two painters again separated and divided the profits of their common workshop. The Adam and Eve and the Sacrifice of Abraham at Castle Howard were painted by Albertinelli, after this year, during which he for a short time gave up painting and kept a tavern near the Porta San Gallo, Florence. Other works of his late period are the *Annunciation* (1513?), Munich Gallery, and a triptych, Poldi Collection, Milan, which has been attributed both to Raphael and to Fra Bartolommeo. Albertinelli's last work was the Marriage of St. Catharine at Viterbo, begun by the Frate for the church of S. Silvestro.—C. & C., Italy, iii. 484; Meyer, *Künst. Lex.*, 218; Vasari, ed. Mil., iv. 217; Lermolieff, 87, 227; Marchesi, ii. 12; Lübke, *Gesch. ital. Mal.*, ii. 171.

ALBRECHT, BALTHASAR AUGUSTIN, born in Berg on Lake Starnberg, Bavaria, in 1687, died in Munich, Aug. 1, 1765. History and allegory painter, German school; pupil of N. G. Stuber, studied in Venice and Rome, returned to Munich in 1719, and became court painter. His groups of children in the Schleissheim Gallery are very attractive. Many of his religious pictures are to be found in Bavarian churches. Works: Children playing, Vintage, Allegory of Painting, do. of Sculpture, portrait of Sculptor Straub, portrait of himself painting the Muses on Parnassus, Schleissheim Gallery.—Meyer, *Künst. Lex.*, i. 234.

ALBRIER, JOSEPH, born in Paris, Oct. 4, 1791, died there in March, 1863. History painter, pupil and follower of Regnault. Imitated Greuze's pictures so closely as to deceive many amateurs. Works: Narcissus, Cyparissus changed into a Cypress, Amyntas delivering Sylvia (1822), Daphnis and Chloë, Louis XIV. and De la Vallière (1828), Two Scenes from Life of Frederic the Great, Meeting of the Chapter of the Golden Fleece, Versailles Gallery.—Meyer, *Künst. Lex.*, i. 236; Lejeune, i. 286, iii. 5.

ALCIMACHUS, Greek painter, probably about time of Alexander the Great. Painted portrait of Dioxypus the athlete, after he had received a prize at Olympia.—Pliny, xxxv. 40 [139].

ALCOTT, MAY (Mme. Ernest Nierker), born in Concord, Mass., in 1840, died in 1879. Genre painter, studied in School of Design, Boston, in Krug's studio, Paris, and under Müller. Professional life spent in Boston, London, and Paris. Her copies in oil and water-colour of Turner's pictures are given to the pupils of the South Kensington school, to work from. She also painted still-life subjects, and flower panels.

ALDEGREVER, HEINRICH, born at Soest or Paderborn in 1502, died probably in 1558. German school; chiefly known as an engraver, and one of the most accomplished of the so-called "Little Masters." His



rare oil paintings are hard and dry, the flesh of a leathery brown hue. Works: Christ crowned with Thorns (1529), Prague Gallery; Philip von Waldeck (1535), Breslau Gallery; Magdalen Wittig (1541), Brunswick Museum; Male portrait (1551), Berlin Museum; do. (1544), Liechtenstein Gallery, Vienna; Anabaptist David Joris, Basle Museum.—Scott, *Little Masters*, 88; Meyer, *Künst. Lex.*, i. 239; Brockhaus, i. 363; Keane, *Early Masters*, 181; *Allgem. d. Biog.*, i. 325.

ALDENRATH, HEINRICH JACOB, born in Lübeck, Feb. 17, 1775, died in Hamburg, Feb. 25, 1844. Portrait and miniature painter, German school; pupil of Joh. Jak. Tischbein, and at Lübeck of Friedrich Karl

A. A.

ALENI

Gröger, his friend and associate, with whom he frequented the Berlin Academy; studied in Dresden and Paris, and lived in Lübeck, Kiel, Copenhagen, and Hamburg, where the two settled in 1814, after the conclusion of peace.—Meyer, *Künst. Lex.*, i. 254.

ALENI, TOMMASO, flourished in 1500–1515. Lombardo-Cremonese school. Sometimes called Il Fádino. Several of his pictures exist: Madonna, Bignami Collection, Casal Maggiore; Nativity (1515), Municipio, Cremona, a manifest though weak imitation of Perugino; and St. Peter and St. Anthony, Calvalcabò Collection, Cremona.—C. & C., N. Italy, ii. 449; Meyer, *Künst. Lex.*, i. 266.

ALESIO (Allecio), MATTEO PEREZ DE, born in Rome about 1547, died about 1600 (?). Italo-Spanish school, called also Matteo da Leccio. Said to have formed himself in the school of Michelangelo and after Salviati. Went to Malta, returned to Rome before 1582, and settled in Seville, Spain, in 1583. He at once gained reputation, and was extensively employed in painting for churches frescos of colossal size, the fondness for which was a peculiar feature of this artist. According to Baglione he afterwards went to the West Indies and, after having accumulated wealth, died there in poverty. The report of his return to Rome lacks foundation.—Meyer, *Künst. Lex.*, i. 271; Ponz, *Viage*, ix. 25; Cean Bermudez, iv. 75.

ALESSANDRO VERONESE. See *Turchi*, Alessandro.

ALEXANDER OF ATHENS. Name inscribed on one of four marble slabs, in Royal Museum at Naples, found at Resina on slope of Vesuvius. All decorated with outline drawings in red; the one bearing name of Alexander represents a group of five women whose names also are given.—Corp. Inscr. Gr., 5863.

ALEXANDER ENTERING BABYLON, Charles *Lebrun*, Louvre, Paris; canvas, H. 14 ft. 9 in. × 23 ft. Alexander, a sceptre in one hand, and a sword in the other, is standing in a chariot drawn by two richly caparisoned elephants, forming part of a tri-

umphal procession; in front, an officer gives orders to slaves bearing a golden vase on a litter; in background, the walls and buildings of Babylon, crowded with people. Series of History of *Alexander*. Engraved by G. Audran (1675).—Landon, Musée, x. Pl. 69; Filhol, ii. Pl. 91; Villot, Cat. Louvre.

ALEXANDER AND DIOGENES, Sir E. *Landseer*, National Gallery, London; canvas, H. 3 ft. 7 in. × 4 ft. 8 in. Eight dogs grouped to illustrate the interview at Corinth between Alexander and the Greek cynic, when the latter requested the conqueror to stand out of his sunshine. Royal Academy, 1848; bequeathed by Jacob Bell in 1859. Engraved by Thos. Landseer.—Catalogue National Gallery; Stephens, 91.

ALEXANDER AND FAMILY OF DARIUS. See *Darius*, Family of.

ALEXANDER THE GREAT, ancient picture. See *Antiphilus*, *Apelles*, *Nicias*, *Philoxenus*, *Prologenes*.

ALEXANDER, HENRY, born in San Francisco, California, in 1860. Genre painter; studied seven years in Munich under Loeffts and Lindenschmidt. Exhibited first in Munich in 1879. Studio in New York. Works: Sunday Morning (T. B. Clarke, N. Y.).

ALEXANDER, HISTORY OF, Charles *Lebrun*, Louvre, Paris; five pictures, viz.: Passage of the *Granicus*, Battle of *Arbela*, Tent of *Darius*, *Alexander* and *Porus*, *Alexander* entering Babylon. Ordered by Louis XIV. in 1660 for reproduction in Gobelin tapestry; painted in 1661–68. They were engraved by G. Audran, who also engraved, after Le Brun's design, a sixth subject, *Porus* in Battle, which was never painted.—Villot, Catalogue Louvre.

ALEXANDER AND PORUS, Charles *Lebrun*, Louvre, Paris; canvas, H. 15 ft. 5 in. × 41 ft. 4 in. King *Porus* having been defeated on the banks of the *Hydaspes*, India, was carried a prisoner before *Alexander*, who asked him how he wished to be treated. "Like a king," replied *Porus* (Plutarch, *Alex.*, lx.). *Alexander* on horseback, attended

ALEXANDER

by his principal officers, extends his hand to Porus, who, wounded, is sustained by three soldiers; in background, the battlefield. Series of History of *Alexander*. Engraved by G. Audran (1678), D. Bertaux.—Landon, Musée, ix. Pl. 21–23; Filhol, iv. Pl. 265; Villot, Catalogue Louvre.

ALEXANDER AND ROXANA, MARRIAGE OF. See *Action*.

ALEXANDER IN TENT OF DARIUS. See *Darius*, Tent of.

ALEXANDER AT TOMB OF ACHILLES, *Raphael*, Camera della Segnatura, Vatican; picture in grisaille, under the Parnassus, at left. Alexander the Great, at right, orders a bearded man to place the poems of Homer in the sarcophagus, the lid of which is raised by a youth; at each side, six soldiers. Painted in 1511. Engraved by Marc Antonio, and others.—Passavant, i. 119.

ALEXEJEFF, FEODOR JAKOVLEVICH, born in St. Petersburg in 1753, died there in 1824. Architecture and perspective painter; pupil of St. Petersburg Academy, by which he was sent to Italy. At first painted flowers and fruits, but in Venice, where he arrived in 1774, devoted himself to perspective painting under Gaspari and Giuseppe Moretti. After his return he was official painter of decorations in 1779–87. In 1795 he went to Southern Russia to paint scenes visited by Catharine II. on her tour in 1787. Under Paul I. he was employed on decorative works. In 1803 he became professor at the Academy. Works in Moscow Museum.—Meyer, *Künst. Lex.*, i. 287.

ALEXEJEFF, NIKOLAI MICHAILOVICH, born in 1815. History, genre, and portrait painter, pupil of Stupin. In 1836–40 he was at the head of the school at Arsames, Government of Nizhni-Novgorod, founded there by his relative Stupin in the beginning of the century. Works: Egyptians in Red Sea, Healing the Blind, Healing the Leper, Marriage at Cana, Christ rescuing Peter, Isaac Cathedral, St. Petersburg.—Meyer, *Künst. Lex.*, i. 288.

ALFANI, DOMENICO, born in Perugia in 1483 (?), died after 1553. Umbrian school, son of Paris Pandari Alfani, goldsmith and architect; pupil of Perugino at same time with Raphael, who became his intimate friend. Raphael invited him to Rome, but Domenico preferred to remain in Perugia, where he acted as Raphael's agent, and was repaid by an occasional sketch. He became a registered master in Perugia in 1510. In 1520 he legitimized his natural son Orazio and took him into partnership, after which they worked together. Domenico's earliest production is a Holy Family (1510), Perugia Gallery, painted after a drawing by Raphael. His Madonna and Saints, dated 1518, in the Collegio Gregoriano, Perugia, is thoroughly Raphaellesque. The Madonna with two Angels (1521), in the Cathedral of Città della Pieve, is painted in the same style, but the Madonna and Saints of 1524, in the Perugia Gallery, shows a change from the Umbrian manner of his earlier works to the bold treatment of the later Florentines. This change is more marked in a Madonna and Saints of 1532 in S. Giuliano, Perugia.

ALFANI In 1553 he painted, with Orazio, a Crucifixion, in S. Francesco, Perugia.—C. & C. Italy, iii. 364; Vasari, ed. Mil., iii. 622; Meyer, *Künst. Lex.*, i. 291; Burckhardt, 575; Ch. Blanc, *École ombrienne*.

ALFANI, ORAZIO, born in Perugia about 1510, died in Rome in 1583. Umbrian school, son and pupil of Domenico Alfani, whom he frequently assisted. He was the first president of the Academy of Perugia, and many pictures there are attributed to him, such as a Nativity and a Holy Family. The one certain work by this artist is the Crucifixion with SS. Jerome and Apollonia which he assisted his father in painting (1553), or finished after his death.—C. & C., Italy, iii. 365; Vasari, ed. Le Mon., iii. 624; Ch. Blanc, *École ombrienne*; Meyer, *Künst. Lex.*, i. 293; Burckhardt, 575, 652.



ALFARO

ALFARO Y GAMEZ, Don JUAN, born in 1640 in Cordova, died in Madrid in 1680. Spanish school; pupil of Antonio del Castillo and of Velasquez, whose portraits he learned to imitate. Also an engraver and writer, both of poetry and prose. Works: Assumption (1668), Museo Nacional; Antonio da Solis, portrait, D. Valentin Carderera, Madrid.—Curtis, 328; Stirling, 809; Meyer, *Künst. Lex.*, i. 295.

ALGERIAN FALCONER, Eugène Fromentin, Albert Spencer, New York. In the foreground, an Arab horseman, riding at full gallop, holds a falcon perched upon his wrist, as high above his head as his arm will stretch. His whole action is full of intense energy, and the speed of his horse is shown by the sand whirling around him. In the background are indications of other mounted figures. Salon, 1863. Etched by Flameng; Lionel. Several replicas.

ALIBERTI, GIANCARLO, born at Asti, Piedmont, in 1680, died about 1740. One of the many skilful masters of the 18th century, who excelled in the execution of those extensive, quickly-painted frescoes, termed *macchinose* by the Italians. His style was a mixture of Roman and Bolognese art, showing the influences of Maratta and the school of the Carracci, with a leaning towards Correggio. He frescoed churches in Asti, Pavia, and other Italian cities.—Meyer, *Künst. Lex.*, i. 312.

ALIBRANDI, GIROLAMO, of Messina, born about 1470, died in 1524; but De Marzo thinks him the painter of an Epiphany in the church of Venetico, Sicily, dated 1532. Neapolitan school; studied several years in Venice and afterward in Milan with Leonardo da Vinci. Returned to Sicily in 1514, and painted in Messina; called sometimes the Raphael of Messina. Most important of his works is a Presentation in the Temple, dated 1519, in San Niccolò, Messina. Style a mixture of the Leonardesque and Ferrarese.—Meyer, *Künst. Lex.*, i. 312; C. & C., N. Italy, ii. 116.

ALIENSE, born in Greek island of Milo in 1556 (?), died in Venice in 1629. Real name Antonio Vassilacchi.

Venetian school; pupil of Paolo Veronese, who dismissed him, Ridolfi says, on account of jealousy at his



wonderful progress. Aliense then applied himself to the study of the works of Tintoretto, and soon acquired a style which, for strength and boldness of design, and vigor of colouring approached the best productions of that master. He won a great reputation, was patronized by the doge and nobility of Venice, and was invited to their respective courts by Philip II. of Spain, and by Sigismund III. of Poland. But he preferred to remain in Venice, where he lived in great state, and executed many works for public buildings and churches. In the Palazzo Ducale are his Adoration of the Magi, Coronation of Baldwin Emperor of Constantinople, the Doge Ordellasso Faliero at the Capture of Zara, and other large pictures; and in S. Apostoli are his Sacrifices of Abraham and Cain and Abel. Examples of his work are also in S. Giovanni del Rialto, S. Giovanni del Tempio, S. Leonardo, S. Giovanni Evangelista, S. Zaccheria, S. Domenico a Castello, S. Paterniano, S.

L'Aliensis f. Chiara S. Procolo, S. Vitale, and the Frari, Venice, and in S. Pietro de' Casinensi, Perugia.—Ch. Blanc, *École vénitienne*; Burckhardt, 745, 750, 753, 754; Sansovino, *Venetia illustrata*, 271.

ALIGNY, CLAUDE FRANÇOIS THÉODORE CARUELLE D', born at Chaumes, Nièvre, Feb. 6, 1798, died in Lyons, Feb. 25, 1871. Landscape painter, pupil of Regnault and Watelet; treated landscapes in the historical style, and attained great distinction

ALIMPI

as a follower of the so-called classical school under the influence of Ingres. He made his studies chiefly after Italian scenery, visited Greece and painted several views of the Acropolis and around Athens. His color wants truth and life, and his handling is hard and unsympathetic. Works: *Daphnis and Chloë* (1822); *Murder of the Druids* (1831); *Prometheus* (1837), Luxembourg Museum; *Hay Harvest* (1839); *Landscape with praying Monk* (1839), Rennes Museum; *View near Naples*, and two other Landscapes, Nantes Museum; *Defeat of Du Guesclin* (1840), Versailles Museum; *Hercules fighting the Hydra* (1842), Carcassone Museum; *Bacchus with Nymphs* (1852), Bordeaux Museum; *Christ at Emmaus* (1837), Besançon Museum; *Good Samaritan*, Amiens Museum. —Meyer, *Künst. Lex.*, i. 313; *Kunstblatt* (1835), 172; (1837), 190; (1839), 218; *Clement, Études*, 383; *Athenæum* (1871), i. 342.

ALIMPI (Olimpi), 11th century, born probably in Kiev, said to have died in 1114. The earliest Russian painter of altarpieces whose name has been handed down to us. He learned his art from the Byzantine painters, who about 1084 decorated the great church in the cave-monastery at Kiev. In 1087 he entered that monastery as a monk, and is revered as a saint in Russia; supernatural power is attributed to his pictures, with whose origin is connected many pious legends. *Madonna, Uspenski Church, Moscow*. —Meyer, *Künst. Lex.*, i. 314.

ALLADIO. See *Macrino d'Alba*.

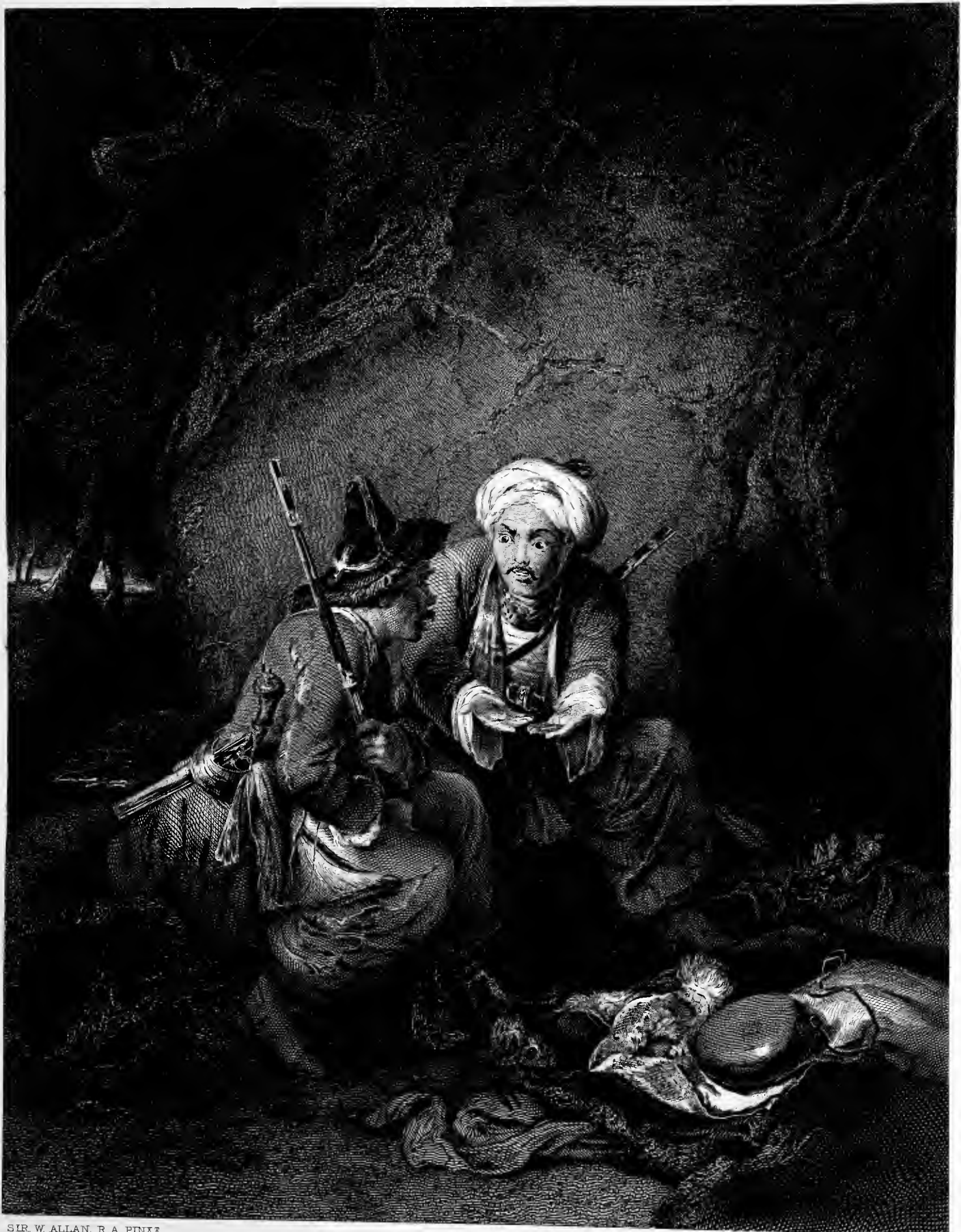
ALLAN, DAVID, born at Alloa, near Edinburgh, Feb. 13, 1744, died near Edinburgh, Aug. 6, 1796. After studying at Glasgow in Foulis' Academy, and in Rome (1764–79), where he gained a gold medal from the Academy of St. Luke for his *Origin of Painting* (1773), he returned to London with four humorous sketches of the Roman Carnival, which won for him the surname of the Scottish Hogarth. His fame depends, however, rather upon the genre pieces of Scottish life which he painted after he had

settled at Edinburgh in 1792. His illustrations to some of Burns' poems, and to Allan Ramsay's *Gentle Shepherd*, which he engraved in aquatint, and his pictures of the *Highland Dance*, the *Scotch Wedding*, and the *Repentance Stool*, met with deserved success, and show him to be the worthy forerunner of Wilkie. His portraits, one of which, that of Sir William Hamilton (1775), now in the National Portrait Gallery, are chiefly remarkable for a strong, homely resemblance. He was Master of the Academy of Arts, Edinburgh, during the last ten years of his life. —Cunningham; Redgrave; Seguiet.

ALLAN, Sir WILLIAM, born in Edinburgh in 1782, died there, Feb. 23, 1850. Apprenticed to a coach painter; student at Trustees' Academy, Edinburgh, and at Royal Academy, London, where he exhibited his *Gipsy*



Boy in 1803. Failing to meet with success in London, he went, in 1805, to Russia, and spent ten years, much of the time in travel, visiting Circassia, Tartary, and Turkey. In 1814 he returned home with many costume and landscape studies which he utilized in his pictures of *Circassian Slaves*, *Prisoners on the Road to Siberia*, and *Tartar Robbers*, the last now in the National Gallery, works in a measure attractive through local colour; but in historical subjects, which he next attempted, he was totally wanting. The *Murder of Archbishop Sharp*, the *Death of the Regent Murray*, and the *Abdication of Mary Queen of Scots*, all prove that he was a poor draughtsman and a weak colourist. Nevertheless, the last named of these pictures brought him 800 guineas (1825), and he received many honours. He became A. R. A. in 1825, R. A. in 1835, President



SIR. W. ALLAN, R.A. PINX.

J. TALFOURD SMYTH, SCULPT.

ALLEGRAIN

of the Royal Scottish Academy in 1838–50, limner to the Queen in Scotland in 1841, and in 1842 he was knighted. In the following year Sir William exhibited the *Battle of Waterloo*, now at Apsley House. In 1844 he again went to St. Petersburg, to paint Peter the Great at Saardam, now in the Winter Palace. He was engaged at the time of his death upon a picture of the battle of Bannockburn. His best portrait is that of Sir Walter Scott (1832), now in the National Portrait Gallery.—Sandby, ii. 152; Catalogue National Gallery; Art Journal (1849), 109; (1850), 100.

ALLEGRAIN, ÉTIENNE, born in Paris in March, 1644, died there, April 1, 1736. French school; was a good landscape painter in the style of Poussin and Francisque Millet; became court painter to Louis XIV., and associate of the Academy in 1677. Also an engraver. Works: two landscapes in the Louvre; seven landscapes at Versailles; Moses in the Bulrushes, Hermitage; pictures in the museums of Dijon, Alençon, Tours, and Versailles.—Villot, Catalogue Louvre; Lejeune, i. 354; iii. 291; Meyer, *Künst. Lex.*, i. 332.

ALLEGRETTO NUCCI, or **DI NUZIO**, born in Fabriano in 1306, died in 1385. Umbro-Florentine school; appears on register of guild of St. Luke, Florence, in 1346. Earliest picture bearing his name is the *Madonna with Saints*, dated 1365, in the Museo Cristiano of the Vatican. In 1368 he finished the *Madonna with Saints* in the Sacristy of Macerata Cathedral, and in 1372 the *Madonna enthroned*, collection of Signor Fornari, Fabriano. Other works: *Madonna*, and *Crucifixion*, Berlin Museum. His drawing is precise, his colouring clear and rosy, his figures slender, with pretty faces; indeed, his style lacks the simplicity and dignity characteristic of Giotto and his followers.—C. & C., Italy, ii. 193; Meyer, *Künst. Lex.*, i. 334; Vasari, ed. Le Mon., iv. 161; ed. Mil., iii. 16, 22; Burekhardt, 555; Cibo, *Scuola Umbra* (Rome, 1872), 50.

ALLEGRI, ANTONIO. See *Correggio*.

ALLEGRI, POMPONIO, born in Correggio, Sept. 3, 1521, died in Parma about 1593. Lombard school; son of Antonio Allegri, called *Correggio*, who died when Pomponio was twelve years old; education completed by his grandfather; but some think he was taught later by Rondani. Established himself in Parma and won a fair reputation. Decorated the Cappella del Popolo in the Duomo, Parma, in 1560–62, with frescos, some of which still exist. Several pictures by him in the Parma Academy.—Vasari, ed. Mil., iv. 122; Lanzi, ii. 396; Meyer, *Künst. Lex.*, i. 481; Burekhardt, 701.

ALLEMAND, LOUIS HECTOR FRANÇOIS, born in Lyons, Aug. 5, 1809. Landscape painter; brought up a merchant, he first turned his attention to art when thirty years old; studied nature around Lyons and in Dauphiné, and afterwards Ruissdael, Hobbema, and Claude Lorrain in the galleries of France, England, and Holland. Belongs to the new realistic school of landscape painting in France. Works: *Wood-Border*, *Road near Pond*, *Sunset*, *Morning on the Rhone*, *Waterfall of the Gier*, two landscapes, Lyons Museum; do., Nimes Museum.—Meyer, *Künst. Lex.*, i. 484.

ALLEMAND, FRITZ and **SIGMUND L'**. See *L'Allemand*.

ALLEN, THOMAS, born in St. Louis, Missouri, in 1849. Pupil of Prof. Ducker in Düsseldorf, later studied three years in France. Exhibited first at National Academy in 1876; also exhibits in Paris. Elected A. N. A. in 1884. Studio in Boston. Works: *Maplehurst at Noon* (T. B. Clarke, N. Y.).

ALLINGHAM, HELEN PATERSON, born near Burton-on-Trent, England, in 1848. Genre painter, water colours; pupil of School of Design, Birmingham, and of Royal Academy, London, in 1867. In 1868 sketched in Italy two months, and on return to England drew on wood for illustrated periodicals. Exhibited at Royal Academy in 1874, under name of Helen Paterson,

ALLONGÉ

The Milkmaid and Wait for Me. In August, 1874, married Wm. Allingham, the poet. Associate of Society of Painters in Water Colours in 1875. Works: Young Customers (1875); Spring Days (1876); The Old Men's Gardens, Chelsea Hospital. She painted many water colour portraits of Carlyle in his last years.—Portfolio (1878), 33; Art Journal (1882), 7.

ALLONGÉ, AUGUSTE, born in Paris, March 19, 1833. Landscape painter, pupil of École des Beaux Arts in 1852, and of L. Cogniet. First distinguished himself in 1855 by charcoal drawings of French scenes. His oils are rare, and less remarkable than his charcoals. Works: Solitude, Fountain of Sta. Barbara, Path to the Fountain, Brook near Creux, Marsh near Moulin Frou (1876); View in the Park of Plombières (1875); Autumn Morning (1873); The Sea (1874), Havre Museum; Valley of Hyères. His treatise on charcoal drawing, *Le paysage au fusain*, 54 plates, Goupil & Co., translated by S. D. W. (N. Y., 1876), is justly celebrated.—Meyer, *Künst. Lex.*, i. 494.

ALLORI, AGNOLO, or **ANGIOLO**. See *Bronzino*.

ALLORI, ALESSANDRO di Cristofano di Lorenzo, born in Florence, May 3, 1535, died there, Sept. 22, 1607. Florentine school; nephew, pupil, and mediocre imitator of Angelo Bronzino, with whose

surname he sometimes signed his pictures. Among his works are: Baptism of Christ (1560), Marriage at Cana, Joseph and Potiphar's Wife, Martyrdom of St. Lawrence, St. Peter Walking on the Waters, St. Francis, Uffizi; Bathsheba in the Bath, Portrait



of a young man, Hermitage, St. Petersburg; Bonaventura Family, Bianca Capello, Berlin

Allori

Museum.—Ch. Blanc, *École florentine*; Meyer, *Künst. Lex.*, i. 503; Vasari, ed. Le Mon., viii. 34, ix. 100, xii. 302.

ALLORI, CRISTOFANO, born in Florence, Oct. 17, 1577, died there in 1621. Florentine school; son and pupil of Alessandro Allori, and afterward pupil of Santo di Tito, both scholars of Angelo Bronzino, whose style Cristofano at



first followed, but abandoned for the new Florentine eclectic manner based on that of Correggio. He became one of the best artists in Florence of his time, but his habits were irregular and he left but few pictures. He excelled in portrait painting. By far his best work is *Judith*, Palazzo Pitti, Florence. Other examples: Hospitality of St. Julian, St. John in the Desert, Pitti; Adoration of the Magi, Infant Christ, Magdalen, Uffizi, Florence; Isabella of Aragon imploring Charles VIII. for her Father.—Ch. Blanc, *École florentine*; Meyer, *Künst. Lex.*, i. 508; Baldinucci, x. 259.

ALLOU, GILLES, born in Paris in 1670, died there, Feb. 2, 1751. French school; portrait painter; became member of Academy in 1711. His portraits, which rival those of Rigaud and Largillière, found much and well-deserved favour. He was employed in the Royal Carpet Factory at Beauvais. Works: portraits of Coypel and



ALESSANDRO ALLORI
detto il BRONZINO Pittore di Figure, nacque
in Firenze l'anno 1535. morì l'anno 1607.



CRISTOFANO ALLORI

*detto il BRONZINO, Pittore di Figure in grande e in
piccolo, e di Paesi ecc. nacque in Firenze l'anno
1577, morì l'anno 1621.*

ALL SAINTS

Coysevox, Versailles Museum; portrait of Boulogne, École des Beaux Arts.—Meyer, *Künst. Lex.*, i. 513; *Jal*, 29.

ALL SAINTS. See *Trinity*, Adoration of.

ALLSTON, WASHINGTON, born at Waccamaw, South Carolina, Nov. 5, 1779, died at Cambridgeport, Massachusetts, July 9, 1843. History and portrait painter, pupil in miniature painting of Edward Malbone; was graduated at Harvard College in



1800, and in 1801 entered the schools of the Royal Academy, London, of which his countryman Benjamin West was then president. In 1804 he went, with Vanderlyn and C. R. Leslie, to Paris, to study in the Louvre, and thence to Rome, where he spent four years. After a visit to America, during which he married a sister of Dr. Channing, he settled in London in 1811, and in the following year won a prize of 200 guineas from the British Institution for his *Dead Man revived by Touch of Elisha's Bones*, now in the Pennsylvania Academy of Fine Arts, Philadelphia. This was followed by the *Liberation of St. Peter* by the Angel, which was taken to America in 1859 and presented by Dr. Hooper in 1877 to the Worcester (Mass.) Lunatic Asylum; *Jacob's Dream*, Petworth Gallery; and *Uriel in the Sun*, Stafford House, for which the British Institution awarded him a prize of 150 guineas. The first sketch of *Belshazzar's Feast* was painted about the same time. He visited Paris again in 1817, was elected an A. R. A. in 1818, and in the same year returned to America, and taking a studio in Boston began to work on his *Elijah* and *Belshazzar's Feast*. But, afflicted by the death of his wife and by ill-health from overwork, and removed from the art atmosphere to which he had been accustomed, he

Painted irregularly and produced but few other pictures comparable to his early performances. In 1830 he married again and removed to Cambridgeport, where he resided the remainder of his life. Among his other works are: *Jeremiah* (Yale College); *Witch of Endor* (W. H. Gardiner), *Miriam* (F. Sears), *Beatrice* (Pres. Charles Eliot), *Rosalie* (N. Appleton), *Amy Robsart* (I. A. Lowell), *The Valentine* (Mrs. Geo. Ticknor), Boston; *Spalatro*, *Bride*, *Spanish Girl*, *Tuscan Girl*, *Evening Hymn*, *Lorenzo and Jessica*, *Flight of Florimel*, *Roman Lady*, *The Sisters*. Allston also painted landscapes and portraits, among the latter being *Benj. West* (Boston Athenæum), and *Coleridge* (National Portrait Gallery, London), and published volumes of poems and prose.—*Memorial Hist. Boston*, iv. 392; *Sandby*, i. 399; *Tuckerman*, 136; *Knickerbocker Mag.*, xiv. 163, xxiv. 205; *N. Amer. Rev.*, l. 358; *Dem. Rev.*, xiii. 431; *Atlantic Mag.*, xv. 129; Meyer, *Künst. Lex.*, i. 513; Ware, *Lectures on* (Boston, 1852).

ALMA PARENS, William Adolphe Bouguereau, Geo. R. Blanchard, New York; canvas, H. 8 ft. 8 in. × 5 ft. 9 in. A female figure seated, draped, with nine children, nude, grouped around her; the one at left is the infant St. John. Paris Salon, 1883; sold for \$20,000.—*Art Journal* (1883), 331.

ALMA-TADEMA, LAURENZ, born at Dronryp, Friesland, Jan. 8, 1836. Educated at the gymnasium of Leeuwarden, where he conceived a passion for Egyptian and Greco-Roman archæology, which has had a great influence on his art life; student of art in Antwerp Academy in 1852; subsequently pupil of Baron Henry Leys. Exhibited in Antwerp, 1861, *Education of the*



ALMA-TADEMA

Children of *Clotilda*; and in Amsterdam, 1862, *Venantius Fortunatus* at Radagonde, which was awarded a gold medal. In 1865 he sent to London his Egyptian Games, which was followed by several others, among them Roman Dance (1866), and Phidias and the Elgin Marbles (1868). In 1869 he exhibited at the Royal Academy, A Roman Amateur (1868), and Pyrrhic Dance (1869), and in 1870 *The Convalescent*, *Un Jongleur*, and a second Roman Amateur. In this latter year he married Miss Laura Epps, an English lady, and removed from Brussels to London, which he has since made his home. He has won many honours, is a knight of many orders, and is a member of the Royal Academies of Amsterdam (1862), Munich (1871), Berlin (1874), London (A. R. A., 1876; R. A., 1879), Stockholm (1878), Vienna (1878), and Madrid (1879). Medals: Paris, 1864; 2d class, 1867; 1st class, 1878; L. of Honour, 1873; officer, 1878. Other works: *How they Amused Themselves in Egypt 3000 Years ago* (1863); *Fredegonda and Pretextatus* (1864); *Egyptian Game*, *Catullus at Lesbia's*, *Soldier of Marathon* (1865); *Entrance to a Roman Theatre*, *Agrippina visiting the Ashes of Germanicus*, *Roman Dance* (1866); *The Mummy*, *Tarquinius Superbus* (1867); *The Siesta*, *Flowers*, *Flower Market* (1868); *A Negro*, *Wine Shop* (1869); *Vintage Festival* (1870); *A Roman Emperor*, *Une Fête Intime*, *Greek Pottery* (1871); *Reproaches*, *Mummy in Roman Period*, *Improvisatore*, *A Halt*, *Death of the First Born*, *Greek Wine* (1872); *The Dinner*, *The Siesta*, *The Cherries*, *Fishing* (1873); *Joseph Overseer of Pharaoh's Granaries*, *Sculpture Gallery*, *Picture Gallery*, *Autumn*, *Good Friends*, *On the Steps of the Capitol*, *Water Pets* (1874); *After the Dance*, *Hide and Seek*, *Audience at Agrippa's*, *Cleopatra* (1876); *Four Seasons*, *Between Hope and Fear*, *The Sculptor* (1877); *Sculptor's Model*, *Love Missile*, *Bacchante*, *Architecture*, *Sculpture*, *Painting* (1877); *Cherries* (1878); *Hearty Welcome*, *Down to the River*, *Pomona Festival*,

On the Way to the Temple (1879); *Fredegonda*, *Spring Festival*, *Question*, *Garden God*, *Pastoral* (1880); *Sappho*, *In the Tepidarium*, *Ave Cæsar*, *Io Saturnalia* (1881); *Torch Dance*, *An Audience*, *Early Affections*, *Barnay as Marc Antony* (1882); *Venus and Mars*, *An Oleander*, *Antony and Cleopatra*, *Xanthe and Phaon*, *'Twixt Venus and Bacchus* (1883).—*Portfolio* (1874), 109; (1878), 145; *Art Journal* (1875), 9; (1883), 33, 65; *Univ. Mag.* (1879), 706; *Blackwood* (March, 1883), 401; *Illustr. Zeitg.* (1878), ii. 113.

ALMA-TADEMA, Mrs. LAURA, wife of Laurenz Alma-Tadema. Figure painter; exhibits at Royal Academy, and at Grosvenor Gallery, London. Works: *Blue Stocking* (1877); *Daffodowndilly* (1878); *Hunt the Slipper*, *A Good Book* (1880); *Winter, Sisters* (1881); *Asleep*, *Granny's Needle* (1882); *May I come In* (1881).—*Art Journal* (1883), 345.

ALMEH, DANCE OF THE, Jean Léon *Gérôme*, John Hoey, New York. The dancer, her garments slipping off from her body, is posturing before a group of soldiers, seated at left in a Cairo tavern; at right, three musicians. Photogravure in *Art Treasures of America*, ii. 80.

ALOISI, BALDASSARE, called Il Galanino, born at Bologna in 1578, died at Rome in 1638. Bolognese school; history and portrait painter; pupil of the Carracci. Went to Rome in time of Urban VIII. and painted many portraits of illustrious persons. Works: *Visitation*, *La Carità*, Bologna; *Madonna with SS. John Baptist and Francis*, S. Paolo in Monte, ib.; *Coronation of Virgin*, *Gesù e Maria*, Rome.

ALOPHE, ALEXANDRE, born in Paris, June 6, 1812, died there in August, 1883. Genre and portrait painter, pupil of Roqueplan and of Delaroche. Medals: 3d class, 1844; 2d class, 1847. Works: *A Page*, *Evening Lull* (1869); *In the Woods* (1870); *In the Open Fields* (1877); *Reading of Faublas*, *Discouragement* (1879).—*Meyer, Kunst. Lex.*, i. 521.

ALOVIGI, ANDREA. See *Ingegno*.

ALSLOOT

ALSLOOT, DENIS VAN, born before 1628. Excellent landscape painter, Flemish school; pictures very rare. Court painter to Archduke Albert, Governor of the Netherlands, about 1599. Works: Landscape (with figures by H. de Clerck), Vienna Museum; Masquerade on the Ice, two pictures of Processions of Guilds in Brussels, Madrid Museum; Castle and Park of Mariemont (1620), Brussels Museum; Abbey of La Cambre (1609), Nantes Museum.—Meyer, *Künst. Lex.*, i. 527; Viardot, 107; Michiels, Rubens, 347.

ALT, JAKOB, born in Frankfort-on-the-Main, Sept. 17, 1789, died in Vienna, Sept. 30, 1872. Landscape painter, studied at Frankfort and, after 1811, in Vienna. Painted scenes in the Austrian Alps, on the Danube, in Upper Italy, which he visited in 1828 and 1833, and Rome. Works: Isle of S. Giorgio Maggiore (1834), Vienna Museum; Grave Yard at Hallstadt; Gargnano on Lake Garda.—Meyer, *Künst. Lex.*, i. 532; *Kunst-Chronik*, viii. 26, xi. 345; *Allgem. d. Biogr.*, i. 355.

ALT, RUDOLF, born in Vienna, Aug. 28, 1812. Landscape and architecture painter, chiefly in water colours; son and pupil of Jakob Alt and student at Vienna Academy. Has travelled extensively in Austria, Germany, Italy, Switzerland, and the Crimea. Is a member of the Vienna Academy. His few oil paintings are inferior to his water colours, which command high prices in Vienna. Works in oil: St. Stephen's Church (1832), Giardini pubblici in Venice (1834), Vienna Museum; Gate of Prague, Venice, Well in Nuremberg. Water colours: Cloister Yard of Monreale, Harbour of Palermo, Arch of Titus in Rome, Castle Hollenegg, Well in Nuremberg, Bird's-Eye View of Danube, Old and New Vienna, Orvieto Cathedral, Milan Cathedral, Campo Vaccino, S. Marco in Venice, Coast near Naples, Dürrenstein, Temple of Vesta. His brother Franz (born 1821) went through same course of study and paints similar subjects.—Meyer, *Künst. Lex.*, i. 533; Müller, 11; Wurzbach, i. 15.

ALT, THEODOR, born at Döhlau, Bavaria, June 23, 1846. Genre painter, pupil of Kreling in Nuremberg, and of the Munich Academy. His pictures of subjects from modern life show great talent for composition, feeling for nature, and harmonious colour.—Meyer, *Künst. Lex.*, i. 535.

ALTAMURA, SAVERIO, born at Foggia, Italy, in 1824. History painter, pupil of the Naples Academy, and one of the most distinguished Italian masters of modern times; has painted since 1850 mostly in Florence; in 1862 visited France and England. Favourite subjects, historical genre. Studio in Naples. Works: Origin of the Guelphs and Ghibellines in Florence; Marius Conqueror of the Cimbri (1861), Senate Chamber, Florence; Old Hatred and New Love; Madonna Enthroned; Tasso in Sorrento; Salvator Rosa among the Robbers; Doubt and Faith.—Meyer, *Künst. Lex.*, i. 535.

ALTARPIECE OF BRESCIA. See *Brescia*.

ALTDORFER, ALBRECHT, born before 1480, died at Ratisbon, Feb. 12 or 14, 1538. History and landscape painter, strongly influenced by Dürer, possibly his pupil; came from Amberg to Ratisbon, was admitted to burgher rights in 1505, and afterwards elected alderman and city architect. One of the most remarkable masters of the Old German school. Works: Birth of Mary, Altarpiece with Christ on the Cross (1517), Augsburg Gallery; Pietà, Madonna in Glory, Susanna at the Bath (1526), Landscape with St. George (1510), Battle of *Arbela* (1529), Pinakothek, Munich; Altarpiece with SS. Narcissus and Matthew, University, *ib.*; Christ on the Cross (1506), Burg, Nuremberg; St. Stephen before the Judge, Martyrdom of St. Stephen, St. Quirinus lifted out of the Water, St. Jerome in Prayer, Maurice Chapel, *ib.*; SS. Francis and Jerome (1507), Landscape with Satyr Family (1507), Repose in Egypt (1510), Landscape with Illustration of Proverb (1531), Berlin Museum; Madonna (1515),

ALTICHIERO

Vienna Museum; do. (1511), Liechtenstein Gallery, *ib.*; Christ with Mary and St. John,

Altdoerfer f

Abbey of M \ddot{o} lk, Nether-Austria. —Allgem. d. Biog., i. 356;

Keane, *Early Masters*, 164; Meyer, *K \ddot{u} nst. Lex.*, i. 536; Scott, *Little Masters*, 24.

ALTICHIERO DA ZEVIO, born at Zevio, near Verona, about middle of 14th century. Worked alternately in Verona and Padua. Vasari says he painted the siege of Jerusalem by Titus, after Josephus, in the hall of the palace at Verona, and other great works. He also executed a series of frescos in the Cappella S. Felice, S. Antonio, Padua, which shows a strong Giottesque influence, and after Giotto's frescos in the Arena Chapel are the most important works of their kind painted in N. Italy during the 14th century (C. & C.). In this work he is said to have had an assistant, one Jacopo Avanzi, with whom his name is always coupled by Vasari. This painter was a Paduan, a Veronese, or a Bolognese; but if the latter, he is not to be confounded with Jacobus Paoli of Bologna, whose crucifixions, Crowe and Cavalcaselle say, are evidently not by the painter of the S. Giorgio frescos. Other frescos in the Capella di S. Giorgio are ascribed by F \ddot{o} rster to the same Jacopo Avanzi, but C. & C. say they are identical in execution with those of S. Felice.—C. & C., *Italy*, ii. 232; Meyer, *K \ddot{u} nst. Lex.*, i. 555; Vasari, ed. *Le Mon.*, vi. 86; Burckhardt, 519; F \ddot{o} rster, *Die Wandgemälde der St. Georgenkapelle zu Padua* (Berlin, 1841); W. & W., i. 480; L'Anonimo Morelli (Bassano, 1800), 5.

ALTISSIMO, CRISTOFANO DELL', flourished at Florence about and after 1550. Family name Papi; pupil of Pontormo and of Angiolo Bronzino. Is known principally through the collection of portraits (more than 280) which he painted for Cosimo I. of Tuscany; was of ordinary ability.—Vasari, ed. *Mil.*, vii. 608; Meyer, *K \ddot{u} nst. Lex.*, i. 557.

ALTMANN, ANTON, the younger, born in Vienna, June 4, 1808. Landscape painter; son of Anton, landscape painter (1777–1818); pupil of the Vienna Academy, under M \ddot{o} ssner. His pictures are good in choice of subject, carefully executed, and show a fine feeling for nature. Works: Cloister in Bohemia (1838), View in Styria, (1840), Wood Landscape (1840), Landscape with large ferns (1846), Swamp (1846), Evening Landscape (1847), Well near Woodland, Mountain Mill (1851), Wood Landscape (1851), After the Rain (1852), Vienna Museum.—Andresen, iii. 187; Meyer, *K \ddot{u} nst. Lex.*, i. 558; Wurzbach, i. 19.

ALTOBELLO MELONE. See *Melone*.

ALTOMANTE, MARTIN, born in Naples, May 8, 1657, died at Stift Heiligenkreuz, Lower Austria, Sept. 14, 1745. Real name Hohenberg, of German parentage. History painter, pupil in Rome of Bacciccio, then of Carlo Maratta and of Academy; went in 1684 to Warsaw and became court-painter to King John Sobieski, after whose death in 1698 he left Poland for Germany, and in 1703 went to Vienna, was made member of the Academy in 1707, and settled at Linz, Upper Austria, in 1720; his last years he spent as a lay brother at Stift Heiligenkreuz. Works: Raising of Siege of Vienna, Principal Assault of the Turks on the L \ddot{o} wel Bastion, The Polish Diet (these three probably in Warsaw Museum); St. Martin, and others, Chodkiewicz Gallery, Lemberg; Susanna at the Bath (1709), Vienna Museum; St. John's Altar and Ceiling in Sacristy, St. Stephen's, *ib.*; Holy Family, St. Michael, St. Peter's, *ib.*; Raising of Youth at Nain, St. Charles Borromeo's, *ib.*—Meyer, *K \ddot{u} nst. Lex.*, i. 562; Wurzbach, i. 19.

ALTOVITI, BINDO, portrait, *Raphael*, Munich Gallery; wood, H. 1 ft. 10 in. \times 1 ft. 4 in. Half length of a youth about twenty years old, with long fair hair and a black cap, looking over his shoulder at the spectator; his hand on his breast. Erroneously considered by Rumohr, Bottari, and others, a portrait of Raphael himself.

ALUNNO

Painted about 1512-13; formerly in Casa Altoviti, Florence, and later in Palazzo Altoviti, Rome, whence obtained in 1808 for Crown Prince Louis of Bavaria for 3,500 sequins. Engraved by R. Morghen as Raphael.—Vasari, ed. Mil., iv. 351; Rumohr, Ital. Forsch., iii. 109; Passavant, ii. 117; Müntz, 290, 387; Gruyer, Raphael, Peintre de Portraits, i. 5, 17.

ALUNNO, NICCOLÒ, born at Foligno in 1430? died Aug. 1502; Umbrian school; son of a painter at Foligno, and pupil of Bartolommeo di Tommaso, through whose assistant, Benozzo Gozzoli, the scholar of Fra Angelico, his early style was affected by that Florentine influence which they brought to bear upon Umbria. Later his pictures give evidence of a North Italian influence, shown in the increased action of his figures, and their somewhat exaggerated facial expression. In the Madonna de' Consoli (1458), S. Francesco, Deruta, his drawing is stiff and defective, the colour a prevailing reddish brown; but the sentiment is deep, and the naïve Umbrian feeling marked. Other works in Alunno's first manner are: Banner in S. Antonio Abate, Deruta, in which the St. Anthony on one side recalls Gozzoli, and the crucifixion on the other Bartolommeo di Tommaso; Madonna and Angels, Duomo, Assisi, painted before 1465, to which year belong parts of an altarpiece, Brera, Milan; Annunciation (1466), Perugia Gallery, showing traces of Gozzoli's influence which continued up to about 1468. After 1471 that of Crivelli predominates, as in the altarpiece, Duomo, Gualdo; Annunciation, Bologna Gallery; Birth and Coronation of the Virgin (1483), Duomo, Nocera. The altarpiece in S. Niccolò, Foligno (1492), of which the Predella is in the Louvre, Paris, may be considered as Alunno's masterpiece in his second, eclectic style.

One of his latest works is the Madonna with Angels and Saints (1499) in a Church at La Bastia, between Assisi and Perugia. — Vasari, ed. Mil., iii. 508; Rossi,

**HOPUS NICOLAI
FULGINATIS 1499.**

Pittori di Foligno (Perugia, 1872); Meyer, *Künst. Lex.*, i. 565; Rosini, ii. 34, 162; C. & C., Italy, iii. 125; Burckhardt, 556, 557; Müller, 19; Ch. Blanc, *École ombrienne*; Lübke, *Gesch. ital. Mal.*, i. 242.

ALVAREZ, Don LUIS, born in Spain, contemporary. Genre painter; pupil of Madrazo, the elder. Studio in Rome. Works: Spanish Birthday Festival, Mrs. E. D. Morgan, New York; Flirtation in a Gondola, Dressing for Ball, Selling Tickets for Charity Bull-Fight, J. P. Morgan, *ib.*; Ancient Coquette, Modern Coquette, R. C. Hawkins, *ib.*; Cardinal's Reception, Toilette of Duchess de Berri, H. Hilton, *ib.*; Jealousy, Mrs. A. T. Stewart, *ib.*; Hide and Seek, J. H. Stebbins, *ib.*; Flower-Shop, Samuel Hawk Collection, *ib.*; Halberdier, Obliging Suitor, R. L. Stuart Collection, *ib.*; Inopportune Visitor, R. G. Dun, *ib.*; Our Forefathers' Diversions, M. Graham, *ib.*; Distribution of Prizes in Palazzo Borghese (1885), M. Munn, *ib.*; Spinners, A. J. Antelo, Philadelphia; Concert, J. D. Lankenau, Philadelphia; Amateurs, C. H. Wolff, Philadelphia; Preparing for Masquerade, W. B. Bement, Philadelphia; Rousseau and Ladies picking Cherries, S. A. Coale, Jr., St. Louis; Marriage of Pauline Bonaparte and Prince Borghese, H. L. Donsman, St. Louis; Introduction of the Betrothed, Ch. Parsons, St. Louis; Flirtation, D. Catlin, St. Louis; New Baby, J. A. Sessler, St. Louis; Carnival in the Prado in 18th Century (1884);—*La Ilustracion* (1884), i. 131; (1885), i. 6.

AMADEI, STEFANO, born in Perugia, Italy, Jan. 20, 1589, died there, Jan. 20, 1644. First devoted to science, he conceived a passion for painting while studying perspective with Giulio C. Angeli. He founded an art school in Perugia, and painted many altarpieces; acquired a certain reputation as a portrait painter, which procured him numerous orders in Rome.—Meyer, *Künst. Lex.*, i. 575; Passavant, Raphael, ii. 61.

AMALTEO, POMPONIO, born in San Vito, Friuli, in 1505, died there in 1584. Venetian

AMATO

school; pupil and son-in-law of Pordenone, whose style he imitated and to whom some of his productions have been ascribed. Most successful in fresco; painted few easel pieces. Among the most important of his works is a series of frescos representing the history of the Virgin, in the choir of the church of the hospital at San Vito, for which he received a patent of nobility in 1535. On the same large scale are the frescos in S. M. delle Grazie at Prodolone (1542), the Duomo of Valvasone (1544), the church of Baseglia (1544–50), the church of Lestans (1548), and others.—C. & C., N. Italy, ii. 304; Meyer, *Künst. Lex.*, i. 587; Vasari, ed. Mil., v. 119; Joppi, *Doc. ined. sulla Vita*. . . Pomp. Amalteo (Udine, 1869).

**Pomponi
Friulensis
fecit 1578.**

AMATO, GIOVANNI ANTONIO D', the elder, born in Naples in 1475, died there in 1555. Neapolitan school; pupil of Silvestro de' Buoni; studied later works of Perugino, and painted both in oil and in fresco. Works: St. Michael and other Archangels, SS. Severino e Sosia, Naples; Madonna with Angels, Naples Museum.—Meyer, *Künst. Lex.*, i. 595.

AMATO, GIOVANNI ANTONIO D', the younger, born in Naples in 1535, died there in 1598. Neapolitan school; nephew and pupil of the preceding, and husband of Mariagnola Criscuolo, who painted some Madonnas in the Neapolitan churches. After his uncle's death he studied under Giov. B. Lama, and besides him, took Francesco Curia and Ippolito Borghese for models. Works: S. Maria Visitaveri (1571), Madonna Enthroned, Naples Museum; Coronation of the Virgin, Church of Monte de' Poveri; others in S. Patricio, S. Pietro ad Aram, S. Giuseppe, S. Domenico Maggiore, Sta. Margarita, S. Niccolò alla Dogana, and Chiesa nuova, Naples.—Meyer, *Künst. Lex.*, i. 596.

AMAURY-DUVAL, EUGÉNE EMMANUEL, born in Montrouge (Seine), April 16, 1808. History and portrait painter; son of the diplomat archaeologist Amaury; pupil

of Ingres. Studied the antique, the Florentine quattrocentists, and Raphael. After a visit to the Morea in 1829, he exhibited, from 1833, a series of portraits, which established his reputation, and in 1839–40 and 1848–53 executed several large wall paintings at St. Merry, St. Germain l'Auxerrois, and St. Germain en Laye (1848–1853), in the traditional style of the older Italian masters. Medals: 2d class, 1838; 1st class, 1839; L. of Honour, 1845; officer, 1865. Works: Portraits of Alex. Duval (1848), the actor Geoffroy, Rachel (1855); Infant Christ asleep (1857), Head of Young Girl (1859), Birth of Venus (1863), Lille Museum; Young Girl with Doll (1864); Daphnis and Chloe (1865); Psyche (1867); Study of a Child (1864), Luxembourg Museum, Paris.—Meyer, *Künst. Lex.*, i. 597; *Kunstblatt* (1841), 146; (1846), 138; Meyer, *Gesch.*, 353, 380; Müller, 11.

AMAZONS, BATTLE OF (*Amazonenschlacht*), *Rubens*, Munich Gallery; wood, H. 3 ft. 8 in. × 4 ft. 11 in. Victory of Theseus over Thalestris, Queen of the Amazons, on the bridge over the Thermodon. Theseus, mounted upon a rearing horse, closely attended by his followers, is about to cast his javelin at the Amazons, who are turning in flight at the other end of the bridge; many of them are falling from the bridge, or struggling in the stream below. Subject supposed to have been borrowed from Titian's Battle of *Cadore*. Painted about 1619 for M. van der Gheest.—Kugler (*Crowe*), ii. 285 (Pl.); *Cat. Munich Gallery*.

AMBERG, WILHELM, born in Berlin, Feb. 25, 1822. Genre painter, pupil of Herbig, the Berlin Academy, and of Karl Begas. In 1844–45 he studied under Léon Cogniet in Paris, after which he visited Italy. After his return in 1847 he at first painted mythological subjects and portraits, then genre, both serious and humorous, and, more recently, landscapes with figures. Subjects attractive, treatment ingenious, and colour always effective. Since 1869, member of the Berlin Academy. Works: Consolation in

AMBERGER

Music (1860); Servant Maid Smoking, Servant Maid Drinking (1863); Ophelia, The Widow's Comfort (1878); Reading Werther (1870), National Gallery, Berlin; replica, Raczyński Gallery, *ib.*—Meyer, *Künst. Lex.*, i. 599; Müller, 12; Rosenberg, Berlin *Malersch.*, 71.

AMBERGER, CHRISTOPH, born in Amberg, Ulm or Nuremberg, about 1490 or 1500, died in Angsburg in 1561 or 1562. German school; portrait painter, perhaps

Madonna Enthroned, St. Roch in a Landscape, Pinakothek, Munich; Hieronymus Sulzer (1542), Gotha Gallery; Portrait of Old Man, Wörlitz Gallery; Portrait of Charles V. (1532), Sebastian Münster, Georg von Freundsberg, St. Augustine, Berlin Museum; Duke Louis of Bavaria (1540), Martin Weiss (1544), Male and Female portrait (erroneously called Thomas Morus and Wife), Male Bust-portrait, Vienna Museum; *do.* (attributed to Holbein), Uffizi, Florence; Portrait



Battle of the Amazons, Rubens, Munich Gallery.

pupil of Hans Burgkmair, and one of the best masters of the sixteenth century. Received into Angsburg guild in 1530, and appears there until 1560; was in Italy about 1535. Works: Portraits of Wm. Mörz and Afra Rehm (1533), of Konrad Pentinger and Wife (1543), Maximilians Museum, Angsburg; Altar with Madonna (1554), Cathedral, *ib.*; Christ with the Wise and Foolish Virgins (1560), Transfiguration of Christ, St. Ann's, *ib.*; Afra Rehm and Male Portrait (1533), Archeological Museum, Stuttgart; Trinity,

of Charles V. (1532, attributed to Holbein), Siena Academy; Matthaus Schwartz and Wife (1542), formerly in Baron von Friesen's Collection, Dresden.—*Allgem. d. Biog.*, i. 390; *Kunst-Chronik*, ix. 190; Meyer, *Künst. Lex.*, i. 600; *W. & W.*, ii. 452.

AMBROGIO DA FOSSANO. See *Borgognone*.

AMBROGIO DI LORENZO. See *Lorenzetti*.

AMBROGIO DA SIENNA. See *Lorenzetti*.

AMBROSE

AMBROSE, ST., APOTHEOSIS OF, Ambrose, in canonicals, with mitre and crozier, with six attendants, meets the Emperor, who is followed by three officers, at the entrance, and presses him back with his hand. Eleven figures, nearly all full length. — Kett, 49; Gal. de Vienne.



Ambrose and Emperor Theodosius, Rubens, Vienna Museum.

St. Ambrose on a throne between SS. George, Vitale, Gregory, Augustine and a monk on one side; SS. John Baptist, Gervase, and Protase on the other; SS. Sebastian and Jerome in foreground; in lunette, Coronation of the Virgin. Begun in 1503; finished by Basaiti after Luigi's death and placed on altar in the Cappella Milanese. Has been wrongly assigned to Bart. Vivarini.—C. & C., N. Italy, i. 68, 259.

AMBROSE AND EMPEROR THEODOSIUS, *Rubens*, Vienna Museum; canvas, H. 7 ft. 9 in. × 11 ft. 5 in. The Emperor Theodosius, whose hands were stained by the blood of the inhabitants of Thessalonica, is refused admission into the Cathedral by Archbishop Ambrose of Milan (A. D. 390).

who is followed by three officers, at the entrance, and presses him back with his hand. Eleven figures, nearly all full length. — Kett, 49; Gal. de Vienne.

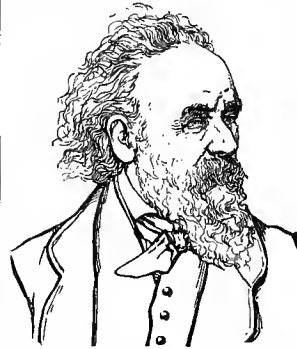
AMERIGHI, MICHEL-ANGELO. See *Caravaggio*.

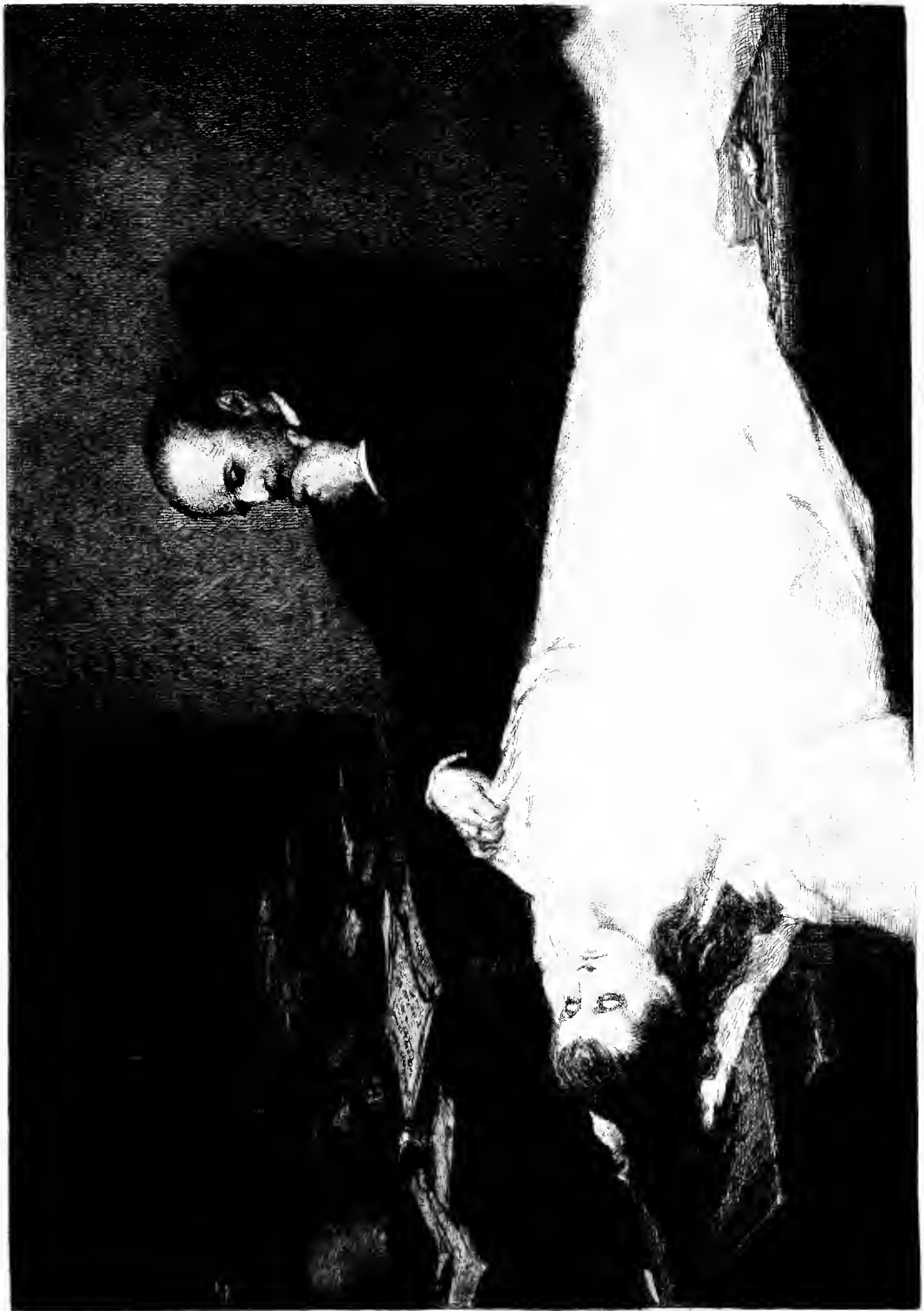
AMERLING, FRIEDRICH, born in Vienna, April 14, 1803. Portrait and figure painter, son of a poor artisan, pupil of Vienna Academy under Redl. By illuminating maps and engravings gained enough to enable him to study in London under Sir Thomas Lawrence for nine months, and in Paris under Horace Vernet. A first prize given him at Vienna for two historical paintings enabled him, in 1831, to go to Venice and Rome. After his return he entered on a successful career as a portrait painter, under the patronage of the Imperial family. In 1841-44 he resided at Rome

and Florence. Works: Archduke Rudolph, Emperor Francis (1832), Laxenburg Palace;

Prince Schwarzenberg, Count Zichy, Count Nugent, Princess Khevenhüller, Thorwaldsen, Grillparzer, Prince Windischgrätz on horseback; Lute Player, Artist's Brother as Fisher-boy, St. Paul (1833),

Artist's portrait, Museum, Vienna; Moses and Brazen Serpent, Baron Pereira, ib.;





AMES

Italian Girl, Oriental Woman, Felner Collection, *ib.*; Sleeping Children, Count Beroldingen, *ib.*; Greek Woman, Muse of Tragedy (1863); Girl with Doves (1868).—Brockhaus, i. 551; Meyer, *Künst. Lex.*, i. 627; Müller, 12; *Kunstblatt* (1834), 294, 308; (1842), 122; Wurzbach, i. 29.

AMES, JOSEPH, born in New Hampshire in 1816, died in New York in 1872. Portrait painter; studied in Rome. Passed his professional life in Boston and New York. Elected an A. N. A. in 1869, and N. A. in 1870. Ideal works: *Miranda*; *Night*; *Morning*; *Death of Webster* (1871); Ideal heads and a few landscapes. Portraits: Pius IX., Portrait of himself (1872, N. Academy); *Ristori*; *Prescott*; *Daughter of Benjamin F. Butler*; *Clarence H. Seward*; *R. W. Emerson*; *Rachel*; *Webster*; *Choate*.

AMIDANO, GIULIO CESARE, flourished at Parma, 1560–1628. Pupil of Parmigianino, or at least a close imitator of that master; painted afterwards also in the style of other masters, and shows on the whole little individuality or independence.—Meyer, *Künst. Lex.*, i. 629.

AMIGONI (Amiconi), JACOPO, born in Venice in 1675, died in Madrid in 1752. Venetian school. After having attained a certain reputation in Italy, he went to Munich, and in the service of the Elector frescoed several ceilings in the castle at Schleissheim; also painted oil paintings for churches and the court. In 1729 he went to London, where he found many patrons, and, besides painting frescos, was soon in great demand as a portrait painter; through the Russian ambassador he also received orders for the court of St. Petersburg. In 1736 he was, for a short time, in Paris, and in 1739 returned to Venice a wealthy man. In 1747 he repaired to Madrid as court painter to Ferdinand VI. In his time this master stood in high repute, but later was severely criticised; he is in fact a weak follower of Sebastiano Ricci and Solimena, though a certain ease and mastery of treatment cannot be denied to him, which, wherever his art is confined

to a decorative character, produces graceful effects. Works: *Children playing with a Goat*, *Boys playing with a Lamb*, *Hampton Court*; *Joseph in Pharaoh's Palace*, *Benjamin, St. Ferdinand receiving the Surrender of Seville*, *Portrait of an Infanta*, *Madrid Museum*.—Meyer, *Künst. Lex.*, i. 631; *Cean Bermudez*.

AMSTERDAM MUSKETEERS. See *Sortie*.

AMULIUS. See *Fabullus*.

ANASTASI, AUGUSTE PAUL CHARLES, born in Paris, Nov. 15, 1820. Landscape painter, pupil of Delaroche and Corot, entered the *École des Beaux Arts* in 1849. Style classical, inclining to the realistic. Though his pictures are attractive, their treatment is decorative and often superficial, and their colouring mannered. Medal, 2d class, 1848; medal, 1865; L. of Honour, 1868. In 1869 he became blind. Works: *The Last Rays* (1850); *Harvest-Time* (1852); *Huts in Normandy*; *The Seine near Chatou*; *View near Bougival*; *Banks of the Spree* (1855); *Banks of the Maas* (1857); *Lake in Tyrol*, *Return of the Herd* (1861); *Villa Pamfili* (1864), *Luxembourg Museum, Paris*; *Sunset near Dordrecht*; *Forum Romanum*, *Banks of the Tiber* (1865). Others in museums of *Marseilles*, *Lille*, and *Rennes*.—Meyer, *Künst. Lex.*, i. 671; Müller, 13; *Gaz. des B. Arts* (1864), xvii. 13, 14.

ANATOMIST, Gabriel *Max*, *Private Gallery, Munich*; canvas. The anatomist, an elderly man with a thoughtful face, is seated in an arm-chair, gravely contemplating the features of a fair young girl, whose dead body, lying upon the dissecting table beside him, is draped with a sheet, excepting the face and neck which he has uncovered; in the background a table, with books, papers, and several skulls upon it. *Munich Exhibition, 1869*.—*Art Journal* (1881), 177.

ANATOMY, LESSON IN, *Rembrandt*, *National Gallery, Amsterdam*; canvas, H. 5 ft. 4 in. × 7 ft. 1 in.; signed, dated 1632.

ANAXANDER

Lecture by Nicolaas Tulp, of the Anatomical Institute, Amsterdam, to pupils gathered round a table, on which lies the dead body of a man which he has partly dissected. Eight figures, those in foreground seen half-length, all portraits. Rembrandt's fame dates from this picture, which is remarkable in composition, expression, execution, and beauty of colouring. Painted for Guild of

able mistake, in the inscription on his portrait of a singer.—Eustath. ad Od., p. 1622–38.

ANCHER, ANNA (née Brondum), born at Skagen, Denmark, Aug. 18, 1859. Figure painter, pupil in Copenhagen of Kyhn, married in 1880 to genre painter Michael A. Works: *Old Man cutting Pegs*, *Old Woman from Skagen* (before 1880); *Mother and Child*, *Coffee is ready* (1881).—Sigurd Müller, 8.

ANCHER, MICHAEL PETER, born at Ruthsker Sogn, near Bornholm, Denmark, June 9, 1849. Genre painter, pupil of Copenhagen Academy. Works: *A Lying-in-Room in Jutland* (1874); *Tavern Scene* (1875); *Fishermen launching Lifeboat* (1876); *Lay Preacher conducting Divine Service on Skagen Beach* (1877); *Fisherboy returning from Seagull Hunt, Sunday Evening on the Beach* (1878); *Two Young Girls*, *Boys at Meal*



Lesson in Anatomy, Rembrandt, National Gallery, Amsterdam.

Surgeons, Amsterdam; in their hall until 1828, when sold to king for 36,000 florins. Etched by L. Flameng. Engraved by J. de Frey. Similar subject previously painted by Aert Pietersen (1603), Thomas de Keyser (1619); Nicolaas Elias (1625), and Pieter van Mirevelt (1617).—Kugler (Crowe), ii. 368; Ch. Blanc, Rembrandt, 379; Mollett, 23; Smith, vii. 61; Fromentin, *Les Maîtres d'autrefois*, 291; Vosmaer, 23, 425.

ANAXANDER, painter, date unknown. Mentioned as by no means without reputation.—Pliny, xxxv. 40 [146]; Brunn, ii. 300.

ANAXANDRA, painter, daughter of *Nealces*, lived about 200 B. C. Worked in Cicyon and in Egypt.—Clem. Alexandr. Strom., iv. 124; Brunn, ii. 291.

ANAXENOR, painter, of Magnesia, date unknown. Name recorded, through a laugh-

(1879); *Mother's Reading Lesson*, *Will He clear the Point?* (1880); *Figures in a Landscape*, *Old Man laughing*, *Infant Class at Skagen* (1881).—Sigurd Müller, 12; *Illustr. Zeitg.* (1882), ii. 163.

ANDERSON, A. A., born in New York, Aug. 11, 1847. Portrait and figure painter; studied in 1873 under Bonnat in Paris. Studio in New York. Ideal Works: *Street Scene in Cairo* (1875); *Young Oriental* (1876); *Palm Sunday* (1878); *De la Richesse à la Pauvreté*, *Café Lion d'Or*, Paris (1883). Portraits: *Mrs. A. A. A.* (Salon, 1877); *E. D. Morgan*; *Nathaniel Hawk*; *H. B. Claffiu*.

ANDERSSON, NILS, born in East Gothland in 1817, died in Vaxholm, near Stockholm, June 19, 1865. Landscape and genre painter, pupil of the Stockholm Academy; made an art tour through Europe in 1851, and studied in Paris in 1854–56. After his

ANDES

return he became a member of the Academy in 1857, and a professor in 1858. Works: Landscapes with animals, Stockholm Museum; Fowler Art Union, Christiania.—Meyer, *Künst. Lex.*, i. 681.

ANDES, HEART OF THE, Frederic E. *Church*, David Dows, New York; canvas, H. 6 ft. 8 in. × 10 ft. Composition from studies made in the central mountainous regions of Ecuador. Painted in 1858 for Wm. T. Blodgett, N. Y., at the sale of whose collection it was sold for \$10,000.—On its first exhibition an enthusiastic description of it was written by Theodore Winthrop: see his volume entitled "Life in the Open Air." *Art Journal*, Oct., 1859; *Harper's Weekly*, May 7, 1859.

ANDRADAË, Don **ANDRES DE**, portrait, *Murillo*, Earl of Northbrook, London; canvas, H. 6 ft. 6 in. × 3 ft. 10 in. Full length, standing; about fifty years old, with dark doublet with slashed sleeves, knee breeches, white stockings, right hand on head of a dog seated by his side, left holding hat. Bought from D. Antonio Bravo by Sir J. M. Brackenbury, British Consul at Cadiz; sold to Louis Philippe for £1000; at his sale (1853), to Thos. Baring for £1020. Copy by Gutierrez in *Academia S. Fernando*, Madrid.—*Curtis*, 292; *Athenæum* (1853), 623.

ANDRÉ (Andray), **JEAN**, born in Paris, in 1662, died there in 1753. Studied at Rome under Carlo Maratti, in whose house he lived. Became a Dominican monk, and devoted himself to painting religious subjects. Works: Jesus in Simon's House, Lyons; Marriage at Cana and Multiplication of Loaves, Bordeaux; two pictures from life of St. Vincent de Paul, St. Lazare, Paris.—*Larousse*; Meyer, *Künst. Lex.*, i. 684.

ANDRÉ, **JULES**, born in Paris, April 19, 1807, died there, Aug. 17, 1869. Landscape painter, pupil of Jolivard and Watelet. He worked for ten years (1845–1856) in the manufactory at Sèvres, but painted pictures for the Salon at the same time. Medal, 2d class, 1835; L. of Honour, 1853. In 1848 was conservateur of the drawings at the Louvre. Works: Bridge of Tauron (1855),

bought by the State; View in the Valley of the Streture (1863); Panels with Landscapes, Pavillon Mollien, Louvre.

ANDRÉ, **MICHEL FRANÇOIS**, born in Aix, Provence, baptized May 22, 1700, died in Paris, April 13, 1783. Family name Bar-don. History painter, pupil of J. F. de Troy. In 1725 carried off second Academy prize for painting, then spent six years in Italy, where he painted a colossal picture for the City Hall (1729), now in the Aix Museum, and allegorical figures of the Virtues. In 1737 made Associate of the Academy. Returned to Paris in 1752 and elected professor in the Royal Academy of Painting. Founded the Academy of Art at Marseilles about 1750, and was its director. Was also a poet and musician. Works: Christ Crucified, St. Jerome, Aix; Tullia, Montpellier Museum.—Meyer, *Künst. Lex.*, i. 685.

ANDREA DEL CASTAGNO. See *Castagno*.

ANDREA DI CIONE. See *Orcagna*.

ANDREA DA FIRENZE or **DA FLO-RENTIA**, of Florence, 14th century. He began in 1377 the series of frescos in the Campo Santo, Pisa, illustrating scenes from the life of S. Ranieri, assigned by Vasari to Simone of Siena, which was finished in 1386 by Antonio Veneziano.—*C. & C.*, Italy, i. 395, ii. 84; Meyer, *Künst. Lex.*, ii. 2; Vasari, ed. Le Mon., ii. 93.

ANDREA DEL GOBBO. See *Solario*.

ANDREA DEGLI IMPICCATI. See *Castagno*.

ANDREA MICHIELI, called Vicentino (from Vicenza), born about 1539, died in 1614. Venetian school; supposed pupil of Jacopo Palma the younger; nothing known of his life. Executed important works in the Palazzo Ducale, Venice; among them are the Doge Ziani presenting the Son of Barbarossa to the Pope, the Assault of Zara in 1202, Otho presented to the Pope, Baldwin elected Emperor of the East by the Crusaders, the Siege of Venice by Pepin, the Defeat of Pepin, the Victory of the Venetians over the Turks, the taking of Cattaro,

ANDREA

and the Entry of Henry III. into Venice. In the Venice Academy are his Deposition from the Cross and his Madonna in Glory with Saints; and others of his works are at Vicenza, Padua, Treviso, Rovigo, etc., and in the Venetian churches of S. Zanipolo, S. Fantino, S. M. della Celestia, and the Frari. His compositions, though rapidly conceived and hastily executed, are well worthy of attention. In the latter part of his life Andrea went to Munich and decorated the Imperial Hall of the Palace with fourteen large paintings of sacred and classical subjects.—Ch. Blanc, *École vénitienne*; Meyer, *Künst. Lex.*, i. 709.

ANDREA MILANESE. See *Solario*, Andrea.

ANDREA DA MURANO, end of 15th and beginning of 16th century. Venetian school; pupil of Bartolommeo Vivarini, and thoroughly impressed with his style, though far inferior to him in the treatment of colour. Earliest authenticated work an altarpiece painted for S. Pietro Martire in Murano, parts of which are in the Brera, Milan, and the Academy at Venice. He painted in 1501 an altarpiece for the church of Trebaseleghe near Treviso, and in 1502 a Madonna with Saints in the church of Musolone near Asolo.—C. & C., *N. Italy*, i. 77; Meyer, *Künst. Lex.*, i. 707.

ANDREA DA SALERNO, born at Salerno about 1480, died in Naples (?) about 1545. Neapolitan school; real name Andrea Sabbatini. Started for Perugia to study the works of Perugino, but attracted by the fame of Raphael became his assistant; and finally settled in Naples, where he painted many pictures. His best picture is the Adoration of the Magi in the Museum at Naples. Other works in various churches at Naples and Salerno. May be classed with Jacopo Siculo and Pacchia of Siena.—C. & C., *N. Italy*, ii. 106; Vasari, ed. Le Mon., vi. 40, ix. 115; Burckhardt, 683; Segnier, 184; Ch. Blanc, *École napolitaine*; Lübke, *Gesch. ital. Mal.*, ii. 373.

ANDREA DEL SARTO. See *Sarto*.

ANDREA DI VANNI or **ANDREA VANNI**, born in Siena in 1332, died in 1414. Siennese school; in 1353 he was painting in partnership with Bartolommeo di Manfredi. In 1368 he took part with those who expelled the nobles from Siena, and as a reward for his services was elected in 1370 one of the great council. He was a gonfaloniere in 1371, envoy to the Pope at Avignon in 1372, went on a mission to Florence in 1373, and was envoy to the Pope at Naples in 1384. Although Lanzi calls him "the Rubens of his time," painting appears to have been with him a business rather than a passion. Damaged remains of some of his frescos are in the Minutoli Chapel, Duomo, Naples, and in a chapel of S. Domenico, Naples, and a portrait of St. Catherine of Siena in S. Domenico, Siena. There is also a Virgin Enthroned by him in the sacristy of S. Stefano, Siena, a picture of a common class, combining most of the defects of Bartolommeo di Manfredi.—C. & C., *Italy*, ii. 152; Meyer, *Künst. Lex.*, i. 692; Milanesi, *Siena e il suo Territorio*, 168; Kugler (*Eastlake*), i. 173.

ANDREA VICENTINO. See *Andrea* Michieli.

ANDREAE, KARL, born at Mühlheim, near Cologne, Feb. 3, 1823. History painter, pupil of the Düsseldorf Academy in 1839–44, under Karl Sohn and Schadow. From 1845 to 1849 he studied in Rome; was especially drawn towards Cornelius, whom he followed to Berlin, where he remained until 1865 and then settled in Dresden. In 1859 he founded in Dresden the Saxon Christian Art Union, of which he has been president since 1864.—Meyer, *Künst. Lex.*, i. 713; Müller, 13; *Christl. Kunstblatt* (1869), 164.

ANDREW AND JEROME, SAINTS, *Tintoretto*, Palazzo Ducale, Venice; canvas, H. 6 ft. × 8 ft. St. Andrew standing, holding a cross; St. Jerome reclining at his feet. Companion picture to St. *George* and the Dragon.—Ruskin, *Stones of Venice*, iii. 296.

ANDREW, ST., MARTYRDOM OF, Carlo *Dolci*, Palazzo Pitti, Florence; canvas,

ANDROBIUS

H. 4 ft. × 3 ft. 3 in.; signed, dated 1646. St. Andrew kneeling, while an executioner removes his clothes; at left, three others prepare the cross; behind the saint, a centurion and soldiers; in background, down the hill, the rabble. Painted for Marquis Carlo Gerini; bought of his heirs by Grand Duke Ferdinand III. Engraved by G. Guadagnini.—Gal. du Pal. Pitti, ii. Pl. 41.

By *Murillo*, Madrid Museum; canvas, H. 4 ft. × 5 ft. 3 in. The Saint, nearly nude, his white hair and beard streaming in the air, is fastened with cords to a saltier cross formed of the trunks of trees; above, cherubs with the crown and palm of martyrdom; beneath, executioners, two of whom tighten the cords on his feet; at left, in front, a group of spectators; at right, two soldiers on horseback, and others on foot. Latest manner. Repetition: Sir Philip Miles, Bart., Leigh Court, Somerset (not mentioned by Waagen).—Curtis, 209; Madrazo, 482.

ANDROBIUS, painter, place and date unknown. Painted picture of Scyllis, the diver, cutting away the anchors of the Persian fleet.—Pliny, xxxv. 40 [138]; Brunn, ii. 299.

ANDROCYDES, Greek painter of Cyzicus, contemporary and rival of Zeuxis, about 400–377 B. C. Plutarch mentions (Pelop. 25), a picture by him representing a cavalry skirmish near Plataea shortly before the battle of Leuctra, and another of Scylla surrounded by fishes.—Athen. viii.; Plut. Sympos., iv. 2, 3, 8; Brunn, ii. 124; Pliny, xxxv. 36 [64].

ANDROMACHE AND PYRRHUS, P. N. *Guérin*, Louvre; canvas, H. 10 ft. 7 in. × 14 ft. 2 in.; signed, dated 1810. Subject from Racine's *Andromaque*. At right, Orestes, standing, demands Astyanax in the name of the Greeks; in centre, Pyrrhus, seated, stretches his sceptre over the child which Andromache, kneeling and in tears, puts under his protection; at left, Hermione, jealous of her rival, goes out in anger. Acquired in 1822 for 10,000 fr. Engraved by Richomme.—Réveil, ii. 95.

ANDROMEDA, ancient picture. See *Evanthus*, *Nicias*.

By J. J. *Henner*, Mme. Raffalovich, Paris; canvas. Nude, standing, her head bent down, hair dishevelled, chained to two iron rings fixed in the rock on the borders of the sea.—*L'Artiste* (1882), i. 58.

By *Rubens*, Blenheim Palace; wood, H. 6 ft. 6 in. × 3 ft. 1 in. Chained to the rock, in terror at the approach of the monster; over her head Cupid with his torch; in distance, Perseus, mounted on Pegasus, descending from skies. Probably painted in Italy.—Waagen, *Art Treasures*, iii. 129.

ANDROMEDA, RESCUE OF. See *Perseus* and *Andromeda*.

ANESI, PAOLO, flourished at Rome first half of the 18th century, born about 1700. Landscape painter; frescoed in 1761, with Ant. Bicchierai and Nic. Lopiccola, three rooms in the Villa Albani, Rome, in the style of Locatelli. His pictures, which are rare, are often mistaken for those of Giov. Pannini. Four Landscapes, Hohenzollern Gallery, Lemberg; three others (1766), at Schloss, Sagan.—Meyer, *Künst. Lex.*, ii. 30; Nagler, *Mon.*, i. 497.

ANGE, FRANÇOIS DE L', born in Savoy in 1675, died April 17, 1756. History painter, pupil of Crespi, at Bologna, 1706. He painted small, well-drawn, and brilliantly-coloured pictures. Worked long for the Marchese Lucatelli. Entered Order of S. Filippo Neri in 1735.—Meyer, *Künst. Lex.*, ii. 31; Felsina Pittrice, iii. 271.

ANGELI, BATTISTA. See *Moro*.

ANGELI, FILIPPO D', called Filippo Napoletano, born in Rome near end of 16th century, died in Naples about 1640. Neapolitan school; pupil of his father, who painted in Rome for Pope Sixtus V., and afterwards was employed in Naples by Cardinal Pallotta. After his father's death Filippo returned to Rome to continue his studies, devoting himself chiefly to landscape painting, but also painted architectural views with well-executed figures. His pictures are commended for good aerial perspective and well-grouped accessories. Works: *Satyr* and *Peasant*, Louvre;

ANGELI

Cavalry Skirmish, Schleissheim Gallery ; Portrait of himself, Uffizi, Florence.—Meyer, *Kunst. Lex.*, ii. 43 ; Mündler, *Essai*, 26.

ANGELI, GIULIO CESARE, born in Perugia about 1570, died there in 1630. Bolognese school ; pupil of Lodovico Carracci, whose influence is not very apparent in his paintings ; his drawing, especially of the nude, is negligent, while composition and colouring show talent. Works: Madonna with Saints, Perugia Cathedral.—Meyer, *Kunst. Lex.*, ii. 44.

ANGELI, GIUSEPPE, born in Venice about 1710, died in 1798. Venetian school ; pupil of Gio. Batt. Piazzetta, from whom he derived his blackish shadows and disagreeable yellowish tint. His drawing is skilful, composition vivid, and in his later period the colouring becomes more light and pleasing, but is lacking in strength. He painted a great deal in oil and fresco for the churches in Venice and neighbouring cities. Works: Little Drummer, Louvre ; Lot and Daughters, Mentz Museum.—Meyer, *Kunst. Lex.*, ii. 44 ; Zanotto, *Storia*, 102 ; Zanetti, *Pittura Ven.*, 614.

ANGELI, HEINRICH VON, born in Oedenburg, Hungary, Feb. 8, 1840. History, genre, and portrait painter, pupil in 1854 of the Vienna Academy, then of Gustav Müller, and with Leutze went to Düsseldorf in 1856. In 1859–62 he was in Munich, and in 1862 settled in Vienna, where he soon became the favourite portrait painter of the aristocracy. His portraits are distinguished for truth, an air of high breeding, and elegance of arrangement, and his genre pictures are full of dramatic life. Medal, Paris, 3d class, 1878. Professor in Vienna Academy since 1876. Works: Mary Stuart Sentenced (1857) ; Louis XI. and Francis de Paula (1859) ; Antony and Cleopatra (1860) ; Cæsar and Antony ; Jane Gray before Execution ; Avenger of his Honour (1869) ; Youthful Love (1871), Vienna Museum ; Italian Lovers (1872) ; Denied Absolution (1873) ; Portraits of Grillparzer, Alex. Dumas, Lady in Black (1872), Cos-

tenoble (1873), Queen Victoria (1875), Emperor of Austria, Emperor William, Crown Prince and Princess of Germany, Prince Frederic Charles, Baron Manteuffel, Princess of Montenegro.—Brockhaus, i. 641 ; Meyer, *Kunst. Lex.*, ii. 45 ; Müller, 14 ; *Illustr. Zeitg.* (1872), i. 251 ; (1875), ii. 255 ; *Kunst-Chronik*, v. 143 ; *Zeitsch. f. b. K.*, vi. iii. 147.

ANGELICA AND ROGER, Jean *Ingres*, Louvre, Paris ; canvas, H. 4 ft. 8 in. × 6 ft. 3 in. ; signed, dated Rome, 1819. Roger, mounted upon a hippogriffe, plunges his lance into the monster, about to devour Angelica chained to a rock. Subject from Ariosto. Painted in 1819, sketches in Montauban Museum ; first sketch for figure of Angelica, retouched in 1867, Ph. Burty.—*Cat. Louvre*.

ANGELICO, Fra GIOVANNI, born in Vicchio in 1387, died in Rome in 1455. Florentine school ; real name Guido or Guidolino di Pietro ; called also Fra Gio. da Fiesole and Il Beato (the Blessed) ; may have studied under Starnina, but was probably bred with his younger brother, Benedetto, in the monkish school of miniature. Together they took the vows in 1407–8, either at Cortona or at the Dominican Convent, Fiesole, where they remained until 1409, when with the brethren who adhered to Gregory XII. they retired to the Dominican Convent at Foligno, and lived there and at Cortona until 1418. The next eighteen years were passed by Fra Angelico in Fiesole, after which he spent nine years (1436–1445) in the Convent of S. Marco, Florence. From 1445 until his death, with the exception of three months' (1447) employment in Orvieto, he resided in Rome, where he painted frescos in two chapels of the Vatican for Eugenius IV., and his successor, Nicholas V. The residence of Fra Angelico at Foligno during an early period of his life favoured his peculiar development. At Assisi, which lies at no great distance from Foligno, he saw and studied the works of Giotto, of whose school he may be called a follower, inasmuch as he exclusively devel-



ANGELINI

oped one of its chief elements; while at Foligno he perfected himself in the art of illuminating choir books and missals. Evidence of Angelico's training as a miniaturist is to be found in the dryness, precision, and extreme simplicity of his style, and in the thinness and meagreness of his execution. Masolino may have taught him how to make his draperies more transparent by new methods of glazing, and how to use other freshly discovered technical processes, but nevertheless he remained a mystic in an age of growing naturalism; a mediævalist in the first period of the Renaissance, working in the fifteenth century in the spirit of the fourteenth. Angelico with all his technical incompleteness has never been excelled in depicting the seraphic. His angels are birds of Paradise, whose faces glow with beatitude, whose forms are just enough like those of human beings to make them comprehensible, but not so much so as to veil their divine nature. Another point in which Angelico stands alone is in his power of depicting in the faces of his saints and devotees the deep emotions which stir natures like his when absorbed in the contemplation of divine mysteries. The countenances of some of the great teachers and founders of religious orders in his fresco of the Crucifixion (after 1436), in the Chapter House, S. Marco, Florence, are instances in point. Some of the most remarkable of Angelico's works are: Altarpiece, Lunette over portal, S. Domenico, Cortona (before 1418); Predella of same, Annunciation, Gesù, Cortona; parts of an altarpiece, Perugia Gallery; Predella of same, Vatican, Rome; altarpiece (after 1418, repainted by Lorenzo di Credi), S. Domenico, Fiesole; Coronation of the *Virgin* (1433), Coronation of the *Virgin*, and many small panels (1436), Uffizi, Florence; *Last Judgment*, Paradise, and Deposition from the *Cross*, 35 subjects from Life of Christ, two altarpieces, Florence Academy; Angels kneeling on Clouds, Turin Gallery; Crucifixion, *Madonna della Stella*, Coronation of the *Virgin*, Adoration of the

Magi, St. Peter Martyr, S. Marco, Florence; Frescos, Lives of SS. Laurence and Stephen, Chapel of St. Nicholas, Vatican, Rome (1450-55); God the Father and Prophets (1447), ceiling, Duomo, Orvieto; Coronation of the *Virgin*, Miracles of St. Dominic, Louvre, Paris; *Last Judgment*, Berlin Museum; Adoration of the Magi, Christ with Angels and the Blessed, National Gallery, London.—Vasari, ed. Mil., ii. 505, 527; C. & C., Italy, i. 559; Marchesi, i. 185; Burckhardt, 530; Rio, ii. cap. xi.; Life of F. A., Arundel Soc. Pub. (London, 1850); Cartier, Vie de F. A. (Eng. trans., London, 1865); Förster, Leben und Werke (Ratisbon, 1859); Dohme, 2 i.

ANGELINI, ANNIBALE, Cavaliere, born at Perugia, Italy, in 1812. Landscape painter, pupil of Perugia and Florence Academies. Professor at Academy of S. Luca, Rome; member of most of the Italian Academies. Several orders. Works: Six Landscapes with Architecture, Vatican, Rome; Landscapes, Quirinal, ib.; Ceiling Fresco, Palazzo Doria, ib.—Müller, 14.

ANGELO, MICHAEL. See *Michelangelo*.

ANGELS, FALL OF, Luca *Giordano*, Vienna Museum; canvas, H. 13 ft. 4 in. × 8 ft. 10 in.; signed, dated 1666. The Archangel Michael, sword in hand, in a glory of angels, overcomes the rebellious angels and casts them down. Engraved by Eissner.—Gal. de Vienne, ii. Pl. 89.

ANGELUS, J. F. *Millet*, M. Secretain, Paris; canvas. Evening; two peasants, a man and a woman, at work in a field, hear the bells of the Angelus from a chapel seen in the distance. They rise, stop work, and standing bareheaded, recite with downcast eyes the words of the prayer, "Angelus domini nuntiavit Mariæ." Painted in 1859; sold to J. W. Wilson, Paris; at his sale (1881), 160,000 fr. Original design, W. T. Walters, Baltimore. Etched by C. Waltner; by A. P. Martial in *Art Journal* (1884), 348.

ANGIOLETTO DA GUBBIO, of Gubbio, fourteenth century. Worked as a mosaicist at

ANGIOLILLO

Orvieto (1321-1329), and afterward at Assisi. A series of small panels in tempera, originally parts of one picture, in the Ranghiasi Brancalone collection, Gubbio, have been assigned to him. These have all the character of the Urbinese school at the close of the fourteenth century. The figures are long and slender, but the heads are oblong and the features small. The colour of the flesh is rosy, and the general tone gay and pleasing.—C. & C., Italy, ii. 192; Meyer, *Kunst. Lex.*, ii. 59; Cibo, 41.

ANGIOLILLO DA ROCCADIRAME, flourished about 1450, died about 1460 (?). Neapolitan school; pupil of Antonio Solario, and his assistant in many of his works. Painted altarpieces for churches in Naples.—Lanzi, ii. 12; Ch. Blanc, *École napolitaine*.

ANGUISCIOLA, SOFONISBA, born in



C r e m o n a about 1535, died in Genoa in 1622 (?). L o m b a r d school; scholar of Bernardino Campi and of Bernardino Gatti; attracted attention at Rome about 1554 by her

portraits, one of the earliest of which is perhaps her own likeness of that year in the Vienna Museum. She frequently represented herself in different situations,—with brush and palette, Uffizi, Florence; seated at the clavichord, Althorp, England; at her easel, Keir, Scotland; playing chess with two of her sisters, Raczynski Gallery, Berlin. In Spain, where she resided for several years and was raised to the rank of first lady in waiting to the Infanta Clara Eugenia, she painted portraits no longer extant of members of the royal family, and stood high in favor with Philip II., who made her splendid presents and assigned her a considerable pension on the occasion of her marriage and

return to Italy. Until the death of her husband she lived at Palermo, where she painted some religious pictures of merit inferior to her portraits, and later, having remarried, she settled at Genoa, where she was admired and followed for her talents and accomplishments. Her five sisters, Elena, Lucia, Mi-

Sofonisba Gentisdonna Cremonese.

nerva, Europa, and Anna Maria were all painters.—Meyer, *Kunst. Lex.*, ii. 64; Vasari, ed. Mil., vi. 498; Ch. Blanc, *École lombarde*; Wessely.

ANIEMOLO (Ainemolo), **VINCENZO**, born in Palermo, towards end of fifteenth century, died there in 1540. Neapolitan school; the most noted artist in Sicily in the sixteenth century, holding some rank as Andrea da Salerno on the mainland. Probably visited Naples and studied Perugino and later went to Rome, where he studied Raphael's masterpieces and learned to imitate them in arrangement and expression. His works are chiefly in Palermo; the best, a Madonna between four saints, in S. Pietro Martire.—C. & C., N. Italy, ii. 117; Meyer, *Kunst. Lex.*, ii. 71; De Marzo, *Belle Arti in Sicilia*, iii. 207.

ANKER, ALBERT, born at Anet, near Neufchâtel, Switzerland, April 1, 1831. Genre painter; pupil in Paris of Charles Gleyre and of the *École des Beaux Arts*. His historic and domestic genre pictures are spirited and excellent in drawing, but somewhat dull in colouring. Medal, Paris, 1866; L. of Honour, 1878. Works: *Evening Prayer* (1861), Neufchâtel, City Museum; *Village School in the Black Forest*, (1859); *Luther at Erfurt* (1861); *Burial of a Child* (1864); *Children Bathing* (1865); *Writing Lesson* (1866); *Marionettes* (1869); *Soldiers nursed by Peasants* (1872); *The Snow-Bear* (1873); *Little Musician*; *Engineer*, *Good Little Girl* (1885). Other pictures at Berne, Bayonne, Auran, and Lille.—Meyer, *Kunst. Lex.*, ii. 72; Müller, 14.

ANNA, BALDASSARE D', end of sixteenth and beginning of seventeenth century; of Flemish descent, but probably



T. Uwins Del.

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SOPRONISBA ANGOS.

From an Original Painting by Verelst in the Gallery at Vienna.

ANNE

born in Venice about 1560, died after 1639. Venetian school; pupil of Leonardo Corona, several of whose pictures he finished after his master's death in 1605. His original works surpass those of Corona in softness of execution, but are inferior in design. His Annunciation of the Virgin over the high altar of S. M. Maddalena in the island of Zucca, and a large picture in S. M. Formosa at Venice are two of his best works.—Meyer, *Kunst. Lex.*, ii. 75; Vasari, ed. *Le Mon.*, ix. 36, xiii. 20, 43.

ANNE PAGE AND SLENDER, Sir A. W. *Callcott*, S. Kensington Museum; canvas, H. 1 ft. 8 in. × 2 ft. 4 in. Anne inviting Slender to enter the house; in background, Simple. (Merry Wives of Windsor, Act i., Scene i.)—Painters of Georgian Era, 74.

ANNUNCIÇÃO, THOMAZ JOSÉ D', born at Ajuda, near Lisbon, in 1821, died in Lisbon, April 3, 1879. Animal painter of great repute in Portugal and Spain; director of Lisbon Academy, in whose gallery as well as in those of the palaces D'Ajuda and Das Necessidades, his principal works are to be seen. Others are in England, Brazil, and the United States. Works: Oxen Treading out Corn, View on the Tagus, View of the Penha de França, View of Amora, Shepherd's Rest (1852), Galeria Nacional, Lisbon.—*Chronique des Arts* (1879), 120.

ANNUNCIATION (Fr. Annonciation, Ital. Annunziatione, Sp. Anunciacion, Ger. Verkündigung), the announcement by the Angel Gabriel to the Virgin of the Conception of Christ (Luke i. 26–31). Sometimes called the Salutation (Fr. Salutation angélique).

By Mariotto *Albertinelli*, Florence Academy; canvas, signed, dated 1510. Below, Gabriel making the announcement to the Virgin; above, God the Father in a glory of angels. Painted for the Compagnia di S. Zanobi, Florence, whence passed to Academy. Much repainted.—Vasari, ed. *Mil.*, iv. 223; C. & C., Italy, iii. 487.

By Mariotto *Albertinelli*, Munich Gallery;

wood, H. 5 ft. 4 in. × 6 ft. 3 in. The Virgin, standing in an arched hall, receives the message from the angel who kneels; above, the Holy Ghost descending; in niches at sides, SS. Sebastian and Ottilia. Painted in 1513 (?). Bought in Florence in 1832 by King Ludwig I. A fine picture, but much repainted.—Meyer, *Kunst. Lex.*, i. 222; C. & C., Italy, iii. 490.

By Fra *Angelico*, Mus. di S. Marco, Florence; fresco; others in Gesù, Cortona; S. Alessandro, Brescia; Madrid Museum.

By Fra *Bartolommeo*, Louvre; wood, H. 3 ft. 2 in. × 2 ft. 6 in.; signed, dated 1515. The Virgin, with a book in her hand, enthroned in a niche, looking at Angel Gabriel who appears in the air bearing a lily in his hand; at sides, stand SS. John Baptist, Paul, Jerome, and Francis, while SS. Margaret and Mary Magdalen kneel. Painted for the Dominicans of Florence; belonged to collection of Francis I.—Landon, *Musée*, xii. Pl. 37; Mariette, *Abecedario*, ii. 76; Villot, *Cat. Louvre*.

By Lodovico *Carracci*, Louvre; canvas, H. 1 ft. 8 in. × 1 ft. 1 in. The Virgin, kneeling, receives the announcement from Gabriel, who, kneeling upon clouds, points upward where the opening heavens disclose a choir of angels and cherubim. Collection of Louis XIV.—Villot, *Cat. Louvre*; Landon, *Musée*, xiv. Pl. 63.

By Carlo *Crivelli*, National Gallery, London; wood, tempera, H. 6 ft. 10 in. × 4 ft. 10 in.; signed, dated 1486. An elegant house and interior court; the Virgin below in her chamber, kneeling, the Dove hovering over her head, which is illumined by a golden ray from a glory above; opposite, in the open court, the angel kneeling, with St. Emidius, patron of Ascoli, at his side, presenting a model of the city. Presented, 1864, by Mr. Labouchere; acquired by him from Lolly Collection; previously in Convent of SS. Annunziata, Ascoli.—Richter, *Ital. Art in Nat. Gal.*, 83; *Cat. Nat. Gal.*

By *Guido Reni*, Louvre; canvas, H. 10 ft. 6 in. × 7 ft. 3 in. The Virgin kneeling

ANNUNCIATION

with hands clasped ; at left, Archangel Gabriel, borne on a cloud ; above, the Holy Spirit descending, surrounded by a choir of angels.—Landon, Musée, v. Pl. 53 ; Filhol, xi. Pl. 32.

By *Murillo*, Hospital of La Caridad, Seville ; canvas, H. 5 ft. 6 in. × 4 ft. 2 in. The Virgin, on left, kneeling beside a desk, in front of which is a basket containing linen

kneeling on right knee, pointing with left hand to the Dove ; above, cherubs and heads. Bought by Philip V. in Seville in 1729 ; Isabel Farnese Collection. Lithographed by M. Lavigne ; F. Decraene. Repetition of smaller dimensions in Hermitage, St. Petersburg ; lithographed by Huot.—Curtis, 145 ; Madrazo, 474.

By *Murillo*, Madrid Museum ; canvas, H. 6



Annunciation, by Fra Bartolommeo, Louvre.

and scissors ; on right, the angel, in red robes, holding lilies in left hand, kneels on right knee, pointing to Dove ; above, cherubs and heads. Painted for Hospital about 1674. Repetition in Amsterdam Museum, formerly attributed to Rubens.—Curtis, 144.

By *Murillo*, Madrid Museum ; canvas, H. 4 ft. 1 in. × 3 ft. 4 in. The Virgin kneeling at right, her left arm resting on desk, on which is a book and vase of lilies, and in front of which is a basket of linen ; at left, the angel,

ft. × 7 ft. 4 in. The Virgin kneeling at right beside a desk ; angel at left kneeling on left knee, pointing to Dove with right hand and holding lilies in left ; between them a basket of linen and a chair ; on each side, a column ; above, cherubs and heads. Collection of Charles III. ; formerly in Academy of S. Fernando. Lithographed by A. Guglielmi.—Curtis, 145 ; Madrazo, 468.

By *Murillo*, Seville Museum ; canvas, arched, H. 10 ft. 6 in. × 7 ft. 2 in. The Virgin, on left, kneeling before a desk, looking up at angel who kneels on clouds, holding lilies in left hand and pointing with right to the Dove ; above, cherubs and heads ; centre foreground, a basket of linen. Painted about 1676 for the Capuchin Church, Seville ; placed in Museum in 1840. Repetition : Philip W. S. Miles, King's Weston, Gloucestershire, England.—Curtis, 144.

By *Murillo*, Sir Richard Wallace, Bart., London ; canvas, H. 5 ft. 10 in. × 4 ft. 3 in. The Virgin kneeling on left, her left arm on a desk ; on right, the angel, kneeling on clouds, holding lilies in left hand and pointing with right to Dove ; above, five cherubs. Sale of M. Rayneval, formerly French Ambassador to Madrid, in 1838 for

ANNUNCIATION

15,000 fr.; Aguado sale (1843), to Marquis of Hertford, 27,000 fr. Engraved by A. Lefevre, J. Rogers, W. Hullah (varied); lithographed by André, Lafosse, Blümmer.—Curtis, 145; Waagen, ii. 153.

By Andrea *Previtati*, S. M. del Mesco, Ceneda; wood, H. 8 ft. 6 in. × 5 ft. 5 in.; signed. The Virgin, at a desk in a room, bends humbly towards the angel kneeling with a lily in his hand; through window is seen a cock attacked by a wolf. Ridolfi says that Titian admired this picture, and frequently stopped on his way to Cadore to see it.—C. & C., N. Italy, i.; Ridolfi, *Mara-viglie*, i. 184.

By Andrea del *Sarto*, Palazzo Pitti, Florence; wood, H. 5 ft. 11 in. × 5 ft. 6 in. The Virgin, standing before a reading desk, receives the announcement from Gabriel holding a lily and kneeling on a cloud; in back-ground a building with an open portico, under which are three figures; at the base, steps, on one of which sits a nude youth; in the distance ruins and mountains, and in the air the Holy Ghost in form of a dove. Painted in 1512 for Convent of the Osservanti outside the Porta San Gallo; transferred on its demolition in 1529 to S. Jacopo tra' Fossi; placed in Pitti in 1626. Engraved by Rossi.

—C. & C., Italy, iii. 553; Vasari, ed. Mil., v. 17; Gal. du Pal. Pitti, i. Pl. 113.

By Andrea del *Sarto*, Palazzo Pitti, Florence; canvas, H. 5 ft. 11 in. × 5 ft. 6 in. The Virgin receives the announcement from Gabriel in presence of the Archangel Michael, with sword and scales, and a Servite

brother, supposed to be Filippo Benizi, founder of the order; in background, a building. Painted about 1512 for the abbe-
 y of San Godenzo; bought by Carlo de' Medici, who put in its place a copy, now in the Casa Visani at San Godenzo. Much re-
 painted. Engraved by Rosini.—Vasari, ed.



Annunciation, Lodovico Carracci, Louvre.

Mil., v. 17; C. & C., Italy, iii. 578; Gal. du Pal. Pitti, iv. Pl. 113.

By *Tintoretto*, S. Rocco, Venice. "A disagreeable and dead picture, having all the faults of the age, and none of the merits of the painter."—Ruskin, *Stones of Venice*, iii. 322.

ANSALDO

By *Tintoretto*, Scuola di S. Rocco, Venice ; canvas. "The most remarkable feature is the troop of cherubim flying through the roof."—Ruskin, *Stones of Venice*, iii. 326.

By *Titian*, S. Niccolò, Treviso ; wood, figures of life size. The Virgin, half-stooping, half-kneeling, listens tremulously to the announcement of Gabriel, who, with outstretched wings and carrying the lily of purity, points upwards with his forefinger ; scene, the portico of a palace, with a mountainous landscape beyond ; in the background the donor, Canon Malchiostro, kneeling. Painted in 1519 for S. Niccolò. Injured by splits, cleaning, and repainting.—C. & C., *Titian*, i. 222 ; Burckhardt, 719.

By *Titian*, S. Salvatore, Venice ; canvas, figures life size ; signed. The Virgin, kneeling, looks around at winged angel ; above, four angels and many cherubs flutter above the Dove, rays from which are darting towards Mary's head. Painted about 1565. Engraved by C. Cort.—Vasari, ed. Mil., vii. 449 ; C. & C., *Titian*, ii. 353 ; Burckhardt, 722.

By *Titian*, Scuola di San Rocco, Venice ; canvas, figures life size. The Virgin kneels at her desk near a pillar ; angel to the left, with the lily in one hand, points with the other to the Dove descending. Painted about 1525 ; bequeathed in 1555 by Amelio Cortona to brotherhood of S. Rocco.—C. & C., *Italy*, i. 304 ; Burckhardt, 717.

Subject treated also by Niccolò Alunno, Perugia Gallery, Bologna Gallery ; Francesco Albani (2), Louvre ; Annibale Carracci, Bologna Gallery ; Francesco Francia, Bologna Gallery, Galleria Estense, Modena, Brera, Milan ; Dosso Dossi, Ferrara Gallery ; Lorenzo di Credi, Louvre, Uffizi ; Simone di Martino, Uffizi ; Timoteo Viti, Brera, Milan ; Federigo Barocci, Vatican ; Ambrogio Lorenzetti, Siena Academy ; Filippo Lippi, Palazzo Doria, Rome, Naples Museum ; Munich Gallery, National Gallery, London ; Petrus Cristus, Madrid Museum, Berlin Museum ; Agnolo Gaddi, Louvre, Uffizi ; Taddeo Bartoli, Siena Academy ;

Carlo Crivelli, Städel Gallery, Frankfort ; Antonio and Pietro Pollajuolo, Berlin Museum ; Rogier van der Weyden, Antwerp Museum ; Garofalo, Uffizi ; Pinturicchio, S. M. Maggiore, Spello ; Correggio, Annunziata, Parma (fresco, lately removed) ; Giorgio Vasari, Louvre ; Le Sueur, Louvre ; Charles Jalabert (1852).

ANSALDO, ANDREA or GIOVANNI ANDREA, born at Voltri in 1584, died in Genoa, Aug. 20, 1638. Genoese school ; pupil of Orazio di Luca Cambiaso and student of Paolo Veronese, among whose followers he is generally classed ; painted numerous frescos in churches in Genoa, Voltri, Tortona, and Sarzano, and in palaces in Genoa. Chief work, the cupola of l'Annunziata del Guastato. His best picture in oil is a Deposition from the Cross, Academy, Genoa.—Lanzi, iii. 269 ; Ch. Blanc, *École génoise* ; Soprani, 141 ; Baldinucci, xi. 479 ; Meyer, *Kunst. Lex.*, ii. 80.

ANSANO or SANO DI PIETRO DI MENCIO or DOMENICO, born in Siena, Nov. (?), 1405, died in 1481. Sieneese school ; pupil of Stefano di Giovanni (Il Sassetta), who, dying in 1460, while painting a fresco of the Coronation of the Virgin over the Roman Gate of the city, left it to be finished by Sano. Sano has been called the Sieneese Angelico from the sweetness and depth of his religious feeling, but his types are altogether different, his forms rounder, and his feeling less spiritual. The faces of his Madonnas and Saints are lit up by round-shaped, placid eyes of a gentle and almost pathetic expression. Tender in colour, and most careful in execution, Sano had little feeling for light and shade. He is most agreeable in his miniatures where the figures are small and their defects in drawing less observable than in his panels, of which the Siena Academy contains many examples. Among these are a Virgin and Saints (1444), and an Ascension of the Virgin (1479). His fresco of the Coronation of the Virgin (1445), in the Municipal Palace, Siena, and Madonna and Saints in a chapel of the Osservanza,



R. ANDRETTI. A. R. A. PINYT.

C. COUSEN. SCULPT.

ANSCHÜTZ

are the most important of his larger works in his native city. Many other pictures in European galleries. His skill as a miniaturist is shown in an Antiphonary, a Breviary, and a Psalter in the so-called Library of the Cathedral at Siena. — Vasari, ed. Le Mon., vi. 183; Rio, i. 114; Milanese, Siena, 170.

ANSCHÜTZ, HERMANN, born in Coblenz, Oct. 12, 1802, died in Munich, Aug. 30, 1880. History painter; pupil of the Dresden Academy, in 1820, under Hartmann and Mathäi, and from 1822 in Düsseldorf of Cornelius, who called him to Munich in 1826, with Eberle and Kaulbach, to paint the ceiling-frescos in the Odeon. In 1830–31 he studied antique wall-painting in Pompeii, executed decorative works in Munich, and then devoted himself to painting religious subjects in oil. In 1874 he was appointed professor at the Munich Academy. Works: Fresco paintings in the Odeon, Munich (1827); Large altarpiece (1857), Coblenz; Resurrection, Assumption (1861). — Meyer, *Künst. Lex.*, ii. 82; *Kunst-Chronik*, xvi. 8.

ANSCHÜTZ, THOMAS P., born in Kentucky, in 1851. Subject painter; pupil of Thomas Eakins and of Pennsylvania Academy. At present assistant professor of painting and drawing at the Pennsylvania Academy in Philadelphia. Works: Ironworker's Noon-time (T. B. Clarke, New York); The Way they Live, Farmer's Wife (1880).

ANSDELL, RICHARD, born in Liverpool in 1815, died in April, 1885. Genre and animal painter; self-taught, exhibited first at Royal Academy in 1840; removed to London in 1847; visited Spain in 1856 and 1857; elected an A. R. A. in 1861 and R. A. in 1870. Pictures of animals painted between 1843 and 1850 show Landseer's influence; in 1850–60 painted chiefly domestic animals in association with Creswick, who added the landscape backgrounds. Medal, Paris, 3d class, 1855. Works: Death of Sir W. Lambton at Marston Moor (1842); The

Death (1843); Mary Queen of Scots returning from the Chase (1844); Fight for the Standard (1848); Mules Drinking—Seville, Ploughing—Seville, The Water Carrier (1857); Spanish Shepherd (1858); Sheep-Washing in Glen Lyon (1859); Lost Shepherd, Buy a Dog Ma'am (1860); Hunted Slave (1861); Going to the Festa at Granada (1863); Highland Spate (1864); Poacher at Bay, Treading out the Corn (1865); Feeding the Goats in the Alhambra (1871); West Highlands (1872); Gathering the Herd, The Tethered Yowe (1873); Anxious Mother (1875); Wandering Minstrel (1876); Home of the Red Deer (1877); Stray Lamb, On Guard (1879); Farm of the Alhambra, Lucky Dogs, Morning Rehearsal (1881); Returning from Fair at Seville, Vega of Granada (1882); Water Carriers of the Alhambra, Hunting the Boar (1883). — Meynell, 218; *Art Journal* (1860), 233; Sandby, ii. 346; Meyer, *Künst. Lex.*, ii. 82.

ANSELMI, MICHELANGELO, born in Lucca in 1491, died in Parma after 1554. Lombard school; called sometimes Michelangelo "da Lucca," and oftener "da Siena." Pupil in Lucca of Il Sodoma, and afterwards at Parma a disciple and imitator of Correggio. In 1522, when Correggio was engaged to paint the cupola and the tribune of the Cathedral of Parma, Anselmi was selected, with Rondani and Parmigianino, to decorate the chapels, but the work was not begun until 1548. He painted at Parma frescos still extant, in the church and cloister of S. Gio. Evangelista, before 1522. Also two altarpieces in the Duomo, Parma, one dated 1526; March to Calvary and Holy Family in Academy, Parma; Madonna and Saints, Louvre; Coronation of the Virgin (fresco), in Madonna della Steccata, Parma. — Lanzi, ii. 399; Ch. Blanc, *École lombarde*; Meyer, *Künst. Lex.*, ii. 86.

ANSIAUX, JEAN JOSEPH ELÉONORE ANTOINE, born in Liège, in 1764, died

Anselmi

ANSUINO

in Paris, Oct. 20, 1840. History painter; studied at Antwerp and in Paris with F. A. Vincent; he attained distinction through his pleasing talent and a certain skill of treatment, received several medals and the L. of Honour. Works: Kleber in the Battle of Heliopolis (1799); Sappho and Leda (1801); Angelica and Medor (1810); Assumption (1812); Resurrection (1812); Conversion of St. Paul (1814), Liège Cathedral; Richelieu introducing Poussin to Louis XIII. (1817), Bordeaux Museum; Rinaldo and Armida (1817); Education of Cupid, Judgment of Paris, Diana's Nymph (1819), Return of the Prodigal Son (1819), Town Hall, Liège; St. Paul at Athens, St. Étienne, Paris; Scourging of Christ, Metz Cathedral; Resurrection,

ansuino
1874

Arras Cathedral; Adoration of the Magi, Mans Cathedral; Erection of the Cross, Angers Cathedral; St. John censuring Herodes, Finding of Moses, Lille Museum.—Meyer, *Künst. Lex.*, ii. 90.

ANSUINO or ANSOVINO DA FORLI, Paduan school (1443–1460). Pupil of Squarcione, co-labourer with Mantegna in the decoration of the Eremitani, and with Pizzolo and Fra Filippo in the chapel of the Podestà in the Santo. The Adoration of St. Christopher in the Eremitani is his work. In it Paduan art begins to present the character afterwards known as Mantegnesque, without showing much progress in the blending of light and shade, or feeling in the production of tone.—C. & C., N. Italy, i. 312; Meyer, *Künst. Lex.*, ii. 91.

ANTENORIDES or ANTORIDES, painter, mentioned as pupil of *Aristides*.—Pliny, xxxv. [111].

ANTHONISSEN, H. (Hendrik?) VAN, flourished middle of 17th century. Dutch school; marine painter in style of J. van Goyen and Jan Parcellis. Works in Hermitage, St. Petersburg and Prague Gallery.

ANTHONY, MARK, born at Manchester, England, in 1817. Landscape painter; pupil of his uncle, George W. Anthony,

landscape painter (died 1859); studied in Paris from 1834 to 1840, when his first picture was exhibited at the British Institute. Influenced by the Pre-Raphaelite school. Works: Lake of Killarney (1845), bought by Prince Albert; Sunday Morning (1846), Harvest Home (1847), Elm at Eve (1850), Village Bridal (1851), Monarch Oak (1852), Stratford on Avon (1853), Stonehenge (1859), Hesperus (1860), Relic of Feudal Time (1863), Rest for the Weary (1865), Lerida—Spain (1869), Night and Storm (1871), Hazlewick Mill—Sussex (1872), Even-song (1873), Incident by the Wayside (1878), Trawlers—Morning (1883).—Meyer, *Künst. Lex.*, ii. 101.

ANTHONY, ST., TEMPTATION OF, Pieter *Brueghel*, the younger, Dresden Gallery; copper, H. 11 in. × 1 ft. 3 in.; signed, dated 1604. The Saint praying in his cell at left, is tempted by a beautiful young woman, richly habited, who is accompanied by numerous demons; at right, a rocky country, with buildings in background.—Réveil, xii. 837.

By Lucas van *Leyden*, Dresden Gallery; wood, round, diam. 9 in. St. Anthony retired apart to pray, is tempted by the Demon in the form of a young and pretty woman, richly dressed, holding in her hands a sceptre and a casket, indicative of power and wealth.—Réveil, xii. 844.

By David *Teniers*, younger, Berlin Museum; canvas, H. 2 ft. 8 in. × 3 ft. 10 in.; signed, dated 1647. The Saint kneels in anxiety before a stone altar, the corners of which are shooting out into heads of monstrous beasts; beside him stands an old hag who is placing before him a Brabant beauty, offering a goblet of wine; around him are imps in many forms, twitching at his garments and performing all manner of mad tricks, singing, shouting, and screaming; and the air is filled with flying demons and reptiles.—Kugler (Crowe), 326; Smith, ix. 408.

By David *Teniers*, younger, Louvre, Paris; wood, H. 2 ft. × 1 ft. 8 in. The Saint kneeling in a grotto before a book placed against

ANTHONY

a skull on a rock, beside a crucifix and an hour-glass ; around him, demons in many forms. Collection of Louis XVIII.—Villiot, Cat. Louvre.

By David *Teniers*, younger. Examples in Amsterdam, Dresden, Vienna, and Madrid Galleries, and in private collections.

By *Tintoretto*, S. Trovaso (SS. Gervasio e Protasio), Venice ; canvas. The Saint surrounded by a demon, trying to pull off his mantle, and three female figures ; the one

ft. 2 in. St. Anthony enthroned on a pedestal with alabaster panels ; at sides, SS. Cornelius and Cyprian ; in front, a page kneeling holding a large volume. From S. Antonio, island of Torcello, near Venice.—Eastlake, Brera, 82 ; Ridolfi, Marav., ii. 52.

ANTHONY THE ABBOT AND PAUL THE HERMIT, *Velasquez*, Madrid Museum ; canvas, H. 8 ft. 4 in. × 6 ft. St. Anthony in white and St. Paul in brown robe, seated before a grotto, thanking Heaven for food



Temptation of St. Anthony, Pieter Brueghel, the younger, Dresden Gallery.

on the left, representing avarice, a bright-eyed Venetian beauty, has one hand in a vase of coins, while she shakes golden chains with the other ; the one on the other side, a type of the lusts of the flesh, appears to have been baffled for the time ; the recumbent one may possibly mean indolence. A picture of careful finish and noble workmanship. Engraved by Agos. Carracci (1582).—Ruskin, *Stones of Venice*, iii. 360 ; Bartsch, xviii. 69.

ANTHONY THE ABBOT, ST., Paolo *Veronese*, Brera, Milan ; canvas, H. 9 ft. × 6

brought them by a raven ; at left, two lions making a grave, while St. Anthony is praying over dead body of St. Paul. Painted in 1659 for Hermitage of S. Antonio at Buen Retiro. Original sketch sold for £25 at King Louis Philippe sale.—Madrazo, 595 ; Curtis, 8.

ANTHONY OF PADUA, ST., GLORY OF, *Moretto*, S. M. delle Grazie, Brescia ; canvas, life size. St. Anthony of Padua with the palm, seated high up in a large niche, beneath which stand SS. Nicholas of Tolentino and Anthony the Abbot, the latter with

ANTHONY

the staff and bell.—Ridolfi, *Maraviglie*, i. 345; C. & C., N. Italy, ii. 405; Burekhardt, 736.

ANTHONY OF PADUA, ST., AND INFANT JESUS, *Murillo*, Baptistery of the Cathedral, Seville; canvas, H. 18 ft. × 10 ft. 11 in. The Saviour, attended by cherubs and angels, descends in a glory to visit the Saint, who, kneeling in his cell, welcomes him with outstretched arms; on a table, an open book and vase of lilies; at left, cloisters seen through an open door. *Murillo's* largest painting and the first noticed in any printed book. Painted in 1656; in November, 1873, the picture was mutilated by thieves, who cut out the figure of St. Anthony; the stolen part, much damaged, was offered in New York, Jan. 2, 1875, to William Schaus, the picture-dealer, who bought it for \$250 and returned it to the Spanish consul, and it was reinstated in its old place with much ceremony, October 30, 1875, after skilful restoration by Señor Cubells. Lithographed by Aug. Lemoine.—Curtis, 210; C. Bontelont, *Estudio de S. Antonio de Murillo* (Seville, 1875); A. de Latour, *Comment un tableau de Murillo fut volé* (Sceaux, 1878); *Gaz. des B. Arts*, Feb., 1875; *Graphic* (London), June 30, 1875; *Harper's Weekly*, Feb. 20, 1875.

By *Murillo*, Berlin Museum; canvas, H. 5 ft. 5 in. × 6 ft. 6 in. The Saint, kneel-



St. Anthony of Padua, and Infant Jesus, *Murillo*, Berlin Museum.

ing, presses his cheek to that of Infant Jesus, whom he holds in his arms; five

cherubs in a glory, and two others on ground at left; background, hilly landscape. Probably picture taken by Soult in 1810, with aid of a troop of infantry, from Convent of S. Pedro de Alcantara, Seville; bought in Paris in 1835. Engraved by A. H. Payne; lithographed by Locillot de Mars; centre only engraved by Caspar, Schultz, and L. de Mars. Study in bistre, J. C. Robinson, London. Repetitions, with changes: Dudley House, London; Henry Hucks Gibbs, London; Munro sale (1878), £2,362 (Earl of Rosebery?).—Curtis, 212; Cean Bermudez, ii. 58; G. de Leon, ii. 198.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 8 ft. 2 in. × 5 ft. 6 in. The Saint, full length, kneeling, encloses in his arms, without touching, the Infant Jesus, who stands on the open book of the Gospels placed on a rock, his right hand in benediction, his left in St. Anthony's right; above, five cherubs. Belonged to M. Laneuville; purchased in 1852 for 30,000 fr.—Curtis, 214; *Cat. Hermitage*, 130.

By *Murillo*, Seville Museum; canvas, H. 6 ft. 3 in. × 4 ft. The Saint, three-quarters length, with lilies in right hand, kneeling and embracing the Infant Saviour, who stands on an open book, with his right hand on the Saint's head. Painted about 1676 for Capuchin Convent, Seville; placed in Museum in 1840. Repetition: Condesa de la Mejorada, Seville.—Curtis, 212.

By *Murillo*, Seville Museum; canvas, H. 9 ft. 5 in. × 6 ft. 3 in. The Saint, full length, kneeling, with lilies in right hand, embraces with left the Infant Saviour, who, seated on an open book, places his right hand on the Saint's head; above, four cherubs. Painted about 1676 for Capuchin Convent, Seville; placed in Museum in 1840. Probably finest of *Murillo's* pictures of the subject.—Curtis, 211; Robinson, *Great Painters* (London, 1877) wrongly called St. Francis.

By *Elisabetta Sirani*, Bologna Gallery; canvas, H. 6 ft. 4 in. × 5 ft. 4 in. The In-

LAROSSE.
1867.

Antyona

ANTIDOTUS

fant Jesus standing, nude, upon a richly draped altar, on which are burning candles, lilies, and an open book, is embraced by St. Anthony, who kneels on a stool before it; above, cherubs' heads in clouds, and, at right, an angel, with wings extended and hands raised. Formerly in S. Leonardo,



St. Anthony of Padua, and Infant Jesus, Elisabetta Sirani, Bologna Gallery.

Bologna. Engraved by G. Mitelli; G. Rosaspina.—Pinac. di Bologna, Pl. 37.

ANTIDOTUS, pupil of *Euphranor* and master of *Nicias*, about 350–330 B.C. Belonged to the Theban-Attic school, so called because it originated in Thebes and was transferred, after the decadence of that city, first to Corinth and then to Athens, always preserving its original traditions. His works, among which were a Warrior, a Wrestler, and a Trumpeter, were severe in style and elaborate in treatment. Pliny is the only ancient writer who mentions him.—Pliny, xxxv. 40 [130]; Brunn, ii. 193.

ANTIGNA, JEAN PIERRE ALEXANDRE, born in Orleans, France, March 7, 1818, died March 8, 1878. Religious and genre painter; pupil of Paul Delaroche. Medals in 1847–48–51–55; Legion of Honour, 1861. Works: Birth of Christ (1841); Vision of Jacob (1842); Temptation of St. Anthony (1843); Women Bathing (1845); Storm (1846), Avignon Museum; Conflagration (1850); Inundation of the Loire (1852), Luxembourg Museum; Children Dancing (1853); The Emperor visiting the Slate-Workers of Angers during the Inundation of 1856 (1857), Angers Museum; Scene of the Civil War, Steep Decline, Noon-day Sleep (1859); The Mirror in the Woods, Episode of War in La Vendée (1864), Bordeaux Museum; Rising Sea, After the Tempest (1874); Yvonne and Marc, Two Voices (1875); Women and the Secret (1876); Game of Strength, Fire of the Fête of St. John (1877); L'Enfer (1878).—Larousse; Meyer, *Künst. Lex.*, ii. 103.

ANTIOCHUS, GABINIUS, pupil of *Sopolis*, who is referred to by Cicero (*Ad. Att.*, iv. 16) in connection with a lawsuit of 53 B.C.—Brunn, ii. 305.

ANTIOPE, *Correggio*, Louvre; wood, transferred to canvas, H. 6 ft. 1 in. × 4 ft. A nymph, nude, asleep on blue drapery spread on the ground in a thicket, with Cupid sleeping on a lion's skin at her feet; near her head a satyr (Jupiter?) holding up the garment he has lifted from her form. Formerly called "Venus, a sleeping Cupid, and a Satyr." A masterpiece. Painted about 1521 (?); in Gonzaga Collection, Mantua, in 1627; Collection of Charles I. of England in 1630, when valued at £1,000; sold to Jabach, and passed to Cardinal Mazarin and Louis XIV. Engraved by Godefroy, Basan, Queverdo, Chataigner, Massard, Blanchard.—Meyer, *Correggio*, 337, 491; *Künst. Lex.*, i. 437; *Musée français*, i; Landon, *Œuvres*, viii. Pl. 61; *Musée*, iv. Pl. 1; Filhol, vi. Pl. 415.

ANTIPHILUS, pupil of *Ctesidemus*, latter half of fourth century B.C. Born in Egypt,

ANTOLINEZ

but went early to the court of Philip of Macedon. The latter part of his life was spent at the court of Ptolemy Soter, who is said to have had him sold into slavery for falsely accusing *Apelles*. Among his works were a portrait of the young Alexander; a group of Athena, Philip, and Alexander; a Dionysus; an Hippolytus alarmed at

the most eminent painters of his age.—Pliny, xxxv. 37 [114], 40 [138]; Brunn, ii. 247.

ANTOLINEZ, Don JOSÉ, born in Seville in 1639, died in Madrid in 1676. Spanish school; pupil of Francisco Rizi; became a good colourist, his best works being landscapes with small figures. Works: Magdalen, Madrid Museum; St. Anthony of Padua, Academia S. Fernando, Madrid; Conception, Madonna in Glory, Museo Fomento, ib.; St. Jerome in a Cavern, Munich Gallery.—Stirling, iii. 1106; Viardot, 211; Meyer, *Kunst. Lex.*, ii. 115; Madrazo, 345.

ANTOLINEZ Y SARABIA, Don FRANCISCO, born in Seville in 1644, died in Madrid in 1700. Spanish school; nephew of José Antolinez; studied law at first, but entered school of Murillo and became an amateur of considerable skill, painting especially small religious subjects, sometimes on copper. Went in 1672 to Madrid, obtained a provincial judgeship, but did not hold it long, and returned to Seville and painted secretly while practising as an advocate. Works: Nativity, Seville Cathedral; St. Joseph and Infant Jesus, St. Joseph Dreaming, Duc de Montpensier, San Telmo; Purification of Virgin, Adoration, Flight into Egypt,



Antiope, Correggio, Louvre.

the bull; a Cadmus and Europa, preserved in the Curia of Pompey, Rome; a Satyr with a panther's skin, shielding his eyes from beams of light coming from a fixed point; and a boy blowing the fire with his breath. Though he had great fertility of invention and skill in managing the effect of light, Pliny places him in the second rank of artists; but Quintilian mentions him among

Annunciation, Marriage of Virgin, Museo Nacional, Madrid.—Stirling, iii. 1108; Viardot, 212; Ch. Blanc, *École espagnole*; Meyer, *Kunst. Lex.*, ii. 115; Curtis, 342.

ANTON VON WORMS. See *Woensam*.

ANTONELLO DA MESSINA, born in Messina about 1444, died in Venice about 1493. Neapolitan school; said to have been a pupil of Colantonio del Fiore, but this

ANTONELLO

is doubtful. Probably first instructed in Sicily, where he worked for several years; went to Naples and saw an oil picture painted by Jan Van Eyck in the possession of King Alphonso of Aragon. Struck with the superiority of the new method he went to Bruges to study it, and in 1465 returned to introduce it into Italy. After remaining at Messina for about seven years, he went to Venice (1473) where he remained the rest of his life. That he there met Domenico Veneziano and taught him how to paint with an oil medium is doubtful, if not impossible, as that artist died in 1461 at Florence, and as neither he nor any other Venetian artist until long after 1465 painted otherwise than in tempera. It is also well to say that while we have no positive evidence that Antonello went to Flanders, it was not necessary for him to do so in order to learn the Van Eyck method, for not only were Flemish pictures brought into Italy, but several distinguished scholars and followers of Van Eyck, such as Roger van der Weyden, Memling, Hugo van der Goes, and Justus of Ghent worked in Italy about the middle of the fourteenth century. That Antonello was acquainted with the oil method, and influenced by the Flemish school, is evident in his earliest extant work (1465), *The Saviour*, National Gallery, London, as in a bust picture of the same subject (1470), in the Gaetano Zir Collection, Naples. A progress in technic is visible over these pictures in an altarpiece (1472) at S. Gregorio, Messina, which shows the same Flemish influence in drapery and use of gold. After 1473, when Antonello went to Venice, he painted three small portraits, one of which is lost, one was lately disposed of at the Hamilton sale, and one (1475) is in the Louvre, Paris, where it shines as a masterpiece of truth to life, intensity of expression, and exquisite finish. The small Crucifixion, Antwerp Museum, belongs to the same year. The portrait of a young man in the Berlin Museum (1478) is one of the finest of Antonello's pictures, and the

first in which the flesh tints are clear like those of Gio. Bellini, instead of being of the reddish hue common to the Flemish school. The much restored St. Sebastian, Städel Institute, Frankfort, belongs to the same late Venetian period of Antonello's career, as do the *Madonna* (?) and the *St. Sebastian*, Berlin Gallery. There seems to be no doubt that this remarkable painter adopted and taught the Flemish system of painting, which gradually spread over Italy and raised oil to a level with fresco painting, and that through his manner and mode of representation he had great influence upon the technical development of Italian Art. As a portrait-painter he was tacitly admitted by his contemporaries to be the originator of the models improved in subsequent years by the higher genius of Bellini, Giorgione, and Ti-

* ANTONELLVS MESSANĒSIS * P *

tian.—Meyer, *Künst. Lex.*, ii. 118; Eastlake, *Materials*, 192; Lermolieff, 416; C. & C., *N. Italy*, ii. 77; Vasari, ed. Mil., ii. 563, 575; *Gaz. des Beaux Arts* (1862), 12; Ch. Blanc, *École napolitaine*; Lübke, *Gesch. ital. Mal.*, i. 558.

ANTONELLO DA PALERMO, of Palermo, beginning of sixteenth century. Neapolitan school; son of the painter Antonio Crescenzo. In 1527 he was assistant to the sculptor Gazino, and in 1537 and 1538 he made copies of Raphael's *Spasimo*, now preserved in the Monastery of Fazello near Sciacca and in the Church of the Carmelites in Palermo. The only composition by which we can judge him is a *Madonna* dated 1528 in La Gangia of Palermo. It is of an attractive design and carefully finished, but faulty in execution.—C. & C., *N. Italy*, ii. 116; Di Marzo, *Belle Arti in Sicilia*, iii. 157; Meyer, *Künst. Lex.*, ii. 128.

ANTONELLO DE SALIBA, of Messina, end of fifteenth and beginning of sixteenth century; either born in Messina or early settled there. Neapolitan school; formerly held to be identical with Antonello da Mes-

ANTONINUS

sina, but now recognized as an independent artist. The earliest work bearing his signature is a Madonna in S. M. del Gesù, near Catania, dated 1497. His drawing is careful and accurate but hard, his style is marked by timidity of chiaroscuro and monotony of flesh-tint, and his use of gold superabundant.—C. & C., N. Italy, ii. 111; Meyer, *Künst. Lex.*, ii. 127.

ANTONINUS, ST., GLORY OF, Lorenzo *Lotto*, S. Giovanni e Paolo, Venice; canvas, arched, figures life size; signed. The beatified bishop of the Florentines enthroned, ministered to by angels; in the sky behind, a glory of cherubs; beneath the throne, the agents of his charity stoop from a gallery to give the maidens in waiting their marriage portions. Painted about 1530.—Vasari, ed. Mil., v. 250; C. & C., N. Italy, ii. 521; Rio, iii. 291.

ANTONIO DI CATALANO, the elder, born at Messina, lived 1560–1630. Roman school; pupil of Guinaccia; studied and copied, in his native town, works of Polidoro da Caravaggio; afterwards taken by a Jesuit artist to Rome, where he studied chiefly Raphael and Baroccio; later became acquainted with the works of Correggio in Parma. Went thence to Bologna, where he kept close alliance with Francesco Albani and Girolamo Bonini, and, owing to his relation to the Roman school, was called *Il Romano*. He laboured in Bologna for a number of years, and is said to have been called to Malta, whence he returned to Messina. His pictures please through their graceful figures and harmony of colour, but are open to criticism for the great sameness in the angels' faces. Works in the Museum and churches of Messina.—Meyer, *Künst. Lex.*, ii. 157; *Malvasia*, ii. 189, 196.

ANTONIO DI CATALANO, the younger, born at Messina, lived 1585–1666. Neapolitan school; son and pupil of the above, but influenced by Giovanni Simone de' *Comandé*. He painted a great deal and rapidly, which was then considered as indicative of genius. Few of his works are noteworthy.

—Meyer, *Künst. Lex.*, ii. 158; *Kunstblatt* (Stuttgart, 1825), 230.

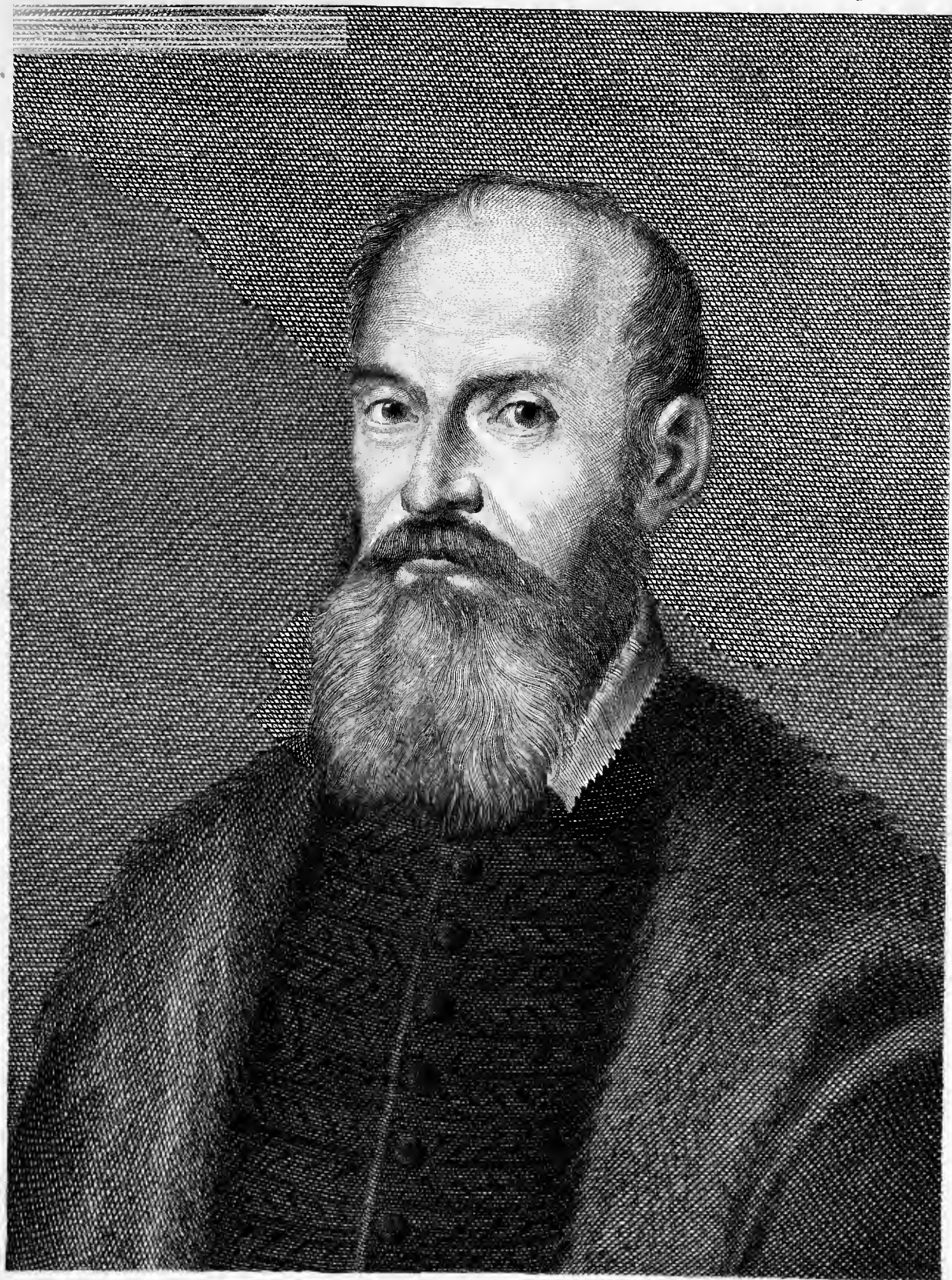
ANTONIO DALLA CORNA, of Cremona, latter half of fifteenth century. Lombard school. The only picture which bears his name is dated 1478, and is in the Bignami collection at Casal Maggiore. In this he claims to be a pupil of Mantegna, though he really caricatures the disagreeable features of that master. Crowe and Cavalcaselle think him identical with *Antonio da Pavia*.—C. & C., N. Italy, ii. 73, 440; Meyer, *Künst. Lex.*, ii. 144.

ANTONIO DA CREVALCORE, flourished about 1480. Bolognese school; fruit and flower painter. A half-length Madonna, Berlin Museum, is signed by him and dated 14 [9] 3 (?). His style in it is not unlike that of Bernardino of Perugia.—C. & C., N. Italy, i. 556; Meyer, *Künst. Lex.*, ii. 143.

ANTONIO DA FERRARA, born about 1370–80, died after 1439. Lombard school; real name Antonio Alberti; pupil of Agnolo Gaddi; married in Bologna Calliope, sister of Timoteo Viti. Only one signed picture by him exists, a Madonna Enthroned (1439), in the sacristy of S. Bernardino, outside Urbino. It is a rudely executed tempera, by an artist of second or third rate talent.—C. & C., Italy, ii. 225; Meyer, *Künst. Lex.*, ii. 136.

ANTONIO EL INGLES, portrait, *Velasquez*, Madrid Museum; canvas, H. 4 ft. 7 in. × 3 ft. 4 in. A dwarf with long hair, in brown dress and wide lace collar, standing beside a black and white mastiff; in right hand, his plumed hat. Latest manner. Etched by B. Maura; *Laguillermie*.—*Curtis*, 33; *Gal. Esp.*; *Madrado*, 631.

ANTONIO DA MURANO, flourished 1444–1451. Venetian school. Sansovino says he lived till 1470, in which year he decorated parts of S. Apollinare, Venice, but this is doubtful. He worked at first in partnership with one Giovanni Alamanno (the German), otherwise called Giovanni da Murano. *Ridolfi* calls him a brother of Antonio, thus making him a member of the



ANTONIO FIORENTINO

*detto ANTONIO VENEZIANO Pittore di Figure, nacque
in Firenze l'anno 1309. morì l'anno 1383.*

ANTONIO

family known later as the Vivarini; but Brandolesi has proved that no Giovanni Vivarini existed; and Antonio, though a brother of Bartolommeo Vivarini, is not known to have used the name Vivarini, which is first given to him by Sansovino. An Adoration of the Magi at Berlin, painted by Antonio between 1435 and 1440, shows that he was an accomplished painter before he entered into partnership with Giovanni Alamanno. In 1440 they founded a workshop at Murano, where during the next seven years they executed many altarpieces, chiefly for churches in Venice. They cleverly absorbed the principles taught by Gentile da Fabriano and Vittor Pisano (Pisanello), and though they did not add much to previous experience as regards contrast by light and shade, they imbued their works with a more tender spirit and gave greater softness to their figures. The earliest work attributed to them is a Coronation of the Virgin, dated 1440, in the Academy of Venice, a repetition of which, dated 1444, is in S. Pantaleone, Venice. In S. Zaccaria, Venice, is a large picture in three compartments, signed and dated 1445. Two other altarpieces in the same church are similarly signed and dated. A Madonna with Saints in the Academy, Venice, is dated 1446. Antonio afterward worked with his brother Bartolommeo, who took the name of Vivarini in his later years. In 1450 they painted the *Madonna* of the Carthusians, Bologna Gallery. Other examples by them are the Glorification of St. Peter in the Public Gallery of Padua (1451?), and two pictures of Saints in the Sacristy of S. M. della Salute, Venice. Antonio's later works, executed alone after 1464, are comparatively feeble.—C. & C., N. Italy, i. 19; Meyer, *Künst. Lex.*, ii. 140; Ch. Blanc, *École vénitienne*; Sansovino, *Ven. Desc.*, 185, 269; Lermolieff, 395, 396.

ANTONIO DA NEGROPONTE, first half of fifteenth century. Venetian school; imitated the eccentric style of Jacobello del Fiore. His colossal Virgin in Adoration, in

San Francesco della Vigna, Venice, almost his only example, is lavishly decorated with low embossments and plastic ornaments.—C. & C., N. Italy, i. 11; Meyer, *Künst. Lex.*, ii. 143.

ANTONIO DA PAVIA, of Pavia, beginning of sixteenth century. A superficial follower and imitator of Mantegna, who is registered among the workmen in the Palazzo del Té in 1528. A signed Madonna, tempera on canvas, is in the Museo Virgiliano, Mantua. Crowe and Cavalcaselle think him identical with *Antonio dalla Corna*.—C. & C., N. Italy, i. 419, ii. 73, 440; Meyer, *Künst. Lex.*, ii. 155.

ANTONIO VENEZIANO, born in Venice, latter half of fourteenth century. Florentine school. Vasari says he died in 1384, aged seventy-four, but documents prove that he was living two years later. Family name probably Longhi, baptismal name Antonio Francisci de Venetiis. According to Vasari, he was a pupil of Agnolo Gaddi, but his style is rather that of Taddeo Gaddi. Earliest record of him is in the archives of Siena, where he worked in 1370 with Andrea Vanni on the ceilings of the cathedral. In 1386-7 he painted frescos in the Campo Santo, Pisa, representing scenes in the legend of S. Raineri. Vasari calls it the finest and best work in the building. The parts not obliterated appear to justify the assertion and to prove that Antonio was no common artist. The frescos of the ceiling in the Cappellone dei Spagnuoli, Sta. Croce, may possibly be his work. Naturalism was the moving principle of his art, and as he pursued the imitation of nature in many moods, he forms an important link in the chain which unites Orcagna to Masolino, Angelico, and Masaccio.—C. & C., Italy, i. 480; Vasari, ed. Le Mon., ii. 171; Siret, 956; Meyer, *Künst. Lex.*, ii. 132.

ANTONY AND CLEOPATRA, MEETING OF, *Alma-Tadema*, Samuel Hawk Collection, New York. Cleopatra rowed in her barge across the harbour at Alexandria to meet Marc Antony, whose barge swings

ANTROPOFF

alongside, his rowers tossing their oars in salutation as the Queen approaches. She is reclining on an ivory throne under an awning of cloth of gold wreathed with roses; on her left crouches a negress—a sistrum player, on her right a white flute player; on a lower stage three priests of Isis burn incense. Antony rises from his seat with an expression of mingled surprise and anger as Cleopatra affects not to see him. Grosvenor Gallery, 1883.—Portfolio (1883), 42; *Athenæum*, Jan. 13, 1883, 60.

ANTROPOFF, ALEXEI PETROVICH, born in 1716, died in 1795. Russian history and portrait painter. Decorated a church in Kiev in 1752, painted the ceilings in the Palace Golowin, Moscow, in 1756. As a portrait painter imitated Rotari, and was popular in St. Petersburg. He founded there the first school for the painting of altar pictures, and was among the painters sent to Moscow to represent the festivities at the coronation of Catherine II, whose portrait he painted. Also painted portraits of Peter III. (1761) and of Peter the Great (1769). Among his religious pictures are *The Trinity* (1784), and *Paul and Mary Magdalen* (1788).—Meyer, *Künst. Lex.*, ii. 161; Brunn, ii. 286.

ANTUM, AART VAN, flourished about 1604–8. Dutch school; marine painter in the manner of Hendrik Vroom. Works: *Naval Battle* (1604), Berlin Museum; *Marine* (1608), National Gallery, Amsterdam; do., Madrid Museum.—Meyer, *Königl. Mus.*, 15.

APATURIOUS, from Alabanda, Caria, fourth century B. C. Scene painter, said to have shown great skill in decorating the small theatre at Tralles.—Vitruv., vii. 5, 4.

APELLES, most famous of Greek painters, pupil of *Ephorus*, of *Pamphilus*, and of *Melanthius*; born probably in Colophon, Ionia, though Pliny and Ovid call him of Cos, and Strabo and Lucian of Ephesus; flourished 352–308 B. C. The best part of his life was spent at the court of Philip and Alexander the Great, of both of whom he painted many portraits. Alexander forbade

any one else to paint his likeness. Apelles probably accompanied Alexander into Asia, for he painted at Ephesus several pictures of him, one of which, for the rebuilt Temple of Diana, represented him with thunderbolts in his outstretched hand. This, which Plutarch says was the best portrait of the king, gave rise to the remark that Philip's Alexander was invincible and Apelles's inimitable (Alex. 4; Fort. Alex. 2). In another picture Alexander was represented in a triumphal chariot followed by a chained figure of War; and in a third, walking with Castor and Pollux and the Goddess of Victory. Pliny says (xxxv. 36) the last two pictures were placed by the Emperor Augustus in the Forum, and that Claudius had the head of Augustus substituted in each for that of Alexander. Apelles painted portraits also of Clitus, Antigonus, Neoptolemus, and other followers of Alexander, and a nude picture of Campaspe or Pancaste, Alexander's favourite concubine. Pliny says that the artist fell in love with her and that the king gave her to him; also that she was his model in his painting of Venus Anadyomene; but Athenæus (xiii.) avers that the courtesan Phryne, whom the artist had seen at Eleusis going naked into the sea at the Festival of Poseidon, served him in this capacity. This, the masterpiece of Apelles, represented the goddess rising from the sea. In it the painter reached the acme of that grace and sensuous charm for which his art was especially distinguished. The picture was painted for the temple of Æsculapius at Cos. Augustus paid 100 talents for it and took it to Rome, where he dedicated it in the Temple of Julius Cæsar, who claimed descent from the goddess. There it decayed in time, as no one dared to repair it, though *Dorotheus* made a copy of it. Pliny says that Apelles was painting another Venus for the people of Cos, at the time of his death, which would have excelled the first. Among his other works were a King Archelaus on horseback, a Diana and her Nymphs sacrificing, an Antæus, and a Hercules. After the death of

APOLLO

Alexander Apelles went to Egypt, where he was favourably received by King Ptolemy, notwithstanding the jealousy of the court painter Antiphilus, who accused him of taking part in a conspiracy. The charge being disproved, Antiphilus was sold into slavery and Apelles took a painter's revenge in an allegorical picture of Calumny, from Lucian's minute description of which *Botticelli* painted a well-known picture now in the Uffizi. It was perhaps when on his way to Alexandria that Apelles visited Rhodes to see *Protogenes*. Finding him absent from his studio the visitor, says Pliny (xxxv. 36)

and the next day the cobbler proceeded to criticise the leg, whereupon the artist bade him stick to his last. From this arose the saying "Ne sutor ultra crepidam" (Let not the shoemaker go beyond his last). Once, too, when Alexander the Great attempted to criticise one of his pictures, Apelles advised him to be silent, as the colour-boys were laughing at him. Apelles was unsurpassed in diligence, and never allowed a day to pass without its accomplished task. He carried his art to the highest degree of excellence, surpassing all who had preceded him. Ionic elegance and charm were blended in his style with



Apollo and Daphne, Fr. Albani, Louvre.

drew with a brush upon a panel a line so fine that Protogenes, when he saw it, knew that only Apelles could have done it. Drawing a still finer line, he went away again, and Apelles on his return divided the two with one even more subtle. Seeing this, Protogenes owned himself conquered and went to seek his guest. Apelles shamed the Rhodians into recognizing the merits of his great rival by offering an immense sum for his pictures, and said that he himself excelled him in one thing, viz., that he knew when to stay his hand. Among other anecdotes of him told by Pliny (l. c.) is that of the cobbler who detected a fault in a shoe of one of his figures. Apelles corrected it,

Doric severity and correctness, and it is the universal testimony of ancient writers that his best work exhibited an indefinable grace of conception and refinement of taste and feeling such as that of no other painter ever had.

APOLLO AND DAPHNE, Fr. *Albani*, Louvre; copper, H. 6½ in. × 1 ft. 2 in. Daphne closely pursued by Apollo, flies toward her father, the river Peneus; above, Cupid, in a cloud. Daphne was changed into a laurel as Apollo was about to seize her.—Villot, Louvre; Filhol, v. Pl. 338; Landon, Musée, x. Pl. 66.

By Ant. *Pollajuolo*, National Gallery, London; wood, H. 11 in. × 7½ in. Daphne in the embrace of the god, who has just caught

APOLLO

her as she flies toward the Peneus ; her arms have already sprouted into laurels.—Cat. Nat. Gal.

APOLLO AND MARSYAS, *Claude Lorrain*, Earl of Leconfield ; canvas, H. 3 ft. 9 in. × 5 ft. *Liber Veritatis*, No. 95. Engraved by Muller. Collections Passart, Haye, Sir T. Coke. Another Apollo and Marsyas (*Liber Veritatis*, No. 45), formerly in Crozat Gallery, now in Hermitage, St. Petersburg.—Pattison, *Claude Lorrain*, 231, 246.



Apollo and Marsyas, Guercino, Palazzo Pitti, Florence.

By *Guercino*, Palazzo Pitti, Florence ; canvas, H. 5 ft. 11 in. × 6 ft. 7 in. Apollo nude, is flaying Marsyas, who lies upon his back with his hands bound to a tree upon which are suspended a violin and bow ; behind Apollo, two figures, partially concealed, are looking on. Engraved by Massard ; *L. Martelli*.—*Wicar*, ii. Part 17 ; *Gal. du Pal. Pitti*, i. Pl. 6.

By *Guido Reni*, Munich Gallery ; canvas, H. 6 ft. 10 in. × 5 ft. 3 in. Apollo flaying Marsyas ; the lyre of the god hangs upon a tree. Figures life size.

By *Raphael*, Camera della Segnatura,

Vatican ; fresco, on ceiling, Apollo seated, with his lyre in his hand, is ordering a shepherd to flay Marsyas, who is bound to a tree ; another shepherd holds a laurel crown over Apollo's head. Painted in 1511. The victory of Apollo is that of true over false art which merits punishment. Engraved by R. Wibert.—*Passavant*, ii. 89 ; *Müntz*, 347.

By *Raphael*, Louvre, Paris ; wood, H. 15½ in. × 11½ in. Apollo standing with a staff,

listens disdainfully to the strains of a pipe played by Marsyas, who is sitting on a bank ; background a landscape with river, hills, and a town. Painted in Perugia in 1504–5 (?). Collection of John Barnard ; sold in 1787 to M. Duroveray, at whose death, bought in 1850, by Mr. Morris Moore, of Rome, who sold it to the Louvre in 1883 for £8000. Authenticity denied by Waagen, *Passavant*, and Mündler, but their opinion not generally accepted. Has been attributed to Mantegna, and with more reason to Timoteo Viti.—*C. & C.*, *Raphael*, i. 209 ; *Passavant*, ii. 354 ; *Müntz*, 224 ; *Gruyer*, *Raphael et l'Antiquité*, ii. 421 ; *Eitelberger*, *Rafael's Apollo und Marsyas*, Vienna (1860) ; *Batté*, *Le Raphael de M. Morris Moore*, Paris (1859) ; *Graphic*, London, May 26, 1883.

APOLLO AND THE MUSES. See *Muses*, Dance of.

APOLLODORUS, of Athens ; old Attic school ; about 408 B.C. Dr. H. Brunn regards him as the first real painter, inasmuch as he no longer marked contours by actual lines, but represented objects as they appear to the eye. He changed the rigid architectural character of painting, distinguished before him by a formal and rhythmic

APOLLONIO

mical arrangement of figures, by treating his backgrounds in perspective, by connecting instead of juxtaposing tones, and by relieving the flat appearance of painted surfaces by a skilful use of light and shade. He is classed with *Agatharchus* as a skio-grapher or shadow painter. Pliny (xxxv. 36) says that he opened the doors of art through which *Zeuxis* entered, meaning that he discarded the flat tints and shadowless outlines in use by *Polygnotus* for



Apollo and Marsyas, Raphael, Louvre, Paris.

blended and harmonious tints, chiaroscuro effects, and other modern pictorial artifices. Among his works were an *Ajax of Locris* on a ship struck by lightning, and a *Priest Praying*.—Brunn, ii. 51.

APOLLONIO, GIACOMO, born at Bassano in 1582-4, died there, Dec. 1, 1654. Venetian school; history and landscape painter, pupil of Girolamo and Giambattista Bassano, and a very happy imitator of their style. Works in Italian churches.—Meyer, *Künst. Lex.*, ii. 178.

APOLLO, TEMPLE OF, *Claude Lorrain*, formerly at Leigh Court; canvas, H. 5 ft. 9

in. × 8 ft. 3 in.; signed, dated 1663. A mountainous, richly-wooded landscape, with sea in distance; in foreground, the Temple of Apollo, in which an ox is being sacrificed. One of the master's finest pictures. *Liber Veritatis*, No. 157. Formerly in Palazzo Altieri, Rome, with its companion, *Landing of Æneas*, which see, for history. Engraved in Miles Gallery, and by W. Woollet (1760). Sketches in British Museum and at Windsor.—Pattison, *Claude Lorrain*, 220, 232; Waagen, *Treasures*, iii. 180.

APPERT, EUGÈNE, born in Angers, France, Dec. 28, 1814, died at Cannes, March 8, 1867. History and genre painter, pupil of Ingres. Medal of the third class, 1844; honourable mention, 1855; Legion of Honour, 1859. Works: *Sarah and the Poachers* (1841); *Nero gazing at the Corpse of Agrippina* (1842); *Vision of St. Ovens* (1844), bought by State; *Assumption* (1845); *Descent from Cross* (1846); *Death of St. Joseph* (1847); *An Amour* (1850); *An Informer* (1852); *Adoration of Magi* (1853), belongs to State; *Sisters of Charity in the Crimea* (1855); *Woman Spinning* (1857); *Sedaire cutting Stones*, *The False Scent* (1861); *Venice* (1863); *Pope Alexander III., Peonies* (1864).—Meyer, *Künst. Lex.*, ii. 187.

APPIAN, ADOLPHE, born in Lyons, France, in 1819. Landscape painter, pupil of Corot and Daubigny; belongs to the most recent school of French realists, who care more for play of light and shade and general effect than for the working out of details. Celebrated for his charcoal drawings. Works: *Cattle Market* (1865); *Bois des Roches* (1870); *Environs of Monaco* (1873), Luxembourg Museum; *Luxembourg Souvenir* (1873); *Panton at Beaulieu* (1874); *Environs of Carquéranne* (1883).—Meyer, *Künst. Lex.*, ii. 187; Müller, 16.

APPIAN WAY IN THE TIME OF AUGUSTUS, G. R. C. *Boulangier*, Mrs. A. T. Stewart, New York; canvas. The Appian Way, with tombs and trees in background, and passing in front horsemen, chariots,

APPIANI

and ladies in Sedan-chairs borne by slaves and preceded by naked Africans in silver collars and badges, who beat off the beggar boys; in foreground, right, flower girls seated. Photogravure in *Art Treasures of America*.

APPIANI, ANDREA, born in Milan, March 23, 1754, died there, Nov. 8, 1817. Pupil of De Giorgi, and of Giudici; then studied in Bologna, Parma, Modena, and Florence. Afterward went repeatedly to Rome, studied Raphael's frescos, and became the first fresco painter of his time. After a brilliant career, during which he produced many meritorious decorative works for churches and palaces in Milan, he painted remarkable portraits of prominent men, repeatedly that of Napoleon, who greatly favoured him. He was struck by paralysis in 1813, and losing his pension afterward, through the Emperor's deposition, fell into penury, and died of a second paralytic stroke. The paintings he executed in 1808-12 in the Royal Palace, Milau, the best specimens of his art, show good composition, correct forms and grace of motion, bright colouring and a masterly freedom of treatment. Works; Napoleon on the Danube, Versailles Gallery; Napoleon surrounded by allegorical figures, Leuchtenberg Gallery, St. Petersburg; Parnassus, in fresco, Royal Palace, Milan.—Meyer, *Künst. Lex.*, ii. 100; G. Beretta, *Opere di A. Appiani* (Milan, 1848).



APPIANI, ANDREA, born in Milan about 1812, died there, Dec. 18, 1867. Historical genre painter; pupil of François Hayez, obtained several medals from the *Accad. S. Luca* in Rome, and in 1838 the great prize of the *Milau Academy*. Works: Petrarch at Avignon, *Italian Emigrant Girl Caressing the National Colours* (1855).—Vapereau (1865), 53.

APPIANI, FRANCESCO, born at Aucona in 1704, died at Perugia, March 2, 1792. Pupil of Domenico Magatta, then influenced by Francesco Trevisani, and later by Fran-

cesco Mancini. Grief over his wife's death induced him to leave his native town for Perugia, of which city he received the freedom, Dec. 2, 1773, and where his principal works may be seen in different churches. He was one of the most remarkable fresco painters of that time.—Meyer, *Künst. Lex.*, II. 188.

APSHOVEN, THOMAS VAN, born in Antwerp, baptized Nov. 30, 1622, died in 1664 or 1665. Flemish school; genre and still-life painter, pupil of Teniers, the younger, whom he imitated, and many of whose works he copied successfully; master of the guild in 1645-46. Works: *Rustic Scene* (1656), *Darmstadt Museum*; *Still-life*, *Dresden Gallery*; *Guard-room*, *Prague Gallery*. His brother, Ferdinand, the younger (baptized March 1, 1630, buried April 3, 1694), was also a pupil and even more successful imitator of Teniers, to whom several of his pictures are probably attributed. Works: *Rustic Interior*, *Rotterdam Museum*; *Interior with two Figures*, *Dunkirk Museum*.—Meyer, *Künst. Lex.*, ii. 197.

ARAGO, ALFRED, born in Paris, died in 1883. Historical genre painter, pupil of Delaroche. Medals: 3d class, 1846; L. of Honour, 1854; Officer, 1869. Works: *Charles V. at San Yuste* (1841); *Recreation of Louis XI.* (1846); *Petrarch at Virgil's Tomb* (1847); *Abraham viewing Sodom and Gomorrah* (1852).—Vapereau (1880), 64.

ARALDI, ALESSANDRO, born in Parma about 1465, died there in 1528-30. Lombard school; pupil of Cristoforo Caselli; first public work an altar-piece painted in 1500 for S. Quirino, Parma. Among his existing works are a *Madonna* (fresco), *Duomo, Parma*, dated 1509; *Annunciation* (1514), *Parma Gallery*, and frescos in S. Paolo and S. Sepolero, Parma. He had no originality, and shows a decided leaning to the Umbrian models of Francia.—C. & C., *N. Italy*, i. 589; Meyer, *Künst. Lex.*, ii. 209.

ARBASIA

ARBASIA, CESARE, born at Saluzzo about middle of 16th century, died in 1614. Italo-Spanish school; employed in Spain, where he executed frescos for churches and palaces, in 1579–81–86; must have returned to Italy about 1595, as he was one of the originators and first members of the Accad. S. Luca in Rome, founded in that year. Later painted frescos in Saluzzo and neighbourhood, which, according to Müндler, suggest the manner of Federigo Zuccaro, and of B. Lanini.—Meyer, *Künst. Lex.*, ii. 213; F. Quilliet, *Arti Italiane in Ispagna* (Rome, 1825), 33.

ARBELA, BATTLE OF, Albrecht *Altdorfer*, Munich Gallery; wood, H. 4 ft. 11 in. × 3 ft. 8 in.; signed, dated 1529. A spirited battle scene, with thousands of small figures on foot and mounted; in centre Alexander and Darius; background, a landscape with mountains and sea. Painted by order of Duke Wilhelm of Bavaria. Carried to France in 1800; at St. Cloud a favourite picture of Napoleon I.; returned in 1815.

By Charles *Lebrun*, Louvre, Paris; canvas, H. 15 ft. 5 in. × 41 ft. 4 in. According to Q. Curtius (IV.), the soldiers of Alexander saw, in the height of the battle, an eagle hovering over the head of Alexander, which Aristander, the chief soothsayer of the king, pointed out as an infallible omen of victory. The Macedonians pressed on with renewed vigor, and Darius, who was mounted upon a lofty chariot, seeing all hope lost, sought safety in flight. Series of History of *Alexander*. Engraved by G. Audran (1674), D. Bertaux.—Filhol, iii. Pl. 151; Villot, *Cat. Louvre*.

ARBO, PETER NIKOLAI, born in Drammen, Norway, in 1831. History painter; pupil, in Copenhagen, of Helsted, then from 1852 at the Düsseldorf Academy under Karl Sohn; studied in Paris in 1861–70. He is a knight of the order of Vasa and director of the drawing school at Christiania. Works: The Walkyries, The Wild Chase, Asgard's Reigen, Christiania Gallery; Ingeborg, Bjarke's and Hjalte's Death, The Day,

Scenes from the Thirty Years' War, do. from Time of Louis XIV., Battle of Waterloo.—Müller, 16.

ARBORELIUS, OLOF PER, born in Orsa, Dalecarlia, Nov. 4, 1842. Landscape painter, pupil of the Stockholm Academy, where he won in 1869 a prize and went in 1870 to Düsseldorf and later to Rome. Paints chiefly Swedish and Italian scenes. Works: Cliffs on Swedish Coast in a Storm (1874), Stockholm Museum; Scene from a Bear-Hunt.—Müller, 16.

ARCADIA, SHEPHERDS OF (Bergers d'Arcadie), Nicolas *Poussin*, Louvre, Paris; canvas, H. 2 ft. 9 in. × 4 ft. Allegory illustrative of the brevity of life. In the middle of a desert plain, with mountains in background, three shepherds and a young girl, in antique costume, have paused before a tomb shaded by trees; at left, the oldest, kneeling, points with his finger to the words cut in the stone: ET IN ARCADIA EGO. Collection of Louis XIV. Engraved by Picart le Romain; M. and A. Reindel. Repetition in Devonshire House, London, has tomb at one side. This engraved by Ravenet.—Filhol, ii. Pl. 109; Landon, *Musée*, vi. Pl. 37; Musée royal; Villot, *Cat. Louvre*.

ARCANGELO, ANDREA DI CIONE. See *Orcagna*.

ARCESILAUS, Greek painter, son of the sculptor Tisicrates, of Sicily, about 286 B.C. Painted a picture of the Athenian general Leosthenes, which Pausanias (i. 1, 3) saw in the Piræus.—Pliny, xxxv. 40, 42 [146].

ARCESILAUS, Greek painter, of Paros, probably fifth century B.C. Said by Pliny (xxxv. 39 [122]), to have been, with *Polygnotus*, one of the earliest painters in encaustic. Perhaps identical with the sculptor, son of Aristodicus, on whom Simonides wrote an epigram (Diog. Laer. Arces. xxi.). A painter of the same name is mentioned by Athenæus (x. p. 420), as a tutor of Apelles.—Brunn, ii. 55.

ARCHER, JAMES, born in Edinburgh in 1824. Genre and portrait painter;

ARCHERS

pupil of Thomas Duncan in the Trustees' Academy, Edinburgh; exhibited in 1849 first picture, *Last Supper*, at Royal Scottish Academy; elected an A.R.S.A. in 1850, and R.S.A. in 1858. Removed in 1862 to London, where he still resides. Visited the United States in 1884. Works: *Time of War* (1857); *Hidden Sorrow* (1858); *Fair Rosamond and Queen Eleanor* (1859); *Playing at Queen* (1861); *Puritan Suitor* (1865); *Times of Charles I.* (1867); *Against Cromwell* (1869); *Sir Patrick Spens* (1870);

of the company of cross-bow men, on some public occasion; capital picture, many figures. Formerly in Hesse-Cassel Collection; then at Malmaison, whence passed to Hermitage.—Smith, iii. 265.

ARCHERY PRIZES, AWARD OF. See *Syndics of the Arquebusiers*.

ARCHIGALLUS, picture. See *Parrhasius*.

ARCO, ALONSO DEL, born in Madrid in 1624, died there in 1700. Spanish school; born deaf and dumb; pupil of Pereda,



Shepherds of Arcadia, Nicolas Poussin, Louvre, Paris.

Henry Irving as Mathias in "*The Bells*" (1872); Irving as Charles I. (1873); *Spring-tide* (1875); *Little Bo-Peep* (1876); *Rose* (1877); *Trysting Tree* (1878); *Sacrifice to Dionysus* (1879); *Betrothal of Burns and Highland Mary* (1881); *Peter the Hermit preaching the First Crusade* (1883); *St. Agnes, in the Second Century* (1884); portraits of James G. Blaine, Andrew Carnegie (1884).—Meyer, *Kunst. Lex.*, ii. 248.

ARCHERS OF ANTWERP, David Teniers, Hermitage, St. Petersburg; canvas, H. 4 ft. 5 in. × 7 ft. 9 in. Represents a meeting

whence commonly called el Sordillo (the dumb) de Pereda. Was a good portrait painter. Works in churches of S. Juan de Dios, S. Andres, S. Felipe, S. Bernardo, and S. Sebastiano, Madrid; *Child Jesus sleeping under the Cross*, Academia S. Fernando; several pictures in Museo Nacional, Madrid.—Stirling, iii. 1006; Meyer, *Kunst. Lex.*, ii. 221.

ARDICES, painter, Corinth, early period. Mentioned by Pliny (xxxv. 5 [15]), in connection with *Telephanes* of Sicyon, as first to use shading lines within outline drawings.

AREGIO

AREGIO, PABLO DE, beginning of 16th century. Spanish school; painted in 1506, with Francisco Neapoli, scenes from the life of the Virgin on twelve panels of the wings of the high altar of Cathedral at Valencia, for which the two were paid 3000 ducats. Their manner resembled so much that of Leonardo da Vinci that they were called his pupils. They also painted part of the walls in fresco. St. Catherine, collection of Don Pedro Pelegner, Madrid.—Stirling, i. 97; Meyer, *Künst. Lex.*, ii. 232; *Tübinger Kunstblatt* (1823), 33.

AREGON, Greek painter, of Corinth, early period. Strabo says (viii. 3, 12) that his picture of Diana riding upon a griffin was preserved in the Temple of Artemis Alpheonia, near Olympia.—Brunn, ii. 597.

ARELLANO, JUAN DE, born at Santorcaz in 1614, died in Madrid, Oct. 12, 1676. Spanish school; scholar of Juan de Solis, but unsuccessful until thirty-six years old, when he began to copy the flower pieces of Mario del Fiori (Nuzzi), and finally won wealth and fame as a painter of flowers, fruits, and birds. Six flower pieces in Madrid Museum. Decorated the sacristy of the church of St. Jerome at Madrid with genii, flowers, etc. Works in Academia S. Fer-

Juan de Arellano

nando and Museo Nacional, Madrid.—Stirling, ii. 718; Ch. Blanc, *École espagnole*; Meyer, *Künst. Lex.*, ii. 232; Madrazo, 348.

ARELLIUS, Roman painter, first century B.C. Profaned his art, Pliny says (xxxv. 37 [119]), by painting goddesses in the likeness of his mistresses.—Brunn, ii. 305.

ARETINO, or D'AREZZO, SPINELLO. See *Spinelli*, Spinello.

ARETINO, PIETRO, portrait, *Titian*, Palazzo Pitti, Florence; canvas, H. 3 ft. 2 in. × 2 ft. 6 in. Painted in 1545. Engraved, reversed, by F. Petrucci and T. Ver Cruys. An earlier portrait by Titian (1527)

is lost, but a canvas in Palazzo Giustiniani, Padua, attributed to Tintoretto, may possibly be the original study. Aretino is the Pilate in the *Ecce Homo* of Titian, Vienna Museum.—C. & C., Titian, ii. 108, i. 319; Gal. du Pal. Pitti, i. Pl. 111; Burckhardt, 720; Lavice, 77.

ARETUSI. See *Pellegrino da Modena*.

ARETUSI, CESARE, born in Modena, second half of 16th century, died there in 1612. Bolognese school; master unknown, but style formed after that of Bagnacavallo. Highly successful portrait painter in the manner of Correggio, whose pictures he copied better than any other painter of the time. Worked much in collaboration with Giambattista Fiorini, pupil of Bagnacavallo and assistant of Zuccherò, who was a better designer than Aretusi, but inferior as a colourist. They painted together a chapel in S. Petronio, Bologna; Deposition from the Cross, Saints Benedict and Francis de Paul, in S. Benedetto; Nativity of the Virgin, in S. Giovanni in Monte.—Malvasia, i. 249; Lanzi, ii. 410, iii. 50; Ch. Blanc, *École bolognese*; Meyer, *Künst. Lex.*, ii. 239; do., Correggio, 167, 301, 310.

ARGONAUTS, EXPEDITION OF, pictures. See *Cydias*, *Micon*.

ARGUNOFF, IVAN, flourished about middle of 18th century. Russian portrait painter, instructed by foreign masters, enjoyed considerable reputation in St. Petersburg. His Cleopatra is in the Moscow Museum.—Meyer, *Künst. Lex.*, ii. 247.

ARIADNE, Luca *Giordano*, Dresden Gallery; canvas, H. 6 ft. × 8 ft. 6 in., signed. Ariadne, abandoned by Theseus, whose ship is seen in the distance, sleeping (nude) on the shore of Naxos; at left, a crowd of Bacchantes and satyrs announce the coming of Bacchus. Engraved by F. Basan.—Gal. Roy. de Dresde, i. Pl. 39.

ARIADNE AND BACCHUS. See *Bacchus*.

ARIAS FERNANDEZ, ANTONIO, born in Madrid early part of 17th century, died there in 1684. Spanish school; pupil

ARIENTI

of Pedro de las Cuevas; painted when fourteen years old pictures for high altar of the Carmelites in Toledo, and at twenty-five reckoned one of the best painters in Madrid. Employed with Camilo, Alonzo Cano, and other distinguished artists to paint the portraits of the kings of Spain, when the ancient hall of the kings in the Royal Palace was renovated. Executed many pictures for churches and convents. Works: Tribute Money, Charles V. and Philip II, Madrid Museum. Died in want at the general

ward director of the Bologna Academy. Works: Beatrice di Tenda, Jeremiah, Orestes, Phædra and Hippolytus, Francesca da Rimini, Origin of the Lombard League (Quirinal, Rome); Portrait of Bellini (Naples Conservatory of Music); Barbarossa (Royal Palace, Turin).—Kunst-Chronik, viii. 466.

ARIOSTO, portrait, *Titian*, Cobham Hall, England; canvas, H. 2 ft. 9 in. × 2 ft. 1 in.; signed. The poet is walking, the upper part of his body seen in profile behind a parapet, the face turned toward the specta-



Ariadne, Luca Giordano, Dresden Gallery.

hospital of Madrid.—Stirling, ii. 715; Viardot, 284; Meyer, *Kunst. Lex.*, ii. 248; Madrazo, 350.

ARIENTI, CARLO, born in Milan in 1800, died in Bologna, April 3, 1873. History painter, pupil of the schools of the Brera, Milan; was professor at the Milan Academy when called to Turin by King Charles Albert, who ordered him to paint for the staircase of the palace a victory of the Italians over the Austrians. This exiled him from Milan, but he was made president of the *Accademia Albertini*, Turin, and after-

tor. History unknown; not certainly a portrait of Ariosto, but may be the picture of the Lopez collection, sold in London in time of Charles I; and this in turn may have been the portrait which Baruffaldi says was sent to Padua in 1554 by Ariosto's son Virginio. The copy formerly in the *Palazzo Manfrini* passed to Barker collection in 1857, and was afterward sold. Other copies in the *Vicenza Gallery*, in the *Tosi collection* at *Brescia*, and in the *Butler-Johnstone collection*, London.—C. & C., *Titian*, i. 197; *Baruffaldi's Ariosto*, 251.

ARIOSTO

ARIOSTO, portrait, *Titian* (?), National Gallery, London; wood, transferred to canvas, H. 2 ft. 8½ in. × 2 ft. Half length, in a crimson and purple dress; an open but sensual face, the hair falling in masses on the neck, one hand playing with a rose, the other holding a pair of gloves. Answers the description given by Ridolfi in 1646 of a picture in the Renier collection, Venice. Might have been painted by Pellegrino da San Daniele or Dosso Dossi (C. & C.). Acquired by National Gallery in 1860.—C. & C., *Titian*, i. 197; Ridolfi, *Maraviglie*, i. 210; Campori, *Raccolta di Cataloghi*, 442.

ARISTARETE, painter, daughter and pupil of *Nearchus*. Pliny (xxxv. 40, 43 [147]) says she was noted for her picture of *Æsculapius*.—Brunn, ii. 300.

ARISTLÆUS, painter, Thebes, Theban Attic school, father and master of *Nicomachus*, lived probably in the first part of the fourth century B. C.—Pliny xxxv. 36 [108]; Brunn, ii. 159.

ARISTIDES, Greek painter, of Thebes, Theban Attic school, brother and pupil of *Nicomachus*; pupil also of *Euxenidas* and master of *Euphranor*; probably about 376–336 B. C. Though hard as a colourist, he was an admirable draughtsman and master of the most subtle shades of expression. He rendered these with surpassing power in his *Captured City*, in which a mother was represented lying mortally wounded in a street, with her infant vainly striving to draw nourishment from her breast. Alexander the Great carried off this picture from Thebes to Pella. King Attalus of Pergamus offered 400 talents for his *Dionysius*, which Mummius carried from Corinth to Rome, and dedicated in the Temple of Ceres, where it was finally burned (31 B. C.). Mnason, tyrant of Elatea, paid Aristides 1000 minæ for his picture of a Persian battle, which contained a hundred figures. Other pictures by him are mentioned by Pliny (xxxv. 36).—Brunn, ii. 171.

ARISTOBULUS, second-rate painter, of Syria.—Pliny, xxxv. 40 [146]; Brunn, ii. 286.

ARISTOCLEIDES, Greek painter, date unknown. Decorated Temple of Apollo at Delphi.—Pliny, xxxv. 40 [138]; R. R., Schorn, 225; Brunn, ii. 298.

ARISTODEMUS, painter, of Caria, about 200 B. C. Philostratus refers to him more especially as a writer on painting (*Prooem. Icon. p. 3*, Didot), but says he painted after the manner of *Eumelus*.—Brunn, ii. 309.

ARISTOLAUS, Greek painter, son and pupil of *Pausias*, about 308 B. C. Pliny says (xxxv. 40 [137]) his style was severe, and mentions among his works an *Epaminondas*, a *Pericles*, a *Medea*, a *Theseus*, an emblematical picture of the Athenian People, and a *Sacrifice of Oxen*.—Brunn, ii. 154.

ARISTOMACHUS or ARISTOMENES, painter, of Thasos. Vitruvius (iii. *Prooem. 2*) says through adverse circumstances he did not obtain renown equal to his merit. Among his works was a votive picture of three women, dedicated by them in the Temple of Aphrodite as a thank-offering for wedded happiness. He is called also *Arimnes* and *Arimenes*.—Varro de Ling. Lat., ix. 6, 12; Brunn, ii. 301.

ARISTOMENES. See *Aristomachus*.

ARISTON, Greek painter, of Thebes, son and pupil of *Aristides*. Only recorded work is a *Satyr* crowned with vine leaves, holding a goblet in his hand.—Pliny, xxxv. 36 [122]; Brunn, ii. 181.

ARISTONIDAS. See *Mnasitimus*.

ARISTOPHON, Greek painter, son of *Aglaophon* of Thasos and brother of *Polygnotus*, about 456 B. C. He was of the old Attic school, which knew nothing of perspective, foreshortening, or oppositions of light and shade, and painted in broad, flat tones, with only four colours, white, red, yellow, and black. His works were distinguished for their expressive qualities. He painted *Philoctetes* (*Plut. De And. Poet. 3*), and *Ancaeus* wounded by the boar, subjects which gave opportunity for the display of his capacity for rendering what the Greeks call *pathos*, an all-pervading emotion of pain,

ARMAND

whether physical or mental.—Pliny, xxxv. 40 [138]; Brunn, ii. 53.

ARMAND DUMARESQ, CHARLES ÉDOUARD, born in Paris, Jan. 1, 1826. Genre painter, especially of military scenes; pupil of T. Couture. In 1854 he accompanied the French troops to Algiers and Italy, to paint battle scenes and camp life. Medal: 3d class, 1861, 1863; Order of St. Maurice, 1859; L. of Honour, 1867; Officer, 1881. Works: Christ (1850), Church of Dôle; St. Bernard preaching a Crusade (1852); Martyrdom of St. Peter (1853), Cathedral of Caen; Attributes of the Arts and Sciences, Death of General Kirgener, Second Zouaves in Ambush (1855); Capture of the Great Redoubt in the Battle of Moskowa (1857); Death of General Bizot (1859), Versailles Museum; Battle of Solferino (1859); Charge of Devaux's Division (1862); Prince Imperial taking a Walk, Vive l'Empereur (1864); Colour Guard, Chaplain of the Regiment, Battle of Solferino, Passage of the Adda (1865); Charge of Cuirassiers at Eylau, Chasseurs on Foot, Carrying off the Wounded (1866); Charge of Cuirassiers (1867); Return from Elba (1868); Day before Austerlitz, Day before Solferino (1869); Defence of St. Quentin (1872); Signing the Declaration of American Independence (1873); Council of War, The Spy (1874); Surrender of Yorktown, a Prussian Uhlán (1875); Battle of Saratoga (1879); Prince of Wales reviewing the Grenadiers in 1777 (1880); Battle of Bapaume, Each in his Turn (1883); Lecture de l'Annuaire de la Cavalerie (1884).—Larousse; Meyer, *Kunst. Lex.*, ii. 260; Bellier.

ARMENINI, GIOVANNI BATTISTA, born at Faenza in 1540, died there, May 13, 1609. Roman school; went when fifteen years old to Rome, where he was allied with Taddeo Zuccaro, and copied Michelangelo's Last Judgment. From 1557 he wandered for nine years through Italian cities, mostly working for, or coöperating with other artists, and finally became a priest. He wrote a book on the theory of painting, which, as

late as the last century, was valued in Italy and Germany.—Meyer, *Kunst. Lex.*, ii. 261; Gualandi, *Mem.*, ii. 78, 192.

ARMIDA. See *Rinaldo*.

ARMITAGE, EDWARD, born in London, May 20, 1817. History painter; pupil in Paris (1836) of Paul Delaroche, whom he assisted in painting the Hemicycle in the Paris École des Beaux Arts. In 1840 he sent Prometheus Bound to the Paris Salon, and in 1843 he was awarded a prize of £300 at the Westminster Hall Exhibition, for his cartoon of the Landing of Cæsar in Britain. His cartoon, The Spirit of Religion, gained a prize of £200 in 1845, and his Battle of Meanee (Sindh), a prize of £500 in 1847. The latter was purchased by the Queen. In 1852 he painted the fresco of the Thames, and in 1854 that of the Death of Marmion in the Parliament House. Having studied two years, 1849–51, in Rome, he visited the Crimea during the Russian war, and made important studies from which he painted Balaklava and the Guards at Inkerman. Elected A. R. A. in 1867, R. A. in 1872; appointed professor and lecturer on painting at Royal Academy at 1875. His lectures were published in the United States in 1883. Works: Death of Nelson, Henry VIII. and Catherine Parr (1848); Vision of Ezekiel (1850); Samson (1851); City of Refuge (1853); Lotus Eater (1854); Ravine at Inkerman (1856); Souvenir of Scutari (1857); Retribution (1858); St. Francis before Innocent III. (1859), Christ and the Twelve Apostles (1860), Catholic Church at Islington; Pharaoh's Daughter (1861); Burial of a Martyr in Time of Nero (1863); Ahab and Jezebel (1864); Esther's Banquet (1865); Remorse of Judas (1866); Feast of Herod (1868); Gethsemane (1870), National Gallery; Simplex Munditiis (1873); Julian the Apostate (1875); Phryne, the Hymn of the Last Supper (1876); Serf Emancipation (1877); Pygmalion and Galatea (1878); Charity, Samson and the Lion (1881); St. Francis and St. Dominic at Rome, One of Raphael's Models, Sea Urchins (1882).—Art

ARMSTRONG

Journal (1863), 177; Portfolio (1870), 49; Meyer, *Künst. Lex.*, ii. 263.

ARMSTRONG, THOMAS, born in Manchester, England, in 1835. Figure painter; pupil in Paris of Ary Scheffer. In later years he has sought to combine modern French style with Pre-Raphaelite simplicity and agreeable colour. Works: Josephine, Morning, Peach Gathering, The Lesson, exhibited at Royal Academy since 1865.—Portfolio (1871), 65.

ARNDT, FRANZ, born at Lobsenz, near Posen, Aug. 20, 1842. Landscape and genre painter; pupil at Weimar Art School under Alex. Michaelis, and Theod. Hagen; visited Italy in 1872 and 1877, was appointed professor at the Art School in 1876, and secretary in 1879. His landscapes show close study of tree forms; his genre pieces are generally humorous in design. Works: Elegy, Scherzo (1872), Children's Jokes (1873), Summer Morning, North German Church.—Meyer, *Künst. Lex.*, ii. 270; Müller, 18.

ARNOLD, HERMANN, born in Munich, May 7, 1846. History and genre painter; pupil at Munich Academy under Hilten-sperger, Anschütz, Alex. Wagner, Schraudolph, and Piloty. Works: Altarpiece, Inundation Scene, Schützenkönig, Neighbour's Children, Christ; Dream of Roses (1883).—Müller, 18.

ARNOLD, KARL JOHANN, born in Berlin, Aug. 30, 1829. Portrait, animal, and genre painter; pupil of the Cassel Academy, of the Antwerp Academy, and after his return to Berlin of Adolf Menzel, who led him through a thorough study of nature in all her aspects. Works: Siesta, Fanny and her Admirers, Where is Fanny? Welcome in the Green, Hessian Peasant Girl, Wicliff Persecuted, the North German Parliament, the Great Headquarters at Paris, Boar Hunt, Altarpiece; portraits of Louis Spohr, Bettina von Arnim, two of King William, German Imperial Family; Dinner in honour of the Congress.—Meyer, *Künst. Lex.*, ii. 277; Müller, 18.

ARNZ, ALBERT, born in Düsseldorf, Jan. 24, 1832. Landscape painter, pupil of the Düsseldorf Academy, under his brother-in-law, Oswald Achenbach, with whom he visited Italy and Switzerland. Most of his subjects are taken from Rome and Naples, though he has also painted views in Westphalia and the Nether Rhine countries. Works: The Regenstein in the Hartz Mountains, Swiss Landscape, Wood Landscape with Sheep, Summer Landscape, On the Ruins of Rome (1869); The Colosseum, Coast near Naples (1871).—Meyer, *Künst. Lex.*, ii. 297; Müller, 19.

ARPINO, CAVALIERE D'. See *Cesari*, Giuseppe.

ARRIVABENE, GIULIO CESARE, born in Mantua in 1806. History and figure painter; pupil of the Milan Academy, from which he received a prize in 1833. Afterwards spent several years in Rome, where he painted historical pictures, some allegories in fresco for a palace, and in Mantua and its neighbourhood madonnas and saints for churches. Since 1853 he has been settled in Florence, and has painted mostly scenes from sacred history. Works: Ruth, Duke of Sutherland's Collection; Macbeth, Mr. Waring's Collection, London.—Meyer, *Künst. Lex.*, ii. 303.

ARSENIUS, JOHANN GEORG, born at Klemmestorp, Westergöthland, Feb. 4, 1818. Painter of horses; pupil of Wahlbom in 1849-50, and of the portrait painter Staaf in 1843. In 1852 he went to Düsseldorf and thence to Paris, where he studied under Horace Vernet; in 1865 became a member of the Stockholm Academy. He is a Lieutenant-Colonel in the Swedish cavalry. Works: Race (1864); Halt, Fire in a Stable (1866); Horses Frightened by Locomotive, Quarry near Lugnaas, Norwegian Sledge-Trotter, Grey Span, Discarded Cavalry Horse, Rigolboche, Jane, Lisa Blenda, Stallion Aurico.—Meyer, *Künst. Lex.*, ii. 305.

ARSENNE, LOUIS CHARLES, born in Paris, Dec. 23, 1780, died there, Aug. 3,

ART

1855. Religious painter, pupil of David. He illustrated the works of Chateaubriand and Lamartine, and wrote a valuable book on the fine arts, entitled *Painter's and Sculptor's Manual* (Paris, 1833). Works: *St. Louis Disembarking at Hyères* (1841); *The Pious Women at the Tomb of Christ*, *Jesus in the Garden of Olives*.

ART AND LITERATURE, Adolphe William *Bouguereau*, E. Walter, New York. Two female figures, full length. Painted for the late J. S. Jenkins, Baltimore; sold (1881) to Mr. Walter. Photogravure in *Art Treasures of America*, iii. 76.

ARTARIA, MATTHIAS, born in Mannheim, June 19, 1814. Genre painter, pupil of the Düsseldorf Academy, where he profited by intercourse with Andreas Achenbach. He has painted peasant life in Tyrol and Spain, as well as mediæval subjects. Works: *Heroic Struggle of the Tyrolese in 1809*; *Defence of the Iselberg*; *Wedding in the Ziller Valley*, *Going to Church Christmas Night*, *Munich Gallery*; *Postillion, Castle Elche, Improviser at a Well, Market Scene in Valencia, Guerillas Fleeing, Captive Huguenots, Arrest of Ravailac, Guard Room in Thirty Years' War, Maid of Saragossa*.—Meyer, *Künst. Lex.*, ii. 307; Müller, 19.

ARTEMIDORUS, painter, 1st century A. D. Among his works was a *Venus* on which Martial wrote an epigram (V. 40). He was perhaps an historian and amateur painter of a bad picture of *Minerva*.—Brunn, ii. 310.

ARTEMON, painter, place and date unknown. His pictures, *Apotheosis of Hercules* and *Laomedon, King of Troy*, were preserved in the *Portico of Octavia, Rome*. Other works were *Danaë with Robbers in Admiration*; *Queen Stratonice*; and *Hercules and Dejanira*.—Pliny, xxxv. 40 [139]; Brunn, ii. 284.

ARTHOIS, JACQUES D', born in Brussels, baptized, Oct. 12, 1613, died after 1684. Flemish school; eminent landscape painter; pupil of one Jan Mertens. His compositions, often grandly poetic, with

Scriptural subjects in foreground, were frequently placed in Belgian churches. The figures in his pictures are chiefly by Gaspard de Craeyer, Gerard Zegers, David Teniers the younger, and Van Herp. Jacques had a brother Nicholas (born 1617) and a son Jean Baptiste (born 1638), both of whom were painters. Best works in Brussels, Vienna, Dresden, Madrid, and English

Jacques V. Arthois

private galleries.—*Biog. nat. de Belgique*, i. 437; Ch. Blanc, *École flamande*; Meyer, *Künst. Lex.*, ii. 310.

ARTISTS, MEETING OF, *Velasquez*, Louvre; canvas, H. 1 ft. 6 in. × 2 ft. 6 in. Thirteen persons, in three groups, standing, in conversation; among them, at left, *Velasquez* and *Murillo*. Sometimes called *Conversation of Velasquez*. Presented to *Duchess of Alba* by Don Gabriel, son of Charles III.; sold, at her death, and finally bought from M. Laneuville in 1851, for 6,500 fr.—Ch. Blanc, *École espagnole*; *Art Journal* (1852), 364; *Gaz. des B. Arts* (1879), xx. 237; Curtis, 16.

ARTVELT, ANDRIES VAN, born in Antwerp, baptized March 25, 1590, died there in 1652. Flemish school; marine painter; master of the guild in 1609–10, went to Italy probably after Sept., 1627, but had returned to Antwerp in 1630. His portrait of *Van Dyck*, painted in 1632, is in the *Augsburg Gallery*. Works: *Shipwreck of Turkish Vessel* (1623), *Ghent Museum*; *Naval Battle*, Th. van Lerijs, Antwerp; *Marine*, *Suermondt Museum, Aix-la-Chapelle*; do. with *Men-of-War*, *Vienna Museum*.—Meyer, *Künst. Lex.*, ii. 316.

ASAM, COSMAS, born at *Benedictbeuern, Bavaria*, Sept. 18, 1686, died in 1742. Italian school; history painter, pupil of *Ghezzi* in Rome, where he won the first prize at the Academy. One of the most skilful and characteristic imitators of the Italian Rococo style, painted chiefly in

ASCENSION

fresco, and decorated innumerable churches and monasteries in and out of Bavaria, working conjointly with his brother Aegidius, sculptor, notably the Cathedral of Freising, 1723–24. He was court painter to the Elector of Bavaria. Works: Vulcan forging Arms for Æneas, Ceiling in the Chapel, Schleissheim Castle; Decorations in Chapel and Staircase, Grand-ducal Palace, Mannheim; do. in St. John's, Munich.—Meyer, *Künst. Lex.*, ii. 321.

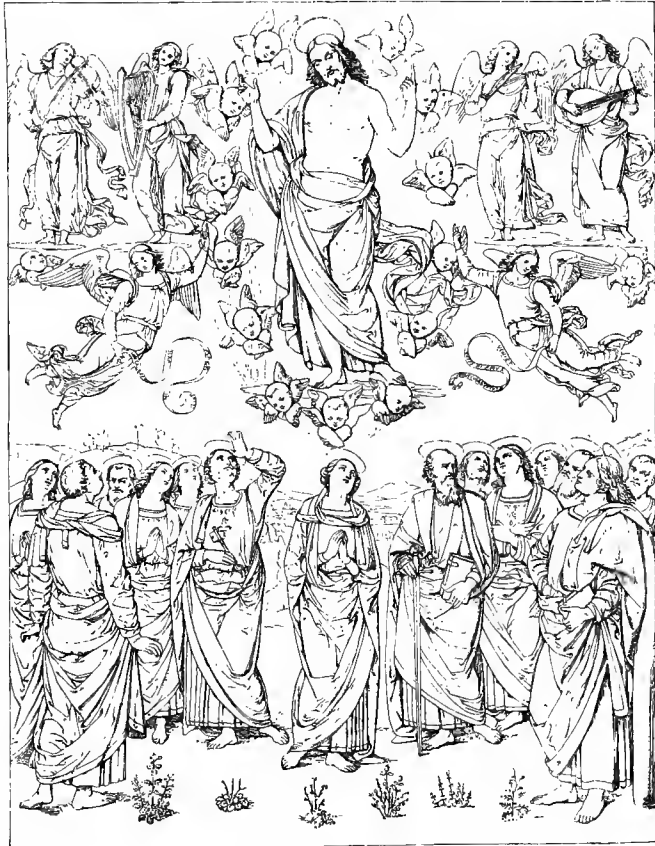
ASCENSION (Fr. Ascension, Ital. Ascensione, Sp. Ascension, Ger. Himmelfahrt, Aussteigung), the ascension to Heaven of Christ after the Entombment (Acts i. 9–11).

By P. *Perugino*, Lyons Museum, France; wood, transferred to canvas; figures nearly life size. Christ, draped below the waist, and attended by angels, two on each side, is supported by two other angels in a glory of cherubs' heads. He points upward with both hands, where two seraphs attend the Eternal, in a circular glory of same kind, in benediction; below, the Virgin, SS. Peter and Paul, and Apostles looking upward. Formerly central part of great altarpiece of S. Pietro, Perugia; taken to Paris and cleaned in 1815, and given to Lyons by Pius VII.—C. & C., Italy, ii. 205.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Christ ascending, sustained by angels. Beneath, a sort of epitome of events preceding the ascension; in distance, two apostles going to Emmaus; nearer, a group round a table set in a

little valley; and in foreground a reclining figure (St. Peter?).—Ruskin, *Stones of Venice*, iii. 340.

Subject treated also by Sebastiano Ricci, SS. Apostoli, Rome, Dresden Gallery; Giotto, S. M. dell' Arena, Padua; Correggio, S. Giovanni Evangelisti, Parma; Andrea Orcagna, National Gallery, London; Tintoretto,



Ascension, by Perugino, Lyons Museum.

Il Redentore, Venice; Rubens, Jesuits' Church, Antwerp (burned, 1718).

ASCLEPIODORUS, painter, sculptor, and writer on art, Athens, second half of 4th century B.C. Praised by Apelles for skill in rendering the relative proportions of objects, and regarded by him as his superior in composition. His picture of the twelve great gods was purchased by Mnason, tyrant of

ASHER

Elatea, for 360 talents.—Pliny, xxxv. 36, 59 [107]; Brunn, ii. 256.

ASHER, LOUIS, born in Hamburg, June 28, 1804, died there, March 7, 1878. History and genre painter; pupil in Hamburg of Gerdt Hardorf and of Leo Lehmann, then from 1821 at the Dresden Academy, and in Düsseldorf under Cornelius, whom, in 1825, he followed to Munich. In 1827 he returned to Hamburg; settled in Berlin in 1830; visited Italy in 1832 and 1839. Works: Roman Woman at the Well, Maria l'Ortolana, King Lear and Cordelia (1854), Hamburg Gallery; St. Cecilia, Resurrection (1851); Albanian Shepherd Family (1835); Roman Shepherd Boy, Ave Maria, Portrait of Jenny Lind.—Meyer, *Künst. Lex.*, ii. 306.

ASKEVOLD, ANDERS MONSSEN, born in Parish of Askevold, Bergen, Norway, Dec. 25, 1834. Landscape and animal painter, pupil of Reusch in Bergen, and in 1855, of Gude in Düsseldorf. Spent four years in Paris after 1860. Studio at Bergen. His favourite subjects are the Norwegian mountain pastures; the figures in them are less successful than the cattle, which he represents with rare truthfulness.—Meyer, *Künst. Lex.*, ii. 329.

ASPER, HANS, born in Zürich in 1499, died March 21, 1571. German school; history and portrait painter, held in much repute by his fellow citizens, and elected member of the great council, in 1545. Of his numerous façade decorations but one, a lion with shield on the Kyborg Castle door, has been preserved. His portraits are earnest and careful, though dry and uninteresting. Works: Portraits of Zwingli and Daughter, City Library, Zürich; three portraits (1538), Artists' Association, Zürich; three do. in a private collection at Solothurn.—Meyer, *Künst. Lex.*, i. 331; W. & W., ii. 484.

ASPERTINI, AMICO, born in Bologna about 1475, died in 1552. Bolognese school; probably pupil of Ercole Roberti Grandi and Lorenzo Costa. Was a very rapid painter, who

filled the porticoes and covered the façades of many churches in his native city; travelled in Italy and left many works, the earliest in St. Cecilia, Bologna. Between 1506 and 1510 he painted frescos in S. Frediano, Lucca, and in 1514 the front of the library of S. Michele in Bosco. His compositions are poor in arrangement, his figures strained in action, and his flesh tones red and fiery. As a sculptor his only known work, produced in 1526, is the Dead Christ

in the Arms of Nicodemus in the lunette of the great portal of S. Petronius, Bologna. He showed signs of insanity toward the close of his life. Among his works are: Adoration of Shepherds, Berlin Museum; Rape of Sabinas, Madrid Museum; Madonna and Saints, Lucca Gallery. His brother, Guido Aspertini, painted an Adoration of the Magi, Bologna Gallery.—C. & C., N. Italy, i. 575; Vasari, ed. Le Mon., ix. 4, 84; ed. Mil., v. 179; Meyer, *Künst. Lex.*, ii. 337; Ch. Blanc, *École bolonaise*; Gualandi, *Mem.*, 1st Series, 33; 2d do., 9, 11; 3d do., 178.

ASSCHE, HENRI VAN, born in Brussels, Aug. 30, 1774, died there, April 10, 1841. Landscape painter, first instructed by his father, an amateur artist, then pupil of J. B. de Roy; visited Italy, Holland, Germany, and Switzerland; painted especially waterfalls with great skill. Member of Ghent, Brussels, Antwerp, and Amsterdam Academies. Several medals. Order of Leopold, 1836. Works: Storm (1805), Antwerp Museum; Falls at Toccai, Switzerland, View of a Mill, Brussels Museum; View near Brussels during Storm, Bruges Museum; Rhine View, Falls near Rochefort, Haarlem Museum. His niece and pupil, Isabella v. A. (born in Brussels, Nov.

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ASSELT

23, 1794) was also a good landscape painter, won first prize by Ghent Academy in 1829. Work: View of Boitsfort near Brussels, National Gallery, Amsterdam.—Biog. nat. de Belgique, i. 500; Messenger des Sciences, etc. (1841), 293; Meyer, *Künst. Lex.*, ii. 344.

ASSELT, JOHANNES VAN DER, flourished 1364–1386, at Ghent. Flemish school; the earliest Flemish painter whose name is known to us. Employed by Louis de Male, Count of Flanders; afterward by Philip the Hardy, of Burgundy. Probably painted the frescos in the chapel of Notre Dame, Courtrai, full lengths of the Counts of Flanders since Philip d'Alsace, now greatly injured.—Meyer, *Künst. Lex.*, ii. 347; C. & C., *Flemish Painters*, 12.

ASSELYN (Asselin), JAN, called Krabbetje, born at Diepen in 1610, died in Amsterdam in 1660. Dutch school; landscape painter, pupil of Esaias van de Velde; resided in Rome from 1630 to 1645, where he was influenced by



Jan Miel and Pieter van Laar. Works: View of the Tiber, Landscape with Travelers, and two other pictures, Louvre; Swan Defending her Nest, Landscape, National Gallery, Amsterdam; Italian Landscape,

A Brussels Museum; Ruined Castle, Munich Gallery; Woman and Cattle, Sir Th. Baring, England.—Kugler (Crowe), ii. 445; Meyer, *Künst. Lex.*, ii. 348; Ch. Blanc, *École hollandaise*.

ASSERETO (Axareto), GIOVACCHINO, born in Genoa, about 1600, died there, July 28, 1649. Pupil of Luziano Borzone and of Ansaldo. From his sixteenth year he painted altarpieces for churches and monasteries in

Genoa, and in 1639 went to Rome; after his return painted chiefly frescos; was in his time the best painter in Genoa.—Meyer, *Künst. Lex.*, ii. 351; Lavice, *Musées d'Italie*, 114.

ASSISI, ANDREA D'. See *Ingegno*.

ASSMUS, ROBERT, born at Stuhm, West Prussia, Dec. 25, 1842. Landscape painter; studied from nature and after Calame; went to Berlin in 1859, and was much impressed by the works of Trogon and Lessing. Supported himself by working for illustrated papers, until after the war of 1870–71, when he took up landscape painting, settled in Munich, visited Upper Italy, Hungary, the Baltic Sea, Switzerland, etc., and published an illustrated work, *Alsace-Lorraine*, which was most favourably received. Works: The Gemmi Pass, Wood Lake, View near Stuttgart, Village in the Carpathian Mountains, Aussee, Landscape in Lorraine, On the Banks of the Weichsel, Evening, Windmills in a Storm.—Meyer, *Künst. Lex.*, ii. 354; Müller, 19.

ASSUMPTION (Fr. Assomption, Ital. Assunzione, Sp. Asuncion, Ger. Mariä Himmelfahrt), the ascension to Heaven of the Virgin after death, according to the legend of the Latin and Greek churches.

By Fra *Bartolommeo*, Besançon Cathedral, France. The Virgin and Child on a throne carried by Angels in clouds; below, left, SS. John Baptist, Sebastian, and Stephen; right, the patron Jean Carondelet, kneeling, and behind him St. Bernard and another saint. Of the master's best time. Placed first by Jean Carondelet, archbishop of Palermo, in his family chapel in S. Etienne, Besançon; after his death (1544) came into cathedral.—C. & C., Italy, iii. 477.

By Fra *Bartolommeo*, Naples Museum; wood, arched, figures life size. The Virgin, rising to heaven, rests one foot on the head of a little angel whose hands are crossed under his chin; below, SS. John and Catherine of Alexandria, the latter holding a palm, kneel at her tomb, which is filled with flowers. Painted in 1516 for S. M. in Cas-

ASSUMPTION

tello, Prato; on suppression of church sold for six scudi to Giulio Porini, chancellor of Florence; sold by him to an Englishman in Florence, who transferred it to Mr. Milton for 150 zecchini; the latter disposed of it to Pius VI. for 3000 Roman crowns; disappeared from Rome at time of invasion, and long supposed to be lost.—Vasari, ed. Mil., iv. 193; Marchese, ii. 117; C. & C., Italy, iii. 470; Lavice, 200.

By Sandro *Botticelli*, National Gallery, London; canvas, H. 12 ft. 3 in. × 7 ft. 5 in. Below, the Apostles round the tomb of the Virgin, with the donor and his wife, and views of Florence and Pistoja in background; above, the Coronation of the Virgin, and below that three circles in the sky, each formed of three rows of figures—the Patriarchs, Prophets, Apostles, Evangelists, Martyrs, Confessors, Doctors, Virgins, and Hierarchs. Painted for S. Pietro Maggiore, Florence, on commission of Matteo Palmieri, who gave the whole scheme for the work. Vasari says the painter and his patron were charged with heresy, and the work was interdicted and covered from view. Hamilton Palace sale (1882), £4777 10s.—Waagen, *Art Treasures*, iii. 296; Vasari, ed. Mil., 314.

By Agostino *Carracci*, Bologna Gallery; canvas, H. 10 ft. 2 in. × 6 ft. 1 in. The Virgin in glory, upheld by angels; below, the Apostles around the tomb. Formerly in S. Salvatore, Bologna; carried to Paris in 1796; returned to Bologna in 1815. Engraved by Mitelli; G. Wagner; G. Asioli.—Pinac. di Bologna, Pl. 64; Landon, *Musée*, ii. Pl. 40.

By Annibale *Carracci*, Bologna Gallery; canvas, H. 7 ft. 10 in. × 4 ft. The Virgin in the clouds, borne up and surrounded by angels; below, the disciples around the empty tomb gazing upward in wonder and awe. From the suppressed church of S. Francesco, Bologna. Engraved by Mitelli; Rosaspina.—Pinac. di Bologna, Pl. 9.

By Annibale *Carracci*, Dresden Gallery; canvas, H. 13 ft. 6 in. × 8 ft. 8 in. The

Virgin in glory above, with an angel choir; below, the Apostles around the tomb—a Roman sarcophagus near a ruined temple. Painted for the chapel of S. Rocco, Reggio; removed to Este Gallery, and thence to Dresden. Engraved by J. Camerata.—Gal. Roy. de Dresde, i. Pl. 19.

By *Correggio*, Cathedral of Parma; fresco on ceiling of cupola. The Virgin, borne aloft on luminous clouds by numberless angels, is received in the heavens by the Archangel Gabriel and by joyous groups of angels and saints; below, within a parapet, which appears to form an encircling socle to the dome, are the Apostles, standing between the windows, mostly in groups of two; behind them are genii holding candelabra, swinging censers, and pouring perfumes; in the four divisions of the dome, borne on clouds by genii, stand the four patron saints of Parma, John Baptist, Thomas, Hilary, and Bernard.—Vasari, ed. Mil., iv. 111; Heaton, *Correggio*, 166.

By *Guercino*, Hermitage, St. Petersburg. The Madonna surrounded by angels rises on a cloud to heaven, with her eyes raised. Below her the Apostles stand round an empty tomb adorned with a bas relief. Painted in 1623 at Bologna for Alessandro Tanari. Considered one of the painter's masterpieces.—Amorinici, *Vita di Franc. Barbieri*, 44.

By *Guido* Reni, Munich Gallery; silk cloth, H. 9 ft. × 6 ft. 4 in. The Virgin, with outstretched arms, standing upon clouds, upborne and surrounded by angels, is rising heavenward in a glory of light. The best example of Guido's manner of treating the theme.—Jameson.

By Andrea *Mantegna*, Trivulzi Gallery, Milan; canvas, figures life size; signed, dated 1497. The Virgin and Child in an elliptical glory in the sky, above a landscape; at the sides, SS. John Baptist, Romualdo, and a bishop; three boy angels in front. Dimmed by repeated varnishings.—C. & C., N. Italy, i. 409.

By *Murillo*, Alfred Fletcher, Allerton

ASSUMPTION

Hall, Liverpool, Eng.; canvas, H. 8 ft. × 5 ft. 4 in. The Virgin soars upward, with her left hand raised; six cherubs at her feet and many heads above; seven Apostles around sarcophagus, which contains a white rose. Formerly in Capuchin Convent, Genoa; bought at Walsh Porter sale (1810), £730.—Curtis, 140.

By *Murillo*, Earl of Northbrook, London; canvas, octagonal, 1 ft. 1 in. × 1 ft. 1 in. The Virgin upborne on clouds; below, the twelve Apostles and two Marys around the open tomb.—Stirling, iii. 1419; Waagen, Treasures, ii. 181; Curtis, 139.

By *Murillo*, Sir Richard Wallace, Bart., London; canvas, about 2 ft. 6 in. × 2 ft. The Virgin seated on clouds, surrounded by cherubs; below, the sarcophagus, with the three Marys kneeling behind it; five Apostles on left, and seven on right. From Stowe collection.—Curtis, 140; Waagen, Treasures, ii. 153.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 6 ft. 6 in. × 4 ft. 9 in. The Virgin, standing on clouds, with right hand outstretched; below, thirteen cherubs; above, ten heads. From Houghton Gallery; appraised at £700

when Lord Orford's pictures were sold to Empress of Russia. Engraved by Val. Greene in 1766.—Curtis, 140; Cat. Hermitage, 130.

By *Pietro Perugino*, Cappella Rabatta, SS. Annunziata de' Servi, Florence, painted about 1502. Not one of the master's best

works.—Vasari, ed. Mil., iii. 586; C. & C., N. Italy, iii. 207.

By *Pietro Perugino*, Florence Academy; wood, arched, H. 13 ft. 4 in. × 7 ft. 9 in.; signed, dated 1500. The Virgin seated in clouds, surrounded by seraphs and a choir



Assumption, Rubens, Antwerp Cathedral.

of angels playing instruments; above, the Eternal, with seraphs and angels; below, Cardinal S. Bernardo degli Uberti, S. Gio. Gualberto, St. Benedict, and Archangel Michael. Painted for church at Vallombrosa; removed to Academy in 1810 on suppression of monastery by the French

ASSUMPTION

government. One of Perugino's best works. Engraved by F. Livy.—Vasari, ed. Mil., iii. 577; C. & C., Italy, iii. 215; Gall. dell' Accad. di Firenze, Pl. 51.

By Nicholas *Poussin*, Louvre; canvas, H. 1 ft. 8 in. × 1 ft. 4 in. The Virgin standing, her eyes upraised and arms extended, is sustained on clouds by four angels; below, a vast plain with a city's towers in distance. Painted in 1650 for M. de Mauroy, Ambassador of France at Rome; passed thence to crown. Engraved by J. Pesne; G. Duquey; Laugier (1815); P. Bettelini in Musée Français; Annedouche.—Rëveil, i. 15; Filhol, viii. 561; Landon, iii. 60.

By Girolamo *Romanino*, S. Alessandro, Bergamo; canvas, arched, life size. The Virgin ascending amidst angels; above, the Eternal; below, the Apostles around the tomb. Painted about 1525–30.—C. & C., N. Italy, ii. 389.

By *Rubens*, Antwerp Cathedral; wood, arched, H. 13 ft. 6 in. × 8 ft. 6 in. The Virgin, ascending seated on clouds, surrounded by a host of angels, some of whom bear the skirt of her robe and mantle, while others have wreaths and palms in their hands, and two are soaring to place a chaplet on her head; below, the Apostles and three women, assembled at the deserted tomb, which stands in front of the open sepulchre. Carried off by the French and placed in the Louvre, whence returned in 1815. Engraved by Bolswert.—Smith, ii. 6.

By *Rubens*, Brussels Museum; canvas, H. 17 ft. 2 in. × 10 ft. 11 in. The Virgin ascending, with twelve angels floating among the clouds beneath her and many cherubim above; below, the Apostles and holy women visiting the deserted tomb. Painted for Cathedral of Notre Dame, Brussels, but, being found too small, bought by Jesuits for their church. Carried to France; returned in 1815 and placed in Museum. Engraved by Bolswert, Loemans.—Smith, ii. 20.

By *Rubens*, Munich Gallery; canvas, H. 13 ft. 1 in. × 8 ft. 9 in. The Virgin ascending, attended by numerous angels;

above, the Saviour welcoming her with open arms; below, the Apostles and holy women around the tomb. Formerly in Notre Dame de la Chapelle, Brussels. Engraved by P. Pontius, Masson.—Smith, ii. 61.

By *Rubens*, Vienna Museum; wood, H. 14 ft. 6 in. × 9 ft. 8 in. The Virgin ascending, accompanied by a vast company of angels; below, the Apostles surrounding the tomb,



Assumption, Andrea del Sarto, Palazzo Pitti, Florence.

at the side of which are three women, two of whom are showing flowers taken off the winding sheet, while Mary Magdalen leans on the shoulder of one of them. Bought at Antwerp in 1774, with another picture, for 18,000 florins.—Smith, ii. 88.

By Andrea del *Sarto*, Madrid Museum; wood, H. 5 ft. 9 in. × 4 ft. 5 in. Bought for £230 from collection of Charles I. of England, and sent by Philip IV. to Escorial, whence brought to Museum.—Cat. Museo del Prado.

ASSUMPTION

By *Andrea del Sarto*, Pal. Pitti, Florence; wood, arched, H. 12 ft. 1 in. × 6 ft. 11 in. The Virgin seated in clouds surrounded by angels; below, the Apostles grouped around the sepulchre; in front, kneeling, a female saint and Saint Nicholas of Bari. Painted about 1526 for S. Antonio del Poggio, Cortona, whence taken to Florence in 1639 by Ferdinand II.—Vasari, ed. Mil., v. 34; C. & C., Italy, iii. 578.

By *Andrea del Sarto*, Palazzo Pitti, Florence; wood, arched, H. 11 ft. 10 in. × 6 ft. 7 in. The Virgin seated in clouds surrounded by angels; below, the Apostles around the open tomb. The Apostle in front, looking at the spectator, is Andrea himself. Ordered by Bartolommeo Panciatichi, but left unfinished by Andrea at his death (1531). Acquired for the Pitti by Grand Duke Pietro Leopoldo. "A masterpiece for lightness, aerial perspective, and finish" (C. & C.). Engraved by Paradisi.—Vasari, ed. Mil., v. 33; C. & C., Italy, iii. 577; Gal. du Pal. Pitti, iii. Pl. 115.

By *Sassoferrato*, Louvre; canvas, H. 4 ft. 7 in. × 2 ft. 10 in. The Virgin, in a glory, standing upon clouds, her hands joined, and eyes raised; below, three cherubs' heads, and, on each side, three others placed symmetrically.—Villot, Cat. Louvre.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. The Madonna ascending

from the tomb, half leaning on an angel; above, a circle of cherubs and angels. Once a noble picture, but now ruined by



Assumption, Titian, Venice Academy.

restoration.—Ruskin, *Stones of Venice*, iii. 332.

By *Titian*, Cathedral of Verona; canvas, arched on top, figures in foreground life size.

ASSUNZIONE

The Virgin sitting in light on the clouds above the tomb, around which the Apostles are grouped gazing upward; St. Thomas catches her girdle as it falls. Painted in 1543; carried to France close of last century and returned in 1815.—C. & C., Titian, ii. 69; Ridolfi, *Maraviglie*, i. 229; Vasari, ed. Mil., vii. 445; Burckhardt, 720; Landon, *Musée*, viii. Pl. 11.

By *Titian*, Venice Academy; wood, arched at top, 22 ft. 8 in. × 11 ft. 9 in.; signed. The Virgin, with hands upraised and eyes turned towards heaven, from which the Eternal welcomes her with outstretched arms, is ascend-

C. & C., Titian, i. 211; Kugler (*Eastlake*), ii. 534; *Klas. der Malerei*, i. Pl. 58; Burckhardt, 716; *Lavice*, 464; *Viardot*, 331.

Subject treated also by Moretto, Brera, Milan; Pinturicchio, Naples Museum; Rubens, Palazzo Colonna, Rome, Liechtenstein Gallery, Vienna; Palma Vecchio, Venice Academy; Taddeo Bartoli, Berlin Museum; Fra Bartolommeo (attributed), Berlin Museum, Earl of Warwick; Francisco de Ribalta, Valencia Museum; Ambrogio Borgognone, Brera, Milan; Paolo Veronese, Venice Academy; Giovanni Moroni, Brera, Milan; Tintoretto, Gesuiti, Venice; Giorgio Vasari, Badia, Florence; Domenico Ghirlandajo, S. M. Novella, Florence; Bernardo Poccetti, S. Felicità, ib.

ASSUNZIONE. See *Assumption*.

AST, BALTHAZAR VAN DER, first half of 17th century, died at Delft after 1650. Dutch school; still-life painter, master of St. Luke's guild at Utrecht in 1619 and still living there in 1629. Works: *Apple Blossoms with Insects*, Fruit-pieces (2), Berlin Museum; *Fruit-piece*, Dresden Gallery; Others in Amalienstift, Dessau



Burial of Atala, Girodet de Roussy, Louvre.

ing attended by a swarm of cherubs and angels arranged in a circle of clouds around her; below, the Apostles, in shadow, are grouped around the tomb, gazing upward with awe-stricken faces. Painted in 1516-18 for the high altar of S. M. dei Frari, Venice, where it was first exposed to public view, March 20, 1518. So dimmed even in the 16th century by candle-smoke and other causes that Vasari says it could scarcely be seen. The French did not think it worth carrying to Paris. Since removal to Academy, somewhat injured by cleaning and extensive repainting in lower part; upper part fairly preserved.—Vasari, ed. Mil., vii. 436;

and Gotha Gallery.—Meyer, *Künst. Lex.*, ii. 355.

ASTRONOMERS, Giorgione. See *Chaldean Sages*.

ASTRONOMY, *Raphael*, Camera della Segnatura, Vatican; fresco, on ceiling. Female figure, leaning over a celestial globe, gazing at the planets; on each side a little genius holding a tablet. Painted in 1511.—Passavant, ii. 90; Müntz, 349.

ATALA, BURIAL OF, *Girodet de Roussy*, Louvre; canvas, H. 6 ft. 10 in. × 8 ft. 9 in. Scene from Chateaubriand's *Atala* (*Génie du christianisme*). At the entrance to a grotto, Chactas and Father Aubry are about to lay

ATALANTA

in a grave, which they have dug, the body of Atala, whose hands, joined upon her breast, hold a cross. Salon, 1808; acquired in 1818, with Endymion and the Deluge, for 50,000 fr. Engraved by Roger; R. U. Massard.—Réveil, i. 5.

ATALANTA AND MELEAGER, *Rubens*, Madrid Museum; canvas, H. 5 ft. 1 in. × 8 ft. 6 in. Atalanta and Meleager participating in the chase of the Calydonian boar; background a woody landscape. Collection of Philip IV.—Madrazo, Cat. Madrid Mus.

ATALANTA'S RACE, Edward J. Poynt-

Said by Pliny (xxxv. 40 [134]) to have been compared to Nicias and even preferred to him by some. He was more sombre in his colouring than Nicias, yet more pleasing. Among his works were, at Eleusis a Phylarchus, and at Athens a Synzenicon (family group); Ulysses Detecting Achilles in Female Costume; and Groom Leading a Horse, which contributed more to his fame than any other of his pictures. Pliny adds that if Athenion had not died young, no one would have been comparable to him.—Brunn, ii. 294.



March of Attila, Raphael, Stanza d'Eliodoro, Vatican.

ter. Atalanta, when her father desired her to marry, made it a condition that each of her suitors should contend with her in a footrace, to be put to death in case she conquered him. Milanion, who had received three golden apples from Venus, dropped them one after the other, and as Atalanta stopped to pick them up, won the race. Academy, 1876. Engraved by F. Joubert.

ATHENA (Minerva), pictures. See *Antiphilus*, *Cleanthes*, *Fabullus*.

ATHENION, Greek painter, of Maronea in Thrace, pupil of Glaucion of Corinth.

ATHENS, SCHOOL OF. See *School of Athens*.

ATTILA, MARCH OF, *Raphael*, Stanza d'Eliodoro, Vatican; fresco. Attila, King of the Huns, marching with his savage hordes towards Rome, is met by SS. Peter and Paul, patrons of the holy city, who appear in the clouds, sword in hand; this so terrifies Attila (on the black horse in the middle) that he submits to the terms of Leo I. (portrait of Leo X.), who is on a white horse at the left, surrounded by his retinue. Painted in 1540; in allusion to the expulsion of the

AUBERT

French from Italy. Studies in Louvre and at Oxford. Engraved by Volpato; S. Bernard; P. Anderloni; F. Colignon.—Vasari, ed. Mil., iv., 347; Müntz, 366; Passavant, i. 146; Springer, 204; Kugler (Eastlake), ii. 435; Gruyer, Fresques, 215; Perkins, 135.

AUBERT, AUGUSTIN RAYMOND, born in Marseilles, Jan. 23, 1781, died there, Nov. 5, 1857. History, portrait, and landscape painter; pupil of Guenin at Marseilles, and of Peyron in Paris. In 1804 returned to Marseilles, and in 1810, was made director of the school of drawing and of the Museum; in 1845 he retired to his country seat near Marseilles, where he died. Exercised much influence upon art in his native city and educated a number of able pupils. Works: Noah's Sacrifice (1817), Marseilles Museum; Visit of the Virgin to S. Elizabeth (1822), Glorification of Christ (1838), Annunciation (1827), Martyrdom of St. Paul (1836), Church of St. Paul, Beauvais.—Meyer, *Künst. Lex.*, ii. 371.

AUBERT, ERNEST JEAN, born in Paris, in 1824. Genre painter, pupil of Paul Delaroche and in engraving of Martinet. Won the prix de Rome for engraving in 1844, and lived five years in Italy. Devoted himself chiefly to engraving until 1853, when he turned his attention to lithography and afterward to painting. Medals for painting: 3d class, 1861; 2d class, 1878. Works: Confidence (1861); Martyrs under Diocletian (1863); Youth (1865); Early Breakfast (1867); Broken Thread (1872); At the Fountain (1875); Coming Love (1877); Le

JEAN AUBERT.

barde Hyvarnion et Ravanone (1883); Menu de l'Amour (1884); Aurora Cools the Wings of Love (1885).

AUBLET, ALBERT, born in Paris; contemporary. History and portrait painter; pupil of Jacquand and of Gérôme. Medals: 3d class, 1880; 2d class, Munich, 1883.

Works: The Siesta, Interior of a Stable, Interior of a Courtyard, Farm at Tréport (1874); Men of the Reserve in a Barrack at Cherbourg (1879); Selene (1879); Meeting of Henri III. and the Duc de Guise (1880); Inhaling Room at Mont-Doré (1881); Dancing Dervishes at Scutari (1882); On the Beach, Tréport (1883); Nero Poisoning Slaves (1876), St. Étienne Museum; Esqui-Djamidja—Broussa (1884); Bathing Time at Tréport (1885).

AUBRY, ÉTIENNE, born in Versailles, Jan. 10, 1745, died in Paris, July 21, 1781. Portrait and genre painter, pupil of J. G. Silvestre and Joseph Vien. Member of the Academy in 1775. His genre paintings of 1779 show an inclination to imitate Greuze. Bore the title of painter to the king. Portrait of the Artist, Louvre.—Meyer, *Künst. Lex.*, ii. 378; Wurzbach, *Fr. Maler d. xviii. J.*, 40.

AUDEN-AERD (Audenaerde, Oudenaerde), ROBERT VAN, born in Ghent, Sept. 20, 1663, died there, June 3, 1743. Flemish school; history and portrait painter, pupil of Frans van Mierop and of Jan van Cleef, then of Carlo Maratti in Rome, where for many years he was employed by his patron, Cardinal Barbarigo; returned to Ghent in 1723, after an absence of thirty-eight years. Works: Abbot and his Canons in Chapter, Assumption (1725), Museum, Ghent; Assumption, St. Nicholas', ib.; Martyrdom of St. Catherine, St. James', ib.; Christ among the Doctors, Petit-Béguinage, ib.—*Biog. nat. Belgique*, i. 535; Meyer, *Künst. Lex.*, ii. 383.

AUDUBON, JOHN JAMES, born in Louisiana, May 4, 1780, died in New York, Jan. 27, 1851. Animal painter; studied under David in Paris in 1795 or '96. Made many expeditions down the Ohio and in Florida to sketch birds; visited Europe again in 1826 and 1832; published, in 1828-44 his "Birds of America" and his "Ornithological Biography," the former il-

AUERBACH

lustrated and coloured from his own drawings. He projected also a work on the "Quadrupeds of America," which was finished by his sons after his death. The New York Historical Society owns many of Audubon's original drawings; his Covey of Blackcock and Canada Otter were in Philadelphia Exhibition, in 1876.—Mrs. Audubon, Memoir (New York, 1869).

AUERBACH, JOHANN GOTTFRIED, born at Mühlhausen, Thuringia, Oct. 28, 1697, died in Vienna, Aug. 3, 1753. German school; portrait painter, from about 1716 in Vienna, where he became court painter in 1735 and member of the Academy in 1750. Works: Portrait of Charles VI.; Portrait of Prince Eugène, Vienna Museum; do. Salz-dalum Gallery.—Meyer, *Kunst. Lex.*, ii. 436.

AUGUIN, LOUIS AUGUSTIN, born in Rochefort, in 1824. Landscape painter, pupil of Jules Coignet and Corot; settled in Bordeaux and has exhibited, since 1846, many landscapes of poetic character. Medals at Vienna (1873); Paris, 3d class (1880); 2d class (1884). Works: Fields around Saintonge, June Day (1872); Evening in the Valley (1873); Height of Alençon, Banks of the Bramerie (1876); Dunes of Montalivet (1883); Summer Day at Grande Côte (1884).—Meyer, *Kunst. Lex.*, ii. 438.

AUGUSTIN, JEAN BAPTISTE JACQUES, born in Saint-Dié, Lorraine, Aug. 15, 1759, died in Paris, April 13, 1832. As a painter of portraits, in miniature, of the most eminent persons of his time, he attained a European reputation, and educated a great number of meritorious artists. In 1819 was appointed first painter to the king. Exhibited at Paris from 1791 to 1831. Works: Two portraits of Napoleon, Portrait of Louis XVIII., two female portraits (1815 and 1824), Sir Richard Wallace, London.—Meyer, *Kunst. Lex.*, ii. 440.

AUGUSTINE, ST., *Murillo*, Joseph T. Mills, Rugby, Warwickshire; canvas, H. 5 ft. 10 in. × 4 ft. 5 in. The Saint, in bishop's robes, with mitre and crook, stands on sea-shore conversing with a child who is trying

to fill a hole in sand with water taken from sea in a shell. According to the legend, the child said he was going to empty the sea into the hole. "Impossible," said the Bishop. "No more impossible," replied the child, "than for you to explain the Trinity, on which you are meditating." Louis Philippe sale, £680. Same subject by Sanchez Coello in Escorial, Guercino in Madrid Museum, and Garofalo in National Gallery of London; fresco attributed to Raphael in Vatican.—Curtis, 219; *Cat. Nat. Gal.*; *Stirling*.

By *Murillo*, George Tomline, Orwell Park, Suffolk, England; full-length, life size. The Saint, in a robe lined with red, kneels in ecstasy before a flaming heart which appears in clouds, with an inscription; on the floor, three books, a mitre, and a crozier. Painted about 1678 for Convent of S. Augustine, Seville; taken to Paris by Marshal Soult, who sold it about 1846 to Mr. Tomline. Dr. Waagen calls it the finest single figure he knew by the master. Copy in Cadiz Museum.—Waagen, *Treasures*, iii. 441; Curtis, 218.

By *Murillo*, Seville Museum; wood, H. 8 ft. 3 in. × 4 ft. 4 in. The Saint, seated behind a table, holding a pen over an open book, beholds a vision of the Trinity, above on his right, in a glory of cherubs and heads. Painted about 1678 for Convent of S. Augustine, Seville; companion to above.—Curtis, 217.

By *Murillo*, Seville Museum; wood, H. 8 ft. 3 in. × 4 ft. 4 in. The Saint, in the habit of the Order of St. Benedict, kneeling, presents to Infant Jesus, seated on lap of Virgin, a flaming heart which the Child transfixes with a dart; above, cherubs and heads. Painted about 1678 for Convent of S. Augustine, near the Carmona Gate, Seville, which was suppressed at the beginning of this century.—C. Bermudez, ii. 60; *Carta*, 96; *Ponz, Viage*, ix. 135; Curtis, 217.

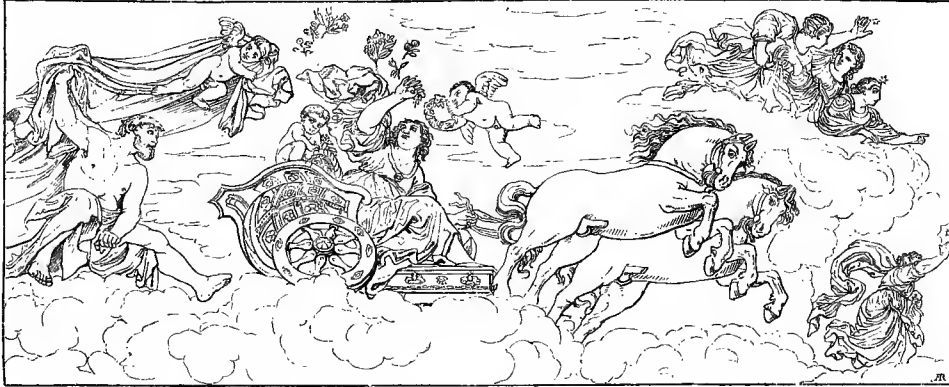
AUGUSTUS AND THE FRIENDS OF VIRGIL, *Raphael*, Camera della Segnatura,

AURORA

Vatican; picture in grisaille, under the Parnassus, at right. Emperor Augustus preventing the friends of Virgil, Tucca and Varius, from burning the MS. of the *Æneid*,

and effect. Engraved by F. Pozzi (1880).—Burekhardt, 773.

AURORA, *Guido Reni*, Palazzo Rospigliosi, Rome; fresco, on the ceiling of the gar-



Aurora, Guercino, Palazzo Ludovisi, Rome.

as the poet had directed; on right, eight other figures. Painted in 1511.—Passavant, ii. 91.

AURORA, *Guercino*, Palazzo Ludovisi, Rome. Painted on the ceiling of a casino in the gardens of the villa. Apollo seated in a car dragged above the clouds by heavy mottled horses, is surrounded by the Hours.

den pavilion. Aurora precedes Phœbus, who, sitting in a chariot drawn by horses, is attended by the Hours, graceful figures varied in action. Best work of the master for composition and color. Engraved by J. Frey; Pasqualini; R. Morghen; C. Preisel.—Ch. Blanc, *École bolonaise*; Kugler (*Eastlake*), ii. 489; Lavice, 383.



Aurora, Guido Reni, Palazzo Rospigliosi, Rome.

The fresco resembles that of the same subject by Guido at the Palazzo Rospigliosi, but is inferior to it in composition, color,

AUSTERLITZ, BATTLE OF, *Gérard*, Versailles Museum; fought, Dec. 2, 1805. Scene: Gen. Rapp, wounded, gallops to an-



AUTEROCHE

nounce to the Emperor, who is seated on his horse surrounded by his staff and by officers of the enemy made prisoners, the defeat of the Russian Imperial Guard. Painted in 1808 : Salon, 1810. Engraved by Blanchard.—Landon, Musée, Salon de 1810, Pl. 37–40 ; Gal. de Versailles, iv. No. 797.

AUTEROCHE, ALFRED, born in Paris in 1831. Landscape and animal painter ; pupil of Brascassat and of L. Cogniet. Works : Cattle (Wm. Astor, N. Y.), Large Oak, Pasture on Coast of Normandy (1868) ; Pasture near Trouville, Little Shepherdess (1874) ; Ravine of Mandailles, The Prairie (1879) ; Brood Mares (1880) ; Dogs and Sheep in South Jersey (1882).

AUTISSIER, LOUIS MARIE, born in Vannes, Brittany, Feb. 8, 1772, died in Brussels, Sept. 4, 1830. Studied with Vautrin, and at fourteen by himself from nature. Served two years in the army, then went to Paris and afterwards to Brussels, where he painted miniatures, and to Holland. In 1817 he painted William I., King of the Netherlands ; exhibited at Paris in 1820–22.—Meyer, *Künst. Lex.*, ii. 449.

AUTOBOLUS, painter. See *Olympias*.

AUTOMEDON, Henri Regnault, S. A. Coale, Jr., St. Louis, Mo.; canvas, H. 10 ft. 4 in. × 10 ft. 9 in. Automedon, charioteer of Achilles, nude, struggling with the horses of Achilles, Xanthus (chestnut) and Balius (piebald), when about to yoke them to the chariot for the use of Patroclus (Il. xvi.). Painted in Rome, 1867 ; bought by L. P. Morton, N. Y.; sold in 1882 to Mr. Coale for \$5,900. Placed in 1884 on exhibition in Boston Museum of Fine Arts, and will probably remain there. Photogravure in *Art Treasures of America*, iii. 121.

AUTUMN, N. Poussin. See *Spies*, Return of the.

AUVRAY, JOSEPH FÉLIX HENRI, born at Cambrai, March 31, 1800, died there, Sept. 11, 1833. History painter ; pupil of Valenciennes Academy and, in Paris, of Gros (1820) ; went to Rome in

1824, to Florence in 1826, but returned to Rome, and thence to Paris. Was associate of the Institute, officer of the Legion of Honour, and knight of the Order of St. Michael. Works: Jealousy of Enone, St. Louis Captive, Banquet of Damocles, St. Paul in Athens (1827) ; Sacrifice of Gautier de Châtillon (1827), Cambrai Museum ; Spartan Fugitive, Raising of Pepin the Short to the Throne, Meleager's Death, Valenciennes Museum.—Meyer, *Künst. Lex.*, ii. 452 ; Lejeune, iii. 14.

AUZOU, PAULINE, born in Paris, March 24, 1775, died there, May 15, 1835. History and portrait painter ; pupil of Regnault, excelled especially in female portraits ; first exhibited at Salon in 1793. Early subjects taken from Greek history. Works: Arrival of Marie Louise in Compiègne (1810), Marie Louise Taking Leave of her Family, Versailles Gallery ; Agnes de Méranie (1808) ; Diana of France and Montmorency (1814) ; Portraits of Volney (1795), Regnault (1800), Picard the Elder (1806).—Meyer, *Künst. Lex.*, ii. 454.

AVALOS, ALFONSO D', ALLEGORY



Allegory of Alfonso D'Avalos, Titian, Louvre.

OF, Titian, Louvre ; canvas, H. 4 ft. × 3 ft. 6 in. The Marquis del Vasto, standing in

AVALOS

armour, about to go against the Turks, parting from his wife, Mary of Aragon, but consoled by Victory, Love, and Hymen. Painted about 1533; from collection of Louis XIV. Engraved by Natalis and Oortman. Variations of the subject in Vienna Museum.—Vasari, ed. Mil., vii. 442; C. & C., Titian, i. 373; Filhol, x. Pl. 711; Villot, Cat. Louvre; Müндler, 210; Ch. Blanc, École vénitienne.

AVALOS, ALFONSO D', ALLOCUTION OF, *Titian*, Madrid Museum; canvas, H. 7 ft. 4 in. × 5 ft. 5 in. The Marquis del Vasto, in armour and a red mantle, with a baton in one hand, gesticulates with the other to a company of halberdiers on right; his son Francesco holds his helmet. Painted in 1541; was in 1621 in the Alcazar of Madrid, where it was injured by fire and repainted, so that little remains of Titian's handling. A similar picture in the Mantuan collection passed to Charles I. of England.—C. & C., Titian, ii. 51; Vasari, ed. Mil., vii. 448.

AVALOS, ALFONSO D', Marquis del Vasto, portrait, *Titian*, Cassel Gallery; canvas, H. 7 ft. 2 in. × 5 ft. 5 in.; signed. Full length, in red doublet and hose and plumed cap of a duke, with a spear in right hand; at his feet on the right is a white dog, and on the left Cupid raising aloft a plumed helmet; background, a landscape. The title d'Avalos, Marquis del Vasto, needs confirmation. Painted about 1550?—C. & C., Titian, ii. 427; Cassel Cat.

AVALOS, D', AND HIS PAGE? *Titian*, Hampton Court; canvas, H. 4 ft. 4 in. × 3 ft. 1 in. Seen to the knees, in armour, his right hand on a table on which is his helmet; a page to the right ties the laces of his breast-plate. Called Marquis del Guasto and Page in catalogue, but on slight grounds. Features are not unlike those of Duke of Alva in picture by Antonio Moro in Windsor Castle.—C. & C., Titian, ii. 428; Law, Hist. Cat. Hampton Court, 39; Waagen, Treasures, ii. 414.

AVANZI (Davanzi) JACOPO, born in Verona, second half of the 14th century.

Not to be confounded with his contemporary Jacopo degli Avanzii of Bologna. Worked at Verona and Padua, where he assisted Altichiero da Zevio in painting the frescos of the Chapel of S. Giorgio, and himself painted the frescos of S. Michele, Padua, which correspond in technic, though inferior in composition. To the same painter, who, with Altichiero, propagated the Giottesque style in the north of Italy, may be attributed the fresco fragments of the Triumph of Marius in the Hall of the Emperor, now Library, Padua.—Meyer, *Künst. Lex.*, ii. 454; Schnaase (2d ed. 1876), vii. 494; Lübke, *Gesch. d. ital. Mal.*, i. 20.

AVANZII, JACOPO DEGLI, latter half of the 14th century. Bolognese school; imitated the second-hand followers of Giotto, and combined ugly types, exaggeration of movement, and feeble execution. There are a Crucifixion by him in the Palazzo Colonna, Rome, and a Crucifixion and three damaged panel pieces in the Bologna Gallery; also frescos at Mezzarata. He is not to be confounded with the above nor with Jacopo di Paolo Avanzi Bolognese, beginning of the 15th century, Padua.—C. & C., Italy, ii. 212, 233; Bernasconi, *Studj*, v. 29; Vasari, ed. Le Mon., iii. 40, iv. 90; Meyer, *Künst. Lex.*, ii. 455.

AVED, JACQUES ANDRÉ JOSEPH, born in Douai, Jan. 12, 1702, died in Paris, March 4, 1766. Portrait painter, pupil in Paris (1721) of Alexis Simon La Belle, and in Amsterdam of Picard, member of the Academy in 1734. He was intimate with Boucher, Chardin, C. Van Loo, and the foremost artists of his time, and painted many prominent men and women. Exhibited in Salons in 1737–1759. Works: Portrait of William IV., Amsterdam Museum; of Mirabeau, Louvre; of the painters Cazes and de Troy, École des B. Arts, Paris; Madame de Tencin, Valenciennes Museum; Said Pasha, Versailles Gallery; Louis XV., J. B. Rousseau.—Meyer, *Künst. Lex.*, ii. 458; Dusieux, 254.

AVELLINO

AVELLINO, GIULIO, or **GIACINTO**, called **Il Messinese**, born in Messina, about the middle of 17th century, died in Ferrara, Aug. 3, 1700. Neapolitan school; pupil of Salvator Rosa in Naples; returned to Messina and married the daughter of Maffei, his first teacher in perspective and architecture. Having wounded a priest in a quarrel, he fled to Naples, but pursued by the love and jealousy of a woman, who attempted to poison his wife, went to Rome, and afterwards to Venice. After visiting other cities he settled in Ferrara and there successfully revived the art of landscape painting, which had been extinct since the death of Dossi.—Meyer, *Künst. Lex.*, ii. 467.

AVERCAMP, HENDRIK, surnamed *de Stomme* (Mute) van Kampen, born probably at Kampen on the Yssel about 1585 (?), died about 1635 (?). Dutch school; landscape painter, closely approaching the style of W. Buytenvrech and E. van de Velde; painted chiefly winter landscapes. His highly esteemed water-colour sketches and drawings are in the Taylor Museum, Haarlem (8), Hamburg Gallery (4), Städel Gallery, Frankfort (10), Berlin Museum (3), Albertina, Vienna (4). Works: Landscape, Antwerp Museum; River Landscape, Rotterdam Museum; Landscape (1620), Amalienstift, Dessau; Dutch Kirmess on the Ice (2), Dresden Gallery; Frozen River with Skaters (2), Berlin Museum; Winter Land-

AH AH Avercamp

scape, Schwerin Gallery.—Meyer, *Künst. Lex.*, ii. 469.

AVERNUS, LAKE, the Fates, and the Golden Bough, J. M. W. *Turner*, National Gallery, London; canvas, H. 3 ft. 5 in. × 5 ft. 4 in. Lake Avernus, near Cumæ, Italy, with Baïæ and Vesuvius in distance. Supposed to be fed by the Acheron, the river of the infernal regions—hence the entrance to Hades. The golden bough was a branch of the tree of Proserpine which, when plucked by the favour of the Fates, enabled mortals

to visit and return from Hades (*Æneid*, VI.), Royal Academy, 1834; Vernon Collection, 1847. Engraved by T. A. Prior, J. T. Willmore.—*Cat. Nat. Gal.*; Hamerton, *Life*.

AVONT, PEETER VAN DEN, born at Mechlin, baptized Jan. 14, 1600, died at Deurne, near Antwerp, Nov. 1, 1652. Flemish school; history and landscape painter, master of Antwerp guild in 1622–23, became a citizen of Antwerp in 1631. Often supplied the landscapes of Vinck-Boons, Jan Brueghel the elder and the younger, Lucas van Uden, Jan Wildens, J. d'Arthois, Luc. Achtschellinck, and Lod. de Vadder with delicately painted small figures. Works: Holy Family, St. James', Antwerp; Madonna, St. Nicholas' Chapel, ib.; do. and Angels in a Landscape, Ghent Museum; Wooded Landscape with Holy Family, do. with Madonna and St. John, Flora with Genii, Museum, Vienna; Landscape with Diana Aiming at Mother with two Children, Madonna and Angels, Silenus and Bacchus, Liechtenstein Gallery, ib.; Holy Family and Angels, Munich Gallery.—Kramm, i. 36; Meyer, *Künst. Lex.*, ii. 479.

AXARETO. See *Assereto*.

AZE, ADOLPHE, born in Paris, March 6, 1822, died there, March 25, 1884. History painter, pupil of Robert-Fleury; visited Italy and the East and first exhibited in the Salon in 1845. Medals: 3d class, 1851, 1863. Works: Diana Surprised by Endymion; Council of Cardinals (1851), Rodez Museum; Jean Goujon Decorated by Duke of Anjou (1855), Bagnères-de-Bigorre Museum; Cosimo de Medicis Assassinating his Son in the Streets of Venice; Interview between Philip II. and Don Carlos.—*Chronique des Arts* (1884), 105.

AZEGLIO (Massimo Taparelli), **MARCHESE D'**, born in Turin, Oct. 24, 1798, died there, Jan. 15, 1866. Landscape and genre painter, pupil of M. Verstappen in Rome; excelled especially in landscapes, which he enlivened with figures. In 1833 he exhibited in Milan seventeen pictures which were most favourably received. *Prime*

BAADE

minister of Sardinia under Victor Emmanuel and distinguished also as a scholar. Works: Fight of Italian and French Knights at Barletta, Origin of the Sforza Family, Ulysses Received by Nausicaa, My Wood, Battle of Legnano.—Meyer, *Künst. Lex.*, ii. 494.

BAADE, KNUD, born near Stavenger, Norway, March 28, 1808, died in Munich, Nov. 24, 1879. Landscape and marine painter, pupil of Copenhagen Academy in 1827–30. After painting portraits in Christiania, went to Dresden, where he studied under Dahl in 1836–39; went again to Dresden in 1843 and settled in Munich in 1846. He was Swedish court painter and member of the Stockholm Academy.

Works: Moonlight Night on Norwegian Coast, Christiania Gallery; do., Munich Gallery; Steamboat on the Cliffs.—*Am. Art Rev.* (1880), 179; *Kunst-Chronik*, xv. 194; Meyer, *Künst. Lex.*, ii. 499; *Regnet*, i. 11.

BAADER, LOUIS MARIE, born at Lannion, June 20, 1828. History and genre painter; pupil of Yvon and of the *École des Beaux Arts*. After treating antique subjects, exhibited in Salons in 1866–68, his humorous picture of a man shaving a poodle dog (*The Toilette*) had great success in the Salon of 1873. Medal 1866; 3d class, 1874. Works: Destruction of Camulodunum; Hero and Leander; Ulysses and Nausicaa; Salmacis and Hermaphroditus; Posthumous Fame (1874); Savoyard's Lyre, Remorse, Tinker, Episode in Sparta (1877); Mistake, Faience Mender (1878).—Meyer, *Künst. Lex.*, ii. 500; Müller, 20; *Kunst-Chronik*, viii. 86.

BAAGE, CARL EMIL, born in Copenhagen, Aug. 22, 1829. Marine painter, pupil of Copenhagen Academy; visited Iceland and Norway and made several cruises on royal men-of-war. Works: Vessels in the Sund (1855); Frigate Facing Storm in the Atlantic (1872).—Sigurd Müller, 17; Weilbach, 38.

BABUREN, THEODOR VAN, born probably at Utrecht in 1570 (?), died there in 1624 (?). Dutch school; history and genre painter, closely resembling G. Honthorst in choice of subjects and realistic treatment. Works: Entombment (1617), S. Pietro in Montorio, Rome; Portrait of Young Singer (1623), Castle Langenstein near Halberstadt; Clarinet Player, Conversation, Prometheus Bound (1623); Adam and Eve; Bacchanal.—Meyer, *Künst. Lex.*, ii. 503.

BABYLONIAN MARRIAGE MARKET, Edwin Long, Holloway Institute, Egham, near London. The sale of a tall, fair damsel, standing on a platform before a crowd of Babylonians, whom her uncommon charms have evidently stirred to the heart. At the salesman's bidding she raises her white veil, while a negress shifts the long light robe from her torso, of which we see only the back; in front, a row of dusky beauties. Royal Academy, 1875; C. Hermon sale (1882), £6,615.—*Art Journal* (1875), 250; *Athen.*, May, 1875, 490.

BACCHANAL, Giovanni Bellini and Titian, Alnwick Castle, England; canvas, 6 ft. square; signed, dated 1514. The gods, feasting and drinking in a woody glade; background, a rocky hill, with a castle—view of Cadore, seen from the point of Previs. Begun in 1514 for Duke Alfonso of Ferrara by Bellini, who sketched and dated it, but was prevented from finishing on account of his great age, says Vasari; finished by Titian. Was in the Ludovisi and Aldobrandini collections, Rome, before going to England. Much retouched.—C. & C., N. Italy, i. 191; Vasari, ed. Mil., vii. 433; Campori, *Tiziano e gli Estense*, Nuova Antologia, Nov. 1874; Meyer, *Künst. Lex.*, iii. 412, 418.

By Dosso Dossi, Palazzo Pitti, Florence; canvas, 4 ft. 9 in. square. A motley group of ladies and gentlemen, some of them half nude, pressing round a table on which lie masks, musical instruments, etc.—Kugler (*Eastlake*), ii. 488.

By Titian, Madrid Museum; canvas, H. 5 ft. 9 in. × 6 ft. 4 in.; signed. Bacchantes

BACCHANTE

and their companions celebrating an orgy ; Ariadne in foreground at right, insensible from wine ; in the distance the galley of Theseus sailing away. Painted in 1519-20 for Duke Alfonso of Ferrara ; same subsequent history as the *Venus* Worship. Copy by Rubens in Royal Palace, Stockholm.—C. & C., Titian, i. 231, 265 ; Sainsbury Papers, 823.

BACCHANTE, Annibale *Carracci*, Uffizi, Florence ; canvas, life size. A bacchante, seen from behind, nearly nude, half reclining under a tree, with a flying Cupid crowning her with a wreath ; at left, the god Pan offers her a dish of grapes, while a little satyr embraces one of her legs. Painted for the Bolognetti family, who sold it to the Medici. Copy, formerly in Farnese collection, now in Naples Museum.—*Malvasia*, i. 378 ; *Molini*, i. 53 ; *Soc. Ed. & Paris, Gall. de Firenze*, Pl. 97 ; *Museo Borbonico*, viii. Pl. 47 ; *Lasinio*, i. Pl. 16.

By George *Romney*, National Gallery, London ; canvas, H. 1 ft. 7 in. × 1 ft. 3 in. Bust portrait of Emma Lyon, afterwards Lady Hamilton, wife of Sir Wm. Hamilton and mistress of Lord Nelson. Painted about 1786 ; Vernon Collection. Engraved by C. Hall.—*Art Journal* (1854), 88.

BACCHIACCHA. See *Ubertini*.

BACCHUS or Dionysus, ancient pictures. See *Aristides, Ctesilochus* ; *Liber*, see *Echion, Nicias*.

By *Guido Reni*, Palazzo Pitti, Florence ; canvas, H. 2 ft. 8 in. × 2 ft. 2 in. Bacchus, half length, crowned with grapes and leaves, bearing a salver and cup ; a wicker flask hangs from his finger ; in front, a nude boy

bears a large vase. Engraved by E. Beisson ; V. della Bruua.—*Wicar*, ii. Part 13 ; *Gal. du Pal. Pitti*, i. Pl. 67 ; *Lavice*, 68.

By Velasquez. See *Borrachos*.

By Leonardo da Vinci (?), Louvre ; canvas, H. 5 ft. 10 in. × 3 ft. 9 in. Seated on a stone, crowned with vine leaves and leaning on a thyrsus. From collection of Louis XIV. Ascribed, in inventory of the Restoration, to a scholar of Leonardo. Passavant thinks it was originally a John Baptist in the Des-



Sacchanal, Giovanni Bellini and Titian, Alnwick Castle, England.

ert, as there is a picture like it, save the crown of leaves, representing the Saint, in S. Eustorgo, Milan ; the vine leaves and the thyrsus are evidently additions.—*Vasari*, ed. Mil., iv. 60 ; *Villot*, Louvre ; *Rigollot, Hist. des Arts, &c.*, i. 288 ; *Heaton*, 255 ; *Gaz. des Beaux Arts* (1866), xx. 47.

BACCHUS AND ARIADNE, *Claude Lorrain*. See *Ulysses* and *Nausicaa*.

By *Tintoretto*, Palazzo Ducale, Venice ; canvas. Figures nude. Bacchus, crowned with vine leaves, and with leaves and grapes about his loins, stands in the water at the edge of the sea, offering a ring to Ariadne,

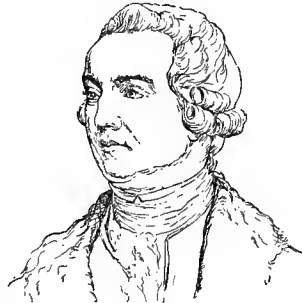


BACHE

Time.—Meyer, *Künst. Lex.*, ii. 509; Müller, 20.

BACHE, OTTO, born at Roeskilde, Denmark, Aug. 21, 1839. Genre painter, pupil of Copenhagen Academy, under Marstrand, where he obtained prizes in 1856–57–66; completed his studies in Paris. Excels also in portraits and animals, and is noted for brilliant colouring. Medal, Copenhagen, 1872. Works: Drive to a Kirmess (1863); Wagons by Brickyard (1864), Copenhagen Gallery; Badger with her Young (1866); Centaur Playing with his Son (1869); Domestic Animals at Peasant's, Cart-Horses, Feeding the Dogs (1870); Father and Son (1871); Daniel in the Lion's Den, Visit to Young Mother (1874); After the Boar-Hunt (1875); Admiral Tordenskjold at Carlsten (1876); Team of Horses by Tavern (1878); In the Mill (1879); Stag-hunt (1881); Winter Morning at the Exchange (1882).—Sigurd Müller, 18; Weilbach, 39.

BACHELIER, JEAN JACQUES, born in Paris, 1724, died there, April 13, 1806. Flower, animal, and history painter, pupil of Pierre. Received into the Academy in 1751 as flower painter, and in 1763 as history painter. In 1766 he established a free school of design for artisans, which, in 1767, passed into the hands of the Government. As instructor in the factory at Sèvres he exercised a marked influence upon French porcelain painting. He made



Bachelier 1769

the first researches in the use of wax for encaustic painting, and thus became intimate with Count Caylus and other French ar-

chæologists. His Cimon in Prison is in the Louvre.—Ch. Blanc, *École française*, ii.; Meyer, *Künst. Lex.*, ii. 512.

BACHELIN, AUGUSTE, born in Neufchâtel, Switzerland, Sept. 27, 1830. History, genre, and landscape painter, pupil in Neufchâtel of Moritz and in Paris (1852) of Gleyre and Couture. Confined himself at first to genre and landscape, but after 1859, when he accompanied Garibaldi's volunteers, painted chiefly military scenes. Afterwards travelled through France; spent the winter of 1864–65 in Italy, where he painted popular life. Works: March of a Swiss Battalion (1860); Bourbaki's Army Entering Swiss Territory; Scene from Defence of Switzerland (1866); Death of Ensign Montmollin (1866), Neufchâtel Museum; Haymakers of the Alps (1863); Poachers of Uri (1863); Wrestlers of Hasli (1867); Two Fancy Scenes from Prehistoric Times.—Meyer, *Künst. Lex.*, ii. 513; Müller, 21; *Kunst-Chronik*, v. 189; vii. 108.

BACKER, ADRIAEN, born in Amsterdam in 1636, died there in 1686. Dutch school; history and portrait painter, nephew of Jacob B.; followed at first the traditions of the school of Utrecht, afterwards formed himself entirely after Italian models. Works: Allegory, Antwerp Museum; Semiramis (1669), Last Judgment, National Museum, Amsterdam; Anatomical Lecture (1670), Athenæum, ib.; Managers of Medical College, ib.; male portrait, Rotterdam Museum; do. and female portrait, Endymion and Diana, Sleeping Girl and Shepherd, Rape of Sabine Women (1671), Brunswick Gallery.—Meyer, *Künst. Lex.*, ii. 519; Riegel, *Beiträge*, ii. 300.

BACKER (Bakker), JACOB, born at Haerlingen in 1608 or 1609, died at Amsterdam, Aug. 27, 1651. Dutch school; portrait painter, pupil at Leeuwarden of Lambert Jacobsz, then at Amsterdam (1635–38) of Rembrandt, but later yielded to the influence of Van der Helst and others. Works: Syndics, Two Archery Pieces (one of 1642), National Museum, Amsterdam; Venus,

BACKEREEL

Adonis, and Cupid. Cassel Gallery; Portrait of F. de Vroude (1643), Berlin Museum; male and female portrait, Old Man in Prayer, Dresden Gallery.—Meyer, *Künst. Lex.*, ii. 517; Riegel, *Beiträge*, ii. 300.

BACKEREEL, GILLES, born in Antwerp, master of the guild in 1629, died after 1652. Flemish school; history painter, studied in Rome and then lived mostly at Antwerp. Works: Vision of St. Felix, Adoration of the Shepherds, Brussels Museum; Hero bewailing Leander, Vienna Museum.—Rooses (Reber), 156.

BACKHUYSEN (Bakhuizen), LUDOLF,



born at Emden, Dec. 18, 1631, died at Amsterdam, Nov. 17, 1708. Dutch school; marine painter, pupil of Aldert van Everdingen and of Hendrick Dubbels, but chiefly studied from nature, often ex-

posing himself to great danger to observe the sea in its various aspects. Also painted portraits on a small scale. Peter the Great visited his studio in Amsterdam. Works: Dutch Shipping (1683), four others, National Gallery, London; Boats in a Storm (1696), Dulwich Gallery; Dutch Squadron (1675), four others, Louvre; Man-of-War, Antwerp Museum; Port of Amsterdam (1673), Embarkation of Jan de Witt (1690), Agitated Sea (1692), The Zuider Zee (1694), two Marines, Disembarkation of William III. (1692), Entrance of Dutch Port (1693), Building Yard of East India Company at Amsterdam (1696), National Museum, Amsterdam; Ice Landscape, Marine (1689), two others, Copenhagen Gallery; Sea Harbour, Stockholm Museum; Storm at Sea, Portrait of Himself, several others, Ludwigslust Gal-

lery; Shipwreck, Portrait of Old Man, Hermitage, St. Petersburg; Stormy Sea, Slightly Agitated Sea (1664), Berlin Museum; Coast View, Bamberg Gallery; View on the Y (1700), Städel Gallery, Frankfurt; Approaching Storm at Sea, River Landscape, Vienna Museum; Agitated Sea (1669), Palazzo Pitti,

1669 *Back.*

Bakhuysen
1580.

Florence.—Ch. Blanc, *École hollandaise*; Kugler (Crowe), ii. 502; Meyer, *Künst. Lex.*, ii. 521.

BACLER D'ALBE, LOUIS ALBERT GUILLAIN, Baron de, born at St. Pol (Pas de Calais), Oct. 21, 1762, died in Sèvres, Sept. 12, 1824. Landscape painter, studied from nature in the Alps of Savoy; entered the army at the outbreak of the revolution and took part in the sieges of Lyons and Toulon; was afterwards director of the topographic corps and brigadier-general under Napoleon. Left the service in 1813. Works: Battle of Lodi; Crossing the Po; Battle of

Bacler d'Albe
1804

Rivoli; Battle of Arcola; After the Battle of Austerlitz, Versailles Gallery.—Meyer, *Künst. Lex.*, ii. 525.

BACON, HENRY, born at Haverhill, Massachusetts, in 1839. Subject painter; in 1864 visited Paris, where he became a pupil of the *École des Beaux Arts* and of Cabanel; and in 1866–67 studied under Édouard Frère at Écouen. Studio in Paris. Works: Paying the Scot (1870), W. B. Be-ment, Philadelphia; Boston Boys and General Gage (1875), C. R. Rogers, Philadelphia; Franklin at Home (1876), J. B.

BADALOCCHIO

Thomas, Charlestown, Mass. ; Land! Land! Les Adieux (1878) ; Luck of Roaring Camp (1881) ; Lovers' Quarrel (1882) ; Le Pleinairiste, In Normandy (Paris Salon, 1883.)

BADALOCCHIO, SISTO, born in Parma in 1581, died in Bologna in 1647. Bolognese school. By Malvasia called Sisto Rosa ; pupil of Annibale Carracci, who took him to Rome and employed him in the Palazzo Farnese. With Lanfranco, who had been his co-disciple in Bologna, he made drawings from Raphael's frescos in the Loggie of the Vatican. After Carracci's death, in 1609, he returned to Bologna, and was later employed in Parma by the family of Este. A good draughtsman, but execution rather sketchy. Work : St. Francis Receiving the Stigmata, Parma Academy.—Meyer, *Künst. Lex.*, ii. 527 ; Malvasia, iii. 517 ; Burekhardt, 871.

BADIN, JULES JEAN, born in Paris, contemporary. Figure and portrait painter, pupil of Cabanel and Baudry. Employed at national manufactory at Beauvais. Medal, 3d class, 1877. His Queen of Sheba is owned by T. A. Havemeyer, New York.

BADIN, PIERRE ADOLPHE, born at Auxerre, France, in 1805. Genre painter : exhibited nothing after 1848. Medal, 3d class, 1839 ; Legion of Honour 1849, officer 1855 ; 1848 to 1850 director of the Gobelins ; 1850 to 1860 director of the Beauvais manufactory ; 1860 to 1870 again director of the Gobelins. Works : Beggar Seeking Shelter from a Storm (1833) ; Country Doctor (1839) ; St. Germain of Auxerre, Eoarix King of the Alans (1844), ordered by State ; Defence of St. Jean de Losne against the Spaniards in 1636 (1847) ; St. Dominic Preaching (1848).—Larousse.

BAEHR, JOHANN KARL, born at Riga, Aug. 18, 1801, died in Dresden, Sept. 29, 1869. Portrait and history painter, pupil of Friedrich Matthäi in Dresden ; visited Italy in 1827-29, and returned to Riga, but finding no artistic or intellectual incentive there, settled in Dresden in 1832, and became professor at the Academy in 1840. His Death

of Ivan the Cruel is in the Dresden Gallery.—*Allgem. d. Biogr.*, i. 769 ; Meyer, *Künst. Lex.*, ii. 536 ; *Kunst-Chronik*, v. 53.

BAEN, JACOBUS DE, born at The Hague, March, 1672, died in Vienna in 1700. Dutch school ; son and pupil of Jan de Baen. In 1688 went to England in suite of William III. and there painted a much admired portrait of the Duke of Colchester. Afterwards went to Florence and painted for the Grand Duke, and later to Rome, where he executed historical and genre pictures. On account of his gigantic proportions he was called the Gladiator by his colleagues in Rome. He afterwards worked in Vienna.—Siret, 58 ; Meyer, *Künst. Lex.*, ii. 537.

BAEN, JAN DE, born in Haarlem, Feb. 20, 1633, died at The Hague, buried March 8, 1702. Dutch school ; portrait painter, pupil of his uncle Piemans at Emden, and of Jacob Backer at Amsterdam ; greatly esteemed in his time and employed by the courts of England (where he painted Charles II. and the queen), France, Brandenburg, and Tuscany. Established at The Hague about 1660. Returned from England in 1676, when he is mentioned in the registers of the guild of painters at The Hague. Works : Portraits in most of the public galleries of Holland ; one of the best is that of Prince John Maurice of Nassau, National Museum, Amsterdam ; Portrait of Himself, Dresden Gallery ; portraits in the Schloss, Berlin.—Meyer, *Künst. Lex.*, ii. 536 ; De Stuers, 5.

BAER, MAXIMILIAN, born at St. Johannis near Nuremberg, Aug. 24, 1853. Still life, history, and genre painter, pupil of Nuremberg Art School under Raupp, with whom he travelled in the Bavarian Alps, and of Munich Academy, under Alex. Wagner and Lindenschmit, where he won several prizes.—Müller, 25.

BAGER, JOHANN DANIEL, born at Wiesbaden, in 1734, died Aug. 17, 1815. Portrait, genre, landscape, and fruit painter, pupil of Fiedler in Darmstadt and of Justus

BAGGE

Junker in Frankfort. Best works in Stadel Gallery, Frankfort, and Darmstadt Gallery.—Meyer, *Künst. Lex.*, ii. 545.

BAGGE, MAGNUS THULSTRUP VON, born at Christiansund, Norway, Aug. 9, 1825. Landscape painter; studied first in Copenhagen under Thorwaldsen, then in Christiania, and in Düsseldorf under Andreas Achenbach, Gude, and Leu; travelled then in Norway, Sweden, Bavaria, and Switzerland, and settled in Berlin. Works: Norwegian Landscapes; Sunset on Bygdin Lake, Norway; Moonrise.—Müller, 22.

BAGLIONE, CESARE, born in Bologna in middle of 16th century, died at Parma in 1612. Bolognese school; decorative painter, rival of Cremonini; excelled in landscape, but painted also history, animals, fruits, and flowers. Frescos in many palaces in Bologna and Parma.—Malvasia, i. 253; Ch. Blanc, *École bolonaise*; Meyer, *Künst. Lex.*, ii. 546.

BAGLIONE, GIOVANNI, Cavaliere, born in Rome about 1572, died about 1645. Roman school; pupil of Francesco Morelli; employed in many considerable works in Rome under Sextus V., Clement VIII., and Paul V., especially in the Vatican, in S. Giovanni Laterano, and in St. Peter's. But he is best known as the author of Lives of the Painters, Sculptors, and Architects in Rome from 1572 to 1642.—Lanzi, i. 470; Ch. Blanc, *École ombrienne*.

BAGNACAVALLO, BARTOLOMMEO



DA, born at Bagnacavallo (Romagna) in 1484, died in Bologna in August, 1542. Real name Bartolommeo Ramenghi. Bolognese school; history painter, pupil of Francesco Francia, but

also studied in Rome with Raphael, after whose death he returned to Bologna. He

had a considerable reputation, and was employed in decorating many public buildings. Several churches in Bologna possess pictures by him. Among his works are: Circumcision, Louvre; *Holy Family and Saints*, Bologna Gallery; *Madonna in Glory and Saints*, Dresden Museum, quite in the style of Dosso Dossi, as are his three Saints in the Berlin Gallery. Bagnacavallo's son, Giovanni Battista, worked at Rome with Vasari and assisted Primaticcio at Fontainebleau.—Ch. Blanc, *École ombrienne*; Vasari, ed. Mil., v. 175; Burckhardt, 684; Lübke, *Gesch. ital. Mal.*, ii. 375.

BALÆ, BAY OF, J. M. W. Turner, National Gallery, London; canvas, H. 4 ft. 9 in. × 7 ft. 9 in. A beautiful expanse of land and water, almost purely imaginative, with Apollo and the Cumæan Sibyl seated under tall pine trees. Castle of Baiæ seen on right, and Pozzuoli (anc. Puteoli), opposite. Royal Academy, 1823; Turner Collection. Engraved by R. Brandard.—Hamerton, *Life*; *Cat. Nat. Gal.*

BAILLET, ERNEST, born at Brest, contemporary. French school; landscape painter, pupil of Saunier and of Pelouse. Medal: 3d class, 1883. Works: Pont-Scorff, Brittany (1883); Market of Lannion, Le Yaudet, Brittany (1884); Old Wash-houses at Vitré (1885).

BAILLU (Bailly), ERNEST JOSEPH, born at Lille, Oct. 17, 1753, died in Ghent, Jan. 21, 1823. Flemish school; history and landscape painter, pupil of Ghent and Antwerp Academies, and in 1775-77 of the *École des Beaux Arts* in Paris. Gold medal, Ghent, 1811. Works: Contempt (1792), Ghent Museum; *Œdipus at Colonus* (1796), Allegory on Birth of King of Rome (1811), *Société royale des Beaux Arts*, ib.—*Biog. nat. de Belgique*, i. 651.

BAILLY, DAVID, born at Leyden in 1584, died after 1661. Dutch school; portrait painter, first instructed by his father, Pieter B., then pupil of Adriaan Verburg, and in Amsterdam, 1602-8, of Cornelis van der Voort; went to Italy, spent some time in



È Bramante d'Bagno cavallo dip

È Hafez inc

È Gomme meo de St. Iosca

BRAMANTE DI DOMENICO BRAMANTE DI D. BAGNO CAVALLO

BAISCH

Germany, and returned to Leyden in 1613. Works: Female Portrait (1624), Amsterdam Museum; Male Portrait, Göttingen University; Young Man at Table (1561), A. Dumont, Cambrai.—Ch. Blanc, *École hollandaise*; *Gaz. des B. Arts* (1860), viii, 306; Meyer, *Künst. Lex.*, ii, 563.

BAISCH, HERMANN, born in Dresden, July 12, 1846. Landscape painter; after studying in the Stuttgart art school, went to Paris in 1868, and was much influenced by the landscapes of Rousseau and Dupré. In 1869 he entered the studio of Lier at Munich, and soon attracted attention by his simply-treated though effective views of the neighbouring country. Professor of Carlsruhe Art School since 1880. Medals: Vienna, 1873; Munich, 1883. Works: Brook with Willows, Spring Morning, Pasture with Cattle, Morning Landscape, Herd by a Canal in the Rain, Mill by Moonlight (1878), Stuttgart Gallery; Wood Interior in Autumn (1879); At the Watering Trough (1883), Hanover Museum.—Meyer, *Künst. Lex.*, ii, 565; Müller, 23.

BAKALOWICZ, LADISLAUS, born in Cracow, Poland. Genre and portrait painter, pupil of Academy of Warsaw. Works: Portrait of the Empress (1865); Falcon Chase, Secret Reading (1867); Amusement at Court (1870); Lady with Parrot (1870); They Follow Us (1872); Girls Drinking Wine (1873); Louis XIII. Inviting Richelieu to a Game of Chess (1876); Henry V.; The Visit; Richelieu's Cats; Necklace; Secret; Response (J. Hoey, New York); Casket (F. Rogers, Philadelphia); Morning Call (W. B. Bement, Philadelphia); Mirror, Love-Bird (T. Dolan, Philadelphia); In the Library (A. Adams, Watertown, Mass.); Petition to the King, Lady and Bouquet, Ladies and Mandolin (Mrs. Paran Stevens, New York).—*Kunst-Chronik*, v, 129, 149; viii, 86; 370.

BAKER, GEORGE A., born in New York in 1821, died there, April 2, 1880. Portrait painter, pupil of National Academy, and studied two years (1844-46) in

Europe. Noted for his portraits of women and children. Elected N. A. in 1851. Among his ideal works are: Love at First Sight, Children of the Wood and Wild Flowers (Mrs. M. O. Roberts, New York); Faith; School Girls (W. T. Walters, Baltimore).

BAKER, WILLIAM BLISS, born in New York, in 1859. Landscape painter, pupil of Bierstadt, M. F. H. de Haas, and of National Academy. Studio in New York. Works: Green Pasture—Sultry July Day, April Sunshine and the First Green (T. B. Clarke); Hiding in the Hay-Cocks (1881); Brook at Evening (1882); Pleasant Day at Lake George (1883).

BAKER, WILLIAM H., born in 1825, died in 1875. Portrait and genre painter; studied and painted in New Orleans several years, came to New York in 1865, and in 1871 took charge of the Brooklyn Art Association schools. Works: May Flowers (1870); Red Riding-Hood (1871); Morning-Glories, Cherry-Time, Home Regatta (1872); Lilies of the Field (1873); Truants from School (1875).

BAKHUYZEN, HENDRIK VAN DE SANDE, born at The Hague, Jan. 2, 1795, died there, Dec. 12, 1860. Dutch school; landscape painter, pupil of J. Heymans, but formed himself chiefly through diligent study of nature; member of Amsterdam Academy, and Director of School of Design at The Hague in 1822. Medals: Brussels, 1821; Antwerp, 1822; The Hague, 1839; Order of Lion, 1847. Works: Landscapes (3) with Animals and Ruins, National Museum, Amsterdam. His daughter and pupil, Gerardina Jacobus, (born at The Hague, July 27, 1826), is a flower and fruit painter; medals: Amsterdam, 1860; The Hague, 1863; pictures in Haarlem and Rotterdam Museum. His son and pupil, Julius Jacobus (born at The Hague, June 18, 1835), is also a landscape painter; several prizes, great medal, Amsterdam, 1871.—*Immerzeel*, i, 24; Meyer, *Künst. Lex.*, ii, 524.

BAKKER.

BAKKER. See *Backer*.

BAKKER-KORFF, ALEXANDER HUGO, born at The Hague, Aug. 31, 1824, died in Leyden, Jan. 28, 1882. Genre painter, pupil at The Hague Academy of Kruseman and J. E. J. van den Berg; painted humorous, often satirical, genre and family scenes. Was one of the best modern Dutch artists. Works: Calumny; Sick Woman; The Toast (1864); Reading the Newspaper; Lady at Toilet (1867); Daughter of the Hero; Scrubbing Maid; Bric-à-brac Shop; Seamstress; Clothes Basket (J. Hoey, New York); Old Lady Knitting.—*Gaz. des B. Arts* (1867), xxiii. 19; Meyer, *Künst. Lex.*, ii. 567.

BALAKLAVA, Mrs. E. *Butler*, Fine Art Society, London. After the return from the "Valley of Death." Central figure, a blood-besmeared dismounted trooper, who advances with clutched sabre and resolute face, as if still in battle; behind him a sergeant of the 17th on a chestnut charger, bearing on his saddle-bow a dead young trumpeter; at left, riderless horses and various touching episodes, with the smoke of the Russian guns behind. Engraved by F. Stacpoole.

BALDASSARE DA REGGIO. See *Es-tense*.

BALDOVINETTI, ALESSO, born in Florence, Oct. 14, 1427, died there, Aug. 29, 1499. Florentine school. Baldinucci considers him a pupil of Paolo Uccelli. Registered in the Florentine Guild of St. Luke in 1448, and appears to have had some reputation. He was an experimentalist in oil medium, and the ablest mosaist of his age. Vasari says he was the master of Ghirlandajo. The works which may safely be assigned to him are a fresco, with fine landscape background, Adoration of the Shepherds (1460), Portico of the Annunziata, Florence; a Madonna and Saints, and an Annunciation, Uffizi, Florence; Trinity with Saints, Florence Academy, and Frescos of Evangelists, Prophets, and Angels, Chapel of S. Miniato, Florence.—*C. & C.*, Italy, ii. 372; Meyer, *Künst. Lex.*, ii. 613; Vasari, ed. Mil., ii. 591, ed. Le

Mon., iv. 74, 101; Eastlake, *Materials*, etc., i. 223; Pierotti, *Ricordi di A. Baldovinetti* (Lucca, 1868); Ch. Blanc, *École florentine*; Burckhardt, 541; Lübke, *Gesch. ital. Mal.*, i. 312.

BALDUNG, HANS, surnamed Grien (Grün), born at Gmünd, Suabia, about 1476, died at Strassburg, in 1545. German school; history and portrait painter, formed under influence of Martin Schongauer, judging from the altar wings in the monastery of Lichtenthal, near Baden-Baden, painted in 1496, and afterwards under that of Dürer, whose pupil he may possibly have been in 1507-09; settled at Strassburg in 1509, is classed as the most remarkable painter of his time there, and was elected senator in 1545. Temporarily (1511-18) employed at Freiburg, Brisgau. He obtained his surname from the peculiar green used in his draperies, perhaps also from his predilection for dressing in green stuffs. Works: Two altar wings (1496), Kloster Lichtenthal, Baden; Martyrdom of St. Sebastian (1507); Christ on the Cross, Nativity (1512), Aschaffenburg Gallery; Deluge (1516), Bamberg Gallery; Death Kissing a Woman, Death Showing to Woman an Open Grave (1517), Christ on the Cross (1512), Basle Museum; Christ on the Cross, Crucifixion (1512), Adoration of the Magi, Martyrdom of St. Stephen (1522), Head of Old Man, Berlin Museum; Death of Lucretia (1530), Raczyński-Gallery, ib.; Noli me Tangere (1539), Darmstadt Museum; Triptych with Baptism of Christ, Frankfurt Museum; Great Altar in 11 Panels (1511-16), Baptism of Christ, Annunciation, Freiburg Cathedral; Margrave Christoph of Baden, Margrave's Family Adoring Madonna, four panels with Martyrdom of the Ten Thousand, Constantine and Helen Testing the Cross, Four Saints, Kunsthalle, Karlsruhe; Palatine Philipp (1517), Old Pinakothek, Munich; Margrave Christoph of Baden (1515), Allegorical Figure, Schleissheim Gallery; Wisdom at the Abyss (1525?), formerly in Landauer Brüderhaus, Nuremberg; Martyrdom of St. Dorothea, Prague Gallery;



James G. Mays

Henry Van Dusen



Bust Portrait of Young Man (1515), Vienna Museum; Holy Family, Academy, *ib.*; The Ages of Man in Six Female Figures, Madonna (1530), Liechtenstein Gallery, *ib.*; Adam and Eve (attributed to Cranach), Schönborn Gallery, *ib.*; Adam and Eve (1507, copies after Dürer's in Madrid Museum), Palazzo Pitti, Florence; Male Portrait (1539?), Hampton Court Gallery; Age and Youth (? attributed to Antonello da Messina), Royal Institution, Liverpool.—*Allgem. d. Biog.*, ii. 17; Ch. Blanc, *École allemande*; Keane, *Early Masters*, 192; Meyer, *Kunst. Lex.*, ii. 617; Woltmann, *D. Kunst im Elsass*, 278; *W. & W.*, ii. 440; *Zeitschr. f. b. K.*, i. 257, 283; viii. 321.

BALEN, HENDRIK VAN, born in Antwerp in 1575, died there, July 17, 1632. Flemish school; history painter, pupil of Adam van Noort; studied for some years in Italy; afterwards influenced by Rubens, and even by Van Dyck, his pupil, who painted



his portrait. Member of St. Luke's Guild in 1593, and dean of it in 1609-10. His ecclesiastical subjects are less satisfactory than his mythological, to which Jan Brueghel supplied landscape backgrounds. Cold in feeling, mannered in attitudes, glassy in colouring; in nude figures pleasing, and in melting style of execution very finished. Works: Banquet of the Gods, Louvre; Concert of Angels, St. John Preaching, Holy Trinity, Antwerp Museum; Holy Family, Cathedral, *ib.*; Trinity, Christ on the Cross, Adoration of the Shepherds, Flight into Egypt, Resurrection, portraits of himself and wife, St. James's, *ib.*; Fecundity, Brussels Museum; The Seasons' Offering to Cybele, Naiads filling Horn of Plenty, Gods of

Olympus, National Museum, Amsterdam; Diana and Actæon (landscape by Brueghel), Cassel Gallery; Gathering of Manna, Moses Striking the Rock, Brunswick Gallery; Smithy of Vulcan (landscape by Brueghel), Berlin Museum; St. Jerome, Banquet of the Gods, Bacchanal, Diana Resting after the Chase, Four Seasons (landscapes in last seven by Brueghel), Nymphs loading Mules with Game (animals by Snyder), Pinakothek, Munich; Diana and Nymphs (landscape by Brueghel), Wedding Feast of Bacchus and Ariadne, do. of Peleus and Thetis, Diana and Actæon, Dresden Gallery; Assumption, Rape of Europa, Vienna Museum; Holy Family, Madonna, Hermitage, St. Petersburg; Marriage of the Virgin, Uffizi, Florence. His son and pupil, Jan (1611-54), painted history and landscapes; went early to Italy, where he studied the works of Albani, returned to Antwerp in 1642, and was influenced by Rubens. Works: Trinity, St. James's, Antwerp; Garden of Love (copy after Rubens's in Madrid Mu-

HB
1624

H. V. Balen

seum), Holy Family, Vienna Museum.—*Biog. nat. de Belgique*, i. 665, 668; Ch. Blanc, *École flamande*; Branden, 478; Meyer, *Kunst. Lex.*, ii. 642; Michiels, vii. 253; *Revue d'hist. et d'archéol.*, i. 108; Riegel, *Beiträge*, ii. 55; Rooses (Reber), 152.

BALESTRA, ANTONIO, born at Verona, in 1666, died there, April 21, 1740. Venetian school; pupil of Giovanni Zeffio, then of Antonio Bellucci, and afterward, at Rome, of Carlo Maratti. Lived long at Venice and at Verona, where he executed many works. He was a clever engraver and a reputable painter, and his pictures are held in considerable estimation. Examples of his work are found in Verona in the Duomo, S. Zeno Maggiore, S. Bernardino, S. Niccolò, S. Sebastiano, S. M. in Organo, S. M. del Paradiso, and S. Tommaso Cantuariense; and in Venice in

BALFOURIER

S. Zaccaria, S. Geminiano, S. Cassiano, S. Eustachio, S. Pantaleone, S. Marziale, and

B. Binn. Bf.
ABFL. AIPR.
S. M. Mater Domini.—Ch. Blanc, École vénitienne ;

Seguier, 9 ; Meyer, *Künst. Lex.*, ii. 644.

BALFOURIER, ADOLPHE PAUL ÉMILE, born at Montmorency, Aug. 11, 1816. Landscape painter, pupil of Rémond. Medals : 3d class, 1844 ; 2d class, 1846. Has often engraved for l'Artiste. Works : Lake Lugano, near Tivoli, Valley of the Cevara (1846) ; Mazeppa, Study of Majorca ; Lake Nemi ; St. Peter's Wells at Hyères (1863) ; Pine Woods near Sea (1864) ; Pond of Cotaria (1865) ; Ruins of a Convent (1866) ; Mouth of the Gapeau (1867) ; Fountain in Majorca (1869) ; Environs of Valencia (1874) ; Oil Press (1875).

BALLAVOINE, JULES FRÉDÉRIC, born in Paris, contemporary. History and genre painter, pupil of Pils. Medal : 3d class, 1880. Works : Interrupted Séance (1880) ; Surprise, Water-colour Painters (1882) ; Flower Market, Little Bohemienne (1883) ; Paris Bargeman, Before the Rehearsal (1884) ; Among the Rocks (1885).

BALLENBERGER, KARL, born at Anspach, Germany, July 24, 1801, died in Frankfort, Sept. 21, 1860. History painter, pupil of the Munich Academy under Friedr. Hoffstadt, with whom he went to Frankfort in 1833, and of the Städel Institute under Philipp Veit. A mediævalist in spirit, he painted according to the traditions of the early German masters. Works : Portraits of Conrad I., Louis of Bavaria, Günther of Schwarzburg, and Ruprecht of the Palatinate, Kaiser Saal, Frankfort ; Scenes from Niebelungen, Scenes from Life of St. Elizabeth, Scenes from Life of the Virgin, Nuremberg Merchants before Emperor Maximilian in Augsburg, Henry the Lion at Erfurt in 1181 ; Götze von Berlichingen among Gipsies, Scenes from Goethe's Faust, Spindler's Jew, Fouqué's Magic Ring, Fu-

neral of Frauenlob.—Allgem. d. Biogr., ii. 21 ; Meyer, *Künst. Lex.*, ii. 651.

BALLING, OLE PETER HANSEN, born at Christiania, Norway, April 23, 1823. History and portrait painter, pupil of one Jacob Wunderlich, and of the Berlin Academy ; visited Copenhagen in 1846, Paris in 1854, and New York in 1856. At the outbreak of the Civil War, he joined the 1st N. Y. Volunteer Regiment as captain of a Scandinavian company, and afterwards commanded the 145th Regiment as lieutenant-colonel. In 1863 he resigned and devoted himself again to art. In America he painted mostly portraits. Works : Portrait of Gen. John Sedgwick, West Point Academy ; do. of Admiral Farragut, Annapolis Academy ; do. of Gen. Geo. H. Thomas, and Gen. Reynolds, Union League, Philadelphia ; Group of 27 Generals on horseback, Agricultural Building, Washington.—Meyer, *Künst. Lex.*, ii. 653.

BALMER, JOSEF A., born at Abtwyl, Switzerland, Nov. 27, 1828. History painter, pupil in Lucerne of Anton Butler, then, from 1852, of the Düsseldorf Academy, under Mücke and Schadow, and later in Carlsruhe under Des Coudres and Canon. Has painted many cheap altarpieces for Catholic churches in Baden and Switzerland. Works : Death of St. Joseph, Cycle for Tell's chapel, Fluellen ; wall paintings and altarpieces, at Küsnacht, Mühlau, Oos, Baldegg, Nottwill, Appenzell, and Meierskappel.—Meyer, *Künst. Lex.*, ii. 654 ; Müller, 24.

BALSGAARD, CARL VILHELM, born in Copenhagen, Denmark, Dec. 29, 1812. Flower painter, pupil of Copenhagen Academy, where he at first studied history and portrait painting ; visited Berlin, Dresden, Düsseldorf, and Paris in 1855, and Italy in 1872-73. Member of Copenhagen Academy in 1858 ; title of professor in 1867. Works : Two pictures (1858), Copenhagen Gallery, two in Moltke Collection, ib. ; Fruitpiece (1856), Kunsthalle, Hamburg.—Weilbach, 42.

BALTASAR, CARLOS, Don, eldest son of Philip IV., *Velasquez*, Grosvenor House,

BALTHAZAR

London; canvas, H. 4 ft. 9 in. × 6 ft. 11 in. About twelve years old, costume enriched with silver and gold, crimson scarf and plumed black hat, mounted on a prancing pony, in court of the palace, attended by several officers, among whom is Oliváres; King and Queen Isabel seen at a balcony. Probably painted about 1641; from Welbore Ellis Agar Collection.—Palomino, iii. 332; Stirling, ii. 630; Curtis, 56.

By *Velasquez*, Henry G. Marquand, New York; canvas, H. 1 ft. 8 in. × 1 ft. 3 in. Bust, about ten years old, black velvet dress embroidered; repetition of same picture in Vienna Museum. H. Baillie sale (1868), £194 5s., to Bale; Charles Sackville Bale sale (1881), £871; sold to Mr. Marquand for £2000.—Curtis, 59, 384.

By *Velasquez*, Madrid Museum; canvas, H. 6 ft. 3 in. × 3 ft. 7 in. Six years old, full length, in hunting dress, standing beside a tree, holding in right hand a gun; on each side, a dog; background, landscape and mountains. Painted in 1635. Etched by E. Lemus; C. Alabern; lithographed by A. Blanco; E. C. Cos.—Curtis, 57; Gaz. des B. Arts (1881); Madrazo, 616.

By *Velasquez*, Madrid Museum; canvas, H. 6 ft. 11 in. × 5 ft. 8 in. About six years old, galloping on a chestnut horse; he wears a plumed hat, armour, and a crimson scarf which floats behind, and holds a baton in his right hand; landscape background. Painted about 1635, second manner. Old copy in Dulwich Gallery; another in Hermitage, St. Petersburg. Etched by F. Goya; Milius; J. Burnet. — Ch. Blanc, *École espagnole*; Art Journal (1852), 563; Curtis, 55; Madrazo, 610.

By *Velasquez*, Vienna Museum; canvas, H. 4 ft. × 3 ft. 2 in. Full length, standing, about ten years old, in black velvet dress and scarf across breast, with left hand on sword, right on a chair. Painted about 1639. Engraved by B. Moncornet; P. de Jode. Henry G. Marquand's picture is a repetition (but only) of this.—Curtis, 58.

By *Velasquez*, Sir Richard Wallace, Bart.,

London; canvas, H. 3 ft. × 2 ft. 3 in. Full length, standing; dress, black velvet slashed, adorned with lace; behind, a chest covered with crimson velvet adorned with gold. From sale of Wm. Wells, of Redleaf (1848), to Marquis of Hertford for £672 10s.—Stirling, ii. 633; Curtis, 57.

By *Velasquez*, Sir Richard Wallace, Bart., London; canvas, H. 3 ft. 10 in. × 3 ft. 1 in. About three years old, in a grey silk frock, standing, his left hand on his sword, attached to a violet scarf, and in his right a general's baton, which he uses as a walking-stick; plumed hat on a cushion; dark curtain in background. From Standish sale (1853), at £1680; one of the most important pictures in Standish Collection.—Athenæum (1853), 710; Art Journal (1852); Curtis, 56.

By *Velasquez*, Sir Richard Wallace, Bart., London; canvas, H. 4 ft. 3 in. × 3 ft. 4 in. About four years old, black and white dress with crimson scarf, on a black horse, attended by a cavalier and other persons, among whom is a dwarf. Purchased in Spain about 1827 for Samuel Rogers; sold at his sale (1856) for £1270 10s.—Stirling, ii. 630; Cunningham, *Life of Wilkie*, ii. 469; Curtis, 56.

BALTHAZAR, CASIMIR VICTOR ALEX-ANDRE DE, born at Hayange (Moselle) in 1809, died in Paris, April 4, 1875. Genre and portrait painter, pupil of Paul Delacroix. Medals: 3d class, 1837; 2d class, 1838; 1st class, 1840. Works: *Lara and Kaled* (1837); *Götz von Berlichingen* (1837); *Philip VI. after Battle of Crécy* (1838); *Joan of Arc's Vision*, *Joan of Arc in Prison* (1840); *Death of Lara* (1842); *Clovis's Baptism* (1845); *Trumpeter Escoffier's Devotion* (1846); *Christ and the Samaritan Woman* (1855); *Beside the Fountain* (1859). Many portraits.—Larousse.

BALZE, (JEAN ANTOINE) RAYMOND, born in Rome, May 4, 1818. History painter, pupil of Ingres; brother of J. E. P. Balze, and co-worker, in copying pictures of the Italian masters. Since 1849 has exhib-

BALZE

ited pictures of his own in the Salon. Legion of Honour, 1873. Works: Saint Cecilia, Christ Calming the Tempest (1849), bought by State; Apotheosis of St. Louis (1855), bought by State.—Meyer, *Künst. Lex.*, ii. 661.

BALZE, (JEAN ÉTIENNE) PAUL, born in Rome, Aug. 25, 1815, died in Paris, March 26, 1884. History painter, pupil of Ingres, for whom he and his brother Raymond copied in Italy the most important works of Raphael. In 1861 he invented a new process of painting on glazed tiles. Medal, 1863; Legion of Honour, 1873. A copyist, with little originality. Among his own works are: Stoning of St. Stephen (1861); Coronation of the Virgin, St. Symphorien, Versailles; Vision of Ezekiel (1864); fresco paintings in court of École des Beaux Arts, Paris; Combat between Fitz-James and Roderick Dhu; paintings in the churches of St. Roch and La Trinité.—Meyer, *Künst. Lex.*, ii. 660.

BAMBERGER, FRITZ, born in Würzburg, Oct. 17, 1814, died in Neuenhain, near Frankfort, Aug. 13, 1873. Landscape painter, pupil in 1828 of Berlin Academy, then of the marine painter Krause, and in Cassel under Primavesi. Went to Munich in 1831; visited Normandy in 1845, England, France, and Spain in 1851, and Spain in 1858 and 1868. Works: Battlefield of Hastings, Views of Gibraltar, Algesiras, and Granada. A series of his paintings in Schack Gallery, Munich.—*Allgem. d. Biogr.*, ii. 38; Meyer, *Künst. Lex.*, ii. 665; *Kunst-Chronik*, ix. 41.

BAMBINI, NICOLÒ, Cavaliere, born in Venice in 1651, died there in 1736. Venetian school; pupil of Mazzoni, and in Rome of Maratti. After his return to Venice principally imitated Liberi, who was then the fashion. Works: Fulvia's Revenge, Cassel Gallery; Achilles, Royal Palace, Potsdam.—Meyer, *Künst. Lex.*, ii. 666; Zanetti, *Pitt. Venez.*, 431.

BAMBOCCIATE. See *Cerquozzi*.

BAMBOCCIO. See *Laar*.

BANNISTER, E. M., born at St. Andrews, New Brunswick, in 1833. Landscape painter; studied at the Lowell Institute and under Dr. Rimmer in Boston, painting many years in that city. His *Under the Oaks* received a medal at Philadelphia, 1876. Studio in Providence. Works: *Storm* (1879).

BANQUET OF THE CIVIC GUARD, B. van der *Helst*, National Museum, Amsterdam; represents a company of trained bands, twenty-five figures, life-size, full-length. The Spanish Ambassador is shaking hands with one of the principal figures. Sir J. Reynolds says: "This is, perhaps, the first picture of portraits in the world."—Beechey, *Reynolds' Works*, ii. 197.

BARABÁS, NICOLAUS, born at Márkosfalva, Transylvania, Feb. 22, 1810. Portrait painter, pupil of Vienna Academy, and of Markó; travelled then in Moldau and Wallachia and visited Rome. In 1837 he became member of the Pesth Academy, and since 1842 has travelled all over Europe. Is noted for his ideal female figures; has painted more recently several historical and genre scenes. Works: Portraits of Palatines Joseph and Stephen, Baron Vesselényi, Bishop Pyrker, Gen. Görgei, Gen. Klapka.—*Brockhaus*, ii. 464; *Wurzbach*, i. 147.

BARABINO, NICCOLÓ, born at Pier d'Arena, near Genoa, Italy, in 1833. History painter; studied in Florence, where he won reputation with his first picture, *Consolatrix Afflictorum*, painted, 1859, for the hospital at Savona. His principal work is the *Death of Pope Boniface VIII.*—Müller, 25.

BARBALONGA, JUAN DE. See *Vermejen*.

BARBARA, ST., *Palma Vecchio*, S. M. Formosa, Venice; altarpiece in six panels. St. Barbara standing with her palm and crown on a pedestal flanked by two pieces of cannon, on central panel; SS. Anthony, Sebastian, Dominic, and John Baptist on sides; the Virgin bending over the dead body of Christ, on the pinnacle. Painted for altar

BARBARELLI

of the Bombardieri, St. Barbara being the patroness of the Venetian artillerists.—C. & C., N. Italy, ii. 465; Rio, iv. 169.

BARBARELLI, GIORGIO. See *Giorgione*.

BARBARI (Barbaris), JACOPO DE', born in Venice between 1440 and 1450, died before 1516. Venetian school. Probably identical with Jacomo Barberino Veneziano, who is said to have gone to Germany and to Burgundy and there adopted the art of those countries. Ephrussi thinks that Ja-

is on a panel of 1504 in the Augsburg Gallery, and on a head of Christ in the Weimar Museum. Other works: Christ Blessing, St. Catherine, St. Barbara, Galatea (attributed to Botticelli), Dresden Gallery; Madonna and Saints, Berlin Museum; Portrait of Young Man, Vienna Museum; do., Bergamo Gallery.—C. & C., N. Italy, i. 229; Meyer, *Kunst. Lex.*, ii. 706; Thausing, *Dürer*, 216; *Gaz. des B. Arts* (1861), xi. 311, 445; (1873), viii. 223; (1876), viii. 363; *Notizia d'opere di Disegno*, pub. de D. I. Morelli (Bassano,



Banquet of the Civic Guard, B. van der Helst, National Museum, Amsterdam.

copo went to Nuremberg before 1494, and learned the technics of engraving there from Wohlgemuth. He was formerly known only as an engraver, and called the Master of the Caduceus from the mark which he used upon his plates. He was the colleague of Mabuse in the service of John of Burgundy, Bishop of Utrecht, and excelled as a painter and engraver. Supposed also by some to have been identical with Jacometto of Venice and with Jacob Walch, alluded to in Dürer's correspondence as an artist who had given him valuable hints in his youth. His signature

(1800), 77, 221; Lermolieff, 57, 168; *Zeitschr. f. b. K.*, xii. 339.

I A  B.
Barbari

BARBARI (Barbaris), NICCOLÒ DE', beginning of 16th century. Venetian school; of northern education, and probably a co-

BARBAROJA

labourer in Venice with Marziale. His name appears on a picture of the Woman taken in Adultery, in the Palazzo Alvise Mocenigo, Venice, which for hardness of colour, repulsiveness of faces, and stiffness of drapery, has hardly its equal. It shows a painter of the school of Gio. Bellini under strong northern influence.—C. & C., N. Italy, i. 228; Meyer, *Künst. Lex.*, ii. 716; *Gaz. des B. Arts*, 1st Series, xi. 312, 445; Burckhardt, 602.

BARBAROJA. See *Pernia*.

BARBAROSSA. See *Frederick Barbarossa*.

BARBATELLI, BERNARDINO. See *Pocchetti*.

BARBERIGO, MARCO, portrait of Doge, *Titian*, Palazzo Giustiniani, Padua; canvas, H. 3 ft. 2 in. × 4 ft. 6 in. Painted about 1508; sold in 1581 by Pomponio Vecelli to Cristoforo Barberigo.—C. & C., *Titian*, i. 114; *Selvatico*, *Di Alcuni Abbozzi di Tiziano* (Padua, 1875); Burckhardt, 715.

BARBIER, NICOLAS ALEXANDRE, born in Paris, Oct. 18, 1789, died at Sceaux, Feb. 4, 1864. Genre and landscape painter, pupil of Xavier Leprince. Medals: 3d class, 1839; 2d class, 1842; L. of Honour, 1842. Works: Castle of Muette (1824); Environs of Meulan, Village Sacristy (1832); Refectory of Convent (1833); Rural Household in a Ruin of the 11th Century (1839); Banks of Seine, View in Bourbonnais (1842); Château de Chantilly (1846); *Te Deum* in St. Étienne du Mont in 1721 (1848); Valley of Fontenay, Environs of Bagneux (1850); Hamlet of Brézolles (1851); Meeting of Dominican Monks, Fontenay-aux-Roses (1857); Burgundy Canal (1859); Road to Sceaux (1861).

BARBIERI, GIOVANNI FRANCESCO. See *Guercino*.

BARCLAY, EDGAR, contemporary. British landscape and figure painter; pictures relate to Moorish, Italian, and English popular life. Exhibits at Royal Academy and Grosvenor Gallery. Works: Annunciation to the Shepherds (1877); Moorish Villa, Olive Harvest in Algeria, Bay of Algiers, Vesuvius from above Pompeii (1878); Olive Gathering, By the Severn, Mosque at Al-

giers (1879); Almond Blossoms, Grounds of Moorish Villa, Kabyle Woodcutter, Fortune-Telling at Algiers (1880); Thililit—Algeria, Sunset in the Jurjura—Algeria, Evening Prayers—Algeria (1881); Going to the Fountain, Passing Glances, Squirrels' Playground, Autumn Berries (1882); Somersetshire Flood, On Sedgmoor, Needless Alarm, Among the Bluebells, Bird Nesting (1883); Sporting with Leaves (1884); Hush! (1885).—Meyer, *Künst. Lex.*, iii. 12.

BARDON, M. F. See *Dandré-Bardon*.

BAREND VAN BRUSSEL. See *Orley*, *Bernard*.

BARENTSZ (Barent, Barendsen, Barent), DIRK, born in Amsterdam in 1534, died there in 1592. Dutch school; history and portrait painter, son and pupil of Dooven Barentsz, (flourished first half of 16th century), then studied several years in Venice under Titian, who evinced especial fondness for him; visited France and returned to Amsterdam about 1562. Of his mythological and biblical paintings, much commended by K. van Mander, none have been handed down to us. Works: Two Archery Pieces (one dated 1562), Doelenstuk with numerous portraits, Portrait of Duke of Alva, National Museum, Amsterdam; Male Bust-portrait, Vienna Museum; do., Liechtenstein Gallery, ib.—Meyer, *Künst. Lex.*, iii. 15.

BARGUE, CHARLES, born in Paris, died there in 1883. Genre painter, pupil of Gérôme; did not send any pictures to the Salon. Began as a lithographer, and was awarded medals for lithography in 1867 and 1868. His few pictures are noted for excellence of colour and technical execution. Works: Playing on the Flute (Pillet sale, 1881, 30,000 fr.); Bashi-Bazouk (Miss C. L. Wolfe, New York); Algerian Guard, Artist and his Model, The Almée, Playing Chess on the Terrace, his last work (W. H. Vanderbilt, New York).

BARILLOT, LÉON, born at Montigny-lez-Metz, Lorraine; contemporary. Landscape and animal painter; pupil of Cathelineaux and of Bonnat. Medals: 3d class, 1880; 2d

BARKER

class, 1884. Works: Lakes of St. Paul-de-Varax (1880); Gust of Wind on Borders of La Manche, Noirand and his Mother (1883); La barrière, The Favourite (1884); Autumn, At the Top of the Heath of St. Sauveur-le-Vicomte (1885).

BARKER, THOMAS (called Barker of Bath), born near Pontepool, Monmouthshire, England, in 1769, died at Bath, Dec. 11, 1847. Son and pupil of Benjamin Barker (died 1793), animal painter; studied, 1790-93, in Rome, and exhibited three Italian landscapes in 1796. Painted chiefly rustic subjects, but his best work is a large fresco in his house at Bath, Inroad of the Turks upon Scio in 1822. His Woodman, Old Tom, The Gypsy, and other rustic groups, were very popular. Woodman and Dog in a Storm, National Gallery, London. His brother Benjamin (1776-1838) was an animal painter of some merit.—Redgrave; Art Union, 1848; Cat. Nat. Gal.

BARKER, THOMAS JONES, born at Bath, England, in 1815, died March 28, 1882. Battle and portrait painter, son and pupil of Thomas Barker, landscape painter, and student in 1834 in Paris of Horace Vernet; was a frequent exhibitor at the Salon from 1835 to 1845, and painted several pictures for Louis Philippe, notably The Death of Louis XIV., destroyed at Palais Royal in 1848. Returned about 1845 to England, where he exhibited many pictures at the Royal Academy. Works: The Troubadour (1849); News of Flodden (1850); Incident in Life of William Rufus, Meeting of Wellington and Blucher (1851); Allied Generals before Sebastopol, Relief of Lucknow, Napoleon after the Battle of Bassano, Wellington Crossing the Pyrenees, Dawn of Victory—Lord Clyde (1862); Horse Race at Rome (1865); Studio of Salvator Rosa (1865); A Moss-Trooper, Dean Swift and Stella (1869); The Melée—Charge of Cuirassiers and Chasseurs (1872); Riderless War Horses after Sedan (1873); Balaklava (1874); Return through the Valley of Death (1876).—Meyer, *Kunst. Lex.*, iii. 22; Art Journal

(1858), 126; (1860), 183; (1861), 253; (1867), 158.

BARLOW, FRANCIS, born in Lincolnshire, England, in 1626, died in London in 1702. Animal painter, pupil of Wm. Sheppard, portrait painter. Began by painting portraits, but afterwards won reputation as an animal painter, engraver, and etcher.—Redgrave; Meyer, *Kunst. Lex.*, iii. 23.

BARNA (Berna), of Siena, latter half of 14th century, died in 1381 (?). No traces remain of the frescos which, according to Vasari, he painted in S. Margarita of Cortona and S. Agostino of Siena. In 1369 he went to Arezzo and executed many frescos, one of which still exists in the Ves-covado, though much injured. The cathedral at S. Gimignano contains the injured relics, remains of a long series of frescos representing scenes from the New Testament, begun by Barna and finished after his death by Giovanni d'Asciano. In composition Barna appears to be a continuator of Duccio, while in type he follows the lead of Ugolino and Simone di Martino. His colour is an exaggeration of that of Simone, his drawing is minute, ornamentation copious, and treatment flat. Vasari says he was killed by a fall from a scaffolding at S. Gimignano.—C. & C., Italy, ii. 107; Meyer, *Kunst. Lex.*, iii. 24; Vasari, ed. Mil., i. 647; *Gaz. des B. Arts* (1859), ii. 170; Milanese, Siena, 168.

BARNABA DA MODENA (Barnabas de Mutina), latter half of 14th century. Bolognese school. Contemporary of Tommaso da Modena, but superior to him; he also surpassed the Bolognese and Pisans of his time, and approached the better Siensese painters. His Madonnas, a favourite subject, have an affectation of grace, regular forms and proportions, pouting lips, and long-fingered and coarse-jointed hands. The earliest extant work by him, a Madonna in the Städel Gallery, Frankfort, dated 1367, well illustrates his style. Another Madonna, dated 1369, is in the Berlin Museum, and a

BAROCCI

Coronation of the Virgin, dated 1374, is in the possession of Lord Wensleydale, England. Other examples are in S. Francesco, Pisa, and in the Modena Gallery.—C. & C., Italy, ii. 220; Meyer, *Künst. Lex.*, iii. 25; Vasari, ed. *Le Mon.*, ii. 93.

BAROCCI (Baroccio), **FEDERIGO**, called also Fiori da Urbino, born at Urbino in 1528, died there, Sept. 31, 1612. Roman school; son and pupil of Ambrogio Barocci; afterward studied under Francesco Menzocchi and Battista Franco at Urbino.



In 1548 went to Rome and both studied and copied works of Raphael four years. On return to Urbino painted a St. Margaret and other works which gave him a great reputation. In 1560 he was invited to Rome by Pius IV., and painted in the Vatican with Federigo Zuccherò. While thus engaged he was poisoned by his rivals, and so injured that he was never after able to work more than two hours a day. The remainder of his life was chiefly spent at Urbino. Barocci's style resembles that of Correggio, whose works he studied. He was a decided mannerist, able in design, but inferior as a colourist. Among his easel pictures are: Crucifixion, Duomo, Genoa; Descent from Cross (1569), Duomo, Perugia; *Madonna del Popolo*, Christ and Magdalen, Portrait of Duke of Urbino, Uffizi, Florence; *Madonna di S. Girolamo* (copy of Correggio), Pitti, Florence; *Martyrdom of S. Vitale* (1583), Brera, Milan; *Annunciation*, *Ecstasy of St. Michelina*, Vatican; *Noli me tangere*, Palazzo Corsini, Rome; *Circumcision* (1580), *Madonna in Glory*, Louvre; *Madonna and Saints*, Dresden Gallery; *Madonna della Gatta*, National Gallery, London; two Holy Families and Por-

trait of a Man, Hermitage, St. Petersburg.—Meyer, *Künst. Lex.*, iii. 27; Vasari, ed. *Mil.*, vii. 91; Burckhardt, 759; Ch. Blanc, *École ombrienne*.

BARON, HENRI (CHARLES ANTOINE), born at Besançon, in June, 1816. Genre painter, pupil of Gigoux, made his debut in the Salon in 1840, then visited Italy. Medals: 3d class, 1847, 1855, 1867; 2d class, 1848; L. of Honour, 1859. Works: *Sculptor's Studio* (1840); *Giorgione Painting Gaston de Foix* (1844); *Andrea del Sarto Painting Madonna del Sacco, Summer Evening* (1847); *Child Sold by Pirates, Spring in Tuscany* (1848); *Touch and Hearing, Vintage in the Romagna* (1855), Luxembourg Museum; *Harlequinade* (1857); *Painters' Festival at Italian Tavern* (1859); *Archery in Tuscany* (1864); *St. Luke's Festival in Venice* (1867); *The Skaters* (1870); *His Eminence at his Nephews', Bowlers* (1874); *Street Corner at Catania* (1876); *Bébé* (1878); *Fair Naturalist* (Mrs. Paron Stevens, New York); *Archer's Rest* (C. H. Wolff, Philadelphia); *Wine and Mirth* (C. P. Huntington, New York); *Wild Flowers* (J. Hoey, New York).—*Larousse*, ii. 249; Meyer, *Künst. Lex.*, iii. 32; Müller, 26.

BARRET, GEORGE, born in Dublin, Ireland, in 1732 (1728?), died at Westbourne Green, near London, May 29, 1784. Landscape painter, son of a draper and apprenticed to a stay-maker, but learned to colour prints and became drawing master at the West drawing school in Dublin. Went in 1761 to London, where he became a successful landscape painter, earning, it is said, £2000 yearly. Became master painter to Chelsea Hospital, but died bankrupt and left his family dependent on the Royal Academy, of which he was one of the foundation members. His best works are in the Portland and Buccleugh Collections. His son George (1774–1842) was a water-colour painter, and one of the foundation members of the Water-Colour Society.—*F. de Conches*, 183; *Redgrave*; Meyer, *Künst. Lex.*, iii. 40; Sandby, i. 100.



JAMES BARRT ESO

*Portrait of James Barrt ESO
from the collection of the
University of Toronto*

BARRIAS

BARRIAS, FÉLIX JOSEPH, born in Paris, Sept. 13, 1822. History painter,

pupil of Léon Cogniet in 1836, obtained the grand prix de Rome in 1844, for his picture of Cincinnatus receiving the Deputies of the Senate. First exhibited at the Salon in 1847.

Painted frescos in S. Eustache, La Trinité, in the Grand Hotel du Louvre, and other public buildings. Medals: 3d class, 1847; 1st class, 1851; 2d class, 1855; L. of Honour, 1859. Works: Roman Spinning Girl, Sappho (1847); The *Exiles* of Tiberius (1858), Luxembourg Museum; Dante Alighieri (1853), Tarbes Museum; Michelangelo in the Sistine Chapel, Pilgrims to the Jubilee in 1300, Laval Museum; Landing of French Troops in the Crimea, Versailles Museum; Gauls Insulted by Romans, Autun Museum; Death of Socrates, Electra at her Father's Tomb (1873); Conspiracy in Venice in 1530; Titian Painting a Venus; La Picardie (allegorical composition), Amiens Museum; Olympian Gods, Allegory of Music, New Opera, Paris; Sea Bath en famille at Dinard (1883); Charity at Venice, She was an Andalusian and a Countess (1884); Death of Chopin (1885).—Meyer, *Kunst. Lex.*, iii. 41; Müller, 27.

BARROSO, MIGUEL, born at Consuegra in 1538, died at the Escorial, Sept. 29, 1590. Spanish school; pupil of Becerra, became painter to the king in 1589, and executed frescos in the chief cloister of the Escorial.—Stirling, i. 250; Meyer, *Kunst. Lex.*, iii. 45.

BARRY, FRANÇOIS BERNARD, born in Marseilles, May 3, 1813. Landscape and marine painter, pupil of Aubert and Th. Gudin. His marine paintings are particularly good. Medals: 3d class, 1840; 2d class, 1843. Works: A Fog, Fishing Boats



(1840); Leaving the Harbour of Marseilles, Tunny-Fishing (1843); Arrival of the Queen at Tréport (1845); After the Storm, Ships Becalmed (1849); New Parliament House in London, Entrance to Marseilles (1855); Reception of Cardinal Latrizzzi in Marseilles (1857); Napoleon III. receiving Queen Victoria at Cherbourg (1859), Marseilles Museum; Arrival of the Waters of the Mediterranean at Lake Timsah (1863), Suez Company; View at Birket-el-Sab (1863), Prince Halim; Ruins of Karnak, First Cataract of the Nile (1864); Tombs of the Caliphs at Cairo (1867); Moon-Rise at Sea, View at Birket-el-Essabé (1868); Constantinople, Entrance to Marseilles (1869); Ajaccio, Tarmouch (1870); Alexandria (1874); Pirate fleeing from a Cruiser, Entrance to the Bosphorus, Inside the Harbour of Constantinople (1875); Ironclads at Toulon (1876); Bark in Distress, St. Petersburg in Evening (1880); Review of Fleet at Cherbourg (1881); Capture of Sfax (1882).—Larousse, ii. 272.

BARRY, JAMES, born in Cork, Ireland, Oct. 11, 1741, died in London, Feb. 22, 1806. Studied in Dublin under Robert West; went in 1765, by the aid of Edmund Burke, to Rome, where he remained five years. Though the pictures ex-



hibited on his return met with but moderate success, he became an A. R. A. in 1772 and R. A. in 1773, and received in 1782 the appointment of professor of painting; but his lectures gave offence and he was removed and expelled. After this he lived in quasi retirement until his death. The defects of his education, his violent temper, lack of judgment, and the blind devotion to high art which led him to handle a class of subjects

BARTH

whose adequate treatment demanded higher powers and much greater technical skill than he possessed, prevented Barry from attaining that measure of success to which his talents fairly entitled him. His picture of Venus (Society of Arts), Jupiter and Juno, and the Wounded Philoctetes, illustrate his ambitious weakness; his Death of General Wolfe, who, together with all the dramatic personæ, is represented nude, proves the absurd extent of his faith in the academic style; while his six pictures of the Civilization and Regeneration of Man, two of which are 42 feet in length, painted for the Society of Arts between 1777 and 1783, though remarkable for the inventive qualities displayed, attest his feebleness as a draughtsman and colourist. Among his other works are his own portrait in the National Portrait Gallery, and his Adam and Eve at S. Kensington.—Fryer, *Works of J. Barry* (London, 1809); F. de Conches, 283; Ch. Blanc, *École anglaise*; Meyer, *Kunst. Lex.*, iii. 45; Sandby, ii. 182; *Portfolio* (1873), 150.

BARTH, FERDINAND, born at Partenkirchen, Bavaria, Nov. 11, 1842. History and genre painter, pupil in Nuremberg of Kreling, then of the Munich Academy under Piloty and Caspar Braun. He took part in the campaigns of 1866 and 1870, travelled through Germany, France, Italy, and Switzerland, and became professor at the Academy and at the Art School of Industry in Munich. Medals in Vienna and Munich. Works: *Quarrelling Landsknechts*, *Dance of Death*, *Merchant of Venice*, *Torquato Tasso*, *Paganini in Prison* (1883), *Parsifal*, *Cupid at the Door*.—Müller, 27.

BARTHEL, GUSTAV ADOLF, born in Brunswick, in 1819. Portrait painter, son



and pupil of the engraver Friedrich Barthel (1785–1846), and pupil of Stieler and Kaulbach at Munich, and of Lessing at Düsseldorf. In 1852 he was appointed painter to the Duke, and in 1857 inspector of the Gallery in Brunswick. Works: *Portraits of Dukes Ferdinand, Frederic William, Charles William, and William of Brunswick*, *Portrait of Princess Alexandrine of Hohenlohe*.—Müller, 28.

BARTLETT, WILLIAM HENRY, born in London; contemporary. Landscape painter, pupil in Paris of Bouguereau and of Tony Robert-Fleury. Exhibits at Royal Academy, Grosvenor Gallery, and Paris Salon. Works: *Return from Seal-Hunt—Ireland* (1881); *On the Alert, Loading Corn—West Ireland, Ellestriu Bay—West Ireland* (1882); *Summer-Time—Lagoon of Chioggia near Venice, Netting Granchios—Chioggia* (1883); *Bad Wind for Fish* (1884).

BARTOLI (di Bartolo), TADDEO, Sienese school, born in Siena in 1363, died there in 1422. Son of Bartolo di Mino, a barber; early began a successful practice; in 1389 was a member of the council on the works in the cathedral of Siena. In 1390 he painted for S. Paolo of Pisa the Virgin and Saints now in the Louvre, and in 1393 for Cattaneo Spinola and for S. Luca, Genoa, two altarpieces. An altarpiece of the Madonna and Saints was executed in 1395 for S. Francesco, Pisa, and this was followed by a series of frescos in the same church, among the best of which is the *Apostle's Visit to the Virgin*, a work of great spirit. The breadth and motion of drapery, the firm decision in the drawing, and the bold freedom of action in difficult positions are worthy of the 16th century. After completing his labours at Pisa, Taddeo returned to Siena, and painted several years in the cathedral. A few panels by him yet remain, but most of his frescos there are obliterated. He next painted some pictures for the Duomo of S. Gimignano, two of which are preserved in the Palazzo Municipale. In 1403 he was at work in Perugia,



BARTOLO

where he painted for S. Agostino a Descent of the Holy Spirit; for S. Francesco a Virgin and Child, now in the Perugia Academy; and for S. Domenico frescos of the life of S. Catherine, now obliterated. The next year he was again in Siena, where he laboured for several years in the Duomo and the Palazzo Pubblico. Taddeo stood at the head of the Sienese school, yet he did not cause it to progress nor exercise any improving influence upon his successors. Siena really gained less from him than from the Lorenzetti.—C. & C., Italy, ii. 156; Lübke, *Gesch. ital. Mal.*, i. 178; Meyer, *Künst. Lex.*, iii. 58; Vasari, ed. Mil., ii. 33; W. & W., i. 472.

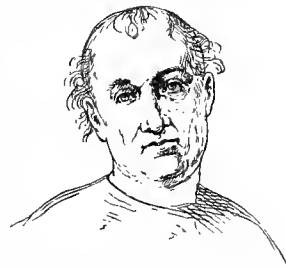
BARTOLO DI FREDI, born about 1330, buried Jan. 26, 1409. Sienese school; sometimes called Bartolommeo di Manfredi. He was associated with Andrea Vanni in 1353, was registered in 1355 in the guild of Siena, and employed in 1361 in the Sala del Consiglio, Siena. From 1362 to 1366 he was at S. Gimignano, where he had previously (1356) decorated part of the parish church with scenes from the Old Testament. On his return to Siena he was employed with Giacomo di Mino in decorating the cathedral, and in 1372 he became a member of the government. Of his extant pictures a Descent from the Cross (dated 1382), in the Sacristy of S. Francesco of Montalcino, and an altarpiece, part in the sacristy and part in the Sienese Academy, show a mixture of the styles of Simone and Lorenzetti. Adoration of the Magi by him in the Academy; St. Peter, in the Louvre, Paris. Both drawing and colour are hard, and the latter is flat and red in the shadows. Gold is lavished on the accessories and ornaments.—C. & C., Italy, ii. 148; Meyer, *Künst. Lex.*, iii. 61; Vasari, ed. Le Mon., ii. 218, N. 1; 219, N. 4; Baldinucci, i. 297; *Gaz. des B. Arts* (1870), ii. 29.

BARTOLOMMEO BOLGHARINI, or **BOLOGHINI**. See *Bulgarini*.

BARTOLOMMEO, Fra, born probably at Suffignano, near Florence, in 1475, died in

Florence, Oct. 31, 1517. Real name Bartolommeo di Paolo di Jacopo del Fattorino; commonly called

della Porta from the vicinity of his house to the gate of S. Pier Gattolino. Apprenticed when nine years old to Cosimo Roselli, with whom he



remained until 1490, meanwhile studying the frescos of Masaccio and Filippino at the Carmine and the works of Perugino and Leonardo da Vinci. On leaving the studio of Rosselli, where Bartolommeo had formed what proved to be a life-long friendship with Mariotto *Albertinelli*, the two entered into a partnership which ceased in October, 1499, when Bartolommeo, under the influence of Savonarola, gave up painting. In obedience to Savonarola's command he had in 1497 burned his drawings from the nude, and in the following year, when the Convent of S. Marco was besieged, had vowed that if he survived he would join the Dominicans. This he did July 26, 1500, leaving his commenced fresco of the Last Judgment in the cemetery of S. M. Nuova to be finished by Albertinelli. Retiring into the convent of S. Marco, Fra Bartolommeo, as he was thenceforward called, renounced painting altogether until 1506, after which, with the assistance of Fra Paolino and Albertinelli (1508–1512), he painted a noble series of altarpieces and devotional pictures. In 1508 he went to Venice, in 1510 to Rome, and in 1512 and 1517 to Pian di Mugnone. With these exceptions he lived in Florence until his death. After Leonardo, to whom he was greatly indebted, Fra Bartolommeo may be considered the greatest painter of the Florentine school. None excelled him in dignity of style, none equalled him in the management of drapery, the harmonious use of colour, or in stateliness of composi-

BARTOLOMMEO

tion. His altarpieces have that nobility of character which springs from the symmetry of their arrangement and the perfect balance of their parts. Their beauty is the beauty of repose, of self-contained though earnest expression, of harmony between attitude and action. Works before 1501: Portrait of *Savonarola* (1496), Sig. Rubieri, Florence; *Last Judgment* (1498-9), fresco in the little Museum of S. M. Nuova; Triptych (1500), Poldi Collection, Milan. Works after 1505: *Assumption* of the Virgin, Besançon Cathedral, France; *Ecce Homo*, *Descent from Cross*, St. Mark, *Christ* and Evangelists (1516), *Madonna with Saints* (1512), *Holy Family*, Palazzo Pitti, Florence; *Isaiah*, *Job*, *Madonna and Patron Saints* of Florence, Uffizi, Florence; *Meeting of Christ and Apostles at Emmaus*, Lunette (1507-8), S. Marco; altarpiece, *Madonna with Saints* (1509), S. Martino, Lucca; *God the Father with Saints* (1509), *Madonna della Misericordia* (1515), Lucca Gallery; *Madonna*, Hermitage, St. Petersburg; *Marriage of St. Catherine* (1511), *Annunciation* (1515), Louvre; *The Virgin Mary Appearing to St. Bernard*, *Portrait of Savonarola as St. Peter Martyr*, *Christ Bearing his Cross*, St. Vincent, Florence Academy; *Paul and Peter*, Quirinal, Rome; *Holy Family*, Palazzo Corsini; *Assumption* (1516), Museum, Naples; do., Museum, Berlin; *Holy Family*, Panshanger, England; *Madonna del Cappuccino*, Gallerie Abel, Paris; *Presentation in Temple* (1516), Vienna Museum.—C. & C., Italy, iii. 427; Vasari, ed. Mil., iv. 175, 212; Meyer, *Kunst. Lex.*, iii. 63; Rio, 479; Dohme, 2iii.; Burekhardt, 630; Marchesi, ii. 1.

BARTOLOMMEO DELLA GATTA. See *Gatta*.

BARTOLOMMEO DI MANFREDI. See *Bartolo di Fredi*.

BARTOLOMMEO DA MURANO. See *Vivarini*, Bartolommeo.

BARZAGHI - CATTANEO, ANTONIO, born at Lugano, Ticino, in 1835. History, genre, and portrait painter; pupil of the

Milan Academy, but took chiefly the Venetian masters for his models; painted at first portraits and genre scenes with small figures, and was gradually led to monumental and fresco painting, in which he has achieved his greatest success. Works: *Beatrice Cenci* (1861); *Tasso*, Basle Museum; *Republicans in Florence Overthrowing Statues of the Medici*, *Diana of Poitiers* (1870); *Page* (1873); *Musing Girl* (1873); *Old and New Correspondence* (1873); in fresco: *Moses as Lawgiver*, *Sermon on the Mount* (1874, Church at Horgen, Lake of Zürich).—Meyer, *Kunst. Lex.*, iii. 87; Müller, 29.

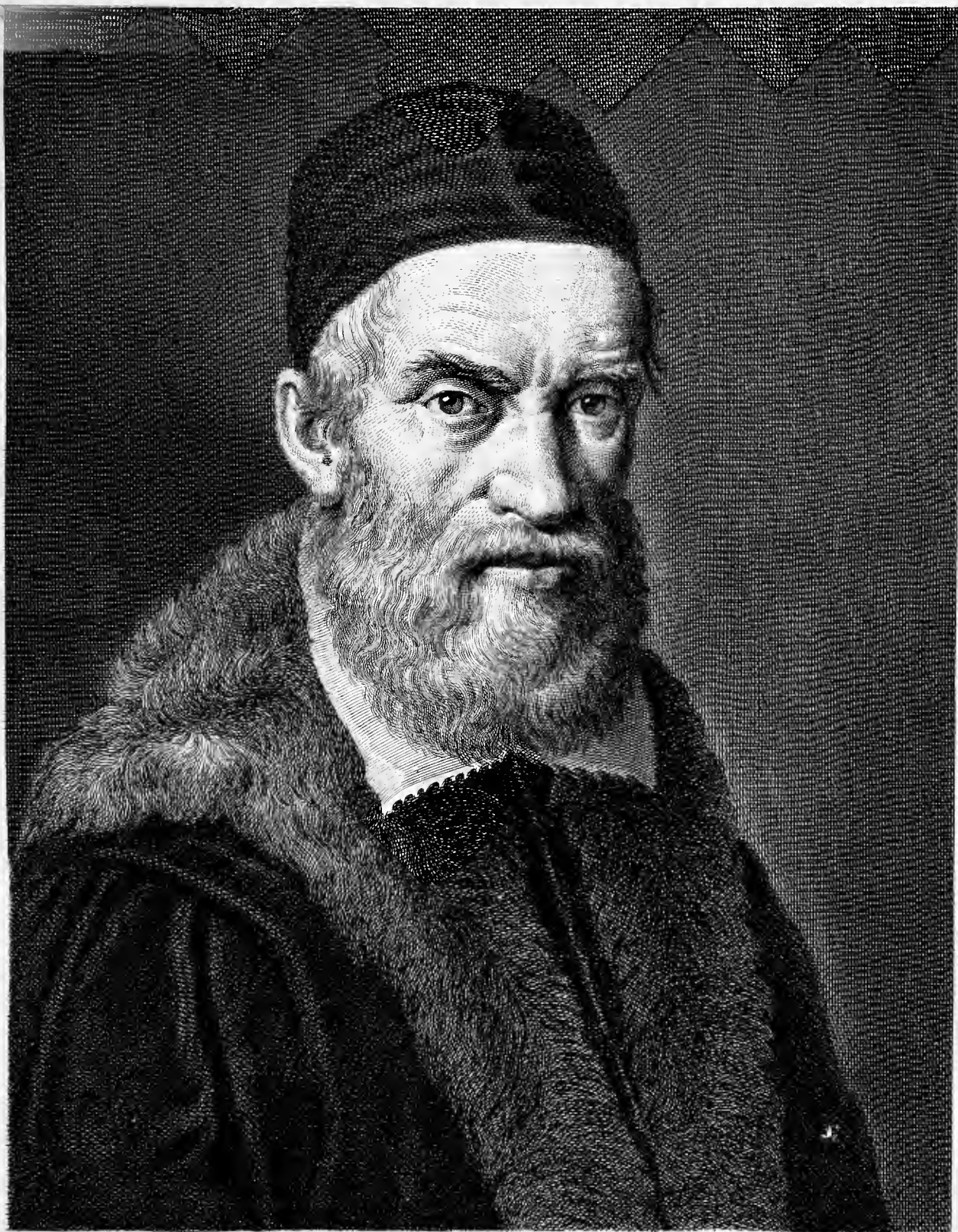
BASAITI, MARCO, born about 1450, died after 1520. Venetian school. Born in Venice of Greek parents, according to Vasari, but according to others a native of Friuli. He laboured in Venice between 1490 and 1520, and was probably a scholar and assistant of Luigi Vivarini, though he differed much from him. After the death of Luigi (1503), he finished his *Apotheosis of St. Ambrose* in the Frari, Venice, without improving it essentially. Later he was an assistant of Giovanni Bellini, whose peculiarities he adopted after 1510. Still later he imitated Palma, but without his richness of colour, and in 1520 Carpaccio. Charles Blanc calls him a worthy rival of Giovanni Bellini and of Carpaccio; but Crowe and Cavalcaselle think his work only a superficial imitation, without "the pure ring of the choicest metal." His pictures are in many galleries. Among his best are the *Calling of the Apostles James and John* (1510), *Christ in the Garden* (1510), Venice Academy; *St. George and the Dragon* (1520), in San Pietro di Castello, Venice; *Assumption*, S. Pietro Martire, Murano; *Ma-*

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donna *Adoring the Child*, Museo Civico, Padua; *Christ Crowned with Thorns*, Rovigo Gallery; *Calling of Apostles James and John*



BASSAN



IACOPO DA PONTE

detto il BASSANO

PITTORE

BASILETTI

(1515), Vienna Museum; Pietà, Altar in Four Panels, St. Sebastian, Berlin Museum; St. Jerome Reading, National Gallery, London.—C. & C., N. Italy, i. 259; Meyer, *Künst. Lex.*, iii. 88; Ch. Blanc, *École vénitienne*; Vasari, ed. Mil., iii. 646; Lermolieff, 14, 399; Lübke, *Gesch. ital. Mal.*, i. 550.

BASILETTI, LUIGI, born at Brescia, Italy, in 1780, died in 1860. History and landscape painter, pupil of Santo Cattaneo, then studied in Bologna and in Rome, where he painted Canova's portrait. Works: Guardian Angel with Boy, *Duomo nuovo*, Brescia; Death of the Niobeds, Temple of Sibyl at Tivoli, Isle of Ischia, and others, Tosi Gallery, ib.; Falls of Tivoli, Brera, Milan.—Fenaroli, *Artisti Bresciani*; Meyer, *Künst. Lex.*, iii. 98.

BASSANO, FRANCESCO, born at Bassano in 1550, died in Venice, July 4, 1591. Venetian school; real name Francesco da Ponte; eldest son and pupil of Jacopo Bassano. Established himself at Venice; employed in decorating the Palazzo



Ducale, where he painted the Siege of Padua and five other pictures. He also executed for churches large works which were deservedly admired. Became melancholy and killed himself by jumping from a window. Works: Ascension, S. Luigi de' Francesi, Rome; Fish Market, Louvre; Flight into Egypt and Adoration of Magi, *Duomo*, Padua; Martyrdom of St. Catherine, Palazzo Pitti, Florence; Rape of Sabines, Turin Gallery; Adoration of Shepherds and Christ Clearing Temple, Dresden Museum; Christ at Bethany, Cassel Gallery; Adoration of Magi, *Last Supper*, Madrid Museum.—Ch. Blanc, *École vénitienne*; Burekhardt, 750; Wornum, *Epochs*, 259.

BASSANO, JACOPO, called the elder, born at Bassano, 1510, died there, Feb. 13, 1592. Venetian school; real name Jacopo da Ponte; son and pupil of Francesco da Ponte the elder; afterward pupil of Bonifazio Veneziano, and later, it is said, of Titian. Bassano



was perhaps the earliest of Italian genre painters. He excelled in painting landscape and animals, and chose his subjects from Scripture scenes in which they could suitably be introduced. He also painted market scenes, farmyards, and other agricultural subjects, as well as historical pictures, altarpieces, and portraits. He had four sons and many scholars who worked with him in his studio, and enabled him to multiply his pictures. Among his best works are: Entombment of Christ (1574), S. Maria in Vanzo, Padua; Adoration of the Shepherds, Louvre; Nativity, S. Giuseppe, and Baptism of St. Lucilla, S. Valentino, Bassano; Return of Jacob to Canaan, Palazzo Ducale, Venice; St. Roch Interceding for the Plague-Stricken, S. Rocco, Piacenza; Raising of Lazarus, Naples Museum; Moses and the Burning Bush, and Bassano's Family, Uffizi, Florence; Christ Clearing the Temple (replica in National Gallery, London), Animals Entering Ark, Noah Leaving Ark, Madrid Museum; Good Samaritan, National Gallery, London.—Ch. Blanc, *École vénitienne*; Vasari, ed. Le Mon., xiii. 42; Seguier, 153, 713; Burekhardt, 750.

BASSANO, LEANDRO, Cavaliere, born at Bassano in 1558, died in Venice in 1623. Venetian school; real name Leandro da Ponte, third son and pupil of Jacopo Bassano. Painted for some time in his father's style, but some of his portraits having brought him fame at Venice, he confined himself afterward almost entirely to portraiture.

BASSEN

Of his historical works the Resurrection of Lazarus, Adoration of the Shepherds, Prayer



of Jesus in the Garden, and the Incredulity of St. Thomas, are in the Venice Academy, and the Birth of the Virgin, in S. Sophia, Venice. In the Madrid Museum are the Prodigal Son, Assumption of the Virgin, and the Forge of Vulcan. He was knighted by the Doge Grimani, whose portrait he painted.—Ch. Blanc, *École vénitienne*.

BASSEN, BARTHOLOMEUS VAN, died at The Hague, buried Nov. 28, 1652. Dutch school; architecture painter. Entered Guild of St. Luke at Delft, Oct. 21, 1613, and that at The Hague in 1622. The figures in his pictures were often painted by Frans Franken, the younger, whence it is probable that he temporarily lived and perhaps also studied at Antwerp. Visited England, then returned to Hague, and from 1639 to 1650 held post of city architect. Works: Church Interior (1624), Berlin Museum; do. (1626), Hague Museum; St. Peter's Square in Rome (1623), Copenhagen Gallery; others in Hanover (1624), Göttingen (1625), Stutt-

B. Van Bassen

gart, Prague, and Pesth Galleries.—Meyer, *Künst. Lex.*, iii. 105; De Stuers, 9.

BASSETTI, MARCANTONIO, born in Verona in 1588, died there in 1630. Venetian school; pupil of Felice Brusasorci; then studied in Venice, chiefly copying Tintoretto, and later in Rome. After his return to Verona, he was counted among the best artists of his time and much employed in painting altarpieces for churches. Works: Martyrdom of St. Vitus, Munich Gallery.—

Meyer, *Künst. Lex.*, iii. 107; Ridolfi, *Marav.*, ii. 477.

BASSIN, PETER VASSILIEVICH, born in St. Petersburg, June 25 (July 7), 1793, died there, July 4 (16), 1877. History and portrait painter, pupil of St. Petersburg Academy; went in 1819 to Rome, where he lived five years, and remained abroad six years longer. After his return he became member of the Academy, and shortly afterwards professor. Works: Christ Driving the Money Changers from the Temple, Marsyas Teaching Olympus to play the Flute, Academy, St. Petersburg; Elopement, La Lavandara di Frascati, Bacchanal, Susanna at the Bath, Earthquake on Monte Cavo, Socrates Saving Alcibiades in Battle of Potidæa, Scene from Life of a Robber, Hermitage, *ib.*; Coming of the Holy Ghost, four scenes from Life of Mary and Jesus, Resurrection, Winter Palace, *ib.*; Virgin and Saints, Twelve Apostles, Four Evangelists, Betrayal of Judas, Christ before Pilate, Flagellation, Bearing the Cross, Ascension of Mary, Four Saints, Martyrdom of St. Catherine, Martyrdom of St. Demetrius, St. George before Diocletian, Christ Appearing to Barbara, Isaac Church, *ib.*; God of Sabaoth and Angels, Fight of Alexander Nevski against the Swedes, Prayer of Alexander Nevski, Death of Alexander Nevski, Transportation of his Relics, Sermon on the Mount, Chapel of Alexander Nevski, *ib.*; Mary Entering the Temple, Annunciation, Peter and Paul, Archangel Michael, Simeon, Rest in Egypt, Moscow Museum.—Meyer, *Künst. Lex.*, iii. 10.

BASTARUOLO, IL. See *Mazzuoli*, Giuseppe.

BASTIANI (Sebastiani), LAZZARO, born about 1450, died after 1508. Venetian school; commonly called a pupil of Carpaccio, but dates contradict it. He was bred, probably, in the Paduan school, where he acquired the disagreeable features without the redeeming qualities of Mantegna; but in Venice he learned to imitate Luigi Vivarini, without wholly losing the impress of



LEANDRO DA PONTE
detto il BASSANO
PITTORE

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BASTIANINO

his early education. He failed to rise to the level of Carpaccio, and never attained superior distinction, yet he held an honourable position in his guild in Venice. Among his works are: *Madonna with Saints and Donor* in the lunette of a side door of the S. M. e Donato, Murano, signed and dated 1484; *Coronation of the Virgin*, Lochis Carrara Gallery, Bergamo; *Entombment*, S. Antonio, Venice; the *Gift of the Relic* and the *Miracle of the Holy Cross*, Venice Academy; *Annunciation*, Correr Museum, Venice; *Glorification of St. Veneranda*, Vienna Academy.—C. & C., N. Italy, i. 215; Ch. Blanc, *École vénitienne*; Vasari, ed. Le Mon., vi. 86, 97, 98; Meyer, *Künst. Lex.*, iii. 113.

BASTIANINO, IL. See *Filippi*, Sebastiano.

BASTIEN-LEPAGE, JULES, born at Damvillers, Meuse, Nov. 1, 1848, died in Paris, Dec. 10, 1884. History and portrait painter, pupil of Cabanel. Medals: 3d class, 1874; 2d class, 1875; 3d class, 1878; L. of Honour, 1879. Works: *Song of Spring*, *Portrait of my Grandfather* (1874); *Communicant* (1875); *Adoration of Shepherds*, *Portrait of M. Wallon* (1876); *Portrait of my Parents*, do. of André Theuriet (1877); *Hay Harvest* (1878); *Portrait of Sarah Bernhardt* (1879); *Potato Harvest* (1879); *Joan of Arc*, Erwin Davis, New York; *Village Love*, *Ripe Grain*, October (1883); *The Forge* (1884), Albert Wolff.—*Montrosier*, *Artistes modernes*, iii.; Meyer, *Künst. Lex.*, iii. 116; Müller, 29; *Kunst-Chronik*, xx. 235.

BATES, DEWEY, born in Philadelphia, Pa., in 1851. Genre and portrait painter; studied at Royal Academy, Antwerp, and at *École des Beaux Arts*, Paris, under Gérôme. Studio in Philadelphia; was in London in



1883. Works: *Little Jannetje*, Dutch Comfort (1875).

BATH, AFTER THE, Jean Léon Gérôme, Wm. Astor, New York; canvas, H. 3 ft. × 2 ft. A female figure, nude, sitting, back to the spectator, at the edge of the bath, in the water of which her form is reflected, with a narghileh beside her; another figure, partly draped, sitting at left, and two others in background. Photogravure in *Art Treasures of America*, ii. 71.

BATH, YOUNG ROMAN'S, Charles Gleyre, Charles S. Smith, New York; canvas, H. 3 ft. × 2 ft. A beautiful female slave, partly draped, lifts a babe into an alabaster font, in a Roman impluvium, on the opposite side of which, nearly in profile, stands a nude maiden, resting her hands on the rim of the basin, and contemplating the young Roman with admiration. Photogravure in *Art Treasures of America*, ii. 88.

BATHSHEBA AT THE BATH, Francia Bigio, Dresden Gallery; wood, H. 2 ft. 8 in. × 5 ft. 7 in.; signed, dated 1523. David sees Bathsheba in the bath, while Uriah sleeps on the balcony of his house; on the other side, the sending of Uriah with the letter.—*Cat. Dresden Gal.*

Subject treated also by Rembrandt, Steengracht Collection, Hague; Cornelis van Haarlem, Berlin Museum; Jan Frans van Douven, Cassel Gallery; Bernardo Strozzi, Dresden Gallery; Carlo Maratti, Leichtenstein Gallery, Vienna.

BATTAGLIA, DIONISIO, flourished in Verona about 1547. Probably pupil of Francesco Torbido, to whose style his pictures bear so close a resemblance that they have often been mistaken for them.—Meyer, *Künst. Lex.*, iii. 123; Bernasconi, *Studj.*, 301.

BATTEM, GERARD VAN, second half of 17th century. Dutch school; landscape painter; apparently took Ph. Wouwerman for his model; said to have lived at Rotterdam. Works: *Hilly Landscape with Figures*, Meiningen Gallery; do., *Schleissheim Gallery*.—Meyer, *Künst. Lex.*, iii. 125.

BATTISTA

BATTISTA DA SAN DANIELE. See *Pellegrino*.

BATTLE, Salvator *Rosa*, Louvre ; canvas, H. 7 ft. 2 in. × 11 ft. 6 in.; signed. A hand-to-hand conflict of horse and foot, near a ruined temple on right ; on left, massive rocks and burning vessels. Painted in 1652, in forty days, by order of Monsignor Corsini, Papal Nuncio, who presented it to Louis XIV.—Villot, Cat. Louvre.



BATTONI (Batoni), POMPEO GIROLAMO, Cavaliere, born at Lucca, Feb. 5, 1708, died in Rome, Feb. 4, 1787. Roman school ; pupil at Lucca of Domenico Brugieri and of Gio. Domenico Lombardi ; went

early to Rome, where he studied under Conca, Masucci, and Imperiali ; soon won reputation and divided with Raphael Nunzo the honour of being called the first painter of his time ; but his conceptions were superior to his power of realization, and his works are mannered and shallow. Painted historical pieces and miniatures ; but most noted for his portraits, numbering among his sitters Popes Benedict IV., Clement XIII., and Pius VI., the Emperors Joseph II. and Leopold II., and many other celebrated personages. Among his works are : Marriage of St. Catherine, Quirinal, Rome ; Birth of Christ, Palazzo Corsini, Rome ; Achilles, Uffizi, Florence ; Madonna Enthroned, Brera, Milan ; Choice of Hercules, Æneas with Anchises, Return of Prodigal Son, Turin Gallery ; Madonna, Louvre, Paris ; St. John the Baptist, Magdalen. The Fine Arts, Dres-

POMPEO Batoni. N.º A.º 1756. Roma.

den Gallery ; Portrait of Elector Karl Theodor (1775), Pinakothek, Munich ; Marriage of Cupid and Psyche (1756), Berlin Museum ;

Return of Prodigal Son (1773), Vienna Museum.—Lanzi, i. 529 ; Ch. Blanc, *École romaine* ; Meyer, *Künst. Lex.*, iii. 119.

BAUCK, JEANNA, born in Stockholm, Sweden, Aug. 18, 1840. Landscape painter, pupil in Dresden (1863) in figure painting of Professor Ehrhardt ; then in Düsseldorf in landscape painting of Albert Flamm. In 1866 she settled in Munich, where she studied under Karl Ludwig, Langko, and Jos. Brandt. Visited Tyrol, Switzerland, and Venice almost yearly ; lived in Paris in 1879–80, and then in Munich, where she has a school of painting for young ladies. Paints chiefly gloomy forests with dark waters, ruins, and trees, with great breadth and boldness. Medal, 1878. Works : Village Street with Gipsy Band (1878) ; St. John's Eve (1880).—Meyer, *Künst. Lex.*, iii. 128 ; Müller, 29.

BAUDIT, AMÉDÉE, born in Geneva, Switzerland, in 1829. Landscape painter, pupil of François Diday ; studio in Bordeaux. Medals : Paris, 1859, 1861 ; Geneva, 1861 ; Toulouse, 1866 ; Rochelle, 1866. Works : Shores of Lake of Geneva, Dent du Midi (1861) ; Coast near Terre-Nègre (1866) ; View near Cannes (1867) ; Souvenir of Dieppe, Les Landes (1867) ; Storm (1868) ; Heath of Begaar, Rainy Day at Biscarosse, Pasture in the Landes (1875) ; Before the Storm (1883).—Meyer, *Künst. Lex.*, iii. 132.

BAUDOIN, PAUL ALBERT, born at Rouen ; contemporary. Genre painter, pupil of Gleyre, Delaunay, and Puvis de Chavannes. Medal, 3d class, 1882. Works : History of Wheat (1882), frieze for École Dombasle, Paris ; View of St. Pons—Hérault, Mulberries of Port Junéal—Hérault (1883) ; April Morning in Normandy (1884) ; Betrothal (1885).

BAUDOIN, PIERRE ANTOINE, born in Paris, Oct. 17, 1723, died Dec. 15, 1769. Genre painter, pupil of Boucher, whose daughter he married ; Member of Academy in 1763. Fond of painting erotic subjects. Works : Confessional, Fille éconduite, Cueilleur de Cerises, Petite Idylle galante, Le Lever, Fille querellée, Force du Sang (1765,

BAUDRY

Salon of 1767); *Le Coucher de la Mariée*, *Sentiment de L'Amour*, *Chaumière*, *Eight Miniatures with Life of the Virgin* (1767); *Modèle honnête*, *Diana and Actæon*; *Épouse indiscrete*, *Sentinelle en défaut*, *Enlèvement*, *Jardinière gallant*, *Chemin de la Fortune*, *Rose and Colas* (1769).—Ch. Blanc, *École française*; *Goncourt*, ii. 520; Meyer, *Künst. Lex.*, iii. 132; Wurzbach, *Mal. d. xviii. J.*, 34.

BAUDRY, PAUL (JACQUES AIMÉE), born at La Roche-sur-Yon, Vendée, Nov. 7, 1828. History and portrait painter, pupil at La Roche of Sartoris and in Paris of Drolling. Won the grand prix de Rome in 1850 by his *Zenobia*. Discovered on the Banks of the Ar-



axes. Exhibited first in Salon in 1857. Medals: 1st class, 1857, 1861, 1881; L. of Honour, 1861; Officer, 1869; Commander, 1875; Member of Institute, 1870. He has executed important decorative works, the most celebrated being those in the foyer of the New Opera House in Paris (1866-74). Has also painted many portraits. Works: *St. John, Fortune and the Child* (1857), Luxembourg Museum; *Execution of a Vestal* (1857), Lille Museum; *Leda* (1857); *Penitent Magdalen, Toilet of Venus, Guillemette* (1859); *Charlotte Corday* (1861), Nantes Museum; *Amphitrite* (1861); *Pearl and Wave* (1863); *Diana* (1865); *Glorification of Law* (1881); *Truth* (1882). Among his portraits are: *Guizot* (1861); *Charles Garnier* (1869); *Edmond About* (1872); *Gen. de Montauban* (1877).—*Larousse*; Meyer, *Gesch.*, 595; *do.*, *Künst. Lex.*, iii. 137.

BAUERLE, KARL (WILHELM FRIEDRICH), born at Endersbach, Würtemberg, June 5, 1831. Genre and portrait painter; came to America in 1836, returned to Ger-

many in 1859, and became pupil of the art school in Stuttgart under Rustige. In 1863 he studied in Munich under Piloty, and in 1864 went to Italy. After his return he acquired great reputation at Stuttgart by his portraits; went in 1869 to England, where he painted several members of the royal family and of the aristocracy. Works: *Portraits of Prince and Princess of Hohenlohe-Langenburg, Group of their Children, Prince Arthur, Children of Prince of Wales; The Orphans* (1867), Stuttgart Gallery; *Female Letter Carrier, Little Barefoot, Spring, The Nursery, Attempts at Art.*—Meyer, *Künst. Lex.*, iii. 143; Müller, 30.

BAUGIN, LUBIN, born at Pithiviers, Loiret, France, about 1610, died in Paris, July 11, 1663. History painter, imitator of Guido Reni, whence called Little Guido. Works: *Holy Family, Louvre; Madonna, Nancy Museum; Holy Family, Dijon Museum; Martyrdom of St. Bartholomew, Rouen Museum; Magdalen Consoled by Angels, Gregory the Great, Orléans Museum; St. Sebastian, S. Sépulchre; Adoration of Angels, St. Lazare; six pictures in Notre Dame, Paris.*—Meyer, *Künst. Lex.*, iii. 145.

BAUGNIET, CHARLES, born in Brussels in 1814. Genre and portrait painter, pupil of J. Paelinck and M. F. Willems. Lives at Sèvres. First became known by a collection of three hundred lithographed portraits of distinguished persons. After spending several years in England, settled in Paris and devoted himself to painting. Member of Ghent Academy in 1836. Appointed designer to the King of Belgium, 1841; Order of Leopold, 1843, Officer 1872; Order of Isabel Catholic of Spain; of Branche-Ernstein of Saxony; of Christ of Portugal. Works: *Sister of Charity, Repentance, First-Born, Sailor's Return, Bean Telling a Story, The Eldest Daughter* (1863); *Elder Sister's Return* (1864); *Visiting the Widow, Troubled Conscience* (1865), *Godmother's Visit* (1866); *Departure of the Bride* (1869); *Embarrassing Answer, Godmother, Good Adventure* (1870); *Burning of Chicago* (1871);

BAUMANN

Old Arm-Chair, My Little Nephew (1876); Blind Man's Buff, Mrs. A. T. Stewart, New York; First Heart Trouble (1878); Fourth of July, 1876; Autumn (1879); Washington's Birthday (1881); Cottage Hospitality (1882). Other works owned in United States: Curiosity, James H. Stebbins, New York; Embarrassing Answer, Dead Canary, Dressing the Bride, T. R. Butler, New York; Lady's Night Toilet, Mrs. Paran Stevens, New York; His Picture, W. Mason, Taunton, Mass.; After the Ball, Hurlbut Collection, Cleveland; Autumn, S. A. Coale, St. Louis; Art Studies, C. Crocker, San Francisco; Interesting the Convalescent, W. B. Bement, Philadelphia; Toilet of the Bride, Departure of the Bride, E. D. Morgan Collection, New York; Letter of Recommendation, Lost Illusions, R. L. Stuart Collection, New York; Autumn, C. P. Huntington, New York; Feeding the Snow Birds, C. S. Smith, New York; Toilet of the Bride, J. Hoey, New York; Good Fortune, W. H. Vanderbilt, New York; Spring Time, Wm. Astor, New York.—Vapereau (1880), 150.

BAUMANN, (ADOLF) CHRISTIAN, born in Munich in 1829, died there in 1865. History painter, pupil of Munich Academy in 1844–48, under Schraudolph, whom he also assisted in his works at the Speyer cathedral. After three years spent in Italy he returned home and executed a series of works in fresco, in the style of H. Hess and Schraudolph. Two Madonnas, New Pinakothek, Munich; four fresco paintings, National Museum, Munich; two in Arcades of S. Cemetery, ib.; Crucifixion, I. Sarthor, ib.—Allgem. d. Biogr., ii. 152; Meyer, *Künst. Lex.*, iii. 148.

BAUMANN, JOHANN HEINRICH, born at Mitau, Feb. 10, 1753, died at Neu-Jungfernhof, near Riga, July 7, 1832. Animal painter, pupil at Erfurt of J. S. Beck; after his return home lived mostly in Curland and Livland, and in 1790 became member of St. Petersburg Academy; painted 1,713 pictures, chiefly hunting scenes, highly esteemed by sportsmen.—Meyer, *Künst. Lex.*, iii. 147.

BAUMEISTER, FRANZ KARL, born at Zwiefalten, Würtemberg, Jan. 24, 1840. History painter, pupil of the Munich Academy from 1855 under Hiltensperger and Anschütz, and in 1859–65 under Philipp Foltz. Works: Christ with Virgin and Saints (1863); Holy Women at the Grave (1866); Eleven Cartoons of Life of St. Walbert (1869–70); Baptism of Christ (1872); St. Andrew, Immaculata (1872); St. Ann (1873); St. Theobald, St. Maurice, Assumption, St. Bartholomew; Foundation of Society of Jesus, St. Catherine.—Meyer, *Künst. Lex.*, iii. 149; Müller, 31.

BAUMGARTNER, PETER, born in Munich, May 24, 1834. Genre painter, pupil from 1850 of the Munich Academy, then in 1857–61 of Piloty. His pictures of Bavarian life are humorous and characteristic. Works: Seven Suabians, Don Quixote's Declaration of Love, Interrupted Dinner (1861); Invalid Asylum, Auction at a Painter's, On the Way to School (1864); The Answered Prayer for Rain (1866); At the Stand, Scene in Photographer's Studio, Examination at the Parson's, Forenoon in the Parson's Kitchen, The Arrival.—Meyer, *Künst. Lex.*, iii. 151; Müller, 31.

BAUR, ALBERT, born at Aachen, July 13, 1835. History painter, pupil of Düsseldorf Academy under Karl Sohn, then of Jos. Kehren, and later of Schwind in Munich. Settled in Düsseldorf in 1861. After visiting Paris, Holland, and Italy, was professor at the Weimar Art School in 1871–76; then returned to Düsseldorf. Works: The Body of Otto III. Conveyed over the Alps (1866); Christian Martyrs (1870), Düsseldorf Gallery; Otto I. and the Body of his Brother Thankmar [1874]; Paul Preaching in Rome (1876); Amazons Bear-Hunting (1876); Young Poet and Girl (1876); Sealing Christ's Sepulchre after Entombment (1879), J. D. Lanckenau, Philadelphia.—Meyer, *Künst. Lex.*, iii. 156; Müller, 31; *Illust. Zeitg.* (1872), i. 231; *Künst.-Chronik*, i. 133, ii. 37, iv. 190, vii. 438, xii. 83; *Zeitschr. f. b. K.*, vi. 144.

BAUR

BAUR, NICOLAAS, born at Harlingen, Sept. 23, 1767, died there, March 28, 1820. Dutch school; marine painter, son and pupil of J. A. Baur, a portrait painter; at first painted landscapes and city views.—Meyer, *Künst. Lex.*, iii. 156.

BAVON, ST., CONVERSION OF, *Rubens*, National Gallery, London; wood, H. 3 ft. 5 in. × 5 ft. 5 in. The Saint, about to enter the monastic life, is met on the steps of the church of his convent by St. Arnaud, Bishop of Maestricht. Formerly in Palazzo Carezza, Genoa; bequeathed, in 1831 to National Gallery by Rev. W. H. Carr.—*Cat. Nat. Gal.*; Smith, ii. 256.

BAVON, ST., DISTRIBUTING ALMS, *Rubens*, Ghent Cathedral; canvas, H. 16 ft. × 9 ft. The Saint, standing beside a flight of steps, is attended by two servants with bowls of money; before him are two women, one with two infants, kneeling, and behind them a mendicant; on opposite side, three ladies looking on; in second distance, the Saint, followed by a page and another person, is ascending a flight of steps to a church, at the door of which two bishops and several monks await his arrival. One of *Rubens's* best works, but greatly injured by restoration. Engraved by F. Pilsen.—Smith, ii. 36; Beechey, *Reynolds's Works*, ii. 142.

BAXTER, CHARLES, born in London, March, 1809. Genre and portrait painter, pupil of G. Clint in painting portraits and miniatures, in which he was quite successful; later, devoted himself to rustic and ideal subjects; first exhibited at Royal Academy in 1834. Elected in 1842 member of Society of British Artists. Works: *Olivia and Sophia* (1852); *Lucy Locket, Bacchante* (1853); *La Pensée* (1854); *The Lily* (1856); *Heartsease, Dream of Love* (1857); *Little Red Riding Hood* (1859); *Little Galway Girl* (1861); *Colleen Bawn, Olivia* (1862); *The Ballad* (1863); *Love me, Love my Dog*; *Peasants at Chioggia* (1869).—*Art Journal* (1864), 145; Meyer, *Künst. Lex.*, iii. 168.

BAYARD, ÉMILE ANTOINE, born at La Ferté-sous-Jouarre (Seine-et-Marne,) Nov. 2, 1837. Genre painter, pupil of L. Cogniet. At first exhibited only charcoal drawings, for which he is distinguished, but since 1870 has painted some very characteristic military scenes. L. of Honour, 1870. Works: *Narrow Pass, During the Siege* (1874); *Day after Waterloo* (1875); *Country Concert-House, Market in the 18th Century, Women Bathing, Skating* (1877); *Morning of a Début* (1879); two decorative panels (1882); *Affair of Honour, Qui trop embrasse* (1884); *Bande joyeuse* (1885).—*Gaz. des B. Arts* (1872), i. 328; Meyer, *Künst. Lex.*, iii. 168.

BAYER, AUGUST VON, born at Rorschach, on Lake Constance, May 3, 1803, died in Karlsruhe, Feb. 2, 1875. Architecture painter; studied architecture in Karlsruhe under Weinbrenner, and in Paris before 1828, when he took up painting, first in Munich, then in Karlsruhe. His subjects were the great monumental buildings of the Middle Ages, interiors of churches, halls, etc. Baden court painter. Works: *Interior of Franciscan Church at Salzburg, Cloister of Stiftskirche at Berchtesgaden, Convent-hall with Monk, New Pinakothek, Munich*; *Interior of Church of our Lady in Munich, Cathedral in Chur, Maulbronn Monastery, Death of St. Bruno, Organ Player, Strasburg Cathedral*.—*Allgem. d. Biogr.*, ii. 186; Meyer, *Künst. Lex.*, iii. 169; Brockhaus, ii. 616.

BAYEU Y SUBIAS, Don FRANCISCO, born at Saragossa, March 9, 1734, died in Madrid, Aug. 4, 1795. History painter, pupil at Saragossa of José Luzan Martinez, then in Madrid of S. Fernando Academy under Antonio Gonzalez Velasquez; returned to Saragossa, but on the suggestion of Mengs, court painter to Charles III, was called to Madrid to assist in the decoration of the new Palacio Real, and so decidedly adhered to the style of Mengs that he may be reckoned as of his school. By contemporaries considered the foremost Spanish paint-

BAYKOFF

er during the second half of the 18th century. Court painter; honorary member of S. Fernando Academy in 1765, director in 1788. Works: Twenty-five religious, mythological, and allegorical paintings in Museo del Prado, Madrid. Frescos: Fall of the Giants, Apotheosis of Hercules, Conquest of Granada, etc., Palacio Real, *ib.*; Religious Subjects, Chapel-Royal, Aranjuez; Life of St. Eugenius, Toledo Cathedral; many in the cathedral and other churches at Saragossa. His brother and pupil, Don Ramon, born at Saragossa in 1746, died at Aranjuez, March 1, 1793, assisted him in many of his works, especially the frescos at Saragossa Cathedral.—Bermudez; Madrazo, 353; Stirling, *iii.* 1257.

BAYKOFF, FEODOR, died at Tiflis, Russian Transcaucasia, in 1877. Landscape and genre painter, pupil of St. Petersburg Academy; travelled in the Caucasus in 1846 and afterwards in southern Russia. Works: Circassian Caravan (1873); paintings in cathedral and theatre at Tiflis.—Meyer, *Kunst. Lex.*, *iii.* 171.

BAZIN, CHARLES LOUIS, born in Paris, April 3, 1802, died there, Jan., 1859. History, genre, and portrait painter, pupil of Girodet-Trioson, and of Gérard. Medals: 3d class, 1844; 2d class, 1846. Works: Peter the Great in France (1842); Christ on Cross (1843); Louis XIV. and Mme. de Maintenon (1844); Tribute Money (1845); Girl with a Lizard (1846); Ecce Homo (1849); Dissolution of Parliament by Louis XIV. (1853).—*Gaz. des B. Arts* (1859), *iv.* 308.

BAZZACCO (Bozzacco, Bozzato), born about 1500, died about 1570. Venetian school. Proper name Giovan Battista Ponchino. A native of Castelfranco, whence sometimes called Bazacco da Castelfranco. Vasari, who calls him Brazacco, says he had charge of the decorations of the grand hall of the Council of Ten in the Palazzo Ducale, Venice (after 1552), and that his associates were Battista Zelotti and Paolo Veronese. The Neptune on his Chariot, the Mercury,

and the Venice, with broken chains in her hands, looking to Heaven, are among the frescos there attributed to him. Blanc says that his work does not pale beside that of his brilliant coadjutors. His picture of Christ in Limbo (1552), S. Liberale, Castelfranco, is superior to any other work of art in that city, save the pictures of Giorgione. Bazacco, after the death of his wife, became an ecclesiastic with the title of Monsignore.—Ch. Blanc, *École vénitienne*; Vasari, ed. Mil., *vi.* 594, 595; Meyer, *Kunst. Lex.*, *iii.* 176.

BAZZANI, GIUSEPPE, born in Mantua, about 1690, died there, Aug. 17, 1769. Pupil of Giovanni Canti, of Parma, but formed himself by studies after Mantegna, Paolo Veronese, and especially Rubens, whom he took for his model, and soon surpassed his early master. Painted many altarpieces and frescos for churches in Mantua; one of the best is the Dream of St. Romualdo, in S. Barnabà.—Meyer, *Kunst. Lex.*, *iii.* 177.

BAZZI, GIOVANNANTONIO. See *Sodoma*.

BEALE, MARY, born in Suffolk in 1632, died in London, Dec. 28, 1697. Daughter of Rev. Mr. Cradock, of Walton-on-Thames; married Mr. Beale, a painter and colour maker. Pupil of Sir Peter Lely, who obtained for her permission to copy many of Van Dyck's finest works. Painted portraits in oil, water-colour, and crayon; was also reputed as a poet. Her portraits of Cowley, Tillotson, Duke of Norfolk and Charles II. are in the National Portrait Gallery, and of Archbishop Tillotson in Lambeth Palace.—Redgrave; Meyer, *Kunst. Lex.*, *iii.* 231.

BEARD, JAMES H., born in Buffalo, N. Y., in 1814. Animal painter. He painted portraits for many years in the West, Henry Clay and President John Quincy Adams being among his sitters. Exhibited Carolina Emigrants at the National Academy in 1846. Elected N. A. in 1871. Studio in New York. Works: A Peep at Growing Danger (1871); The Widow (1872); Mutual

BEARD

Friend (1875); Attorney and his Clients, Out all Night, Morning Gossip, There's many a Slip (1876); Consultation, Blood will Tell (1877); Don Quixote and Sancho Panza (1878); Don't You Know Me? (1879); Heirs at Law (1880); Which has Preëmp-tion? (1881); You Can't have this Pup (1882); My Easter's all Spoilt, I don't Believe One Word of It (1883); Detected Poacher (1884). Harry Beard, son of James H. Beard, also paints animals. He exhibited in 1877, Group of Portraits; in 1878, Young Knight, Who Boke Dat, now? and Charles, drive me to Stewart's! and in 1881, Newsboy.

BEARD, WILLIAM H., born in Painesville, Ohio, April 13, 1825. Animal painter; visited Europe in 1857, studied one summer in Düsseldorf, and sketched in Italy, Switzerland, and France. Elected N. A. in 1862. Studio in New York. Works:



Dancing Bear (1867); Naughty Cub (1869); Pets on a Spree (1871); The Wreckers (1874); Horse Market in Brittany (1875); Worn Out, Lo the Poor Indian, March of Silenus (1876); Runaway Match (1878); Justice must be Done (1879); Voices of the Night (1880); Spreading the Alarm (1881); In the Glen (1882); Cattle upon a Thousand Hills; Eavesdropper (1884); Bulls and Bears (1885).—Sheldon, 56.

BEATO, IL. See *Angelico*, Fra.

BEAUBRUN, CHARLES, born at Amboise, France, baptized Feb. 11, 1604, died in Paris, Jan. 16, 1692. Portrait painter, pupil of his uncle Louis, cousin of Henri, whose associate he was until the latter's death. He became member of the Academy in 1651. Works: Portrait of Anne Marie of Burgundy (1655); Portrait of Marie de Medicis (1655); Portrait of Dau-

phin Louis (1663), Madrid Museum.—Meyer, *Künst. Lex.*, iii. 239; Ch. Blanc, *École française*.

BEAUBRUN, HENRI, born at Amboise, Feb., 1603, died in Paris, May 17, 1677. Portrait painter; he entered the service of Louis XIII., who took an interest in his education, caused him to study architecture and perspective, and ultimately became his pupil. He was one of the first twelve members of the Academy, founded in 1648.—Ch. Blanc, *École française*; Meyer, *Künst. Lex.*, iii, 239.

BEAUCÉ, JEAN ADOLPHE, born in Paris, Aug. 2, 1818, died at Boulogne-sur-Seine, July 13, 1875. Military, genre, and battle painter, pupil of C. Bazin. He accompanied the army on several campaigns, and so painted correctly, but with little imagination or life. Medal: 3d class, 1861; L. of Honour, 1864. Works: Capture of Abd-el-Kader's Smala (1844); Charge of Colonel Morris at Isly (1845); Death of Col. Berthier in the Battle of Cerisoles (1846); After Waterloo (1847); Capture of the Bridge of St. Prix (1848); Bravery of the Priest of Pers (1852); Storming of Laghouat (1853); The Sharpshooters, Assault of Zaatscha (1857); Battle of Solferino (1861); Entry of the French into Mexico (1868); Defeat of the 16th Uhlans (1874); Battle of Pa-li-Kiao (1875).—Meyer, *Künst. Lex.*, iii. 240; *Kunst-Chronik*, ix. 645, 672; x. 561.

BEAULIEU, ANATOLE HENRI DE, born in Paris in 1819, died there, June 6, 1884. Genre painter, one of the most brilliant pupils of Delacroix. Medal, 1868. Works: Scene from Spanish Inquisition (1844); La Romance des Abencérages; Sere-nade in Venice; Bohemian Tavern in Venice, 1560; Turkish Battery after Bombardment of Sinope, 1853; The Ostrich-egg (1868); The Duel (1870); Volunteers of the Loire Army, Woman in the Pillory in Ancient Stamboul, Well in Pillaged House (1874); The Adder (1875); The Douma (ancient Slavic ballad, 1877); Jessica (1880); Queen of Clubs, Pig Festival at Fest-en-Hoch (1882);

BEAUME

Alcohol (1883); *La Femme à l'Ibis*, *La Fille aux Rats* (1884).—*Chronique des Arts* (1884), 191; *Kunst-Chronik*, vi. 40; ix. 671; x. 646.

BEAUME, JOSEPH, born in Marseilles, Sept. 24, 1796, died, Sept., 1885. History and genre painter, pupil in Paris of Gros, whose classical style he at first followed; later painted military and historical pictures, and since 1870 genre subjects. Also painted portraits and marine views. Medals: 2d class, 1824; 1st class, 1827; L. of Honour, 1836. In 1836-43 he executed for the Versailles Museum his principal historical works: *Passage of Rhine at Düsseldorf*; *Battles of Diernstein, of Albreto, of Lützen, of Bautzen, of Oporto, and of Toulouse*; *Taking of Halle*; *Napoleon Leaving Elba*. Other works: *Eliezer and Naphtali* (1819, Fontainebleau); *Death of Henri III.* (1822); *The King Drinks* (1828); *Death of Grand-Dauphiness in 1690* (1834); *Death of Anne of Austria at Val-de-Grace* (1835); *Death of Charles V.* (1838); *Childhood of Sixtus V.* (1839); *Hagar in the Desert* (1844); *Going out of Church* (1846); *Van Dyck* (1850); *Marguerite* (1852); *Galileo in Prison* (1853); *Flight into Egypt*; *Mother of the Family* (1872); *Hunter's Breakfast* (1877); *Sancho Panza* (1878).—*Meyer, Kunst. Lex.*, iii. 243; *Müller*, 32; *Ottley*.

BEAUMETZ, ÉTIENNE, born in Paris; contemporary. History and genre painter, pupil of Cabanel and L. Roux. Medal: 3d class, 1880. Works: *There they are!* (1880); *Battalion Leaving for the Frontier* (1881); *Brigade Lapasset Burning its Flags* (1882); *The Liberators!*—1794 (1883); *At Champigny*—Nov. 30, 1870, *The Garrison Leaves Belfort*—1871 (1884); *The Bayonet*—Champigny, Dec. 2, 1870, *Last Duty* (1885).

BEAUMONT, CHARLES ÉDOUARD DE, born at Lannion, France, in 1821. Genre painter, pupil of Boisselier; first pictures, landscapes from neighbourhood of Cernay and Senlis, in Salons of 1838, 1839, and 1840. Has illustrated several books. Medals: 1870, 2d class, 1873; L. of Honour, 1877. Works: *Bohemians* (1853); *Dangers of Life*

(1855); *Andromeda* (1866); *Circe* (1867); *Leda* (1868); *Perils of Life* (1855); *Women Chasing Truth* (1868); *The Captain's Share* (1868), Luxembourg; *Seeking Whom He Shall Devour*, *Women are Dear* (1870); *End of a Song*; *Where is Cupid Hiding?* (1873); *As Stupid as a Goose*, *Mad Caps* (1874); *Nest of Sirens* (1877); *Torturers of Cupid*, H. Probasco, Cincinnati.—*Meyer, Kunst. Lex.*, iii. 246; *Müller*, 33; *Larousse*.

BEAUMONT, CLAUDIO FRANCESCO, Cavalière, born in Turin, June 4, 1694, died there, July 21, 1766. History painter, studied in Turin, then in Rome, after the works of Raphael, the Caracci and Guido, and under Trevisani; became honorary member of Academy of S. Luca in 1727, returned to Turin in 1731, and was made court painter and (1736) knighted. Works in fresco: *Princely Virtues*, *Four Ages of Man*, *Judgment of Paris*, *Rape of Helen*, Royal Palace, Turin; *Altarpieces* in different churches, ib., and in Rome.—*Meyer, Kunst. Lex.*, iii. 243.

BEAUMONT, Sir GEORGE HOWLAND, Bart., born at Dunmow, Essex, Nov. 6, 1753, died at his seat at Coleorton, Leicestershire, England, Feb. 7, 1827. Pupil of Richard Wilson; became a respectable amateur landscape painter. His two landscapes in the National Gallery are pleasing examples of the classic school, but cannot lay claim to striking originality. He was a supreme authority in matters of taste and of paramount influence in founding the National Gallery, to which he bequeathed many valuable pictures collected in Italy and England.—*Cunningham*, vi. 147; *Cat. Nat. Gal.*; *Meyer, Kunst. Lex.*, iii. 245; *Redgrave*.

BEAURY-SAUREL, Mlle. AMÉLIE, born at Barcelona, Spain, of French parents; contemporary. Portrait painter, pupil of Tony Robert-Fleury, Bouguereau, and Giacomotti. Medal: 3d class, 1885. Works: *Portrait of Léon Say* (1880); *do. of My Mother* (1883).

BEAUVAIS, ARMAND, born at Bar-sur-Aube, Nov. 30, 1840. Landscape and genre painter, pupil of Desjobert and of Gérôme.



SIR GEORGE BEAUMONT, BART.

*From an original Picture by J. HOPPNER, ESQ. R.A. in the Possession of the
Right Hon. the Lord Mulgrave.*

Wright, Engraved by J. S. Agar.

BEAUVÉRIE

Medal : 3d class, 1882. Works : Gleaners Surprised by Rain, Banks of the Aven (1876); April, La Saint-Fiacre (1877); On the Cliffs at Carteret, End of October (1878); November, Return from the Fields (1879); Sowing Season (1881); On the Heights of Omonville (1882); Walnut Trees of Augis in November, Goslings in April (1883); Return of the Flock, Windy Day (1884); In the Fields in October, Untilled Land—Winter Evening (1885).

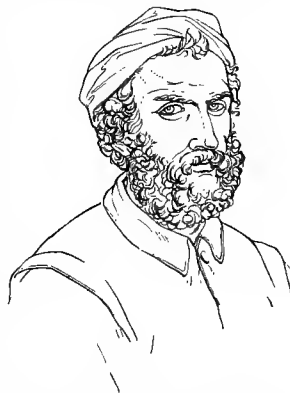
BEAUVÉRIE, CHARLES JOSEPH, born at Lyons, France; contemporary. Genre and landscape painter, pupil of Lyons school of art, and of Gleyre. Paints well coloured, carefully finished pictures. Medals: 3d class, 1877; 2d class, 1881. Works : Morning on the Oise, Avignon Museum; Butcher's Shop in Suburbs of Paris, Afternoon in Spring (1874); June, October Morning, Beggar Woman from Brittany, View near Cernay, Coming out of School (1879); The Forey Canal, St. Just-sur-Loire (1880); Girl Picking Peas, Autumn Evening (1881); Gathering Potatoes, Foggy Morning in Autumn (1882); Resting in the Fields, Ruins at Auvers (1883); Before the Rain, Morning at Auvers (1884); Valley of Amby, The Harrow (1885).—Meyer, *Künst. Lex.*, iii. 253.

BEAVIS, RICHARD, born at Exmouth, England, in 1824. Landscape painter; in 1846 entered School of Design, Somerset House, London, and in 1850–63 was designer in a London carpet factory. Exhibited at Royal Academy in 1862, Mountain Rill, and Fishermen Picking up Wreck, and in 1863, In North Wales. Has visited France, Holland, Italy, Egypt, and the Holy Land. Member of the Institute of Painters in Water Colours. Works : Escape (1864); Military Train—Jersey, Drawing Timber in Picardy (1865); Loading Sand—Pas de Calais (1867); High Tide—Mouth of the Maas (1868); Hauling up a Fishing-Boat—Holland (1870); Autumn Ploughing (1871); Collecting Wreck—Ambleteuse (1872); Shore at Scheveningen (1873); Ferry-Boat in Old Holland (1874); Bedouin Caravan, Ploughing in Egypt (1876);

Threshing Floor at Gilgal, In the Forest at Fontainebleau (1877); Halt of Prince Edward (1878); Pilgrims to Mecca (1879); Bedouin Encampment in Syria (1880); Retreat to Corunna (1883); Buckhurst Park, Hatfield Park (1885).—*Art Journal* (1877), 65; Meyer, *Künst. Lex.*, iii. 253.

BECCAPELLI, Legate, portrait, *Titian*, Uffizi, Florence; canvas, life size. The prelate, seated in an arm-chair, holds in his hands an unfolded paper. Painted in 1552. Engraved by J. C. Ulmer.—C. & C., *Titian*, ii. 216.

BECCAFUMI, DOMENICO, born near Siena in 1486, died in Siena, May 18, 1551. Sienese school; son of Giacomo di Pace, a labourer in the service of Lorenzo Beccafumi, by whom he was apprenticed to the painter G. B. Tozzo, called *Capanna*, and whose surname he adopted; also called *Mecuccio* or *Mecherino*, on account of his insignificant appearance. Domenico may have met Perugino in Siena in 1508, and have felt his influence. In Rome, where he spent about two years (1510–1512), he became enamoured of the works of Michelangelo, whom he afterwards weakly imitated. On his return to Siena (1512) he competed with Sodoma with credit to himself, though he cannot be justly compared with that great artist. His style became more and more mannered as he advanced in life. The earliest and perhaps the best of his works is the St. Catherine Receiving the Stigmata (1512) and *Saints*, Siena Gallery; other works are the *Marriage and Death of the Virgin*, frescos (1518), *S. Bernardino*, Siena; *Visitation*, Hospital, Siena; *Nativity* (1523), *S. Martino*, Siena; *Marriage of St.*



BECCARUZZI

Catherine, Palazzo Doria, Rome ; Holy Family, Pitti, Florence. Beccafumi designed the best compositions which decorate the pavement of the Duomo, Siena. Seven of his cartoons for this work are preserved in the Academy.—Meyer, *Künst. Lex.*, iii. 254 ; Vasari, ed. Mil. v. 633 ; Gaye, *Carteggio*, ii. 244, 355 ; Jansen, *Leben und Werke des Malers Gio. Ant. Bazzi*, Stuttgart (1870), 117 ; Ch. Blanc, *École florentine* ; Meyer, *Künst. Lex.*, iii. 254 ; Lübke, *Gesch. ital. Mal.*, ii. 408.

BECCARUZZI, FRANCESCO, born at Conegliano, flourished in 1527–1544. Venetian school ; probably pupil of Pordenone, but in his pictures a successful imitator of Titian, though he shows in some respects, especially in his sketchy treatment, the decline of the Venetian school. Painted mostly altarpieces for churches in Conegliano and Treviso. Works : St. Francis with six other Saints, Venice Academy.—Meyer, *Künst. Lex.*, iii. 259 ; Ridolfi, *Marav.*, i. 207 ; C. & C., Italy, ii. 166.

BECERRA, GASPAR, born at Baeza about 1520, died in Madrid in 1570. Spanish school. Passed many years at Rome, studying painting, sculpture, and architecture ; aided Daniele da Volterra in the embellishment of the Rovere Chapel in Trinità de' Monti, where he painted a Nativity of the Virgin, and Giorgio Vasari, who calls him Bizzera, in the frescos of the Cancellaria in the palace of Cardinal Farnese. Returned to Spain in 1556, became sculptor to Philip II. in 1562 and one of his painters in ordinary in 1563. He executed frescos in the Alcazar of Madrid and many altarpieces, few of which have survived, but devoted most of his time to sculpture. A Sybil attributed to him is in the Hermitage, St. Petersburg, and a Magdalen in the Museo de Fomento, Madrid.—Vasari, ed. Mil., vi. 229, vii. 60, 681 ; Stirling, i. 241 ; Ch. Blanc, *École espagnole* ; Cean Bermudez ; Meyer, *Künst. Lex.*, iii. 260.

BECKENKAMP, KASPAR BENEDIKT, born at Ehrenbreitstein, near Coblenz,

Feb. 5, 1747, died at Cologne, April 1, 1828. German school ; history, landscape, and portrait painter, pupil of his father and of Januarius Zick, at Coblenz, where he found a patron in Clemens Wenceslaus, Elector of Treves, and painted many princely personages ; settled at Cologne in 1795 and devoted himself chiefly to the reproduction of paintings by the Old German masters.—Merlo, *Nachrichten*, 28.

BECKER, ADOLF VON, born in Finland, Aug. 14, 1831. Genre painter ; pupil of Copenhagen Academy in 1856–58 ; studied then in Düsseldorf, and from 1860 at the *École des Beaux Arts* in Paris, and under Couture, Cogniet, Hébert, Barrias, and Courbet. Went to Spain, in 1863, and to Italy, in 1866. In 1869 he was appointed professor of drawing at Helsingfors University. Works : Boy with Kite, French Judge (1863) ; Painter and Model (1867) ; Motherly Pride (1868) ; Gamblers (1869) ; After Dinner, A Game of Piquet, Sick Woman (1878).—Meyer, *Künst. Lex.*, iii. 270.

BECKER, ALBERT, born in Berlin, Oct. 22, 1830. Genre and animal painter, pupil of Berlin Academy from 1848 under Klöber, and long his assistant in fresco painting. After a year in Paris (1860), he devoted himself to the representation of domestic animals, from his skill as a cattle painter was surnamed Cow-Becker. Works : Blind Man's Buff, Village Scene, By the Roadside in Spring, At the Brook, Unbidden Guests, Before the Parsonage, Halt at Forester's House, Before and After the Christening.—Meyer, *Künst. Lex.*, iii. 270 ; Müller, 35.

BECKER, AUGUST, born in Darmstadt in 1822. Landscape painter, pupil in Darmstadt of Schilbach, then at Düsseldorf Academy. In 1844 he visited Norway, Switzerland, and Tyrol, afterwards the Scotch Highlands, and was repeatedly called to Balmoral to instruct the English princesses in drawing and landscape painting. Works : Alpenglühen (1846) ; the Hu-



rongen in the Midnight Sun (1846); Norwegian Table-land (1861); Evening in Berner Oberland (1860 and 1867); Evening in Bavarian Highland (1862); The Eiger in Switzerland, Kaisergebirge in Tyrol (1864); Königssee (1874); Wallensee in Switzerland, Inundation on the Nether Rhine, The Dachstein (1876).—Brockhaus, ii. 669; Müller, 34.

BECKER, FERDINAND, born in Mentz; contemporary. Painter of fairy tales, pupil in Frankfort of Steinle. First exhibited at Frankfort in 1874. Works: Story of the Little Brother and Sister (1874); The Poor Servant (1875); Story of the Three Esquires of Roland (1877), Royal Cabinet of Engravings, Dresden.—Meyer, *Künst. Lex.*, iii. 271; *Kunst-Chronik*, ix. 398, x. 601, xii. 548.

BECKER, GEORGES, born in Paris about 1845. Genre painter, pupil of Gérôme. Medals: Paris, 1870; 2d class, 1872; Philadelphia, 1876. Works: In the Catacombs (1868); Orestes and the Furies (1870); Martyr's Widow (1872); *Rizpah* protecting the Bodies of her Children (1873); Christian Martyr (1879); Image-Seller of Pompeii, **GEORGES. BECKER** H. P. Kidder, Boston.—*Kunst-Chronik*, viii. 71, x. 532; *Am. Art Rev.* (1880), 489; Meyer, *Künst. Lex.*, iii. 271; Müller, 34.

BECKER, JAKOB, born at Dittelsheim, near Worms, in 1810, died in Frankfort, Dec. 22, 1872. Genre and landscape painter, pupil of Düsseldorf Academy under Schirmer; after painting landscapes and romantic scenes, he took up genre, choosing his subjects chiefly from peasant life. In 1840 he became professor at the Städel Institute in Frankfort. Works: Knight and his Sweetheart, Praying Peasant Family, Evening at the Well, Departure of the Recruit, Returning Soldier; Wounded Poacher, Raczynski Gallery, Berlin; Shepherd struck by Lightning, Städel Gallery, Frankfort; Peasant Family on Pilgrimage, Husbandmen

Surprised by a Storm, New Pinakothek, Munich; Returning Harvesters.—Meyer, *Künst. Lex.*, iii. 267; Wolfgang Müller, Düsseldorf K., 236.

BECKER, KARL (LUDWIG FRIEDRICH), born in Berlin, Dec. 18, 1820. History and genre painter, pupil of Aug. von Klöber in the Berlin Academy; studied fresco under A. Hess at Munich (1843), and after a year in Paris and two years in Rome (1845–



47) returned to Berlin to paint historical and mythological pictures. Visited Venice several times and collected materials for painting Venetian Renaissance subjects, in representing which his improved colour showed the influence of the masters of that school. Professor and senator of Berlin Academy. Works: Belisarius as a Beggar (1850); Cecrops as Founder of Athens, Hyllus, Mercury and Argus, Hypsipyle and Archemorus, Cadmus as Dragon Slayer (frescos), National Museum, Berlin; Christ on Lake Genesareth, Fiddler in the Courtyard, Capuchin Sermon, Jeweller at Venetian Senator's (1855); Visit at Venetian Nobleman's (1857); Visit of Sebastian del Piombo to Titian (1861); Doge in Council (1864); The Bravo, Carnival in Venice, Return from Carnival, Venetian Balcony Scene, Charles V. at Titian's, Scene from Götz von Berlichingen (1869), *Charles V.* and Fugger (1870), National Gallery, Berlin; Dürer in Venice (1873); Bianca Capello (1874); Coronation of Ulrich von Hutten as Poet Laureate (1876), Cologne Museum; In the Picture Gallery, Scene from Marriage of Figaro (1874); Emperor Maximilian receiving Venetian Embassy (1877); Othello (1880); Carnival Festival in Doge's Palace (1881). Works in the United States: Italian Mother's Prayer, D. W. Powers, Rochester, N. Y.; Cup of Tea, W. Richmond, Provi-

BECKER

dence; Farewell, W. H. Fosdick, Louisville; Petition to the Doge (1860), W. T. Walters, Baltimore; Good Morning, Venetian Lady, C. H. Wolff, Philadelphia; Grandfather's Birthday, Mrs. W. P. Wilstach, Philadelphia; Welcome Guests, J. T. Martin, Brooklyn; Petitioning the Doge, C. P. Huntington, New York.—Brockhaus, ii. 670; Meyer, *Künst. Lex.*, iii. 268; Müller, 34; Rosenberg, *Berliner Malerschule*, 91, 125; *Land und Meer* (1883), ii. 909.

BECKER, LUDWIG HUGO, born at Wesel, July 19, 1833, died in Düsseldorf, Dec. 25, 1868. Landscape painter, pupil at Düsseldorf Academy of Schirmer and Gude, travelled afterwards in Westphalia, Switzerland, Normandy, and to the Baltic. Works: Sacrifice of the Ancient Germans (1856); Shepherd in the Pasture, Sunday Morning, Passing Storm, Washerwomen at the Brook, Village in the Snow, Christmas Eve, Boys Bathing, Shepherd Boy, On the Heights (1867); Vintage on the Moselle.—Blanckaris, 32; Meyer, *Künst. Lex.*, iii. 270; *Zeitsch. f. b. K.*, viii. 275.

BECKER, PETER, born in Frankfurt, Nov. 10, 1828. Landscape and architecture painter; pupil at Städelschule, under Jakob Becker and Hessemer. The banks of the Rhine have furnished him with subjects for many landscapes. Member of Société belge des Aquarellistes. Thirty large views of old Frankfurt (cartoons), Rhine landscapes in oil and water colours.—Meyer, *Künst. Lex.*, iii. 269.

BECKERATH, MORITZ VON, born at Crefeld in 1838. History painter, pupil at Düsseldorf Academy of Kehren, then from 1859, in Munich, of Schwind. Works: Death of Duke Ulrich of Würtemberg (1869), Burial of Alaric, Schack Gallery, Munich; The Dream, Tragedy by Heine, Lear and the Fool, Napoleon's Retreat from Moscow (1866); Götze of Berlichingen with the Gipsies, Scenes from Crusades, Offering of the German Crown by Louis II. of Bavaria (1874).—Meyer, *Künst. Lex.*, iii. 272; *Illustr. Zeitg.* (1871), ii. 348.

BECKMANN, KARL, born in Berlin, March 23, 1799, died there, Oct. 2, 1859. Landscape and architecture painter, pupil of Wach, visited Paris in 1824 and was in Italy in 1828–33. Was professor at the Berlin Academy. Works: Monastery of S. Benedetto near Subiaco, National Gallery, Berlin.—Jordan, 43.

BECKMANN, KONRAD, born in Hanover, in 1846. Genre painter, pupil, in 1866–68, of Munich Academy, then of Piloty; paints humorous subjects. Works: Tailor reading Newspaper (1868); Best Shot (1870); Sacrifice of a Village Poet.—*Kunst-Chronik*, v. 108, xiv. 142.

BECKMANN, LUDWIG, born in Hanover, Feb. 21, 1822. Animal painter; studio in Düsseldorf. His spirited and truthful boar and bear hunts have been bought mostly in England.—Brockhaus, ii. 675.

BECKMANN, WILHELM (HERMANN ROBERT AUGUST), born in Düsseldorf, Oct. 3, 1852. History painter, pupil of Düsseldorf Academy (1869–72), then until 1874 of E. Bendeman, after whose compositions he executed some decorations in the Cornelius room of the National Gallery in Berlin. Works: Communion of the Hussites before Battle (1874); Gudrun (1877); Surrender of Fortress Rosenberg in 1427 (1880).—*Kunst-Chronik*, ix. 682, xii. 665.

BECKWITH, JAMES CARROLL, born in Hannibal, Mo., Sept. 23, 1852. Figure and portrait painter, pupil, in 1873, of Carolus Duran and of the École des Beaux Arts in Paris. Sketched in Spain and Normandy in 1880–81. Member of Society of American Artists. Studio in New York. Works: Christian Martyr, Head of a Child (1881); Azalea, Model's Breakfast (1882); Cordelia, Summer (1883); Vivian (1884). Portraits: Wm. M. Chase, Ethel (1882); Miss Jordan (1883).

BECQUET, HENRI JEAN, born at Bruges in 1812, died there, Oct. 19, 1855. History painter, pupil at Bruges Academy of Dumery, then at Antwerp Academy of N. de Keyzer; after his return became pro-

BEDAFF

fessor at Bruges Academy. Works: Last Moments of Mozart; Holy Family, Academy, Bruges; Martyrdom of St. Philemon, St. John's Hospital, *ib.*—*Biog. nat. de Belgique*, ii. 76.

BEDAFF, ANTONIS VAN, born at Antwerp, Dec. 25, 1787, died at Brussels in 1829. History and portrait painter, pupil of the Central School at Antwerp, but formed himself principally by study of the Dutch masters of the 17th century; for a long time professor and director of the school of design at Bois-le-Duc; settled afterwards at Brussels. Works: First Meeting of the Estates General at Dordrecht in 1572, Last Interview of William of Orange with Egmont, Confederation of the Nobles, National Museum, Amsterdam.—*Biog. nat. de Belgique*, ii. 76.

BEDOLO, GIROLAMO. See *Mazzola*, Girolamo.

BEECHEY, Sir WILLIAM, born at Burford, Oxfordshire, Dec. 12, 1753, died at Hampstead, Jan. 28, 1839. Admitted a student of the Royal Academy, London, in 1772, and after painting portraits and pictures in Hogarth's manner several years in Norwich returned to London, where he long enjoyed uninterrupted favour with the fashionable world. In 1793 he painted a portrait of Queen Charlotte and was appointed by her royal portrait painter, and became an A.R.A. In 1798 he painted the large equestrian picture, now at Hampton Court, of George III. at a Review in Hyde Park, and in the same year became R.A. and was knighted. He is said to have exhibited 362 portraits at the Academy. As examples of his style may be cited his own portrait, and those of Sir F. Bourgeris, George Rose, and Mrs. Siddons, in the National Portrait Gallery, the portrait of Joseph Nollekens in the National Academy, that of George III. in the Waterloo Chapel, Windsor, and that of Mr. Coffin in the possession of his descendant, Miss Robbins, in Boston, Mass. He was successful in likenesses, but his women are wanting in grace and his men in char-

acter.—*Cat. Nat. Port. Gal.*; Redgrave; F. de Conches, 327; Ch. Blanc, *École anglaise*; *Art Union Journal* (1839); Meyer, iii. 277; Sandby, i. 311.

BEELT, CORNELIS, second half of 17th century. Dutch school; landscape and genre painter in the manner of Claes Molenaer, and Helmont, the elder. Works: Interior of Weaver's Room, Ferdinandum, Innsbruck; *do.*, and Coast View, Mannheim Gallery; Strand of Schevoningen, P. von Semenoff, St. Petersburg.—Meyer, *Künst. Lex.*, iii. 281.

BEER, WILHELM (AMANDUS), born in Frankfort, Aug. 9, 1837. Genre painter, pupil of his great-uncle, the landscape painter Radl, then studied history painting in Städels Institute under Steinle. Having visited the Bavarian Alps, he took up genre painting, especially peasant life. After repeated sojourns in Russia he returned to Frankfort in 1870. Works: Thomas of Bologna visiting Albrecht Dürer; St. Cecilia; The Meistersingers; Banquet at a Nuremberg Patrician's; Arrival of Church Bell in Bavarian Village; Return of the Best Shot; Turkish Prisoners in Russian Town; Peasants' Festival on St. Nicholas Day; Russian Gipsy Camp; On the River-Banks of a Russian Town; First Turkish Prisoners in Dorogobush. Exhibited at Munich (1883); Fair in Slednova, Horse Market in Russian Village, Gipsies in a Ravine.—Müller, 36.

BEERNAERT, EUPHROSINE, born at Ostend, Belgium, April 11, 1831. Landscape painter; pupil, in Brussels, of P. L. Kuhnen; travelled in Germany, France, and Italy. Medals in Vienna (1873), Brussels (1875), Philadelphia (1876), Sidney (1879), Melbourne (1880); Order of Leopold (1881). Paints chiefly Dutch views. Works: The Brook (1867); Old Oaks, Lisière de bois dans les dunes (1878); Village of Domburg (1878); Wood at Oost-Kapel (1878).—Meyer, *Künst. Lex.*, iii. 286.

BEERS, JAN VAN, born in Belgium; contemporary. Genre and portrait painter; studio in Antwerp. Works: Long Live the

BEERSTRAATEN

Gueux! (1874); Jacob van Maerlandt (1875); Trial for Witchcraft (1876); Faust and Mephistopheles, Black in Black, Evening Fancy, Page of 17th century (1877); People's Gratitude (1877); L'Enfant au Tarin (1878); Triptych with Death of Jacob Van Maerlandt (1879); Summer Evening (1880); Entombment (1883), Church of Krolingen.—Meyer, *Künst. Lex.*, iii. 287; *Kunst-Chronik*, xiii. 274, 707; xiv. 721.

BEERSTRAATEN, A., second half of 17th century. Dutch school; landscape painter; flourished probably at Amsterdam; identified, by Havard, with Jan B., but wrongly so, as the following works are all signed and well authenticated as his: Great Winter Landscape, Amsterdam Museum; Frozen River with Skaters, Berlin Museum; Winter Landscape (1664), Copenhagen Gallery. Several in private galleries.—Havard, *A. & A.*, iii. 1; Meyer, *Gemälde köngl. Mus.*, 30; *Repertorium*, iii. 442; iv. 300.

BEERSTRAATEN, JAN, born in Amsterdam, baptized May 31, 1622, died there in 1687. Dutch school; landscape and marine painter. His favourite subjects were winter scenes, with groups of small figures, painted with great harmony of colour, and fine contrasts of light and shade. Lingelbach usually supplied the figures in his marine pieces. Works: Ancient Port of Genoa, Louvre; Ruins of old Town Hall (1652), City Interior in Winter, Sea Battle (1666), Two Winter Views of Amsterdam, Winter Landscape, Museum, Amsterdam; St. Olof's Chapel, Six Collection, *ib.*; Winter View of old Town Hall at Amsterdam, An Italian Seaport, Rotterdam Museum; View of Dutch Church, Haarlem Gate at Amster-

I BEER-STRAATEN

J. Beerstraaten 1659

dam, Copenhagen Museum; Winter View of Dutch Town, Berlin Museum; Rocky Coast with Vessels, Storm near Coast,

Dresden Gallery.—Havard, *A. & A.*, holl., iii. 1; Meyer, *Künst. Lex.*, iii. 287.

BEEST, ALBERT VAN, born at Rotterdam, June 11, 1820, died in New York, Oct. 8, 1860. Marine painter, self-taught; accompanied, when quite young, Prince Henry of the Netherlands on a three years' journey to the East, went in 1845 to America, where he lived mostly in Boston and New York and acquired considerable reputation. William Bradford and R. Swain Gifford were his pupils.—Meyer, *Künst. Lex.*, iii. 289.

BEEST, SYBRAND VAN, flourished at The Hague in 1635–71. Dutch school; landscape and genre painter, apparently influenced by Jan van Goyen. Works: Parade on Coast of Scheveningen (1643), Municipal Museum, Hague; Market Scene, Rotterdam Museum; Vegetable Market (attributed to S. Bles), Stuttgart Gallery; *do.*, (1635), Liechtenstein Gallery, Vienna; Pig Market (1668), Peasant's Room (attributed to I. van Ostade), Stockholm Museum.—Archief v. Nederl. K., iv. 117, 129; Meyer, *Künst. Lex.*, iii. 289.

BEGA, CORNELIS PIETERSZ, born in Haarlem, baptized Nov. 15, 1620, died there, Aug. 27, 1664. Dutch school; genre painter, one of the best pupils of Adrian van Ostade, though by no means his equal. Works: Peasants' Concert, Scholar in his Study, Amsterdam Museum; Saying Grace, Van der Hoop Museum, *ib.*; Company of Smokers, Lille Museum; Rustic Interior (1662), Louvre, Paris; Two Ballad Singers, Alchymist in his Laboratory, Cassel Gallery; Three (two dated 1663), Städel Gallery, Frankfurt; Dentist, Moltke Gallery, Copenhagen; Musical Couple, Stockholm Museum; Tippling Scene,



BEGAS

Schwerin Gallery; Peasants in Tavern (1663), Peasant Family, Weaver's Room, Hermitage, St. Petersburg; Weaver's Room, Peterhof; Lute Player (1662), Peasant Family, Peasants in a Tavern, Berlin Museum; Peasants Dancing, Dresden Gallery; do., Old Pinakothek, Munich; Room with Peasants, Room with two Women (attributed to S. van Hoogstraeten), Vienna Museum; Satyr Blowing Warm and Cold, Pesth Museum; Lute Players, Card
U f i z i , . a b e g a A^o 1662

Florence; One (1662), Dublin Gallery.—Ch. Blanc, *École hollandaise*; Meyer, *Künst. Lex.*, iii. 290; Van der Willigen, 75.

BEGAS, ADALBERT FRANZ EUGEN, born in Berlin, March 5, 1836. History, genre, and portrait painter, third son of Karl Begas. Studied engraving for five years under Lüdnitz, in 1860 went to Paris and copied in the Louvre, and in 1862 to Weimar, where he became the pupil of Böcklin. Visited Italy in 1863–69, and made copies of Titian and Raphael. Painted originally idyllic and mythological pictures and a great many very good portraits. Works: Portrait of himself (1860), Mother and Child (1863), National Gallery, Berlin; Portrait of a Lady (1866), Cupid and Psyche (1867); Resurrection (1868); St. Cecilia (1869); Cupid finding Psyche (1870); *Das Volkslied*, Othello and Desdemona, Genii of Spring (1881); *In Midsummer* (1881); *The Last Friend*, *Little Beginnings*, Portraits.—Brockhaus, ii. 690; Meyer, *Künst. Lex.*, iii. 305; Müller, 38; *Illustr. Zeitg.* (1871), ii. 211; Rosenberg, *Berl. Malersch.*, 76.

BEGAS, KARL, born at Heinsberg, Sept. 30, 1794; died in Berlin, Nov. 24, 1854. History and portrait painter. Studied at Bonn in 1801, under Philippart, and at Paris in 1812, under Gros. Passed successively under the influence of the old German and early Italian masters. Went to Italy in 1822, and in 1834 returned to Berlin, where he at first painted in the style of the so-called

Nazarenes (German Pre-Raphaelites); but afterwards treated history and genre in the romantic style of the Düsseldorf school. He painted portraits of many celebrated persons, such as Humboldt, Schelling, Cornelius, Mendelssohn, etc., and was long court painter and professor at the Berlin Academy. Works: Christ on



Mount of Olives (1818), Garnisonskirche, Berlin; Coming of the Holy Ghost (1821), Cathedral, ib.; Resurrection (1827), Werder Church, ib.; Tobias and the Angel (1835), Portrait of Thorwaldsen, National Gallery, ib.; Baptism of Christ, Garnisonskirche, Potsdam; Portrait of his Parents (1821), Cologne Museum; Sermon on the Mount (1831); Exposing of Moses (1832); Lurley (1834); Henry IV. at Canossa (1836); Maiden from Afar, *Mediaeval King* listening to Page playing the Harp (1838); Glorification of Christ (1839); Christ prophesying the Fall of Jerusalem (1840); Three Girls resting in the Shade of an Oak (1842); *Mohrenwäsche* (1842); replica, National Gallery, Berlin; do., *Ravené Gallery*, ib.; Christ on Mount of Olives (1842); Christ Calling the Heavy Laden (1844); Christ Crucified (1846); Adam and

C B F 1832. Eve beside the Body of Abel (1848); Betrayal of Our Lord (1852).—*Allgem. d. Biogr.*, ii. 269; Ch. Blanc, *École allemande*; Merlo, 33; Meyer, *Künst. Lex.*, iii. 300; Raczyński, iii. 27; Rosenberg, *Berl. Malersch.*, 61.

BEGAS, OSKAR, born in Berlin, July 31, 1828, died there, Nov. 10, 1883. History and portrait painter, son and pupil at Berlin Academy of Karl Begas; went in 1852 to Rome, and after his return, in 1854, devoted himself chiefly to portrait painting. Works:

BEGAS

Fall of Pompeii (1852); Conversation (1853), National Gallery, Berlin; Descent from Cross (1853), St. Michael's Church, Berlin; Portraits of Sculptor Sussmann (1856), of Johannes von Müller (1858), of Count Schwerin Putzar (1858), of Cornelius (1861), Antwerp Museum; of Paulina Lucca, Crown Prince of Prussia, Princess Victoria (1866), Count von Moltke (1868), King William (1869), Reception of the Salzburg Protestants in Potsdam (1864), Frederic the Great in the Chapel at Charlottenburg (1868), Diana and Actæon, Six Scenes from Cupid and Psyche, Thirteen Allegories, Berlin City Hall; Snipe Hunting on Rügen (1872); Chase in the Woods (1876); Venus Resting, Judgment of Paris, Mother's Joy, Gretchen, Eva, Editha (1881).—Brockhaus, ii. 689; Meyer, *Künst. Lex.*, iii. 302; Müller, 37; Rosenberg, *Berl. Malersch.*, 75.

BEGAS, PARMENTIER LUISE, born in Vienna; contemporary. Architecture and landscape painter; pupil in Vienna of Schindler; visited Constantinople, then several times Italy, especially Venice, Rome, and Taormina in Sicily; studio in Berlin since 1877, when she was married to Adalbert Begas. Works: Venetian Vistas, Kitchen Interior in Sicily, Burial-Ground in Scutari.—Meyer, *Künst. Lex.*, iii. 306; Müller, 38; *Zeitschr. f. b. K.*, xiii. 378; *Kunst-Chronik*, xv. 549.

BEGEIJN (Bega), ABRAHAM CORNELISZ, born at Leyden(?) in 1621 or 1622, died in Berlin, June 11, 1697. Dutch school; landscape, animal, marine, and still-life painter; settled at The Hague since 1653, went to Berlin as court painter to the Elector of Brandenburg in 1688. In his earlier works he approaches the manner of Asselyn, in his later ones that of Berchem. Works: Coast near Naples, Brussels Museum; Still Life in Italian Landscape (1653), Bordeaux Museum; Wood Landscape, Landscape with Thistles, Butterflies, and Birds, Brunswick Gallery; Landscapes with Cattle, in the Louvre, Paris, the Amsterdam (1660) and Berlin Museums, Copenhagen (3), Oldenburg,

Göttingen, Schwerin Galleries, Hermitage, St. Petersburg (2), Liechtenstein Gallery,



Vienna.—Meyer, *Künst. Lex.*, iii. 307; Riegel, *Beiträge*, ii. 389.

BEGGROFF, ALEXANDER CARLOVICH, born in St. Petersburg, Dec. 17, 1841. Marine painter, son of the water colour painter and lithographer Carl Petrovich B.; pupil of St. Petersburg Academy, then in Paris (1871–74) of Bogoljuboff. Works: Views of Canea, Plymouth, Havre, Rouen, Étretat, Fécamp, Dordrecht; Views in Livland; Mouth of the Neva, Baird's Factory, and Exchange at St. Petersburg; Harbor at Peterhof; The Steamships Dershava, Grand Duke Constantine, Sviatlana (1872–81); Winter View of St. Petersburg (1878).—Meyer, *Künst. Lex.*, iii. 309.

BEHAM (Behaim, Behem), BARTHEL, born in Nuremberg in 1502, died in Venice in 1540. German school; history and portrait painter, pupil of Dürer. In 1524 he was accused of heresy, and exiled, together with his brother, Hans Sebald, and George Pencz. In 1527 was at Munich, in service of Duke William of Bavaria, who sent him afterwards to Italy. Was also an engraver, and one of the so-called Little Masters. Works: Palatine Otto Heinrich (1535), Augsburg Gallery; five panels with Saints, Christ on Mount of Olives, Berlin Museum; three pictures with Saints and Donors, altarpiece with Coronation of the Virgin (1536), do., with SS. Ann, Andrew, Erasmus, etc., Christ on the Cross, four panels with Saints, Fürstenberg Gallery, Donaueschingen; three panels with portraits of King Ferdinand's Children (?), Amsterdam Museum; altarpiece with Flagellation and Saints, Kunsthalle, Karlsruhe; Miracle of the Cross (1530), Death of Curtius (1540), King Louis of Hungary, Old Pinakothek, Munich; Christ bearing the Cross, Maurice Chapel, Nurem-

BEHAM

berg; two portraits of Bavarian Princes, Nostitz Gallery, Prague; fifteen do., Schleissheim Gallery; Two altar wings with Saints, Sigmaringen Muscum; St. Bruno in the Desert, Stuttgart Gallery.—Allgem. d. Biogr., ii. 277; Keane, Early Masters, 151; Meyer, *Künst. Lex.*, iii. 311; Scott, *Little Masters*, 49; *W. & W.*, ii. 410; Rosenberg, *S. & B. Beham*, Leipsic, 1875.

BEHAM (Behaim, Behem), HANS SEBALD, born at Nuremberg in 1500, died in Frankfort, Nov. 22, 1550. German school; banished, with his brother Barthel, in 1524, but seems to have returned to Nuremberg, and afterwards led a wandering life, appearing in Munich, 1530, and settled in Frankfort in 1534. Was most prominent as one of the *Little Masters*, excelling as a painter only in miniatures. Works: *Table-Top*, with *Scenes from Life of David*, Louvre; do. with *Bathers*, etc., Wiesbaden Museum; *Scenes of Bathing, Shipping and Hunting*, Berlin Museum.—Allgem. d. Biogr., ii. 279; Keane, *Early Masters*, 144; Kugler (*Crowe*), i. 179; Meyer, *Künst. Lex.*, iii. 318; Scott, *Little Masters*, 49; *W. & W.*, ii. 407; Rosenberg, *S. & B. Beham*.

BEHMER, HERMANN, born at Merzien, Anhalt, in 1831. Genre and portrait painter, pupil from 1853 in Berlin of Steffeck, and at the Academy, then (1856) in Paris, at the *École des Beaux Arts*, and of *Flandrin and Couture*. After a two years' journey through Italy, Egypt, and Palestine in 1866-68, he settled in Berlin, whence in 1873 he removed to Weimar. Medal, in Philadelphia, 1876. Works: *Girl with Wild Roses*, Interior of House at Bethlehem (1868).—Meyer, *Künst. Lex.*, iii. 335.

BEHR, CAREL JACOBUS, born at The Hague, July 9, 1812. Architecture painter, pupil of B. J. van Hove; member of Amsterdam Academy, 1837. Works: *View of City Hall at The Hague* (1836); *Binnenhof*, ib.

(1839); *Winter Landscape* (1840); *Het lange Voorhout*, Hague (1842); *Ruins of old Castle, Pavilion*, Haarlem.—Immerzeel, i. 39.

BEHRENDSEN, AUGUST, born in Magdeburg, in 1810. Landscape painter, pupil at Berlin Academy of Schirmer, to whose style he adhered in most of his landscapes; settled in Königsberg, where, in 1855, he became professor at the Academy; obtained the gold medal in 1862, and was made member of the Berlin Academy in 1869. Studio at Meran, Tyrol. Works: *View near Conegliano*, Landscape in the style of Claude Lorrain, *Mill on Mountain Brook*, Morning in the Alps (Königsberg Museum); *Evening in the Salzburg Mountains*, *View on the Traun Hills*, *On Lake Como*, *On the Coast of Genoa*, *Coast near Nice*, *Evening on the Haff*, *Clearing in Pinewood*, *Lake in the High Alps*, *From Northern Tyrol*.—*Dioskuren* (1860), 384; (1861), 245; (1864), 431; (1866), 58, 369; (1867), 156; Kugler, *Kl. Schriften*, iii. 574, 677; *Kunstblatt* (1855), 395; (1856), 432; (1857), 122; Meyer, *Künst. Lex.*, iii. 336.

BEICH, JOACHIM FRANZ, born at Ravensburg, Oct. 15, 1665, died in Munich in 1748. Landscape and battle painter, pupil and of son Daniel Beich (flourished at Ravensburg and Munich second half of 17th century); completed his studies in Italy after Poussin, and became court painter to the Elector of Bavaria. His pictures are artificial, but often grand in composition. Works: *Prophet Elijah*, *John Baptist*, and others, Old Pinakothek, Munich; eleven great Episodes from the Turkish War (1683-88), Schleissheim Gallery; others in Vienna Museum; Brunswick, Mannheim, and Stuttgart Galleries.—Kugler (*Crowe*), ii. 567; Meyer, *Künst. Lex.*, iii. 337.

BEIDEMANN, ALEXANDER JEGOROVICH, born in St. Petersburg, Aug. 17, 1826, died there, Feb. 27, 1869. History and portrait painter, pupil of the St. Petersburg Academy; visited Germany, Italy, and France in 1857-60; after his return became member of the Academy, and in

H S B H S B

BEINKE

1861 professor. In 1863 and 1865 he travelled in the Crimea, and in 1868 went to Paris to paint altarpieces for the Russian churches there. Works: St. John Baptist in the Desert (1852); Flight into Egypt (1853); Come unto Me (1854); Christ in House of Mary and Martha (1855); Views and Costumes from Italy and Bavaria, Procession of the Host in Italy, Savoyard Girl at her Mother's Grave, Ruth and Boaz, Girl Drinking from a Spring, Lovers on a Terrace, Inn in Bavaria (1860), Appari-

BELGIOJOSO, CARLO BARBIANODI, Count, born in Milan, Aug. 17, 1815, died there, June 22, 1881. Pupil of Milan Academy, under Hayez; in 1840 went to Rome, and studied works of Raphael for two years. On his return to Milan devoted himself to painting until 1854, when he abandoned art for a literary career. In 1860-1880 he was President of the Academy. His paintings show little talent, but are carefully executed.—Meyer, *Künst. Lex.*, iii. 347.

BELIN, JEAN, born at Caen, baptized Nov. 9, 1653, died in Paris, Feb. 12, 1715. Commonly called Jean Baptiste Blin, or Blain de Fontenay. Painter of still life, pupil of Monnoyer, whose daughter he married. Member of the Academy in 1687. Employed by Monnoyer in all his works in the royal castles and public buildings, he soon won the favor of Louis XIV., and received numerous orders for works at Versailles, Marly, Compiègne, and Fontainebleau. Works: Collection of his paintings in Grand Tri-



Belisarius, Jacques Louis David, Louvre, Paris.

tion of the Virgin (1860); Assumption (1863).—Meyer, *Künst. Lex.*, iii. 338.

BEINKE, FRITZ, born in Düsseldorf, April 23, 1842. Genre painter, pupil of the Düsseldorf Academy under Müller, Sohn, and Bendemann, then studied, travelling on repeated journeys through Germany, and northern Italy. Works: Visit of Condolence (1866); Rag-Picker in Black Forest (1868); Prayer (1871); Return from Excursion (1873); Forester at Breakfast (1873); The Juggler (1874); Meeting in the Field (1875); Long Live the Emperor! (1876); Flower Girl (1877).—Meyer, *Künst. Lex.*, iii. 342.

anon; two in the Louvre, others in the Museum of Caen, Bayeux, Rennes, Orléans, Avignon, Tours, and Marseilles.—Meyer, *Künst. Lex.*, iii. 348; D'Argenville, *Abrégé*, iv. 280; Clément de Ris, *Les Musées de Province*, 115; Larousse.

BELISARIUS, Jacques Louis *David*, Louvre, Paris; canvas, H. 3 ft. 4 in. × 3 ft. 8 in.; signed, dated Paris, 1784. The blind Roman general, reduced to beggary, seated at entrance of a temple at right, is recognized by one of his old soldiers as a woman drops an obolus into the helmet, held by his young companion. Salon, 1785. Engraved by Morel; Sisco. This picture is a reduction of

BELLA

the original, by Fabre and Girodet, retouched and signed by David. The original (about 10 feet square), painted in 1780, was bought by the Elector of Treves, and passed to Lucien Bonaparte.—Landon, Musée, i. Pl. 13; Filhol, xi. Pl. 20; Villot, Cat. Louvre.

By F. Gérard, private gallery, Munich; canvas, H. 7 ft. 8 in. × 5 ft. 7 in. Belisarius, full length, standing, bearing in his arms a youth who appears to be dying from the bite of a serpent, which still clings to his leg; the blind general, seeking the road with his staff, is walking along the edge of a precipice. Painted in 1800. Engraved by Desnoyers.—Landon, Musée, ii. Pl. 56.

BELLA DI TIZIANO, *Titian*, Hermitage, St. Petersburg; canvas, H. 3 ft. × 2 ft. 5½ in. A slender girl, half-length, in a brownish



Bella di Tiziano, Titian, Palazzo Pitti, Florence.

red hat decorated with ostrich feathers and pearls; bracelet of precious stones on arm, pearl ear-rings, and necklace. Belonged to Crozat Collection. Engraved by Sanders.—C. & C., Titian, i. 393; Cat. Hermitage, 44.

By *Titian*, Palazzo Pitti, Florence; canvas, H. 3 ft. 3 in. × 2 ft. 6 in. A young woman, half-length, in a low dress, with

braided ornaments and slashed sleeves, her auburn hair plaited and twisted around her head, and a gold chain on her neck; one hand holds a chain of gold. Painted about 1534. Called by some a portrait of the Duchess of Urbino, by others of Violante, daughter of Palma Vecchio. Engraved by Guadagnini.—C. & C., Titian, i. 391; Gal. du Pal. Pitti, i. Pl. 112; Burckhardt, 719.

Attributed to *Titian*, Palazzo Sciarra, Rome. "A fine portrait by Palma Vecchio."—C. & C., Titian, i. 66; ii. 442.

By *Titian*, Vienna Museum; canvas, H. 3 ft. 2 in. × 2 ft. Same portrait as Bella of the Hermitage, loosely dressed in a black satiu pelisse lined with ermine, with hair twisted and adorned with pearls. Bought in Spain by Charles V. Engraved by Bartsch.—C. & C., Titian, i. 393.

BELLANGÉ, EUGÈNE, born in Rouen, Feb. 16, 1837. Military genre painter, son and pupil of J. L. H. Bellangé; pupil also of Picot. In 1861 he painted scenes from the Italian campaign of 1859; has recently devoted himself to illustrating French soldier types in water colours (Salon, 1877-78). Works: A Morning in Dieppe (1880); The Cobbler's House (1883).—Meyer, *Kunst. Lex.*, iii. 362.

BELLANGÉ, (JOSEPH LOUIS) HIP-POLYTE, born in Paris, Feb. 16, 1800, died there, April 10, 1866. History and genre painter, pupil of Gros and of the École des Beaux Arts. First attracted attention by his lithographs. Exhibited in nearly every salon from 1822 to 1866. Medals: 2d class, 1824, 1855; L. of Honour, 1834; Officer, 1861; Director of the Rouen Museum, 1837-54. Many of his works have been engraved. Works: Battle of Moscow (1822), Plaster-Cast Peddler (1833), Return from Elba (1834), Battle of Fleurus, Blow with the Stirrup (1836), Battle of Wagram (1837), Battle of Loano (1838), Battle of Altenkirchen, Soldier's Family, Custom House in Lower Normandy (1839), Battle of Hondschoote (1840), Assault of Teniah de Mouzaia, Soldier in the Hospital

BELLANGER

(1841), Conscript Departing, Soldier Returning (1842), Battle of Corogne (1843), Battle of Ocaña (1845), Versailles Museum; Trumpeter's Farewell, Kellermann's Charge at Marengo (1847), Rouen Museum; The Gallant Hussar (1849); Good Priest, Mayor's Harangue (1850); Passage of the Guadarrama, Retreat from Russia, Review after the Battle (1852), Emperor of Russia; Charge of Cuirassiers (1853); Battle of Alma, Night-Watch (1855); Capturing a Russian Ambush (1857), Farewell Salute, Battle in Streets of Magenta, Assault on Malakoff (1859), Marseilles Museum; Two Friends (1861); Incident of Battle of Magenta (1863); Cuirassiers at Waterloo, Marching Past after Victory (1865); Beaten Squadron of Cavalry, The Guard Dies, his last work (1866).—Larousse; Meyer, *Künst. Lex.*, iii. 361; Meyer, *Gesch.*, 473; *Revue des d. Mondes*, 1866, June 1; *Kunst-Chronik*, i. 62.

BELLANGER, CAMILLE FÉLIX, born in Paris; contemporary. History painter, pupil of A. Cabanel, and of Bouguereau. Medal, 2d class, 1875. Works: Death of Abel (1875), Luxembourg Museum; Cleombrotus II., King of Sparta (1876); Bacchante (1877); Angel at the Tomb (1877); Scene from Hell, after Dante (1878); Scene from Dante (1879); Idyl, Young Faun (1880); Twilight and Morning (1881); Concou! (1882); Cupid Asleep, A Florist (1883); Au Luxembourg (1885).—Meyer, *Künst. Lex.*, iii. 363; *Kunst-Chronik*, xii. 618.

BELLAY, PAUL ALPHONSE, born in Paris, March 22, 1826. Portrait and genre painter, pupil of Picot and of Henriquel Dupont; entered in 1851 the *École des Beaux Arts*, and received in 1852 the Roman prize for engraving. Since 1861 exhibited first Italian genre subjects; then mostly water colour copies after Raphael. Medals in 1866, 1867, 1869; L. of Honour, 1873.—Meyer, *Künst. Lex.*, iii. 368.

BELLE, ALEXIS SIMON, born in Paris, Jan. 12, 1674, died there, Nov. 21, 1734. Portrait painter, pupil of François de Troy;

member of Academy in 1703; held in great honour by the French and Polish courts and the Pretender James III. Works: Portraits of Maria Leczinska and Son, of Dauphin Louis, of the Sculptor Lerambert, of himself, Versailles Museum; Portraits of Louis XIV., his Queen, his Sisters, Duchess of Orléans, Stanislaus Leczinska, Cardinal Polignac.—Dussieux, *Mémoires inédits*, ii. 233; *Jal*, 187; *Larousse*; Meyer, *Künst. Lex.*, 369.

BELLE, AUGUSTIN LOUIS, born in Paris in 1757, died there, Jan. 12, 1841. History painter, son and pupil of Clement Louis B. Succeeded his father in 1806 as inspector of the Gobelins manufactory. Works: Tobias Blessed by his Father (1788); Ruth and Boaz (1791); Mars crowned by Venus (1801); Allegory of Peace (1817), Rouen Museum; Hagar in the Desert (1819), Tours Museum.—Meyer, *Künst. Lex.*, iii. 369; Bellier.

BELLE, CLÉMENT LOUIS MARIE ANNE, born in Paris, Nov. 16, 1722, died there, Sept. 29, 1806. History painter, son of Alexis Simon, pupil of his mother Marie Nicole Horthemels and of François Lemoine; member of Academy in 1761; professor in 1765 and rector in 1790. After 1755 Inspector of the Gobelins manufactory, Paris. Works: Purification of the Churches after the Desecration of 1722 (1759), St. Merry, Paris; Archangel Michael as Victor (1767), Soissons Cathedral; Christ, Parliament-Building, Dijon; Return of the Prodigal Son, Lille Museum.—Larousse; Meyer, *Künst. Lex.*, iii. 369.

BELLE FÉRONNIÈRE, Leonardo da Vinci, Louvre; wood, H. 2 ft. × 1 ft. 5½ in. Bust, head three quarters, turned to left, dressed in a red robe, ornamented with embroidery and gold bands; hair confined with a féronnière or frontlet. Long supposed to be a portrait of the noted mistress of Francis I., La Féronnière, so called either because she was the wife of a rich feronnier (iron-monger) or of a bourgeois named Jean Féron, whose jealousy is said to have been

BELLE

the primal cause of the king's death. Believed by some to be the portrait of Lucrezia Crivelli, mistress of Ludovico Sforza, Duke of Milan, painted by Leonardo about 1497; and by M. Delécluze a likeness of Ginevra Benci. But the picture is called by Père Dan in his *Trésor des Merveilles de Fontainebleau* (1642), portrait of a Duchess of



Belle Féronnière, Leonardo da Vinci, Louvre.

Mantua, and it has lately been shown that Leonardo really painted (1500) a portrait of Isabella d'Este Gonzaga, Marchioness of Mantua. As the features are wholly unlike those of Isabella in Titian's picture in the Vienna Museum, La Belle Féronnière may be considered still unidentified.—Vasari, ed. Mil., iv. 61; Clément, 214; Rigollot, *Hist. des Arts*, i. 297; Heaton, *Leonardo*, 15, 268; Acad. (1870), i. 123; Villot, *Cat. Louvre*; Müндler, *Essai*, 123; Ch. Blanc, *École florentine*.

BELLE JARDINIÈRE. See *Madonna Belle Jardinière*.

BELLÉE, LEON (Le Goaësbe) DE, born at Ploermel (Morbihan); contemporary. Landscape painter, pupil of Montfort. Paints sometimes marine-views. Works :

Washing at Low Tide, Clearing in the Woods, Charcoal-Burners' Hut (1874); Fleet of Sardine Fishermen (1875); Cutting in the Woods, In the Woods with Hoar-Frost (1879); Fish-Pond in Forest of Aigne (1880); Before a Storm, Autumn (1881); Fishing in Arctic Regions at Hammerfest, Town of Karasjok in Lapland (1882); Pierced Rock in Calvados, Pond in May (1883); Life in the Forest, Swamp in Isle of France (1884); Hoar Frost (1885).—*L'Art* (1875), i. 281.

BELLECAMBE, JEAN (Jehan), born at Douai, about 1475 (?), died there after 1533. Flemish school; history painter, and one of the best masters in Flanders of that period; enjoyed great fame, especially in his native city, and was styled *le maître des couleurs*. Works: Polyptych with Trinity and eight other pictures (about 1511), Notre Dame, Douai; two altarwings with Glorification of the Virgin (1526), Museum, ib.; Adoration of Infant Christ (1528), Preparing for Crucifixion, Cathedral, Arras; Altar with Last Judgment, Berlin Museum; Adoration of the Magi (?), Madrid Museum.—*Biog. nat. de Belgique*, ii. 126; Förster, *Denkmale*, x. iii. 7; Meyer, *Künst. Lex.*, iii. 371; Michiels, iv. 150; W. & W., ii. 525.

BELLEL, JEAN JOSEPH, born in Paris, Jan. 26, 1810. Landscape painter; pupil of Ouvrié; sent his first picture to the Salon of 1836. In 1856 he visited Algeria, and has drawn many of his subjects from there. He is noted for his charcoal drawings. Medal, 1st class, 1848; L. of Honour, 1860. Works: View of the Close of St. Mark in Rouen (1836); Christ and the Samaritan Woman, Environs of Clermont, Gorge of Atrains, View of Massa (1846), Duchess of Orleans; Daphnis and Chloe (1853); Flight into Egypt (1855); Street in Constantine (1857); Landscape with Ruins, The Halt, Oasis in the Sahara (1859); Oasis of Tolga, Road from El-Kantara to Bathna (1861), Ch. Evrard, Paris; Solitude or Road from Medeah to Boghar (1863), Luxembourg Museum; Environs of

BELLER

Naples, Chartres Museum ; Joseph led into Captivity, Daphnis and Chloe, Crow Lake (1864) ; Gypsies Travelling (1865) ; Road from Chateldon to Montpeyroux, Banks of the Thérain (1866) ; Arabs running from a Fire, Saw-mill on the River Sillet (1868) ; The Last Fine Days, Environs of Medeah (1869) ; Mountains of Lachant (1870) ; Road from Boghar to Boussaada, Environs of Cassis (1873) ; Environs of Allevard (1874) ; From Constantine to Batna (1875) ; Arabs Looking for Camping Ground (1876) ; Vivaraix, Road from Medeah to Boghar (1879) ; Environs of Toulon, Across Algeria (1880) ; Ravine of Constantine, Arabian Improviser, Lachaux Road (1881) ; View in Trani, Saw-mill in Valley of Thérain (1882) ; Kabylia, Environs of Puy-Guillaume (1883) ; Castle of Chateldon, Approach to Biskra (1885).—Larousse ; Meyer, *Gesch.*, 768, 777 ; Müller, 39 ; Vapereau, 175.

BELLER, ALEXANDER IVANOVICH, born in St. Petersburg, Aug. 5, 1804, died there, Feb. 25, 1870. Pupil of Venezianoff and of the St. Petersburg Academy. Was a deaf mute, and devoted his whole life to the art education of deaf mutes. Works : Room in a Palace, Peasant's Room (1833), Twelve Pictures of Saints for Deaf-Mute Asylum, and Obuchow Hospital, St. Petersburg.—Meyer, *Künst. Lex.*, iii. 375.

BELLERMANN, FERDINAND, born at Erfurt, March 14, 1814. Landscape painter ; pupil, under Blechen, of the Berlin Academy and of Schirmer, visited with Friedrich Preller in 1839 Rügen, in 1840 the Netherlands and Norway, and in 1842, on Humboldt's suggestion, and was sent to South America by King Frederick William IV. He returned in 1845, with three hundred sketches in oil and drawings, now in the National Gallery, Berlin, devoted himself to teaching in 1849, visited Italy in 1853-54, and became professor at the Berlin Academy in 1866. Since his second journey to Italy in 1877, he has alternately treated Italian and Tropical subjects. Works : Stubenkammer on Rügen, Norwegian Land-

scape, Bellevue Castle, Berlin ; Guachero Cave in Venezuela, Replica, with Humboldt and Missionaries, National Gallery, Berlin ; Plateau of Merida, Coast of Laguyra, Lake Urno, three Tropical Wood Landscapes, Sierra Nevada, Abrida in the Andes, Valley of Caracas, Falls of Terni, Castel Gandolfo, Palace of Queen Joanna, Giant's Grave and Sacrificial Stone, New Museum, Berlin.—Meyer, *Künst. Lex.*, iii. 376 ; Rosenberg, *Berl. Malersch.*, 328 ; *Zeitschr. f. b. K.*, iv. 118.

BELLET DU POISAT, PIERRE ALFRED, born at Bourgoin, Isère, Oct. 5, 1823, died in Paris in Sept., 1883. History, landscape, and marine painter, pupil of Drolling and of Flandrin ; entered École des Beaux Arts in 1845, followed at first the style of Delacroix, later that of the Venetians, and has more recently, in landscape and marine painting, imitated the Dutch. Works : Marguërite in Church (1857) ; Entry of the Hussites into the Council of Basle (1859) ; Jews in Captivity (1868) ; Christ served by Angels, Christ walking on the Waters (1875) ; La Nuit dans le Port (1879) ; Mill of Dordrecht, Canal near Scheveningen, Rural Wedding, Fight of the Centaurs with the Lapiths (1880) ; Canal in the Dunes (1881) ; Banks of the Meuse, Marine (1882) ; Entrance to the Harbour of Marseilles (1883).—Meyer, *Gesch.*, 288 ; Larousse.

BELLEVOIS, J., second half of 17th century, died in Hamburg in 1684 (?). Dutch school ; marine painter ; mentioned as settled in Hamburg about 1673-80. Works : Calm Sea with Vessels, Madrid Museum ; Slightly Agitated Sea (1659), Dr. A. Bredius, Amsterdam ; Storm on Rocky Coast (1664), Brunswick Gallery ; Similar subject, Consul Weber, Hamburg.—Meyer, *Künst. Lex.*, iii. 378 ; Riegel, *Beiträge*, ii. 410.

BELLINI, GENTILE, born probably at Padua in 1426-7, died in Venice, Feb. 23, 1507. Venetian school ; eldest son and pupil of Jacopo Bellini, in whose studio he and his brother Giovanni laboured until Jacopo's death. Gentile probably settled in

BELLINI

Venice about 1460, but no picture of his is known earlier than 1464, when he painted the doors of the great organ of San Marco. In 1465 he finished the apotheosis of *Lorenzo Giustiniani*, now in the lumber room of the Venice Academy. From this time his career is obscure until 1474, when he was appointed to restore the pictures in the Sala del Gran Consiglio, Venice. His works were highly praised by his contemporaries, and accepted as masterpieces by the government. In 1479 he was sent with two assistants, at the expense of the state, to Constantinople, where he painted the portrait of *Mehemet II.*, now owned by Sir H. A. Layard. He also brought back a picture, now in the Louvre, representing the reception of a *Venetian* Embassy by the Grand Vizier. On his return to Venice he resumed his labours in the Council Hall, in conjunction with his brother Giovanni, and painted four great canvases in oil illustrative of the legend of *Barbarossa*, and other pictures of events connected with Venetian history, which were for the most part destroyed in the fire of 1577. But it was not until the close of the century that Gentile rose to a lofty position. His *Miracle of the Cure* was painted about 1494. He appears at his best in the *Procession and Miracle of the Cross* (1496 and 1500), Venice Academy, and in the *Sermon of St. Mark*, at Alexandria, Brera, Milan. The last picture, which was finished by Giovanni Bellini after his brother's death, is fine in composition and full of power, showing that he had considerably advanced beyond his father. Other works: *Glorification of first Patriarch of Venice* (1465), Academy, Venice; *Portrait of a Doge*, Museo Civico, ib.; *do. of Caterina Cornaro*, Pesth Museum; *Madonna*, Berlin Museum.—C. & C., N. Italy, i. 117; Ch.



Blanc, *École vénitienne*; Vasari, ed. Mil., iii. 149, 175; Meyer, *Künst. Lex.*, iii. 391;

OPVS GENTILIS BELLINVS -

Lübke, *Gesch. ital. Mal.*, i. 534; *Zeitschr. f. b. K.*, xiii. 341.

BELLINI, GIOVANNI, born in Padua, or Venice, about 1428, died there, Nov. 29, 1516. Venetian school; younger brother of Gentile Bellini, and with him pupil and assistant of his father, Jacopo, in Padua. While there he was brought into contact



with Mantegna, his future brother-in-law, then a pupil of Squarcione, and adopted many of his peculiarities, combining them with those of his father. This is shown in the Paduan character of his *Christ's Agony in the Garden*, National Gallery, London, a picture long ascribed to Mantegna. The same mingling of the Venetian and Paduan styles appears in his *Pietà* in the *Lochis-Carrara* Gallery, Bergamo, which is full of Mantegnesque grimness. His *Pietà* in the *Brera*, Milan, is less rigid. A third *Pietà* (1472) is in the *Palazzo Ducale*, Venice. About this time he produced his vast tempera of the *Madonna with Saints*, burned in *S. Giovanni e Paolo*, Venice, a noble work which proved that he was capable of grand composition and loftiness of style. In 1473 Antonello da Messina introduced at Venice the use of oil, and Giovanni, recognizing its advantages, laboured earnestly to enlarge the practice of the new medium. Constant improvement rewarded his efforts, until he at last painted his grand altarpiece, the *Madonna with Saints*, Venice Academy, which established his fame. After this he was chiefly employed until his death in painting in the Sala del Gran Consiglio in the Pa-

BELLINI

lazzo Ducale, reserving, however, a right to accept private commissions. When at the height of his fame he had among his pupils Giorgione and Titian, who were to perfect the rich system of colouring of which he must be regarded as the true founder. Ruskin says of Bellini that he is the only artist who united, in equal and magnificent measure, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling. Among Giovanni's best works are: Transfiguration, Naples Museum; Circumcision, Castle Howard, England; Madonna (1487), Madonna between SS. Paul and George, and the Madonna of the Admiralty Court, Venice Academy; Madonna with Saints and Angels (1488), Sacristy of the Frari, Venice; *Madonna* and Doge Barberigo (1488), S. Pietro Martire, Murano; Baptism of Christ (1501), S. Corona, Vicenza; *Madonna* with Saints (1505), S. Zaccaria, Venice; *Madonna* with Saints, Louvre. Early in the century Albert Dürer visited Venice, and a question afterward arose whether he was influenced by Bellini or Bellini by him; but it is doubtful if even Dürer could teach the Venetians any secrets of colour. Both he and Dürer had great respect for each other's talents, and were firm friends. Giovanni's pictures in the Sala del Gran Consiglio were burned in the fire of 1577. While engaged upon them he painted but few other pictures; but there are a *Madonna* (1510) by him in the Brera, and a SS. Christopher, Augustin, and Jerome (1513), in S. Giovanni Crisostomo, Venice, the latter of which bears the impress of his assistant, Basaiti. In 1514 he began the *Bacchanal*, Alnwick Castle, England; and in 1515 he painted the *Venus*, Vienna Museum. His Portrait of the Doge *Loredano*, St. Peter Martyr, Christ's Ag-

IOANNES BELLINVS

ony in the Garden, Landscape with Martyrdom of St. Peter, Madonna and Adoration of the *Magi*, are in the National Gallery,

London.—C. & C., N. Italy, i. 139; Ch. Blanc, *École vénitienne*; Segurier, 15; Dohme, 2iii.; Vasari, ed. Mil., iii. 149, 175; Ruskin, *Stones of Venice*; Meyer, *Künst. Lex.*, iii. 400; Lübke, *Gesch. ital. Mal.*, i. 523.

BELLINI, JACOPO, born in Venice about 1400, died about 1464. Venetian school; pupil of Gentile da Fabriano, whom he accompanied in 1422 to Florence, where he was known as Jacopo di Venetia. On account of a personal encounter with a young Florentine he took service on the galleys of the state. Criminal charges were preferred against him in his absence, and on his return from sea he was imprisoned for contempt of court shown in non-appearance at the trial. He was released in 1425 after doing penance and paying a fine, and five years after was in Venice, as is proved by an autograph note in his sketch-book, now in the British Museum. He is afterward found in Verona, and later at Padua, where he established a studio, in which his sons Gentile and Giovanni worked, and where his daughter Nicolosia married Andrea Mantegna. Jacopo was a draughtsman of quick hand and clear perception, and though his knowledge of anatomy was not profound, he gave fair proportions to his heads. He held a middle course between the conventionalism of his predecessors and the naturalism or classicism of the rising schools; indeed, he worthily began what his son Giovanni and Titian perfected. He can scarcely be judged as a colourist, for only two greatly injured panel pictures of his early time remain: a half length of the Virgin and Child in the collection of the Counts Tadini at Lovere, and another of the same subject in the Venice Academy. A Crucified Saviour on canvas in the Museo Civico, Verona, is a good illustration of his style. His Crucifixion on the wall in the Cathedral of Verona, painted in 1436, was destroyed in 1759, but is preserved in a copy in the Casa Albrizzi, Venice.—C. & C., N. Italy, i. 100; Vasari, ed. Mil., iii. 149, 175; Meyer, *Künst. Lex.*, iii. 336.

BELLOC

BELLOC, JEAN HILAIRE, born at Nantes, Nov. 27, 1786, died in Paris, Dec. 9, 1866. Genre and portrait painter; pupil of Regnault and of Gros. Medal of 1st class in 1810, after which exhibited pictures in nearly every salon till 1850. Was director of the free school of design in Paris more than forty years. L. of Honour, 1846, Officer, 1864. Works: Death of Gaul (1810); Traveller in Egypt who has lost his Way (1812); Rest of Holy Family (1831); Death of St. Louis, (1838, ordered by State); Portraits of the Duchess de Berri (1824), Count Boissy d'Anglas (1830), of Michelet (1845), and many others.—Meyer, *Künst. Lex.*, iii. 427; Larousse.

BELLOSIO, CARLO, born in Milan in 1805, died at Bellaggia, Sept., 1859. History painter; pupil of Pelagio Palagi. He adhered to the classical style, but showed early a certain power of invention, and after 1829, without deserting his school, strong individual talent. He excelled in fresco, but executed also many drawings and oil paintings. He was overtaken by death when about to execute a colossal painting for King Charles Albert, the Crossing of the Beresina, to prepare studies for which he had made a journey to Russia in 1845. Works: Scene from the Flood (1839–41), Institution of the Order of Annunciata (1842), Royal Palace, Turin; Beheading of St. John, fresco (1830), S. Protaso, Milan; Allegory, Casino della nobile Società, Milan.—Meyer, *Künst. Lex.*, iii. 429.

BELLOTTI, PIETRO, born at Volzano in 1627, died at Gangnano in 1700. Venetian school; pupil of Michele Ferrabosco, in Venice, where he went at twenty. He faithfully imitated nature with great minuteness of detail, then very unusual. This, which made him a favourite portrait painter, is observable in his characteristic figures from low life, but in historical scenes he is not free from the mannerism of his time. He was much employed by foreign courts. Works: Half figure of Old Woman, Museo Civico, Venice; Portrait of himself, Uffizi,

Florence; Old Woman, Madrid Museum; do., Stuttgart Museum.—Meyer, *Künst. Lex.*, iii. 430; Zanetti, *Pitt. Venez.*, 513.

BELLOTTO, BERNARDO, born in Venice, Jan. 30, 1720, died in Warsaw, Oct. 17, 1780. Venetian school; landscape and architecture painter; nephew and pupil of Canaletto, by whose name he is sometimes known; went to Rome, probably about 1740, afterwards to Germany; worked in Munich, and afterwards in Dresden, where he was employed by Count Brühl and became court painter to Augustus III. In 1758 he went to Vienna, and painted views of the city and the imperial palaces until 1762, when he executed paintings for Augustus III. in Warsaw, before returning to Dresden, where he became a member of the Academy in 1764. About 1766 he is said to have visited St. Petersburg, and in 1767 Warsaw, where he was court painter to King Stanislaus II. in 1770. At first an imitator of Canaletto, he developed later an independent style, marked by cool light effects and great clearness in architectural details. Works: Two Views of Turin, Turin Gallery; Views of Varese, Brera, Milan; Views in Vienna and of Schönbrunn and Schlosshof, Ruins of Thebes, Hungary, Vienna Museum; Views of Königstein and Pirna, Liechtenstein Gallery, Vienna; View of Munich (probably also four Views in Venice, ascribed to Antonio Canaletto), Munich Gallery; Views in Dresden and Pirna, Venice, Verona, etc. (38), Dresden Gallery; two landscapes, Berlin Museum; Views in Venice (3), Cassel Gallery; Views of Ducal Palace and Piazzeta in Venice, Darmstadt Gallery; Ducal Palace in Venice (ascribed to Canaletto), Städel Gallery, Frankfurt; View of the Brenta, Brussels Museum; two Views of Rome, Amsterdam Museum; Rialto, Hermitage, St. Petersburg.—Meyer, *Künst. Lex.*, iii. 437.

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BELLOWS

BELLOWS, ALBERT F., born at Milford, Mass.; contemporary. Genre painter; studied in Paris and at the Royal Academy of Antwerp, and painted in England and Wales. Elected an A. N. A. in 1859, and N. A. in 1861. In 1865 he visited England, where he turned his attention entirely to water colours. In 1868 was elected honorary member of the Royal Belgian Society of Water-Colourists. Studio in New York. Works in oil: Sorrows of Boyhood, First Pair of Boots, City Cousins, Lost Child, Approaching Footsteps, Sunday in Devonshire (1876); New England Village School (1878); Parsonage (1879); Building Air Castles (1880); Bird Song (1881); Near the Head of Tide Water, Country Byway (1882); Godalming—Surrey, England, Hillside (1883). Works in water colour: Notch at Lancaster (1867); Afternoon in Surrey (1868); Borders of the New Forest, Surrey Byway, Dark Entry—Canterbury, Reaper's Child, Study of a Head, New England Homestead, Devonshire Cottage, Autumn Woods, Village School (1878).—Tuckerman, 486; Art Journal (1877), 47.

BELLUCCI, ANTONIO, born at Pieve di Soligo in 1654, died there in 1726. Venetian school; pupil of the amateur Domenico Definico, a nobleman of Sebenico, and formed himself afterwards after Sebastiano Bombelli and Antonio Zanchi. He worked in Treviso, Venice, Vicenza, and Verona, and in 1709 was called to Vienna by Joseph I., who made him court painter. He painted the Emperor's portrait, and was employed also under Charles VI., but especially by Prince Liechtenstein, whose palace he decorated. From Vienna he was summoned to Düsseldorf, by the elector John William, after whose death, in 1716, he went to England, and painted for the court and several nobles. He seems to have returned to Italy soon after 1722, and in 1724 was also active again in Venice. He was one of the most prominent masters of the Venetian school before Tiepolo. Works: Marriage Ceremony of the Elector John William, Danaë,

Augsburg Gallery; Lot and Daughters, Solomon sacrificing to the Gods, Schleissheim Gallery; Rebecca at the Well, Isaac, Finding of Moses, Pommersfelden Gallery; Mary and Elizabeth, St. John, Nuremberg Museum; Cupid and Psyche, Cupid and Venus, Munich Gallery; Venus feeding a Dove, Madonna, Dresden Gallery; Rape of Helen, Rape of the Sabine Women, Cassel

A. B. A. B. fact.

Gallery;
Groups of
Children,

Venus and Cupid, Liechtenstein Gallery, Vienna.—Meyer, *Künst. Lex.*, iii. 433; Nagler, *Mon.*, i. 1785.

BELLUCCI, GIUSEPPE, Cavaliere, born in Florence in 1827, died there, Feb. 8, 1882. History painter; pupil of Bezzuoli and of Pollastrini; professor in Florence Academy; Knight of Order of SS. Maurice and Lazarus. Works: Hagar, Paul before Poppæa, Death of Alessandro de' Medici (1865), Genoa Museum; Emanuel Philibert arranging an Alliance between Savoy and France against Austria (1870), Royal Collection; Finding of Manfred's Body (1880).—*Kunst-Chronik*, v. 145.

BELLUNELLO, ANDREA, born at S. Vito, Friuli, flourished 1460–1490 in Udine and Friuli. Venetian school. A provincial master, with whom art in Friuli may be said to have begun. His altarpieces show hard outlines, bony figures, and heavy colouring. Works: Crucifixion (1476), Town Hall, Udine; Madonna (1488 and 1490).—Meyer, *Künst. Lex.*, iii. 435; C. & C., North Italy, ii. 176.

BELLY, LÉON ADOLPHE AUGUSTE, born at Saint-Omer, March 10, 1827, died in Paris, March 25, 1877. Landscape and portrait painter; pupil of Troyon and of T. Rousseau. Travelled in the East, and was one of the best French painters of Oriental life and scenery. Medals: 3d class, 1857, 1867; 2d class, 1859; 1st class, 1861; L. of Honour, 1862. Works: Forest of Fontainebleau, Shell Fishers of Normandy (1855); Village of Ghiseh, Desert of Nas-

BELMONTE

soub, Inundation of the Nile (1857); Plain of Ghiseh, Dyke on the Nile (1857); Evening in the Desert of Tyh, The Nile, Pilgrims to Mecca (1861), Luxembourg Museum; View of a Harbour (1861), Strassburg Museum; Sackiés of Lower Egypt, Street in Cairo (1863); Fellahs drawing a Dahabieh (1864); Dead Sea (1866); Sirens (1867); Evening, Mahmoudieh Canal (1868); Religious Festival in Cairo, Dorad Fishing (1869); Fairies' Pond, The River Sauldre, Ruins of Baalbec (1874); A Pond, A Meadow, The Sauldre (1875); Montboulan Ford, Dahabieh Aground (1877).—Bellier; Larousse; Meyer, *Künst. Lex.*, iii. 436.

BELMONTE Y VACOS, MARIANO, born at Cordova, Spain, died at Valencia in 1864. Landscape painter; was professor in the art-schools of Cadiz and Valencia. Medals, 1858, 1860, 1862. Works: Casa de Campo at Madrid (1859), Grotto of Palomas near Valencia (1865), Museo Nacional, Madrid.—Meyer, *Künst. Lex.*, iii. 437.

BELOVED, THE, Dante Gabriel *Rossetti*, George Rae, Birkenhead, England; canvas. Illustration of Song of Solomon. Five life size, three-quarters length female figures and a negro girl, the last in front of the group, bearing roses in a golden vase. The marriage procession has halted, and the bride, clad in apple-green silk, has removed the veil from her face and throat, while her companions press closely around her, forming a mass of glowing colour.—*Athenæum*, Oct., 1875, 444; Jan., 1883, 93.

BELSHAZZAR'S FEAST, Washington *Allston*, Museum Fine Arts, Boston, Mass.; canvas, H. 12 ft. 6 in. × 18 ft. 6 in. Daniel interpreting the handwriting on the wall to Belshazzar at his feast (*Dan.*, v.). In foreground, the king, queen, Daniel, and four magicians; behind them a group of Jewish men and women, and beyond the banquet tables with many guests; in distance on an elevated platform a golden statue of a god, with worshippers. Begun in England and brought, in 1818, to Boston, where it was purchased by several citizens for \$10,000,

part of which was advanced. Allston hoped to finish it in six months, but, on account of criticisms of Gilbert Stuart, determined to make a radical change in the perspective. It remained in his studio until his death, when it was left unfinished, his last week's work having been spent on it.—*Memorial Hist. Boston*, iv. 395; *Knickerbocker Mag.*, xxiv. 205; Tuckerman.

BELTRAFFIO (Boltraffio), GIOVANNI ANTONIO, born in Milan in 1467, died there, June 15, 1516. Lombard school. Taught in the old Milanese school of Foppa and Civerchio, he came under the influence of the new founded by Leonardo da Vinci. His colouring is, however, brighter, and his contrasts of light and shade more vigorous. His best works are: *Madonna* of the Casio Family (1500), Louvre; *Madonna*, Casa Poldi, Milan; *Madonna*, Bergamo Gallery; male portrait, Ambrosian Library, Milan, and two portraits at the Isola Bella. The portrait of the Maréchal de Chaumont, Charles d'Amboise, in the Louvre, by Beltraffio, or Andrea Solario, has been attributed to Leonardo da Vinci.—Vasari, ed. Mil., iv. 51; Burckhardt, 703; Müller, *Essai*, 122; Rio, iii. 205; Ch. Blanc, *École milanaise*; Lübke, *Gesch. ital. Mal.*, ii. 446.

BELTRANO, AGOSTINO, born at Naples, died there in 1665. Neapolitan school; history painter; pupil of Massimo Stanzioni, married his fellow-scholar Aniella di Rosa, whom he stabbed in a fit of jealousy in 1649, fled to France and returned to Naples in 1659. Was a good fresco painter, and a colourist in oil of considerable merit. Works: Legend of St. Biagio, S. Maria della Sanità, Naples; Cupola, S. Maria della Donna Regina, ib.; Ceiling in a Chapel, S. Maria la Nuova, ib.; three panels in oil, ib.—Meyer, *Künst. Lex.*, iii. 447.

BEMBO, BONIFAZIO or FAZIO, of Cremona, died about 1500. Lombard school. In 1455 was in the service of Duke Francesco Sforza, and in 1461-7 was among decorators of the palaces at Milan and Pavia. In 1467-8, painted in fresco portraits of

BEMBO

Duke Francesco, then deceased, and his widow in S. Agostino, Cremona. His style was formed after that of Vittore Pisano, and Gentile da Fabriano.—C. & C., N. Italy, ii. 438; Vasari, ed. Mil., vi. 492; Calvi, Professori in Milano, 84, 95; Ch. Blanc, *École lombarde*.

BEMBO, GIAN FRANCESCO, called Il Vetrajo (the Glazier), died about 1526. Lombard school; younger brother and pupil of Bonifazio Bembo; probably studied later in Venice and in Rome. His Epiphany and Presentation in the Temple, painted about 1516, in the Cremona Cathedral, were long ascribed to Bonifazio. Lanzi praises his Madonna and Saints, dated 1524, in S. Pietro, Cremona.—Lanzi, ii. 427; Vasari, ed. Mil., v. 147; Ch. Blanc, *École lombarde*; C. & C., N. Italy, ii. 454.

BEMBO, PIETRO, portrait, *Titian*, Palazzo Barberini, Rome; canvas, life-size, seen to elbows. In the red hat and dress of a cardinal. Painted in 1540.—Vasari, ed. Mil., vii. 455; C. & C., *Titian*, ii. 28; Burekhardt, 718.

BEMBO, PIETRO, portrait, *Titian*, Nardi Collection, Venice; canvas, half length. Profile, bearded. Painted about 1537; replica of an earlier one, now missing?—Vasari, ed. Mil., vii. 455; C. & C., *Titian*, i. 418.

BEMMEL, PETER VON, born in Nuremberg, Aug. 18, 1685, died there in 1754. Landscape painter; German school; son and pupil, though not an imitator, of Wilhelm von Bimmel (1630–1708). He travelled much, and was held in repute, especially at Würzburg and Bamberg. Works: Sunrise, Sunset (Bamberg); three battle pieces, seventeen landscapes (Nuremberg); twenty landscapes (Würzburg). His brother Johann Georg (1669–1723), also his sons, grandsons, and nephews, were all artists of more or less distinction.—Meyer, *Kunst. Lex.*, iii. 493; Fiorillo, iii. 369.

BÉNARD, AUGUSTE SEBASTIEN, born in Paris in 1810. Horse painter; pupil of Granger and of Lafond. Works: In-

terior of Stable, Road in Normandy (1859); Stable Interior (1863); Military Funeral, Team Laden with Square Stones (1864); The Carrabas, Wagon of Fishmongers (1865); Military Funeral under Louis XII. (1867).

BÉNARD, HUBERT EUGÈNE, born at Bologne-sur-Mer, April 29, 1834. Genre and marine painter; pupil of Claudius Jacquand. Bronze medal, Rouen 1860. Works: Return from Fishing, Around Bologne-sur-Mer (1857), Close of Oyster Fishing, Environs of Ambleteuse, Morning (Boulogne Museum); After Shipwreck, Ebb-Tide, Unloading of Fishermen's Boats (1859); View of Houses of Parliament, London (1863); Return from Fishing on Coast of Normandy (1864); Burial of Shipwrecked (1865); Saving on the Sea, Mouth of Thames (1866); Steamship arriving at Boulogne During a Storm (1868); Before the Departure, In the Harbour of Boulogne (1867).—Meyer, *Kunst. Lex.*, iii. 497.

BENASCHI (Beinaschi), GIOVANNI BATTISTA, Cavaliere, born in Turin in 1636, died there, Sept. 28, 1688. Pupil of the portrait painter Spirito, in Turin, and of Pietro del Pò, in Rome, where he made drawings after the frescos of the Carracci. He is said to have visited Modena to study the works of Correggio. His best pictures show graceful action, but the colouring is dull and heavy. The fresco style of Lanfranco had the most lasting influence upon his manner.—Meyer, *Kunst. Lex.*, iii. 497.

BENASSAI, GIUSEPPE, born at Reggio, Calabria, July 29, 1835, died in Florence, Dec. 5, 1878. Landscape painter; pupil, in Reggio, of Cavaliere Lavagna, then in Naples of Fergola, but soon returned to Reggio, and in 1857 went to Rome, where he continued his studies independently. After his return home he executed many works, and in 1863 settled in Florence. Visited Egypt in 1869. Works: Torrente di Melito, Souvenir of Lago Maggiore, Feudal Boundaries, Arrogance and Virtue, The Friendless (1859–63); Among Flowers,

BENCI

Among Thorns (1863-64); Hay Harvest (1865); Marshes of Ostia (1867); Repose (1868); Aspromonte (1868); Suez Canal, Lion of the Desert, Arrival of Arab Merchants at Ghizeh, Bedouin Tents at Ismailia, View of the Pyramids, The Nile near Elephantiné, Sunset in the Desert (1869); Camel Buyers at Cairo, Rest in a Palm Grove, Rest in the Plain of Sivert, Caravan in the Desert, Sycamores of Upper Egypt.—Meyer, *Künst. Lex.*, iii. 498.

BENCI, GINEVRA. See *Monaca, La.*

BENCZUR, GYULA (Julius), born at Nyiregyhaza, Hungary, Jan. 28, 1844.

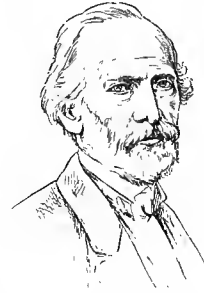
History painter; pupil, from 1861, of Munich Academy under Hiltensperger and Anschutz, then in 1869 of Piloty; travelled in Austria-Hungary, Southern Germany, France, and Upper Italy; though invited to Weimar and Prague, preferred to settle at Munich, where he became instructor in 1875 and professor in 1880 in the Academy; now director of Pesth Academy. Works: Farewell of Ladislaus Hunyady (1867), Pesth Museum; Arrest of Rákóczy in 1701 (Johnston sale, New York, 1876, \$3,750); Scene from Hamlet (1869); Louis XV. in the Boudoir of Dubarry; Family of Louis XVI. during the Assault on Versailles (1872), D. O. Mills, New York; Baptism of St. Stephen (1875), Pesth Museum; Ladies resting in the Woods, The Almsgiver (1877); Bacchante (1881); Deserted, Hungarian Insurance Convention in 1857 (1883).—Meyer, *Künst. Lex.*, iii. 502; Müller, 40; *Kunst-Chronik*, iv. 86, vi. 113, ix. 437, 492, xi. 370, 531, 563, xii. 709; *Illustr. Zeitg.* (1878), 211; (1881), i. 8.

BENDEL, HANS SIGMUND, born at Schaffhausen, Oct. 18, 1814, died there, Nov. 28, 1853. History and genre painter; pupil in Munich of Kaulbach and Schlottbauer; visited the Tyrol in 1837 and Italy



in 1838, and took part in the Swiss campaign of 1847. Best known by his designs for illustrated works. Works: Four Scenes from Swiss History (1852-53); Illustrations to Goethe and Schiller Gallery, to Hebel's Poems and to Pestalozzi's Lienhard and Gertrud.—Meyer, *Künst. Lex.*, iii. 503.

BENDEMANN, EDUARD (JULIUS FRIEDRICH), born in Berlin, Dec. 3, 1811. History and portrait painter; pupil of Schadow, whom he followed to Düsseldorf in 1827 and to Italy in 1830. After his return he at once established his fame by his *Jews in Exile* (1832, Reichartz Gallery, Cologne); obtained the great gold medal in Paris, in 1836, and after living for two years in Berlin was appointed professor at the Dresden Academy. Between 1840 and 1855, he decorated the throne and ball-rooms at the royal palace in Dresden with frescos. In 1859-67 he was director of the Düsseldorf Academy, where (1861-66), as well as at Naumburg and Berlin, he painted several monumental works. He is member of many German Academies, and of the Institut de France, has had the degree of Doctor conferred upon him by the philosophical faculty of the Berlin University, and is decorated with many medals and orders. Works: Boaz and Ruth (1830); Girls at Well (1833); Servian Princesses (1834); Jeremiah among the Ruins of Jerusalem (1836), Royal Palace, Hanover; Harvest (1836); Shepherd and Shepherdess (1845); *Jeremiah at the Fall of Jerusalem* (1872), National Gallery, Berlin; Penelope (1877), Antwerp Academy; Three Caravan Scenes (1880); Sacrifice of Iphigenia (1882); Emperor Lothair, Römer, Frankfurt; Portrait of Artist's Wife (1847), Portraits of Heinrich Brockhaus (1851), W. Schadow (1861), Antwerp Academy; Prince Anton



BENDEMANN

von Hohenzollern (1864), Sigmaringen Castle ; Jos. Joachim (1868, Berlin, and 1870, London), Rob. Reinick (1873), Gen. von Oberritz and Wife (1877), portrait of himself (1879), Antwerp Academy.—Illustr. Zeitg. (1874), i. 66 ; (1882), i. 91 ; Meyer, *Künst. Lex.*, iii. 504 ; Wolfg. Müller, *Düsseldf. K.*, 29 ; Kugler, *Kl. Schriften ; Kunst-Chronik*, i. 132 ; Pecht, iii. 261.

BENDEMANN, RUDOLF, born in Dresden, Nov. 11, 1851, died at Pegli, near Genoa, in May, 1884. History and genre painter ; pupil of the Düsseldorf Academy under his father, Eduard ; was in Munich in 1877-79, then visited Egypt. Works : Frithiof and Ingeborg (1874) ; frieze paintings (1876), National Gallery, Berlin ; Nymph (1877) ; Beer-Sale (1878) ; Burial of Frauenlob, Festival in 16th Century, Lute-player (1879) ; Tavern Scene in Bavaria (1880) ; Procession in Cairo, Well in Egypt (1881).—Meyer, *Künst. Lex.*, iii. 511 ; *Kunst-Chronik*, xix. 516.

BENDZ, VILHELM FERDINAND, born at Odense, Denmark, March 20, 1804, died at Vicenza, Nov. 14, 1832. Genre and portrait painter ; pupil of Copenhagen Academy under C. V. Eckersberg, where he won several prizes ; studied in Munich 1831-32, visited Tyrol, died on his way to Rome. Works : Model School at the Academy, Artist looking at Sketch in Mirror (1826), Sculptor working from Life Model (1827), Copenhagen Gallery ; Beggar Woman and Child, Portraits of Frederic VII., Christian IV. in Battle of Femern (1828).—Weilbach, 52.

BENEDETTO, IL. See *Castiglione*, Gio. Benedetto.

BENEDICT, ST., Paolo *Veronese*, Pitti, Florence ; canvas, H. 6 ft. 6 in. × 4 ft. 6 in. St. Benedict, in episcopal robes, standing between Placidus and Maurus, his disciples ; in front kneel five nuns, one of whom bears a tiara ; another, St. Scolastica, has a dove at her feet ; above, like a glory, the marriage of St. Catherine. Engraved by G. Bonatti.—Gal. du Pal. Pitti, iv. Pl. 20.

BENEDICTER, JOSEF, born at Fischingen, Württemberg, June 4, 1843. Architecture painter ; pupil, from 1863, of Munich Academy, lastly under Alex. Wagner, until he joined in the campaign against France, in 1870. After the war he went to Holland, and in 1876 visited Florence, Rome, and Naples. His paintings and his cabinet pictures are masterly in technic and effect. Works : Portal of Town Hall in Rothenburg (1869) ; View in Heidelberg Castle (1872) ; Young Green-Grocer, Roman Portal, Gothic Cloister (1873) ; Peasant's Room in Sunlight (1879) ; Kitchen in Castle Neuenstein, Tinker (1881) ; Alone at Home (Wm. Astor, New York) ; Cradle (J. T. Martin, Brooklyn) ; Rural Interior (D. O. Mills, New York).—Meyer, *Künst. Lex.*, iii. 526.

BENEFIAL, MARCO, Cavaliere, born in Rome in 1684, died there, April 2, 1764. Roman school ; pupil of B. Lambert ; began to exhibit in 1703. After his marriage in 1707 met with a series of privations, and was obliged to associate himself with one Germisoni, a mediocre but busy painter, and, for a share of the profits, do the greater part of the work. In 1718 he received an order from Pope Clement XI., followed by others from different churches, which bettered his situation. In competition with Domenico Muratori he painted, in 1731, his most important work, the Flagellation of Christ. For a short time he was professor at the Accademia di S. Luca. Having become blind, he depended, during his last years, on the charity of his patron, Count Soderini.—Meyer, *Künst. Lex.*, iii. 531 ; Lanzi (*Roscoe*), i. 511.

BENFATTO, LUIGI (Alvise), called Dal Friso, born at Verona in 1559, died at Venice in 1611. Venetian school ; history painter ; nephew, and for many years in the studio of Paolo Veronese, whom, in the outset, he copied even to servility ; afterwards gave himself up to an easy and rapid style of composition. Works : Constantine's Dream before the Battle with Maxentius, God the Father with Angels and Evangelists,

BENJAMIN

Six Scenes in Life of Christ, S. Niccolò de' Mendicanti, Venice; Christ before Pilate, Last Supper, S. Luca, ib. Several in other churches, ib.—Meyer, *Künst. Lex.*, iii. 533.

BENJAMIN-CONSTANT, JEAN JOSEPH, born in Paris, June 10, 1845.

Genre painter; pupil of Cabanel and of École des Beaux Arts; usually paints Oriental subjects.

Medals: 3d class, 1875; 2d class, 1876; 3d class, 1878; L. of Honour, 1878; Officer, 1884. Works: Hamlet and the King (1869); Too Late (1870); Samson and Delilah (1872); Women of Riff, Moorish Butchers at Tangiers (1873); Street Corner in Tangiers, Square in Tangiers (1874); Morocco Prisoners (Fletcher Harper, New York; sold in 1884 for \$1,400); Women of Harem in Morocco (1875); Entrance of Mohammed II. into Constantinople, May 29, 1453 (1876); Thirsty Prisoners in Morocco, Harem in Morocco (1878); Terraces at Evening, Emir's Favourites (1879); *Last Rebels* (1880), Luxembourg Museum; Caliph's Recreations, Herodias (1881); Christ in the Tomb, *Day* after Victory at the Alhambra (1882); Tahamy the Caid (1883); Les Chérifas (1884); Justice of the Chérif—Moorish Spain in 15th century (1885). Portraits of Emmanuel Arago and others.

BENJAMIN, SAMUEL GREEN WHEELER, born at Argos, Greece, in 1837, son of an American missionary to the Levant. Landscape and marine painter; studied drawing and water-colour painting with Carlo Brindisi of the Spanish and Italian school; came to America and became a pupil of S. L. Gerry and W. E. Norton. Professional life spent in Boston and New York. Mr. Benjamin has illustrated many works of which he is author, and at one time contributed to the *Illustrated London*



News. Is at present (1885) United States Minister to Persia. Works: Porta da Cruz—Madeira (1876), Philadelphia; Gibraltar, Pico Azores, White Island, Marine Gallery, London; Daybreak off the Corbieu, After the Storm, On the Breakers, Twilight on the Grand Banks (1879); Shark's Nose—Maine (1880); Among the Breakers (1881); Stormy Sunrise—Manchester by the Sea (1882).

BENKERT, EMERICH MARIA, born in Vienna, March 27, 1825, died there, Jan. 21, 1855. Genre, landscape, and portrait painter; pupil of Academy of Design, Pesth, then in Vienna of Schrödl and Waldmüller. Works: Poachers on the Track (1850); Temptation, Alpine Herdswomen find a Dead Huntsman, Sermon (1851); Chamois Hunt, Rest, Mother's Love, Love's Sacrifice (1852); Adventure in the Mountains, Mist, View in Styria, Expectation, Ideal Landscape (1853); A Puszta (1854); numerous portraits; Artist's Portrait, National Gallery, Pesth.—Meyer, *Künst. Lex.*, iii. 538; Wurzbach, i. 276.

BENNER, EMMANUEL, born at Mulhouse, Alsace, in March, 1836. Genre, portrait, and still-life painter; pupil of Eck. Medal, 3d class, 1881. Works: Game and Fruits (1868); Guitar Player (1873); Reverie, Rubinello (1874); Abandoned (1875); Madeline, The Captives (1876); Venus and Adonis, Family of the Stone Age (1877); Lacustral Family (1878); Bathers, Swans (1880); Repose (1881); Three Graces (1883); Innocence (1884); Nymphs (1885).

BENNER, JEAN, born at Mulhouse, Alsace, in March, 1836. Genre, portrait, and still-life painter; twin brother of Emmanuel B.; pupil of Eck and of Pils. Medal, 2d class, 1872. Works: Petite Falle de Capri, Flowers and Fruits (1868); Margherita, Luisella (1870); After a Storm at Capri (1872); After

Baptism, New Year's Serenade (1874); Trappist in Prayer (1875); Athenian Women surprised by the Pelasgi of

JEAN BENNER

BENZ

BENZ, SEVERIN, born at Marbach, St. Gall, Switzerland, March 14, 1834. History, portrait, genre and landscape painter; pupil of Munich Academy, under Anschütz and Piloty, then made a study trip to Venice and North Italy. His religious paintings are elevated in conception and brilliant in colour. Works: Christ Appearing to Magdalen (1857); Bandits in Ambush, Mother's Happiness (1862); St. Joseph, Madonna, Resurrection (1863); Come, ye that are heavy-laden! Descent from the Cross (1866); Crucifixion, Christ and the Woman of Samaria (1869); Landscape at Wallensee; Flight into Egypt (1879); Christ on the Cross (1883). In fresco: Siege of Carmagnola by the Elector Max Emanuel in 1691 (1865), National Museum, Munich.—Meyer, *Künst. Lex.*, iii. 565.

BENZON, CHRISTIAN ALBRECHT VON, born in Copenhagen, June 11, 1816, died in Paris, Sept. 30, 1849. Historical and genre painter; pupil of Copenhagen Academy; went to Düsseldorf in 1840 or 1841, to Paris in 1845, where he received a gold medal from Louis Philippe. Works: Last Confession (1842); Sinner on his Deathbed, Death of Don Juan; Death of St. Canut (1844); Norman Chief taking Italian City (1846); Louis IV. of France recognizing at Rouen Richard I. and Descendants as Dukes of Normandy, Town Hall, Rouen.—Weilbach, 56.

BÉRANGER, ANTOINE, born in Paris, May 19, 1785, died at Sèvres, April 21, 1867. History, genre, and portrait painter; studied under several masters, and was one of the best artists of the older school. For years employed at the porcelain factory at Sèvres, and contributed largely to its celebrity. Medals: 3d class, 1839; 2d class, 1840; L. of Honour, 1841. Works: Woman and Children at Husband's Grave (1814); Autumn (1819); Wandering Musicians; Rural Wedding (1822); Seduction (1824); Susanna (1827); Young Shepherd Asleep, Wounded Traveller (1833); Prisoner (1835); Old Man interpreting a Holy Book

to a Young Girl (1836); Music Lesson (1837); Return to the Country (1838); Christ Asleep (1839); Consequences of Seduction (1840); Guardian Angel (1846); Peasant Family (1849); The Rich and Poor Children (1852); Children Surprised by Rain (1853); Sleep, The Professor (1857); Repentant Fisherman, Fruit-Seller (1859). His daughter Susanne Estelle (Mme. Apoil), distinguished herself as a flower and fruit painter. Medal, 2d class, 1858.—Meyer, *Künst. Lex.*, iii. 570; Larousse, ii. 563.

BÉRANGER, CHARLES, born at Sèvres, Nov. 21, 1816, died in Paris, May 15, 1853. Still-life, animal, genre, and portrait painter; son of preceding; pupil of École des Beaux Arts and of Delaroche. Medals: 3d class, 1839; 2d class, 1840. Works: Kitchen Interior (1837); Scene in Life of Henriette of France (1839); Peasant Woman at the Well, Maid watering Horse, Laundress (1840); Fruit-seller's Booth (1842); View of Marché des Jacobins, Dog Portraits (1846); Dog and Game (1848); Dogs Running, Working Horses, Child with Chickens (1851); Two Roosters (1853).—Meyer, *Künst. Lex.*, iii. 571.

BÉRANGER, ÉMILE (JEAN BAPTISTE ANTOINE), born at Sèvres, Aug. 30, 1814. Genre painter; brother of preceding; first employed in decorating porcelain at Sèvres with his father, Antoine B. His favourite subjects are young women of the working class in pretty costumes, fresh and clear in colour. Medals: 3d class, 1846; 2d class, 1848. Works: Simon Memmi painting Laura (1840); Seamstress, Young Girl boiling Milk (1846); Day after the Ball, Reading Lesson, Hiding a Letter (1848); Order and Disorder (1863); First Joys (1864); The New Maid (1866); Hopeful Lad (1868); Young Mother, Wm. H. Vanderbilt, New York; Bouquet, C. Parsons, St. Louis; Voice of the Shell, T. Dolan, Philadelphia; Fair Oyster-Opener, Glass of Lemonade, Where has it Gone? Mrs. R. L. Stuart, New York; Consoling the Widow, C. P. Huntington, New York; Madam's

BENNET

Lemnos (1876); Briseis and Patroclus (1878); Street at Capri (1880); Carmela, House at Capri (1881); Girls going to the Fountain (1882); Peonies, Alsacian Girl (1883); Belle of Scio, Poppies (1884); Poppies (1885).

BENNET, KARL STEFAN, born in Sweden, May 26, 1800, died in Stockholm, March 27, 1878. Landscape and genre painter; studied in Italy, and became member of Stockholm Academy in 1840. Works: Homage to Charles XIV.; Military Review at Ladugårdsgärdet; Unveiling of Equestrian Statue of Charles John (1854); several of his best works in National Museum, Drottningholm.—Meyer, *Künst. Lex.*, iii. 539.

BENNEWITZ VON LÖFEN, KARL, born at Thorn, Nov. 15, 1826. Landscape painter; pupil of Schirmer in Berlin and of Albert Zimmermann in Munich. After travelling in the Tyrol, Upper Italy, Southern France, and Scotland, he settled in Berlin (1856), and painted many pictures now in private collections. Works: Fish Pond before Sunrise, Wood Path, Beech Wood on Rügen, Village in Brandenburg, Wood Interior, Spring in Brandenburg, Autumn Fog, On the Heath, Outlook on Baltic Sea.—Meyer, *Künst. Lex.*, iii. 540.

BENOUVILLE, ACHILLE (JEAN), born in Paris, July 15, 1815. Landscape painter; pupil of Picot; won in 1845 the grand prix de Rome (landscape) for his Ulysses and Nausicaa. Long resident at Rome, where he painted many pictures of the Campagna in oil and water-colour, remarkable for their local truth and elegance in design. Medals: 3d class, 1844; 1st class, 1863; L. of Honour, 1863. Since 1867 he has resided in Paris. Works: Etruscan Tombs at Sutri in neighbourhood of Velletri; St. Peter's; Tivoli; Torre de' Schiavi; The Via Nomentana, C. C. Perkins, Boston; Castel Fusano; Coliseum seen from the Palatine (1870); Pic du Midi (1872), Mrs. A. T. Stewart, New York; Château de Lugagnan (1873); After the Bath (1883); Border of l'Aumance, Via No-

mentana (1884); Ford of Malavaux, Cascade of l'Ardoisière (1885).—*Gaz. des B. Arts*, xvi. 285; xvii. 13.

BENOUVILLE, (FRANÇOIS) LÉON, born in Paris, March 30, 1821, died Feb. 19, 1859. History and portrait painter; brother of Achille B.; pupil of Picot; won in 1845 the grand prix de Rome (history) for his Jesus in the Judgment Hall. His portraits are remarkable for truth and simplicity of action. Medals: 2d class in 1852 and 1855, 1st class in 1853; L. of Honour, 1855. Works: Mercury and Argus (1839); Hermit and Slothful Knights (1841); Judith (1844); Esther (1845); Christian Martyrs (1852); Francis of Assisi Dying (1853), Louvre; two Pigeons, Raphael meeting the Fornarina, Poussin on the Tiber (1857); St. Clara receiving the Body of St. Francis, Joan of Arc (1859); Portraits of Queen Hortense, Napoleon, Artist's Wife and two Daughters.—Ch. Blanc, *École française*; Meyer, *Gesch.*, 399.

BENOZZO. See *Gozzoli*.

BENSA, ALEXANDER VON, Ritter, born in Vienna, July 15, 1820. Genre and battle painter, self-taught, imitates, to a certain degree, A. von Pettenkofen; painted the figures in Ad. Obermüllner's North Pole cycle. Many of his works were bought by the Emperor of Austria; several are in the Duke of Coburg's collection in Vienna. Works: Retreat from Königgrätz, Skirmish at Schweinschedl, Battle near Tannenberg, Hungarian Market, On the Puszta, Hungarian Election Scene.—Meyer, *Künst. Lex.*, iii. 553.

BENSO, GIULIO, born in Pieve del Tecco, about 1601, died in Genoa in 1668. Genoese school; pupil of Gio. Battista Paggi; excelled in architecture painting and in perspective. Several works in fresco in l'Annunziata del Gustato, Genoa, and in S. Antonio, Pieve del Tecco. Was also an architect and an engraver.—Lanzi, iii. 262; Ch. Blanc, *École génoise*.

BENSON, EUGENE, born at Hyde Park, New York, in 1839. Figure and genre

BENT

painter; pupil of National Academy and of J. H. Wright, later studied in Paris and Venice. Has lived and painted in New York, Paris, Venice, and Rome; and sketched in Egypt and Syria. Elected an A. N. A. in 1862. Studio in Florence since 1871; in Rome in 1883. Works: Cloud Towers, Strayed Maskers, (1873); Interior of St. Mark's—Venice; Reverential Anatomist (1876), St. Luke's Hospital, New York; Bazaar at Cairo, Hay Boats, Peasants of Cadore at Religious Worship, Market-Place—Egypt (1877); Study of Girl in Blue, Suydam Collection, National Academy; Hashish Smokers—Jerusalem, Slave's Tower (1878); Thoughts in Exile, Mrs. M. O. Roberts, New York; Reverie; Making the Best of It, Artists' Fund Society; Dead Calm on the Hill; Fire-Worshippers (1879); Mountain Torrent (1881); Distinguished Company in Titian's Garden, State Secret in Venice (1882); Spring, Art and Love, Afternoon on the Lagoon, Ariadne (1883).

BENT, JOHANNES VAN DER, born in Amsterdam about 1650 (?), died in 1690. Dutch school; landscape painter; pupil of Philips Wouwerman and of Adriaan van de Velde, but appears rather as a follower of Berchem. Works: Italian Landscape with Shepherds, Rotterdam Museum; Landscape with Span of Oxen, Stockholm Museum; two Landscapes with Figures and Cattle, Hermitage, St. Petersburg. By P. Bent, otherwise unknown, an Annunciation to the Shepherds, in the Brunswick Gallery.—Meyer, *Kunst. Lex.*, iii. 556; Riegel, *Beiträge*, ii. 283.

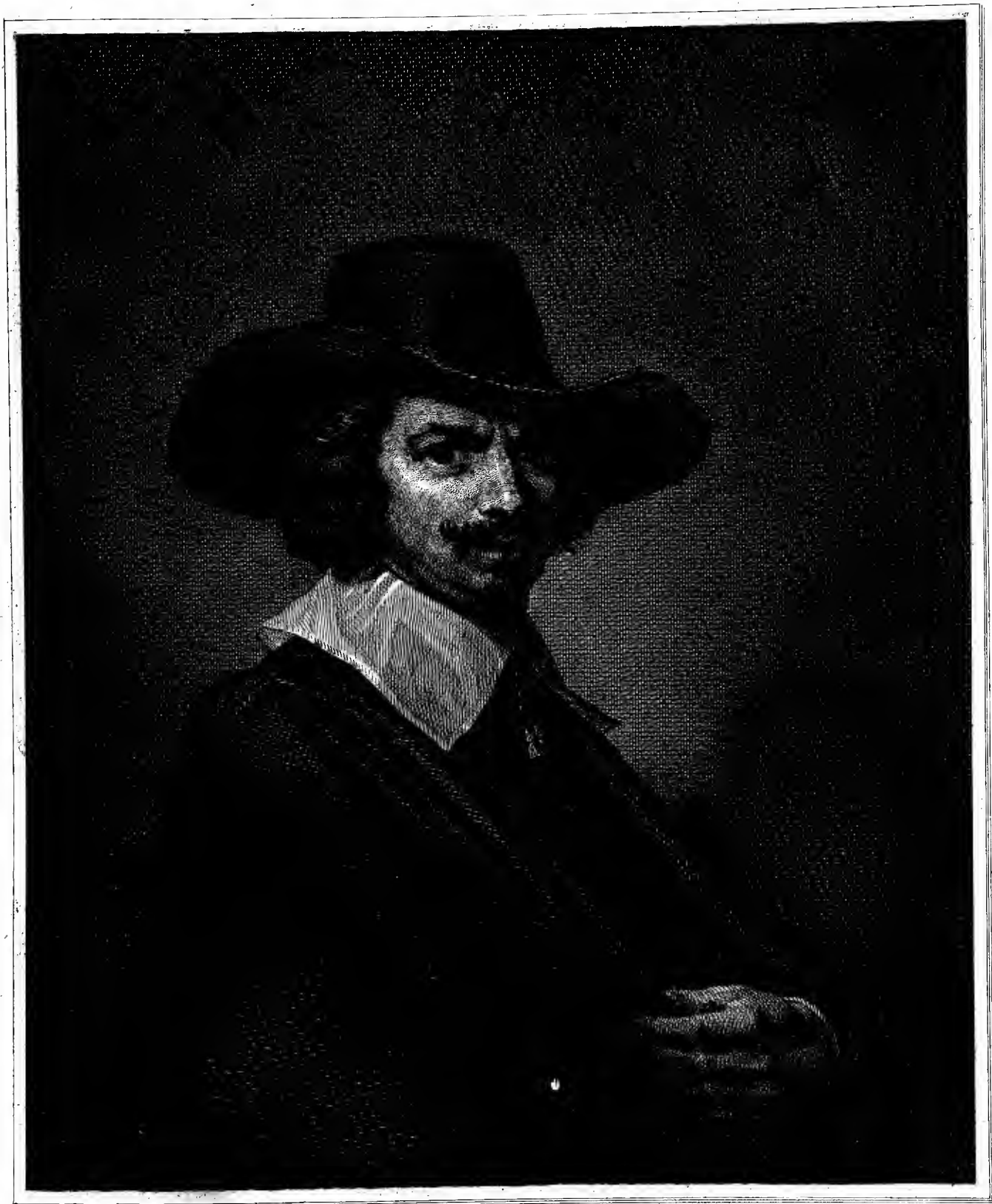
BENTELE, FIDELIS, born at Tettngang, Württemberg, April 8, 1830. History painter; pupil of Munich Academy, and, under Bernhard Neher, of Stuttgart Art-school, then studied in Italy, 1856–59. Since 1865 professor of drawing at the school of architecture in Stuttgart. Works: The Good Samaritan, Allegory on Poetry and Music, Stuttgart Gallery; others in churches at Stuttgart, Cannstatt, Ravensburg, Tettngang, etc.—Meyer, *Kunst. Lex.*, iii. 557.

BENTELE, MAX, born at Lindenberg, Bavaria, July 20, 1825. History painter; pupil of Munich Academy, under Zimmermann, Schlotthauer and H. von Hess, then under Schnorr and Schwind; in 1850–52 painted under Schraudolph seven frescos in the cathedral at Speyer, and in 1861–63 under Steinle in the staircase of the Cologne Museum. Works: Ascension (1864); Twelve Apostles (1865); Coronation of the Virgin (1868–69); Peter tending the Flock, Delivery of the Keys, and three other pictures (1872–73); Ascension (1874); Altarpiece (1878); two Ceiling-Paintings (1881); Glorification of Christ (1882).—Meyer, *Kunst. Lex.*, iii. 557.

BENTIVOGLIO, GUIDO, Cardinal, portrait, Anton Van *Dyck*, Palazzo Pitti, Florence; canvas, H. 6 ft. × 4 ft. 3 in.; signed, dated 1623. Full length, in cardinal's robes, seated in an arm-chair before a table, holding a paper with both hands. One of the painter's masterpieces. Carried to Paris; restored in 1816. Engraved by Piccianti; Meysens; and in bust by J. Morin; Masquelier fils. Etched by Gaujean (1882).—Smith, iii. 46; Guiffrey, 54; Filhol, iv. Pl. 245.

BENVENUTI, GIO. BATTISTA. See *Ortolano*.

BENVENUTI, PIETRO, born at Arezzo, Jan. 8, 1769, died in Florence, Feb. 3, 1844. History painter; studied in Florence after Andrea del Sarto and in Rome after Raphael; adhered in his early works to manner of David, but developed an independent style, and, with Camuccini, was looked upon as one of the first of modern Italian painters. Lived, after 1805, in Florence, where he became director of the Academy. Works: Judith with Head of Holofernes, Arezzo Cathedral; Ugolino (1822); Death of Priam, Oath of the Saxons after the Battle of Jena, Delphic Sibyl, Death of St. Chrysogonus, Ravenna Cathedral. Works in fresco: Myth of Hercules, Palazzo Pitti, Florence; Scenes from Old and New Testament, Chapel of S. Lorenzo, Florence.—Meyer, *Con. Lex.*, iii. 182.



REMBRANDT PINXIT.

N. SCHMIDTKE SCULPSIT.

NICHOLAS BERGUEM.

BÉRAUD

Robes, Madam's Chocolate, J. Hoey, New York.

BÉRAUD, JEAN, born in St. Petersburg, of French parents; contemporary. Genre and portrait painter; pupil of Bonnat. Medals: 3d class, 1882; 2d class, 1883. Works: Leda (1877); Soirée (1878); Condolences (1879); Public Ball (1880); Montmartre (1881); The Intermediary, The Vertigo (1882); The Brewery, The Prayer (1883); Les fous (1884); portrait of Coquelin (1885).

BERCHEM (Berghem), CLAAS (Nicolaas)

PIETERSZ, born in Haarlem, baptized Oct. 16, 1620, died in Amsterdam, Feb. 18, 1683. Dutch school; landscape, animal, history, and portrait painter; son and pupil of Pieter Claasz; pupil of J. van Goyen, N. Moyaert, P. de Grebber, Jan Wils, whose daughter he married, and J. B. Weenix. In June, 1642, he entered the guild in Haarlem, where he worked until 1670, having probably visited Italy in 1648-55, and finally settled in Amsterdam. His early pictures resemble the works of Weenix, but his later ones, representing landscapes enriched with architectural ruins and charming groups of figures and cattle, are original and interesting. His historical and mythological pictures are not so successful. He was a good etcher. Works: Landscape with Ruin, and three others, National Gallery, London; Winter Landscape, and six others, Amsterdam Museum; Pastoral (1648), Wild-Boar Hunt, Italian Ford, Convoy Attacked, Hague Museum; Rocky Landscape, and ten others, Louvre; several in Munich Gallery; do, Dresden Gallery; Shepherds and Cattle, Woman on Donkey, Vienna Museum; Winter Landscape with figures, three others, Berlin Museum; Halt of Hunters, Rape of Europa (1656), thirteen others, Hermitage,



St. Petersburg.—Allgem. d. Biogr., ii. 350; Ch. Blanc, École hollandaise; Brockhaus, ii. 820; Dohme, I. ii.; Kugler (Crowe), ii. 446;

Berchem-f

B. m. 17 NB

Meyer, Kunst. Lex., iii. 573; Riegel, Beiträge, ii. 375; Van der Willigen, 76.

BERCHÈRE, NARCISSE, born at Étampes (Seine et Oise), in 1822. Landscape painter; pupil of Renoux and of Rémond. Paints Oriental scenes with great truth to nature; good in composition, drawing, and colour. Medals: 3d class, 1859, 1861, 1864, 1878; L. of Honour, 1870. Works: a Caravan caught in a Si-moom, Colossus of Memnon (1859); Caravan crossing the Desert, Temple of Her-montis (1861); Twilight in Lower Nubia (1864), Luxembourg Museum; Mouth of the Nile at Lesbeh (1870); three Views on the Nile (1875); Mahalet-el-Kebir (1876); The Nile between Cairo and Isle of Rodah, View at Thebes (1878).—Larousse; Meyer, Kunst. Lex., iii. 582.

BERCK-HEYDE (Berk Heyde), GER-RIT, born at Haarlem, baptized June 6, 1638, died there, June 10, 1698. Dutch school; landscape and architecture painter; pupil probably of Frans Hals, and of his elder brother, Job B., whom he accompanied to Cologne and Heidelberg, where they were employed for some time at the court of the Elector Palatine. Master of Haarlem guild in 1660. Works: View of Amsterdam (1668), Antwerp Museum; Old City Hall (1677), View of the Spaarne at Haarlem, three Views of Old City Hall (one dated 1604), Landscape with Castle Egmond, Amsterdam Museum; View of Cologne, Rot-terdam Museum; two Views in Amsterdam, Städel Gallery, Frankfort; Flock of Sheep driven through Gate, Cassel Gallery; View of the Dam (1689), Kunsthalle, Carlsruhe;

BERCK

View of Heidelberg Castle, Copenhagen Gallery; View at The Hague, Berlin Museum; two Views in Amsterdam (one dated 1665), do. in Cologne and Bonn, Schwerin Gallery; Square before Ancient Buildings, Hunting Party, Dresden Gallery; View in Haarlem (1673, attributed to Job), View in Amsterdam, Hermitage, St. Petersburg; View of Haarlem Cathedral, View in Cologne, Uffizi, Florence.—Meyer, *Künst. Lex.*, iii. 586; Van der Willigen, 79.

BERCK-HEYDE (Berk Heyde), JOB, born at Haarlem, baptized Jan. 27, 1630, died there, Nov. 23, 1693. Dutch school; landscape, architecture, and genre painter; pupil of Jacob de Wet, and of Frans Hals; Master of Haarlem guild in 1654. Went with his brother Gerrit up the Rhine as far as Heidelberg, where they were patronized by the Elector Palatine; after their return to Haarlem they lived together, both remaining unmarried. Works: Interior of Old Exchange at Amsterdam (1678), Arenberg Gallery, Brussels; Studio of Frans Hals, Joseph's Brethren in Egypt (1669), Interior of Old Exchange, Church Interior (1664), Amsterdam Museum; Courtesan's Room, Rotterdam Museum; Interior, Städel Gallery, Frankfurt; Family Assembled before House, Meiningen Gallery; Church Interior, Göttingen Gallery; Soldiers on Guard, Amalienstift, Dessau; Winter Landscape, Berlin Museum; Christ and the Children (1662), Man at Breakfast, Schwerin Gallery; Interior of Haarlem Cathedral (1665), Dresden Gallery; two Landscapes, two Animal Pieces (?), Liechtenstein Gallery, Vienna; Artist's Portrait (1675), Uffizi, Florence.—Meyer, *Künst. Lex.*, iii. 585; *Quellenschriften*, xiv. 362; Van der Willigen, 78.

BERCKMAN, HENDRIK, born at Klundert, near Willemstad, in 1629, died at Middelburg (?) in 1690. Dutch school; portrait painter; pupil at Haarlem of Philips Wouwerman, and in Antwerp of Willeboorts and Jordaens; entered the guild at Leyden in

1654, probably only for a short time. Court painter to Count Henry of Nassau, after whose death he settled at Middelburg. De Bie speaks highly of his archery pieces and the portraits of Admirals de Ruyter and Evertsen. Works: Portrait of Vice-Admiral Bankert (1648), Amsterdam Museum; do. of Joost van Trappen, Rotterdam Museum.—Meyer, *Künst. Lex.*, iii. 587.

BERDELLÉ, JOHANN BAPTIST, born in Mentz, May 15, 1813, died in Munich, July 19, 1876. History and portrait painter; pupil of Düsseldorf Academy, under Schadow, visited (1841–45) Paris, and North Italy, especially Venice, then settled in Munich, where he was greatly influenced by Genelli and by Rahl. Undeserved opposition and disparagement on the part of the reigning clique drove him to suicide; he drowned himself in the Isar. Works: Blind Nimrod (1847); two Religious Pictures with Saints (1854); Female Portrait (1856); Maria Hilf! The Four Seasons (1861); Myth of Arion, Hagen with the Mermaids (1867); fourteen Groups from Greek Mythology (1871), Staircase, Polytechnic Institute, Munich; Scene from Life of Psyche (1876).—Meyer, *Künst. Lex.*, iii. 589; *Kunst-Chronik*, xi. 801.

BERG, ALBERT, born in Berlin in 1825, died at Hallstadt, Austria, Aug. 19, 1884. Landscape painter, pupil at Geneva of Guigon; studied from nature in southern France, north Italy, and Switzerland; in 1844 went from Naples with the Grand Duke of Mecklenburg to Malta, Smyrna, and Constantinople. Studied, 1846–1848, in Paris and Italy and, on Humboldt's suggestion, went in 1849 to Central and South America, and returned to Berlin in 1850, bringing with him a rich collection of sketches, now, with others from Rhodes and Lycia, in the National Gallery. In 1853–54 he lived in Rhodes, visited Lycia, and in 1860 joined the Prussian expedition to Eastern Asia. After journeys through the Alpine countries, Scotland and Greece, he spent the winter of 1873–74 in Athens, and in 1878 became

BERG

director of the Breslau Museum. Works: two Views in Primeval Forests of New Granada (1852); Views in the Tropical Woods; do. in Rhodes and in Lycia; Cairo from Road to Boulak, Kata-men Gate at Peking (1873).—Meyer, *Künst. Lex.*, iii. 595; *Kunst-Chronik*, viii. 806.

BERG, ALBERT (JOSEF ALBERT SOULT), born in Stockholm, Sept. 19, 1832. Marine painter; pupil of Stockholm Academy, then of Düsseldorf Academy, under Andreas Achenbach; visited Holland and Belgium, studied in Paris under Ary Scheffer, then visited Italy and Sicily, and in 1865 settled in Stockholm. He is a deaf-mute, and one of the most ardent promoters of the education of deaf-mutes in Sweden. Works: Fight between Swedish Ship and English Men-of-War in 1704 (1870), and two others, Stockholm Museum.—Meyer, *Künst. Lex.*, iii. 596.

BERG, JACOBUS EVERARDUS JOSEPHUS VAN DEN, born at Rotterdam, Nov. 8, 1802, died at The Hague, July 20, 1861. History painter; son and pupil, at Rotterdam Academy, of Gysbertus Johannes van den Berg (1769–1817), then pupil of Antwerp Academy, and of Herreyns. After eight years in Italy attained great success in Paris, then became professor, and in 1844 director, of The Hague Academy. Works: Self-Sacrifice of Admiral de Ruyter; Scene from Maid of Perth (1839); Scenes in Lives of Jacoba van Bergeren, Jan van Schaffelaar, and Claudius Civilis; Fall of the Angels; St. Lawrence; Supper at Emmaus.—Immerzeel, i. 44; *Kramm*, viii. 11.

BERG, SIMON VAN DEN, born at Overschie, near Rotterdam, Nov. 4, 1812. Animal and landscape painter; pupil at Rotterdam Academy of Gillis de Meyer, and at The Hague of Pieter G. van Os, then settled in Amsterdam, in 1841 at Heemstede, near Haarlem, and in 1875 became conservator, and in 1880 director, of the Royal Gallery at The Hague. Gold medal, Amsterdam, 1838; member of Amsterdam

(1839) and Ghent (1841) Academies. His pictures represent mostly cows or sheep at pasture.—Immerzeel, i. 45.

BERGAMASCO. See *Lotto*, Lorenzo.

BERGAMASCO, IL, born at Bergamo about 1500, died in Madrid in 1579. Genoese school. Real name Giambattista Castello, but called Bergamasco to distinguish him from the noted miniature painter of the same name, who died at an advanced age in 1637. Came early with the painter Aurelio Busso to Genoa, where he won reputation as a painter; studied painting, architecture, and sculpture in Rome. In 1567 went to Spain, at invitation of Philip II., and executed works in the Escorial, the Pardo, and other palaces.—Lanzi, iii. 246; Ch. Blanc, *École Génoise*.

BERGEN (Berghen), DIRK VAN, flourished in Haarlem in 1661–90. Dutch school; landscape and animal painter; pupil of Adriaan van de Velde, whom he imitated successfully. About 1673 he opened a studio in London; afterwards returned home (about 1680?). Sometimes painted figures in the landscapes of Philips de Koninck. Works: Two Landscapes (one dated 1688), Louvre; do., Amsterdam, Berlin, and Vienna Museums; four, Schwerin Gallery; four (one dated 1682), Dresden Gallery.—Meyer, *Künst. Lex.*, iii. 599.

BERGER, JULIUS VICTOR, born at Neutitschein, Moravia, July 10, 1850. History, genre, and portrait painter; pupil of Vienna Academy and of Ed. Engerth; won the grand prize for Rome in 1874, and spent three years in Italy. Professor at Industrial Art-School in Vienna since 1881. Works: Baptism of Borivoi; Emperor Rudolph II. and Keppler (1871); Spring's Entry (1878); Portrait of Botanist Fenzl (1879), Vienna Academy; All Soul's Day (1881); Decorative Paintings (1882), Palazzo Zierer, Vienna.—Meyer, *Künst. Lex.*, iii. 605; *Neue illustr. Zeitg.* (1878), ii. 663; (1881), i. 85.

BERGERET, DENIS PIERRE, born at Villeparisis (Seine-et-Marne); contemporary. Still-life painter; pupil of Karl Dau-

BERGERET

bigny. Medals: 3d class, 1875; 2d class, 1877. Works: Dessert, Lobster (1875); Prawns, Preparations for Dessert (1877); Flies' Feast, War—Art—Religion (1880); Lucky Day, Present from Pomona (1881); The Tide (1882); For the Fête-Days, Salt and Fresh Water Crustaceans (1883); Thrushes, Raisins (1884).

BERGERET, PIERRE NOLASQUE, born in Bordeaux, Feb. 2, 1782, died in Paris, Feb. 21, 1863. History, genre, and portrait painter; pupil of Lacour, the elder (1745–1814), of Vincent and of David; exhibited first in the Salon of 1806, when he won the grand prix. Medal: 1st class, 1808. Works: Raphael's Obsequies (1806); Francis I. and Henry VIII. on the Field of the Cloth of Gold (1808); Charles V. picking up Titian's Brush (1808), Portrait of Louis Philippe, Museum, Bordeaux; Christ Crowned with Thorns, Cathedral, ib.; St. Louis in Prayer, Notre Dame, ib.; Czar Alexander presenting to Napoleon the Calmucks, Cossacks, and Bashkirs of the Russian Army (1810), Versailles Gallery; Henry IV. on his Bier, Meeting at Tilsit of Alexander and Napoleon (1810); Anne Boleyn listening to her Sentence (1814); Francis I. writing Verses inspired by Agnes Sorel (1817), Rembrandt in his Studio (1836), Fontainebleau; Homer Reciting, Michelangelo, grown blind, touching an Antique Torso (1817); St. Louis at Damiatta, Lippo Lippi delivered from Captivity, Poussin's Obsequies (1819); Court of Marguerite of Navarre, Charles V. in Prison, Tintoretto and Aretino (1822); Shipwreck of Charles V. (1824); Claude Lorrain and Innocent X. (1831); Death of Titian (1833); Excavation of the Laocoön, Soliman II. buying Roxelana, Henry II. and Diana of Poitiers (1835); Education of Jupiter, Republic Triumphant (1849); Charity, Death of Columbus (1851).—Larousse, ii. 582; Meyer, *Künst. Lex.*, iii. 606.

BERGH, JOHAN EDVARD, born in Stockholm, March 29, 1828, died there, Sept. 23, 1880. Landscape painter; pupil

of the Stockholm Academy; won first prize in 1853, and studied then in Düsseldorf under Gude and in Geneva under Calame. Travelled in 1856–57 in Italy; became, after his return, member of, and in 1861 professor in, the Stockholm Academy. Medals in Stockholm (1866) and Paris (1867). Works: Wood-Interior, Stockholm Museum; Beech-Wood, Magnus, Gothenburg; Vehlungsås in Romsdal, Astrup, Stockholm; View of Stockholm, Prince of Wales; View in Dalecarlia, Becker, Amsterdam.—Brockhaus, ii. 819.

BERGHE, AUGUSTINUS VAN DEN, born at Bruges in 1756, died at Beauvais, France, in 1836. History, landscape, and portrait painter; pupil in Bruges Academy of J. A. Geremyn, then from 1780 in Paris Academy of Suvée; won prize in 1782, returned to Flanders in 1791, won prize in Ghent Academy in 1796, and became professor at the École centrale at Beauvais. Works: Coriolanus with his Family (1786); Œdipus at Colonus; Death of Adonis; St. Anthony of Padua in Ecstasy, Notre Dame, Bruges; Œdipus cursing his Son Polynices (1796), Ghent Museum.—Immerzeel, i. 46.

BERGHE, CHARLES AUGUSTE VAN DEN, born at Beauvais (Oise), in 1798, died in Paris, Dec. 17 (Nov. 19?), 1853. History and portrait painter; son of preceding, pupil of Girodet and Gros. Medal, 2d class, 1833; L. of Honour, 1839. Works: Quentin Durward and Louis XI., Portrait of Bertini (1833); Descent from the Cross, Temptation of St. Anthony, Magdalen Penitent (1836); Alice and Cora; portraits of Generals Vaubois and Gréard, of the composer Koutski, and others.—Meyer, *Künst. Lex.*, iii. 612.

BERGHEM. See *Berchem*.

BERGLER, JOSEF, born in Salzburg, May 1, 1753, died in Prague, June 25, 1829. History painter; pupil of his father, the sculptor J. B., the elder (1708–88), in Passau, then from 1776–79 of Martin Knoller in Milan, and in 1786 of Maron in Rome. After winning the great prize of the Acad-

BERJON

emy at Parma, he became cabinet painter to Cardinal Auersperg, prince bishop of Passau, and in 1800 director of the newly founded Academy at Prague. He painted a considerable number of altarpieces for churches in Bavaria and Austria, and several episodes from German and Bohemian history, notably Hermann and Thusnelda, in the Prague Gallery; Libussa as Mediator, Sentence of Duke Spitzigev II., Rescue by Bohemian Knights of Charles IV. at Pisa.—*Allgem. d. Biogr.* ii. 390; Würzbach, i. 309.

BERJON, ANTOINE, born in Lyons, May 17, 1753, died there in Nov., 1843. Flower and still-life painter, exhibited first in 1791. Medal, 2d class, 1819. Works: Wedding Present (1797); Shells and Corals, A Hare, A Rooster (1810); Flowers and Fruit in Baskets, Grapes, Peonies, Bouquet (1813); Fruitpiece, Dessert (1836); Poppies (1823); Artist's Miniature Portrait (1818), all in Lyons Museum.—*Meyer, Künst. Lex.*, iii. 622.

BERK HEYDE. See *Berck-Heyde*.

BERNA. See *Barna*.

BERNAERTS (Bernaerd), **NICASIUS**, born at Antwerp in 1620, died in Paris, Sept. 16, 1678. Flemish school; animal and still-life painter; pupil of Frans Snyders, 1633-34, then went to Italy and settled in Paris, where he was among the most esteemed Flemish painters; after a few years he went to Antwerp, was received master of St. Luke's Guild in 1654, but soon returned to Paris, where he became member of the Academy in 1663. His piece of reception was an historical picture—Chastity of Joseph. In France known almost exclusively under the name of Nicasius. Works: Birds, Birds and Quadrupeds, Louvre, Paris; Animals in a Landscape, Rouen Museum; Fight between Cat and Dog, Dijon Museum.—*Biog. nat. de Belgique*, ii. 270; *Meyer, Künst. Lex.*, iii. 631; *Michiels*, ix. 76, 288; *Rooses (Reber)*, 425.

BERNARD, ST., VISION OF, *Murillo*, Madrid Museum; canvas, H. 10 ft. 3 in. ×

8 ft. 2 in. The Saint in habit of Cistercian Order, kneeling in his cell, beholds the Virgin, on clouds in a glory of cherubs and heads, bearing Jesus on her arm; with her right hand she presses from her breast a stream of milk, which falls on the Saint's lips; at left, before a case of books, is a table with books, writing materials, and lilies; on floor, in foreground, other books and the pastoral staff. Second manner; from Palace of S. Ildefonso. Engraved by F. Muntaner, J. Bromley; etched by A. Jameson, C. Alabern.—*Curtis*, 220; *Madrado*, 475.

BERNARDINO DI BETTI. See *Pinturicchio*.

BERNARDINO DA COTIGNOLA. See *Zaganelli*, Francesco.

BERNARDO DE FLORENTIA. See *Daddi*, Bernardo.

BERNATZ, JOHANN MARTIN, born at Speyer, March 22, 1802, died in Munich, Dec. 19, 1878. Landscape and architecture painter; pupil at Vienna Academy in 1821, and again in 1827-29, meanwhile of Kellerhofen at Speyer; went to Munich in 1829, visited Constantinople, Asia Minor, and Egypt in 1836-37, Calcutta and Abyssinia in 1840-43, and published, in 1852, an extensive work under the title: Scenes in Ethiopia. Works: Kloster Maulbronn, Speyer Cathedral, Cycle of Water Colours (1858); Rori River in Highlands of Schoa, Nubian Salt Lakes (1871); Church in Monastery on Mount Sinai (1871 and 1877); Court of Suleiman Mosque at Constantinople (1874); View of Suleiman Mosque (1878).—*Meyer, Künst. Lex.*, iii. 650; *Kunst-Chronik*, xiv. 227.

BERNAZZANO, CESARE, of Milan, flourished beginning of 16th century. Lombard school; probably pupil of Leonardo da Vinci. Painted landscapes, fruits, flowers, and birds, sometimes in collaboration with Cesare da Sesto, who added the figures in his landscapes. Bernazzano painted the fine landscape background to Cesare's Baptism of Christ, Casa Scotti Gal-

BERNE

lerati, Milan.—Vasari, ed. Mil., v. 101 ; Lanzi, ii. 487 ; Ch. Blanc, *École milanaise*.

BERNE - BELLECOUR, ÉTIENNE PROSPER, born at Boulogne, June 29, 1838. Genre, landscape, and portrait painter ; pupil of Picot and of F. Barrias. Medals : 1869 ; 1st class, 1872 ; 3d class, 1878 ; L. of Honour, 1878. Works : *Souvenir of Normandy* (1861) ; *Road on the Borders of Normandy* (1864) ; *Great Heat, View on Norman Coast* (1868) ; *Dismounted, A Sonnet, Amorous Man, Pea Shooter* (1869) ; *After the Procession, Shearing Sheep in Normandy* (1870) ; *Cannon-Shot, Nest of Cupids* (1872) ; *Rent-Day* (1873) ; *Intended Husband, Summer Morning* (1874) ; *Guerillas of the Seine in Battle of Malmaison* (1875) ; *The Desert* (1876) ; *In the Trenches* (1877) ; *On the Ground* (1879) ; *Attack on Château of Montbéliard* (1881) ; *Manœuvre of Embarking* (1882) ; *Prisoner, Strategic Point* (1883) ; *Disembarkation* (1885), G. Petit. Works in United States : *Intended Husband, Miss C. L. Wolfe, New York* ; *In the Trenches, F. Harper, New York* ; *In the Woods, R. L. Cutting, New York* ; *Trumpet Practice, B. Wall, Providence*.—Larousse.

BERNIER, CAMILLE, born at Colmar in 1823. Landscape painter ; pupil of L. Fleury. In 1873 was member of the jury of the Salon. Medals : 1868, 1869 ; 2d class, 1878 ; L. of Honour, 1872. Works : *Farm of Kerluce* (1857) ; *Rocks near Plousgastel* (1859) ; *The Gapeau* (1861) ; *Village of Plounésur, Bay of Penhir* (1863) ; *Beach of Guisseny, Mouth of the Elorn* (1864) ; *Burning Sea-Weed near Kersaint* (1865) ; *Heath near Bannalec* (1867) ; *Pond of Quimerch, Path through the Broom* (1868) ;



Heath of Kerbagadie, Fountain in Brittany (1869) ; *Road near Bannalec* (1870) ; *January in Brittany* (1872), Luxembourg Museum ; *D'Anndour at Bannalec* (1873) ; *Summer, Autumn* (1875) ; *Wooden Shoe-Makers in the Woods of Quimerch* (1877) ; *Abandoned Path* (1879) ; *Pool* (1882) ; *Mist and Sunshine* (1884) ; *Little Wood, La Lande* (1885).—Larousse.

BERNINGER, EDMUND, born at Arnstadt, Thuringia, in 1843. Landscape painter ; pupil of the Weimar Art School under Theodore Hagen ; visited Holland, Italy, Corsica, and Northern Africa, and settled in Munich. Works : *London Bridge, Venetian Night Festival* (1873) ; *Street in Tunis* (1876) ; *Isle of Capri* ; *Ruins of Carthage* ; *View on the Thames* (1880) ; *Street in Cairo* ; *Several Views in Egypt*. Exhibited at Munich (1883) : *Evening near Sorrento, Bay of Algiers*.—Müller, 45.

BÉROUD, LOUIS, born at Lyons ; contemporary. History painter ; pupil of Gourdet, Bonnat, and Lavastre. Medal, 2d class, 1883. Works : *Place Saint-Sulpice* (1880) ; *Place de la République* (1881) ; *Salon Carré at the Louvre*, (1882) ; *At the Louvre* (1883) ; *My Studies at Venice* (1884) ; *Henri III. at Venice* (1885).

BERRERES, JOSEF VON, born at Lemberg, Austria, May 30, 1821. Genre painter ; pupil of Munich Academy under Piloty (1866-69), having until then served in the Austrian army where he attained the rank of colonel ; commanded a regiment during the campaign of 1866, and was decorated with the Order of the Iron Crown. Travelled extensively in the East, as far as the Caucasus and Astrakan. Many of his pictures bought for America. Works : *Wallenstein burning Documents* ; *Calmuck Wedding* ; *Recruiting in Lower Hungary* ; *Dismissal of Huszárs* ; *Romance on the Heath* ; *Evening Sermon in St. Stephen's, Vienna* ; *Hungarian Horse Fair* (1873), Vienna Museum ; *Cattle Dealers in the Campagna* (1877) ; *Starting of a Picket* (1882).—Meyer, *Künst. Lex.*, iii. 679.

BERRETTINI

BERRETTINI, PIETRO. See *Pietro da Cortona*.

BERRETTONI, NICCOLÒ, born at Macerata, Dec. 14, 1637, died in Rome in Feb. 1682. Bolognese and Roman school; history painter; pupil at Bologna of Cantarini, then at Rome of Carlo Maratti, who became jealous of his pupil's brilliant success. He formed for himself a mixed style, imitating Guido and Correggio. Works: Marriage of the Virgin, S. Lorenzo in Borgo, Rome; Birth and Baptism of Christ, Dresden Gallery; St. Magdalen, Augsburg Gallery; Visitation, Hermitage, St. Petersburg; frescoes in S. Maria de Montescanto al Popolo, Rome, S. Maria del Suffragio, ib., Palazzo Altieri al Gesù, ib., Palazzo della Ruffina, Frascati.—Meyer, *Künst. Lex.*, iii. 692.

BERRUGUETE, ALONSO, born at Paredes de Nava about 1480, died at Alcalá in 1561. Spanish school; pupil of his father, Pedro Berruguete; went to Florence about 1503 and studied with Michelangelo, whom he also assisted in the Vatican. He practised painting, sculpture, and architecture, and was among the sculptors chosen by Bramante to model the Laocoön, to be cast in bronze. In Florence he was employed to finish an altarpiece left incomplete by Filippo Lippi at his death. In 1520 he returned to Spain and executed many works, especially monumental altarpieces and church screens, at Saragossa, Valladolid, Madrid, Toledo, and other cities. He was greatly honoured by Charles V., who made him a cavalier and appointed him his painter and sculptor. He became wealthy enough to purchase the lordship of Ventosa, near Valladolid. Berruguete did more for Spanish art than any who had preceded him, but he was more excellent

A. Berruete

in sculpture than in painting, two specimens of which, a Holy Family and Flight into Egypt, are in the Museum at Valladolid.—

Stirling, i. 140; Ch. Blanc, *École espagnole*; Bermudez, i. 130; Vasari, ed. Mil., vii. 161; W. & W., iii. 40.

BERRUGUETE, PEDRO, born at Paredes de Nava, died in Madrid after 1504. Spanish school; painter to Philip I., by whom he was ennobled. Employed with Rincon in cathedral of Toledo in 1483, 1495, and 1497; also painted in cathedral of Avila. Bermudez ranks him with Pietro Perugino.—Bermudez, i. 144; *Stirling*, i. 93; W. & W., ii. 359.

BERTAUD, Mme. CHERADAME, died about 1824. History and portrait painter; pupil of David. Medal, 2d class, 1819. Works: Hagar in the Desert (1814); Daughters of Minos (1817); Female Gardener, Portraits (1819); Portrait of the Poet Pizerecourt (1822), Nancy Museum; The Fairy Urgel; Portrait of Gen. Devraux de Sainte Maurice, Versailles Gallery.—Meyer, *Künst. Lex.*, iii. 699.

BERTEAUX, HIPPOLYTE DOMINIQUE, born at Saint-Quentin (Aisne); contemporary. History and portrait painter; pupil of Hip. Flandrin, Galland, and P. Baudry. Medal, 3d class, 1883; 2d class, 1885. Works: Studies for ceiling of the Theatre Graslin at Nantes (1881); First Lesson in History (1882); Ce fut la! souvenir of the great war (1883); Young Shepherdess (1884); Attempt upon Life of Hoche (1885).

BERTHÉLEMY, JEAN SIMON, born at Laon (Aisne), March 5, 1743, died in Paris, March 1, 1811. History painter; pupil of Noël Hallé, won in 1764 the second and in 1767 the first prize for Rome, became member of the Academy in 1781, and professor in 1792. Works: Cleobis and Biton drawing their Mother to Temple of Juno (1764); Alexander cutting the Gordian Knot (1767); Conquest of Calais (1771); Eustache de St. Pierre at the Conquest of Calais (1779); Martyrdom of St. Peter (1779), Douai Museum; Apollo causing the Body of King Sarpedon to be taken to Lycia (1781), École des Beaux Arts, Paris; Eleazar preferring Death to eating of Forbidden Meat (1789), Angers Museum; Bonaparte visiting the

BERTHÉLEMY

Wells of Moses (1808), Entry of French Army into Paris in 1436, Versailles Gallery.—Meyer, *Künst. Lex.*, iii. 707.

BERTHÉLEMY, PIERRE ÉMILE, born at Rouen, April 3, 1818. Marine painter; pupil of Rouen Art School, then in Paris of Cogniet and of *École des Beaux Arts*. Works: Naval Battle Between French Fleet under Duquesne and Dutch-Spanish Fleet under Ruyter, 1676 (1846); Scene from Walter Scott's *Pirate*, Harbour of Fécamp (1847); Ship in Distress (1848); Flight of Jean Bart (1849); Shipwreck of Van Tromp in Bay of Trépassés (1851); do. of Corsair Ship (1853); Return of Fishing Boats (1857); After the Storm (1859); Burning Vessel (1861); Ship Le Vaubant in a Storm (1864); Mouth of the Seine at Sunset (1865); Shipwreck of Borythenes (1866); do. of Evening Star (1867); Harfleur Harbour (1868); Return of Fishing Boats (1877); Various marines (1879-85).—Meyer, *Künst. Lex.*, iii. 707.

BERTHON, NICOLAS, born in Paris, Aug. 4, 1831. Genre painter; pupil of *École des Beaux Arts* and of Cogniet. Medal, 1866. Works: Mowers' Luncheon (1857); do. (1863); Mowers, Soldier's Return (1864); Bowling at Beaucé, Peasant from the Mountains (1865); During Mass (1866); Souvenir of the Auvergne (1866), Arras Museum; The Baurrée (a dance, 1867); Prayer, Spinning Woman (1868); Pastime (1873); The Walk (1875); Procession at St. Bonnet (1877); Interior in Auvergne (1878, 1880, 1882); Procession of Penitents (1883).—Meyer, *Künst. Lex.*, iii. 711.

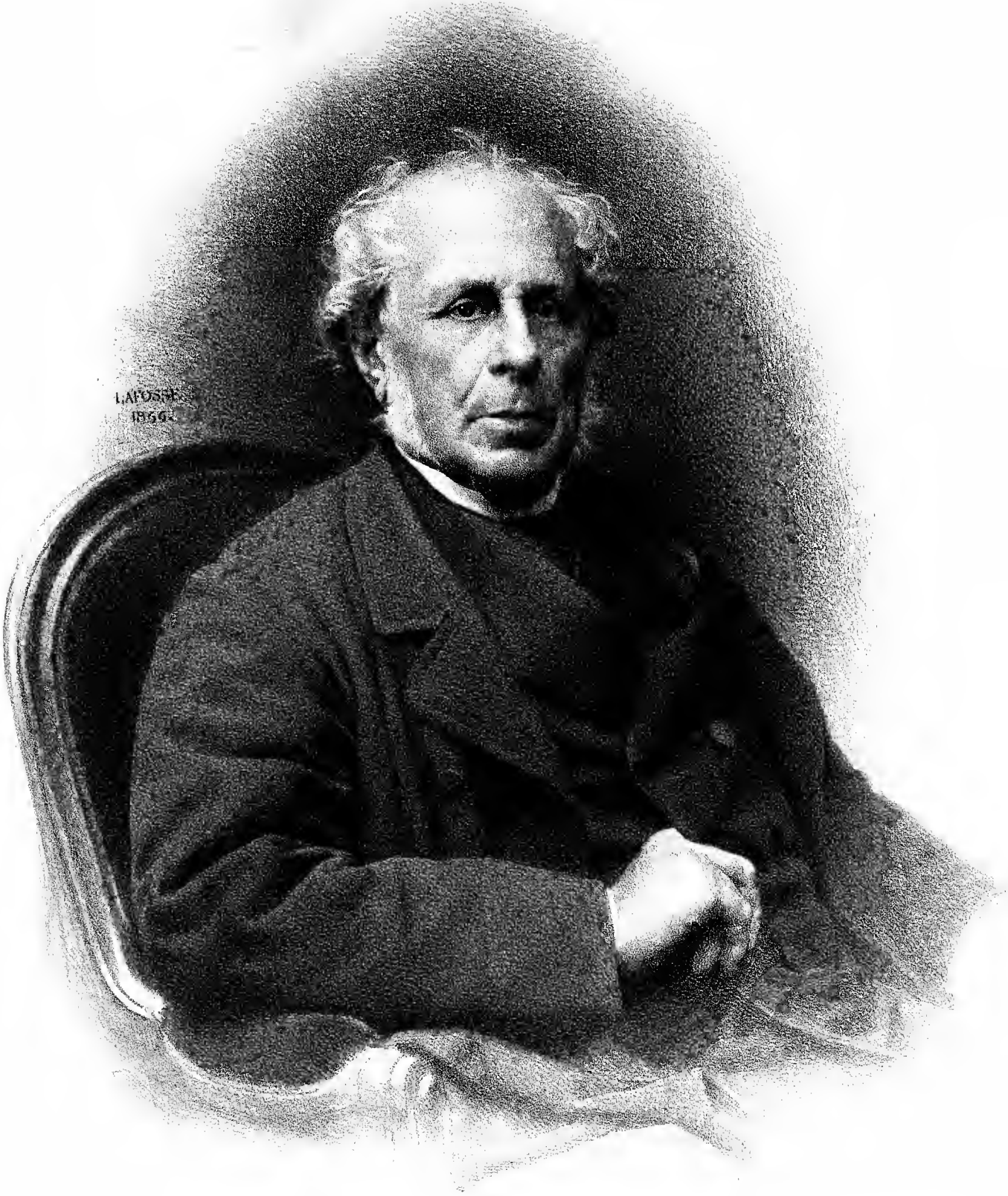
BERTHON, RENÉ THEODORE, born at Tours in 1776 or 1778, died in Paris, April 9, 1859. History and portrait painter; pupil of David; lived in Venice and Vienna at the beginning of this century, and returned to Paris in 1806. One of the most talented artists of the modern school. L. of Honour. Works: Chloe bathing in a Grotto (1796); Portrait of Bonaparte as Consul (1801); Surrender of Ulm (1806), Napoleon receiving at Berlin Delegation of Senate after Battle of Jena (1808), Albert Rampon

defending Redoubt of Monte Legino (1812), Order of St. John taking Possession of Malta (1839), Versailles Gallery; David obtaining Saul's Permission to contend with Goliath (1822), Passage through Caen of Duc de Berri in 1814 (1824), Caen Museum; Napoleon handing to Delegation of Senate the Captured Prussian Standards, Compiègne.—Meyer, *Künst. Lex.*, iii. 710.

BERTHOUD, AUGUSTE HENRI, born in Paris of Swiss parents, April, 1829. Landscape and genre painter; pupil of Prottevin, and of the *École des Beaux Arts*, then of Ary Scheffer and influenced by Corot, with whom he was allied in friendship; settled at Interlaken in 1862, and at Neuchâtel, the home of his family, 1874. President of the Society of Swiss Painters and Sculptors since 1882. Medal, Vienna, 1873. Works: *Repose sur la Montagne* (1857); *Unspunnen* near Interlaken (1868); *Summit of the Jungfrau*; *The Wetterhorn*; *Kandersteg Valley*; *Glacier of Altelo*; *Women of Arles in Prayer*; *Procession of Arlésiennes*; *Plus heureux qu'un Roi*; *Ruth*; *Judith*; *Mes élèves peignant d'après nature* (1879); *View near Rosenlani Glacier, Evening Breeze* (1882); *Death of the Chamois Hunter* (1872), *The Jungfrau and the Vagueren*, Neuchâtel Museum.—Meyer, *Künst. Lex.*, iii. 711; *Kunst-Chronik*, xiv. 605.

BERTHOUD, LÉON, born at Neuchâtel, Switzerland, in 1827. Landscape painter; pupil of Maximilien de Meuron, then in Paris of Léon Cogniet, spent several years in Italy, returned to Paris, then settled at St. Blaise, near Neuchâtel. Works: *Crossing an Arm of the Tiber at Borghetto*, *Fortified Tower of Château d'Estavayer*, *The Frohn Alp on Lake of Lucerne*, Neuchâtel Museum; *Aqueducts in Roman Campagna*; *Bay of Naples*; *View of Sorrento*; *Temples of Pæstum*; *Monte St. Angelo*; *Baths of Caracalla*; *Château de Chillon*; *Lake of Neuchâtel*.—Meyer, *Künst. Lex.*, iii. 711.

BERTIN, ÉDOUARD FRANÇOIS, born in Paris, in 1797, died there, Sept. 14, 1871. Landscape painter; pupil of Girodet and



LAFOSSE
1856

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S. F. Bertin

BERTIN

Bidault. Turning from the classic and traditional style to nature, he successfully endeavoured to unite truth in detail with breadth of general effect. Works: Meeting of Cimabue and Giotto (1827), Christ on Mount of Olives (1837); Sources of the Alpheus (1853), View of Olevano, Old Tombs on the Nile, Forest of Fontainebleau.—Ch. Blanc, *Artistes de mon Temps*, 249; Larousse, ii. 621; Meyer, *Gesch.*, 766.

BERTIN, JEAN VICTOR, born in Paris, March 20, 1775, died there, June 11, 1842. Landscape painter; pupil of Valenciennes. Medal, 1st class, in 1808; L. of Honour, 1817. He was the master of Cogniet, Bosselier, Corot, *Enfantin*, and Roqueplan. Works: Festival of Pan, Offering to Venus, Cicero on his Return from Exile, Flight of Angelica, Festival of Bacchus, Arrival of Napoleon at Ettlingen. His Temple of Minerva at Pheneus is in the Louvre.—Villot, *Cat. Louvre*; Ottley.

BERTIN, NICOLAS, born in Paris in 1667, died there, April 11, 1736. Pupil of Vernansalle, of Jouvenet, and of Bon Boulogne. When eighteen years old he took the first prize for painting for his Building of the Ark, and he was sent as a pensioner of the king to Rome, where he resided four years. He became a member of the Academy in 1705, professor in 1715, and adjunct rector in 1733. Works: St. Philip baptizing the Eunuch, Hercules delivering Prometheus (1703), Louvre; Chastity of Joseph, Susanna at the Bath, Amsterdam Museum; Man with the Gourd, Gardener and the Bear (2 illustrations of La Fontaine's fables), Dresden Gallery.—Villot, *Cat. Louvre*.

BERTINELLI. See *Albertinelli*.

BERTLING, KARL, born at Meppen, Hanover; contemporary. History and portrait painter; pupil of the Düsseldorf Academy under Schadow and Bendemann; became first known through his Death of Abel, and is now chiefly reputed for his masterly portraits. Works: Death of Abel; Œdipus led by Antigone; Resurrection (1869); Loreley; Night and Morning (1875), Villa Böker, Bonn.—*Illustr. Zeitg.* (1876), i. 294.

BERTO DI GIOVANNI, flourished in 1497–1523. Roman school of Perugia; called also Bertus Joannis Marci. Pupil of Perugino at same time with Raphael, who engaged him in 1516 as his assistant to paint a picture of the Coronation of the Virgin for the convent of S. M. di Monteluca, near Perugia, which was finished after Raphael's death by Giulio Romano and Il Fattore (1525) and is now in the Gallery of the Vatican. Berto painted for the predella three subjects—the Birth (dated 1525), Marriage, and Death of the Virgin, and a fourth representing the Presentation in the Temple. The predella of the principal altarpiece in S. Giuliana, Perugia, is perhaps also by him.—Lanzi, i. 348; Ch. Blanc, *École ombrienne*; C. & C., Italy, iii. 346; Müntz, Raphael, 622.

BERTON, ARMAND, born in Paris; contemporary. History and portrait painter; pupil of A. Millet and Cabanel. Medal, 3d class, 1882. Works: Evening (1880); Portraits (1881); Eve, Woman with the Rose (1882); A Grasshopper (1883); Modern Fable Seated upon Antique Ruins (1884); Portrait (1885).

BERTRAND, GEORGES, born in Paris in 1849. Genre and portrait painter; pupil of Yvon, Barrias, and Bonnat. Medal, 2d class, 1881. Works: The Miser (1876); Falling Leaves (1877); The Leap from the Leucadian Rock (1878); Slave's Leisure (1879); Patrie! (1881); Spring Passing (1883).—Meyer, *Conv. Lex.*, xxi. 101.

BERTRAND, JAMES, born at Lyons in 1825. History painter; pupil of Périn and of Orsel, then studied in Rome; a skilful, careful painter, with a graceful, harmonious style and much religious sentiment. Medals: 3d class, 1861, 1863, 1869, 1878; L. of Honour, 1876. Works: Idyl (1857); St. Benedict taking Communion (1859), Lyons Society of Art; Conversion of St. Thaïs (1861), Lyons Museum; Brothers of Death taking away a Murdered Man in the Campagna (1863), Lyons Museum; Women of Alvaro on a Pilgrimage, Diogenes at Laïs's House (1863); Mary the Egyptian Repentant (1864); Emi-

BESCHEY

grants of the Roman Campagna (1865), Orleans Museum; Phryne at the Festival of Eleusis, Pilgrimage in the Abruzzi Mountains (1866); Death of Sappho, Idyl (1867); Serenade, The Curious (1868); Inquisitive Little One, Death of Virginia (1869), Luxembourg Museum; Marguérite, Death of Manon Lescaut (1870); Ophelia's Madness, Ophelia's Death (1872); Cinderella, Caen Museum; Idyl (1873); Romeo and Juliet Dying, Montpellier Society of Art; Anuccia (1874); Magdalen, Know Thyself, Lesbia (1875); Aurora, Marguérite (1876); Echo, Education of the Virgin (1877); Cloister (1878); Galatea and Acis surprised by Polyphemus, Coming out of School (1879); The Bird Charmer, Marguérite in Church (1880); Love drawing Night over the Earth (1881); Cigale singing to the Moon, Waiting in Ambush (1882); The Sirens, Charlotte Corday's

JAMES BERTRAND · 1875 ·

Last Day (1883); Calvary, Ophelia (1884); Youth, Study of a Head (1885).—Montrosier, Artistes modernes; Larousse.

BESCHEY, BALTHASAR, born at Antwerp, baptized Nov. 20, 1708, died there, April 15, 1776. Flemish school; history and portrait painter; pupil of Peeter Strick, an obscure artist; master of the guild in 1733; dean in 1756. With him the school of Antwerp, abandoning the traditions of Rubens, entered on the road to decline. Works: Flemish Family (1721?), Louvre, Paris; Joseph Sold by his Brethren, Joseph Viceroy of Egypt (1744), portrait of himself, do. of Martin Joseph Geeraerts, Antwerp Museum; Scene before Peasant's Cottage,

Ball: Bescheij J

Liechtenstein Gallery, Vienna.—Cat. de Musée d'Anvers (1874), 46; Michiels, x. 484; Rooses (Reber), 441.

BESNARD, PAUL ALBERT, born in Paris; contemporary. History and portrait

painter; pupil of A. Cabanel and J. Brémond. Won the prix de Rome in 1874. Medals: 3d class, 1874; 2d class, 1880. Works: Autumn (1874); A Fountain (1877); After a Defeat in the 5th Century (1880); Plenty encourages Labour, Remorse (1882); Souvenir of England (1883); Sickness and Convalescence (diptych, 1884); Paris (1885).

BESSON, FAUSTIN, born at Dôle, Jura, March 15, 1821, died in Paris, March, 1882. Genre and portrait painter; pupil of Brune, Decamps, and Gigoux, and of the École des Beaux Arts; had especial success with his ideal allegorical genre scenes. L. of Honour, 1865. Works: The Prelude (1844); A Summer Day (1846); The Women and the Secret (1848); Courtesans and Venetian Nobles (1849); Return of the Barber of Olmedo and of Gil Blas (1850); Youth of Lantara (1852), Dôle Museum; The Dauphine's Promenade (1855); Childhood of Grétry (1857), Toulouse Museum; Couston's Studio (1861); Callot and the Mountebank, An Adventure of Quentin de la Tour (1866); A Smile (1867).—Larousse, ii. 638; Chronique des B. Arts (1882), 68.

BETHESDA, POOL OF, *Tintoretto*, S. Rocco, Venice. A noble work, but eminently disagreeable. A crowd of figures, with a background of corrupt Renaissance architecture.—Ruskin, *Stones of Venice*, iii. 322.

By *Tintoretto*, Scuola di S. Rocco, Venice. A disgusting picture, representing people afflicted with all kinds of diseases.—Ruskin, *Stones of Venice*, iii. 341.

BETHKE, HERMANN, born at Brunswick, in 1825. Genre painter; pupil in Brunswick of Heinrich Brandes, and studied in Munich after the old masters. Works: Family Scene; Broken Pitcher; Siesta; Card Players (1865); Grandmother's Convalescence, Summer Morning (1866); Red Riding Hood, Saying Grace, Winter-Guests, Love-Letter.—Müller, 47.

BETTANIER, ALBERT, born at Metz; contemporary. History painter; pupil of Pils, Lehmann, and Maillart. Medal: 3d

BETTO

class, 1885. Works: In Lorraine (1881); Study, In Lorraine (1882); In Lorraine (1883); At Gravelotte (1884); 1870-1880 (1885).

BETTO, BERNARDINO DI. See *Pinturicchio*.

BEVILACQUA. See *Salimbeni*, Ventura.

BEWER, CLEMENS, born at Aachen, May 30, 1820, died at Bonn, Sept. 2, 1884. History and portrait painter; pupil of the Düsseldorf Academy under Karl Sohn; went in 1841 to Paris, where he studied with Delaroche and Ary Scheffer. Under the latter's guidance he painted for French churches copies after Raphael, Andrea del Sarto, Titian, Rubens, and Murillo; returned in 1847 to Düsseldorf thoroughly imbued with French art; afterwards became professor at the Academy. Latterly painted portraits almost exclusively. Works: Romeo and Juliet (1844); Mary Stuart's Flight from Lochleven (1846), Cologne Museum; The Elves (1847), Tasso reading at the Court of Ferrara (1850), Contest of Minstrels at the Wartburg (1851); Education of Mary by Anna and Joachim (1852), Finding of Moses (1862), Loreley (1867), Judith (1872), Cologne Museum; Portraits of Minister Stein, Gen. Blumenthal, Archbishop von Droste-Vischering.—Müller, 47; Wolf. Müller, Düsseldorf K., 158.

BEYEREN, ABRAHAM VAN, born at The Hague in 1620 or 1621, died after 1674. Dutch school; still-life painter; master of the guild at The Hague in 1640, at Delft in 1657; mentioned again as member of The Hague guild in 1663, and of that of Alkmaar in 1674. Works in Amsterdam, Rotterdam, Lille, Frankfort, Berlin, Vienna, Pesth Museums, Vienna Academy (1666), Dresden, Hanover, Schwerin Galleries, Hermitage, St. Petersburg.—Meyer, *Künst. Lex.*, iii. 340.

BEYLE, PIERRE MARIE, born at Lyons in 1838. Genre painter; was a house-painter, but with help from the designer Philippon was able to send his first picture to the Salon in 1867. Medal of 3d class,

1881. Works: A Bohemian Girl (1867); Permission Refused (1868); Toilet of a Savage Woman (1869); Tour of the City (1870); Monkey's Toilet (1872); Dressing in a Studio, Merchant of Knick-Knacks (1873); Chevalier Bayard and Maidens of Brescia (1875); Gossips of Briquebec (1876); Bazaar at Casbah of Algiers (1877); From the Mayor's Office to the Church, Party of Ladies (1879); On the Cliff, Fleurs de Pêcher (1880); Mussel Fishers at Dieppe (1881); Fishing at Dieppe (1882); Farewell Kiss (1883); Seaweed Burners (1884); Bad News (1885).

BEYSCHLAG, JULIUS ROBERT, born at Nördlingen, July 1, 1838. Genre painter; pupil, at the Munich Academy, of Philipp Foltz, studied afterwards in Paris and Italy. His pictures are attractive in subject, and he is noted for his graceful treatment of the female form. Works: Iphigenia, Moving Woman (1860); Love Scene from Faust, Sunday Morning (1862); Birthday (1864); Girl crowning Youth with Flowers (1870); Psyche (1872); Soap Bubbles (1873); Spring-Day in the Middle Ages (1874); Happy Mother, Wedding Procession, Orpheus and Eurydice (1879); Sunday Afternoon in Middle Ages, Samuel Hawk Collection, New York; Before the Wedding, H. B. Hurlbut Collection, Cleveland; Good Sister, T. Dolan, Philadelphia.—*Illustr. Zeitg.* (1877), ii. 136.

BÉZARD, JEAN LOUIS, born at Toulouse, Nov. 15, 1799. Pupil of Pierre Guérin, of Picot, and of École des Beaux Arts. Won the prix de Rome in 1829. Medals: 1st class, 1836, 1857, 1859; L. of Honour, 1860. Works: Magdalen in Desert, Magdalen Resting, Interior of Church of Arcis, Incident of Revolution of 1830, In the Louvre, Martyrdom of St. Saturninus (1836); Reign of Evil upon Earth (1837); Martyrdom of St. Eutrope (ordered by State), Mephistopheles, Angel and Child, Neapolitan Sleeper, Seven Works of Pity, Assumption, St. Roch praying for the Plague-Stricken, St. Michael snatching Souls from

BEZZUOLI

the Devil, Seven Sacraments (ordered by State). Frescos in St. Elizabeth (1849), St. Eustache, and St. Clotilde, Paris.—Vapereau (1880), 212.

BEZZUOLI, GIUSEPPE, born in Florence, in 1784, died there, Sept. 1855. History painter; pupil at the Florence Academy under Piattoli, Petroni, and Desmarais; obtained the gold medal in 1811, studied then in Rome after Raphael, Domenichino, and Guido, became adjunct professor at the Florence Academy in 1814, and professor in 1816. Works: Ajax defending the Body of Patroclus (1811); Francesca da Rimini (1812); Paul surprised by Lancelot (1813); Entry of Charles VIII. into Florence; Baptism of Clovis; Manfred found on Battlefield of Beneventum; Death of Filippo Strozzi; Assassination of Lorenzino di Medici; Folly guiding Chariot of Love; Death of Abel; Episode from Deluge; St. Francis bringing to Life a Drowned Man (1832), Cathedral; Eve the Sinner, Medea planning Leghorn the Death of her Children, Young Girl at Prayer. Frescos: Alexander with Apelles, Temperance, Justice, Prudence and Strength, Exploits of Cæsar in eleven scenes (Palazzo Pitti); Galileo's Experiments on Gravitation, Loves of Angelica and Medoro, Triumph of Bacchus (Borghese Palace, Florence); Scene from Boccaccio, Entombment (Pistoja Cathedral); Ceres Searching for Proserpine, Venus's Toilet, Venus carrying off Ascanius (Palazzo Borghese, Rome).—Larousse, ii. 668; Meyer, *Conv. Lex.*, iii. 380.

BIAGI, BERNARDINO. See *Pinturicchio*.

BIAGIO, VINCENZO DI. See *Catena, Vincenzo*.

BIANCHI, FRANCESCO, called *Il Frari*, born at Ferrara in 1447, died at Modena, Feb. 1510. Lombard school. Vidriani says he was the first instructor of Correggio, but if so it can have been but for a short time, as that painter was only sixteen years old when Bianchi died. Of his many works but few remain, such as a fine Madonna

with Saints, in the Louvre, and an Annunciation in the Gallery at Modena.—Ch. Blanc, *École lombarde*; Burekhardt, 587; Morelli (Richter), 238.

BIARD, (AUGUSTE) FRANÇOIS, born in Lyons, June 27, 1801, died near Fontainebleau, July 8, 1882. Landscape and genre painter; pupil of Révoil in Lyons; travelled in Europe, the East, and Africa, settled in Paris in 1835, and painted scenes from many countries; visited Greenland and Spitzbergen in 1839, Brazil in 1855. His works are distinguished for humour, sentiment, and variety. Many of them have been engraved. Medals: 2d class, 1827 and 1848; 1st class, 1836; L. of Honour, 1838. Works: French Travellers in a Spanish Tavern (1831); Arabs Caught in a Simoom, Nîmes Museum; Santon preaching to Bedouins, Fellah Concert, Wandering Comedians, Fools' Paradise (1833); Baptism in the Tropics (1834); Barber's Apprentice, Sale of Slaves, Good Gendarme (1835); Divided Honours, Bathing at Home, Duquesne Rescuing Captives from Algerians (1837); Sacrifice of Brahmin Woman, Scene in Custom House (1838); County Militia, Family Concert, Consequences of a Masked Ball (1839); Marriageable Young Ladies, The Great Sin, Louis Philippe in a Lapland Hut, Walrus Fishing, Reindeer Hunting, Pastor Læstadius teaching Laplanders, (1840); Du Couëdic's Farewell to his Crew (1841), formerly in Luxembourg Museum; Wreck in Polar Seas, Norwegian Hunters at Spitzbergen, Jane Shore condemned to Death by Hunger (1842); Magdalen Bay, Apartment to Let (1844); Shipwrecked Men attacked by Shark, Classical Painter, Dessert at the Parsonage (1846); Four Hours in the Salon, Henry IV. and Fleurette (1847); Walk to Rock of Hertman doë, Council of Revision (1848); Tenor's Triumph (1853); Water Drinkers, Bombardment of Bomarsund, Seizure of Furniture (1857); Slave Quarters on a Slave Ship, Selling Slaves, Hunting Fugitive Slaves, Travelling in North America, Travelling in South Amer-

BIBBIENA

ica, The Virgin Forest, Savages preparing Curare Poison (1861); Festival of the Supreme Being (1864); The Mammoth, Quarrelsome Boatwomen (1867); Fishwives of Seguasson (1868); Death of Dupetit-Thouars, Travellers Annoyed by Mosquitoes (1869); Capture of an English Vessel, Death of Bisson (1870); Beginning of the Hunt (1873); Tardy Guests, Captain Pleville, A Spanish Palace (1874); The Avenger, Alsatian Exiles (1875); House to Let in Country (1876); Wrecked Passengers of the Lucie-Marguerite, Railway Compartment for Ladies only (1877); Captain Lacrosse's Oath, Vigil in Samoïs (1879); Savage Women Fishing (1881); Caricature Painter in Court, Classical Painter before his Model (1882).—Larousse, ii. 673; Meyer, Gesch., 690; Chronique des Arts (1882), 186.

BIBBIENA, BERNARDO DOVIZIO DA, Cardinal, portrait, *Raphael*, Madrid Museum; wood, H. 2 ft. 6 in. × 2 ft. A middle-aged person, half-length, nearly full face, which is beardless; red cap, red collar, white sleeve resting on a stone balustrade. Long called Cardinal Granville, and by some Giulio de' Medici (Clement VII.). Painted in Rome about 1513. Cardinal Bibbiena was the intimate friend of Raphael, whose engagement to marry his niece Maria was ended by her premature death. Raphael's frescos of the history of *Venus* and *Cupid* in an apartment in the Vatican were executed for him. Replica in Palazzo Pitti; carried to Paris in 1799; returned in 1815. Engraved (Pitti) by Bedetti; Gruner.—Madrado, Cat. descrip. é histor., 189, 341; Gal. du Pal. Pitti, iii. Pl. 97; Müntz, 283; Passavant, ii. 146; Springer, 253.

BIBBIENA, FERDINANDO, born in Bologna in 1657, died in 1743. Bolognese school; son of Gio. Maria Galli, called Bibbiena; pupil of Carlo Cignani. Devoted himself to architectural and perspective painting, and became the most celebrated decorative painter of his time. Honoured by all the princes of Europe; worked in Germany and in Spain, and decorated churches,

palaces, and theatres in many Italian cities. He was the inventor of improvements in theatrical scenery and machinery. He painted also some excellent easel pictures, chiefly architectural and perspective views. In these the figures were usually painted by his brother Francesco (1659–1739), who was almost as noted and honoured throughout Europe as Ferdinand. Ferdinand left three sons, Alessandro (died about 1760), Antonio (1700–1774), who painted the chapel frescos in monochrome, in S. Giacomo Maggiore, and built the great theatre at Bologna (1756), and Giuseppe (1696–1756), all of whom followed his manner.—Lanzi, i. 177; Ch. Blanc, *École bolognaise*; Gualandi, Guida di Bologna, 94.

BIBBIENA, GIOVANNI MARIA, born at Bibbiena in 1625, died in 1665. Bolognese school. Real name Gio. Maria Galli, but commonly called Bibbiena, and same surname used by his descendants. Pupil of Francesco Albani; painted historical pictures, some of which are in churches in Bologna: e. g., St. Andrew adoring the Cross, S. M. dei Servi; Ascension, Campo Santo.—Lanzi, iii. 177; Ch. Blanc, *École bolognaise*; Gualandi, Guida, 88.

BICCI, LORENZO DI, born at Arezzo in 1350 (?), died in 1427. Florentine school; eldest of the three Biccis, being father of Bicci, and grandfather of Neri. No existing pictures; but in 1386 he was paid for paintings in the Duomo, Florence. The ceiling of the choir in S. Francesco, Assisi, assigned to Lorenzo by Vasari, is more probably by his son Bicci, with whom he is constantly confounded by that master. The frescos in the Cathedral at Prato representing scenes from the lives of SS. James and Margaret, and others from the life of S. Cecilia in the Carmine, Florence, are in an earlier style, and possibly by Lorenzo.—C. & C., Italy, ii. 28; Vasari, ed. Le Mon., ii. 225; ed. Mil., ii. 49; Lübke, Gesch. ital. Mal., i. 166.

BICCI, BICCI DI LORENZO DI, born in 1373, died at Arezzo, May 6, 1452 (?).

BICCI

Florentine school; son of Lorenzo; painted many works between 1420 and 1450, some of which are extant, as for example the SS. Cosmo and Damian, Uffizi, rather sombre in colour, but careful in drawing; and some saints under the windows of a chapel in the Duomo, Florence, much repainted. Bicci is the author of a group in terra cotta, representing the Coronation of the Virgin, over the door of the hospital of S. Egidio, Florence, which Vasari wrongly attributes to Dello Delli.—Milanesi, *Archivio Storico Italiano*, 183; Vasari, ed. *Le Mon.*, ii. 232; ed. Mil., ii. 49, 63; C. & C., Italy, ii. 30.

BICCI, NERI DI BICCI DI LORENZO DI, born in 1419, died in 1491. Florentine school; son of Bicci di Lorenzo, and grandson of Lorenzo. He reduced his art to the level of a trade, and filled half Tuscany with altarpieces and pictures. His masterpiece, San Giovanni Gualberto enthroned between ten seated Saints, in the Regio Lotto of old S. Pancrazio, Florence, is ill drawn, flat, and inharmonious in colour, but not without character. There are four Annunciations by this painter in the Florence Academy. Many of his scholars were so dissatisfied with the traffic carried on by Neri in his studio, that they left him before their apprenticeship was ended, to find other masters of higher tone.—Vasari, ed. *Le Mon.*, ii. 232; ed. Mil., ii. 49, 69, 261; C. & C., Italy, ii. 32.

BICKER. See *Miel*.

BIEFVE, ÉDOUARD DE, born in Brussels, Dec. 4, 1809, died there, Feb. 7, 1882. History painter; pupil of Brussels Academy, then in 1828–30 of Paelinck; went in 1831 to Paris, where he remained ten years, sending his works to the exhibitions in Antwerp, Ghent, and Brussels. His masterpiece, *Compromise of the Nobles* at Brussels in 1566 (Brussels Museum and National Gallery, Berlin), exhibited in Ghent in 1841, and which won him the gold medal, was exhibited throughout Germany. Member of the Berlin, Dresden, Munich,

and Vienna Academies, and a knight of the Belgian Order of Leopold, the Bavarian of St. Michael, and the Prussian of the Red Eagle. Works: Ugolino and his Sons, Masaniello (1830), Execution of Anne Boleyn, Rubens presented to Charles V., Flagellation of Christ, Raphael and the Fornarina, Eucharis and Telemachus, Paix des Dames in 1529, Charles I. decorating Rubens, Alva witnessing the Decapitation of Egmont and Horn (1852), Raczyński Gallery, Berlin; Countess Egmont after her Husband's Seizure, and in the Prison after his Execution (1860); Council of War of the Duke of Parma (1862); Banquet of the Gueux, The Teutonic Order electing the Great Elector of Brandenburg their Grand Master.—Jordan, 51; Müller, 51.

BIENNOURRY, VICTOR FRANÇOIS ELOI, born at Bar-sur-Aube, Jan. 10, 1823. History painter; pupil of Martin Drolling and of the École des Beaux Arts, where he won the grand prix de Rome in 1842. Medal, 1864. Works: Rich Man and Lazarus (1849); Death of St. Joseph (1855), St. Roch's, Paris; Man chasing Fortune, Man awaiting Fortune on his Couch (1857); Baptism of Christ (1859); The Arts (1863); Christ on Mount of Olives (1864); Parthenope (1865); Socrates exercising Patience (1868); Æsop composing a Fable (1869). In fresco: The Works of Mercy, The Cardinal Virtues, St. Eustache, Paris; Scenes in Lives of SS. Paul and Peter, St. Severin's, ib.; Institution des Quinze-Vingts (1880), St. Louis Lyceum, ib.—Larousse, ii. 720.

BIERMANN, GOTTLIEB, born in Berlin, Oct. 13, 1824. History and portrait painter; pupil of the Berlin Academy and of Wilhelm Wach; went in 1849 to Paris, where he studied under Cogniet, and thence to Italy. Studio in Berlin since 1853; painted at first historical subjects, but now paints chiefly portraits, excelling in children's groups and female figures. Member of and professor in the Berlin Academy. Works: Death of Gustavus Adolphus, Episode from Battle of Kunners-



BIERMANN

dorf; genre scenes from Italian Life; Valeska, the Gipsy-Queen (1877); Esther (1880).—Müller, K., 50; *Illustr. Zeitg.* (1882), i. 252; Rosenberg, Berl. Malersch., 323.

BIERMANN, KARL EDUARD, born in Berlin, July 26, 1803. Landscape painter, studied from nature in Tyrol, Switzerland, and Italy, and became one of the founders of the Berlin school of landscape painting. He executed some of the wall paintings in the new Museum. Is member of and professor in the Berlin Academy. Works: Three Views from Switzerland and Tyrol (1830–32), National Gallery, Berlin; View in Florence (1834); Milan Cathedral, Tasso's Oak (1836); Evening in the High Alps; Isle of Philæ, Temple of Edfu, Temple Courtyard at Karnak, Ruins of Amphitheatre at Syracuse, Berlin Museum; sixteen views from Dalmatia in water colours.—Brockhaus, iii. 36; Meyer, *Conv. Lex.*, iii. 451; Müller, 50; Rosenberg, Berl. Malersch., 332.

BIERSTADT, ALBERT, born in Düsseldorf, Germany, Jan. 7, 1830. Landscape painter; brought by his parents in 1831 to New Bedford, Mass., where his youth was spent; began to paint in oils in 1851, went to Düsseldorf in 1853, studied four years there and in Rome. On his return to the United States in 1857 he made a sketching tour in the Rocky Mountains, and from this and other visits to the West gathered materials for his most important pictures. Again visited Europe in 1867, 1878, and 1883. Elected N.A. in 1860; medals in Austria, Germany, Bavaria, and Belgium; L. of Honour, 1867; Order of St. Stanislaus, 1869, second class, 1872. The Emperor of Germany recently sent his photograph with autograph to Mr. Bierstadt. Studio in New York. His studio at Irvington, N. Y., was destroyed by fire in 1882 with many valuable pictures.



Works: Laramie Peak (1861), Academy of Fine Arts, Buffalo; *Rocky Mountains*—Lander's Peak (1863), James McHenry; North Fork of the Platte (1864), Henry Hilton, New York; Looking down the Yosemite (1865), W. H. Crosby; El Capitan—Merced River (1866), L. Tuckerman, New York; Storm in Rocky Mountains—Mt. Rosalie (1866), T. W. Kennard; Valley of the Yosemite (1866), James Lenox Collection, New York; Burning Ship, August Belmont, New York; Settlement of California, Capitol at Washington; Emerald Pool, Mt. Whitney (1870), Mrs. A. T. Stewart, New York; In the Rocky Mountains (1871); Great Trees of California (1874); Valley of Kern's River—California (1875); Hermitage, St. Petersburg; Mt. Whitney—Sierra Nevada (1877), Lewis Roberts; Estes Park—Colorado, Earl of Dunraven; Mountain Lake, Mt. Corcoran—Sierra Nevada (1878), Corcoran Gallery, Washington; Geysers (1883); Storm on the Matterhorn, View on Kern River (1884); Discovery of Hudson River, Capitol at Washington. He is now (1885) engaged on a series of paintings representing the wild animals of America.

BIGG, WILLIAM RADMORE, born in Jan., 1755, died in London, Feb. 6, 1828. Genre painter; student of Royal Academy in 1778; elected an A.R.A. in 1787, and R.A. in 1814. His Shipwrecked Sailor Boy, Boys relieving a Blind Man, Black Monday, and others, are engraved, and were popular.—Sandby, i. 349.

BIGIO, FRANCIA, born in Florence, in 1482, died there, Jan. 14, 1525. Florentine school; real name Francesco di Cristofano, but commonly called Francia Bigio, which Baldinucci erroneously makes into Marcantonio Franciabigi. Vasari generally calls him Il Francia. Pupil of Mariotto Albertinelli, whose style he followed, though



BIGORDI

later he modified it by study of Andrea del Sarto, who became his intimate friend, imitator, and associate. Among his earlier works are the Annunciation (like Albertinelli), Turin Museum, and a Madonna with Job and John the Baptist, Uffizi, Florence. In 1513 he painted the Marriage of the Virgin in the Court of the Servi, Florence. The monks having removed the screens which concealed it before it was quite finished, Bigio was so angry that he struck out the head of the Virgin and some other heads with a hammer. The fresco, which has never been repaired, is his masterpiece in this kind of painting. His portraits are his best works, some of them so fine that they have passed under the names of Raphael and of Francia. Good examples are in the Louvre, Pitti (his own portrait), and Berlin

Museum. Pictures of his later period are: *Bathsheba* in the Bath (1523), Dresden Gallery; and the Temple of *Hercules*, Uffizi, Florence.—C. & C., Italy, iii. 500; Vasari, ed. Le Mon., ix. 96; Ch. Blanc, *École florentine*; Baldinucci, ii. 129; Burekhardt, 637; Lübke, *Gesch. ital. Mal.*, ii. 174.

BIGORDI, DOMENICO. See *Ghirlandajo*.

BILDERS, JOHANNES WARNARDUS, born at Utrecht, Aug. 8, 1811. Landscape painter, self-taught; his conception and tone are suggestive of Corot. Went to Wiesbaden in 1859, invited by the King of Holland, to paint the panorama of the ruins of Kloster Klarenthal, now in the Hague Museum. Other works in Amsterdam and Haarlem Museums, and Carlsruhe Gallery.—Meyer, *Conv. Lex.*, xvii. 143.

BILEVELT, JOHAN, born at Maestricht, in 1576, died at Florence, April 25, 1644. Florentine school; history painter, pupil of Cigoli in Florence, whither he went with his father, a picture-dealer, very early in life, and where his name was transformed into Bilivelti, Biliverti, or Bilivetti. Accompanied Cigoli to Rome to assist in the decoration of St. Peter's, and completed several of the

pictures after that master's death. With the qualities of Cigoli he endeavoured to unite the expression of Titi and the ornamentation of Paolo Veronese; formed several distinguished pupils. Works: Elevation of the Cross (masterpiece), Santa Croce, Florence; Holy Family, Chastity of Joseph, Judith, Uffizi, *ib.*; others in S. Gaetano, S. Marco, and other churches, *ib.*; Christ and the Woman of Samaria, Vienna Museum.—*Biog. nat. de Belgique*, ii. 420; Baldinucci, *Notizie*, xiv. 34; Lanzi (*Roscoe*), i. 213.

BILLET, PIERRE, born at Cantin (Nord), France; contemporary. Genre painter; pupil of Jules Breton. Medals: 3d class, 1873; 2d class, 1874. Works: Young Peasant Woman (1867); Consequences of a Game of Cards, Waiting (1868); Mayor's Party, Fisher at Ambleteuse (1869), Bordeaux Museum; Fishers in Environs of Boulogne (1870), Lille Museum; Waiting, High Tide—Coast of Normandy (1872), Luxembourg Museum; Return from Market, Women cutting Grass (1873); Tobacco Smugglers, Women gathering Wood (1874); In Winter, Souvenir of Ambleteuse (1875); Fountain at Yport, Young Kitchen Gardener (1876); Shrimp Fishers (1883); Marsh of Arleux (1884); Return from Seashore (1885). In the Uni-

ted States:
Brittany
Peasant
Girl, Au-
gust Bel-
mont, New

Pierre Billet

York; On the Seashore, C. Parsons, St. Louis; Noonday Rest, E. Davis, New York.—Menard; Portfolio (1875), 19.

BILLING, LARS TEODOR, born at Asbo, Sweden, Oct. 6, 1817. Landscape painter; pupil of Stockholm Academy, but studied chiefly from nature. Travelled in Sweden, and in 1856-59 in Denmark, Germany, Switzerland, Belgium, and France. Works: Swiss Landscape, Convent on the Rhine, View in Norrland, Stockholm Museum; Deserted Mill; Summer Evening on Mälär Lake.—Müller, 25.



BIN, (JEAN BAPTISTE PHILIPPE) ÉMILE, born in Paris, Feb. 10, 1825. History painter; pupil of Gosse, L. Cogniet, and École des Beaux Arts, where he won the 2d prix de Rome in 1850. His principal work has been the decoration of public and private buildings. Medals in 1865, 1869; L. of Honour, 1878. Works: "Peace, do not Grieve" (1861); Orpheus put to Death by Bacchantes (1863); Atalanta and Hippomenes (1864); Perseus and Andromeda (1865), Tours Museum; Hercules killing his Wife and Children while Insane (1866), Nantes Museum; Prometheus Chained (1869), Marseilles Museum; Venus Astarte (1874); Hail Cæsar (1875). He decorated the Polytechnicon in Zurich (1865-70), many of the ceilings of the Hôtel du Louvre and of the Grand Hotel, Paris.—Vapereau, (1880), 219.

BINCK, JACOB, born in Cologne between 1490 and 1504, died in Königsberg, 1568 or 1569. German school; portrait painter; supposed to have been at Nuremberg and taught by Dürer before he visited Italy at an early age. Included among the Little Masters, though portrait painting was his chief occupation, and engraving but an episode in his career. Appointed court painter to Christian III. king of Denmark in 1531, he several times absented himself from Copenhagen in the service of Albert of Brandenburg, which he finally entered in July, 1551, and thenceforward resided at Königsberg. He employed himself in planning fortresses and redoubts, designing monuments, and in painting the portraits of his friends. Works: Portraits of Christian III. and Queen Dorothea, Copenhagen Museum.—Fine Arts Quarterly (1864), 372; Scott, 115; Kugler (Crowe), i. 184; W. & W., ii. 491; Allg. d. Biog., ii. 642; Merlo, 35.

BINDER, JOSEF, born in Vienna, Feb. 15, 1805, died there, April 16, 1863. History painter; studied in Vienna and in 1827-34 in Munich. Painted at first portraits, then historical subjects, in which he excelled. In 1836 he became professor at the Städel Institute in Frankfort, but returned

to Vienna in 1847; became member of the Academy in 1848, and professor in 1851. Works: Elopement of Psyche (1832); Angels' Watch (1836); Three Magi (1846); Emperor Albrecht II., Kaisersaal, Frankfort; Madonna; Conversion of Julian; Door-Keeper of Heaven; St. Florian; St. Catherine of Siena visiting poor Family; St. Eustachius Hunting, Romulus and Remus, Vienna Museum.—Meyer, Con. Lex., iii. 488; Würzbach, i. 400.

BINET, ADOLPHE GUSTAVE, born at La Rivière-Saint-Sauveur (Calvados); contemporary. Genre and portrait painter; pupil of Gérôme. Medal, 3d class, 1885. Works: The Omnibus (1881); Avenue des Champs-Élysées, The Villagers (1882); Idleness, Corner of the Meadow (1883); Cab-Stand at Quai de l'Hôtel de Ville, Sand-Loaders at Quai d'Austerlitz (1884); Timber Wagon at Mont-rouge, Les Ânes de Robinson (1885).

BINET, VICTOR JEAN BAPTISTE BARTHELEMY, born at Rouen; contemporary. Landscape painter. Medal, 3d class, 1882. Works: Seine at St. Aubin (1880); Côte-Pelée (1881); Passing Wave, Old Road of Arcueil (1882); Corner of Orchard at St. Aubin-sur-Quillebeuf (1883); On the Heights of Heurteauville, Morning at St. Aubin (1884); Old Road near Bicêtre, September Morning (1885).

BING, VALENTIN, born at Amsterdam, April 22, 1812. History and genre painter; pupil of Kruseman; since 1838 his pictures have met with great success at exhibitions in Holland. Works: Mark the Evangelist; Isaac and Rebecca; John the Evangelist; Woman from Isle of Schockland.—Müller, 52.

BIRCH, THOMAS, born in London, England, in 1779, died in Philadelphia in 1851. Portrait and marine painter; came to America in 1793. Painted portraits in Philadelphia until 1807, when a visit to the Capes of Delaware turned his attention to marine painting. He was also successful in snow-scenes. Works: Engagement between United States and Macedonian; Engage-

BIRD

ment between Constitution and Guerrière ; Engagement between Wasp and Frolic, Harrison Collection, Philadelphia ; three Marine Views, Claghorn Collection, Philadelphia.

BIRD, EDWARD, born at Wolverhampton, England, April 12, 1772, died at Bristol, Nov. 2, 1819. History and genre painter ; after learning to paint landscapes, fruits, and flowers on Japan ware became a drawing master, and in 1807 exhibited some pictures at Bath which brought him into notice. His first works were genre subjects, such as *The Blacksmith's Shop*, *The Young Recruit*, and *The Country Auction*, but he soon began to paint religious and historical subjects with such success that he was appointed painter to the Princess Charlotte, and became in 1812 an A.R.A., and in 1815 R.A. Still, his earlier works are the best, his more ambitious conceptions being beyond his ability to complete. Works : *Raffle for the Watch*, National Gallery ; *Day after Chevy Chase*, *Death of Eli*, Stafford House, London ; *Queen Philippa supplicating for the Lives of the Burghers of Calais* (1814) ; *Crucifixion* (1817) ; *Death of Sapphira* (1818).—Nat. Gal. Cat. ; Cunningham ; *Art Union*, 1843, 92 ; *F. de Conches*, 329 ; *Ch. Blanc*, *École anglaise* ; *Redgrave* ; *Sandby*, i. 352.

BISSET, KAREL EMANUEL, born at Mechlin, baptized Dec. 26, 1633, died at Breda in 1680. Flemish school ; genre and portrait painter ; went early to Paris, where his pictures, representing festal assemblies, balls, etc., were much in vogue ; returned to Flanders and entered the service of Comte de Montérey, Governor of the Netherlands ; settled soon after at Antwerp, where he was received into the guild in 1661 ; became a citizen in 1663, and dean

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of the guild, and director of the Academy in 1675. Works : *Tell shooting at the Apple on his Son's Head*, Brussels Museum ;

Flemish Interior, Rotterdam Museum.—*Biogr. nat. de Belgique*, ii. 440 ; *Fétis, Cat. du Musée Royal*, 253.

BISI, LUIGI, Cavaliere, born in Milan, May 10, 1814. Architecture and landscape painter ; pupil of Fr. Durelli at Milan Academy, of which he became professor of perspective, and later, president. Paints chiefly interiors. Works : *Interior of Milan Cathedral* (1840), Vienna Museum ; *Orsanmichele in Florence*, National Gallery, Berlin ; *S. Marco, Milan Cathedral*, in Milan Academy ; *View of Bellagio* ; *Choir in St. Ambrosius, Milan* ; *Interior of S. Michele*, ib. ; *Church of St. Francis of Assisi*, Amsterdam Exposition, 1883.—*Würzbach*, i. 411.

BISPHAM, HENRY COLLINS, born in Philadelphia, June 9, 1841, died in Rome, Dec. 22, 1882. Animal painter ; pupil in Philadelphia of Edmund D. Lewis and William T. Richards, and studied in Paris under Otto Weber and E. van Marcke. Professional life passed in Philadelphia, New York, Paris, and Rome ; served in army in 1862, in the Cumberland Valley, in Pennsylvania, and in Maryland. Was successful in the delineation of wild animals and cattle. Works : *Cavalry Raid* (1863) ; *Dead in the Desert*, *Roman Bull* (1867) ; *Roman Wine-Cart* (1868) ; *On the Campagna, To the Front*, *Noonday Rest* (1869) ; *Hunting Dogs, Four-in-Hand, Polo* (1870) ; *Hunted Down* (1871) ; *The Stampede* (1872) ; *Misty Day* (1873) ; *Ross Castle* (1874) ; *Study of Figures* (1875) ; *The Lion "Sultan"* (1879) ; Pennsylvania Academy ; *Valée du Var* (1880) ; *Roman Oxen Ploughing* (1881) ; *Friendly Overtures, Roman Horses* (1882).

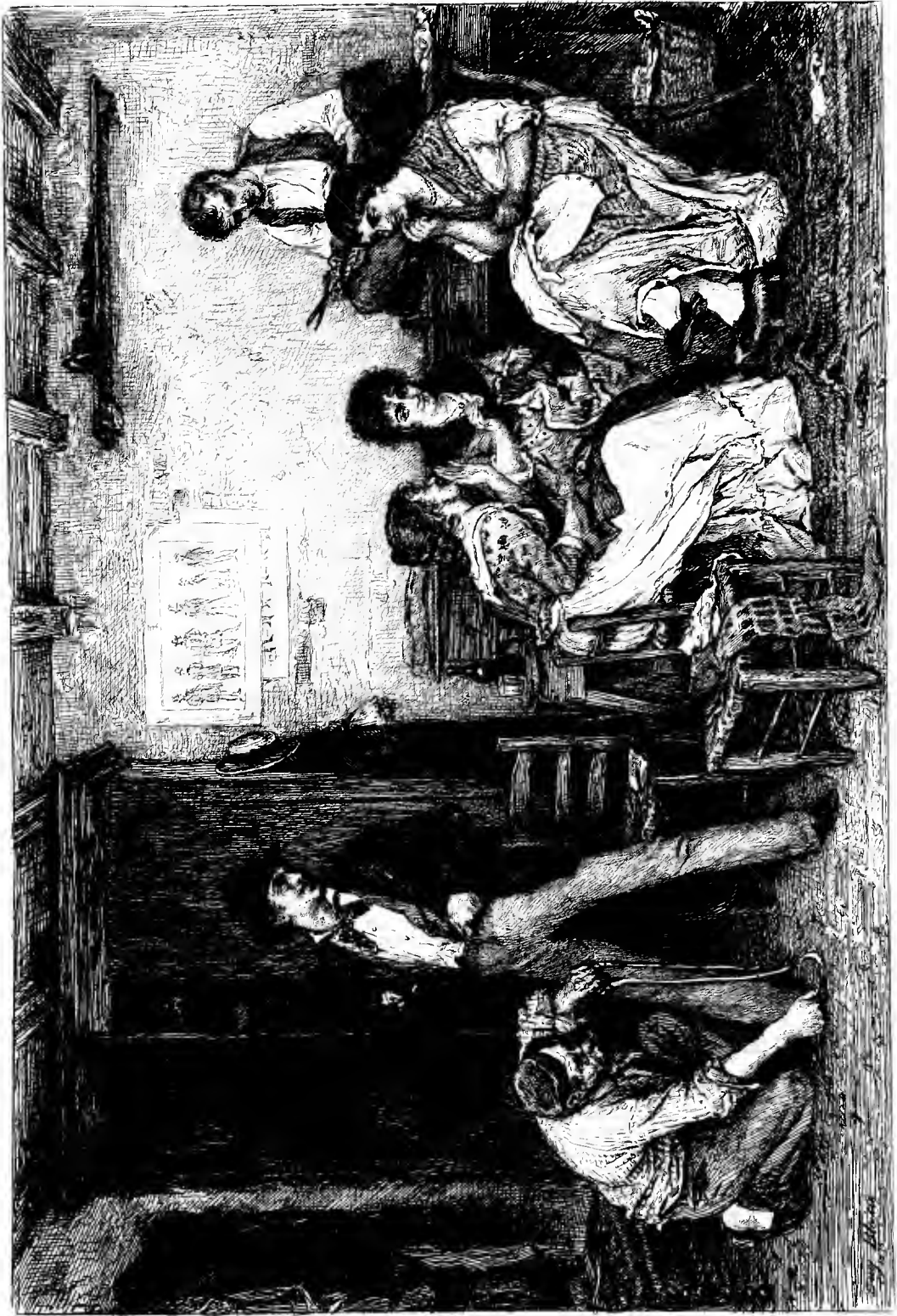
BISSCHOP, CHRISTOPH, born at Leeuwarden ; contemporary. Genre painter ; pupil in Paris of Comte and Gleyre. Lives at The Hague. Works : *Rembrandt going to Lecture on Anatomy* (1867) ; *Burgomaster's Daughter, Cradle-Painter* (1872) ; *Curiosity-Shop* ; *The Victim* ; *Christening Day in Friesland* ; *Wedding Day* ; *Winter in Friesland* ; *The Prisoner's Song* ; *The Lord has given, the Lord has taken away* (1880) ;

ARTIST

EUGEN B. BLAAS

VENETIAN TAILOR'S SHOP

ENGRAVED BY WILLIAM UNGER



The Critical Moment, Crown-Jewels, Visit to Grandmamma (1883).—Müller, 52.

BISSOLO, PIETRO FRANCESCO, born in Treviso. Venetian school; painted from about 1490 to 1530; pupil of the Bellini; fellow-labourer of Catena and Marco Marziale in the Sala del Gran Consiglio in 1492. He ranked among the better followers of Giovanni Bellini, and probably helped him in many of his pictures. His earliest known work, the Annunciation, Manfrini Gallery, Venice, shows careful and conscientious work, but a lack of strength. The Resurrection in the Berlin Museum is one of his most agreeable works, and his best example out of Italy. One of his largest altarpieces is Coronation of St. Catherine of Siena, Venice Academy. Thought by C. &

PETRVS·DE·INGANATIS·P·

C. to be identical with Pietro de' Ingannati, author of a Madonna in Berlin Museum.—C. & C., N. Italy, i. 286; Burckhardt, 602; Lermolieff, 179, 412; Lübke, Gesch. ital. Mal., i. 554.

BITTERLICH, EDUARD, born at Stupnicka, Galicia, in 1840, died at Pressbaum, near Vienna, May 20, 1872. History painter; pupil in Vienna of Waldmüller; became afterwards the most prominent assistant of Rahl, after whose death he executed, with Griepenkerl, that master's compositions for the new Opera House. Works: Pompeian Scenes, Palazzo Ypsilanti; Twenty Lunettes, Dining Room, Grand Hôtel; The Arts, Tietz Mansion; Paintings in Palace Epstein, all in Vienna.—Kunst-Chronik, vii. 37.

BIZZERA. See *Becerra*.

BLAAS, EUGEN, born at Albano, near Rome, July 24, 1843. History painter; son and pupil of Karl Blaas; studied at Venice Academy, and at the Vienna Academy, whence he went to Rome and Paris as Austrian pensionary. Visited afterwards Belgium and England, and settled in Venice, whence he draws most of his subjects. Works: Conversion of the Rætians by St.

Valentine, Introduction of Decameron Giotto and Cimabue, Faust and Marguerite, Dogaressa going to Church, Bridal Procession in S. Marco, Venetian Masquerade, The Page, Scene from Decameron, Venetian Balcony Scene, Serious Story, Excursion to Murano, Vienna Museum.—Kunst-Chronik, xiii. 376; Müller, 53; Illustr. Zeitg. (1871), ii. 238; (1883), i. 525; ii. 403.

BLAAS, JULIUS, born at Albano in 1843. Animal painter, especially of horses; son and pupil of Karl B., went to Rome, where he painted genre scenes from the Campagna; afterwards made a trip around the world. Works: Race of Intoxicated Slavonic Peasants (1860), Vienna Museum; Fox and Stag Hunts, Horse-herds, etc.

BLAAS, KARL VON, born at Nauders, Tyrol, May 28, 1815. History painter; pupil of Venice Academy under Lippardini, then in Florence and Rome, where, influenced by Overbeck and Koch, he devoted himself to ecclesiastical art, and genre scenes of a ritual character. In 1850 he was appointed professor at the Vienna Academy, painted several frescos in the Alt-Lerchenfeld church, and accepted in 1855 the nomination as professor at the Venice Academy. Some years later he began to execute for the Vienna Arsenal forty-two fresco paintings, from Austrian history, which occupied him eleven years. Recently he has, besides portraits, painted genre and mythological scenes. Works: Tullia driving over her Father's Body (1832); Miracle of Roses, Return of Jacob from Laban (1841), Vienna Museum; Madonna in Glory, St. Catherine borne by Angels, Christ at Emmaus, Christ on Mount of Olives, Mass for Reapers in the Campagna, thirty-three frescos for church at F6th, near Pesth, Charlemagne visiting Boys' School, Vienna Museum; Portrait of Cardinal Primate of Hungary (1854); Rape of Venetian Brides in 6th century (1858), Innsbruck Museum; forty-two scenes in fresco, Vienna Arsenal; Rape of a Nymph, Danaë, Nymph and Satyr; Sunday Morning at Albano (1879); Adam and Eve, C. C. Per-

BLACHE

kins, Boston. Portraits of Francis Joseph I. and of Queen of Spain.—Müller, 53; *Illustr. Zeitg.* (1880), ii. 258.

BLACHE, CHRISTIAN VIGILIUS, born at Aarhus, Denmark, Feb. 1, 1838. Marine painter and illustrator; pupil of Copenhagen Academy; visited Holland, France, Italy, and Germany in 1872-73, Paris in 1878. Works: *Seaport* (1863); *View at Begtrupvigen* (1864), Copenhagen Gallery; *Danish Men-of-War* (1865); *High Tide near Kronborg* (1869); *On the Coast of Scheveningen*; *Life-Boat*; *Steamboat in Heavy Sea* (1879); *Soren Kannel* (1877); *Squadron* (1880); *Schooner passing Skagen* (1881); *Calm Sea with Lighthouse on Scotch Coast* (1882).—Sigurd Müller, 26; Weilbach, 71.

BLACK BRUNSWICKERS, John Everett *Millais*, private gallery, England. The parting between a young officer of the Brunswick Hussars and his wife or fiancée, perhaps in 1815, when the Brunswick troops marched to join the British army. The black uniform, faced with light blue, was a mourning habit which the corps bound themselves to wear until they had avenged the death of their late Duke. On the wall is hung the engraving of Napoleon crossing the Alps. Companion to the *Huguenot Lover*. Royal Academy, 1860.—*Art Journal* (1860), 162.

BLACKBURN, JONATHAN B., born in Connecticut about 1700, died after 1760. Portrait painter; worked from 1750 to 1765 in Boston, which he left, it is conjectured, because he felt himself outdone by Copley, who is said to have been his pupil. Portraits: Joseph and Mrs. Allan (Miss Andrews, Boston); Mr. Amory (Ed. Sohier, Longwood); Ch. and Miss Apthorp (Mrs. T. Swett, Boston); Col. and Mrs. Th. Atkinson (Mrs. M. W. Tredick, Nokesville, Va.); Th. Atkinson, Jr. (F. A. Freeman, Hanover, N. H.); Mrs. R. Ball (W. H. Edes, Charlestown); Mrs. Barrell (Miss Barrell, York, Me.); Mrs. Th. Bulfinch (Mrs. T. Swett, Boston); Mrs. Cabot (Geo. G. Lowell); Members of Cunningham family (Mr. A. S. Parker, Boston);

two half-length portraits (Dr. Dearing, Utica, N. Y.); Mr. and Mrs. J. Ewing (Mrs. S. Ewing, Boston); James and Mary Flag (Rev. Geo. E. Ellis); Ellis Gray (W. F. Cary, Boston); Mr. and Mrs. W. and Mrs. J. Greenleaf (R. C. Greenleaf, Boston); Mr. and Mrs. B. Hall (Dr. Hall Curtis, Boston); Rev. J. and Mrs. Hancock (Public Library, Lexington); Mr. and Mrs. D. Henschman (D. Henschman, Boston); Mr. and Mrs. R. Inman (W. Amory, Boston); Judge Lowell (A. Lowell, Boston); Wm. A. and Mrs. Oliver, Jr. (Dr. F. E. Oliver); James Otis (1755), Mr. G. Phillips (Mrs. W. E. Fette); Mrs. Phillips (Mrs. M. A. Jones, Boston); Mr. and Mrs. B. Pollard (Miss M. V. Winslow, *ib.*); Saltonstall family (R. W. Hubbard, Brooklyn, N. Y.); Margaret Temple (Hon. R. C. Winthrop, Boston); P. Tracy (P. T. Jackson, Boston); Edward Winslow, Gen. J. Winslow (Mass. Hist. Soc.); Joshua Winslow (Miss M. V. Winslow); Winslow family picture (1757, S. W. Winslow, Boston); Mr. E. S. Winslow (Arthur Pickering, Roxbury).—A. T. Perkins, *Sketches of Blackburn and Smibert*, *Proceedings Mass. Hist. Soc.* (1878), viii. 385.

BLACKSTADIUS, JOHAN, born at Falkenberg, Sweden, March 14, 1816. History painter; pupil of Stockholm Academy; painted portraits and altarpieces in Finland, in 1845-50, visited Paris and Italy, and returned to Sweden in 1854 via Switzerland and Germany. Fellow of Stockholm Academy. His principal work is *St. Siegfried baptising in Gothland*.—Müller, 54.



Basire, engraver; afterward studied in An-

BLAKE, WILLIAM, born in London, Nov. 28, 1757, died there, Aug. 12, 1827. Designer in water-colours; student in drawing at Pars' school; when fourteen years old apprenticed for seven years to James

BLAKELOCK

tique School of Royal Academy. Began by making designs for book illustrations, of which he published a great number, many of them in colours. He exhibited a few works at the Royal Academy, among them Death of Earl Godwin (1780); Breach in a City the Morning after Battle, War unchained by an Angel (1784); History of Joseph (1785); Last Supper (1799); Jacob's Dream, Christ in Sepulchre guarded by Angels (1808). In the National Gallery is his Spiritual Form of Pitt guiding Behemoth. He also published many works engraved by himself, and poems illustrated by himself.—Gilchrist, *Life* (London, 1863); Swinburne, *Life* (London, 1868); *Cat. Nat. Gal.*; C. Carr, *Essays*, 35; Rossetti, *Memoir* in his edition of *Blake's Poems*; *Portfolio* (1876), 67.

BLAKELOCK, RALPH ALBERT, born in New York, in 1847. Self-taught. Studio in New York. Works: *Indian Girl—Uinta Tribe*, T. B. Clarke, New York; *Story of Buffalo Hunt, Shooting the Arrow* (1880); *Cloverdale—California, Moonlight, Indian Fisherman* (1882); "Cool wooded shades, abode of stately deer," *Bannock Wigwam in Peaceful Vale* (1883).

BLANC, LOUIS AMMY, born in Berlin, Aug. 9, 1810, died in Düsseldorf, April 7, 1885. Genre and portrait painter; pupil, from 1829, of the Berlin Academy, and from 1833, under Hübner, of the Düsseldorf Academy; painted at first subjects from mediæval romance, then portraits in Hanover in 1840–42, and in Darmstadt in 1846–47; visited England and France in 1857. Works: *Praying Woman, The Church-Goer* (1835); *Goldsmith's Daughter* (1836); *Marguerite in Church* (1838); *Girls fishing* (1838), National Gallery, Berlin; *Susanna at the Bath, Otto the Shot, Marguerite at Martha's, Italian Shepherd-Boy, Girl fallen Asleep, Expectation, Red Riding-Hood*.—Meyer, *Conv. Lex.*, iii. 539; Müller, 54.

BLANC, PAUL JOSEPH, born at Montmartre (Paris), Jan. 25, 1846. Genre

painter; pupil of Bin and Cabanel. Won the prix de Rome in 1867. Medals: 1870; 1st class, 1872; 2d class, 1878; L. of Honour, 1878. Works: *Thetis taking to Achilles the Arms forged by Vulcan, Murder of Laius by Œdipus* (1867); *The First Sin* (1869); *Perseus* (1870), Luxembourg; *Removal of the Palladium* (1872); *The Invasion* (1873); *The Rescue, Clovis's Vow in the Battle of Tolbia and his Baptism* (1876), sketch of paintings for the Pantheon; *Brigand's Wife* (1878), M. Pasteur; *Judith and Holofernes, My Lieutenant* (1879); *Clovis's Triumph* (1881); *The Tiber* (1885).

BLANCHARD, ÉDOUARD THÉOPHILE, born in Paris, April 18, 1844, died there, Oct. 24, 1879. Genre, history, and portrait painter; pupil of Picot and of Cabanel; was third in 1866 for the grand prix de Rome, second in 1867, and won it in 1868. Medals: 2d class, 1872; 1st class, 1874. Works: *Panel for a Dining-Room* (1867); *Death of Astyanax* (1868), painted with Regnault and Clairin; *The Courtesan* (1872); *Hylas entrapped by the Nymphs* (1874); *Cortegiana* (1875); *Le Lutrin* (1876); *Francesca da Rimini* (1880).—*Kunst-Chronik*, xv. 107.

BLANCHARD, (HENRI PÉTROS LÉON) PHARAMOND, born at La Guillotière (Rhône), Feb. 27, 1805, died in Paris, Dec. 19, 1873. History and landscape painter; pupil in Paris of Chasselat and Gros; travelled in Spain (1833), Africa, Mexico (1838), Germany, France, and Russia (1856), and exhibited at the Salon almost every year after 1833. Medal, 3d class, 1836; L. of Honour, 1840. Works: *Disarmament of Vera Cruz* (1840), Versailles Museum; *Balboa discovering South Sea* (1855), bought by State; *Valley of Jehoshaphat*; *March of Division of French Army on Mexico* (1865), bought by Ministry of Fine Arts.—*Ottley*; *Vapereau* (1865), 202.

BLANCHARD, JACQUES, born in Paris, Oct. 1, 1600, died there in 1638. Pupil of his uncle Jérôme Bolley; went to Lyons in 1620, and spent four years in studying with

BLANCHET

and assisting Horace Le Blanc; then spent two years at Rome, and some time at Venice,



where by study of the old masters he so much improved as a colourist that on his return home he was called the French Titian. He painted now destroyed works in the Hôtel Perault and Hôtel Bullion, Paris, and in Turin the loves of Venus and Adonis for the Duke of Savoy. Works: Holy Family, The Virgin and St. Anne, Charity, St. Paul, Louvre.—Ch. Blanc, *École française*.

BLANCHET, THOMAS, born in Paris, in 1617, died in Lyons, in 1689. French school; studied in Italy under Albani, Andrea Sacchi, and Poussin. After his return painted a St. Paul for Notre Dame (1663), and then settled in Lyons, where he decorated the Hôtel de Ville, and founded an Academy (1681), from which proceeded many able artists. Nearly all his works were destroyed in 1793.—Ch. Blanc, *École française*; *Gaz. des B. Arts* (1874), x. 278.

BLANCKARTS, MORITZ, born in Düsseldorf, April 16, 1839, died in Stuttgart, April 12, 1883. Battle painter; pupil of Pläschke and of Vautier, then at Düsseldorf Academy under Christian Köhler, in 1857 of Leutze, and in 1858–59 of Hüntten; and completed his studies by travels through Germany and Belgium. Works: Death of Körner (1859); Death of Major Schill (1860); York at Möckern (1863); King William at Königgrätz (1867); Death of Col. Auerswald (1872); Bazaine at Mars la Tour (1873); Death of Col. Count Finkenstein (1874); Prince Leopold of Coburg at Kulm (1875); Departure; Hussars at the Inn; Crown Prince of Prussia greeting the Bavarians after the Victory of Wörth.—*Illustr. Zeitg.* (1876), ii. 117; Müller, 55; *Kunst-Chronik*, xviii. 466.

BLASHFIELD, EDWIN HOWLAND, born in New York, Dec. 25, 1848. Subject painter; pupil of Bonnat in Paris. Visited Europe in 1867, remaining abroad eleven years. Member of Society of American Artists. Elected an A.N.A. in 1882. Studio in New York. Works: Emperor Commodus leaving the Amphitheatre at the head of the Gladiators (1878); Roman Woman (1879); The Besieged (1880); Souvenir of Mentone; Toreador (1881); Music, Suspense, Autumn (1882); Allegretto, Andante, Minute Men (1883); Decorative Panels, Morning, etc. (1884), H. McK. Twombly, New York.

BLAU, TINA, born in Vienna, Nov. 15, 1847. Landscape painter; pupil in Vienna of August Schäffer, and in Munich of Lindenschmit. Has travelled in Bohemia, Hungary, Holland, and repeatedly visited Italy. Works: Regulation of the Danube near Vienna; Autumn in the Prater; Canal near Amsterdam; Autumn Day in Holland; Arch of Titus in Rome; Street in Venice; View near Szolnok; Bavarian Landscape; Outside the City; Rain and Sunshine; Field-Flowers, April-Day, Spring in the Prater (1883).—Müller, 55.

BLAUVELT, CHARLES F., born in New York, in 1824. Genre painter; pupil of the National Academy, and of Charles L. Elliot. Professional life passed in New York and Philadelphia. Elected N.A. in 1859, member of Pennsylvania Academy in 1864, made assistant professor of drawing at the United States Naval Academy, Annapolis, in 1878. Works: Warming Up; Lost Child; Night Signal; Waiting for the Train; Inquiring the Way; Preparing for School; Snowed In; Burned Out; Entrance to Old Fort Severn—Annapolis (1880).

BLECHEN, KARL EDUARD, born at Kottbus, July 29, 1798, died in Berlin, July 23, 1840. Landscape painter; studied at the Berlin Academy. In 1827 went to Italy and thenceforth painted chiefly Italian landscapes. From 1830 he taught at the Berlin Academy, of which he was made member and professor in 1835. Works: Camp near

BLEIBTREU

Müggel Lake, Villa Este, View near Narni, Bathing Nymphs, Villa Borghese, Swiss Winter Landscape, View of Naples, Bay of Spezia; View at Tivoli, National Gallery, Berlin.—Allgem. d. Biogr., ii. 700; Rosenberg, Berl. Malersch., 329.

BLEIBTREU, GEORG, born at Xanten, March 27, 1828. Battle painter; pupil of Düsseldorf Academy in 1843–48, and again, shortly after, under Theodore Hildebrandt; first won success with scenes from the Danish war. Later painted battles from the wars of Frederick the Great and the German war of deliverance. In 1858 he moved to Berlin, accompanied in 1866 the Prussian army in the suite of Prince Frederick Charles, and in 1870 in that of the Crown Prince. Member of Berlin Academy in 1869. Works: Battle of Kolding, Destruction of the Kiel Turner-Corps at Flensburg (1852); Battles of Grossbeeren, on the Katzbach (1857); Battle of Aspern, Storming the Grimma Gate in Leipsic, Duke Ferdinand of Brunswick in Battle of Crefeld (1858); Episode from Battle of Waterloo (1858); Skirmishes on Königshügel at Oeversee; Crossing to Alsen, Battle of *Königgrätz*, National Gallery, Berlin; The Bavarians before Paris, Surrender of Napoleon after Sedan, Meeting of Moltke and Wimpffen, King William near a Battery before Paris, King William after Battle of Gravelotte, Napoleon's Flight after Battle of Waterloo (1878); Attack of Saxon Corps at St. Privat (1880); Storming of Fröscheweiler by the Würtemberg Troops (1880); The Summons in 1813 (1881), Arsenal, Berlin.—Brockhaus, iii. 156; Müller, 56; Rosenberg, Berl. Malersch., 157.

BLEKER, DIRCK, born at Haarlem, flourished about 1650. Dutch school; history and portrait painter, strongly suggesting the school of Rembrandt; became a citizen of Amsterdam in 1652, and, to judge from the prices paid for his pictures, was among the most esteemed artists of his time. Works: Mary Magdalen (1652); Venus; Danaë; Male portrait (1657), Brunswick

Gallery.—Kramm, vii. 14; Riegel, Beiträge, ii. 282; Willigen, 82.

BLEKER, GERRIT CLAESZ, flourished at Haarlem, died there, buried Feb. 8, 1656. Dutch school; history and landscape painter; formed probably under the influence of Cornelis van Haarlem and of Lastmann, later under that of Rembrandt. Works: Conversion of Saul, Rotterdam Museum; Paul and Barnabas at Lystra (1634), Brunswick Gallery; Tobias and the Angel, Pesth Museum.—Bode, Studien, 348; Riegel, Beiträge, ii. 223; Willigen, 81.

BLES, DAVID, born at The Hague, Sept. 19, 1821. Genre painter; pupil of Kruseman; studied in 1841–43 in Paris, and visited afterwards Belgium and England. Paints chiefly humorous subjects. Order of Iron Crown (1850), Leopold (1855), L. of Honour (1870). Works: Young Household, Imagined Sickness of the Pastor (1848); Three Mothers, Flower Girl (1855); Diana in Painting, Diana in Life, Amateur Concert (1860); German Dining Room in 1795 (1862); Forbidden Novel (1863); Children's Duet, Precocious Lover, Siesta, Clandestine Correspondence (1864); Empty Place at Hearth (1868); Friends of the Family (1877); Dutch Booth in 1765 (1879).—Larousse; Müller, 57.

BLES, HERRI DE (Hendrik met de Blesse, Henricus Blesius), called also Civetta, born at Bouvignes, near Namur, about 1480, died probably at Liège, about 1550 (? after 1521). Flemish school; landscape and history painter, in the manner of Joachim Patenier, representing one of the last branches of the Van Eyck school, and in other respects the transition to the Italianized Flemish style of the following period. Lived also in Italy, painted at Venice and Brescia, and was of Mechlin in 1521 (?). His pictures (marked by the owl, whence the nickname Civetta), show an earlier and a later period; the former characterized by great carefulness, the latter by exaggeration of naturalistic tendency. The colouring is usually grey, in his late examples cold and

BLESSING

unpleasant in tone. Works: Christ on the Cross, The Magdalen, St. Christopher carrying Infant Christ (attributed to Patenier), National Gallery, London; Temptation of St. Anthony, Brussels Museum; Repose in Egypt, Antwerp Museum; Holy Family, Basle Museum; St. Hubert Hunting, Maurice Chapel, Nuremberg; Adoration of the Magi (signed: Henricus Blessius F.), Angelic Salutation, Old Pinakothek, Munich; Male portrait with landscape, Berlin Museum; Pedler robbed by Monkeys, Dresden Gallery; Flight into Egypt (?), St. John Preaching, Good Samaritan, Walk to Emmaus, Repose in Egypt (called style of Patenier), Museum, Vienna; Christ bearing the Cross, St. John preaching, Academy, ib.; St. Jerome in the Desert (attributed to Patenier), Liechtenstein Gallery, ib.; Dante's Inferno, Doge's Palace, Venice; Temptation of St. Anthony, Museo Civico, ib.; Tower of Babel, Academy, ib.; Madonna, Working a Mine, Uffizi, Florence; Christ bearing the Cross, Palazzo Doria, Rome;



Landscapes (5), Naples Museum; Adoration of the Magi (?), Milan Academy; do. and Landscape (attributed to Patenier), Madrid Museum.—Biogr. nat. de Belgique, ii. 471; Michiels, iv. 368, 391; ix. 115; Riegel, Beiträge, ii. 44; Rooses (Reber), 114; W. & W., ii. 522; Zeitschr. f. b. K., xv. 128.

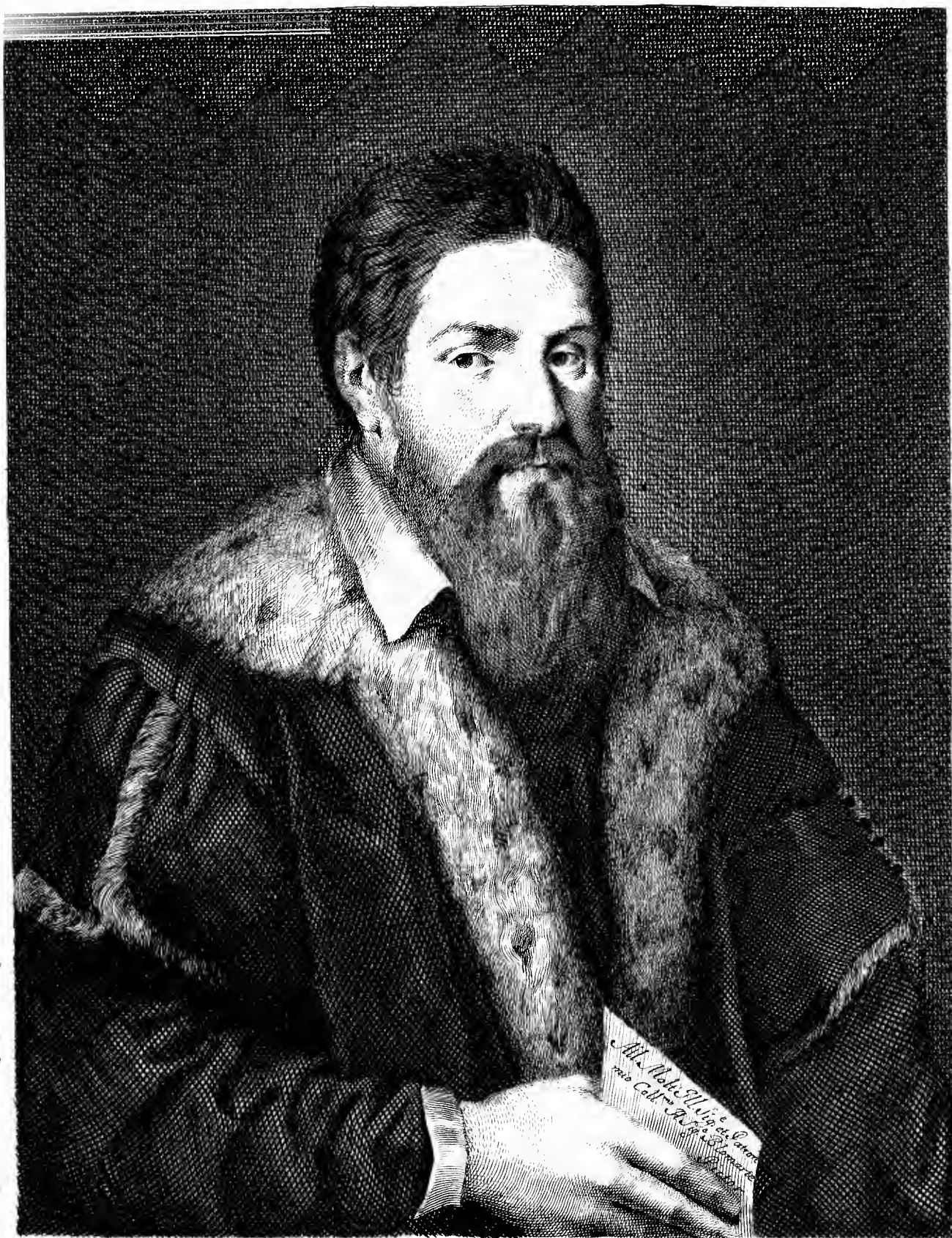
BLESSING THE HARVEST, (Bénédiction des blés), Jules Breton, Luxembourg Museum; canvas, H. 4 ft. 3 in. × 10 ft. 5 in. Ceremony of blessing the harvest in Artois. A procession, headed by young girls in white, followed by the priest under a canopy attended by choir boys, the village officials, and peasants in their old-fashioned holiday clothes, pass through the fields; in foreground, women and children kneeling. Salon, 1857.—Meyer, Gesch., 642.

BLIND FIDDLER, Sir David Wilkie, National Gallery, London; wood, H. 1 ft. 11 in. × 2 ft. 7 in. An itinerant musician, seated at left, entertaining a cottager and his family by playing on his fiddle. Twelve figures; accessories very elaborate. Painted in 1807 for Sir George Beaumont, who presented it in 1826. Engraved by J. Burnet, T. Nicholson.—Cat. Nat. Gal.; Heaton, Works of Sir D. W.; Mollett, 26; Waagen, Art Treasures, i. 376.

BLIND-MAN'S-BUFF, Sir David Wilkie, Buckingham Palace; canvas. Cottagers playing blind-man's-buff in a kitchen. Painted in 1812 for George IV. when Prince Regent, who paid for it 300 guineas. Loan Exhibition, Edinburgh, 1883. Original sketch (1811) in National Gallery. Engraved by A. Raimbach, W. Greatbach.—Heaton, Works of Sir D. W.; Mollett, 42, 46; Waagen, Art Treasures, ii. 25; Art Journal (1860), 108.

BLOCH, ALEXANDRE, born in Paris; contemporary. Landscape and genre painter; pupil of Gérôme and Bastien-Lepage. Medal, 3d class, 1885. Works: At the Antiquary's (1880); Banks of Seine at Vaux (1881), M. Delorière; Crab Fisherman, Mill of Jarcy (1882); Willows of Bonneuil, Chemin du Chapitre at Créteil (1883); Place de la Chapelle—Paris, Brook of Moc-Souris—Morbihan (1884); Defence of Rochefort-en-Terre—April 29, 1793 (1885).

BLOCH, KARL HEINRICH, born in Copenhagen, May 23, 1834. Genre and history painter; pupil of Copenhagen Academy; studied from nature among peasantry of Zealand and on coast of Jutland, and soon acquired reputation for humorous pictures. Studio in Rome from 1859 to 1865. Since then has painted mostly historical subjects. He is a member of and professor at the Copenhagen Academy. Medals in 1852, 1853, 1864; Order of Danebrog, 1867. Works: Peasant's Cottage (1854); Fisherman's Family on Shore (1858); Repast (1859); Fisherman from Sorrento (1861), Copenhagen Gallery;



ABRAMO BLOMARTE

*Pittore di Figure, d'Animali e di Paesi, nacque
in Sorcum nell'Olanda l'anno 1507. morì l'anno 107.*

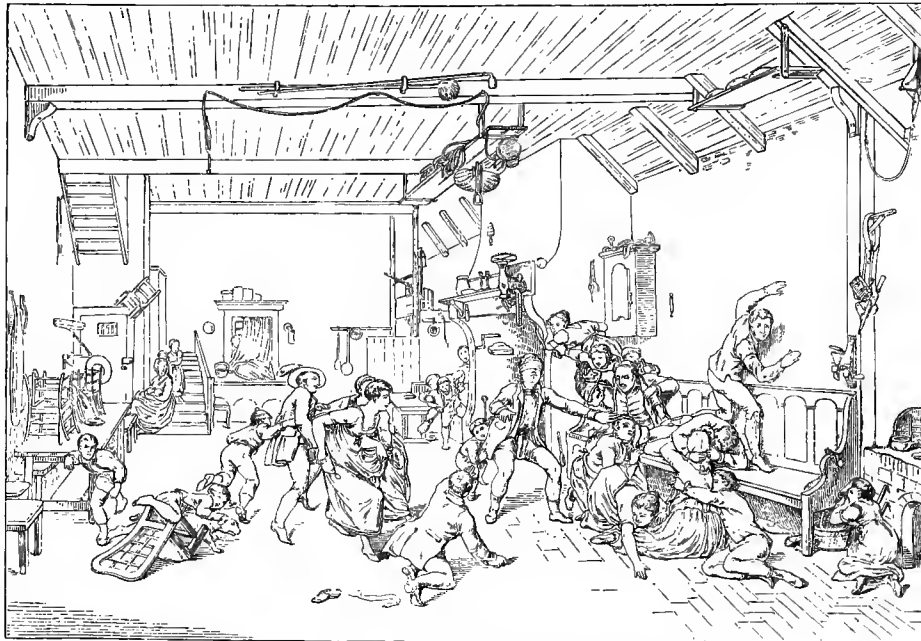


ABRAHAM
BLOEMAERT.

BLOCK

Old Bachelor, Two Monks (1862); Samson at the Mill (1863), Daughter of Jairus (1864), Copenhagen Gallery; Roman Street Barber (1864); Prometheus (1864); Twenty-two Scenes from Life of Christ (1866-84), Chapel of Castle Fredericksborg; Christ and the Children, Christ the Consoler, Christ at Emmaus, Christ at Gethsemane, Resurrection, St. Jacob's Church, Copenhagen; Samson and Delilah (1874); Fishseller Woman (1875), Copenhagen Gal-

partly serious, partly humorous. Medal, Paris, 1842; L. of Honour, 1846. Works: Flemish Inn (1833); Musical Party, Grandfather's Visit, Tavern-Interior, Rural Feast near Antwerp (1836); Politicians, Going Home from School (1855); Poacher's Wife, Hunter's Boy (1859); Flower Girl, Indiscreet Belles (1860); Reading the Bible, Sunday, Cold and Hunger (1862); The Smith, He is coming!—Art Journal (1866), 73; Immerzeel, i. 59; Kramm, i. 100.



Blind-Man's-Suff, Sir David Wilkie, Buckingham Palace.

lery; Hans Tavson protecting Bishop Rönnow, James of Scotland visiting Tycho de Brahe, Chancellor Niels Kaas and his Ward, Prince Christiau, King Christian as Prisoner in Sonderburg, Interior in Time of Christian IV. (1881). — Sigurd Müller, 33; Weilbach, 72; Zeitschr. f. b. K., xviii. 37.

BLOCK, EUGENIUS FRANS DE, born at Grammont, East Flanders, May 14, 1812. Genre painter; pupil at Ghent of Van Huffel, and in Antwerp of Braekeleer; since 1833 has exhibited genre scenes from low life,

BLOEMAERT, ABRAHAM, born at Gorcum, Dec. 25, 1564, died at Utrecht about 1658. Dutch school; history, portrait, and landscape painter; pupil of Joost de Beer at Utrecht, and, after having studied in Paris under different masters in 1581-84, of Hierony-



BLOEMEN

mus Francken at Herenthals; returned to Utrecht, where, having for some time lived at Amsterdam (citizen there in 1591), he settled again before 1600, and is mentioned as member and dean of the guild in 1611-28. Treated all branches of painting from religious subjects down to still-life. Works: Ave Maria, Nativity (1612), Male portrait, Louvre, Paris; Magdalen Repentant, Nantes Museum; Hippomenes crowned in the Arena (1626); Marriage of Peleus (1638), Hague Museum; Diogenes and the Rooster, Raising of Lazarus (1607), Old Pinakothek, Munich; St. John preaching, Schleissheim Gallery; Argus and Mercury (1645), Liechtenstein Gallery, Vienna; Martyrdom of St. Andrew (copy after Caravaggio), Old Man's Head (1635), Dresden Gallery; Joseph's Second Dream, Berlin Museum; Nativity, St. John preaching in the Desert, SS. Peter and Paul, Brunswick Gallery; Niobe, Venus and Adonis, Hercules and Omphale, Copenhagen Gallery. His son and pupil, Hendrik, master of the guild at Utrecht about 1630-32, repeatedly its dean, and last mentioned in 1664, imitated at first Italian masters, afterwards Rubens. Works: Paul before Agrippa (1634), Maria van Pallaes (1657), two others, Utrecht Museum; Male portrait (1641), Brunswick Gallery; do. (1648 ?), Dresden Gallery.—Ch. Blanc, *École hollandaise*; Immerzeel, i. 60; Kramm, i. 101; Riegel, *Beiträge*, ii. 166, 181; De Stuers, 14.

A B L. A B

BLOEMEN, JAN FRANS VAN, called *Orizonte*, baptized in Antwerp, May 12, 1662, died in Rome about 1740 (?). Flemish school; landscape painter, brother of Pieter van Bloemen, pupil of Antonius Goubau. Went early to Rome, where he painted Italian views, showing influence of Claude Lorraine and Gaspar Poussin. Inferior to this master in grandeur of conception, he excelled him in the delicate gradation of distance, whence called *l'Orizonte*.

Among his numerous works are: Six landscapes, Louvre; Flight into Egypt, Lille Museum; Myth of Latona, Berlin Museum; Landscape, Dresden Museum; Landscape, Brera, Milan; three landscapes, Vienna Museum; Armida, two others, Hermitage, St. Petersburg; several in Academy of St. Luke and other galleries, Rome.—*Biog. nat. de Belgique*, ii. 488; Ch. Blanc, *École flamande*; Michiels, x. 334; Rooses (Reber), 415.

BLOEMEN, NORBERT VAN, called *Cephalus*, born at Antwerp, in Feb., 1670, died at Amsterdam, in 1746. Flemish school; younger brother of Jan; studied in Antwerp and in Rome; painted scenes in private life and portraits.—*Biog. nat. de Belgique*, ii. 491.

BLOEMEN, PIETER VAN, called *Standaard*, born in Antwerp, baptized Jan. 17, 1657, died there, buried March 6, 1720. Flemish school; genre, battle, and landscape painter; pupil of Simon van Douw, an imitator of Wouwerman; master of the guild in 1674. Spent some years in Rome, where he was a member of the Academy of St. Luke; returned to Antwerp and was made director of the Academy there in 1699. Works: Farrier, Copenhagen Gallery; Landscapes, Stockholm Museum; Ruin with Cattle (1710), Halt before Inn (1718), three others, Dresden Gallery; two Italian Landscapes, Vienna Museum; Training School for Horses (1712), Hermitage, St. Petersburg.—*Biog. nat. de Belgique*, ii. 492; Michiels, x. 331; Rooses (Reber), 408.

V B

BLOKLAND. See *Montfoort*.

BLOMBERG, HUGO VON, Baron, born in Berlin, Sept. 26, 1820, died in Weimar, June 17, 1871. History and genre painter; pupil of Berlin Academy under Wach until 1845, then of Léon Cogniet in Paris, in 1847. After performing military duty in 1849, he resumed his studies in Berlin and moved to Weimar in 1867. Works: *Dornröschen* (1844); Neptune and Amymone (1847); *Mediæval Town*, Merchant of Venice (1866);

BLONDEEL

Benvenuto Cellini, King William at Königgrätz (1867).—Allgem. d. Biogr., ii. 719; Rosenberg, Berl. Malersch., 56.

BLONDEEL, LANCELOT, born at Bruges, in 1495, died there, March 4, 1561. Flemish school; was a journeyman mason before becoming a painter, and adopted the trowel as his mark; received into guild of St. Luke in 1530. He was an accomplished architect, and his pictures are noted for their rich architectural backgrounds, often in Renaissance style, executed on gold ground. His figures, chiefly in the Italian style, are often well set in action and finished, but mannered and of cold flesh tones. Among his works are: Martyrdom of SS. Cosmo and Damian (1523), S. Jacques, Bruges; Madonna with SS. Luke and Eligius (1545), Cathedral, ib.; St. Luke painting the Virgin (1545), Academy, ib.; St. Peter, Brussels Museum.—Biog. nat. de Belgique, ii. 525; Michiels, v. 48.



BLOOMER, H. REYNOLDS, born in New York; contemporary. Landscape painter; pupil in Paris of Pelouse. Works: El Dorado (1876); After the Shower, Landscape (1877); Old Bridge at Grez, Waterfall near Cernay-la-Ville (1878).

BLUE BOY, Thomas Gainsborough, Grosvenor House, London; canvas, H. 5 ft. 9 in. × 4 ft. Portrait of a youth, full length, standing in a landscape, clad in a blue satin Van Dyck dress. Painted, it is said, in 1779, as a practical refutation of Reynolds's theory that the cold colours, of which blue is the chief, cannot be used effectively in portrait painting. Engraved by R. Graves (1868); etched by C. Waltner (1880), P. Rajon (1881). History obscure. Another Blue Boy, owned in 1873 by J. Sewell, London, seems to have some claims to being the original picture, though some think it a copy by Gainsborough Dupont. A third, smaller, is owned by Mrs. Freake.—Fulcher, 113, 202; Redgrave, Century, i. 165; Waa-

gen, Art Treasures, ii. 173; Brock-Arnold, 42, 60; Notes and Queries, 4th S., xi. 485, 505; Eng. Painters of Georgian Era, 14.



Blue Boy, Gainsborough, Grosvenor House, London.

BLUM, ROBERT, born in Cincinnati, Ohio, in 1857. First exhibited in New York in 1879; studied and painted in Italy, and Spain in 1880. Member of Society of American Artists. Studio in New York. Works: Toledo Water-Carriers, T. B. Clarke, New York; Going and Coming (1881); Bright Day at Venice (1882).

BOAR HUNT, Velasquez, National Gallery, London; canvas, H. 6 ft. 2 in. × 10 ft. 3 in. Philip IV. and his courtiers hunting wild boars in an arena enclosed by canvas walls, in the Pardo, a royal hunting seat two leagues from Madrid; the King, with Olivares near him on a bay horse; the Cardinal Infant, Don Fernando, on a white horse; Juan Mateos, royal huntsman, an old man on a white horse with long mane; spectators on foot and in carriages. Queen Isabel among the spectators in second carriage.

BOBO

Painted about 1628; formerly in Royal Palace, Madrid; presented by Ferdinand VII. (about 1820) to Sir Henry Wellesley, who sold it (1846) to National Gallery for £2,200. Sketches in possession of Sir Richard Wallace, Bart., and Countess Cowper, London.—C. Bermudez; Curtis, 23; Athenæum (1855), 407 (1856), 1165; Stirling, 1840.

BOBO DE CORIA, *Velasquez*, Madrid Museum; canvas, H. 3 ft. 4 in. × 2 ft. 9 in. A jester, in green dress, seated on the floor of a chamber; beside him, two gourds and an earthen cup. Second manner, probably painted between 1631 and 1649. Engraved by L. Croutelle; etched by Laguillermie in Portfolio (1873).—Curtis, 30; Madrazo, 633.

BOCCACCINO, BOCCACCIO, of Cremona, born 1460, died 1518 (?). Lombard school; educated probably by followers of Mantegna at Ferrara, he was already an independent master at Cremona in 1497, and had painted a series of frescos in Sant' Agostino. In 1499 Garofalo, his apprentice, deserted him and went to Rome, and at a later period Boccaccio followed him. Vasari says he painted there a Coronation of the Virgin in Santa Maria in Trastevere, but the public, who had expected great things from one who had criticised Michael Angelo, so ridiculed his work that he returned to Cremona. Between 1506 and 1518 he executed numerous frescos in the Cathedral, Cremona, and also painted important works in Venice, of which the Madonna with Saints in S. Giuliano, and the do. with landscape and Marriage of St. Catherine in the Academy (1511) are good specimens. His compositions are scattered and his perspective sometimes bad, but some of his single figures are good, and his colouring is often rich. Ch. Blanc, who puts little faith in the story of Vasari, says that Boccaccio was one of the best Cremonese painters, and that he played the same rôle there that Mantegna did in Padua and Francia in Bologna.—C. & C., N. Italy, ii. 441; Vasari, ed. Mil., iv. 581; Ch. Blanc, *École*

lombarde; Burckhardt, 611; Rio, iii. 370; Lübke, *Gesch. ital. Mal.*, ii. 478.

BOCCACCINO, CAMILLO, of Cremona, born 1515, died Jan. 2, 1546. Lombard school; son of Boccaccio Boccaccio, but excelled him, as he took pains to avoid the faults into which his father's vanity had betrayed him. Lanzi calls him the greatest genius of the Cremonese school. The Raising of Lazarus and the Adulteress before Christ, in Cremona, and the Four Evangelists in S. Sigismondo, near Cremona, are examples of his works.—Vasari, ed. Mil., iv. 583; vi. 493; C. Blanc, *École lombarde*; Lanzi, ii. 429.

BOCHMANN, GREGOR VON, born at Nehat, Esthland, June 1, 1850. Landscape painter; pupil, from 1868, of the Düsseldorf Academy. Studio since 1871 in Düsseldorf, whence he makes annual study trips to his native country, and to Holland and Belgium. Medals in Berlin, Brussels, and Munich; Order of Leopold. Works: Church in Esthland (1874); Sluice in Holland (1875); Potato Harvest in Esthland (1876); Wharf in Holland (1878), National Gallery, Berlin.—Brockhaus, iii. 220; Müller, 58.

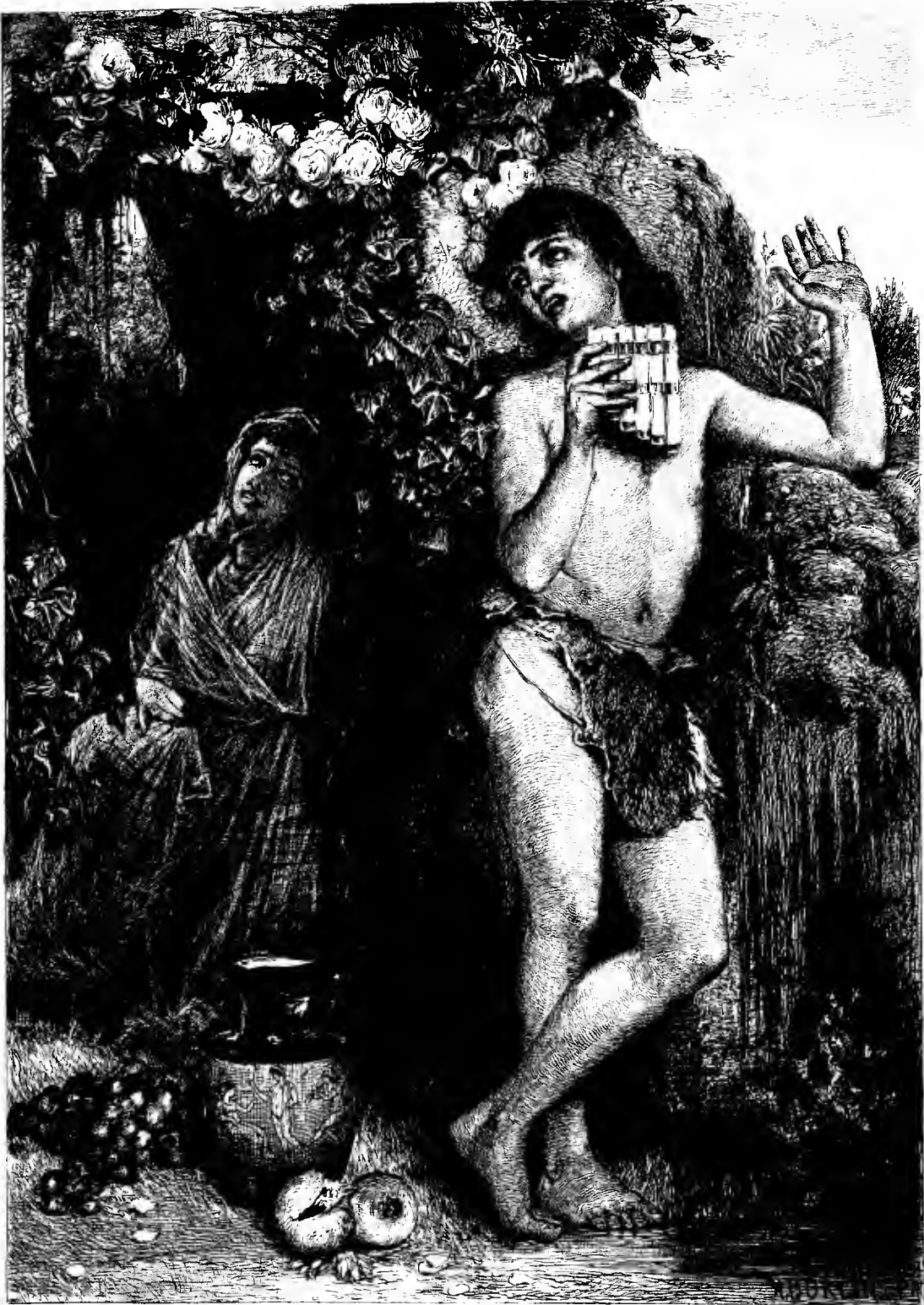
BOCK, HANS, middle of 16th century. German school; fresco painter. His colossal frescos, inside and outside the City Hall of Basle, despite their mannerism, are vigorously treated and have fine landscape backgrounds.—Kugler (Crowe), 271.

BOCKHORST, JAN VAN, surnamed Langen Jan, born at Münster, Westphalia, about 1610, died in Antwerp, April 21, 1668. Flemish school; history and portrait painter; pupil of Jordaens; master in 1633 of the guild in Antwerp, where he had come early in life. His portraits have been compared to those of Van Dyck. Works: David's Repentance, St. Michael's, Ghent; Martyrdom of St. James, St. James's, ib.; Martyrdom of Legion of Thebes, Lille Museum; Coronation of the Virgin, Museum, Antwerp; Triptych with Resurrection, Béguinage, ib.; Finding of the Cross, Augustine ch., ib.;

ARTIST
ARNOLD BÖKLIN

THE SHEPHERD'S LOVE COMPLAINT

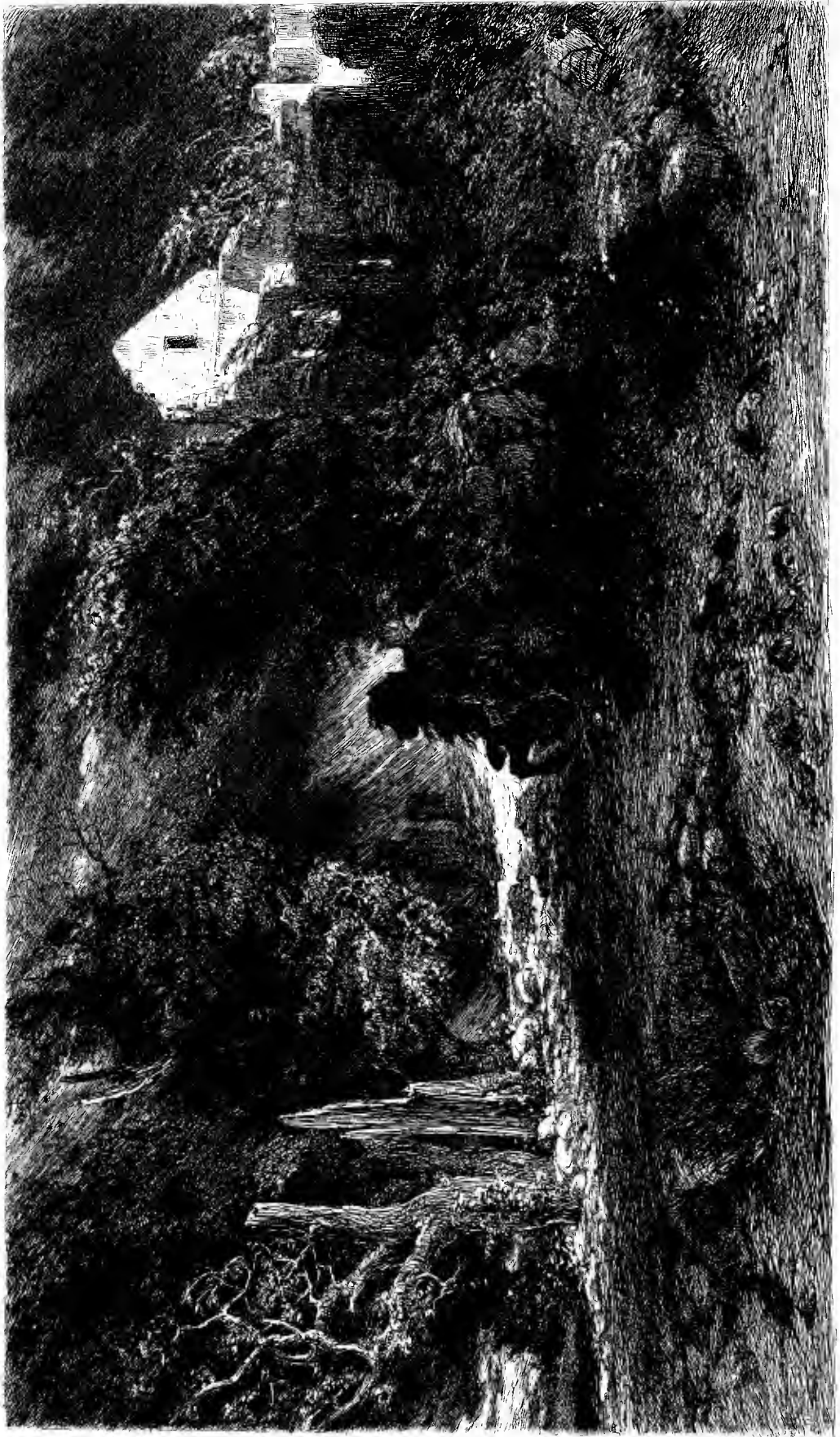
ENGRAVED BY W. HECHT



ARTIST
ARNOLD BÖKLIN

DEATH RIDING THROUGH A HARVEST LANDSCAPE

ENGRAVED BY W. HECHT



BÖCKLIN

Mercury and Hersa, Ulysses and Achilles, Old Pinakothek, Munich; Nymphs and Satyrs, Vienna Museum.—*Biog. nat. de Belgique*, ii. 556; *Gaz. des B. Arts* (1872), vi. 491; *Michiels*, ix. 67, 255.

BÖCKLIN, ARNOLD, born in Basle, Oct. 16, 1827. Landscape and history painter; pupil in landscape painting of Düsseldorf Academy under Schirmer; then studied figure painting in Brussels. Visited Paris, Rome, and in 1853 Basle, whence he went to Munich. Became professor at the art school in Weimar in 1858, but resigned two years later and went again to Rome; lived in Munich in 1871–76, and finally settled in Florence. Works: Venus Reposing, Pan in the Rushes (1857), Munich Gallery; Amazon-Hunt; Sleeping Satyr-Family; Castle on the Sea surprised by Corsairs; Chase of Diana, Basle Museum; The Gods of Greece; Anacreontic Shepherd-Boy; Robbery on Italian Coast; Faun Family; Pietà, Portrait of himself (1871); Fight of Centaurs; Ceres and Bacchus; Panic Terror, Ancho-rite, Portrait of his Wife (1863), Villa by Sea (1869), Old Roman Tavern, Shepherd's Love Lament, Murderer and Furies, Walk to Emmaus, Dragon's Den, Ride of Death, Wood Landscape with Nymph, Ideal Landscape, Shepherdess, Sea-Idyl, Schack Gallery, Munich; Descent from Cross (1876); Isle of the Blessed (1878), National Gallery, Berlin; Triton (1880).—*Brockhaus*, iii. 224; *Müller*, 58; *Pecht*, ii. 180; *Graph. K.*, ii. 77; *Grenzboten* (1879), 397.

BOCKSBERGER (Boxberger), **HANS**, born in Salzburg, in 1540. German school; son and pupil of Hans Bocksberger; painted chiefly battles, hunts, allegories, mythological and historical subjects, in oil and water colours, but especially in fresco, decorating exteriors and interiors of houses in Munich, Augsburg, Ingolstadt, Ratisbon, Passau, Landshut, and Salzburg. Among his works are: Wall paintings at Castle Trausnitz, near Landshut, Bavaria (1579).—*Allgem. d. Biogr.*, ii. 788; *Brockhaus*, iii. 224; *Nagler, Mon.*, iii. 189.

BODE, LEOPOLD, born at Offenbach, March 11, 1831. History painter; pupil of his father, then of the Städel Institute under Jakob Becker, Passavant, Eugen Schäffer, and from 1850 of Ed. Steinle, who influenced him most. In 1858 he travelled in Bavaria and Tyrol, and in 1860–65 assisted Steinle in his frescos in the Cologne Museum. In 1865 and 1875 he visited Switzerland. Works: Scene from Ruth's History (1856); Visitation; Workshop with the Cross, Chronicle of Travelling Scholar, Rudolf von Hapsburg (1868); Edelweiss and Alpine Rose; The Alpine Bride; Scenes from Legend of Charlemagne's Birth, Schack Gallery, Munich.—*Müller*, 60.

BODE, WILHELM, born in Hamburg, in 1830. Landscape painter; pupil of the Vienna Academy; lived for eight years in Munich; studio in Düsseldorf. Works: Autumn Evening in the Mountains, Sunday Morning in Salzburg, Isar-Valley, Morning on the Königsee, View on Kochelsee, On the Haidlinger Heights, From the Eifel, Valley of Lauterbrunn, Morning on the Hintersee, The Rampenwand near Rosenheim, The Hundstod, Perspective in the Bavarian Mountains, Mill on the Brook.—*Müller*, 60.

BODENMÜLLER, ALFONS, born in Munich, Aug. 5, 1847. Genre painter; pupil of Munich Academy under Ramberg and Lindenschmit.—*Müller*, 60.

BODENMÜLLER, FRIEDRICH, born in Munich, Aug. 11, 1845. Battle painter; pupil of Munich Academy, but mostly self-taught. First painted genre and altar pieces, but, having served in the German war of 1870–71 as an officer in the Bavarian army, was led to cultivate his present specialty. Works: Camping in the Rain, Patrol (1871); Fight in the Streets of Bazeilles; Camp near Ingolsheim; Battle of Sedan (1873), Munich Gallery; Battle of Wörth; After the Battle of Wörth; Camp of the French on the Isle of Iges; Storming of Fröschweiler; Elegy (1883).—*Müller*, 60.

BODENSTEIN, JULIUS, born in Berlin, Aug. 4, 1847. Landscape painter; pupil of

BODMER

Berlin Academy under Schütze and Hermann Schnee; went in 1873 to Munich, where he studied under Ad. Lier. Works: View near Trafoi with Glaciers; Approaching Storm in Jura Mountains; Twenty-five Views in the High Alps (1879); Isle of Sylt. Exhibited at Munich (1883) Oyster-Fishing on North Sea, Twilight on Isle of Sylt.—Müller, 60.

BODMER, KARL, born in Zürich, Switzerland, in 1805. Landscape painter, chiefly woods and wooded landscapes; pupil of Cornu. Has travelled in America and other countries with the Prince von Neuwied. Medals: 2d class, 1851; 3d class, 1855 and 1863; L. of Honour, 1876. Works: Indian Costumes and Chiefs (1836), water colours; Forest in Winter (1850), Luxembourg Museum; Dry Leaves (1853); A Pond (1855); After the Rain, March Sunlight, In the Woods (1857); At Bas-Bréau, Morning, Evening (1859); Chickens under Shelter, Terriers in the Broom Fields, Forest of Fontainebleau, Deer Fighting (1861); Family of Bears in the Alleghany Mountains; Wild Turkeys in the Woods, View on the Missouri—water-colours (1863); Last Days of Autumn, Under the Trees (1865); Wild Boars among the Trees (1866); Shelter from the Snow (1867); Fox Terrier (1870); Borders of a Swampy Forest (1872); Quarry of Game (1874); High Woods, Eaux-Fortes (1875); Preliminaries of the Fight (1877); Group of Hack Horses, Nest of Wrens (1878); Boar breaking loose (1879); Volley of Curses (1881). His son and pupil, Henri (born at Barbizon), is also a landscape painter.—Larousse.

BOË, FRANZ (DIETRICH), born at Bergen, Norway, May 28, 1820. Still-life painter; pupil of Copenhagen Academy, and of M. Groenland; settled in 1849 in Paris. Works: Grapes (1850), Louvre; Camellias (1855); Pheasant and Partridge; Eagle devouring Fox; Fishes; Shells; Jewelry; Fruits; Sea-Plants; View of Mountains in Westenaalen (1878).—Müller, 61.

BOEL, PIETER, born in Antwerp, Oct. 22, 1622, died there, Sept. 3, 1674. Flem-

ish school; animal and still-life painter; pupil of Snyders, and of his uncle, Cornelis de Wael. Visited Italy and France, settled in Paris, and became court painter, and very popular, equalling Snyders in composition, and in the drawing and truth to nature of his animals. His pictures are rare: Sporting Dog guarding Game, Old Pinakothek, Munich; Eagle's Repast, Antwerp Museum; Game Piece, Ghent Museum; Dead Game, and others, Madrid Museum; Eagle devouring Roe, Frankfurt Museum; Boar Hunt, landscape, Hague Museum. His son, Jan Baptiste Boel (1650-89), was also a painter in the same line.—Biog. nat. de Belgique, ii. 581; Cat. du Mus. d'Anvers (1874), 52; Michiels, vii. 426; Rooses (Reber), 425.

BOENISCH, GUSTAV ADOLF, born at Soppau, Silesia, Aug. 22, 1802. Landscape painter; pupil of Wach and of Berlin Academy; travelled through the mountains of


1834

Middle Germany and in Scandinavia. Works: Mill on a Pond; Thuringian Village; Bay between Rocks; House in the Mountains; Rocky Landscape in Norway.—Rosenberg, Berl. Malersch., 59.

BOESEN, JOHANNES, born in Copenhagen, Aug. 5, 1847. Landscape painter; pupil of Copenhagen Academy; visited Italy, Switzerland, and France in 1879. Works: Apple-tree in Blossom (1873); Wild Rose-bush (1875); Sunrise; Showers in September (1881).—Sigurd Müller, 44.

BOEYERMANS, THEODOR, born in Antwerp, baptized Nov. 10, 1620, died there, in 1677 or 1678. Flemish school; history and portrait painter; studied Van Dyck's pictures. His colouring is warm and harmonious in tone. Received in guild of St.



Luke, May 17, 1654. Best works: An Ambassador, Pool of Bethesda (1675), The Visit, Antwerp the Nurse of Painters, Fe-

ARTIST
LEOPOLD BODE

THE BRIDE OF THE ALPS

ENGRAVED BY P. HALM



BOGGS

male Head, Museum, Antwerp; Assumption, S. Jacques, *ib.*; Vow of St. Louis of Gonzaga, Nantes Museum; St. Francis Xavier converting an Indian Prince, Jesuit Church, Ypres; Judgment of Paris, Hague Museum.—Ch. Blanc, *École flamande*; *Biog. nat. de Belgique*, ii. 605; Michiels, ix. 3; Rooses (Reber), 331.

BOGGS, FRANK MYERS, born in New York, in 1855. Marine painter; pupil of Gérôme and of the *École des Beaux Arts*, Paris. Two of his pictures purchased by French Government. Studio in Dieppe. Works: Marine—French Coast; Return from Crab-Fishing (1882); Coast Scene—Honfleur (1883); Old Canal at Dordrecht, On the Thames (1884); Port of Honfleur (1885).

BOGH, CARL HENRIK, born in Copenhagen, Sept. 3, 1827. Genre and portrait painter; pupil of Copenhagen Academy, then studied in Paris, 1860–61; travelled in Sweden and Norway. Title of professor in 1873. Works: Country Scene (1854); Horse Dealer (1857); Reunion (1862); Milking Place (1870); Reindeer at the Milking Place (1875), Copenhagen Gallery.—Sigurd Müller, 55; Weilbach, 91.

BOGLE, JAMES, born in South Carolina in 1817, died in 1873. Portrait painter; pupil of Professor Morse in New York, where his professional life was chiefly spent. He painted portraits of Calhoun, Clay, Webster, John A. Dix, Henry J. Raymond, and other distinguished men. Elected an A.N.A. in 1850, and N.A. in 1861.

BOGOLJUBOFF, ALEXIS, born in Government of Moscow in 1824. Marine painter; pupil of St. Petersburg Academy; won, in 1853, the first prize, and went to Düsseldorf, where he studied under Andreas Achenbach. After his return exhibited more than one hundred paintings; became in 1858 member of, and in 1861 professor in, the Academy. Accompanied the Cesarevich on his travels, and in 1866 revisited Germany, where he painted several large historical marines, city-views, and sea-bat-

ties. Decorated with Russian, Austrian, Danish, and Belgian orders. Works: Battle of Sinope (1853); Battles of Grenhane and Petropavlovsk; First Sea-Battle of Peter the Great; Morning after the Storm; Disembarkment; Battle near Hangut in 1714; Peter the Great with his Galleys; Crossing near Rilaco in Finland, Battle near Isle of Oesel in 1819; Views of Naples, Venice, and Amsterdam; Christ walking on the Sea; Christ on Lake of Gennesareth, Ice afloat on the Neva (1873); Roadstead of Cronstadt (1878).—Brockhaus, iii. 241; Müller, 61.

BOHN, GERMANN VON, born at Heilbronn, Württemberg, Feb. 25, 1812. History painter; studied in Stuttgart, then in Paris under Henri Lehmann and Ary Scheffer, and for two years in Rome; then lived in Paris until 1876, when he was appointed court-painter at Stuttgart. Medals: Paris, 1844, 1849; L. of Honour, 1852; Württemberg Crown Order. Works: Death of Cleopatra (1840), Nantes Museum; Hagar and Ishmael (1843), St. Martin de Tours (1844), Tours Cathedral; Romeo and Juliet, Nancy Museum; All Souls' Day, Villa Rosenhain, near Stuttgart; Serenade (after Uhland), Stuttgart Gallery; Hamlet and Ophelia (1849); St. Elizabeth (1866); St. Agnes; The Valkyrie; The Vow, Gelsomina (1868); My Mother's Umbrella (1870).—Meyer, *Con. Lex.*, xviii. 142.

BOILLY, LOUIS LEOPOLD, born at La Bassée, near Lille, July 5, 1761, died in Paris, Jan. 5, 1845. Genre and portrait painter. Began to paint portraits when thirteen, went to Paris about 1787, and it is said painted the incredible number of 5000 pictures, many of them being scenes of the Revolution treated rather from the grotesque than the tragic side.

Arrival of the Diligence (1803), Louvre, Paris; Isabey's Atelier with twenty-four portraits of artists, Triumph of Marat, Lille Museum.—Ch. Blanc, *École française*.

L. Boilly
1801

BOIS

BOIS, CORNELIS DU, flourished about 1650. Dutch school; landscape painter, in the style of Jacob Ruisdael, possibly his pupil. Works: Wood Landscape (1649), Brunswick Gallery; do., Cassel Gallery; do. (attributed to Guillam du B.), Schwerin Gallery.—Riegel, Beiträge, ii. 395.

BOISSELIER, FÉLIX, the elder, born at Dampfal (Haute-Marne), in 1776, died in Rome, Jan. 12, 1811. History painter; pupil of Sieti, or Cieti, an Italian decorative painter, and later of Regnault. Won the grand prize for painting twice successively (1805-06), the two subjects being the Death of Demosthenes and the Return of the Prodigal Son. Went to Rome in 1806, and sent from there his Death of Adonis, now in the Louvre, which was exhibited in 1812, after his death. His younger brother, Antoine Félix, called the younger, was a painter of history and historical landscapes. His Death of Bayard is at Fontainebleau.—Villot, Cat. Louvre.

BOISSIEU, JEAN JACQUES DE, born at Lyons, Nov. 30, 1736, died there, March 1, 1810. Landscape and genre painter; pupil of Lombard, and of Jean Charles Frontier, and formed himself after the Dutch masters; studied also in Paris and Italy. Works: Landscape with Washerwomen, Louvre, Paris; Hilly River Landscape, Valley with River (1773), Berlin Museum.—Larousse, ii. 886; Notice de Tableaux du Louvre (1882), iii. 14.

BOIT, EDWARD DARLEY, born in Boston; contemporary. Marine painter; studied first in Boston, later in Paris under Français; has also lived and painted in Rome. Studio in Paris. Works: La Plage de Villers—Calvados (1876); Beach of Villers—Normandy (1878); Terrace at Grove Farm at Leatherhead—England (1884); Tunbridge Wells—England (1885).

BOKELMANN, LUDWIG (CHRISTIAN LOUIS), born at St. Jürgen, near Bremen, Feb. 4, 1844. Genre painter; pupil of Düsseldorf Academy under W. Sohn; has attained considerable reputation with serious

as well as humorous scenes, and secured a place among the foremost genre painters of



Germany. Medals: London, Vienna (1873), Ghent, Berlin, and Brussels. Works: House of Sorrow (1873); Shoemaker's Apprentice (1873); Extreme Unction (1873); Dawn of Day (1874); Moun-

tebank (1875); Pawnbroker's Shop (1876), Stuttgart Gallery; Failure of a Bank (1878); Camp in Winter-Time; Opening of the Will (1879), National Gallery, Berlin; Last Stage of Election Contest (1880).—Müller, 63; Illustr. Zeitg. (1879), i. 10; (1881), ii. 469; Land und Meer (1884), i. 426; Zeitschr. f. b. K., xv. 48, xvi. 149.

BÖKER, KARL, born at Barmen, in 1836. Genre painter; pupil of the Düsseldorf Academy under Karl Sohn and Schadow; painted at first biblical pictures, but turned to genre subjects; excels especially in humorous scenes. Works: Chastity of Joseph; St. John; Flight into Egypt; Magdalen; Revision of Passport; After School (1866); Crab-Fishing and Repast (1867); The Good Testimonial (1868); Little Recruits (1868); Spectacle-Dealer (1869); Walk to Kirmess (1870); Cupid in the Sculpture Gallery (1871); Canary Bird Seller (1872); Large Hotel-Bill (1873); Children Swinging, Mother's Joy (1875); At the Fair (1876); Great Misery; Christmas-Box; Bird-Thieves arraigned; Your Health!—Müller, 63; Illustr. Zeitg. (1873), i. 255.

BOKLUND, JOHAN KRISTOFER, born at Kulla-Gunnarstorp, Sweden, July 15, 1817, died in Stockholm, Dec. 10, 1880. History and genre painter; studied from 1832 in Lund under Körner, then at the Copenhagen Academy, in 1837 in Stockholm, 1846 in Munich, and 1854 in Paris under Couture; returned to Sweden in 1856, became member of and professor in the

BOKS

Stockholm Academy, and in 1867 inspector of the Gallery and director of the Academy. Painted, at first, scenes from the Thirty Years' War; then turned to historical genre. Much credit is due to him for the organization of the Museums in Stockholm and Lund. Works: Gustavus Adolphus and Axel Oxenstierna; Charles X. and Erik Dahlberg; Faust in his Study; Convent-Yard in Tyrol; Meran Riflemen, Stockholm Museum; Portrait of Queen Louise.—Müller, 63.

BOKS, EVERT JAN, born at Beekbergen, Belgium, April 18, 1838. Genre painter; pupil of Antwerp Academy under De Keyser; studied then in Paris and settled in Antwerp. His specialty is servant's life, which he depicts in the most amusing manner. *Corpus Delicti* (1878) is one of his best works.—Müller, 63.

BOL, FERDINAND, born at Dordrecht, in 1611, died in Amsterdam; buried, July 24, 1680. Dutch school; pupil of Rembrandt, whose studio he entered about 1630, and one of his most



successful imitators. Lived chiefly at Amsterdam, where in 1653 he married Elizabeth Dell. Painted many historical pictures, excelled in portraits, and was an excellent etcher. Among his numerous works in European galleries the best are: Female portrait (1642), Berlin Museum; Saskia, wife of Rembrandt, Brussels Gallery; David's Charge to Solomon (1643), Dublin National Gallery; *Repose in Egypt* (1644); *Jacob's Dream*, Joseph presenting Jacob to Pharaoh, and his own portrait, Dresden Gallery; *Pastor Fido*, and half-length figures of a man and his wife, Baring Collection, London; *Portrait of a Boy*, Castle Howard, England; *Allegory of Peace* (1644), Town

Hall, Leyden; *The Regents* (1649), Leprosenhuis, Amsterdam; do., *Huysittenhuys*; *The Astronomer* (1652), National Gallery, London; *Philosopher*, Dutch Prince in a Car drawn by Goats (1654), Male portrait (1659), Louvre, Paris; two portraits (1669),

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Hague Museum.—C. Vosmaer, *Rembrandt* (Hague, 1877), 138; Kugler (Crowe), ii. 376; De Stuers, 16; Ch. Blanc, *École hollandaise*; Riegel, *Beiträge*, ii. 257.

BOL, HANS, born at Mechlin, Dec. 16, 1534, died in Amsterdam, Nov. 20, 1593. Flemish school; painted landscapes and miniatures, also genre and biblical subjects. Worked for two years for the Elector of the Palatinate in Heidelberg, then until 1572 in Mechlin, next until 1584 in Antwerp, and, after short stays in Bergen, Dordrecht, and Delft, settled in Amsterdam. He excelled in representing subjects reflected in the water, and rocks overgrown with moss and shrubbery; his figures, animals, fruits, and flowers are notable for their truth, good drawing, and finished execution. Works: *Prayer-Book*, illuminated MS., National Library, Paris; small landscapes, Cabinet of

H. Bol pinx

Miniatures, Munich Gallery; do., Berlin Museum.—*Biog. nat. de Belgique*, ii. 626.

BOLANACHI, CONSTANTINOS, born at Heraclium in Candia, March 17, 1837. Marine painter; pupil of Munich Academy, under Piloty; paints effective sea-battles

BOLDINI

and coast-scenes, most of which are bought in England and America. Works: *Battle of Lissa* (1866); *Neapolitan Fishermen*; *Company on Shipboard*; *Ship on Fire in Mid-Ocean*.—Müller, 64.

BOLDINI, G., born at Ferrara, Italy. Genre and portrait painter; studio in Paris. His style somewhat resembles Fortuny's. Works: *A Summer Stroll*; *The Connoisseur*; *The Despatch* (1879); *At the Piano*, Wm. Astor, New York; *Ladies of First Empire*, *Les Parisiennes*, W. H. Vanderbilt, New York; *Spring Flowers, After the Orgie*, A. E. Borie Collection, Philadelphia; *Gossips*, Miss C. L. Wolfe, New York; *Café Pigalle*, J. A. Scudder, St. Louis; *Morning Visit*, C. Crocker, San Francisco; *Song of the Bird*, W. B. Bement, Philadelphia; *Delivering the Despatch*, J. M. Fiske, New York; *Dolce far niente*, J. C. Runkle, New York; *Day Dreams*, A. J. Drexel, Philadelphia; *Kitchen Garden*, D. O. Mills, New York; *Rocking-Chair*, F. Harper, New York; *Expected Visitor*, C. S. Smith, New York; *Parrot*, *Fishing on the Seine*, R. L. Cutting, New York.—*Am. Art Rev.* (1880), 296.

BOLGHARINI. See *Bulgarini*.

BOLOGHINI. See *Bulgarini*.

BOLOGNESE, IL. See *Grimaldi*.

BOLSENA, MIRACLE OF. See *Mass of Bolsena*.

BOLTON ABBEY IN OLDEN TIME, Sir Edwin *Landseer*, Duke of Devonshire, Chatsworth. The Abbot of Bolton, standing at the entrance of the monastery, is intently reading a letter, which a monk, who stands behind him with a tray of bottles and glasses, is also trying to read over his shoulder; in foreground, a man sitting on the steps with a dead stag and wild fowl and two dogs beside him, a girl with a tray of fish, and a boy with herons on his back, perhaps a tenant's tribute or a present from some neighbouring lord. Royal Academy, 1834. Engraved by Samuel Cousins; W. T. Davey.—*Landseer Gallery*.

BOLTRAFFIO. See *Beltraffio*.

BOMMEL, ELIAS VAN, born in Amsterdam, in 1824. Marine and architecture painter; pupil of the Amsterdam Academy; visited Paris, Belgium, Germany, Hungary, and North Italy, and settled in Vienna. Works: *Harbour of Dordrecht*, *Street in Amsterdam* (1866); *View on the Rhine*, *Harbour of Vlissingen* (1867); *Still Water at Amsterdam* (1868); *Rotterdam* (1869); *Storm near Coast*, *Montalbaan's Tower in Amsterdam* (1872).—Müller, 64.

BONAPARTE. See *Napoleon*.

BONAVENTURE, ST., Murillo, Francis Cook, Richmond Hill, Surrey; canvas, H. 6 ft. 2 in. × 3 ft. 8 in. *The Saint*, in grey robe and doctor's cap, sitting in a red chair beside a table, on which are writing materials and a crucifix, holds in his left hand a book in which he is writing. One of Murillo's earliest works. Formerly in convent of S. Francisco, Seville; *Louis Philippe sale* (1853), £135; *Lord Dalling and Bulwer sale* (1873), £257. Old copy: *Duc de Montpensier*, Seville.—*Curtis*, 220, 225; *Ponz*, *Viage*, ix. 99; *G. de Leon*, i. 60.

BONDONE. See *Giotto*.

BONFIGLI (Buonfiglio), BENEDETTO, born about 1425 (?), died in or after 1496. Umbrian school. Lived in Perugia, where he painted in the Palazzo Communale, in 1454–61, a series of frescos illustrating the legends of St. Louis of Toulouse and St. Ercolano. These, which are a mixture of Umbrian and Florentine character, show the influence of Domenico Veneziano and of Piero della Francesca. It is possible that he may have been Domenico's assistant, and have worked in company with Piero. The frescos were approved by Fra Filippo Lippi, and Buonfigli was engaged to continue his work, but the series was still unfinished in 1496. Though much damaged, these frescos prove him superior to any of the Umbrians of his time except Piero della Francesca. According to Vasari, Buonfigli followed his friend and assistant Pinturicchio to Rome and helped him in the decorations of the Vatican, but there is no positive evidence of it. Other



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BONHEUR

examples by him are a Madonna and Saints, and parts of an altarpiece, in the Perugia Academy.—C. & C., Italy, iii. 138; Vasari, ed. Mil., iii. 505; ed. Le Mon., iv. 149, v. 275, vi. 30; Ch. Blanc, *École ombrienne*.

BONHEUR, (FRANÇOIS) AUGUSTE, born in Bordeaux, Nov. 4, 1824, died Feb. 22, 1884. Landscape and animal painter; son and pupil of Raymond B. (died 1853), a meritorious artist. Auguste had little success as a genre painter, but as a landscape and animal painter he attained a considerable reputation. Medals: 3d class, 1852, 1857; 2d class, 1859; 1st class, 1861, 1863; L. of Honour, 1867. Works: *Children in Fields* (1845); *Bath, Happy Mother* (1846); *Interior of Forest* (1852); *Gorges of the Gordanne and of the Puy-Griou* (1853); *Col de Cabre* (1855); *Souvenir of Brittany* (1857); *Herd of Cattle in the Pyrenees, Crossing the Ford, Drinking Place* (1859); *Arrival at Fair, Meeting of Two Herds, Leaving the Pasturage* (1861); *Return from Fair* (1865); *Sleeping Place* (1866); *Souvenir of Pyrenees* (1867); *Environs of Jalleyrac, Shepherd and Sea* (1868), R. L. Cutting, New York; *Souvenir of Auvergne* (1874); *Before the Rain* (1875). Other works in the United States: *Normandy Cattle, James H. Stebbins, New York; Sheep and Shepherdess, R. G. Dun, New York; Cattle at Fontainebleau, H. Probasco, Cincinnati; Le Berger et la Mer, R. L. Cutting, New York; Cattle, H. C. Gibson, Philadelphia; Environs of Fontainebleau, Mrs. A. T. Stewart, New York.*—Larousse.

BONHEUR, JULIETTE (Mme. Peyrol), born in Paris, July 19, 1830. Animal painter; daughter and pupil of Raymond B.; assistant of her sister Rosa in the free School of Design in Paris. Medal at the Exhibition of 1855. Works: *Flock of Geese; Sheep Lying Down* (1875); *The Pool, Mother's Kiss* (1878); *Corner of the Meadow, Waste Lands of Beaugard* (1879); *Pond with Willows, Meadow* (1880); *Stray Cow, Road at Magny les Hameaux* (1881); *Cattle in a Meadow* (1882); *Two Good Neighbours, Sheep on a Plain* (1883); *Inn Stable* (1884);

Sheep and Heather, J. H. Warren, Hoosac Falls, New York; Sheep-Farm, J. Carey Coale, Baltimore.

BONHEUR, (MARIE) ROSA, born in Bordeaux, March 22, 1822. Animal painter; daughter and pupil of Raymond B.; began by copying in the Louvre, afterwards made studies and sketches near Paris. Her first two pictures, exhibited at Bordeaux in 1841, attracted much attention and were followed by others which established her world-wide fame. During the Franco-Prussian war her studio and residence were respected by special order of the Crown Prince of Prussia. Since 1849 she has been director of the Paris free School of Design for Young Girls, which she founded. Elected member of Antwerp Institute in 1868. Medals: 3d class, 1845; 1st class, 1848, 1855; 2d class, 1867; L. of Honour, 1865; Leopold Cross, 1880; Commander's Cross of Royal Order of Isabella the Catholic, 1880. Works: *Two Rabbits, Goats and Ram* (1841); *Horse for Sale, Grazing Cow, Cattle at Pasture, Twelve Cattle pieces* (1845); *Herd* (1848); *Ploughing in the Nivernais* (1849), Luxembourg Museum; *Horse Fair* (1853); *Hay Harvest in Auvergne* (1855); *Mare, Rain on the Seashore, Shepherd in Béarn, Ponies from the Isle of Skye, Scotch Shepherd* (1867); *Painter* (1868); *Sheep at Pasture* (1871); *Forest of Fontainebleau* (1873); *Meadow near Fontainebleau, Monarch of the Glen, Pack of Wild Boars* (1879); *Foraging Party, On the Alert* (1881); *Lion at Home* (1882). Works in United States: *Study of Hound, Weaning the Calves, Miss C. L. Wolfe, New York; Rendezvous de Chasse, Shepherd and Flock, August Belmont, New York; Ready for Market, James H. Stebbins, New York; The Old Monarch, Noonday Repose, Ready*



BONIFAZIO

for the Hunt, Flock of Sheep, W. H. Vanderbilt, New York; Sheep—Scotch Landscape, Pyrenees—Landscape and Sheep, W. Rockefeller, New York; Landscape with Sheep, T. R. Butler, New York; Scotch Sheep, Mrs. Paran Stevens, New York; *Horse Fair*, Mrs. A. T. Stewart, New York; Cattle and Dog, H. Probasco, Cincinnati; Sheep, A. E. Head, San Francisco; Scotch Cattle, J. T. Martin, Brooklyn; *Maternal Solicitude* (1845), L. Tuckerman, New York; *Deer in Fontainebleau*, Mrs. R. L. Stuart, New York; Sheep, D. O. Mills, New York; *Highland Sheep*, H. C. Gibson, Philadelphia; *The Conversation* (1858), Andalusian Bulls (1867), W. T. Walters, Baltimore; *Cavaliers caught in a Shower*, Samuel Hawk Collection, New York.—Meyer, *Gesch.*, 761; Müller, 64; Larousse; *Portfolio* (1875), 98; Hamerton, *French Painters*; Montrosier, *Artistes modernes*.—*Century* (1884), xxviii. 833.

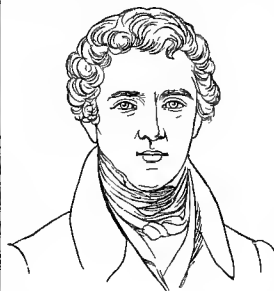
BONIFAZIO BEMBO. See *Bembo*.

BONIFAZIO VENEZIANO, born in Venice, flourished 1555–1579. Venetian school; probably son of Bonifazio the elder or younger. Works: SS. Jerome and Margaret, SS. Bruno and Catherine, SS. Barnabas and Sylvester, SS. Anthony and Mark (1562), *Madonna in Glory with Saints*, Venice Academy.—Lermolieff, 215; Morelli (Richter), 178, 184.

BONIFAZIO VERONESE, the elder, born in Verona about 1490, died in 1540. Venetian school; pupil of Palma Vecchio, but closely imitated Titian. Forms clear and rounded; lights and shadows distinct; for colour one of the first Venetian masters. Works: *Madonna with Saints* (attributed to Palma), Casa Andreossi, Milan; *St. John*, *St. Joseph*, etc., Ambrogian Library, Milan (attributed to Giorgione); *Holy Family and Saints*, Palazzo Colonna, Rome; do. (1533), Palazzo Ducale, Venice; do., Palazzo Pitti, Florence (attributed by C. & C. to a Trevisan); *Finding of Moses*, Dresden Gallery.—Kugler (Eastlake), ii. 543; Lermolieff, 215; Morelli (Richter), 184; Ridolfi, i. 369; Lübke, *Gesch. ital. Mal.*, ii. 565.

BONIFAZIO VERONESE, the younger, born in Verona about 1490, died in Venice, Oct. 19, 1533. Venetian school; near relative, perhaps brother, of the above. Pupil of Palma Vecchio, but close imitator of Bonifazio the elder, with whom he painted many pictures. Works: *Supper at Emmaus*, Brera, Milan; *Christ and the Apostles*, *Christ enthroned with David and SS. Mark, Louis, Dominic and Anna* (1530), Venice Academy; *Christ in the Temple*, Palazzo Pitti, Florence; *Supper at Emmaus*, Uffizi (attributed to Palma); *Prodigal Son*, Borghese Gallery, Rome; *Adoration of Shepherds* (attributed to Palma), *Virgin and Child with Saints*, Dresden Gallery.—Lermolieff, 215, 221; Morelli (Richter), 184; Kugler (Eastlake), ii. 543.

BONINGTON, RICHARD PARKES,



born at Arnold, near Nottingham, Oct. 25, 1801, died in London, Sept. 23, 1828. His father, a poor portrait painter, took him, when only fifteen years old, to Paris, where the boy procured

permission to copy in the Louvre. He became a student in the *École des Beaux Arts*, and in 1819 entered the studio of Baron Gros. After obtaining a considerable reputation in Paris and winning the gold medal (1824) for a marine subject, he went to Venice and painted there some elaborate pictures both in oil and water colours, which won him fame and many commissions in England, but his promising career was cut short by death, the result of a sunstroke. Though he painted chiefly landscape and marine views, he also executed figure subjects with much skill, and his influence on the French school of genre and dramatic art was great. Works: *Column of St. Mark* in Venice, National Gallery, London; *Henri IV.* and the Spanish Ambassador, Collection



R.P. Bonnyton

Too like the Lightning, which doth cease to be,
Ere one can say — It lightens! Shakspeare



LAFOSSE
1867.

Bonnaly



BONNAT

of Sir Richard Wallace; Francis I. and the Duchesse d'Etampes, Park of Versailles, Louvre.—Ch. Blanc, *École anglaise*; *Cat. Nat. Gal.*; Cunningham; *Art Journal* (1858), 137.

BONNAT, LÉON (JOSEPH FLORENTIN), born at Bayonne, in 1833.

Genre and portrait painter; pupil in Madrid of F. de Madrazo and in Paris of Léon Cogniet; also studied four years in Italy, where he painted many small pictures of Italian life, for



which he is best known. Has painted several religious pictures for the Government. Second grand prix, 1858; medals: 2d class, 1861, 1863, and 1869; of honour, 1869; L. of Honour, 1867; Officer, 1874; Commander, 1882; Member of Institute. Works: Good Samaritan (1859); Adam and Eve finding the Body of Abel (1860), Lille Museum; Mariuccia (1861); Pasqua Maria, Martyrdom of St. Andrew (1863); Pilgrims at Foot of Statue of St. Peter (1864); Italian Boy Begging (1864); Antigone leading her Blind Father (1865); Neapolitan Peasants at the Farnese Palace (1866); St. Vincent de Paul taking the Place of a Galley-Slave (1866); First Steps of Childhood, Tenderness, Fellah Woman, Street in Jerusalem (1870), Assumption (1869); Sheikhs of Akabah, Woman of Ustaritz (1872); Turkish Barber, Sherzo (1873); *Christ on the Cross* (1874); Negro Barber, Wrestling of Jacob (1876); Job (1880); Martyrdom of St. Denis (1885). Works in United States: Girl of Albano at Fountain, Miss C. L. Wolfe, New York; Italian Girl, August Belmont, New York; Roman Girl, W. Rockefeller, New York; Don't Cry, J. J. Astor, New York; Little Contadina, J. A. Brown, Providence; Elder Sister, H. P. Kidder, Boston; Italian Mother and Child, H. C. Gibson, Philadel-

phia; Arab plucking Thorn from his Foot, W. H. Vanderbilt, New York. Among his portraits are: M. Thiers (1877), Victor Hugo

(1879), President Grévy (1880), Léon Cogniet (1881, Luxembourg), Hon. L. P. Morton (1883).—*Gaz. des B. Arts* (1881), xxiv. 32; Menard; *Portfolio*, 1875.

L. Bonnat.

BONNEFOND, JEAN CLAUDE, born in Lyons, about 1790, died there, June 27, 1860. Genre painter; pupil of Revoil; won the first prize in Lyons school of art in 1813; then went to Paris and afterward to Italy. Succeeded Revoil in 1831 as director of the Lyons school of art. Medals: 2d class, 1817; 1st class, 1827; L. of Honour, 1834; Corresponding Member of Institute, 1854. Works: Bed-Chamber, Little Savoyards (1817); Poultry Merchant, Blind Man (1819); Blacksmith (1822), B. Delesert; Return of Little Savoyards, Country Scene in Spain, Room to Let (1824), Lyons Museum; Tired Pilgrim Woman helped by Monks, Shepherds and Shepherdesses in Roman Campagna (1827); Ceremony of Holy Water in a Greek Church (1831), Lyons Museum; Wounded Pilgrim Woman, Greek Officer wounded in Ruins of Missolonghi, Christ on the Cross, Court-House, Lyons; Roman Gleaner, Vow to the Madonna.—Larousse.

BONNEFOY, HENRY, born at Boulogne-sur-Mer (Pas-de-Calais); contemporary. Landscape painter; pupil of Léon Cogniet. Medals: 3d class, 1880; 2d class, 1884. Works: June in Denmark, Monsieur, Madame et Bébé (1880); Delinquents, October Evening (1881); Playing Truant, The Ox and the Frog (1882); In the Woods (1883); September Morning, June in the Wood (1884); Derrière l'Oreille, On the Border of the Pool (1885).

BONNEGRACE, CHARLES ADOLPHE, born at Toulon, April 2, 1812, died in 1882. History and portrait painter; pupil of Baron Gros. Medals: 3d class, 1839; 2d class, 1842; L. of Honour, 1867. Works: St. Peter in

BONONE

Prison (1839); Christ in the Tomb (1840); St. Laurence the Martyr (1853), ordered by State; Christ among the Doctors (1855), Toulon Museum; Manna in the Desert (1861), St. Louis en Ile; Daphnis and Chloe (1857); Cupid and Psyche (1859); Modesty conquered by Love (1861), ordered by Emperor; Birth of Venus (1875). Portraits of Anatole de la Forge, Théophile Gautier, George Feydeau, Count Flahault, Mme. Grisi, of himself (1873).—Larousse.

BONONE, CARLO, born in Ferrara, in 1569, died there, Sept. 3, 1632. Lombard school; pupil of Giuseppe Mazzuoli, and at first followed his manner; but after visiting Bologna and Rome adopted the style of the Caracci so successfully that he was called the Caracci of Ferrara. In his larger works he resembles Paolo Veronese, whose pictures he studied in Venice. He was a rival, all his life, of Ippolito Scarsella. Many of his works are in the churches of Ferrara, *e.g.*, Patriarchs and Prophets in the Choir of S. M. in Vado; Marriage at Cana, Ateneo; Arisen Christ and Saints, S. Benedetto.—Burckhardt, 786, 797; Lanzi, iii. 214; Ch. Blanc, *École ferraraise*.

BONSIGNORI, FRANCESCO DI ALBERTO, born in Verona, in 1455, died at Caldiera, near Verona, July 2, 1519. Lombard school; brought up in the Veronese school, he came under the influence of Mantegna at Mantua after he had formed a manner of his own, and acquired such proficiency that the Marquis Francesco Gonzaga gave him in 1487 a house and a salary, and retained him in his service until his death. He painted history, portraits, architecture, and animals; was called the modern Zeuxis. His earlier style is more like that of Montagna, or of Buonconsiglio, than that of Mantegna, but at the close of the 15th century he had become an imitator of Mantegna. Still later he shows the influence of Lorenzo Costa. His second manner is well illustrated in St. Louis and St. Bernardino, Brera, Milan; St. Sebastian, S. M. delle Grazie, Mantua; March to Calvary,

Academy, Mantua; Portrait of a Venetian Senator, National Gallery (1487), London; Madonna and Saints, Sir A. H. Layard, London; and Christ carrying his Cross, Doria Gallery, Rome. In his last style are: Vision of Christ to the Nun Ozanna, Mantua Museum; and Madonna between Saints, chapel of S. Biagio, church of SS. Nazaroo Celso, Verona, painted in 1514–19.—C. & C., N. Italy, i. 474; Ch. Blanc, *École lombarde*; Bernasconi, 250; Lübke, *Gesch. ital. Mal.*, i. 480.

BONVICINO, ALESSANDRO. See *Moretto*.

BONVIN, FRANÇOIS SAINT, born at Vaugirard, near Paris, Sept. 22, 1817. Genre painter; self taught; studied Dutch painters in the Louvre, then painted subjects from the life of the working classes of Paris. Medals: 3d class, 1849; 2d class, 1851; L. of Honour, 1870. Works: Ave Maria, The Cook, The Piano, Men Drinking (1849); Orphans' School (1850), Langres Museum; Woman Knitting (1851); Charity (1852), Niort Museum; Class of Little Ones (1852); Regimental School (1853), ordered by State; Woman Reading (1853); Nuns Knitting, Low Mass, belongs to State; A Cook (1855); The Blacksmith (1857), bought by State; Letter of Recommendation, ordered by State; The Gossip, The Reader (1859); Interior of Wine-Shop (1861), bought by State; Nuns returning from Church, bought by State; Copper Fountain, Apprentice's Breakfast (1863); Attributes of Painting and Music, Poor Bench (1865); Grandmother's Coffee (1866); Clergy distributing Food, Old Woman Reading (1867); Letter of Introduction, Frying Herring (1868); Nun Knitting, Young Designer (1869); Ave Maria, Morning in the Pasture (1870); The Refectory, The Laboratory (1873); The Alembic, The Pig, School-Boy kept in (1875); Gravesend, Abandoned Boat (1876); A Thatcher who has fallen (1877); Shoemaker's Apprentice, Autumn Evening at Port Marlyt (1878); During Vacation (1879); Corner in a Church (1880).

