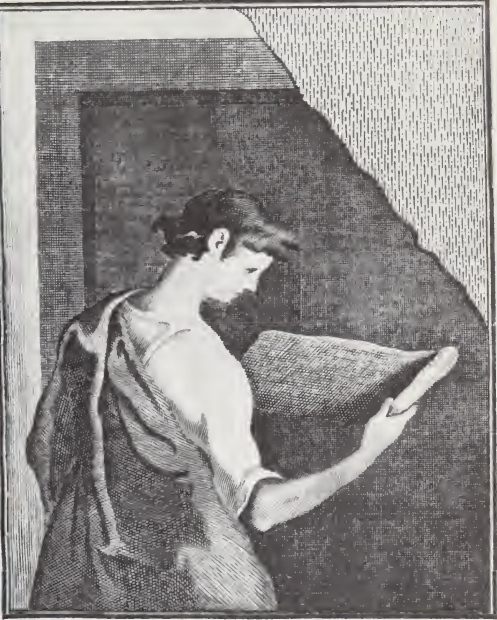


*Painters and  
Their Works*



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VENUS AND CUPID, BY LELIO ORSI DA NOVELLARA ("J. B., 8 × 6½, No. 468").

*No. 46 in the Fifth Night's Sale of John Barnard's Collection, Feb. 21, 1787.*

Greenwood, the Auctioneer, in his preface, says: "On the Drawings of Mr. Barnard's Cabinet he wrote in the border that surrounds them 'J. B.' full on the back of the Drawing the same, always larger, with the size of the Drawing in figures, accompanied with the number, which was done as far as eleven hundred."

PAINTERS  
AND  
THEIR WORKS:

*A DICTIONARY OF GREAT ARTISTS,  
WHO ARE NOT NOW ALIVE,*

GIVING

THEIR NAMES, LIVES, AND THE PRICES PAID FOR  
THEIR WORKS AT AUCTIONS.

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BY RALPH N. JAMES.

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IN THREE VOLS.

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## PREFACE.

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THE object that was kept constantly in view while the articles were being published, which are now reprinted with many additions, was to give the latest information regarding artists the merit of whose works has rendered their names more or less celebrated, with lists of the prices at which their pictures have been sold by auction.

Few persons who have not studied the subject are aware of the very large number of painters who have lived and worked in Europe since the revival of painting in the thirteenth century, or that the names of many of those mentioned in the dictionaries are all that remains to prove that they existed. This remark is peculiarly applicable to painters who worked in Flanders and Holland. Guicciardini, writing in 1567, says that there were then more painters in those two countries than in all the others taken together. In every case information regarding a painter has been sought in the best and latest books published in the country in which he was born.

Experience having shown that any attempt to place compound surnames under the headings *de, des, di, del, dei, etc.*, only adds to the difficulty of finding them, a system of cross references, similar to that used in Siret's and the best foreign dictionaries, has been adopted in this work. The author trusts it will render the task of finding those names comparatively easy; and his best thanks are due to Mr. W. BAKER-BARTLETT for the kind assistance he has rendered in that somewhat complicated matter.

R. N. J.

London, May, 1896.



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# PAINTERS AND THEIR WORKS.

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## INTRODUCTION.

ALTHOUGH the expression "The Old Masters" has become habitual, it is, in reality, very misleading for those who have not studied the history of Art. Without going back to pre-historic times, if artists were classed with anything like correctness, the Egyptians would be "The Old Masters"; for it would be easy to show that during more than three thousand years there has been a succession of painters, and that "The Revival of the Arts" and "La Renaissance" simply indicate a time when certain styles of Art, that had existed long before the fourteenth century, were imitated. The works of the masters who lived in Europe in the Middle Ages have almost disappeared through neglect or ill-usage. Yet enough of them still remain to show that, whether they executed their works in tempera, fresco, miniatures, or by some other means, there never was a time, since history began, when there were not any painters of pictures.

Of the works of those masters which have come down to our time, and can be carried from place to place, the oldest are painted in miniature on vellum, in tempera on panels, or upon fine canvas glued on to panels. Subsequently the use of canvas alone became more general, and first in Italy. It was usual among artists who lived between the fourteenth and seventeenth centuries, and probably before, for the pupil most recently admitted into the school of a master to prepare the panels, canvas, or colours, and to do all the rough work of the school. At the same time he learned to draw, and to do any coarse paintings that were ordered from his master. By these means he gradually became a master of his art, and the admirable state of preservation in which many pictures are, that

have been painted three or four hundred years, shows the advantage of such a system. Colours were mixed with water, glue, gum, the juice of shoots of the fig-tree, etc., to enable the artist to stain paper or plaster, or to make colours adhere to the vellum, paper, plaster on walls, or canvas coated with plaster. All of these were pictures painted in water-colours. To these must be added those executed in what is termed encaustic, in which the colours are mixed with wax, and blended by the use of a hot iron.

There are still in existence a large number of such pictures—miniatures, pictures on panels or canvas, and frescoes on walls—executed with the mixtures which were in use before Van Eyck, about 1410, changed the old method of painting with oil. This alteration may very probably have consisted principally in grinding the colours with the oil on a marble slab, instead of simply stirring them up with the oil, as that had certainly been done, for painting woodwork, at a much earlier period. The mixing of varnish with the colours also came into use for fine painting about the same time, but there can be no doubt that, like that of oil, the use of varnish for coarse work had long been common. The accounts of expenses at the Château de Fontainebleau, in France, for 1537-40, show, also, how early varnish was used for pictures which had been painted with some other fluid. It is stated that the Italian painter, Primaticcio, was paid 11 livres for having, “during the month of October, washed and cleaned the varnish of four large pictures by Raphael d’Urbino,” namely, the “S. Michael,” “S. Marguerite,” “S. Anne,” and the portrait of the “Vice-Queen of Naples.” These pictures are now in the Louvre, and as the 11 livres which Primaticcio received represented about £10 of our money, it is probable that he did more to them than wash them with a sponge and cold water. It must not be forgotten that this occurred only twenty years after the death of Raphael.

In connection with this early restoration of pictures, a few words of advice to persons who purchase pictures may perhaps not be out of place.

The principal things to be attended to when buying a picture by an Old Master are, to observe carefully whether the paint has been rubbed off the panel or canvas, and parts of either repainted, or whether the paint was originally laid on thinly. Of course, if the paint has been rubbed off a restorer must repaint, but this was often done so carelessly that a large old repaint as big as a halfcrown covers a hole no bigger than a sixpence. With the exception of the paint being rubbed off and the general darkening

of a picture painted on a red ground, almost any injury can be repaired by a skilful cleaner and restorer.

We will now pass on to what it is necessary that our readers should know about drawing and design, which form the foundations of painting.

That a perfect mastery in drawing is the most essential accomplishment of an artist, is a truth which has been long accepted. Winckelmann asserted "that drawing will always be to the painter that which Demosthenes said action was to the orator: the first, the second, and the third quality." It is no less evident that, to become a good judge of works of Art a sufficient knowledge of the forms of the objects represented in designs and pictures is absolutely necessary. Nevertheless, such a knowledge alone will afford us little assistance in deciding to which artist a work is to be attributed; for it will be found that the peculiarities of drawing, an acquaintance with which is of great assistance in forming a correct opinion, lie in many minute differences—in those which affect the general forms, the character of the heads, the touch, the effects of light and shade, etc. As we recognise a handwriting with which we are familiar by certain forms and combinations of letters, so, however well a pupil or an imitator may acquire the general style of composition and design of another artist, it will always be possible to distinguish the drawing of the imitator from that of the original master. Like two men who speak the same words, but with a different accent, or who use a different expression to convey the same idea, one will lengthen the figure or certain limbs more than the other, will mark more forcibly a particular feature of the face, give to certain joints of the hands and feet a peculiar development, employ more or fewer lines in a sketch to produce a similar result, or thicken a line in a different part.

It is not possible to say whether the great improvements in painting which mark the fourteenth century as the commencement of an advance in the art, were first made in Italy, Germany, Flanders, France, or Spain. Each country has produced warm partisans who have claimed the honour for their own. Italy, however, has certainly contributed many more examples to modern collections than any other country; but we must not forget that no decided change in the form of worship took place there, and that it is quite impossible to form any estimate of the number of pictures of sacred subjects which were destroyed in Germany, Holland, and England in the sixteenth and seventeenth

centuries, or in France in the eighteenth. At the same time the mass of Italian and Flemish pictures was increased by the habit some artists had of employing pupils to copy their works.

In Spain and Portugal painting followed very much the same course as in the rest of Europe until the sixteenth century, when the artists of both countries began to visit Italy. The trade with the West Indies also caused many rich Italians and Flemings to settle in the Peninsula, and either bring with them or import fine works of art from their native lands, which were studied by Spanish artists, especially at Seville.

The great change that took place in Italian art in the fifteenth century, and rather later in the other countries, was the result of the study of classical literature which drew attention to old Greek Art. Although that of nature was not discarded, it soon held a subordinate position in the education of artists. The consequences which were produced by the change are too well known for it to be necessary to dwell upon them. Very similar changes were brought about in France and in England, at the end of the last century, by nearly the same means.

On the other hand, in the Netherlands, especially in Holland, nature was the chief or only object of study in the seventeenth century. The effect of this, as far as colouring went, was admirable, yet it limited very much the subjects which could be painted, and tended, together with the change in religion, to exclude those taken from sacred and classical history.

To combine the two great divisions of study—those of nature and the ideal—has since become the aim of academies and students. The importance attached to one or the other has varied very much in different countries. It is that in which they have chiefly differed. It must also be remembered that, if Art is the interpretation of nature, there are degrees in the conception and production of the true and beautiful, and that artists of the second rank have occasionally produced works very superior to those they painted habitually.

When studying a large collection of pictures it is always useful to bear in mind these facts and the effects of national character.

It is hardly an exaggeration to say that colouring is as old as man. Substances which produce the three primary colours, red, yellow, and blue, and even green, black, and white, are found all over the globe, and were used by man when he was still a savage to decorate his body, or to render more like his first rude imitations of things. As he advanced towards a more civilised state,

he employed them to embellish his gods or the buildings in which they were enshrined, and colouring was done by priests and persons who worked under their direction. That in Egypt and the ancient kingdoms they should have regulated the colours which were to be used under certain circumstances, is not surprising; but what is remarkable is, that when painting became a profession, artists were everywhere satisfied, generation after generation, to lay on colours within a hard outline. They went on correcting the outline, making it more and more delicate, yet, until a comparatively late period, none appears to have trusted entirely to difference of colours and shadows in producing without outline what he wanted to represent. Until, however, that change took place, it was not likely that the art of colouring objects as they appear to the human eye would make any great progress. It is not easy to find evidence as to when this alteration occurred, for the use of a hard outline constantly re-appears until the thirteenth century, and even later.

Considering the degree of perfection to which the Greeks had pushed sculpture and other arts, more than three centuries before the Christian era, it is very probable that they had made equal progress in colouring, but it has not been proved. What Pliny or Lucian, men who lived four or five hundred years after the time of Apelles, have written about the matter is of little value. They were farther removed from the times of the great Greek artists than we are from those of Masaccio and Raphael. The processes of painting adopted by the Greeks probably did not enable them to produce works sufficiently permanent to resist the effects of time, and were less so than those used by the Italians. Moreover, all that has been discovered at Pompeii and elsewhere, although executed much later, has faded very rapidly when exposed to strong light.

It is, therefore, only from the earliest manuscripts extant, and by guessing what were the drawings from which the mosaics of the first centuries of the present era were worked, that we can form any idea of the state of the art of painting at that period. When, in 330 A.D., Constantine the Great transferred the Government of the Roman Empire to Byzantium (the ancient name of Constantinople), the style of art which prevailed there acquired the name of "Byzantine," and for centuries it influenced art in Italy and the countries north of the Alps. Many Byzantine pictures appear also to have been copies or new versions of older classical works. Gradually Byzantine art became more and more

mechanical, and the richness produced by beautiful colours and gold, which are to be found in the early Byzantine works, was replaced by others that are inferior, and the faces of the stiff and attenuated figures introduced, after being coloured orange or brick-red, became pink with green or olive shadows. Of this style the traditions have, however, been preserved to the present time at Mont Athos, and are to be recognised, in a degenerate form, in the devotional pictures common in Russia. The Byzantine style was superior to that of Western Europe in the ninth and tenth centuries, and as its influence slowly declined in Italy, there arose what is termed the Romanesque. This can be most easily traced in illuminated miniatures and mosaics. In architecture it was the style that immediately preceded the general use of the pointed arch, and its object in painting was rather to embellish architecture than to produce effective pictures. While speaking of that time, it may be useful to observe that early portable pictures are not necessarily Greek because they bear inscriptions in Greek, as Barnaba and Bizzamano, Florentines who painted in 1150-1180, used Greek for the inscriptions on their pictures; so also did some of the early Venetians. Portable pictures by Italians which were painted much before 1200 are, however, very rare. Still, from the time when the earliest were painted, the improvement in colouring, if slow, was general and continuous. Whether Pisa, Siena, or Florence produced the artists who effected the change, is not very material. This style prevailed from about A.D. 900 to 1200.

In Germany the treatment of subjects in pictures which had been rather national than Greek was extremely rude until Otho II. married, in 972, the Greek princess Theophano, and the Byzantine style produced a change in German art. It is very difficult to give in words an idea of the difference between miniatures which are purely Byzantine and those of Western Europe. Perhaps it will be best done by saying that while many of the latter are very rich, they are less overloaded with ornament, and the forms of the figures are fuller and more natural. The French and Spanish miniatures of that time are even ruder than the German, and inferior to both the English and the Flemish in design and colouring.

We must now return to the end of the twelfth century—about 1200. From that date there was a steady advance throughout Western Europe in the art of painting pictures, as regards composition, design, and colouring, which lasted until the sixteenth



century—nearly to 1600. After that there were great painters : in Italy the Carracci and Guido Reni ; Rubens and Van Dyck among the Flemings ; Velasquez and Murillo in Spain ; and Nicolas Poussin and Claude Lorraine in France ; but they profited ably by what their predecessors had discovered, rather than added anything themselves to the advancement of the art of painting pictures. In fact, it is only within the last hundred years that any real progress has been made, and that in water-colour painting—a branch of art the capabilities of which were quite unknown to the older masters. If we reflect on what they did in fresco this is very wonderful, but it is no less true. How far what may be described as the chemistry of painting will improve the art by the new colours it has produced, is very uncertain. All the greatest colourists, Titian, Rubens, and our own Gainsborough, used very few colours—six or eight in all.

We are inclined, however, but do not state this as a fact, to think that the effect of a picture does not depend entirely upon how it is coloured, nor upon the light under which it is seen, but, to a certain extent, upon the eyesight of the person who looks at it. We mean, that one person sees an object redder, or more yellow, or more blue than it really is, and that if the person who sees red is most pleased with a picture in which the other two primary colours, yellow and blue, predominate, that may account for difference of taste. Certainly many artists appear, when several works by the same master are hung in a row, to have seen nature more red, yellow, or blue than it is.

We will now pass on to the lives of the most distinguished painters, arranging them alphabetically, and not classifying them according to schools or birthplaces. Few things are more bewildering to the general reader than to be told that this artist belonged to the Roman, that to the Venetian, School. He naturally concludes that all the painters in Rome or Venice painted in the same style ; and when he is told, moreover, that such an artist was influenced by another school, however much he may be impressed with respect for the ingenuity of critics, he is certain not to understand what they mean.



## PART I.

IN order to avoid the repetition of such words as “born,” “died,” etc., the following abbreviations will be used: B., born (place and date); D., died (place and date); S., scholar of (name of master); I., imitated (name of artist); P., painted (history, landscape, etc., as the case may be). The date immediately preceding the price refers to the period at which a picture was sold, and not to that of its execution.

**Aalst (Evert van).**—B. Delft, 1602; d. 1658; s. master not known; p. dead game, flowers, etc., with great truth. His works are rare, but pictures by him are to be found in the museums at Munich, Berlin, Dresden, Florence, and The Hague. Some are painted on a clear, white ground.

**Aalst or Aelst (Willem van).**—B. Delft, 1620; d. Amsterdam, 1679; s. his uncle, Evert van Aalst; p. fruit and flowers, dead game, and still life in general. He travelled into France and Italy, where he was employed by the Grand Duke of Tuscany, and was known there as Guiglielmo; he returned to Holland in 1656. W. van Aalst surpassed his uncle in the arrangement of the objects in his pictures, in colouring, and in the transparency and delicacy of his painting. Like those by his uncle Evert, nearly all the finest pictures of William van Aalst are in public galleries, among which we may name: “Flowers,” dated 1663, and “Still Life,” 1671, both at The Hague; and “Fruit,” dated 1676, in the National Gallery, London. Pictures by William have been sold as follow, but such prices do not show what one of his fine works would produce in an auction:

		£	s.	d.
Dead Birds, in Van Marck's sale	... 1779	...	5	0 0
Grapes, Peaches, Insects, in E. Coxe's sale	... .. 1807	...	16	16 0
Still Life	... .. 1836	...	3	10 0
Dead Game	... .. 1836	...	7	0 0

			£	s.	d.
Dead Birds and a Dead Hare ...	...	1848	...	33	12 0
Dead Game ...	...	1860	...	17	6 6

**Aartsen** or **Arijaensz (Pieter)**.—B. Amsterdam, 1507 ; d. Amsterdam, 1573 ; s. Allard Klaazen ; p. kitchens, old cooking utensils, which are highly finished ; and later, sacred subjects, and architecture in a bolder style. Known in Italy as Pietro Longo. An excellent painter, whose works are to be met with in all the chief galleries. His sons and grandsons were also painters. A picture by Aartsen, "An Interior," in Clay's sale, 1813, realised 13s.

**Abbate (Niccolò dell)**.—*See Niccolò*.

**Abbott (Francis Lemuel)**.—B. in Leicestershire, 1760 ; d. 1803 ; s. Frank Hayman ; p. portraits. Exhibited at Royal Academy, 1788-1800. Painted several portraits of Lord Nelson ; also one of Admiral Sir Peter Parker, which is at Greenwich. The heads in his portraits are said to have been very good likenesses. Many by him were engraved by V. Green and others. Portraits by Abbott have been sold as follow :

			£	s.	d.
Simon Taylor, in G. W. Taylor's sale	1832	...	31	10	0
Lord Nelson, sale at Messrs. Christie's	1834	...	31	10	0

**Abel de Pujol**.—*See Pujol*.

**Abildgaard (Nikolaj Abraham)**.—B. Copenhagen, 1744 ; d. 1809 ; s. his father, Søren Abildgaard ; p. historical and poetical subjects. Went to Italy about 1767 ; studied the works of Michael Angelo, Raphael, and Titian ; returned to Denmark in 1777 ; and from 1802 to 1809 was Director of the Academy at Copenhagen. Thorvaldsen, the sculptor, was much influenced by his advice. Nikolaj Abildgaard is held to be the greatest painter that Denmark has produced. The subjects of his principal works were taken from ancient poets. Unfortunately, many of his pictures perished in the great fire which consumed the Palace of Christiansborg in 1794. The sketches he made for them are, however, in the Gallery at Copenhagen.

**Abshoven** or **Abtshoven**.—*See Apshoven*.

**Achtschelling** or **Achtschllinck (Lukas)**.—B. Brussels, 1626 ; d. Brussels, 1699 ; s. P. van der Bocht, or Vadder ; p. landscapes. The figures in his pictures are often by other artists. His pictures are painted in a broad manner, and are to be found at Dresden, Berlin, and Brussels (in the Church of S. Gudule). He painted like Van Uden.

Landscape, with Holy Family, by Van Avont, in Bertel's sale ... ..	1779 ...	£	s.	d.
Two Landscapes, with figures copied from Rubens ... ..	1785 ...	9	0	0

**Adam.**—There have been, in different countries, about a dozen artists of the name Adam ; but only two of them call for mention.

**Adam (Albrecht).**—B. Nordlingen, Bavaria, 1786 ; D. Munich, 1862 ; s. Rugendas ; p. battles, portraits, and landscapes. In 1809 he was with the Bavarian and French army against Austria ; in 1812 he went as “ Painter to the Court ” with Napoleon to Russia ; and in 1859 he was with the French and Italian army against Austria. He painted many of the principal battles in those campaigns ; also portraits, among others that of Marshal Radetzky. Adam's battle-pieces have not the spirit of those by Horace Vernet, but they are more correct in the details. His works are to be found in France and Germany. Albrecht Adam also etched. The following are some of his best pictures : “ A Horse and Waggon,” “ Portrait of Radetzky,” “ Battle of Novara,” “ Battle of Custoza,” all at Munich, to which must be added “ The Battle of La Moskowa, with Napoleon surrounded by his Staff.”

**Adam (Victor Jean).**—B. Paris, 1802 ; D. 1867 ; s. Regnault ; p. history, battles, fairs, etc. Late in life he produced the lithographs which are so generally known.

**Aelst.**—*See* **Aalst.**

**Aelst (Paulus van).**—B. — ; D. Antwerp, — ; s. Pieter Kock ; p. dead birds, fruit, and flowers. He was a natural son of Pieter Kock, and as his widow married Gilles Coningsloo, the elder, about 1543, he must have died before that time. He distinguished himself by his copies of pictures by Mabuse.

**Elzheimer.**—*See* **Elzheimer.**

**Aguiar (Tomas de).**—B. — ; D. — ; s. Velasquez ; p. small portraits in oil which were much admired. Among them was one of the poet Antonio de Solis. Aguiar was an amateur, and painted about 1660.

**Aikman (William).**—B. Cairney, Forfarshire, 1682 ; D. London, 1731 ; s. Sir John Medina ; p. portraits. In 1707, he went to Rome, where he studied until 1710 ; went to Constantinople and Smyrna ; returned to Scotland in 1712 ; painted in Edinburgh until 1723, when he came to London and became acquainted with

Kneller, whom he imitated. Aikman's works are pleasing, but weak, and are very numerous. His son John, who was born in 1713, died in 1731. The elder Aikman is said to have died of grief at losing him, and both were buried in the same grave in the Grey Friars Church at Edinburgh.

Portrait of Gay the Poet (now in the National Gallery), in Anderdon's sale ... ..	1879	...	£	s.	d.
The Second Duke of Argyll, in the Duke of Hamilton's sale ... ..	1882	...	35	12	0

There are a few etchings by each of the Aikmans.

**Ainemolo.**—*See Aniemolo.*

**Aken.**—*See Bos.*

**Alaux (Jean)**, called *Le Romain*.—B. Bordeaux, 1786 ; D. 1864 ; s. Vincent ; p. history. He was Director of the French Academy at Rome in 1847, and painted both in fresco and in oil in the Louvre, Luxembourg, and at Versailles.

**Alba (Macrino d').**—*See Fava.*

**Albano** or **Albani (Francesco)**.—B. Bologna, 1578 ; D. Bologna, 1660 ; s. Dionijs Calvart and Ludovico Carracci ; p. sacred and mythological subjects. Albano and Guido Reni were fellow-pupils under both masters, and the latter, who was three years older than Albano, was so charmed by his amiable character, that a friendship was formed between them which lasted until the death of Guido Reni, in 1642. Albano went to Rome in 1610, as an assistant to Annibale Carracci, and, later, owing to the illness of Annibale, completed some of his works. He was in Bologna in 1616. The works of Albano may, perhaps, be best described by the word agreeable ; they are exactly what we might expect from the character of the man. The male figures, although not devoid of dignity, are somewhat wanting in masculine strength ; those of females and children are charming by their grace and winning expression. If, as is asserted, they were studies from his beautiful wife and children, we can easily understand how they came to possess the pleasant aspect they have, and to be so much alike. The landscapes in which the figures are placed have also a gay appearance that harmonises well with them. Even in sacred subjects Albano was most successful in those in which the same soft character is to be found, such as the " *Infant Christ Sleeping on the Cross.*" The colouring in Albano's pictures is brilliant, the yellows being peculiarly rich, and the whole well suited to the

subjects he painted. His drawings, which are very scarce, are correct and highly finished. So numerous are the pictures by Albano, that they are to be found all over Europe, and a few of the prices paid for them at sales will give a general idea of their value :

The Birth of Adonis, 19in. by 27in., on copper, in Coesvelt's sale ... ..	1840	...	186	18	0
S. John Baptising Christ, in the Duke of Buckingham's sale ... ..	1848	...	157	10	0
Venus in the Clouds, 12in. by 15in., bought by Lord Hertford at Christie's ... ..	1849	...	388	10	0

Taking the prices paid for a number of them, they produce, on an average, about £200 each. Francesco Albano had a brother, Gio. Battista, who painted landscapes ; but his works are little known.

**Alberti.**—There have been many artists of this name ; the most celebrated were members of a family which existed at Borgo San Sepulcro in the sixteenth century. Among them the most distinguished was Cherubino.

**Alberti (Cherubino)**, called Borghegiano.—B. Borgo San Sepulcro, 1553 ; D. Rome, 1615 ; s. his father Alberto Alberti ; P. history. Although more generally known as an engraver, Cherubino painted some very considerable works in fresco for the palaces and churches in Rome ; and was Director of the Academy of S. Luke there when he died.

**Albertinelli (Mariotto).**—B. Florence, 1474 ; D. Florence, 1515 ; s. Cosimo Rosselli ; P. sacred subjects. Under Cosimo Rosselli he was the fellow-pupil of Fra Bartolommeo. They entered into a partnership as painters, and some of the works they executed conjointly are marked with a cross and two interlaced rings. So closely did they adhere to the same style that their works appeared to be by the same hand, and when Fra Bartolommeo retired into a monastery, Albertinelli finished some works the former had left uncompleted. He painted in fresco and in oil on both large and small scales. His masterpiece, "The Visitation," now in the Uffizi, and which was executed in 1503, before Fra Bartolommeo recommenced painting, shows that his skill in painting was equal to that of his companion. It is said that Albertinelli gave up painting, and became an innkeeper. Probably this was while Fra Bartolommeo was in retirement, for they again painted together from 1510 to 1513. In 1515

Albertinelli was in Rome, and died on his return to Florence. There are very few pictures which can be said to be solely by him. and his drawings are also exceedingly scarce, so much so that we believe none has been sold for many years that could with certainty be attributed to Albertinelli. *See also* **Bartolommeo (Fra)**.

Of the pictures which appear to have been entirely painted by Albertinelli, the following are the most generally known :

Virgin with Christ and S. John, signed and dated 1509—at Cambridge (Fitzwilliam Museum).

The Annunciation, signed and dated 1510—at Florence.

The Crucifixion, signed and dated 1506—at Florence.

Visitation of the Virgin, signed and dated 1503—at Florence.

This is his masterpiece.

Madonna and Child, signed and dated 1506—at Paris.

His pictures which have been sold by auction are :

		£	s.	d.
The Announcing Angel, predella on wood, ... ..	1847 ...	94	10	0
The Creation and the Temptation, predella on wood, ... ..	1849 ...	189	0	0
The Virgin near a Palm, with Christ and S. John, Salamanca sale, ...	1865 ...	1100	0	0
The same subject, ... ..	1867 ...	300	0	0

**Aldegrever (Heinrich)**.—B., according to the latest German writers, at Paderborn, 1502, but resided at Soest, in Westphalia, where it was formerly supposed that he was born ; d. Soest, 1558 or 1562. It has been asserted that he was not a pupil of Albrecht Dürer, and that he was never at Nürnberg ; but he certainly worked very much in the manner of Dürer, and, although more generally known as an engraver, painted pictures which are to be found in the great collections of Germany and Austria.

The following pictures are said to be by Aldegrever :

Portrait of Engelbert Therlaen, 1551—at Berlin.

Portrait of Count Philipp of Weldeck, 1535—at Breslau.

Portrait of Magdalena Wittig, 1541—at Brunswick.

Portrait of a Young Man, 1544, and perhaps his best portrait—at Vienna.

Christ Sitting on His Tomb, 1529—at Prague.

As regards the value of Aldegrave's pictures, there was sold in the Hartmann sale in 1873, the "Portrait of an Old Man," on wood, 20in. by 12in., for £320.

**Aldibrandi** or **Aliprandi (Girolamo)**.—B. Messina ; d. Messina, 1524 ; s. the Antoni ; p. history. After studying in



the school of the Antoni, at Messina, he went to Venice, and became the pupil of Antonello da Messina. From Venice he passed on to Milan, studied under Leonardo da Vinci, and after his return to Messina produced some fine works, which caused him to be called the Raphael of Messina.

**Aldichiero.**—*See* **Altichiero.**

**Aleksyeer (Feodor Jakovlevich).**—B. S. Petersburg, 1757; D. S. Petersburg, 1824. Went to Venice for improvement in his art, and on his return to Russia was much employed. The views of Moscow, which are at the Hermitage, S. Petersburg, are some of his best works. He has been called the Russian Canaletto.

**Alemannus** or **Alemanno (Giovanni da Murano).**—*See* **Murano.**

**Alen (Jan van).**—B. Amsterdam, 1651; D. Amsterdam, 1698; s. —; p. birds, etc. This artist is said to be the same person as Van Olen. He had great skill in imitating the works of other masters, and the pictures he painted in the style of Melchior Hondekoeter have often been sold as being by the latter.

**Alesio (Matteo Perez de, or Matteo de Leccio).**—B. Rome, 1547; D. Rome, about 1600; s. Michael Angelo Buonarroti; p. in fresco. Went to Spain in 1584, and painted the colossal figure of S. Christopher in Seville, in which city there are other works by him that have much grandeur.

**Alexander (Cosmo).**—A Scotch artist, who painted portraits in Edinburgh about 1750. In 1766 he was in London; subsequently he went to America, and painted portraits in Rhode Island in 1772. He returned to Edinburgh, and died there shortly after his arrival.

**Alexander (John).**—This Scotch artist studied at Florence and in Rome about 1718, and is principally known as an engraver; but he returned to Scotland in 1720, and painted, at Gordon Castle, "The Rape of Proserpine." The dates of his birth and death are not known, although he is said to have been a descendant of the painter George Jameson.

**Alexander (William).**—B. Maidstone, 1767; D. Maidstone, 1816; s. —; p. in water-colours. Went with Lord Macartney to China, and made many drawings in that country, which were engraved. Appointed teacher of drawing in the Military College at Great Marlow, and, in 1808, Assistant Keeper of Antiquities in

the British Museum. Some drawings by him are in the South Kensington Museum. They are very accurately finished, and the figures are well placed. His etchings also are excellent.

**Alfani (Domenico, di Paris).**—B. Perugia, about 1483; living in 1553; s. Pietro Perugino; p. history and portraits. There were three painters of the name of Alfani. Domenico was the fellow-student of Raphael Sanzio, under Pietro Perugino, and his two sons, Ozazio and Cesare, were pupils of their father Domenico. Ozazio was born about 1510, and died in 1583. Cesare, who was his younger brother, was inscribed on the Register of Painting in 1533, and died in 1579. Domenico was the friend of Raphael, and there was in the Wicar Collection, at Lille, a letter from him to Domenico, on the back of which is a drawing of the Borghese "Entombment," by the former. The pictures by the Alfani are so much alike in style, that it is difficult to assign any one to a particular member of the family. They have all the same characters as the works of Raphael, but are affected here and there by the style of Rosso, who, after the sack of Rome, was at Perugia, or by that of Andrea del Sarto.

Of pictures by Domenico Alfani, the following may be cited:

The Virgin, S. Elizabeth, the Infant Christ, and S. John—  
at Florence.

The Virgin with two Angels—at Rome.

**Alfaro y Gámez (Juan de).**—B. Cordoba, 1640; d. Madrid, 1680; s. Antonio del Castillo and Velasquez; p. history. I. the works of Velasquez in his portraits, of which the most celebrated is that of Calderon, now in Madrid.

**Aliense.**—*See Vassilachi.*

**Aliprandi.**—*See Aldibrandi.*

**Alken (Henry).**—This well-known painter and engraver was living at Southampton in 1801-2, when he exhibited two portraits at the Royal Academy. In 1816 he published "The Beauties and Defects of the Horse," and subsequently several other works, the last being "Jorrocks's Jaunts and Jollities," in 1869. "A Hunting Scene," by H. Alken, realised £703 at a sale in 1893. Samuel Alken, who engraved landscapes in aquatint, was a different artist, although contemporary with Henry.

**Allan (David).**—B. Edinburgh; d. 6th August, 1796; s. Foulis; p. history, portraits, etc. David Allan studied at Glasgow in the

Academy founded by Robert and Andrew Foulis, the printers. He went to Italy in 1773, and gained at Rome the prize medal given by the Academy of S. Luke for historical composition. In 1777 he returned to London, where he resided until about 1780; then he settled at Edinburgh, and was appointed director of the Academy in Scotland. He distinguished himself by his pictures and etchings, and Paul Sandby made four aquatints from drawings of scenes during the Carnival which Allan made at Rome; several figures in them are portraits.

**Allan (Sir William, Kt.).**—B. Edinburgh, 1782; D. Edinburgh, 1850; apprenticed to a coach-painter, studied in the Royal Academy; P. portraits and history. This artist, who was P.R.S.A., R.A., and Limner to the Queen in Scotland, imitated Opie, and exhibited in 1803 his first picture, "A Gipsy Boy with an Ass"; went to S. Petersburg in the same year; visited Tartary and Turkey, and in 1809 exhibited at the Academy, "Russian Peasants Keeping Holy Day"; returned to Scotland in 1814, and settled in Edinburgh. Between that date and his death he exhibited many pictures, and in 1825 was made A.R.A. In 1826 he was appointed Master of the Trustees' School in Edinburgh. Owing to illness he went abroad, and visited Rome, Naples, Constantinople, Asia Minor, and Greece. After his return to Edinburgh in 1830 he painted the small portrait of "Sir Walter Scott in his Study," which was engraved by Burnet, and is now in the National Gallery. In 1823, under the title of "The Orphan," he exhibited the portrait of Ann Scott on the floor close to her father's vacant chair, which was purchased by the Queen. After travelling in 1834 through Belgium, France, and Spain, he in 1841 was elected R.A., in 1838 President of the Royal Scottish Academy, and in 1841 Limner to the Queen, and knighted. He completed "The Battle of Waterloo from the French Side," which was admired and purchased by the Duke of Wellington, in 1843. In 1844 he revisited S. Petersburg, and painted for the Emperor "Peter the Great Teaching his Subjects the Art of Shipbuilding." Soon after his return to Scotland his health began to decline, and after a most laborious life he died at Edinburgh, in his painting-room, with his unfinished picture of "The Battle of Bannockburn" before him.

In Sir William Allan's pictures, although they are not without faults in execution, the stories are always well told, as might be expected from a man who was a clever mimic and a very humorous

and agreeable companion. There is in the National Gallery a picture by Sir W. Allan, "Tartar Robbers Dividing their Spoil," painted in 1817. and engraved by Stewart and by Smith. Pictures by him have been sold as follow :

		£	s.	d.
Battle of S. Vincent, Burnett Collection ... ..	1810	210	0	0
Portrait of Sir Walter Scott at Abbotsford, Richardson Collection ... ..	1871	367	10	0
Two interiors, Russian Peasants, Hamilton Collection ... ..	1882	31	10	0

**Allegrain (Ettienne).**—B. 1654 ; D. Paris, 1736 ; s. — ; P. landscapes. He was received into the Academie Royale in 1677. The views of Versailles and the Grand Trianon, painted in the eighteenth century, which are often met with, are by this artist, whose works are not unlike those of the Fleming, F. Millet, known as Francisque. Allegrain executed some etchings, and had a son who painted in the same style as his father. At a sale in 1779, two landscapes by the father sold for £6.

**Allegri (Antonio).**—See **Correggio.**

**Allen (Joseph W.).**—B. Lambeth, about 1804 ; D. 1852 ; s. — ; P. landscapes. Allen, who was the son of a schoolmaster, and educated at S. Paul's School, appears to have been self-taught. He at first painted views in Cheshire and North Wales, in water-colours ; later he became a scene-painter, and in that capacity executed many of the scenes at the Olympic during Madame Vestris's first management. Afterwards he became a member and vice-president of the Society of British Artists, and a large contributor to their exhibitions. Many of his drawings represent views in Surrey, and his "Vale of Clwyd," 1842, was purchased for 300 guineas as an Art Union prize. His works have considerable merit, but often appear unfinished. At one time he was a teacher in the City of London School.

**Allom (Thomas).**—B. 1804 ; D. Barnes, 1872 ; s. Francis Goodwin ; P. architecture and landscapes. After assisting his master in the construction of the Manchester Town Hall and other important buildings, he travelled abroad and devoted his time to painting views for the purpose of publishing them. To the scenes he painted he sought to impart additional interest by introducing historical events connected with them, such as the gathering of the clans under Prince Charlie, in the "View of

Lochiel." Subsequently he went to the East and produced "Constantinople and Asia Minor," treated in the same manner. This was followed by his work on France. In 1846 Louis Philippe invited him to S. Cloud and employed him to make drawings at Dreux. Allom was one of the founders of the Institute of British Architects. His principal works as an architect are Christ Church, Highbury, and S. Peter's Church, Notting Hill. Amongst his best paintings, which are very true and well executed, are "The Cities of the Seven Churches of Asia Minor," which were engraved in the *Art Journal* of 1862-63.

**Allori (Alessandro)**, also called Alessandro Bronzino.—B. Florence, 1535; d. Florence, 1607; s. Angelo Bronzino; p. history. Alessandro was the nephew of Angelo Allori, also called Il Bronzino. When only seventeen he painted "The Crucifixion" for an altar-piece, which has considerable merit. At the age of nineteen he went to Rome, where he remained two years, and on his return to Florence was much employed. In his works, the best of which are his portraits, he imitated the style of Michael Angelo Buonarroti. In 1590 he published a book entitled "Dialogo sopra l'arte del disegnare le Figure," illustrated with anatomical plates. Pictures by him are very numerous, there being in the Uffizi, at Florence, alone sixteen. As regards the prices obtained for the pictures by this artist, there were sold:

A Portrait of Torquato Tasso, Dennis-				£	s.	d.
town Collection ... ..	1855	...	26	5	0	
S. John in the Desert, Northwick						
Collection ... ..	1859	...	66	0	0	

**Allori (Angiolo)**, called Il Bronzino.—B. Monticelli, about 1502; d. Florence, 1572; s. Pontormo; p. history and portraits. Angiolo is said to have been the scholar of Pontormo, but as he was only five years younger than the latter this seems rather improbable. His masterpiece is "The Descent of Christ into Hades," which is at Florence, in the Uffizi. In the same collection is one of the most celebrated of the portraits by him, that of Lucretia dei Pucci; and the strongest proof of his skill in painting portraits is that a portrait which was supposed to be that of Cæsar Borgia, in the Borghese Gallery at Rome, now said to be by Angiolo, was for so many years ascribed to Raphael. The following are the prices at which some of the finest portraits by Angiolo Allori have been sold:

		£	s.	d.
Luis Gonzaga, Landsdowne and Beckford Collections ... ..	1823	168	0	0
The Princess Malatesta and her Son, Pesaro Collection ... ..	1847	178	0	0
Leonora di Toledo, Rogers Collection	1856	46	4	0
Cosmo de Medici, Prince Napoleon Collection ... ..	1872	341	5	0
A Princess de' Medici, Prince Napoleon Collection ... ..	1872	168	0	0
Leonora di Toledo and Son, Hamilton Collection ... ..	1882	1837	10	0
Garcia de' Medici, Denison Collection	1885	945	0	0
Garcia de' Medici, Hamilton Collection ... ..	1887	1785	0	0
Leonora di Toledo, in crimson dress	1887	430	10	0
Venetian Gentleman, Exeter's sale	1888	500	0	0
Garcia de' Medici, Exeter's sale ...	1888	900	0	0
Leonora di Toledo, Mildmay's sale ...	1893	816	0	0

**Allori (Cristofano or Christoforo).**—B. 1577; D. 1621; s. his father; p. history. Cristofano was the son of Alessandro Allori, and studied, with Cigoli, under his father. He painted the celebrated and beautiful "Judith with the Head of Holofernes" in the Pitti Palace. This picture is said to represent his mistress and his own head. There are several repetitions of this picture, one at Vienna, another in the Uffizi, and a third was sold at Paris in 1865 for £150.

**Allston (Washington).**—B. Waccamaw, South Carolina, 1779; D. Cambridge, U.S., 1843; s. Royal Academy, London; p. history. Allston entered Harvard College, Massachusetts, in 1796. After making some attempts in miniature-painting, at Charleston, he graduated at Harvard in 1800, and devoted his whole time to art. In 1801, having sold his hereditary property, he came to England and entered the schools of the Royal Academy, of which his fellow-countryman West was then President. In 1802 three pictures by Allston—"A French Soldier Telling a Story," "A Landscape, with Banditti on Horseback," and "Sea Coast, with Banditti"—were exhibited at the Royal Academy. Of these three, only the second was marked as for sale, as was a landscape which was exhibited there in 1803. In 1804 Allston went with his friends Vanderlyn and C. R. Leslie to Paris, where he copied some pictures in the Louvre. From Paris he travelled into Italy, in which country he remained four years, principally in Rome. There, in 1805, he painted his

“Joseph’s Dream,” a picture which at once laid the foundation of his subsequent reputation. It was at Rome also that he became intimate with Thorvaldsen, Coleridge, and Washington Irving, and a friendship was formed between him and the latter that lasted throughout their lives.

On his return to America in 1809, he married either a daughter or sister of Dr. Channing, and returned with her to London. There he painted “The Dead Man Touching Elisha’s Bones,” for which he was awarded a prize of 200 guineas by the trustees of the British Institution. To this succeeded “The Liberation of S. Peter by an Angel.” Both of these pictures are now in America. The sudden death of his wife threw Allston into a state of the deepest melancholy, but in 1817 he visited Paris with Leslie, and on his return commenced his “Jacob’s Dream,” now in the gallery at Petworth. He was elected in 1818 an Associate of the Royal Academy, and gained a premium of 150 guineas at the British Institution for his “Uriel Standing in the Sun,” now in the possession of the Duke of Sutherland. Allston had remained in England during the American War, but in 1818 he returned to America. He had there already commenced his “Belshazzar’s Feast,” which he did not complete until 1834. Having settled in his native country, he married his second wife, a sister of Mr. Dana, the author. Allston himself also wrote several books, among others “Hints to Young Practitioners on Landscape Painting,” in 1814; and his “Lectures on Art” as well as “Poems” were published in 1850 at New York; also, in the same year, his “Outlines and Sketches,” at Boston, U.S. Time has only tended to confirm the opinion of Redgrave that Allston was an excellent artist, that he aimed at painting subjects of the highest class, that his works are marked by a vivid imagination, his light and shade full of power, and his colouring good.

**Aloisi (Baldassare)**, called Il Galantino.—B. Bologna, 1578; d. Rome, 1638; s. the Carracci; p. history. Aloisi was related to the Carracci and studied under them. His works are little if anything inferior to the other artists of the School of Bologna. One of his finest pictures is “The Visitation,” in La Carità. He was in Rome, and much employed in painting portraits of the most illustrious persons of his time. For the churches also he painted some pictures, the principal one of which was the great altar-piece representing “The Coronation of the Virgin,” in the Church of Gesù e Maria. Aloisi was likewise an engraver: among his works

of that description are fifty plates from Raphael's works in the Loggie, in the Vatican. He had two sons, Vito Andrea and Gioseffe Carlo, both painters.

**Aloysii.**—*See* **Ingengno.**

**Alsloot (Denis van).**—**B**——; **D.** about 1626; **s.**——; **P.** landscapes, genre, and portraits. Little is known of the life of this artist; but he had a school and pupils in Brussels about 1599 and about 1600 was attached to the service of Albert and Isabella, and signed as their painter. His most remarkable pictures are processions; of these there are two in the Museum at Brussels, which were long attributed to Antonio Sallaert. In some of his pictures the figures are by De Clerck. Three pictures by Alsloot were sold at Messrs. Christie's in 1858:

		£	s.	d.
A Procession in a Town, dated 1616	1858 ...	84	0	0
Two Pageants at Brussels, in 1601, which belonged to Lord Stafford, and are now in South Kensington Museum ... ..	1858 ...	262	10	0
The Pageant of the Grand Place, Brussels ... ..	1885 ...	262	0	0

There was not any artist named Daniel Alsloot.

**Alt (Jacob).**—**B.** Frankfort-on-the-Main, 1789; **D.** Vienna, 1872; **s.** ——; **P.** portraits and landscapes. Alt showed at an early age a talent for painting, and is said to have executed, at the age of fourteen, his mother's portrait. He soon became known in Vienna as a good landscape artist. In 1810 he went to study in Rome, and on his return to Vienna painted many portraits. In 1818 he applied himself to lithography, and he also painted in water-colours views in Rome for the Emperor Ferdinand. One of his best works is a "View in Venice," signed and dated 1834, now in the Belvedere Gallery.

**Altdorfer (Albrecht).**—**B.** probably at Regensburg, before 1480; **D.** Ratisbon, 1538; **s.** Albrecht Dürer; **P.** history. In 1505, Altdorfer received the freedom of Ratisbon, he having removed to that place from Amberg. Within three years of that time he was appointed to some of the minor civic offices, and in 1519 acted officially in the expulsion of the Jews from Ratisbon. He, however, made two etchings of the synagogue, which was then destroyed and replaced by the Protestant parish church dedicated to "Our Lady," for which Altdorfer painted a picture of a miracle. Among other appointments he held that of city



architect, and erected the city slaughter-house, which is still standing. In 1528, when at work on his picture of "The Victory of Alexander," for the Duke Wilhelm of Bavaria, he was relieved from his duties as burgomaster. His will is dated 12th Feb., 1538, and he died shortly after executing it.

Altdorfer's paintings show, by the elaboration of the details, that he studied the objects he painted carefully, but there is neither breadth nor movement in them, and the forms are as angular as those of Albert Durer. His best painting is "The Victory of Alexander," which we have already mentioned; it is now in the Pina Kothek, at Munich. As an engraver, Altdorfer is classed among "the little masters," and he is known in France as "Le Petit Albert." He was a German artist of the old school, and little influenced by the effect of the "Italian Renaissance," yet he copied from Marc Ant. Raimondi. He also designed many woodcuts. At Munich there is a good collection of his engravings, and at Berlin of his drawings. There are about a hundred engravings attributed to him, and about eighty woodcuts of which he was only the designer. His usual mark was two A's, one within the other.

There are about twenty-five pictures known to be by Albrecht Altdorfer, including the following :

The Victory of Alexander over Darius; Susannah at the Bath, dated 1526; Madonna and Child; Pieta; S. George and the Dragon, dated 1510; Landscape with figures—all at Munich.

A Triptych, dated 1517; Birth of the Virgin—at Augsburg. Diptych, dated 1507; Landscape with Figures, 1507; Flight into Egypt; Landscape with Figures, dated 1531—all at Berlin.

Rescue of the Body of St. Querinus; Landscape; Crucifixion, dated 1506—at Nuremberg.

Adoration of the Shepherds—at Ratisbon.

**Altdorfer (Erhardt)** was the brother of Albrecht Altdorfer. He was court painter to Duke Henry the Peaceable, in 1512. In 1516 he painted an altar-piece at Sternberg, for which the duke paid him 150 Rhenish florins, and in 1538 he is mentioned in Albrecht's will as of Schwerin. In 1552 he describes himself as "Baumeister," so that, like his brother, he was an architect. He is now only known by his woodcuts for books, among which are the Lubeck Bible of 1533, and the edition of "Reineke Fuchs," containing thirty-five woodcuts, published at Rostock in 1539. His mark was E and S combined.

**Altichiero da Zevio**, or **Aldichiero**.—B. Zevio, a village near Verona, probably about 1330; D.— (painted as late as 1382); I. Giotto; P. history. His principal works are at Verona and Padua. Great and deserved praise has been bestowed on the works of this artist, who painted many of them in conjunction with Jacopo d'Avanzo, a native of Verona. They were not, as has been assumed, scholars of Giotto, for their works are brighter and more lively in colouring, and the forms are more ample than those of Giotto. After having decorated the great hall of the Palace of the Signoria in Verona, Altichiero and D'Avanzo commenced the frescoes in the Chapel of S. Felice in S. Antonio, at Padua, in 1376, and in 1377 those of the Chapel of S. Giorgio adjoining the church. Alluding to those of the Chapel of S. Felice, good judges have asserted that "it is the noblest monument of the pictorial art of the fourteenth century in North Italy, and that those frescoes contribute to assign a high place, in the history of art, to the painters of Verona." The subjects of them are principally scenes from the legends relating to S. James the Elder. A full account of them will be found in Layard's edition of "Kugler's Handbook." Altichiero is said to have painted the portrait of Petrarch in the "Sala dei Giganti," in the ancient Palazzo del Capitano at Padua, traces of which still exist.

**Altissimo (Christofano dell')**.—See **Papi**.

**Altmann (Anton)**.—B. Vienna, 1808; D. Vienna, 1871. He studied under Massmer, in the Academy, and from Nature. In 1829 he was drawing-master to Count Apponyi in Hungary, and on his return to Vienna became famous as a landscape-painter in oil. His most important works were executed between 1838 and 1851; some of them are in the Belvedere. Altmann painted also in water-colours, and etched from his own designs.

**Alunno (Niccolò da)**.—See **Niccolò da Foligno**.

**Amalteo (Pomponio)**.—B. San Vito, in Friuli, 1505; D. 1584; S. Pordenone; P. history. Amalteo was the son-in-law of G. A. Sacchi da Pordenone, whose name has been confounded with that of his relative, Bernardo Licinio. Sacchi, however, assumed the name of Regillot. Amalteo resided at S. Vito, near Treviso. He excelled in fresco, and his works have been attributed to Pordenone. The principal frescoes executed by Amalteo are at the Hospital at S. Vito, at Ceneda, and at Udine.

**Amberes (Miguel de).**—B. in Flanders, of Spanish parents ; d. Malaga, about 1650 ; s. Rubens ; p. history and portraits. This artist was the same person as Miguel el Flamenco, or Miguel Manrique. After learning the rudiments of his art in the school of Rubens, he went to Genoa, and studied there under Ferrari and Cornelius de Wael. Miguel de Amberes afterwards became a captain in the Spanish army, and finally settled at Malaga, where he painted many pictures for the churches. They are much in the style of Van Dyck, with whom he may have been acquainted at Genoa, as Van Dyck, when there, lived with Cornelius de Wael. Miguel de Amberes was the first master of Juan Nino de Guevara.

**Amberger (Christoph).**—B. Amberg, 1490 ; d. Augsburg, probably after 1563, as it is asserted that his name appears in 1568 in a judicial register at Augsburg ; s., it is said, of the elder Holbein ; p. history and portraits. Although he executed many historical pictures, and even decorative works on walls in fresco, Amberger is best known as an excellent painter of portraits. One of the most celebrated is that of Charles V., painted at Augsburg in 1530, which is now at Siena. This is the portrait Charles declared was equal to any Titian had painted of him. There is a repetition of it at Berlin. Besides this portrait, among his works must be cited :

The Virgin and Child, The Adoration of the Kings, The Wise and the Foolish Virgins, several portraits—at Augsburg.

The Portrait of Duke Ludwig of Bavaria, The Portrait of Mr. Weiss—at Vienna.

The Portrait of Sebastien Munster—at Berlin.

At De Pereyre's sale, in 1872, the portrait of an old woman, by Amberger, sold for £60.

**Ambrogio da Fossano.**—*See Borgognone.*

**Ambrosi (Degli).**—*See Melozzo.*

**Amerighi.**—*See Caravaggio.*

**Amiconi or Amigoni (Jacopo).**—B. Venice, 1675 ; d. Madrid, 1752 ; s.— ; p. history and portraits. It is not known who taught this artist, whose chief merit was that he learned something of the art of colouring, which the older Venetian painters carried to such perfection. He visited Rome and Munich (where he remained some time), and then came to England. Here he remained from 1729 to 1739, and did much

decorative painting. After passing some years at Venice, he went in 1747 to Madrid, where he was appointed Court painter. Amiconi etched a few plates, but, like his works in general, they are of little value.

**Amiconi** or **Amigoni (Ottavio)**.—B. 1605 ; D. 1661 ; s. Antonio Gandini ; P. history. The native place of this artist was Brescia. He painted in fresco in the style of Paolo Veronese. His principal works are subjects taken from the life of S. Alberto in the Carmelite Church at Brescia, and have been much admired.

**Andrea d'Agnolo**.—B. Florence, 1487 ; D. Florence, 1531 ; s. Andrea Barile and Pietro di Cosimo (called also Orefice) ; P. history. Although most generally known as Andrea del Sarto, from the trade of his father, that of a tailor, the artist's name was—counting several generations—Andrea d'Agnolo di Francesco, di Luca, di Paolo del Migliore, and not Vannucchi, as has been stated. Andrea d'Agnolo worked first under a goldsmith, and next (for three years) under Pietro di Cosimo, from whom he learned to paint, more especially landscapes. He then, in conjunction with his friend, Francia Bigio, commenced business on his own account, probably about 1508. Andrea was then admitted into the "Arte de' Medici e Speciali," to which painters belonged. He was not twenty when he began the frescoes at the Church of the Annunziata, in Florence, and he finished them in 1510.

As Vasari's account of circumstances connected with the career of Andrea d'Agnolo has been repeated in dozens of books, it is worth while to examine how far this statement is worthy of credit. In the first place, Andrea did not marry a beautiful widow (Lucrezia del Fede) in 1512, for her first husband did not die until 1516. If, therefore, Andrea went to France in May, 1518, it must have been shortly after his marriage, which may alone account for his return to Florence in 1519. Vasari was born in 1512, and was consequently only twelve years of age when he was at Florence in 1524, and worked under Andrea. Moreover, Vasari returned to Arezzo in 1527, and did not begin to write his "Lives of Artists" until 1546, or twenty years after what he relates as having happened when he was between twelve and fifteen. When Andrea went to France in 1518, he was paid in advance for the expenses of his journey by an agent of Francis I., probably

by the Medici. Andrea appears to have been a man of a timid character, and when he returned from France, it is most unlikely that he carried a large sum in gold with him. Even the pugnacious Cellini, when he went to France, did not take the plate he had made with him, but entrusted it to a regular carrier. What may very well have happened is that Andrea, on his return to Florence, was paid by some agent of Francis money in advance for pictures he had promised to paint for the king, and, as many another artist had done, delayed sending them for a long time, and did work for other people. Had Andrea stolen money belonging to Francis, the king's agents in Florence would certainly have had him punished for it, and the Medici would not have employed him. Divested of the character Vasari has given to it, the whole affair seems to have been a matter of account between Francis and Andrea, when Vasari was a boy. Vasari says also that to please Lucrezia Andrea neglected his own relatives and assisted hers; but it is certain that immediately after his return from France Andrea deposited "320 fiorini d'oro in oro" at the hospital of Santa Maria Nuova, with the condition that if he did not withdraw them the money was to go, after his death, to the children of his brothers. Lucrezia had no children, and did not die until 1570. As to what Vasari says about the poor and abject state into which Andrea fell, he tells us that after Andrea's return to Florence the latter resumed work at the Scalzi on the frescoes which Francia Bigio had carried on during his absence, and, moreover, gives a long account of large and numerous works in fresco and in oil which Andrea executed between the time when he returned from France and his death. Among other persons who employed him was Ottaviano de Medici.

The works of Andrea d'Agnolo are distinguished by drawing so correct, that his contemporaries named him "The Faultless"; also by delicate modelling and good chiaroscuro. His colouring is fine, and the general execution of his works in fresco excellent. As regards his figures, they have much dignity, and those introduced into Biblical subjects have a more Eastern appearance than those in the works of his contemporaries. Andrea is said to have taken his wife as a model for "The Virgin," but this is an exaggeration, for in many of his pictures her face is not at all like the portrait of Lucrezia. His great works in fresco are at Florence. The most celebrated is the "Madonna del Sacco," which is in a lunette

over a door in the great cloisters of the Church of the Annunziata, and was painted in 1525; it has been engraved many times. His easel pictures in oil-colours are very numerous, so much so that only a few of them can be cited. Perhaps the most beautiful is the "Madonna di San Francesco," in the Tribune of the Uffizi, at Florence; another is the "Disputa della SS. Trinita," in the Palazzo Pitti, to which must be added the "Carita," in the Louvre, and a "Pietà," at Vienna. Andrea was singularly skilful in copying the works of other masters, so much so as to have deceived Giulio Romano by a copy of a picture by Raphael on which Giulio Romano had himself worked. Andrea left a large number of his drawings to his friend and pupil Domenico Conti. They are usually executed in black or red chalk. The heads have the character, the faces the mildness of expression, and the dresses the broad folds, that we find in his pictures.

Pictures by Andrea d'Agnolo have been sold, since 1756, at all sorts of prices, ranging from £5 15s. 6d. to £3500, according to their size and importance. A few of those which have brought high prices are:

		£	s.	d.
The Virgin, Child, and Saints, Tallard sale ... ..	1756	250	0	0
Copy of Holy Family, by Raphael, Ansell's sale ... ..	1770	372	15	0
Madonna, Christ, and Infant Saints, Walsh Porter's sale ... ..	1803	199	10	0
Virgin, Child, and S. John ... ..	1804	462	0	0
Madonna del Sacco, Duke of Gloucester's sale ... ..	1806	2735	0	0
Holy Family, S. Joseph, and Angel, Lord Melbourne's sale ... ..	1809	336	0	0
Virgin, Child, and S. John, Walsh Porter's sale ... ..	1810	1207	10	0
Charity, from King of France's Collection, W. Y. Ottley's sale ... ..	1811	504	0	0
Holy Family, with Angels, Camperowne sale ... ..	1820	430	10	0
Portrait of a Woman, Denon's sale	1826	50	0	0
Portrait of Benvenuto Cellini... ..	1827	97	0	0
Virgin, Child, and Saints, Lafitte's sale	1834	1350	0	0
Lucretia Stabbing Herself (57in. by 41in.), said, by Vasari, to be the portrait of Lucrezia del Fede, from Orleans Collection, E. Solly's sale	1847	31	10	0

			£	s.	d.
Holy Family, King of Holland's sale	1850	...	3500	0	0
Portrait of Lucrezia del Fede, Pourtales Gorgier's sale	...	...	350	0	0
Pietà, Angels (38½in. by 51¾in.), Munro sale	...	...	735	0	0
His Wife, as Mary Magdalen (36in. by 27in.), Duke of Hamilton's sale	...	...	357	0	0
Holy Family, Dudley's sale	...	...	551	0	0
Pietà, Dudley's sale	...	...	1092	0	0

**Andrea del Gobbo.**—*See Gobbo (Andrea).*

**Angeli di Liano.**—*See Napoletano.*

**Angeli (Marco d')**, called Marco dal Moro.—*B.* Verona; *D.* Rome; *S.* his father; *P.* history. Marco was the son of Battista del Moro, and became an excellent artist at a very early age. He assisted his father in his works at Murano and elsewhere. According to Pozzo, Marco studied for a considerable time at Rome, under Raphael, and he mentions a picture by him little inferior to those by that great master. Bartsch also says that the eight engravings by Marco justify the praise Pozzo bestows upon his paintings. Six are after his own designs: "The Baptism of Christ;" "The Marriage of S. Catherine;" "The Tiburtine Sibyl;" "Jupiter and a Nymph," dated 1565; "Mars and Venus;" "Hercules Killing the Hydra of Lerna;" "The Triumph of Neptune," after Parmigiano; and "The Garden of Love," after Titian. It is said that Marco dal Moro died young in Rome; but as Raphael died in 1520, if the date on the print, 1565, gives the time when Marco del Moro executed it, he cannot have been young at that time.

**Angeli, Angelo,** or **Angolo del Moro (Battista).**—*B.* Verona, about 1512; *D.* about 1568; *S.* F. Torbido, called Il Moro; *P.* history. Battista del Moro married the daughter of Torbido, and took his name. He improved himself by studying the works of Titian, and sometimes painted in his native city in competition with Paolo Veronese. He was at least equal to Torbido in colouring and design, but inferior to him as a portrait-painter. One of his best works is "An Angel Presenting the Palms of Martyrdom to the Innocents." Battista del Moro also engraved, in a spirited style, among other things part of a set of fifty landscapes, many of which are after Titian, and a Holy Family after Raphael. His brothers, Giulio and Girolamo, and his son Marco, all painted in his style, and the last engraved.

**Angelico da Fiesole (Fra).**—B. Castello di Vicchio, 1387; D. Rome, 1455; S. probably Starnina; P. history. This great painter is known under several names—Fra Angelico, Fra Giovanni, Il Beato Angelico, Fiesole, etc. His original name appears to have been Guido di Pietro, which, on his becoming a monk of the Dominican Order, at Fiesole, in 1408, he changed to Giovanni. The others have been bestowed upon him by persons who admired the holiness of his life and the religious feeling which he infused into his works. It is very uncertain who was his master, but the conjecture as to Starnina is well founded. Fra Angelico was only twenty when he became a Dominican, and it is not easy to believe that he can have passed unaided at once from painting in miniature to the execution of large works in fresco, or have painted so well as he did soon after he became a monk, without some instruction previous to his entering the Order. The Dominican Convent at Fiesole was founded in 1406, but, owing to religious disputes, Angelico and the other Dominicans were driven first to Foligno, then to Cortona, and only returned to Fiesole in 1418. The earliest known works of Fra Angelico are at Cortona, and these are movable altar-pieces, the frescoes which formerly existed there having been destroyed by the French. Among the former are an “Annunciation,” a subject often repeated by Fra Angelico, and the “Expulsion of Adam and Eve.” To the same period belongs the “Madonna and Saints,” formerly in San Domenico, at Perugia. All the twenty-two parts of this altar-piece are now in the gallery of that town.

The works of Fra Angelico are remarkable for richness of composition, colouring, and above all for the variety of the heads and the expression in the faces. The angels are peculiarly beautiful, and they have perhaps been one of the causes why so large a number of Fra Angelico's works have been preserved. Certain it is that the pictures of no other master of the fifteenth century have been guarded with so much care as those of Fra Angelico. The number still in existence must be from two to three hundred; the majority are in Florence, but there is not a large gallery in Europe which does not possess some. Most of them are full of figures, and very carefully painted throughout. They alone are a sufficient proof of the strong religious fervour that animated the painter, for no common industry would have produced such a result. Among his portable works, one of the more celebrated is “The Virgin and Child Surrounded by Twelve Angels,” which was painted in 1433, and is now in the



Uffizi at Florence. The picture of "Christ with the Banner of Resurrection," in the National Gallery, gives, however, a correct idea of the general beauty of the works of Fra Angelico. Another masterpiece is "The Coronation of the Virgin," now in the Louvre.

As regards Fra Angelico's works in fresco, it is in the Convent of S. Marco at Florence, and at Rome in a chapel in the Vatican, that his extraordinary powers can be best estimated. There are a few drawings attributed to him, but accuracy in the naked figure ought not to be expected in such works as his. It was formerly thought that Fra Angelico was assisted in his paintings by his brother Benedetto, who was a monk in the same convent, and that Benedetto painted in miniature in choral books, but it is now known that he was not an artist; he died in 1448.

As so many of Fra Angelico's pictures are in public galleries, it is very difficult to give an idea of their value. The following prices are, however, those paid for the few that have been offered for competition :

		£	s.	d.
Two pictures forming the Visitation, 11½ in. by 9½ in., on wood, Denons'				
sale ... ..	1826	50	0	0
The Last Judgment, De Bammerville				
sale ... ..	1854	525	0	0
The Annunciation, 13¾ in. by 10¾ in., Bernal sale...	1855	69	6	0
Virgin, Child, and Nine Angels, Sam Rogers's sale ... ..	1856	325	10	0
S. Cosmo and Damian, Sam Rogers's sale ... ..	1859	77	14	0
Daughter of Herodias Dancing, Sam Rogers's sale ... ..	1859	36	15	0
The Annunciation, Sam Woodburn's sale ... ..	1860	64	1	0
Virgin Holding Book, and Infant with Pomegranate, Sam Woodburn's sale ... ..	1860	462	0	0
A Man Rescued from Satan, Pour- tales sale ... ..	1865	2800	0	0
Virgin, Child, and Saint (triptych), Hertz sale ... ..	1865	210	0	0
Four Angels, Marcille's sale ... ..	1876	25	0	0
Virgin rising from Tomb, and Saints, Maitland sale ... ..	1879	152	5	0
The Virgin, Child, and Nine Angels (which belonged to S. Rogers), Mayne's sale ... ..	1881	378	0	0

The Virgin and Angel, two half figures, Hamilton sale ... .. 1882 ... 1312 10 0      £ s. d.

**Angelo.**—*See* **Angeli.**

**Angelo (Michael).**—*See* **Buonarroti** and **Caravaggio (Michael Angelo Amerighi da).**

**Anguisciola (Sofonisba).**—B. Cremona, about 1535 ; D. Genoa, about 1625 ; s. Bernardo Campi and Bernardo Gatti ; p. history and portraits. This celebrated artist was the eldest of six sisters in an ancient family at Cremona. Although she painted several fine historical pictures, she owed her high reputation to her portraits. These caused her to be invited to Spain by Philip II. She arrived at Madrid in 1559 or 1560, accompanied by three of her sisters. Sofonisba was nearly related to Pope Pius IV., and her portrait of the Queen Isabella was presented by Philip to the Pope, who placed it among his most valuable pictures. While in Spain Sofonisba was married first to Don F. de Moncada, who received with her a dowry of about £20,000 of our money, and secondly to Orazio Lomellini, the captain of the galley that carried her from Spain to Genoa, on which occasion she received a pension of about £2000 yearly. For many years prior to her death, Sofonisba was blind, and Van Dyck, who knew her when he was in Italy, said that he had learned more about painting from a blind old woman in Genoa than he had ever learned from anybody else. All the sisters of Sofonisba were painters, and, like herself, musicians. Among them the third (Lucia), who died in 1565, painted the fine portrait of the physician, Pietro Maria de Cremona, which is now at Madrid. Sofonisba painted many portraits of herself. Those most known are :

Seated at a Clavecin (signed)—at Bologna.

Similar to the last-named—at Lord Spencer's, at Althorpe.

Painting a Picture (signed)—at Florence.

Seated at a Clavecin Painting a Picture—at Nuneham Park.

Holding a Book, signed and dated 1554- at Vienna.

To these must be added among her other works :

Portraits of her Sisters Playing Chess—in Count Raczyński's Collection at Berlin.

Portrait of a Nun, signed—in Lord Yarborough's Collection.

Portrait of a Venetian Ambassador, signed—at Brescia.

Among her historical pictures are mentioned :

A small Holy Family, signed and dated, 1559—at Milan.

Madonna and Child dated 1559—at Cremona.

At the Thibaudeau sale (Paris, 1857), her own portrait sold for 20 guineas; and at Reizet's sale (Paris, 1870), another, or more probably the same picture, rose to 60 guineas. Other pictures by Sofonisba have been sold as follow:

			£	s.	d.
Her own Portrait, Edward Coxe's sale, from Bessborough Collection ...	1807	...	13	13	0
Her own Portrait, with Picture of Virgin and Child on Easel, Dr. Newton's sale ... ..	1808	...	75	12	0
Her own Portrait, W. Comyn's sale ...	1815	...	5	5	0
Her own Portrait, the same as in Coxe's sale, at G. W. Taylor's sale ... ..	1823	...	26	5	0
Her own Portrait in Miniature, at G. W. Taylor's sale ... ..	1832	...	10	10	0
The Portrait of Isabella, second wife of Philip II. of Spain, from Sir Digby Mackworth's Collection, at J. Webb's sale ... ..	1869	...	325	10	0

**Aniemolo** or **Ainemolo (Vincenzo)**, called Vincenzo Romano.—B. Palermo, before 1500; D. Palermo, 1540; S. or I. Raphael; P. history. He went to Rome, and remained there until the city was sacked in 1527, when he returned to Messina and Palermo. Aniemolo painted many pictures for the churches in his native place, which show how successfully he imitated the style of Raphael.

**Ansaldo (Giovanni Andrea)**.—B. Voltri, near Genoa, 1584; D. Genoa, 1638; S. Orazio Cambiaso; P. history. After painting a short time under Cambiaso he devoted himself to the study of the works of Paolo Veronese, and became one of the chief painters of large works in fresco of his time. He painted many works in Genoa, the best of which are in the Church of the Annunziata, and in the Palazzo Spinola.

**Ansdell (Richard)**.—B. Liverpool, 1815; D. 1885; S.—; P. animals. Ansdell appears to have been almost self-taught. At first he imitated Landseer, but soon adopted a style of his own. The first pictures he exhibited at the Royal Academy were shown in 1840. They were "Grouse-shooting" and "A Galloway Farm." His "Turning the Drove" gained a gold medal at the Paris Exhibition of 1855. The landscapes in his pictures are sometimes by Thomas Creswick, or the figures by Frith, or John Philip, with whom Ansdell visited Spain in 1856. Among the

works the result of this journey may be named "The Water-carrier," "Mules Drinking," "The Spanish Flower-seller," "The Goatherds of Granada," etc. Ansdell etched a few plates. In 1861 he became an associate, and in 1875 a member of the Royal Academy. It is only possible to give some of the prices at which Ansdell's best pictures have been sold; but the fact that among the prices paid for any picture, in a list of a hundred, the lowest is £121 5s., and the highest £1410 10s., will show their value.

Among these were :

			£	s.	d.
Highland Drovers, Agnew's sale	...	1861	...	168	0 0
Going to the Lodge (bought in)	...	1863	...	283	10 0
On Lytham Sands, Threlfall's sale	...	1864	...	430	0 0
Highland Drovers (see 1861)	...	1864	...	273	0 0
The Lost Shepherd, Whittaker's sale	...	1865	...	525	0 0
Approach to Seville, Moore and Co.'s sale	...	1866	...	477	15 0
Rescued, Moore and Co.'s sale	...	1867	...	383	5 0
The Drover's Halt, White's sale	...	1870	...	420	0 0
Road to Seville, Wheeler's sale	...	1871	...	609	0 0
Goatherd, Gibraltar, Burgess sale	...	1872	...	367	10 0
Spanish Gossip, Pender's sale...	...	1873	...	525	0 0
Seville, Hamilton sale...	...	1874	...	567	0 0
Raid of Spanish Students, Barker's sale	...	1875	...	892	10 0
England (with Creswick), Joyce sale	...	1876	...	735	0 0
S. Michael's Mount, Cornwall, A. Grant's sale	...	1877	...	1410	10 0
The Keeper's Daughter, Turner's sale	...	1878	...	756	0 0
Treading Corn in the Alhambra, Hopwood's sale	...	1879	...	789	0 0
The Rescued Lamb, Moore's sale	...	1880	...	393	15 0
Scotch Sheep, Wallis's sale	...	1881	...	609	0 0
Waiting for Steamer, Schofield's sale	...	1882	...	315	0 0
A Bugged Pony, Balmoral	...	1883	...	351	5 0
The Victor, Skipper's sale	...	1884	...	450	0 0
The Spate, Watts's sale	...	1885	...	320	5 0
Sheep-washing	...	1885	...	246	0 0
Fête Day, San Roque, Wilson's sale	...	1886	...	409	10 0
Yo Ho!	...	1886	...	265	0 0
On the Hills, dated 1876	...	1886	...	375	0 0
The Interrupted Meal, dated 1879	...	1886	...	280	0 0
Fête Day, Going to the Bull-fight	...	1886	...	390	0 0
Fête Day, Gibraltar, dated 1875	...	1886	...	390	0 0
After a Day's Sport	...	1888	...	245	0 0
The Rescue, dated 1866, Bolckow's sale	...	1888	...	460	0 0

		£	s.	d.
A Highland Lot for Sale, Bolckow's sale ... ..	1888	490	0	0
Treading-out Corn, Andalusia sale ...	1888	290	0	0
The Pet of the Bothie, Peacock's sale ... ..	1889	309	0	0
On Guard, Houldsworth's sale ...	1889	225	0	0
Traveller Attacked by Wolves, Cheylesmore's sale ... ..	1892	325	0	0
Stag and Dogs, Dennistown's sale	1894	204	0	0

**Ansell (Charles).**—B. —; D. —; S. —; P. horses and domestic subjects. Very little is known regarding the life of this artist, although his drawings of horses were celebrated at the end of last century. He exhibited at the Royal Academy in 1780 and 1781. Jukes engraved in aquatint in 1784, in six plates, his "Death of a Racehorse." Tomkins and others also engraved from his designs.

**Ansiaux (Jean Joseph).**—B. Liège, 1764; D. 1840; S. Vincent; P. history and portraits. Ansiaux was one of the best French painters of his time. His pictures are mostly of sacred subjects, but there are also by him some fine portraits of distinguished persons. Among the latter are those of General Kleber, Marshal Kellermann, and the Ministers Champagny and Cretet. His chief pictures are:

Richelieu Presenting Poussin to Louis XIII., painted in 1817  
—at Bordeaux.

The Assumption, exhibited in 1812, now in the celebrated cathedral, and several others—at Liège.

S. Paul at Athens, in the Church of S. Etienne-du-Mont—at Paris.

**Anthony (Mark).**—B. Manchester, 1817; D. 1886; S. —; P. landscapes. This artist, who was of Welsh extraction, studied medicine, but gave it up and went to Paris and The Hague to improve himself in painting. From that time for ten years he was abroad, principally in Paris, but sent, in 1837, a landscape for exhibition at the Royal Academy. While in France he became acquainted with Jules Dupré and Corot. After 1840 Anthony exhibited many pictures at the British Institution and Royal Academy. He was at one time a member of the Society of British Artists. Most of Anthony's pictures are in private hands, and they seldom appear in sales. The following prices will, however, give an idea of their value:

				£	s.	d.
The Silent Pool... ..	1852	...	...	89	5	0
The Hay Cart ... ..	1852	...	...	99	15	0
The Village Festival ... ..	1852	...	...	89	5	0
Scene from Vicar of Wakefield ... ..	1871	...	...	199	10	0
Nature's Mirror, Agnew's sale ... ..	1872	...	...	199	10	0
The Deserted Church, Timmin's sale ... ..	1875	...	...	157	10	0
Killarney, W. Ellis' sale ... ..	1876	...	...	132	6	0
Stratford-on-Avon, Sharp's sale ... ..	1881	...	...	346	0	0

**Antonello da Messina.**—B. Messina, about 1414 ; D. Venice, about 1493 ; s. his father ; P. history and portraits. Among the lives of the old Italian painters there is not one which has given rise to more controversy than that of Antonello da Messina. We will therefore endeavour to arrange, in chronological order, known dates and facts, and compare them with the political position of those states in which Antonello resided for any length of time. His life must have been much influenced by it, and state archives offer the best chance of making new discoveries relating to him.

It is generally agreed that Antonello da Messina was one of a family of artists known as "The Antoni." His grandfather, Antonio di Antonio, painted the "Martyrdom of Santa Placida" for the Cathedral of Messina ; Jacobello di Antonio, his son, also painted many pictures there ; and Salvatore di Antonio the brother of Jacobello, was a painter and an architect and the father of Antonello da Messina. Born at Messina about 1414, Antonello studied under his father, but was sent while young to Rome, about 1429. From Rome he returned to Sicily, and may have painted at Palermo the picture of an old man and woman praised by Maurolyco. Antonio was also in Messina, where he then painted, in tempera, "The Virgin and Child in a Landscape," now in the Museo Peloritano. As doubts have been expressed about Antonio's journey to Flanders, we will now turn to that part of his life :

In the year 1438, Antonello da Messina was in Naples, where it is commonly said he saw a picture by Van Eyck in the possession of René d'Anjou, and that it induced him to go to Flanders to study painting under Van Eyck. For reasons which we shall give presently, it is more probable that Antonello saw the picture by Van Eyck in Sicily, and that it was in the possession of Alphonso of Aragon. In 1428, if not previously and later, Jan van Eyck was in Spain, attached to an Embassy from "Philip the Good," Duke of Burgundy. Alphonso of

Aragon was from 1423 to 1432 in Spain, and favoured art ; it is, therefore, very probable that he knew Van Eyck personally. In 1438, the year in which Antonello went from Sicily to Naples, Philip of Burgundy, Alphonso, and Philip Maria Visconti, at Milan, were united by common interests. Alphonso was a prisoner of Visconti's at Milan in 1435, and when the former was released by Visconti they became allies. In the same year the citizens of Bruges revolted against Philip of Burgundy, and Alphonso made his second attempt to wrest Naples from René d'Anjou. If, therefore, Alphonso wished to communicate secretly with Visconti and Philip in Flanders, no more fitting agent could be found than a painter whose profession—as René was a great admirer of painting—would afford him facilities for passing through Naples, then in the possession of René. Antonio is said to have studied under a painter named Colantonio at Naples, and it is by no means improbable that he assigned his wish to do so as a reason for his coming to Naples, for it must not be forgotten that Alphonso and René were enemies. A careful comparison of documents and dates of communications between Alphonso, Visconti, and Philip of Burgundy might yet throw an unexpected light upon Antonello's career, and perhaps account for the small number of pictures he produced in a long life. Van Eyck and Antonello may very possibly have acted as political agents, as Rubens and Gerbier did later. Moreover, a recommendation from Alphonso would insure for Antonello a favourable reception in Flanders. It is not likely that Van Eyck would teach an entire stranger the secrets of his art. In 1438, the year in which he went to Naples, Antonello was twenty-four years of age, and painted sufficiently well, in tempera, to earn his livelihood. There were no political obstacles to prevent his passing by Milan through France ; and that Antonello remained several years in Flanders, and painted pictures in oil there, particularly one for the Church of S. Bavon, in Ghent, is a fact quite as well authenticated as historical facts often are or can be.

Antonello returned to Messina about 1445, probably passing through Milan, and after a few months went to Venice. It must have been somewhat later that he taught the improved Flemish method of painting to Domenico Veneziano ; and, from the restless nature of Antonello, it is not unlikely that he then again visited Milan and other places in Northern Italy before he went from Venice to Messina about 1465.

At Messina he resided several years, and it was at this period of his life that he taught several pupils, among others his son or nephew Salvo di Antonio, Pietro Oliva, Pina da Messina, and Giovano Borghese. He likewise painted some of his important pictures—"The Virgin and Christ," the "Ecce Homo," dated 1740, for the family of the Agliati of Palermo; also in 1473 a triptych, representing "The Virgin Enthroned, two angels bearing a crown, and SS. Benedict and Gregory." Antonello passed several months at Palermo in 1473, in which year he appears to have finally quitted Sicily. He lived afterwards principally in Venice. There he painted some of his best portraits, and, for the wardens of San Cassiano, a "Virgin and Child and S. Michael," mentioned by Vasari as celebrated for its "novelty, beauty, and correctness of design," and by Sabellico as "a masterpiece."

The introduction of the Flemish method of painting with oil did not lead to its general use in Venice much before 1473. Antonello was then fifty-nine years of age, and an experienced artist; Gio. Bellini about ten or twelve years younger, and still inexperienced in the method of painting with oil. It is, therefore, not surprising that Antonello should have been employed in preference to paint at Treviso the portrait of Catarina Cornaro, Queen of Cyprus, and a "Virgin and Child," which she presented to her daughter on the day of her marriage. The nobles of Treviso also employed him to paint the mausoleum of Agostino Onigo, and the senate of Venice assigned to him some of the pictures to be painted in the Ducal Palace.

If, as is asserted, Antonello visited, after 1473, Lombardy and Milan, it may have been between 1480 and 1485, but his age at that time renders this improbable. He was, however, certainly in Venice in 1493, and died there, probably in that year, as he does not seem even to have begun the pictures for the Ducal Palace.

In his pictures, Antonello appears to have endeavoured to combine the simplicity and beauty found in the works of Italian artists with Flemish execution. His colouring is warm, clear, and bright, even when his outline is somewhat hard. His best works are his portraits, which are well modelled, freely painted, and beautifully coloured.

The following works, attributed to Antonello, are all thought to be authentic, but a few have perhaps been moved to other places :



Christ on the Cross between the Two Thieves, with the Virgin and S. John, dated 1445; Portrait of a Man Holding a Medal—Antwerp Museum.

The Virgin and Child in a landscape, signed; S. Sebastian, signed; A Man's Portrait, signed, and dated 1445—Berlin Museum.

S. Sebastian—Dresden Gallery.

Ecce Homo—Genoa, Spinola Palace.

Salvator Mundi, signed and dated 1465—London, National Gallery.

The Virgin and Child (tempera)—Messina, Museo Peloritano.

The Virgin and Child between SS. Gregory and Benedict, 1473—Messina, S. Gregorio(?)

S. Nicholas—Messina, S. Nicolo

Portrait of a Man in a Red Dress, 1474—Rome, Borghese Palace.

Portrait of a Man, signed and dated 1475—Paris, Louvre.

Portrait of a Man, 1476—Milan, Casa Trivulzi.

Ecce Homo—Padua, Casa Miara.

S. Sebastian—Padua, Casa Maldura.

Christ Bound to the Pillar; A Nun in Tears; The Virgin Reading at a Desk—Venice, Academy.

The Portrait of a young Noble—Venice, Casa Giovanelli.

The Dead Body of Christ supported by Three Angels—Vienna, Belvedere.

It is said that near Catania, in Sicily, there is a picture bearing the date 1497; but the long three has been so often mistaken for a seven that this is probably an error.

**Antoni (The).**—*See Antonello da Messina.*

**Antonio da Vercelli.**—*See Bazzi.*

**Antonio de Holanda.**—*See Holanda.*

**Antonio (Piero d').**—*See Cosimo (Pietro di).*

**Anversa (Ugo d').**—*See Goes.*

**Appiani (Andrea).**—B. Milan, 1754; D. Milan, 1817; s. —; p. history and portraits. There have been several artists of this name, but the most celebrated was Andrea the elder, for he had a son, an inferior painter, who bore the same Christian name. The father painted both in oil and in fresco, and some of his best works are the frescoes in the Palace at Milan. His family wished him to study law, but he was ultimately allowed to follow his inclination for the arts, and went to Florence and Rome, where he was patronised by

Pius VI., and employed by the Austrian Archduke. He was a member of the "Consulta" which offered the crown of Italy to Napoleon, and went to Paris to be present at the coronation of the Emperor, who decorated him with the Legion of Honour; he was likewise a Knight of the Iron Crown. Napoleon appointed him "Commissaire Général des Beaux Arts" and "Premier Peintre de l'Empereur." He was also a corresponding member of nearly all the Academies in Europe. His works show great correctness in drawing, a colouring warm and transparent, and a grace which approaches that of Correggio. Besides the frescoes at Milan, which are considered to be his masterpieces, Appiani painted some very fine portraits: among them may be mentioned that of "Napoleon between Victory and Peace," which is in the Leuchtenburg Gallery at S. Petersburg, and that of "General Désaix," which is at Milan. In 1813 Appiani had an attack of apoplexy, and having been deprived of his pension when the Bourbons were restored, he lived in comparative poverty until 1817 at Milan, when a second attack caused his death. His pictures in oil seldom appear in sales, but we may name one: "A Mother Weeping over her Child," Webb's sale, 1821, £10 13s.

**Apshoven, Abshoven, or Abtshoven (Van).**—There was a numerous family of artists, resident at Antwerp in the seventeenth century, who bore this name, the most able of whom were the following:

**Apshoven (Ferdinand van),** the younger. —B. 1630; D. 1694; s. David Teniers, jun.; p. interiors. He was the son of the elder Ferdinand, studied under the younger Teniers, and was admitted into the Antwerp Guild in 1657-8. In 1678-9 he was offered, but declined, the office of Dean of the Guild. Like his elder brother, he painted so much in the style of his master that his works have constantly been passed off as being by Teniers. Among the more remarkable are:

An Interior, with two Figures—Rotterdam Museum.

Another, with three Figures—Dunkirk Museum.

Peasants in a Tavern—Van Lerin's Collection, Antwerp.

**Apshoven (Thomas van),** called also Theodor.—B. 1622; D. 1664; s. D. Teniers, jun.; p. interiors. An elder brother of Ferdinand, and, like him, a scholar of the younger Teniers. Thomas painted the same subjects as his master, and approached

even nearer to his style than his brother. His works are admitted into the choicest collections, as being little inferior to those by his master, and they are numerous. He painted with great lightness and spirit, and his colouring is clear and silvery. Of pictures by him, the following may be named :

- Lemons, Oysters, and Fruit, upon a Table, signed T. V.  
 Apshoven—Dresden Museum.  
 A Landscape, dated 1656—Darmstadt Gallery.  
 Dancing Peasants—Cassel Gallery.  
 Interior—Prague Gallery.

It is difficult to say by which of the brothers the following pictures were executed :

			£	s.	d.
A Village Feast, sale	S. George,				
Brussels	... ..	1777	10	0	0
Interior, with Card Players, Marquis					
of Bute's sale	... ..	1822	16	4	0
The Tower of Babel, sale	Payrière,				
Paris	... ..	1872	33	0	0

**Arcagnola.**—*See Orcagna.*

**Archer (John Wykeham).**—B. Newcastle-on-Tyne, 1808 ; D. London, 1864 ; s. John Smith ; p. architecture. This artist at first studied engraving under Smith, and, after engraving many buildings and views in the north of England, came to London about 1830, where he engraved after Callcott, and plates for the *Sporting Magazine*. He then studied water-colour painting, and having gained a reputation as an antiquary, was largely employed. Having become a member of the Institute of Painters in Water-colours, he exhibited there many drawings of St. Mary Overy and Lambeth Palace. He published also “ Vestiges of Old London,” with plates etched by himself, in which the subjects are pictorially treated, and numerous figures are introduced. His collection of drawings is in the British Museum. He was also the author of “ Recreations of Mr. Zigzag the Elder,” in *Douglas Jerrold's Magazine*, and of some antiquarian papers in the *Gentleman's Magazine*.

**Archimedes.**—*See Genoels (Abraham), the younger.*

**Arco (Alonso del),** called El Sordillo de Pereda.—B. Madrid ; 1625 ; D. 1700 ; s. Pereda ; p. history and portraits. This painter's works are so numerous in the convents and churches of Spain that it is necessary to mention him. He acquired a good style of colouring in the school of Pereda ; but, with the exception of

his portraits, his works are chiefly remarkable for the rapidity with which they were painted. Del Arco was born deaf and dumb, but learned to speak.

**Aregio (Pablo de).**—B. ———; D. ———; S. probably Leonardo da Vinci; P. sacred history. Aregio is the artist who, in conjunction with Francisco Neapoli, painted in 1506 the principal events of the life of the Virgin on the twelve panels of the doors that enclosed the great silver altar of the Cathedral of Valencia, in Spain. It was of these paintings that Philip IV. said that the altar was of silver, but its doors were gold. The artists were paid 3000 golden ducats for their labours—an immense sum, as it was equal to £15,000 of our money. The amount is said, however, to have been paid by Pope Alexander VI., who was of the Valencian House of Borgia, but he must have assigned money for the purpose before his death, which occurred in 1503. The correctness of the drawing, the grandeur of the figures, the expression in the faces, are so much in the style of those in Leonardo's works that it is thought Aregio and Neapoli must have studied under him. They painted also some frescoes on the walls of the cathedral, but those have perished.

**Arellano (Juan de).**—B. Santorcaz, near Toledo, 1614; D. Madrid, 1676; I. Mario dei Fiori; P. flowers. The life of this artist affords a striking example of the success that may attend on perseverance. His father died when he was eight years of age, and his mother placed him under a painter at Alcalá de Henarez. When his master sent him on foot on business to Madrid, a distance of sixteen miles, he was obliged to sleep at night on the steps of the Church of S. Felipe el Real. Arellano next lived, partly as a servant, with an artist at Madrid named Juan de Solis, and married a relative of his master. At thirty-six years of age Arellano had failed to obtain success as a painter of historical subjects; but having copied a flower-piece by the Italian master Mario dei Fiori, he discovered the style of painting by which he was to gain fame and wealth. His pictures then sold rapidly, were even used to decorate churches, and for many years he kept the largest picture-shop in Madrid, at his house in front of the Church of S. Felipe, upon the steps of which he had formerly slept, and in which he was buried. Although his flowers and fruit-pieces are not equal to the masterly pictures by Dutch artists, they are much admired, and sell for high prices. In them the composition,

colouring, and exact imitation of nature are excellent. Several of them are in the Museo at Madrid, and others in the Louvre; but they seldom appear at sales. However, two may be cited:

A Garland of Flowers, in sale at		£	s.	d.
Paris ... ..	1874	80	0	0
Flowers, in the Salamanca sale ...	1875	32	0	0

**Aretino.**—*See Spinello.*

**Arezzo (Margaritone da).**—*See Margaritone da Arezzo.*

**Arfian (Antonio de).**—B. Ticana; D. —; s. Luis de Vargas; P. history. Like other painters at Seville who afterwards became famous, Arfian began his studies by painting in tempera, on canvas, decorative pictures, many of which were then sold at the weekly fair and sent to America. They were called “sargas,” and from the dexterity requisite to do them well it was a common saying among the artists at Seville that to paint with skill and facility in oil it was necessary to have worked first at painting sargas. Although the dates relative to the birth and death of Arfian are unknown, as Vargas returned to Seville from Italy in 1534, Arfian must have been very young when he entered his school, as it is known Arfian painted in 1551, and as late as 1587, when he executed “The History of S. George.” He was the first Sevillian artist who painted landscape backgrounds to the “bassi-relievi,” which he was employed to colour, so that the figures he introduced appeared also sculptured. He likewise improved the colouring of the draperies of statues, both of which arts were much practised in Spain.

**Arlaud (Jacques Antoine).**—B. Geneva, 1668; D. Geneva, 743; s. —; P. in miniature. This artist is said to have been intended for the Church; but was compelled by poverty to paint miniatures, for which, however, he must have had an extraordinary talent, as at the age of twenty he came to France and soon acquired a great reputation. There he was patronised by the Duke of Orleans, who said of Arlaud’s miniatures, that they had as much force as oil paintings. Much attention was also attracted by his drawing of “Leda” on white paper, 24in. by 30in., made in exact imitation of a marble basso-relievo, in the possession of M. Cromelin, at Paris, which was attributed to Michael Angelo. It is, however, not probable that such prices as £480 and £600 for a copy were ever paid for them.

Arlaud himself destroyed the last or a second copy in 1738. There is a portrait of Arlaud with his "Leda" in his hand in the gallery at Florence. Arlaud and his works appear to have been equally esteemed in France and England, where he had been recommended by the Princess Palatine to Queen Caroline. He painted many portraits here, among others those of the Queen and the Duke of Marlborough. Arlaud must, however, have had other good qualities besides painting miniatures, for he was equally in favour with the Duke of Orleans and Sir Isaac Newton, who corresponded with him when, having become rich, he retired to his native place, Geneva. The following are the prices at which Arlaud's "Jupiter and Leda" has been sold in recent times :

	£	s.	d.
Jupiter and Leda, after a relief of M. Angelo, E. Coe's sale (bought in) ... .. 1807 ...	99	15	0
The same in E. Coe's sale ... .. 1815 ...	44	2	0

**Arnald (George).**—B. in Berkshire, 1763 ; D. London, 1841 ; s. William Pether ; p. moonlights, sea-fights, etc. Arnald was a domestic servant, but showing a great talent for drawing, a lady assisted him to obtain instruction. He first exhibited at the Royal Academy in 1788. In 1810 he was elected an Associate of the Royal Academy. In 1825 he was the successful competitor for a commission offered by the British Institution for a picture of "The Battle of the Nile," for which £500 was given. This large work, which is now in Greenwich Hospital, is well painted, the moment in the battle represented being that when "L'Orient" was blown up. In 1827 he exhibited "The Bellerophon as a Convict Ship at Sheerness," and in different years many other pictures. Some of his works are engraved in "The Border Antiquities of England and Scotland." He had two daughters, both of whom were artists, and a son a sculptor.

Pictures by George Arnald have been sold as follow :

	£	s.	d.
A View of S. Albans, a sale ... .. 1819 ...	10	10	0
London from Greenwich Hill, R. Grave's sale ... .. 1827 ...	1	11	6
A Lake Scene, Sir F. Freeling's sale ... .. 1837 ...	1	11	6
A Landscape with a Waggon and Figures near Flooded Road, Wm. Esdaile's sale ... .. 1838 ...	7	17	0

**Arpino.**—*See* **Cesari.**

**Artaud (William).**—B. —; D. —; S. —; P. portraits in oil. He was the son of a jeweller. In 1776 he gained a premium at the Society of Arts, and studied in the schools of the Academy. The first work he exhibited was an enamel representing S. John: that was in 1780, after which he appears to have devoted most of his time to painting portraits in oil, and subject pictures, many of which were exhibited up to 1822. In 1786 he obtained the gold medal for a picture, the subject being taken from "Paradise Lost." He gained in 1795 the travelling studentship. Several of his portraits and some subjects in Macklin's "Bible" have been engraved. The portraits by him are well drawn and powerfully painted. Among his works were:

Potiphar's Wife Accusing Joseph, exhibited 1791.

Martha and Mary, exhibited 1792.

A Weary Traveller in a Storm, exhibited 1795.

**Arteveldt (Andries van).**—B. Antwerp, 1590; D. 1652; S. —; P. sea-pieces. It is a well-known fact that the skill of this artist in representing storms at sea has rendered his works rare, as his signature has been taken off his pictures in order that they might be sold as being by William van de Velde. That his talents were, however, fully appreciated by his contemporaries, is proved by Van Dyck having painted his portrait, and Schelte à Bolswert having engraved "A Tempest, with Shipping," from one of his pictures.

Arteveldt was some time at Genoa, when Cornelius de Wael resided there and Van Dyck lived with the latter. It is very probable, therefore, that pictures representing sea-fights and storms in the Mediterranean, signed with an A., which are met with occasionally, are by Arteveldt. His portrait, by Van Dyck, painted in 1632, is at Augsburg.

Among the few examples of his skill there remain:

A picture misnamed The Battle of Lepanto—Museum at Ghent.

A large sea-piece—The Belvedere, Vienna.

**Artois (Jacques van),** or **Jacques d'Arthois.**—B. Brussels, 1613; D. 1665 (?); S. Fouquières and Wauters; P. landscapes. Artois was a house-painter of humble origin; but improved rapidly by studying from nature in the Forest of Soignes, and was admitted a "franc-maitre de S. Luc" in 1634. He was

the friend of Van Dyck, Teniers, De Crayer, and the other great Flemish artists of his time, who sometimes introduced figures into his landscapes. In 1878 a portrait, said to be his, and painted by De Crayer, was shown at Liège, on which is inscribed "Mort en Mai, 1688." Artois's pictures are painted with great freedom and fine colouring. The trunks of the trees in them are very often covered with moss and hanging plants. Being very numerous, his works seldom sell for a high price, although they have great merit. Nevertheless, the following prices have been paid for some of them :

		£	s.	d.
A Stag Hunt, Blondel de Gagny's sale	1776 ...	12	0	0
A Hunt with figures by G. Coques, Bertel's sale	... .. 1779 ...	70	0	0

Their average value is about £10.

**Aschaffenburg** or **Aschenburg** (**Matthes of**). — *See Grünewald.*

**Asper (Hans).**—B. Zurich, 1499; D. 1571; S. Holbein, jun. (?); P. portraits and landscapes. It is doubtful if this artist was a pupil of the younger Holbein; but he appears at least to have imitated that master in his portraits. He must have occupied a good position in his native place, for, in 1545, he was elected a member of the Great Council, and a medal was struck in his honour. He executed many decorative paintings, among others the City Arms in the Town Hall, also views of towns, battles, etc.; but is now most known by his portraits, of which may be named :

The portrait of Zwingli the reformer, and the portrait of Zwingli's daughter—Zurich Library.

The portrait of a Man—London, National Gallery.

The portrait of a Lady—Dublin Gallery.

The portrait of a Young Man—Vienna Gallery.

His two sons, Hans and Rodolphus, also painted portraits, and their works are often confounded with those of their father.

**Asselin (Jan).**—B. Diepen or Antwerp, 1610; D. Amsterdam, 1660; S. Elias van de Velde and Jan Miel; P. landscapes, animals, battles, and sea-pieces. He was nicknamed Krabbetje or Crabbete (little crab), on account of a distortion of his hand, which prevented him from holding his palette properly. Asselin is said to have studied the works of Claude Lorrain



and Bamboccio, but they were both very young when he was in Rome. He became, however, one of the best Flemish landscape-painters. Many of his pictures represent scenes near Rome. His colouring is clear, and there is often a charming effect of sunlight in his works, which are to be found in select collections. One of his most remarkable pictures is an enraged swan, an allegorical representation of "The Watchfulness of Jan de Witt," which is now in the Amsterdam Museum. At Copenhagen is one of "Gustavus Adolphus at the Battle of Lutzen." Others are to be found, mostly Italian scenes, in all the great galleries in Europe. As pictures by Asselin often appear in sales, the following list of prices paid for them may be useful. Beginning at £10, the higher prices were in the Dutch sales of last century generally about £50. In France, in 1777, at the sale of the celebrated collection of Randon de Boisset, two landscapes with cattle brought £180; in Le Brun's sale of 1778, a "Sunset," £64; and in his sale of 1791, "The River, with a Boat," £110. In England, the prices paid have been from £10 upwards.

Landscape, with cattle, Sir C. Bagot's sale ... ..	1836	...	178	10	0
Landscape, booth, and figures, Hon. Lady Stuart's sale... ..	1841	...	294	0	0
Landscape, booth, figures drinking, Marquis of Camden's sale ...	1841	...	295	0	0
Landscape, bridge, and waterfall, Sir T. Baring's sale ... ..	1848	...	91	0	0
Landscape, Roman ruins, horse, goats, Scarisbrick's sale ... ..	1861	...	85	1	0
Landscape, 24in. by 38in., from Camden collection, and exhibited R. A., 1872, C. Cope's sale ...	1872	...	315	0	0

**Astley (John)**, called Beau Astley.—B. Wem, in Shropshire, about 1730; D. Duckinfield, 1787; S. Hudson; P. portraits. The life of this artist reads like a romance. He was the son of a village apothecary, and was educated in the village school. On arriving in London he studied painting under Hudson, and, about 1749, went to Rome—about the same time as Sir Joshua Reynolds—where he suffered much from poverty. When he returned to London he practised portrait-painting for some time. In 1759 he went to Dublin, and, it is said, made about £3000 in three years. Being on his way home he met, at an assembly at Knutsford, in Cheshire, Lady Daniel, who fell in love with him, and married him within a week. She settled on him the Tabley estate, worth

£1000 a year, and by her will left him, on the death of her daughter, the Duckinfield estate, worth £5000. He had much talent, but neglected his art, and soon sold the Tabley property, and had also encumbered the Duckinfield estate when the heiress died and he came into it. He next purchased Schomberg House, in Pall-mall, and spent £5000 in converting it into three houses. He lived in the central portion, and had a country-house at Barnes. After this he speculated unsuccessfully in a colliery and iron-works; but his losses were again replaced by £10000 which he inherited from a brother. In his youth he was very handsome, and always very vain and ostentatious. When far advanced in life he married a third wife, by whom he had two daughters and a son. Edwards says that he had seen a portrait of a Mr. Payne, painted by Astley about 1756, and that few of his contemporary artists could have produced one equal to it.

**Atkinson (John Augustus).**—B. London, 1775; D. after 1829; s.—; P. history, battles, etc. There were two artists of the name of Atkinson, both of whom went to Russia and published books illustrated with scenes in that country. John Augustus went in 1784 with an uncle to S. Petersburg, and, being allowed to study the pictures in the Imperial Galleries, gained the patronage of the Empress Catharine and her son the Emperor Paul. There are fine pictures by this Atkinson in some of the palaces in Russia, among them “The Victory of the Cossacks of the Don over the Tartars,” “The Baptism of Count Vladimir,” and a portrait of “Suwarrow.” He was a very skilful draughtsman, and made many drawings of Russian dress and amusements. In 1801 he returned to England, and published several illustrated works relating to Russian manners; in 1807 a book of English costumes; and, rather later, some spirited lithography of battles. In 1819 he finished a large picture of “The Battle of Waterloo,” which was engraved by Burnet. Atkinson was an Associate of the Water-Colour Society in 1808, and exhibited frequently both at their rooms and at the Royal Academy up to 1829. His battle-pieces are very spirited, the costumes are correct, and everything is in motion. His water-colour drawings are also very masterly. Among his works have been sold:

			£	s.	d.
The Battle of Waterloo, Dyson's sale	1825	...	96	12	0
A Baggage Waggon, escorted by					
Soldiers, Lord de Tabley's sale	1827	...	30	0	0

**Atkinson (Thomas Witlam).**—B. 1799 ; D. Walmer, 1861 ; s.—; p. architecture and Russian scenes. Originally a stone-carver upon churches in the North of England, he taught drawing at Ashton-under-Lyne, and published his “Gothic Ornaments” in 1831. He afterwards settled at Manchester as an architect, and in 1829 and subsequent years he exhibited architectural designs at the Royal Academy. In 1840 he went by Hamburg and Berlin to S. Petersburg. In Russia he travelled into Asia as far as the Amoor River, making notes and drawings of what he saw, and on returning to England, published with his own illustrations, in 1858, “Oriental and Western Siberia ;” in 1860, “Travels in the Region of the Upper and Lower Amoor ;” and in 1863 there appeared his “Recollections of the Tartar Steppes and their Inhabitants.”

**Attavante degli Attavanti**, called also Vante di Gabriello di Vanti di Francesco.—B. Florence, 1455 ; D. after 1520 ; s. Domenico Ghirlandaio ; p. miniatures. This miniaturist is one of the most celebrated that any age has produced. His work is in the Italian Cinquecento style, founded on classic models, and combining acanthus foliage and lovely children. It is impossible to give a list of the manuscripts which he embellished, many of them for Matthias Corvinus, King of Hungary. After this king’s death, and the sack of Buda, they were dispersed, but some of them are at Vienna, and one of the finest, a “Missale Romanum,” which was painted for Corvinus, and finished in 1487, is now in the Royal Library at Brussels. Engravings from this manuscript are given by Müntz (see “La Renaissance en Italie et en France”). Photographs from a manuscript by Attavante, which is in the Library of S. Mark at Venice, are in the British Museum, Bodleian, and Fitzwilliam Libraries.

**Aubrey (Etienne).**—B. Versailles ; D. 1781 ; s. Vien ; p. portraits, etc. This artist painted very successfully domestic scenes in the manner of Greuze, and many of his works have been engraved. His portrait, painted by himself, is in the Louvre. He exhibited, the year in which he died, his picture of the “Adieux de Coriolan à sa Famille.” In the Boitelle sale of 1865 his “Première Leçon d’Amitié Fraternelle” sold for £170.

**Augustin (Fra).**—See **Leonardo.**

**Augustin (Jean Baptiste Jacques).**—B. S. Diez (Vosges), 1759 ; D. Paris, 1832 ; s. — ; p. miniatures in enamel and in oil. All the authorities agree that Augustin was self-taught, yet

in such a difficult art as painting in enamel this appears incredible, especially as he was poor. He came to Paris in 1781, where his works produced a great change in the style of art which had prevailed in the time of Boucher and his imitators. Augustin revived the almost forgotten art of Petitot. In 1819 he was appointed miniature-painter to Louis XVIII., and three years later he was decorated with the Legion of Honour. Augustin's miniatures are peculiarly interesting, for they include portraits of the principal persons under the Empire and the Restoration. Among them are Napoleon, the Empress Josephine, Louis Buonaparte, Caroline Murat, Louis XVIII., Baron Denon, Girodet, the painter, and, perhaps the finest of all, Lord William Bentinck, Governor-General of India; also the portraits of females after Greuze. Augustin's works, which are remarkable for correctness of drawing and vigour of colouring, are all valuable. Several were exhibited at South Kensington in 1865. He instructed many pupils, and his wife also painted in miniature. The only price we can give is: "Miniature of a Lady," John Webb's sale, 1829, £5.

**Aurifex.**—*See Francia (Francesco).*

**Austin (Samuel).**—B. —; D. 1834; S. —; P. coast scenes. Austin, whose name is sometimes written Austen, was a clerk in a bank at Liverpool, but also a clever amateur artist. In 1824 he was one of the foundation members of the Society of British Artists, and exhibited at their galleries up to 1827; in that year he became an associate of the Water-Colour Society, and he exhibited with the society until his death. He painted landscapes and rustic figures, but his best works are coast scenes, with boats and figures, many of them from sketches made in Holland, France, and Germany. Two of his drawings were sold as follow:

Wreck of a Transport, 24½ in. by 37 in.,	£	s.	d.
Pooley's sale ... .. 1880 ...	55	12	0
Lynmouth, 19½ in. by 27 in., Pooley's			
sale ... .. 1880 ...	63	0	0

**Aved (Jacques André Joseph).**—B. Douai, 1702; D. 1766; S. —; P. portraits. He went young into Holland to study the Dutch masters, and came in 1721 to Paris, where he was a pupil of Lebel. In 1734 he was elected a member of the Academy. He painted the portrait of Louis XV. and that of William, Prince of Orange. Aved has been compared

to Van Dyck and Titian, but that is a gross exaggeration. Among the known portraits by him are those of Louis XV., the Prince of Orange, at Amsterdam, and of the Marquis de Mirabeau and the painter De Troy, both in Paris. Many of Aved's portraits have been engraved.

**Avellino (Giulio or Giacinto)**, called *Il Messinese*.—B. Messina, about 1645; D. Ferrara, 1700; S. Salvator Rosa; P. landscapes. He painted landscapes enriched with ruins, architecture, and figures, in the grand style of Salvator, and was much employed by the nobility of Ferrara and Cremona, where most of his pictures are. If brought to this country, they would probably be sold as being by Salvator Rosa.

**Avercamp (Hendrik)**, called "*de Stomme*."—B. 1585; D. Kampen, after 1663; S. probably Gilles van Coningsloo; P. winter scenes. There is a picture by this painter in our National Gallery. He was called "*de Stomme*," "*The Dumb*," as he suffered from that infirmity. He painted almost exclusively scenes in winter, and into these he introduced a number of figures of which the actions are well represented.

**Aviano**.—See **Girolamo da Treviso**.

**Avont (Van)**.—There were several painters in a family of this name resident at Malines, of which the most known is

**Avont (Pieter van)**.—B. Malines, 1600; D. 1652; S. —; P. landscapes, etc. He was a dealer in pictures, and was much employed by other artists, such as Vinckeboons and the elder Breughel, to insert figures in landscapes. His principal works are:

Landscape with Holy Family—at Vienna.

The Virgin, with the Dance of Angels; Flora, surrounded by geni; Landscape with Holy Family—at Ghent.

Van Avont, Hollar, and other artists engraved his pictures; but Van Avont's own engravings are rare. As to prices, we can only give: "*Holy Family, in a Landscape by Achtschelling*," Bertel's sale, 1779, £10.

**Baade (Knud)**.—B. Skiold, 1808; D. Munich, 1879; S. —; P. landscapes. From his birth-place in South Norway, while a boy, Baade went to Bergen, where he received his first lessons in art. In 1827 he went to Copenhagen, and studied in the Academy for three years. In 1836 he moved to Dresden, where he also studied for three years. He finally settled at

Munich in 1846, and resided there until his death. In the latter city he earned a great reputation as a painter of northern landscapes, especially coast-scenes as seen under moonlight. Baade was Court painter to the Court of Sweden, and a member of the Academy of Arts at Stockholm. Among his best works are :

Wood at North Kyst—National Gallery, Christiania.

The Wreck—South Kensington Museum, London.

Scene from Norse Mythology—Pinakothek, Munich.

Ship by Moonlight—National Gallery, Stockholm.

**Baan.**—*See* **Baen.**

**Bacchiacca (Il).**—*See* **Ubertini.**

**Baccio della Porta.**—*See* **Bartolommeo.**

**Bachelier (Jean Jacques).**—B. Paris, 1724 ; D. Paris, 1805 ; s. — ; p. history, animals, flowers, etc. This artist's chief claim to be noticed is, that he was for forty-four years the director of the porcelain factory at Sèvres. He was received into the Academy as a flower-painter in 1751, and as an historical painter in 1763. His own works are, however, only indifferent ; but he founded, in 1765, a school of design for artisans, which is still in existence.

**Baciccio.**—*See* **Gauli.**

**Backer (Adriaan).**—B. Amsterdam, 1643 ; D. Amsterdam, 1686 ; s. his uncle, Jacobus A. Backer ; p. history. He went very young to Italy, and passed several years at Rome, where he became a powerful designer and painter. Among his works are cited an allegorical representation of "Justice and Peace," which is at Antwerp ; and at Amsterdam "The Rape of the Sabines" (in the Van der Hoop Museum) and his masterpiece, "The Last Judgment" (in the Old Town Hall).

**Backer** or **Bakker (Jacob A.).**—B. Harlingen, 1608-9 ; D. Amsterdam ; s. Rembrandt ; p. portraits. This Backer—for there were more than one—is said to have studied under Rembrandt between 1632 and 1634. He possessed wonderful facility in painting, and often finished a portrait in a day. He also acquired a good reputation as a painter of historical subjects. His chief works are :

Two archery pieces, one signed J. B., 1642—Town Hall, Amsterdam.

Syndics—Van der Hoop Collection, Amsterdam.

Portrait of himself ; Portrait of his wife ; Sleeping Nymph—Brunswick Museum.

Portrait of a man signed J. A. B. ; Portrait of a woman, signed J. A. B.—Dresden Gallery.

**Backhuysen.**—See **Bakhuizen.**

**Bacon (Sir Nathaniel, Kt.).**—B. 1547 ; D. 1615 ; P. portraits, still life, and plants. This gentleman was the younger son of Sir Nicholas Bacon, the Lord Keeper, and half-brother to Sir Francis Bacon, the Lord Chancellor. Sir Nathaniel is variously described as of Broom Hall, of Culford, Suffolk, and of Stipcey or Stivekey in Norfolk. In one respect he was singular, as he erected for himself a monument in Culford Church, ornamented with a palette and pencils, but which does not bear the date of his death ; but, as another monument was erected to him at Stiffkey in Norfolk, it is probable he was buried there. He travelled in Italy, and no doubt studied painting there, as he copied the works of Titian, but the colouring in his pictures is rather Flemish than Italian. Although classed among amateurs, his works when they are exhibited are not inferior to those by professional artists among which they are placed. There are pictures by him at Gorhambury : A capital whole-length portrait of himself, a half-length of his mother, and “A Kitchenmaid with Fowls,” all admirably painted. Several others are at Redgrave Hall, in Suffolk : “Ceres, with Fruit and Flowers,” and “Hercules and the Hydra,” etc. He presented also a landscape, painted by himself, to Tradescant, which was afterwards in the Ashmolean Museum at Oxford. He appears to have had some skill in botany, and produced from the *Genista tinctoria* a colour called brown-pink, but in reality a yellow, which Peter Oliver always used, and declared was the best he knew of.

**Badile (Antonio).**—B. Verona, 1480 ; D. Verona, 1560 ; s. Golfino ; P. history. It is necessary to mention this artist because, although not a very able painter, he was the uncle and teacher of Paolo Veronese, and is the last master of the old school of Verona, which may be said to have been then united with that of Venice. There are several pictures by Antonio Badile :

Two Angels Placing the Dead Christ in the Tomb—  
Verona Gallery.

A large altar-piece in the Church of Nazzaro e Celso—  
Verona.

A Presentation—Turin Gallery.

**Baen** or **Baan (Jacobus).**—B. The Hague, 1673 ; D. Vienna, 1700 ; s. his father ; P. history, portraits, and interiors.

He was the son of Jan van Baen. When only twenty he came in the suite of William III. to England, where he painted the Duke of Gloucester and other persons. He, however, went to Italy, was patronised at Florence by the Grand Duke, and on to Rome, where he studied the works of the great masters, and was known from his gigantic size as "Il Gladiatore." From Rome he went to Vienna, and died there. Walpole does not mention this artist, although there must be portraits by him in this country.

**Baen** or **Baan (Jan van)**.—B. Haarlem, 1633; D. Amsterdam, 1702; s. his uncle Piemans and Backer; p. portraits. This artist resided about 1660 at The Hague. Charles II., having in Holland become aware of his talent, invited him to England, where he painted the portraits of the King and Queen and those of many of the nobility. After a time he returned to The Hague, and was admitted into the Guild of S. Luke in 1676. He painted the portrait of the Duke of Zell, for which he received a large sum; also some pictures for the Grand Duke of Tuscany, who placed in his gallery Van Baen's own portrait, painted by himself, among those of distinguished artists. His best portrait is said to be that of Count Maurice of Nassau, who in 1691 paid him £100. When Louis XIV. was at Utrecht he wished Van Baen to paint his portrait, but the latter declined the honour on the ground that he could not paint the conqueror of his country. A rival was, however, so jealous of this preference that he was on the point of assassinating Van Baen when the timely arrival of a friend prevented him from carrying out his intention. Jan van Baen painted in the style of Van Dyck. The colouring in his portraits is fine and true, and the faces are very expressive. He etched one plate, which represents the burning of the old Town Hall at Amsterdam. His most celebrated works are:

Portrait of the Grand Pensionary, J. de Witt; Portrait of Cornelius de Witt; The Exhibition of the Dead Bodies of the Brothers de Witt; Portrait of Count John Maurice de Nassau, Governor of Brazil (Van Baen's masterpiece)  
—Amsterdam.

Portrait of the Grand Pensionary, de Witt—The Hague.

Portrait of the Artist—Dresden.

A Man's Portrait—Brussels.

Portraits of the Masters of the Cloth Market in 1674—Leyden.

At a sale in 1836 his portrait of a lady in a garden, with flowers, sold for £8 18s. 6d. One of his most remarkable works



was the life-size portrait of the Grand Pensionary De Witt, with emblematical figures relating to the Dutch attack on Chatham. It was placed in the Stadhuis at Dortrecht, and was torn to pieces by the mob after the deaths of the brothers De Witt.

**Bagnacavallo.**—*See* **Ramenghi.**

**Baker (John).**—B. 1736; D. London, 1771; s. —; p. flowers. He was originally an ornamental coach-painter, and excelled in painting the flowers with which it was, in his time, the fashion to adorn the family arms emblazoned on coach-panels. He afterwards devoted himself to painting pictures, and attained great brilliancy in his colouring. He was one of the foundation members of the Royal Academy, and exhibited groups of flowers at the first three exhibitions. His presentation picture is a group of flowers.

**Bakhuizen (Ludolf).**—B. Emden, 1631; D. Amsterdam, 1078; s. Aldert van Everdingen and Dubbels; p. sea-pieces. This celebrated painter was clerk to his father, who was secretary to the town of Emden; and went to Amsterdam in 1650, intending to become a merchant. It is said that Bakhuizen only began to learn to draw at the age of nineteen, and that the scenes on the River Y led him to adopt painting as a profession, for which purpose he must have gone to Alkmaar in 1650. There, under Everdingen, who was a very able master, and by indefatigable industry, he soon became one of the greatest painters of the sea that Holland had produced—equal, if not superior in some respects, to the younger Van de Velde. To acquire the power of representing storms, he frequently hired fishermen to take him out to sea in bad weather, and his best pictures represent the sea when violently agitated. The painter Bakhuizen was also an author, both in prose and verse, and a man generally esteemed by his contemporaries. He taught Peter the Great to draw, when the latter was working at Saardam. He was also singularly expert in writing, an art then much esteemed in Holland, his monograph being the finest known; and he etched thirteen plates, among which is one of his own portrait, done in a masterly style, when he was seventy-one years of age. In 1680 he married Anna de Hooghe, the granddaughter of the painter Romain de Hooghe. They had a son, Johannes, who was the father of the second Ludolf Bakhuizen, the battle-painter, born 1717, died 1778.

Drawings by Bakhuizen are scarce and fine. There is in the British Museum one 7ft. long, representing "Amsterdam from the River Y, in 1702." The buildings were drawn by Jan van Kall. It was bought at the Versholk sale in 1847. Among the more celebrated works of Bakhuizen may be named :

The Embarkation of Jan de Witt in the Dutch Fleet in 1665, signed "L. Bakh : 1671" (this famous picture was bought for £140); Port of Amsterdam, signed and dated 1673, bought in Van der Pot's sale, 1808, for £100; The Zuyder Zee, signed and dated 1694—Amsterdam Museum.

A Rough Sea, signed and dated 1664—Berlin.

Disembarkation of William III. of England in l'Oranje-Polder, signed and dated 1692; Entrance to a Dutch Port, signed and dated 1693; View of the Building-yard of the East India Company at Amsterdam, signed and dated 1696—The Hague.

A Shipwreck; Portrait of an Old Man—S. Petersburg, Hermitage.

The Port of Amsterdam, in which Bakhuizen has introduced his own portrait—Vienna.

Dutch Shipping, signed and dated 1683—London, National Gallery.

A Stormy Sea (a masterpiece)—London, Buckingham Palace.

At first Bakhuizen could not obtain more than about £1 for his pictures, but they rose rapidly into favour, and were purchased at much higher prices by Louis XIV., the Grand Duke of Tuscany, and other princes; since which they may be said to have become more valuable every year. His works are, however, so numerous that only a few can be given to show that their value has never decreased.

		£	s.	d.
A Sea-piece, Quentin de l'Orangère's				
sale ... ..	1745	...	1	15 0
Battle of La Hogue, 60in. by 90in.,				
Greenwood's sale ... ..	1773	...	157	10 0
Two Sea-pieces, Conti's sale ... ..	1777	...	76	0 0
Shipping and Boats, with Figures,				
Randon de Boisset's sale... ..	1777	...	100	0 0
View of Scheveningen, Calonne's				
sale ... ..	1788	...	160	0 0
Storm on Coast, Clarke and Hibbert's				
sale ... ..	1802	...	252	0 0
William III. Embarking, Clarke and				
Hibbert's sale ... ..	1802	...	267	15 0

		£	s.	d.
Sea-piece, Talleyrand-Périgord sale (bought in)...	1817 ...	400	0	0
Amsterdam (the picture with Bakhuizen, De Ruyter, and others in it), Le Rouge's sale ...	1818 ...	880	0	0
Storm at Sea, 68in. by 134in., Nieuwen- huys' sale ...	1833 ...	640	0	0
Scheveningen (the picture in Calonne's sale), 1788, Heriz's sale ...	1841 ...	370	0	0
Approaching Storm, 18in. by 36in., Harman's sale ...	1844 ...	500	0	0
Dutch Fleet Getting Under Way, Fesch sale ...	1845 ...	410	0	0
This picture was sold again, Theo- bald's sale ...	1851 ...	682	10	0
Stormy Sea, Delessert's sale ... (This picture was sold in Tolozan's sale, in 1801, for £20.)	1869 ...	724	0	0
Sea View with English Fleet, Glover's sale ...	1890 ...	619	0	0
Dutch Coast, Mildmay's sale...	1893 ...	383	0	0

Taking about 200 pictures by Bakhuizen, sold since the beginning of this century, the average price paid for one is from £150 to £200. The signatures on his pictures vary very much. Two of Ludolf Bakhuizen's nephews (Ludolf and Gerard) painted, the first battles, and the second portraits, but as amateurs.

**Bakker (Jacob A.).—See Backer (Jacob A.).**

**Baldassare da Siena.—See Peruzzi.**

**Baldovinetti (Alesso).—**B. Florence, 1427; D. 1499; s. probably Uselli; p. history and portraits. This old Florentine painter was the son of a merchant, and was registered as a member of the Guild of S. Luke at Florence in 1448. Most of his works in fresco have perished, owing to their having been painted on a dry surface. Among the best-preserved of his pictures are an Annunciation in the Portogallo Chapel of the Church of S. Miniato, and a Virgin and Child with six Saints in the Uffizi. According to Vasari, he worked in mosaic and taught Domenico Ghirlandajo. His works are chiefly remarkable for the high finishing of the accessories. Pictures ascribed to Baldovinetti have been sold as follow :

		£	s.	d.
Virgin with three Angels Presenting to the Infant Jesus roses, lilies, and carnations, Lord Northwick's sale	1859 ...	48	6	0

		£	s.	d.
Virgin and Child with bird and flower, Lord Northwick's sale ... ..	1859 ...	24	3	0
Virgin and Child, Lord Northwick's sale ... ..	1859 ...	5	5	0
Virgin, Child, and S. John, angels, pelican with snake, 36in. by 24in., on panel, Graham's executors' sale	1886 ...	283	10	0

**Balen (Van).**—There were at least a dozen painters of this name, most whom were born at Antwerp; the best of them was the elder Hendrik.

**Balen (Hendrik van),** the elder.—B. Antwerp, 1560; D. Antwerp, 1632; s. Adam van Oort; P. sacred and poetical subjects. He was a fellow-pupil with Rubens, and the first master of Snyders and Van Dyck. The landscapes into which he introduced figures are often by Velvet Breughel. It is thought from the style in which he drew that Hendrik van Balen studied at Rome. He was received into the Guild of S. Luke, at Antwerp, in 1593, and became Dean in 1609. Van Balen improved upon the pure colouring which he had learned under Van Oort, and which was to be carried to still greater perfection by Rubens and Van Dyck. Many of his cabinet pictures represent scenes from the "Metamorphoses" of Ovid. These are his best works, but he succeeded also in some large pictures for churches, among which one of the best is "S. John Preaching in the Wilderness," now in the Antwerp Gallery. The small pictures by Van Balen which appear in sales sell for from £10 to £30, but among his important works may be named:

Moses Striking the Rock, sale at Christie's ... ..	1814 ...	199	10	0
The Golden Age (painted in conjunc- tion with Breughel and Van Kessel), Haign's sale ... ..	1868 ...	61	19	0
The Elements (4) painted in conjunc- tion with Breughel and Van Kessel, sale at Christie's ... ..	1884 ...	194	5	0

Hendrik's son, Jan van Balen, imitated Albano, but his drawing is very inferior to that of the Italian master.

**Balestra (Antonio).**—B. Verona, 1666; D. Verona, 1740; s. Carlo Maratti; P. history. After studying under Zeffio and Bellucci, he went to Rome, and entered the school of Maratti. He gained the prize at the Academy of S. Luke, in 1694, and was employed to paint for the churches. From Rome he went to

Venice, where he opened a school of painting, and was a very able teacher. His pictures, which are much in the style of Maratti, are to be found in Venice and all the cities in the North-eastern part of Italy. Balestra etched some plates in a very masterly style.

**Bamboccio.**—*See Laar* or **Laer**.

**Bandinelli (Baccio).**—B. Florence, 1493 ; D. Florence, 1560 ; s. F. Rustici ; P. history. Although most known as a sculptor, Bandinelli was also a painter. One of his principal pictures was "The Murder of the Innocents," engraved by Marc Antonio. Bandinelli drew in a very bold, masterly style with the pen. There is a remarkable drawing by him, representing himself and two friends, rather less than life-size, seated at their ease after dinner, as well as a series of studies of animals in the Louvre, at Paris.

**Baptiste.**—*See Monnoyer*.

**Barbalunga.**—*See Ricci (Antonio)*.

**Barbarelli (Giorgio).**—*See Giorgione*.

**Barbiere (Giovanni Francesco).**—*See Guercino*.

**Barducci.**—*See Credi*.

**Barendsen, Barentsen, or Barentcz (Dirk),** known also abroad as Theodore Bernard.—B. Amsterdam, 1534 ; D. 1592 ; s. Titian ; P. portraits and history. This artist was the son of a painter, probably Barent the Deaf ; and, after receiving some instruction from his father, went to Venice, where he entered the school of Titian, who conceived a great regard for him, and of whom he painted a portrait, which was much admired. After seven years' residence in Italy he returned to Holland, having profited so much by a close study of Titian's style, that he was considered by his countrymen to be the best portrait-painter of his time. He did not, however, excel only in that branch of the art, but painted also a large picture of "The Fall of Lucifer" and a "Judith," said to be his masterpiece. The former, which was in the Great Church of Amsterdam, was destroyed during the religious disputes in Holland. Besides his skill as an artist, Barendsen was a very learned man, and numbered among his friends Saint Aldegonde and Lampsonius, with whom he corresponded in Latin. He was, moreover, a good musician, played on several instruments, and engraved. There are among the landscapes after Titian some signed "D. B.," which, accord-

ing to Mariette, ought to be attributed to Barendsen. Sadeler engraved many plates after Barendsen. The celebrated portrait of Ferdinand Alvarez de Toledo, the cruel Duke of Alva, which is in the Amsterdam Museum, representing his bust and face seen three-quarters turned to the right, in armour, with the order of the Golden Fleece and a red scarf, the hair dark and the beard grey, is by Barendsen. On the back of the portrait is the seal of William III. of Orange.

**Barenger (James).**—B. 1780; D. after 1831; s. his father; P. animals. The father (born 1745, died 1813) of this artist drew insects in water-colours; his mother was a sister of Woollett the engraver. The son was an excellent painter of race-horses, dogs, etc.; he used to give his address at Messrs. Tattersall's. Portraits of horses by him are common, but we once saw a large picture by him, of the master of some hounds and his pack coming in full cry towards the spectator, which showed that Barenger could do well what was much more difficult than the side-view of a race-horse walking on a racecourse. He died after 1831, the last year in which he exhibited at the Royal Academy. In all fifty-six of his works were exhibited between 1793 and 1831.

**Barentcz or Barentsen.**—*See Barendsen (Dirk).*

**Barker (Benjamin).**—B. 1776; D. Totnes, 1838; s.—; P. landscapes. He was the brother of Thomas Barker, of Bath, and like him appears to have learned by copying the Old Masters. Although they have merit, his works were not so popular as his brother's. He exhibited many pictures in London between 1800 and the time of his death. Thales Fielding engraved forty-eight of his landscapes in aquatint. The prices at which his pictures have been sold are:

A Skirmish of Cavalry, De Tabley's sale ... ..	1827	...	13	0	0
A small landscape, Carysfort sale ...	1828	...	11	11	0
Landscape, cattle, figures, Carysfort sale ... ..	1828	...	8	8	0
Landscape, with a Waterfall, Carysfort sale ... ..	1828	...	5	15	6
Llancott Heath, looking over the Severn, F. Freeling's sale ...	1837	...	7	10	0

**Barker (Thomas),** known as Barker of Bath.—B. near Pontypool, 1769; D. Bath, 1847; s.—; P. landscapes and domestic

subjects. His family having removed to Bath, where he made some good copies from pictures by Dutch masters, at the age of twenty-one, with the assistance of a Mr. Spackman, a coach-builder of that city, he went to Rome; he was, however, entirely self-taught. He exhibited at the Royal Academy and British Institution for nearly half-a-century, the pictures shown numbering nearly a hundred. Among his numerous works is "The Woodman." It appears that he painted two of life-size; both were sold for £50, one to Mr. Macklin, and the other to Lord W. Paulett. This picture and others, such as "Old Tom," and gipsy groups, were extremely popular, and introduced into all sorts of manufactures. Barker painted in 1821 "The Trial of Queen Caroline," which contains the portraits of many eminent men. His finest work was a magnificent fresco, 30ft. by 12ft., painted on the wall of his house, Zion Hill, Bath, representing "The Inroad of the Turks into Scio in April, 1822." Two pictures by Barker are in the National Gallery: "A Woodman and his Dog in a Storm," and "A Landscape." Pictures by him have sold as follow:

		£	s.	d.
Landscape, figure, donkeys, De Dunstanville's sale	... .. 1824	...	7	17 0
Peasant Boy Tending Pigs, Carysfort sale	... .. 1828	...	11	11 0
A Beggar Boy, John Webb's sale	... .. 1829	...	9	19 0
The Sand-girl, 59½in. by 45in., Wardell's sale	... .. 1879	...	46	4 0

**Barlow (Francis).**—B. Lincolnshire, 1626 or 1630; D. 1702; s. William Sheppard; p. animals, birds, etc. These he drew with great spirit, and placed the groups in clever landscape backgrounds; but his colouring was rather weak. He painted also ceilings, in which he represented birds as seen flying through the air, and some portraits, among others that of General Monk. He designed also some monuments for Westminster Abbey. Faithorne and Hollar both engraved from Barlow's designs. He both etched and engraved himself, his best work being 110 plates illustrating an edition of Æsop's "Fables." Symonds says that Barlow lived in Drury-lane, and died poor. A landscape by him was sold in 1825 for £2 8s.

**Barocci (Frederigo),** called also Baroccio and Fiori.—B. Urbino, 1528; D. Urbino, 1612; s. his father and Battista Franco p. history. After receiving instruction from a sculptor, Ambrogi

Barocci (who was perhaps his father), and Franco, in his native place, Frederigo went with his uncle, Bartolommeo Genga, the architect, to Pesaro, where he copied some pictures by Titian. In 1548 he was in Rome, studying the works of Raphael, and, favoured by Cardinal della Rovere, Barocci painted in fresco in Rovere's palace, and also his patron's portrait. After passing four years in Rome, assisting in the decoration of the Belvedere Palace, and having nearly died of poison administered to him by a rival, which rendered him for some years unable to work more than about two hours daily, Barocci returned to Urbino, where he painted a fine "Descent from the Cross" for the cathedral at Perugia. Subsequently he returned to Rome, and painted, for the Chiesa Nuova, the "Visitation of the Virgin to Elizabeth," and "The Presentation in the Temple," two of his best works. Another is "Christ and the Magdalen," in the Corsini Gallery. The Holy Family, by him, in the National Gallery in London, called "La Madonna del Gatto," from the cat introduced into it, gives a very correct idea of the general style of Barocci. Although he imitated Correggio, he never equalled his model either in natural grace or in colouring. In design, also, he remained inferior to Raphael. There always appears to be something wanting in his pictures to entitle him to be considered a great painter, although his works are superior to those of his contemporaries. It has been repeatedly asserted that Barocci was the first great painter who used pastels for portraits; but it is clear, from a letter written by Paolo Giovio to Pietro Aretino, dated Rome, 21st March, 1545, in which Giovio asks the latter to send him his portrait in pastels by Titian, that they were then in use for portraits. The expression he uses is: "Ma perche il pittore non seppe cavare à mio gusto l'effigie vostra della medaglia che mi donaste. Desideraci d'haverne un schizzo de colori, se ben de pastelli, e piccolo di mezzo foglio, senon, in tela da un qualche terzuolo del Signor Titiano: accio che al sacro museo si vegga la propria effigie."\*

Like Correggio, Barocci often modelled the figures he intended to introduce into his works. His drawings are valuable and somewhat rare. Those which belonged to Crozat are now in the Louvre.

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\* Translation: But as the painter was not able to execute to my satisfaction your portrait, from the medal which you gave me, I wish to have a sketch of it in colours, either in *pastels* the size of a half-sheet, or of a three-quarters size on canvas by Titian; so that your true portraiture may be seen in the Sacred Museum.



The following are the prices at which some of the best pictures by Barocci, which have been disposed of during the last hundred and fifty years, have been sold :

			£	s.	d.
Holy Family, Carignan sale ...	1742	...	80	0	0
Holy Family, Lord Waldegrave's sale	1763	...	47	15	6
Entombment (sketch), Sir J. Reynolds's sale ...	1795	...	43	1	0
Riposo with Angels, D'Aigremont's sale ...	1802	...	42	0	0
Christ in the Garden (from Rome) ...	1804	...	246	15	0
Madonna, and Child sleeping on her Lap (from Barberini Collection)...	1805	...	252	0	0
Visitation of the Virgin, chiaroscuro study for the picture at Florence, etched, Sir G. Hayter's sale ...	1845	...	11	11	0
"Noli me Tangere," from Lucca Collection, engraved by Morghen, Buchanan's sale ...	1846	...	525	0	0
Madonna del Gatto, the picture in National Gallery, Sam Rogers's sale ...	1856	...	210	0	0
"Noli me Tangere," the above picture, Scarisbrick sale ...	1861	...	756	0	0
Portrait of a Boy in the white robe of the Order of Santiago, red cross on breast, standing, white leggings and shoes, 54in. by 41in. (mentioned by Passavant in his "Tour," p. 6, vol. ii.), Duke of Marlborough's sale ...	1886	...	367	10	0

**Baroccio (Frederigo).**—*See* **Barocci (Frederigo).**

**Barret (George), sen.**—B. Dublin, 1728 or 1732 ; D. Westbourne Green, 1784 ; self-taught ; p. landscapes. Barret was the son of a clothier. He was apprenticed to a stay-maker ; but having had some instruction at West's Academy, coloured prints for a publisher, and became drawing-master at a school. When studying from nature on the River Dargle, in the park at Powerscourt, he gained the notice and patronage of Edmund Burke, and a prize of £50 from the Dublin Society. In 1762 he came to London, bringing with him two landscapes, which were much admired, and Lord Dalkeith paid him £1500 for three pictures. After exhibiting in Spring-gardens, and gaining, in 1764, the premium of £50 for the best landscape, given by the Society of Arts, he settled in London, and was named one of the

original Royal Academicians. He found another patron in the Rev. John Locke, of Norbury Park, in Surrey, for whom he decorated one of the principal rooms with landscapes. These are still in existence, and are rather decorative in character. Barret's pictures are solidly painted, but are too much composed according to rule, and in imitation of the Old Masters. To the end of his life he enjoyed, through the influence of his friend Mr. Burke, the sinecure of Master Painter at Chelsea Hospital, yet died poor, and his family were dependent on the Royal Academy. In some of Barret's pictures the animals are by Sawrey Gilpin. The elder Barret left also a few water-colour drawings and etchings. He was fond of the contrast between dark green and red orange trees. The following prices will show the extraordinary rise in the value of Barret's pictures that has occurred within the last twenty years :

		£	s.	d.
Morning on Wildmere, sale at				
Christie's ... ..	1779	21	0	0
View in a Wood, Jacob More's sale	1796	1	3	0
Landscape, Tobit and Angel ... ..	1801	3	3	0
View of Tintern Abbey ... ..	1802	2	0	0
View of Valle Crucis Abbey, figures				
by Wheatley ... ..	1802	6	16	0
Melrose Abbey, horses and figures,				
Thistlewaite's sale ... ..	1803	7	7	0
Ferry in Cumberland, figures by Gilpin	1805	37	16	0
View from Richmond Hill ... ..	1805	15	4	6
View in Wales, figures by Gilpin,				
Lansdowne's sale ... ..	1806	37	16	0
Landscape, horses, etc., on bank of				
river, animals by Gilpin, Allnutt's				
sale ... ..	1863	20	9	6
Landscape, horses, etc., on bank of				
river, animals by Gilpin, Allnutt's				
sale ... ..	1863	42	0	0
Classical Lake, figures, sheep, goats,				
60in. by 89in., Agnew's sale				
(bought in)... ..	1883	420	0	0
Langdale Pikes, Angestein's sale ...	1883	99	15	0
Virginia Water, with Duke of Cum-				
berland in his carriage, Ange-				
stein's sale ... ..	1883	194	5	0
Long Walk, Windsor, brood mares				
and foals, one being "Eclipse"				
(from Lord Albemarle's Collec-				
tion). Angestein's sale (purchased				
for H.M. The Queen) ... ..	1883	346	10	0

**Barret (George)**, jun.—B. about 1774 ; D. 1842 ; s. his father ; P. landscapes. He was the son of George Barret of Dublin, but devoted his time almost exclusively to painting in water-colours. His works are mostly classic and poetical compositions, and he was one of the first members of the Water-Colour Society founded in 1804. He contributed largely to its exhibitions, but also to those of the Royal Academy and the British Institution. Although he worked incessantly, he earned little more than was necessary to support his family, and after his death a subscription was made for their benefit. In 1840 he published “The Theory and Practice of Water-Colour Painting.”

As the younger Barret's works often appear in sales, we will give the prices obtained at the sale of Mr. John Allnutt's Collection at Messrs. Christie's in 1863, as well as at more recent auctions :

		£	s.	d.
Westminster Abbey from Lambeth ...	1863	28	7	0
Lake scene ... ..	1863	105	0	0
Landscape, team of horses, etc. ...	1863	69	6	0
Bay, ruined temples, etc. ... ..	1863	99	15	0
Classical composition ... ..	1863	61	19	0
Swiss scene (sketch) ... ..	1863	3	15	0
Classical landscape ... ..	1863	115	10	0
Solitude ... ..	1863	420	0	0
Classical lake scene ... ..	1863	262	10	0
River scene, cascade, rocks, etc. ...	1863	64	1	0
Landscape and lake ... ..	1863	21	0	0
Vale of Cashmere, Oriental figures dancing ... ..	1863	65	2	0
Harvest field ... ..	1885	120	0	0
Afternoon, Wilkinson's sale ... ..	1888	170	0	0
The Gleaners (1834), Austen's sale	1889	110	0	0
Classical river scene, Harter's sale	1890	168	0	0
View in the Weald of Kent, Harter's sale ... ..	1890	157	0	0
Walton Bridge, on the Thames, Heron's sale ... ..	1890	157	0	0
Shore of the Adriatic, Bolckow's sale	1891	199	0	0
Sunset, Theobald's sale ... ..	1894	199	0	0
View on the Thames, Theobald's sale	1894	120	0	0

**Barry (James)**.—B. Cork, 1741 ; D. London, 1806 ; s. West, of Dublin ; P. history. He was the son of a builder, who also kept a public-house at Cork. Barry showed early a talent for drawing, and, having painted some pictures, sold them for sufficient money to enable him to go to Dublin and become a pupil

of West, an able teacher. When twenty-two, Barry painted a large picture, "The Conversion and Baptism of one of the Kings of Leinster." This was exhibited at the Dublin School of Arts, brought the painter into notice, and gained him the friendship of Edmund Burke, who, in 1764, induced Barry to come to London. There he introduced him to his friends, and from the following year made him a yearly allowance of £50, to enable him to visit Italy. Barry spent in Rome the greater part of the five years he remained in Italy. The irritability of his temper already led to quarrels with other artists, and from that time continually increased until his death. In 1771 he exhibited, at the Royal Academy, the "Adam and Eve," which is now at the Society of Arts; and, the next year, "Venus Rising from the Sea." These led to his being elected an Associate, and, in 1773, a Royal Academician. Four years later the Society of Arts accepted his offer to decorate their great room, if he was supplied with the necessary material, and he chose for his subject "Human Culture"; he did not finish this until 1783. Barry was appointed Professor of painting at the Royal Academy in 1782, and from that moment until his death, his life was one long quarrel with his brother Academicians, which ultimately led to his expulsion from the Academy. In addition to the labour his large pictures entailed on Barry, he also undertook to engrave them, and was, moreover, the author of several pamphlets relating to art. Perhaps we cannot do better than quote Redgrave's remarks upon what occurred when Barry's body lay in state at the Society of Arts. He says: "Surrounded by his great epic work, still unsurpassed in the English School, his body lay in state at the Society of Arts, and then, followed by its members and a few friends—yet not one artist—found its merited resting-place in the crypt of S. Paul's, near the coffin of Reynolds." To which it is only necessary to add that Sir Robert Peel defrayed the expenses of the funeral.

The pictures by Barry which remained in his possession at the time of his death were sold by Messrs. Christie in 1807. Among them were:

	£	s.	d.
Edmund Burke Demonstrating his Positions on the Sublime and Beautiful, painted in 1771	9	9	0
Unfinished portrait of Dr. Johnson ... ..	31	10	0
Adam and Eve ... ..	105	0	0
Pandora (unfinished). (In 1846, when this last was re-sold, it went for £12.)... ..	250	0	0

**Bartolommeo (Fra).**—B. Florence, 1475-6; D. Florence, 6th October, 1517; S. Cosimo Rosselli; P. history. This celebrated painter is known under a variety of names, such as "Il Frate," "Baccio della Porta," and "di San Marco," his proper one being Bartolommeo di Paolo di Jacopo dell'Fatorino. In 1484 he was placed under Rosselli, in whose workshop he had for a comrade his future friend and partner Mariotto Albertinelli. Bartolommeo's father died when he was twelve years of age, and, when still a pupil under Rosselli, he became, at a very early age, an ardent disciple of the Florentine reformer Savonarola, and burnt his studies of the nude on Shrove Tuesday, 1489, before the convent of San Marco. When Savonarola was besieged in the convent of the Dominicans of San Marco, Bartolommeo was with him, and vowed, in the midst of the danger, that if he escaped death he would become a monk. This he did in 1501. In 1499-1500 he had painted the fresco of "The Last Judgment," in Santa Maria Novella, the lower part of which was finished by Albertinelli. After entering the order of the Dominicans Bartolommeo ceased to paint for four years, and at length only resumed his art upon the condition that the convent should receive all the produce of his works; nevertheless, in 1509-10 he entered into a partnership with Albertinelli, which was dissolved in 1512-13. His celebrated figure of San Marco, now in the Pitti Palace, was painted in 1514, and another of his finest pictures, "The Presentation in the Temple," now at Vienna, in 1516. He sent a picture of the "Virgin and Saints" to Alfonso I. D'Este, with a "Head of Christ," for the Duchess, in June, 1517. His death took place on the 6th of October of that year.

When Raphael Sanzio resided in Florence in 1506, he and Fra Bartolommeo were friends, and each assisted the other to improve himself in art. After he resumed painting Fra Bartolommeo did not confine his labours to his convent, for in 1508 he went to Venice, in 1509-10 entered into partnership with Albertinelli, and was in Rome in 1514. His works possess many of the chief beauties found in the pictures painted in Italy when her artists had attained to the highest degree of excellence which modern schools have reached. The compositions are well arranged, and the figures full of dignity, grace, and beauty. He is also said to have been the first painter who used a jointed lay figure, and the dresses are always peculiarly well arranged. His colouring is likewise remarkably fine, and if it is now somewhat dark in the shadows, that has been caused by the black of which he made use.

Many of his drawings are done with pen and washed with indigo, or a mixture of black and red chalk, heightened with white. Some of them were in the possession of Benjamin West, P.R.A.

The works of Fra Bartolommeo are numerous; we can, therefore, only mention a few of them in addition to those already named.

Marriage of S. Catherine, painted 1512; Entombment; Pietà  
—Pitti Palace, Florence.

Patron Saints of Florence; Virgin Enthroned with Saints,  
his last work—Uffizi, Florence.

God the Father Adored by S. Catherine and Mary Magdalen  
(painted in 1509 for S. Pietro Martire, Murano);  
Madonna della Misericordia, 1515—San Romano, Lucca.

The Virgin and Saints (originally in San Marco, Florence);  
The Annunciation, signed and dated 1515—The  
Louvre, Paris.

Madonna and Angels—Hermitage, S. Petersburg.

Holy Family, dated 1515—Corsini Palace, Rome.

Madonna (formerly in the Ceritani Gallery, Florence)—S.  
Mary's Church, Nottingham.

Holy Family, dated 1509—Lord Cowper's, Panshanger.

The following are the prices at which some interesting works of Fra Bartolommeo's have been sold :

	£	s.	d.
Virgin and Child, S. John, Angels, portraits of the Corsini Family 50in. by 38in., R. Udney's sale ...	1804	...	128 0 0
The Holy Family, from Monte Cavallo, Bryan's sale ... ..	1804	...	73 10 0
The Virgin, Christ, and S. Anne, Le Brun's sale ... ..	1810	...	165 0 0
The Ascension of Mary Magdalen, Sir M. M. Sykes' sale (probably sold in Ottley sale, 1811, for £126) ...	1824	...	105 0 0
The Virgin with Child in her arms, Coesvelt's sale (sold again in Northwick sale, 1859, for £535 10s.) ... ..	1837	...	478 10 0
The Virgin with the Palm-tree, King William of Holland's sale ...	1850	...	1200 0 0
Virgin, Child, S. John, and S. Joseph, circle (Coesvelt and Northwick Collection, sold in Northwick sale for £78 15s.), Hargreaves' sale	1873	...	231 0 0
Riposo, engraved, Sir H. Hoare's sale	1883	...	220 10 0

**Basaiti** or **Bazaiti (Marco)**.—B. about 1480; D. after 1521; s. Alvisè (Luigi) Vivarini; P. history, portraits, and landscapes. This artist is said to have been born of Greek parents in the Frinli, and as he finished in 1503 the "Enthronement of S. Amboise," which Alvisè Vivarini left incomplete at his death, probably Basaiti was born about the date we have given. The latest date on any of his pictures is 1521. He was the great rival, in Venice, of Giovanni Bellini, and in many respects not inferior to him. There are a simplicity and a grace in his works which are very charming. Good examples of these qualities are to be found in the "Virgin and Child," and the "S. Jerome," in the National Gallery. His colouring, in both figures and landscape, is clear and brilliant, and they are well united. Taken altogether, his pictures are examples of the transition from the best style prevalent in the fifteenth century to the still higher degree of excellence which some Italian painters attained in the sixteenth. The portraits by him are also very fine. Many of the pictures by Basaiti, which he did not sign, have been attributed to Giovanni Bellini, but the following are generally believed to be his:

Pieta; S. Sebastien—Berlin.

S. Jerome Reading; Virgin and Child Asleep—National Gallery, London.

Christ Carrying the Cross—Rovigo Museum.

Christ Praying in the Garden, dated 1510 (his masterpiece);

Calling of S. James and S. John, dated 1510; Dead Christ and Two Angels—Venice Museum.

Madonna and Child—Manfridi Gallery, Venice.

S. George and the Dragon, dated 1520—Church of S. Pietro di Castello, Venice.

Calling of S. James and S. John, dated 1515—Belvedere, Vienna.

Only the prices can be given at which three pictures by Basaiti have been sold, as they seldom appear at sales:

		£	s.	d.
The Marriage of S. Catherine, from Beckford's Collection, on panel,				
Conyngnam sale ... ..	1849	63	0	0
Holy Family, Northwick sale ... ..	1859	24	3	0
Holy Family, Dudley's sale ... ..	1892	871	0	0

**Bassani (The)**.—A family of artists, the first of whom was Francesco da Ponte, a native of Vicenza, who removed to Bassano.

**Bassano (Francesco da)**, called the elder.—B. Vicenza, about 1475 ; D. Bassano, 1530 ; s. probably Bellini ; P. history and portraits. He worked in Milan and at Venice, in fresco. A “S. Bartholomew,” at Bassano, and a “Descent of the Holy Ghost,” at Oliero, are two of his best works.

**Bassano (Francesco da)**, the younger.—B. 1550 ; D. 1592 ; s. his father ; P. history, rural scenes, and portraits. He was the son of Jacopo da Bassano and grandson of the elder Francesco. He settled in Venice, where he painted many pictures for the churches and in the Doge’s Palace. He killed himself by jumping out of a window. His pictures are often attributed to his father, and are numerous. They are, however, less vigorous in style. At Vienna is one of a boy playing on a flute, signed “FRANC. BASS. FEC.”

**Bassano (Jacopo da)**, distinguished as Il Bassano.—B. 1510 ; D. 1592 ; s. his father and Bonifazio ; P. history, portraits, animals, and landscapes. He was the best artist of the family, and Paolo Veronese having asked him to teach his son Carlotto to paint, affords a proof of the opinion of a brother artist. At first he painted sacred subjects in fresco, but he soon devoted most of his time to painting portraits, among others those of the Doge Veniero, Tasso, Ariosto, and Giovanni da Bologna. Most of his works are, however, sacred subjects which admitted of a familiar treatment, and into which he could introduce animals and objects of still life, as his chief strength lay in colouring and the freedom of handling which they allowed him to use. The greens in his pictures have always been considered peculiarly fine. Like all the Bassani, he also almost invariably introduced at least one figure in a kneeling position. One of his best pictures is “The Good Samaritan,” in the National Gallery. Pictures attributed to him are almost innumerable, and they are to be found in all the galleries in Europe, for with the aid of his sons he was able to produce more than any artist of his time, and when they did not sell readily, he disposed of them by auction at the fairs held in the neighbourhood of Bassano, where he resided during the greater part of his life. He had also many imitators, whose works are mistaken for his, and at least thirty engravers have made plates from his pictures. Drawings by him are, however, very scarce. Taking a list of more than a hundred pictures by Jacopo da Bassano sold since 1763, the price paid did



not generally exceed £20. Those which have been sold at far higher prices are :

			£	s.	d.
The Vintage, Colebrooke sale	... 1769	...	173	5	0
The Rape of the Sabines, from Louis XIV. Collection, Lebrun's sale...	1775	...	73	10	0
Journey of Jacob and his Family, Ottley's sale	... .. 1801	...	441	0	0
Angel and Shepherds, from Page Collection, Smith's sale	... .. 1804	...	94	10	0
Portrait of a Doge and Family, Coxe's sale	... .. 1806	...	295	0	0
Conversion of a Princess, from Corsini Palace, W. Porter's sale	... .. 1810	...	325	10	0
Portrait of a Doge and Family, from Lord Rendlesham's Collection, probably the picture above named, Lord Mulgrave's sale	... .. 1832	...	131	5	0
Israelites Drawing Water, Penrice's sale	... .. 1844	...	73	0	0
A Market Scene, Penrice's sale	... .. 1844	...	94	10	0
The Sower, from Le Brun's Collection, Conyngham's sale	... .. 1849	...	210	0	0
Landscape, Conyngham's sale	... .. 1849	...	105	0	0
Good Samaritan, 40 $\frac{1}{4}$ in. by 31 $\frac{1}{2}$ in., from the collection of Sir Joshua Reynolds, the picture in the National Gallery, S. Rogers' sale	... .. 1856	...	241	10	0
The Israelites, two wings of triptych, from Fonthill, Hamilton sale	... .. 1882	...	609	0	0
Jacob's Vision, 101in. by 75in., Hamilton sale	... .. 1882	...	210	0	0
Circumcision, 29in. by 34in., Sir P. Miles' sale	... .. 1884	...	126	0	0
Christ Healing the Sick, 29in. by 34in., Sir P. Miles' sale	... .. 1884	...	105	0	0

**Bassano (Leandro).**—B. Bassano, 1558 ; D. Venice, 1623 ; s. his father ; p. history and portraits. Leandro was the third son of Jacopo Bassano, and painted much the same subjects ; but his portraits are cooler in colour. It has even been thought that he began them in tempera. The eyes in them are generally heavy and dark, with a strong life-like expression in the face. Leandro Bassano was made a Knight by the Doge Grimani, and lived towards the end of his life, much at his ease, in Venice.

The following are some of the more interesting of Leandro's works :

Christ Bearing the Cross, signed "LEANDERA PONTE BASSO EQVES"; portraits of the Doge Cicogna and his wife (both signed); male portrait, said to be his own—Dresden Gallery.

Portrait of the Doge Priuli; portrait of Cardinal D. Tuscu—Belvedere, Vienna.

Return of the Doge Seb. Zani—Venice.

A View of Venice—Madrid.

The Building of the Tower of Babel; Adoration of the Shepherds—National Gallery, Dublin.

There were other painters of the same family at Bassano, but those we have given are the most eminent.

**Bastarnola.**—*See* **Mazzola (Girolamo).**

**Batoni** or **Battoni (Pompeo Girolamo).**—B. Lucca, 1708; D. Rome, 1787; s. Conca; P. historical portraits. This artist was the son of a goldsmith. He made a very careful study of the works of Raphael in Rome, and although his pictures of sacred subjects are very tame, he was one of the best portrait-painters of the time at which he lived; but that was a time when painting was at a very low ebb in Italy. Battoni painted the portraits of no less than twenty-two sovereigns and of many distinguished foreigners who visited Rome, and made fine copies for them of pictures by Raphael. Pictures by him are to be found in the collections of most of the States in Europe, and those sold by public auction have produced the following prices :

		£	s.	d.
A Grecian Story, Thistlewaite's sale	1803	...	8	18 0
Holy Family, copy after Raphael,				
Thistlewaite's sale	...	...	10	10 0
Magdalen in the Desert, Baillie's				
sale	...	...	26	15 6
Portrait of the Cardinal York, 28½in.				
by 24in., Nussey's sale	...	...	84	0 0
Portrait of the same, signed and				
dated 1779, Salazaro sale	...	...	100	16 0

**Baudaun** or **Bauduins.**—*See* **Boudewyns.**

**Baudies** or **Bauditz.**—*See* **Pauditz.**

**Baut.**—*See* **Bout.**

**Bazaïti.**—*See* **Basaïti.**

**Bazzi (Gianantonio)**, misnamed Razzi, and known as Il Sodoma and Antonio da VerCELLI.—B. VerCELLI, 1477; d. 1549; s. Spanzotti and Da Vinci; p. history. Bazzi, the greatest painter of the Sieneſe School, was the ſon of a ſhoemaker, who died when his ſon was twelve years of age. The latter had, however, worked already under Spanzotti, and probably continued to do ſo until he was about twenty, when he moved to Milan, and became a follower or pupil of Leonardo da Vinci. Four years afterwards he was a citizen of Siena. The earlieſt of his known pictures is a “Deſcent from the Croſs,” painted in 1502, which is now in the gallery at Siena. From that date Bazzi was employed on important works for the churches in Siena and the neighbouring towns, painting both in freſco and in oil. It was probably in the year 1507 that Bazzi accompanied Agostiſto Chigi, the great Sieneſe merchant, to Rome, where he was employed in the decoration of the ceiling of the Camera della Signatura in the Vatican. Bazzi’s work there was ſo much approved by Raphael that he left the greater part of it unaltered, and introduced Bazzi’s portrait by the ſide of his own in his freſco, “The School of Athens.” In 1514, Antonio Chigi employed Bazzi to paint the freſcoes in the upper ſtory of the Farnesina Palace, depicting events in the life of Alexander the Great. Bazzi is ſuppoſed to have returned to Lombardy in 1518: his “Madonna and Saints,” in the National Gallery, is of about that date.

Bazzi was, however, certainly in Siena in 1526, where he painted his beſt works, the freſcoes in the Chapel of S. Catherine of Siena in the Church of S. Domenico, the beauty of which has ſeldom been equalled. The original ſketch for one part of the ſubject is in the Albertina at Vienna, where it is attributed to Raphael, as ſome other of his deſigns have been. Many other fine works by Bazzi might be enumerated. In execution his ſtyle of painting inclined uſually to that of Leonardo da Vinci; it muſt be remarked, however, that as his models were chiefly ſelected from the Sieneſe, his figures and heads often exhibit much of the gay, cheerful character that, in his time, diſtinguiſhed the inhabitants of Siena and its neighbourhood. Bernardo Peruzzi and Annibale Carracci both felt the greateſt admiration for Bazzi’s works, and Paolo Giovio probably only expreſſed the general opinion of his time when he placed Bazzi ſecond to Raphael.

Bazzi married at Siena, in 1510, Beatrice di Luca Galli, by whom he had four children; for the eldeſt, G. Genga of Urbino,

the painter, stood godfather, and for the second Bartolommeo Nerone, the painter, was sponsor. Bazzi was, nevertheless, a man of very eccentric habits; but the honours bestowed upon him by the citizens of Siena, and his being created a Cavalier di Cristo by Leo X., and a Count Palatine by the Emperor Charles V., prove clearly that he did not merit the opprobrium heaped upon him by Vasari.

Pictures by Bazzi seldom appear at sales. The following will give an idea of their value :

		£	s.	d.
Madonna, Infant Christ, and S. John, Ottley's sale ... ..	1801	185	10	0
Countess of Spenocchi and Family as "Charity," polygon on panel, imported by Irving ... ..	1847	199	10	0
Same subject, Northwick sale ... ..	1859	67	4	0
Riposo, SS. Francis, Catherine, George, and Teresa, 29in. by 22in., Hamilton sale ... ..	1882	136	10	0

**Beale (Mary).**—B. 1632; D. 1697; I. Van Dyck and Lely; P. portraits. This artist painted so many portraits of her contemporaries, especially of the clergy, that what relates to her life is interesting. She was the daughter of the Rev. Mr. Cradock, minister of Walton-on-Thames, and wife of Charles Beale, of Walton in Buckinghamshire. She painted in oils, water-colours, and crayons, and appears to have improved herself by seeing Sir Peter Lely paint, and by copying portraits by Van Dyck. She was patronised by Dr. Tillotson, and through his influence obtained much employment among the clergy. If we are to believe the notes made by her husband, Lely, Flatman, and Gibson had a good opinion of her talents. Portraits by her may often be recognised by a sort of ornamental border, with which she surrounded them, painted on the canvas. Her own portrait, by herself, is at Luton. The prices she was paid were £5 for a head, and £10 for a half-length in oil. Among the most valuable of them were one of Dr. Ray, the naturalist, which belonged to Dr. Mead, and one of Otway, the property of Gilbert West. There are also in the National Portrait Gallery one of Charles II., and at Lambeth Palace another of Archbishop Tillotson. Although interesting, portraits by Mrs. Beale have rarely been sold for high prices, possibly because, though they may have been good likenesses, they are rather heavily painted. Her son Charles was a pupil of Flatman, but did not rise to eminence as a painter.

A few other portraits by Mrs. Beale may be mentioned :

			£	s.	d.
Portrait of Dryden, Graves' sale ...	1803	...	1	10	0
Portrait of Cowley when young, G. W. Taylor's sale ...	1823	...	34	11	0
Portrait of Mr. and Mrs. Beale, G. W. Taylor's sale ...	1832	...	2	2	0
Portrait of Abraham Cowley, G. W. Taylor's sale ...	1832	...	10	10	0
Portrait of Anne Hyde, Duchess of York, H. Walpole's sale ...	1842	...	24	8	0
Portrait of Nell Gwynne ...	1877	...	19	19	0

**Beccafumi (Domenico)**, called Mecarino or Micarino and Mecuccio.—B. near Siena, 1486; D. Siena, 1551; s. Tozzo; p. history. Domenico was the son of a labourer named Giacomo di Pace, on the estate at Cortine, near Siena, which belonged to Lorenzo Beccafumi. Having shown some inclination for drawing, Domenico was placed, by Beccafumi, with Tozzo, an artist at Siena, and he took the name of his patron. Pietro Perugino having worked at Siena in 1508 and 1509, Domenico improved himself by studying that artist's works, and went to Rome about 1510, where he also studied those of Michael Angelo and of Raphael. He must, however, have returned to Siena before 1512. In 1517 he commenced the design for the famous pavement in the Duomo at Siena, which is a mosaic of light and dark marbles shaded with lines in the manner of Niello; it has been engraved by Andrea Andreani. About 1518 Domenico assisted Bazzi in the oratory of San Bernardino. From that time until 1536 he appears to have been entirely occupied with his works in painting, sculpture, and mosaic at Siena, and in 1536, when the Emperor Charles V., on his return from Africa, came to Siena, Anton Maria Lari (called "Tozzo") and Domenico erected and decorated a triumphal arch at the Porta Nuova, and the latter finished the equestrian statue of the Emperor. He was then invited to Genoa by Prince Doria, but only went there in 1541; and in the meantime executed some paintings in the Duomo at Pisa. Domenico was back in Siena in 1544, for in 1546 he made the designs for the "Sacrifice of Abraham" in the pavement; he began the angels in bronze for the Duomo in 1548, and died in 1551. Domenico produced fine works in sculpture, mosaic, and painting; also some excellent woodcuts, engravings, and etchings; and his drawings with the pen are most masterly. It is said that he died

exhausted by hard work. Besides his great works in fresco at Siena may be cited :

Holy Family—Pitti Palace, Florence.

Holy Family—Rome.

Marriage of S. Catherine—Doria Palace, Rome.

Madonna and Child—Berlin Museum.

Madonna and Saints ; S. Catherine Receiving the Stigmata—  
Siena Academy.

Frescoes on the ceiling—Pal. Publico, Siena.

Pictures by Beccafumi seldom appear in sales ; the following, however, may be recorded :

		£	s.	d.
Clelia and her Companions Crossing the Tiber, Blockden's sale ...	1803 ...	42	0	0
The companion picture, Blockden's sale ... ..	1803 ...	42	0	0
Esther and Ahasuerus... ..	1859 ...	18	10	0
Virgin, Child, and S. John, Pourtales' sale ... ..	1865 ...	50	0	0

He sometimes signed "Mi Carino fet.," at others with a "B," having a line across the centre.

**Becerra (Gaspar).**—B. Baeze, 1520 ; D. Madrid, 1570 ; s. probably Michael Angelo ; p. history and portraits. Although most known as a sculptor and an architect, Becerra, one of the greatest artists Spain has produced, also painted ; as he worked under Daniello di Volterra and Vasari at Rome, and, having gone there very young, remained in Italy for some years. While assisting Volterra, Becerra painted a "Nativity of the Virgin." He returned to Spain about 1556, and was appointed in 1562 sculptor, and in 1563 painter, to Philip II. The pictures he executed in the Alcazar at Madrid perished when the palace was burnt. Of those at the Prado only one survived, which is praised by Spanish writers. Of the great talents of Becerra as a sculptor there is ample proof, particularly in the cathedral at Astorga. He was the sculptor who carved the famous miraculous statue of the Virgin called "Nuestra Señora de la Soledad," from the block of firewood which formerly adorned the Convent of the Minim Fathers at Madrid, and is supposed to have been burned during the War of Independence. Like Michael Angelo, Becerra appears to have held that his true vocation was that of a sculptor, and that if he spent time on other works of art it was rather to oblige his patrons than to indulge his own inclination. Spanish artists

consider that, as a sculptor, he excelled Berreguete both "in spirit and grandeur of style."

**Beechey (Sir William).**—B. Burford, in Oxfordshire, 1753; d. Hampstead, 1839; studied at Royal Academy; p. portraits. This artist was articled to a solicitor at Stowe, in Gloucestershire, and transferred to the office of another lawyer in London. There, having made the acquaintance of some artists, he prevailed upon his master to release him, and was admitted a student of the Academy in 1772. In 1775 he exhibited some small portraits, and went to Norwich, where he painted portraits in conversation pieces, after the manner of Hogarth. About 1783 he began to paint whole-length portraits, and on returning to London he soon gained celebrity. He repeatedly painted members of the Royal Family, and on the death of Sir Joshua Reynolds, in 1792, became the most fashionable portrait-painter of his time. He was elected an A.R.A. in 1793, and the same year, having painted a portrait of Queen Charlotte, was appointed Her Majesty's portrait-painter. In 1798 he was elected R.A. and painted the "Review in Hyde Park," which is now at Hampton Court. Beechey excelled in producing a striking likeness. Considered, however, as pictures, they have not the solidity of Reynolds's, but—perhaps from their being painted with less body of colour—they have stood better than his; otherwise they are executed very much in the manner of his great predecessor.

Some of Sir William's most interesting portraits are:

George III., the Prince of Wales, and the Duke of York, in

"The Review of the Horse Guards"—Hampton Court.

Sir P. F. Bourgeois, R.A.; John Philip Kemble—Dulwich Gallery.

Joseph Nollekens, the sculptor—National Gallery, London.

The following prices have been paid for some of his portraits at public auctions:

			£	s.	d.
Sir David Wilkie, Wilkie's sale	...	1860	...	33	12 0
A Lady holding a Letter, Broderip's sale	...	1872	...	267	15 0
Boy and Girl in Landscape, Malton's sale	...	1873	...	199	10 0
A lady as Evelina, 26in. by 20in., Addington's sale (Broderip's picture—see 1872).	...	1886	...	945	0 0
Master H. Boyce, dated 1792...	...	1891	...	548	0 0

**Beerestraaten (Jan).**—B. Amsterdam, 1622 ; D. Amsterdam, about 1687 ; s. unknown ; p. views and coast scenes. It was formerly said that there were two artists of this name, Alexander and Jan, but it is very doubtful if the former ever existed. He may, however, have been a brother of Jan, as there are pictures signed “A. Beerestraaten” at Berlin, S. Petersburg, and Copenhagen. Jan painted almost exclusively views of Amsterdam or coast scenes in the neighbourhood. His best works are there still, but there are others of ports in the Mediterranean, which lead to the belief that he must have been in Italy. Some of his pictures are nearly equal to those of Bakhuizen. It is supposed that Adriaan van de Velde painted the figures in some of them. Among his works may be cited :

The Boatman’s House ; Ruins of Old Town Hall ; and Sea Fight between English and Dutch—Amsterdam Gallery.  
View of the Dam, Amsterdam ; and Amsterdam from the Y—Amsterdam Town Hall.  
Chapel of S. Olof, Amsterdam—Liège Collection.  
Winter View—Van Hoop Collection.

Pictures by Beerestraaten have been sold at the following prices :

			£	s.	d.
A Winter Scene, Boxell’s sale	...	1804	...	5	2 6
Castle of Muyden in Winter, Bryan’s sale	... ..	1804	...	52	10 0
View of Verdun (snow scene)	...	1830	...	16	16 0
Coast Scene, with buildings and shipping	... ..	1863	...	15	0 0

**Bega (Cornelis).**—B. Haarlem, about 1620 ; D. Haarlem, 1664 ; s. Adriaan van Ostade ; p. interiors and landscapes. Like many of the Dutch artists of his time, Bega led a very disorderly life, and chose for the subjects of his pictures the men and women among whom he lived. He represented them, however, in a manner more coarse and caricatured than either Jan Steen, Ostade, or Teniers. Nevertheless, he showed courage by not deserting his sweetheart when she was attacked by the plague, and he died, in consequence, of the same disease. Besides interiors, Bega painted landscapes, with figures and cattle, very well. He also etched above thirty plates. Little is known of his life, but in April, 1653, he travelled with Van de Vinne, the painter, to Frankfurt, Heidelberg, and Yverdun, and in 1654 he was admitted into the Guild of S. Luke, at Haarlem. Pictures by



Bega are to be found in all the great galleries. Among others are those mentioned hereunder :

- The Student; Peasants' Concert; Saying Grace—  
Amsterdam Museum.  
Lady Playing on Lute; Peasant Family; The Gipsy—  
Berlin Gallery.  
Peasants—Belvedere, Vienna.  
The Chemist, signed and dated 1661—Cassel Gallery.  
Peasant and Musician—Dresden Gallery.  
Group of Players—Uffizi, Florence.  
Interior, signed and dated 1652—Louvre, Paris.

The following are the highest prices that have been paid for pictures by Bega: In Holland—

	£	s.	d.
An Alchemist's Study, in Van der Pot's sale ... ..	60	0	0

In England—

Interior of Dutch Alehouse, Hol- derness sale... ..	1802	...	23	2	0
A Conversation, from Le Brun's Collection, Clarke's sale ... ..	1802	...	61	19	0
Interior, Willett's sale ... ..	1813	...	43	1	0
Blind Musician, J. Webb's sale ... ..	1821	...	36	15	0
Interior of Chemist's Shop ... ..	1827	...	44	2	0
Interior, with figures, Hibbert's sale ... ..	1829	...	42	0	0
Interior, Woman nursing Child, etc., Scarisbrick sale ... ..	1861	...	52	10	0
Philosopher, Lawrence's sale... ..	1892	...	262	0	0

Taking them one with another, his pictures sell for from £10 to £20.

**Bellini (The).**—Perhaps the best means of enabling our readers to understand what will be said about the celebrated Venetian painters known as “The Bellini” will be to give a few dates to which they can readily refer. These will be those of the births and deaths of the Bellini and of three artists with whom they were connected; to which will be added those of Giorgione and Titian, the two great scholars of Giovanni Bellini: Gentile da Fabriano, b. about 1365, d. about 1440; Francesco Squarcione, 1394-1474; Jacopo Bellini, about 1400-1464; Gentile Bellini, 1421-1507; Giovanni Bellini, 1426-1516; Andrea Mantegna, 1431-1506; Giorgione, 1477 or 8-1511; Titian, 1477-1576.

**Bellini (Gentile).**—B. Venice, 1421; D. Venice, 1507; s. Jacopo Bellini; p. history and portraits. Gentile was the elder son of Jacopo Bellini, and his pupil. He removed from Padua to Venice after the death of his father, soon obtained a great reputation in his native place, and, in 1474, was employed by the senate to repair the frescoes by Gentile da Fabriano in the Great Council Hall of the Doge's Palace. In 1479, Sultan Mehemet the Second, having seen some pictures by the Bellini, asked the "Signori" of Venice to send the painter to Constantinople. In compliance with this request, Gentile Bellini was sent to that city, and remained there for more than a year. The famous portrait of Mehemet, which Gentile painted, and which is now in the possession of Sir Austen Layard, is dated 25th November, 1480. Shortly after it was finished, Mehemet ordered a slave to be beheaded, to prove to Gentile that he had not represented the dead head of S. John the Baptist correctly, in a picture which he had painted. Gentile was so frightened by this demonstration, that he left Constantinople shortly afterwards, and returned to Venice. From the time of this journey Gentile was in the habit of introducing figures in Oriental dresses into his pictures. Upon his return to Venice, Gentile was employed by the senate to paint incidents in Venetian history in the Council Hall; but, with many others, his works there were consumed in the great fire of 1577. Gentile began in 1506 the picture known as "The Sermon of S. Mark," now in the Brera. This was completed by Giovanni, his doing so being the condition on which Gentile bequeathed to him the famous book of their father's drawings, which is now in the British Museum. There are still in existence several portraits by Gentile of persons distinguished in his time, and the "S. Peter Martyr," in the National Gallery, although assigned to Giovanni, is probably by Gentile. Pictures of historical subjects by him are very rare. To some extent, however, this may be attributed to the greater value of those by Giovanni, which has caused most of the pictures by any of the Bellini to be ascribed to him.

Besides the portrait of Mehemet above mentioned, there are a few pictures which may be attributed to Gentile with some certainty. They are:

A Ceremony in the East—Milan.

Reception of a Venetian Ambassador at Constantinople—  
Paris.

The Shutters of the Great Organ of S. Mark's—Venice.

The "Beato," Lorenzo Guistiniani; Procession of the Corpus Domini; Miracle of the True Cross—Venice Academy.  
 The Adoration of the Magi (Sir Austen Layard's); Virgin and Child Enthroned (Lady Eastlake's)—London.

The prices paid for pictures which may be by Gentile are :

		£	s.	d.
Mehemet II. and Greek Patriarch,				
Hamilton's sale ... ..	1852	21	0	0
Same subject, Northwick sale ...	1859	137	11	0
Virgin, Child, and Saints, Weyer				
sale ... ..	1862	70	0	0
Portrait of Macchiavelli, Ridgway				
sale ... ..	1886	67	0	0
Altar-piece, Eastlake's sale ... ..	1894	682	0	0

**Bellini (Giacomo or Jacopo).**—B. before 1400; D. about 1464; s. Gentile da Fabriano; p. history. It is generally stated that Jacopo, the father of Gentile and Giovanni Bellini, was apprenticed to Gentile da Fabriano; but if Fabriano did not go to Venice until 1419, it seems very improbable that he was the first master of Jacopo. The latter was then at least twenty, and accompanied Fabriano to Florence in 1422. The fact that Jacopo was fined and obliged to do penance in Florence for having struck one of the citizens, seems to imply that he was then a man. Besides which, if Milanese is correct in saying that Gentile Bellini was born in 1421, his father, Jacopo, must have been married in 1420. About 1425 Jacopo returned to Venice, after which he painted at Verona, between 1430 and 1436, some frescoes which have perished. Having again returned to Venice he left it for Padua, where, with his sons, he opened a workshop. While the family of Bellini lived in Padua, from 1444 to 1460, Jacopo's daughter, Niccolosia, married Andrea Mantegna, and Jacopo himself died there. Pictures by Jacopo are now so rare that they can hardly be said to exist; but there is a print—by an engraver known as Paolo Veronese (not the painter)—of a fine Crucifixion by Jacopo, in which there are figures and groups that have been copied by later masters. In the British Museum also there is a book of studies in pencil and brush, dated Venice, 1430, to which importance must have been attached, as Gentile, his son, bequeathed it by will to his brother Giovanni.

**Bellini (Giovanni),** called Gianbellini.—B. Venice, 1426-7; D. Venice, 1516; s. his father, Jacopo Bellini; p. history. Giovanni, the younger of the two sons of Jacopo, was the greatest painter of the family, and of the time of transition from the

fifteenth to the sixteenth century. Even when a very old man, he was still held to be the best painter in Venice. At the same time it is certain that his name has been placed upon pictures by Jacopo and Gentile, which accounts for the very large number of works assigned to him, and which his long life would hardly have enabled him to paint. According to Vasari, the first pictures which added sensibly to the reputation of Giovanni were portraits of Doges who governed between 1478 and 1516; but if Giovanni returned to Venice after his father's death in 1464, his talents must have been generally recognised before the election of either Mocenigo or Loredano. Ultimately, the great reputation he acquired lessened that of his brother and father; and Sir Austen Layard happily expressed his merit when, alluding to Giovanni, he wrote: "Tempering the austerity of the Paduan school with a dignity and serenity peculiarly his own, he endowed his art with a character of moral beauty which, without actually spiritualising the things of this world, displays their noblest and most edifying side." To this may be added that, whereas in assigning a picture to any particular artist, even some of the greatest, the character of the heads is the most unerring guide; owing to their great variety in the works of Giovanni Bellini, this test is of little use. For strength of expression, also, some of them have never been surpassed.

The early pictures by Giovanni are executed in tempera; the last of these is said to have been painted in 1472. As Antonello da Messina arrived in Venice in 1473, Giovanni must have at once adopted the new method of painting in oil. Probably he combined at first the two methods, for there are Venetian pictures which have undoubtedly been painted partly in tempera and partly in oil. Only a few of the more celebrated pictures by Giovanni can be given:

Feast of the Gods—Alnwick, England.

Portrait of L. Loredano, signed; Christ in the Garden—  
National Gallery, London.

Madonna and Child—Lady Eastlake's, London.

Madonna, dated 1510; Pieta—Brera, Milan.

Transfiguration (one of his earliest works in oil)—Naples  
Museum.

The Coronation of the Virgin—S. Francesco, Pesaro.

Virgin, Child, and Saints; Madonna with six Saints;

Madonna with SS. George and Paul; The Virgin Glorified—Academy, Venice.

Virgin, Child, Saints, and Angels—the Frari, Venice.

The Doge Barbarigo Kneeling before the Madonna—S. Pietro Martire, Murano.

Of nearly a hundred pictures by Giovanni Bellini, most of them undoubtedly authentic, which have been sold by auction in the present century, the following are the most interesting :

		£	s.	d.
Head of S. John the Baptist, from the Aldobrandini Palace (? Gentile) ... ..	1804 ...	72	0	0
Virgin and Child, with Saints and Angels, from Palazzo Bolognetti, Fagan's sale ... ..	1804 ...	99	15	0
Virgin and Child, Saints Adoring, from Pembroke Collection, dated 1535, Coxe's sale ... ..	1807 ...	38	17	0
Virgin and Child, Le Brun's sale ...	1810 ...	40	0	0
Narcissus, from Villa Aldobrandini, Walsh Porter's sale ... ..	1810 ...	53	11	0
Marriage of S. Catherine, formerly in Oratory of the Doge Loredano, Beckford's sale ... ..	1823 ...	142	16	0
A Doge and Venetian Noble, Aguado's sale ... ..	1843 ...	85	0	0
Virgin and Child, Sir T. Baring's Collection, W. Conyngham's sale	1846 ...	183	15	0
View of the Town of Assisi, Sir J. Murray's sale ... ..	1852 ...	735	0	0
Holy Family, Child on Parapet, SS. Peter and Sebastian, Northwick sale ... ..	1859 ...	316	0	0
Riposo, Landscape, Partridges, from Forbes' Collection, Lord North- wick's favourite picture, North- wick sale ... ..	1859 ...	107	2	0
Christ on Mount of Olives (now in National Gallery), Bromley sale	1863 ...	630	0	0
Virgin, with portrait of Donor, Pour- tales' sale ... ..	1865 ...	1625	0	0
Sold again in Salamanca sale ...	1867 ...	2480	0	0
Virgin and Child, with SS. Helena and Peter, Barker's sale ... ..	1874 ...	756	0	0
Portrait of a lady, 13in. by 11in., from Charles the First's Collec- tion, Mayne's sale... ..	1881 ...	231	0	0
Portrait of gentleman, 12in. by 9in., now in National Gallery, Hamil- ton sale ... ..	1882 ...	525	0	0

		£	s.	d.
Adoration of Magi, 14in. by 33in., Sir P. Miles's sale... ..	1884	383	5	0
Portrait of an Ecclesiastic, 19in. by 15in, De Zoete's sale ... ..	1885	493	10	0
Portrait of Macchiavelli (? Gentile), Ridgway sale ... ..	1885	67	4	0
Virgin, Child and Saints (bought in at Ellis's sale, 1876, for £483), Graham's sale ... ..	1886	745	10	0
Portrait of a nobleman, Graham's sale ... ..	1886	260	0	0
Portrait, Dudley's sale ... ..	1892	430	0	0
Madonna and Child, Dudley's sale ...	1892	378	0	0
Madonna and Child, Dudley's sale ...	1892	1155	0	0
Portrait of a gentleman, Clifden's sale	1893	504	0	0
Madonna and Child, Eastlake's sale...	1894	535	0	0

**Bellini (Il Cavaliere Giacinto).**—B. Bologna, early in the seventeenth century; d. 1660; s. Albano; p. history. This artist must not be confounded with the Venetian G. Bellini. The former painted some good pictures in the style of Albano. There were other artists of the same name.

**Bellini (Jacopo).**—See **Bellini (Giacomo).**

**Bellotto (Bernardo),** called Canaletto.—B. Venice, 1720; d. Warsaw, 1780; s. A. Canaletto; p. architectural and perspective views. He was the nephew of the celebrated Antonio Canal, called Canaletto, and took that name. As he imitated his uncle's style of painting, their works are often misnamed. Bellotto painted at Dresden and Warsaw, and was elected a member of the Academy of Fine Arts at Dresden in 1746. He was also named painter to Augustus II., King of Poland. His pictures, although clever, are not equal to those by his uncle. Bellotto also engraved.

Pictures by Bellotto have been sold as follow :

		£	s.	d.
Architecture and figures, Duke of Norfolk's sale ... ..	1816	24	13	0
View on a Canal at Venice, Duke of Norfolk's sale ... ..	1816	19	8	6
View of S. Mark's Place, Duke of Norfolk's sale ... ..	1816	15	15	0
A View of Dresden, Col. Hugh Baillie's sale ... ..	1867	283	10	0
A View of Dresden, Hampton's sale	1880	178	10	0
The companion, Hampton's sale ...	1880	189	0	0

**Beltraffio** or **Boltraffio (Giovanni)**.—B. Milan, 1467; D. 1516; s. Leonardo da Vinci; P. history and portraits. He was of a noble family, and rather an amateur than a professional artist, but he strove to approach in his works his great master, and came very near him in colour, breadth of treatment, and management of light and shade. One of his finest works is a "S. Barbara" at Berlin, another is a "Virgin and Child" in the National Gallery.

The few pictures by this artist which have been sold of late years are:

			£	s.	d.
Madonna and Child, Bromley sale ...	1863	...	462	0	0
Portrait of a young woman, De Brescia sale ... ..	1869	...	150	0	0
Portrait of a poet, with laurel, Prince Napoleon sale ... ..	1872	...	121	5	0
Portrait of a lady, Prince Napoleon sale	1872	...	425	5	0
Virgin and Child and S. Jerome, Prince Napoleon sale ... ..	1872	...	54	12	0
Portrait of a man, Eastlake's sale ...	1894	...	378	0	0

**Bembo**.—See **Bonifazio**.

**Bemmel (Willem van)**.—B. Utrecht, 1630; D. Wöhrd, near Nuremberg, 1703; s. Herman Saffleven; P. landscapes. He travelled to Italy, and made many sketches of the environs of Rome. Leaving Rome, he went through Germany, and settled at Nuremberg in 1662, where he was the founder of a numerous family of artists. Many of his landscapes are enriched with figures by Roos and others. Although rather too green, and with trees somewhat stiff, his landscapes are very pleasing. He also etched six plates, dated 1654, which are masterly and very scarce. His pictures are mostly to be found in the German galleries; they are seldom met with in England. There was sold a landscape by him, "View in Italy," in 1804, for £5.

**Benedetto**.—See **Castiglione**.

**Bening** or **Benning**.—The name of a celebrated family of miniaturists, resident at Bruges and Ghent at the end of the fifteenth and in the sixteenth centuries. The name has been written Benin, Benyn, Bening, Benib, Benycg, Benine, Benning, Beninck, Bering, Berning, Bernic, etc., but it always represents an artist of the same family. The first notable member was

**Bening (Alexander)**.—B. —; D. Ghent, 1519; s. —; P. miniatures and illuminations. He may be said to have been

the head of the family, and worked first at Ghent, where he was admitted into the Guild of Painters in 1468. His wife Catherine was a sister or relation of the painter Hugo van der Goes. Between 1486 and 1500 he appears to have lived at Bruges, as he was a member of the Society of S. Luke of that place. He, however, died at Ghent.

**Bening (Levina).**—B. —; living in 1582; s. her father; p. miniatures. She married George Teerline, a citizen of Blankenberghe. It is supposed that they left Bruges and came to England about 1545. Here she was successively miniature-painter to Henry VIII., Edward VI., Mary, and Elizabeth. In 1547 she received a pension of £10 monthly. She presented to Queen Mary, in 1556, a small picture of the Holy Trinity, and, in 1558, she gave Elizabeth the portrait of the latter delicately painted on card. In 1561 she presented to Elizabeth a box ornamented with the portraits of Elizabeth and other great personages, and received in return a gilt salt-cellar.

**Bening (Simon).**—B.—; D. 1561; s. his father, Alexander Bening; p. miniatures. Simon Bening lived at Bruges and Ghent. In 1508 he was admitted into the Guilds of Painters at Bruges, Brussels, and London. Between 1512 and 1516 he returned to Bruges, and he settled there in 1518. In 1518-20 he became a citizen, and between 1524 and 1546 he was Doyen of the Guild. One of his chief works is the "Genealogical Tree of the Royal House of Portugal," now in the British Museum. This masterpiece was begun in 1530 for Prince Ferdinand, and was not finished in 1554, when that prince died. Another important work by this master is named in the Archives of Lille. It was executed for the Knights of the Golden Fleece. Guicciardini and Vasari both mention Simon Bening as one of the celebrated miniaturists of their time, and François de Hollande says that among the Flemings he was the most agreeable colourist, and painted best trees and distances.

**Bent (Jan van der).**—B. Amsterdam, about 1650; D. 1690; s. Wouverman and Adriaan van de Velde; p. landscapes and animals. He painted well in the style of Van de Velde, and died of grief at having been robbed of about £500. There is a fine Italian landscape by him at Rotterdam.

We can only give the prices at which two pictures by Bent have been sold:



		£	s.	d.
Italian landscape, mounted				
Woman and Cattle, Scarisbrick				
sale ... ..	1861	6	16	6
Peasant, with cow, sheep, and poultry,				
before a cottage, Burdon sale ...	1862	8	5	0

**Benvenuto (Giovanni Battista).**—*See* **Ortolano.**

**Benyn** or **Benygcg.**—*See* **Bening.**

**Berchem**, often written **Berghem (Nicolas)**, properly Claes Pietersz.—**B.** Haarlem, 1620 (not 1624); **D.** Haarlem, 1683; **S.** his father, Pieter Claes van Haarlem, also Van Goyen, Mostaert, P. Franze de Grebber, Jan Wils, and J. B. Weenix; **P.** landscapes, figures, etc. It is thought that Berchem travelled in Italy between 1642 and 1656, and he certainly as a painter surpassed all the masters he worked under in Holland. Justus van Huysum, who was his pupil, related that painting seemed only a pastime to Berchem, and that it was while laughing and singing that he painted his best works. His pictures were often paid for before they were begun, and his industry was equal to the rapidity and variety of his conceptions and execution. Among the Dutch painters of landscape of his time his chief rival was Both; and the Burgermeester of Dordrecht, Van Hulk, having caused them to paint pictures in competition, paid them each the same price, 800 florins (about £100 of our money), as he declared himself unable to decide which was the better. Berchem's picture is now at S. Petersburg, and Descamps considered it his masterpiece. In 1767 Hendrik de Winter published at Amsterdam a complete descriptive list of the fifty-six etchings by Berchem and the 181 engravings by other artists after his works. The former are as fine in their way as his pictures. There must now be many more engravings, as Berchem's pictures have always been in great favour with engravers. Berchem's drawings are also very fine and valuable. His best scholars were Glauber, Du Jardin, Van de Meer de Jonge, Mommers, Romeyn, etc. Berchem married the daughter of his master, Jan Wils, and was buried in the Westerkerk at Haarlem.

The pictures by Berchem are so numerous that, independent of those in the great galleries of Europe and in private hands, there have been at least a hundred and fifty sold at Messrs. Christie's rooms alone since 1771. We mention below the pictures which have produced the highest prices at Amsterdam and The Hague. The following are at Amsterdam :

			£	s.	d.
Ruth and Boaz, Van Zwieten's sale...	1731	...	26	0	0
The Herd of Oxen going through the Water, Van Heemskerck's sale ...	1770	...	105	0	0
An Italian landscape, Van de Pot's sale ... ..	1808	...	35	0	0
The Three Herds, Van de Pot's sale ... ..	1808	...	250	0	0
Winter Scene, Bicker's sale ... ..	1809	...	250	0	0
The Ferry (sold in A. Sydervelt's sale, 1776, £160), Bicker's sale ... ..	1809	...	255	0	0
Landscape, Goll van Frankenstein sale ... ..	1833	...	60	0	0

The following are at The Hague Museum :

An Italian landscape, with animals and figures the size of life; an Italian landscape; A Boar Hunt; Cavalry Fighting in a Defile. The prices paid are not known.

Taking two hundred pictures by Berchem which have been sold by public auction in London since 1771, the prices paid range from £9 9s. to £1207 10s. Many of the following have been engraved, and they are all pictures of a high class :

			£	s.	d.
A large landscape, figures and cattle, Sprimont's sale ... ..	1771	...	94	10	0
Angels Appearing to Shepherds, 74in. by 123in., from Bramcamp Collection, Ansell's sale ... ..	1772	...	168	0	0
Le Rétours des Champs, Vandergutch sale ... ..	1788	...	336	0	0
Landscape, bridge, cattle, and figures, Calonne sale ... ..	1795	...	367	10	0
View from Porto Pio, Sir W. Hamilton's sale ... ..	1802	...	199	10	0
Italian seaport, Clarke and Hibbert's sale ... ..	1802	...	199	10	0
A View of Tivoli, Lord Lansdowne's sale ... ..	1806	...	225	15	0
Morning Scene, Lord Lansdowne's sale ... ..	1806	...	367	15	0
Rocky landscape, with Hawking Party, Henry Hope's sale ... ..	1811	...	215	5	0
Sea-shore, Castle, etc., 20in. by 16in., J. Parke's sale ... ..	1812	...	420	0	0
Peasants at Entrance of Stable, Woman Milking, etc., 44in. by 39in., B. West's sale ... ..	1820	...	472	10	0

		£	s.	d.
Seaport, "L'Embarquement des Vivres," Gulf of Genoa, Beckford's sale ... ..	1823	834	15	0
The Repose after Hunting, Emerson's sale ... ..	1829	477	10	0
Landscape (upright, from Robit Collection), Hibbert's sale ...	1829	640	10	0
Landscape, cascade, and figures, Lord Hampden's sale ... ..	1830	787	10	0
Landscape, Randon de Boisset Collection, Bagot's sale ... ..	1836	561	15	0
The Alpine Pass, 35½in. by 17in., Talleyrand Collection, Lake's sale ... ..	1845	399	0	0
The Stubborn Ass, Laperière Collection, Higginson's sale...	1846	593	0	0
The Musical Shepherdess, 14½in. by 16½in., W. Wells' sale ... ..	1848	357	0	0
Opening in Cavern, Peasant on Grey Horse, Woman Milking, Farrer sale ... ..	1858	400	0	0
Lake of Perugia (signed and dated 1653), Northwick sale ... ..	1859	409	10	0
Italian Muleteers, Poyce sale ...	1859	735	0	0
Lady on White Horse, Farrier Shoeing Mule, Scarisbrick sale ...	1861	514	10	0
View in Italy, Lady Palmerston's Collection, Anderson sale ...	1864	714	0	0
The Hurdy-gurdy Player, Vokins' sale ... ..	1870	420	0	0
Landscape, woman with distaff, two other figures, from Solly Collection, 17½in. by 15in., Bredel sale ... ..	1875	945	0	0
Alpine Pass, from Solly Collection, 15½in. by 18½in., Levy sale ...	1876	514	10	0
Landscape, herdsman at a ford (Smith's catalogue, N32), Foster sale ... ..	1876	1207	10	0
Landscape, two men, cattle, fountain, 12in. by 14½in., Bale sale ... ..	1881	472	10	0
The Ford, 15½in. by 20in., Duke of Hamilton sale ... ..	1882	735	0	0
The Ford, Wells's sale... ..	1890	892	0	0
Milking Goats, Dudley's sale ...	1892	252	0	0
Cattle Passing Ford, Field's sale ...	1893	682	0	0

		£	s.	d.
Italian River, dated 1654, Heywood's sale ... ..	1893	451	0	0
Mountainous Country, Mildmay's sale	1893	420	0	0
Milking-time, Mildmay's sale ...	1893	294	0	0
Italian Scene, 1637, A. Hope's sale...	1894	273	0	0

Nothing can prove more clearly than this list how universally Berchem's pictures have been admired.

**Berck-Heyde** (not Berkheyden).—There were two brothers, artists, of this name, sons of a butcher: Job, who was born at Haarlem, in 1630, and Gerard, at the same place, in 1638. The former died in 1693; the latter was drowned in 1698.

**Berck-Heyde (Gerard)**.—This artist studied under his brother Job, became a member of the Guild of S. Luke in 1660, and accompanied him to the Court of the Elector Palatine, where both were employed. He painted views of towns, churches, etc.; and although for many years pictures by either of the brothers seldom sold for more than £30, of late they have risen considerably in value. "A View in Haarlem" produced £472 at A. Hope's sale in 1894.

**Berck-Heyde (Job)**.—A pupil of De Wet, he was admitted into the Guild of S. Luke in 1654. He painted landscapes and winter scenes, and sometimes the figures in his brother's pictures. The works of both are distinguished by very clever management of light and shade and sunlight. The majority of them represent scenes or buildings at Amsterdam and Haarlem.

The following prices have been paid for pictures assigned to Gerard Berck-Heyde:

View of a Dutch Town, Perregaux's sale ... ..	1841	70	0	0
View of the Cathedral of Haarlem, Kalkbrenner's sale ...	1847	70	0	0
View in Holland, Delessert's sale ...	1869	40	0	0
The Quay at Amsterdam, figures by Adriaan van de Velde, Konchelef's sale... ..	1869	800	0	0
View of Haarlem, 16in. by 14in., Duke of Hamilton's sale ...	1882	210	0	0
View of Haarlem, 16in. by 14in., Denison's sale ... ..	1885	173	0	0
View of Haarlem, 16½in. by 25in., Nieuwenhuys' sale ... ..	1886	107	2	0
Church at Haarlem, Ridgway's sale	1886	299	5	0

**Bergen** or **Berghen** (**Dirk** or **Theodore van den**).—B. Haarlem, 1645 ; d. England, 1689 ; s. Adriaan van de Velde ; p. landscapes with figures and animals. Although this painter never equalled his master, many of his best pictures resemble Van de Velde's so much that they have been passed off as being by that artist. Bergen lived in London about 1673. There are several good pictures by him in the Museum at Amsterdam, others at Florence, Vienna, etc.

The following are the highest prices that have been paid for the works of Bergen, the majority of which have been sold for from £20 to £30 :

		£	s.	d.
Landscape and cattle, Clarke and Hibbert's sale	... .. 1802	50	5	0
Landscape, cows, sheep, goat, Simon Clarke's sale	... .. 1840	77	14	0
Le Cheval Blanc, Higginson's sale	... .. 1846	141	15	0
A Dutch Farm, W. Wells' sale	... .. 1848	82	19	0
Landscape and animals, Delessert's sale	... .. 1869	60	0	0

**Berghen**.—*See* **Bergen**.

**Bering, Berning, or Bernic**.—*See* **Bening**.

**Berkheyden**.—*See* **Berck-Heyde**.

**Bernaerd (Nicasius)**.—*See* **Nicasius**.

**Bernard of Brussels**.—*See* **Orlay (Barend van)**.

**Bernard (Theodore)**.—*See* **Barendsen (Dirk)**.

**Bernardino de Conti**.—*See* **Conti**.

**Berretini (Pietro)**.—*See* **Cortona**.

**Berruguete (Alonso)**.—B. Paredes de Nava, 1480 ; d. Toledo, 1561 ; s. Michael Angelo ; p. history. Berruguete is generally allowed to have been the greatest artist which Spain produced at the time in which he lived. He was the second son of a painter, Pedro Berruguete, was intended for the legal profession, and even held the post of Escribano del Crimen at Valladolid until 1526. He studied painting under his father, and on the death of the latter passed into Italy, where he became a pupil of Michael Angelo, at Florence. In 1503 he made a copy of the famous cartoon of the Battle of Pisa. In 1504 he accompanied Michael Angelo to Rome, and was among the sculptors chosen by Bramante to model the Laocoon for the purpose of its being cast in bronze. On his return to Florence he completed an altarpiece left unfinished by Filippo Lippi at his death. He lived

many years in Italy, on intimate terms with Baccio Bandinelli and Andrea del Sarto. In 1520 he returned to Spain, when Charles V. appointed him one of his artists, and gave him a chamberlain's key. On his marriage with Doña Juana Pareda, he fixed his residence at Valladolid. From that time until his death he produced works in architecture, sculpture, and painting, which adorn many of the cities of Spain, and showed in all of them that if they did not equal those of Michael Angelo, he was not an unworthy follower of that great master. As a painter he brought oil-painting to a degree of excellence never before attained by Spanish artists. For the angular style of earlier masters he substituted the rounded forms of Italian art. His best works in painting were executed for the high altar of the Cathedral of Palencia, which represents Christ appearing to the Virgin after His Resurrection, and several for the high altar of the Church of La Ventosa, at Salamanca. Berreguete retained his faculties to a great age, and, when nearly eighty, went with his son Alonso to Toledo, to construct, for the Hospital of S. John the Baptist, the monument of its founder, Cardinal Archbishop Juan de Tavera, which is thought to be one of his finest works.

**Bertin (Nicolas).**—B. Paris, 1667; D. Paris, 1736; s. Jouvenet and Bon Boullogne; p. history and genre. He went to Rome, where he remained four years. On his return to France, he painted at Lyons several pictures. He was received into the Academy in 1703; became Professor in 1716; and was called to Munich, but declined to go. Bertin was an excellent artist, whose compositions are clever and drawing excellent. Some of his principal pictures are:

Joseph and Potiphar's Wife; Susanna and the Elders—  
Amsterdam Museum.

The Acorn and the Gourd; The Bear and the Gardener—  
Dresden.

S. Philip Baptising the Eunuch—Paris Museum.

The prices paid for pictures by him have been:

		£	s.	d.
Washing the Feet, La Live de Jully's				
sale ... ..	1770	40	0	0
Adam and Eve, De Conti's sale ... ..	1777	100	0	0
The same picture, Renouard's sale ... ..	1780	25	0	0

**Beschey (Balthazar).**—B. Antwerp, 1708; D. Antwerp, 1776; s. Pieter Strick; p. history. Beschey was one of the Directors of the Academy at Antwerp, in 1755, and in the following year was

Master of the Guild of S. Luke. He had four brothers, all painters, and was the master of A. Lens. Beschey made some fine copies after Old Masters: one of the "Descent from the Cross," by Rubens, was sold for £40 in 1860. He painted also landscapes in the style of Breughel de Velours. His principal works are:

Joseph Sold by his Brethren; Joseph Viceroy of Egypt;  
Portrait of the Painter; Portrait of the Painter  
Geeraerts—Antwerp Museum.

A Flemish Family, signed, 1721—Louvre, Paris.

**Betto (Bernardino di).**—*See Pinturicchio.*

**Bewick (William).**—B. Harworth, near Darlington, 1795; D. Haughton-le-Skerne, Durham; S. Haydon; P. history and portraits. This artist must not be confounded with the Bewicks the engravers. He was employed by Haydon in making drawings on a large scale of the Elgin Marbles, for Goethe, the great German writer, and after exhibiting some pictures at the Spring Gardens Gallery, was sent by Sir Thomas Lawrence to Rome, to make copies from Michael Angelo's works in the Sistine Chapel. He afterwards settled in London, and in 1839 and '40 exhibited at the Royal Academy historical subjects and portraits. He subsequently returned to Haughton-le-Skerne, and sent up to the Westminster Hall Competition, in 1843, a design, "The Triumph of David." Haydon speaks of him in his "Journal," and his "Life and Letters," by Thomas Landseer, were published in 1871.

**Biagio (Vincenzo di).**—*See Catena.*

**Bianchi (Francesco),** known as Il Frarre (*i.e.*, Ferrarese), not "Frari," as it is often written.—B. Ferrara, 1447; D. 1510; S. Cosimo Tura; P. history. He established himself at Modena about 1480, and is said to have been the first instructor of Correggio. There were pictures by him at Ferrara and Modena, but the principal now existing are a fine altar-piece in the Louvre, representing the Virgin and Child enthroned and two saints, in which the Virgin is very beautiful and the head of S. Benedict fine; in the Modena Gallery an Annunciation, that was long attributed to Francia; and another, of the Virgin and S. Joseph adoring the Infant Christ, was in Mr. Leyland's Collection in London.

**Bibiena.**—*See Galli (Ferdinando).*

**Bicci (The).**—A family of artists of which several generations painted at Florence; thus Lorenzo di Bicci painted between 1370 and 1398, but his works have perished.

**Bicci di Lorenzo.**—B. Florence, 1373; D. Florence, 1452; s. his father, Lorenzo di Bicci, and the elder Spinello; p. history. This artist was both sculptor and painter. His son, Neri di Bicci, was born in 1418, the father having married Benedetta di Amato Amati either very early in that year or before it. It is said that Bicci di Lorenzo was already painting in 1387; but there are records of payments to him for pictures in different churches at Florence, from 1420 to 1441, and for sculpture in 1444; and that about 1445 he began pictures for Corezzo. About 1429 he painted for Antonio della Casa a picture of SS. Cosimo and Damiano, to be placed against a column in the Church of S. Maria del Fiore, which is now in the Uffizi. The only picture by him which has been sold of late years in London was "Tobit and the Angel," in Baker's sale, 1874, £63.

**Bicci (Neri di).**—B. Florence, 1418; D. Florence, 1491; s. his father; p. history. He was the son of Bicci di Lorenzo. Among the manuscripts in the Galleria degli Uffizi is a journal kept by Neri, from 1453 to 1475, in which he mentions the works he executed, and in the catalogue of the pictures in the Accademia delle Belle Arti, not exhibited in the public gallery, is an Annunciation, which it is believed he painted between 1475 and 1491.

**Bieke.**—*See Miel.*

**Biffin (Sarah).**—B. East Quantoxhead, Somersetshire, 1784; D. Liverpool, 1850; s. W. M. Craig; p. miniatures. She was born without hands or feet, and, we believe, held the brush in her mouth. In 1821 she was awarded a medal by the Society of Arts. Miss Biffin was patronised by the Royal Family, and there must be many miniatures painted by her in existence.

**Bigg (William Redmore).**—B. 1755; D. 1828; s. Penny; p. rural subjects. He entered the Academy Schools in 1778, became an Academician in 1814, and was a constant exhibitor at the Royal Academy. His works represent such subjects as "Schoolboys Giving Charity to a Blind Man" (exhibited 1780), and occasionally landscapes. Many of his pictures were engraved. Leslie sat to him for the knight in his painting of "Sir Roger de Coverley."

Pictures by him have been sold as under :

A Landscape with figures, Standish		£	s.	d.
sale ... ..	1827	3	0	0
Children Relieving a Distressed Sailor	1833	4	14	6



**Bigio (Francesco or Francia)**, properly Francesco di Cristoforo Bigi.—B. Florence, 1482; D. Florence, 1525; s. Mariotto Albertinelli; P. history and portraits. Bigio was the fellow-pupil of Andrea del Sarto, and afterwards his partner. The great reputation which Andrea acquired has caused Bigio to be regarded as his inferior, yet the fact that he carried on their work in the Scalzi during Andrea's absence in France, and that portraits by him were long attributed to Andrea, or even to Raphael, shows that in the latter branch of art he was at least equal to Andrea. Among the frescoes in the cloisters of the Scalzi, "The Baptist Receiving the Blessing of his Parents before his Departure," and "The Baptist's First Meeting with Christ in the Wilderness," are by Bigio. It is of him that the story is told that the monks having uncovered, before it was quite finished, his fresco of "The Marriage of the Virgin," he was so enraged that he struck the head of the Virgin some blows with a hammer, which are still visible, and wished to entirely destroy the fresco.

The following works are all by Bigio; some bear his monogram F.B. and a date:

Portrait of a Man, ascribed to S. del Piombo; Portrait of a Young Man—Berlin Museum.

Bathsheba Bathing, monogram and date 1513—Dresden Gallery.

Portrait of a Youth, monogram and date 1513; Calumny of Apelles—Pitti Palace, Florence.

Madonna del Pozzo, attributed to Raphael; Temple of Hercules—Uffizi, Florence.

Portrait of a Young Man, monogram and inscription, TAR VBLIA CHI BIEN EIMA—National Gallery, London.

Man at a Window, half-length, date 1516—Yarborough Collection, London.

Portrait of a Young Man, ascribed to Raphael, perhaps by Ghirlandaio—Louvre, Paris.

Annunciation—Turin Gallery.

Portrait of the Steward of Pier Francesco de Medici, ascribed to Andrea del Sarto—Windsor Castle.

**Bigordi.**—*See Ghirlandaio.*

**Bird (Edward).**—B. Wolverhampton, 1772; D. Bristol, 1819: self-taught; P. history, domestic scenes, etc. Bird was apprenticed to a tea-tray maker, and embellished such articles with landscapes, fruit, flowers, etc. He next opened a drawing-school at Bristol, and sent pictures to the exhibition at Bath. "Good

News" was the first picture he showed at the Royal Academy that was in 1809. In 1812 he exhibited six subjects, representing a poacher's career; and in 1818 one of his best works—"The Death of Sapphira." His "Chevy Chase" is considered to be his finest work; it was purchased by the Duke of Sutherland for 300 guineas. The domestic subjects, however, are generally his best pictures, although he painted many of a different character. He excelled rather in the conception of a scene than in its execution, as his colouring was very indifferent, which rendered him a by no means dangerous rival to Wilkie.

Bird's pictures have been sold as follow :

			£	s.	d.
Hector and Andromache	... ..	1836	6	0	0
The Raffle for the Watch	... ..	1836	70	0	0
The Tale of Waterloo, Freeling's sale	... ..	1837	15	4	0
Eight small subjects from Old Testament	... ..	1839	15	15	0
Five from Apocrypha	... ..	1839	12	1	0
Ten from New Testament	... ..	1839	24	3	0
The Death of Cleopatra, Sam Rogers' sale	... ..	1856	4	4	0
A Girl with a Pitcher, Bicknell's sale	... ..	1863	6	16	6
Poacher before a Magistrate, Mercer's sale	... ..	1894	94	10	0

**Bissolo (Pietro Francesco).**—B. Treviso; D. —; S. Giovanni Bellini; P. history. Very little is known of the life of this artist, but many of his pictures have been attributed to his master. He painted from about 1492 to 1530. His works are executed with much delicacy, the figures are graceful, and the faces have a gentle, religious expression. One of the best is "The Coronation of S. Catherine of Siena," in which she receives from Christ a crown of thorns in exchange for her crown of gold. Besides many pictures of the Virgin and Child, the following works by Bissolo may be cited :

Resurrection of Christ—Berlin Gallery.

Altar-piece, signed and dated 1528—Castel Franco Floriano.

Portrait of a lady (doubtful)—National Gallery, London.

Christ and S. Catherine, signed Franciscus Bissolo, formerly in San Pietro Martire, at Murano (mentioned above)—Academy, Venice.

In 1859 a picture by Bissolo, "The Virgin and Child in a landscape with S. Joseph and the Donor," was sold in London for £126.

**Blakes (The).**—There were two painters of this name, and several designers and engravers. The former were :

**Blake (B.).**—B. — ; D. about 1830 ; s. — ; P. landscapes and still life. This painter exhibited at the Royal Academy, “Views of Durnford,” in 1808 and 1818, and other landscapes, until 1821, when he sent a picture of “Dead Game.” He was, in 1824, one of the foundation members of the Society of British Artists, and usually exhibited dead game that was very carefully painted : he excelled in painting dead hares. B. Blake also made some very close copies of pictures by Dutch masters, which, it is said, have been passed off as originals.

The prices paid for some of B. Blake’s pictures, which are usually small, were :

					£	s.	d.
Interior of a larder	...	...	...	1829	...	8	15 9
Picture of game	...	...	...	1836	...	19	8 6
Picture of still life	...	...	...	1862	...	12	12 0
Interior of a larder, hares, pheasants, etc., Allnutt’s sale	...	...	...	1863	...	21	0 0

**Blake (William).**—B. 1757 ; D. 1827 ; s. — ; P. history. As an artist, Blake was rather a designer, engraver, and poet, than a painter ; nevertheless, he exhibited some pictures at the Royal Academy between 1780 and 1808. He was born in Broad Street, Golden Square, London, on the 28th November, 1757. His father was a hosier, who carried on business there. Even in his early boyhood the son was of a strange, eccentric character, frequently wandering away alone into the fields, and was fond of going to the picture sales held by Langford, in Covent Garden. When only ten years of age he went to Parr’s school to learn drawing ; at twelve he wrote verses, and some written by him at fourteen are not devoid of merit. Soon afterwards he was apprenticed to James Basire, the engraver, who employed him to make drawings from antiquities in Westminster Abbey.

It is not within the scope of this book to enter upon a description of the visionary character of Blake’s designs and poems. From childhood he was impressed with the idea that, as he himself expressed it, he was sent into this world “not to gather gold, but to make glorious shapes expressing God-like sentiments” ; and whatever we may think of this wild enthusiasm, it is certain that the result was to make him a very original and powerful designer. His last work was “Twenty-one Inventions for the Book of Job,” which he painted in water-colours for

Mr. Butts, but afterwards published as prints in 1826. As a work of imagination these render it impossible to deny Blake's powers of invention. He died at No. 3, Fountain Court, in the Strand, on 12th August, 1827.

The following is a list of the pictures exhibited by W. Blake at the Royal Academy (with dates) between 1780 and 1808 :

Death of Earl Goodwin, 1780.

A Breach in the City, the morning after a battle, 1784.

War Unchained by an Angel, Fire, Pestilence, and Famine following, 1784.

The Last Supper, with quotation, Matthew xxvi. 20, 1799.

Jacob's Dream, Genesis xxviii. 12, 1808.

Christ in the Sepulchre, guarded by Angels, 1808.

As regards the value of Blake's drawings, it ranges from two guineas for a slight sketch to any amount of money his devotees can command.

**Bles (Hendrik Met de)**, called Civetta.—B. Bovignes, near Dinant, 1480 ; D. Liège, 1550 ; s. probably Patenier ; p. history, portraits, and landscapes. Patenier was also a native of Bovignes, and it is supposed that after he settled in Antwerp, Bles studied there under him. They were the founders of the Dutch school of landscape-painting. Bles marked his pictures with an owl. His best pictures were painted about 1510. Those by him most known are :

Portrait of a Young Man—Berlin Museum.

Landscape with Ruin—Uffizi, Florence.

Christ on the Cross ; The Magdalen—National Gallery, London.

Pieta—S. Pietro, Modena.

Adoration of the Kings—Pinakothek, Munich.

Tower of Babel—Academia, Venice.

Pictures by Bles have been sold as follow :

			£	s.	d.
Christ at Emmaus, Bieller's sale	...	1759	...	4	0 0
Two small landscapes, Lorimer's sale	...	1763	...	3	0 0
Christ on the Cross	...	...	...	16	10 0
Adoration of the Magi, Pourtales' sale	...	...	...	85	0 0

**Bloemen (Jan Frans van)**.—See **Orizonte**.

**Bloemen (Pieter van)**, called Standaert.—B. Antwerp, 1649 ; D. 1719 ; s. Simon Dou ; p. battles, travellers, cattle, and landscapes. This artist passed some years at Rome. His

pictures are much in the style of, and represent the same subjects as, those by Wouwerman. He is said to have been the brother of Jan Frans van Bloemen. In 1674 he was admitted into the Guild of S. Luke at Antwerp as a franc-maitre, and was Doyer in 1699; he also engraved. Since 1802 pictures by P. van Bloemen have been sold at prices varying from £6 6s. for a battle-piece to £12 1s. 6d., in 1827, for an upright landscape with figures going out hawking.

**Bloklandt.**—*See Montfort.*

**Bockhorst (Johann von)**, called Langen Jan (Long John).—B. Munster, 1610; D. 1668; P. history and portraits. His family having settled at Antwerp, he became a pupil of Jacques Jordaens. He was admitted into the Guild of S. Luke at Antwerp in 1633. In painting he appears to have taken Van Dyck for his model, and his works may easily be mistaken for those of that painter. There are many fine pictures by him in the churches of Belgium, and some of his portraits are very nearly equal to those by Van Dyck. His principal pictures are:

An allegorical picture, The Old and New Testament; David Penitent; Martyrdom of S. James; S. Jacques—Ghent. The Resurrection, Annunciation, and Ascension, Church of the Beguines; The Empress Helena Holding the True Cross; S. Augustine; Crowning of the Virgin—Antwerp Museum.

Martyrdom of S. Maurice, dated 1661—Lille Museum.

Mercury; Ulysses in Female Attire at the Court of Lycomedes—Madrid Gallery.

Ulysses Discovering Achilles at Scyros; Mercury and the Daughter of Cecrops—Munich.

The Four Evangelists—Stockholm.

His signature is a combination of the letters H.B.H. When the convents were suppressed in Belgium, in 1785, two pictures by Bockhorst, "The Holy Family" and "The Flight into Egypt," were sold for only £9.

**Bokkebaard.**—*See Jardin.*

**Bol (Ferdinand)**.—B. Dordrecht, 1611; D. Amsterdam, 1681; S. Rembrandt; P. history and portraits. Bol went with his parents when a child to Amsterdam, and became the pupil of Rembrandt. He was made a citizen of Amsterdam, married in 1653 Elizabeth Dell, and died there without having left Holland. He was much employed by corporate bodies, and at first painted

in the manner of Rembrandt; but in many of his later pictures there is too much brown, and there are not in his works the wonderful effects of light and shade which are to be found in those of Rembrandt. His masterpiece is "The Four Regents of the Leprosy Hospital," which is now in the Town Hall at Amsterdam. Besides this may be cited as interesting examples of his works :

Portrait of De Ruyter (he repeated this portrait several times)—Hoop Collection, Amsterdam.

Portrait of Saskia van Ulenburgh, the wife of Rembrandt—Brussels Gallery.

Portrait of Engel de Ruyter, the son of the Admiral—The Hague.

Portrait of a Young Prince of Holland, in a Chariot drawn by Goats, signed "F. BOL," 1654—Louvre, Paris.

Pictures by F. Bol have been sold as under :

		£	s.	d.
Three Children drawn by Two Goats, Lenglier's sale ... ..	1788	80	0	0
S. Jerome, Basan's sale ... ..	1798	12	0	0
The Woman Taken in Adultery, Millet's sale ... ..	1813	65	2	0
His own Portrait, G. W. Taylor's sale ... ..	1823	107	0	0
Portrait of a Lady with a Fan in her Hand, from Van Ryndaer's Collec- tion, Bagot sale ... ..	1836	46	4	0
The Archery Prize ... ..	1836	121	16	0
Portrait of a Man, Perregaux sale ...	1841	80	0	0
Portrait of a Burgomeester and his wife, Demidoff sale ... ..	1869	300	0	0
Head of a Young Man, Leyland's sale	1892	220	0	0
Portrait of a Lady ... ..	1893	346	0	0

Ferdinand Bol etched a number of plates, but the prints are not so fine as Rembrandt's etchings.

**Bologna.**—See **Primaticcio** and **Sabbatini (Lorenzo)**.

**Bolognese (Il).**—See **Grimaldi**.

**Boltraffio.**—See **Beltraffio**.

**Bondone.**—See **Giotto**.

**Bonifazio.**—A name which was borne by three artists, two of whom were born in Verona, and the third in Venice. The surname of Bembo, which has been bestowed upon them by mistake, was that of a painter of Cremona not connected with them. The eldest probably was born in 1490, and died in 1540. The second was his younger brother, who died in 1553. Both

appear to have studied in Venice under Palma Vecchio. The third is supposed to have been the son of one of the brothers, and to have been born between 1525 and 1530. He was still living in 1579. Of the three the eldest was the best painter, and his works have frequently been attributed to Giorgione, Paris Bordone, Palma Vecchio, and Titian. A careful study of them has, however, rendered it possible to determine who was the real author of some among them. Such are:

- Dives and Lazarus; The Judgment of Solomon; The Massacre of the Innocents; The Adoration of the Magi—Academy, Venice.  
The Finding of Moses (long attributed to Giorgione)—Brera, Milan.

There is also a curious unfinished sketch of "The Visit of the Queen of Sheba to Solomon," in the possession of Sir Austen Layard, which shows that, like Giorgione, Bonifazio commenced his pictures in tempera, and completed them with oil glazings.

The following prices will show how rapidly the value of pictures by Bonifazio have risen since his merits as a painter have been better understood:

		£	s.	d.
Virgin and Child, with Saints, landscape background (gallery size), Beckford's sale (Fonthill) ...	1823 ...	99	15	0
Adoration of the Magi, landscape background (gallery size), Beckford's sale (Fonthill) ...	1823 ...	115	10	0
The Riposo, Ranelagh sale ...	1829 ...	67	4	0
Christ Healing the Blind, R. Westall's sale ...	1830 ...	42	0	0
The Virgin and Infant Christ, Pourtales' sale ...	1865 ...	70	0	0
Portrait of a Man, Poniatowski's sale ...	1867 ...	36	0	0
Virgin and Child, with Saints, Gladstone sale ...	1875 ...	483	0	0
Mr. Gladstone appears to have bought this picture at Beckford's sale in 1856 for £105.				
Adoration of the Shepherds, Smith's sale ...	1880 ...	399	0	0
Madonna and Child, with SS. James and Lucy, 39in. by 28in., from Beckford's sale (Fonthill), Hamilton sale ...	1882 ...	483	0	0

		£	s.	d.
The Resurrection, 84in. by 72in. (now in National Gallery), Hamilton sale ... ..	1882	231	0	0
Garden of Love, 12in. by 36in., Graham's sale ... ..	1886	168	0	0
Virgin, Child, and Saints, 48in. by 72in., Graham's sale ... ..	1886	273	0	0
A similar work, 36in. by 48in., Graham's sale ... ..	1886	378	0	0
Rest of Holy Family, Exeter's sale ... ..	1888	530	0	0
Madonna and Saints, Dudley's sale...	1892	1018	0	0
Madonna, Eastland's sale ... ..	1894	472	0	0

**Bonington (Richard Parkes).**—B. Arnold, near Nottingham, 1801; D. London, 1828; s. L'Ecole des Beaux Arts, in Paris, and Baron Gros; p. landscapes, marine subjects, and figures. His father was Governor of Nottingham Gaol, but, losing his appointment, went to Paris, and became a portrait-painter. Young Bonington was permitted to study in the Louvre, and under Gros's tuition improved so rapidly that he won the gold medal for one of his marine subjects. About 1822 he went to Italy. His works in oil and water-colours had made him a good reputation in Paris; but he was unknown in England until he exhibited, in 1826, two views of the French coast. At the Royal Academy of the following year he showed a similar subject, and subsequently "Henry III. of France" and the "Grand Canal, Venice." He from that time was overwhelmed with commissions, both in France and from this country. Unfortunately, from imprudently sketching in the sun at Paris, he was attacked with brain fever, and although he came to London for advice, his life was ended by rapid consumption on September 23rd, 1828. Bonington painted landscapes, marine subjects, and figures with equal success, as regards both composition and colour. His drawings were sold by auction, and realised £1200. In 1870 £3320 was paid at a sale in Paris for his "Henry IV. and the Ambassador." A series of his works were lithographed by Harding. We can only give a few of the prices at which the pictures and drawings by Bonington have been sold in London. The following are pictures in oils:

		£	s.	d.
Henry IV. and the Spanish Envoy, his executors' sale... ..	1834	100	0	0
A Turk Enjoying his Siesta, Sam Rogers' sale ... ..	1856	294	0	0



			£	s.	d.
Landscape with Timber Waggon					
20in. by 38in., Gillott's sale ...	1872	...	520	0	0
The Duenna, Levy's sale ... ..	1873	...	300	0	0
Dunstanborough, 10 $\frac{3}{4}$ in. by 16in., Heugh's sale ... ..	1874	...	388	10	0
Château on the French Coast, 14 $\frac{1}{4}$ in. by 24 $\frac{1}{4}$ in., Mendel's sale ... ..	1875	...	483	0	0
Normandy Coast Scene, 9 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$ in., Johnstone's sale... ..	1878	...	420	0	0
French Coast Scene, 10 $\frac{1}{2}$ in. by 14in., Johnstone's sale ... ..	1878	...	210	0	0
Fish Market, Boulogne, 3lin. by 47in., Johnstone's sale ... ..	1878	...	3150	0	0
The Grand Canal, Venice, 40in. by 52in., Johnstone's sale ... ..	1878	...	3150	0	0
Low-tide, French Coast, McConnell's sale ... ..	1886	...	450	0	0
A Coast Scene, Barlow's sale ... ..	1890	...	1018	0	0
Château of the Duchess de Berri, Garonne's sale ... ..	1890	...	420	0	0
Calm, Murrieta's sale ... ..	1892	...	325	0	0

## In water-colours :

French Coast, Allnutt's sale ... ..	1863	...	102	18	0
S. Mark's Place, J'roderip's sale ... ..	1872	...	107	2	0
Shipping, Normandy, 7 $\frac{3}{4}$ in. by 10 $\frac{3}{8}$ in., Heugh's sale ... ..	1874	...	152	0	0
Rouen, 5 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in., Knowles' sale ... ..	1880	...	110	5	0

**Bonsignori.**—*See* **Monsignori.**

**Bonvicino (Alessandro).**—*See* **Moretta da Brescia.**

**Bonzi (Pietro Paulo).**—*See* **Gobbo da Cortona.**

**Borch (G.T.).**—*See* **Terburg.**

**Bordone (Paris).**—B. Treviso, 1500; D. Venice, 1570; S. Titian; P. history and portraits. The assertion that Bordone studied under Giorgione is evidently a mistake, for the latter died in 1511; and Bordone's pictures differ very much from those of Titian and Giorgione. To name only two of the differences, the flesh is more rosy, and he was fond of shot stuffs for dresses, the folds of which are small and broken. His father's name was Bernadino. They belonged to a distinguished family, and Paris received a liberal education before he devoted himself to painting. His progress must, however, have been rapid, if his great work,

“The Fisherman Presenting S. Mark’s Ring to the Doge,” was, as it is thought by some persons, begun by Giorgione and finished by Bordone. The latter was invited by Francis II. to go to France, and went to that country in 1558-9. There he painted the portrait of Francis and those of many persons about the French court, was knighted by Francis, and remained in France during the early part of the reign of Charles IX. Upon quitting France, Bordone appears to have returned to Venice by way of Augsburg, where he painted in the Fugger Palace, and by Milan, at which place he worked for the Chapel of S. Jerome. Bordone must also have visited Genoa, as he painted the portraits of some members of the Brignole family. The beautiful girl in our National Gallery is still a good example of his work at that time, although the neck has been injured by overcleaning. There are other fine portraits by him at Genoa, and in many great galleries on the Continent.

The principal works by Paris Bordone are :

The Fisherman Presenting the Ring of S. Mark to the Doge (his masterpiece); The Emperor Augustus and the Sibyl—Academy, Venice.

Madonna and Child; SS. Francis and Jerome—Palace Giovanelli; Venice.

Portrait of a Man; Portrait of a Woman—Palace Brignole, Genoa.

Portrait of a Woman—Wrotham, England.

Portrait of a Woman—Longford Castle, England.

Centurion Begging Christ to Heal his Servant—Lord Bute’s, England.

Portrait of a Man in Black Dress; Virgin and Child; S. Roch and the Magdalen—Pinakothek, Munich.

Diana, Two Hounds, Nymph Presents the Head of a Stag—Dresden Gallery.

This list might be much extended, but it is sufficient to show how various were the subjects treated by Bordone. He was equally successful in painting architecture and landscapes.

We will now give the prices at which pictures attributed to Bordone have been sold, but whether he painted some of them is very doubtful.

The Holy Family with S. Catherine, Godolphin’s sale ... ..	1803 ...	£	s.	d.
S. George, in a landscape, Elwyn’s sale ... ..	1806 ...	84	0	0
Venus Reclining, architectural back- ground, Bute’s sale ... ..	1822 ...	16	5	6

			£	s.	d.
Holy Family in a landscape ... ..	1825	...	22	1	0
Diana Punishing Pan, Westall's sale	1830	...	36	15	0
The Virgin and Child, S. Joseph and another saint, in a landscape, Warrender's sale ... ..	1837	...	240	0	0
Lady with auburn hair, a rose in her hand, 44in. by 60in. (signed) ...	1847	...	141	15	0
Perseus Attended by Minerva and Mercury, Solly's sale ... ..	1847	...	39	18	0
Vulcan and Thetis, Solly's sale ...	1847	...	7	7	0
S. John Baptising Christ, Meigh's sale ... ..	1850	...	105	0	0
Lady in crimson-and-grey striped dress, 11in. by 9in., Bernal's sale	1855	...	3	12	0
The Riposo (signed), Shrewsbury's sale	1857	...	73	10	0
Concealment and Discovery of Moses, Northwick's sale ... ..	1859	...	35	14	0
Venetian Noble, seated, book and letter (dated 1540), from Fesch Collection, Bromley's sale ...	1863	...	60	18	0
Lady with auburn hair (this picture, which is mentioned above, was at one time in the collection of the Prince de Carignan, and was ex- hibited at Manchester in 1857), Darby's sale ... ..	1867	...	149	2	0
Bathsheba, Didier's sale ... ..	1868	...	70	0	0
Flora, 21in. by 35in., Delafield's sale	1870	...	58	16	0
Girl at her Toilette, Prince Napoleon's sale ... ..	1872	...	735	0	0
Lady in black-and-yellow dress, with a Boy, 42in. by 23in., De Zoete's sale ... ..	1885	...	99	15	0
The Saviour Disputing with the Doctors, Bentinck's sale ... ..	1891	...	491	0	0
Lady, Dudley's sale ... ..	1892	...	535	0	0

**Borghesiano.**—*See* **Alberti (Cherubino)**.

**Borghese (Piero).**—*See* **Francesca**.

**Borgognone (Ambrogio)**, known as Ambrogio da Fossano.—*b.* Milan, about 1455; *d.* Milan, 1523; *s.* Vincenzo Foppa; *r.* history. He was distinguished as an architect and painter, and worked at Pavia from about 1475 to 1493. The earliest altar-piece by him is "The Crucifixion," in the Certosa, in that city; it is dated 1470. He also worked at Milan. His pictures are

remarkable for a certain expression of gentle calmness and religious feeling in the faces. Borgognone worked mostly in tempera or fresco, but towards the end of his life he painted with oil. There are fine examples of this master in the National Gallery.

Pictures by him appear rarely at sales, but the following have been the prices paid for such as have been offered :

		£	s.	d.
Madonna and Child with Saints, from Savona, De Bammeyville's sale	1854 ...	84	0	0
Sold again in D. Bromley's sale ...	1863 ...	78	15	0
SS. Catherine and Barbara, D. Bromley's sale ... ..	1863 ...	40	19	0
SS. John Baptist and Augustin, D. Bromley's sale ... ..	1863 ...	28	0	0
The Education of Christ, De Blaisel's sale ... ..	1870 ...	190	0	0
S. Augustin and the donor, Prince Napoleon's sale ... ..	1872 ...	110	5	0
S. Peter of Verona, Prince Napoleon's sale ... ..	1872 ...	52	10	0
Portrait of Beraldus, Graham's sale	1886 ...	115	10	0
Madonna, Eastlake's sale ... ..	1894 ...	431	0	0

### **Borgognone (II).**—*See* **Courtois (Jacques).**

**Bos, Bosch, Bosche, Bose, or Bossche (Jeronimus.)**—**B.** Bois le Duc, before 1470 ; **D.** Bois le Duc, 1516 or 1518 ; **S.** his father ; **P.** history and genre. This artist and Van Ouwater were among the first Dutch painters who used oil colours (*see* **David**). A few years since it was discovered that his real name was Jeronimus van Aken, and that he was the son of Jan van Aken, an artist residing at Bois le Duc, whose mural paintings have been found at that place with the date 1444. Although many of Bos's works are in Spain, it appears also that he never visited that country. He was a member of a society at Bois le Duc in 1488. In 1493 or 1494 he made a drawing for a window at Hertogenbosch (Bois le Duc). The subjects of his pictures are generally grotesque representations of scenes in which spectres, devils, and such things, play a conspicuous part, but he also painted seriously sacred subjects. There are several pictures by Bos at Madrid, as his works were greatly admired by Philip II. His pictures, which are rare and are mostly painted on a white ground, are remarkable for transparent and vigorous colouring, correctness of drawing, and well-arranged draperies. It is now

known that the engravings formerly attributed to him were cut from his designs by Alaeſt du Hameel, and other artists. Besides the pictures at Madrid there are a "Last Judgment" at Berlin, a "Temptation of S. Anthony" at Antwerp, signed "Iheronimus Bosch," and a few others by this master, whose pictures are rarely seen at sales.

**Both (Jan and Andries).**—Jan, b. Utrecht, about 1610; Andries was his younger brother; Andries was drowned in Venice before 1650, Jan d. Utrecht, 1652; s. of their father and of Abraham Bloemart; p. landscapes and figures. The brothers Both were the sons of a glass-painter at Utrecht. They were united by the strongest affection, and their works, up to the time of the death of Andries, were almost invariably the result of their combined talents. The Boths went when very young to France, and from there to Italy. They lived long at Rome, Jan devoting himself to landscape-painting, and Andries to painting pictures in the style of Pieter de Laar (Bamboccio) and enlivening his brother's pictures with figures: so well was this done that the finished picture appeared to be the work of one master. After residing many years at Rome, where their work brought them both fame and profit, and the accidental death of Andries at Venice, Jan returned to Utrecht. Although the death of Andries is usually said to have taken place in 1650, it must have occurred somewhat earlier, as in 1649 Jan was at Utrecht and one of the chiefs of the Guild of Painters in that city. After the death of Andries, Poelenburg sometimes painted the figures in Jan's landscapes.

The works of the Boths are remarkable by their clear, warm tone; and, although classed after Claude Lorrain, Jan was one of the greatest landscape-painters of any country. Both the brothers etched: Jan, ten landscapes after his own, and five figure subjects after designs by Andries; and Andries, ten figure subjects. They are all valuable if the impressions are fine.

The pictures by the brothers Both are very numerous, and are to be found in all the great galleries and many private collections; and as the description of each is almost invariably "a landscape with figures," it is useless to give a list of them.

We prefer to give prices which will show the extraordinary rise that has taken place in the value of pictures by the Boths since 1745, and some of the highest prices obtained at auctions for their works. It must not be forgotten that the early sales were those of celebrated collections.

		£	s.	d.
Two pictures, The Couriers, and a Winter Scene, De la Roque's sale ... ..	1745	5	0	0
Landscape, with figures, 42in. by 52in. ... ..	1772	88	0	0
View of a River, Lempereur's sale ...	1773	10	0	0
Landscape, with figures, Greenwood's sale ... ..	1774	105	0	0
Landscape, with figures, Conti's sale	1777	24	0	0
Landscape, with figures, Astley's sale ... ..	1777	183	0	0
Landscape, with figures, Verhulst's sale ... ..	1779	45	0	0
A Group of Peasants Playing at Cards ... ..	1780	20	0	0
Landscape (figures by Poelenburg), Lebrun's sale ... ..	1785	252	10	0

From the beginning of the present century a very marked improvement has taken place; but space will only permit of giving a few of the prices paid since then :

		£	s.	d.
Mountain Pass, Peasants, one playing a guitar ... ..	1806	315	0	0
Landscape, Evening ... ..	1812	525	0	0
Landscape in Italy, G. P. Turner's sale ... ..	1815	514	10	0
Mountainous Landscape, Talleyrand-Perigord's sale ... ..	1817	190	0	0
Mountainous Landscape, Lapeyrière's sale ... ..	1817	450	0	0
Landscape, Lapeyrière's sale ... ..	1823	650	0	0
Judgment of Paris (figures by Poelenburg), Gwydir's sale ...	1829	483	0	0
Landscape, bridge with tower, figures, and animals, Erard's sale ... ..	1833	409	10	0
Landscape with figures ... ..	1833	1260	0	0
Sunset, Perregaux's sale ... ..	1841	850	0	0
Italian Scene, Van Brienen's sale ...	1865	1400	0	0
Italian Landscape, figures, 19½in. by 25in., Bredel's sale ... ..	1875	1752	10	0
Abraham, Hagar, and Ishmael, 41in. by 49in., Lucy's sale ... ..	1875	1725	0	0
Rocky Pass, figures, 42in. by 40in., Foster's sale ... ..	1876	1600	0	0
Summer Landscape ... ..	1888	900	0	0
Muleteers in Landscape, Perkins's sale ... ..	1890	997	0	0

PAINTERS AND THEIR WORKS.

		£	s.	d.
Abraham, Hagar, and Ishmael, Mild-				
may's sale ... ..	1892 ...	1143	0	0
Muleteer, Mildmay's sale ... ..	1893 ...	388	0	0
Italian Landscape, Onslow's sale ...	1893 ...	871	0	0
Landscape, A. Hope's sale ... ..	1894 ...	609	0	0
Landscape, Dennistown's sale ... ..	1894 ...	787	0	0
Rocky Landscape, Dennistown's sale	1894 ...	231	0	0
Soldiers Conducting Prisoners ... ..	1894 ...	315	0	0

**Botticelli (Alessandro or Sandro).**—B. Florence, 1447; D. Florence, 17th May, 1510; s. Filippo Lippi; p. history, mythological subjects, and portraits. Sandro was the son of Mariano Filipepi, and, as one of his brothers, who was a broker, was also known by the name of Botticelli, the idea that Sandro took that name from the goldsmith under whom he worked when young appears to be a mistake. He was a man strongly influenced by the classical revival in Italy, yet original in his works, which are the offspring of a powerful imagination. This is shown in his masterpiece, called "The Calumny of Apelles," painted from the description of Lucian, which is at Florence in the Uffizi. Sandro was also a student of Dante's "Divina Comedia," which he illustrated by many drawings, now in Berlin. Of the beauty which he could infuse into sacred subjects, the pictures in our National Gallery, and "The Madonna Surrounded by Angels," in the Uffizi, are striking examples. His treatment of mythological subjects was no less masterly, and he was one of the first among the Florentine artists who represented the nude female figure nearly the size of life. He, however, became a follower of Savonarola; yet was protected by the Medici, and supported by them in his latter days. Sandro was also one of the painters employed before 1484 in the Sistine Chapel, at Rome, and executed there some important frescoes.

Of easel pictures attributed to him there are so many that we can only name a few; besides which a large number of pictures by his pupils and imitators pass under his name. Sandro also engraved about twenty plates. At Florence there are at least thirty works attributed to Sandro. The more interesting of his pictures are:

The Adoration of the Magi, painted for the Medici, and containing the portraits of Cosimo, and of members of his family; a portrait said to be that of Pico della Mirandola—Uffizi, Florence.

The Coronation of the Virgin—Academy, Florence.

The Virgin Enthroned—Louvre, Paris.

Venus; The Virgin Enthroned; Portrait of Giuliano de' Medici; Portrait of Lucretia Tornabuoni, the Mother of Leo X.—Berlin Gallery.

Christ Dead on the Knees of the Virgin—Pinakothek, Munich.

The following prices have been paid for important works by Sandro Botticelli :

		£	s.	d.
Madonna Adoring Infant, and S. John, De Bammeville sale ...	1854	546	0	0
The Virgin and Child, Four Angels, from Solly Collection, D. Bromley's sale ... ..	1863	241	0	0
The Virgin, Child, and Five Saints, from Fesch Collection, D. Bromley's sale .. .. .	1863	787	10	0
Portrait of Smeralda Bandinelli, Pourtales' sale ... ..	1865	150	0	0
The Story of Nastagio Degli Onesti from Beccaccio (bought in at very high price), Barker's sale... ..	1874			
Mars and Venus Reclining, with Cupids, Barker's sale ... ..	1874	1050	0	0
Venus Reclining, Amorini pelting her with Roses, Barker's sale... ..	1874	1627	10	0
These two were purchased for the National Gallery, in which they now are.				
The Virgin, Child, and S. John (the picture sold in the De Bammeville sale, 1854), Barker's sale... ..	1874	1680	0	0
The Virgin, Child, and S. John, Musard's sale ... ..	1878	400	0	0
Assumption of the Virgin, 147½in. by 89in., Hamilton sale ... ..	1882	4777	0	0
Adoration of the Magi, 22in. by 33in., Hamilton sale ... ..	1882	1672	0	0
Madonna with Infant Christ, Beckett-Denison's sale ... ..	1885	252	0	0
Madonna, Infant, and Saint, Puxley's sale ... ..	1888	250	0	0
Virgin and Child, Leyland's sale ...	1892	1312	0	0
Four Illustrations to the Decameron, Leyland's sale ... ..	1892	1365	0	0
Madonna and Child, Dudley's sale ...	1892	420	0	0
Nativity, Dudley's sale ... ..	1892	1215	0	0
Madonna, Eastlake's sale ... ..	1894	756	0	0



**Boucher (François)**, the elder.—B. Paris, 29th September, 1703; d. Paris, 30th May, 1770; s. his father and Le Moine; p. history and genre. Boucher was baptised on the 3rd October, 1703. In the "Archives de l'État Civil de Paris" he is described as the son of Nicholas Boucher, master painter, and his wife, Elizabeth Lemesle, living in the Rue de la Verrerie. Having received his first instruction in art from his father, he was placed under Le Moine. By the time he was seventeen, Le Moine was so much pleased with a drawing by Boucher of the "Suzanne," that his master foretold the future success of his pupil, two early pictures by whom, "La Naissance et la Mort d'Adonis," are altogether in the style of Le Moine. Boucher probably remained more than three months with Le Moine, and what is curious is that he supported himself by making designs for Virgins and saints, and the engravings for a "Breviaire de Paris," in which he represented the Virtues above small views of Paris. These led to his being employed by Cars, the engraver, who had the monopoly of designs and engravings which it was then the habit to place at the top of theses. For this Boucher then thought himself fortunate to be lodged, fed, and paid sixty francs per month. It was about 1721 that this arrangement was made, and Boucher then drew the vignettes for a new edition of Daniel's "Histoire de France," which are No. 1164 in Mariette's catalogue. Boucher probably learned to engrave while thus employed, and had the good fortune to be chosen by M. de Julienne to engrave from a number of studies left by Watteau. For this work M. de Julienne paid him twenty-four francs per day. Boucher at the same time continued to paint, and, in 1723, when barely twenty years of age, he gained the first prize given by the "Académie de Peinture," with his picture of "Évilmédorach fils et successeur de Nabuchodonosor, délivre Joachim des chaînes dans lesquelles son père le retenait depuis longtemps." On this occasion Boucher, according to usage, was carried on the Saturday following the "Fête de S. Louis" in triumph on the shoulders of his fellow-students round the Place du Louvre, and for three years became entitled to be "nourri, chauffé, éclairé, instruit, and to receive 300 francs per year, with time to spare for his" work for M. de Julienne. Boucher, at the end of three years, went to Rome. It appears, however, that he did not arrive in Rome under very brilliant auspices, for Vleugels, the painter, who was at that time the Directeur of the establishment for the

French pupils, in a letter dated 1728, says, "Il y a encore un nommé Boucher (venu avec Vanloo) garçon simple et de beaucoup de mérite ; presque hors de la maison, il y avait un petit trou de chambre, je l'ay encore fourré là. Il est vrai que ce n'est qu'un trou, mais il est à couvert."

Boucher was back in France in 1731, and was received at "L'Académie Royale" on 24th November of the same year. At this time he painted, and sold for a low price, his "Enlèvement d'Europe" and other fine pictures, for he was always extremely extravagant. The gay life he led did not, however, interfere with his wonderful application to his art. He married on the 21st April, 1733, Marie Jeanne Buseau, a very pretty girl of seventeen, who soon learned enough of art from him to copy his works in miniatures, which have been passed off as by him. Of this marriage the children were, a daughter, Jeanne Elizabeth Victoire, baptised 24th March, 1735 ; a boy, Juste Nathen, baptised 4th May, 1736, and a daughter, Marie Emilie, born 27th April, 1740.

On 30th January, 1734, Boucher became an Academician, his reception picture being "Rénaud et Armide," now in the Louvre. From that time dates his fortunate career. Henriette d'Orleans, later Mme. de Pompadour, and many other persons in a position to render his works the fashion, helped to make them so ; and it may be said of them, as of Cosway's miniatures, "they were not fashionable : they were fashion itself." They represented, with truth, the ideas and manners of the time at which he lived. Although Mme. de Pompadour was then dead, we are told that she had so accustomed Louis XV. to favour Boucher, that on the death of Vanloo, he was made, on September 8th, 1765, "Peintre du Roi."

Other honours followed, and from that time until his death, Boucher may be said, with the exception of a journey to Holland with M. Randon de Boisset in 1766, to have passed his time enjoying his great reputation, and painting for amusement until his death in 1770. Even the manner of his death was in accordance with his life, for he died at five o'clock in the morning, not seated at his easel, as has been asserted, but after he had asked his wife to give his physician, Monsieur Poissonier, an unfinished picture which was found upon it. Boucher reckoned that he had made at least ten thousand designs, finished and unfinished, and painted not less than a thousand pictures and sketches. He engraved about 182 plates, forty-four of which are after his own designs.

When the great Revolution of 1789 swept away in France the state of society which rendered Boucher's pictures so popular, it was but natural that, as the works of David, and of painters who belonged to what was termed "The Classical School," came into favour, those of Boucher should become of little value. How long this depression lasted, and the extraordinary reaction that has since taken place, are, however, matters that may well cause astonishment. A person, as late as 1848, bought for 12s., from a dealer, the little picture, "The Shepherd Sleeping on the Knees of his Shepherdess," mentioned by Pilkington. Whether the enormous prices now paid for Boucher's works are above their real value, time alone will show. Whatever we may think of some of his pictures, he will, as a designer, remain one of the best France has produced.

Boucher's son was an architect and a painter, but never distinguished himself.

The prices paid for Boucher's pictures have been as follow

		£	s.	d.
Noah in the Ark and Noah Sacrificing (two), Julienné's sale ... ..	1767	50	0	0
Birth and Death of Adonis (two), La Live de July sale ... ..	1770	40	0	0
Gideon's Sacrifice, La Live de July sale ... ..	1770	30	0	0
This was sold in Conti's sale ...	1777	80	0	0
Hereules and Omphale, Randon de Boisset's sale ... ..	1777	160	0	0
Two pastoral subjects, Choiseul Praslin's sale ... ..	1793	13	0	0
Gideon's Sacrifice (the above picture), Choiseul Praslin's sale ... ..	1793	9	0	0
Mme. de Pompadour at her Toilette, the bosom uncovered, 28in. by 22in., Crawford's sale ... ..	1820	10	0	0
The Wooden Bridge, De Lanjar sale, 1802, and Saint Victor sale ...	1822	10	0	
The Virgin and the Infant Christ, Saint Victor sale ... ..	1822	5	0	
A Group of Cupids and Children, Standish's sale ... ..	1827	5	7	6
A Bacchanalian Scene, Standish's sale	1827	11	11	0
A Pair of Cupids ... ..	1833	5	10	0
Venus and Cupids ... ..	1837	5	15	0
Two Young Girls Surprised by a Shepherd, Perier's sale ... ..	1838	35	0	0

			£	s.	d.
Amphitrite, Friedler's sale ... ..	1839	...	88	0	0
Cupid, in a landscape ... ..	1842	...	6	10	0
Ditto ... ..	1842	...	6	10	0
The Return to the Farm, Vassarot's sale ... ..	1845	...	35	0	0
La Marchande à sa Toilette, De Morny's sale ... ..	1848	...	57	15	0
Diana as a Huntress, De Narbonne's sale ... ..	1851	...	125	0	0
Spring and Autumn, Patureau's sale	1857	...	590	0	0
Leda, D'Hane de Steenhuyse's sale...	1860	...	120	0	0
Marie Leckzinski, Queen to Louis XV., and the Virtues, signed and dated 1740, Morland's sale ... ..	1863	...	231	0	0
Mme. de Pompadour, in a landscape, Langford's sale ... ..	1864	...	183	15	0
La Courtesane Amoureuse, Lyndhurst's sale... ..	1864	...	32	11	0
Diana and Calisto, Clare's sale ... ..	1864	...	25	4	0
The Family of the Artist, Pourtales' sale ... ..	1865	...	280	0	0
The Graces and Cupid, De Morny's sale	1865	...	960	0	0
Marie Leckzinski, Morland's sale ... ..	1866	...	150	3	0
Lady in a Domino, Muuro's sale ... ..	1867	...	141	15	0
Full-length Portrait of Mme. de Pompadour, Didier's sale ... ..	1868	...	1150	0	0
The Birth and Death of Adonis, Didier's sale ... ..	1868	...	165	0	0
La Toilette de Venus, Demidoff's sale	1870	...	950	0	0
Ten other pictures by Boucher produced, Demidoff's sale ... ..	1870	...	4150	0	0
Nymphs Surprised, King's sale ... ..	1871	...	95	0	0
Portrait of a boy as "Pierrot," 24in. by 19in., Cope's sale ... ..	1872	...	913	10	0
Venus Sleeping, signed and dated 1754, Du Blaisel's sale ... ..	1872	...	84	0	0
Venus and Cupid, Perière's sale ... ..	1872	...	500	0	0
Mars, Venus, and Cupid, Barker's sale	1874	...	110	5	0
Chinese Lady and Children, Barker's sale ... ..	1874	...	49	7	0
Two panels, Chinese figures, Barker's sale ... ..	1874	...	162	15	0
Eight panels, Ladies with Children, and one other from Mme. de Pompadour's (Château Crecy) and Lord Pembroke's Collections, Barker's sale ... ..	1874	...	6352	10	0

		£	s.	d.
Cupids Sporting... ..	1875	252	0	0
Venus, seated, with a Nymph, Mrs. Maberley's sale ... ..	1877	17	17	0
Portrait of Mme. du Barry as Venus attired by the Graces, with Cupids, Mrs. Maberley's sale ...	1877	148	0	0
Portrait of Mme. de Pompadour, seated, whole length, with a book, Mrs. Maberley's sale ... ..	1877	71	8	0
Two Children with Flowers at Window, Cupid flying through, Mrs. Maberley's sale ... ..	1877	105	0	0
The Mask, 28in. by 22½in., Munro's sale ... ..	1878	115	10	0
Hurdy-Gurdy Player, 18in. by 14in., Anderdon's sale ... ..	1879	162	15	0
The Mask, from Nova Collection, Lawton's sale ... ..	1880	157	10	0
Children Sporting, San Donato Collection, Pickering's sale ... ..	1881	99	15	0
Shepherdess with Lamb and Flowers, 23in. by 56in., Nieuwenhuys' sale	1886	220	10	0
Triumph of Amphitrite, Lonsdale's sale ... ..	1887	600	0	0
Portrait of Mme. de Pompadour in blue silk, Lonsdale's sale ...	1887	10,395	0	0
The Muse of History ... ..	1890	294	0	0
Mme. de Pompadour (replica of portrait) ... ..	1890	215	0	0
Les Pêcheurs ... ..	1891	351	0	0
The Muse Erato, Dudley's sale ...	1892	861	0	0
Gipsy Encampment ... ..	1893	810	0	0

**Boudewyns (Adrien François).**—B. Brussels, 1644; D. after 1700; S. Ignace van den Stock; P. landscapes. This artist was the same person as N. Boudewyns, Ant. Fr. Boudewyns, Baudaun, Bauduins, etc. In 1665 he was received at the same time as apprentice and free master into the Guild of S. Luke, at Brussels; he married, in 1664, at Brussels, Louise de Ceul; and in 1670 he married, in Paris, his second wife, who was the sister of Van der Meulen. He was then twenty-six years of age, and was again a widower in 1673. The figures in his landscapes are generally by Pierre Bout. Boudewyns was also an engraver. Many of his plates are after Van der Meulen, or views of towns in France. Pictures by Boudewyns and Bout are often met with, and seldom sell for high prices. See **Bout**.

**Bourdon (Sebastien).**—B. Montpellier, 1621 or 1622; D. Paris, 1671; s. his father; p. history and various other styles. The father was a very indifferent painter on glass, but Sebastien was brought to Paris at the age of seven and placed under a painter named Barthelemy. Sebastien went to Bordeaux at fourteen, and painted a ceiling in fresco. From that city he passed on to Toulouse, where, not having any employment, he enlisted in the army, from which his friends procured his release, and he then proceeded to Rome. There he was obliged to sell his pictures at very low prices to procure a livelihood. He, however, became acquainted with Claude Lorrain, who allowed him to work in his painting-room. Owing to a quarrel, he was threatened to be denounced as a Calvinist, and was obliged to seek safety with Monsieur Hesselin, who brought him to Paris, where he had the advantage of advice from Simon Vouet. On the Revocation of the Edict of Nantes, Bourdon, who had always been a Calvinist, retired to Sweden, where he was appointed chief painter to Queen Christina. He returned to France about 1653 or 1654, probably owing to the abdication of Christina. He was, however, in 1648 one of the original members of the “Académie de Peinture” in Paris, of which he afterwards became the Rector. He was also named “Peintre du Roi.” Bourdon, besides history, painted different subjects and landscapes, which are somewhat in the style of Salvator Rosa. The figures in his pictures often give the impression of having been taken from the antique; but his drawing is correct and his colouring transparent. The following pictures by Bourdon are all in Paris, and may be considered his best works: “Repose of the Holy Family,” “Christ Calling the Little Children,” “Descent from the Cross,” the “Martyrdom of S. Peter” (his masterpiece), and his own portrait.

Bourdon's pictures rarely sell for high prices—rather under £50 than above it. The following offer, however, a few exceptions to that rule:

Holy Family, 34in. by 47in., Russel's		£	s.	d.
sale ... ..	1770	341	0	0
Baptism of Christ ... ..	1772	120	15	0
Christ's Entry into Jerusalem, Strange's sale ... ..	1773	168	0	0
The Plague at Milan, S. Hubert's sale ... ..	1774	100	0	0
The Brazen Serpent, Colebrooke's sale	1774	109	10	0
Adoration of the Shepherds, Le Doux's sale ... ..	1775	160	0	0

Portrait of Christina, Queen of	£	s.	d.
Sweden, Duc de Berry's sale ... 1837 ...	65	0	0

**Bourgeois (Sir Francis P.).**—B. London, 1756; D. London, 1811; s. De Louthembourg; p. landscapes. His father, of a Swiss family, was a watchmaker in London. Francis, after studying some time under De Louthembourg, in 1776 travelled in France, Holland, and Italy, and exhibited pictures at the Royal Academy from 1779 to 1810. But, although admired at the time, his works are very mannered, and now of little value. In 1793 he was elected a Royal Academician, was named painter to the King of Poland, who knighted him, and in 1794 was appointed landscape-painter to George III. Sir Francis is chiefly to be remembered for his having bequeathed to Dulwich College the collection of pictures which his friend Noel Desenfans had left him; with £12,000 to provide a gallery for them, and its maintenance. The highest price paid for one of his works appears to have been £63 for a landscape with cattle in the Calonne sale of 1795. Since then they have produced in general from £5 to £15.

**Bourguignon (Hubert Francis).**—*See Gravelot.*

**Boussonnet.**—*See Stella.*

**Bout (Pierre).**—B. Brussels, 1658; D. Brussels, after 1700; s. not known; p. figures. This artist was the same person as F. or N. Bout, and Baut. He painted figures in the landscapes by Boudewyns and Van Heil. His figures are much in the manner of David Teniers, or of Breughel de Velours, and add to the value of a landscape. An instance of this is a landscape by Boudewyns, with figures by Bout, named "Au bord d'une Fleuve," which was sold in Pommersfelden's sale in 1867 for £125. There are a few etchings by Bout. *See Boudewyns.*

**Bouts.** *See Stuerbout.*

**Bower (Edward).**—He was a portrait-painter in the reign of Charles the First, but he is only known by his works, which give a favourable idea of his talent. Among them are "The King Seated at His Trial," "Lord Fairfax," a fine picture, and others. Some of his portraits were engraved by Hollar.

**Boxall (Sir William).**—B. Oxford, 1800; D. London, 1879; s. Royal Academy Schools; p. history and portraits. William Boxall, who was knighted in 1871, was the son of a supervisor of Excise. He was educated at the Grammar School of Abingdon, and sent to study in the Schools of the Royal Academy in 1819.

In 1827 he went to Italy to study there, and on his return to London in 1829 exhibited that year his picture "Milton's Reconciliation with his Wife," and a portrait of Thomas Stothard. After executing a few other pictures, he devoted his time almost exclusively to painting portraits, in which he excelled. Many distinguished persons sat to him, and most of their portraits will be found in the Royal Academy catalogues down to 1866. After the death of Sir Charles Eastlake, in 1865, Sir William Boxall was appointed Director of the National Gallery, which office he resigned in 1874, and his membership of the Royal Academy in 1877. His diploma picture at Burlington House is the portrait of John Gibson, the sculptor.

**Brackenburgh (Richard,** not Renier).—B. Haarlem, 1650; D. Haarlem, 1702; s. A. Van Ostade and H. Mommers; P. portraits, fairs, and interiors. Perhaps the strongest proof of the merit of this painter is to say that some of his works remind one of those by Ostade. Although they seldom sell for high prices, the spirit with which they were painted caused them to be admitted into the great Flemish collections, as the following prices will show :

			£	s.	d.
An Ale-house, Verhulst's sale	...	1779	...	5	0 0
The Family of the Painter, D'Hane					
de Steenhuyse's sale	...	1860	...	25	0 0

In England the prices have ranged from £7 7s. in 1803 to

Interior of a Lying-in Chamber,					
Phipps's sale	...	1859	...	53	11 0

Brackenburgh occasionally painted for Philip de Koning and other artists the figures in their landscapes.

**Bradley (William).**—B. Manchester, 1801; D. 1857; s. Mather Brown; P. portraits. After exercising his art at Manchester, this painter came to London in 1822, and was introduced to Sir Thomas Lawrence. Gradually he obtained much patronage by his portraits, which are remarkable for good drawing and colouring, and no artist of his time could produce a better likeness. He painted portraits of many distinguished persons, most of which were exhibited at the Royal Academy.

**Bramante di Urbino.**—*See* **Lazzari.**

**Bramantino.**—*See* **Suardi.**

**Bramer (Leonard).**—B. Delft, 1596; D. Delft, about 1673; s. unknown; P. history, fires, and genre. This artist



travelled into Italy, where he resided some years, and his pictures, into which he introduced plate, bronzes, and similar objects, were much admired. On his return to his own country he was patronised by the Prince of Nassau. In 1656 and 1661 he was Dean of the Guild of S. Luke at Delft, where in 1674 the works of art he had collected were sold by auction. Although not a pupil of Rembrandt, he painted in the style of that master, and executed many pictures of sacred subjects for his native town.

Pictures by this artist have varied so much in quality that at sales they have produced from £2 12s. to £65.

**Brauer (Adriaan).**—*See Brouwer.*

**Breda (Carl Friedrik von).**—B. Stockholm, 1755; D. 1818; s. Reynolds; P. portraits. This artist distinguished himself so much as a portrait-painter that he has been called "The Van Dyck of Sweden." His best pictures are at Stockholm. Those most spoken of are:

The Four Presidents at the Reichstag of 1810; the Portrait of Laberbring (at the Ritterbour); Belisarius.

His son, Johan Friedrik Breda, was born in London in 1788, and died in Stockholm in 1835. He was likewise a painter. *See Bredaels.*

**Bredaels (The).**—There were several painters of this name (miscalled Breda), natives of Antwerp, of whom the best was:

**Bredael (Jan Frans van).**—B. Antwerp, 1683; D. Antwerp, 1750; I. Wouwerman and Jan Breughel; P. hawking and military scenes. Bredael was taught painting by his father, but improved himself by studying the works of Wouwerman, whom he imitated very closely, although his works are always inferior to those of his model. He came to England with Rysbrack the sculptor, and obtained employment. Louis XV. also bought some of his works. There are good examples of his style at Dresden and in the Louvre, and two pictures by him, "Cavaliers" and "A Horse Fair," 10in. by 15in., sold in the Hamilton sale for £212 10s.

**Breembergh (Bartholomew).**—B. Utrecht, about 1620; D. 1660; s. —; P. landscapes and figures. Very little is known regarding this artist, except that he must have gone young to France and Italy, in which latter country he remained many years. He was then known as Bartholomé. Most of his pictures, the best of which are small, represent Italian scenes enriched with sacred subjects; they are generally painted on copper, are very

highly finished, vigorously coloured, and broadly painted. His best pictures are not inferior to those by Elsheimer or Poelenburg. They have always been in request in France, as the following prices paid there for them will show :

		£	s.	d.
Christ and the Centurion, De Vence sale ... ..	1761 ...	35	0	0
S. John in the Desert, Braamcamp's sale ... ..	1771 ...	40	0	0
Architecture and figures, De Choiseul's sale ... ..	1772 ...	80	0	0
S. John Preaching, Van der Mark's sale ... ..	1773 ...	32	0	0
Cymon of Athens, Du Barry's sale ...	1774 ...	35	0	0
Six pictures, various subjects, Blondel de Gagny's sale ... ..	1774 ...	270	0	0
S. John in the Desert, Randon de Boisset's sale ... ..	1777 ...	200	0	0
Martyrdom of S. Lawrence, Deux Pont's sale ... ..	1778 ...	40	0	0
Christ and the Centurion, Poullain's sale ... ..	1780 ...	80	0	0
Two landscapes, Blondel d'Azincourt's sale ... ..	1783 ...	120	0	0

In England the prices paid for Breembergh pictures have ranged from £5 to £50, the exception being "An Italian Fair," 21½ in. by 29 in., painted on silver, from the Comte de Merle's Collection, which, in 1801, in Purling's sale, realised £141 15s. It was, however, again sold at G. W. Taylor's sale in 1823 for £93 9s.

**Breughels (The).**—There have been at least fifteen Flemish artists of this name, which is written Breughel, Brueghel, or Brugel. Those most worthy of remembrance are here mentioned :

**Breughel (Jan),** known as Fluweelen [Velvet] Breughel, and Breughel de Velours, from his dressing in velvet.—B. Brussels, about 1568 ; D. Antwerp, 1625 ; s. Goetkint ; p. landscapes, flowers, and fruit. Jan was the second son of Old Pieter Breughel. His father dying when he was an infant, he was brought up by his maternal grandmother, Marie de Bessemers, the widow of Pieter Kock. She was herself an artist, and taught Jan to paint in distemper, after which he was instructed in oil-painting by Goetkint. He at first painted flowers, but studied landscape-painting during his voyage to Italy. On his return he resided at Brussels, but afterwards was admitted

into the Guild of S. Luke, at Antwerp, in 1597, of which he became Rector in 1602, and settled there. Breughel was in some way attached to the Court of Albert and Isabella, was protected by the Emperor Rudolphe, and must have been in Germany in 1617, as in the museum at Bale is a drawing by him signed "Johan Breugel, 1617, in Neuremberg." Independent of his great talent as a painter, Jan Breughel was generally esteemed by his contemporaries, and especially by Rubens, who caused a monument to be raised to his memory at Antwerp, and became a second father to his two daughters. One of these, Anna, married the younger Teniers.

In 1595 Jan Breughel married Isabella de Jode, of Antwerp, by whom he had two children, Jan, called the younger, a painter and a daughter who married the painter Van Kessel. In 1605 Jan Breughel married a second wife, Catherine van Marienburg, and she had, among other children, a daughter Anna, who, as we have stated, married the younger Teniers.

By his contemporaries Jan Breughel evidently was looked upon as a landscape-painter, and the figures in his works are often painted by Rubens, Van Balen, or Rottenhamer; at the same time, he could paint small figures with so much neatness that he inserted them in pictures by Steenwick and Momper. He also occasionally painted scenes from peasant life and such subjects as incantations.

Only a few of Jan Breughel's best pictures can be mentioned. They are:

Town on the bank of a river—Amsterdam Museum.

The Meeting of David and Abigail; The Four Seasons, Surrounded with Flowers, figures by Van Balen; The Flight into Egypt, figures by Rottenhamer; The Terrestrial Paradise, figures by Rubens—The Hague Museum.

Pan and Syrinx, the figures by Rottenhamer—National Gallery, London.

A Pietà (with Rubens)—Antwerp Museum.

The Forge of Vulcan, figures by Van Balen; The Feast of Bacchus, figures by Rottenhamer; Landscape with S. Hubert, figures by Rubens; The Four Elements, figures by Henry de Clerk—Berlin Gallery.

The Battle of Arbele; The Terrestrial Paradise—Louvre, Paris.

Christ and the Magdalene, figures by Fraucke—Rotterdam Museum.

At Madrid there are no less than fifty-four pictures ascribed to Jan Breughel.

Pictures by him have generally sold for higher prices on the Continent than in England, where, counting from 1801 to 1865, the majority were sold for less than £45. The exceptions are :

			£	s.	d.
Nature Unveiled by the Graces, 42in. by 28in., flowers and fruits by Breughel, figures by Rubens, Dundas's sale ... ..	1794	...	882	0	0
S. Norbert Preaching at Antwerp ...	1814	...	52	10	0
The Elements, Beckford's sale ...	1823	...	126	0	0
Triumph of Flora, Cave's sale ...	1854	...	168	0	0
Flight into Egypt, McIntosh's sale ...	1857	...	401	0	0
Cattle Fair (on copper), Oppenheim's sale ... ..	1864	...	115	10	0
Cattle Fair (on copper), Oppenheim's sale ... ..	1864	...	141	16	0
Interior of Picture Gallery and Figures, Middleton's sale ...	1872	...	79	16	0
Air and Water (two on copper), Hamilton's sale ... ..	1882	...	273	0	0
Village Fair, 9½in. by 14¾in., Hamil- ton's sale ... ..	1882	...	450	0	0
Apollo, Venus, and Cupids, 11in. by Sin. (copper), figures by Rotten- hamer, Hamilton's sale ... ..	1882	...	304	10	0

The following prices paid for Jan Breughel's pictures are worth recording, as most of them were in celebrated collections :

			£	s.	d.
The Waggoner, De Fraula's sale ...	1738	...	75	0	0
Battle of the Amazons, De Carignan's sale ... ..	1742	...	60	0	0
Landscape with figures, Wasseman d'Opdam's sale ... ..	1750	...	100	0	0
Selling Fish at Scheveningen, Vence's sale ... ..	1761	...	65	0	0
Adam and Eve, figures by Rubens, Allart de la Court's sale... ..	1766	...	300	0	0
A Wood, with figures, Choiseul's sale	1772	...	160	0	0
Two Landscapes, Blondel de Gagny's sale ... ..	1776	...	160	0	0
A Village, Blondel de Gagny's sale...	1776	...	40	0	0
Landscape, Sassenus's sale ... ..	1776	...	20	0	0
Aeneas and Dido in the Infernal Regions, De Beomen's sale ...	1776	...	55	0	0

			£	s.	d.
Entrance into a Wood, Conti's sale ...	1777	...	65	0	0
Two—The Month of May and Harvest, De Beyer's sale ...	1784	...	35	0	0
Two—Fire, and Water, D'Hane de Steenhuysse's sale ...	...	...	220	0	0
The Earth, Salamanca's sale ...	1867	...	110	0	0
Winter, Salamanca's sale ...	1867	...	75	0	0
Fire, Salamanca's sale ...	1867	...	100	0	0
Water, Salamanca's sale ...	1867	...	150	0	0
Abundance, Salamanca's sale...	1867	...	150	0	0
The Treasures of Art and Science, Salamanca's sale ...	1867	...	150	0	0

These last six pictures probably came from Spain, in which country there were formerly many of Jan Breughel's works.

Jan Breughel had two sons, both of whom painted in the same style as their father, and their pictures are sold as being by him. The younger, Jan Breughel, was born in 1601. He was the Rector of the Guild of S. Luke in 1630-31, and was alive in 1676. After having been in Italy he married in 1626 a daughter of Abraham Janssens. There are pictures by him in the Dresden Gallery. The other son was Ambrose, who was born in 1617, and died in 1675; he also was Rector of the Guild of S. Luke in 1654 and in 1671. There is a picture of flowers by him at Copenhagen. Jan the younger had also sons who were painters.

**Breughel (Pieter)**, the elder.—B. Breughel, in the Barony of Breda, probably 1510; D. Brussels, 1569; s. Pieter Kock and Jeronimus Kock; p. history, fairs, etc. This founder of a long line of painters was the son of a peasant. He is therefore sometimes called "Boeren Breughel," but more generally known as Old Peter Breughel. He made two journeys to Italy; one after he had finished his studies, and the other after his admission into the Guild of S. Luke at Antwerp in 1554. Many of his pictures represent Alpine views in France and Switzerland, and his etching "Dædalus and Icarus" is dated Rome, 1553. He was of a very gay and sociable nature, and his best pictures are those representing village feasting and droll subjects. He was thus the predecessor of David Teniers and his celebrated son the younger Teniers, the superiority of whose works has caused Breughel's to be of less value than formerly. Two of his best pictures are:

A Flemish Village Festival—Nancy Museum.

The Preaching of S. John the Baptist—Bale Museum.

The highest known price was paid for his "The Woman Taken in Adultery," from the Collection of Van Alma, Bishop of Ypres, which was sold for £10 10s. at Lady Hampden's sale in 1834.

**Breughel (Pieter)**, the younger.—B. Brussels, about 1564; d. Brussels, 1637 or 1638; s. Gilles van Coningsloo; p. fires, incantations, etc. From the latter called "Hell Breughel." He was the son of old Pieter Breughel, and, except in colouring, an inferior painter. He was admitted into the Guild of S. Luke at Brussels, in 1585. The only prices worth mentioning as having been paid for any of his pictures are:

		£	s.	d.
The Plundering of the Town of Haarlem by the Spaniards, in G. W.				
Taylor's sale	... ..	1823	10	10 0
A Fair, Wellesley sale	... ..	1846	18	0 0

There was a third Pieter Breughel, his son, born in 1589, who was received into the Guild of S. Luke at Antwerp in 1608. He is said to have taught Gonzales Coques.

**Brierly (Sir Oswald Walter)**.—B. Chester, 19th May, 1817; d. London, 14th December, 1894; self-taught; p. marine subjects, landscapes, etc. This very able painter passed many years of his life at sea, and visited at different times almost every part of the earth. He exhibited his works for the first time at the Royal Academy in 1839, and between that year and 1871, eleven sea-pieces at that institution. For many years he painted chiefly in oils, and his most successful career as an artist may be said to have commenced about 1854, when he was on board the British fleet in the Baltic during the war with Russia, and the engravings from his pictures made his name generally known. In 1867 he went round the world with the Duke of Edinburgh on board the *Galatea*, of which ship he painted a large picture.

In 1869 Brierly was appointed to accompany the Prince and Princess of Wales to Egypt, and his drawing of "Nile Boats in a Squall" was exhibited at the Royal Academy in 1870. He was made Curator of the Painted Hall at Greenwich Hospital in 1881, and knighted in 1886. He had also received several Turkish orders, "in recognition of his great abilities as an artist." Such honours have seldom been more fairly earned, for since the days of the great Dutch painters of marine subjects, few artists have shown more skill or devotion to their art than Brierly. He had exhibited in 1871 at the Royal Academy, and he was

elected an associate of the Royal Society of Painters in Water-Colours and a full member in 1880. Pictures by Brierly have seldom appeared at auctions, but at Birch's sale in 1878, "South Sea Whaling," in water-colours, was sold for £99 15s.

**Briggs (Henry Perronet).**—B. Walworth, 1791; D. London, 1844; s. Royal Academy; p. portraits and history. His father held an appointment in the Post Office, and he was a cousin of Amelia Opie, the wife of the painter. He showed very early a love of art, and in 1806, while still at school, sent to the *Gentleman's Magazine* two small engravings of Epping Church. Probably by Opie's advice, he became a student at the Royal Academy, in 1811; and by 1813 had made such progress, that at Cambridge he painted the portraits of members of the colleges, and in the following year he exhibited a portrait at the Royal Academy. From 1818 he produced many historical pictures, among them "The First Interview between the Spaniards and Peruvians," which was engraved, and is now in the National Gallery. In 1827 he sent to the British Institution a large painting of "George III. Presenting a Sword to Earl Howe, on board the Queen Charlotte, in 1794," which the directors of the institution purchased for 500 guineas, and presented to Greenwich Hospital. He was an Associate of the Royal Academy in 1825, and a member in 1832. From that time he painted principally portraits. They are his best works, and among them may be cited that of "The Earl of Eldon Receiving the Degree of D.C.L., at Oxford, on the Installation of the Duke of Wellington." Briggs composed the subjects in his historical pictures well; but his colouring is often not agreeable. His works have been sold as follow :

			£	s.	d.
The First Scene of "Romeo and Juliet,"	Freeling's sale ...	1837	52	10	0
Inez de Castro Parted from her Children,	Briggs' sale ...	1844	69	6	0
The Shipwreck of Prince Henry	... 1861 ...		85	11	6

**Bright (Henry).**—B. Saxmundham, 1814; D. Ipswich, 1873; self-taught; p. landscapes. He early showed a talent for painting, but was apprenticed to a chemist and druggist, and became dispenser to the Norwich Hospital. He nevertheless found time to improve himself in art by studying from nature, and his works, which were in water-colours, were soon admitted into exhibitions in London. In 1839 he was elected a member of the Institute of

Painters in Water-Colours, and contributed to its exhibitions in 1841 and 1844. He then quitted the Institute, and exhibited landscapes in oils at the Royal Academy. He excelled in painting the passing effects in nature, and the skies in his pictures are generally fine. After residing for about twenty years in London he retired to Ipswich, where he died.

The following list gives the prices at which some of the best pictures in oils by Bright have been sold or bought in :

		£	s.	d.
The Old Hall at Stiffkey, near Wells, Norfolk ... ..	1852 ...	131	5	0
Landscape and Cattle, 53in. by 30in., Hammond's sale ... ..	1854 ...	74	11	0
Coast Scene, Isle of Arran, Morgan's sale ... ..	1858 ...	117	12	0
Scene in Glenorchey ... ..	1860 ...	85	0	0
The Land of Rob Roy, Flatow's sale ... ..	1861 ...	134	8	0
The Cabin Door, Maling's sale ... ..	1863 ...	75	12	0
Dying Stag, Glencoe (with Armfield) (bought in), Maling's sale ... ..	1864 ...	93	9	0
Rusthall Common, 52½in. by 30in., Wallis's sale ... ..	1865 ...	132	6	0
Cattle-drovers and Deer-stalkers, figures by J. F. Herring, Koch's sale ... ..	1866 ...	144	18	0
View in the Tyrol, figures by T. Faed, Graham's sale ... ..	1868 ...	136	10	0
Landscape, with cattle by Willis, Nunneley's sale ... ..	1872 ...	77	14	0
Net-mender, 30in. by 5lin. (bought in), Cottrell's sale ... ..	1873 ...	120	18	0
Iffley Lock, 1853, Baines's sale ... ..	1876 ...	152	5	9

**Bril (Mattheus and Paulus).**—Mattheus B. Antwerp, 1550 ; d. Rome, 1584 ; s. his father ; p. landscapes. Paulus B. Antwerp. 1556 ; d. Rome, 1626 ; s. Daniel Wortlemans and his brother Mattheus ; p. landscapes.

As these brothers worked so much together, it is useless to separate their pictures. They were the sons of Mattheus Bril, of Breda, who painted portraits, flowers, and fruit at that place in the sixteenth century, but afterwards removed to Antwerp.

Mattheus, the elder brother, went to Rome at the time of the pontificate of Gregory XIII. (who was elected Pope in 1572, and died in 1585), and was employed to paint in fresco at the Vatican.



Paulus joined his brother in Rome, and worked there under him. Mattheus died before Gregory XIII., and we are told by Baglione, who mentions many of his works, that Paulus not only completed the pictures Mattheus had left unfinished, but under the pontificate of Sixtus V. painted in the Sistine Chapel, at Santa Maria Maggiore, and at the Scala Santa in San Giovanni in Lateran; also, that for Clement VIII., who was elected in 1592, Paulus painted his great landscape, 68ft. wide, in the Sala Clementina, into which he introduced the subject of S. Clement, with an anchor fastened to his neck, being thrown into the sea. After Annibale Carracci went to Rome (about 1600), he and Paulus Bril became intimate, and the latter adopted to some extent the Bolognese manner of painting landscapes, in which Annibale introduced the figures.

Paul Bril's pictures—for any the brothers painted usually pass under his name—vary very much in quality; some of them are, however, very fine, such as those we name below. That this is the case is shown by the prices paid for them in England since 1758, which range from £3 13s. 6d. to £315 and £551, the pictures in the two latter cases, however, being rendered more valuable by figures painted by Rottenhamer and Rubens. Bril's best pictures are those which represent scenes early in the morning, such as hunts. There are several of them at Berlin and in the Pitti Palace at Florence; others are in the Louvre, and in England in private collections. The following are the pictures by Paulus Bril for which high prices have been paid:

			£	s.	d.
Sea View, Verrue's sale	... ..	1737	45	0	0
The companion, Verrue's sale	... ..	1737	55	0	0
View near Rome, Van Wassenaar Obdam's sale	... ..	1750	50	0	0
Mountainous Landscape, Van Was- senaar Obdam's sale	... ..	1750	40	0	0
View of Antwerp (the City by P. Bril, the head of Flanders by Rubens, the River Scheldt by Gillis, and the small figures by Breughel), Schaub's sale	... ..	1758	551	0	0
View in Switzerland, Tell Shooting at the Apple 38in. by 56in., Strange's sale	... ..	1771	54	12	0
Landscape, Story of Latona, Blondel de Gagny's sale	... ..	1776	80	0	0

		£	s.	d.
Two Landscapes, figures by Gioseppino,				
Randon de Boisset's sale...	1776	200	0	0
Landscape, with Story of Diana and				
Actæon, by Rottenhamer, Simon				
Clarke's sale ... ..	1840	315	0	0

Many of Paulus Briil's pictures have been engraved, and he himself etched a few landscapes.

**Brockedon (William).**—B. Totnes, 1787; D. London, 1854; s. Royal Academy; P. history and landscapes. He entered the Academy in 1809, and went, in 1815, to Paris, where he painted at the Louvre. For his picture of "Christ Raising the Widow's Son" he was awarded a prize of £100 by the Directors of the British Institution. He was in Rome in 1822. Latterly Brockedon painted principally landscapes, and published prints of scenes in the Alps. Between 1812 and 1837, of works classed as historical, he exhibited thirty-six at the Royal Academy and twenty-nine at the British Institution. He was a member of the Academies of Rome and Florence, and his portrait, painted by himself, is in the Uffizi. At South Kensington is "A View of Laodicea," by Brockedon.

**Bronzino (Alessandro).**—See **Allori (Alessandro)**.

**Bronzino (Il).**—See **Allori (Angiolo)**.

**Brooking (Charles).**—B. 1723; D. 1759; s. —; P. marine subjects. He was a ship-painter at Deptford, but became an excellent painter of sea-views and sea-fights. Many of his pictures were engraved, and they are occasionally offered at sales. There is a very large and fine sea-piece by him in the Foundling Hospital. He lived in obscurity, and died very poor.

Pictures by Brooking have been sold as follow :

		£	s.	d.
Sea-piece, with view of Dover, T.				
White's sale ... ..	1774	43	0	0
Calm, 14½in. by 23in., Dimsdale's				
sale ... ..	1875	115	10	0
Sea Shore, 15in. by 22½in., Dimsdale's				
sale ... ..	1875	105	0	0
Calm—Vessels firing salutes, 14½in.				
by 22in., Cope's sale ... ..	1875	178	10	0

**Brouwer, Brauwer, Brower, etc. (Adriaan).**—B. most probably at Audenarde, 1608; D. Antwerp, 1638; s. Frank Hals; P. scenes in the lives of peasants, and landscapes. Until recently it was always said that this artist was born at Haarlem; it now

appears more probable that he was born at Audenarde, and that his mother removed, while Adriaan was still young, to Haarlem. He certainly was placed as a pupil under the care of Frank Hals, who, it is said, ill-treated him, and so, acting on the advice of his fellow-student Adriaan van Ostade, Brouwer ran away to Amsterdam. The distance is only twelve miles, and some friend of Hals brought Brouwer back the first time he made the attempt, which seems to show that he was apprenticed to Hals. In connection with this it must be mentioned that Raepsaet, of Audenarde, the historian, says that when Brouwer's father died the former was sixteen, and that he had long abandoned his father's house, and it was not known where he was. Another account tells us that his mother was a milliner in Haarlem. It is very probable, therefore, that she left her husband years before his death, and took her son Adriaan with her. Adriaan made a second and more successful attempt to escape from Hals, whose disorderly house and habits probably helped to make those of Brouwer very like his master's.

Brouwer had then the good fortune to be assisted by the Kastelein van Someren, whose son was an amateur artist. Another person who helped Brouwer to live in Amsterdam was the "Heer Vermandois," who paid him 315 guilders (equal to at least £40 of our money) for a picture of a fight between peasants and soldiers who had been playing cards. Brouwer soon got rid of this money, and we next learn that he was at Antwerp, where he was arrested as a spy and sent to the prison in which the Duke d'Arenberg was confined. Rubens was in the habit of visiting the Duke, and he told Rubens that there was a painter in the prison, and requested him to bring some painting materials with him on his next visit. Rubens did so, and on his seeing a sketch of some soldiers in the courtyard by Brouwer, discovered who the painter was, and procured his liberation. He did more: he took Brouwer into his own house and supplied his wants. This must have occurred before 1631-2, when Brouwer was inscribed on the registers of the Guild of S. Luke at Antwerp. It was not likely that Brouwer could long live with Rubens, a man so much more refined than himself; he must, however, after he left the house of Rubens, have been in a tolerably good position, as in 1634-5 he paid 18 florins as a member to the Société de Rhétorique, called "La Violet," to which many painters belonged. He also had a pupil named Jan Daudoy. The register of deaths gives the 1st February as the date of Brouwer's decease in 1637-8.

There is no mention of his having died in the hospital, but it is not impossible, as his pupil Daudoy seized what goods Brouwer left at his death.

Rubens greatly admired the works of Brouwer, and at his death he had no less than seventeen pictures by Brouwer in his possession. It is easy to understand this, for the scenes in peasant life are represented with great spirit, although the faces often verge on caricature. The colouring of his pictures is also warm and transparent; yet, however lightly they may be painted, there is not in them the daylight and general freshness of Adriaan Ostade's works.

Notwithstanding that Brouwer's pictures have always been scarce, they have seldom been sold for high prices until within the last fifty years. Taking a list of about forty, sold in England between 1796 and 1842, the prices run from £2 12s. 6d. to £63, with one exception. In France they fetched about the same until 1857. The following are the highest prices which have been paid for his works :

		£	s.	d.
A Village Feast	... .. 1789	136	10	0
Flemish Estaminet, Higginson's sale...	1846	127	0	0
Interior of Farmhouse, Pastereau's sale	... .. 1857	85	0	0
The Corn Doctor, Pommersfelden sale	1867	220	0	0
Peasants Playing Cards, 12 $\frac{3}{4}$ in. by 16 $\frac{3}{4}$ in., Delafield's sale	... .. 1870	162	15	0
Card-players, 12 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in., Wardell's sale	... .. 1879	283	10	0
Interior—Peasant with guitar, 12in. by 14in., Hamilton's sale	... .. 1882	609	0	0

Brouwer painted a few landscapes, which are something between Rembrandt's and Philip de Koning's and are very rare; the skies are very luminous. They have been sold as follow :

		£	s.	d.
Landscape, figures by Teniers (?), Webb's sale	... .. 1821	15	15	0
Landscape, with figures and sheep, R. Bernal's sale	... .. 1824	50	8	0
Landscape, figures playing at bowls, Hibbert's sale	... .. 1829	51	9	0
Landscape, figures playing at bowls, Wells's sale...	... .. 1848	19	8	0
Landscape, with five peasants, S. Rogers' sale...	... .. 1856	11	11	0

There are about a dozen very spirited etchings by Brouwer.

**Brower (Adriaan).**—*See* **Brouwer (Adriaan).**

**Brown (Ford Madox).**—B. Calais, 1821; d. London, 6th December, 1893; s. —; p. history. Madox Brown was the grandson of Doctor John Brown, of Edinburgh, and was born while his parents were residing at Calais. His name first became known to the public by the cartoon which he sent to Westminster Hall in 1844, and by a fresco in 1845. He then went to Italy, and, in 1851, his “Chaucer at the Court of Edward III.” appeared at the Royal Academy, which picture was sent by the Government to the Paris Exhibition of 1855, and obtained the Liverpool prize—£50. It was subsequently purchased for the Museum at Sydney. For some years after 1851 Madox Brown exhibited his pictures at Liverpool, Edinburgh, and other places, but not in London. However, in 1863, he opened an exhibition of his works, the most important of which, known as “Work,” was purchased by the Corporation of Manchester, and is now in the Art Gallery of that city.

Madox Brown was also engaged there for many years on twelve frescoes in the Town Hall, and only finished them shortly before his death. Indeed, it is at Manchester that his great talents as a painter can be best appreciated, as he worked there rather from love of art than for profit.

**Brown (Mather).**—B. United States, —; d. London, 1831; s. B. West; p. history, portraits, etc. He came young to England, was a pupil of West, and exhibited at the Royal Academy and in Suffolk-street, between 1782 and 1831. He was much patronised for a time as a portrait-painter, and George III. sat to him. As an historical painter he produced “Bolingbroke Offering the Crown to Richard II.” for Boydell, and his best work was “The Marquis Cornwallis Receiving as Hostages the Sons of Tippoo Sahib.” Towards the end of his life he fell into a state bordering on imbecility. He was principal painter to the Dukes of York and Clarence. In 1793 two pictures by him, “The Baptism” and “The Marriage of Henry VIII.,” were sold by auction for £84 each.

**Brueghel or Brugél.**—*See* **Breughel.**

**Brugghe (Geeraert van).**—*See* **David (Gheeraert).**

**Brun (Charles le).**—*See* **Lebrun.**

**Brusatorci.**—*See* **Riccio.**

**Brusco.**—*See* **Poelenburg.**

**Bunbury (Henry William).**—B. 1750 ; D. Keswick, 1811 ; s. — ; p. history and caricatures. He was the second son of Sir W. H. Bunbury, Bart., of Mildenhall, Suffolk, was educated at Cambridge, and was a good classical scholar. Later he was Colonel of the West Suffolk Militia, and equerry to the Duke of York, whom he constantly attended. He became celebrated as a caricaturist, and was occasionally an honorary exhibitor at the Royal Academy. Besides his caricatures, which are so generally known, he made forty drawings in illustration of Shakespeare's plays, which were engraved by Bartolozzi. His attempts at anything but caricatures were generally failures. He was a good actor in private theatricals, and wrote an epilogue, spoken by Mrs. Jordan, in 1791.

**Buonaccorsi.**—*See* **Pierino del Vaga.**

**Buonarroti.**—*See* **Michael Angelo.**

**Buonaventura (Segna di).**—*See* **Segna.**

**Buoninsegna.**—*See* **Duccio de Buoninsegna.**

**Burgkmair (Hans).**—B. Augsburg, 1472 ; D. Augsburg, 1531 ; s. his father and Schongauer ; p. history and portraits. He received his first lessons in art from his father Thomas (a painter, who died in 1523), but was placed early at Colmar, under Schongauer. He studied also the prints of his contemporary, Albert Durer. Although he is most celebrated as an engraver on wood, he painted some excellent pictures and portraits, particularly after his return from Venice, in 1508, where he acquired much of the Italian manner of painting. Burgkmair and the elder Holbein were the chief painters of Augsburg. He was much employed by the Emperor Maximilian. Only a few of his best works can be named :

The Crowning of the Virgin, 1507 ; Christ on the Cross, 1519 ;

The Emperor Henry and S. George—Augsburg Gallery.

The Virgin Presenting Grapes to the Infant Christ, 1507—Nurnberg Gallery.

S. John in the Isle of Patmos, 1519—Munich Pinakothek.

The Death of S. Ursula and her Companions—Dresden Gallery.

Among the portraits by him are :

Duke William IV. of Bavaria, 1526—Munich Pinakothek.

His own likeness and that of his wife, 1528—Vienna Belvedere.

He painted likewise, in miniature, "The Triumph of the Emperor Maximilian," which is now in the Library at Vienna. There are also drawings by him in the Albertina Collection in that city.

**Burnet (James).**—B. Musselburgh, 1788; D. Lee, 1816; s. —; p. rural subjects. After studying in the Trustees' Academy, Edinburgh, he came to London and joined his brother John in 1810. He studied from nature principally in the neighbourhood of London, and in 1812 exhibited his first picture, "Evening—Cattle Returning Home," at the Royal Academy. He continued to send pictures there until 1816, when he died of consumption. He was an artist of great promise, and his works are luminous and rich in colour. In 1879 a "Riverside and Cows," by him was sold in White's sale for £117 12s.

**Burnet (John).**—B. near Edinburgh, 1784; D. Stoke Newington, 1868; s. —; p. history. Although most known as an engraver, Burnet was a good painter and a sound writer on matters of art. After studying in the Trustees' Academy at Edinburgh he came to London, where he was warmly received by his friend and fellow-student Wilkie. He first exhibited a picture, "The Draught-Players," in 1818, at the Royal Academy, and in 1837, at the British Institution, his "Greenwich Hospital and Naval Heroes," painted for the Duke of Wellington as a companion to Wilkie's "Chelsea Pensioners." This is his best picture, and has been engraved. His various criticisms and books of instruction in art are numerous and valuable.

Pictures by John Burnet have been sold as follow: £ s. d.

The Salmon Weir, Stewart's sale ...	1839	...	31	10	0
Rural subject, cattle, boy fishing, Broderip's sale ... ..	1859	...	232	6	0
The Salmon Weir, Allnutt's sale ...	1863	...	162	15	0
View of East Cowes, White's sale ...	1870	...	325	10	0
Rural scene, cows and figures, White's sale ... ..	1870	...	117	10	0
View of East Cowes, dated 1828, Brocklebank's sale ... ..	1893	...	215	0	0

**Busi (Giovanni de).**—*See* **Cariani.**

**Buss (Robert William).**—B. London, 1804; D. London, 1875; s. G. Clint; p. history, theatrical scenes, and illustrations of books. His father was an engraver and enameller, to whom he was apprenticed, and under whom he worked for six years. It was

however, Clint who taught him to paint. Under Clint's guidance Buss produced for Cumberland many illustrations for the British drama. His picture of "Christmas in the Time of Queen Elizabeth" was exhibited at the rooms of the Society of British Artists, and was sold in Wass's sale in 1872 for £84. It led also to his being employed by Charles Knight to illustrate "Shakspeare," "London," etc., for which he drew the designs on wood. He also etched on steel illustrations for Capt. Marryat, Mrs. Trollope, and others. His principal paintings are in the music saloon at Wimpole; they were executed for the Earl of Hardwicke, and represent "The Origin of Music" and "The Triumph of Music." Buss made, moreover, many drawings of comic scenes, and delivered successful lectures on "Satire, Art, and Caricature." A complete list of his works is to be found in the London publication *Notes and Queries* for 1875, Series V., vol. 3. Many pictures by Buss have been engraved and been popular.

**Cabel (A. van der).**—*See* **Kabel.**

**Cagliari.**—*See* **Caliari.**

**Calabrese.**—*See* **Preti.**

**Calamé (Alexandre).**—B. Vevay, 1810; D. Mentone, 1864; s. Diday; P. landscapes. Calamé was the son of a stone-cutter, but went to Geneva, where, in 1830, he became a pupil of Diday, whom he afterwards succeeded as master of the school. One of the earliest pictures which he exhibited, "A Scene near Avranches, in Normandy," was exhibited at Hamburg in 1837. It was much admired, as was "The Waterfall at Handeck," which was at the Paris Salon of 1839. His best works, however, represent scenery in Switzerland. He was also a lithographer and engraver. Pictures by Calamé are to be found in many galleries in Germany and Switzerland, and at South Kensington are his "Lake of the Four Cantons" and "Chain of Mont Blanc," the latter in water-colours. He exhibited in 1840 three landscapes at the British Institution.

Pictures by Caméal have been sold by auction in London as follow :

		£	s.	d.
Landscape, with cattle, Briscoe's sale	1860	...	168	0 0
Lake of the Cantons, Forbes's sale ...	1874	...	330	15 0
Lake at Sunset, Fox's sale ... ..	1877	...	199	10 0
Swiss Mountains—Evening, Everard's sale ... ..	1879	...	315	0 0



Souvenir de Mont Blanc, dated 1850,		£	s.	d.
Pasteur's sale ... ..	1880	...	114	15 0
Lake of Brienz, Pasteur's sale ...	1880	...	173	5 0
In the Alps in Summer (bought in),				
Hawe's sale ... ..	1882	...	252	0 0
Swiss Torrent, Murrieta's sale ...	1893	...	216	0 0

**Calcar.**—There were two artists so named, from their birth-place in the Duchy of Cleves, and the name has been written Calcher, Chalcher, Kalker, and even Jean Vanculcard.

**Calcar (Johann Joest van).**—B. Calcar, 1460; D.—; S.—; P. history. Little is known of his life, but he painted in 1505-8, in the Liebfrauenkirche at Calcar, and also at Haarlem, in Holland.

**Calcar (Johann Stephan van).**—B. Calcar, 1500; D. Naples, 1546; S.—; P. history. He worked at first at Dordrecht, in Holland, but in 1536 went to Venice, and became a scholar of Titian. He acquired an extraordinary facility in imitating not only the works of Titian, but also those of Raphael; and contemporary writers assert that imitations of both by Calcar (more especially portraits) were sold then as being by one or the other. In 1537 he went to Padua, where he drew the anatomical figures for the book on anatomy by Vesalius, which were so long attributed to Titian. The book was published at Basle, the first edition in 1542. There is in the Louvre a fine portrait of a man, by Calcar, dated 1540, and others are at Vienna and at Berlin.

**Calcher.**—*See* Calcar.

**Caldara (P.).**—*See* Caravaggio.

**Caliari or Cagliari (The).**—The members of this celebrated family of artists stood in the following relationship: Gabriele Caliari, a sculptor of Verona. His sons—Paolo, B. 1528, D. 1588; Benedetto, B. 1538, D. 1598. The sons of Paolo—Gabriele, B. 1568, D. of plague 1631; Carlotto, B. 1572, D. 1596. The life of Paolo, the most famous, may be said to include those of the others.

**Caliari or Cagliari (Carlo or Carlotto),** the son of Paolo, studied under his father and Giacomo Bassano, and his pictures have something of the style of the latter about them. He gave promise of being an excellent painter, but died at the age of twenty-four. Pictures by Carlotto have been sold as follow :

An Assembly of the Apostles, Carignan's sale ... ..	1742	...	48	0	0
S. Peter Penitent, Strange's sale ...	1773	...	84	0	0
The Centurion, Celotti's sale... ..	1807	...	8	10	0
Solomon's Adultery, D'Aquila's sale	1873	...	147	0	0
Heads of Female Saints, a study, 24in. by 14in., Hamilton's sale...	1882	...	120	0	0

**Caliari** or **Cagliari (Gabriele)**, Paolo's eldest son, ceased to paint after his father's death and entered on a commercial life.

**Caliari** or **Cagliari (Paolo)**, called Paolo Veronese.—B. Verona, 1528; D. Venice, 19th April, 1588; s. his father and his uncle (Antonio Badile); P. history and portraits. Paolo studied sculpture under his father, and there are a few models and "stucchi" which are attributed to him. He, however, soon devoted his time entirely to painting under Badile and to copying the prints of Albert Durer and Parmigiano. Before he was twenty years of age he was looked upon in Verona as a rising artist, and painted a "Virgin and Child," which was formerly in the Church of S. Fermo, and is now in the Gallery of that city. His first influential patron was the Cardinal de Gonzaga, for whom, however, while at Mantua, he appears only to have painted some pictures in oil, and to have then returned to Verona. He was, nevertheless, soon invited by the Counts Porto to decorate a villa they were having erected at Thiene. There he had an opportunity of showing what he could do in fresco by covering the walls of the halls and rooms with large pictures of amusements, such as hunting, balls, and mythological and allegorical subjects of a gay nature, and in executing these he was assisted by his friend Zelotti, another Veronese painter, who was even younger than himself. From Thiene they went to paint in the same style at the Villa Emó, at Fanzolo. Paolo was then only twenty-three years of age. Zelotti having received a commission to paint at Vicenza, Paolo went alone to Venice to make his fortune, and sought the assistance of a compatriot, Bernardo Torlioni, who was Prior of the Monastery of S. Sebastian. This was in 1555, and from that time the career of Paolo was one long success. Thanks to the influence of his friend the Prior, he obtained a commission from the monks to paint "The Crowning of the Virgin," now in the Academy at Venice, and, subsequently, to cover the walls and ceiling of the church with the history of Esther and Ahasuerus; to which must be added scenes from the life of S. Sebastian. The power of Venice

had then reached the greatest height to which it ever attained, and it found a sufficient exponent in Paolo when he painted "The Triumph of Venice." Her nobles also vied with each other in having their villas decorated with his works in fresco. Among these, those of the Villa Maser, near Treviso, a property of the Barbaro family, must be named. With the exception of short journeys for such purposes and one to Rome, in 1565, Paolo seldom quitted Venice during the remainder of his life. There, in less than thirty-three years, with the assistance of his relatives, he produced, not only those large and magnificent pictures which still remain unrivalled as to composition, the expression of life, and transparent richness of colouring, but also many others, which are now to be found in the great galleries or private collections of Europe. In the above qualities they stand by themselves, and also in the wonderful manner in which they have resisted the effects of time, where they have not been injured by ill-treatment. This is a valuable quality in pictures which, like his, contain so many portraits and give so clear a knowledge of the habits, dresses, and bearing of the Venetians at the most interesting period of their history.

Critics have found fault with the manner in which Paolo treated sacred subjects, and the figures and dresses he introduced into them, but they are not more untrue to history than the faces and figures of Italians and Germans dressed in robes that are not Oriental, which did duty for saints and virgins in pictures painted by other artists in the sixteenth century. Besides which, such objections are not new; for on the 18th July, 1573, Paolo appeared before the Inquisitors to justify himself for having introduced "drunken Germans, fools, dwarfs, and other absurdities" into his picture of "The Feast of the Levite." Paolo seems, judging from the minutes of his examination, to have treated the matter very lightly, and the Inquisitors appear to have been easily satisfied by his making a few alterations in the picture. It is curious, however, that he justified himself by referring to the nude figures in "The Last Judgment," by Michael Angelo, and concluded by saying, "I produce my pictures after the reflection which is necessary and of which my mind is capable."

It has been observed with much truth that it is impossible to look long at one of Paolo's festive scenes without wishing to join the company. Of these, the most celebrated are "The Marriage at Cana," now in the Louvre, and formerly in the refectory of the

Monastery of S. Giorgio Maggiore at Venice. It is 30ft. wide by 20ft. high. Among the portraits it contains as musicians those of Paolo and Tintoretto playing on violoncellos, and of Titian playing on a double-bass. From the archives of the Monastery it appears that the contract for this picture was signed on the 6th June, 1562, and the picture was finished on the 8th September, 1563. Paolo was to receive 324 ducatoons (silver ducats) and have a cask of wine. The author of the Louvre Catalogue estimates the money as equal to £120, but that is allowing money to have been only of three and a half times the value it is now; another authority says £350; but according to a modern French writer, money in France was, in the reign of Francis I., worth twenty times its present value. Even allowing for the difference between France and Venice, three and a half times seems much too low. Another of these works (great in every sense of the word) is "The Feast of the Levite," formerly in the refectory of SS. Giovanni e Paolo, and now in the Academy at Venice. A third is "Christ at the Table of Simon the Publican," with the Magdalen washing His feet, in which the head of Christ is very fine and expressive. This picture is in the Louvre. There are original repetitions of these large pictures, with variations, at Milan, Dresden, and Genoa, and many reduced copies of them which are now very old. Not less admirable than the pictures we have mentioned are those Paolo executed in oil for the churches in Venice, among which perhaps the finest is "S. Sebastian going to Martyrdom," in the church dedicated to that saint. Paolo was no less skilful as a painter in fresco than in oil, as is shown by the fine frescoes of allegorical and mythological subjects by him in the Villa Maser. Nothing, however, is left of the frescoes he painted on the exterior walls of houses in Venice.

It is impossible for us to give a list of Paolo's works, as it would occupy too much space. A fine and very perfect example of them must not, however, be omitted: "The Family of Darius before Alexander," in our own National Gallery, for no other gives a clearer idea of the masterly style in which he painted. The architecture in his pictures was usually painted by his brother Benedetto, and Paolo's sons assisted in his works generally.

The portraits which Paolo introduced into his pictures have been mentioned. It remains only to say that his portraits, single figures of persons, are no less admirable than his other works. A fine example of them is that of his daughter, with her spaniel beside her, which was formerly in the Orleans Collection, and has

been so frequently engraved; another is that of a young woman, now in the Louvre.

The prices paid for pictures by Paolo Caliari vary from £13 for "The Rape of Europa" at Faula's sale, in 1738, to £3465 for "The Vision of S. Helena," 77in. by 45½in., from the Godolphin Collection, sold at the Munro sale in 1878, and now in the National Gallery. The following are those paid at auctions for pictures formerly in celebrated collections:

		£	s.	d.
The Virgin surrounded by Angels, Crozat's sale ... ..	1741	13	0	0
Christ Appearing to Mary Magdalen, and an Annunciation, together, Carignan's sale ... ..	1742	80	0	0
Presentation of Christ in the Temple, Pont Chatrain's sale ... ..	1747	350	0	0
The same subject, Pasquier's sale ...	1755	100	0	0
The same subject, Tallard's sale ...	1756	600	0	0
Venus and Adonis, Cupid and Dogs	1769	84	0	0
Cupid and Psyche, R. Strange's sale	1773	69	0	0
Venus and Adonis, Randonde Boisset's sale ... ..	1777	100	0	0
The Woman Taken in Adultery, Conti's sale... ..	1777	200	0	0
Marriage of the Virgin, from Corsini Palace, Ottley's sale ... ..	1801	588	0	0
Jupiter and Leda, 48in. by 36in., from Orleans Collection, Bridgwater sale ... ..	1802	362	10	0
Baptism of Christ, Clarke and Hibbert's sale ... ..	1802	294	0	0
The Marriage of the Virgin (small), from Corsini Palace, Walsh Porter's sale ... ..	1810	367	0	0
Venus and Cupid, from Colonna Palace, Walsh Porter's sale ... ..	1810	808	0	0
S. Jerome, Delahante's sale ... ..	1815	325	10	0
The Vision of the Cross, S. Helena sleeping (this is supposed to be the picture now in the National Gallery) (see 1860 and 1878) ...	1816	106	0	0
S. Jerome, from Mantua, Beckford's sale ... ..	1823	315	0	0
Venus and Cupid (see 1810), Clarke's sale ... ..	1840	325	0	0
Young Venetian Woman holding a Squirrel, Perregaux's sale ...	1841	100	0	0

		£	s.	d.
Virgin and Child, SS. Catherine and Lucy, Aguado's sale ... ..	1843	130	0	0
Cephalus and Procris, Bates's sale ...	1845	745	0	0
Death of Procris (from Buonaparte's Collection), Conyngham's sale ..	1849	525	0	0
Mary Magdalen Anointing the Feet of Christ (Hope Collection), Rogers's sale ... ..	1856	399	0	0
The Vision of S. Helena (see 1816) ...	1860	283	10	0
The portrait of his daughter (the one we have mentioned), Pourtales' sale ... ..	1865	820	0	0
Venus and Cupid, 75½in. by 56in., from Sir S. Clarke's Collection, Munro's sale ... ..	1878	714	0	0
The Vision of S. Helena, 77in. by 45½in., now in National Gallery (see 1816), Munro's sale ... ..	1878	3465	0	0
A Sacrifice, 16in. by 21in., Hamilton's sale ... ..	1882	304	10	0
Magdalen Reading, Graham's sale ...	1886	168	0	0

**Callcott (Sir Augustus Wall).**—B. Kensington, 20th February, 1779; D. Kensington, 25th November, 1844; s. Hoppner; P. portraits, history, and landscapes. He was brother to the distinguished musician, Dr. Callcott, and commenced life as a chorister in Westminster Abbey. Having, however, tried his hand, with some success, at portrait-painting, he gradually gave up music, and became a student under Hoppner. In 1799 he exhibited his first portrait, in 1801 a view at Oxford, and henceforth followed his true vocation, that of a landscape-painter. In 1806 he was elected an Associate of the Royal Academy, and in 1810 a full member. Callcott painted his pictures very carefully, and between 1813 and 1822 he exhibited only seven at the Royal Academy. Up to that time his subjects were English or Dutch views or coast scenes, and they are his best works. He commenced Italian landscapes in 1830. In February, 1827, Callcott married the widow of Capt. Graham, a lady whose literary talents are well known, and who was also a skilful artist. In 1837, Callcott painted his life-sized picture of "Raphael and La Fornarina," and he was knighted the same year. Another of his works was "Milton Dictating to his Daughters." In 1844 he was appointed Surveyor of the Royal Pictures, but his wife had died in 1842, and from that time his own health gradually failed until his death in 1844.

Callcott will always take high rank among English landscape-painters, and this may be said without any disparagement to his talent as a painter of figure subjects and portraits. He was peculiarly skilful in the placing of figures in the foreground, and in rendering the effect of mist or of haze produced by heat. In private life he was much esteemed by his friends and brother artists.

As so many of Callcott's best pictures have been sold in auctions at different times, by giving prices paid for them they may be pointed out.

			£	s.	d.
Landscape, Webb's sale	...	...	1821	...	39 18 0
Scene on the Arno, De Tabley's sale	...	...	1827	...	130 4 0
The Pier at Littlehampton, De Tabley's sale	...	...	1827	...	162 15 0
Cologne, Knott's sale	...	...	1845	...	273 0 0
An English Landscape, Knott's sale	...	...	1845	...	997 10 0
Bay of Spezzia, Callcott's sale	...	...	1846	...	211 0 0
Cows Watering, Callcott's sale	...	...	1847	...	189 0 0
A Grand Classical Landscape, Bacon's sale	...	...	1850	...	472 10 0
A Water Mill, Wells's sale	...	...	1852	...	113 8 0
Looking Out, sea-piece, Wells's sale	...	...	1852	...	168 0 0
Hampstead Heath, Hammond's sale	...	...	1854	...	354 18 0
A Distant View of Dort, figures and horse, Phipp's sale	...	...	1859	...	283 10 0
Mill Pond and Man Fishing, Northwick's sale	...	...	1859	...	250 0 0
A Stiff Breeze, Sergeant's sale	...	...	1859	...	372 15 0
Classical Landscape, Thompson's sale	...	...	1859	...	430 10 0
First Communion, Girls at Santa Croce, Florence, Munro's sale	...	...	1860	...	152 5 0
Holland, woman on grey horse, man on brown	...	...	1860	...	273 0 0
Launce and his Dog, Bonnett's sale	...	...	1860	...	388 10 0
Sold again in Mendel's sale	...	...	1875	...	404 0 0
Nave of Cathedral in Spain, Willis's sale	...	...	1861	...	111 6 0
Classical River Scene	...	...	1861	...	577 10 0
Landscape, cart and horses (small) Chantrey's trust sale	...	...	1861	...	110 5 0
Southampton Water, Swinburne's sale	...	...	1861	...	1265 5 0
Landscape, sheep, peasant, woman, and dog, Allnutt's sale	...	...	1863	...	325 10 0
Rochester Bridge and Castle, Bicknell's sale	...	...	1863	...	514 10 0

		£	s.	d.
English Landscape, cattle by Landseer, 72in. by 54in., Bicknell's sale ...	1863	3097	10	0
This cost Mr. Knott £458 in 1842, was sold at Fletcher's sale in 1865 for £2000, and in Wood's sale, 1883, for £1470.				
Landscape, classical river, Munro's sale ... ..	1863	525	10	0
Landscape, near Varese, 37in. by 50in., Whittaker's sale ... ..	1865	735	0	0
Sultry Evening, Thames, Maidenhead, Pennell's sale ... ..	1866	693	0	0
Boat Putting off in a Storm, Wood- house sale ... ..	1866	840	0	0
Harvest Field, 9in. by 12 $\frac{3}{4}$ in., Gillot's sale ... ..	1872	285	0	0
The Cow Boy, 51in. by 42in., Gillot's sale ... ..	1872	410	0	0
Coast Scene, Fishing Boat, 22 $\frac{1}{2}$ in. by 36in., Gillot's sale ... ..	1872	1400	0	0
Thames and S. Paul's, 27in. by 36in., Hargreaves's sale ... ..	1873	409	10	0
Landscape, figures and cattle at a pool Landseer's sale ... ..	1874	1055	5	0
Tor Point Ferry, 16in. by 25in., Heugh's sale ... ..	1874	430	0	0
Approach to Verona, Marshall's sale River Scene, figures, 60in. by 97in., Heathcote's sale ... ..	1881	315	0	0
1882	2152	10	0	
Raphael and La Fornarina, dated 1835 (presumably a sketch), Duke of Norfolk's sale .. ..	1883	294	0	0
Dutch Boats, 68in. by 96in. ...	1884	640	0	0
Ghent, 28in. by 41in., McConnel's sale ... ..	1886	840	0	0
Gulf of Salerno, McConnel's sale ...	1886	735	0	0
The Rift in the Cloud, Graham's sale ... ..	1887	272	10	0
The Gulf of Spezzia, Graham's sale	1887	575	10	0
Murano ... ..	1889	252	0	0
A Stiff Breeze, Hunt's sale ... ..	1890	315	0	0
A View in Holland—Market, Wells's sale ... ..	1890	294	0	0
Landscape with ruins, Brocklebank's sale ... ..	1893	315	0	0
Rotterdam, Essex's sale ... ..	1893	299	0	0
The Shrimper, Gibbons's sale ... ..	1894	892	0	0



The following prices have been paid for water-colours by Sir A. W. Callcott:

			£	s.	d.
Lebanon, Hibbert's sale	...	1860	85	1	0
Greenwich, Hibbert's sale	...	1860	50	8	0
Temple of Philæ, Hibbert's sale	...	1860	64	1	0
River Scene, Fordham's sale	...	1860	50	8	0
View of Dort, Callcott's sale	...	1863	10	10	0
Ruins of Baalbec, Allen's sale	...	1869	61	19	0
Damascus, Brown's sale	...	1869	52	10	0
Horeb, 6½ in. by 9 in., Wood's sale	...	1872	63	0	0
Ruins of Thebes, Knowles' sale	...	1877	63	0	0
River Scene, Devon, 2 lin. by 34½ in., Pooley's sale	...	1880	117	12	0

**Callot (Jacques).**—*B.* Nancy, 1592; *D.* Nancy, 24th March, 1655; *S.* Claude Henriët; *P.* ——. It has been repeatedly asserted that this celebrated engraver painted some pictures which are preserved at Florence and elsewhere as being by him. *M.* Edouard Meaume, in his “*Recherches sur la Vie et les Ouvrages de Jacques Callot*,” gives sufficient reasons to believe that beyond a few sketches it is most improbable that Jacques Callot ever painted any pictures; but he had a nephew, Jean Callot, who was a painter, and may have been the author of the pictures attributed to his uncle, as some of them appear to have been painted from Jacques's designs. The following pictures in oil have, however, been sold as being by Jacques Callot:

			£	s.	d.
A pair of merry-makings, Graves's sale	1803	...	5	5	0
A pair of Italian seaport scenes, Graves's sale	1803	...	1	11	6
Christ Brought out to be Crucified, from Patin's Collection, Livernet's sale	1808	...	62	19	0
His own portrait, to the knees, holding pencil and gloves, 16 in. by 13 in., Crauford's sale	1820	...	225	0	0
A mountebank and dancing dog, and figures performing funeral rites	1830	...	5	0	0
A pair of military subjects, W. Wells's sale	1848	...	6	0	0
The Little Friar (engraved) North- wick's sale	1859	...	57	15	0
The Marriage of Henry IV., North- wick's sale	1859	...	26	5	0

**Caluwaert.**—*See Calvaert.*

**Calvaert** or **Calvart** [properly **Caluwaert**] (**Dionysius**), called in Italy Dionisio Fiammingo.—B. Antwerp, about 1545; d. Bologna, 1619; s. Van Queecborne; p. landscapes and history. This artist, more celebrated through his pupils than by his own works, was registered in the "Liggeren" of Antwerp, in 1556-7, as the pupil of C. van Queecborne, under what was doubtless his real name, Caluwaert. He began by painting landscapes with figures, but went to Italy, and settled at Bologna, where he was protected by the family of Bolognigni; he studied under Prospero Fontana, and subsequently under L. Sabbatini. He accompanied the latter to Rome, in 1572, and remained there two years, assisting Sabbatini in painting in the Vatican; he then returned to Bologna, where he founded the school in which Guido Reni, Domenichino, and Albano, were pupils. He resided at Bologna until his death; and Lodovico Carracci, who had been his great rival, headed the procession with his pupils at his funeral. Calvaert was learned in history, anatomy, and architecture, and his teaching influenced landscape-painting in Bologna. His own works are well composed, freely painted, and well coloured. He painted both in oil and in fresco.

Pictures by Calvaert are numerous in Bologna. His best works are:

Christ Appearing to the Magdalen—Bologna Gallery.

A Congregation of Saints—Church of the Servites, Bologna.

S. Gregory Showing the Bleeding Heart to a Heretic—  
Church of S. Gregorio, Bologna.

The Infant Christ on the Knees of the Virgin, Adored by  
S. Apollina—Reggio.

Martyrdom of S. Lawrence—Placentia.

At W. Mellish's sale, in 1839, "The Last Supper," by Calvaert, sold for £8 15s. Probably it was a small picture on copper, as he painted many such.

**Calvi.**—*See Conte.*

**Cambiaso.**—*See Cangiagio (Luca).*

**Campagnola (Domenico).**—B. Padua, 1481; d. Venice, 1550; s. Titian; p. history and landscapes. Of all Titian's scholars Domenico Campagnola worked the most in the manner of his master—so much so, that many drawings, especially of landscapes, attributed to Titian, are probably by him. It is known that he assisted Titian in the frescoes which the latter executed at Padua, and in the parts which Campagnola painted he drew with a

grandeur which is not to be found in the other portions. His etchings and engravings bear the same character.

Campagnola's principal works are at Padua (with the exception of "Adam and Eve," which is at Florence). They are :

- Christ between Aaron and Melchizedek.
- The Patron Saints of Padua.
- A Dead Child Brought to Life by S. Anthony.
- The Evangelists.

Pictures by this artist are seldom offered at sales as being by him. We can only cite one :

The Assumption of the Virgin, with  
figures of saints below, Udny's sale 1829 ... £ s. d.  
157 10 0

Girolamo and Giulio Campagnola, of Padua, were contemporary and excellent painters, and probably related to Domenico.

**Campana (Pedro de).**—See **Keempeneer.**

**Campen (Van).**—There was a family of artists of this name, settled at Haarlem, which produced architects and painters in the sixteenth and seventeenth centuries, and even earlier, if the portrait of Laurence Coster, the printer, who died in 1440, which is engraved as being by Jan van Campen, and inserted in the "Laure Crans voor L. Coster," by Scriverius, published at Haarlem, in 1628, was painted from life.

**Camphuÿsen or Kamphuÿsen (The).**—There were probably three painters of this name : Dirk Raphael (b. Gorcum, 1586 ; d. Dokkum, 1627) ; Raphael, his brother (b. Gorcum, 1598 ; d. —) ; and Govaert (*see below*). The first of these two gave up painting while still young, and became a preacher. He was also a poet. As a painter he was a pupil of Govaert's. The second was probably the artist who painted two moonlight subjects in the style of Van der Neer, which are in the gallery at Dresden, and are signed "R. Camphuÿsen."

**Camphuÿsen (Govaert).**—b. Gorcum, 162 ; d. Amsterdam, 1674 ; s. his father ; p. farmyards, peasants, and animals. He was the son of Dirk Raphael, and was made a citizen of Amsterdam in 1650. Although the pupil of his father, he painted more in the style of Paul Potter, and his works have been sold as being by Potter. Pictures by him are to be found as under :

- Peasants with cows before a cottage, with the forged signature of "Paulus Potter"—Dulwich Gallery, London.
- Peasants before an inn, signed "G. Camphuÿsen"—Rotterdam Museum.

Portrait of a man—Rotterdam Museum.

Interior of a farm, signed and dated 1650—Brussels Gallery.

Two interiors of cowsheds, both signed — S. Petersburg Hermitage.

G. Camphuÿsen's works have been sold as follow :

		£	s.	d.
Stable with animals, Van Leyden's sale ... ..	1804 ...	180	0	0
The same picture, Paillet sale ...	1814 ...	41	0	0
Dairy farm ... ..	1843 ...	126	0	0
Dairy farm, setting sun, two figures and an ox, group on right lady and gentleman, a fine picture, from the Jolly Collection, Northwick sale ... ..	1859 ...	510	0	0

**Campi (The).**—There was a family of artists of this name resident at Cremona, of which were :

**Campi (Antonio).**—B. before 1536 ; D. about 1591 ; s. his father and his brother Giulio ; p. history. He was a younger son of Galeazzo. He painted in the style of Correggio, and some of his works were engraved by Agostino Carracci.

**Campi (Bernadino).**—B. Cremona, 1522 ; D. Reggio, about 1592 ; s. Giulio Campi ; p. history. He was probably of the same family as the other Campi. After leaving Giulio he went to Mantua, where he worked under Ippolito Costa, and studied the works of the greatest Italian painters that had preceded him, especially Correggio. His chief work is the Cupola of the Church of San Sigismondo at Cremona, which he finished in the short space of seven months. He painted also at Milan, Pavia, and Piacenza. Among his pupils was the celebrated portrait-painter Sofonisba Anguisciola. He published also a book, "Il parere sopra la pittura," at Cremona, in 1580.

**Campi (Galeazzo).**—B. Cremona, about 1475 ; D. Cremona, 1536 ; s. probably Boccacino ; p. history.

**Campi (Giulio).**—B. Cremona, 1500 or 1502 ; D. Cremona, 1572 ; s. his father and Giulio Romano, at Mantua ; p. history. Pictures by him are numerous in the churches at Cremona, the best being "The Virgin and Child with SS. Celsus and Nazarus," in the Church of San Abbondio. He decorated the Council Chamber of Brescia with frescoes representing "The Labours of Hercules," engraved by Ghisi. There are also pictures by him

at Milan and Mantua, where are his frescoes in the cupola of San Girolamo.

**Campi (Vicenzio).**—B. —; D. 1591; S. his father and his brother Giulio; P. history. He was the third son of Galeazzo, and went with his brother Antonio to Spain in 1583, where he worked for Philip II. at the Escorial. Two pictures by him are in the Brera of Milan.

The works of the Campi are mostly frescoes or pictures for churches, which are to be found all over Lombardy.

**Canal (Antonio),** called Canaletto and Canaletti.—B. Venice, 1679; D. Venice, 1768; S. his father; P. architecture and landscapes. His father, Bernado Canal, was a decorator and scene-painter, and Antonio worked under him until he went to Rome, in 1719. There he drew and studied carefully the antique buildings. On his return to Venice he devoted his time to producing views of that city with extraordinary success, as regards drawing, perspective, and colouring; in doing which he used the camera lucida. In many of these pictures the figures are by Tiepolo, but not always, as Canaletto could himself paint very spirited small figures. Horace Walpole tells us that “Joseph Smith, the English Resident at Venice, engaged Canaletto to work for him for a term of years at low prices, but retailed the pictures at an enormous profit to English travellers.” Either Canaletto became aware of this or was persuaded by his friend Amiconi to visit England, which he did twice—once in 1746, when he is said to have remained in this country for two years. He painted views of S. Paul’s, and others of the Thames, some of which are at Windsor Castle; Bellotto (*see* that name), his nephew and scholar, assisted him in many of his works, although as a painter he was not equal to his uncle. Francesco Guardi was the pupil of Antonio Canal.

The pictures by Canaletto are so numerous that it is useless to mention examples of his work. The prices at which they have been sold are, however, interesting. To begin with the English views, the following were drawings sold in 1766:

	£	s.	d.
S. James’s Park, with old Horse Guards ...	4	0	0
Westminster Bridge, from York Buildings ...	2	10	0
London, from the Centre Arch of Westminster			
Bridge ... ..	2	5	0
Old London Bridge ... ..	3	3	0
Views from the Gardens of old Somerset House,			
probably also a drawing ... ..	3	18	0
			κ 2

The English pictures have been sold as follow :

		£	s.	d.
Chelsea Hospital and Ranelagh, from the Thames, D'Agremont's sale...	1802 ...	8	18	6
View of Whitehall, Hinchcliffe sale...	1836 ...	60	0	0
Interior of King's College Chapel, Cambridge (belonged to Horace Walpole), Waldegrave's sale ...	1842 ...	21	10	6
Old Somerset House, Rhodes's sale ...	1846 ...	95	11	0
The Thames, from Temple Gardens, Phipps's sale ... ..	1859 ...	148	1	0
In S. James's Park, Phipps's sale ...	1859 ...	25	4	0
Walton Bridge, Dudley's sale... ..	1884 ...	131	5	0
Walton Bridge, Beckett-Denison's sale	1885 ...	246	0	0
Covent Garden Market, Hardwick's sale ... ..	1888 ...	210	0	0

Taking a list of about 200 pictures in oil—views in Venice, Rome, etc.—sold since 1771, the prices paid in London and on the Continent range from £12 12s. to £3360. A few of the more interesting which were sold with celebrated collections and realised high prices were :

		£	s.	d.
View of Verona, Schulemburgh's sale	1775 ...	191	0	0
View of Verona, G. Fleming's sale	1777 ...	215	5	0
Bull Fights in S. Mark's Place, Venice, figures by Cignaroli, Yonge's sale ... ..	1806 ...	99	15	0
View of Florence, Penrice's sale ...	1844 ...	210	0	0
The Grand Canal, Venice, Perrier's sale ... ..	1848 ...	115	10	0
The Dogana, Venice, 3lin. by 18in., Perrier's sale ... ..	1848 ...	157	10	0
Doge's Palace and Quay, 36½in. by 22in., Wells's sale ... ..	1848 ...	178	10	0
Library of S. Mark, 36½in. by 22in., Wells's sale... ..	1848 ...	173	5	0
Canal in Venice, Pryce's sale... ..	1859 ...	288	15	5
Canal in Venice—The Doge Espousing the Sea, Northwick's sale... ..	1859 ...	416	0	0
Grand Canal, Venice — Race with Gondolas ... ..	1864 ...	304	10	0
Procession of Barges near the Rialto, Phipps's sale ... ..	1867 ...	4	0	5
The Church of San Gio e Paolo and the Colleoni Monument, from Wakeman and Lord Exeter's Collections, Maxwell's sale ...	1873 ...	3360	0	0

		£	s.	d.
The Piazza San Marco, the companion picture, Maxwell's sale ... ..	1873	530	0	0
Palazzo Vecchio, Florence, 30in. by 25in.... ..	1884	273	0	0
San Frodiano, Florence, 30in. by 25in.	1884	263	0	0
Grand Canal, Venice (pair of views)	1888	399	0	0
S. Mark's Place, Venice ... ..	1890	225	0	0
Piazza of S. Mark, Cavendish Bentinck's sale... ..	1891	346	0	0
S. Maria della Salute, Cavendish Bentinck's sale ... ..	1891	273	0	0
Grand Canal, Venice ... ..	1891	588	0	0
Venice, Dudley's sale ... ..	1892	2047	0	0
Grand Canal, Dudley's sale... ..	1892	2205	0	0
View in Venice... ..	1893	548	0	0
Grand Canal, Adrian Hope's sale ...	1894	934	0	0

**Canaletti** or **Canaletto**.—See **Bellotto** and **Canal (Antonio)**.

**Candido**.—See **Witte (Pieter de)**.

**Cane (La)**.—See **La Cane**.

**Cangiagio (Luca)** called Cambiaso, Lucchetto da Genova, and Luchino.—B. Moneglia, 1527; d. the Escorial, in Spain, 1585; s. his father; p. history. Luca was the son of Giovanni Cambiaso, who was a painter. He profited also by the advice of Castelli, and visited Florence and Rome. Luca was a most precocious genius, and painted large works well when he was only fifteen. "The Martyrdom of S. George," in the church dedicated to that saint at Genoa, is considered to be Luca's best work. Another is "The Rape of the Sabines," in the Palazzo Imperiale of Terralba, near Genoa. Mengs said that it approached nearer than anything he had seen to the "Loggie of the Vatican"; it was painted in fifteen months, and shows Luca's wonderful facility. He was a man of a very timid, sensitive character, and having lost his wife and wishing to marry her sister, not being able to obtain the necessary dispensation, he accepted in 1583 an invitation from Philip II. to work at the Escorial, hoping through the king's interest to be able to marry; and being disappointed in that, he died at the Escorial in 1585.

Luca excelled in foreshortening. His drawing was also correct and his composition striking. His son Orazio painted in the same style.

There are pictures by Cangiagio in all the great Italian cities; and at Madrid, "The Birth of the Virgin," "The Holy

Family," "Love Asleep," and "Christ Dead, supported by an Angel," besides the frescoes at the Escorial.

Pictures by Luca Cangiagio have been sold as follow :

			£	s.	d.
Tarquin and Lucretia ... ..	1801	...	15	4	6
Venus Caressing Cupid, Bryan's sale	1804	...	49	7	0
Same subject, Hope's sale ... ..	1816	...	45	3	0
A Female in a Bath, Udny's sale ...	1822	...	42	0	0
Marriage of S. Catherine, Murat's sale ... ..	1823	...	273	0	0
The Flagellation of Christ, Cholmondeley's sale ... ..	1831	...	28	17	0

**Cano (Alonso).**—B. Granada, 19th March, 1601; D. Granada, 5th October, 1667; s. his father; P. history and portraits. The father of Alonso was a carver of altars, and brought his son up to his own trade; but Juan del Castillo, the painter, having noticed the talents of Alonso, advised his father to remove his family to Seville, where the son was placed in the school of Pacheco, and later under Juan del Castillo himself. It is said that he worked also under the elder Herrera. In sculpture he became a pupil of Martinez Montañes. His first works were three altars, designed, carved, and painted by himself. Such works included the painted statues so common in Spain, of which there is a famous example by Alonso in the church at Lebrija—among the statues is a peculiarly beautiful one of the Virgin. Many such specimens of the skill of Alonso are to be found in Spain, but his talents as a painter must be considered here.

For the convents in Seville Cano painted many pictures, among others eight for that of the Carthusians. By about 1637 Alonso had obtained the position of the first artist in Seville, but he was of an exceedingly arrogant disposition and an expert swordsman. It was probably this combination that caused a duel between him and Sebastian de Llanos Valdes, a painter of an amiable character. Alonso having wounded him dangerously, escaped to Madrid, where Velasquez, who was the son-in-law of Pacheco, introduced him to Olivarez, and in 1639 the duke appointed Alonso to superintend some works in the Royal Palaces. He also painted pictures for the churches in Madrid, among which was one of Christ seated on Mount Calvary with His hands bound, awaiting the completion of the Cross by a man who works at it by His side, while the Virgin and her weeping companions are dimly seen in the increasing darkness. The praises bestowed upon another of



his pictures, one of San Isidor rescuing a child from a well, caused Philip IV. to go to see it, and reward Alonso with the position of painter to the King, and drawing-master to his son, the Infant Don Balthazar Carlos.

In 1644 Alonso's wife was found assassinated, and an Italian servant, whom he used as a model, had disappeared ; but suspicion having fallen upon Alonso, who was known to have been jealous of this man, he was put to the torture. Having passed through the ordeal without uttering a cry, he was set at liberty. This does not, however, appear to have affected either his character or his fortunes, for he was employed subsequently both by the King and Queen and by the Church. In 1650 he was at Toledo, and having determined to take priest's orders, Philip IV. conferred upon him the stall of a minor canon in the Cathedral at Granada. As such he worked with both his chisel and his brush to ornament that building. He also designed a new tabernacle for the high altar of the cathedral. He continued to labour both as a sculptor and as a painter at Granada ; and the auditor of Granada and he having quarrelled about the value of a statue the former had ordered from him, he broke it to pieces and was deprived of his canonry. Philip IV., however, obtained for him a chaplaincy, with a dispensation from the duties of saying Mass ; but to obtain it Alonso had to finish a life-sized Crucifix for the Queen, which he had neglected to complete. After this he returned to his benefice and Malaga in 1659.

Although exceedingly generous to Christians, Alonso had an inveterate dislike of the Jews, and many stories are told of the singular manner in which he showed it. Towards the end 1667 he was attacked with his last illness, and must then have been poor, as the chapter voted several sums for his assistance. When dying, he requested the priest to put away a rudely-sculptured cross which he offered him, and to give him a plain cross, as he could figure it in his mind. This was on the 3rd October, 1667, and on the following day his body was carried with pomp to a niche in the Pantheon of the Canons, beneath the choir of the cathedral.

Considered as a painter, Alonso Cano was superior to many of his rivals in drawing, and in richness and variety of colouring, and his compositions are simple and pleasing. At the village of Getafe, two miles from Madrid, are six large pictures of the Life of Mary Magdalen, of which the finer are where she is washing Christ's feet in the house of the Pharisee, and when she meets

Him in the garden. Another beautiful work by Alonso is "Our Lady of Bethlehem," painted at Malaga and now in the Cathedral at Seville, in which the Virgin holds the Infant in her arms; the hands are peculiarly well painted.

Among the portraits by Alonso are that of Calderon, now in the Louvre, and of the historian, Antonio de Solis, which is at Seville. There is also in the museum at Madrid a capital portrait of a monk laughing. Owing to his various employments, Alonso Cano did not paint so many pictures as some Spanish artists, and few important works by him have left Spain. The following are the prices at which some have been sold :

		£	s.	d.
S. Francis and the Infant Christ,				
Stuart sale ... ..	1841	45	0	0
A Bishop Receiving the Confession of				
a Young Girl, Soult sale ... ..	1852	280	0	0
The Vision of S. John, Soult sale ...	1852	485	0	0
Virgin and Child, Louis Philippe				
sale ... ..	1853	210	0	0
Balaam's Ass, Louis Philippe sale ...	1853	240	0	0
Virgin and Child, Louis Philippe sale	1853	200	0	0
Portrait of a Nun, Du Blaisel				
sale ... ..	1872	48	0	0

**Cantarini (Simone)**, called Simone da Pesaro and Il Pesarese. —B. Oropozza, near Pesaro, 1612; D. Verona, 1648; S. Pandolfo and Ridolfi; P. history. After studying under those masters, and having already distinguished himself by painting at Fano a picture of S. Peter, Cantarini had the address to obtain admission into the school of Guido Reni, of whose manner he was thus enabled to become the closest imitator. His intolerable vanity, however, offended Guido, and obliged him to leave Bologna. He went first to Rome, and studied the works of Raphael; then to Mantua, where, although he spoke of Raphael and Giulio Romano as vulgar artists, he himself failed to give satisfaction by a portrait of the Duke, which he was employed to paint, and was so mortified that he was taken ill, and withdrew to Verona, where, it is said, he died by poison. Although the works of Cantarini have great merit, the heads and the expression of the faces in his works are very fine, and he excelled especially in the hands and feet of his figures, yet his pictures are inferior to those by Guido. He was also an excellent etcher. Pictures by Cantarini are to be found in all the great galleries in Europe. The following prices have been paid for some in sales :

			£	s.	d.
Holy Family, Fleming's sale...	...	1777	...	110	5 0
S. Matthew and Angel, from Barba-					
rini's Collection, sale in ...	...	1805	...	178	10 0
S. John ...	...	1805	...	73	10 0

The others have ranged from £14 14s. to £39 18s.

**Capel, Capella, Capelle, or Cappelle.**—*See Kabelle.*

**Cappucino (Il).**—*See Galantini, Prete, and Strozzi.*

**Caracci.**—*See Carracci.*

**Caravaggio (Michael Angelo Amerighi da).**—B. Caravaggio, in the Milanese, 1569; D. Porto Ercole, 1609; self-taught; P. history, genre, fruit and flowers, and portraits. Amerighi was the son of a mason, and when a boy was employed to prepare the plaster for fresco-painters in Milan. He learned something from seeing them paint, yet more by painting fruits and flowers from nature. Having, however, a violent temper and strong passions, he often selected subjects for his pictures which admitted of their being expressed; yet if the figures and heads he drew are coarse, they are often surpassingly powerful, and such as produce a strong impression on the mind of the spectator. His dark backgrounds and strong contrasts of light and shade, combined with rich colouring, also aid this effect. After working for five years at Milan he went to Venice, where he improved himself by studying the works of Giorgione. From Venice he passed on to Rome, and was at first employed by Cesare d'Arpino, then the chief painter in that city, to execute the ornamental parts of his pictures. Amerighi, however, soon painted some pictures in a style that lessened the reputation of his employer. Like his greater namesake Buonarroti, the quality which he strove to infuse into his works was strength, but it was a strength to which the mind contributed very little. The result obtained, therefore, in sacred subjects was often false, and even grotesque. He, nevertheless, became the leader of the artists known as the "Naturalisti" or "Tenebrosi," who soon obtained so much public favour that greater painters, such as Domenichino and Guido Reni, had for a time to adapt their work to the prevailing fashion. In the midst of his success, Amerighi, having killed a friend in a fit of anger, was obliged to fly to Naples, and thence to Malta, where he was patronised by the Grand-master De Vignacourt, whose portrait he painted twice. He soon, however, quarrelled with one of the knights, who had him thrown into prison. From this Amerighi succeeded in escaping; he fled to

Syracuse, and, by way of Messina and Palermo, reached Naples. Having obtained, through the influence of friends, the Pope's pardon for the manslaughter of his companion, he left Naples for Rome, but was taken prisoner by some Spaniards, in mistake for another person. When set at liberty he found that the boatmen of the felucca, on board of which was his property, were gone, and had taken it with them. He therefore had to continue his journey as best he could, and on arriving at Porto Ercole, owing to the heat and vexation, was taken ill and died.

The works of Amerighi are rather numerous. Among them a few are celebrated :

- The Entombment of Christ—The Vatican, Rome.
- The Dishonest Gamester—Sciarra Palace, Rome.
- The Fortune-teller—Capitol Gallery, Rome.
- Geometry—Spada Palace, Rome.
- The Beheading of the Baptist—Malta Cathedral.
- Love as a Ruler ; Conquered Love—Berlin Museum.
- The Fortune-teller ; Portrait of De Vignacourt—Louvre, Paris.
- Christ at Emmaus—National Gallery.

The following are the prices which have been paid for some good pictures by Amerighi :

		£	s.	d.
Holy Family, with S. Elizabeth ...	1802 ...	189	0	0
Infant Card-players, from the Aldobrandini Palace, W. Porter's sale	1803 ...	388	10	0
The Gamesters, from Palazzo Bolognetti... ..	1804 ...	131	5	0
Portrait of Amerighi, with a mirror in his hand, Coxé's sale... ..	1807 ...	51	19	0
Children, Fruit, and Flowers (? Caldara), Gott's sale ... ..	1810 ...	72	9	0
Portrait of the Poet Marini, Vernon sale ... ..	1831 ...	42	0	0
Christ and the Disciples at Emmaus, Vernon sale... ..	1831 ...	120	15	0
Same subject, Favier's sale ... ..	1837 ...	140	0	0
Roman Girl Tasting Grapes, behind her old woman and boy, Harman's sale ... ..	1844 ...	67	4	0
S. Peter Accused by the Damsel, from G. Page's Collection, Asburnham sale ... ..	1850 ...	115	15	0

**Caravaggio (Polidoro Caldara da).**—B. Caravaggio, 1495 ; d. Messina, 1543 ; s. Raphael ; p. history, friezes, etc. Our

readers will do well to remember that the works of the two artists called "Caravaggio" are often mixed up in sale catalogues. The one was born, as has been already said, in 1569: the second, in or about 1495. Like Amerighi, Polidoro Caldara was employed, when the Loggie of the Vatican were being built, as a mason's boy (more probably he helped to prepare the walls for fresco-painting) until, according to Vasari, he was eighteen years of age, which would be about 1512. He must, however, have shown early a strong aptitude for the arts, although, as is said, it was stimulated by seeing Giovanni da Udine decorate the Loggie with paintings. Some attempts Caldara made to do similar work attracted the attention of Raphael, who admitted him among his scholars. By assiduous study Caldara acquired the power of painting so quickly that Raphael entrusted him to paint the friezes in the chambers in the Vatican, which he was himself decorating with frescoes, and the work Caldara did there is worthy of being placed near that of his great master. As Raphael died in 1520 it is evident that Caldara's improvement in art was wonderfully rapid, or, what is more probable, Vasari was wrong in saying that he did not begin to study until he was eighteen.

Caldara formed an intimate friendship with a young Florentine known as "Maturino of Florence," who was a pupil of Raphael, and is said to have died of the plague shortly after the sack of Rome in 1527. Maturino appears to have taken a great interest in Caldara. The former had constantly studied the antiquities of Rome, especially the bassi-relievi, and he and Caldara executed many exterior decorations of houses in Rome—in imitation of some done by Baldassare Peruzzi, of Siena—both in monochrome painting and what was termed "sgraffito," a process in which the wall was painted of a dark colour and a lighter one laid over it. The design was then scratched into it with a pointed instrument, so that the underneath colour was seen through the lines. It was therefore a species of engraving, most of the examples of which have perished. When Rome was sacked, Caldara fled to Naples, where he was much employed on the decorations in fresco of walls and ceilings. From Naples he went to Sicily, and painted, in 1535-6, the triumphal arches erected at Messina on the return of Charles V. from Tunis; also a celebrated picture of "Christ Bearing the Cross," in which are introduced many figures. Having amassed some money in Sicily, and tranquillity being restored in Rome, Caldara was on the point of returning

to that city when he was murdered at Messina, in 1543, by a Sicilian servant named Tono, who hoped to get possession of his money.

Caldara's pictures are remarkable for noble composition and elegance of drawing, and many of them for fine colouring. Owing to his having worked so much in fresco, those in oil are not very numerous. Among such are :

- Meleager—Capitol Museum, Rome.
- Christ Bearing the Cross—Naples Museum.
- Passage of the Red Sea—Brera, Milan.
- Cephalus and Procris—Belvedere, Vienna.
- Psyche Received into Olympus—Louvre, Paris.
- Cupids and Satyrs—Dresden Museum.
- Several oblong pictures, probably part of a frieze—Hampton Court.

Two whole-length figures of saints—Battle Abbey.

Many of Caldara's designs have been engraved.

There has been so much confusion in the attribution of pictures to this or that Caravaggio, that it is only possible to give the prices of a few which were certainly by Caldara.

			£	s.	d.
The Nativity, Hamilton's sale	...	1801	...	21	10 6
Drawing for a frieze, Hamilton's sale	...	1801	...	1	11 6
The Last Judgment	...	...	1803	...	30 9 0
Alexander Taming Bucephalus, a drawing, Coxe's sale	...	...	1815	...	2 5 0
Study for a frieze, Webb's sale	...	...	1821	...	28 7 0

**Carbajal (Luis de).**—B. Toledo, 1534 ; D. Madrid, after 1613 ; S. Juan de Villolde ; P. history and portraits. He went as a boy to Madrid, where he afterwards became painter to Philip II. ; and he deserves to be remembered as the artist who, when at Toledo, painted (about 1560) the portrait of Archbishop Don Bartolomé Carranza de Miranda, who was confessor to Mary Tudor, and is said to have sent many a martyr to the flames in Smithfield, yet himself spent the last eighteen years of his life in the prisons of the Inquisition—ten of them at Rome, on a charge of having preached before the Court of England the heresy of Philip Melancthon. Carbajal's other works are in the Escorial at Madrid, and at Toledo.

**Cardi.**—*See* **Cigoli.**

**Carducho (Bartolomé).**—B. Florence, 1560 ; D. Madrid, 1608 ; S. Frederico Zuccaro ; P. history. Bartolommeo Carducci is more generally known by his Spanish name. He had assiste

his master in painting the great cupola at Florence, and when Zuccaro was invited to Spain by Philip II., Carducho accompanied him, and took with him his young brother Vincenzo. Bartolomé was painter to Philip II. and III. In conjunction with Tibaldi he painted much in the Escorial, but his best work was "The Descent from the Cross," in the Church of S. Felipe el Real, at Madrid. He was also an architect and a sculptor, having studied those arts under Ammannati, at Florence.

**Carducho (Vincenzio).**—B. Florence, 1568 ; D. Madrid, 1638 ; s. Zuccaro and his brother ; P. history. He was seventeen when he went to Spain, and became a Spaniard even to writing and publishing a book on painting, in 1633, which Cean Bermudez says is the best in the Castilian tongue. When Bartolomé died, in 1608, Vincenzo succeeded him, and was likewise Court painter to Philip IV., who, however, afterwards appointed Velasquez to be his private painter. Vincenzo executed many large works in different parts of Spain, the most important of which were fifty large pictures representing scenes from the life of S. Bruno, some of which are now in the Museum at Madrid. Five sketches for these pictures were sold in London at Campbell's sale, in 1814, for £20. Vincenzo painted also some of the battles of the Thirty Years' War, which are in the Museum at Madrid.

**Cariani (Giovanni de Busi, called).**—B. Fuipliano, about 1480 ; D. after 1541 ; s. Palma Vecchio ; P. history and portraits. This artist is only known by his works, and their excellence is proved by many of them having been attributed to Giorgione, Palma, and Pordenone. Most of them are at Bergamo. Those which are dated range from 1514 to 1541. There is a good example of his painting in our National Gallery, and Crowe and Cavacurelle even assign to him the well-known portraits of the Bellini, in the Louvre, which have always been attributed to Gentile Bellini. There is an engraving, after Cariani, of "Christ Going to Calvary," a picture which is not mentioned among those usually attributed to him in different galleries. The only picture of which we can give the price was the portrait of Violante, the daughter of old Palma, as "Ceres," Celotti sale, 1807, £15, which, by the way, is a misnomer, as Palma had not any legitimate children.

**Carings.**—*See* Keerinckx.

**Carlo delle Madonne.**—*See* Maratti.

**Carlotto.**—*See* **Loth.**

**Carmichael (James Watson).**—B. Newcastle-on-Tyne, about 1800; d. Scarborough, 1868; s. —; p. shipping and marine subjects. Although little is known of how he did it, this artist became one of the most accurate and powerful painters of shipping that the modern English school has produced, as in some of his pictures in oil the vessels are of considerable size. One of his early works is “The Heroic Exploit of Admiral Collingwood at the Battle of Trafalgar,” which is in the Trinity House at Newcastle. He exhibited in 1838 “Shipping in the Bay of Naples,” at the rooms of the Society of British Artists, and from 1841 to 1845 at the Royal Academy, pictures in oil and in water-colours. In 1845 he removed from Newcastle to London. At the commencement of the war with Russia he went on board a ship of the English fleet to the Baltic, and many of his sketches were engraved and published in the *Illustrated London News*. He was also author of “The Art of Marine Painting in Water-colours,” published in 1859; and “The Art of Marine Painting in Oil,” in 1864.

Pictures by Carmichael have so rarely been offered for sale that prices cannot be cited. There is a remarkable one in which a large vessel with every sail set is coming straight towards the spectator. After looking at it for a few minutes the effect is curious, not to say alarming.

**Carotto (Giovanni Francesco).**—B. Verona, 1470; d. Verona, 1546; s. Liberale and Mantegna; p. history. There were two brothers, painters, of this name, of whom Giovanni Francesco was the more eminent. The best of his existing pictures is in the Church of S. Fermo Maggiore, at Verona. It represents the Virgin, Child, and S. Anne, with four saints, and is signed and dated 1528. His last picture is “S. Orsola,” in the Church of S. Giorgia, dated 1545. He also worked for the Visconti at Milan. There are pictures by Carotto at Frankfort, Dresden, Modena, etc., and Lady Eastlake had one in her collection. The only price which can be given is that paid for “The Virgin and Child,” at the Northwick sale 1859—£16 5s. 6d.

**Carpaccio (Vittore),** mentioned also as **Scarpaccio** and **Scarpaza.**—B. Istria, about 1450; alive in 1522; s. —; p. history and portraits. Little is known of the life of this artist, although he was one of the greatest painters of his time. He was associated with Gentile Bellini in the execution of paintings in the Ducal Palace at Venice, and the knowledge of Oriental costumes shown



in his works has led to the opinion that he accompanied Gentile to Constantinople. Carpaccio was one of the first Venetian artists who painted in oil. One of his principal works is "The story of S. Ursula," painted in 1490-95, and now in the gallery of the Venetian Academy, where is also his "Presentation in the Temple." There are pictures by him in several galleries in Italy, and in our National Gallery there is a fine "Madonna and Child," enthroned, with the Doge Giovanni Mocenigo in adoration, painted about 1485. The few pictures by Carpaccio which have been sold by auction have produced the following results :

			£	s.	d.
Madonna and Child, Pereire's sale ...	1872	...	225	0	0
S. Sebastian, with many figures, Barker's sale ... ..	1874	...	128	2	0
The Garden of Souls, Graham's sale...	1886	...	204	15	0

**Carpenter (Mrs. Margaret Sarah).**—B. Salisbury, 1793 ; D. London, 1872 ; s.—— ; P. figures and portraits. This artist was the daughter of a Captain Geddes, and in 1817 she married Mr. Carpenter, the Keeper of Prints at the British Museum. She was first taught drawing by a master in Edinburgh, but improved very much by studying the pictures at Longford Castle. On coming to London, in 1814, she soon established a reputation as a portrait-painter. Her portraits of Richard Parkes Bonington, the painter ; John Gibson, the sculptor ; and Patrick Fraser Tytler, the historian, are in the National Portrait Gallery. Two portraits by her have been sold as under :

Young Lockhart with a Dog, Wells's sale ... ..	1860	...	164	17	0
Portrait of John Gibson, Carpenter's sale (now in the National Portrait Gallery) ... ..	1867	...	29	18	0

**Carpi (Girolamo da).**—B. Ferrara, 1501 ; D. Ferrara, 1551 ; s. Dosso Dossi ; P. history and portraits. This artist must not be confounded with Ugo da Carpi, the engraver. Girolamo was the son of a painter employed by Lucrezia Borgia. As assistant to Dosso he painted several rooms in the Belvedere, a country seat of the Dukes of Ferrara. He also worked with Garofalo. He studied at Bologna, Parma, and Rome, and was protected by Cardinal Hippolyte d'Este. For the churches both at Bologna and at Ferrara he painted many pictures. In the former city are two of his best works : "The Adoration of the Magi" and "The Madonna and Child," with S. Catherine and other saints. At

Ferrara is another—"A Miracle Wrought by S. Anthony at Padua." He also painted in Rome. At Florence is his portrait of Archbishop Salimbeni, and at Dresden "Venus and Cupid Drawn by Swans." Some of his pictures are much in the style of Correggio.

Pictures by Carpi are rare. The only price known is that paid for "The Adoration of the Magi," 48in. by 92in., Solly's sale, 1847: £71 8s.

**Carracci (The).**—The following was the relationship between the members of this family: Vincenzo, a butcher at Bologna; Lodovico and Paolo, sons of Vincenzo; Antonio, brother of Vincenzo, a tailor at Bologna; Agostino and Annibale, sons of Antonio; Francesco, son of Gio. Antonio, a brother of Agostino and Annibale; Antonio Marziale, son of Agostino. To these must be added a Clovio or Carlo Carracci, who is said to have been of the same family, and by whom there is a picture at Florence.

**Carracci (Agostino).**—B. Bologna, 1557; D. Parma, 1602; s. Fontana, Passarotti, Tibaldi, and Cornelius Cort; P. history and mythology. By some means Agostino obtained a much higher education than his brother Annibale, and became the most learned and accomplished of all the Carracci in different sciences and arts. He was at first placed under a goldsmith, but by the advice of his cousin Lodovico, devoted his time to painting and engraving; and when—after having studied some time at Parma and Venice the works of Correggio, Titian, and Tintoretto—he returned to Bologna in 1589, the Carracci opened an Academy for the instruction of pupils, in which Agostino taught perspective, anatomy, and the other scientific branches of the painter's art. It must, however, have been a difficult task for Lodovico to make men of such different characters as Agostino and Annibale work peaceably together; and their disagreement led Agostino to devote himself more and more to line-engraving—an art in which he became one of the most skilful of those who practised it in his time. Of the etchings by the different Carracci Agostino's also are the best. Nevertheless he did not abandon painting, and when, in 1600, Annibale was invited to Rome, to decorate the Farnese Palace, Agostino accompanied him and executed the frescoes called "The Triumph of Galatea," and "Cephalus and Aurora," the cartoons for which are in our National Gallery. It is said that Annibale was jealous of the applause bestowed upon these works; at any rate, fresh differences

arose between them, for Agostino left Rome and went to Parma, where he entered the service of the Duke Ranuccio. He painted, however, only a few pictures there, as he died on the 22nd March, 1602. Agostino was also the author of a treatise on architecture and perspective. His pictures have more of the Venetian than of the Lombard manner.

Owing to the causes above mentioned, Agostino's time was so much occupied by other pursuits, that he painted, comparatively speaking, few pictures. The following is a tolerably complete list of them :

- The Virgin Suckling the Infant Christ—Gallery, Parma.  
 The Assumption; The Last Communion of S. Jerome—  
 Pinacoteca, Bologna.  
 The last-named subject; The Magdalen; Holy Family—  
 Rome.  
 S. Jerome and S. Peter; Cupids asleep; Armida and Rinaldo  
 —Naples.  
 The Flight into Egypt—Venice.  
 Landscape, with musicians—Florence.  
 S. Francis d' Assisi—Madrid.  
 S. Francis Receiving the Stigmata—Belvedere, Vienna.  
 S. Dominic—Czernin Collection, Vienna.  
 Female Portrait (signed and dated 1598)—Sterne Collection,  
 Vienna.  
 S. Francis Receiving the Stigmata—Pinakothek, Munich.  
 Hagar and Ishmael—Gallery, Cassel.  
 The Infant Hercules Strangling the Serpents—Louvre, Paris.  
 Christ Raising the Widow's Son (engraved)—Holford  
 Collection, London.

The pictures attributed to Agostino that have appeared at auctions from time to time have been sold as follow :

		£	s.	d.
The Infant Christ, holding a Goldfinch, Conti's sale ... ..	1777	150	0	0
Female sleeping, with the attribute of Painting, De Meulan's sale ... ..	1778	12	0	0
S. Catherine and two Angels, half-length, Nogaret's sale ... ..	1782	100	0	0
The Infant, holding a Goldfinch, from Conti's Collection, Nogaret's sale	1782	110	0	0
The same picture, Le Brun's sale ... ..	1791	90	0	0
Assumption of the Virgin, Knowles's sale ... ..	1807	136	10	0
Portrait of one of the Carracci, 23½ in. by 22 in., Throward's sale ... ..	1807	105	0	0

			£	s.	d.
S. Jerome and the Angel, from Balbi Palace, Wilson's sale ... ..	1807	...	315	0	0
Procession of Friars, Strange's sale ...	1846	...	49	7	0
Tobias Anointing his Father, 79in. by 103in., Vandergucht's sale ...	1846	...	52	0	0
Holy Family, Jesus leaning on a Globe, Northwick's sale ... ..	1859	...	43	1	0
Bacchus (the figures in Titian's Bacchus and Ariadne), Northwick's sale...	1859	...	63	0	0

**Carracci (Annibale).**—B. Bologna, 1560 ; D. Rome, 1609 ; s. his cousin Lodovico ; P. history, mythology, portraits, and landscapes. Annibale worked as a boy at his father's trade, and his education must have been neglected, if what Malvasia says—that he hardly knew how to read and write—was true. His progress as an artist was, however, rapid, for at eighteen years of age he painted two pictures, a “Crucifixion,” and a “Baptism of Christ,” for churches in Bologna. Two years later, in 1580, by the advice of Lodovico, he went to Parma, and the long letters that he wrote from there to Lodovico relative to the works of Correggio seem to disprove what Malvasia says of his ignorance. He says too in them that he has written to his brother Agostino telling him to come to Parma, and quickly, and that there shall be no differences between them, as they are so much time lost ; also that he has told him that he shall want to ask his advice as to matters of knowledge and practice. The quarrels between the two brothers do not, therefore, seem to have been very lasting ; at any rate, they did not seriously affect their progress as artists. In these letters Annibale expresses also his unbounded admiration of the works of Correggio.

It is doubtful if Agostino went then to Parma or direct to Venice, where Annibale joined him somewhat later. In that city Annibale remained some time, but Agostino longer, as the former was absent from Bologna for at least four years, and Agostino did not return there until 1589. It was then that, under the direction of Lodovico, they opened what is known as the Academy of the Carracci.

Between that time and 1600, when Annibale was invited to Rome, they executed many works, either public or for private individuals at Bologna. At Rome Annibale was assisted at the Farnese by his brother Agostino, and their pupils Lanfranco and Domenichino. Lodovico was also in Rome in 1602, for a fortnight, but probably only gave advice. The works at the Farnese were



		£	s.	d.
Mary Magdalen with Angels, Ansell's sale ... ..	1770	...	79	16 0
S. Joseph and the Virgin, Conti's sale	1777	...	230	0 0
Venus, Satyrs, and Cupids, signed and dated 1585 ... ..	1800	...	110	5 0
Landscape, from Palma Collection ...	1800	...	194	0 0
The companion ... ..	1800	...	178	10 0
Magdalen, from Borghese Palace, Ottley's sale ... ..	1801	...	283	10 0
Susanna and the Elders, from the Aldobrandini Palace, Ottley's sale	1801	...	388	0 0
Infant Jesus Sleeping, attended by Angels, from Borghese Palace, Ottley's sale ... ..	1801	...	735	0 0
Christ Crowned with Thorns, from Capo di Monte Collection, Ottley's sale ... ..	1801	...	1155	0 0
Christ and the Samaritan Woman, from Orleans Collection, Clarke and Hibbert's sale ... ..	1802	...	257	10 0
Holy Family, from Aldobrandini Palace, Walsh Porter's sale ...	1803	...	120	15 0
Pan Instructing Apollo, from Lancelotti Palace, now in National Gallery, Walsh Porter's sale ...	1810	...	15	0 0
S. Roch invoking the Virgin, from Orleans Collection, Willett's sale	1813	...	194	5 0
Christ and the Woman of Samaria, Hope's sale... ..	1816	...	98	14 0
The same subject, Taylor's sale ...	1823	...	325	10 0
The Riposo, Radstock's sale ... ..	1826	...	420	0 0
Landscape, with a procession leaving a convent, from Orleans Collection, Maitland's sale ... ..	1831	...	253	1 0
The Crowning of the Virgin, from Aldobrandini Palace, Day's sale	1833	...	367	10 0
Clytie seated in landscape, holding sunflower and Cupid, engraved by Bartolozzi, Wells's sale ...	1844	...	215	5 0
Christ dead on the Knees of the Virgin, King of Holland's sale... ..	1850	...	200	0 0
Coronation of the Virgin, from Pamphili Palace, S. Rogers's sale	1856	...	420	0 0
Madonna and Child, King of Holland's sale ... ..	1850	...	130	0 0
Study of four heads, from Mandrazo Collection, Salamanca's sale ...	1875	...	165	0 0

	£	s.	d.
Diana and Actæon, nymphs bathing, 44in. by 62in., from Hope's Collec- tion, Miles's sale ... .. 1884 ...	462	0	0
Vision of S. Roch, Nieuwenhuys' sale 1886 ...	225	0	0

**Carracci (Antonio Marziale).**—B. Venice, 1583; d. Rome, 1618; s. his father and Annibale; p. history. Antonio Marziale was a natural son of Agostino. Being gifted with great talents, he soon became a skilful artist, and was employed by Cardinal Tonti to decorate a chapel, in which he painted several frescoes of scenes in the life of the Virgin and the Passion of Christ, also "S. Carlo Borromeo Administering the Sacrament to those Stricken with the Plague," and a frieze in the Pope's palace at Monte Cavallo. Pictures by him are very scarce. In the Louvre is one of "The Flood"; at Modena, "Christ Healing a Blind Man"; and "A Lute-player" in the Belvedere, at Vienna. He had accompanied Annibale, who was much attached to him, to Rome, and when Annibale died he arranged his splendid funeral.

The only picture by him which can be mentioned as having been sold is a landscape, "Tivoli, with figures," Strawberry Hill sale, 1842, £35 14s.

**Carracci (Clovio).**—Clovio is said to have belonged to the same family as the other Carracci, but nothing is known regarding him excepting that he lived in the sixteenth century, and that there is a picture of "Eliezer and Rebecca" by him at Florence.

**Carracci (Francesco),** called Franceschino.—B. Bologna, 1595; d. Rome, 1622; s. Lodovico; p. history. He was brought up in the school of Lodovico, and had good talents for art. Among the pictures he painted were a "Virgin Adored by Saints" and a scene from the life of S. Roch, but after the death of his uncle he set up a school in opposition to that of Lodovico, which he called "The True School of the Carracci." Not meeting with success in Bologna, he transported his school to Rome, where he died in a hospital.

**Carracci (Il Gobbo da).**—*See Gobbo.*

**Carracci (Lodovico).**—B. Bologna, 1555; d. Bologna, 1619; s. Fontana and Tintoretto; p. history and portraits. Lodovico was sent when young to study painting in the school of Fontana, who, owing to the slow progress he made, advised him to adopt some other profession than that of an artist. It is said also that his fellow-scholars called him "The Ox," but this may have been an allusion to his father's trade, as all the Carracci were men of

medium size, and Lodovico does not appear to have been stupid. He next went to Venice, where he received similar advice from Tintoretto. Nothing could, however, lessen his wish to become an artist, and he passed on to Florence, where he entered the school of Passignano, who, although a very rapid painter, was a man of milder temper than either of Lodovico's former masters. While in Florence he studied the works of Andrea del Sarto. Subsequently he went to Parma, to copy those of Correggio and Parmigiano, and on to Mantua, to see those by Giulio Romano and Primaticcio. Whether Lodovico visited Venice again before his return to Bologna, and whether he ever went to Rome, is uncertain. This course of study being finished, Lodovico returned to Bologna, where some portraits which he painted and the influence of his father's brother Antonio, who was employed as a tailor by many of the nobility and citizens of Bologna, soon brought him work. Having noticed the natural inclination towards the study of art which animated both of his cousins—Agostino and Annibale, the sons of Antonio—he placed the first under Prospero Fontano, as he thought the daring execution of that master would lessen the fastidious taste of Agostino, who was never satisfied with what he did, while he himself regulated the studies of the resolute and somewhat reckless Annibale.

In 1589, having established his own reputation as an artist, and Agostino and Annibale being sufficiently advanced to assist him, Lodovico opened a school of art, then known by the name of the "Incamminati," but now as the "later school of Bologna." The avowed object of their teaching was to combine the best characteristics of all the great Italian painters who had preceded them. In this attempt the Carracci succeeded so far that the other schools in Bologna, in which the quality most insisted on was rapidity of execution, were soon closed. But it was not until years afterwards that they themselves succeeded to some extent in forming a style which could be called their own. What they did do, however, was to form pupils such as Domenichino and Guido, whose works "The Communion of S. Jerome" and the "Aurora" are superior as works of art to anything the Carracci ever produced. At the same time, it must be admitted that there is much solemn grandeur in some of the representations of sacred subjects by Lodovico. He possessed also a thorough knowledge of the theory of his art, and the best method of imparting to others what he had learned with so much trouble. Perhaps the older master to whom he approached the nearest was Correggio.



With the assistance of his pupils, Lodovico executed some considerable works in fresco at Bologna, which have now perished; and it is said that some errors which he discovered when it was too late to correct them in his fresco of "The Annunciation" in the Cathedral at Bologna hastened his death. Although Annibale and Agostino went to Rome in 1600, Lodovico taught in the school until he died.

The pictures in oil by Lodovico are not nearly so numerous as those by Annibale. Among the best are :

- The Virgin in Glory, with Saints ; The Birth of S. John the Baptist—Bologna Gallery.
- A Pietà—Corsini Gallery, Rome.
- Susanna and the Elders—National Gallery, London.
- The Burial of the Virgin—Museum, Parma.
- The Annunciation ; Madonna and Child—Louvre, Paris.

The following prices have been paid for fine pictures by Lodovico, the value of which has been absurdly depreciated of late years.

		£	s.	d.
S. Peter Penitent	... .. 1761	105	0	0
The Virgin with the Goldfinch, Conti's sale	... .. 1777	250	0	0
The Repose of the Holy Family, from Parma	... .. 1800	1155	0	0
The Entombment, Ottley's sale	... .. 1801	294	0	0
A Pietà, from the Borghese Palace	... .. 1804	126	0	0
The Creation of Eve	... .. 1805	220	10	0
The Sibylla Libyca, seated, surrounded with children, formerly at Ferrara, Lansdowne's sale	... .. 1806	267	15	0
This picture was sold again, in Beckford's (Fonthill) sale, in 1823, for £378; again in Hamilton's sale, in 1882, for £283 10s.; and in Denison's sale, in 1885, for £105; the size is 112in. by 48in.				
The Adoration of the Shepherds, from Dr. Newton's Collection, Coxe's sale	... .. 1807	220	10	0
S. Francis Tempted, Sullivan's sale	... .. 1808	204	15	0
Virgin and Child, with saints, Greville's sale	... .. 1810	393	15	0
S. Lucia Offering her Eyes to the Virgin, from Zampiere's Collection, Dunstanville's sale	... .. 1824	231	0	0

			£	s.	d.
The Holy Family, Westall's sale ...	1830	...	325	10	0
The Virgin, Child, and S. John, Erard's sale... ..	1833	...	160	0	0
Virgin seated, with seven saints, Rogers's sale ... ..	1856	...	168	0	0
Nymphs and Satyrs, Pourtales' sale ...	1865	...	200	0	0
S. John seated, in landscape, 48in. by 36in., Miles's sale... ..	1884	...	235	15	0
Virgin and Child, Angels, and S. Dominic, 12½in. by 9½in., on copper, Marlborough sale ...	1886	...	36	0	0

**Carracci (Paolo).**—Paolo, the brother of Lodovico, was also a painter, and worked with him and his cousins, but nothing is known about him except that he possessed some skill as an imitator or copyist.

**Carré (Abraham).**—B. The Hague, 1694 ; D. The Hague, 1758 or 1759 ; S. his father Hendrik ; P. portraits. There was a large family of Dutch artists of this name. Among its members Abraham is to be remembered as an excellent copyist of the works of superior Dutch artists, for which purpose he was much employed by dealers, who sold his copies as originals. Many of these copies went to France, and are now old enough to pass as being by the artists whose names are painted on them.

**Carriera.**—See **Rosealba.**

**Carrucci.**—See **Pontormo.**

**Casanova (Francis).**—B. London, 1730 ; D. Austria, 1805 ; S. F. Limonini ; P. landscapes and battles. This artist, although born in London, belongs to the French School, and was admitted into the Academy of Painting at Paris in 1763. He was patronised by the Prince de Condé, and Catherine II. of Russia employed him to paint pictures representing the victories of the Russians over the Turks. Some of his best pictures are nearly equal to those by Courtois. De Louthembourg studied painting under Casanova.

Pictures by this artist have been sold by auction at prices varying from £5 to £15, but probably would now produce more.

**Casentino (Jacopo di).**—See **Laudini.**

**Castagno (Andrea del).**—B. 1390 ; D. 1457 ; S. — ; P. history and portraits. Castagno was a peasant boy. His attempts at drawing attracted the notice of Benedetto de' Medici, who sent

him to Florence. Of the few pictures that remain by this artist, nearly all are much injured by time or repainting, but his name has survived owing to the tale told by Vasari of his having, when painting in the Portinari Chapel at the same time as Domenico Veneziano, learned from the latter the art of painting in oil, and then assassinated his teacher in order that he might alone possess the secret of the process. Unfortunately for those who have repeated this story, it has been proved by the registers of their respective deaths that Domenico outlived his murderer by nearly four years, and that Castagno did not paint in the Portinari Chapel until six years after Domenico had ceased to work there.

**Castelfranco (Zorzo da).**—*See Giorgione.*

**Castiglione (Benedetto)**, called *Il Grechetto*.—B. Genoa, 1616; d. Mantua, 1670; s. Paggi, Ferrari, and Van Dyck; p. history, portraits, animals, and landscapes. This Genoese painter distinguished himself, not only by painting sacred subjects, such as "The Nativity," in the Church of S. Luca, and "The Saints Magdalen and Catherine," in that of the Madonna di Castello, both at Genoa, but still more by subjects which admitted of the introduction of animals, such as "Jacob's Journey." When Van Dyck was at Genoa in 1623 he made some stay there, and Castiglione had every facility for profiting by his advice; and there is often much in his works that reminds us of Van Dyck. There are few artists who have produced more good pictures, in very different styles, than Castiglione; and his etchings are spirited and somewhat in the manner of Rembrandt. Towards the end of his life he went to Mantua, where he was most liberally treated by the Duke, Charles I., and died in his palace. Salvator Castiglione was his brother, and he had a son Francesco. Both were painters and engravers.

As the works of Benedetto are very numerous, and to be found in most of the great galleries in Europe, we will confine ourselves to giving the prices at which pictures by him have been sold.

		£	s.	d.
The History of Jacob, Verrue's sale				
(bought in) ... ..	1737	35	0	0
The Rape of Europa, La Roque's sale	1745	26	0	0
Young Woman and an Old Woman, De Tallard's sale ... ..	1756	15	0	0
Figures and Animals Marching, Conti's sale ... ..	1777	70	0	0

Animals Entering the Ark, Vassal de				£	s.	d.
S. Hubert's sale ... ..	1779	...	...	15	0	0
Two small historical pictures, Clarke and Hibbert's sale ... ..	1802	...	...	15	15	0
Jacob's Journey ... ..	1803	...	...	7	12	0
Two Landscapes, with Shepherds, Bute's sale... ..	1822	...	...	20	9	6
Jacob's Journey, Hampden's sale ...	1830	...	...	21	0	0
Departure of the Israelites ... ..	1836	...	...	18	7	6

**Castillo (Juan del).**—B. Seville, 1584; d. Cadiz, 1640; s. Luis Fernandez; p. history and portraits. This painter was the younger brother of Augustin del Castillo, whose frescoes at Cordoba have almost disappeared. Juan painted for some time at Granada, and the merit of his works caused Miguel Cano to move his family to Seville in order that his son Alonso might study under Juan. Although his pictures show him to have been a very able master, Castillo's chief glory is to have taught, not only Alonso Cano, but also Pedro de Moya and Murillo, their art. His principal works were in the churches of Seville and the Convent de Terceros. There are now "The Assumption of the Virgin" at Seville, and "David," "S. Jerome," and several others in the Paris Louvre.

The pictures by him which have been sold are :				£	s.	d.
An Old Woman, Poole's sale ...	1813	...	...	7	17	0
Assumption, from Standish Collection, Louis Philippe's sale ... ..	1853	...	...	35	14	0

**Catena (Vincenzo di Biagio),** called also Vincenzo da Trevigi.—B. Treviso; d. Venice, 1531; s. Giovanni Bellini; p. history and portraits. It is to be regretted that little is known of the life of this artist, as so many pictures said to be by him have been so long and generally attributed to Giovanni Bellini or Giorgione. He appears to have been a man of some importance in Venice, and possessed of wealth, as by his will he bequeathed sums to relieve poor painters and to found houses for their reception. There are several pictures by him in churches at Venice. Among them is "The Martyrdom of S. Christina," which is praised by Zanetti, and engraved by Rosini in his "Storia." The well-known "S. Jerome in his Study," in our National Gallery, is now attributed, by good judges, to Catena; and another of his works, at Berlin, gives a singular instance of how pictures are assigned to artists who could not have painted them. In this case, the picture bears the forged signature of Andrea del Sarto, and in

the catalogue is described as being by Sassoferrato, after a drawing by Raphael.

**Cattermole (George).**—B. Dickleburgh, near Diss, 1800; D. Clapham, 1868; self-taught; p. history. From a very early age Cattermole showed a talent for design, and at sixteen he made drawings to illustrate Britton's "English Cathedrals." In 1822 he exhibited at the Water-colour Society's gallery; in 1833 he became a member of the society and at that period exhibited some of his best works. In 1850 he withdrew from the society. Hitherto he had painted in water-colours, but in 1862 he exhibited at the Royal Academy "A Terrible Secret," painted in oil. He was much employed by the booksellers, and was learned in all that related to costume: this he showed in the illustrations to the "Historical Annual," a work devoted to scenes in the Civil War in the time of Charles I., written by his brother, the Rev. Richard Cattermole, who also painted in water-colours. He designed also illustrations for an edition of the "Waverley Novels." At the Paris Exhibition of 1855, he was awarded a high-class gold medal. He was also a member of the Academy of Amsterdam, and of the Belgian Society of Painters in Water-colours.

George Cattermole painted very few pictures in oil. Those by him which have been offered have sold as follow:

			£	s.	d.
Pilgrims Listening at a Cathedral					
Door (bought in), Crosby's sale ...	1869	...	73	10	0
The Monastery Door, Crosby's sale ...	1869	...	63	5	0
Dealing out the Dole, Campbell's sale	1878	...	120	15	0
The Abbot's Dole, Crosby's sale ...	1882	...	90	0	0
Pilgrims at Cathedral Porch, Crosby's					
sale ... ..	1882	...	84	0	0

In a list of 130 works by him in water-colours, sold by public auction between 1860 and 1891, the prices range from £27 6s. to £561 15s. The following are some of the higher prices which were actually paid:

			£	s.	d.
Early Hospitality, Burnett's sale ...	1860	...	108	3	0
Storm off Scarborough, Fordham's sale	1862	...	198	9	0
Forging the Sword, 13½in. by 18½in.,					
Mozleys' sale ... ..	1863	...	171	3	0
Ravenswood and Lucy Ashton,					
Hewett's sale ... ..	1864	...	294	0	0
The Escape, 11in. by 16½in., Grundy's					
sale ... ..	1865	...	118	13	0
Salvator in the Bandit's Castle,					
Ricardo's sale ... ..	1866	...	256	4	0

		£	s.	d.
Cromwell Searching for Fugitives, Solly's sale... ..	1867	102	18	0
Ravenswood and Lucy Ashton, Grundy's sale ... ..	1867	194	5	0
Macbeth and the Murderers, Bigg's sale ... ..	1868	152	5	0
Sacking the Monastery, Bigg's sale...	1868	304	10	0
The Conspirators, Clarke's sale ...	1868	210	0	0
Salvator in the Bandit's Cave, Holmes' sale ... ..	1868	115	10	0
Little Nell's Home, C. Dickens's sale	1870	168	0	0
Little Nell's Grave, C. Dickens's sale	1870	189	0	0
Christ Preaching, 11in. by 20in., Burnett's sale ... ..	1871	158	11	0
The Baronial Hall, engraved, Moon's sale ... ..	1872	561	15	0
The Doge's Barge, Harris's sale ...	1872	152	5	0
Salvator Rosa, Harris's sale ... ..	1872	205	0	0
The Armoury, Naworth, Ellison's sale ... ..	1874	105	0	0
The Challenge, Ellison's sale...	1874	157	0	0
The Baron's Hall, 25½in. by 34in., Heugh's sale ... ..	1875	441	0	0
Montrose's Retreat, Heugh's sale ...	1875	168	0	0
Colonel Pride's Purge, Quilter's sale	1875	120	15	0
Assassination of Rizzio, Quilter's sale	1875	173	5	0
The Baron's Chapel, Quilter's sale ...	1875	152	5	0
The Escape, Quilter's sale ... ..	1875	162	15	0
Trying the Sword, Quilter's sale ...	1875	262	10	0
The Darnley Conspirators, Quilter's sale ... ..	1875	136	17	0
Benvenuto Cellini and Brigands, Quilter's sale ... ..	1875	283	10	0
Macbeth and the Murderers, Quilter's sale ... ..	1875	253	0	0
Shakespeare Reciting to Sir Thomas Lucy, 36in. by 24in., Quilter's sale...	1875	350	0	0
Salvator Rosa and Brigands, Quilter's sale ... ..	1875	409	10	0
Old English Hospitality, Quilter's sale ... ..	1875	430	10	0
Reading the Bible, 12in. by 20½in., Levy's sale... ..	1876	157	10	0
Salvator Sketching with Banditti, 21in. by 30in. Knowles' sale ... ..	1877	425	5	0
The Baron's Chapel, 14½in. by 19½in., Brooks's sale ... ..	1879	262	10	0

		£	s.	d.
The Conspirators, 6½in. by 12½in., Brooks's sale ... ..	1879	157	10	0
Sacking the Monastery, 19½in. by 27¼in., Brooks's sale ... ..	1879	378	0	0
Colonel Pride's Purge, 9¾in. by 13¾in., Pooley's sale ... ..	1880	162	15	0
The Alarm, Henderson's sale... ..	1882	110	5	0
The Knotty Point, Henderson's sale	1882	120	5	0
Convent Hospitality, 30in. by 26in., Skipper's sale ... ..	1884	162	15	0
Evening—Ambush, 43in. by 55in., Sumner's sale ... ..	1885	100	16	0
Shakespeare as a Youth, Quilter's sale	1889	183	0	0
Salvator Rosa and the Brigands, Quilter's sale ... ..	1889	246	0	0
Raising of Lazarus, Bolckow's sale ...	1891	168	0	0

**Catton (Charles).**—B. Norwich, 1728; D. London, 1798; s. S. Martin's Lane Academy; P. history, subject pictures, and landscapes. This artist was apprenticed to a coach-painter, and became the king's coach-painter and one of the foundation members of the Royal Academy. He greatly improved heraldic painting, but did not confine himself to that, for he painted "The Angel Delivering S. Peter" for the Church of S. Peter Mancroft, Norwich, many pictures of landscapes and animals, and drew and etched humorous designs—among others, in 1786, a very clever one entitled "The Margate Packet."

**Catton (Charles, jun.).**—B. London, 1756; D. United States, 1819; s. his father; P. scenes for theatres, views, and animals. He was a good painter of scenery and of topographical views; he also made designs with Burney for "Gay's Fables," and a collection of animals which he engraved about 1788. Towards 1804 he emigrated to the United States and took a farm on the Hudson, but occasionally he painted animals and landscapes. Both the Cattons exhibited at the Royal Academy many pictures of animals, but their pictures were rarely seen at sales, and prices cannot be given.

**Cavagna (Giovanni Paolo).**—B. Borgo di San Leonardo, 1556; D. Bergamo, 1627; s. Titian and Moroni; P. history and portraits. This artist went to Venice, where he studied under Titian, of whose works he made copies, and on his return to Bergamo he worked under Moroni. He, however, rather imitated the style of Paul Veronese than that of either of the above masters. His works at Bergamo, both in fresco and in oil, are numerous and fine.

**Cavazzola.**—*See* **Morando.**

**Cavedone (Jacopo).**—B. Sassuolo, 1577; d. Bologna, 1660; s. Passarotti, Baldi, and the Carracci; p. history and portraits. It is said that, owing to the severity of his father, Cavedone ran away to Bologna, where a nobleman, noticing his talent for drawing, assisted him in his studies. He made rapid progress in the school of the Carracci, and accompanied Guido to Rome. He probably also went to Venice, and studied the works of Titian, for he became one of the best colourists in the school of Bologna. Albani must have thought that Cavedone's works approached very nearly to those of Titian, as he said that they supplied the want of the latter at Bologna. Guido also greatly admired Cavedone's works in fresco.

If we are to believe what has been repeatedly asserted, Cavedone's life was embittered by his wife being accused of witchcraft, and by the death of his son, and he became imbecile and died in misery; but what renders this story improbable is that he lived to the age of 83.

**Caxes (Eugenio).**—B. Madrid, 1587; d. Madrid, 1642; s. his father; p. history. This painter is counted among the great artists of Spain. He was the son of Patricio Caxes, one of the Italian painters employed by Philip II., and was, like his father, in the service of Philip III. In the audience chamber at El Prado he executed the stucco work of the ceiling, and painted, with a good result, "The Judgment of Solomon" and allegorical figures and landscapes. In 1612 he was appointed one of the king's painters. Conjointly with Vincenzo Carducho he executed the frescoes in the Cathedral of Toledo, and other works; and in the reign of Philip IV., in 1631, he painted "The History of Agamemnon" in the Alcazar at Madrid. One of his most interesting works is a large composition in the Queen of Spain's gallery, once in the Palace of Buenrintero, representing "The Repulsion of the English, under Leicester, at Cadiz in 1625." In the foreground Don Fernando Giron, seated in a chair, gives his orders to Diego Ruiz and other commanders. In the distance the English are seen debarking on the shores of the Bay. Besides the works named, there is, at Copenhagen, a "Fall of the Rebel Angels," by Caxes.

**Cay.**—*See* **Key.**

**Cecchi di Salviati (Il).**—*See* **Rossi.**

**Cedaspe.**—*See* **Cespedes (Pablo de).**



**Celano.**—*See* **Leonardo da Pistoja.**

**Cenni (Giovanni).**—*See* **Cimabue.**

**Cerano (Il).**—*See* **Crespi (Giovanni Battista).**

**Cerquozzi.**—*See* **Michael Angelo delle Battaglie.**

**Cesare da Sesto**, called also Cesare Milanese, or Magnus.—  
B. probably at Milan, between 1460 and 1470; D. Milan, 1524;  
S. probably Leonardo da Vinci; P. history. Great uncertainty  
exists as regards this painter. If not a pupil of Leonardo, he  
imitated that painter's style so closely that many pictures formerly  
attributed to Leonardo are now either known or conjectured to be  
by Da Sesto. Late in life he went to Rome, and was on friendly  
terms with Raphael, whom he imitated in his later works. Among  
the pictures formerly ascribed to Leonardo, but now to Da Sesto,  
is that known in the Louvre as "La Vierge aux Balances";  
another is "A Holy Family," belonging to Lord Monson.

It is thought that Da Sesto was for a time at Messina, as one  
of his more important pictures, "The Adoration of the Kings,"  
came from a church in that city, and is now in the Museum at  
Naples. Some contemporary Neapolitan artists also imitated Da  
Sesto's works; among others, Andrea da Salerno.

Two pictures by Da Sesto have been sold as follow:

The Virgin and Child, S. Sebastian, and S. Bernard, Northwick's sale	1859 ...	£	s.	d.
S. Jerome, Parkes's sale	... .. 1866 ...	63	0	0

**Cesari (Giuseppe).**—*See* **D'Arpino.**

**Cespedes (Pablo de).**—B. Cordoba, 1538; D. Cordoba, 1608;  
S. Federigo Zuccaro; P. history. Cespedes was one of the most  
remarkable men that Spain produced in the sixteenth century.  
He was of a noble family of Castille, and was brought up in the  
house of a relation, a canon of Cordoba. In 1556 Pablo was sent  
to the University of Alcalà, where, besides following the usual  
course of study, he acquired several Oriental languages. When  
only twenty-one, in 1559, he was in Rome conducting negotia-  
tions for Archbishop Carranza de Miranda of Toledo, whom we  
have already mentioned in our notice of the painter Carbajal. It  
appears that some of the letters Pablo addressed to the Arch-  
bishop having been seized, he was himself denounced by the  
Inquisition, and owing to this he did not venture to enter the  
dominions of Spain for many years, or until he wore the pro-  
tecting robe of the Church. He, however, applied himself with

great energy to the study of art, acquired from Federigo Zuccaro a good style of colouring, and having, by the study of the works of Michael Angelo, probably with the assistance of some scholar of that master, become equally distinguished among the Italians (as "Cedaspe" or "Pavlo da Cordova") as a painter and a sculptor, he was employed to paint in the Church of S. Carlo of Araceli (in fresco), and in that of La Trinita de Monti. In the latter he executed scenes from the life of the Virgin, that were much admired for grandeur of style. His best piece of sculpture was a head of Seneca, in marble, which he fitted to an antique trunk. On his return to Spain, he took the clay model of it with him, and casts of it were long met with in the studios of Spanish artists.

Few men have surpassed Pablo in versatility of talent and variety of accomplishments. While such works as those above mentioned procured him the applause of artists, his learning recommended him to the best scholars in Rome. He also visited Naples and Florence to examine the works of art and the antiquities of those cities. Gregory XIII. appears to have treated the Archbishop of Toledo with great indulgence during his captivity in Rome, and, probably to reward the fidelity of Cespedes to the Archbishop, soon after the death of the latter, conferred on the former a canonry in the Cathedral of Cordoba. Cespedes then returned to Andalusia, and took possession of his canonry on the 7th September, 1577. He was for some years much occupied with the duties of his office; but, nevertheless, found time for both painting and literature. For the cathedral he executed, besides other works, "The Last Supper," held to be his masterpiece. He wrote a learned essay on his cathedral, in which he showed an accurate knowledge of Arabic and its influence on the Castilian language; also a poem on painting. Cespedes passed the latter part of his life partly at Cordoba and partly at Seville. It is said, however, that he was twice in Rome. In 1604 he composed his "Discourse of Ancient and Modern Painting and Sculpture," in which he displays a thorough knowledge of both, and his criticisms show a just appreciation of the merits of other artists.

Among the chief subjects painted by Pablo de Cespedes—for there were other Spanish artists having the same surname—are :

Last Supper; Virgin, Child, and S. Anne—Cordoba Cathedral.

Four figures of the Virtues—Seville Cathedral.

Last Supper—Seville Museum.

Assumption—Madrid.

**Ceulen (Van).**—*See* **Janson van Ceulen.**

**Chalcher.**—*See* **Calcar.**

**Chalons (The).**—There were two families of artists of this name, the one Dutch, the other French. Of the first were :

**Chalon (Christina).**—*B.* Amsterdam, 1749 ; *D.* Leyden, 1808 ; *s.* Sara Froot and Ploos van Amstel ; *p.* in gouache. She was the sister of Jan Chalon, and painted well in gouache (water body colours), but is most known by her excellent etchings.

**Chalon (Henry Bernard).**—*B.* 1770 ; *D.* 1849 ; *s.* his father ; *p.* animals and landscapes. He was the son of Jan or John Chalon, and became a student at the Royal Academy. It was in 1792 that his first landscape appeared there. That was followed by pictures of wild animals, and in 1795 he was appointed animal-painter to the Duchess of York ; also, subsequently, to the Prince Regent and to William IV. He was likewise a frequent exhibitor in Suffolk Street. In 1827 he published a lithographic work on the Horse.

**Chalon (Jan).**—*B.* Amsterdam, 1738 ; *D.* London, 1795 ; *s.* — ; *p.* landscapes. He was the son of Hendrick Chalon, who died at Amsterdam in 1741, and grandson of Louis. For his improvement in art, he went to France and came to England, where he settled and remained until his death.

**Chalon (Louis).**—*B.* Amsterdam, 1687 ; *D.* Amsterdam, 1741 ; *s.* — ; *p.* landscapes. The details of his life are not known, but the landscapes with figures by him are well painted and coloured.

**Chalon (M. A.).**—*B.* — ; *D.* 1867 ; *s.* — ; *p.* miniatures. She was a daughter of Henry Bernard Chalon, was miniature painter to the Duke of York, and married Mr. H. Moseley.

Of the French Chalons were :

**Chalon (Alfred Edward).**—*B.* Geneva, 1781 ; *D.* Kensington, 1860 ; *s.* Royal Academy ; *p.* portraits and history. He was the younger brother of John James Chalon. Like him, it was intended that Alfred should enter on a commercial career, but he also preferred to become a student at the Royal Academy in 1797. He was a member of the Society of Associated Artists in Water-colours in 1808, and in the same year, with his brother and a few friends, founded "The Sketching Society." In 1810 he exhibited a picture for the first time at the Royal Academy, of which he

was elected an associate in 1812 and a full member in 1816. He quickly became the most fashionable painter of portraits in water-colours, many of which are full-lengths, about 15in. high. Owing to his being clean-shaven, and wearing his hair long, as was then general, Chalon's portrait of Charles Dickens looks effeminate, but it was more like than that by Maclise. The fashion of that day gives the same impression of delicate health to many of Chalon's portraits. Many of his portraits of celebrated singers and dancers were engraved. He held the appointment of Painter in Water-colours to the Queen, and painted also some good miniatures on ivory. He produced, moreover, some good pictures in oil, among others, "Hunt the Slipper," "John Knox Reproving the Ladies of Queen Mary's Court" (which was engraved), "Serena," and "Sophia Western." He admired greatly the works of Watteau, and could imitate very happily that painter's style. In 1855 a large collection of his and his brother's works was exhibited at the Society of Arts. He died at an old house on Campden Hill, Kensington, in which he and his brother had lived as bachelors for many years. They were almost inseparable in life, and were buried in the same grave at Highgate.

Pictures in oil by A. E. Chalon have been sold as under :

		£	s.	d.
John Knox Reproving the Ladies of Queen Mary's Court, the engraved picture, Knott's sale ... ..	1845 ...	115	10	0
Hunt the Slipper, Chalon's sale ...	1845 ...	72	9	0
Hunt the Slipper (portraits) (bought in)	1861 ...	89	5	0

**Chalon (John James).**—B. Geneva, 1778; d. Kensington, 1854; s. Royal Academy; p. landscapes and genre. These Chalons belonged to an old French Protestant family, some members of which, on the revocation of the Edict of Nantes, retired to Geneva. The grandfather of John James was in the service of William III., and was wounded at the Battle of the Boyne. After the French Revolution of 1789, the father of John James came to England, and was appointed Professor of French at Sandhurst. This son was placed in a commercial house, but a natural inclination towards art led to his becoming, in 1796, a student at the Royal Academy, where, in 1800, he exhibited his first picture, "Banditti at their Repast." This was followed by several landscapes. Up to 1805 his exhibited pictures were in oil, but in 1806 he became an exhibitor at the Water-colour Society's Rooms, and in 1808 a member of the Society, but quitted it in 1813. He had occasionally sent a picture in oil

to the Royal Academy, and in 1816 he exhibited his "Napoleon on Board the Bellerophon," a fine picture, which he presented to Greenwich Hospital. "A View of Hastings," also a powerful work, now at South Kensington, was exhibited in 1819. In 1827 he was elected an associate, and in 1841 a full member of the Royal Academy. Besides the above works may be named his "Gil Blas in the Robbers' Cave," and "The Arrival of the Steamboat at Folkestone." He published, in 1820, some humorous "Sketches from Parisian Manners."

The following prices have been paid for pictures in oil by J. J. Chalon :

			£	s.	d.
View of Hastings, Chalon's sale	...	1861	...	31	12 0
Le Bas Couleur de Rose, Chalon's sale	...	1861	...	30	9 0
The Pleasures of a Day	...	1861	...	71	8 0
Macbeth and the Witches, dated 1810, 60in. by 84in., Hamil- ton's sale	...	...	...	1882	...
				33	12 0

Portraits of Mrs. Fairlie and two children were disposed of in Chalon's sale (1861) for £23 2s.

**Chambers (George).**—B. Whitby, 1803; D. Brighton, 1840; self-taught; P. marine subjects. Chambers was the son of a poor seaman at Whitby, and was apprenticed to the captain of a small coasting vessel as cabin-boy at the age of ten. He was singularly small, and suffered many hardships in that position. He had, however, such a natural talent for drawing, and even ship-painting, that his captain, after several years, met his wish to become a painter by cancelling his indentures. On his return to Whitby, Chambers entered into an agreement with a widow, named Irvin, who carried on the business of "a house and ship painter," for three years, during which he was to receive five, six, and six-shillings-and-sixpence a week. This enabled him to pay a drawing-master named Bird for a few lessons, but his improvement as an artist was chiefly due to his taking every opportunity of sketching what was likely to be of use to him as a painter of marine subjects. After a time he produced drawings and pictures which he sold for small sums, and, having worked his way to London in a trading vessel, was kindly received by a fellow-townsmen named Crawford, who, after being an actor and a doctor, kept the "Waterman's Arms" in Wapping Wall. That house was much frequented by Whitby captains, and Chambers was often employed to paint pictures of their vessels. Chambers

was a man naturally very shy and quiet, but through the exertions of Crawford his talents were made known to Mr. Horner, who was at that time employing Parris, the artist, to paint, in the Colosseum in Regent's Park, his great view of London seen from the top of St. Paul's. Chambers worked there for seven years, and also became scene-painter at the Pavilion Theatre. His paintings having attracted the notice of Admiral Lord Mark Kerr, the latter introduced him to William IV. The King and Queen Adelaide both admired and purchased some of his pictures, and Chambers seemed on a fair road to fortune; but he had never permanently recovered from the hardships he had endured as a boy, and his health became more and more uncertain, until he died, somewhat suddenly, at Brighton, when only thirty-seven.

The best works in oil by Chambers were his naval battles, such as "The Bombardment of Algiers in 1816," which is at Greenwich Hospital. Although Chambers was not until 1834 admitted an Associate exhibitor of the Water-colour Society, nor elected a member until 1836, he exhibited some interesting drawings. His "Life," by Watkins, was published in 1841, and as he died without leaving any provision for his family, a subscription was raised for their benefit after his death.

The following are the prices which have been paid for some of Chambers's best works in oil :

		£	s.	d.
Scheveningen Beach, Roupell's sale ...	1855 ...	127	1	0
Ryde Ferry-boat, Rodyett's sale ...	1859 ...	185	0	0
Sheerness, 19 $\frac{3}{4}$ in. by 28in., Bicknell's sale ...	... 1863 ...	115	10	0
Boats and Shipping, 22 $\frac{1}{2}$ in. by 31 $\frac{1}{2}$ in., Bicknell's sale ...	... 1863 ...	204	15	0
Margate, Flatow's sale ...	... 1866 ...	325	10	0
The Emigrants, Roupell's sale ...	... 1870 ...	134	8	0
The Passage-boat, 50in. by 40in., Dixon's sale ...	... 1873 ...	309	15	0
Off Portsmouth, Ellison's sale ...	... 1874 ...	131	5	0
Blowing Hard, 22in. by 28in., Levy's sale ...	... 1876 ...	139	0	0
Nearing Home, 23 $\frac{1}{2}$ in. by 21 $\frac{1}{2}$ in., Fuller Maitland's sale ...	... 1879 ...	173	5	0
Lugger in Squall, Whitby, White's sale ...	... 1879 ...	168	0	0
Off Margate, Shaw's sale ...	... 1880 ...	157	10	0
A Whaler Entering South Shields ...	... 1889 ...	215	0	0

Of Chambers's water-colours the prices have ranged from "Ships in the Downs—Storm," 1830, Bradley's sale, 1860,

£18 18s., to “Merchantman Signalling for Pilot,” 1835, Birch’s sale, 1878, £215 5s.

**Champagne** or **Champaigne** (**Philippe van** or **de**).—B. Brussels, 1602 ; D. Paris, 1674 ; S. Bouillon, Michel de Bordeaux and Fouquières ; P. history, portraits, and landscapes. He came to Paris in 1621, and became intimate with Nicolas Poussin. In 1627 his father caused him to visit Brussels to execute a picture for a society called “The Pilgrims of S. Job.” He returned to Paris, where he received letters of naturalisation in 1629, and became Professor and Rector of the Académie de Paris. He married the daughter of the painter Duchesne, whom he succeeded as painter to Marie de’ Médicis, and was employed to decorate the Luxembourg. Champagne was patronised by Cardinal de Richelieu, for whom and for Louis XIII. and XIV. he executed some important works. He was closely connected with the Brethren at Port Royal, and “The Last Supper” which he painted for them is held to be his masterpiece.

The works of Philippe de Champagne are very numerous. They show that he was thoroughly master of the scientific part of his art. His drawing is correct and his colouring true and vigorous. He was also the best portrait-painter in Paris of his time, and the portraits of Cardinal Richelieu in our National Gallery give a correct idea of his style.

The following are the prices at which pictures by Champagne have been sold :

			£	s.	d.
Breaking the Bread, Julienne’s sale...	1767	...	16	0	0
Moses, La Live de Jully’s sale ...	1770	...	60	0	0
The Presentation in the Temple, Strange’s sale ... ..	1773	...	58	10	0
The Last Supper, Dickenson’s sale ...	1774	...	241	10	0
Breaking the Bread (the above picture), Conti’s sale ... ..	1777	...	100	0	0
Portrait of Vicomte de Turenne, Craufurd’s sale ... ..	1820	...	12	0	0
Portrait of Henri de Lorraine, Craufurd’s sale ... ..	1820	...	30	0	0
Portrait of Cardinal Richelieu (seated), Craufurd’s sale...	1820	...	10	0	0
Portrait of his own Wife, Craufurd’s sale ... ..	1820	...	10	0	0
Portrait of La Marquise de Langeau and Philippe d’Orleans when young, Craufurd’s sale ... ..	1820	...	12	0	0

		£	s.	d.
Adoration of the Shepherds, Beckford's sale ... ..	1823	77	0	0
The Annunciation, Fesch's sale ...	1845	129	0	0
Adoration of the Shepherds, Montcalm's sale... ..	1849	367	10	0
Portrait of Madame de la Vallière, in a nun's dress, Phipps's sale ...	1859	41	0	0
The Marriage of the Virgin (the altar-piece from the chapel of the Palais Royal), Pourtales' sale ...	1865	175	0	0
Portrait of his Eldest Daughter, Pourtales' sale ... ..	1865	90	0	0
Portrait of Louis XIII., Webb's sale...	1869	74	11	0
Portrait of Louis XIII. Investing a Knight, Vernon's sale ... ..	1877	99	15	0

**Chardin (Jean Baptiste Simeon).**—B. Paris, 1699 ; D. Paris, 1779 ; s. Cazes and Noel Coypel ; P. genre, portraits, and still life. This charming painter was the son of a clever joiner, who was employed to make billiard-tables for the king, and his son was early destined to be an artist. He was received into the Académie de S. Luc, and, in 1728, into the Académie de Paris. Of the latter he became, in 1743, one of the council, and treasurer in 1752. He was employed to assist J. B. van Loo in restoring the paintings at Fontainebleau ; he also had lodgings in the Louvre, and a pension from the king. In 1765 he was elected a member of the Académie de Rouen. He also occupied, during twenty years, the difficult position of “Arrangeur et Ordonnateur du Salon,” was, in fact, in himself the hanging committee at the exhibition of paintings in the Louvre.

Chardin first made for himself a good reputation as an artist by painting still life. This arose from the following circumstance : Under Cazes he had been set to copy only his master's works ; but Noel Coypel, having engaged Chardin to assist him in a portrait of a sportsman, placed before him a gun with great care as to how the light fell upon it, and told Chardin to copy it exactly in his picture. This is said to have been his first study, and he soon proved how much he had profited by it, for his pictures of still life were mistaken for those by much older Dutch masters. About 1726 Chardin began to paint droll pictures, such as an old macaw examining a medal, and monkeys ; but in 1733 he produced “A Servant Lighting a Taper, and a Lady preparing to Seal a Letter from It,” of which there is an engraving. From that date Chardin painted those pictures which come under the denomination of



“genre,” and portraits, both of which are now so much admired. It was Chardin’s custom to draw at once on the canvas the subject he intended to paint, and he spent so much time over his pictures that it was a cause of complaint from those who gave him commissions. Drawings on paper by him are therefore rare.

Considering the high prices which are now paid for his pictures, it is interesting to find, by a letter from the Secretary to the Swedish Embassy in Paris to Le Comte Tessin, that in 1745, Chardin declared that he could not paint two pictures for less than 25 louis d’or each (about £25), or undertake to deliver them in less than a year. The reason for the delay is, the secretary says, that he has “le malheur de travailler si lentement.”

A full list of the pictures exhibited in Paris by Chardin, between 1728 and 1779, is to be found in Huot de Goncourt’s “L’Art du Dix-Huitième Siècle.” They are now dispersed all over Europe. After the French Revolution of 1789, when the works of David and his adherents came into fashion, pictures by Chardin and Boucher were frequently sold for a few francs. It is curious, therefore, to note how they have regained their place in general esteem. They have been sold as follow :

		£	s.	d.
Jeune Ecolier jouant au totou,				
Laroque’s sale ... ..	1745	2	0	0
Two, La Fontaine, et La Blanchisseuse, Laroque’s sale...	1745	20	0	0
Two, L’Ecureuse, et Le Garçon Cabaretier, De Vence’s sale ...	1761	25	0	0
Le Bénédicité, Fortier’s sale ... ..	1770	30	0	0
A Boy Drawing, Farquier’s sale ... ..	1789	6	0	0
Mother and Daughter, Bernard’s sale	1789	10	0	0
A Woman and Three Children, Hamilton’s sale ... ..	1801	17	17	0
A Court of Justice ... ..	1809	14	3	6
Nurse giving a Parting Charge to a Schoolboy ... ..	1828	14	14	0
Two, Le Jeune Dessinateur and L’Ouvrière (two signed pictures), Lemoyne’s sale ... ..	1828	1	12	0
Interior, Lady Brushing her Son’s Hat, Warrender’s sale ... ..	1837	29	8	0
Instruments de Musique, Baroilhet’s sale ... ..	1855	80	0	0
La Serinette, D’Houdelot’s sale ... ..	1859	190	0	0
Deux Lapins Morts, D’Houdelot’s sale ... ..	1859	25	0	0

		£	s.	d.
Madame Geoffrin (seated) Lyndhurst's sale ... ..	1864	73	10	0
La Serinette (see above), De Morny's sale ... ..	1865	290	0	0
La Petite Reveuse, De Morny's sale...	1865	340	0	0
La Pourvoyeuse, Laperlier's sale ...	1867	165	0	0
Les Bulles de Savon, Laperlier's sale	1867	33	0	0
Two, "Attributs," Laperlier's sale ...	1867	355	0	0
Le Goblet d'Argent, Laperlier's sale...	1867	65	0	0
Larder, Cat, and Dead Game, Du Boullay's sale ... ..	1871	79	16	0
Boy with House of Cards, Broderip's sale ... ..	1872	89	5	0
Two, Interior, Lady and the Companion, Angerstein's sale ...	1874	189	0	0
Garçon Cabaretier, Murcille's sale ...	1876	245	0	0
L'Ecureuse, etc., Murcille's sale (the same pictures as those sold in De Vence's sale, 1761, for £25) ...	1876	930	0	0

**Charlet (Nicolas Toussaint).**—B. Paris, 1792; D. Paris, 1845; S. Gros; P. military scenes and genre. One of the cleverest sketchers that the modern French school has produced, his works showing great power of observation and a wonderful facility of hand. By some of his pictures he proved also that he could do more than sketch. He was the intimate friend of Géricault. He visited England in 1836, the year in which he exhibited his picture of a scene during the "Campagne de Russie," now at Versailles. Others of his pictures are the "Passage du Rhin," a "Convoi de Blessés," at Valenciennes, and another, "Scene at the Campagne de Russie," at Lyons. Charlet was the son of a dragoon; and although his sketches of Arabs are very clever, his best works are those which represent scenes in French military life. His admirable lithographs number about 2000.

Pictures by Charlet have been sold as follow :

		£	s.	d.
La Visite du Curé, Charlet's sale ...	1846	6	0	0
L'Antiquaire, Charlet's sale...	1846	7	0	0
Sergent de Voltigeurs, Thevenet's sale	1851	13	0	0
Le Sans-culotte Converti, Seymour's sale ... ..	1860	30	0	0
Fête du Grandpapa, Seymour's sale	1860	80	0	0
Concert burlesque, Seymour's sale ...	1860	40	0	0
L'Improvisateur, Seymour's sale ...	1860	41	0	0

**Cherons (The).**—A Protestant family of French artists in the seventeenth century.

**Cheron (Elizabeth Sofie).**—B. Paris, 1648 ; d. Paris, 1711 ; s. her father ; p. portraits and history. She was a very accomplished woman, and was received into the Académie de Peinture, in Paris, in 1676. Besides painting in oil, water-colour, pastel, and enamel, she was an excellent musician and poet ; and becoming a Roman Catholic, remained in France. Her paintings are superior to those of her brother, especially the female portraits.

**Cheron (Henri).**—B. Meaux ; d. Lyons, 1677 ; s. — ; p. miniatures. His enamel portraits are valuable ; but nothing is known of his life, except that he was the father of Elizabeth, Louis, and Marie Cheron.

**Cheron (Louis).**—B. Paris, 1655 ; d. London, 1713 ; s. his father ; p. history. He went to Rome, and on his return to Paris painted two pictures for the Church of Notre Dame. On account of the religious troubles, he left France, in 1695, and came to England, where he was employed by the Duke of Montague. Excepting as regards drawing, his works have little to recommend them.

**Cheron (Marie Anne).**—B. Paris, 1649 ; d. Paris, 1718 ; s. her father ; p. miniatures. She, like her sister, became a Roman Catholic, and remained in France. Her works are inferior to those by Elizabeth.

**Chimenti (Jacopo).**—*See Empoli.*

**Chinnery (George).**—B. — ; d. Macao, about 1850 ; s. — ; p. portraits and scenes in India and China. This artist worked in oil, miniature, and pastels. He exhibited at the Royal Academy in 1791, when he was residing in London. In 1798 he was painting in Dublin, and was elected a member of the Irish Academy. He returned to London in 1802, but spent the last fifty years of his life in India and China, where he sketched or painted many scenes in both countries, besides many portraits, a few of which he sent to be exhibited at the Royal Academy. There are drawings by Chinnery at South Kensington Museum.

**Christophsen.**—*See Cristus.*

**Ciccio (L'Abate).**—*See Solimena.*

**Cignani (Carlo)**—B. Bologna, 1628 ; d. Forli, 1719 ; s. Albano ; p. history and portraits. Cignani was the best scholar of Albano, and surpassed him in grandeur of style. Without ever equalling his model, he imitated Correggio. Being of a noble family, he had great facilities for improving himself, and probably availed himself of them to visit different cities in Italy, as it is said that

it was on his return to Bologna that he was employed by Cardinal Farnese to decorate the great saloon of the Palace at Bologna, where he painted "The Entry of Pope Paul III. into Bologna" and "Francis I. of France Touching Persons Afflicted with Scrofula." He accompanied the Pope on his return to Rome, and remained there three years, in the course of which he painted two pictures for the Church of S. Andrea della Valle. After his return to Bologna he painted at San Michele, in Bosco, scenes representing the time of the plague, also many pictures for the Archbishop of Milan and other persons. He decorated the gallery of the Duke of Ranuccio, at Parma, and was knighted by him and by the Pope. Among his easel pictures, executed about the same time, were his "Joseph and Potiphar's Wife," now at Dresden; "Hagar and Ishmael," for the King of Poland; and "The Descent from the Cross" and "Christ Appearing as a Gardener," for Louis XIV. of France. His greatest work, the decoration of the Cupola at Forli, occupied him from 1686 to 1706. On the foundation of the Clementine Academy at Bologna, by Clement XI., Cignani was appointed the first President; he, however, subsequently retired to Forli, where he died surrounded by his pupils, who were so much attached to him that they had followed him to that place.

Besides those we have mentioned, fine works by Cignani are to be found in most of the great galleries in Europe—in England in Hampton Court and at Chatsworth. The prices paid for pictures by Carlo Cignani have been :

		£	s.	d.
A Woman Holding a Book, Tallard's sale ... ..	1756	120	0	0
The same, Gaignat's sale ... ..	1768	130	0	0
Galatea and Triumph of Bacchus (two), 23in. by 32in. ... ..	1771	58	5	0
Jupiter Carried off by the Corybantes, Felino's sale ... ..	1775	36	0	0
Charity, 59in. by 77in., Vandergucht's sale ... ..	1776	145	0	0
Jupiter and Danaë, Le Brun's sale ... ..	1778	62	0	0
The Five Senses ... ..	1780	80	17	0
Roman Charity, Rendlesham's sale... ..	1806	105	0	0
Allegorical picture of children, Coxé's sale... ..	1807	51	0	0
Portrait of Pius V., Northwick's sale	1859	14	14	0
Adam and Eve, Northwick's sale ... ..	1859	54	12	0
Virgin, Child, and S. John, Northwick's sale ... ..	1859	22	1	0

**Cigoli** or **Gigoli (Luigi Cardi da)**.—B. Cigoli, 1559; D. Rome, 1613; s. Alessandro Allori and Santo di Titi; P. history. Cigoli was one of the greatest artists among the later Florentines. He carefully studied the works of the Venetian painters, and on his return to Florence was admitted into the Academy and employed by the Grand Duke at the Pitti Palace, in which is his best picture, the "Ecce Homo," with life-size figures. S. Francis was a subject that he painted frequently. Pope Paul V. called him to Rome, where he painted, for the Church of S. Peter, "S. Peter Healing the Lame Man at the Beautiful Gate of the Temple," which is classed among the best pictures in Rome. There is much grandeur in the works of Cigoli. He was made a Knight of Malta, but died when he was about to receive his nomination. He was painter, architect, sculptor, poet, and musician, and was employed at Florence to arrange the decorations ordered on the occasion of the marriage of Maria de' Medici with Henri Quatre. Cigoli was fond of introducing glories of angels into his pictures, and they sometimes remind us of those by Correggio. Although his works are numerous, they seldom appear in sales, and the only one which can be cited is: "The Flight into Egypt," Ashburnham's sale, 1850, £22 1s.

**Cima (Giovanni Battista)**, called Cima da Conegliano.—B. probably about 1460; alive in 1517; s. Giovanni Bellini; P. history and landscapes. Everything relating to this artist is uncertain, yet his works are, in many respects, finer than those of any of the Bellini. They are better composed, the drawing is more correct, the expression in the faces is more grave, and the colouring is not inferior to theirs. The earliest date found hitherto on any of Cima's pictures is 1489 on one in tempera, representing the Virgin and Child under an arch, with vine-leaves, and SS. Jerome and John the Baptist. By 1492 he had, however, mastered the difficulty of painting in oil, as a "Pietà" in oil, bearing that date, is in the Academy at Venice. One great beauty in his works is the landscape backgrounds, many of which represent scenes in the neighbourhood of his native place, Conegliano. Two of his finest works are altar-pieces, in the gallery at Parma. One, with an arched top, represents the Virgin holding the Child; Conegliano is seen in the distance, and all the details in the foreground are treated with great skill. The other represents the Madonna and Child enthroned. The Madonna's hand is stretched out above the head of S. Damian, who is kneeling, and the child bestows

the benediction on S. Apollonia. At the sides are SS. Cosmo, Paul, Catherine, and John the Baptist. An angel, seated at the foot of the throne, pauses in his music and looks up.

Although most of the pictures by Cima represent sacred subjects, at Parma there are also two small circular pictures by him, one representing "Endymion Asleep," and the other "Apollo and Pan." There is a fine example of Cima's work, "The Incredulity of S. Thomas," in the National Gallery. Easel pictures by Cima are to be found in nearly all the galleries in Europe, where they are frequently attributed to Bellini, and some of them are by imitators.

Pictures by Cima have been sold as follow :

			£	s.	d.
Virgin and Child, 15in. by 20in., Powerscourt's sale ... ..	1845	...	54	12	0
Virgin and Child, who holds a cross to S. Francis, Rogers's sale ... ..	1856	...	38	17	0
S. Catherine standing on pedestal, with the Wheel (signed), North- wick's sale ... ..	1859	...	840	0	0
Virgin and Child, with SS. John and Joseph, Northwick's sale... ..	1859	...	28	7	0
The Madonna with Angels, Leroy d'Etiolles' sale ... ..	1861	...	100	0	0
Holy Family and Portrait, Russell's sale ... ..	1863	...	69	6	0
Virgin and Child, Bromley's sale ... ..	1863	...	52	10	0
Virgin and Child, in landscape, 23in. by 19in., Levy's sale ... ..	1876	...	378	0	0
S. George, 26in. by 17½in., Anderdon's sale ... ..	1879	...	28	7	0
Madonna and Child, from Fonthill, 13in. by 10in., Hamilton's sale ... ..	1882	...	651	0	0
Life of Virgin, three parts, 13½in. by 15½in., Graham's sale ... ..	1886	...	84	0	0
SS. Sebastian and Mark, Eastlake's sale ... ..	1894	...	378	0	0

**Cimabue** or **Gualtieri** (**Giovanni Cenni**, called).—B. Florence, about 1240; D. probably at Pisa, 1302; s. —; p. history. It is now generally agreed that Vasari's statement that Cimabue gained his knowledge of art from Greek artists who were employed in Florence, must not be taken too literally. On the other hand, it is by no means impossible that there were Greeks working in Florence, particularly in mosaic, when Cimabue was young, and that he may have profited by this to gain

knowledge of what we may term the handicraft of art ; but there are also documents of the years 1282 and 1294 which show that there were then twenty-one painter-masters, all Italians, who were teaching pupils. It is nearer the truth to say that Cimabue broke away from an old traditional style, that by the study of nature he gave greater freedom to art, and made a nearer approach to truth, not only in representing the human form, but also in flowers, fruits, and everything which he drew or painted. He did more, for to a certain degree he succeeded in animating the figures and giving expression to the faces of the persons he represented. If he instructed Giotto, what Cimabue must have tried to do is very clear, although it remained for the pupil to carry out the intentions of the master. What remains of the paintings by Cimabue in the Upper Church of San Francesco at Assisi and in Santa Maria Novella proves the strong impetus which he gave to modern art. Of his easel paintings there also remain several which lead to the same conclusion. The most celebrated of these is "The Madonna and Child Enthroned" in the latter church ; others are in our National Gallery and the Louvre, also at Munich and Venice.

A few pictures assigned to Cimabue have appeared in sales :

			£	s.	d.
Half-length figure of a young girl seen in profile, Lebrun's sale ...	1810	...	40	0	0
Virgin and Child Enthroned, S. Francis, S. Bernard, and four Female Saints, Rogers's sale ...	1856	...	52	0	0
S. Thomas d'Aquinas holding Book and Inkstand, Rogers's sale ...	1856	...	69	6	0
Virgin and Child, with Angels, Northwick's sale ...	1859	...	13	13	0

### Cione.—*See* Orcagna.

**Cipriani (Giovanni Battista).**—B. Florence, 1727 ; D. Hammersmith, 1785 ; s. Hugford or Heckford, and Gabbiani ; p. history. Cipriani was of a good family at Pistoia. He was a fellow-pupil of Bartolozzi the engraver, under Hugford. In 1750 he went to Rome, and on his return painted in the Convent of S. Maria Maddalena de Pazzi. In 1755 he came to England : here he painted at Houghton, restored Verrio's paintings at Windsor, and those of Rubens in Whitehall in 1778. Cipriani's high reputation is, however, founded upon his drawings, which, combined with the exquisite engraving of Bartolozzi, will always, owing to the rich invention they display, and the elegance of the

figures, be valued by those who have a taste for art. He also engraved a few plates. Cipriani was one of the original members of the Royal Academy. He married an English lady, and their son, Captain Henry Cipriani, was brought up as an artist, but became a clerk in the Treasury; he died in 1820. The elder Cipriani was buried at Chelsea, where Bartolozzi erected a monument to his memory. There are three water-colour drawings by him at South Kensington: "The Triumph of Cupid," "The Jealousy of Darnley," and "Comedy," dated 1783.

Drawings by Cipriani have been sold as follow :

		£	s.	d.
The Nine Muses	... .. 1781	60	18	0
The Rape of Dejanira	... .. 1782	35	14	0
Three drawings of the Portland Vase, which were engraved by Barto- lozzi, Hamilton's sale	... .. 1801	56	14	0
Two drawings, Tragedy and Comedy, Coxe's sale	... .. 1815	4	6	0
Head of one of the Muses, Knight's sale	... .. 1819	10	10	0
Venus Drawn by Doves, Frazer's sale	1825	73	10	0

**Circignano.**—*See Pomerancio.*

**Ciro Ferri.**—*See Ferri.*

**Civetta.**—*See Bles.*

**Claes Pietersz.**—*See Berchem (Nicolas).*

**Claude Lorrain, Claude Gellée, Gillée, or Gillier,** called also Claude de Lorraine and Le Lorrain.—*B.* Chamagne, in the Department of the Vosges, 1600; *D.* Rome, 1682; *S.* Agostino Tassi; *P.* landscapes and marine subjects. The authors who have described the early life of Claude appear at first to contradict one another, but they all agree as to the most interesting parts of it. His parents were very poor, and the cooks and bakers of Lorraine were then celebrated. Claude as a boy was placed under either one or the other. His parents died when he was twelve years of age, and he then went to live with an elder brother, a wood-engraver, at Fribourg, in Brisgau; and subsequently he accompanied another relation, a lace-merchant, to Rome. Taking these circumstances into consideration, it is not astonishing that Claude, having to earn his livelihood, should have entered the service of Agostino Tassi, a good landscape-painter, especially if, as is very probable, a taste for drawing had already been acquired by Claude when living



with his elder brother. It must not be forgotten that when Claude was young the relations between a master and his pupils were very different from what they are now, for it would not be difficult to find other instances of pupils then making themselves generally useful in the houses of their masters. What is certain is that Claude, before 1619, was acting as an assistant to Tassi when he was painting at Bagnaia for the Cardinal Montalto, and that Claude was paid by the Cardinal and not by Tassi—who says expressly that he was himself only at the head of four painters employed by the Cardinal, and one of whom he speaks of as “Claudio di Lorena.” About 1625 Claude returned to Lorraine, and worked at Nancy either under, or in conjunction with, Claude Dernet, or Dervet: the latter had been in Italy and was in high favour with Henri II. de Lorraine, who ennobled him. See **Callot** and **Dernet**.

Claude went again to Italy in 1627, and on his journey met Charles Errard, who was the first to hold the office of Director of the French Academy at Rome. Sandrart arrived in Rome at about the same time, and for many years the closest intimacy existed between him and Claude. They constantly studied from nature together, and therefore what Sandrart related of Claude deserves to be considered the best source of information regarding his early life. One of the first patrons Claude found in Rome was M. de Béthune, the French Ambassador; but he was also befriended by Cardinal Bentivoglio, who introduced him to Urban VIII. From that time Claude, as he painted very slowly, must have found it difficult to meet the wishes of his numerous friends. Fortunately he kept a record of the pictures he produced in a book of drawings, to many of which he added the name of the person for whom he painted the picture. This book, known as the “*Liber Veritatis*,” is in the possession of the Duke of Devonshire, and in his collection there is also a drawing by Claude, on which are the horizontal and other lines that show how he worked out the perspective in his pictures. It is said that Claude was of opinion that the best of the many pictures he painted was one destined for Montpellier, the subject of which was “*Esther before Ahasuerus*”: this is not, however, included in the modern catalogues of his works.

Claude etched about forty-two plates, the dates on which vary from 1630 to 1663. It is as well to remember that there was another painter, Charles Meslin, also called “*Le Lorrain*,” who etched plates, and was contemporary with Claude Gellée. In some of Claude’s pictures the figures are by F. Lauri, Courtois,

Both, and other contemporary artists. He signed his works in various ways. At the end of that useful and elegant work, "Claude Lorrain la Vie et ses Ouvres," Paris, 1884, by Mrs. Mark Pattison (Lady Dilke), will be found the most complete catalogue of Claude's works which has ever been made.

Pictures by Claude Lorrain always sell now by auction for high prices, but the great rise in their value has occurred since the beginning of the present century. The following list gives the prices paid prior to 1800 for his pictures, many of which must since then have produced far more :

			£	s.	d.
Two pictures, De Verrue's sale	... 1737	...	140	0	0
Two landscapes, La Roque's sale	... 1745	...	95	0	0
Two landscapes, Bragge's sale	... 1750	...	12	16	0
A marine view, Waldegrave's sale	... 1763	...	50	8	0
A landscape, Waldegrave's sale	... 1763	...	231	0	0
A seaport with landscape, Jullienne's sale	... 1767	...	150	0	0
View near Naples, Bowles's sale	... 1770	...	252	0	0
Two landscapes, De la Guiche's sale	1771	...	320	0	0
Two landscapes, De Choiseul's sale	1772	...	270	0	0
Departure of Jacob, Strange's sale	... 1773	...	420	0	0
A landscape, Dickenson's sale	... 1774	...	194	0	0
Seaport, the Arch of Constantine, 30in. by 36in., Dickenson's sale	1774	...	73	10	0
Morning (the companion), Le Brun's sale	... 1774	...	106	0	0
Landscape, Colebrooke sale	... 1774	...	52	10	0
Landscape, Colebrooke sale	... 1774	...	65	0	0
Italian landscape, from Lady Betty Germain's Collection, Colebrooke sale	... 1774	...	131	0	0
Evening, Bladen's sale	... 1775	...	33	12	0
Italian Seaport, Bladen's sale	... 1775	...	42	0	0
Seven pictures, all by Claude, Blondel de Gagny's sale	... 1776	...	2450	0	0
Israelites Worshipping the Golden Calf, Montford's sale	... 1776	...	525	0	0
View of the Temple of Peace, Biondi's sale	... 1776	...	33	12	0
Meeting of Jacob and Esau, 55in. by 62in., figures said to be by Velasquez, Vandergucht's sale	... 1776	...	64	0	0
Landscape, Narcissus and other figures, Bernard's sale	... 1783	...	84	0	0
Landscape, cattle, and figures, Le Chevalier D'Eon's sale	... 1784	...	13	5	0

		£	s.	d.
Tivoli, Story of Tobit and Angel, Le Brun's sale... ..	1785	35	0	0
Landscape, sea in distance, Johnson's sale ... ..	1785	304	0	0
Landscape—Morning, 18½ in. by 21½ in., Antrobus's sale ... ..	1788	33	0	0
Italian Seaport, Vandergucht's sale...	1788	304	10	0
Landscape, Rigby's sale ... ..	1789	278	0	0
Harbour on Coast of Barbary, from De Piles's Collection, European Museum sale ... ..	1791	180	0	0
Landscape, with figures ... ..	1792	97	0	0
Flight into Egypt ... ..	1794	34	13	0
Landscape, S. George and Dragon, Calonne's sale ... ..	1795	178	10	0
Apollo and Marsyas, Calonne's sale...	1795	65	0	0
Landscape, Calonne's sale ... ..	1795	105	0	0
Seaport with ruins, Calonne's sale ...	1795	283	10	0
Landscape, castle on rising ground (supposed to be "The Enchanted Castle," sold in 1848 for £2100), Calonne's sale ... ..	1795	546	0	0
The companion picture, Calonne's sale	1795	525	0	0
View near the Castle of Gondolfi, Reynolds's sale ... ..	1795	152	0	0
Landscape, Angel Appearing to Hagar, Reynolds's sale ... ..	1795	120	15	0
The Worship of the Golden Calf, Vandergucht's sale ... ..	1796	500	0	0
The Landing of Cleopatra, More's sale ... ..	1796	2620	1	0
Landscape in La Campagna, More's sale ... ..	1796	51	9	0
Seaport, 36 in. by 48 in. ... ..	1797	126	0	0
Laban and Daughters, from Halifax's Collection ... ..	1798	220	10	0
Seaport, from Avaux's Collection ...	1798	241	10	0
Sunset on Ruins, Bernard's sale ...	1799	105	0	0

Since 1800 about two hundred pictures by Claude have been sold by public auction in London and Paris. The prices paid for them have varied from £25, for a landscape, "Sunset—Artist Sketching," at Lord Northwick's sale in 1859, to £6090, paid for "The Sacrifice to Apollo," at Sir P. Miles's sale in 1884. The latter is said to have been bought in Paris in 1732, but unfortunately the price then paid for it is not known. The following pictures have sold for £300 and upwards:

			£	s.	d.
Landscape, from Colonna Palace ...	1800	...	346	10	0
The companion, from Colonna Palace	1800	...	357	0	0
View on the Tiber, W. Y. Ottley's sale ... ..	1801	...	388	10	0
Landscape, Ascanius Killing Sylvia's Stag, from Colonna Palace ...	1801	...	464	0	0
A Sea-piece, Dido and Æneas ...	1801	...	840	0	0
Landscape, Flight into Egypt, Pur- ling's sale ... ..	1801	...	383	5	0
Landscape, from Collection of Prince Charles of Lorraine, Sir S. Clarke's sale ... ..	1802	...	504	0	0
Landscape, Civita Castellana in dis- tance, W. Porter's sale ... ..	1803	...	735	0	0
Landscape, Mercury and Battus, from Choiseul Collection, W. Porter's sale ... ..	1803	...	682	10	0
Æneas on the Coast of Africa, Box- ellis's sale... ..	1804	..	1522	0	0
Æneas Led by the Sibyl to the Infernal Regions, Boxellis's sale	1804	...	1050	0	0
Landscape, Civita Castellana, from Choiseul Collection, Heathcote's sale ... ..	1805	...	367	10	0
Landscape, S. Paul Carried into Bondage—Evening, Lord Lans- downe's sale ... ..	1806	...	535	10	0
The Grotto of Neptune, Lafontaine's sale ... ..	1807	...	430	10	0
Seaport, supposed to be Genoa (etched by Claude), Lafontaine's sale ... ..	1807	..	1995	0	0
The companion, Lafontaine's sale ...	1807	...	840	0	0
The Enchanted Castle, Rinaldo and Armida, 66in. by 41½in., Froward's sale ... ..	1807	...	1050	0	0
Salmacis and Aphrodite, from Colonna Collection, Lord Ber- wick's sale ... ..	1825	...	1165	10	0
Landscape—Evening, Three Girls Teaching a Dog to Dance, 15in. by 20in., from De Merle and Smith Collections, twice en- graved, oval, Lord Radstock's sale	1826	...	733	0	0
Landscape, subject from Ovid, from Colonna and Berwick Collections, Zachary's sale ... ..	1828	...	1627	10	0

		£	s.	d.
Landscape, Mount Parnassus, painted for the Constable Colonna (bought from Colonna Collection by Durand, of Paris), Emmerson's sale	1829	...	577	10 0
Rape of Europa, Lord Gwydir's sale	1829	...	2100	0 0
Seaport and figures, from De Brissac Collection ... ..	1829	...	420	0 0
Evening—Attack of Banditti, Lord Mulgrave's sale ... ..	1832	...	367	10 0
Seaport, Mediterranean, 30in. by 38½in., Nieuwenhuys' sale ...	1833	...	409	10 0
Seaport, Triumphal Arch, from Condé Collection, Grey's sale ... ..	1836	...	315	0 0
Landscape, from Colonna Collection, Coesvelt's sale ... ..	1837	...	640	10 0
Seaport—Sunrise, Sir S. H. Clarke's sale ... ..	1840	...	735	0 0
Seaport—Evening, Lady Stuart's sale	1841	...	640	10 0
Æneas Visiting Helenus, Harman's sale ... ..	1844	...	1837	10 0
Flight into Egypt, Penrice's sale ...	1844	...	798	0 0
The Water-mill, Wright's sale ...	1845	...	451	10 0
Italian Landscape, from Hesse, Cassel, Malmaison, Talleyrand, Gray, and Owen Collections, Higginson's sale ... ..	1846	...	1470	0 0
Æneas Visiting Helenus, Higginson's sale ... ..	1846	...	1260	0 0
Herdsmen Tending Goats, 16in. by 21in., Wells's (Redleaf) sale ...	1848	...	315	0 0
Mercury and Argus, 22in. by 26in., Wells's (Redleaf) sale ... ..	1848	...	346	10 0
The Enchanted Castle, 46in. by 60½in., Wells's (Redleaf) sale ...	1848	...	2100	0 0
Landscape, Mules Crossing Bridge, Hope's sale... ..	1849	...	577	10 0
The Israelites Worshipping the Golden Calf, Metcalf's sale ...	1850	...	1102	10 0
View in the Bay of Naples, Lord Ashburton's sale ... ..	1850	...	1123	10 0
View near Rome, Ponte Molle, Lord Ashburton's sale... ..	1850	...	1890	0 0
Port de Mer, King of Holland's sale	1850	..	710	0 0
The "Diamond Claude," Piping Herdsman, two goats, from Swedish Minister's Collection (bought in), Woodburn's sale ...	1854	...	315	0 0

		£	s.	d.
Seaport, boat, three figures under portico, from Baudiville, Robit, and Clarke Collections, Grant's sale ... ..	1854	399	0	0
Landscape, with piping herdsman, 12in. by 14½in., S. Rogers' sale	1856	693	0	0
Italian Seaport, Vessel at anchor (No. 31, Liber Veritatis), Brain's sale	1857	525	0	0
Mount Parnassus—Morning, McIntosh's sale ... ..	1857	450	0	0
Landscape, bridge, two figures, cattle, Lord Northwick's sale ... ..	1858	315	0	0
Æneas Visiting Helenus, 37in. by 50in., Higginson's sale ... ..	1860	892	10	0
Seaport, round tower, fort, temple, four figures in boat, Phillips's sale	1866	504	0	0
Italian Seaport (and engraving), Frederick's sale ... ..	1874	336	0	0
Mount Helicon, 36in. by 54in., from Colonna Collection, Ellis's sale...	1876	315	0	0
Lake, sportsmen, cattle, 23in. by 32½in., Munro's sale ... ..	1878	315	0	0
Baptising the Eunuch, 33in. by 55in., Munro's sale ... ..	1878	840	0	0
Seaport, temple, towers (engraved), Munro's sale ... ..	1878	3150	0	0
Herdsman Tending Goats, 16in. by 21in., Redleaf Collection, Bates's sale ... ..	1881	420	0	0
Mercury and Argus, 23in. by 29in. (etched by Claude), from Redleaf Collection, Bates's sale ... ..	1881	640	10	0
Ariadne and Bacchus, 29in. by 39½in. (engraved), Duke of Hamilton's sale ... ..	1882	840	0	0
Juno, Io, and Argus (Smith's Catalogue), 22in. by 28in., Lord Sudeley's sale ... ..	1882	451	10	0
Landscape, road scene, herdsman, woman on ass, from Farnborough Collection, Long's sale ... ..	1882	425	5	0
The Sacrifice to Apollo, 69in. by 89in., Sir P. Miles's sale ... ..	1884	6090	0	0
The Landing of Æneas, 69in. by 89in., Sir P. Miles's sale ... ..	1884	3990	0	0
The preceding two are known as the "Altieri Claudes."				

		£	s.	d.
Herdsmen and Cattle at a Ford (etched by Claude), Sir P. Miles's sale ... .. 1884	...	2047	0	0
A Seaport—Evening, 23in. by 36in., Sir P. Miles's sale... .. 1884	...	525	0	0
A Seaport, 39in. by 53in., Sir P. Miles's sale... .. 1884	...	525	0	0
The preceding two are on copper.				
Mount Helicon, Graham's sale ... .. 1886	...	409	10	0
Landscape and Sportsman ... .. 1888	...	220	10	0
An Italian landscape, Perkins's sale .. 1890	...	378	0	0
Mount Helicon ... .. 1890	...	299	0	0
Embarkation of S. Paulina, 43in. by 54in., Lord Haldon's sale ... .. 1891	...	913	10	0
Artist sitting on the shore drawing a coast scene, 13in. by 19in., Lyne Stephens' sale ... .. 1895	...	509	5	0

**Clennell (Luke).**—B. Ulgham, near Morpeth, 1781; D. Newcastle-on-Tyne, 1840; S. Bewick; P. history, landscapes, and marine views. This talented artist was the son of a farmer, and assisted in the shop of a grocer, a relative, until he was sixteen. His love of drawing led to his being apprenticed in 1797 to Bewick the engraver, under whom he made rapid progress, both in drawing and in engraving on wood. In 1804 Clennell came to London, and married the sister of Charles Warren, the engraver. He was soon fully employed in wood-engraving, and among his works are the illustrations to Falconer's "Shipwreck" and Rogers's Poems, from Stothard's designs. Clennell, however, abandoned wood-engraving. He drew beautifully in water-colours, and made the designs for Walter Scott's "Border Antiquities." Clennell contributed to the Water-colour and Royal Academy Exhibitions between 1812 and 1816. He competed successfully for the premium of 150 guineas offered by the Directors of the British Institution for the best sketch of the decisive charge by the Life Guards at Waterloo, engraved by Bromley. In 1814 Clennell received a commission from the Earl of Bridgwater, for a large picture representing the dinner given to the Allied Sovereigns at the Guildhall, London. He was proceeding vigorously with his picture, but the anxiety and difficulties of the work were too great for his mind, and he became suddenly insane; and although he partially recovered from time to time, he died imbecile in 1840. His wife, who had suffered much, was

left unprovided for, and shortly afterwards also became insane and died.

Clennell was highly talented as a painter, his works being true and powerful; he also sang well, and wrote poetry. The prices obtained at sales for his works in oil have been :

Baggage Waggon in a Storm,			£	s.	d.
Allnut's sale ... ..	1863	..	79	16	0
Charge of the Guards at Waterloo,					
24in. by 18in., Vaughan's sale ...	1885	...	89	5	0
In water-colours :					
Tilbury Fort, in sepia, Pooley's sale	1875	...	16	16	0
The Logan Stone, Quilter's sale ...	1875	...	18	18	0
A Ferry-boat, Quilter's sale ... ..	1875	...	12	12	0
Ferry-boat, 17½in. by 32in., Pooley's					
sale ... ..	1880	...	67	4	0

**Cleveleys (The).**—There were two painters of marine subjects of this name, who were not relations. John was born in London about 1745, and died in London in 1786. He studied under Paul Sanby, was a draughtsman in the Navy in 1774, and accompanied Capt. Phipps to the Arctic regions and Sir Joseph Banks to Iceland. He painted principally in water-colours, but sometimes in oil. The other was Robert, who, in early life, was a sailor, and was appointed Marine Painter to the Prince of Wales. He also painted in water-colours and in oil, but generally in the latter. His chief works are large pictures representing the great naval victories at the end of the last century. He painted also a few good landscapes. Robert Cleveley was killed by falling over the cliff at Dover in 1809.

The works of both the Cleveleys have much merit. There are drawings by them at South Kensington. Paintings in oil by John Cleveley have been sold as follow :

A Sea View with Dutch Boats,			£	s.	d.
Bridgwater's sale... ..	1802	...	9	9	0
Old London Bridge in 1760, 17in. by					
40in., Bohn's sale ... ..	1885	...	89	5	0

**Clint (George).**—B. London, 1770; D. Kensington, 1854; s. —; P. portraits and dramatic scenes. Clint was the son of a hairdresser who had a shop in Brownlow Street, Holborn. He was successively apprenticed to a fishmonger, in an attorney's office, house-painter, miniature-painter, mezzotint-engraver, and made copies by the dozen of Morland's pictures. His first success was a mezzotint plate of Harlow's picture "The Kemble Family,"



which became so popular that it was re-engraved three times ; it brought him in contact with many players and admirers of the drama, and he commenced painting a series of dramatic scenes and portraits of favourite actors. These caused him to be elected an Associate of the Royal Academy, which position he resigned in 1835.

Clint's pictures are valuable as preserving the portraits of dramatic celebrities. Those of Liston, Mathews, and Kean are very like. His mezzotints are, as works of art, superior to his paintings, which are rather weak as regards colouring. The following are some of Clint's best pictures :

Tayleure, Mrs. Davenport, and Clara Fisher, in "The Spoilt Child" (painted for Lord Liverpool).

Fawcett and Charles Kemble as Captain Copp and Charles II. (painted for Mathews).

Mathews, Liston, and Blanchard, in "Love, Law, and Physic."

Mathews as the Lying Valet.

Bartley as Sir John Falstaff.

Oxberry as Master Peter.

Harley as Popolino in "The Sleeping-draught."

Liston and Farren in "Charles XII."

(The preceding six painted for Lord Essex.)

Miss Foote as Maria Darlington (painted for Colonel Berkeley).

Young as Hamlet.

Kean as Richard III.

Macready as Macbeth.

Liston, Madame Vestris, Miss Glover, and Williams, in "Paul Pry," 1831—in South Kensington Museum.

Charles Young as Hamlet, and Miss Glover as Ophelia, 1831—in South Kensington Museum.

**Clouets** or **Cloets** (**The**), known also as Jehannet and Janet.—There were at least four painters of this family.

**Clouet** or **Cloet** (**François**), the younger, called Janet, a diminutive of the name Jehannet, by which his father was known.—**B.** Tours, probably 1510 ; **D.** probably at Tours, 1572 or 1580 ; **S.** his father ; **P.** portraits and history. This artist was the son of Jean Clouet, known as Jehannet. He was painter to François I., Henri II., François II., Charles IX., and Henri III. When François I. died, Janet was the artist who took the wax cast from his face for the effigy which represented the body at the funeral, and he did the same when Henri II. died. Janet painted

not only the sovereigns of France of his time, but many persons connected with their court, as Elizabeth of Austria, wife of Charles IX., and Mary Queen of Scots.

The works of all the Clouets show the Flemish style. Those which are harder in outline, and more simple and old, are probably by the younger Jean or his brother François, but the majority are by the younger François (Janet). They are generally small whole-lengths, and in them the old Flemish style is modified by French and Italian art. No doubt also many portraits of the sixteenth century attributed to Janet are not by him. In his the grounds are often of a light bluish-green, or a green curtain is introduced. They have not the strength and character of Holbein's, and the accessories are very much worked up.

The following are thought to be certainly by Janet: Portraits of Charles XI. and Elizabeth d'Autrich, in the Louvre; a portrait of François II. when the Dauphin, at Antwerp; and some in England. At Castle Howard, besides those of Catherine de' Medici and her children, and of Mary Queen of Scots, there is a large collection of portraits in black-and-white chalk, and others are in the British Museum. There were also many small portraits in the Bernal Collection, of which the finest were sold as follow:

Isabelle, Queen of Charles IX., 14in.		£	s.	d.
by 10in. ... ..	1855	154	0	0
Eleanor of Portugal, 15½in. by 12in....	1855	225	15	0
Henri II., on white horse ... ..	1855	163	15	0
Henri III., on brown horse ... ..	1855	215	0	0
Diane de Poitiers, signed "Fr. Janetti Opus," Sir R. Frederick's sale ... ..	1874	131	0	0

In France portraits by Janet have been sold as follow:

Portrait of Eleanor of Austria, sister of Charles V., Bruge-Dumesnil's sale... ..	1851	18	0	0
Portrait of a Woman, Pourtales' sale	1865	162	0	0
Portrait of Charles IX., Hedouin's sale	1866	80	0	0
Portrait of Jacqueline Comtesse de Montbel et d'Entremonts (on wood), 24 by 20 centimetres, Marsille's sale ... ..	1876	160	0	0
Charles IX., Magniac's sale ... ..	1892	294	0	0
Portrait of a Gentleman, Magniac's sale ... ..	1892	451	0	0

**Clouet** or **Cloet (Jean)**.—B. Brussels, 1420 ; D. — ; S. — ; P. portraits. This Jean is the first of the family of whom anything is known. He was in the service of the Duke of Burgundy, for whom he worked in 1475. An artist of the same name is mentioned in the accounts of the City of Brussels from 1498 to 1499.

**Clouet** or **Cloet (Jean)**, called Jehannet le Jeune, son of Jean le Vieux.—B. probably at Brussels, about 1485 ; D. probably at Paris, 1541 ; S. his father ; P. portraits. He was painter to Francis I. of France, and a document in the *Tresor des Chartes* shows that he came from abroad, and married Jeanne Boucault at Tours, where his son François was born. Jehannet, nevertheless, lived in Paris, and probably died there. He had, however, not been naturalised in France, and therefore on his death his goods would have become the property of the Crown, had not Francis I. granted letters of naturalisation to his son François in 1541. There is not any portrait in existence which can with certainty be proved to be the work of Jehannet, although he was fully occupied in painting portraits during his lifetime. He had also a brother François, who was painter to Margarete and Henri de Navarre.

The following are recent auction prices paid for Jehannet's pictures :

			£	s.	d.
François I., Magniac's sale	...	1892	...	913	0 0
Henri II., Magniac's sale	...	1892	...	913	0 0

**Clovio (Giulio)**.—B. Grizane, in Croatia, 1498 ; D. Rome, 1578 ; S. — ; P. history in miniatures. The real name of this very celebrated miniaturist was Juraj (George) Glovicic, or Glovichsich. The name of "Crovata" or "Grovata" simply meant a native of Croatia. He signed his works "Crovatinus," "Crovata," "Illiricus," "di Crovazia," or "da Crovazia." Probably his family came from Macedonia, as he has been called "Il Macedone," or "Macedo." As there were in almost every monastery in the southern Slav countries monks who were scribes and illuminators, it is very possible that Clovio, who remained in his native country until he was eighteen, had studied painting in one of them, perhaps at Fiume or Novi Bazar, before he went to Italy. Clovio was eighteen in 1516, and Vasari's statement that he entered the service of Marino Cardinal Grimani, who was a Venetian, is probably correct, as also that Clovio became intimate, at Rome, with Giulio Romano (who was the same age as himself), and profited by his advice. We next find

Clovio, in 1524, in the service of Louis II., King of Hungary, who perished, in 1526, at the battle of Mohacz. This event doubtless caused Clovio to return in that year to Rome, where he entered the service of Cardinal Laurenzio Campeggio. Clovio's residence in Rome enabled him to continue his study of the works of Michael Angelo and those of Raphael. When the sack of Rome by the Germans occurred in 1527, he was taken prisoner, and escaped with difficulty from their hands. On reaching Mantua, where he met Giulio Romano, he entered the Monastery of S. Rufino, and on becoming a monk took the name of "Giulio," by which he was afterwards known.

Clovio remained three years in the monastery, and it was when going from one monastery of the order to another that he met with an accident which detained him at the Monastery of Candiana, near Padua. There he was neglected or ill-treated by the monks until rescued by his old patron Cardinal Grimani, who obtained from the Pope permission that Clovio should be relieved from his vows. While with the Cardinal at Perugia, Clovio executed some of his finest works, among others the "Commentary on the Epistle of S. Paul," now in the Soane Museum, which the Duke of Buckingham bought of one of the Grimani family for 1000 guineas. Clovio subsequently returned to Rome, and worked for Pope Paul III., Cardinal Farnese, at Florence for Cosmo I., and for Philip II. of Spain, for whom he is said to have painted "The Victories of Charles V.," now in the British Museum. Modern critics have expressed doubts as to this last being by Clovio, but they appear to forget that their opinion necessitates the admission that there were other men as able as Clovio and his contemporaries. He worked also for John III. of Portugal, and many princes and nobles. Clovio lived in Rome towards the end of his life in the palace of Cardinal Farnese, in which he died in his eightieth year. As he retained his power of working to the last, this long life accounts for his works being so numerous. They are, however, so valuable that they have nearly all passed into public collections, and very few remain in private hands.

Owing to the very large number of works by or attributed to Clovio, it is necessary to mention those which are admitted on all hands to be by him.

The Papal Lectionary, executed for Cardinal Farnese, and presented by him to his uncle, Paul III., called "The Townely Clovio," sold by Messrs. Sotheby in 1883 for £2050, now the property of an American amateur.

The Commentary on S. Paul's Epistle, in the Soane Museum ;  
a small Book of Offices, in the British Museum ; a  
Missal, dated 1537, in the Holford Collection—London.

The Poems of Eurialo D'Ascoli—Imperial Library, Vienna.

The Second Volume of Dante—Vatican Library, Rome.

The Missal of 1546, executed for Cardinal Farnese.

The Breviary of Cardinal Farnese, formerly in the Royal  
Library at Naples, but now said to be missing. It is  
signed "Julius Clovius Macedo."

**Cocq.**—*See* **Coques.**

**Coeberger** or **Coeberghen.**—*See* **Koeberger.**

**Coedyk.**—*See* **Koedyck.**

**Coello (Alonso).**—*See* **Sanchez Coello.**

**Coello (Claudio)**—B. Madrid, between 1630 and 1640 ; D. Madrid, 1693 ; s. Ricci ; P. history and portraits. Claudio Coello was the son of a Portuguese sculptor in bronze. He was the last of the great painters of the Spanish school, which declined rapidly after his rival, Luca Giordano, arrived in Spain. He thoroughly studied the works of Titian and Van Dyck, and worked very carefully. The frescoes which he painted in conjunction with his friend Donoso are inferior to his pictures in oil. They distinguished themselves, however, by the elaborate arches and other decorative works erected on the occasion of the public entry of Queen Maria Louisa into Madrid. After holding several other appointments, Coello succeeded the younger Herrera (in 1686) as Painter-in-Ordinary to King Charles II., received the key of Chamberlain, with the usual allowance, and was deputy Aposentador.

Coello's pictures in oil have much of Alonso Cano's grace, and something of the rich colouring of Murillo and the strength of Velasquez's works. The principal one is the altar-piece in the sacristy of S. Lorenzo, in the Escorial, representing "The Adoration of the Miraculous Host," an immense composition on which he worked for seven years. It was the opinion of Cean Bermudez that had Claudio Coello lived at a time more favourable to art than his, he would have been one of the greatest painters that Spain produced.

Pictures by Claudio Coello have been sold as follow :

Three boys, a girl, and a lamb, Law's		£	s.	d.
sale ... ..	1782	...	11	0 0
S. Pedro de Alcantara, Lebrun's sale	1810	...	300	0 0
Virgin and Child, S. Joseph and S.				
Elizabeth, Penrice's sale ... ..	1844	...	215	0 0

		£	s.	d.
Jesus and S. Peter, Salamanca sale...	1875	...	24	0 0
Donna Maria, Magniac's sale	...	1892	...	572 0 0

**Coignet (Léon).**—B. Paris, 1794; D. Paris, 1880; s. Guérin; p. history, genre, and portraits. A painter of the modern French school, who produced highly dramatic works. He resided for some years in Rome, was professor of drawing at the Lyceum and the École Polytechnique, and was elected a member of the Académie des Beaux Arts in 1849. There are several large military pictures by him at Versailles, but his best work is "Tintoretto Painting his Dead Daughter," which striking picture Coignet painted in 1845; it is now in the museum at Bordeaux. Coignet was remarkable as a teacher and for the number of able painters who learned their art in his school.

**Cole (George).**—B. 1810; D. 1883; self-taught; p. animals, landscapes, etc. This painter had a natural talent for art. While painting show-canvases for Mr. Woombwell, "A Tiger-hunt in the Jungle with Elephants," 20ft. square, made him known as an animal-painter. He was then living at Portsmouth and became much employed by influential persons to produce hunting scenes. George exhibited his works for the first time in London in 1838, and between that year and 1880 showed sixteen at the Royal Academy, thirty-five at the British Institution, and 209 in Suffolk Street. In 1850 he was elected a member of the Society of British Artists.

Since 1867 pictures in oils by George Cole have been sold by auction in London at prices ranging from £105 for "Milking-time," at his executors' sale in 1884, to £383 5s., paid at a sale in 1874 for "Fern-gatherers."

**Cole (George Vicat).**—B. Portsmouth, 1833; D. London, 6th April, 1893; s. his father; p. landscapes, etc. Vicat Cole was the son of George Cole, and exhibited at Suffolk Street for the first time in 1852. From that date to 1880 the landscapes shown by Vicat amounted to fifty-three at the Royal Academy, forty-eight in Suffolk Street, and ten at the British Institution. In 1860 Vicat Cole received the medal from the Society of Arts for "A Surrey Cornfield." In 1870 he was elected an associate of the Royal Academy, and in 1880 a full member. Later he produced "The Pool of London," a picture which was a great success, was purchased out of the Chantrey Fund, and is now at South Kensington. Many of his pictures have been engraved or etched. Most of them represent Surrey cornfields or scenes on the upper Thames.

The following pictures by Vicat Cole have produced over £200 :

		£	s.	d.
Sunset—Pause in a Storm, Dobrée's sale ... ..	1873	787	10	0
Sunlight in the Woods, 30in. by 48in., Cottrill's sale ... ..	1873	451	10	0
Showery Weather, 38in. by 60in., Dixon's sale ... ..	1873	700	0	0
Autumn Solitude, 40in. by 60in., Dixon's sale ... ..	1873	393	0	0
On the Arun, 19½in. by 29½in., Timmins's sale ... ..	1873	204	15	0
April Skies, 48in. by 72in. (bought in), Holmes' sale ... ..	1873	651	0	0
Arundel (bought in), Chigwell's sale	1878	882	0	0
Summer Noon, 57in. by 35in., Brooks's sale ... ..	1879	441	0	0
Noon (large size), Drew's sale ... ..	1880	682	10	0
River at Arundel, 24in. by 38in., Lovatt's sale ... ..	1881	525	0	0
A Surrey Pastoral, Slee's sale ... ..	1881	241	10	0
Harvesting—Showery, Marshall's sale	1881	393	15	0
On the Arun, Marshall's sale ... ..	1881	336	0	0
Autumn, 1872 (bought in), Elkington's sale ... ..	1881	220	10	0
Passing Showers ... ..	1882	299	5	0
Autumn Solitude, 38in. by 60in., Taylor's sale ... ..	1883	735	0	0
Welsh Valley, 40in. by 60in., Lee's sale ... ..	1883	341	0	0
On the Arun, Murrieta's sale ... ..	1883	231	0	0
On the Arun, Murrieta's sale ... ..	1883	451	10	0
Harvesting, Murrieta's sale... ..	1883	609	0	0
Evening Shadows, Agnew's sale ... ..	1884	267	15	0
A Harvest Field, Grieg's sale ... ..	1884	294	0	0
On the Arun, 23½in. by 35½in., Lovatt's sale ... ..	1885	435	15	0
Summer Rain, Teasdale's sale ... ..	1886	892	10	0
Landscape, Webster's sale ... ..	1889	257	0	0
Sunmons to Surrender, Cole's sale	1893	441	0	0
Oxford ... ..	1894	556	0	0
On the Arun, Medwin's sale... ..	1894	294	0	0

**Cole (Thomas).**—B. Bolton-le-Moors, in Lancashire, 1801; D. Catskill, United States, 1848; self-taught; p. landscapes. His father emigrated to the United States and established a paper-hanging manufactory at Steubenville, in Ohio. Thomas Cole was

then about eighteen years of age, and, his wish to become a painter increasing daily, he suddenly left his home, and with difficulty reached Philadelphia and New York, where he started painting landscapes in a garret. His talents soon recommended him to Trumbull and older artists, and he met with some wealthy patrons, from whom he received substantial assistance. They enabled him to visit Italy and England, and, finally settling down in the United States, he was for long the best landscape-painter in America. His works are seldom seen in England; but he exhibited in 1830 and 1831, three landscapes at the Royal Academy, five at the British Institution, and one in Suffolk Street. Probably all were views in the United States.

**Colle (Raphael dal)**, called Raffaellino, or Raffaello di Michelangelo dal Colle.—B. Colle, a farm three miles from Borgo; d. 17th November, 1566, buried at Borgo; s. Raphael Santi; p. history. After the death of Raphael, who employed Dal Colle in the decorations of the Loggie (where he painted a portion of the History of Moses), he worked under Giulio Romano at Mantua; also with Bronzino on the designs for tapestry at Florence, and with Vasari in the decorations for the wedding of the Duca Alessandro. The works he executed on his own account are little inferior to those of the great masters to whom he acted as assistant. The principal are an "Annunciation," at Città di Castello; an "Entombment," in "the Servi"; and "The Virgin with S. Sebastian and S. Roche," in the Church of S. Francesco at Cagli. There are also pictures by him in the Chapel of the Olivet Monks at Gubbio.

**Collet (John)**.—B. London, 1725; d. Chelsea, 1780; s. George Lambert; p. humorous subjects and portraits. He imitated Hogarth, not only in humorous subjects, but also in painting portraits in what were then termed "conversation pieces." Many of his works were engraved by Goldar, and he etched some of his own designs. There are two water-colour drawings by Collet at South Kensington.

**Collins**.—There have been about a dozen artists of this name, of whom the chief were:

**Collins (Richard)**.—B. in Hampshire, 1755; d. London, 1831; s. Jeremias Meyer; p. portraits in miniature and in enamel. This artist practised at Bath and Dublin, and in 1777 exhibited at the Royal Academy, where his works became some



of the most attractive in the exhibitions. In 1787 he was appointed miniature-painter to George III., and executed some fine portraits of the King and members of the Royal Family. As a painter in miniature he divided with Shelley and Cosway the fashionable patronage of his time. He retired from his profession about 1813, as he was in easy circumstances.

**Collins (William).**—B. London, 1788; D. London, 1847; s. George Morland; p. rustic and coast scenes, landscapes, history, and portraits. This charming painter was the son of an Irishman who settled in London, was a writer, journalist, and picture dealer, and lived in Great Titchfield Street. He was acquainted with George Morland, whose "life" he subsequently wrote. William early showed an inclination to become a painter, had the advantage of learning what he could from seeing Morland paint, and, what may very well have been of more use, of sketching from nature and copying pictures in company with his friend, John Linnell, who, although younger in years, had already made considerable progress as a landscape-painter. The works of William Collins are, however, so original that we may almost say he was self-taught. He nevertheless became a student at the Royal Academy in 1807, and by 1809 his pictures, both at the Royal Academy and at the British Institution, began to attract attention. In 1812 he had the misfortune to lose his father, which rendered his mother and the family dependent upon his exertions. In 1813 he exhibited "The Sale of the Pet Lamb," a picture which added much to his reputation. Yet it was in 1815, at Cromer, in Norfolk, and while living at Hastings in 1816, that Collins made the studies which were the foundation of pictures such as "Fishermen Coming Ashore before Sunrise" and "Sunrise," that were admired even more than his groups of cottage children, and ultimately helped him to overcome the difficulties by which he was surrounded for many years after the death of his father. There were several good judges of art, such as Sir Thomas Heathcote, Sir Robert Peel, and others, who bought the early works of Collins; still, it was the purchase in 1818, by the Prince Regent, of his "Scene on the Coast of Norfolk" that led to his receiving many commissions, and from that time Collins rose rapidly into fame and comparative affluence. Wilkie had long been his intimate friend, and in 1818 Collins accompanied Leslie and Washington Allston to Paris. He had been elected an Associate of the Royal Academy in 1814, and in 1820 became a full member.

In 1822 Collins married, at Edinburgh, Miss Geddes, the sister of Mrs. Carpenter, the portrait-painter. Of their two children, the younger, Charles Allston, began life as a painter, but soon devoted his time to literature; the other was the well-known author, Wilkie Collins. Besides going to Paris in 1818, Collins visited Holland and Belgium in 1828, Italy in 1836, Germany in 1840, and the Shetland Isles in 1842. During his stay in Italy, when at Sorrento, he had a rheumatic attack, which produced disease of the heart, and, although he lived eleven years after, his health was never good.

The few pictures of sacred subjects Collins painted are by no means his best works, but the prices we give below prove how well his rustic, and especially his coast scenes with figures and animals, have maintained his reputation as a very able artist. He also painted in water-colours, and etched a few of his own drawings. Pictures by Collins should never be hung near those that are strong in colour, for they make his appear weak, which they are not in reality.

In a list of nearly one hundred and fifty pictures in oil by William Collins, the prices paid at public auctions run from £13 13s. for "A Brook, Hendon," sold in 1847 at the sale of his effects after his death, to £3780, paid at Gillott's sale in 1872 for "Cromer Sands," 40in. by 47in. Space will only permit of giving some other high prices paid for some of his best works in oil.

			£	s.	d.	
A view in Westmorland, Woman						
Washing, De Tabley's sale	1827	...	189	0	0	
Seashore—Sunrise, De Tabley's sale...	1827	...	210	0	0	
Happy as a King, Knott's sale	...	1845	...	214	0	0
The Peacemaker, Knott's sale	...	1845	...	273	0	0
Sunday Morning, Knott's sale	...	1845	...	294	0	0
Boulogne, T. Baring's sale	...	1848	...	241	0	0
Taking Seafowls' Eggs, T. Baring's sale ... ..	...	1848	...	257	0	0
Sunday Morning (see above), Bacon's sale ... ..	...	1850	...	430	10	0
Rustic Hospitality, Walker's sale	...	1851	...	294	0	0
Coast scene, Boys Lifting Fish in Baskets, 34in. by 26in., dated 1823, Wells's sale...	...	1852	...	210	0	0
The Dead Robin, Higgins's sale	...	1853	...	315	0	0
The Cherry-seller, Higgins's sale	...	1853	...	472	0	0
Doubtful Weather, Higgins's sale	...	1853	...	661	10	0
Coast scene, Boys Lifting Fish (see above), Hammond's sale ... ..	...	1854	...	336	0	0

	£	s.	d.
The Skittle-players, 34in. by 43½in. (this picture cost Mr. George Young £420 about 1844), Young's sale ... .. 1856 ... 1207 0 0			
Coast scene, Evening, Fisher Boy and Dog, McIntosh's sale ... .. 1857 ... 456 15 0			
Stirling Castle, Burnett's sale ... .. 1860 ... 453 0 0			
Selling Fish, 33½in. by 46½in., etched by Collins (cost Bicknell 400 guineas), Bicknell's sale ... .. 1863 ... 1228 10 0			
Early Morning, Sussex Coast, 34½in. by 47½in., Bicknell's sale ... .. 1863 ... 1018 0 0			
Children Feeding Rabbits (portraits of Mr. Rice's children), Rice's sale ... .. 1863 ... 525 0 0			
Boulogne Fisherwomen on Sands, dated 1830, Tunno's sale... .. 1863 ... 387 10 0			
The Card-players, 16in. by 22in., Knowles's sale ... .. 1865 ... 210 0 0			
The Nutting Party, painted for Rev. R. A. Thorpe, Dickson's sale ... .. 1870 ... 945 0 0			
The Reluctant Departure, exhibited 1815, Bullock's sale ... .. 1870 ... 1470 0 0			
Sale of the Pet Lamb, painted 1813, Reed's sale ... .. 1872 ... 204 15 0			
Stirling Castle (see above), Cope's sale ... .. 1872 ... 882 0 0			
Barmouth Sands, 22in. by 42½in., Gillott's sale ... .. 1872 ... 1785 0 0			
Cromer Sands, 40in. by 47in., Gillott's sale ... .. 1872 ... 3780 0 0			
Cromer Sands, Sketch, 5in. by 10½in., Gillott's sale ... .. 1872 ... 315 5 0			
Landscape, Benzon's sale ... .. 1874 ... 829 10 0			
The Venturesome Robin, 27in. by 36in., Farnworth's sale ... .. 1874 ... 840 0 0			
Stirling from the Teith, 28in. by 36in., Heugh's sale ... .. 1874 ... 1102 10 0			
Skittle-players (see above), Mendel's sale ... .. 1875 ... 2415 0 0			
Girl on Grey Pony, in landscape, Chichester Cathedral, painted in 1821 for Mrs. Currie... .. 1876 ... 593 5 0			
Dartmouth, Devon, 36in. by 48in., Maddy's sale ... .. 1879 ... 1575 0 0			
Borrowdale, Children, 34in. by 44in., Sharp's sale ... .. 1881 ... 2625 0 0			
Prawn-fishing, Rendall's sale... .. 1884 ... 420 0 0			
Selling Fish (see above), Skipper's sale ... .. 1884 ... 892 10 0			

		£	s.	d.
Blackberry-gatherers, 20in. by 24in., exhibited 1817, Watts's sale ...	1885 ...	315	0	0
The Morning Bath, 27in. by 36in., McConnell's sale... ..	1886 ...	892	10	0
Harvest Showers ... ..	1887 ...	409	10	0
The Skittle-players, Bolckow's sale...	1888 ...	1585	10	0
Barmouth Sands, Walker's sale ...	1888 ...	1050	0	0
Rustic Hospitality, Lee's sale ...	1888 ...	997	10	0
Fishermen Coming Ashore before Sunrise ... ..	1889 ...	525	0	0
Shrimp-boys at Cromer, dated 1816 ...	1890 ...	1260	0	0
The Capstan at Work, dated 1820 ...	1890 ...	840	0	0
The Kitten Deceived, dated 1817 ...	1890 ...	682	0	0
Children Playing with Puppies, dated 1812 ... ..	1890 ...	241	0	0
Hop-pickers, dated 1835, Wells's sale	1890 ...	357	0	0
Scene at Aberystwith(with portraits), dated 1842 ... ..	1891 ...	430	0	0
Minnow-catchers, Bolckow's sale ...	1891 ...	1575	0	0
Cromer Sands, Cheylesmore's sale ...	1892 ...	2205	0	0
Cromer Sands, dated 1835, Bell's sale	1893 ...	430	0	0
Samphire-gatherers, dated 1845, Brocklebank's sale ... ..	1893 ...	535	0	0
Bird's Nest, Field's sale ... ..	1893 ...	231	0	0
Fish-auction, Essex's sale ... ..	1893 ...	787	0	0
Disposal of a Favourite Lamb, Mont- rose's sale ... ..	1894 ...	420	0	0
Cromer Sands, Gibbon's sale ... ..	1894 ...	241	0	0
Returning from Haunts of the Sea- fowl, Gibbon's sale ... ..	1894 ...	325	0	0

For water-colours by William Collins the highest prices realised have been :

		£	s.	d.
Buying Fish, Fordham's sale... ..	1860 ...	138	12	0
Coast scene, Fishermen and Children, Brown's sale ... ..	1860 ...	258	6	0
Fisherman and Pericles, Tyrrell's sale	1874 ...	197	8	0
Coast scene, Children, Dunmore's sale	1874 ...	199	10	0
Fisherman's Bay, Isle of Wight, 20in. by 26in., Levy's sale ... ..	1876 ...	367	10	0
Fisherman's Bay, Isle of Wight ...	1885 ...	110	0	0

**Comitibus (De).**—See **Conti.**

**Conegliano (Cima).**—See **Cima.**

**Coninck.**—See **Koninck.**

**Constable (John).**—B. East Bergholt, Suffolk, 1776; D. London, 1837; s. Royal Academy; p. landscapes and portraits.

The family of Constable came from Yorkshire. His father, Golding Constable, inherited considerable property, including the water-mill at Flatford; he purchased also a water-mill at Dedham, and two windmills near East Bergholt. At the last-named place he built a house, to which he removed in 1774. He married Miss Ann Watts, and they had three sons and three daughters. John, the second son, was born 11th June, 1776. Although he was baptised the same day, as he was not expected to live, yet he grew up to be a man of great personal strength, and was known as "the handsome miller." He was at three schools, the last being that of Dr. Grinswood, near Dedham, and acquired some knowledge of Latin and French, but at the age of sixteen or seventeen had become devotedly fond of painting. He had an opportunity of indulging this taste, for John Dunthorne, a plumber and glazier, who lived in a cottage close to the gate of Golding Constable's house, employed his leisure time in painting landscapes from nature, and many of Constable's early attempts were made in the open air. His father was anxious that John should study and become a clergyman, but finding him averse to studying desired to make a miller of him.

Nothing could, however, destroy Constable's desire to become an artist, and his mother procured for him an introduction to Sir George Beaumont, who frequently visited his mother, Lady Beaumont, at her residence at Dedham. Sir George was pleased with some sketches Constable had made, showed him his picture of "Hagar," by Claude Lorrain, which he often carried with him, and allowed him to study about thirty drawings by Girtin, which he possessed. Upon the works of these two painters and nature Constable founded his art. In 1795 he came to London, bearing a letter to Farrington, the painter, who predicted Constable's future distinction as a painter in an original style. Constable returned to Bergholt in the following year, and at first devoted his time to anatomy, painting figures, and etching. To please his father he, however, worked in his father's counting-house, and it was not until 1799 that he returned to London and was admitted a student at the Royal Academy. He copied also pictures by Ruisdael, and received advice from Farrington and Reinagle; but it is evident from his letters that even then he trusted more to what he could teach himself by painting from nature than to imitating the works of others.

In 1800 Constable visited various parts of the country, including Derbyshire, but when in London he attended Brookes's

Anatomical Theatre, and even made there coloured drawings of a large size. It was in 1802 that he exhibited his first picture, a landscape, at the Royal Academy. He received much encouragement at this period from West, who was then President. There is a passage in one of Constable's letters, written by him in 1802, which explains better than anything else the means by which he became the great painter he was. He says: "For the last two years I have been running after pictures and seeking the truth at secondhand. I have not endeavoured to represent nature with the same elevation of mind with which I set out, but have rather tried to make my performances look like the work of other men. I shall return to Bergholt, where I shall endeavour to get a pure and unaffected manner of representing the scenes that may employ me. *There is room enough for a natural painter.* The great vice of the present day is *bravura*, an attempt to do something beyond the truth." In 1803 he was on board "The Coutts," East Indiaman (commanded by Capt. Torm, a friend of his father), for a month off Deal and Dover. He visited the Fleet in the Downs, and made no less than one hundred and thirty sketches, among which were three of the "Victory," from different positions. Owing probably to the bad weather, he went ashore at Deal, and left the drawings behind him; but was fortunate enough to recover them. In 1806 he exhibited a drawing of "His Majesty's Ship 'Victory,' in the Battle of Trafalgar," between two French ships of the line. In the same year he was in Westmorland and Cumberland, and was employed by the Earl of Dysart to make copies of pictures, chiefly by Sir Joshua Reynolds. He painted the altar-piece, "Christ Blessing the Bread and Wine," for Neyland Church, in 1810. About this time he was on intimate terms with John Jackson and Wilkie, and sat to the latter for the head of the physician in his picture "The Sick Lady."

Since 1800 Constable had been acquainted with Miss Maria Bicknell, the daughter of Charles Bicknell, Solicitor to the Admiralty, and after many difficulties they were married at S. Martin's Church, on the 2nd October, 1816. During this time, although he continued to paint portraits for profit, Constable, in pursuing his favourite style of art, was advancing to the first rank as a landscape-painter, yet many of his works remained unsold, and he had even advertised: "Mr. Constable's Gallery of Landscapes, by his own hand, is to be seen *gratis* daily, by application at his residence." He himself explained the reasons

when writing: "My art flatters nobody by imitation, it courts nobody by smoothness, tickles nobody by petiteness, it is without fol-de-lal or fiddle-dè-dee; how can I then hope to be popular?"

But fame at last came from a quarter whence it was little to be expected. A French speculator bought three of his pictures at the Royal Academy—"The Haycart," "A View near London," and "The Lock on the Stour"—and sent them to the Paris Salon in 1824. The power shown in them caused them to be much admired, and the King of France awarded Constable a gold medal. Constable did not, however, live long to enjoy his success, for he died suddenly in Charlotte Street, Fitzroy Square, London, on the 1st April, 1837.

The peculiar merit and novelty in Constable's works cannot be expressed better than in the words used by Redgrave: "Landscape-painters had hitherto usually painted with the sun at their backs, to the right or to the left, out of the picture," and "many had painted the sun *in* the picture gradually sinking in the low horizon. But Constable chose the time when the sun was high in the heavens, far above, out of his canvas, but still in front of him, and painted almost always under the sun, and much that is peculiar in his art arose from this cause."

In a list of over a hundred pictures in oil by Constable, the prices range from £7 7s. for "A Hayfield," in Allnutt's sale, 1863, to £6510, for "The White Horse," in Hemming's sale, 1894. The following are a few of the high prices paid for some of his works:

		£	s.	d.
Landscape, Salisbury Cathedral, Waggon and Horses, Taunton's sale	1846	...	441	0 0
Dedham from Towing-path, the companion (both bought in, see below), Taunton's sale	...	...	357	0 0
Waggon Passing through River, Higginson's sale	...	...	378	0 0
The Embarkation of George IV. to Open Waterloo Bridge (see below), Baring's sale	...	...	33	12 0
Landscape, Salisbury Cathedral (see above), Taunton's sale	...	...	430	0 0
Dedham (see above), Taunton's sale	...	...	157	0 0
The Jumping Horse, Birch's sale	...	...	393	15 0
Lock on the Stour, Dedham (see below, 1861), Oddie's sale	...	...	204	15 0

		£	s.	d.
"The White Horse" ... ..	1855	630	0	0
The Opening of Waterloo Bridge in 1817 (see above), Wallis's sale ... ..	1861	462	0	0
The Lock, Gambart's sale ... ..	1861	231	0	0
The Glebe Farm (bought in), Con- stable's sale ... ..	1863	819	0	0
The Mill-stream, 33in. by 38in. ...	1865	693	0	0
The Hay-wain, 50in. by 73in., dated 1831, Young's sale... ..	1866	1365	0	0
Lady with Geranium, Constable's sale ... ..	1869	279	6	0
Weymouth Bay (see below), Bullock's sale... ..	1870	535	10	0
Hampstead Heath, Bullock's sale ...	1870	588	0	0
Heath scene, cart, cattle, and don- key, 23in. by 30in. (see below), Bullock's sale ... ..	1870	787	10	0
On the Stour, Kent, Burnett's sale ...	1872	477	15	0
London from Hampstead, 8½in. by 11½in., Gillott's sale ... ..	1872	405	10	0
On the Stour, 24in. by 45in., Gillott's sale ... ..	1872	650	0	0
Weymouth Bay, 34in. by 44in. (see above) (now in the Louvre), Gillott's sale ... ..	1872	735	0	0
Heath scene, cart, cattle, and donkey (see above), Hargreave's sale ...	1873	1050	0	0
Hampstead (Bullock's picture), Wood's sale ... ..	1874	934	10	0
River scene, Suffolk, 28in. by 36in., Mendel's sale ... ..	1875	630	0	0
Stratford S. Mary's, Suffolk, 12in. by 19½in., Johnstone's sale... ..	1875	325	10	0
Stoke-by-Wayland, Suffolk, 48in. by 56in., Nield's sale ... ..	1879	777	0	0
The Thames, Westminster, Nield's sale ... ..	1879	430	10	0
Hampstead Heath, Sharp's sale ...	1881	577	10	0
Helmingham Park, Scovell's sale ...	1883	945	0	0
View on the Stour, 36in. by 54in. (study), Dunlop's sale ... ..	1883	1249	0	0
The Lock, Vaughan's sale ... ..	1885	367	10	0
A Dell in Helmingham Park, 44in. by 51in., McConnell's sale ...	1886	2400	0	0
Hampstead Heath, dated 1830, Con- stable's sale ... ..	1887	1050	0	0



		£	s.	d.
The Mill-stream, Lott's Cottage, Fish's sale ... ..	1888	325	10	0
The Lock, Andrews's sale ... ..	1888	252	0	0
Carrying Hay ... ..	1890	222	0	0
Landscape with Windmill, Santurce's sale ... ..	1891	210	0	0
Dedham Vale, Constable's sale ... ..	1891	514	0	0
Brighton... ..	1892	309	0	0
Hampstead Heath ... ..	1892	472	0	0
Hampstead Heath, dated 1830, Baring's sale ... ..	1893	2677	0	0
"The White Horse," Hemming's sale ... ..	1894	6510	0	0
Dell, Helmingham Park, Graham's sale ... ..	1894	241	0	0
Yarmouth Jetty, dated 1820, Gibbon's sale ... ..	1894	514	0	0

Two in water-colours, "Cottage and Mill-sluice" and "Rustic Cottage and Pond," were sold at Hibbert's sale, in 1860, for £111 6s. and £58 10s. respectively.

**Conte (Jacopo di Francesco del)**, whose surname was Calvi.—B. Florence, 1500; D. Rome, about 1588; s. Andrea del Sarto; P. history and portraits. This artist was not the same person as Jacopo, called Jacone and Jacapone, another scholar of Del Sarto, whose manner he imitated very closely. Del Conte went early to Rome, where he painted some sacred subjects for churches, but is best known by the excellence and number of his portraits, he having painted those of more distinguished persons than any artist of his time, among them the Popes from Paul III. to Clement VIII., and Michael Angelo Buonarroti.

**Conti (Bernardino de)**, called De Comitibus.—B. Pavia, about 1450; D. 1525; s. Foppa; P. history and portraits. The masterpiece by this artist is in the Brera, and represents the Virgin and Child enthroned, and the four fathers of the Church, with Lodovico il Moro, Beatrice his wife, and their children, kneeling in front. Another fine work by him is the portrait of a bishop, dated 1499, in the Berlin Museum. Pictures by De Conti are not only fine, but interesting, since competent judges are of opinion that several pictures and drawings formerly attributed to Leonardo da Vinci are by De Conti—among others, the famous portrait of a lady, supposed to be Lucrezia Crivelli, and known as "La Belle Ferronnière," now in the Louvre.

**Cook (Samuel).**—B. Camelford, Cornwall, 1806; d. 1859; self-taught; p. marine views and landscapes. This painter is known as “Cook of Plymouth.” He was employed in a woollen factory, where he spent all his leisure time in drawing, and afterwards in sign-painting and painting scenes for travelling peep-shows. He next went to Plymouth, and engaged himself as a house-painter, which business he ultimately carried on by himself. The time that he could spare was, however, devoted to sketching on the coast and quays; and his drawings attracting attention, he was persuaded to submit them to the Committee of the Water-colour Society, of which he became a member on its foundation in 1830. From that time he was a constant contributor to its exhibitions until his death.

Cook’s works are chiefly coast scenes in the neighbourhood of Clovelly and Plymouth. They are simple and true, the sea being well in motion. There is a view of “Stonehouse, Plymouth,” by him at South Kensington. Water-colours by him have been sold as follow :

			£	s.	d.
The Lime-burners, 16½ in. by 28½ in. ...	1862	...	27	0	0
Comtessbury Craigs, Storm (bought in) ...	1862	...	63	0	0
The Mewstone, Bullock’s sale ...	1870	...	52	10	0

**Cooke (Edward William).**—B. London, 1811; d. Groom-bridge, 1880; s. his father; p. marine subjects and landscapes. This artist was the son of George Cooke, the engraver, and was brought up to follow his father’s profession. In 1832 he turned his attention to painting in oils, and in 1835 he exhibited “Honfleur Fishing-boats” and “Hay-barge off Greenwich” at the Royal Academy. Of this institution he was elected an Associate in 1851, and a full Member in 1864. He contributed many fine pictures to the Academy exhibitions, it is said in all one hundred and thirty works, without counting those he sent to the British Institution and those he painted in water-colours.

Cooke’s works represent very varied scenes, not only in England, but also in Holland, France, Italy, and Morocco. The strongest proof of their merit is the high prices that have been paid for them at public auctions since 1851. In a list of about a hundred and fifty sold since then, the prices range from £84 to £892 10s. Probably, taking one with another, the works of no other modern English painter have produced so many high prices. Only a few of them can be given :

		£	s.	d.
Sea-view, Fresh Breeze, Northwick's sale ... ..	1859	325	0	0
Calais Harbour, Stiff Breeze, Wells's sale ... ..	1860	367	10	0
Unloading a Fishing-smack, Wells's sale ... ..	1860	330	15	0
The Entrance to Calais Harbour, Flatow's sale ... ..	1861	367	10	0
Dutch Boats in a Calm, 35in. by 55in. Carthagera, Spain, 26in. by 42in., Agnew's sale ... ..	1861	355	19	0
Dutch Trawlers at Anchor, Morby's sale ... ..	1861	300	0	0
Dutch Fishing-boats, Davis's sale ... ..	1864	630	0	0
Riva degli Schiavoni, 19½in. by 31in., Knowles's sale ... ..	1865	640	0	0
Alicante Castle and Rock, Moore's sale ... ..	1865	399	0	0
Coming Ashore, Lancaster's sale ... ..	1866	367	0	0
Trouville Fishing-craft, Northcote's sale ... ..	1868	383	5	0
Venice, Canale di San Giorgio, Fallow's sale ... ..	1868	446	5	0
Goodwin Sands and Lifeboat ... ..	1868	304	10	0
Zuyder Zee Fishing-boats, Wheeler's sale ... ..	1869	593	5	0
Vessels Scudding near Bass Rock, Laurie's sale ... ..	1871	430	10	0
Axmouth Harbour, Coulson's sale ... ..	1873	330	15	0
Trouville Fishing-craft, 36in. by 54in., Dixon's sale ... ..	1873	330	15	0
Venice by Moonlight, Cooke's sale ... ..	1873	603	15	0
Venezia! Venezia! Chi non te vide, ei non te prezia, 1852, Cressingham's sale ... ..	1873	320	5	0
Beurtman Aground, 63in. by 44in., Leaf's sale ... ..	1874	315	0	0
Scheveningen Trawler, 35in. by 54in., Mendel's sale ... ..	1875	483	0	0
Sloop Entering Calais ... ..	1875	892	10	0
Dutch Pinks, 31½in. by 48in., Grant's sale ... ..	1876	336	0	0
Danish Craft on Elbe ... ..	1877	443	0	0
Porto del Lido, 19in. by 23½in., Turner's sale ... ..	1877	735	0	0
Port Delzijl, 26½in. by 41½in., Arden's sale ... ..	1878	556	10	0
Venice, 26½in. by 42in., Arden's sale ... ..	1879	346	10	0
Venice, 26½in. by 42in., Arden's sale ... ..	1879	850	10	0

		£	s.	d.
Dutch Boats Running for Brockhaven,				
Cooke's sale ... ..	1880	409	10	0
The Zuyder Zee, Cooke's sale ... ..	1880	483	0	0
Dutch Coast at Camperdown, Cooke's				
sale ... ..	1880	430	10	0
Hastings, 36in. by 60in., Holds-				
worth's sale ... ..	1881	614	10	0
Beurtman Aground, 42in. by 66in.,				
Hermon's sale ... ..	1882	555	10	0
Hauling the Pink, 42in. by 65in.,				
Tculmin's sale ... ..	1886	493	10	0
On the Scheldt, dated 1867, Bolckow's				
sale ... ..	1888	336	0	0
Church of S. Maria della Salute,				
Bolckow's sale ... ..	1888	745	10	0
The Piazzetta, Venice, Bolckow's sale	1888	630	0	0
Dumbarton Castle ... ..	1890	400	0	0
The Thames off Millwall, dated 1857,				
Cosens's sale ... ..	1890	346	0	0
Kynance Cove, Bolckow's sale ... ..	1891	420	0	0
Off the Isle of Wight, dated 1871,				
Kurtz's sale ... ..	1891	330	0	0
Catalan Bay, dated 1863, Matthews's				
sale ... ..	1891	325	0	0
Bella Venezia, Burnand's sale ... ..	1892	504	0	0
French Lugger, Calais, Burnand's				
sale ... ..	1892	735	0	0
Bristol Channel, Price's sale ... ..	1892	220	0	0
Dutch Fishing-craft, Price's sale ... ..	1892	388	0	0

For Cooke's water-colours the prices have ranged from £32 to £152.

**Cooper (Abraham).**—B. London, 1787; D. Greenwich, 1868; s.—; P. animals and battles. He was the son of a tobacconist, and at the age of thirteen was employed at Astley's Theatre among the horses. When about twenty-two he painted, with great success, a horse belonging to Sir Henry Meux, and was engaged to draw portraits of horses for the *Sporting Magazine*. In 1814 he sent his "Tan-o'-Shanter" (engraved by Allen) to the British Institution, the directors of which awarded him, in 1816, 150 guineas for his sketch of "The Battle of Ligny." He was elected the same year an Associate of the Royal Academy, and in 1820 a full Member. In 1819 he exhibited his "Battle of Marston Moor," and was held to be the best painter of battles of his time. He exhibited constantly up to 1868.

Cooper's works are generally small in size, very spirited and true, but somewhat leaden in colour. Many of them were engraved. He painted both in oil and in water-colours. Pictures in oil by him have been sold as follow :

Fight at Cropredy Bridge, Knott's	£	s.	d.
sale ... .. 1845 ...	101	17	0
Retreat from Marston Moor, dated			
1855, Cressingham's sale... .. 1874 ...	28	7	0

**Cooper (Alexander).**—B. ——— ; D. ——— ; S. John Hoskins ; P. miniatures. He was a nephew of John Hoskins and the elder brother of Samuel Cooper, and he painted, not only portraits, but also landscapes, both in oil and in water-colours. He went abroad, and resided some time at Amsterdam and in Sweden, where he was appointed painter to Queen Christina.

**Cooper (Samuel).**—B. London, 1609 ; D. London, 1672 ; S. John Hoskins ; P. miniatures. Unlike his brother Alexander, he painted almost exclusively portraits in water-colours, and soon surpassed, not only him, but also his uncle Hoskins, both in boldness of style and in colouring. Samuel Cooper's talent was, however, confined to painting a head, and his drawing of the figure is often inaccurate. His miniatures are peculiarly valuable, owing to so many of them being portraits of very celebrated persons, not only of England, but also of France and Holland. He passed some time in both those countries, in which his miniatures were highly valued, and he was also a good musician and linguist.

The miniatures by Samuel Cooper, which are very numerous, are generally the finest to be found in large collections. He closely studied portraits by Van Dyck, and his miniatures, for which he was in the habit of making sketches with black chalk on coloured paper, have much of the freedom and strength of that master's works. An interesting drawing by Samuel Cooper, made probably from life for a miniature of Oliver Cromwell, is in the Master's house at Sidney College, Cambridge ; and Mr. Cromwell Frankland, of Chichester, had one of his finest works, a small portrait of Cromwell, set in a snuff-box. There is a tradition in the family that Cromwell surprised Cooper while copying this picture, at which he was indignant, and took it away with him, and that this accounts for the body being unfinished. Horace Walpole had a miniature of Richard Cromwell by S. Cooper, and there is one of Milton, the poet, in the collection of the Duke of Buccleuch, which was purchased at Caen by an English gentleman named

Villiers, who, on tearing off the paper from the back, found by whom it was painted.

Samuel Cooper was well paid for his works, as Pepys, in his "Diary" of the year 1669, says, speaking of the miniature of the wife of Pepys: "He hath £30 for his work, and the crystal-and-gold case comes to £8 3s. 4d. more." In 1809 S. Cooper's miniature of Prince Rupert was sold in the Pauncefort sale for £47 5s.

**Copley (John Singleton).**—B. Boston (U.S.), 1737; D. London, 1815; s. Peter Pelham; p. history and portraits. He was taught the first rudiments of his art by his step-father, Peter Pelham, a painter and mezzotint engraver, to whom Mrs. Copley was married after his father's death. His mother's maiden name was Singleton. When only sixteen, Copley painted and engraved a portrait of the Rev. William Welsted, of Boston. This brought him many commissions, and, among other interesting portraits, he painted, in 1755, a miniature of George Washington, afterwards in the possession of Washington Irving. About 1774, he painted the "Boy with a Squirrel," which was the portrait of his half-brother, Henry Pelham; this was exhibited (thanks to the influence of West) anonymously in London, at the Royal Academy, and was so much admired that Copley was advised to come to England. He quitted America early in 1774, and never returned to it. From England he went to Italy, and studied at Parma and at Rome. On his return to London in 1776, he was elected an Associate of the Royal Academy, and he became a full Member in 1779.

As a painter Copley was almost self-taught, and his work was better than that of many Academicians. His principal pictures, representing events in history, and containing many portraits, will always be valuable, as he took great pains to make them good likenesses. He at first resided in Leicester Fields, but later in George Street, Hanover Square, where he died, as did also his son, Lord Lyndhurst, in 1864.

Some important works by Copley were destroyed by fire, at Boston (U.S.), in 1873. A sketch of his life and a list of the pictures and portraits by him in America, by A. T. Perkins, was privately printed at Boston (U.S.), in 1873.

Copley's most important works are:

The Death of Lord Chatham, painted 1779-80; the Death of Major Pierson, painted 1783—National Gallery, London.

The Siege and Relief of Gibraltar (the studies are in the National Gallery and at South Kensington); Portrait of Lord Heathfield (study in National Portrait Gallery)—The Guildhall, London.

The Princesses Mary, Sophia, and Amelia, daughters of George III. (one of his best coloured pictures)—Buckingham Palace, London.

Portrait of the Earl of Mansfield (painted 1783)—National Portrait Gallery, London.

The Copley Family—Mr. Amory's Collection, Boston, U.S.

The most interesting sale of Copley's works was that which took place after the death of his son, Lord Lyndhurst, in 1864. The principal lots were :

		£	s.	d.
Samuel and Eli (since burned at Messrs. Graves') ... ..	1864	105	0	0
Portrait of Admiral Duncan ... ..	1864	246	15	0
Sketch for The Three Princesses at Buckingham Palace ... ..	1864	257	15	0
Portrait of Lord Mansfield in Robes (in National Gallery) ... ..	1864	241	10	0
The Death of Major Pierson (in National Gallery)... ..	1864	1600	0	0
The Boy with the Squirrel (painted 1760) ... ..	1864	241	10	0
Portraits of the Copley Family (bought in)... ..	1864	1050	0	0

**Coques (Gonzales).**—B. Antwerp, 1614; D. Antwerp, 1684; s. David Rÿckaert; p. portraits, family groups, landscapes, and animals. The name of this painter is in reality Cocq. He studied under the third Pieter Breughel in 1626-27, and also with David Rÿckaert, whose daughter Catharina he married in 1643. In 1640 he had been received as a Master into the Guild of S. Luke at Antwerp, and was Dean in 1663 or 1665, and again in 1680-81. He took an active part in its management, and received from it, in 1680, a gift of 1550 florins. In 1671 he was appointed painter to Le Comte de Monterey, Governor-General of the Low Countries. As a poet Coques was, in 1653, a member of the societies of "The Marigold" and "The Olive-branch." In private life he was, however, unfortunate, as he lost in succession his daughter, Gonzaline, at the early age of twenty-four, her child three years afterwards, and finally his first wife. He married a second wife, Catharina Rysheuvelds, in 1675.

As an artist Gonzales Coques took Van Dyck's works as his model, and although painting on a small scale, succeeded in giving the same correctness, breadth, and freedom to his portraits and figures that distinguish those of Van Dyck. During his lifetime his works ranked next to those of that great Fleming, and so numerous were the commissions he received from persons of the highest rank, that he could only execute them with difficulty. Our Charles I., the Archduke Leopold, and the Prince of Orange, all employed him, and the last presented him with a medallion bearing his portrait and a gold chain.

The number of pictures by Gonzales Coques is very small; Smith, in his "Catalogue Raisonné," could only cite forty-six. Among them is a very curious one, at The Hague. It represents a picture gallery with figures of Coques, the small pictures on the walls being by contemporary artists. In our National Gallery there are no less than seven, one, a family group, being an excellent example of the master's style. He sometimes painted in conjunction with Gyzels. The prices at which some of the more interesting works of Coques have been sold are :

		£	s.	d.
Gonzales Coques and his Family; the landscape by J. Artois, 57in. by 72in., Ansell's sale ... ..	1770	42	0	0
Melchior de Stanza and his Family, 57in. by 72in. ... ..	1771	120	15	0
Half-length portrait of a Child looking at itself in a Looking-glass, Blondel de Gagny's sale ... ..	1776	85	0	0
Flemish Family of Six Persons, Robit's sale ... .. (Sold again in King of Holland's sale, in 1850, for £290, and in Patureau's sale, 1857, for £1000)	1801	120	0	0
The Family of the House of Orange, Heathcote's sale ... ..	1805	89	5	0
Small portrait of David Teniers, jun., Taylor's sale ... ..	1823	22	0	0
Small portrait of himself, Taylor's sale	1823	21	0	0
The Verbiest Family, 21½in. by 28in., copper, Radstock's sale ... ..	1826	488	0	0
Family portraits, 24½in. by 29¼in., from Dancot Collection, Nieu- wenhuys' sale ... ..	1833	199	10	0
A Family, two Dogs, Black Servant, and Grey Horse, Camden's sale	1841	483	0	0



		£	s.	d.
A Cavalier and a Lady with an Infant on Her Lap seated on a Terrace, Wells' sale ... ..	1848	70	0	0
Family portraits, Northwick's sale Terrace, Gentleman in Black, Seated Lady with Child in Arms, 19in. by 41in., Scarisbrick's sale ...	1859	315	0	0
The Doctor, Van Ruyter, Giving a Lecture on Anatomy (the land- scape and animals by Gyzels), Oppenheim's sale ... ..	1861	257	0	0
Artists at a Banquet, Pommersfelden's sale ... ..	1864	120	0	0
Family Group, Salamanca's sale ...	1867	1625	0	0
Portrait of a Gentleman, Roche- bruné's sale ... ..	1867	180	0	0
Portrait of a Dutch Family, terrace, landscape, and Atlantis figures, 20in. by 29in., Marlborough's sale	1873	725	0	0
Portraits of a Dutch Family, Nieu- wenhuys' sale ... ..	1886	525	10	0
Portrait group, Adrian Hope's sale ...	1886	510	0	0
	1894	514	0	0

**Corbould (Henry).**—B. London, 1787; d. Robertsbridge, Sussex, 1844; s. his father; p. history. He was the third son of Richard Corbould. He exhibited pictures in oil at the Royal Academy; but his high reputation rests upon his illustrations of books and his drawings from antique marbles, as he was the artist chosen to make the drawings from the Elgin marbles, which were engraved. He drew also for the Duke of Bedford, Lord Egremont, the Dilettanti Society, and the Society of Antiquaries.

**Corbould (Richard).**—B. London, 1757; d. Highgate, 1831; s. —; p. portraits, landscapes, and history. There is hardly a branch in the painter's art which Richard Corbould did not practise, and he excelled in book-illustration. He exhibited largely at the Royal Academy. His second son was George James, the engraver.

**Cornelis de Hollande.**—*See Engelbrechtsen.*

**Cornelius (Peter von).**—B. Düsseldorf, 23rd September, 1783; d. Berlin, 6th March, 1867; s. Academy of Düsseldorf; p. history and portraits. This great artist was the son of Aloisius Cornelius, the Inspector of the celebrated gallery at Düsseldorf, and from his earliest years showed a strong inclination towards the study of art. It is said, however, that the merits of his early efforts were

so little appreciated by his friends that they were opposed to his studying at the Academy, where, however, he continued drawing from the antique with great perseverance. His father died when Peter was in his sixteenth year, leaving his mother and a large family dependent upon his elder brother, Lambert, and himself for their support. Under these circumstances, some friends urged Peter to become a goldsmith, and his mother alone seems to have foreseen his future success as a painter, and to have encouraged him to continue his studies in that direction. The admiration for the antique at that time knew no bounds at Düsseldorf, yet the first public work of Cornelius, the decorations of the church at Neuss, show a careful study of the works of Raphael. At twenty-six he produced his compositions from "Faust."

In 1811 Cornelius went to Rome, where, in common with his friend Overbeck, he became a member of the Brotherhood of Painters, which has been so often described. While at Rome, he was employed in the decoration of the Villa Bartoldi and on his illustrations of the Nibelungenlied. From Rome he returned to Düsseldorf to reform the Academy, and then went to Munich to direct the execution of the frescoes at the Glyptothek. This caused him to resign the post of Director of the Academy in his native city, and on the death of Sauger, he was appointed Director of the Academy at Munich. There, with the assistance of his numerous pupils, he created what is known as the School of Munich, and executed the great works that adorn the edifices of that city. Among his smaller works may, however, be cited the design for the silver shield that the King of Prussia presented to his god-child, the Prince of Wales, which was shown at the Great Exhibition of 1851. Cornelius may be said to have tried to combine the stately grandeur of Byzantine art with what he admired most in the works of modern masters. His drawing is fine, and the whole effect of his works striking and often grand, but the weak colouring tends to lessen the result he aimed at.

**Corot (Jean Baptiste Camille).**—B. Paris, 1796; D. Paris, 1875; s. Michallon and Bertin; p. landscapes. Corot, whose works have been so much admired and valued, was educated in the Lyceum at Rouen, and subsequently placed in a draper's shop. It was not until he was past twenty that he followed his inclination for art. He then began his studies under Michallon and Bertin, and in 1826 went to Italy. In the following year he first exhibited in the Salon at Paris. Corot studied nature carefully,

especially its aspect at dawn, sunset, and under moonlight, and in winter he painted his pictures from the sketches he had made in the open air. His object was to give the general effect of the scene he represented, and for a long time he had to struggle with poverty; but once the style of art he had adopted, which was to a certain extent original, became popular, wealth flowed in upon him rapidly, and its increase was equalled by his generosity to artists less fortunate than himself. His pictures may be slight and his drawing vague, but they are always highly poetical, full of the freshness and calm of nature at the time he chose to represent it. Corot had the good fortune to find his works appreciated by his contemporaries. He received four medals, was an Officer of the Legion of Honour, and shortly before his death his brother artists presented him with a gold medal. To the Luxembourg he bequeathed two views, "The Forum" and "The Colosseum," at Rome; and the remainder of his works, which were in his possession at the time of his death, produced by auction £16,000. Besides those in Paris, pictures by Corot are to be found in the museums of all the great towns in France. Those which have changed hands in France have risen continually in value. In England some have reached the following prices:

		£	s.	d.
Wood scene, Durand Ruel's sale				
(bought in) ... ..	1873	131	6	0
Wood near the Sea, Duran Ruel's sale (bought in) ... ..	1873	130	5	0
River scene with figures, Forbes's sale	1874	126	0	0
Jouville-sur-Marne, De Murrieta's sale ... ..	1875	74	11	0
The Lake-side, 14in. by 20in., Forbes's sale ... ..	1882	210	0	0
Evening, 18in. by 24in., Forbes's sale	1882	362	5	0
Landscape with figures, Forbes's sale	1882	336	0	0
Midday Rest, Forbes's sale ... ..	1882	141	15	0
The Cottage, Forbes's sale ... ..	1882	204	5	0
Landscape, Barlow's sale ... ..	1883	173	5	0
S. Sebastien (Salon 1867), Barlow's sale ... ..	1883	1228	10	0
Morning by the River, 22½in. by 31½in., Sandeman's sale (bought in) ... ..	1883	430	10	0

**Corradi.**—See Ghirlandajo.

**Correggio (Antonio da)**, whose surname was Allegri, or Lieti.  
—B. Correggio, 1494; D. Correggio, 1534; s. his uncle Antonio

Allegri, Antonio Bartolotti or Bartolozzi of Correggio (born 1450, died 1527), and Francesco Bianchi (called "Il Frarre"), of Ferrara; p. history, mythological subjects, and landscapes. The family of Allegri can be traced back at Correggio to 1329. The father of Antonio was named Pellegrino, and he had an elder brother, Antonio, who was a painter. In 1520 Correggio married Girolama, the orphan daughter "del fu Bartolommeo Merlini de Bragheti, Armigero," who was an esquire to the Duke of Mantua. By her he had three daughters and a son, Pomponio, who became a painter. His wife also died in 1534, but his parents, his son, and his daughter Francesca, survived him. The stories relative to Correggio's poverty are contrary to known facts. His father belonged to what we now speak of as the upper middle class, and was perfectly able to and did give his son a good education; for among other things the latter studied anatomy under Giambattista Lombardi of Correggio, who, after being a professor at Bologna and at Ferrara, was physician to Niccolò, the Lord of Correggio. The family of Allegri was also in favour with the Lords of Correggio, and Correggio was everywhere well paid for his works.

As regards the artistic education of Correggio, historians nearly agree in saying that the three masters we have given were those under whom he first studied painting, and perhaps he learnt modelling under Begarelli. But in 1511 the plague raged with such violence at Correggio that Giberto, who was then lord of that place, and his wife, the celebrated Veronica Gambara, went to Mantua, and Quirina Bigi, of Correggio, who published a life of the painter Correggio, asserts that he accompanied them to Mantua, where he studied the works of Lorenzo Costa, Leon Bruno, and Mantegna. Correggio was then about sixteen or seventeen. It is, however, the opinion of some modern critics that he finished his apprenticeship to Bianchi in 1507 or 1508, and went then to continue his studies under Francia, at Bologna, with whom and Lorenzo Costa Bianchi had worked in the Bentivoglio Palace at Bologna. Although this has not been proved, it is certain that Correggio was at Modena and Bologna in 1513, but never in Rome. At the same time, we may point out that it is always as well to receive with caution the opinions of the most learned critics when they are founded simply on what they term the influence of one painter on another. One thing, nevertheless, cannot be disputed, that Correggio was a very precocious genius, for the beautiful little picture of the "Virgin and Child," in the Uffizi, at Florence, is

said to have been painted about 1511 or 1512, in which year, Bigi tells us, Correggio returned from Mantua to his native place. The altar-piece known as "The Virgin and S. Francis," now at Dresden, is signed and dated 1514, and there are several other pictures painted before Correggio was twenty.

The successful career of Correggio as a painter may, however, be dated from 1518, when he was invited to paint a room in the Convent of S. Paolo at Parma for the Abbess. As the very best description of the beautiful paintings he did there is that given by Sir Austen Layard, it is copied here for the benefit of those of our readers who are not likely to see the pictures. He says: "The subjects are from ancient mythology. On the principal wall is Diana returning from the chase in a car drawn by white stags. The light drapery of the goddess conceals but little of her perfect and youthful form. On the domed ceiling is painted a trellis-work of vines, with sixteen oval openings, in which are charming groups of Cupids, some with the attributes of the chase, such as horns, hounds, and the head of a stag, others playfully caressing each other, or plucking fruits from the borders of the vine. It is impossible to conceive little boy figures more bewitching than these. Lower on the walls are sixteen lunettes, in chiaroscuro, filled also with mythical subjects—the Graces, Fortune, the Fates, Satyrs, etc. The choice of these subjects for a convent appears strange; but in the beginning of the sixteenth century the nuns of Italy enjoyed considerable freedom, while the abbess lived in princely splendour and luxury. In 1524, however, the convent of S. Paolo underwent a reformation, and the works by Correggio were withdrawn from the eyes of the public." They have since been admirably engraved by Toschi.

The illness of his maternal grandfather, Francesco Agomanni, caused Correggio's return to Correggio in 1519, and the illness ending in Agomanni's death, he left his property to Correggio, who, as we have already stated, married in the following year. It was also in 1520 that he undertook the decoration of the cupola of the Church of S. Giovanni, at Parma, and the work there occupied his time until 1524. The large frescoes in the Duomo in the same city were executed between 1526 and 1530, and not finished when he died. These are the works that separate Correggio from those of the painters that had preceded him in Italy, and they have not since been equalled as regards breadth and aerial perspective, or the life and motion infused into the figures, which are results much more difficult to produce than the effects

of mere correctness in lineal perspective and mechanical foreshortening.

Besides these great works there is a class of pictures by Correggio that are truly charming, and which were painted either as a present to his sister Caterina, on her marriage, in 1519, or in the following year, about the time of his own. They represent the marriage of S. Catherine, the Virgin bending lovingly over the Child, or a domestic scene, as in the beautiful small picture in the National Gallery. In mythological subjects, as in easel pictures, Correggio showed also that he was not only a master of his art, but also possessed that refinement of mind which led him to treat them so that they are free from grossness. Of these the "Apollo Teaching Cupid to Read," in our National Gallery, is the best example.

Pungileoni, in his "Memorie" of Antonio Allegri, published at Parma, in 1817-21, gives full lists, not only of pictures by Correggio, but also of the engravings from them. Some of the pictures which have long passed as being by Correggio are, however, now considered very doubtful, among others the famous "Reading Magdalen," at Dresden, which is said to be by Adriaan van der Weerf. There are also many old and fine copies of Correggio's works which were made by the Carracci or their scholars. Further, it must not be forgotten that he had a scholar, Antonio Bernieri, who was eminent as a miniature-painter, and is sometimes called "Antonio da Correggio"; he was born in that place in 1516, and died there in 1565.

In addition to those works already mentioned, some that are not less famous are :

The Virgin, Child, S. Jerome, and Mary Magdalen, known as *Il Giorno* (or *The Day*), for its force and brilliancy—The Academy, Parma.

The Adoration of the Shepherds, *La Notte* (or *The Night*), in which the chief light proceeds from the Child; Virgin Enthroned, S. George, etc.—The Gallery, the Dresden.

*Ecce Homo!* and *Christ on the Mount of Olives*—National Gallery, London.

The Virgin and Child, known as *La Zingarella*—The Gallery, Naples.

Jupiter and Antiope—Louvre, Paris.

The following are the prices paid for some important pictures by Correggio sold by public auction since 1742 :

		£	s.	d.
Holy Family, Carignan's sale	... 1742	120	0	0
Leda (cut into three pieces), Coypel's sale	... .. 1752	645	0	0
Leda (the same picture when mended), Pasquier's sale	... .. 1755	840	0	0
Virgin, Child, and S. John, Schaub's sale	... .. 1758	220	0	0
S. Catherine and two Angels, Conti's sale	... .. 1777	150	0	0
Venus, Cupid, and Satyr, Vander-gucht's sale	... .. 1796	630	0	0
Virgin and Child, Orleans (in London) sale	... .. 1798	1260	0	0
Danaë, Orleans (in London) sale	... .. 1798	1041	0	0
Noli me tangere, Orleans (in London) sale	... .. 1798	420	0	0
Portrait of Cæsar Borgia, Orleans (in London) sale	... .. 1798	525	0	0
Cupid, from Charles I.'s Collection, Bayly's sale	... .. 1799	200	0	0
Virgin and Child, Ottley's sale	... .. 1801	304	10	0
Christ Appearing to Mary, from Orleans Collection, Udney's sale	1802	325	10	0
Virgin, with Rabbit, Walsh Porter's sale	... .. 1803	210	0	0
Christ in the Garden of Olives, Villa Novellari sale	... .. 1804	745	10	0
The Flight into Egypt, Villa Novellari sale	... .. 1804	1575	0	0
Ecce Homo! the picture engraved by Agostino Carracci, Udney's sale	... .. 1804	159	12	0
Danaë, the picture cut in pieces and restored by Coypel, 60in. by 76in., Udney's sale	... .. 1804	210	0	0
Virgin and Child and S. John, from Modena Collection, Lafontaine's sale	... .. 1807	3150	0	0
Adoration of the Shepherds, Elwyn's sale	... .. 1807	462	0	0
Virgin and Child, 20in. by 12in., from the Collection of the King of Naples, Elwyn's sale	... .. 1808	530	0	0
Flight into Egypt, from Modena Collection (see above), Davies' sale	... .. 1811	283	10	0
Danaë (see above), Parma sale	... .. 1816	324	0	0

		£	s.	d.
The Virgin and Infant, "La Vièrge au Palmier," 14½ in. by 11½ in. (appears to be the picture in the National Gallery bought in 1825 from Mr. Nieuwenhuys for £3800), Parma sale ... ..	1819	...	252	0 0
The Marriage of S. Catherine, Thormond's sale... ..	1821	...	225	15 0
Virgin seated, with Child on her lap, Rudstuck's sale ... ..	1826	...	336	10 0
The Education of Cupid, Erard's sale	1832	...	400	0 0
Virgin Adoring the Child, with S. Joseph, from Orleans Collection, Rogers's sale ... ..	1856	...	252	0 0
The Virgin Suckling the Child, S. John presenting some birds (belonged to Madrazo), Salamanca's sale ... ..	1867	...	360	0 0

**Cortese (Jacopo).**—*See* **Courtois.**

**Corticellis.**—*See* **Licinio (Giovanni Antonio).**

**Cortona (Il Gobbo da).**—*See* **Gobbo.**

**Cortona (Pietro Berretini da).**—**B.** Cortona, 1596; **D.** Rome, 1669; **s.** his uncle Filippo, Commedi, and Ciarpi; **p.** history, mythological subjects, and landscapes. Cortona was a man who possessed an extraordinary natural genius and good taste, but who lived at a time when the only style of painting that was liberally rewarded was the decorative. He came to Rome as a poor boy, and was in great distress until Cardinal Sachetti, having seen some of his sketches, placed him under Ciarpi, and gave him every encouragement. While still very young he began his most celebrated work, the ceiling of the Grand Saloon in the Palazzo Barberini, at Rome. The younger Richardson, who saw it nearly 200 years ago, when the colours and gilding were fresh, says of it: "In his palace is the finest composition that P. da Cortona made, and I believe the most copious and rich that ever was made. The colouring is exceedingly bright and beautiful; and though there is such a vast number of figures, the ceiling being very large, they are not crowded. It is called the 'Triumph of Glory,' and the whole is a magnificent compliment to the Barberini house." Modern critics have, however, preferred the paintings he executed for the Pitti Palace at Florence. Cortona's talent was not confined to painting: he soon rose also to eminence as an architect. In both arts his style became, long before his death,



the model upon which most of the young artists of his time formed their taste. The result was the very rapid decline of Italian art in the seventeenth century, for which, however, the great patrons of Arts in those days were more to blame than the artists; most of the former being old men, they cared less how work was done than that it should be finished in their time. Yet it is impossible not to admire the richness of the composition, the beauty and elegance of some of the female figures in Cortona's pictures, or the harmony of his colouring and his management of light and shade. His drawings, particularly of mythological subjects, are very fine and among the rarest of those by the great Italian masters.

As not many of Cortona's best easel pictures have been sold by auction, we give the prices they went for :

		£	s.	d.
Hagar and Ishmael, Waldegrave's sale ... ..	1763	315	0	0
Jacob and Laban, Conti's sale ... ..	1777	150	0	0
The Flight of Jacob, from Orleans Collection, Clarke and Hibbert's sale ... ..	1802	336	0	0
The same picture, Bryan's sale ... ..	1304	420	0	0
Virgin and Angels in Clouds, Rendlesham's sale... ..	1806	170	0	0
The Holy Family, Angels supporting Cross, Hope's sale... ..	1816	136	10	0
Elijah and the Widow of Sarepta, Erard's sale ... ..	1833	80	0	0

**Cosimo (Pietro di)**, called also Orifice, properly Piero di Lorenzo di Piero d'Antonio.—B. Florence, 1462; D. Florence, 1521; s. Cosimo Rosselli; p. history, mythological subjects, and landscapes. This artist acquired the name by which he is commonly known from being the scholar of Cosimo Rosselli, whom he accompanied to Rome about 1480, and assisted in decorating the Sistine Chapel, where he painted the landscape in Rosselli's picture of the "Sermon on the Mount." Pietro di Cosimo was very eccentric, and after the death of his master in 1507 he gave the rein to his originality and fantastic ideas. He excelled in mythological subjects, portraits, and landscapes. In our National Gallery is one of his most beautiful and characteristic works, "The Death of Procris." Others are three of "The History of the Persius," in the Uffizi; and "Venus, Cupid, and Mars," in the Berlin Gallery. Among the sacred subjects which he painted, the more remarkable are "The Marriage of S. Catherine," in the Foundling Hospital, at Florence; another is "The Conception," in the Uffizi;

and "The Adoration of the Shepherds," in the Berlin Gallery. The following pictures, formerly attributed to other masters, are now believed to be by Pietro di Cosimo: The Virgin and Child, known as "La Vièrge au Pigeon;" a "Holy Family," at Dresden, formerly assigned to Luca Signorelli; and another in the Borghese Gallery, at Rome, hitherto attributed to Raphael.

Pictures by Pietro di Cosimo, whether in fresco or in tempera, are exceedingly rare, even in Italy. They are distinguished by great originality in the treatment of the subject, fine drawing, transparent and brilliant colouring, and beautiful landscape backgrounds. He was also a good portrait-painter, and inventor of the strange masque known as "The Triumph of Death," which was the fashion at the Carnival in Florence, and which his scholar Andrea del Sarto helped to arrange.

Pictures by Pietro di Cosimo are seldom to be seen in auction-rooms, but a few have been sold as follow:

		£	s.	d.
Virgin and Child Enthroned with Saints, Northwick's sale	... 1859 ...	15	15	0
A Triumphal Procession of Lorenzo de' Medici (belonged to Woodburn), Bromley's sale	... 1863 ...	173	5	0
The companion, containing portraits, Bromley's sale	... 1863 ...	157	10	0
The Triumph of Chastity, 60in. by 72in., Graham's sale	... 1886 ...	273	0	0

**Cosimo or Cosmé da Ferrara.**—See **Tura.**

**Cossa (Francesco del).**—B. about 1430; D. between 1480 and 1485; s. his father; P. history. This old artist of the Ferrarese school was the son of Cristofano del Cossa, a painter, under whom the son worked in 1456, in the Episcopal Palace at Ferrara. He was afterwards one of the artists employed in painting the upper hall of the Schifanoia Palace. In 1470 he removed to Bologna and settled in that city, where he was employed by the Bentivogli, and his work had influence on the style of the other artists in that place. It is there also that his finest works are to be found, the chief being "The Virgin and Child," enthroned under an arch, with SS. Petronius and John, and the kneeling figure of Alberto de Catanei, one of the donors. This picture, painted in 1474, is now in the Pinacoteca. The finest part of it is the S. Petronius, and there are also other fine stately figures by him in the Church of S. Petronio. There is at Dresden a fine "Annunciation," and in our National Gallery is S. Vincentius Ferrer, looking up at

Christ in glory, surrounded by angels, which is a good example by a very remarkable painter.

**Costa (Ippolito).**—B. Mantua; D. Mantua, 1561. He had a brother, Girolamo; both were sons of Lorenzo Costa the elder, and painters. Girolamo had two sons, Francesco and Alessandro, who died of the plague in 1595.

**Costa (Lorenzo),** the elder.—B. Ferrara, 1460; D. Mantua, 1535; s. Cosimo Tura and Cossa; P. history and portraits. The elder Costa was one of the best artists among the Ferrarese painters, for in the opinion of good judges he equalled, if he did not surpass, his contemporaries Perugino and Francia in imagination, richness of composition, and strength of drawing. He was also an excellent colourist, and his landscape backgrounds are peculiarly fine. It may be as well to mention here that the Ferrarese artists, in such pictures as the "Virgin Enthroned," often left an opening, sometimes an arch, in the throne under the Virgin, through which a landscape is seen. It is doubtful if Lorenzo Costa ever went to Florence; but after painting in the Hall of the Schifanoia for Duke Borso of Ferrara, about 1480, he visited Bologna, and settled there about 1483, when, as we have said in our notice of Correggio, he painted, in conjunction with Bianchi and Francia, in the Bentivoglio Palace. Costa remained in Bologna at least twenty-three years, and his best works are to be found there. Many of them were executed for the Bentivoglio family, until its expulsion in 1506-7 from Bologna, upon which it is probable that Costa returned to Ferrara. In 1509 he was invited by the Duke of Mantua, Francesco (II.) Gonzaga, to that place; and shortly afterwards, the Duke being taken prisoner by the Venetians, Costa painted the portraits of Isabella d'Este and her daughter, which she sent to her husband to console him in prison. Costa remained in the service of the Gonzagas until the time of his death.

Besides the frescoes at Bologna there are several pictures by Costa, in tempera, there and elsewhere, of which the most remarkable is:

Madonna Adored by Giovanni Bentivoglio and his Family—  
San Giacomo, Bologna.

Among his pictures in oil the more celebrated are:

The Adoration of the Magi—Brera, Milan.

Portrait of a Man in a red cap—Pitti, Florence.

The Presentation in the Temple; a Pietà—Museum, Berlin.

The Court of Isabella d'Este; an allegorical subject—Louvre, Paris.

Portrait of Francesco Ferrucci—National Gallery, London.

Pictures by Lorenzo Costa the elder have been sold as under :

		£	s.	d.
Virgin and Child Enthroned, two angels playing mandolines, saints, etc., from the Ercolani Collection, Wigram's sale ... ..	1848 ...	84	0	0
Vision of the Cross, Northwick's sale	1859 ...	28	7	0
Holy Family, SS. Francis and Jerome, Prince Napoleon's sale ... ..	1872 ...	73	10	0
Entombment, 20in. by 24in., Graham's sale ... ..	1886 ...	109	4	0
Portrait of a Youth, in a landscape, Graham's sale ... ..	1886 ...	115	10	0
Virgin and S. Joseph, Leyland's sale	1892 ...	987	0	0

**Costa (Lorenzo)**, the younger.—B. Mantua, 1537 ; D. 1583 ; s. his father ; P. history. The younger Lorenzo was probably a son of Ippolito. He had a brother Luigi. All these painters were very inferior, as artists, to the elder Lorenzo.

**Cosway (Richard)**.—B. Tiverton, 1740 ; D. London, 1821 ; s. Hudson ; P. history and portraits in miniature. This most fashionable miniature-painter was the son of a master of the public school at Tiverton. He early showed a talent for drawing, and was sent to London, where he studied under Hudson and at Shipley's school. In 1755 he received a premium for drawing from the Society of Arts. He was a member of the incorporated Society of Artists in 1766, a student at the Royal Academy in 1769, in 1770 an Associate, and in 1771 a Royal Academician. His advancement was, therefore, very rapid ; but he had become a powerful and refined draughtsman, and his miniatures were, it was said, "not only fashionable, but fashion itself." It must be admitted that those on ivory are exquisite, being full of grace and beauty. Among other beautiful women of his time he painted Mrs. Fitzherbert, and as the Prince of Wales bestowed upon him not only his patronage but a certain degree of intimacy, he was soon on the high road to fortune. He painted occasionally in oil. Some angels' heads by him have much pure and ideal beauty, and he gave one of his best pictures in oil to the parish church of his native town. His life-size portraits in oil are not, however, equal to his miniatures. He exhibited for the last time at the Royal Academy in 1806.

Cosway was very eccentric and vain, and towards the end of his life believed that the Virgin had sat to him several times for a half-length figure which he painted. He married, in 1781, Miss Maria Hadfield, the daughter of an Irishman who kept an hotel at Leghorn. She was clever as an artist, but as strange in her conduct as her husband, from whom she separated herself and became the Superior in a religious seminary at Lyons. She was alive in 1821, when her husband died, and came to London in that year. Cosway became rich, and died in his carriage while out for a drive. He was buried in the new church at Marylebone, where there is a tablet to his memory.

The following prices are far below those which are now paid for fine miniatures by Cosway (*e.g.*, that of Mrs. Casamayor, which produced £525 at a sale in 1890) :

		£	s.	d.
Portrait of a Nobleman dressed as a Hussar ... ..	1803	1	10	0
Bathsheba, Hope's sale ... ..	1816	45	3	0
Joseph and Potiphar's Wife, Lawrence's sale ... ..	1830	5	5	0
Venus Kissing Cupid ... ..	1830	3	0	0
A female head, miniature on ivory...	1832	4	0	0
Small whole-length of the Hon. Constantine Phipps, Phipps's sale	1859	6	6	0

A picture in oil by Maria Cosway was sold as "Jewish Woman with Doves" (engraved), in Ottley's sale, 1811, for £14 14s.

**Cotes (Francis).**—B. London, 1726; D. London, 1770; S. Knapton; P. portraits. Cotes was the son of the Mayor of Galway, who came to London about 1720 and practised there as an apothecary. The son became celebrated for his portraits, both in oil and in water-colours, was a member of the Incorporated Society of Artists, and a foundation member of the Royal Academy. His presentation picture was a portrait of his father, which is a good example of his abilities. In 1767 he painted "Queen Charlotte with the Princess Royal in Her Lap," which was engraved by Ryland. His portraits were much in fashion both in London and at Bath, as he drew and coloured well. Although his portraits in oil are good, they are not equal to those he did in pastel. Many of his works were engraved, among others "The Nut-brown Maid," by E. Fisher, in 1765.

The only prices which can be given of pictures painted by Francis Cotes are :

Emma (from Prior's poem "Henry and Emma")	... ..	1819	...	£	s.	d.
Lady Rodney, Lawrence's sale	... ..	1892	...	483	0	0

**Cotes (Samuel).**—B. ———, 1734; D. London, 1818; s. his brother; P. portraits in miniature. He was the brother of Francis Cotes, gave up the study of medicine to follow the same profession as his brother, and became a member of the Incorporated Society of Artists. He painted not only in crayons, but also on ivory and in enamel, and he ranks among the first artists of his day in those branches of art.

**Cotman (John Sell).**—B. Norwich, 1782; D. London, 1842; almost self-taught; P. landscapes, marine subjects, and portraits. Cotman was the son of a silk-mercator at Norwich, was educated at the City Free School, and destined to follow his father's trade. His love of art, however, caused him to come to London, where he had admission to Dr. Monro's house. From 1800 to 1838 he exhibited thirty works at the Royal Academy, nine at the British Institution, and one in Suffolk Street. In 1807 he was in Norwich, and became a member and secretary of the Norwich Society of Artists. He afterwards lived some time at Yarmouth, and taught drawing. From about 1811 to 1822 his time was chiefly devoted to illustrations of antiquarian works, the principal of which is Dawson Turner's "Architectural Antiquities of Normandy," published in 1822. Cotman etched himself most of the illustrations, and treated them as an antiquary, but they did not prevent him from finding time to produce pictures in oil and water-colours that render him one of the best painters of the Norwich School. In 1825 he was elected an associate exhibitor of the Water-colour Society, to whose exhibitions he contributed largely. In 1834 he was appointed drawing-master to King's College School, London. Unfortunately, probably from incessant labour, he had long been subject to nervous depression, which at last ended in insanity, and he died in London on the 28th July, 1842. His son John, who was also an artist, died at Norwich in 1878. There are ten water-colour pictures by the father at South Kensington, and the number of his works is very large, yet they almost invariably sell for good prices. The following are a few examples:

In oil:

				£	s.	d.
Mouth of the Yare, Baker's sale	... ..	1873	...	430	10	0
Mousehold Heath, Adamson's sale	... ..	1874	...	273	0	0

		£	s.	d.
Hay-barges Becalmed, 19in. by 23in., Adamson's sale ... ..	1874	220	10	0
Waiting for the Ferry-boat, 22½in. by 29in., Adamson's sale ... ..	1874	178	10	0
Mouth of the Yare, Heugh's sale ...	1874	451	10	0
Coming Storm—off Portsmouth, 27½in. by 39in., Adamson's sale...	1875	441	0	0
Boscastle Cove, Woolner's sale ...	1875	577	10	0
A Château, Normandy, 18in. by 24in., Woolner's sale ... ..	1875	288	15	0
A Sea View, Anderdon's sale ...	1879	173	5	0
Barges on a Broad, Maitland's sale	1879	178	10	0

In water-colours :

Hay-barges on the Yare, Dillon's sale ... ..	1869	42	0	0
Dutch Vessels in a Calm, 12¼in. by 18½in., Heugh's sale ... ..	1874	105	0	0
S. Michael's Mount, Quilter's sale ...	1875	88	4	0
View in a French Town, Burnett's sale ... ..	1882	52	10	0
Forty landscapes in a volume, Mott's sale ... ..	1885	215	5	0
Two, In Yarmouth Roads, and the engravings, Percy's sale ... ..	1890	178	10	0

**Couberghen.**—*See* **Koeberger.**

**Couccke.**—*See* **Koeck.**

**Courbet (Gustave).**—B. Ornans (Doubs), 1819; D. La Tour-de-Peilz, near Vevay, 1877; S. Stueben and De Hesse; P. rustic subjects, landscapes, genre, animals, etc. Courbet began life by studying for the law, but, at the age of twenty, went to Paris and adopted painting as a profession. Being a man of great talent, but of most violent character, the ill-success of his first pictures appears to have affected his whole career. His first conflict with the authorities arose from his picture entitled "The Conflagration," which they condemned as dangerous to the public welfare. He next quarrelled with his brother-artists, and at the exhibitions of 1855 and 1867 had separate buildings constructed to exhibit his pictures. Finally, under the Commune, he assumed, in 1871, the care of the museums and objects of art, when, no doubt thinking that at last he was to have things all his own way, he caused the destruction of the column on the Place Vendôme; for which, on order being re-established, he was condemned to six months' im-

prisonment and the payment of an indemnity for the mischief he had done. After a time he was allowed to retire to Switzerland, where, after a painful illness, he died in 1877.

Courbet's works are altogether in accordance with the character of the man. They are very powerful, realistic, devoid of all idealism, coarse, but finely coloured.

Among the principal figures by Courbet may be cited :

The Stone-breakers.

Hunting the Roebuck.

The Woman with the Parrot, 1866.

The Painter's Studio, 1855.

An Afternoon at Ornans, 1849 ; Landscape near Honfleur—Museum, Lille.

The Burial at Ornans, 1850 ; Stage Fighting, 1861 ; Hallali du Cerf, 1867 ; L'Homme à la Ceinture de Cuir ; L'Homme Blessé ; La Vague (The Storm), bought for the Luxembourg in 1870—Louvre, Paris.

Pictures by Courbet have been sold as follow :

	£	s.	d.
The Forest, J. de Gilly's sale ... 1872 ...	105	0	0
A Female Figure, J. de Gilly's sale ... 1872 ...	73	15	0
Interior, Flowers and Fruit, 22 $\frac{3}{4}$ in. by 28in., Sanderson's sale ... 1883 ...	105	0	0

**Courtois (Jacques).**—B. S. Hippolite (Franche Comté), 1621 ; d. Rome, 1676 ; s. his father ; p. battles, portraits, history, and landscapes. This celebrated painter of battles was the son of Jean Courtois, a painter of no great ability. The son went early to Italy, where he was known as "Il Borgognone," also as Jacopo Cortese. He appears to have first stopped at Milan, become acquainted with a French officer, and, if he did not serve as a soldier, to have accompanied the army for three years. He was also at Florence, Siena, Venice, and subsequently at Bologna, where he was intimate with Guido and Albano ; and we at last find him at Rome, in which city he was encouraged by Pietro da Cortona and Pieter van Laer, and, abandoning the painting of sacred subjects, he devoted his whole time to representing scenes of warfare. He then worked for Matteo de' Medici, and after revisiting his own country returned to Rome. Having married a daughter of the painter Vajani, seven years afterwards his wife died suddenly, and his enemies accused him of having poisoned her. Perhaps to protect himself, he became a lay brother in the order of Jesuits, and died at Rome in their monastery ; this did not, however, affect his activity as an artist.



The battle-pieces of Courtois are among the best that have ever been painted. The figures are full of life, the groups well composed, the colouring is vigorous, and the whole natural, those of a small size being the best. His pictures of sacred subjects are much inferior to them, as the drawing is often feeble. There are some spirited etchings by himself, and many of his works have been engraved.

Pictures by Jacques Courtois are to be found in all the great galleries and in many private collections. Unfortunately, being painted on red grounds, many of them have darkened very much. They have realised prices ranging from £5 15s., for a battle-piece sold in 1827, to £99 15s., for a cavalry fight near a town, at Sir H. Oxenden's sale in 1839. The higher prices obtained have been :

			£	s.	d.
Joshua Staying the Sun, Faula's sale	1738	...	80	0	0
Landscape with figures and boats, Waldegrave's sale...	...	...	73	10	0
A Retreat, 40in. by 80in., Yonge's sale ... ..	1806	...	34	13	0
Battle-piece, 40in. by 80in., Yonge's sale ... ..	1806	...	42	0	0
Landscape with figures, Bute's sale...	1822	...	75	12	0
Battlefield after an Engagement ...	1827	...	45	3	0
Cavalry Fight near a Town, Sir H. Oxenden's sale ... ..	1839	...	99	15	0
The March of an Army, Stuart's sale	1841	...	59	17	0
Two, Battles with Turks, Boitelle's sale ... ..	1866	...	150	0	0
Battle-piece, 21in. by 15in., on copper, Miles's sale ... ..	1884	...	68	0	0

**Cousin (Jean).**—B. Soucy, near Sens, 1500 or 1501; D. most probably in 1589-90; S. Jacques Hympe and Tassin Grassot; P. history, portraits, miniatures, and on glass. Jean Cousin is often said to have been the founder of the French School; yet this is scarcely correct, for he was not the first painter or sculptor that France produced, and by imitating the Italians he rather corrupted than founded it. His teachers were painters on glass, and his great reputation was at first begun by practising their branch of art. He was married in succession to three wives, all of whom belonged to families holding a good position in life; it is probable, therefore, that Cousin did not depend entirely for his livelihood upon the profits of the various arts he practised. When he first began to distinguish himself it was the fashion at the

French Court to patronise Italian artists, and to neglect, if not despise, native talent. Jean Cousin was a man who did not care, perhaps for the reason given above, for the money for which Primaticcio, Il Rosso, and Cellini worked hard—the two latter even fought fiercely when they could gain any by it. Neither did Cousin, like Cellini, leave interesting memoirs to let the world know what he did, and, with a few exceptions, the archives in France, which might have given information regarding his life, have been destroyed. Still, enough of his pictures remain to enable us to appreciate his great talents.

That Cousin's works were estimated at their proper value by his countrymen who were not under the influence of the Court, is shown in a manuscript by Taveau, who was an "avocat" at Sens in 1592, and wrote, at latest, a few years after the death of Cousin. As the original French is old, it may be translated. He says: "Jean Cousin, a native of a village called Soucy, in the neighbourhood of Sens, a painter of a pleasing and excellent talent, has shown by the beautiful paintings which he left to posterity the skill of his hand, and has made known that France may boast that she yields in nothing to the refined geniuses which have existed in other countries. He has executed painted pictures that are very ingenious and artistic, which are admired by all workmen expert in that art, for the perfection of the work, in which nothing is wanting. Besides which he was skilful at sculpture in marble, as is sufficiently proved by the monument of the late Admiral Chabot in the Orleans Chapel of the monastery of the Celestins, in Paris, which he has made and erected, and which shows the excellent craftsmanship of the workman. But he was not satisfied with proving what he was by his works in painting and sculpture; he also wished to communicate to posterity that which was excellent in his art. He left in writing a book on Perspective, printed at Paris in the year 1560, by Jehan Voyez, which is as a directory for painters, to enable them to represent in pictures, by geometry, all drawings of palaces, houses, and buildings, and things which can be seen on the earth, whether high or low, by foreshortening, according to the distance from which they are seen. To this book he added the figures necessary to the understanding of it, which he had drawn himself, with his own hand, on blocks of wood. Another book that is also printed, is on the Foreshortenings of the Members of the Human Body in the art of painting. He died at ——— this ——— day of ———, 1590—(the dates are not filled in in the manuscript), richer in

renown than in the profits of success, which he neglected all his life, even as all men of refined minds, who profess the arts and sciences, have rarely stopped to consider them."

Cousin appears to have lived principally in Paris after about 1549, but he occasionally visited his native place, where he had property.

Further information regarding Jean Cousin is to be found in the "Étude" and "Recueil," published by A. Firmin-Didot in 1872 and 1873. The principal works by Cousin still in existence are his picture of the "Last Judgment" in the Louvre, some portraits in the hands of his descendants, the windows in the Cathedral at Sens, the miniatures at the Bibliothèque Nationale in Paris; his etchings and designs on wood-blocks, some of which he cut himself; and in sculpture, the statue and monument of Admiral Chabot now in the Musée des Thermes.

#### **Couwenberg.**—*See* **Thielen.**

**Cox (David).**—B. 29th April, 1783; D. 1859; s. De Maria and John Varley; p. landscapes and figures. David Cox was born in Deritend, a suburb of Birmingham. His father's trade was that of a whitemith and gun-barrel maker, and Cox began life by working at it under him. After an accident, by which his leg was broken, it was thought by his friends that he was too delicate for such work, and as, while amusing himself with some water-colours which had been given to him, he had shown some aptitude for using them effectively, he was allowed to take lessons from Mr. Joseph Barber, an artist who then taught drawing in Birmingham. With the exception of this instruction, and the advice he received later from John Varley, Cox may be said to have been self-taught. So soon as he had acquired some little skill in colouring, he was apprenticed to a miniature-painter named Fielder, and taught by him to paint subjects for lockets and lids of snuff-boxes, an employment then common in Birmingham. The subjects were often copied from Flemish or Dutch pictures. By such means Cox earned a little money; but his master soon died, and he was glad to accept employment as assistant to De Maria, who was scene-painter to the theatrical company of which the elder Macready had the management.

In after-life David Cox used to say "De Maria was a very clever fellow indeed!" That Cox profited rapidly by what he saw De Maria do, is certain, for on the latter being—owing to illness—unable to paint, Cox offered to do what was wanted, and, to

Macready's surprise, did it well. Even De Maria praised his work. Not long afterwards De Maria resigned his appointment, and it was given to Cox. After a time, instead of putting Cox's name on the playbills as having painted the scenery for some new piece, Macready had that of "Mr. Daubeney," of London, printed as the painter; and when Cox remonstrated, Macready told him to "go and be hanged!" He, however, but with difficulty, was afterwards persuaded to cancel the agreement between them. Cox being then free, came to London in 1804, hoping to be employed at Astley's Theatre. As he was disappointed, he resumed his old occupation of making drawings, which he sold at two guineas per dozen through dealers to country drawing-masters as "models" for the use of their scholars. It was at this time that he became acquainted with Samuel Prout, and, to avoid competition, they agreed that each should always offer his drawings to one dealer, of whom there were then only two of any note, for such purposes as theirs. By such means Cox was able to obtain occasional instruction from John Varley, who then charged half-a-guinea each lesson; but Varley, finding that Cox wished to become an artist, told him to come and see him work when he liked, and added "I will take no more money from you." From that time, which must have been about 1804, Cox rose rapidly into fame, and he will always take a very high rank in the British School, as a painter both in water-colours and in oil. In 1805 he visited Wales, for the scenery of which he always showed a great partiality. He then resided at Dulwich. In 1813 Cox was elected a member of the Society of Painters in Water-colours, to the exhibitions of which he largely contributed. He was appointed teacher at the Military College, Bagshot, in 1814, but resigned, and went to Hereford in 1815, where he lived until 1829. In that year he travelled on the Continent, and on his return took a house at Kensington, in which he resided until 1840; then he retired to Harborne, a village near Birmingham, where he died tranquilly on 7th June, 1859, in the presence of his family, his last words being, "God bless you all!"

David Cox was much liked by his friends and brother-artists, for he was firmly attached to the former, and appears to have been always ready to assist the latter when in any difficulty; and throughout his life he was held to be an excellent teacher.

Besides the thirteen works he exhibited at the Royal Academy, three at the British Institution, and four in Suffolk Street (between 1805 and 1840), there were three special exhibitions of Cox's

works: one, in 1858, in the rooms of the Conversazione Society at Hampstead; another, in 1859, at the German Gallery in New Bond Street; and a third by the Art Club of Liverpool, in 1875.

The merits of David Cox as a painter have been well summed up by Mr. Hall, his friend and biographer. He says, speaking of Cox's manner of painting, "He was no believer in what is called a close and literal imitation of nature. He felt that at the utmost he could do no more than suggest the endless variety and fulness of nature, and therefore contented himself with a broad, general, and indicative representation of her features. This broad, simple, and large style was David Cox's in the maturity of his power."

It is hardly an exaggeration to say that the works of no other painter of the British School have maintained for so long a firm hold on the admiration of artists and amateurs as those of David Cox. The prices have almost invariably risen each time that any have been disposed of by public auction. Taking a list of over 200 in oil, sold between 1858 and 1894, the lowest is £46 4s., for "A Welsh River Scene with Anglers," at Rodgett's sale, in 1859; and the highest £4725, for "Vale of Clwyd," at Murrieta's sale, in 1892. We must confine our list to those which have produced upwards of £1000.

		£	s.	d.
Peace and War, troops marching near harvest-field towards Lancaster Castle, 18½in. by 24in., painted in 1846, Gillott's sale ... ..	1872	3601	10	0
Outskirts of a Wood, with Gipsies, 28½in. by 36½in., Gillott's sale ...	1872	2315	5	0
Old Mill at Bettws-y-Coed, geese in foreground, 1847, 28½in. by 36in., upright, Gillott's sale ... ..	1872	1575	0	0
Going to the Mill, 36in. by 39in., Gillott's sale ... ..	1872	1575	0	0
Hayfield, man riding, leading white horse, boy, dog, Bagnall's sale ...	1872	1627	0	0
Bettws-y-Coed Church, Wilkinson's sale ... ..	1872	2100	0	0
Lancaster Sands, with figures, Cox's sale ... ..	1873	1050	0	0
View of Conway Castle, Cox's sale ...	1873	1050	0	0
Bolton Park, Andrew's sale ... ..	1873	1155	0	0
Going to Harvest-field, 13¾in. by 19in., Heugh's sale ... ..	1874	1102	10	0
Across the Common ... ..	1875	1155	0	0

			£	s.	d.
Darley Dale Churchyard ... ..	1875	...	1018	10	0
Bolton Park, figures and horses, Greenwood's sale ... ..	1876	...	1155	0	0
Counting the Flock, 24in. by 34in., Levy's sale... ..	1876	...	2415	0	0
The Hayfield, 18in. by 28in., Levy's sale ... ..	1876	...	1263	0	0
Rhyl Sands, 30in. by 54in., Levy's sale ... ..	1876	...	1995	10	0
Bettws-y-Coed Church, 31in. by 43in., Levy's sale ... ..	1876	...	2205	0	0
Caer Cennen Castle, 38in. by 28in., Levy's sale... ..	1876	...	2625	0	0
Going to the Hayfield, 1840, 23in. by 33in., Hermon's sale ... ..	1882	...	1050	0	0
Changing Pastures, 1850-51, 23in. by 33in., Hermon's sale ... ..	1882	...	1470	0	0
Going to the Hayfield, 1849, 28in. by 36in. (bought in), Hortus's sale... ..	1883	...	2425	0	0
The Church at Bettws-y-Coed, 31in. by 43in., Potter's sale ... ..	1884	...	2677	0	0
Skirts of the Forest, 29in. by 36in., Potter's sale ... ..	1884	...	1417	10	0
Going to the Hayfield, 1849, 24in. by 28in. ... ..	1884	...	2047	10	0
Changing Pastures, 23in. by 33in. ...	1884	...	1260	0	0
Going to the Hayfield ... ..	1887	...	1895	0	0
Counting the Flock, dated 1852, Bolckow's sale ... ..	1888	...	2079	0	0
Driving Home the Flock, dated 1852, Bolckow's sale ... ..	1888	...	1365	0	0
Collecting the Flock, Walker's sale	1888	...	2250	0	0
Collecting the Flock ... ..	1891	...	1575	0	0
Vale of Clwyd, Murrieta's sale ... ..	1892	...	4725	0	0
Reapers Returning Home, Murrieta's sale ... ..	1892	...	1186	0	0
Collecting the Flock, Bolckow's sale	1892	...	1522	0	0
Collecting the Flock ... ..	1893	...	1205	0	0

Turning to Cox's works in water-colours, we find that among about 600 which have been sold between 1860 and 1894, the lowest price paid was £47 5s. for "Hunting Party, Haddon Hall," at Thorby's sale, in 1866; and the highest £2950, for "The Hayfield," 33in. by 22in. (exhibited in 1850), paid at Quilter's sale, in 1875. There is no painting by David Cox which shows more plainly than this how his works have risen

in value, for Mr. Vokins bought this drawing at the private view of the Water-colour Society's Exhibition for 50 guineas, and Cox thought that so handsome a price that he gave Mr. Vokins a drawing into the bargain. Mr. Quilter gave £500, and, as we have said, it sold for £2950 in his sale. The prices paid for other works of Cox show that this one does not stand alone. The following drawings have produced over £1000:

		£	s.	d.
The Change of Pastures, Brown's sale	1870	1207	10	0
Rocky Pass, Capel Curig, 23½in. by 34in., Heugh's sale	1874	1050	0	0
The Hayfield, 33in. by 22in. (exhibited 1850), Quilter's sale	1875	2950	0	0
Hardwick Castle, windy day, 34in. by 24in. (Cox sold this for £30), Quilter's sale	1875	1008	0	0
Green Lanes, 30in. by 25in., Quilter's sale	1875	1470	0	0
The Vale of Clwyd, 27in. by 21in., Quilter's sale	1875	1627	10	0
Ulverstone Sands, 23in. by 33in., Levy's sale	1876	1732	0	0
Changing Pasture, 23in. by 33½in., Levy's sale	1876	1333	10	0
The Skylark, Anthurst Hill, 24in. by 34in., Levy's sale	1876	1365	0	0
The Vale of Clwyd, Quilter's sale	1889	2415	0	0
Going to the Hayfield, Murrieta's sale	1892	1102	0	0
Barden Tower, Murrieta's sale	1892	1155	0	0

**Coxie, Coxcie, or Coxcyen.**—There were at least seven Flemish painters of this name, of whom the most celebrated was the following:

**Coxie (Michiel van).**—B. Malines, 1499; D. Malines, 1592; s. his father, of the same names; P. history. After studying under his father he went to Brussels and worked under Barend van Orleÿ, with whom it is said he went to Italy; there he resided many years, and was acquainted with Vasari in 1532. He made a profound study of the works of Raphael, and was employed to paint two chapels in Santa Maria dell' Anima. In Italy he married his first wife, Ida van Hasselt, a very remarkable woman, who died in 1569; and in the same year he married his second wife, Jeanne van Schelle. He had children by both, some of

whom were artists. On his return to Malines in 1539, he was inscribed as of the Guild of Painters in that place; and as he is again inscribed in 1561, it is probable that he lived in the interval at Brussels, where he had a house. He was appointed painter to Philip II. of Spain, for whom he executed very considerable works, among others a copy of the "Adoration of the Lamb," by the brothers Van Eyck; for this he received a large sum, and not being then satisfied, something more was given him.

In conjunction with Barend van Orley, Coxie superintended in Flanders the execution of the tapestry after the cartoons by Raphael, which were made by order of Leo X. for the Vatican. He also designed thirty-two subjects from the "Fable of Cupid and Psyche," which were engraved by Agostino Veneziano and the Master of the Die. In 1578 he was inscribed in the Guild of S. Luke, at Antwerp, and in 1584 he lived there; and while at work in the Town Hall he was hurt by a fall, and died at Malines, to which place he had been carried, in 1592.

The more important works of Michiel Coxie are in the churches in Belgium, but a few have been disposed of at sales, thus:

			£	s.	d.
Adam and Eve, engraved by Marc Antonio, Smith's sale ... ..	1804	...	10	10	0
Annunciation, Virgin kneeling, and Angel, Northwick's sale ... ..	1859	...	19	19	0
Portrait of the Brother of Charles the Fifth, in armour, dog at his feet, whole length, from Malfirte de Lille Gallery, Scarisbrick's sale...	1861	...	12	12	0

**Coypels (The).**—There were four painters of this family, all more or less celebrated:

**Coypel (Antoine).**—B. Paris, 1661; D. Paris, 1722; s. his father and Bernini; p. history. He was the elder son of Noël Coypel, and went, when only eighteen, to Rome; there he took for his models the works of Bernini, and, on his return to France, introduced all that was bad in that artist's productions into France. He was, however, the most rising painter of his time, and was received into the Academy in 1681, when only twenty. In 1714 he was appointed Director of the Academy, in 1716 First Painter to the King, and was made a noble in 1717. The Regent also overwhelmed him with orders and honours, and took lessons from him. His art was well adapted to the times in which he lived, and very popular, for the grace in the faces and figures in his works was French, altogether conventional and dramatic.



He himself and other artists engraved many of his works. His best two were the ceiling in the chapel at Versailles, and the book "L'histoire numismatique du règne de Louis XIV.," in which the plates were mostly engraved from his drawings. Pictures by him have been sold as under :

			£	s.	d.
Baptism of Christ, C. Coypel's sale ...	1752	...	13	0	0
Figure of Christ, Julienne's sale ...	1767	...	4	0	0
Baptism of Christ (the above picture), La Live de Jully's sale ... ..	1770	...	16	10	0

**Coypel (Charles Antoine).**—B. Paris, 1694 ; D. Paris, 1752 ; s. his father, Antoine ; P. history, droll subjects, and portraits. He imitated his father, but was inferior to him in painting history, which he gave up to paint laughable subjects and portraits. He was received into the Academy in 1745, was Rector in 1746, and was appointed First Painter to the King in 1747. He was also the author of several dramatic pieces, which were successful, but have not been printed. Pictures by him have produced at sales :

			£	s.	d.
Rinaldo Leaving the Garden of Armida, C. Coypel's sale ...	1753	...	10	0	0
A Young Man having his Fortune Told, La Live de Jully's sale ...	1770	...	6	0	0
Christ Curing a Demoniack, Fesch's sale ... ..	1845	...	15	0	0
Young Girls Playing the Game of "Madame," Pourtales' sale ...	1865	...	140	0	0

**Coypel (Noël).**—B. Paris, 1628 ; D. Paris, 1707 ; s. Guillerie ; P. history. Little is known about this artist until 1655, when he decorated the apartments of the Queen, in the Louvre, on her marriage with Louis XIV. He was received into the Academy in 1663, appointed Director of the French Academy in Rome in 1672, and after the death of Mignard, was named Perpetual Director of the Academy of Painting in Paris. He was twice married : first to Madeleine Herault, by whom he had Antoine ; and secondly to Françoise Perrin, who was the mother of Noël Nicolas. Both his wives were artists. He was master of the theory of his art, and his works show a fertile imagination and graceful figures, yet they are often rather theatrical. His drawing is indifferent, but he coloured well. Many of his works are in the Louvre, and have been engraved. He also etched. Pictures by him have been sold as follow :

The Rape of Europa, Blondel de				£	s.	d.
Gagny's sale	...	...	1776	...	80	0 0
The Virgin and Child, Randon de						
Boisset's sale	...	...	1777	...	32	0 0

**Coypel (Noël Nicolas).**—B. Paris, 1692; D. Paris, 1734; s. his father, Noël Coypel; P. history. He showed talent from his youth, and was received into the Academy in 1720. His half-brother, Antoine, was thirty-one when this artist was born, his father died when he was only fifteen, and he never went to Rome, yet he became in many respects a superior artist to Antoine. There are several of his works in the churches in Paris. His drawings also are sought after, and he engraved. In the Conti sale of 1777, two pictures by him were sold: "Zephire et Flore," £10, and "Triomphe de Galathée," £8.

**Cozens (Alexander).**—B. Russia; D. London, 1786; s. ——; P. figures and landscapes. This painter in water-colours was a natural son of Peter the Great of Russia, by an Englishwoman residing at Deptford, who accompanied the Czar to Russia, where Cozens was born. Probably this was the name of his mother. His brother was a general in the Russian service. He was sent by the Czar to Italy to study art, and there are some of his studies, made in that country, in the British Museum. He came to England in 1746, and settled here as a landscape-painter and teacher of drawing. He was a member of the Incorporated Society of Artists, to whose exhibitions he contributed between 1763 and 1768, and to those of the Royal Academy between 1772 and 1781; he was also drawing-master at Eton School, and gave lessons to the Prince of Wales. Cozens resided some time at Bath, and published several books, principally relative to landscape-painting. He married a daughter of Robert Edge Pine, the artist.

Alexander Cozens may be spoken of as one of the earliest of modern English painters in water-colours, although he used only two or three tints. Drawings by him have been sold as follow:

				£	s.	d.
In Calabria, Percy's sale	...	...	1890	...	3	3 0
Near Chamounix, Percy's sale	...	...	1890	...	4	15 0

**Cozens (John Robert).**—B. England, 1752; D. London, 1799; s. his father; P. landscapes. Nothing is known of the life of John Cozens up to 1767, when he exhibited at the Spring Gardens Exhibition, except that Leslie saw a small pen-drawing of three figures, on which was written, "Done by J. Cozens, 1761,

when nine years old." The only contribution which he sent to the Royal Academy was made in 1776, when he was studying in Italy; it was "A Landscape, with Hannibal, when on his march over the Alps, showing his army the fertile plains of Italy." While in Italy he was employed by Beckford, of Fonthill.

J. R. Cozens advanced the art of painting in water-colours, and may be held to be the predecessor of Girtin and Turner. The colours he used are few and simple, and are said to be Indian red, lake, indigo, yellow ochre, burnt sienna and umber, and black, with which, however, he produced works that are truly beautiful and poetical. Two such excellent judges as Constable and Leslie admired them greatly. Ninety-four of those he did for Beckford, most of which were views near Rome, were sold at Messrs. Christie's in 1805, and produced £510 4s., a large sum at that time. John Cozens returned to England in 1779. Unfortunately he became deranged in mind about 1794, and although Dr. Munro attended him and he was supported by Sir George Beaumont, he remained in that state up to the time of his death.

There are five drawings by John Cozens at South Kensington Museum. Others by him have been sold as follow:

		£	s.	d.
Rome, 18½in. by 29in., Beckford's sale ... ..	1805	84	0	0
London Bridge, 8in. by 11¾in., Leaf's sale ... ..	1875	6	16	6
In Lord Somers's Park, 10½in. by 16in., Leaf's sale ... ..	1875	5	5	0
Gibraltar, 18in. by 24in., Heugh's sale	1878	19	19	0
Lake Nemi, Rogers's sale ... ..	1878	16	16	0
Salerno, Rogers's sale ... ..	1878	14	3	0
Same subject, Rogers's sale ... ..	1878	10	10	0
Rhone Valley, 9¼in. by 14in., Pooley's sale ... ..	1880	11	11	0
Rome, 18½in. by 29in., Pooley's sale...	1880	84	0	0
Amalfi, 16in. by 15in., Pooley's sale...	1880	21	10	0
A View in Italy, with buildings, Percy's sale ... ..	1890	4	15	0
An Italian River Scene, Percy's sale	1890	32	11	0
Lake of Avernus, from Bale Collection, Percy's sale ... ..	1890	61	19	0
An Italian Lake Scene, Percy's sale	1890	22	1	0
Hamilton's Villa Portici, Bay of Salerno, Percy's sale ... ..	1890	5	10	0
An Italian Lake, Percy's sale ... ..	1890	6	0	0
A Mountain Scene, Percy's sale ... ..	1890	6	0	0

**Craasbeek** or **Craesbeeck** (**Joost van**).—B. Neerlinter, South Brabant, 1608; D. before 1662; P. droll scenes and portraits. Craasbeek was by trade a baker at Antwerp, and after Adriaan Brouwer left the house of Rubens, he and Craasbeek became boon companions, and Brouwer taught him to paint. It is said that he was then thirty years of age, yet he learned to paint so well that his pictures very closely approach those of Brouwer. The subjects are the same, and some of the portraits are interesting, such as:

Portrait of Hugo de Groot (Grotius)—Amsterdam Museum.  
 The Artist Painting a Portrait—Louvre, Paris.  
 The Artist's Studio, with Brouwer's Portrait—Arenberg Gallery, Schleissheim.

Craasbeek's pictures have been much admired, and have been sold as follow:

		£	s.	d.
A Drunkard Asleep in a Chair, De				
Vence's sale in Paris	... .. 1761	4	0	0
A Woman Scraping Carrots, L'Ormier's				
sale, The Hague	... .. 1764	30	0	0
L'Orgie, Fesch's sale	... .. 1845	26	0	0

**Crabbete.**—See **Asselin**.

**Crabeth.**—See **Kraabeth**.

**Craesbeeck.**—See **Craasbeek**.

**Craeyer** or **Crayer** (**Gaspar de**).—B. Antwerp, 1582; D. Ghent, 1669; S. Raphael Coxie; P. history, portraits. De Craeyer owed the high reputation he obtained rather to study than to his master. He was admitted into the Guild of Painters at Brussels in 1607. A portrait of the Cardinal Ferdinand, which De Craeyer had painted, was sent to his brother the King of Spain, and gave so much satisfaction that De Craeyer was appointed Court painter, and received a gold chain and medal. De Craeyer was much employed for churches and convents at Brussels and Antwerp, yet he removed to Ghent. One of his finest works is the picture representing "The Centurion Dismounting from his Horse to Prostrate Himself before Christ," which he painted for the Abbey of Affleghein. After Rubens had admired this picture some time, he exclaimed, "Craeyer! Craeyer! it would be difficult to do better than you!" De Craeyer ranks next to Rubens and Van Dyck among the Flemish artists. His colouring resembles most that of the latter, and his drawing is very correct. De Vadder and Achtschelling painted the landscapes in some of his pictures. Van Dyck painted his portrait.

De Craeyer's pictures are so numerous that we can only mention his principal works, "The Death of the Virgin," which is at Madrid, and "The Virgin and Child Adored by Several Saints," at Vienna. There is also at Munich a similar subject in which De Craeyer has introduced portraits of himself and members of his family, and signed it "Gaspar de Craeyer, fecit, 1646."

Pictures by De Craeyer have been sold as follow :

		£	s.	d.
Assumption of the Virgin, De Fraula's sale ... ..	1738	24	0	0
Diogenes and Alexander, Rubempré's sale ... ..	1765	40	0	0
Holy Family, Pawvel's sale ... ..	1803	30	0	0
Virgin and Saints, Pawvel's sale ... ..	1803	120	0	0
Resurrection of Lazarus, Pawvel's sale ... ..	1803	160	0	0
Beheading of S. John, Pawvel's sale ... ..	1803	125	0	0
A Group of Dancing Nymphs from the Colonna Palace, Mitchell's sale ... ..	1819	43	2	0
Equestrian Portrait of Don John of Austria, Hill's sale ... ..	1824	152	5	0
Tancred and Erminia ... ..	1827	20	9	0
Dance of Sylvan Nymphs, engraved by Le Brun, Northwick's sale ... ..	1859	105	0	0
Christ Delivering the Keys to Peter, Northwick's sale ... ..	1859	42	0	0
Christ with Martha and Mary, accessories by Snyder, Northwick's sale ... ..	1859	60	18	0
A Pietà, 36in. square, Graham's sale ... ..	1886	241	10	0

**Craig (William Marshall).**—B. probably at Edinburgh; D. —; S. —; P. miniatures, landscapes, etc. Very little is known regarding this painter. He was residing in Manchester in 1788, where he exhibited for the first time at the Royal Academy. Between that year and 1828 he exhibited in London of pictures classed as landscapes, 127 at the Royal Academy, ten at the British Institution, and twelve in Suffolk Street. Moreover, in 1814 he made a special exhibition of his water-colour drawings in Brook Street, London. About 1791 he settled in London, and was appointed painter in water-colours to the Queen and miniature-painter to the Duke and Duchess of York. Besides making many drawings for "The British Gallery of Pictures," he was author of several books, for which he drew illustrations.

**Cranach** or **Kranach (Hans)**.—B. —; living in 1553; D. —; S. —; P. history. He is said to have been the third son of Lucas Cranach, but more probably was simply a relation. An altar-piece at Weimar, signed "H. C." and dated 1537, is supposed to be by him.

**Cranach (Johann Lucas)**.—B. 1503; D. Bologna, 1536; S. his father; P. history and portraits. He was the eldest son of Lucas Cranach, and painted the same subjects and people.

**Cranach (Lucas)**, the elder, or Meister Lucas, or Cranius, properly Lucas Sunder.—B. Cranach, near Bamberg, in Bavaria, 4th October, 1472; D. Weimar, October, 1553; S. his father and perhaps Grünewald; P. history and portraits. He was early attached to the Court of the Electors of Saxony, and is said to have accompanied Frederick the Wise to the Holy Land in 1493. It is certain that in 1504 he was appointed Court painter to that Elector, from whom in 1508 he received a patent of nobility and coat of arms—a crowned winged serpent on a gold ground—which he used with the letters "L. C." as his mark on his pictures and engravings. Cranach became a man of importance in Wittenberg, as he was Bürgermeister of that place in 1537 and 1540, and, besides large art workshops, carried on a printing business and an apothecary's shop. His house in Wittenberg, called the "Adler," was destroyed by fire in 1870. In 1509 he was sent to the Emperor Maximilian, probably on purpose that he might paint the portrait of that monarch's grandson, afterwards Charles V. Cranach was Court painter to three Electors of Saxony, and was so much attached to John Frederick that after the Battle of Mühlberg, in 1547, he preferred sharing for five years the latter's captivity at Innsbruck, to accompanying the Emperor to the Netherlands.

This Lucas Cranach lived when Luther was urging on the Reformation, and was not only his intimate friend, but is said to have brought about the marriage between Luther and Catherine Bora. He painted the portrait of Luther several times, and introduced into his works the portraits of his contemporaries, and also engraved them. By his marriage with Barbara Brengbier, Cranach had two sons (Johann and Lucas) and three daughters, and Lucas, his second son, had a son Lucas. It has even been said that the first Lucas had a third son, also named Johann or Hans. The men were all painters.

As an artist, Cranach takes rank after Albert Durer and Holbein, as, although his colouring is good, his drawing is often

defective. The manner in which he has treated the subjects of his works is also very homely, to say the best of it. His portraits are, however, often very interesting, and some of the females pleasing. The pictures by him are very numerous. One of the more curious is a "Crucifixion," in the Stadtkirche at Weimar, which contains portraits of Luther, Melancthon, and the painter; and one of the best, "The Woman Taken in Adultery," is in the Pinakothek at Munich.

As an engraver, both on copper and on wood, the elder Cranach is said to have produced no less than 800 prints. Pictures, drawings, and engravings by him are to be found in all the great collections in Europe. Not many of the pictures by Cranach which have been sold in the last fifty years have produced high prices. A few have, however, been disposed of as follow :

		£	s.	d.
Christ Blessing Little Children, the boy in red supposed to be Martin Luther, De Bammerville's sale ...	1854 ...	158	11	0
The Judgment of Solomon ... ..	1860 ...	106	1	0
Christ Blessing Little Children (perhaps the above picture), Pommersfelden's sale ... ..	1867 ...	125	0	0
Allegory of Charity, De Blaisel's sale	1870 ...	55	0	0
Virgin and Child, with fruits, from General Meade's Collection, Grinnell's sale ... ..	1881 ...	100	16	0
Portrait of a Lady, red dress, gold embroidery, 11 $\frac{1}{4}$ in. by 9in., Duke of Hamilton's sale... ..	1882 ...	325	10	0
Judith, 31in. by 32in., Duke of Hamilton's sale ... ..	1882 ...	115	10	0

**Cranach (Lucas)**, the younger.—B. 1515; D. Wittenberg, 1586; s. his father; p. history and portraits. Like his father, he was Bürgermeister of Wittenberg, and painted the same subjects, only his works are more feeble than his father's. He marked them also with the winged serpent, but the wings are folded. It is supposed that he made the designs for the woodcuts in Luther's translation of the Bible, printed at Leipsic in 1542, and for some portraits among the series of the Electors of Saxony. In his "Preaching of S. John," at Brunswick, the face is that of Melancthon.

**Cranius.**—See **Cranach**.

**Craeyer.**—*See Craeyer.*

**Credi (Lorenzo di)**, known also as Lorenzo Sciarpelloni.—*B.* Florence, 1459 ; *D.* Florence, 1537 ; *s.* Verrocchio ; *P.* history. Credi was at first a goldsmith. It has been stated that his family name was Cione ; but that was the family name of Verrocchio, who was also a goldsmith, whereas the goldsmith under whom Di Credi worked before he studied painting under Verrocchio, bore the name of Credi. Lorenzo's real name was Lorenzo d'Andrea d'Oderigo Barducci, and he was called Di Credi from his first master's name. Under Verrocchio he was a fellow-pupil with Leonardo da Vinci and Pietro Perugino. Di Credi was a follower of Savonarola, and much esteemed by his contemporaries. He appears also to have been the trusted pupil of his master, for when Verrocchio went to Venice to model the statue of Colleoni, he left his workshop and its contents in the care of Di Credi, who, when Verrocchio died in Venice and appointed Di Credi, by his will, to finish the statue, went to Venice and brought Verrocchio's body to Florence.

The works of Di Credi differ in many respects from those of Leonardo da Vinci, with which they are sometimes confounded. The figures have less dignity and grandeur, the faces have a gentle yet unmeaning expression, and the forms are not graceful. Yet some of his works are remarkable for refined sentiment and beautiful colouring. The architectural backgrounds in his pictures are often fine. Two of the best specimens of his skill are "Christ Appearing to the Magdalen," now in the Louvre, and "Nativity," in the Florence Academy. His smaller pictures are usually the best, yet in all the beauty of the colouring and the purity which the colours still retain are very remarkable.

Pictures by Di Credi have always been much sought for by collectors. The following have been sold in London since 1853 :

		£	s.	d.
Virgin and Child, S. Joseph and three Angels (circular), Woodburn's sale	1853 ...	51	9	0
The Coronation of the Virgin, bought by S. Rogers in Rome, Rogers's sale ... ..	1856 ...	399	0	0
Virgin and Child (small), Northwick's sale ... ..	1859 ...	315	0	0
Holy Family (circle), Northwick's sale	1859 ...	24	0	0
Holy Family, Virgin seated under tree, river and buildings, Northwick's sale ... ..	1859 ...	525	0	0



			£	s.	d.
Virgin and Child, Virgin kneeling in Adoration (now in National Gallery), Northwick's sale ...	1859	...	64	1	0
Heathen Gods Revisiting the Earth, Woodburn's sale ... ..	1860	...	109	4	0
Virgin and Child and S. John, Woodburn's sale ... ..	1860	...	231	0	0
Virgin and Child, in landscape, 22½ in. by 14 in., Uzielli's sale ... ..	1861	...	215	5	0
Portrait of a Gentleman, crimson dress, black cap, ring on forefinger, Webb's sale... ..	1869	...	132	6	0
Virgin and Child in landscape, Prince Napoleon's sale ... ..	1872	...	136	10	0
Virgin and Child and S. Joseph, Virgin kneeling, Barker's sale ...	1874	...	483	0	0
Virgin, Child, SS. John and Joseph, in landscape, Barker's sale ...	1874	...	127	0	0
Virgin and Child enthroned with six Saints, Barker's sale ... ..	1874	...	126	0	0
Virgin and Child Enthroned, S. Sebastian, and vase of flowers, Barker's sale ... ..	1874	...	483	0	0
Virgin Kneeling, Child, and S. Joseph, landscape (circular), Barker's sale ...	1874	...	325	10	0
Virgin Seated, with Child, Barker's sale ... ..	1874	...	315	0	0
Virgin Kneeling, Angels, S. Joseph, landscape (circular school copy), Barker's sale ... ..	1874	...	126	0	0
Virgin and Child with S. John, Dudley's sale ... ..	1876	...	425	0	0
Virgin and Child with Angel, Graham's sale ... ..	1886	...	267	15	0
Virgin and Saviour, Cavendish Bentineck's sale... ..	1891	...	325	0	0
Virgin and S. John, Dudley's sale ...	1892	...	2520	0	0

**Crespi (The).**—There were two families of this name, and several members of each were painters. The one family worked principally at Milan, the other at Bologna. Of the former the most distinguished was

**Crespi (Giovanni Battista),** called Il Cerano.—B. Cerano, 1557; d. Milan, 1633; s. the Procaccini; p. history, animals, and birds. He was one of the best artists of the time at which he lived, as there is much spirit in his design, and his colouring is

harmonious ; but his works are often disfigured by the affectation and exaggeration which then prevailed.

**Crespi (Giuseppe Maria)**, called *Lo Spagnuolo*.—B. Bologna, 1665 ; d. Bologna, 1747 ; s. Canuti ; p. history and droll scenes. He was the principal artist of the Bolognese family of the name, and was employed by the Grand Duke Ferdinand in the Pitti Palace. His works somewhat resemble those of Solimena and Murillo. His pictures rarely sell for high prices, as may be seen by the following :

A Peasant Feeding Fowls, the Elector of Cologne's sale ... ..	1764	...	£	s.	d.
			28	0	0
The same picture, Blondel de Gagny's sale ... ..	1776	...	55	0	0
The Murder of the Innocents, Willett's sale ... ..	1813	...	3	10	0
Alexander and Diogenes, Hope's sale	1816	...	9	10	0
An Italian Fair (belonged to Sir Joshua Reynolds), Mitchell's sale ... ..	1819	...	10	10	0
The Nativity, Bute's sale ... ..	1822	...	5	15	0
A Girls' School, S. Rogers's sale ... ..	1856	...	35	14	0
A Scene from the "Decameron" ... ..	1860	...	9	9	0

**Cresti (Domenico)**, called *Il Passignano*.—B. Passignano, near Florence, 1558 ; d. 1638 ; s. Federigo Zuccaro ; p. history. This painter lived some time at Venice, where he is said to have had the advantage of instruction from Paolo Veronese ; and in the richness of his compositions and architecture, and the splendour of the dresses, his pictures resemble those of the great Venetian's more than the works of any Florentine. His extraordinary facility, however, caused him to paint in so slight a manner that the pictures he executed in S. Peter's, at Rome, have perished. His best works are at Florence, and some of his designs are very fine. Easel-pictures by him so seldom appear in sales that only "Christ Healing the Sick," sale in 1833, £11, can be cited.

**Creswick (Thomas)**.—B. Sheffield, 5th February, 1811 ; d. London, 28th December, 1869 ; s. Barber of Birmingham ; p. landscapes. This charming painter came to London in 1828, and shortly afterwards began to exhibit at the British Institution and the Royal Academy. To the exhibitions at the latter he continued to contribute until his death. In 1842 the directors of the former awarded him a premium of eighty guineas for his works, and in the same year he became an Associate of the Royal Academy, but was not a full member

until 1852. His earlier pictures are generally scenes in Wales or Ireland, and his later ones are of places in the North of England.

Thomas Creswick was very clever in the choice of his subjects; he delighted in painting lakes, streams, and picturesque bridges, in the representation of which he excelled. His works have always been exceedingly popular owing to the agreeable subjects he selected, and to their truth, which arose from his painting very much from nature. He painted both in oil and in water-colours, made many charming designs for books, and etched with much taste and skill.

As regards the present value of Creswick's pictures, some idea can be formed by the fact that, in a list of over 200, which have been sold by auction since 1845, the lowest price paid was £70, for "A Barn and Cattle," 27½in. by 20½in., in 1861; and the highest, £2100 for "The Trent Side," in 1881 (for the latter Creswick was paid 500 guineas), and in this long list only three were sold for less than £100. Among them were nearly all Creswick's finest works in oil, but only a few can be given :

		£	s.	d.
Landscape, with Peasants, Horse and Cart, 1855, Rodgett's sale ...	1859	841	0	0
Mountain Stream, Northwick's sale	1859	367	10	0
Rural scene—Evening, cows, Shepherd's sale... ..	1860	462	0	0
The Ford, figures by Frith, 35in. by 26½in., Heath's sale ... ..	1860	288	15	0
Landscape, artist sketching, figure by J. Philip, Mitchel's sale ... ..	1860	183	15	0
Rough Road, figures by F. Goodall	1861	168	0	0
Landscape, Surrey, figures by F. Goodall, 26in. by 37in., Agnew's sale ... ..	1861	241	10	0
The River Trent, 44in. by 70in., Agnew's sale ... ..	1861	525	0	0
Shallow Stream, Redpath's sale ...	1862	294	0	0
Landscape, The Stepping-stones, 28in. by 35in., Bicknell's sale ... ..	1863	262	10	0
Afternoon, 1845 (bought in), Bodichon's sale ... ..	1864	372	15	0
A Mountain Road, Threlfall's sale ...	1864	225	15	0
The Avenue at Derby, 36½in. by 47½in., Hayward's sale ... ..	1864	378	0	0
Over the Sands, Davis's sale ... ..	1865	572	5	0
The Park, figures by Ansdell, 17½in. by 59½in., 1855, Siebel's sale ...	1865	367	10	0

		£	s.	d.
The Windmill, Moore's sale ... ..	1866	378	0	0
The Shade of the Beech-trees, Young's sale ... ..	1866	327	12	0
Thorsgill, Yorkshire, figures by Faed, Grundy's sale ... ..	1867	252	0	0
Roadside Inn, figures by Bottomley, Betts's sale... ..	1868	651	0	0
Sunshine and Showers, Creswick's sale	1870	672	0	0
Drover's Halt, figures by Ansdell, 1857, Wheeler's sale ... ..	1871	525	0	0
Vale of Gwynant, Halliwell's sale	1872	357	0	0
The Avenue, 72in. by 56in., Dixon's sale ... ..	1873	787	0	0
Cardigan Bay, figures by Philip and Cooper, 41½in. by 49in., Pender's sale ... ..	1873	840	0	0
Landscape, sheep by Cooper, Craven's sale ... ..	1874	420	0	0
Pont-y-Pant Mill, 50in. by 40in., Mendel's sale ... ..	1875	441	0	0
Crossing the Stream, Marsh's sale ...	1876	577	10	0
Westminster Bridge, 16in. by 48in., Levy's sale ... ..	1876	441	0	0
First Glimpse of the Sea, 36in. by 59in., Grant's sale ... ..	1877	1102	10	0
S. Michael's Mount, Cornwall, figures by Ansdell, 44in. by 71in., Grant's sale ... ..	1877	1417	0	0
Scene in South Wales, 27½in. by 35½in., Brooks's sale ... ..	1879	441	0	0
River Tees at Wycliffe, figures by Frith, Fenton's sale ... ..	1879	640	10	0
River scene, Banbury's sale ... ..	1879	514	0	0
Richmond, Yorkshire, McLean's sale	1881	924	0	0
The Trent Side (see above), Marshall's sale ... ..	1881	2100	0	0
The King of the Forest, 27in. by 35in., Sharpe's sale ... ..	1881	682	10	0
Barnard Castle, 36in. by 48in., Holds- worth's sale ... ..	1881	430	0	0
River scene, with figures, Adam's sale	1882	498	15	0
First Glimpse of the Sea (see above), Lee's sale ... ..	1883	1312	10	0
A Beck where the Trout Lie, 40in. by 48in.... ..	1884	504	0	0
Landscape, trees, cottages, figures, 48in. by 72in., Watts's sale ...	1885	798	0	0

		£	s.	d.
The Passing Cloud, old windmill, summer sky, figures by Frith, animals by Ansdell, 58in. by 88in., Toulmin's sale ... ..	1886 ...	1680	0	0
Woody river scene in Wales, Hunt's sale ... ..	1890 ...	325	0	0
Tintern Abbey ... ..	1891 ...	451	0	0
Crossing the Ford, animals by Ansdell, Matthews's sale ... ..	1891 ...	577	0	0
The Woodcutters, 1833, figures by Frith, Matthews's sale ... ..	1891 ...	504	0	0
Nearest Way in Summer-time, Burnand's sale ... ..	1892 ...	630	0	0
Richmond, Yorkshire, 1836, Price's sale ... ..	1892 ...	1312	0	0
Green Lanes, 1846, Cosier's sale ...	1894 ...	336	0	0
Autumn Morn, Dunbar's sale ...	1894 ...	262	0	0
Squally Day, Gibbon's sale ... ..	1894 ...	367	0	0

Water-colours by Creswick have been sold as follow :

		£	s.	d.
Dover, 1835, Oslear's sale ... ..	1862 ...	53	11	0
Homestead ... ..	1870 ...	88	4	0
Crossing the Brook ... ..	1870 ...	58	16	0
A Country Lane (there were many others in this sale), Creswick's sale	1870 ...	28	7	0
Landscape and Windmill ... ..	1873 ...	162	15	0

**Cristall (Joshua).**—B. Camborne, in Cornwall, 1767; D. London, 1847; self-taught; P. classical subjects and landscapes. His father was a Scotchman, and master of a small trading vessel, who settled at Rotherhithe, and apprenticed his son Joshua to a china-dealer. He opposed his son's taste for painting, but as soon as the apprenticeship expired, Joshua Cristall found employment in the Potteries as a painter on china; and on his return to London, being secretly assisted by his mother, he obtained admission into the schools of the Royal Academy, and diligently studied the antique. He was also enabled to frequent Dr. Munro's house. Cristall was one of the foundation members of the Water-colour Society, several times its President, and, from 1805, a frequent contributor to its exhibitions. He married in 1813, and resided in London until about 1821, when he purchased a cottage at Goodrich-on-the-Wye; but after the death of his wife he returned to London, in 1840. The subjects of his early works are classical, and he added classical figures to Barrett's landscapes. Late in life he painted rustic figures, gleaners, fisher-

men, landscapes, and added such figures to Robson's pictures of Scotch scenery. He painted in a very good, simple way, used no body-colour, and indulged in no trickery.

Water-colour drawings by Cristall have been sold as follow :

			£	s.	d.
Group of Welsh Milkmaids, Allnut's					
sale ... ..	1863	...	44	2	0
A classical subject ... ..	1875	...	4	15	0
Cottage Girl Lace-making, 15 $\frac{1}{4}$ in. by					
13in., Levey's sale ... ..	1876	...	12	12	0
Cottage Door, Pooley's sale ... ..	1880	...	16	5	0
Milking-time, Pooley's sale ... ..	1880	...	16	16	0
The Lifeboat, Russell's sale ... ..	1884	...	16	16	0
A Girl Spinning, Percy's sale... ..	1890	...	6	6	0

**Cristus** [ $\chi\rho\varsigma$ ] (**Petrus**), wrongly called Christophsen.—B. Baerle, near Tronchiennes, a village in Flanders, early in the fifteenth century; D. Bruges, after 1471; s. the Van Eycks; p. history and portraits. The chief facts which are known regarding this old Flemish artist are that he painted in oil in 1417, was a burgher in Bruges in 1444, entered the Guild of S. Luke there in 1450, worked at Cambrai in 1454 and at Bruges in 1463, and was elected Dean of the Guild at that place in 1471. His works are inferior to those by the Van Eycks. They are to be found in all the great galleries in Europe, and Crowe and Cavalcaselle assign to him the portrait of Marco Barbarigo which is in our National Gallery and is attributed to Gerard van der Meire.

**Crivelli** (**Carlo**).—B. probably about 1430; D. after 1493; s.—; p. sacred subjects. Very little is known of the life of Crivelli, whose works are peculiarly interesting, as showing the perfection to which painting in tempera had been brought before the use of it was superseded by that of oil. It is very probable that he studied in the school of Squarcione, and his works connect him with the artists of Padua and Murano. He represents the art of the fifteenth century by its faults and beauties. His outline may be hard, but it is correct, and the expression in the heads is often dignified or tender; the colouring is brilliant, and the richness of the general effect is heightened by the lavish use of ornaments in relief and gold, to which may be added such accessories as fruit and flowers. Crivelli appears to have resided long at Arcoli, as the altar-pieces by him were mostly executed for the churches in that place, or for towns in the March of Ancona. The dates on his pictures are from 1468 to 1493. He was knighted in 1490, by Ferdinand of Capua, and appears, from

the signature on his works, to have afterwards been promoted to a higher rank in the order, perhaps when Ferdinand became King of Naples; if so, Crivelli was alive in 1495.

Our National Gallery is richer than any other in Europe, not excepting the Brera, in fine works by Crivelli, but pictures by him are to be found in most of the great galleries.

The following are the prices at which pictures by Carlo Crivelli have been sold by auction in London :

		£	s.	d.
Virgin and Child Giving Keys to S. Peter, with other Saints, from the Brera, W. Conyngham's sale ...	1849 ...	910	0	0
Virgin and Child, seated on a cushion, W. Jones's sale ... ..	1852 ...	157	10	0
S. George, from Fesch's Collection, Bromley's sale ... ..	1863 ...	109	4	0
S. James, from Fesch's Collection, Bromley's sale ... ..	1863 ...	39	18	0
S. Dominic, from Fesch's Collection, Bromley's sale ... ..	1863 ...	46	4	0
S. Nicholas, from Fesch's Collection, Bromley's sale ... ..	1863 ...	47	5	0
Virgin and Child, enthroned (signed and dated 1472), Morland's sale	1863 ...	53	11	0
Virgin and Child, enthroned, with angels, Du Blaisel's sale ... ..	1872 ...	89	5	0
Two, S. Catherine and The Magdalen, Barker's sale ... ..	1874 ...	210	0	0
Virgin in Ecstasy, Deity and angels, flowers, etc. (signed and dated 1492), Barker's sale ... ..	1874 ...	577	10	0
Three Saints, in niches, with fruits—(exhibited at Leeds in 1868), Barker's sale ... ..	1874 ...	567	0	0
Virgin and Child, under an arch, with flowers, L. Dudley's sale ... ..	1876 ...	42	0	0
Virgin and Child, enthroned, Child holding apple, several Saints, L. Dudley's sale ... ..	1876 ...	315	5	0
Holy Family, circle, 40in., Barker's sale ... ..	1879 ...	53	11	0
Crucifixion, 30in. by 20in., arched, Barker's sale ... ..	1879 ...	100	16	0
Altar-piece, Virgin, Child, and five Saints, 75in. by 48in., Barker's sale ... ..	1879 ...	215	0	0

		£	s.	d.
Virgin and Child, gold ground, 38in.				
by 17in., Graham's sale ... ..	1886	131	5	0
S. George and the Dragon, Leyland's				
sale ... ..	1892	846	0	0
SS. Peter and Paul, Leyland's sale ...	1892	315	0	0
Virgin, Child, and Saints, Leyland's				
sale ... ..	1892	7350	0	0
Pietà, Leyland's sale ... ..	1892	399	0	0

**Crome (John)**, known as Old Crome.—B. Norwich, 21st December, 1769; D. Norwich, 22nd April, 1821; self-taught; P. landscapes and sea-pieces. Crome was the son of a poor weaver and was born in a small public-house. He had very little instruction at school, and the first we learn of his employments is that he was at twelve years of age in the service of Dr. Rigby, of Norwich, and that his principal occupation was carrying out medicines to the doctor's patients. He must, however, have had a strong wish to become a painter, for he apprenticed himself to a certain Frank Whistler, a house and sign-painter in Norwich. At the time he was thus laying the foundations of his future success there were no schools of art, yet Crome found the best of all in the picturesque city in which he was born, and the truly rural scenery by which it was surrounded. It had not then been devastated by the improver, and the river wound its way through the Broads, past thatched cottages, and oaks which had been allowed to grow as they would, with plenty of room to spread their branches. These and the barges and wherries, with their tanned sails, as seen by either day or moonlight, were the objects that made Crome a painter, and which he at last succeeded in representing better than any English artist had done. While still very young he formed a friendship with another youth, Robert Ladbroke, and they lodged and painted from nature together. It is, however, a singular fact that Crome usually made his studies in water-colours and painted some of his finest pictures in oils from them and memory within doors. Gradually his talents became known among his neighbours, and Mr. Thomas Harvey, of Catton, who himself painted, assisted him by buying his sketches and introducing him as a drawing-master. He also allowed Crome to study some pictures by Dutch artists which he had in his possession. There were more than one by Hobbema among them, and Crome appears early to have adopted the works of that great Dutch artist as his model. It was also by Mr. Harvey that Crome was introduced to Sir William Beechey; this gentleman had resided, from 1781, four or five years in Norwich, and his wife was a Miss



Jessup, of Norwich. Beechey had risen from an origin as humble as that of Crome, to be the most fashionable painter of portraits in London.

Crome was then under twenty years of age, and Sir William, when speaking of what occurred, says: "Crome, when first I knew him, must have been about twenty years old, and was a very awkward, uninformed lad, but extremely shrewd in all his remarks on art, though he wanted words and terms to express his meaning. As often as he came to town he never failed to call upon me and to get what information I was able to give him upon the subject of that particular branch of art which he made his study. His visits were very frequent, and all his time was spent in my painting-room when I was not particularly engaged. He improved so rapidly that he delighted and astonished me. He always dined and spent his evenings with me." Under these circumstances it is certainly singular that Crome's reputation as a painter should not, during the greater part of his life, have extended beyond his native country, and that he should have depended to some extent upon teaching for his subsistence. It is said that he never at any time sold a picture for more than £50, and many realised only £15. Even the indefatigable Nagler, who knew so much about British artists, in his "Künstler Lexicon," published in 1835, devotes only four lines to Crome, in which he speaks of him as a distinguished English painter, and adds: "The events of whose life are unknown to us." Crome had then been dead fourteen years. He had, however, in February, 1803 (he was then thirty-four), laid the foundation of what has since been called the "Norwich School," by forming the "Norwich Society," of which he was President and John Sell Cotman Vice-president, and among the members of which were the painters James Stark, George Vincent, Joseph Stannard, and John Thistle, and the etchers Edmund and Richard Griling, and John Bernay Crome.

Crome married early (he and his friend Ladbroke married sisters), and though he depended chiefly on teaching drawing, that brought him many friends who bought his pictures, but at low prices. He did not exhibit at the Royal Academy until 1806, and only occasionally up to 1818. But out of the "Norwich Society" arose the Norwich Exhibition of Works of Art, in 1805, which was, we believe, the earliest exhibition of pictures in any provincial town. Crome did not always confine his studies and subjects to Norfolk, for he made, with the assistance of Mr. John Gurney, of Earlham, and other friends, journeys to Wales and the

North of England before 1805, and later to Paris and the Netherlands. He was fond of society, was a very jovial companion, and loved boating parties or visits to the rural resorts near Norwich; at the same time he was a man much beloved and respected by all who knew him, as may be learned from Dawson Turner's memoir of him. It is not to be wondered at, therefore, that some of his pictures are rather slight, or that he painted with a full brush, and often without retouching; but his style was founded on that of Hobbema and Ruisdael, who had done the same, and he came very near to their models. Redgrave says he saw one of Crome's pictures sold at Christie's as being by Wynants. A good example of his work is the "Mousehold Heath," now in the National Gallery. The great glory of Crome as a teacher is that the Norwich School produced such men as Colman, Stark, and Vincent, and that although his pupils profited by his advice, they were all, to some extent, self-taught. Crome had four sons and a daughter: only the eldest and the youngest sons and the daughter became professional artists; but they all painted more or less.

It is said that there is not any representation of nature in winter by Crome in the shape of an oil or water-colour picture; but in his etchings almost all the trees have few or not any leaves. Crome was very particular to place every tree and plant in a place where it would be likely to grow, and no less so as to the position of cottages and other objects or figures. He even paid great attention to the direction of the wind at the time he made a sketch. This accounts for there being so little of what is termed "composition" in his works. In this he acted in direct opposition to Turner's practice. At the exhibitions of the Norwich Society between 1805 and 1821, Crome exhibited, including pictures and sketches, above 250 works. On the other hand, at the Royal Academy he only exhibited fourteen. But at the Winter Exhibition of 1878 (nearly sixty years after his death), at the Royal Academy, no less than twenty-seven of his works were exhibited.

The etchings by Crome, although much praised by his contemporaries, would not at the present day excite much admiration. They look very much like those of some of the Dutch masters, and are simply very minute and the result of much labour. They were published after his death.

Crome died rather suddenly, and his last words were as characteristic as those of Gainsborough. After lying for some time in a lethargic state, he suddenly exclaimed, with a strength and tone

that startled those about him, "Oh, Hobbema, my dear Hobbema, how I have loved you!" and in less than five minutes his pulse had ceased to beat.

In a list of about eighty pictures in oil by John Crome, sold by public auction in London between 1855 and 1894, the prices range from £12 1s. 6d. for a "Farmhouse with a Group of Trees," in Bryant's sale in 1863, to £1575 for a "Road Scene, Trees, and Figures," 71in. by 55in., at Mendel's sale in 1875. Only eleven, however, of the eighty sold for less than £100.

The following are some of those which reached higher prices :

		£	s.	d.
Yarmouth Regatta, Bishop of Ely's sale ... ..	1864	294	0	0
Woody Landscape, Robert's sale ... ..	1867	267	15	0
View of Cromer, Wynn Ellis's sale ... ..	1867	1100	0	0
The Blacksmith's Shop, Pearce's sale ... ..	1872	273	0	0
Rocky Road Scene, 15½in. by 24in., Gillott's sale ... ..	1872	315	5	0
Windmill, Mousehold Heath, 44½in. by 36½in., Gillott's sale ... ..	1872	368	0	0
Richly-wooded Landscape, 25in. by 33in., Gillott's sale ... ..	1872	735	0	0
Old Bathing-place at Norwich, Baker's sale ... ..	1873	315	0	0
Hautbois Common, from Sherrington Collection, Ellison's sale ... ..	1874	420	0	0
Norwich by Moonlight, Wood's sale... ..	1874	299	5	0
Landscape, Hawthornden, 30in. by 40½in., Heugh's sale ... ..	1874	556	10	0
Road scene, trees, and figures, 71in. by 55in., Mendel's sale ... ..	1875	1575	0	0
Bruges—Moonlight, Woolner's sale ... ..	1875	294	0	0
Landscape near Thorpe, Woolner's sale ... ..	1875	304	10	0
View near Norwich, 27in. by 35in., Adamson's sale ... ..	1875	273	0	0
Hautbois Common, 25in. by 35in., Levy's sale... ..	1876	404	5	0
Yarmouth Harbour, 15½in. by 26in., Wynn Ellis's sale ... ..	1876	420	0	0
The Oak, 35in. by 42in., Wynn Ellis's sale ... ..	1876	346	10	0
Skirts of the Forest, 41in. by 31in., Anderson's sale ... ..	1879	194	5	0
Mousehold Heath, 10½in. by 8½in., Anderson's sale ... ..	1879	189	5	0
Oaks in Kimberley Park, 46½in. by 36in., Fuller Maitland's sale ... ..	1879	210	0	0

			£	s.	d.
Oaks on Sandy Bank, 31in. by 47in., Fuller Maitland's sale ... ..	1879	...	357	0	0
Hawthornden, Murrieta's sale ... ..	1883	...	362	5	0
Forest scene, beaters and dogs, 21in. by 33½in., De Zoete's sale ... ..	1885	...	609	0	0
Yarmouth Jetty, 20in. by 32in., De Zoete's sale ... ..	1885	...	309	15	0
Yarmouth Jetty, 17in. by 22in., De Zoete's sale ... ..	1885	...	273	0	0
Bruges by Moonlight, 25in. by 31in., De Zoete's sale ... ..	1885	...	189	0	0
A Sea-piece, 20in. by 26in., Graham's sale ... ..	1886	...	210	0	0
The Porlington Oak, Whitehouse's sale ... ..	1890	...	787	0	0
Mousehold Heath, Drake's sale ... ..	1891	...	236	0	0
Yarmouth Harbour, Lawrence's sale	1892	...	472	0	0

Of drawings in water-colours by John Crome, which are scarce, may be quoted "Landscape with Cattle in a Pool," Percy's sale (1890), £10 10s.

**Crome (John Bernay).**—B. Norwich, 1793; D. Great Yarmouth, 15th September, 1842; s. his father; p. landscapes. He was the eldest son of John Crome (Old Crome), and was brought up to be an artist. He exhibited at the Royal Academy in 1814 "Old Buildings on the Norwich River," and occasionally up to 1842. Many of his works are moonlight scenes. Neither he nor his youngest brother William, who was also brought up as an artist, ever took a high place as painters, but one picture by J. B. Crome, "Off the Coast of Norfolk," 19in. by 35in., realised £115 10s. in Adamson's sale, 1875.

**Cross (John).**—B. Tiverton, 1819; D. London, 1861; s. Picot; p. history. His father was superintendent of a lace factory, and went to S. Quentin, in France. There John Cross attended the School of Design, and afterwards in Paris was a pupil of Picot. He sent a cartoon of "The Death of à Becket" to the Westminster competition of 1843, but it was not noticed. In the second exhibition he had better success, and for his oil painting of "Richard Cœur de Lion" he was awarded a premium of £300, and the commissioners purchased the picture for £1500. He exhibited afterwards several pictures at the Royal Academy, but they did not add to his reputation. After his death his pictures were exhibited at the Society of Arts, with a view to

providing for his family. His "Death of a Becket" was purchased by his friends, who placed it in Canterbury Cathedral.

**Crovata, Crovatinus, or Crovazio.**—*See Clivio.*

**Cruikshanks (The).**—There were several artists of this name: Isaac, his two sons Isaac Robert and George, and Percy.

**Cruikshank (George).**—B. London, 1792; D. London, 1878; s. his father; P. historical and comic scenes. In an interesting letter addressed by George Cruikshank to Mr. Reid, of the British Museum, when the latter was drawing up a list of this artist's works, he says that he worked under his father and assisted his brother, and, with reference to his own early works, remarks: "Many of my first productions, such as Halfpenny 'Lottery Pictures' and books for little children, can never be known or seen, having, of course, been destroyed long, long ago by the dear little ones who had them to play with." He adds that Isaac Robert had a son Percy, a draughtsman and wood-engraver, and Percy a son named George, and that to avoid confusion the latter thought of signing his name George Calvert (his mother's name) or George Percy. It may be useful also to say that despite what George Cruikshank says about his early works, Mr. Reid mentions several, and that they bore the words, "Printed and sold by W. Belch, Newington Butts, London." Cruikshank's father died when George was very young, and the latter worked hard from that time to support his mother and himself. How impossible it is for us to give a full account of his works will be easily understood when we state that Mr. Reid's catalogue includes 5265, and that even to this large number additions have been made.

George Cruikshank was a man whose energy and industry were such as few possess or practise, and although in 1847, when he published the series of eight wood-cuts called "The Bottle," he was not a teetotaler, he soon became one of the most fanatical of what are termed total abstainers, and did rather harm than good to the cause he had at heart by some of his later productions, which verged on the ludicrous. Yet among designers and etchers he will always hold a high rank, although as to that of a painter, his works, such as "The Worship of Bacchus," now in the National Gallery, are rather designs in paint than pictures. George Cruikshank died in London in 1878, after a long and honourable life, and was buried in S. Paul's Cathedral. Mr. Reid's catalogue of his works was published in 1871 by Bell and Daldy, of London. At the sale in 1878, after his death, two

water-colour drawings, "The Sober Man's Sunday" and "The Drunken Man's Sunday," produced £44 2s.; and in Dr. Percy's, in 1890, "La Bagatelle," with the engraving, was sold for £12 12s., and "Uncle Tom's Cabin" for £2 4s.

**Cruikshank (Isaac).**—B. Edinburgh, 1756 or '57; D. London, 1810 or '11; self-taught; P. caricatures. Isaac was the son of one of the followers of the Pretender, in 1745; being poor, the father came to London with his son, and died shortly afterwards. The first print by Isaac was published in 1796, and was in defence of Pitt, who was then assailed by Gilray. Laurie and Whittle were the publishers of most of Isaac's designs, such as his illustrations of the works of Swift, Joe Miller, John Brown, etc. His water-colour drawings are well finished and have merit. It is said that he exhibited at the Royal Academy in 1789; but the entry in the catalogue of that year is "No. 483. 'Return to Lochaber,' by J. Cruikshanks, of No. 1, Saint Martin's Court." In the catalogue for 1790 there is, "No. 515. 'Visit to the Cottage' (see Joe Thomson), by J. Cruikshank, of 7, Saint Martin's Court"; and in that of 1792, "No. 713. 'The Distresses and Triumph of Virtue' (*vide* Curate of Elmwood), by J. Cruikshank," while the address is given "J. Cruikshanks, No. 203, High Holborn." Moreover, in the catalogue of 1802, when he exhibited "Design for a Medal," he is described as "J. Cruikshanks, of Bury Street." It is probable, therefore, that the family name was originally Cruikshanks.

Drawings by Isaac Cruikshank have been sold as follow :

				£	s.	d.
The Dame School, Dr. Percy's sale ...	1890	...	...	0	15	0
Morning, and a Landscape with Figures, Dr. Percy's sale...	...	1890	...	0	12	0
A Relish, Dr. Percy's sale ...	...	1890	...	1	0	0

**Cruikshank (Isaac Robert,** not Robert Isaac).—B. about 1790; D. 1856; S. his father; P. portraits and comic designs. He was the eldest son of Isaac, and began life as a midshipman on board the East India Company's ship "Perseverance." The success of his brother George as a caricaturist induced him to leave the Company's service and to try to gain a livelihood by painting portraits and designing caricatures. His water-colour drawings and comic designs are, however, very inferior to those by George. In connection with George he illustrated "The Universal Songster," "Cruikshank at Home," and "The Odd Volume," to which Seymour also contributed. The best designs by Robert Cruik-

shank, as he is usually called, are the illustrations for Cumberland's "British Theatre" and "Minor Theatre." At Dr. Percy's sale, in 1890, "The Highland Dance," by Robert Cruikshank, produced £5 10s.

**Cuitts (The).**—There were two artists of the same names, father and son :

**Cuitt (George),** the elder.—B. Moulton, near Richmond, in Yorkshire, 1743; D. Richmond, 3rd February, 1818; studied at Rome; P. landscapes, history, and portraits. Having shown an early taste for drawing, he was sent by Sir Lawrence Dundas, in 1769, to Rome, and returned to England in 1775. He exhibited in the following year at the Royal Academy "The Infant Jupiter Fed with Goat's Milk and Honey" and some portraits. He must, however, be ranked as a landscape-painter, and his last contribution to the Academy Exhibitions was in 1798. He painted some of the scenery in Moor Park; and having resided at Richmond for nearly forty years, he was constantly employed in the North in making pictures or drawings of parks or residences in that part of England. He frequently painted in body-colours. At Dr. Percy's sale in 1890, two drawings by G. Cuitt were sold, "The Eagle Tower, Conway," for £1 15s., and "Tanfield Castle, Bedale, Yorkshire," for £31.

**Cuitt (George),** the younger.—B. Richmond, in Yorkshire, 1779; D. 15th July, 1854; s. his father; P. landscapes. He was the son of the other George Cuitt, and besides painting in water-colours, by studying Piranesi's etchings, became a very deservedly esteemed etcher, for his works are well drawn, vigorously etched, full of truth and spirit, and unlike those of any other English artist. About 1804 he went to Chester, where he resided for some years and taught drawing, and he published his first etchings in 1800-11. By the age of forty he had accumulated sufficient property to enable him to retire to Masham, near Richmond, where he built a house and lived until his death. His principal works are several collections of etchings of old buildings in Chester, and "Yorkshire Abbeys," and in 1848 he published a collection of his works, as "Wanderings and Pencilling amongst the Ruins of Olden Times."

**Culmbach.**—*See* **Kulmback.**

**Cunningham (Edward Francis).**—B. probably at Kelso, about 1742; D. London, 1795; studied in Italy; P. portraits. He

was of a good family, and after the defeat of the Pretender, in 1745, his father fled from Scotland, and took Edward to Italy. There the latter studied diligently at Parma, Rome, Venice, in 1764, and afterwards in Paris. He inherited the family and other property, but soon dissipated both. He next went to Russia in the suite of the Duchess of Kingston, whom he quitted, but found employment at the Russian Court as a portrait-painter. In 1788 he was at Berlin, where also he was much employed. Finally he returned to London, and was equally successful. He was, however, so improvident that he died very poor, in London, in 1795. His portraits have merit, and many of them have been engraved. It is said that while in Italy he assumed the name of "Calze."

**Cuylenburgs** or **Kuilenburgs (The)**.—There were three, if not more, artists of this name resident at Utrecht or at Haarlem, in the seventeenth century. The most known of these is :

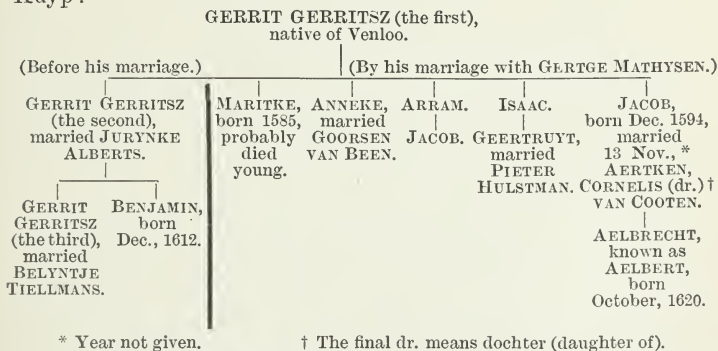
**Cuylenburg (Abraham)**.—B. —; D. —; S. Poelenburg; P. landscapes and figures. He is said to have been born at Utrecht, and to have been admitted into the guild of S. Luke of that place in 1660; but an Abraham Cuylenburg is described as the son of Giurinus (Krijn) Cuylenburg, who was a painter, and was inscribed in the books of the Guild at Haarlem in 1670. This Abraham was also admitted into the same guild in 1680, and inscribed in 1681 as "bachelor, of Emden," and "a line-engraver." He was buried at Haarlem in 1688. It appears, therefore, that there were two Abraham Cuylenburgs who were contemporaries. There was also a painter Gerrit, Cuylenburg, who was admitted into the Haarlem Guild, 3rd December, 1715. The landscape backgrounds of Cuylenburg's pictures are not so much like Poelenburg's as his small figures. He also painted single figures in bacchanalian and mythological subjects, which are sometimes a foot in height. Few of the pictures by him which have been sold in London since 1794 have produced £10 each; but in that year was sold "Ruins and Figures," 36in. by 42in., Dundas's sale, £54 10s.

**Cuylenburg (Cornelius van)**.—B. Utrecht, —; D. The Hague, about 1824; S. his father; P. portraits, landscapes, etc. He was the son of the statuary, Cornelius Cuylenburg. In the year 1783 he was admitted into the Guild at Utrecht, but resided at The Hague from about 1814 to the time of his death. In the



Museum at Amsterdam is a fine portrait by him of "Den Schout-Bij-Nacht, Willem Crul."

**Cuyps (The).**—Up to the year 1884, when the Dutch author G. H. Veth published the result of the researches he had made relative to the family of the Cuyps, nearly all that had been written respecting them was wrong. The first he mentions was Gerrit Gerritsz, who is described as "glasscriver van Venloo" (a writer on glass, or annealer, of Venloo). He was a member of the old Guild of S. Luke at Dordrecht from 1584 to 1605, when he must have died; and he left a son, also named Gerrit Gerritsz, who also had a son named Gerrit Gerritsz, and a Gerrit Gerritsz remained on the register till 1649. The following is the pedigree of the Cuyps as given by Veth, who thinks it unlikely that the name was ever written Kuyp by any of them; yet the C in the signature of Aelbert's father looks very much like a K, and Aelbert's name stands in the register of his marriage as Albert Kuyp:



It results from this pedigree (as Gerritsz is an abbreviation of Gerritszoon) that the father of the Gerrit who came from Venloo to Dordrecht, must also have borne the name of Gerrit, and that Benjamin was cousin to Aelbert. Of the life of the first Gerrit Gerritsz we have no particulars.

**Cuyp (Aelbrecht),** known as Aelbert.—B. Dordrecht, October, 1620; d. November, 1691; s. his father; p. landscapes, marine subjects, figures, portraits, still life, etc. This celebrated artist was, as we have shown, the son of Jacob Gerritsz Cuyp, under whose able instruction he became one of the best painters that Holland

has produced. What is known of Aelbert's life may be thus summed up: His mother was Aertken, the daughter of Cornelis van Cooten, of Utrecht. His father died in 1650 and his mother in 1654. He was their only son. On the 30th July, 1658, he married Cornelia Boschman, widow of Johan van de Corput. She was the daughter of a clergyman; her first marriage took place in 1636, and her father and first husband both died in 1650. It is probable, therefore, that she was older than Aelbert Cuyp, and may have been rich. The legend that he was a brewer at Leyden has been discredited by Van Eynden and Van der Willigen, and he evidently was one of a long line of artists.

As regards Aelbert Cuyp's art-training, it must not be forgotten that he had such predecessors in landscape and marine painting as Van Goyen, Saftleven, and S. de Vlieger; and Veth gives a curious instance of a picture representing "The Dutch Fleet lying before Dordrecht," which appeared at one sale as being by De Vlieger and at another as by Cuyp. It is probable that before his marriage Cuyp travelled in Gelderland and on the Rhine. From whatever source he derived his skill as an artist, it is evident that he studied nature constantly, that he chose with remarkable discernment what would make a good picture, and trusted little to what is termed composition. Also he represented with equal truth still-life, living objects, the earth, and, above all, the sky and clouds as they appear at different times of the day, and in different weather.

Smith asserted that no picture by Aelbert Cuyp was sold in Holland before 1750 for more than a couple of pounds, and Veth cites some instances of this. It is not, however, so surprising as it appears, as the early Dutch collectors valued most the striking effects of light and shade to be found in the works of Rembrandt, and the high finish in those of Gerard Dou and Mieris. Their successors were smitten with a love for a style which was a mixture of the native and the Italian. During the latter part of Aelbert Cuyp's life, too, the wealth of the Dutch as a nation had been very much lessened, and a taste had sprung up in Holland for drawings which made it more profitable to artists to make them than to paint in oil. Moreover, when the French dealers began to pay regular visits to Holland, they knew that their countrymen in those days would buy Dutch pictures rather as curiosities than as pictures, and that the most highly finished would be the most saleable. The field was therefore left open to the English, who fully appreciated the excellence of Aelbert's

pictures ; and this country has thus become the one in which they can be most fully studied.

There are a few etchings by Cuypp, though they are not remarkable.

More than two hundred pictures by Aelbert Cuypp have been sold by public auction since 1767. The prices range from £6 16s. 6d. for "A Girl's Head," in the Waldegrave sale of 1842, to £5400, paid for "The Avenue at Dort," in the San Donato sale in 1868. Among these pictures are many of Cuypp's finest works ; but the enumeration is confined to those which changed hands at very high prices, or are curious from the subjects represented :

			£	s.	d.
View of Nimeguen, Colebrook sale ...	1774	...	304	10	0
Landscape (probably the picture sold in Clarke's sale in 1802 for £309 15s.), Lebrun's sale...	1791	...	210	0	0
Landscape, man on grey horse, woman, cows, etc., 52in. by 78in. (now in the National Gallery), Dundas's sale ... ..	1794	...	89	0	0
View on the Meuse, Robet's sale ...	1801	...	410	0	0
A frost piece, with many figures, Bryan's sale ... ..	1804	...	614	0	0
Landscape, horses ready for mounting, black boy, dogs, etc., Rendlesham's sale ... ..	1806	...	500	0	0
Landscape, man and woman, and cows, Grandprè's sale ... ..	1809	...	1200	0	0
Le Chateau, La Fontaine's sale ...	1822	...	462	0	0
Aelbert Cuypp Sketching from Nature, boy and horses, 10½in. by 17½in., Duke of Bedford's sale ... ..	1827	...	593	10	0
(Sold again in Granville's sale, 1845, for £525, and in Cope's sale, 1872, for £1249 10s., and the companion for £409 10s.).					
La Partie de Chasse, from De la Peyrière's Collection, Emmerson's sale ... ..	1828	...	1063	0	0
View on Maes, near Dort, Stuart's sale	1841	...	1102	0	0
The companion, Stuart's sale...	1841	...	1522	0	0
View of Dort from the River, Herman's sale ... ..	1844	...	1060	10	0
Departure for the Chase (Smith, No. 177), Higginson's sale ... ..	1846	...	546	0	0

		£	s.	d.
Philip Baptising the Eunuch, 66in. by 45in., Duke of Buckingham's sale	1848	1543	10	0
A Ruined Chateau, cavalier riding (bought in), Ashburnham's sale	1850	2100	0	0
Homeward Bound, stiff breeze, from Beckford's Collection, Blaine's sale ... ..	1857	300	0	0
Landscape, with portraits of P. Both and his wife, and negro, Northwick's sale ... ..	1859	966	0	0
Morning, 62½in. by 38½in. (Smith, No. 138), Higginson's sale ... ..	1860	157	0	0
The Avenue at Dort, San Donato sale	1868	5400	0	0
Cattle near a River, San Donato sale	1868	2000	0	0
Landscape, shepherd and shepherdess, 42in. by 54in., Ellis's sale ... ..	1876	1197	10	0
View on the Rhine, Forster's sale ... ..	1876	3150	0	0
Early Morning, cavalier on grey horse, 26in. by 32in., Forster's sale ... ..	1876	5040	0	0
Homeward Bound, De Zoete's sale ... ..	1885	535	0	0
Milking-time, Nieuwenhuys' sale ... ..	1886	525	0	0
Landscape, travellers at inn near river, white horse, two men, one putting on boots, boy, girl with pewter jug, 24½in. by 32½in., Duke of Marlborough's sale ... ..	1886	1837	10	0
Milking-time ... ..	1887	682	10	0
View over a River, Fawkes's sale ... ..	1890	787	0	0
Group of Seven Cows, Perkins's sale	1890	997	0	0
Landscape, Cavalier Bentinck's sale	1891	577	0	0
Grand Landscape, Dudley's sale ... ..	1892	1890	0	0
Departure for Hunting, Adrian Hope's sale ... ..	1894	2100	0	0
Two Travellers, Adrian Hope's sale... ..	1894	556	0	0

**Cuyp (Benjamin Gerritsz).**—B. Dordrecht, December, 1612; d. at the end of the seventeenth century; s. J. G. Cuyp; p. history. He imitated Rembrandt, and his touch and colouring are light and warm, but his drawing is weak. Pictures by him have seldom been sold for high prices. His signature is "B. G. (interlaced) Cuyp."

**Cuyp (Jacob Gerritsz),** often called Old Cuyp.—B. Dordrecht, 1594; d. Dordrecht, between 1649 and 1652; s. his father; p. portraits, landscapes, and battle-pieces. He became a pupil of Abraham Bloemart, and was one of the four painters who formed, in 1642, the new Guild of S. Luke, at Dordrecht. Although he

painted different subjects, he is most known as a portrait-painter and as the father of the famous Aelbert Cuyp. His portraits are remarkable for the sunny glow he threw over them, for the dark dresses and large white ruffs in which the personages are dressed, and for the skill with which he formed them into groups. They are not often offered in sales; but the following may be cited, and among them are his finest works:

A Group of the Troost Family—Ryks Museum, Amsterdam.  
Three Children in a Landscape, dated 1635; Portrait of an  
Officer, dated 1644; Portrait of a Lady, dated 1644—  
Museum, Rotterdam.

Landscape with Figures—Museum, Brussels.

Town near a River—Pinakothek, Munich.

Portrait of a Lady—Stadel Museum, Frankfort.

Two Soldiers sitting at a Table—Hermitage, S. Petersburg.

Three portraits, one of an old woman, dated 1624—Berlin  
Gallery.

Two portraits, one signed "J.G. (interlaced) Cuyp, fecit  
A. 1649"—Metz Musée.

The only price which can be given is one that does not show what a fine portrait by him would now produce: Portrait of a young woman in a black dress with a ruff, Zachary's sale, 1838, £7 15s.

**Cyl (Van).**—*See* **Zyll.**

**D'Agnola (Andrea).**—*See* **Andrea d'Agnola.**

**Dahl (Michael).**—*B.* Stockholm, 1656; *D.* London, 20th October, 1743; *S.* Ernstraen Klocke; *P.* portraits. His master was painter to the Crown in Sweden, and Dahl, when in Rome, painted the portrait of Queen Christina of Sweden. Dahl came to England at the age of twenty-two, and after staying about a year went to Paris, and on to Italy, where he remained about three years. He returned to London in 1688. The competition between him and Sir Godfrey Kneller does not appear to have caused them to be jealous of one another, as Kneller painted his portrait. Dahl was in favour with Queen Anne, and painted whole-length portraits of her and of Prince George. There are others of ladies by him at Petworth, also at Windsor. In his portraits, the likenesses are said to have been good. His son was likewise a painter, but his pictures are inferior to those by the elder Dahl. The only known price at which a portrait by Michael Dahl has been sold is: "Portrait of Gay, the Poet," Fenton's sale, 1880, £46 4s.; this portrait is now in the National Gallery.

**Danbys (The).**—There have been several painters of this name.

**Danby (Francis).**—B. near Wexford, 16th November, 1793; d. Exmouth, 9th February, 1861; s. O'Connor; p. historical scenery and landscapes. Francis Danby was the son of a small farmer living near Wexford. His family removed to Dublin, where, his father being dead, his mother permitted him to follow art, for which he had a strong inclination, as a profession. He studied in the Royal Dublin Society's Schools, and under O'Connor. In 1812, he exhibited, at Dublin, his first picture, "Landscape—Evening." In 1813 Danby, George Petrie (the future President of the Hibernian Academy), and O'Connor visited London; but having spent their money, they started, penniless, for Bristol, on their way home. There Danby, by the sale of a few drawings, enabled O'Connor to return to Dublin, but determined to remain himself in Bristol, where he appears to have supported himself until 1824, by giving lessons in drawing. He had exhibited for the first time at the Royal Academy in 1817, his picture being "A View in Scotland." In 1828 his "Opening of the Sixth Seal," exhibited at the Institution, gained for him a premium of 200 guineas, and from that time his reputation was established for the grand style of landscape he had chosen. He was also elected an Associate of the Royal Academy, and came to reside in London. In 1829 he sent two other pictures of subjects from "Revelations" to the Academy; but a quarrel ensued between him and the authorities there, and Danby left England for Switzerland, where he resided for eleven years. There he amused himself by boatbuilding and yachting on the Lake of Geneva, and painting a few pictures on commission. It is said that he also visited Norway. He, however, exhibited his "Golden Age" at the Academy in 1831, and "Rich and Rare were the Gems she Wore" in 1837. Danby returned to England in 1841, and from that year exhibited both at the Academy and at the Institutions, "The Evening Gun," which was at the former, in 1848, being one of his finest works. He resided at Exmouth from 1847, and died there in 1861.

Danby will always occupy a distinguished position among English landscape-painters. He must have been endued with a powerful imagination, and expressed his conceptions in a grand, broad, and beautiful manner. His two sons, James Francis and Thomas, survived him. Many of his pictures have been engraved.

The following are some of Francis Danby's finest pictures, the dates indicating the years in which they were exhibited:

1817. View in Scotland. (He is described in the Academy Catalogue as G. Danby, of Clifton.)  
 1820. The Upas-tree of Java. (Now at South Kensington.)  
 1821. Disappointed Love. (In the Catalogue of this year his name is given as F. Danby, of Kingsdown Place, Bristol.)  
 1822. Clearing up after a Shower.  
 1824. Sunset after a Storm at Sea.  
 1825. The Delivery of the Israelites out of Egypt.  
 1828. The Opening of the Sixth Seal.  
 1831. The Golden Age.  
 1837. "Rich and Rare were the Gems she Wore."  
 1848. The Evening Gun.

Pictures by him have been sold as follow :		£	s.	d.
Sunset at Sea, Sir T. Lawrence's sale	1830 ...	107	2	0
Sunset after a Storm, sailor on a raft, 37in. by 57in., Lake's sale	1845 ...	202	13	0
Opening of the Sixth Seal ...	1847 ...	525	0	0
Calypso on Enchanted Isle, Jones' sale ...	1852 ...	204	15	0
Morning on Lake of Zurich—Pilgrims Embarking, Townshend's sale...	1854 ...	693	0	0
Golden Moments of Sunset ...	1856 ...	350	0	0
Song of the Wood-nymph to the Rising Sun, Northwick's sale ...	1859 ...	378	0	0
The Raft, Gambart's sale ...	1861 ...	231	0	0
Still there is Hope, 30in. by 41in., Agnew's sale ...	1861 ...	236	5	0
The Dance of the Muses, 57in. by 82in., Agnew's sale ...	1863 ...	350	0	0
A Boy, Cupids, and Nymphs—Sunset, Threlfall's sale ...	1864 ...	351	15	0
Grand Sunset, Eden's sale ...	1868 ...	257	5	0
Lake Lemman, 24in. by 35in., Mendel's sale ...	1875 ...	525	5	0
Sunset, Watt's sale ...	1885 ...	99	15	0
The Vale of Tempe, Graham's sale ...	1887 ...	210	0	0

At Hibbert's sale, 1860, "The Crucifixion," in water-colours produced £21.

**Danby (James Francis).**—B. Bristol, 1816; D. London, 22nd October, 1875; S. his father; P. landscapes. This artist was the eldest son of Francis Danby. His landscapes are treated

with the same poetic feeling and brilliant colouring as are those by his father. Pictures in oil by James Danby have been sold as under :

Dorset Coast (his last work), J.			£	s.	d.
Danby's sale ... ..	1876	...	103	19	0
Off Hastings, J. Danby's sale ... ..	1876	...	102	18	0
Sark—Sunset, J. Danby's sale ... ..	1876	...	66	3	0
The Wreck, Romilly's sale ... ..	1878	...	110	5	0

**Dance (Nathaniel)**, afterwards Sir Nathaniel Dance Holland. —B. London, 1734 ; D. Winchester, 1811 ; s. Francis Hayman ; P. history, portraits, and landscapes. He was the son of George Dance, the architect who built the Mansion House, and having shown an early inclination for painting, studied for some time under Hayman. Subsequently he went to Italy, where he continued his studies for eight or nine years. On his return he met with considerable success in his profession. In 1761 he was a member of the Incorporated Society of Artists, and exhibited with them in 1763 his picture of “Dido and Æneas.” He was also one of the foundation members of the Royal Academy in 1786. During his stay in Italy he followed Angelica Kauffmann and wished her to marry him ; but not succeeding in that, he returned to England, married a Mrs. Drummer, the widow of a Hampshire gentleman, and with her acquired a large fortune. He was elected a Member of Parliament for East Grinstead, took the name of Holland, and was made a baronet in 1800.

The strongest proof of Nathaniel Dance's merit as an artist is that portraits by him have been ascribed to Sir Joshua Reynolds. He painted the portraits of George III. and Queen Charlotte, also those of Thomas Browne and of Captain Cook. The last-named is at Greenwich Hospital, and gives a very favourable impression of Dance's talent, although his portrait of Garrick in the character of Richard III. is held to be the best he painted. It was engraved by John Dixon, as were also his “Timon of Athens” by Hall, his “Virginia” by Haid, and his “Portrait of Omai” by Bartolozzi. His manner of painting heads is very well shown in William Daniell's lithographs from his portraits.

Pictures and portraits by Dance have been sold thus :

The Worn-out Soldier, Lady			£	s.	d.
Holland's sale ... ..	1826	...	6	6	0
Landscape with horsemen halting,					
Lady Holland's sale ... ..	1826	...	3	5	0
Portrait of Arthur Murphy... ..	1830	...	15	4	6



Portrait of Garrick, presented to Mr.	£	s.	d.
Taylor by him in 1771 (probably not the engraved portrait),			
Taylor's sale ... .. 1840 ...		19	8 6

**Daniele (Pellegrino da San).**—See **Martino da Udine.**

**Daniells (The).**—There were five painters of this name :

**Daniell (Abraham).**—B. — ; D. Bath, 29th August, 1803 ; s. — ; P. miniatures. He was an able artist, and painted at Bath towards the end of last century.

**Daniell (John).**—B. — ; D. about 1806 ; s. — ; P. scenes in India. Nagler says John Daniell was long with Samuel in Ceylon, but Redgrave does not mention him. Perhaps he was a younger brother, or there is some confusion in the Christian names. There was a James Daniell, an engraver, who was contemporary with the others.

**Daniell (Samuel).**—B. 1775 ; D. Ceylon, December, 1811 ; s. probably of Medland ; P. landscape scenes in Africa and figures. He was the brother of William Daniell, and went to the Cape of Good Hope early in life. He travelled some distance into the interior of Africa, where he made many drawings, plates from which were published, after he returned to England in 1804, in a book entitled "African Scenery." In 1806 he exhibited at the Royal Academy "African Animals and Scenery," and the same year went to Ceylon, where he resided for six years. From the drawings he made, there was published "The Scenery, Animals, and Native Inhabitants of Ceylon," in which the plates were engraved by William Daniell. Samuel's health had, however, suffered from exposure there in pursuit of his art, and he died at the early age of thirty-six. He had sent home a painting of "The Talipot-tree of Ceylon," which was exhibited in 1812.

**Daniell (Thomas).**—B. Kingston-on-Thames, 1749 ; D. London, 1840 ; s. — ; P. English landscapes and Oriental scenery and figures. He was the son of an inn-keeper at Chertsey, and served his time to a herald-painter. In 1774 he became a student at the Royal Academy, and exhibited flower-pieces and landscapes up to 1784. He then went to India, accompanied by his nephew William. During ten years they accumulated a large series of views and scenes with figures in that country, which, on their return to England, they published in a work named "Oriental Scenery," in six volumes, completed in 1808. From 1795

Thomas Daniell contributed to the Royal Academy exhibitions, the subjects of his pictures being almost exclusively Indian, and he excelled in painting water. He was elected an Associate of the Academy in 1796, and a full member in 1799; also a Fellow of the Royal, the Asiatic, and the Antiquaries' Societies. He occasionally sent a picture to the Academy up to 1828, but led a very retired life, unmarried, at Earl's Terrace, Kensington, where he died on March 18th, 1840, at the age of ninety-one.

The more interesting works by Thomas Daniell are mostly Indian subjects, which have been sold as follow :

		£	s.	d.
View in the Interior of India, Michell's sale ... ..	1819	...	5	10 0
Great Pagoda in Hindostan ... ..	1825	...	31	10 0
Indian Palace with elephants, Copland's sale ... ..	1836	...	22	1 0
The Temple at Agra, Allnutt's sale...	1863	...	4	4 0
The Upas-tree (probably a sketch), Allnutt's sale ... ..	1863	...	2	10 0
The Battle of the Nile ... ..	1864	...	42	0 0
Indian Women Floating their Lamps upon the Ganges—Moonlight, Cartwright's sale ... ..	1865	...	22	1 0
Indian Grass-gatherers on the Banks of the Ganges, Cartwright's sale...	1865	...	3	10 0

**Daniell (William).**—B. 1769; D. New Camden Town, 16th August, 1837; s. his uncle; p. landscapes, figures, etc. At the age of fourteen he went to India with his uncle Thomas. There he became gradually capable of assisting him in preparing the materials for the "Oriental Scenery," which they produced after their return to England. He exhibited at the Royal Academy for the first time in 1795, and for several years, Indian subjects; but in 1802 and subsequent years, his pictures were views in the northern counties of England and in Scotland. His contributions lasted up to the time of his death. In 1826 £100 was awarded him by the British Institution for his sketch of "The Battle of Trafalgar." He painted, in 1832, in conjunction with Parris, a "Panorama of Madras," and afterwards alone, "The City of Lucknow" and "The Mode of Taming Wild Elephants." He had entered the Royal Academy as a student in 1799, in 1807 he was an associate, and in 1822 a full member. William Daniell published several books, in some of which the plates are from drawings by his brother Samuel; but "A Voyage

round Great Britain," begun in 1814 and finished in 1825, was entirely the work of his own hands.

**D'Arpino (Giuseppe Cesari)**, called also Giuseppino, and Il Cavaliere d'Arpino.—B. Arpino, in the Kingdom of Naples, about 1568; d. Rome, 3rd July, 1640; s. Pomerancio; p. history, portraits, and battles. This artist was the son of an obscure painter of Arpino, and went early to Rome in search of work, which he found at first under the painters employed in the Vatican. Having naturally a talent for intrigue, he contrived that some of his designs should attract the notice of Danti, the superintendent of the works, who recommended him to Pope Gregory XIII. From that moment Cesari rose rapidly into fame, and was patronised by the Popes who succeeded Gregory. Clement VIII. made him a Knight of the Spur.

As an artist D'Arpino had wonderful facility, and excelled in expressing motion, hence battle-pieces are amongst his best works; he was also often successful in colouring. As the head of a large school he was the great opponent of the Carracci and Caravaggio. His works are to be found in Rome, Naples, and many other places in Italy.

Easel pictures by D'Arpino seldom sell for high prices. Of nine sold in London, the prices range from £3 3s. to £53 11s., the latter being the price paid for a battle-piece at Sir James Stuart's sale, in 1836. In 1777, "Adam and Eve Driven from Paradise," produced, in Conti's sale, £120.

**David (Gheeraert)**, called also Gheeraert van Brugghe and Oudewater.—B. Oudewater, about 1450; d. Bruges, 13th August, 1523; s. —; p. history. This artist's works were long known as by "Oudewater," but Mr. Weale found (by research at Bruges) that his real name was Gheeraert, son of Jan, son of David of Oudewater, in Holland. About 1484 he settled at Bruges, and was at once admitted as a master-painter into the Guild of Saddlers and Painters, of which he became Dean in 1501. In 1496 he had married Cornelia, daughter of Jacob Cnoop, Dean of the Guild of Goldsmiths, and became a member of the Brotherhood of "L'Arbre Sec" in 1508. It is evident that he was an important personage at Bruges, as after the death of his wife and his own, their armorial bearings were placed on their gravestone. He had also, when he visited Antwerp, in 1515, been made a member of the Guild of S. Luke, of that place.

In his pictures Gheeraert David followed the styles of Dirk Bouts and Hans Memlinc; and in some of them the backgrounds were, it is believed, painted by Joachim Patinir, who was admitted into the Guild of S. Luke, at Antwerp, in the same year as David, and is usually spoken of as the founder of the Dutch school of landscape-painting. He and Bos were among the first Dutch artists who used oil paints. Many pictures which have been long attributed to Memlinc are now known to have been painted by David.

Those by him which appear to be well authenticated are :

Two representing the Punishment by Cambyses of the Unjust Judge; a triptych of the Baptism of Christ—Academy, Bruges.

A triptych—S. Basil's, Bruges.

The Virgin and Child with Angels and Saints, 1509—Musée, Rouen.

A Canon and his Patron Saints—National Gallery, London.  
This picture was formerly the property of Mr. Barret, of Lee Priory. At the sale there in 1859 it was bought by Mr. White for £551 5s.

Others attributed to David are at Munich, Berlin, Madrid, and Frankfort. His "Marriage of S. Catherine" produced £231 at a sale in 1894.

**David (Jacques Louis).**—B. Paris, 1748; D. Brussels, 1825; s. Vien; p. history and portraits. His father having been killed in a duel when David was still a boy, the care of his education devolved upon his mother and an uncle named Baron, an architect, and they wished him to follow his uncle's profession. They, however, consented that he should become a painter, and he was placed with Boucher, who probably was not sorry to turn over to Vien a pupil who flattered himself that he was born to regenerate French art. David only gained the "Prix de Rome" after five attempts; but once in Italy, whither he went with Vien, who had been appointed Director of the French Academy in Rome, he assiduously studied the antique. On his return to Paris in 1780, he was made an Academician, and had lodgings in the Louvre.

David produced his pictures of "Belisarius" and "The Death of Hector," and having married, visited Flanders, and Italy for the second time. About the same time he painted "The Oath of the Horatii" and "Brutus," and these were well suited to the taste of his countrymen, who were then entering upon the conflicts of the Revolution: into this he plunged, regardless of

consequences. In 1792 he was elected a representative of Paris to the Convention, joined the party of Robespierre, was twice thrown into prison, and narrowly escaped with his life. Probably this had moderated his admiration of the Republic, for, on his release, in 1795, he abandoned politics, and devoted his energies to painting. On the rise of Napoleon to power, David was made a member of the Institute, and appointed his "First Painter." He then became a staunch Imperialist, and on the restoration of the Bourbons fled to Brussels, where he resided until his death.

It required nothing less than a convulsion like that of the French Revolution to cause the works of David to be admired, and any beneficial influence he may have exercised on French art was rather shown in the works of his pupils than in his own. Of the latter, those which are now valuable are his portraits, and a few representing historical events, painted during the time of the Empire. In the Louvre are many of the former that are highly interesting; in the Museum at Rouen, one of Mme. Vigée le Brun, the artist; and at Versailles, that of Barère. Among the latter there are at Versailles, "Napoleon Crossing Mount S. Bernard," 1805; "The Coronation of Napoleon and Josephine," 1808; "The Oath of the Army on the Champ de Mars," 1810; to which must be added "The Oath in the Fives Court" and the portrait of Napoleon I.

Pictures by J. L. David have been sold by auction for the following prices:

		£	s.	d.
Death of Hector (sketch), Choiseul-Praslin's sale	... .. 1808	50	0	0
Portraits (together) of the Pope and Cardinal Caprera, Lafitte's sale	1834 ...	250	0	0
Portrait of David by himself, Gerard's sale	... .. 1837	25	0	0
Psyche and Cupid, Sommariva's sale	1839 ...	95	0	0
Judith with the Head of Holofernes (a miniature), Bernal's sale	... .. 1853	3	10	0
Belisarius, Northwick's sale	... .. 1859	110	5	0
Another, same subject, Meffre's sale	1863 ...	290	0	0
Life-size portraits of the Pope Pius VII. and Cardinal Caprera, Pourtales's sale	... .. 1865	720	0	0
Portrait of Madame Montgiraud, Boittelle's sale	... .. 1866	210	0	0
Portrait of Napoleon I., 79in. by 48in., Hamilton's sale	... .. 1882	378	0	0

**Davises (The).**—There have been at least six painters of the name of Davis. The most noted are mentioned below :

**Davis (Edward).**—B. Worcester, 1833 ; D. Rome, 1867 ; s. in the School of Design at Worcester ; P. figures. He exhibited at the Royal Academy in 1854 “Meditation,” and similar subjects up to the time of his death, the last being “The Little Peg-top.”

**Davis (J.P.),** known as Pope Davis.—B. ——— ; D. 1862 ; s. ——— ; P. portraits and figure subjects. He first exhibited at the Royal Academy in 1811. In 1824 he went to Rome, and while there painted “The Talbot Family Receiving the Benediction of the Pope,” for which the British Institution awarded him £50. He returned to London before 1826, and exhibited several works, the last being a portrait in 1843. He was an intimate friend of Haydon, and attacked the Royal Academy in a book, published in 1858, entitled “The Royal Academy and the National Gallery : What is the State of these Institutions ?”

**Davis (John Scarlett).**—B. Hereford, about 1800 ; D. about 1841 ; s. ——— ; P. interiors of buildings and genre. He was the son of a shoemaker in Hereford ; but began to study art early and went to Paris, where he worked in the Louvre and acquired great facility and skill, especially in painting the interiors of buildings. He exhibited first at the Academy, in 1825, a picture called “My Den,” after this the Interior of the Gallery at Florence, and that of the Louvre, and became noted for such works. In 1841 he was living in Amsterdam, and sent two pictures to the Academy, “Jack, after a Successful Cruise, Visiting his old Comrades at Greenwich,” and “The Interior of the Cathedral at Amiens,” which were his last. He lithographed, in a masterly manner, some heads after studies by Rubens, and some views of Bolton Abbey from nature. Of his pictures sold by auction we may mention :

Interior of Rubens's Picture Gallery,		£	s.	d.
J. S. Davis's sale ... ..	1846	...	85	1 0
Interior of S. Peter's, Hinxman's sale	1848	...	56	14 0

**Davis (Pope).**—*See* **Davis (J.P.)**

**Davis (Richard Barrett).**—B. Watford, 1782 ; D. March, 1854 ; s. Sir W. Beechey ; P. animals. He was a son of the huntsman to George III. At nineteen he was admitted into the schools of the Royal Academy. In 1802 he exhibited at the Royal

Academy a landscape, and in subsequent years a number of works in which horses form the principal objects. In 1841 he was appointed "animal-painter" to William IV., and painted for that monarch the cavalcade which formed his coronation procession. Davis joined the Suffolk Street Society in 1829, and was one of the influential members and exhibitors. His pictures are very carefully finished, and they contain the portraits of many famous racehorses. The two following have been sold :

Portrait of a Favourite Racer, and		£	s.	d.
figures, at Newmarket ... ..	1827	9	9	0
Shooting the Popinjay, Bicknell's sale	1863	5	0	0

**Davis (W. H.).**—B. Dublin, 1812 ; D. London, 1873 ; S. Dublin Academy ; P. portraits and still life. He left Dublin, and settled at Liverpool, where he at first painted portraits ; but being elected a member of the Liverpool Academy of Arts, and later Professor of Painting, he devoted his time to painting landscapes, which are true and highly finished. He exhibited occasionally at the Royal Academy, and his picture, "Harrowing," was in the International Exhibition of 1862.

**Dawe (George).**—B. London, 8th February, 1781 ; D. London, 15th October, 1829 ; S. Royal Academy Schools ; P. history and portraits. G. Dawe was the son of Philip Dawe, the engraver, an intimate friend of George Morland, who was godfather to Dawe's son, hence his Christian name. George Dawe was brought up as an engraver, but abandoned that profession for painting when he was twenty-one, his last engraving being of Bacon's group to the memory of the Marquis Cornwallis. George Dawe gained the Academy gold medal in 1803, for his picture of "Achilles Frantic for the Loss of Patroclus" ; also two premiums from the British Institution, one of £50 in 1809, and another of £122 in 1811 for his "A Negro Overpowering a Buffalo." Nevertheless, from that time he mostly exhibited portraits, among others that of Miss O'Neill as "Juliet," which he painted by lamplight. He was elected an Associate of the Royal Academy in 1809, and a full member in 1814. After the Battle of Waterloo, he painted portraits of several of the officers who were distinguished in it, also of Princess Charlotte and Prince Leopold several times, and was employed by the Czar of Russia to paint the officers who took part in the wars with Napoleon. He left England for Russia in January, 1819, and on his way thither painted at Brussels the Prince and

Princess of Orange, at Coburg the reigning Duke, and, at Weimar, Goethe; also the Grand Duke of Saxe-Meiningen, and the sister of the Czar of Russia. In the course of a nine years' residence in Russia, Dawe painted 400 portraits which are in a large gallery at the Hermitage, and many others, including a whole-length of the Duke of Wellington and a portrait of the Emperor Alexander on horseback, which is 20ft. in height.

In 1828 Dawe came to England for a short time, and on his way back to Russia painted at Berlin portraits of the King of Prussia and the Duke of Cumberland. He went in the suite of the Emperor Nicholas to Warsaw in 1829, and painted a portrait of the Grand Duke Constantine. Shortly afterwards, being in bad health, he visited Aix-la-Chapelle, and having returned to London in August, died in October of that year, in the house of his brother-in-law, Wright, the engraver. On the 27th October Dawe was buried in St. Paul's, near Fuseli.

As an artist Dawe was well acquainted with anatomy, and his portraits are said to have been excellent likenesses, but they are rather heavily painted, and show the labour he bestowed upon them. He made, it is said, £100,000 by his art, principally in Russia, but after his death this large sum was reduced by litigation to about £25,000.

**Dawe (Henry).**—B. Kentish Town, 24th September, 1790; D. Windsor, 28th December, 1848; s. his father and the Royal Academy; P. subject pieces and portraits. He was the younger brother of George Dawe, and was distinguished as an engraver and a painter. Many of his pictures were engraved.

**Dawson (H.).**—B. Hull, 1811; D. Chiswick, December, 1878; s. Pyne; P. landscapes and marine subjects. Although he received six lessons in 1838 from Pyne, this artist was otherwise self-taught, and remained little known until the exhibition of his works at Nottingham in 1878 showed his talents; but his pictures now sell for high prices. Dawson went to Nottingham with his parents at an early age, and began life in a lace factory. Having, however, a taste for painting, he found time to produce small pictures, which he sold for about half-a-crown each. In 1835 he gave up the lace trade and devoted all his time to painting. He removed from Nottingham to Liverpool in 1844, where his pictures rose into repute, and he received better prices for them. In 1849 he brought his family to London, and then settled at Croydon, at which place he painted some of his best pictures.



“The Wooden Walls of Old England” was exhibited at the Bristol Institution in 1853. This was followed by “The Rainbow,” “The Rainbow at Sea,” “London Bridge,” and “London at Sunrise.” A few of his later works are somewhat in the style of Turner, but they always show the work of an original painter who founded his art upon nature, which he studied incessantly.

In a list of about fifty pictures by Dawson, sold since 1862, the prices range from £81 18s., for “View of Worcester,” 42in. by 60in., sold in Plint’s sale in that year, to £1417 10s., paid at Timmins’s sale in 1875, for “The Wooden Walls of Old England,” 57in. by 36in. The following are high prices which have been realised at public auction, or at which pictures have been bought in by his executors :

			£	s.	d.
On the Trent, Norris’s sale... ..	1874	...	294	0	0
Harvest-time, Westmoreland, Norris’s sale ... ..	1874	...	504	0	0
The Wooden Walls of Old England, 57in. by 36in., Timmins’s sale ...	1875	...	1417	10	0
Stormy Weather on the Conway, Good’s sale ... ..	1876	...	378	0	0
Approaching Storm, Ball’s sale ...	1879	...	262	15	0
Morecambe Bay, Ward’s sale ...	1881	...	462	0	0
Guardship Saluting at Sheerness, 50in. by 32in., H. Dawson’s sale	1882	...	577	10	0
Quiet Pool, near Moseley, 30in. by 20in., Dawson’s sale ... ..	1882	...	215	0	0
Upper Mall, Hammersmith, 30in. by 20in., Dawson’s sale ... ..	1882	...	241	10	0
Durham, 30in. by 20in., Dawson’s sale	1882	...	246	15	0
In Windsor Park, 42in. by 36in. (bought in), Dawson’s sale ...	1882	...	525	0	0
Ancient City, 48in. by 36in. (bought in), Dawson’s sale... ..	1882	...	556	0	0
Durham Cathedral, 72in. by 48in. (bought in), Dawson’s sale ...	1882	...	1050	0	0
Arundel Castle, 36in. by 24in., (bought in), Dawson’s sale ...	1882	...	336	0	0
Rydal Lake, 36in. by 24in. (bought in), Dawson’s sale ... ..	1882	...	276	0	0
Dover Castle, 36in. by 31in., Dawson’s sale ... ..	1882	...	399	0	0
Common and Fir-trees, 30in. by 20in. (bought in), Dawson’s sale ...	1882	...	225	15	0
Sunset, 30in. by 20in. (bought in), Dawson’s sale ... ..	1882	...	294	0	0

		£	s.	d.
Autumn on the Trent, Woodward's				
sale ... ..	1882	420	0	0
Harvest-field ... ..	1882	210	0	0
Newstead ... ..	1882	201	12	0
The King's Mills, Leicester, Davis's				
sale ... ..	1882	609	0	0
The Old Lock, Windsor, Pott's sale	1883	262	10	0
River scene, cattle, sunset, dated				
1858, Teesdale's sale ... ..	1886	380	0	0
Houses of Parliament and West-				
minster Abbey, Millward's sale	1890	435	0	0
S. Paul's, Millward's sale ... ..	1890	630	0	0
The Tower, Millward's sale ... ..	1890	357	0	0
Ely Cathedral, Millward's sale ... ..	1890	278	0	0
York Cathedral, Millward's sale ... ..	1890	241	0	0
Lincoln Cathedral, Millward's sale ... ..	1890	204	0	0
S. Paul's, dated 1860 ... ..	1893	399	0	0

**Dayes (Edward).**—B. — ; D. May, 1804 ; s. William Pether ; P. miniatures and landscapes. It is strange that none of the authorities give the date of this artist's birth, but as William Pether died in 1795, and Dayes was older than Girtin, he was born at least as early as 1770. The miniatures by him have been justly described as "graceful, simple, and finished"; yet as a painter in water-colours his merit, as the first to improve the old tinted drawings, and as the teacher of Girtin, has been somewhat overlooked. He drew figures, too, well, and introduced them effectively into his drawings, to which they give life, especially to those that may be called topographical.

Edward Dayes' method of painting can be shortly described thus: When the sketch is made, lay on the shadows and middle tints with Prussian blue and brown Indian ink; then the sky and clouds with the same colours; then the distance, rather stronger than the middle ground, leaving out the blue towards the foreground, and working that up with Indian ink alone. The aerial grey tint is then to be brushed over any parts of the terrestrial portion of the drawing to be kept down, "as colour laid over the grey will, of course, not be so light as where the paper is without it." Proceed then with the use of the other colours (which appear to have been yellow ochre, raw and burnt sienna), and lastly retouch the darker parts of the foreground with Van Dyck brown. Redgrave, when describing this method, says: "Such was the older method in which the works of Webber, Sandby, and Cozens were wrought, but which was afterwards

changed by Dayes, Girtin (his pupil), and Turner (the rising genius who was to go beyond all who had preceded him)." To this we need only add that the perfect state in which some drawings by Dayes now remain, nearly a hundred years after they were painted, proves that the old method was not one to be rashly condemned.

The principal drawings by Dayes are :

The Royal Procession to S. Paul's in 1789.  
 The Trial of Warren Hastings.  
 Buckingham House, 1796; Ely Cathedral, 1792; Windermere, Keswick Lake, View of Bath—South Kensington.  
 Corwen, Merionethshire; Porchester Castle; Gouldings, near Hertford; Review of Volunteers in Hyde Park, 1790; The Interior of S. Paul's During the Thanksgiving in 1789—British Museum, London.

Drawings by Dayes do not often appear at sales, but Dr. Percy had collected a number of them, which were sold at his sale in 1890, as follow :

	£	s.	d.
An Old Bridge, Bewdley ... ..	12	12	0
A group of Ladies at a table ... ..	1	1	0
Near Chepstow ... ..	8	8	0
River scene, bridge, buildings, and figures ... ..	3	3	0
Porchester Castle ... ..	5	5	0
A Harvest-field and Ruins... ..	2	15	0
Wanstead Houses, etc. (slight sketches)... ..	1	1	0
Salisbury Cathedral (and engraving) ... ..	29	0	0
Richmond Bridge ... ..	31	10	0

As regards his mezzotints, Nagler speaks of Dayes as having worked in 1780, and names the following as by him :

Rustic Courtship and Polite Courtship.  
 Two Harnessed Coach-horses.  
 Children in a landscape, after Morland.  
 The Visit to the Grandfather, after J. R. Smith, dated 1788.

Dayes was also the author of "An Excursion through Derbyshire and Yorkshire," "Instructions for Drawing and Colouring Landscapes" (which was translated into German by Pichlhofer), and "Professional Sketches of Modern Artists." "Professional Sketches," however, are full of violent attacks on contemporary artists, and show that he had no regard for the feelings of other people. Nevertheless, they contain a few curious facts. It is remarkable that, like Haydon, who was also at war with all around him, Dayes should have died by his own hand.

**Debucourt, De Bucourt, or Bucourt (Philibert Louis).—**B. Paris, 13th February, 1755 ; D. Paris, 22nd September, 1832 ; S. Vien ; P. genre and caricatures. Although this artist owes his reputation to those wonderful engravings in colours, “Promenade de la Gallerie du Palais-Royal, 1787,” and “Promenade Publique, 1792,” which enable us to realise the state of society in Paris about the time of the Great Revolution of 1789, he had produced many pictures in the style of Teniers before he applied himself to improving the art of printing engravings in colours. A list of the pictures he exhibited between 1781 and 1824 is to be found in Huot de Goncourt’s “Art du Dix-huitième Siècle,” together with much information which we cannot give. Some of them have produced in sales from £20 to £25. They are painted in a very smooth manner, and are somewhat like those by Wilkie.

**Decamps (Alexandre Joseph or Gabriel).—**B. Paris, 3rd March, 1803 ; D. Fontainebleau, 1860 ; S. Abel de Pujol ; P. history, Oriental scenes, animals, etc. The pictures by this artist show that he was one of the most original geniuses, and among the best colourists, that the French School has produced, although he can hardly be said to have belonged to it, for he broke loose from all its traditions. Instead of studying in its schools he travelled far and wide, and particularly in the East, where he acquired the power of representing scenes in Oriental life, and producing those effects of strong light which have made his name more famous, perhaps, abroad than in his own country. His great ambition, however, was to paint historical subjects, such as “The Defeat of the Cimbri by Marius,” which he produced in 1834 ; and it cannot be denied that his “Joshua Commanding the Sun to Stand Still” is a grand picture, as regards both composition and light and shade. Still, his reputation rests upon his Eastern figures and landscapes. Among his most widely-known pictures are :

Sancho Panza—Rothschild’s Collection.

A School in Turkey.

Turkish Children and the Tortoise, 1833—Duc d’Aumale’s Collection.

The Connoisseurs.

Soldiers of the Vizier’s Guard, 1827 ; Turkish Patrol, Smyrna, 1831—Sir R. Wallace’s Collection.

Towing-horses, 1842 ; The Caravan—Louvre, Paris.

Several Turkish subjects—Fedor Museum, Amsterdam.

Among the works of Decamps which have been sold are :

		£	s.	d.
The School in Turkey (purchased in Paris at Thevenni's sale in 1851, for £425), Du Bois's sale ... ..	1860	450	0	0
The Orange-seller, Lord Ashburton's sale ... ..	1871	533	0	0
Monkeys as Cooks, from the Demidoff Collection, Lord Ashburton's sale	1871	997	10	0
Ditto, Grote's sale ... ..	1872	1050	0	0

**Decker**, not Dekker (**Adriaan**).—B. —; D. —; S. C. van Everdingen; P. landscapes. Very little is known regarding this artist. He is supposed to have been the father of Cornelis and Jan Decker. He was inscribed in the Corporation of Painters at Utrecht in 1635. A landscape by Adriaan realised £375 at Field's sale, in 1893.

**Decker**, not Dekker (**Cornelis Gerritz**).—B. early in the seventeenth century; D. Haarlem, March, 1678; S. Sol. Ruisdael; P. landscapes. The year in which this artist was born is not known, but his name is inscribed under the date 1643 in the register of the Guild of S. Luke, at Haarlem. His works resemble the dark landscapes by Ruisdael, and have been sold as being by that artist; while some of them have been ascribed to Hobbeina. They recall to mind also the etchings by Waterloo. The Ostades and Adriaan van de Velde painted the figures in some of them. In Dutch books of his time are to be found prints marked, "Designed and etched by Cornelis Decker"; but one bears the date, Haarlem, 1685.

Pictures by him have been sold for from £3 15s. to £189. The following are the higher prices obtained for them:

		£	s.	d.
Landscape, Cocler's sale ... ..	1789	50	0	0
Landscape, Bryan's sale ... ..	1804	32	11	0
A Water-mill, John Webb's sale ...	1821	73	18	0
Landscape, water and buildings, G. W. Taylor's sale ... ..	1823	39	18	0
Evening View of Village ... ..	1825	37	16	0
View on a Canal in Holland, showing the residence of Isaac van Ostade, figures by him, M.M. Zachary's sale ... ..	1828	86	2	0
River Scene, vessels, figures, G. Hibbert's sale ... ..	1829	32	11	0
Landscape, figures by Isaac Ostade, Mortimer's sale ... ..	1829	189	0	0
Country Cottages, Fesch's sale ...	1845	40	0	0

		£	s.	d.
Village on the Brink of a River, Van				
Cleef's sale ... ..	1846	85	0	0
Landscape, De Morny's sale ... ..	1865	80	0	0
Dutch Village, 18in. by 24½in.,				
Mayne's sale ... ..	1881	110	5	0

**Decker**, not Dekker (**Frans**).—B. Haarlem, baptised 7th March, 1684; d. Haarlem, 30th November, 1751; s. De Hooge and Engels; p. portraits, history, caricatures, and landscapes. There were several artists of the name of Decker, whose pictures are to be found in large collections, yet Frans is the one who is most known; but rather as a restorer of and dealer in old pictures than as an artist. In the former capacity he restored the old portraits of the Counts and Countesses of Holland, in the Town Hall at Haarlem, as well as the portrait of Laurens Koster, the printer, in front of the house in which the last-named lived. As a dealer Decker was entrusted, in 1749, to manage the sale of the celebrated collection of pictures which had belonged to Fabricius, the Sheriff of Haarlem. It consisted of fifty-seven pictures, among which were the famous "Young Bull," by Paul Potter, three by Adriaan van Ostade, and others by Philip Wouwerman, N. Berchem, Rembrandt, etc., the whole of which produced only 6318 florins, 10 stivers—about £530! It appears, however, that Frans Decker did not forget his own interest, for he obtained "The Young Bull," by Potter, which is now in the museum at The Hague, for less than £40, a picture which no amount of money would now purchase.

### **Deelen.**—*See Delen.*

**Delacroix** (**Eugène**, properly **Ferdinand Victor Eugène**).—B. Charenton S. Maurice, near Paris, 26th April, 1798; d. Paris, 14th August, 1863; s. Guerin; p. history and portraits. Eugène was the son of Charles Constant Delacroix and Victoire Oben. The former was born in 1740, in Champagne, was an advocate in the Parliament, secretary to Turgot, and a député for La Marne. In the Convention he voted for the death of Louis XVI. He was one of the "Conseil des Anciens," Minister for Foreign Affairs under the Directory, and Ambassador in Holland. Subsequently he was Préfet at Marseilles and at Bordeaux, where he died in 1805. His wife was the daughter of Oben, the pupil of Boulle, the famous "Ebéniste," and Riesener, the painter, the son of another famous "Ebéniste," was uncle to Eugène Delacroix. Philarète Chasles, who was a pupil at the Lycée at the

same time as Eugène, says that even at the age of eighteen or nineteen the latter seemed never to tire while covering his copy-books with figures in all sorts of positions, and sums up in a few words his character, when he says, "Everything in Delacroix was vehement, even the friendship he felt for me, and which continued until his death."

It was natural that so ardent an innovator as Eugène Delacroix should have to struggle for years against the taste for mock classic art which reigned in France when he entered the school of Guerin, in 1817, for admiration of David and his doings had become national, and all good Frenchmen felt it was a point of honour to express it. Although, in 1822, "Dante and Virgil," the first picture exhibited by Delacroix, was a success, it was not until after the Revolution of 1830 that he, his fellow-pupil Géricault, and the other artists of the new school, began to be patronised. Delacroix in the following year visited Algiers, Morocco, and Spain, and from that time his reputation, as the most original painter of the modern French school, and one of its most powerful colourists, has constantly increased. His industry was also astonishing, for, between 1832 and 1855, he executed—besides many easel pictures—large decorative works at the Chamber of Deputies, at the Library of the Luxembourg, in the Gallerie d'Apollon, at the Louvre, in the Salon de la Paix, in the Hôtel de Ville, and in the Church of S. Sulpice. Delacroix was elected at the Academy in 1857, and exhibited for the last time in the Salon of 1859. A list of the etchings, engravings, and lithographs by Delacroix, is given in Moreau's "Delacroix et son Œuvre," Paris, 1873. He wrote some articles in the *Revue des Deux-Mondes*, and his letters were published by Burty in 1880. His life, by Eugène Veron, is in the series of "Les Artistes Célèbres."

Many persons are of opinion that Delacroix's finest picture is "The Massacre of the Bishop of Liège," to which may be added a few other works:

- The Death of Marino Faliero, 1827—formerly in Sir R. Wallace's Collection.
- Charge of Arab Cavalry; Algerian Women at Home—Musée Montpellier.
- Dante and Virgil; Jewish Wedding in Morocco—Louvre, Paris.
- Taking of Constantinople by the Crusaders—Musée, Versailles.

Pictures by Delacroix seldom appear in sales, but in 1871 his "Ophelia," which belonged to E. Allen, was sold at Messrs. Christie's for £420.

**De la Fage.**—*See Lafage.*

**Delaroche (Paul).**—B. Paris, 17th July, 1797 ; D. Paris, 1856 ; s. Watelet and Gros ; p. history, portraits, and landscapes. This celebrated artist called himself "Paul," but it has been said that his name was "Hyppolyte." He was the son of one of the valuers of works of art at the "Mont de Piété." At first he studied landscape-painting under Watelet, and competed in 1817 for the Prize for Rome. But he soon entered the school of Gros, and formed for himself a style which may be described as one between the classical and the romantic. His great talents and application soon rendered him famous, and in 1824 he was awarded a gold medal for three pictures, "S. Vincent de Paul Preaching," "Joan of Arc Examined in Prison," and "S. Sebastian." The first and second were engraved. In 1827 Delaroche received the Cross of the Legion of Honour. In 1831 he exhibited his well-known picture, now at Hamburg, "Cromwell Contemplating the Body of Charles the First." Delaroche was appointed Professor at the Ecole des Beaux-Arts in 1833. The following year he went to Rome, and in 1835 married Anne Elizabeth Louise, the only daughter of Horace Vernet, who was then the Director of the French Academy in that city. She died in 1843. Delaroche having refused to undertake part of the decoration of the "Madeleine," as he thought the whole ought to be done by a single artist, and returned the money which had been advanced, received the commission for his great work, the decoration of the "Hemicycle de l'Ecole des Beaux-Arts," which was engraved by Henriquel Dupont. Delaroche was promised £3000 if he did the work according to his first sketch, which contained twenty-four figures, but in the finished work he introduced no less than seventy-five, and declined to receive a larger reward when, after four years of labour, he had completed it. After the Revolution of 1848, he again showed the same generosity by declining to undertake very large works, that they might be given to other artists. On the 16th December, 1855, an accident occurred which nearly destroyed the paintings in the "Hemicycle." On that day medals were to be distributed in the "Ecole," and the stage erected for the ceremony caught fire, from which the result of so much labour received injury. Delaroche contemplated restoring



the work himself, but his death prevented that, and the restoration was done by Robert Fleury. As regards easel pictures, his portraits are among his most masterly works.

It would extend this notice too much to give a list of even the most generally admired pictures of this great artist. Further information is to be found in a folio published in 1868, "L'Œuvre de Paul Delaroche," with a biographical notice by Vicomte Henri Delaborde, and eighty-six photographs by Jules Goddé. There was an exhibition of the works of Delaroche in the Palais des Beaux Arts in 1858.

The following are the prices at which pictures and sketches by Paul Delaroche have been sold in England :

		£	s.	d.
Napoleon Crossing the Alps, Dillon's sale ... ..	1869	567	0	0
Execution of Lady Jane Grey, 17½ in. by 21 in., from Demidoff Collection, Heugh's sale ... ..	1874	829	10	0
Strafford Going to Execution, 17½ in. by 20 in., from Demidoff Collection, Heugh's sale ... ..	1874	787	10	0
Portrait of Napoleon I. (bought in), Graham's sale ... ..	1874	430	10	0
Another, which belonged to Napoleon III., Graham's sale ... ..	1874	99	15	0
Napoleon Crossing the Alps, 8 in. by 6 in., Mendel's sale ... ..	1875	42	0	0
Portrait of President Duranti, 21 in. by 18 in., from Demidoff Collection, Mendel's sale ... ..	1875	656	5	0

**Delatour, De la Tour, or La Tour (Maurice Quentin).—**

B. S. Quentin, 5th September, 1704; D. S. Quentin, 1788; s. Spoéde; p. portraits. Among the French artists who excelled in painting portraits in pastel in the eighteenth century, Delatour takes the first place. Despite the opposition which his father offered to his wish to become a painter, he went alone to Paris, in 1719, where Spoéde, who was a kind-hearted man, took him into his house and taught him to paint. He probably worked at first in oil, and was at Rheims in 1722, the year in which Louis XV. was crowned there. There is also reason to believe that Delatour was at Cambrai when the Congress assembled there in 1724, and painted several portraits; for it is said that, having then become known to the English Ambassador, the latter induced him to come to England, where he may have painted portraits, though

he did not stay long, but went back to Paris. There is not, however, any portrait in oil which can be proved to be by Delatour; although he did not exhibit portraits in pastel until 1737, when he sent those of Mme. Boucher and of himself to the Salon of that year. Notwithstanding that his pastels were so much admired that they became rapidly more and more fashionable, and that he had been elected an Academician in 1746, L'Académie refused, in 1749, to receive any more "peintres en pastel"; yet Delatour continued to exhibit up to 1773.

The character and strength of expression which Delatour gave to a portrait, and the truth of the likeness, are said by his contemporaries to have been astonishing; but he was a very eccentric man, and many curious stories are told of the manner in which he treated those who sat to him. It is related that when he went to Versailles to paint the famous portrait of Mme. de Pompadour, now in the Louvre, before he set to work he divested himself of his wig, cravat, garters, and even the buckles of his shoes, all of which he hung upon a girandole, and, putting a small silk cap on his head, began the portrait. While he was at work, however, Louis XV. came into the room, upon which Delatour took down his wig, etc., and, saying that he did not like to be interrupted when he was painting, walked into an adjoining room, where he put them on and went away. This portrait was, nevertheless, finished somehow, for it was exhibited in 1755, and he was paid £1000 for doing it. It is said also that this portrait is not equal to some of his earlier ones, that the best were painted about 1742, and that, as he became more eccentric, he injured some of his best works by retouching them. Delatour grew rich, and in 1778 founded and endowed a School of Design at S. Quentin. To that place he retired in 1784, and, becoming imbecile, the management of his affairs was taken out of his hands before his death, which occurred in 1788.

At the "Exposition Retrospective," formed in Paris in April, 1885, some of the finest portraits by Delatour were exhibited, among others those of the painter Silvestre, Mme. Rougeau, Le Père Emmanuel, the painter Parrocel, and De Bachery, all from the Musée of S. Quentin; and from private collections, those of Voltaire and l'Abbé Raynal, with many of ladies.

**Delen** or **Deelen** (**Theodor** or **Dirk van**).—B. probably at Heusden, 1605; D. Arnemulden, 1671; S. —; P. architecture, landscapes, and genre. The pictures by this painter are well

coloured, and the lineal and ærial perspective excellent. What adds to their merit is that the figures in them are usually painted by the best figure-painters of his time, yet they seldom produce more than £20 at auctions. The following were, however, exceptions to this rule :

			£	s.	d.
Une Eglise, Braamcamp's sale	...	1771	...	25	0 0
A Mansion (figures by Teniers)	...	1836	...	60	18 0
A Ball in a Palace (figures by Apshoven), Mellish's sale	...	1839	...	65	12 0
Le Festin, Maffre's sale	...	1863	...	90	0 0
A Colonnade, woman kneeling, 21½ in. by 34 in., panel signed and dated 1655, Duke of Marlborough's sale		1886	...	94	10 0

**Dello (Delli).**—*See Uccello.*

**De Marne.**—*See Marne.*

**De Moor (Karel).**—*See Moor.*

**Denner (Balthasar).**—B. Altona, 15th November, 1685; D. Rostock, 14th April, 1747; s. —; p. portraits. Denner was taught drawing by an obscure local master named Ammana, learned to paint in oil at Dantzic, and went in 1707 to Berlin, where he continued his studies in the Academy, and by the following year was able to earn a livelihood by painting portraits that were much admired. He was patronised by Frederick II., which caused him to be invited to various courts in Germany. He also visited Holland, and when in Hanover received so much encouragement that he came to England in 1721, and remained here until 1728. Among his patrons was Christian VI. of Denmark, and the Emperor Charles VI. paid him £470 for a picture of the head of an old woman, for which it is said he had refused £500 in England. The Empress of Russia also offered him 1000 ducats, and to pay the expense of his journey, if he would come to her Court, but he refused the offer.

It has become the fashion to speak of Denner's works as if their only merits were the extraordinary labour and finish which they show; but many have the appearance of having been good likenesses, and have therefore preserved those of persons distinguished in history, besides which they are sometimes well coloured, and his miniatures in water-colours are about the best executed at the time when he lived.

Since 1791, portraits by Denner have been sold at prices ranging from £7 17s. 6d. to £525. A few of the higher figures that have been paid in England or abroad are these :

			£	s.	d.
An Old Woman's Head, Jones's sale	1791	...	157	10	0
A Man's portrait, Bertel's sale	1793	...	103	19	0
Female Head, blue dress, 18in. by 14in., Levisne's sale	1800	...	73	10	0
Old Man, 18in. by 14in., Von Heythuysen's sale	1800	...	57	13	0
His own portrait, Troughin des Délices' sale	1801	...	20	0	0
Portrait of an Old Lady, Beckford's (Fonthill) sale	1802	...	51	9	0
His own portrait, from Pawne's Collection	1821	...	31	10	0
His Wife's portrait, from Pawne's Collection	1821	...	29	18	0
His Mother's portrait, from Van Zautere's Collection	1831	...	33	12	0
Head of an Old Man, Count de Morny's sale	1848	...	178	10	0
Portrait of a Woman, signed and dated 1724, Count De Morny's sale	1848	...	525	0	0
Portrait of an Old Man, Meffre's sale	1862	...	60	0	0
Portrait of a Princess of Mecklenburg, Weyer's sale	1862	...	60	0	0
Portrait of a Man, Weyer's sale	1862	...	75	0	0
Head of an Old Woman, De Morny's sale	1865	...	150	0	0
An Old Woman in a white cap, on copper, from Orleans Collection, Austen's sale	1882	...	126	0	0
Portrait of Handel (presented to Handel by J. C. Smith), Sacred Harmonic Society's sale	1883	...	110	5	0
Head of an Old Woman, Gibbons's sale	1894	...	362	0	0

**Derby (William).**—B. Birmingham, 10th January, 1786; D. London, 1st January, 1847; s. —; p. miniatures and copies. This well-known copyist was a drawing master at Birmingham, and came to London in 1808, where, besides copies, he exhibited occasionally miniatures and portraits at the Royal Academy. His son (Alfred T. Derby) assisted him in his works, and died at the age of fifty-two, 19th April, 1872. The principal copies made by the Derbys were: The reduced drawings for the Stafford Gallery, ditto for Lodge's "Portraits of Illustrious Persons," and copies for Lord Derby, in water-colours, of all the portraits of members of his family since the time of Henry VII. which could be found in different collections.

**Dernet** or **Dervet (Claude)**.—B. Nancy, 1588; D. Nancy; s. Claude Henriot; p. history, portraits, and genre. Dernet visited Italy, and lived subsequently at Nancy. He was ennobled by Henri II., Duke of Lorraine, and was held in great favour by him. Louis XIII. himself drew the portrait of Dernet, probably after he took possession of Nancy in 1634. Under this portrait, which was found at Nancy in 1864, is a ridiculous eulogium in verse. Dernet was the contemporary and rival of Callot, who, nevertheless, engraved a full-length portrait of him. There are at Orleans and Nancy pictures by Dernet. See **Claude Lorrain**.

**Dervet**.—See **Dernet**.

**Desportes (Alexandre François)**.—B. Champigneul, in Champagne, 1661; D. 1743; s. Nicaise Bernaerd; p. portraits, animals, and still-life. Desportes was the son of a labourer, and went to Paris when twelve years of age. There he became the pupil of Bernaerd, known as "Nicasius," who was a pupil of C. Snyders, also then in Paris. Desportes was the friend of F. Audran, and painted with him at the Château d'Anet and the Menagery at Versailles. He went to Poland, where he painted the portraits of Sobiesky, the Queen, and many of their courtiers. He was recalled to France by Louis XIV., and received into the Academy in 1699. He painted many hunting scenes at which Louis XIV. was present. In 1712 Desportes came to England in the suite of the Duke d'Aumont, and painted some pictures in this country. Desportes was protected by Louis XIV., Louis XV., and the Regent, and made designs for Gobelin's tapestry. The pictures by Desportes are very numerous, but they are valuable, not only as works of art, but from the portraits they contain. He painted also some good pictures of still-life. His son, Claude François (born 1695, died 1774), and his nephew, Nicolas (born 1718, died 1787), painted the same subjects, but in an inferior manner to Alexandre François.

Pictures by A. F. Desportes have been sold as follow :

			£	s.	d.
Still-life, De Julienne's sale	...	1767	...	20	0 0
Animals, La Live de Jully's sale	...	1770	...	28	0 0
Animals and Fruits, L'Empereur's sale	...	1773	...	5	0 0
Two Fruits, a Pasty, and Ham, Lafontaine's sale	...	1810	...	4	0 0
Hunting Scene, Patureau's sale	...	1857	...	430	0 0
Oysters and a Ham, sale in Paris	...	1874	...	120	0 0

Two Dogs and Dead Game, Good-	£	s.	d.
ricke's sale ... .. 1879 ...	157	10	0

**Detroy.**—*See* **Troy.**

**Devis (Arthur William).**—B. London, 10th August, 1763 ; D. London, 11th February, 1822 ; s. his father, Arthur Devis ; P. history. Arthur Devis is principally known by his having been employed to restore the paintings by Thornhill in the Hall at Greenwich. The son was a painter of more importance. After receiving his first instructions from his father, he studied at the Royal Academy and gained a silver medal. When about twenty he went as a draughtsman in the “Antelope” on a voyage of discovery, and was wrecked on the Pelew Islands. Having at length reached China, he went from there to Bengal, whence he sent a portrait to the Royal Academy Exhibition of 1791, and returned to England in 1795. He then painted several historical pictures, of which the most generally known is “Lord Cornwallis Receiving the Sons of Tippoo Sahib.” After the Battle of Trafalgar he went on board the “Victory,” and made a *facsimile* of the cockpit, and other studies : from these he painted the fine “Death of Nelson” which hangs in the gallery at Greenwich Hospital, and was engraved, as were several of his other works. He exhibited at the Royal Academy from 1796 to 1821, and many of his contributions were portraits. He had a brother, Thomas Anthony, who also painted portraits, and an uncle, Anthony Thomas, who was a landscape-painter.

The sketch for the large picture of “The Death of Nelson” was disposed of in Dyson’s sale, 1825, for £105.

**De Vriendt.**—*See* **Floris.**

**De Wint (Peter).**—B. Stone, Staffordshire, 21st January, 1784 ; D. London, 30th June, 1849 ; s. Royal Academy Schools ; P. landscapes. This artist, whose works are so generally admired, was a descendant of an old and wealthy merchant family of Amsterdam, one of whose members emigrated to America. His grandfather resided in New York, and his father was sent to Leyden to study medicine. The latter took his degree as a physician, but having married a young English lady who was poor, his father disinherited him. He came to England and practised at Stone, where Peter, his fourth child, was born in 1784. Disliking his father’s profession, Peter was allowed to follow his own wish to become an artist ; and in 1802 he was placed under John Raphael Smith, painter in crayons and engraver, with whom he was a fellow-pupil

with Hilton. This led to a life-long friendship between them, and De Wint married Hilton's sister. In 1807 De Wint entered the schools of the Royal Academy. The same year he exhibited three landscapes at the Academy's Exhibition, and he contributed others there up to 1828. In 1810 he was an "associate exhibitor" at the Water-colour Society, and he was elected a member in 1812. For nearly forty years he contributed almost exclusively to its exhibitions.

Peter de Wint's inclination was altogether towards painting in water-colours from nature, and he thus formed for himself a style which was strictly his own. As a teacher he enjoyed a high reputation, and being a very agreeable companion, many of his pupils became his friends. De Wint was never so happy as when painting in the country, and, with the exception of a visit to Normandy, he never left England, but sought in the Eastern and Northern counties, the scenes which he painted so well. His drawings are true as regards colouring, and the management of light and shade in them is masterly, but he evidently only placed figures in them for the effect their colouring produced upon the whole work. He did not use body-colour, and his works belong to the best period of English water-colour painting. There are good examples of his skill at South Kensington. The drawings he made for John Hughes's "Views in the South of France" were done from sketches by Hughes. De Wint died of disease of the heart, and was buried in the Chapel Royal, Savoy. He painted so few pictures in oil, that we can only give the prices at which two have been bought in :

				£	s.	d.
Fiskerton Church, Radley's sale	...	1872	...	362	5	0
Road Scene, Castle—Sunset, Burnett's						
sale	...	1882	...	94	10	0

In a list of over 200 drawings by Peter de Wint which have been sold by auction since 1859, the prices paid vary from £32 11s. for a "Landscape with Cattle," at Bicknell's sale in 1875, to £1753 for "Lincoln," in Quilter's sale, 1889. The sum of £1732 10s. was produced by "Southall, Nottinghamshire," 36in. by 12in., at W. Quilter's sale in 1875, and for this drawing, it is said, Mr. Vokins paid De Wint £35—a price which at the time when it was painted was a fair one, and did not leave the purchaser a very large profit. To show that this is not an isolated case of the enormous increase in the prices paid for De Wint's water-colour pictures, the following list is given :

		£	s.	d.
River, Canterbury Meadows, Bicknell's sale ... ..	1863	283	10	0
Corn Harvest, Bicknell's sale... ..	1863	262	10	0
Gleaners Disturbed, Bicknell's sale ...	1863	383	5	0
Road Scene with Landscape, Allnut's sale ... ..	1863	341	0	0
Landscape, Corn Harvest, Bone's sale	1863	891	0	0
Making Haystack, Boothby's sale ...	1868	321	0	0
The Haystack ... ..	1868	319	0	0
Crowland Abbey Fishermen ... ..	1868	315	0	0
Dunster, figures in Hayfield, Bigg's sale	1868	357	0	0
Cornfield near Pevensey, Clare's sale	1868	350	14	0
The Shores of Morecambe Bay, stormy weather, Allen's sale ... ..	1869	330	15	0
Landscape with Windmill, Allen's sale	1869	313	19	0
Cornfield, Waggon, and Figures, 30in. by 18in., Leyland's sale ... ..	1872	493	0	0
Road Scene, bird's-eye view, 13½in. by 22in., Gillott's sale ... ..	1872	315	15	0
Minehead Pier, 17½in. by 32in., M'Lean's sale ... ..	1872	253	0	0
Cornfield, Lincoln, 11½in. by 26in., James's sale ... ..	1873	357	0	0
Black Combe, 18in. by 30in., Farnworth's sale ... ..	1874	357	0	0
Lincoln, from Brayford, 40in. by 27in., Ellison's executors' sale ... ..	1874	577	10	0
Christchurch, Ellison's executors' sale	1874	966	0	0
Torksey Castle, Ellison's executors' sale ... ..	1874	682	10	0
Gloucester, from S. Catherine's, Ellison's executors' sale ... ..	1874	640	10	0
Newark Castle and Bridge, 20¼in. by 30in., Heugh's sale ... ..	1874	493	10	0
Matlock, Derbyshire, 20in. by 26¾in., Heugh's sale ... ..	1874	735	0	0
Harvesting, 16in. by 30in., Heugh's sale ... ..	1874	498	15	0
Barges on the Witham, 16in. by 21in., Heugh's sale ... ..	1874	514	0	0
Road Scene, near Lincoln, 28½in. by 15in., Burnett's sale ... ..	1875	362	5	0
Farmyard and Buildings, 18in. by 14in., Quilter's sale ... ..	1875	504	0	0
Lancaster, 36in. by 12in., Quilter's sale	1875	950	5	0
Southall (Notts), 36in. by 12in., Quilter's sale ... ..	1875	1732	10	0



		£	s.	d.
Beverley, from Ellison's Collection, Parker's sale ... ..	1875	971	0	0
Gloucester, from Ellison's Collection	1875	378	0	0
Beverley, from Ellison's Collection ...	1875	724	10	0
Lincoln, from Ellison's Collection ...	1876	498	15	0
Lowther Castle, sheep and figures, 27½in. by 41½in., Knowles' sale	1877	656	5	0
Lincoln, White's sale ... ..	1878	761	0	0
Harvest-field, 15in. by 30in., Green- wood's sale... ..	1878	761	0	0
Lincoln, from Brayford, Romilly's sale	1878	367	0	0
Lancaster, 29½in. by 51in., Lonsdale's sale ... ..	1879	1417	10	0
Tewkesbury Abbey, 23in. by 34½in., Lonsdale's sale ... ..	1879	630	0	0
Whitehaven, 21in. by 35in., Lonsdale's sale ... ..	1879	735	0	0
Lowther Castle, 29in. by 39in., Lons- dale's sale ... ..	1879	677	5	0
Kenilworth Castle, 16in. by 21in., Bale's sale ... ..	1880	409	10	0
Landscape, 15¾in. by 24in. ... ..	1881	420	10	0
Putney Bridge, Davies's sale ... ..	1882	682	0	0
Dunster, 23in. by 33in., Sumner's sale	1885	320	5	0
Tewkesbury, Sumner's sale ... ..	1805	399	0	0
Lancaster, 30in. by 53in., Saunders' sale	1885	1008	0	0
On the Severn, near Bridgnorth, Leech's sale ... ..	1887	370	0	0
Lancaster, Quilter's sale ... ..	1889	1155	0	0
Lincoln, Quilter's sale... ..	1889	1753	0	0
Near Keswick, Austen's sale... ..	1889	273	0	0
On the Yare, Heron's sale ... ..	1890	257	0	0
Stacking Hay, Heron's sale ... ..	1890	252	0	0
Torksey Castle, Houldsworth's sale... ..	1891	498	0	0
Bolton Abbey ... ..	1892	945	0	0
Cambridge, Murrieta's sale ... ..	1892	630	0	0
Landscape, Murrieta's sale ... ..	1892	288	0	0
Matlock, Bolckow's sale ... ..	1892	304	0	0
Hay Harvest, Allen's sale ... ..	1893	278	0	0
Corn, Allen's sale ... ..	1893	283	0	0
Bolton Abbey, Allen's sale ... ..	1893	252	0	0

**Diepenbeeck (Abraham van).**—B. Bois-le-Duc, 1599; D. Antwerp, 1675; s. Rubens; p. history, portraits, and animals. The first mention of this artist is that he came to Antwerp about 1629, and practised glass-painting, which he must have done as late as 1635, if it was then that he executed the windows in the

Cathedral. He was inscribed a citizen of Antwerp in 1636, and as a master in the Guild of S. Luke in 1638. Since, however, he certainly worked in oil as an assistant to Rubens long before that, he must have practised the two styles of painting at the same time. It was in 1620 that Rubens was called to Paris to decorate the Luxembourg, and Diepenbeek may have been in Paris a few years later, as he made the designs for the engravings in the Abbé de Marolles' "Tableaux du Temple des Muses," and was certainly in England long before the death of Charles I., for he was employed by the Duke of Newcastle to paint his portrait and those of members of his family; he also made the designs for the Duke's book on "Horsemanship." It is said that Diepenbeek went to Italy, but it would be difficult to say when. This artist painted more solidly than Rubens, and the colours are more blended in his works. The landscape backgrounds in his pictures are carefully and well painted. As a designer he made very many drawings for engravers, and there is an etching by him of "A Peasant and an Ass," which is rare.

The pictures by Diepenbeek which have been offered in sales have realised from £20 to £30; but there was an exception when, in 1770, his "Diana Returning from the Chase," produced in Col. Bowles's sale £89 5s.

**Dietrich** or **Dietrici** (**Christian Wilhelm Ernst**).—B. Weimar, 30th October, 1712; D. Dresden, 24th April, 1774; s. his father and Thiele; P. history, genre, landscapes, etc. There were several artists of this name, of whom Christian was the most distinguished. He travelled in Holland and in Italy, was protected by Count Bruhl, and became painter to Augustus King of Poland. He possessed extraordinary skill in imitating old masters, and was an excellent colourist. In 1746 he was appointed Keeper of the Dresden Gallery, and was likewise Director of the School of Painting at the Meissen manufactory of porcelain. There are a number of pictures by him at Dresden; he also etched in the manner of Rembrandt and in that of Ostade.

Many pictures by Dietrici have been sold for from £20 to £30. The following, however, produced more, and will show how varied were the subjects he painted:

				£	s.	d.
Flight into Egypt, Conti's sale	...	1777	...	90	0	0
Women Bathing, Conti's sale,	...	1777	...	165	0	0
Landscape with animals, Randon de						
Boisset's sale	...	...	...	1777	...	80 0 0

		£	s.	d.
Flight into Egypt, Calonne's sale ...	1795 ...	63	0	0
Two landscapes, Calonne's sale ...	1795 ...	147	0	0
The Deposition, engraved by Ward, Bryan's sale ... ..	1798 ...	157	10	0
Descent from the Cross, Dr. Rendle- sham's sale... ..	1806 ...	390	0	0
Two Landscapes, Langeac's sale ...	1812 ...	70	0	0
Resurrection of Lazarus, Solirène's sale ... ..	1812 ...	85	0	0
Presentation in the Temple, Lenoir's sale ... ..	1821 ...	60	0	0
Presentation in the Temple, Aguado's sale ... ..	1843 ...	150	0	0
Flight into Egypt, Fesch's sale ...	1845 ...	36	0	0
A grand view of Tivoli, from Lord Ashburton's Collection ... ..	1859 ...	32	0	0
Nymphs, Satyrs, and Cattle in land- scape, engraved, Northwick's sale	1859 ...	52	10	0
Fête Champêtre, 43½in. by 55in., Nieuwenhuys' sale ... ..	1886 ...	168	0	0
Fête Champêtre, companion, Nieu- wenhuys' sale ... ..	1886 ...	99	15	0

**Dighton (William Edward).**—B. 1822; D. Hampstead, 1853; s. William Müller, of Bristol, and F. Goodall. We first hear of this artist as coming in 1838 to Bristol, where he lived in Park Row, and became the pupil of William James Müller. When the latter moved to London, in 1839, Dighton came also, and they continued to work together for some time, for he was always a favourite pupil of Müller's. They went to France together in 1840. Owing to his working constantly in Müller's studio, Dighton contracted so much of Müller's manner of painting that his early works appear like copies of Müller's. To counteract this habit he went to study with Frederick Goodall. This Müller felt very keenly, and perhaps never forgave. It is said that "Dighton's manner was very winning; he had a fine person and pleasant voice, and when he had withdrawn from Müller's studio the latter felt for a time solitary and became almost morose." As regards Dighton, had he lived longer he would have become a distinguished landscape-painter. He left, as it was, some fine pictures, which are almost all in the hands of collectors in Liverpool. On his deathbed he bequeathed a picture to each of his friends.

The only picture by Dighton of which the price can be given was a "Storm off Jersey," Lord C. Townshend's sale, 1854, £84.

**Dionisio Fiammingo.**—*See Calvaert (Dionysius).*

**Divino (El).**—*See Morales.*

**Dobson (William).**—B. London, 1610; D. London, 28th October, 1646; s. Sir R. Peake and F. Cleyn; p. history and portraits. The father of this artist was a man of good family at S. Albans; but, having wasted his property, was appointed master of the Alienation Office, probably by his friend Lord Bacon. His son was apprenticed to Sir Robert Peake and worked afterwards under Francis Cleyn.

For some time Dobson was little known; but Van Dyck, having seen some of his works, befriended him, and introduced him to Charles I. After the death of Van Dyck he was appointed Sergeant Painter to the King, and Groom of the Privy Chamber. He went to Oxford when the Court removed to that city, and painted there the king's portrait and some others of distinguished persons of the time. He also painted a portrait of Milton. There is a "Beheading of S. John" at Hampton Court, and elsewhere are other pictures of sacred subjects, into which he introduced portraits of persons then alive. He is most known, however, as a portrait-painter. The portraits by him are warmer in colour than those by Van Dyck, but they are life-like, and, it is said, were capital likenesses. Owing to the troubled times in which he lived, Dobson became in debt, and was thrown into prison. Although released by a friend, he died soon afterwards, and was buried at S. Martin's Church.

The value of portraits by Dobson has risen very considerably of late, and it is singular that the works of a painter which had been praised by Van Dyck and Sir Joshua Reynolds, should not always have commanded high prices, as the following list will show :

		£	s.	d.
A head of Inigo Jones, Lord Bessborough's sale	... .. 1801	...	4	4 0
Portrait of Lord Arundel, Lord Bessborough's sale	... .. 1801	...	12	1 6
Portrait of Himself, Lord Bessborough's sale	... .. 1801	...	12	12 0
Portrait of Prince Rupert, W. Hamilton's sale	... .. 1801	...	5	5 0
Portrait of King Charles's Dwarf, Beckford's (Fonthill) sale	... .. 1823	...	7	17 6
Portrait of Sir Charles Lucas...	... .. 1827	...	21	0 0
Portrait of a Lady, Standish's sale	... .. 1827	...	8	10 0

		£	s.	d.
Portrait of Himself, G. W. Taylor's sale ... ..	1832	57	15	0
Portrait of Queen Henrietta Maria, with page and monkey, Mellish's sale ... ..	1839	36	15	6
Portrait of Sir W. Farmer, Northwick's sale ... ..	1859	73	10	0
Portrait of Duke of Newcastle, Broderip's sale ... ..	1859	84	0	0
Portrait of Marquis of Montrose, Cooper's sale ... ..	1860	54	12	0
Portrait of a Cavalier, Cooper's sale	1860	15	15	0
Portrait of Van Dyck, holding a sunflower, Owen's sale ... ..	1868	115	10	0
Portrait of Oliver Cromwell, in armour, C. Dickens's sale ... ..	1870	37	16	0
Portrait of Charles I., in armour, 10in. by 8in. (now in National Gallery of Ireland), Bentley's sale	1886	5	15	6
Portrait of Endymion Porter, Gattou Hall sale ... ..	1888	400	0	0

**Does (Jacob van der)**, the elder.—B. Amsterdam, 1623; D. Amsterdam, 1673; s. Nicholas Moijaert; p. landscapes, figures, and animals. His grandfather and father held official positions in Amsterdam. In his twentieth year he went to Italy, where in painting he followed the style of Pieter van Laar. He was the friend of Karel du Jardin, and on his return to Holland settled at The Hague. There he was one of the founders of the Guild of S. Luke in 1656, and was chosen one of the three directors. His landscapes are mostly Italian scenes, and he excelled in painting sheep. Unfortunately, many of his pictures have darkened very much. One at Vienna, signed "J. V. Does," 1652, is held to be his best work. There are others at Copenhagen and at Brunswick. He also etched a group of five sheep in a very excellent manner; the print is signed and dated 1650, and has been closely copied by Bartsch, as the original is very rare.

Pictures by this artist have been sold as follow :		£	s.	d.
Landscape, Randon de Boisset's sale	1777	36	0	0
Landscape, Vander Plaas' (of Rotterdam) sale ... ..	1824	120	0	0
Landscape, Durand Duclo's sale ...	1847	12	0	0

**Does (Jacob van der)**, the younger.—B. Amsterdam, 1654; D. about 1699; s. his father; p. landscapes, animals, figures, and history. He was the younger son of the elder Jacob van der

Does, and studied successfully under Karel du Jardin, Netcher, and Laïresse. While young he went with the Dutch Embassy to France, and died, probably in that country, in the prime of life. This artist was in the habit of destroying his pictures if he was not satisfied with them, so that they are very scarce.

**Does (Simon van der).**—B. Amsterdam, 1653 ; D. Amsterdam, 1717 ; s. his father ; P. landscapes, animals, and portraits. He was the elder son of old Jacob van der Does, and painted similar subjects, but in a tone more resembling that of Cuypp, and his portraits are delicately painted in the style of Netcher. He resided at The Hague and in Friesland, travelled into England, and lived some time at Antwerp and at Brussels. He also etched. Pictures by him have usually produced in sales from £5 to £10, and drawings in Indian ink nearly as much.

**Dolci or Dolce (Carlo).**—B. Florence, 25th May, 1606 ; D. Florence, 17th January, 1686 ; s. Jacopo Vignali ; P. history and portraits. Dolci's works have been praised chiefly for the care which he bestowed upon them, but many of them are remarkable not only for high finishing, but also for delicacy and refinement. His drawing also is excellent, and is especially shown in the beautiful hands. He, however, repeated the subjects he chose many times, and these repetitions vary very much in quality. Like so many highly-finished pictures, it is evident also that Dolci's have in numerous instances been injured by over-cleaning. Moreover, his daughter Agnes made copies of his pictures, which are sold as being by her father.

Among Dolci's finest works are the figure of "Poesy," in the Corsini Palace at Rome, the "S. Cecilia," at Dresden (painted for the Grand Duke Cosmo III.), and "S. Andrew," in the Pitti Palace. He also painted some fine portraits.

Pictures by Carlo Dolci are to be found in all the great galleries and in many private collections. Taking about a hundred which have been sold by auction since 1771, the prices paid range from £14 14s. for a portrait of Cardinal Ghisi, afterwards Alexander VII., in Beckford's sale at Fonthill in 1823, to £6930 5s. for "La Madonna colle Stelle," at the Duke of Marlborough's sale in 1886. The following list includes other high prices paid for fine examples of the master :

		£	s.	d.
Virgin and Child, 48in. by 42in., Sir				
R. Strange's sale ... ..	1771	546	0	0
Virgin and Child, Vandergucht's sale	1796	225	15	0

		£	s.	d.
S. Louis of Bavaria, Lebrun's sale...	1810	210	0	0
Virgin and Child, with flowers, oval, W. Porter's sale ... ..	1810	315	0	0
S. John, dressed in green and red, Clarke's sale ... ..	1840	480	0	0
S. Matthew Writing, from Bonaparte's Collection, Clarke's sale ... ..	1840	955	10	0
S. John the Baptist Preaching, Lord Stuart's sale ... ..	1841	451	10	0
Magdalen, Harman's sale ... ..	1844	724	10	0
S. John Preaching, from Hamlet Col- lection, Higginson's sale... ..	1846	399	0	0
The Daughter of Herodias, Lord Ash- burnham's sale ... ..	1850	735	0	0
S. Luke, King of Holland's sale ... ..	1850	480	0	0
S. John Writing the Apocalypse, Northwick's sale ... ..	1859	2165	10	0
S. Catherine, Pourtales' sale ... ..	1865	1008	0	0
Madonna, Pommersfelden's sale ... ..	1867	254	0	0
The Daughter of Herodias, 47in. by 37in., H. Hoare's sale ... ..	1883	483	0	0
The Virgin, 13in. by 11in. (oval on copper), P. Miles's sale ... ..	1884	383	5	0
The Adoration of the Magi, 28in. by 22½in., Duke of Marlborough's sale (bought in) ... ..	1886	992	5	0
La Madonna colle Stelle, 45½in. by 38in. (the Virgin is dressed in blue, with a nimbus of eight stars; engraved by Mandel, 1848), Duke of Marlborough's sale (bought in)	1886	6930	5	0
Ecce Homo, Perkins's sale ... ..	1890	535	0	0

**Domenichino (Domenico Zampieri, called).**—*B.* Bologna, 21st October, 1581; *D.* Naples, 15th April, 1641; *S.* Dionysius Calvaert and the Carracci; *P.* history, portraits, and landscapes. This great painter entered the school of Calvaert while still a boy, and passed from it into that of the Carracci. There he gained the friendship of Albano, which he enjoyed throughout his troubled life. He next visited Parma, Modena, and Reggio, to study the works of Correggio, and soon afterwards joined Albano in Rome. There he was employed by Annibale Carracci to assist him at the Farnese, and painted from his own design "The Death of Adonis." His next works were the altar-piece, "The Liberation of S. Peter," and the frescoes representing scenes from the life of S. Jerome, to which must be added "The

Flagellation of S. Andrew," painted in 1608. After the death of Annibale Carracci, he executed, in 1609-10, the series of frescoes from the life of S. Nilus, at Grotto Ferrata.

Domenichino was the greatest painter among the Bolognese, and perhaps it would only be doing him justice to assign him a position among the greatest painters without any qualification. The above-mentioned works were followed by the mythological subjects in the Castle of Bassano, which he painted in conjunction with Albano, and his celebrated frescoes representing scenes in the life of S. Cecilia, in San Luigi de Francesi. It is by his works in fresco that Domenichino ought to be judged, but "The Last Communion of S. Jerome," his great picture in oils, is that by which his talents are usually estimated, and it is therefore as well to recall the fact that Nicolas Poussin, a man who knew what is bad or good in art, gave it as his opinion that among the pictures in oil in Rome it was the next best to "The Transfiguration," by Raphael. Buchanan tells us that when Raphael's "Transfiguration," Agostino Carracci's "Communion of S. Jerome," and Domenichino's picture of the same subject were hung near each other at the Louvre, in 1814, a general opinion appears to have prevailed that the "Communion of S. Jerome" (that by Domenichino) was the first picture in the magnificent collection of works of art which was at that period exhibited at the Louvre; and, speaking of the portrait of Cardinal Colonna, he says, "It may be fairly asserted that no portrait ever approached so near to nature." Valery says that Domenichino received only fifty scudi (equal to about £15 of our present money) for painting the "Communion of S. Jerome," and lived to see a French artist receive twice as much for making a copy of it.

In 1617 Domenichino returned to Bologna, and having in the meantime painted the frescoes in the Duomo of Fano, was again in Rome in 1621. Subsequent to that year he executed the fine figures of the Evangelists in S. Andrea della Valle, and, among other works, "The Martyrdom of S. Sebastian," for S. Peter's. In 1630 Domenichino went to Naples to decorate the Capella del Tesoro, a work which occupied his time for the last ten years of his life, and which he carried on amidst violent opposition by the painters established in Naples—Corenzo, Ribera, and Carracciolo—who at last drove him for a time from that city, although he was obliged to return and continue his work, as, it is said, the price of the liberty of his wife and daughter, who had been imprisoned. Domenichino died, however, in Naples,



and it was suspected that he was poisoned. Among the mythological subjects treated by Domenichino, "Diana and her Nymphs," in the Borghese Gallery, takes the first place.

As a landscape-painter, Domenichino also ranks high among the Bolognese artists, although his works are so different in style from those of his great contemporary Claude. There are likewise many fine designs in red chalk by his hand, and some of them are very carefully drawn and finished. It is only necessary to examine the volumes devoted to the works of Domenichino in Landon's "Vie et Œuvres des Peintres les plus Célèbres," 1803-34, to be convinced that he was one of the greatest artists that Italy has produced.

In a list of about 150 pictures attributed to Domenichino, the prices range from £12 12s. for "Moses and the Burning Bush," at the Waldegrave sale, in 1763, to the "S. Cecilia," from the Pallavicini Collection, sold at the Walsh Porter sale in 1810 for £1837 10s. In purchasing pictures assigned to Domenichino, it is well to remember that there are many copies of his works in existence. The following prices are those paid for pictures which are undoubtedly by him :

		£	s.	d.
Time Trampling on Youth, 86in. by 66in. ... ..	1778	153	6	0
Holy Family, circular (engraved by Brooke), Rigby's sale ... ..	1791	120	0	0
S. Cecilia, Lebrun's sale ... ..	1793	400	0	0
S. Cecilia (from Colonna Palace) ... ..	1800	357	0	0
Landscape, with Abraham and Isaac, Clarke and Hibbert's sale ... ..	1802	131	0	0
Landscape, with Girls Catching Birds (see sale in 1856), from Borghese Palace ... ..	1804	72	9	0
The Magdalen (three-quarter to the knees), Ruding's sale ... ..	1804	556	10	0
Magdalen, Heathcote's sale ... ..	1805	525	0	0
Adoration of the Magi, Lord Warwick's sale ... ..	1806	273	0	0
S. Cecilia, 54in. by 45in., from Cardinal Sassi's Collection, Froward's sale ... ..	1807	588	0	0
S. Cecilia, Bryan's sale ... ..	1808	525	0	0
S. Cecilia, from Pallavicini's Collection, W. Porter's sale ... ..	1810	1837	10	0
The Bath of Diana, from Lepsis Collection at Milan, Lord Kinnaird's sale	1811	735	0	0

		£	s.	d.
Landscape with figures, Willett's sale (bought in)...	1813	315	0	0
Diana Hunting, from Giustiniani Palace, Delahante's sale ...	1814	462	0	0
S. George and Dragon, 20½in. by 25in., from Lucien Bonaparte's Collec- tion, Campernowne's sale ...	1820	430	10	0
S. Cecilia Dying, J. Webb's sale ...	1821	157	10	0
Virgin and Child and S. John, en- graved plate by Vitelli, and the drawing, Beckford's sale ...	1822	241	10	0
S. Jerome, G. W. Taylor's sale ...	1823	267	10	0
Landscape, with Hercules Overcoming Achelous ...	1823	231	0	0
Portrait of the Wife of Cosimo II., Bianchetti's sale ...	1824	182	14	0
Conversion of S. Paul, 31in. by 42½in., from San Vitali Collection, Lord Radstock's sale ...	1826	78	10	0
S. Cecilia with Violin, 38½in. by 28½in., from S. Cloud, Lord Radstock's sale ...	1826	136	10	0
Landscape, Moses and the Bush, 17½in. by 13in., from Colonna Palace, Lord Radstock's sale ...	1826	283	10	0
Landscape, Tobit and the Angel, from Colonna Palace, Lord Radstock's sale ...	1826	451	10	0
Landscape with John the Baptist, 44in. by 61in. (painted for Giustiniani family), Lord Rad- stock's sale...	1826	577	0	0
Europa attended by Cupids ...	1833	556	10	0
Roman Charity, De Fraynaies' sale	1838	220	0	0
The Magdalen, Sir S. Clarke's sale	1840	698	5	0
S. Cecilia, W. Wells's sale ...	1843	609	0	0
Sybilla Persica (in fine Venetian frame), Duke of Buckingham's sale ...	1843	724	10	0
S. Cecilia playing Violoncello (the one painted for Cardinal Sassi), Lord Suffolk's sale ...	1855	525	0	0
Landscape, The Bird-catchers, from Borghese Palace (see sale in 1804), S. Rogers' sale ...	1856	126	0	0
Pursuit of Love, oval, 5in. by 4in., Duke of Hamilton's sale...	1882	126	0	0

S. John in a Vision, 103in. by 80in., £ s. d.  
 from Gustiniani Gallery, Rome,  
 Sir P. Miles's sale (bought in) ... 1884 ... 735 0 0

**Domenico Veneziano.**—B. probably Venice; D. Florence, 15th May, 1461; S. —; P. history. Very little is known about this artist except the dates at which he worked in different places. In 1438 he was at Perugia, and decorated the vestibule of the Casa Baglione. Next he is found in Florence, painting, between 1439 and 1445, in a chapel in S. Maria Nuova. He was there assisted by his scholar, Piero della Francesca, as, according to Vasari, he had been previously at Loretto. As regards his painting in oil, and his supposed assassination by Castagno, see **Castagno (Andrea del) and Antonello da Messina.**

Only two of Domenico's works are known, "The Virgin and Child Enthroned and Four Attendant Saints," now at Florence in the Uffizi; and "The Virgin and Child Enthroned," in our National Gallery, which was painted at Florence.

**Dono (Paolo di).**—See **Uccello.**

**Donth (Arnold).**—B. Ghent, —; D. Rome, 1665; S. Van Dyck; P. portraits and figures. Very little is known about this painter; but Orlandi, writing about 1700, says that "he was equal to Van Dyck in portraits; of a very gentle, amiable character, and followed to the grave by all the painters in Rome, where he was buried in San Lorenzo in Lucina, the 3rd April, 1665." Probably portraits by him have been sold as being by Van Dyck; and it is to be remembered that the initials of his name would on a picture be the same as those of Van Dyck's. As Van Dyck died in 1641, Donth survived him more than twenty years.

**Doré (Louis Auguste Gustave).**—B. Strasburg, 6th January, 1832 (not 1833); D. Paris, 25th January, 1883; self-taught; P. history, caricatures, and landscapes. The father of this celebrated designer was an engineer in the "Ponts et Chaussées," who, on receiving an appointment at Bourges en Bresse, took with him his son, known as Gustave, then barely ten years old. The latter was sent to the college of that place to continue his education. It is said that when only eight years of age he could draw with facility, and that, as early as 1845, he employed there the printer Ceyzeriat, to print some sketches in pen-and-ink. Gustave went to Paris in 1848 with his father. The *Journal*

*pour Rire*, published by Philipson, or rather Aubert and Co., in Paris, was known at Bourg; and one day Gustave, unknown to his father, called on Philipson, showed him some of his sketches, and asked for employment. This Philipson promised him, and, although his father was at first opposed to Gustave becoming an artist, he at last consented, and the agreement was drawn up and signed by Philipson and Gustave's father, to last for three years, that Gustave should receive, for drawings in pen-and-ink, for the *Journal pour Rire*, forty francs each, and for drawings in chalk, size "quart Jésus," for "Souvenirs de Garnisons," "mœurs Algériennes," and, "A la guerre comme à la guerre," albums by Cham, fifteen francs each. Of these he was to furnish one every week, except in case of illness, or his having a holiday, as Gustave was still a pupil at the Lycée.

It was then that Gustave Doré began his wonderful career, during which he is said to have produced about 20,000 designs. In 1850 he left the Lycée, and he must have begun to study painting in oil very shortly afterwards, as he contributed pictures to the Paris Exhibition of 1852-3, in which he displayed the same wonderful facility that he had already shown in his designs. His talents were, however, not confined to designing and painting, for as a sculptor he was engaged on a monument to the elder Dumas when he died, and he sent a colossal vase decorated with groups of figures to the Exposition Universelle at Paris in 1878. In company with his friend Le Baron Charles Davillier, Doré visited Spain, and "L'Espagne," the result of the voyage, appeared in 1874.

Doré was an ardent admirer of the works of Shakespeare, and the last words he spoke to those who were near him when he was dying were: "Guerissez moi, je vous en supplie, que je puisse terminer mon Shakespeare."

The pictures by Doré are too numerous to attempt to give a list of them, and owing to the large size of many of them they do not appear in sale-rooms. The following have, however, been sold by auction:

An Alpine Scene, 44in. by 67in.,				£	s.	d.
Kurtz's sale	...	...	1880	...	331	0 0
Christian Martyrs, 56in. by 90in.,						
Kurtz's sale	...	...	1880	...	798	0 0
Moonlight in the Pyrenees, Tennant's						
sale	...	...	1881	...	199	10 0
Church-door, Seville, 38in. by 51½in.,						
Potter's sale	...	...	1884	...	157	10 0

Spanish Peasants, 46in. by 35½in.,	£	s.	d.
Potter's sale ... .. 1884 ...	68	5	0

**Dossi.**—*See* **Dosso (Giovanni).**

**Dosso (Battista).**—B. —; D. Ferrara, 1548; S. Lorenzo Costa; P. landscapes and caricatures. He was the brother of Giovanni, and painted principally landscapes. According to some accounts he was in Rome and worked under Raphael in 1520. There are landscapes by him at Modena and Ferrara, and two curious ones in the Borghese Palace at Rome. In the Uffizi at Florence is a female saint by him. He was extremely deformed and of a disagreeable character.

**Dosso (Giovanni di Niccolò Lutero),** known as Dosso Dossi. —B. Dosso, in the Ferrarese, 1478 or 1479; D. Ferrara, 1542; S. Lorenzo Costa; P. history and portraits. This artist, the great colourist of the Ferrarese School, appears to have worked under Costa, at Mantua, in 1512. Accompanied by his brother Battista, he afterwards went to Venice, where it is said they remained eleven years, but it is doubtful if Giovanni ever went to Rome. He was the friend of Ariosto, who has praised his works in the “Orlando Furioso,” and probably was personally acquainted with Titian when the latter visited the Court of Ferrara in the time of Alphonso I. His masterpiece is the altar-piece in the Church of S. Andrea, at Ferrara, which is celebrated for the richness of its colouring. Another of his works is the “Circe,” in the Borghese Palace at Rome, no less fine in the treatment of the subject than in the colouring. The enchantress, draped in purple and gold, is seated in a magic circle and a beautiful landscape, perhaps the work of Battista Dosso. She holds in her right hand a tablet, on which are necromantic signs, and the expression of her face is that of triumph. At Dresden there are no less than eleven pictures which probably are all by Giovanni.

The other great galleries in Europe are not rich in examples of the Dossi's works; but in the Hermitage, at S. Petersburg, is a famous copy of Raphael's “S. George,” by Dosso; and in the gallery at Modena, his fine portraits of the Dukes of Ferrara. Many pictures, formerly attributed to Garofalo, Giorgione, and other masters, are now known to be by Dosso, or the Dossi, for they often worked in conjunction. Pictures by either of the Dossi seldom appear at sales, and only the following can be given:

The Nativity, from the Aldobrandini	£	s.	d.
Palace ... .. 1804 ...	40	19	0

			£	s.	d.
SS. Catherine and Lucius, Barker's sale	1874	...	136	10	0
Scene from "Orlando Furioso," 48in. by 60in., Graham's sale	...	...	1886	...	262 10 0

**Dou, Dow, or Douw (Gerard).**—B. Leyden, 7th April, 1613; d. Leyden, February, 1675; s. Bartolomeus Dolendo, Pieter Kouwenhorn, and Rembrandt van Rijn; p. genre and portraits. He was the son of a glass-painter, named Douwe Janzoon de Vries van Arentsveld, and his mother's name was Marÿtje Jansdr van Rosenburg of Waasenaar. Gerard began to learn to draw when he was nine years of age, under Dolendo, and a few months later with Kouwenhorn. He entered the school of Rembrandt in 1628, and worked under him for three years. Dou, however, except in the management of light and shade, did not follow that master, unless he undertook to perfect the highly-finished manner of Rembrandt's early works. In that case he certainly carried it out to a point which no other artist has surpassed. In connection with this it is interesting to know how he worked. We are told that he kept the picture he had in progress under lock and key, and that after he had entered his painting-room and locked the door, he sat down before his easel, and before he placed his picture thereon allowed sufficient time to elapse for any dust he might have raised, by coming into the room, to settle.

Gerard Dou resided all his life in Leyden, except between the years 1651 to 1657, and 1668 to 1672, and, strange to say, it is not known where he was in those intervals. He must, however, have been in very prosperous circumstances, for one wealthy connoisseur, Van Spiring, is said to have paid Dou annually a thousand florins (about £90) to be allowed to have the refusal of any picture the artist had painted in the course of the year. This was independent of the price of the picture, which was always high. Dou had an elder brother named Jan, but nothing is known regarding him. Gerard was buried on 9th February, 1675, in the Church of S. Peter, at Leyden.

The works of Dou are to be found in all the great galleries of Europe and in many private galleries. A list of them would be very long, and it is best, therefore, to give rather an extended one of the prices at which the finest have been sold, and a few early sales to show the enormous rise in value:

			£	s.	d.
The Mousetrap, La Verrue's sale	...	1737	...	40	0 0
Girl Pouring Milk into a Dish, Wausenaar D'Obdam's sale	...	1750	...	150	0 0

		£	s.	d.
The Spinner, Vence's sale ... ..	1761	105	0	0
A Hermit Praying, Allard de la Court's sale ... ..	1766	200	0	0
Girl Reading, Jullienne's sale ...	1767	125	0	0
Woman Holding a Fish, Gagniat's sale ... ..	1768	250	0	0
The Doctor, Choiseul's sale ... ..	1772	770	0	0
The Young Woman with the Parrot, Blondel de Gagny's sale... ..	1776	240	0	0
Woman Weighing, Randon de Boisset's sale ... ..	1777	625	0	0
Girl Pouring Milk (see 1750), Randon de Boisset's sale ... ..	1777	360	0	0
Woman Holding a Hare, Conti's sale ... ..	1777	800	0	0
The Young Mother, Choiseul-Praslin's sale ... ..	1793	1350	0	0
The Grocer, Choiseul-Praslin's sale ...	1793	1300	0	0
Servant-girl at a well, Calonne's sale ... ..	1795	96	12	0
Portrait of himself playing the violin, from Orleans Collection, Walker's sale ... ..	1803	304	10	0
Hermit on his knees, Van Leyden's sale ... ..	1804	1680	0	0
The Night School, Vander Pot de Grueneveld's sale ... ..	1808	1500	0	0
The Double Surprise (bought in Tolosan's sale, 1801, £290), Emler's sale ... ..	1809	650	0	0
The Hermit (see 1804), Paillet's sale	1814	600	0	0
The Poulterer's Shop (called "The Choiseul G. Dou"), Beckford's (Fonthill) sale ... ..	1823	1333	10	0
Portrait of the painter, Erard's sale	1832	170	0	0
The Astronomer (Candlelight), 12½ in. by 8½ in., from Laperière's Collection, Nieuwenhuys' sale ...	1833	224	14	0
Interior, with the artist looking from the window, from Voyer d'Argenson's Collection, Erard's sale	1833	603	15	0
Lady Seated Playing on Virginal, 15½ in. by 12½ in., from several Collections, W. Wells' sale ...	1848	357	0	0
The Flute-player, 14 in. by 11¼ in. (No. 73, Smith's Catalogue), Higginson's sale ... ..	1860	320	0	0

		£	s.	d.
An Astrologer Holding a Candle, 12in. by 8in., from several collections, Earl of Clare's sale ...	1864 ...	703	10	0
Interior, portraits of the Burgomaster Haeslaar and Wife, 30in. by 24in., Steeven's sale ... ..	1869 ...	189	0	0
An Astrologer Holding a Candle, 12in. by 8in. (see 1864), Delafield's sale ... ..	1870 ...	789	0	0
(Sold in Levy's sale, 1876, for £714).				
Dou's Portrait of his Mother, in purple and fur, A Nautilus Cup ; Grant's sale ... ..	1881 ...	241	10	0
An Interior, Stover's sale ... ..	1890 ...	294	0	0
The Flute-player, Adrian Hope's sale	1894 ...	3675	0	0

**D'Ouvilly (Baron).**—*See Gerbier.*

**Dow.**—*See Dou.*

**Doyle (John),** known as "H. B."—B. Dublin, 1797 ; d. 2nd January, 1868 ; s. Dublin Society's Drawing School ; p. portraits and caricatures. He was of a respectable family in Dublin, and had some success as a portrait-painter, both in Dublin and in London, to which place he came in 1822. He exhibited six portraits at the Royal Academy between 1825 and 1835. Doyle devoted his time afterwards to lithography and publishing likenesses, more or less caricatured, of leading politicians and representations of scenes in which they figured ; these became very popular. Between 1829 and 1840 he was the principal caricaturist of the time, and influenced, to a certain extent, public opinion.

**Drooch Sloot (Joost Cornelisz).**—B. Utrecht, — ; d. — ; s. — ; p. festivals and landscapes. This painter worked between 1616 and 1660. He was admitted into the Guild of S. Luke at Utrecht in 1616, and became Dean in 1623-4. He gave to the Hospital of S. Job, at Utrecht, in 1628, a picture of "Job and His Friends," in which the landscape is very fine. There is also his own portrait, dated 1630 ; but the works by which he is most generally known—particularly his landscapes—are often confounded with those of Nicolaas Drooch Sloot, an inferior painter, who was born at Dordrecht in 1650 and died in 1702.

Pictures known to be by Joost Cornelisz are :

View of a Village—Capel Gallery.

View of a Village Street—Dresden Gallery.



A Kermetse, 1652; A Dutch Village, 1652—The Hague Museum.

Skaters—Madrid Gallery.

Peasants—Modena Gallery.

Troops Passing through a Village, 1645—Louvre, Paris.

A Frozen Canal in Holland—Hermitage, S. Petersburg.

A Village Fête, 1649—Rotterdam Museum.

Duel between the Dutch Gerhards and the French Friantès in 1600 (painted in 1630)—Vienna Gallery.

**Drost (Jan, W., or Geraert).**—B. probably about 1625, or, according to some, 1638; D. perhaps as late as 1690; S. Rembrandt; P. history and landscapes. Very little is known regarding this artist—even his name is uncertain; but it is agreed on all hands that he was a pupil of Rembrandt, whose work he imitated so closely that his pictures have been sold as being by his master. Drost visited Italy, where he improved in design. Among fine pictures by him are:

Christ and Mary Magdalen after His Resurrection—Capel Gallery

The Daughter of Herodias Receiving the Head of John the Baptist—Amsterdam Museum.

An Old Man Teaching a Boy to Read; Argus and Mercury; the Portrait of a Man (signed J. V. Drost), supposed to be his own—Dresden Gallery.

Landscape with Cattle; The Continnence of Scipio—Berlin Gallery.

Pictures by Drost have been sold as under:

The Daughter of Herodias (the picture		£	s.	d.
at Amsterdam), Fouquet's sale...	1801	...	65	0 0
The Letter, Leroy d'Etiolles' sale ...	1861	...	85	0 0

**Drouais (The).**—There were three French painters of this name, all of whom were much employed at the time when they lived:

**Drouais (François Hubert).**—B. Paris, 1727; D. Paris, 1775; S. his father; P. portraits. Besides receiving instruction from his father, Hubert, he studied in the schools of other artists, among whom were Natoire and Boucher. He was received into the Academy in 1758, and became the fashionable painter of the leading beauties of the time, whose airs and rouged faces he represented to perfection. Among his best portraits are those of the Comte d'Artois and Clotilde de France when children, Coustou, Bouchardon and Madame de Pompadour.

Pictures by François Hubert Drouais have been sold as under :

		£	s.	d.
The Guitar-player, dated 1765, Lonsdale's sale	... .. 1887	700	0	0
Madame Du Barri in a gauze dress, Lonsdale's sale	... .. 1887	950	0	0

**Drouais (Hubert).**—B. Roque, in Normandy, 1699 ; D. 1767 ; s. Detroy ; p. portraits and miniatures. He was elected an Academician in 1730, and was on intimate terms with Nattier, Oudry, and J. B. van Loo. He painted the portraits of a great number of the celebrated persons of his time, among others those of Le Lorrain, the sculptor, and Verdur, who was painter to the king. These portraits are in the Palais des Beaux Arts, at Paris. He worked also in pastel.

**Drouais (Jean Germain).**—B. Paris, 1763 ; D. Rome, 1788 ; s. his father, Brenet, and David ; p. history. He was the younger son of François Hubert. At the early age of twenty-one he carried off the first prize of the Academy by his fine picture of "The Canaanitish Woman," now in the Louvre. It was so much admired that Drouais was carried in triumph through the streets of Paris. The next year he accompanied David to Rome, and sent to Paris a study of "A Wounded Gladiator," "Marius at Minturnæ," and "Philoctetes Breathing Forth Imprecations against the Gods," all of which are in Paris. Drouais, who was one of the most powerful painters of the modern French school, worn out by incessant labour, died of a fever in Rome, at the early age of twenty-five.

**Drummond (James).**—B. Edinburgh, 1816 ; D. Edinburgh, 12th August, 1877 ; s. Sir W. Allen ; p. history and portraits. He studied in the School of Design ; was elected an Associate of the Scottish Academy in 1846, a full member in 1852, and Librarian in 1857. His pictures, "The Porteus Mob" and "Montrose on His Way to Execution," are in the Scottish National Gallery, of which he became curator in 1868. He exhibited some pictures in London at the Royal Academy, the last being, in 1865, "Claverhouse and the Duke of Gordon." His pictures of "The Cross of Edinburgh, August, 1600," were sold in Collic's sale, in 1876, for £113.

**Dubbels (Hendrick, Jan, and Pieter).**—It is uncertain how many artists there were of this name, when they lived, and where. They all painted marine subjects, and Jan is said to have been a pupil of Bakhuisen. Their pictures are usually sold

simply as being by Dubbels, and some of them have great merit, as may be judged by the following prices obtained for them :

			£	s.	d.
A Calm, Dr. Bragge's sale	... ..	1750	6	0	0
Mouth of a Harbour	... ..	1806	252	0	0
Ditto, from Crawford Collection, Lord Kinnaird's sale	... ..	1807	183	15	0
Sea-piece, Shipping, Boats, etc., 53½ in. by —, Kinnaird's sale	... ..	1811	168	0	0
Mouth of a Harbour, Ships, etc., from Hope Collection	... ..	1830	194	5	0
Shore at Scheveling, Lake's sale	... ..	1845	79	16	0

**Duccio de Buoninsegna.**—B. Siena, about 1260; D. after 1339; S. —; P. history. This painter was the first at Siena who endeavoured to improve upon the Byzantine style. His works have for the most part perished; but portions of the "Maestà" he executed for the Cathedral of Siena are still there, although no longer in their original positions. He received the commission for it in October, 1308, and finished it by 9th June, 1310. The principal portion of it was carried to the Duomo with great pomp. This altar-piece as it now exists was engraved in outline by Bartoccini in 1847. There are a few easel pictures attributed to Duccio, and the following are probably by him :

			£	s.	d.
Crucifixion, De Bammerville's sale	... ..	1854	278	5	0
(Sold in the Bromley sale, 1863, for £262 10s.)					
S. Peter, Gambier Parry's sale	... ..	1863	33	12	0

**Duck (Jacob).**—B. —; D. —; S. —; P. history and interiors. This artist was admitted as a master into the Guild of Painters at Utrecht in 1626. It has been said that he was the father of Jan le Ducq, but this appears improbable, as that painter was born at The Hague in 1636, and Jacob Duck resided constantly at Utrecht from 1626 to 1646. Five etchings, "drawn and etched by J. Duc," representing the story of the Three Kings, supposed to be by this painter, were sold for £5 at the sale of the Van Leyden Collection, in 1811.

**Ducq (Jan le, or Jan)**—B. The Hague, 1636; D. probably Noordam, before 1685; S. Paul Potter; P. interiors, genre, and military subjects. He was Director of the Academy at The Hague, but in 1672 entered the army, and died Major-commandant of the Fortress of Noordam, in North Brabant. Although the pupil of Potter, Le Ducq painted more in the style of Palamedes. His

works are very highly finished and well coloured, but many pictures which are chiefly brown and yellow pass under his name, though it is very doubtful if they are by him. His drawings and etchings are valuable. Three of the latter were sold at Graaf von Frie's sale, in 1824, for £32. He painted the figures in some of Theodore van Delen's pictures.

Pictures by Jan le Ducq usually sell for from £5 to £10, but the following were exceptions :

		£	s.	d.
Un Corps de Garde, Van Heemskerck's sale ... ..	1770	85	0	0
Portraits of Lady and Gentleman, Calonne's sale ... ..	1795	42	0	0
Corps de Garde, Tolozan's sale ...	1801	40	0	0
(Sold at Maurice's sale, 1808, for £60.)				
Conversation piece, 18in. by 27in., Sir G. Yonge's sale ... ..	1806	84	0	0
The Brigand's Retreat, Gauthier's sale	1833	60	0	0
Corps de Garde, Kirecheleff's sale ...	1869	140	0	0
Brigands and Captives, from Count Morny's Collection, Baker's sale	1873	346	10	0
Interior, with figures, 15½in. by 18½in., Wardell's sale ... ..	1879	99	15	0

**Ducq (Josephus Franciscus).**—B. Ledeghem, in West Flanders, 10th September, 1762; D. Bruges, 1829; S. Academy of Bruges and of Suvée in Paris; P. history and allegories. This artist visited Italy, and became afterwards Professor at the Academy of Bruges, Painter to the King of the Netherlands, and Member of the Institute and of the Academy of Antwerp. He was the same person as R. Duc. Some of his compositions were engraved in the "Annales du Musée de Paris." His works are rich in composition and correct in drawing.

**Duffield (William).**—B. Bath, 1817; D. London, 1863; S. George Lance; P. flowers and still-life. Duffield studied also in the schools of the Royal Academy, and later under Wappers at Antwerp. He painted at first portraits at Bath, but sent a fruit-piece, his first contribution, to the Exhibition at the Royal Academy in 1849. In 1850 he married Mary Elizabeth Rosenberg, of Bath, a clever painter of flowers, birds'-nests, and fish, and settled in London in 1857. The pictures he exhibited at the Academy and in Suffolk Street added yearly to his reputation, which is proved by the high prices they produced at auctions :

		£	s.	d.
Dead Birds and Still-life, Guest's sale ... ..	1863	94	10	0
A Dead Mallard, Duncraft's sale ...	1864	210	0	0
Dead Heron and Fruit, Gibbon's sale	1868	148	0	0
A Fair Day's Sport, Grant's sale	1868	283	10	0
Dead Stag in the Snow, Coleman's sale ... ..	1869	194	5	0
Dead Swan, Fruit, etc., Coleman's sale ... ..	1869	325	10	0
A Dead Fallow Deer, Duffield's sale	1872	100	16	0
Still-life, Hargreaves' sale ... ..	1873	110	5	0

**Dufresnoy (Charles Alphonse).**—B. Paris, 1611; D. Villers-le-Bel, Paris, 1668; S. F. Perrier and Simon Vouet; P. history and landscapes. Although more generally known as the author of the poem, "De Arte Graphica," Dufresnoy's talents were not confined to writing, for he showed in his pictures that he could apply his profound knowledge of art. It was intended by his friends that he should study medicine, but an irresistible inclination led him to devote his time to the Fine Arts. He went to Italy, and suffered from poverty until Mignard assisted him. He then went to Venice in 1653, and returned to France in 1656. Dufresnoy's pictures are remarkable for correct drawing and good colouring. Among them are:

The Death of Socrates—Florence.

S. Margarite; Nymphs and Naiades—Louvre, Paris.

In De la Reynière's sale at Paris in 1792, Dufresnoy's "Armide Abandonnée" sold for £60.

**Duncans (The).**—There were two contemporary artists of this name:

**Duncan (Edward).**—B. London, 1803; D. London, 1882; S. —; P. landscapes, marine-pieces, etc. This well-known painter in water-colours was apprenticed to Robert Havell, the aquatint engraver; he had the advantage of studying the drawings by Robert's brother, William, and probably received some instruction from him in painting. In 1831 Duncan became a member of the New Society of Painters in Water-colours, in 1849 he was elected an Associate of the Society of Painters in Water-colours, and in the following year he became a member. His principal works are those of coast scenery, but they embrace a variety of subjects, and are true to nature and skilfully painted. Taking the prices at which 150 water-colours have been sold by public auction, they vary from

£26 5s., paid for "The Seashore" at Hibbert's sale in 1860, to £483 for "The Lifeboat Going Out," 21in. by 39in., at Brooks's sale in 1879.

The following are some of the high prices paid for water-colours by E. Duncan :

			£	s.	d.
Gathering Holly, Threlfall's sale ...	1864	...	330	15	0
The Rainbow, Constable's sale ...	1865	...	189	0	0
Shrimpers, Northfleet, 30in. by 22in., Craven's sale ... ..	1866	...	278	5	0
Wreck, Rocket-firing, Rodgers's sale	1867	...	315	0	0
The Haunt of the Wildfowl, Clare's sale ... ..	1868	...	367	10	0
The Cockle-gatherers, Clare's sale ...	1868	...	315	0	0
Storm, Clare's sale ... ..	1868	...	299	0	0
Pass of Glencoe, Vokins's sale ...	1870	...	267	15	0
Off Mumbles, Rennie's sale ... ..	1870	...	225	15	0
Gale off Mumbles, Cattley's sale...	1872	...	210	0	0
Wreckers, Wales, 18in. by 38in., Farnworth's sale ... ..	1874	...	252	0	0
The Lifeboat, Barker's sale ... ..	1875	...	357	0	0
Snowdon, 13in. by 20in., Levy's sale...	1876	...	212	2	0
Shrimp-boats, Gravesend, with rain- bow, 30in. by 22in., Knowles's sale ... ..	1877	...	341	5	0
Dutch Boats in a Gale, Topham's sale ... ..	1877	...	357	0	0
Lobster-fishing, 1842, Birch's sale ...	1877	...	262	10	0
The Cockle-gatherers (see above), Birch's sale ... ..	1877	...	430	10	0
The Lifeboat Going Out, 21in. by 39in., Brooks's sale ... ..	1879	...	483	0	0
Collecting Sheep, 11½in. by 13½in., Brooks's sale ... ..	1879	...	241	10	0
Overtaken by the Tide, 18½in. by 35in., Lee's sale ... ..	1883	...	325	10	0
On Brighton Downs, 16in. by 18in., E. Duncan's executors' sale ...	1883	...	241	10	0
Launch of Lifeboat, N. Berwick, 20in. by 39in., E. Duncan's executors' sale ... ..	1883	...	378	0	0
Brig on Rocks, Dunbar, 25½in. by 46½in., E. Duncan's executors' sale ... ..	1883	...	409	10	0
The Haunt of the Wildfowl, Kurtz's sale ... ..	1891	...	136	0	0
Lindisfarne, dated 1870 ... ..	1890	...	162	0	0

E. Duncan seldom painted in oil, but pictures by him in that medium have been sold as under :

		£	s.	d.
Wreckers on the Cornish Coast,				
Jardine's sale ... ..	1883	241	0	0
Upon the Watery Plain, 36in. by				
72in., Gurney's sale ... ..	1883	125	15	0
Ludlow Castle, 36in. by 48in.,				
Gurney's sale ... ..	1883	330	10	0

**Duncan (Thomas).**—B. Kinclaven, Perthshire, 24th May, 1807 ; d. Edinburgh, 25th May, 1845 ; s. Sir William Allan ; p. history and portraits. While still a boy at school, in Perth, Thomas Duncan showed a strong aptitude for art by painting the scenery for "Rob Roy," which his schoolfellows performed in a loft. His father, however, placed him in the office of a law-writer, where he remained until he was twenty ; he then began to study art under Sir William Allan, with whom he made rapid progress. His "Sir John Falstaff" and "Sweet Anne Page" caused him to be chosen a member of the Royal Scottish Academy in 1830, at which he was subsequently appointed to the Professorship of Colours, and, after the death of Sir William Allan, to the Mastership. In 1840 he exhibited at the Royal Academy in London his fine picture "Prince Charles Edward and the Highlanders Entering Edinburgh after the Battle of Prestonpans," and in 1841 "The Waefu' Heart," now in South Kensington Museum. Other pictures followed, the last being "The Martyrdom of John Brown, of Priesthill, in 1685" (which is now in the Corporation Galleries at Glasgow), with the exception of a portrait of himself ; this, after his death, was bought by some Scottish artists, and placed in the National Gallery of Scotland, where are also his

Anne Page Inviting Slender to Dinner.

Jeanie Deans and the Robbers.

Three portraits.

Bran, a Scotch Deerhound.

The Two Friends : a child and a dog.

**Du Paon.**—*See* **Le Paon.**

**Dupont.**—*See* **Gainsborough.**

**Dürer (Albrecht).**—B. Nuremberg, 21st May, 1471 ; d. Nuremberg, 6th April, 1528 ; s. Michel Wolgemut ; p. history, portraits, and landscapes. Perhaps the most useful information

for general readers is the series of well-ascertained dates of the principal events in Albrecht's life.

It is said that the family of Dürer is of Hungarian origin, and that the name Dürer is simply a translation into German of the Hungarian name *Ajtós*. What is certain is, that Albrecht's father, who bore the same Christian name, was settled in Nuremberg, as a goldsmith, when his son, the celebrated painter, was born; moreover, that he had married, in 1467, Barbara, the daughter of Hieronymus Holper, the goldsmith in whose shop he worked, and about the same time became a burgher of Nuremberg and a master goldsmith in that city. Albrecht, the future painter, was the third of eighteen children, the offspring of that marriage. Antonius Koberger, the printer, was his godfather, and young Albrecht was brought up under his father, who took the lad from school as soon as he had learned to read and write, and taught him the goldsmith's trade. The very fact of his being thus employed implies that he learned to draw other things besides his own portrait, at thirteen, which is still in existence, and that when, in 1486, his father, acceding to his wish to become a painter, apprenticed him to Wolgemut for three years, he had already acquired the rudiments of the painter's art, and even of modelling.

In 1490, his apprenticeship having expired, young Albrecht left Nuremberg, and he travelled from that year until 1494. Strange to say, very little is known of how he passed the time or of what places he visited. It seems, however, certain that he was at Colmar in 1492, and probably also at Basle, and at Strasburg in 1494, prior to his return to Nuremberg. The weight of evidence is against his having then visited Italy. Shortly after his arrival in his native city, his father and a certain Hans Frey, a man of property at Nuremberg, arranged that he should marry Agnes Frey, the daughter of the latter, with whom Albrecht received a dowry of 200 florins, an amount which we must multiply by at least twenty to estimate its real value. We may add, while speaking of this marriage, that it appears to have been an unhappy one, and much indignation has in consequence been expressed at the doings of poor Agnes Frey. But if we take into consideration the fact that Albrecht was one of eighteen children who had a mother living, that the young couple lived in old Dürer's house until 1509, and that Agnes had not any children, it is not surprising that she became slightly irritable and somewhat anxious as to what was to become of her if her husband died and left her unprovided for.



About the time of his marriage Albrecht the younger was received into the Guild of Painters at Nuremberg. What may be termed his "diploma piece" was a pen drawing, which is a fine copy from a rare Italian print, said to be by Baccio Baldini. The portraits of Albrecht at Florence and at Madrid probably give a truer idea of his personal appearance and bearing than the idealised one at Munich. His father, the elder Albrecht Dürer, died in 1502. Towards the end of the year 1505, Albrecht went to Venice; he was indebted to his friend Pirkheimer for the money enabling him to undertake the journey, the object of which seems to have been to obtain employment from the German merchants, who were then building their "Fondaco" at Venice. This journey must, however, have been somewhat long, for Albrecht's first letter from Venice to Pirkheimer is dated Twelfth Day, 1506. In it, in relation to some purchases of jewels which Pirkheimer wished him to effect, Albrecht makes the following curious statement: "Know that I can obtain nothing good or worth the money asked for it, for everything is snapped up by the Germans, who go about on the Riva. They always want to make four times what they are worth out of them, and they are the most faithless people that ever lived, so that one need not expect any honest service from them, and I have been warned to be on my guard against them." He says also that he will repay the money Pirkheimer had lent him out of the money he is to receive from the "Tedeschi" (by which he means the Guild of German Merchants in Venice): this was for "The Feast of Rose Garlands" (a feast instituted by S. Dominic in honour of the Virgin), which picture is now in the Monastery of Strahow at Prague. Albrecht goes on to tell that "they are to pay me for it 110 Rhenish florins, and not more than five will go for expenses. I shall have prepared and scraped the panel in eight days' time, and then I shall begin at once to paint, so that I may, if God will, have it into its place above the altar a month after Easter." These details are interesting, for they show the manner in which Albrecht worked, and the time that he expected to spend in painting the picture.

In another of his letters to Pirkheimer Albrecht says, "Giovanni Bellini has praised me highly before several noblemen, and he wishes to have something of my painting. He came himself and asked me to do something for him, saying that he would pay me well for it; and all the people there tell me what a good man he is, so that I am greatly inclined to him. He is very old, but yet he is the best painter of them all." This observation gives a

clear insight into Dürer's position at Venice. His works were more in favour with old Giovanni, then eighty, than with the rising masters Giorgione, Titian, and others, and consequently with those who were the greatest among the Venetian painters, and who went far beyond Dürer and his old friend Giovanni. He says in a later letter, "The painters here are very ungracious towards me. They summoned me three times before the magistrates, and I have been obliged to pay four florins to their school." Also that he cannot finish his picture for the Tedeschi before Whitsuntide, and that "all goes in living expenses, buying, and expenses of all kinds." Several other passages show that whatever money Albrecht may have made in Venice, he found it difficult to accumulate sufficient to enable him to return to Nuremberg, and he is even obliged to ask Pirkheimer to lend his mother some until he does so. Albrecht took advantage of his visit to Venice to try and obtain an order from the "Signori," prohibiting Marc Antonio and others from copying his engravings; but it is evident from the number of copies which exist, that he did not profit much by the attempt; moreover, he had himself drawn largely from the works of other people.

Albrecht left Venice at the beginning of 1507, and visited Bologna on his road home. It was after his return from Italy that he painted his finest work—the life-size figures of Adam and Eve—among the repetitions of which that at Madrid, signed and dated 1507, is the best. "The Martyrdom of the Ten Thousand," painted in 1508, is now at Vienna; the Heller Altar-piece, formerly at Frankfort, was painted in 1509; and "The Adoration of the Trinity," now at Vienna, in 1511.

In 1518 Albrecht went to Augsburg, and there drew the portrait of the Emperor Maximilian, for whom he also executed the drawings for the well-known wood blocks. Between 1520 and 1521, Albrecht, accompanied by his wife, travelled in the Netherlands, and kept a journal during the journey, which has been printed, as have also his letters written while he was at Venice. From that time Albrecht remained at Nuremberg until his death, constantly employed at the various arts he practised, his last works in painting being "The Four Evangelists," which he presented to his native city, and which are now at Munich.

Albrecht Dürer had two brothers—Andreas an elder, and Hans a younger brother. The first was a goldsmith at Nuremberg; the second, a painter born at Nuremberg in 1502, having been appointed painter to the King of Poland, died at Cracow about

1538. Pictures are attributed to Hans, but chiefly on the strength of their being signed "H.D."

To speak of the engravings and plastic works by Albert Dürer would extend this notice far beyond our limits; but it is necessary that our readers should know that, to fully appreciate the talents of this artist, the great collections of his drawings at Vienna and in our own British Museum must be studied. At the same time, they will do well to form an independent estimate; for the life of Albert Dürer and his works have been treated very much in the same manner as that in which Lady Morgan dealt with those of Salvator Rosa, and worked up into an interesting romance. It must also not be forgotten that Albert Dürer's best pictures were painted after he had had the advantage of studying the works of the Italians; while, on the other hand, the decline of art in Italy dates from the time when the Italians took to studying and imitating the works of Dürer.

The following are prices obtained in public auctions for pictures by Dürer since the end of last century:

		£	s.	d.
The Death of the Virgin, Beckford's sale ... ..	1789	120	15	0
The Presentation of the Virgin; The Circumcision, W. Beckford's sale	1802	147	0	0
Virgin with the Infant placed on a table and attempting to run; the word "Veni" in gold before His hand (presented by Philip V. of Spain to the nuns of the convent at Saragossa), Beckford's sale ... ..	1823	157	10	0
Two Magi, bearing golden vases, rendering Homage to the Infant Jesus, Erard's sale ... ..	1833	75	12	0
S. Catherine Reading, in a landscape, Duke of Buckingham's sale ...	1848	157	10	0
S. Barbara with Book, Duke of Buckingham's sale ... ..	1848	168	0	0
S. Hubert, King of Holland's sale ...	1850	360	0	0
Portrait of a Senator, 23½ in. by 19 in., bust signed, and dated 1514 (now in National Gallery), De Bannville's sale ... ..	1854	147	0	0
The Falconer, S. Rogers's sale ...	1856	48	0	0
Salome Asking for the Head of John the Baptist, Pourtales' sale ...	1865	80	0	0

		£	s.	d.
Portrait of Maximilian, Pourtales' sale ... ..	1865	55	0	0
Portrait of the Senator Muffel, of Nuremberg, Pommersfelden's sale ... ..	1867	300	0	0
Triptych, Christ on the Cross, and fourteen medallions representing scenes in His life, Salamanca's sale ... ..	1867	295	0	0
Adoration of Christ, Peleguer's sale	1869	600	0	0
Death of the Virgin, Peleguer's sale	1869	240	0	0
Procession to Calvary, Duke of Saldanha's sale ... ..	1872	500	0	0
Portrait of Katharina Furleyer, in tempera, from Arundel's Collection, W. Ellis's sale ... ..	1876	338	2	0
Portrait of Albrecht Dürer, 30in. by 23in., Duke of Hamilton's sale ...	1882	388	10	0
Portrait of Albrecht Dürer, 16in. by 12in., Duke of Hamilton's sale ...	1882	409	10	0
Christ Led to Calvary, 15in. by 11in., on copper, Duke of Hamilton's sale ... ..	1882	110	5	0
The Deposition from the Cross, Beckett-Denison's sale ... ..	1885	725	0	0
Virgin and Infant, Exeter's sale ...	1888	200	0	0

**Dusart (Cornelis).**—*B.* Haarlem, 24th April, 1660; *D.* Haarlem, 1st October, 1704; *S.* Adriaan van Ostade; *P.* genre and landscapes. This artist, who was the best scholar of Ostade, was the son of Jan Dusart, of Utrecht, who was settled at Haarlem in 1650, and married Catharina Brouwers, of Haarlem. Cornelis was admitted into the Guild of S. Luke at Haarlem 10th January, 1679, and was Commissary in 1692. In the Museum at Dresden is a picture by him dated 1679; he therefore painted it when only nineteen years of age, and he was then admitted into the Guild. An old Dutch record informs us that "his complexion was very ruddy, so that he might have been taken for a drunkard, but that in his conduct he was very modest and serious." Most of his pictures, however, represent peasants enjoying themselves, or markets. It is evident also that Dusart was a man in easy circumstances, for he left a collection of works of art, which were sold after his death.

Dusart's pictures are designed and painted with much spirit, and are generally full of figures. They have always been highly

valued by collectors, as well as his drawings and etchings. The following list includes the prices that have been paid for some of the best of them :

			£	s.	d.
Peasants Regaling, Nogeret's sale ...	1780	...	65	0	0
A Family at a Repast, engraved (in the Le Brun Collection), W. Porter's sale ...	1803	...	157	10	0
Scene in a Village, Van der Pot de Groeneveld's sale ...	1808	...	150	0	0
Village Scene : Merrymaking, La Fontaine's sale ...	1813	...	163	16	0
A Fair, De la Hante's sale ...	1814	...	173	0	0
Interior, Woman looking out of Window, Radstock's sale ...	1826	...	160	16	0
Interior, Smoker Leaning on Three-legged Chair, Gwydir's sale ...	1829	...	173	0	0
Le Jeu de Quilles, 22½in. by 19½in., Lake's sale ...	1845	...	158	11	0
Pedlar Offering his Wares to a Man and a Woman, Wells's sale ...	1848	...	93	13	0
A Dutch Fair, signed and dated 1695, Richardson's sale ...	1871	...	76	0	0
A Farnyard, 27in. by 24in., Brendel's sale ...	1875	...	325	10	0

**Dyce (William).**—B. Aberdeen, 1806; D. Streatham, 15th February, 1864; S. Scottish Academy; P. history and portraits. Dyce was the son of a physician at Aberdeen, and was educated at Marischal College, where he distinguished himself and took the degree of M.A. In his seventeenth year he entered the school of the Scottish Academy, but before he was twenty he went to Italy and studied the works of the old masters in art at Florence and in Rome. He returned to Scotland in 1826, and exhibited his first picture, "Bacchus Nursed by the Nymphs," at the Royal Academy. He again visited the Continent, but after some years settled at Edinburgh. For about eight years he resided in that city, practising as a portrait-painter, and was elected an Associate of the Scottish Academy in 1835. While in Italy he had made a careful study of ornamental designs, and in 1837 he published a pamphlet on "Schools of Design as a part of State Education." He became superintendent of the schools established by the Government, and made a valuable report upon the Continental systems of art education, which was printed as a Parliamentary paper.

In 1842 Dyce was made Inspector of Provincial Art Schools, but resigned that appointment in 1844; yet he was a member of the Council of Government Schools up to 1848. While thus employed he exhibited portraits at the Royal Academy, and in 1836 his "Descent of Venus" was on view. He was elected an Associate of the Royal Academy in 1844, and a full member in 1848. Having been one of the successful competitors in the Fresco Exhibition at Westminster Hall, he was employed by the Royal Commissioners, and in 1845 completed the first fresco in the Houses of Parliament, "The Baptism of S. Ethelbert." In 1848 he received the important commission to decorate the Queen's Robing-room with designs from the legend of King Arthur, of which he lived to complete only five. During his life he continued to exhibit easel pictures at the Royal Academy. Among his numerous works may be cited, "King Joash Shooting the Arrow of Deliverance," the sketch for "Neptune Assigning to Britannia the Empire of the Sea," which he painted at Osborne; and the frescoes in the Church of All Saints, Margaret Street, etc. The chief characteristic of his work is, that they show learning and refinement. Dyce was also author of several books on subjects connected with the Fine Arts.

Owing to his having been so constantly employed upon large works, the number of easel pictures by Dyce which have been sold by auction is not great. We will therefore give a full list of them:

			£	s.	d.
George Herbert at Bemerton, 34in.					
by 44in., Agnew's sale ... ..	1861	...	745	10	0
King Joash with Elisha, 30in. by					
43in., Bicknell's sale ... ..	1863	...	231	0	0
Virgin and Child, Brett's sale ...	1864	...	278	5	0
The Descent of Venus (bought in),					
Walesby's sale ... ..	1864	...	52	10	0
Lear and the Fool in the Storm, 54in.					
by 72in., Knowles's sale ... ..	1865	...	483	0	0
The Virgin, Infant Sleeping, Dyce's					
executors' sale ... ..	1865	...	362	5	0
Virgin and Child, Dyce's executors'					
sale ... ..	1865	...	210	0	0
John Knox Administering the Sacra-					
ment at Cawdor House, Dyce's					
executors' sale ... ..	1865	...	262	10	0
Jacob and Rachel at the Well, C.					
Lindsay's sale ... ..	1865	...	609	0	0
Christabel (oval), Haigh's sale ...	1868	...	90	6	0

		£	s.	d.
Virgin and Child (Brett's), Seymour's sale ... ..	1869	514	10	0
Goody Two-shoes (Brett's), Mrs. Dyce's sale ... ..	1873	85	0	0
The Garden of Gethsemane, 16in. by 12in., Farnworth's sale ... ..	1874	577	10	0
S. Catherine, 20½in. by 17in., Heath's sale ... ..	1874	325	10	0
Lady with Coronet of Jasmine, Gladstone's sale ... ..	1875	420	0	0
George Herbert at Bemerton, 34in. by 44in. (Agnew's), Grant's sale	1877	1092	0	0
The Garden of Gethsemane (Farnworth's), Grant's sale ... ..	1877	388	10	0
S. Catherine, 20½in. by 17in., Heugh's sale ... ..	1878	325	10	0
Madonna and Child, 35in. by 27in., Heugh's sale ... ..	1878	210	0	0
The Meeting of Jacob and Rachel, 27½in. by 35½in. (exhibited in Paris in 1867), Pryor's sale ...	1885	488	5	0
Seeking Advice, dated 1862... ..	1889	220	0	0
Jacob and Rachel ... ..	1893	299	0	0
Pegwell Bay, dated 1858, Brand's sale	1894	535	0	0
Titian's First Essay, dated 1857, Brand's sale ... ..	1894	441	0	0
S. John and the Virgin, dated 1860, Brand's sale ... ..	1894	430	0	0
Lear and Fool, dated 1851, Brand's sale ... ..	1894	210	0	0

Drawings in water-colours by William Dyce have been sold thus :

		£	s.	d.
Trebarwith Strand, Tintagel, 9¾in. by 13¾in., Pender's sale ... ..	1873	110	5	0
Puckaster Cove, 9¾in. by 13½in., Pender's sale ... ..	1873	105	0	0
Hospitality, Sir Tristram, 9in. by 18in., Levy's sale ... ..	1876	17	17	0
Welsh Landscape, with cattle, 6½in. by 12½in., Levy's sale ... ..	1876	10	10	0

**Earle (Augustus).**—The son of Ralph Earle, who left his wife and children in England. Augustus was a student at the Royal Academy in 1813, and the intimate friend of Morse and Leslie. He roamed all over the world, but settled for some time at Madras, where he made money by painting portraits, and finally

returned to England. He exhibited at the Royal Academy between 1806 and 1815, and in 1837 and 1838, after he had accompanied Capt. Fitzroy, in the "Beagle," to South America. He published "Views in New South Wales" in 1832, and "A Narrative of a Nine Months' Residence in New Zealand" in 1827, together with a "Journal of a Residence in Tristan d'Acunha." His pictures of "Malta, with the Harbour," and "The City and Harbour of Valetta," were engraved.

**Earle (James)**, a portrait-painter, was the brother of Ralph Earle, and died at Charleston in 1796.

**Earle (Ralph)**.—B. Leicester, Massachusetts, 1751; D. Bolton, Connecticut; s. West; P. history and portraits. This artist painted, in 1775, four scenes in the Battle of Lexington, which are said to be the first historical paintings ever executed by an American artist. He came to England, where he studied under West, and returned to America in 1786. Among his other works are a large picture of "The Falls of Niagara" and some portraits.

**Eastlake (Sir Charles Lock)**.—B. Plymouth, 17th November, 1793; D. Pisa, 24th December, 1865; s. Prout; P. history. Sir Charles was the youngest of the four sons of George Eastlake, Solicitor to the Admiralty and Judge-Advocatè at Plymouth. His mother's name was Mary Pierce, and she belonged to an old Exeter family. The future President of the Royal Academy was educated at Plympton Grammar School, in which Sir Joshua Reynolds was previously a scholar. Samuel Prout, who was also a native of Plymouth, gave him his first instruction in drawing from nature. At the age of fourteen Eastlake was sent to the Charterhouse School, in London, and in 1808 he began the study of art under Haydon, who was his fellow-townsmen. In 1809 he entered the schools of the Royal Academy. From that moment, owing to the careful education he had received, his own industry and enthusiasm for art, and the ample means of study which he enjoyed, his future position at the Academy might have been foretold.

So early as 1810, some of young Eastlake's designs attracted the notice of Mr. Jeremiah Harman, who gave him a commission for a picture, the subject of this, as finally settled, being "The Raising of Jairus's Daughter." In April, 1814, Eastlake went to France, yet only got as far as Calais; but on the 1st January, 1815, he arrived in Paris, the bearer of letters of introduction to Visconti, Denon, and Count de Laborde, with which Mr. Jeremiah



Harman had furnished him. Eastlake was permitted to copy any small picture then in the Louvre, and the one he selected was "The Vision of S. Paul," by Poussin. Eastlake's letters to Mr. Harman, in which he relates the impressions produced by the pictures, are very interesting, and it is curious to read that he was peculiarly fascinated by Paul Potter's "Young Bull." He remained in Paris until the 19th March, 1815, and left the same evening that Louis XVIII. quitted the Tuileries. By way of Rouen and Dieppe Eastlake reached Newhaven in safety. He then returned to Plymouth, where he painted several portraits; and when Napoleon arrived in Plymouth Sound, on board the "Bellerophon," at the end of July, from sketches which Eastlake made in a boat, he was enabled to paint the portrait of Napoleon, who frequently stood bareheaded at the gangway, and ordered his dress and what was necessary for Eastlake to complete the portrait, to be sent on shore to the artist. This is the small, full-length portrait which was in the possession of Lady Eastlake, and from which the bust was engraved and the larger full-length afterwards painted. It is interesting to know that the small portrait was thought by both Frenchmen and Englishmen who saw it when it was painted, to be an excellent likeness. A larger picture, which included other figures, was also painted from this. This latter produced £100 for Eastlake, which enabled him to re-visit Paris; thence he carried letters of introduction from Visconti to persons in Rome, where he arrived on the 24th November, 1816.

After a visit to Naples, Charles Eastlake left Rome for Greece, at the end of March, 1818. He remained in Athens more than three months, and on his way back was at Malta on the 7th October, and in Rome again on the 20th December, 1818. The result of this journey shows Eastlake's wonderful industry, for he returned with ninety sketches in oil, many of them, to a great extent, finished pictures. On his arrival in Rome he heard of the death of his father, and immediately hurried home to Plymouth. He, however, soon went back to Rome, and lived principally in Italy until he was elected a Royal Academician, in 1830; he then settled in London. In 1827 Eastlake's picture, "Isadas," had produced a sensation in Rome, and when it was exhibited in London, it probably caused him to be elected an Associate of the Royal Academy, in November of that year. Two years before he had been elected as one of the original members of the Athenæum Club. Eastlake was still

in Rome when he painted his well-known picture of "Pilgrims Arriving in Sight of S. Peter's at Rome" for the Duke of Bedford, and "Byron's Dream" for Lord Leven and Melville. It was also at the end of 1827 that he sent Mr. Harman, as a present, the Greek girl called "Haidée," which was exhibited at the Royal Academy in 1831, and engraved by Graves.

Eastlake came to England in March, 1828, but soon left for a tour in Flanders and Holland by way of Brussels and Amsterdam, and thence to Cologne; also to many cities in Germany and Munich. He then passed on to Mantua, Padua, and Venice, and arrived in Rome in September; there he was joined by Turner, who resided with him for several weeks. On the 10th February, 1830, Eastlake was elected a full Member of the Royal Academy, the subject of his diploma picture being "Hagar and Ishmael." He returned to England to reside permanently before the 10th December, 1830. He was then thirty-seven years of age. On the way home he visited many places in Northern Italy. With his return to England, Eastlake's work as a painter may be said to have ended, for after that he painted chiefly portraits or repetitions of his earlier works, and only exhibited five pictures after he was elected President and knighted in 1850.

In 1841 Eastlake had been appointed secretary to the Royal Commission for decorating the Houses of Parliament, and he took an active part in its labours. In 1842 he was made Librarian to the Royal Academy, and Keeper of the National Gallery. This latter office he resigned in 1847, but was appointed Director in 1855. Sir Charles Eastlake had been in bad health for some time previous to 1865, when he left England accompanied by Lady Eastlake (who was a daughter of Dr. Rigby), for a tour on the Continent, and, his illness increasing at Milan, he with difficulty reached Pisa, where he died on the 24th December, 1865. His body was brought to England, and his widow having, in accordance with his own wish, declined the honour of a public funeral and burial in S. Paul's, he was interred at Kensal Green.

In one of his letters Eastlake says, "Mr. Turner used to laugh at me for my fastidiousness (he began several pictures and finished three long before I had done one), but in these things men are differently made." It would be difficult to describe more truly, with many words, the difference in the works of the two artists; and, although it may appear to be a contradiction, Eastlake would probably have been a greater painter had he known less, or learned one thing more—when to leave off painting on a

picture. His profound knowledge of art, however, renders his criticisms very valuable, and they always show how thoroughly he appreciated excellence in the works of other artists, and how ready he was to acknowledge it.

The following are the prices at which some of Eastlake's pictures have been sold in auctions :

		£	s.	d.
Napoleon, with Bertrand and other figures, on board the "Bellerophon" (offered by Eastlake at Messrs. Phillip's, but bought in)	1823 ...	168	0	0
Gaston de Foix and his Mistress, Vernon's sale ... ..	1842 ...	199	10	0
Byron's Dream, J. Harman's sale ...	1844 ...	220	10	0
A Roman Peasant, J. Harman's sale	1844 ...	278	5	0
Classical Landscape ... ..	1856 ...	178	10	0
The Sisters, S. Rogers's sale ... ..	1856 ...	399	0	0
Peasant Girl of Albino and her Blind Mother, Northwick's sale... ..	1859 ...	135	0	0
The Erechtheum at Athens, Downer's sale ... ..	1859 ...	58	16	0
A Contadina Family Prisoners to Banditti, 37½in. by 49½in., Bicknell's sale ... ..	1863 ...	619	10	0
Portrait of Napoleon on Board the "Bellerophon" (the original small picture, and bought by Lady Eastlake), Gribble's sale ...	1867 ...	63	0	0
Ruth Sleeping at the Feet of Boaz, Bullock's sale ... ..	1870 ...	168	0	0
The Anno Santa, Italy, Moore's sale	1872 ...	483	0	0
Salutation of the Aged Friar, Moore's sale ... ..	1872 ...	435	15	0
Virgilius, Moore's sale ... ..	1872 ...	116	11	0
Beatrice, 23in. by 20in., Heugh's sale	1874 ...	157	10	0
Pilgrims Arriving in Sight of Rome, 42in. by 64in., Hermon's sale ...	1882 ...	273	0	0
Christ Blessing Little Children, 30in. by 40in., M'Connell's sale ... ..	1886 ...	220	10	0
The Ransom, 45in. by 70in., M'Connell's sale ... ..	1886 ...	105	0	0
Gaston de Foix, Bolekow's sale ...	1891 ...	508	0	0
Napoleon on the "Bellerophon" (study), Eastlake's sale ... ..	1894 ...	210	0	0

**Eccardt** or **Eckhardt** (**Johann Egidius** or **John Giles**).—

B. Germany; d. Chelsea, October, 1779; s. —; p. portraits. This

painter studied under J. B. van Loo, and came young to England. He settled in London, and was in good reputation as a portrait-painter before Sir Joshua Reynolds returned in 1752. He painted portraits of Sir Robert Walpole and his first wife, Catherine Shorter, Peg Woffington (in 1745), Dr. Middleton, and other persons. Several whole-lengths by him were at Strawberry Hill, and Horace Walpole addressed to him in 1746 a little poem called "The Beauties." Eccardt's Collection was sold by Langford in 1770. His portrait of Gray, the poet, painted in 1750, was sold at Lord Waldegrave's sale in 1842, for £33 12s.

**Eckersberg (Christoffer Vilhelm).**—B. Blaakrog, South Jutland, 1783; D. Copenhagen, 1853; s. —; P. history, portraits, and marine subjects. He entered the Academy at Copenhagen in 1803, and won the gold medal with his "Death of Jacob" in 1809. After studying in the school of David, at Paris, he visited Rome in 1813. On his return to Copenhagen in 1817, he was elected a Member of the Academy, and the picture he presented was "The Death of Baldar." As a professor he had much success, and was elected Director of the Academy in 1827. Between the years 1818 and 1828 he executed the series of historical pictures relating to the House of Oldenburg in the Palace of Christiansborg.

Among his best pictures at Copenhagen are :

Portrait of Thorwaldsen, 1815.

The Israelites Crossing the Red Sea, 1815.

The Sermon on the Mount, 1834.

Vessels in the Sound, sea-piece, 1848—Copenhagen Gallery.

**Eckersberg (Johan Frederik).**—B. Drammen, in Norway, 1822; D. Sandvigen, near Christiania; s. Schirmer; P. landscapes and marine subjects. This artist, at the age of eighteen, was placed by his friends in a mercantile house in Holland. There he acquired a taste for art, and after two years, against his father's wish, he entered the technical drawing school at Christiania. He made such rapid progress that in 1824 he obtained one of the Government stipends for young artists, and went to Düsseldorf, where he studied under Schirmer. He returned to Christiania in 1848, and married in 1850. A few years later, being in delicate health, he went to Madeira, and it was from sketches he made there that he painted his fine pictures of scenes in that island. He returned to Christiania in 1854, and in 1859 founded there an academy of painting, which was

patronised by the Government. Eckersberg's "Grand Panoramic Scene from a Norwegian Plateau" was exhibited at the Paris Exhibition of 1867.

**Eckhardt.**—*See* **Eccardt.**

**Edema (Gerard).**—B. Friesland, about 1652; d. Richmond, in Surrey, about 1700; s. A van Everdingen; p. landscapes. Edema came to England about 1670. He made voyages to Norway and Newfoundland, and many of his pictures represent scenes in those countries. Wyck often painted the figures in his landscapes, and Edema and W. van de Velde lived some time at Mount Edgumbe with Sir Richard Edgumbe, and painted several views of the Mount in concert. Edema's pictures are inferior to those of Everdingen, and are worth from £5 to £10. Some of them are at Hampton Court.

**Edmonstone (Robert).**—B. Kelso, 1795; d. Kelso, 21st September, 1834; s. Harlow; p. portraits and subject-pictures. This painter was born of respectable parents, and apprenticed to a watchmaker. His industry and natural love of art enabled him to produce pictures which were so much approved at Edinburgh, that he came to London and became a student at the Royal Academy. He exhibited portraits there in 1818 and 1819, and then went on the Continent, where he studied diligently at Rome and other cities in Italy. On his return to England he painted portraits, and from 1824 to 1829 again exhibited at the Academy. The pictures, however, in which he excelled were those into which he introduced children. Thus, in 1830, he exhibited "Italian Boys Playing at Cards." He visited Italy again in 1831-32, and in 1833 sent to the Academy "Venetian Water-carriers"; also in 1834 some portraits. His works show much refinement and good composition, and the figures are true to nature. Owing to a fever he had suffered from in Italy, Edmonstone died before he was forty years of age. While at Rome he painted his picture of "Kissing the Chains of S. Peter." His last work was "The White Mouse." At Sir Thomas Baring's sale, in 1848, a study of "Savoyard Boys with Instrument," by Edmonstone, sold for £57 15s.

**Edridge (Henry).**—B. Paddington, August, 1769; d. Margaret Street, Cavendish Square, 23rd April, 1821; s. W. Pether; p. miniatures, portraits, and landscapes. This artist, who painted so many miniatures early in this century, was the son of a tradesman in Westminster. At fourteen he was apprenticed to

Pether, and learned from him to paint and engrave in mezzotint. He afterwards studied in the school of the Royal Academy, and in 1786 gained the silver medal, and—what was of more value—attracted the notice of Sir Joshua Reynolds, who allowed him to make copies in miniature of his works. Edridge exhibited at the Academy in 1786 “The Weary Traveller,” and in 1803 portraits of George III. and Queen Charlotte. After painting on ivory in colours, he began to draw the figures in pencil and finish the faces of his sitters in water-colour. He worked with Hearne, whom he surpassed in colouring. In 1817 and in 1819 he visited France and made many sketches in Paris and in Normandy. Edridge was elected an Associate of the Royal Academy in 1820. Shortly afterwards his health failed, and he died in 1821. He was buried by his friend Dr. Munro in the churchyard at Bushey. At George Watson Taylor’s sale in 1832, a drawing by Edridge of the children of Watson Taylor sold for £16 16s.

**Edwards (Edward).**—B. London, 7th March, 1738; D. London, 10th December, 1806; s. S. Martin’s Lane Academy; P. history. This painter was the son of a carver in London, and gained three premiums from the Society of Arts. In 1773 he was elected an Associate of the Royal Academy, and in 1788 was appointed teacher of perspective. In 1775 he visited Italy, and was employed by Mr. Udney. On his return he painted “Two Gentlemen of Verona” for the Shakespeare Gallery, but his works are very laboured, and he is now chiefly known as the author of “Anecdotes of Painters,” a sort of supplement to Walpole’s book. There is a water-colour drawing by him in South Kensington Museum.

**Edwards (Sydenham).**—B. about 1768; D. Brompton, 1819; s. —; P. animals and flowers. The name of this artist has become widely known through the various botanical works which he published, and the drawings he made for Rees’s “Cyclopædia” and the *Sportsman’s Magazine*. In his peculiar line he was a very able artist.

**Eeckhout (Gerbrand van den).**—B. Amsterdam, 1621; D. Amsterdam, 1674; s. Rembrandt; P. history, portraits, and landscapes. This painter was the son of a goldsmith, and worked from 1635 to 1640 under Rembrandt, with whom he lived on friendly terms, as also with Rogman. He is one of the few Dutch artists who have painted historical pictures, and his best works are the smaller ones, in which he has treated subjects taken

from the Bible. Although composed and coloured much in the manner of Rembrandt, they are more smoothly painted and laboured than his master's works. His interiors are somewhat similar to those by Terburg. Generally speaking, his works have not the transparency of pictures by Rembrandt. The landscape backgrounds are, however, remarkably well painted, and often charming. One of his best pictures, "The Adoration of the Magi," is in the Museum at The Hague; another is "The Raising of Jairus's Daughter," at Berlin.

The following prices have been paid for pictures by Eeckhout :

		£	s.	d.
Christ and the Apostles in the Storm,				
48in. by 67in. ... ..	1771 ...	126	15	0
The Presentation in the Temple,				
Nieuhoff's sale ... ..	1777 ...	95	0	0
Abraham and Sarah, Van Leyden's				
sale ... ..	1804 ...	150	0	0
The Woman Taken in Adultery,				
Mansfield's sale ... ..	1806 ...	60	0	0
Tric Trac, Delahante's sale ... ..	1811 ...	105	0	0
Paul and Barnabas at Lystra,				
Longcastle's sale ... ..	1856 ...	176	0	0
Christ in the Temple, 24in. by				
36½in., De Zoete's sale ... ..	1885 ...	157	10	0

**Eeckhout (Jacob Joseph).**—B. Antwerp, 6th February, 1793; d. Paris, 1861; s. his father and Antwerp Academy; p. history and portraits. This artist was one of the most distinguished among the painters of the modern schools in the Netherlands. He was the son of a silversmith, embosser, and chaser, under whom he worked, and at first devoted his attention to sculpture. He soon, however, gave up such pursuits, and studied painting with so much success that he was elected a member of the Academies of Amsterdam, Antwerp, Brussels, and Rotterdam. He settled at The Hague in 1831, and in 1839 became Director of the Academy of that place. Subsequently he lived at Malines, in 1844, afterwards at Brussels, and at Paris in 1859. Among his best works are :

The Death of William the Silent.

Peter the Great at Zaandam.

The Departure of Recruits from Scheveningen.

**Ees.**—*See Es.*

**Egerton (D. T.).**—B. ———; d. Mexico, 1842; s. ———; p. landscapes and figures. Little is known regarding this artist, but he

was one of the original members of the Society of British Artists, and exhibited at their rooms in 1824, 1829, and 1838. He travelled in America, and in 1839 produced some landscapes in Mexico, into which he introduced groups of figures. They attracted much attention, as did also in 1840 his picture of "Niagara." He was murdered at a village in the neighbourhood of Mexico in 1842.

**Egg (Augustus Leopold).**—B. London, 1816; D. Algiers, 1863; s. Sass's School and Royal Academy; p. history and genre. This artist was the son of the well-known gunsmith in Piccadilly. He showed early a taste for art, and he exhibited a picture in 1837, at Suffolk Street, and in 1838, at the Academy, "A Spanish Girl," which was much admired. In 1849 he was elected an Associate, and in 1861 a full member of the Royal Academy. As he was possessed of a fortune, which he inherited from his father, he painted chiefly for amusement, and seldom exhibited more than one picture in a year. His health was delicate for many years before the winter of 1862-3, which he intended to spend at Algiers, but he died, and was buried there. He painted with great facility and a clear touch. The scene from "Le Diable Boiteux," painted in 1844, which is now in the Vernon Collection, gives a good idea of his first style. Afterwards he fell into the manner of the pre-Raphaelites, of which, among his later pictures, "Pepys's Introduction to Nell Gwynne," painted in 1852, is an example.

As most of Egg's important pictures have been disposed of by auction, we will give the prices at which they were sold:

			£	s.	d.
Autolytus, W. Wells's sale	...	1852	372	15	0
The First Interview of Peter the Great and Catherine, Townshend's sale	...	1854	269	15	0
Two Gentlemen of Verona, Act iv., Scene 4, Brunel's sale	...	1860	661	10	0
Cromwell Praying, the Night before the Battle of Naseby, Agnew's sale (Sold in Mendel's sale, 1875, for £294).	...	1861	420	0	0
Travelling Companions, Egg's executors' sale	...	1863	346	10	0
Two Gentlemen of Verona, Knowles's sale	...	1865	689	5	0



		£	s.	d.
Launce's Substitute for Proteus's Dog, Flatow's sale ... ..	1866	735	0	0
(Sold in Goupel's sale, 1869, for £630).				
Buckingham Rebuffed (finished study), Windus's sale ... ..	1868	131	10	0
Portrait of Charles Dickens as Sir C. Coldstream, Dickens's sale ...	1870	170	0	0
Katherine and Petruccio, 27in. by 46in., Pender's sale ... ..	1873	745	10	0
Albert Glendenning and Sir Percy Shafton, 42in. by 66in., Har- greaves' sale ... ..	1873	519	15	0
Katherine and Petruccio, 15in. by 26in., Farnworth's sale ... ..	1874	210	0	0
Peter and Catherine, 12in. by 18in., Farnworth's sale ... ..	1874	315	0	0
Cromwell and his Chaplain, Joyce's sale Scene from "The Devil on Two Sticks," 25in. by 36in., Brooks's sale ... ..	1876	168	0	0
1879	147	0	0	
Buckingham Rebuffed, 18in. by 24in., Holdsworth's sale ... ..	1881	230	0	0
Pepys's Introduction to Nell Gwynne, Bolckow's sale ... ..	1888	400	0	0
Launce's Substitute for Proteus's Dog, Matthews's sale ... ..	1891	210	0	0

**Eginton (Francis).**—B. probably at Handsworth, near Birmingham, 1737 or 1738; D. Handsworth, 25th March, 1805; S. —; P. sacred subjects. This artist did much to revive painting on glass at the close of the last century. He executed very considerable works at Magdalen College, Oxford. Among his other works may be named the window at All Souls' College, and one at New College in that city, from designs by Sir Joshua Reynolds; several at Arundel Castle, Salisbury Cathedral, and other places.

**Egley (William).**—B. Doncaster, 1798; D. London, 1870; S. —; P. miniatures. He was at first employed in a publisher's office, but subsequently devoted his time to painting miniatures, which are carefully finished and coloured. He exhibited for the first time at the Royal Academy in 1824, one of his portraits being that of Yates the actor. After that time he was fully employed, and painted very many members of well-known families and distinguished foreigners. One of his last portraits was that

of Foley, the sculptor: this was exhibited in 1868 at the Royal Academy, in the catalogues of which many of his miniatures are to be found between 1824 and 1868.

**Egmont (Justus van).**—B. Leyden, or Egmont, probably 1602; D. Antwerp, 1674; S. Van den Hoeck and Rubens; P. history and portraits. There is some doubt as to whether this artist was born at Egmont or Antwerp. He was much employed by Rubens in the Gallery of Marie de' Médicis, in Paris. Van Egmont was admitted as a master into the guild in 1627-8. After the return of Rubens to Antwerp, Van Egmont went back to Paris, where he was appointed painter to Louis XIII., later to Louis XIV., and worked with Simon Vouët. He was named one of the twelve Elders of the French Academy of Painting and Sculpture, when it was established in 1674. There are at Vienna a portrait by him of the Archduke Leopold Willem, and two of Philip IV. of Spain. Perhaps, therefore, Van Egmont accompanied Rubens to Spain; or they may be copies after Rubens. A portrait of Algernon Sydney is in the National Portrait Gallery, and another is at Penshurst. The latter was painted at Brussels in 1663. Pictures by Van Egmont have been sold as under:

			£	s.	d.
Birth of Venus, Regan's sale...	...	1775	...	15	0 0
A View of the Grand Square, at Antwerp	... ..	1827	...	8	8 0
Virgin, Child, and Saints	... ..	1840	...	14	10 0

**Eisen (Charles Dominique Joseph).**—B. Valenciennes, 1720; D. Brussels, 1778; S. his father; P. genre. The father of this artist, Frans Eisen, was born at Brussels about 1685, and settled at Valenciennes, where he painted many pictures for churches and convents. His son, so celebrated as a designer, was also a painter, and there are pictures by him in the museums of Bordeaux, Alençon, and Bourges, which are not devoid of merit. In 1741 Eisen went to Paris, and entered the school of Le Bas, the engraver. As he was a man of talent and wit, he obtained admission at Court, and became painter and draughtsman to Louis XV., and drawing-master to Mme. de Pompadour. Falling, however, into disgrace, he retired to Brussels, where he died in poverty. Of his designs the most remarkable are in the *Fermiers Généraux* edition of the "Contes de la Fontaine"; but there are very many others, not only in books published in his time, but also as detached plates.

**Ellenreider (Marie).**—B. Constance, 1791 ; D. Constance, 1863 ; s. Einsle, Langer, and Overbeck ; p. history and portraits. This artist has been held to be the best German female painter of her time. She studied at first under Einsle, the painter in miniature, after that at Munich, from 1813 to 1820, under Langer, and when at Rome profited by the advice of Overbeck. She painted altar-pieces and portraits, one of her best works being a "Virgin and Child." A "S. Felicitas," by this artist, is in the possession of the Queen. Besides painting, Marie Ellenreider etched twenty-four plates after Langer, Overbeck, Rembrandt, and Titian.

**Elliot (Robert).**—B. ——— ; D. ——— ; S. ——— ; P. naval actions and landscapes. He was a captain in the Royal Navy, and between 1784 and 1789 exhibited many important marine subjects well painted in oils. During his travels he also sketched landscapes, from which Prout, Stanfield, and other professional artists made drawings. They are mostly views in the East, extending from the Red Sea to Canton, which were engraved and published in parts in 1830-33. Although classed as an amateur, Capt. Elliot painted many pictures which would do credit to any professional artist.

**Ellis (Joseph F.).**—B. Ireland, 1783 or 1784 ; D. Richmond, Surrey, 28th May, 1848 ; s. ——— ; P. marine subjects. This painter came to London about 1818 ; in 1819 he exhibited "The Entrance to a Harbour," and in 1820 "Morning: the Departure." Another picture by him, exhibited at the British Institution, was sold for £60. Unfortunately, he fell into the hands of unscrupulous dealers, who employed him to make many copies of pictures by Canaletti and Verney, which they doctored and sold as original in auctions. His original pictures are scarce, and deserve to be preserved.

**Ellys (John),** called Jack Ellys.—B. 1701 ; D. after 1755 ; s. Thornhill ; p. portraits. Before reaching the age of fifteen he was placed under Thornhill, and afterwards received instruction from Schmutz. He was about the last artist who painted in the style of Kneller, and it was Ellys who told Sir Joshua Reynolds, when the latter returned from Italy, that as he did not paint like Kneller his portraits would not do. Ellys took Vanderbank's house, and succeeded to much of his practice. He purchased the office of Tapestry-weaver to the Crown, and had the care of the lions at the Tower. The portraits by Ellys are well

drawn and solidly painted. Among the best are those of George II., Lord Whitworth and his nephew, and that of Figg, the pugilist. Many of them have been engraved.

**Elmer (Stephen).**—B. —; D. Farnham, in Kent, 1796; s. —; P. still-life. This artist was a maltster, but painted dead game, and occasionally rural subjects, with great truth and freedom. He was in 1763 a member of the Free Society of Artists, and in 1772 was elected an Associate of the Royal Academy, to whose exhibitions he was a large contributor up to the time of his death. Although some of his own pictures were destroyed by fire, there must still be many in existence. Several were engraved, such as "The Death of a Fox" and "An Alarmed Poacher"; also "Partridges," by J. Scott. After his death there was in 1799 an exhibition in the Haymarket, consisting almost entirely of his own works, called "Elmer's Sporting Exhibition." When pictures by him have appeared at sales, they have generally sold for from £5 to £10.

**Elmore (Alfred).**—B. Clonakilty, 18th June, 1815; D. Kensington, 24th January, 1881; s. Royal Academy; P. history. The father of this artist was a surgeon in the 5th Dragoons, who retired from the service and brought his family to London when Alfred was in his twelfth year. Alfred began his studies in art by drawing in the British Museum, and continued them in the schools of the Royal Academy, which he entered in 1832. The first picture he exhibited at the Academy was "A Subject from an Old Play." That was in 1834, and shortly afterwards he visited Paris, where he continued his studies. In 1840 he left England and went to Munich, in which city he remained some time, and then, by way of Venice, Bologna, and Florence, to Rome, where he remained two years. Elmore returned to England in 1844, and in that year exhibited his "Rienzi in the Forum," a picture which made his name generally known. "The Origin of the Guelph and Ghibeline Quarrel," shown in 1845, caused him to be elected an Associate of the Academy. "The Origin of the Stocking-loom," which was his picture in 1847, was engraved for the Art Union, and few pictures were more admired at the time. Elmore was, however, not elected a Royal Academician until 1857, yet so early as 1841 his "Murder of S. Thomas à Becket" was purchased by Daniel O'Connell, who presented it to S. Andrew's Church, in Dublin.

It was in 1860 that Alfred Elmore exhibited the picture by which his name will be handed down to posterity, "The Tuileries, 20th June, 1789," in which Marie Antoinette and her children are being insulted by the brutal mob of Paris—a scene so well realised that it was justly described as "almost too painful and too humiliating to human nature to bear patient contemplation." Elmore's works will long remain good examples of English art, for he refused steadily to be led astray by the passing fashion of the time at which he painted.

The following are some more of Elmore's best works :

The Novice, 1843.

The Death-bed of Robert King of Naples, 1848.

A Religious Controversy in the time of Louis XIV., 1849.

The Emperor Charles at Juste, 1856.

An Incident in the Life of Dante, 1858.

Lucrezia Borgia, 1863.

Mary Queen of Scots and Darnley at Jedburgh, 1877.

The prices paid for pictures by Elmore vary, in a list of fifty, from £63 for the sketch of "The Origin of the Stocking-loom," 17in. by 12½in., at Gambart's sale, 1871, to £1417 paid in Lee's sale, 1883, for "Charles V. at Juste," 65½in. by 47in. The following high prices have been paid for some of Elmore's works :

		£	s.	d.
A study for Marie Antoinette at the Tuileries	... .. 1861	222	0	0
Beppo, 1847, 33in. by 44in., Knowles's sale	... .. 1862	315	0	0
Origin of the Stocking-loom, 56in. by 40in., Hayward's sale	... .. 1864	717	3	0
Ditto, the small finished picture, 17in. by 12½in., Hayward's sale	... .. 1864	189	0	0
A Religious Controversy in the time of Louis XIV., 47in. by 72in., Knowles's sale	... .. 1865	1102	10	0
Lucrezia Borgia, Fallow's sale	... .. 1868	693	0	0
The Guardian, Grant's sale	... .. 1868	257	5	0
Mrs. Pepys Sitting to F. Hayls, Dillon's sale	... .. 1869	315	0	0
Life in Algiers, 36in. by 28in., Farnworth's sale	... .. 1874	787	10	0
Two Women shall be Grinding, 13in. by 18in., Farnworth's sale	... .. 1874	357	0	0
Katherine and Petruccio, 43½in. by 35in., Mendel's sale	... .. 1875	525	0	0

		£	s.	d.
Life in Algiers, 35 $\frac{3}{4}$ in. by 27 $\frac{3}{4}$ in., Grant's sale ... .. 1877	...	535	10	0
Charles V. at Juste, 65 $\frac{1}{2}$ in. by 47in., Grant's sale ... .. 1877	...	1260	0	0
After the Siesta, 18in. by 24in., Nield's sale ... .. 1879	...	283	10	0
Columbus at Porto Santo, Nield's sale Hotspur and the Pop, 12in. by 24in., Hold-worth's sale ... .. 1881	...	483	0	0
On the House-tops, Elmore's execu- tors' sale ... .. 1883	...	357	0	0
A Greek Ode, Elmore's executors' sale Charles V. at Juste, 65 $\frac{1}{2}$ in. by 47in., signed and dated 1856, now in Holloway College, Lee's sale ... 1883	...	210	0	0
The finished study for this last picture of Charles V., 18in. by 25in., M'Connell's executors' sale ... 1886	...	262	10	0
A Religious Controversy in the time of Louis XIV., Waring's sale ... 1888	...	1417	10	0
		267	15	0
		1000	0	0

**Elsheimer.**—*See* **Elzheimer.**

**Elst (Van).**—There were two artists of this name, neither of whom must be confounded with Verhelst. They both lived in the seventeenth century, but very little is known regarding them. They were :

**Elst (Van).**—This artist painted fruit and flower-pieces, which are remarkable for the skill with which insects, nuts, and such accessories are executed. The following pictures were by him :

		£	s.	d.
Dead Birds, Clay's sale ... .. 1813	...	5	8	0
A Fruit, Hewett's sale... .. 1819	...	10	10	0

**Elst (Pieter van der).**—B. — — ; D. Amsterdam, perhaps in 1653 ; s. Gerard Dou ; p. principally figures seen by fire or candle-light. It is said that in his pictures the figures are generally half-lengths, and that the following are by him :

A Village Scene, men smoking—Vienna Museum.

An aged man seated near the fire ; a man with a long beard reading by the light of a lamp—Dresden Museum.

**Elzheimer** or **Elsheimer (Adam).**—B. Frankfurt, March, 1578 ; D. Rome, 1620 ; s. P. Uffenbach ; p. landscapes, history, and night scenes. He was the son of a tailor, who, recognising his talents, placed him with Uffenbach, and afterwards sent him

to Italy, where he was known as "Adamo di Francoforto," or "Adamo Tedesco." In Italy he studied the great masters, and appears to have endeavoured to paint in small both figures and landscapes as they did in large. At that time such pictures as his were novelties in Italy, and they were much admired, especially his scenes by torch- or moon-light. Yet the care and labour he bestowed upon his pictures were so great that he was always poor and in difficulties, and was at last cast into prison, which probably hastened his death. His chief patron was Count Goudt, who engraved several of his pictures. Rembrandt and the elder Teniers both studied the works of Elzheimer, who himself engraved. His pictures are to be found in all the great galleries of Europe. They have gradually risen very much in value, having been sold as follow :

		£	s.	d.
Jupiter and Mercury with Philemon and Baucis, 6in. by 9in., Wasse- naar d'Obdam's sale ... ..	1750 ...	10	0	0
Procris Wounded, 6½in. by 5in., De Vigny's sale ... ..	1773 ...	30	0	0
Christianity Triumphant over Pagan- ism, his masterpiece, 11in. by 15in., Poullain's sale ... ..	1780 ...	75	0	0
A circular landscape ... ..	1801 ...	24	3	0
Tobit and the Angel, W. Beckford's (Fonthill) sale ... ..	1802 ...	27	16	6
Landscape with Flight into Egypt, Clarke and Hibbert's sale ... ..	1802 ...	19	8	6
The Flight into Egypt, Hewitt's sale	1819 ...	22	12	0
Tobit and the Angel, G. W. Taylor's sale ... ..	1823 ...	74	11	0
Stellio and Ceres, Erard's sale ... ..	1833 ...	8	0	0
Adoration of the Kings, Gironê's sale	1851 ...	10	0	0
Tobit and the Angel, from G. W. Taylor's Collection, engraved by Count Goudt, Phipps's sale ... ..	1859 ...	162	15	0
The Good Samaritan, Perière's sale ...	1872 ...	60	0	0

**Elzheimer (Johann).**—B. Frankfurt, 1593; D. before 1636. He was a brother of Adam Elzheimer, and about 1632 he painted "The Story of Virginia," now on the Imperial staircase of the Römer at Frankfurt.

**Empoli (Jacopo Chimenti, called).**—B. Empoli, 1554; D. 1640; S. Tomaso di San Friano; P. history. He studied the works of Andrea del Sarto, and was a fine colourist, somewhat in

the Spanish style. One of Empoli's best pictures is in the Uffizi, at Florence. It represents S. Ivo reading petitions presented to him by widows and orphans, and is a noble picture both in conception and in execution.

**Engelbrechtsen** or **Engelbertz (Cornelis)**.—B. Leyden, 1468; D. Leyden, 1533; s. probably his father; P. sacred subjects. He was the son of a wood-engraver, and one of the first Dutch artists who painted in oil. It is thought that he studied the works of Van Eyck, and that he is the same person as "Cornelis de Hollande," who was made free of the Guild of S. Luke at Antwerp in 1492. Owing to many of his works having been destroyed during the religious troubles in Holland, his pictures are very scarce, yet there are some by him at Antwerp and at Munich, and there is also "A Mother and Child" in our National Gallery.

**Erbette (Filippo del)**.—*See Mazzola (Filippo)*.

**Ermite (L')**.—*See Swaneveld*.

**Es, Ees, or Essen (Jacob Fobsen van)**.—B. Antwerp, 1606; D. Antwerp, 1665-1666; s. Omer van Ommen; P. still-life, fruit, and flowers. One of the best painters of still-life, especially of fish, in which style of art he rivals Heda. He is mentioned, as an apprentice, in the register of the Guild of S. Luke at Antwerp in 1620-21, but only inscribed as a master in 1646-47. It is supposed, therefore, that he was absent from Antwerp for some years. In some of his pictures the figures are by Jordaens. His portrait was painted by J. Meyssens, and engraved by W. Hollar. In the museums of Antwerp, Madrid, Frankfurt, and Lille, there are good examples of Es's painting; but his masterpieces are two "Fish-markets" at Vienna, in which the figures are by Jordaens.

**Escalante (Juan Antonio)**.—B. Cordoba, 1630; D. Madrid, 1670; s. F. Rizi; P. history. This painter was sent early to Madrid, where he studied the works of the Venetian painters, more especially of Tintoretto, whose manner of painting he imitated. Before he was four-and-twenty he attracted attention by his series of pictures representing scenes in the life of San Gerado, Archbishop of Braga, which he painted for the Carmelite Friars. In the Royal Gallery of Spain there are two pictures by him—one representing "The Holy Family," the other "The Infants Christ and S. John." The latter is one of his most



pleasing works. A "Dead Christ," in the Dresden Gallery, is ascribed to Escalante, as is a capital "Gipsy Woman Telling an Officer's Fortune" in the Museum at The Hague.

**Espinosa.**—There were several painters of this name, of whom the most celebrated was :

**Espinosa (Jacinto Gerónimo de).**—B. Cocentaina, in the kingdom of Valencia, 20th July, 1600 ; D. Valencia, 1680 ; s. his father, Borrás, and Francisco Ribalta ; P. religious subjects. Of all the great painters of the school of Valencia, this artist was perhaps the most prolific. He was the son of a painter, Geronimo Rodriguez de Espinosa, and his wife, Aldonza Lleo. It is said that he visited Italy, but he was at Valencia in his twenty-third year, and from that time worked so industriously that his pictures are to be seen, not only in the city of Valencia, but in most of the towns in the kingdom. They are little inferior to those by Ribalta, and are remarkable for graceful and well-drawn figures, the strength of expression in the faces, and the management of light and shade. In 1647, when the plague appeared at Valencia, Espinosa besought for himself and his family the protection of San Luis Beltran, and in gratitude for their having escaped from contagion, he painted a series of pictures, which he placed, in 1655, in the chapel of San Luis, in the convent of San Domingo. Among these are some of his finest works. The figures in pictures by Espinosa are often dressed in the brown frock of the Franciscans.

**Essen.**—See **Es.**

**Essex (William).**—B. 1784 ; D. Brighton, 29th December, 1869 ; s. — ; P. in enamel. Essex was about the last of several excellent painters in enamel who worked at the end of the last or the beginning of this century. He first exhibited a "Dog's Head," at the Royal Academy, in 1818, and was then living in Clerkenwell. In 1824 among his contributions was a head of the Empress Josephine, after Isabey. He painted also portraits after Jackson and Sir Thomas Lawrence. In 1839 he was appointed enamel-painter to the Queen, by whom he was much employed, and in 1841 to Prince Albert. Towards the end of his life he painted a few miniatures in enamel from the life. His son, William B. Ellis, who was brought up under his father, and practised the same art, died at Birmingham in 1852, when only twenty-nine years of age.

**Estéban** or **Estévan**.—*See* **Murillo**.

**Etty (William)**.—B. York, 10th March, 1787 ; D. York, 13th November, 1849 ; s. Royal Academy and Sir Thomas Lawrence ; p. history and fable. The father of this artist was a miller and gingerbread maker in York. His parents were Methodists, and he learned little at school but reading and writing. When only twelve years of age he was apprenticed to a printer in Hull, in whose service he remained for the full term of seven years. Nevertheless, from his earliest childhood, Etty's chief amusement had been drawing, and his apprenticeship was no sooner ended than he wrote letter after letter to an uncle, who was a gold-lace merchant in London, begging for his help to enable him to become an artist. At last his uncle consented that he should come to London, and both the uncle and the artist's elder brother Walter, who was already in London, appear to have rendered Etty every assistance to attain the object he had so long had in view. For a year Etty, who was then approaching the age of twenty, drew assiduously from casts, and at last produced a drawing of "Cupid and Psyche," which his friends thought was sufficiently well done for him to take it, with a letter of recommendation from Mr. Sharp, of Mark Lane, M.P. for Hull, to Opie the Academician. Opie introduced Etty to Fuseli, "the Keeper," and on the 15th January, 1807, Etty was admitted as a probationer into the schools of the Academy.

From that time Etty worked hard to ensure ultimate success in his profession, and, among other things, at "the golden effects of light by night." He himself says: "I established theories of actions of the human figure: endeavoured to compose my groups on the principles I had drawn from an extended study of nature, not only in the studio and Academy, but in the streets, fields, rooms—wherever the spontaneous actions of the figures presented themselves; for on this mainly depend their grace, truth, and beauty." Notwithstanding his hard work, Etty's pictures were rejected at the Royal Academy and the British Institution; and it was not until 1811 that his "Telemachus Rescues the Princess Antiope from the Wild Boar" appeared upon the walls of the Academy. His "Sappho" had, however, been exhibited in the preceding year at the British Institution, and purchased for 25 guineas. In those his early days, Etty painted some domestic scenes in which the accessories are very carefully finished; and at one time he tried to increase his means by painting portraits, in

which he strove to imitate Lawrence. It was not, however, till 1816 that Etty adopted those rules in painting that led to his becoming a fine colourist, and it is curious to read the memorandum and resolution he then made as regarded his future practice. It runs: "First night, correctly draw and outline the figure only; second night, carefully paint in the figure (with black and white and Indian red, for instance); the next, having secured it with copal, glaze and then scumble on the bloom, glaze in the shadows, and touch the lights carefully. And it is done."

In 1816 Etty visited Italy, passing through Paris and Switzerland, but his stay at any place was short, and the whole journey only occupied from August to November. From that time he painted many pictures which, whatever their merits, were, like their author, treated in 1820 very roughly by some of the critics of the time, one of whom, in allusion to Etty's "Pandora," said: "Drawing bad, the colouring worse, the whole invention contemptible"; and further on spoke of "Mr. Etty's egregious vanity," which "challenged the rod," and concluded his remarks by advising Etty, "to take to oysters and dead game." By way of contrast to this we may mention that the "Pandora" was probably purchased by Sir Thomas Lawrence, as in the sale of his effects in 1831, after his death, it was sold for £110 5s. As far as we are aware, it has not again appeared at an auction. The "Pandora" was followed by "The Coral-finders," which laid the foundation of Etty's great reputation. It was bought by a piano-forte-maker named Tompkinson for £30, but twenty-nine years afterwards was sold by auction for £388 10s. It would be too long to follow Etty through his career after success had at last crowned his labours, for no artist ever worked harder than he did, and most of his best works appear in the list of prices paid for them which are given below.

In 1822, Etty revisited Italy, in which country he remained about eighteen months, and copied some of the works of the great masters, especially the Venetians. It was in 1824 that he was elected an Associate of the Royal Academy, and he became an Academician in 1828. At the time of the Revolution of 1830 Etty was in Paris, and it seems to have produced a strong impression on his mind, as, on his return to England, he expressed a hope that he should never leave it again. From that time until his death Etty worked hard at his profession, and was constant in his attendance in the life school of the Royal Academy

up to 1848. His health then began to decline, and he retired to York, where he died of congestion of the lungs on the 13th November, 1849.

Etty was a man of gentle, amiable character. In Lady Eastlake's memoirs of her husband there is a very characteristic letter, dated 1827, from Etty to Eastlake, announcing that he had put down the name of the future President of the Academy for election as an Associate without his knowledge. In it he says: "If I have done wrong you must scold me. But, joking apart, I hope they will elect you." Etty lived a bachelor, although among his friends it was said that he was always in love with somebody. His property, after his death, was valued at about £20,000.

In a list of about 160 of Etty's pictures which have been sold by auction since 1830, the prices vary from £27 6s. for "A Study for a Picture," at Flatow's sale, in 1867, to £1055 5s. for "A Scene from Comus," in Bullock's sale of 1870. The following are the pictures which have been sold for high prices:

			£	s.	d.
Cleopatra on the Cydnus, Sir F.					
Freeling's sale ... ..	1837	...	220	10	0
Diana and Endymion, Knott's sale ...	1845	...	220	10	0
Andromeda, Knott's sale ... ..	1845	...	220	10	0
The Bather, Knott's sale ... ..	1845	...	236	5	0
The Dance, Knott's sale ... ..	1845	...	210	0	0
The Bivouac of Cupid, Wright's sale	1845	...	388	10	0
To Arms! To Arms, Warriors!					
Wright's sale ... ..	1845	...	409	10	0
The Graces ... ..	1849	...	294	0	0
Dancing Nymph and Faun ... ..	1849	...	325	5	0
Somnolency ... ..	1849	...	220	10	0
Angels ever Bright and Fair ...	1849	...	696	0	0
Britomartis Rescuing Amoret from the Enchanter ... ..	1849	...	573	6	0
The Three Graces ... ..	1849	...	378	0	0
The Coral-finders (mentioned above)	1849	...	388	10	0
To Arms! To Arms! (exhibited 1841)	1849	...	472	10	0
Two Nymphs Bathing, Meigh's sale	1850	...	273	0	0
The Three Graces, Andrew's sale ...	1851	...	210	0	0
Venus in the Greenwood Bower, Andrew's sale ... ..	1851	...	315	0	0
Robinson Crusoe, Andrew's sale ...	1851	...	410	10	0
The Combat, or Mercy Pleading for the Vanquished, 132in. by 100in. (engraved by Doo), Andrew's sale ... ..	1851	...	595	10	0

		£	s.	d.
Cupid and Psyche Descending, Broderip's sale ... ..	1853	231	0	0
Venus Angling, Birch's sale ... ..	1853	325	0	0
Mars, Venus, and Cupid, Oddie's sale ... ..	1854	215	5	0
The Destroying Angel, 46in. by 36in., dated 1832, Oddie's sale ...	1854	808	10	0
Britomartis Rescuing Amoret, Lord C. Townshend's sale ... ..	1854	441	0	0
Andromeda, Macdonald's sale ... ..	1855	330	0	0
The Forest Family, Wetherhed's sale	1856	201	12	0
The Greenwood Shade, Wetherhed's sale ... ..	1856	201	12	0
The Daughter of Hesperus (sketch for the Pavilion at Buckingham Palace), Wetherhed's sale ...	1856	105	0	0
Zephyr and Aurora, Wetherhed's sale	1856	745	10	0
Hylas and Nymphs, Thompson's sale...	1859	420	0	0
The Magdalen, 1842, Sharpin's sale ...	1863	399	0	0
Venus and Cupid, Bicknell's sale ...	1863	102	18	0
The Fleur-de-Lys, McArthur's sale ...	1865	283	10	0
Venus Descending, Young's sale ...	1866	514	10	0
The Fleur-de-Lys, Flatow's sale ...	1866	462	0	0
Hylas Carried Away by Nymphs, Farrer's sale ... ..	1866	283	0	0
The Magdalen, Munro's sale ... ..	1867	273	0	0
To Arms! To Arms, ye Brave! Flatow's sale ... ..	1867	420	0	0
The Bivouac of Cupid, Fallow's sale...	1868	231	0	0
The Grape-gatherers, a Bacchante, Bullock's sale ... ..	1870	325	0	0
Scene from Comus, Bullock's sale ...	1870	1055	5	0
Flowers of the Forest, 25in. by 31in., Gillott's sale ... ..	1872	225	15	0
The Bather, 26in. by 20in, Gillott's sale ... ..	1872	493	0	0
The Graces, 47in. by 37in. (not Munro's picture), Gillott's sale ...	1872	309	0	0
The Bather, 48in. by 35in., Gillott's sale ... ..	1872	410	0	0
Circe, 39in. by 66in. (arched), Gillott's sale ... ..	1872	600	0	0
The Judgment of Paris, Gillott's sale	1872	850	0	0
Pluto and Proserpine, 68in. by 75in., Gillott's sale ... ..	1872	1050	0	0
The Little Scribe, Broderip's sale ...	1872	252	0	0
Phædra and Cymocles, Huth's sale ...	1872	420	0	0

		£	s.	d.
The Toilet of Venus, 28in. by 23in., five figures, on panel, Hargreave's sale ... ..	1873	430	10	0
Scene from Comus, 34in. by 64in., Hargreave's sale ... ..	1873	840	0	0
Phædra and Cymocles, Ellis's sale ...	1874	535	10	0
Mars and Venus, 37in. by 25in., Mendel's sale ... ..	1875	525	0	0
Cymocles and Imogen, 25in. by 30in., Wynn Ellis's sale... ..	1876	325	10	0
Pluto Carrying off Proserpine, 50 $\frac{3}{4}$ in. by 78in., Grant's sale ... ..	1877	745	10	0
Venus and Adonis, after Titian, 35in. by 27in., Munro's sale ... ..	1878	231	0	0
Diana and Endymion, 31in. by 27in., Munro's sale ... ..	1878	315	0	0
Aurora and Zephyr (circular), Munro's sale ... ..	1878	483	0	0
The Triumph of Cleopatra, Hodgson's sale ... ..	1881	451	0	0
The same subject, Leveson's sale ...	1883	315	0	0
Diana and Endymion, Potter's sale ...	1884	309	15	0
The Judgment of Paris, Andrews's sale ... ..	1888	480	0	0
The Triumph of Cleopatra ... ..	1888	240	0	0
Circe, Walker's sale ... ..	1888	285	0	0
A Bacchante, Wells's sale ... ..	1890	425	0	0
The Coral-finders (1820 replica), Matthews's sale ... ..	1891	241	0	0
Phædra and Cymocles, Matthews's sale ... ..	1891	210	0	0
Cupid and his Company, dated 1838, Price's sale... ..	1892	273	0	0
Mars, Venus, and Cupid ... ..	1893	241	0	0
The Choice of Paris ... ..	1894	525	0	0
The same subject ... ..	1894	430	0	0

**Evans (Richard).**—B. 1784; D. Southampton, 1871; s. —; p. portraits. This artist was employed by Sir Thomas Lawrence to paint the draperies and backgrounds in his portraits. He lived many years in Rome. The Raphael arabesques at South Kensington Museum are copies made by him. He painted also four original portraits.

**Evans (William).**—B. Eton, 4th December, 1798; D. Eton, 31st December, 1877; s. his father; p. landscapes. He was the son of a William Evans, who was drawing-master at Eton College,

and whom he succeeded. The son was an associate of the Society of Painters in Water-colours in 1828 and a member in 1830. In the former year he made a fine drawing of Windsor, and others of Eton, etc.

**Evans (William).**—B. probably Bristol, 1809; D. London, 7th December, 1858; s. —; P. landscapes. This artist was known as “Evans of Bristol” to distinguish him from “Evans of Eton.” The former was also an associate of the Water-colour Society. His early works are Welsh scenes. Later in life he resided long in Italy, and his landscapes are exclusively Italian.

**Everdingen (Van).**—There were three brothers, painters, of this name—Allart, Cesar, and Jan.

**Everdingen (Allart van).**—B. Alkmaar, 1612; D. Amsterdam, 1676; s. Roland Savery and Pieter Molyn; P. landscapes. It is said that during a voyage to the Baltic he was shipwrecked on the coast of Norway, and many of his pictures represent the wild scenery and waterfalls of that country. He excelled also in representing storms at sea. Allart’s pictures are much in the style of Ruisdael, but his trees are thinner and more feathery. He died in Amsterdam, in 1676, where many of his own works and some by other masters were sold by auction after his death, and the remainder of his collection after the death of his wife, on the 10th April, 1709. He is said to have had three sons, Cornelius, Pieter, and Jan, all of whom painted more or less.

Most of the pictures by Allart van Everdingen which have been sold since 1802 have produced from £5 to £15. The following have been exceptions:

			£	s.	d.
View in Norway, with Waterfall,					
Lord Darnley’s sale ... ..	1802	...	64	1	0
The companion, Lord Darnley’s sale	1802	...	40	19	0
View in Norway, Walker’s sale ...	1803	...	39	18	0
Scene in Norway, La Fontaine’s sale	1813	...	42	10	0
Woody Landscape, with Cattle and					
Figures, Duke of Bedford’s					
sale ... ..	1827	...	65	2	0
View of a Dyke in Holland, from the					
Collection of De Vos, of Amster-					
dam, Bagot’s sale... ..	1836	...	171	3	0
Mountain Scene in Norway, Hope’s					
sale ... ..	1849	...	126	0	0
Waterfall and Figures, Hinds’s					
sale... ..	1870	...	138	12	0

**Everdingen (Cesar Bonetius van).**—B. Alkmaar, 1606 ; d. probably Alkmaar, 1678 ; s. Jan van Bronkhorst ; p. history, portraits, genre, and landscapes ; Nagler says that he was also an architect. Cesar was received as a master into the Guild of S. Luke, of Alkmaar, in 1632 ; into that of Haarlem, in 1651 ; and became Dean of the latter in 1655-6. At Alkmaar, in the church, is his "Triumph of David" ; and in the same town another of portraits of members of the Archers' Society, in the Archives of which he is inscribed under the date 1654. His most important picture is one now at The Hague, signed and dated 1652 ; it represents "Diogenes in the Market-place of Haarlem," seeking an honest man, and contains portraits of the Steyn family, of Haarlem. Pictures by Cesar van Everdingen are rare, and are seldom seen in England.

**Everdingen (Jan van).**—B. Alkmaar, 1625 ; d. 1656 ; s. his brother Cesar ; p. still-life. He was the youngest of the three brothers, and painted principally for amusement, as he was a lawyer by profession.

**Ewbank (John).**—B. Gateshead, about 1779 ; d. Edinburgh, 28th November, 1847 ; s. Alexander Nasmyth ; p. landscapes, marine views, and history. He was intended for a Catholic priest, but ran away from college, and, after apprenticing himself to an ornamental painter at Newcastle, went to Edinburgh, where he became a pupil of Nasmyth. He soon distinguished himself, and his views of Edinburgh were engraved by Lizars. He was one of the foundation members of the Royal Scottish Academy. Among his pictures are "The Visit of George IV. to Edinburgh" and some historical subjects. Falling into habitual intoxication, he died of typhus in the Infirmary of Edinburgh. He made fifty-one drawings, which are engraved in James Browne's "Picturesque Views of Edinburgh," published in 1825.

**Eycks (The Van).**—The *old* family of this name—for there have been two—consisted of three brothers, Hubert, Jan, and Lambert, and a sister, Marguerite. The second family of artists who bore the by no means uncommon name of Van Eyck lived in the seventeenth century ; the best-known members of it were Gaspar and Nicholas.

**Eyck (Gaspar van).**—B. — ; d. Antwerp, 1673 ; s. — ; p. battles on sea and land. Very little is known about this artist, who was received into the Guild of S. Luke at Antwerp in 1632-3 :



this proves that he cannot have been born in 1625, as has been asserted. He was an excellent painter in his peculiar style, and many of his pictures represent battles between Turks and Christians.

**Eyck (Hubert van).**—B. Maesevck, in the Duchy of Limbourg, 1366; D. Ghent, 18th September, 1426; S. probably his father; P. history and portraits. It has been asserted that the "Jean de Bruges" who was painter to Charles V. of France was the father of this family; and what tends to support this opinion is that when Hubert and Jan van Eyck were admitted together into the Guild of S. Luke at Ghent in 1421, it was without payment, on the ground that they were the favourite painters of Michelle de France, the daughter of Charles VI. and first wife of Philip the Good, Duke of Burgundy. By the way we may remark that if Hubert van Eyck made the improvements in painting with oil in 1410, it is very strange that he and his brother were not admitted into the guild at Ghent until 1421. The only explanation of this seems to be that they resided up to that time elsewhere.

It is to Hubert that the great improvements in the art of painting with oil are generally attributed, and since he was many years older than Jan, and painted the upper part of their famous "Adoration of the Lamb," this is probably correct. Hubert received the commission for the altar-piece from Josse Vydt and his wife Isabelle Borluut, who were members of patrician families in Ghent. They bought in 1420 a chapel in the church, then called S. John but now S. Bavon, which they proposed to decorate in a very costly manner. The picture, or rather pictures, by Van Eyck were to form the altar-piece. They were probably commenced towards the end of the year 1420, and the whole were finished in May, 1432. In 1424 Hubert painted a picture for the city assessors which gave so much satisfaction that they admitted him free into the council. Hubert died, however, in 1426, and his sister not long afterwards. They were both buried at Ghent: Hubert was at first buried outside the church, but on the 21st March, 1442, at the request of his brother Lambert, the body was transferred to the Vydt Chapel and reburied near the font. In connection with this it is a curious fact that his right arm was detached from his body after death, and for more than a century was preserved as a relic in an iron box at the entrance to the church.

The execution of the remainder of the altar-piece was entrusted, after Hubert's death, to Jan van Eyck, but the latter painter's labours were more than once interrupted by other employments given him by his great patron Philip the Good, Duke of Burgundy. The portions of this celebrated work which, it is said, were painted by Hubert are : in the upper part, the figures of God the Father, the Virgin, John the Baptist, S. Cecilia, and the angels above them ; in the lower part, the apostles and saints, with the hermits and pilgrims. But it must not be forgotten that the opinions of experts have differed very much upon this point. Perhaps it would be nearest the truth to say that Jan painted very much in the manner of Hubert while the latter lived, and that when Jan completed the picture he had somewhat altered his original style. This change may perhaps have occurred after his visits to Portugal and Spain : there, it is probable, he was personally known to Alfonso of Aragon, who was a great amateur of art (*See Antonello da Messina*). Jan van Eyck may then have become acquainted with some of the works of the great Italian masters of the fifteenth century, as it is not probable that the only foreign pictures then in Spain were Flemish, and that none had been imported from Italy. A curious copy of "The Adoration of the Lamb," showing the original arrangement of the pictures, made, it is said, early in the seventeenth century, was exhibited at Manchester in 1857 ; it was then in the possession of Mr. Lemmé (*see list of sales under Eyck (Jan van)*). Only the central portion of the original is now in the Church of S. Bavon at Ghent. Some of the shutters are at Berlin and Munich.

A few pictures are attributed to Hubert van Eyck, but on very slight grounds. One, "The Virgin and Child," was sold at Weyer's sale in 1862 for £125.

**Eyck (Jehan or Jan van).**—B. Maeseeyck, between 1381 and 1395 ; D. Bruges, 9th July, 1440 ; s. his brother Hubert ; P. history, portraits, and landscapes. The first known event in the life of Jan van Eyck is that he was admitted with his brother into the Guild of S. Luke at Ghent in 1421. He must then have been at least twenty-six years of age. From 1422 to 1424 he was in the service of John of Bavaria, who was Count of Holland, and Jan van Eyck therefore, in all probability, resided at The Hague. The Count of Holland died on the 6th January, 1425, and on the 19th May following Jan van Eyck entered, as

“Peintre et Varlet de Chambre,” the service of Philip the Good, Duke of Burgundy, who was nephew to the Count of Holland. From 1426 to 1428 the residence of Jan van Eyck must have been at Ghent, but he was absent from there in August, 1426, having been sent on a secret mission by the Duke, and again in October in the same year, on a second. In 1428 he was sent to Portugal with Jehan Seigneur de Roubais, who went as ambassador from Philip to ask in marriage Isabella, the daughter of John I. At Lisbon, where he was known as Jean de Yel, Jan van Eyck painted the portrait of the Princess, and sent it to Bruges in February, 1429. After this, Van Eyck travelled into Spain and visited the chief cities in Galicia and Castile, and, according to other writers, Santiago and Granada.

In September of the same year, Van Eyck embarked in the suite of the Princess for Flanders, which the vessel only reached in December; they had a most tempestuous voyage, in the course of which they were driven into English ports. On his arrival, Van Eyck was paid eighty livres for “having painted the portrait, and certain secret services.” In 1434 and 1436 Van Eyck was again employed on secret missions. In 1426 Jan van Eyck had a house in Bruges, for which the Duke paid him 46*s.* 4 *sous* for two years’ rent, and in 1432 he bought a house there in which he died.

Jan van Eyck married in July or August, 1432, and must then have been in high favour with the Duke, who stood godfather to his child in 1434, and made it a present of six silver cups on the occasion. It is supposed, however, that after some other secret mission, Van Eyck fell into disgrace, as in 1437 his salary as “Varlet de Chambre” (an honorary title in the Middle Ages) was reduced by half, and in the accounts of payments to the Duke’s officers in 1437-8 he no longer bears that title.

Jan van Eyck died 9th July, 1440, as stated above, at Bruges, and was buried at first outside the Church of S. Donatien; but in 1442 the body was carried into the church, and reburied near the font. His wife died in 1448, and in 1448-9, when their daughter Lyonnise became a nun in the Convent of Maeseyck, the Duke paid 24*s.* as her dower.

With the exception, perhaps, of the portrait of Jacqueline de Bavière, which probably was painted in 1418, there is no known picture by Jan van Eyck earlier than 1420. That fine example of his painting, the portraits of Jean Arnolfini and Jeanne de Chenany, in our National Gallery, is peculiarly valuable, as the

history of the picture is so well known. Those who have studied closely Jan van Eyck's works are of opinion that in 1432 he had reached his best time, and that afterwards his style degenerated. They also hold that his ideas were not so elevated as those of Hubert, and that in painting, in drawing, in the arrangement of draperies, and in harmony of colouring, he was inferior to his brother. Yet the fact that all the following pictures have been sold under the name of Jan, leads to the conclusion that his works are more generally esteemed than those of Hubert.

		£	s.	d.
The Fathers of the Church, Duke of Argyle's sale ... ..	1798 ...	31	5	0
Portraits of Hubert and Jan van Eyck, Lord Bessborough's sale... ..	1801 ...	23	2	0
The Entombing of a Cardinal, Lord Bessborough's sale... ..	1801 ...	89	5	0
Wise Men's Offering, Marquis of Lansdowne's sale ... ..	1806 ...	14	14	0
Virgin and Child, Angel Presenting Apple, Saint Kneeling, landscape, and city, Beckford's (Fonthill) sale ... ..	1823 ...	75	12	0
The Entombment, from Bessborough Collection, Beckford's (Fonthill) sale ... ..	1823 ...	47	0	0
Virgin and Child, Angel, etc., from Beckford's Collection, Esdaile's sale ... ..	1838 ...	28	7	0
The Adoration of the Lamb (the copy bought by Lemmé, and exhibited at Manchester), Esdaile's sale ...	1838 ...	99	15	0
S. Jerome in his Study, peacock in foreground, Baring's sale... ..	1848 ...	139	13	0
The same picture, Conyngham's sale	1849 ...	162	15	0
The Annunciation, King of Holland's sale ... ..	1850 ...	450	0	0
The Virgin of Lucca, King of Holland's sale ... ..	1850 ...	250	0	0
A Pope Kneeling in a Vision, Angel, Two Monks, and Cardinal, Bessborough's sale ... ..	1850 ...	112	7	0
Portrait of Jan van Eyck, by himself (now in National Gallery), Middleton's sale ... ..	1851 ...	315	0	0
Virgin and Child Playing with Parrot, De Bammerville's sale ... ..	1854 ...	64	0	0

		£	s.	d.
Virgin with Angel in her Lap, seated in Gothic niche, from Adair Collection, S. Rogers's sale ... ..	1856	267	15	0
Portrait of Jan van Eyck, holding a letter, brown dress, crimson head-dress, Lord Shrewsbury's sale ...	1857	37	16	0
Monk Presenting Donatorio to the Virgin and Child, dated 1472 (Van Eyck died in 1440), Lord Shrewsbury's sale ... ..	1857	87	0	0
Adoration of the Magi, several figures kneeling and a dog, Lord Northwick's sale ... ..	1859	519	15	0
Head of Christ, Lord Northwick's sale	1859	17	17	0
Adoration of Kings, portraits of Philip of Burgundy and others, Lord Northwick's sale ... ..	1859	4	0	0
The Maries at the Sepulchre, Middleton's sale ... ..	1872	335	0	0
Madonna and Child, enthroned, White's sale ... ..	1879	116	11	0
Triptych, Holy Family, SS. Barbara and Catherine, Duke of Hamilton's sale ... ..	1882	178	0	0
Portrait of Jan van Eyck, 11in. by 8in., from Alton Towers, Nieuwenhuys' sale ... ..	1886	399	0	0
Madonna, Child, and Saints, 20 $\frac{1}{2}$ in. by 11in., B. Hope's sale ... ..	1886	315	0	0

**Eyck (Lambert van).**—Living in 1442. He was the brother of Hubert and Jan, and was employed by the Duke of Burgundy, but some authors think it doubtful if he was an artist.

**Eyck (Marguerite van).**—The sister of Hubert and Jan. She is said to have painted well in miniature, yet no work can be attributed with certainty to her. She died before Jan and Lambert.

**Eyck (Nicholas van).**—B. 1627; D. Antwerp, 1677; s.—; p. battles. He was probably a brother of Gaspar, and a Nicholas was received as a master into the Guild at Antwerp in 1670. He was inscribed as the son of a master, and was probably a son of Gaspar or Nicholas. There are pictures by one of the Nicholases at Dresden and Vienna.

**Faber.**—*See* **Fabricius.**

**Fabre (François Xavier).**—B. Montpellier, 1st April, 1766 ; d. Montpellier, 16th March, 1837 ; s. Jean Coustou and David ; p. history, portraits, and landscapes. Fabre carried off the Prize of Rome in 1787, and went to Italy, where he remained until 1826. He became intimate with Alfieri and the Countess of Albani, who left him her fortune. He then quitted Italy, and returned to his native place, where he founded the Museum which bears his name, and to which he bequeathed his valuable collections. Several of his own pictures are in that museum. Fabre painted well, and the portraits by him are said to have been excellent likenesses. Among them is that of Vittorio Alfieri, which is at Florence. He also engraved.

**Fabriano.**—*See Gentile.*

**Fabricius, Fabritius, Fabrice, or Faber.**—There were several Dutch painters of this name, the most distinguished among them being those referred to below.

**Fabricius (Karel).**—B. 1624 ; d. Delft, 1654 ; s. Rembrandt ; p. portraits, perspective views, and landscapes. It is singular that the birthplace of this artist, whose works are spoken of as worthy of Rembrandt (in whose school he was the fellow-pupil of Samuel van Hoogstraten about 1640), is not known. It is certain, however, that he, all his family, his pupil Matthias Spoors, and the beadle of the old church of Delft, who was sitting for his portrait at the time, all perished by the great explosion of the powder magazine in that town, on 12th October, 1654 ; and that Karel was then thirty years of age. Among his works are cited :

A Picture of his own Family, signed and dated 1648 ; Bust of a Man (a masterpiece)—Rotterdam.

The Chaffinch, signed and dated 1654—Camberlyn Collection.

A Young Girl in a Landscape—Nantes Musée.

The following prices have been paid for pictures attributed to Karel Fabricius :

		£	s.	d.
View of S. Peter's at Rome, with figures, Lansdowne's sale... ..	1806 ...	3	10	0
The Interior of S. Peter's, Lansdowne's sale ... ..	1806 ...	10	10	0
Three Interiors: San Giovanni in Laterano, Santa Maria Maggiore, and San Paolo, Lansdowne's sale	1806 ...	7	7	0
Neapolitan Fisherman in Landscape—Sunset, Cholmondeley's sale ...	1821 ...	2	0	0
Portrait of A. de Notte, Dudley's sale	1892 ..	204	0	0

**Fabritius (Bernhart).**—B. Delft, 1620 ; D. Delft, 1679 or 1680 ; s. probably Rembrandt ; P. history and portraits. In his best works he came very near to his supposed master in execution and colouring. Bernhart paid, in 1658, his entrance-money into the Guild of S. Luke at Leyden, but left it in 1659. His works are dated from 1650 to 1679. His portraits are perhaps his finest pictures, yet among the historical ones may be cited the following, some of which are catalogued as being by Karel :

Goliath, dated 1658—Brussels, Camberlyn Collection.

The Presentation in the Temple, dated 1668—Copenhagen Gallery.

The Birth of John the Baptist, signed and dated 1669—Städel Institute, Frankfurt.

Herodias—Amsterdam Museum.

The Preaching of S. Paul (or Peter) in the House of Cornelius the Centurion, signed and dated 1653—Brunswick Gallery.

The Family of the Advocate Verhooff in characters found in the "Meleager" of Ovid.

The only one of Bernhart's works of which the price can be given is "A Shepherdess," Neven's sale, 1879, £220.

**Faes (Pieter van der).**—See **Lely**.

**Falcone (Angelo or Aniello).**—B. Naples, 1600 ; D. Naples, 1665 ; s. Ribera ; P. battles. This artist was the son of a Neapolitan who kept a general shop. From his skill in painting battles, he was known as "L'Oracolo delle Bataglie." Salvator Rosa was one of his pupils. When the revolt of the Neapolitans under Masaniello occurred, on the 7th July, 1647, Falcone joined the "Campagna delle Morte," and he escaped after the death of Masaniello, at first with Salvator Rosa to Rome, and thence into France. There he was protected and employed by Colbert, who subsequently obtained for him, from the Viceroy, leave to return to Naples. After his return, Falcone painted many pictures, most of which are in Naples ; but at Madrid are "A Battle between Romans and Barbarians," and another between "Turkish and Christian Cavalry," dated 1631. In Paris there is also "A Fight between Turks and Christians."

As he was twenty-one when Il Borgognone was born, Falcone may be said to have been the first who painted battles in the modern style. Pictures by Falcone seldom appear in sales under his name, and probably such as are by him are sold as being by

Salvator Rosa. At the Salamanca sale, however, in 1875, a picture known as "Le Tambour," by Falcone, but which has been attributed to Jean Miel, sold for £85.

**Falconet**, properly **Falconnet (Pierre Etienne)**.—B. Paris; d. France, after 1780; s. his father; p. portraits and history. This painter was the son of Falconnet the sculptor, who executed the statue of Peter the Great at S. Petersburg. The son came to London, where he painted portraits, between 1767 and 1773. In 1776 he became a member of the Society of Artists. Among others, he drew the portraits of the twelve artists then most in repute in London, which were engraved, and the portrait of Granger, the author of the "Biographical Dictionary." Many of the portraits by Falconnet were engraved by Valentine Green, Dixon, Earlom, etc. His historical works are extravagant, and now of little value. Falconnet returned to France about 1780. Between 1767 and 1773 he exhibited thirty-five portraits at the Society of Artists' rooms, and four at the Royal Academy.

**Falens (Karel or Charles van)**.—B. Antwerp, 1683; d. Paris, 1733; s. Constantin Francken; p. animals, hunting-scenes, and landscapes. He went to Paris, where he was made a member of the Académie des Beaux Arts in 1726, and became painter to the King of France. He painted many hunting-scenes in the manner of Philip Wouwerman, but was very inferior to his model, as his pictures are cold and gray, and they are not touched with the lightness of Wouwerman. One, a "Depart pour la Chasse," was sold for £13 at Dubois's sale, in 1861; but they seldom realise more than £5.

**Farinato (Battista or Gio. Battista)**, called Zelotti.—B. Verona, 1532; d. Verona, 1592; s. his uncle; p. history. According to some authors, Battista was instructed, not only by his uncle Paolo, but also by Antonio Badile and, Vasari says, by Titian. He became a great painter in fresco, and worked much in conjunction with his friend, Paolo Veronese (Caliari), at Verona, Venice, and Vicenza. His works are marked by much grandeur, but they are not so graceful as those by Caliari. The principal works by Farinato are:

The Virtues—Palazzo Reale, Venice.

The Decoration of the Façade of the Monte di Pieta—at Vicenza.

The Conversion of S. Paul; The Miraculous Draught of Fishes—Vicenza Cathedral.



**Farinato (Orazio).**—Living in 1607. He was the son of Paolo, and would have become a great painter in the style of his father, but he died young. As he marked his pictures like his father, with a snail, their works are often confounded. Orazio's best picture is "The Descent of the Holy Ghost," in S. Stefano, at Verona.

**Farinato (Paolo).**—B. Verona, 1524; d. Verona, 1606; s. Niccoló Giolfino and Badile; p. history and landscapes. Paolo was of the family of "Farinata degli Uberti," which took so active a part in the war of the Guelphs and Ghibelines. He studied the works of Parmigiano, and those of Giulio Romano, at Mantua. In all his own, whether paintings or etchings, the drawing is bold and masterly. In the former the colouring is also agreeable, although the faces are often brown. He used in both a snail as his mark. Vasari praises Paolo's frescoes in the Casa de Fumanelli, at Verona, where most of Farinato's works are to be found. The best are those in the choir of SS. Nazaro e Celso, and among his easel pictures "A Presentation in the Temple," at Berlin, where it was attributed to Paolo Veronese (Caliari), a mistake which we believe has been made elsewhere.

**Farington (George).**—B. Warrington, 1754; d. East Indies, 1788; s. his brother and B. West; p. history, portraits, and landscapes. He was the son of the Rector of Warrington, in Lancashire, who came of an old family in that county. George Farington gained, in 1770-71, premiums for landscapes at the Society of Arts, and, at the Royal Academy, the silver medal in 1779 and the gold, for his "Macbeth," in 1780. He exhibited, between 1773 and 1782, four portraits at the latter institution. For Boydell he made some good drawings from the Houghton Collection. In 1782 he went to the East Indies, and while painting a large picture representing a durbar of one of the native princes, exposed himself to the night air, and died shortly afterwards.

**Farington (Joseph).**—B. Leigh, Lancashire, 21st November, 1747; d. 30th December, 1821; s. Richard Wilson; p. landscapes. This artist was the elder brother of George Farington, and, choosing the profession of a painter, was placed, in 1763, under Richard Wilson, with whom he worked for some years, and became one of his best pupils. After gaining several premiums Joseph was elected, in his twenty-first year, a member of the Incorporated Society of Artists. Having worked with his

brother until they had completed their drawings from the Houghton Gallery, he returned to Lancashire, and studied from nature in Cumberland and Westmorland. He settled in London in 1781, and between 1765 and 1813 exhibited twenty-seven landscapes at the Society of Arts and eighty-three at the Royal Academy. Of the latter institution he was elected an Associate in 1783, and a member in 1785, and he is said to have been active in the disputes in the Council which arose about 1804.

As a painter, the chief merit in Joseph Farington's landscapes is the colouring. His many topographical drawings were done with a reed pen and slightly washed with sepia or Indian ink. Byrne, Medland, Pouncey, and others, engraved from his drawings, and their prints were published in 1816. In 1794, seventy-six views by Farington, illustrative of the River Thames, had already been published. He died from the effects of a fall from his horse when returning from church.

Pictures in oil by Joseph Farington have been sold as follow :

			£	s.	d.
Scene from "As You Like It" ...	1780	...	8	5	0
Lodore Waterfall, Cumberland, Offley's sale ...	1804	...	8	8	0
Carnarvon Castle, Offley's sale ...	1804	...	11	6	0
The Ouse at York, Bryan's sale ...	1809	...	43	1	0
View of Carnarvon Castle ...	1830	...	9	0	0
Water-mill in Landscape ...	1836	...	12	1	6
A Wooded Landscape ...	1836	...	11	0	0

**Fatorino (Bartolommeo di Paolo di Jacopo dell).**—*See Bartolommeo.*

**Fattore (Il).**—*See Penni.*

**Fava (Giangiacomo),** called also Macrino d'Alba.—*B.* Alba, near Turin, about 1460; *D.* about 1520; *S.* probably Vincenzo Foppa, at Milan; *P.* history. Very little is known regarding this artist, but there are works by him dated from 1496 to 1508. At Turin there are several in the Gallery, others are in the church of Asti, in the Certosa of Pavia, and a triptych is in the Stüdel Institute at Frankfurt—"The Virgin and History of SS. Joachim and Anna," in which the figures are dignified and full of character. In our National Gallery there are four half-figures of saints by this master.

**Fearnley (Thomas).**—*B.* Frederikshall, Norway, 1802; *D.* Munich, 1842; *S.* Copenhagen Academy; *P.* landscapes. This painter was of English parentage. He was patronised by Prince

Oscar of Sweden, for whom he painted "A View of Copenhagen." From 1828 until 1836 Fearnley travelled over Europe, and then returned to Norway. Subsequently he was in England, and in 1837 or 1838 exhibited eleven landscapes in London—two at the Royal Academy, five at the British Institution, and four in Suffolk Street. Among his pictures are those mentioned below. *See also Ferneley.*

A Cascade in Norway—exhibited at British Institute.  
The Blue Grotto of Capri; the Glacier of the Grindelwald;  
Labrofos Waterfall—National Gallery, Christiania.

**Febure or Febvre (Le).**—*See Le Febure.*

**Feire (Le).**—*See Le Febure.*

**Feltro (Morto da).**—*See Luzzi.*

**Ferdinando da Bibiena.**—*See Galli (Ferdinando).*

**Ferg (Franz de Paula).**—B. Vienna, 1689; D. London, 1740; s. his father; P. landscapes, marine subjects, and genre. He was the son of a painter, Pancrazius Ferg, but studied much from nature, and under Graf, Orient, and Thiele. He passed some years in Dresden and Brunswick, and came to England in 1718. Although his pictures were much admired, he fell into difficulties, and it is said was so reduced by want that he died at the door of the house in which he lodged. Ferg's pictures, many of which are small and on copper, have some resemblance to those of Poelenburg, and may often be known by his having introduced an obelisk into them. He occasionally painted on a larger scale, but his smaller works are the better. He also engraved.

Taking about forty pictures by Ferg which have been sold by auction since 1776, the prices run from £6 15s. for a pair of oval landscapes, in 1826, to £241 10s. for "A Fair," 8in. by 11in., at the Duke of Hamilton's sale in 1882. The following are those paid for some of his best pictures:

			£	s.	d.
The Quack Doctor, Conti's sale	...	1777	...	50	0 0
A Landscape with figures, Joseph sold by his Brethren, Henry Hope's sale...	...	1811	...	68	5 0
Rebecca and Abraham's Servant at the Well, Henry Hope's sale	...	1811	...	46	5 0
A pair of landscapes, Hewett's sale...	...	1819	...	82	8 6
The Tower of Babel, many figures	...	1825	...	32	11 0
Landscape, Italian Peasants Dancing, Gwydir's sale	...	1829	...	52	10 0
					2 A

			£	s.	d.
The companion, Gwydir's sale	...	1829	...	49	7 0
The Return from Market, and a Village Fête, Daigremont's sale	...	1861	...	30	0 0
A Fair, Sin. by 11in., Duke of Hamil- ton's sale	... ..	1882	...	241	10 0
The same picture, Denison's sale	...	1885	...	105	0 0

**Fernandez (Vasco).**—*See Grao-Vasco.*

**Ferneley (J. E.).**—B. 1781; D. 3rd June, 1860; s. —; P. animals and portraits. Ferneley was brought up to be a wheelwright, but a natural inclination urged him to give up his trade and devote his time to painting animals. He settled among the sporting men at Melton Mowbray, and one of the first who sat to him was Mr. Assheton Smith. From that time Ferneley was much employed; he exhibited between 1806 and 1853, of pictures classed as "sporting," twenty-two at the Royal Academy, four at the British Institution, and thirteen in Suffolk Street. Among them were the portraits of many celebrated sportsmen and horses.

In 1894, at Hemmings' sale, a picture of the "Quorn Hunt," dated 1832, by J. E. Ferneley, realised £210.

This painter must not be confounded with others of the same name, the initials of whose Christian names are C. L., C. N., and Miss S., as they all resided at Melton Mowbray, painted similar subjects, and exhibited at the Royal Academy; nor with Thomas Fearnley, mentioned above.

**Ferramola (Floriano or Fioravante).**—B. Brescia, towards the end of the fifteenth century; D. Brescia, 1528; s. Foppa; P. history and portraits. The name of this artist has been preserved, not so much on account of his works, of which a few are still to be seen at Brescia, but because he was the master of Moretto; and because when, in 1512, Brescia was sacked by the troops under Gaston de Foix, Ferramola remained at work while his house was being pillaged. He was, however, well treated by Gaston de Foix, whose portrait he painted, and for this he was handsomely paid.

**Ferrantini (Gabriello).**—*See Occhiali.*

**Ferrarese (Ercole).**—*See Grandi.*

**Ferrarese (Il).**—*See Mazzolini.*

**Ferrari (Gaudenzio).**—*See Gaudenzio.*

**Ferrato (Sasso).**—*See Sassoferrato.*

**Ferri (Ciro).**—B. Rome, 1634; D. 1689; s. Pietro da Cortona; P. history. Ferri was the best scholar of Cortona, and could imitate his master's work very closely; and when he was invited to Florence by Cosimo III. to finish the frescoes begun by Cortona, he did it so well that the whole appeared to be by the same hand. *Ciro Ferri* was also patronised by Prince Borghese and Alexander VIII. Like Cortona, he excelled in composition, and painted with great freedom, but his easel pictures are inferior to those by his master; they are nevertheless to be found in all the great galleries in Europe. The most pleasing of them are those which represent children as angels or cupids.

Pictures by *Ciro Ferri* do not often appear at sales. The following prices have been realised :

		£	s.	d.
The Finding of Moses...	1799	20	1	0
A Magdalen, H. Hope's sale...	1816	10	10	0
Adoration of the Shepherds, 15in. by 20in., on copper, Duke of Hamil- ton's sale ... ..	1882	60	18	0

**Feti (Domenico).**—B. Rome, 1589; D. Venice, 1624; s. Lodovico Cardi da Cigoli; P. historical and mythological subjects. When very young, Feti was taken by the Cardinal Ferdinando de Gonzaga, who became his chief patron, to Mantua. There Feti studied the works of Giulio Romano and acquired much of his style, although Feti's drawing is less correct, and it was at Mantua that most of his works were executed. Subsequently he went to Venice, where he improved so much by studying the pictures of the great masters of the Venetian School that his latest works are the best. Occasionally, however, in seeking to give them strength he ran into the blackness of those executed by the "naturalisti." Feti led a very irregular life, and died young. His drawings are much sought after by collectors. He painted better in oil than in fresco, and pictures by him are to be found in all the great galleries in Europe. At Castle Howard there is a fine portrait by him, supposed to be that of himself. Those which have appeared at sales have seldom produced much competition. The following are exceptions to the rule :

Sight Restored to Tobias, Tallard's sale ... ..	1756	240	0	0
The Return of the Prodigal, Bladen's sale ... ..	1775	118	13	0
Joseph's Dream, Conti's sale...	1777	80	0	0
Adoration of the Shepherds, 84in. by 17in., Antrobus's sale ... ..	1788	110	5	0
		2	A	2

**Fèvre (Le).**—*See Le Fèvre.*

**Fialetti (Odoardo).**—B. Bologna, 1573; D. Venice, 1638; s. Cremonini and Tintoretto. Formerly there were many pictures by this master in the churches at Venice, and some very curious ones are now at Hampton Court. They represent “The Senators of Venice in the Senate House” and “Four Doges of Venice,” and were brought from Venice by Sir Henry Wootton, who bequeathed them to Charles I.

**Fiammingo (Dionisio).**—*See Calvaert (Dionysius).*

**Fieldings (The).**—There was a whole family of artists of this name, which consisted of the father, Theodore Nathan, and his four sons, Theodore Henry Adolphus, Anthony Van Dyck Copley, Thales, and Newton; to whom we must add Mrs. Fielding, the wife of Theodore Henry Adolphus.

**Fielding (Anthony Van Dyck Copley).**—B. 1787; D. Worthing, 3rd March, 1855; s. his father and John Varley; p. landscapes and marine views. This well-known painter in water-colours occasionally produced works in oil; but his high reputation was derived from his drawings in the former medium. While a pupil under Varley he had the advantage of being a constant visitor at Dr. Munro’s. From the commencement of his career he devoted his time to landscape-painting, and never took the trouble to study drawing figures, further than was necessary to enable him to introduce them into his landscapes. Some of his drawings (early ones) are done with a fine pen, and then slightly washed, but they pass gradually into a more modern style of execution. He was an associated exhibitor at the Water-colour Society’s Rooms in 1810, and exhibited there up to the time of his death. In 1818 he was named Treasurer, the following year Secretary to the Society, and was elected President in 1831. He held that position until his death. Copley Fielding was very frequently occupied in teaching, and some of his works show that he painted to astonish his pupils by his dexterity. He excelled in producing the effect of distance and space, and some of his best works are the marine subjects he painted in the course of a long residence in the neighbourhood of the sea, near which, at Hove, he was buried. There is a large collection of Copley Fielding’s works at South Kensington. A strong proof also of his industry and facility is that he exhibited, between 1811 and 1855, seventeen works at the Royal Academy, 100 at the British Institution, and one in

Suffolk Street ; still, these formed but a small portion of those he produced.

Only the prices at which some of Copley Fielding's pictures in oil have been sold can be given. In a list of about thirty they range from £55 13s. for "An Old Groyne, Brighton," at Lord Northwick's sale in 1859, to £3150 for "Travellers in a Storm," 40in. by 49in., at the sale by Sharp's executors in 1881. Others have produced high prices, as will be seen below :

		£	s.	d.
A Scene on the Downs, Wells's (of Redleaf) sale ... ..	1860	431	0	0
View in Surrey, Nicols's sale ... ..	1873	357	0	0
Arundel Castle, 10½in. by 15in., Grundy's sale ... ..	1873	430	10	0
Classical Landscape ... ..	1874	798	0	0
View of Rivaulx Abbey, Naylor's sale ... ..	1875	235	5	0
Woody Landscape, figures, 16in. by 32½in., Wynn Ellis's sale ... ..	1876	220	10	0
South Downs, 24½in. by 35½in., Fleming's sale ... ..	1879	798	0	0
Travellers in a Storm, 40in. by 49in., Sharp's executors' sale ... ..	1881	3150	0	0
Southampton Water, S. Smith's sale	1883	252	0	0
Breeze off Bridlington, 17in. by 24in., De Zoete's sale ... ..	1885	185	15	0
Ben Vorlich, Loch Lomond ... ..	1888	730	0	0
Isle of Staffa, from the South ... ..	1891	451	0	0
The same subject ... ..	1891	362	0	0

As regards Copley Fielding's works in water-colours, in a list of about 350 the lowest price is £24 3s. for "London, from Greenwich Park," 13½in. by 24½in., in sepia, at Addington's sale in 1886 ; and the highest £1732 10s., for "The Mull of Galloway," at W. Quilter's sale, in 1875. Space will not permit of more than a selection of others being given, for some of which Copley Fielding did not receive above £30 or £40 :

		£	s.	d.
Bridlington Harbour, E. Bicknell's sale ... ..	1863	566	10	0
Rivaulx Abbey, dated 1830, E. Bicknell's sale ... ..	1863	480	0	0
Rivaulx Abbey—Evening, dated 1842, E. Bicknell's sale ... ..	1863	630	0	0
Traeth Mawr, 1850, E. Bicknell's sale ... ..	1863	441	0	0
Loch Katrine, E. Bicknell's sale ... ..	1863	273	0	0

		£	s.	d.
Bowhill Downs, E. Bicknell's sale ...	1863	411	12	0
Langdale Pikes, E. Bicknell's sale ...	1863	367	10	0
Crowborough Hill, E. Bicknell's sale...	1863	798	0	0
Bolton Abbey, Wadmore's sale ...	1863	246	15	0
Arundel Castle, 1834, Wadmore's sale ... ..	1863	267	15	0
Fairlight Downs, Threlfall's sale ...	1863	220	10	0
English Landscape, 15½in. by 20in., Blackburn's sale ... ..	1865	270	15	0
Cader Idris, 33½in. by 24¼in., Craven's sale ... ..	1866	262	10	0
Culver Cliff, 1847, Robertson's sale ...	1866	316	1	0
Benvorlich Mountain, 1850, Robert- son's sale ... ..	1866	274	0	0
The South Downs, 1848, Grundy's sale ... ..	1867	630	0	0
Off Scarborough—Stormy, 1837, Clare's sale ... ..	1867	294	0	0
Bolton Abbey, 1841, Clare's sale ...	1867	456	15	0
The South Downs, 1847, Clare's sale...	1867	320	5	0
Loch Achray, 1840, Clare's sale ...	1867	231	0	0
Bowhill Downs, 1832, Clare's sale ...	1867	582	15	0
Dunster Castle—Sunset, Morby's sale	1867	561	15	0
Snowdon, cows near river, Robertson's sale ... ..	1867	446	5	0
Isle of Arran, 17¼in. by 31in., Camp- bell's sale ... ..	1867	330	15	0
Worthing, figures, cattle, Allen's sale	1869	351	15	0
Off Portsmouth, Ruskin's sale ...	1869	483	0	0
Lancing Marsh, man on white horse, 1851 (one of his best works), Buxton's sale ... ..	1869	498	15	0
Minehead and Dunster, 1838, Wor- num's sale ... ..	1869	241	10	0
Ben-y-Gloe ... ..	1872	304	10	0
Rannoch Moor, 36in. by 25in., Robert- son's sale ... ..	1872	299	5	0
South Downs, man on white horse, Bagnal's sale ... ..	1872	330	15	0
Chepstow Castle, Heritage's sale ...	1874	383	5	0
Off Hastings, 36in. by 24in., 1829, Ellison's sale ... ..	1874	336	0	0
Scarborough, Dunmore's sale... ..	1874	514	10	0
View towards Dungeness, 18in. by 24½in., Heugh's sale ... ..	1874	598	10	0
Staffa and Iona, 17in. by 31in., 1853, Farnworth's sale ... ..	1874	472	10	0



		£	s.	d.
Ben-y-Gloe ... ..	1875	388	10	0
Arundel Castle, Mackinley's sale ...	1875	536	10	0
Rivaulx Abbey, W. Quilter's sale..	1875	997	10	0
Loch Awe, Ben Cruachan, W. Quil- ter's sale ... ..	1875	892	10	0
The Mull of Galloway, W. Quilter's sale	1875	1732	10	0
Bridlington Pier, Rucker's sale ...	1876	455	14	0
The Clyde and Arran, 17in. by 30in., Knowles's sale ... ..	1877	651	0	0
Vessels Driving in a Storm, Bathurst's sale ... ..	1878	777	0	0
Vale of Neath, 25in. by 38½in., Fleming's sale ... ..	1878	409	10	0
Summer's Day at Kingley Vale, Tristram's sale ... ..	1881	551	5	0
Glen Lochy—Storm, 24½in. by 33in., Pittis's sale ... ..	1883	598	10	0
Scarborough, 25in. by 38in., Han- bury's sale ... ..	1884	483	0	0
Loch Achray, Sumner's sale ... ..	1885	262	0	0
The South Downs, 25in. by 38½in., Skipper's sale ... ..	1887	388	10	0
View of Seaford and Newhaven Har- bour, 1849, Leech's sale ... ..	1887	310	0	0
River scene—Sunset, Wilkinson's sale	1888	505	0	0
Entrance to Bridlington Harbour, Lee's sale ... ..	1888	230	0	0
The Fairy Lake, Austen's sale ... ..	1889	903	0	0
View from Box Hill, Austen's sale...	1889	672	0	0
Harlech Castle, Austen's sale ... ..	1889	517	0	0
Morning, Austen's sale ... ..	1889	210	0	0
Ben-y-Gloe ... ..	1889	252	0	0
Fresh Breeze off Staffa, Heron's sale	1890	241	0	0
Loch Lomond, Bolckow's sale ... ..	1891	525	0	0
Rivaulx Abbey, Bolckow's sale ... ..	1891	960	0	0
Loch Achray, Bolckow's sale... ..	1891	430	0	0
Staffa, Houldsworth's sale ... ..	1891	584	0	0
Sea-piece, Houldsworth's sale ... ..	1891	204	0	0
Scotch Landscape, 1849, Murrieta's sale	1892	1260	0	0
Off the Isle of Wight, Murrieta's sale	1892	257	0	0
Scotch Loch—Early morning, Mur- rieta's sale ... ..	1893	204	0	0
Glen Falloch, Allen's sale ... ..	1893	210	0	0
Fairlight Downs, Allen's sale ... ..	1893	283	0	0
East Coast, Allen's sale ... ..	1893	325	0	0
Rault Mawr, Cosier's sale ... ..	1894	220	0	0
Off Whitby, 1840, Theobald's sale ...	1894	189	0	0

**Fielding (Newton).**—B. —; D. 13th June, 1856; s. his father; P. animals and landscapes. He was the youngest son of Theodore Nathan. In 1815 and 1818 he exhibited at the Water-colour Society. He likewise engraved in aquatint, worked as a lithographer, and published some books on art. He taught the children of Louis Philippe to draw, and was well known in France. His engravings must not be confounded with those of Thomas Fielding, who was born in 1758, and was a pupil of Ryland and Bartolozzi.

**Fielding (Thales).**—B. 17—; D. London, 20th December, 1837; s. his father; P. classical subjects and landscapes. He was the third son of Theodore Nathan. Thales drew the figure well, and was in many respects a clever artist. At the Water-colour Exhibition he had works hung between 1816 and 1820. For many years he was drawing-master at Woolwich Military Academy.

**Fielding (Theodore Henry Adolphus).**—B. 1781; D. Croydon, 11th July, 1851; s. his father; P. landscapes. He was the eldest son of Theodore Nathan, from whom alone he received instruction in painting. He exhibited a view of the North Tyne, near Billingham, Northumberland, in 1779, at the Royal Academy. He was appointed drawing-master at the Military College at Aldershot. He also published a "Treatise on the Ancient and Modern Practice of Painting in Oil and Water-colours," and other books of a similar nature.

**Fielding (Mrs. T. H. A.).**—The wife of the above. In 1821 she was elected a member of the Water-colour Society, and she exhibited at their rooms from that year to 1835. She painted flowers, birds, insects, etc., in water-colours.

**Fielding (Theodore Nathan).**—Nothing is known of the early part of the life of this painter. He is first mentioned as living at Halifax, in Yorkshire, and painting in oil, about the middle of the last century. Probably his chief occupation was painting portraits, as he was much patronised by the gentry of Yorkshire and Lancashire. He finished his pictures very highly, somewhat in the manner of Denner. "A Man's Head" by him was sold in 1819 for £8 8s. Between 1775 and 1814 he exhibited landscapes in London—four at the Society of Arts, one at the Free Society, and three at the Royal Academy. These are his best works. They are much in the style of those by Smith, of Chichester, but the foliage is richer and less mannered, and the distances are very delicately painted.

**Fiesole (Fra Giovanni).**—*See* **Angelico da Fiesole.**

**Filipepi.**—*See* **Botticelli.**

**Finch (Francis Oliver).**—B. London, 22nd November, 1802 ; D. London, 22nd August, 1862 ; s. John Varley ; p. landscapes. He was the son of a merchant in Cheapside, but, being a weak child, was brought up at Stowe, near Buckingham, and was apprenticed to Varley for three years, yet worked under him for five. After painting a few landscapes in oil, he was elected, in 1822, an Associate of the Water-colour Society, and he became a full member in 1827. He was obliged, however, to increase his income by teaching.

Finch's works show his admiration for those of Barret, but are executed in the pure manner of the early water-colour painters, and very carefully finished. The best are twilight or moonlight scenes. He exhibited occasionally at the Royal Academy. In addition to his talent as a painter, Finch was a good musician and had a fine voice. He also wrote some sonnets, which were published under the title of "An Artist's Dream." His widow, Mrs. E. Finch, published, after his death, a memoir of him.

Water-colour pictures by Finch have been sold as follow :

			£	s.	d.
Classical Landscape, Allnut's sale ...	1863	...	32	6	0
A Composition, Quilter's sale ...	1875	...	37	16	0
River Scene, Ruined Castle, and Cascade, Percy's sale... ..	1890	...	95	10	0

**Fino (Masolino di Christofano di).**—*See* **Masolino.**

**Fiore (Del).**—*See* **Flor (De).**

**Fiorenzo (Lorenzo di).**—B. Perugia, about 1445 ; D. 1522 ; s. Bonfigli and perhaps Benozzo Gozzoli ; p. history. Little is known of the life of this painter, who was contemporary with Perugino. He was in 1472 Decemvir in his native town, and must therefore have been a person of some importance. Among his best works are eight pictures in the Gallery at Perugia, representing events in the life of S. Bernadino di Siena, the execution of which shows that he had a rich imagination, painted with facility, and drew gracefully. His landscape backgrounds are like those by Gozzoli. There is in the National Gallery a good example of his work.

**Fiori.**—*See* **Barocci (Frederigo).**

**Fiori (Mario dei).**—*See* **Nuzzi.**

**Fisher (John George Paul).**—B. Hanover, 16th September, 1786; D. London, 12th December, 1875; s. Heinrich Bamberg; P. miniatures. Fisher was the son of a line-engraver, and Bamberg was Court painter in Hanover to George III. In 1810 the son came to England, where he painted Queen Charlotte and all the younger members of the Royal Family. These portraits are now at Windsor. He painted Queen Victoria (then an infant in her cradle) in 1819, and a large miniature of her in 1820. Fisher occasionally produced landscapes in water-colours, and he exhibited at the Royal Academy from 1811 to 1871. His last miniature was painted in his eighty-first year. His wife was also an artist.

**Flamael.**—See **Flemalle**.

**Flamengo (Miguel el).**—See **Amberes (Miguel de)**.

**Flandrins (The).**—There were three brothers of this name, all of whom were painters.

**Flandrin (Auguste).**—B. Lyons, 1804; D. Lyons, 1842; s. —; P. history and portraits. The principal picture by him is “Savonarola Preaching at Florence.”

**Flandrin (Jean Hippolyte).**—B. Lyons, 1809; D. Lyons, 1864; s. Ingres; P. history and portraits. Flandrin was one of the great artists of the modern French school, as he proved himself to be when painting the frieze in the Church of S. Vincent de Paul, at Paris. There are also pictures by him in the Louvre. Others are in the museums of Lille, Lisieux, Nantes, Lyons, and Montauban. J. H. Flandrin's pictures are distinguished by fine composition and correct drawing, also by strength of expression; but the style of colouring is somewhat severe and cold. There are frescoes by him in the Churches of S. Vincent de Paul and S. Germain des Près, in Paris.

**Flandrin (Jean Paul).**—B. Lyons, 1811; D. —; s. Ingres; P. landscapes and portraits. There are pictures by him in all the great galleries in France, and in the Church of S. Severin, in Paris.

**Flatman (Thomas).**—B. Aldersgate Street, London, 1633; D. London, 1688; s. —; P. miniatures. Flatman was educated at Winchester School and at Oxford, where he was elected a Fellow of New College in 1654. He had a small estate at Tishton, near Diss, in Norfolk, and was by profession a barrister of the Inner Temple, but devoted most of his time to poetry and painting. His poems, although they must have been admired at the time—as he

received a diamond ring worth £100 for an "Ode on the Death of Lord Ossory"—are now forgotten; but miniatures by him are valuable, for they are little inferior to those by Cooper and Hoskins. He marked them with an "F." His son died before him; but his father, who was a clerk in Chancery, survived Thomas.

**Flemalles (The).**—There were four artists of this name, which is often written Flemael, Flamael, or Flemeel. They were natives of Liége and painted on glass. The principal, however—Bertholet—worked chiefly in oil.

**Flemalle (Bertholet).**—B. Liége, 1614; D. Liége, 1675; s. Douffet and Jordaens; p. history and portraits. He was the son of Renier Flemalle, a glass-painter, and went, when twenty-four years of age, to Italy, where he carefully studied the works of the great masters. He possessed a lively imagination, and composed and drew in a masterly style, somewhat in the manner of Nicolas Poussin. As a portrait-painter he was much employed. In Italy he was in the service of the Grand Duke of Tuscany. Flemalle visited Paris several times, enjoyed the protection of Séguier and Colbert, and was a member, and afterwards a professor, of the Académie des Beaux Arts. One of his principal works, "The Elevation of the Cross," is at Liége. At the sale of Count Fraula's Collection, "The Massacre of the Innocents," by Bertholet Flemalle, sold for £35.

**Flink (Govert or Govaert).**—B. Middelburg, 25th January, 1615, or Cleves, 15th January, 1615; D. Amsterdam, 22nd February, 1660; s. Rembrandt; p. history and portraits. Although writers differ as regards the birthplace of this artist, they all agree that he began life in commerce at Cleves. He had, however, such a strong wish to become an artist that his father, with that object, placed him under the care of Lambert Jacobz, an Anabaptist preacher of Leeuwarden, and a good painter. There Flink became acquainted with Jacob Backer, who was older than he was, and he accompanied Backer to Amsterdam, where they became pupils of Rembrandt, between 1632 and 1634. Flink must, however, before he entered the school of that master, have made considerable progress in art, for in 1637 he painted Rembrandt's portrait. It is, moreover, thought that Flink had quitted that master when he painted his "Isaac Blessing Jacob," which is signed and dated 1638, and even in 1636, as there are pictures signed by him with that date, and by the rules of the

Guild of S. Luke, so soon as a pupil was sufficiently advanced to sign his name on a picture, he was obliged to pay his subscription as a master. The "Isaac Blessing Jacob" is, however, altogether in the style of Rembrandt; and it must be borne in mind that, later, Flink adopted somewhat of the Italian style of painting. His best works were produced between 1638 and 1650. In 1645 Flink married Ingetje Thovelings, of Rotterdam, and, in 1656, a second wife, Sophia van der Couven, of Gouda. In 1652 he was admitted a burgher of Amsterdam, and appears to have been in prosperous circumstances, for he was much employed by the authorities of that city, and was protected by Prince Maurice of Nassau and the Elector of Brandenburg. He left a son, Nicolaas Anthonie Flink, who formed a large collection of pictures and other works of art at Rotterdam: most of these passed into English hands.

Pictures by Flink are to be found in all the great galleries of Europe; but the finest are in the Ryksmuseum, at Amsterdam, where, besides his "Isaac Blessing Jacob," already mentioned, are "The Archers of 1648" and his portrait of the great Dutch poet, Joost van den Vondel.

The following prices have been paid for pictures by Govert Flink:

		£	s.	d.
The Death of Joseph Announced to Jacob, L'Horion de Ghelinc's sale	1788 ...	12	0	0
The Prophet Elisha's Widow...	... 1790 ...	49	0	0
Isaac Blessing Jacob, Van der Pot's sale ... ..	... 1801 ...	75	0	0
A Milk-girl, Holderness's sale ...	... 1802 ...	94	10	0
The Riposo ... ..	... 1804 ...	13	2	0
Portrait of a Young Woman, Paignon Dijonval's sale ... ..	... 1821 ...	8	0	0
Portrait of a Dutch Admiral, Brien van Grootelindt's sale ... ..	... 1865 ...	18	0	0
Portrait of a Man, H. de Kat's sale...	... 1866 ...	36	0	0
Calvary, San Donato's sale ... ..	... 1868 ...	190	0	0
Portrait of a Man, sale in Paris ...	... 1874 ...	275	0	0
Portrait of a Woman, signed and dated 1649, in the same sale ...	... 1874 ...	160	0	0

**Flor (De) or Del Fiore (Francesco)** and his son **Jacobello**.—There are examples of the works of these old painters in the Academy at Venice. They are very rude, but curious, as showing the style of painting which prevailed there at the beginning of the fifteenth century, when Gentile da Fabriano visited the city, and before the school of the Bellini rose to eminence.

**Floris (Frans).**—B. Antwerp, 1520; d. Antwerp, 1st October, 1570; s. Lambert Lombard; p. history and portraits. The family name of this painter was De Vriendt, but his grandfather and father were also known by the name of Floris, and he himself used it in signing his pictures. He at first studied sculpture under his uncle, but at twenty years of age devoted his time to painting, and went to Liége to study under Lambert Lombard, who had been a pupil of Andrea del Sarto. On quitting Liége Floris travelled in Italy, and there studied chiefly the works of Michael Angelo. After residing some years in Italy, principally at Rome, and having improved his taste in design and composition, Floris returned to Flanders, where he acquired the name of "The Flemish Raphael." He was received into the Guild of S. Luke at Antwerp in 1549, was patronised by Counts Hoorn and Egmont, and when the Emperor Charles made his entry into Antwerp in 1549, and also when Philip II. visited Flanders, Floris painted the decorations erected. There is an etching by Frans Floris of "Victory," which formed part of the latter. Frans Floris left two sons, Fodus and Jan Battista.

The principal works of Frans Floris are "The Fall of Lucifer," in the Antwerp Museum, and "The Last Judgment," in the Brussels Museum.

**Foldson (John).**—A portrait-painter, the dates of whose birth and death are not known. He painted small portraits in oil in the latter part of the eighteenth century. His practice was to attend the persons who sat to him early in the morning, dine with them, and finish the portrait before evening, when he was paid for it and retired. Probably the portraits were good likenesses, for we have seen some on the back of which he had written his name and that of the person whose portrait it was. Some of them have been engraved. He exhibited at the Royal Academy up to 1783, and it is probable that he died about that time.

**Foltz (Philipp).**—B. Bingen, 11th May, 1805; d. Munich, 1877; s. his father, Ludwig Foltz; p. history and portraits. In 1825 this artist went to Munich, and became a pupil of Cornelius. He executed many large works there, the principal of which is "Otho King of Greece Taking Leave of his Paternal Castle," which contains forty-two portraits. In 1835 Foltz went to Italy, but he returned to Munich in 1838. He became Director of the Gallery there in 1865.

**Fontanas (The).**—Of the Italian artists who bore this name there were at least a dozen, the best of whom were Prospero and his daughter Lavinia.

**Fontana (Lavinia).**—B. Bologna, 1552; d. Rome, 1602; s. her father; p. history and portraits. She was, as a painter of easel pictures, superior to her father, and her works have still a certain value; but her chief talent lay in painting portraits. Besides that of Gregory XIII., she painted those of many of the distinguished persons of her time. She married an artist, Paolo Zoppi, of Imola, and he painted the draperies in many of her pictures, which are, generally speaking, more highly finished than those by Prospero. Pictures by Lavinia have been sold as follow :

		£	s.	d.
A Female Portrait	... .. 1805	9	9	0
The Gozzadini Family, Blanchetti's sale	1826	14	14	0
Portrait of a Youth	... .. 1828	2	0	0
Queen of Sheba, containing portraits, Prince Napoleon's sale	... .. 1872	99	15	0
Holy Family, 48in. by 42in., Malmesbury's sale...	... .. 1876	84	0	0

**Fontana (Prospero).**—B. Bologna, 1512; d. Bologna, 1597; s. Innocenzio da Imola; p. history and portraits. He very soon abandoned the careful painting of his first master, and imitated the rapid and careless manner of Vasari, whose faults he was most successful in seizing, and it is to Fontana's influence that Lanzi attributes the sudden decline of painting in his time. Nevertheless, it was upon the recommendation of Michael Angelo that he was employed by Pope Julius III., and Primaticcio also gave him work at Fontainebleau. He did not, however, remain long in France, and, going to Genoa, he painted there for the Doria family, and in the Palace of the "Signoria." After his return to Bologna he executed a number of paintings for the palaces and churches. He was several times at the head of the Guild of S. Luke and had a large number of pupils, among whom were the Carracci, Calvaert, Tiarini, and others. As a portrait-painter, Prospero Fontana was one of the best of his time.

**Foppa (Vincenzo),** called Il Vecchio.—B. Brescia, early in the fifteenth century; d. Brescia, 1492; s. Squarcione; p. history. Little is known regarding the early life of this artist, although he became the painter who had the greatest influence on artists at Milan and art there as it existed prior to the time of Leonardo da Vinci. He appears to have been older than Mantegna, who was



born in 1431, since he was established as a painter at Milan in 1456. There he executed wall-paintings for Cosimo de' Medici and Francesca Sforza. There are also two signed pictures by him at Bergamo bearing that date. Many of Foppa's works have perished, but there still remain important ones at Savona, Milan, and Brescia. There is also in our National Gallery an "Adoration of the Kings," which was formerly in the Fesch Collection, and was purchased at the Davenport Bromley sale in 1863. At Prince Napoleon's sale, in 1872, a portrait of a man with a red cap, by Foppa, sold for £262 10s.

**Forbin (Charles).**—B. Paris, 1815 ; D. Paris, 1865 ; s. Roqueplan and Baume ; P. landscapes and rustic scenes. Pictures by him are to be found in the principal museums in France, including the Luxembourg. Some of the more remarkable are "Chouans," dated 1853, in Lille Museum ; "La Bénédiction," in the Luxembourg Gallery ; and "Vespers, Morbihan," exhibited at the Paris Exhibition of 1855.

**Forbin (Louis Nicolas Philippe Auguste, Comte de).**—B. La Roque d'Antheron, 19th August, 1777 ; D. Paris, 23rd February, 1841 ; s. Constantin, Boissieu, and David ; P. history and landscapes. Le Comte de Forbin played a very considerable part, not only as soldier courtier, but also as an artist. His influence as Chamberlain to Pauline Bonaparte, as a member of the Institute and the Académie des Beaux Arts, and above all as "Directeur Général des Musées," was for a long time very great on French art and artists. From his earliest childhood he had an inclination for drawing and painting, and although, owing to his family having been ruined by the great Revolution during the early years of the Empire, he was almost constantly engaged by his military duties, he never neglected a chance of improving himself as an artist and a judge of works of art. It was not, however, until 1809, when he quitted the service, in which he was then lieutenant-colonel of cavalry, that he devoted himself entirely to art and the study of it during his voyages in Italy, Sicily, and the Levant. As a painter he exhibited at the Louvre as early as 1796, and among his principal works may be named :

The Death of Pliny the Elder.

Ines de Castro.

Religion in the Vaults of the Inquisition.

Interior of the Peristyle of a Monastery ; A Chapel in the Coliseum at Rome (in this the figures are by his friend Granet)—Louvre, Paris.

Le Comte de Forbin also published several books, illustrated by engravings from drawings made by him in the course of his travels.

**Forli (Da).—See Melozzo.**

**Fortuny (Mariano).**—B. Reus, near Barcelona, 1839; D. Rome, 21st November, 1874; s. Academy of Barcelona; P. history and Eastern and domestic scenes. The short career of this remarkable artist was one of constant activity and work. Before he was twenty he gained the prize which furnished him with the means of visiting Rome in 1858; but while studying hard there he was recalled to Spain, and accompanied General Prim to Morocco. There he sketched almost incessantly. Having returned to Barcelona, as he was present at the Battle of Tetuan, the city of Barcelona gave him a commission to paint that event; but he never finished the picture, and returned the money the city had advanced him. He then went to Rome and Florence. In 1866 Fortuny was in Paris, and from there he went to Spain, where he became acquainted with Madrazo, and married his daughter. He painted "A Fantasy of Morocco" in that year, and executed some etchings. His "Mariposa" was produced about the same time. Fortuny then settled in Rome, where his house and studio formed a centre of attraction for artists and many distinguished persons, as his wife was a most charming hostess. In 1868-69 he painted some fine things in water-colours, and finished "The Spanish Marriage," which was the result of his own. At Rome he produced "A Book-lover in the Library of Cardinal Richelieu," and in water-colours, "A Persian Carpet Merchant." He then went to Paris, and when the Franco-German war began, journeyed to Madrid. After painting there, in water-colours, "A Carnival of the Last Century," he went to Granada, where he made many studies, and from there to Morocco, at which place he lived in an old Moorish palace. When the war was ended, Fortuny sent to Paris "The Fencing Lesson" and "The Tribunal of a Cadi." In 1872, he returned to Rome, and painted his last picture, "The Academy of the Arcadians Listening to an Unpublished Tragedy, in the Gardens of the Society," which was finished in 1874. Owing to the effects of fever in Rome, Fortuny became seriously ill in 1873, and, although he went for a change of air to Venice and Naples, he died on his return to Rome, in 1874.

The works of Fortuny, even during his lifetime, sold for very high prices. The following list of water-colours will give an idea of those that have been paid at auctions:

		£	s.	d.
A Mandolin-player, 10in. by 7in., Johnstone's sale ... ..	—	140	0	0
Scene on a Terrace, 10in. by 14in. ...	—	100	0	0
Arab Musician and Monkey, Mur- rieta's sale ... ..	1874	73	10	0
Masqueraders, Burnett's sale... ..	1875	94	10	0
Morocco Carpet Warehouse, Quilter's sale ... ..	1875	1470	0	0
An Arab at Prayer, Oppenheim's sale ... ..	1877	640	0	0

It is said that the price subsequently paid by Baron Rothschild for this last was £800.

Two pen-and-ink sketches by Fortuny were sold as follow: "A Hall Porter," 7in. by 5in., for £70; and "Study of an Arab," 11in. by 7in., for £65.

**Fosse (Charles de la).**—*See Lafosse.*

**Fouquet (Jean).**—B. Tours, between 1415 and 1420; D. about 1485; S. —; P. miniatures. This artist, whose miniatures rival those of Clovio and Attavante, was "Premier peintre" to Louis XI., and was the first artist known to have borne the title of Painter to the King in France. He may therefore be said to have been one of the founders of the French School. There were, some years since, several portraits of Louis XI. (half-lengths, life-size) at Tours, which probably were by Fouquet. In 1443 he was invited to Rome to paint the portrait of Pope Eugenius IV.; he remained in Italy until 1447, and on his return resided at Tours. As Charles VII. died in 1461, and Fouquet painted his portrait, he may even have been Painter to the King before Louis XI. came to the throne. The miniatures by Fouquet had been lost sight of until late years; now many have been proved to be by him, and several books and articles relating to them have been published in France. The best of these are by Count Leon de Laborde, M. Vallet de Viriville, M. Louis Brentano, and Count de Bastard.

**Fouquières (Jacques).**—B. Antwerp, about 1580; D. Paris, 1649; S. Montfer, Jan Breughel, and Rubens; P. landscapes. In 1614 he was received as a Master into the Guild of S. Luke at Antwerp, yet in 1616 he was admitted into that of Brussels as a Master, and pupil of Arnould van Laken. Rubens sometimes employed Fouquières to paint the landscape parts of pictures. He was also employed by the Elector Palatine, and about 1621 went to France, where he was naturalised, protected by Louis XIII., and ennobled. By order of the king he painted the views of the

principal cities in France, and these pictures were intended to be placed in the Louvre. The favour and the overbearing conduct which he indulged in so disgusted Nicolas Poussin that he quitted France and never returned to it. Fouquières, however, later fell into disgrace, and died in poverty in the house of a painter named Sylvain, who offered him a shelter, and another artist, Van Plattenberg, bore the expense of his funeral. Fouquières was the master who taught Philippe de Champagne; he also engraved. His landscapes are well painted. There are examples of them at Berlin, Copenhagen, Darmstadt, Bordeaux, etc.

**Fragonard.**—There were five painters of this name, all of one family :

**Fragonard (Alexandre Evariste).**—B. Grasse, 1778; d. Paris, 1850; s. David; p. history. He was the son of Jean Honoré Fragonard, and, besides his pictures and lithographs, he executed, as a sculptor, some important works for the public buildings in Paris, among them the pediment of the Chamber of Deputies. As a painter he was much employed by the governments after the Restoration, and was made a member of the Legion of Honour in 1819. His pictures were also purchased by the Duke of Orleans and by private collectors. Several are at Versailles, and at Orleans, in the Museum, is "The Triumphant Entry of Joan of Arc into Orleans."

**Fragonard (Hippolyte Evariste Etienne).**—B. Paris, 1806; d. Paris, 1876; s. his father; p. history and genre. He was the grandson of Jean Honoré Fragonard, and was long employed at the porcelain manufactory at Sèvres.

**Fragonard (Jean Honoré).**—B. Grasse, Provence, 5th April, 1732; d. Paris, 22nd August, 1806; s. Chardin and Boucher; p. historical, mythological, and festive subjects. The father of this artist was a merchant at Grasse, who, having lost money by the failure of the company for extinguishing fires in Paris, established by Perrier, came to Paris to try to recover some of it. Failing in this, he became a clerk to a draper. His son, Jean Honoré, was then fifteen, and the father obtained employment for him in a notary's office. Jean was, however, so bent upon becoming a painter that the notary advised his parents to ask Boucher if he would take him as a pupil. Boucher declined to do so until he had learned the A B C of art; but Jean's mother induced Chardin to admit him into his painting-room. There he did so

little, and made so little progress, that Chardin declared he would never make a painter.

Unknown, however, to Chardin, Fragonard spent all the time he could in studying the many fine pictures that then adorned the churches in Paris, and in endeavouring to reproduce them from memory at home. He at last ventured to take some of his sketches to Boucher, who, astonished on seeing them, accepted him at once as a pupil, and employed him on some of the large works he was preparing for the Gobelins manufactory. Thus Fragonard learned to colour for tapestry, but made such rapid progress, that Boucher, at the end of three years, urged him to try for the "Grand Prix de Rome," and he is said to have been the only artist who ever carried it off before he was admitted as a student at the "Académie." The subject given for competition was "Jeroboam Sacrificing to Idols," and Fragonard's picture is still to be seen at L'Ecole des Beaux Arts. This occurred in 1752. Fragonard then went to Rome, where, it is said, he studied principally the works of Pietro da Cortona. From Italy he sent, in 1755, his picture of "Christ Washing the Apostles' Feet," which was exhibited in the king's apartment, according to the custom of the time. His picture of "L'Enjeu perdu" is said to have been painted about the same time. Fragonard's pictures, and especially his sketches and etchings, were then more generally known in Italy than in France. It was his large picture of "Coresus et Callirhoe," which is 12ft. by 9ft., that caused him to be received into the Academy at Paris, in 1765, and established his reputation in France. The king also ordered that it should be reproduced in tapestry at the Gobelins. Fragonard, nevertheless, soon abandoned painting historical subjects and devoted his time to representing scenes of love and gaiety, many of which were engraved and became exceedingly popular. Few artists have thrown more spirit into such subjects, especially into sketches; but when the Great Revolution of 1789 came, his part was played, and although for a time, through the influence of his friend David, he was "Conservateur du Musée," in 1790 he was dismissed with the insulting remark from the minister, that his dismissal was "to enable him to pursue his important labours." Neither this nor the loss of fortune seems, however, to have lessened the natural gaiety of his disposition; but having imprudently eaten an ice when heated by walking, he was seized with a "congestion cérébrale," which killed him.

Fragonard was the intimate friend of L'Abbé de S. Non.

They travelled together much in Italy, and Fragonard executed many of the drawings for the "Voyage Pittoresque," one of the finest publications of their time.

In stating the prices at which pictures by Jean Honoré Fragonard have been sold, we shall give the names by which they are known in French, as so many of them have been engraved, that it may enable our readers to recognise them.

			£	s.	d.
Deux Paysages, Du Barry's sale	... 1774	...	60	0	0
Visitation de la S. Vierge, Randon de Boisset's sale	... .. 1777	...	285	0	0
Vue d'une Forêt, Marin's sale	... 1790	...	6	0	0
The Visitation, Calonne's sale (for this Calonne paid 250 louis d'or)...	... .. 1795	...	84	0	0
Paysage, S. Victor's sale	... .. 1823	...	3	0	0
A Girl Reading a Letter, Standish's sale	... .. 1827	...	8	8	0
La Déclaration and Le Serment, Vasserot's sale	.. .. 1845	..	42	0	0
L'Heureuse Mère, Baroilhet's sale	... .. 1855	...	50	0	0
La Séduction, Monbrun's sale	... .. 1861	...	41	0	0
Retour des Champs, Pembroke's sale	... .. 1862	...	35	0	0
L'Escarpolette, De Morny's sale	... .. 1865	..	1210	0	0
Le Souvenir, De Morny's sale	... .. 1865	...	1400	0	0
Baigneuses, Didier's sale	... .. 1868	...	40	0	0
Le Retour au Logis, Didier's sale	... .. 1868	..	60	0	0
La Fontaine d'Amour, San Donato's sale	... .. 1870	...	1260	0	0
La Main Chaude and Le Cheval Fondu, Perière's sale	... .. 1872	...	420	0	0
Le Premier Baiser, sale in Paris	... .. 1874	...	330	0	0
La Fuite à Dessein, Marcille's sale	... .. 1876	...	880	0	0
A Woman and Children	... .. 1876	...	21	0	0
Expectation, Martin's sale	... .. 1876	...	141	15	0
Fête Champêtre, Townley's sale	... .. 1877	...	105	0	0
Lady in crimson jacket, 12in. by 9in., Duke of Hamilton's sale...	... .. 1882	...	472	0	0
Mlle. Guisnard, Magniac's sale	... .. 1892	...	267	0	0

**Fragonard (Marie Anne Gérard).**—B. Grasse, 1745; D. 1823; s. Fragonard; p. miniatures and fans, and etched. She was the wife of Jean Honoré Fragonard, to whom she was married in 1769. A good miniature by her, the portrait of M. Trouard, of Besançon, was sold at Dubois's sale in 1783.

**Fragonard (Theophile).**—A son of Alexandre Evariste; he painted, about 1831, history and genre.

**Francaschi.**—*See Francesca.*

**Francesca (Piero della),** properly Pietro di Benedetto de Francaschi, called also Piero Borghese.—*B.* Borgo a San Sepolcro, probably 1416; *D.* Borgo a San Sepolcro, 12th October, 1492; *S.* Puccello and Domenico Veneziano; *P.* history and portraits. He worked in 1439 at Florence, under Domenico Veneziano, and no doubt learned from that artist to paint in oil. They also painted together in 1450. In 1451 he worked alone at Rimini. His works in fresco at Borgo San Sepolcro were executed between 1460 and '68. Piero was, however, after 1460, at Urbino, where he appears also, from the portraits he painted, to have been in 1469 the guest of Giovanni Santi. He painted in the Palace of Schifanoia, at Ferrara; and at Rome frescoes in the Vatican, which were afterwards destroyed to make place for works by Raphael. He worked also at Loretto and Arezzo, for which towns he painted a banner in 1466.

Piero della Francesca wrote a treatise on perspective and improved painting in oil. According to Vasari, he taught Pietro Perugino and Luca Signorelli painting. Fra Luca Pacioli studied under him sciences, in knowledge of which he may be said to have been the precursor of Leonardo da Vinci.

Among the finer works of Piero may be cited the frescoes of "The Story of Constantine and the True Cross at Arezzo," an altar-piece in the Brera at Milan, a small diptych in the Uffizi at Florence, and some in our National Gallery. The few pictures by Piero which have been offered for sale have produced the following high prices:

		£	s.	d.
A Duke of Urbino Receiving the Order of the Garter, seated with a Young Prince (contains the portrait of Piero della Francesca), Woodburn's sale ... ..	1853	...	84	0 0
S. John Baptising Christ (now in National Gallery), 65½ in. by 45½ in., Uzielli's sale ... ..	1861	...	241	10 0
Virgin, Infant Christ, and Angels, Trevelyan's sale ... ..	1869	...	309	10 0
The Nativity, 49 in. by 48 in., from the Marini Franceschi Family, Burke's sale ... ..	1874	...	2415	0 0

Madonna, Child, and Two Saints (circle), Burke's sale ... ..	1874 ...	£	s.	d.
		152	5	0
Portrait of La Belle Simonetta, 20in. by 13in. (profile, coral and pearl necklace, blue dress and cap), Graham's sale ... ..	1886 ...	525	0	0

**Franceschini.**—There were several Italian painters of this name, among whom the principal were:

**Franceschini (Baldassare)**, called Il Volterrano Giovane. —B. Volterra, 1611; d. Florence, 1689; s. Matteo Rosselli; p. history and portraits. He was one of the chief painters in fresco in the seventeenth century. His works are executed in a great style, well composed, and brilliantly coloured. In conjunction with Giovanni da San Giovanni, he painted in the Pitti Palace and at Rome. His finest works are at Florence. Among them are "S. Catharine of Siena before a Crucifix," in the Uffizi, and "The Coronation of the Virgin," in the Church of the Annunziata.

**Franceschini (Marc Antonio)**.—B. Bologna, 1648; d. Bologna, 1729; s. Galli and Carlo Cignani; p. history. Owing to his talents and long life, Franceschini was one of the leading artists in Italy at the beginning of the eighteenth century. At first he painted in many places under Carlo Cignani, but later many important works alone. In 1702 he executed, in the Palace of the Council at Genoa, some scenes from the History of the Republic. At Rome, in 1711, he made designs for mosaics in S. Peter's, for which Clement XI. rewarded him with the Order of Christ. He again painted in churches and palaces at Genoa in 1714, and at Crema in 1716. Among his finer works may be cited:

A Ceiling—Ranuzzi Palazzo; The Annunciation—Pinacothek, Bologna.

The Annunciation—Venice.

The Birth of Adonis; The Magdalen (his masterpiece)—Dresden Gallery.

San Carlo Barromeo Succouring those Attacked by the Plague; Diana as a Huntress—Vienna Gallery.

Pictures by this painter seldom appear at sales. The only one which can be named is "The Riposo," Marquis of Bute's sale, 1822, £32.

**Franceschino.**—*See Carracci (Francesco).*

**Francesco da Verona.**—*See Monsignori.*



**Francesco (Vante di Gabriello di Vanti di).**—*See Attavante.*

**Francia Bigio.**—*See Bigio.*

**Francia (Francesco)**, properly Francesco di Marco di Giacomo Raibolini.—*B.* Bologna, 1456; *D.* Bologna, 5th January, 1517; *s.* Lorenzo Costa; *P.* history and portraits. It appears most probable that this celebrated artist took the name of Francia from that of the goldsmith under whom he at first worked. He himself became exceedingly skilful in that art, and as such he was much patronised by Giovanni Bentivoglio, who reigned in Bologna when Francis was young. It is supposed that as a painter he received his first teaching from Lorenzo Costa, as his early works are altogether Ferrarese in character. His masterpiece in his first style is the Bentivoglio altar-piece in S. Giacomo Maggiore, dated 1499. The story of his intimacy with Raphael and of the manner of his death is now thought to have no foundation, and the change in his style, which began about 1500, was in all probability due to the gradual development of his talent, not to the effect produced upon his mind by the sight of pictures painted by other artists. Francia remained in Bologna after the expulsion of his patrons the Bentivogli, under whom he held the office of Master of the Mint. On their return to Bologna in 1511 he was elected one of the Gonfalonieri of the people. In 1512 he was re-elected to the Mastership of the Guild of Goldsmiths, and in 1514 to that of "Master of the Four Arts." It is said also that at one time he had 200 pupils, and it is a curious fact that he signed his pictures "Aurifex."

The pictures by Francia are too numerous for us to attempt to give a list of those attributed to him in different galleries: some of them are probably by his sons Giacomo and Giulio, both of whom painted in the same style as their father. It is impossible, too, to name a better example of his work than the altar-piece and the lunette forming part of it which are now in our National Gallery, and which long formed a chief subject for study among the artists of Bologna who survived him.

The principal pictures by Francia which have been sold by auction since 1824 have produced the following amounts:

Christ on the Cross, 96in. by 97in.,		£	s.	d.
Solly's sale ... ..	1847	...	346	10 0
Virgin and Child, Northwick's sale...	1859	...	194	15 0
Virgin and Child, Pourtalès-Gorgier's sale ... ..	1865	...	860	0 0

		£	s.	d.
Virgin, Child, and S. Joseph, Pourtalès-Gorgier's sale	... .. 1865	560	0	0
Portrait of a Woman, Salamanca's sale	... .. 1867	85	0	0
Holy Family, Salamanca's sale	... .. 1867	725	0	0
Portrait of a Youth, black dress and cap, Prince Napoleon's sale	... .. 1872	409	10	0
Virgin, Child, and S. John (circular), Barker's sale	... .. 1874	682	10	0
Magdalen and S. Jerome at the foot of the Cross, Currie's sale	... .. 1875	157	10	0
Holy Family, 28in. by 18in., Dudley's sale	... .. 1876	167	15	0
Virgin and Child and Angels, Maitland's sale	... .. 1879	278	5	0
S. Francis, Graham's sale	... .. 1886	136	10	0
Madonna, Dudley's sale	... .. 1892	435	0	0
Virgin and Child, Dudley's sale	... .. 1892	525	0	0
S. Roch, Farquhar's sale	... .. 1894	997	0	0

**Francia (François Louis Thomas).**—B. Calais, 1772 ; d. Calais, 1839 ; s. — ; p. landscapes. This painter came, while still young, to London, and exhibited at the Royal Academy from 1795 to 1822. His water-colour pictures were much admired, and he was appointed painter in water-colours to the Duchess of York. There are nine of his works at South Kensington. In 1880, at Pooley's sale, "The Mouth of the Thames," 18in. by 30½in., sold for £23 2s. ; at Dr. Percy's, 1890, a woody road scene, figures, and sheep, realised £21, and a sea-piece with shipping sold for £9.

**Francisco de Holanda.**—*See Holanda.*

**Francisque.**—*See Millet.*

**Franck or Francken.**—There have been between thirty and forty painters of this name. Thirty-four are inscribed as painters in the archives of the Guild of S. Luke, at Antwerp, and there were others who were either Hollanders or Germans. Some of them were known in Italy by the name of Franco. Of the Flemings the more important were :

**Franck or Francken (Frans).**—*See Franck (Nicolas).*

**Franck or Francken (Jan Baptist).**—B. Antwerp, 1599 ; d. Antwerp, 1653 ; s. his father ; p. history, interiors, and portraits. It is believed that he was the son of Sebastien Franck, and that he was the artist whose portrait Van Dyck painted at

the age of twenty-eight. He at first followed the style of his father, but afterwards improved his own by studying the works of Rubens and Van Dyck. He excelled in painting interiors of galleries and similar subjects, also groups of figures, which were surrounded with flowers by Seghers.

In a list of fourteen pictures attributed to Jan Baptist Franck, the prices realised vary from £3 13s. to £33 12s.

**Franck** or **Francken** (**Johann** or **Jan**).—B. Antwerp, about 1490; d. —; s. Jacob van Utrecht; p. history and landscapes. It is thought that this painter studied under Jacob van Utrecht at Antwerp, about 1512. He was not, however, entered as a master in the Guild of S. Luke in that city, but went to Italy, and was established in Naples in 1550. There he was known as Giovanni Franco, and had the reputation of being a good painter. His works are much in the manner of Frans Floris as regards the drawing; but they are more freely painted, and the colours are more blended. In the Church of S. Francesco, at Naples, is an "Adoration of the Magi," by him, dated 1550. Wenceslas Coberger, the painter, lived with him, and married his daughter.

There were two other artists named Jan Francken, whose history is not known; but one painted a picture, "Christ Going to Calvary," which is signed and dated 1597, and is now at Dresden; and another was, in 1644, the pupil of Abraham Mattys or Matthyssens.

**Franck** or **Francken** (**Nicolas**).—B. Herenthals, about 1520; d. Antwerp, 1596; s. Frans Floris; p. history. There is a picture of "Christ Carrying the Cross," at Courtrai, which is by him. He was the head of the family, and had three sons: Hieronymus I., B. 1540, d. 1610; Frans I., B. 1542, d. 1616; and Ambrosius I., B. 1544, d. 1618. Of these, Frans I. had also three sons: Hieronymus II., B. 1578; Frans II., B. 1581, d. 1642; Ambrosius II., B. —, d. 1632. Frans II. had two sons: Frans III., B. 1607, d. 1667; and Hieronymus III., B. 1611, d. —; and Hieronymus III. had a son Constantinus, B. 1671, d. 1717. Among all these Frans II. was the best painter. After working under his father he went to Italy, and employed three years in copying and studying the great Venetian masters. On his return to Antwerp he was received into the Guild of S. Luke, in 1605, and became Dean of it in 1614-15. He signed his works "D. j. F.," which meant "by young

Frans," and later "D. O. F.," "by old Frans," to distinguish them from those of his nephew. Most of his important pictures are in the great galleries. There is a similarity among the small pictures by the above Francks which appear at sales. They are generally catalogued as "by Franck," and produce from £5 to £10, seldom more.

To the above, however, must be added,

**Franck, Francken, or Vranck (Sebastien).**—B. Antwerp, 1578; D. Antwerp, 1647; S. Adam van Noort; P. history, battles, and hunting scenes. He was received into the Guild of S. Luke at Antwerp in 1600, and became Dean in 1612. With the exception of a little stiffness in some of the figures, his pictures are excellent, especially as regards composition and colouring. Some have been sold as follow:

		£	s.	d.
Appelles Painting the Portrait of				
Campaspe, sale at Amsterdam				
(now in the Museum at The				
Hague) ... ..	1765	...	85	0 0
Christ Carrying His Cross, De la				
Cour's sale... ..	1766	...	15	0 0
Charles V. Receiving an Abbot's Robe				
from a Bishop, Du Blaisel's sale	1870	...	20	0 0

**Franco (Battista or Gio. Battista),** called Il Semolei.—B. Udine, 1510; D. Venice, 1580; I. Michael Angelo; P. history and mythological subjects. Nothing is known of the early life of this master, but he went to Rome when about twenty and applied himself diligently to studying and drawing from the works of Michael Angelo, and became so skilful as a draughtsman that, although he knew little of colouring, he was employed in Rome in 1536 on the decorations of the Bridge of S. Angelo, by Raffaello de Montelupo, when the Emperor Charles V. entered that city. He went with Montelupo to Florence for a similar purpose, and in the palace of Octaviano de'Medici did work for Vasari, some of which was from his own designs. He was also employed by the Dukes Alessandro and Cosimo I. Again, at Rome and at Venice, he executed some charming small decorations. The latter are on the Scala d'Oro of the Doge's palace and in a chapel of S. Francesco della Vigna.

It was his talent for small compositions which made Battista Franco's name so generally known, for it caused him to be employed by the Duke of Urbino in the manufactory of majolica at Castel Durante, and many pieces of that ware painted from

his designs are still in existence. He etched also a large number of plates, and it is thought that he learned to do so from Marc Antonio. Battista Franco left his work at S. Francesca della Vigna unfinished. As a designer he acquired much of the grandeur of Michael Angelo, but his colouring always remained weak, even after he had resided for years in Venice towards the end of his life. Among his larger works is the "Battle of Montemurlo," in the Pitti Palace; and at Berlin is his portrait of the architect and sculptor Giacomo Tatti.

**Franco (Giovanni).**—*See* **Franck (Johann).**

**Francoforto (Adamo di).**—*See* **Elzheimer (Adam).**

**Francucci.**—*See* **Innocenzo da Imola.**

**Frarrè (Il).**—*See* **Bianchi.**

**Frate (Il).**—*See* **Bartolommeo (Fra).**

**Freminet or Freminel (Martin).**—*B.* Paris, 1567; *D.* Paris, 1619; *s.* his father; *P.* history. He could have learned but little from his father, who was an inferior painter, but Martin studied in Rome and Venice for fifteen or sixteen years, and on his return to France was named first painter to Henri Quatre. Martin Freminet was employed to decorate the chapel at Fontainebleau, which he finished in the reign of Louis XIII., and that monarch made him a Knight of the Order of S. Michel. His son Louis was also a painter; he died in 1661. Besides the chapel, Martin Freminet's "Mercury Ordering Æneas to abandon Dido" may be cited as one of his good works. He excelled in composition, but his figures are very narrow across the shoulders, and the muscles are always exaggerated. His colouring, too, is somewhat black. He appears to have imitated Parmigiano, and to have seized principally his mannerisms.

**Fresnoy.**—*See* **Dufresnoy.**

**Friano (Maro da San).**—*See* **Manzuoli.**

**Friesche Adelaar (De).**—*See* **Geest.**

**Frisian Eagle (The).**—*See* **Geest.**

**Frits (Pieter),** called Welgemoed (the Droll).—*B.* probably at Delft, about 1627; *D.* after 1703; *s.* —; *P.* principally grotesque subjects and incantations. In 1660 he was inscribed on the register of the Guild of S. Luke at Haarlem. He passed many years in travelling, visited Italy, and settled at Delft, where he became a dealer in pictures and engravings. He married

the sister of Martine van Hulst (*see Hooch*), who left Josine, his wife, some money, and from documents relating to this it is evident that in 1702 she was eighty years of age, and her husband Frits seventy-five. There are two pictures by Pieter Frits in the Museum at Madrid.

**Fromentin (Eugène).**—B. La Rochelle, 14th October (not December), 1820; D. S. Maurice, 1876; s. Rémond and Cabat; p. scenes in Africa, and landscapes. The grandfather of this brilliant artist and writer was an "avocat du Parlement," and his father a physician. It was intended that Eugène should become a barrister, and he was sent to study in Paris in 1839. All his leisure time was, however, devoted to literature, and everything seemed to promise him a distinguished career as a writer, until 1841, when it is said he made the first sketch with a pen which has been preserved. It represents a scene in Alfred de Vigny's play, "Chatterton." His father had, however, while a student in Paris, studied painting under Bertin, and frequented, as an amateur, the painting-rooms of Gros and Gérard, and it is extremely improbable that Eugène Fromentin had not made many other sketches before he did the scene in "Chatterton." It was, nevertheless, not until 1843 that his desire to become a painter was so strong that his father consented that he should do so, on the condition that he studied under Rémond. Eugène did not, however, remain long with that master, for about a year afterwards he passed into the painting-room of Cabat, who was his real instructor, as far as a man who possessed such an innate genius for art could be taught by anyone.

It was in company with his friend Armand du Mesnil that, in 1846, Fromentin made his first journey to Algiers. The stay he then made in Africa was short, but it was sufficiently long to decide his future career as far as painting was concerned. The only result of it was a few sketches, but in 1847 he exhibited at the Salon a "Ferme aux environs de la Rochelle," "Une Mosquée pres d'Alger," and "Vue prise dans les Gorges de la Chiffa." His success as a painter from that moment commenced. In 1848 he went again to Africa, visited Constantine and Biskra, and passed the month of February at the Oasis of Zaatcha. Besides very many sketches, one result of this journey was his first book, "Une Été dans le Sahara," which had the honour of being praised by George Sand and Sainte Beuve. Fromentin's other writings are

“Une Année dans le Sahel,” and “Domenique,” a romance. He visited Egypt in 1869, Venice in 1870, and Belgium and Holland in 1875, and his notes on these countries are exceedingly interesting. They are to be found in M. Louis Gonse’s “Fromentin.”

It is not, however, as an author that men speak of Fromentin, but as one of the French artists who, like Delacroix, Decamps, Marilhat, Corot, Millet, and others, may be called representatives of the modern French school of painting as regards landscape and scenes in the East. Space will not permit of our giving a complete list of the various works of Fromentin, but we must mention, in passing, those marvellous scenes of Arabs Hawking, the first of which was exhibited at the Salon of 1857, and one of which, known as “La Curée,” is in the Luxembourg. The studies for these, in chalk, are perhaps even finer than the pictures.

Among Fromentin’s pictures may be cited :

The Gorge of the Chiffa.

Hawking in Algeria ; Arab Encampment—Luxembourg Gallery.

The Falconer.

March of Arabs in the Desert.

The Simoom, 1859.

Arabs Attacked by a Lioness, 1868.

Halt of Muleteers, 1869.

Meeting of Arab Chiefs.

A Souvenir of Esneh, 1876.

The Nile, 1876.

The following are the prices at which fine pictures by Eugène Fromentin have been sold or bought in in this country :

			£	s.	d.
The Halt of the Caravan, Everard’s					
sale (bought in) ... ..	1870	...	136	10	0
Near Cairo, Forbes’s sale ... ..	1874	...	199	10	0
The Siesta (bought in) ... ..	1874	...	394	16	0
Meeting of Arab Chiefs (bought in)...	1874	...	892	10	0
Arab Horsemen, Powerscourt’s sale					
(bought in) ... ..	1874	...	199	10	0
Arab Horsemen, Everard’s sale ... ..	1875	...	189	0	0
Arabs Fording, 43in. by 57in., Kurtz’s					
sale ... ..	1880	...	693	0	0

**Frost (William Edward).**—B. Wandsworth, September, 1810 ; d. London, 4th June, 1877 ; s. Royal Academy ; p. mythological subjects and portraits. Frost studied in Sass’s Academy before he entered the schools of the Royal Academy. There, at the time when Etty was constantly at work, Frost, without being an

imitator, chose subjects of the same class as those painted by Etty, and profited by his advice. His female figures have not the energy which Etty infused into the actions of those by him, but they are perhaps more graceful and expressive, and are well drawn and coloured. The portraits by him have the same merits, and were good likenesses, for he took much pains when painting them. His first contribution, in 1836, to the Academy Exhibition was a portrait. He gained the gold medal of that institution, and one of the third class at Westminster Hall, in 1843, for his cartoon of "Una Alarmed by the Fauns." In 1845 he contributed to the Exhibition of the Royal Academy his "Sabrina," and in 1850, "Una and the Wood-nymphs," which was bought by the Queen. Frost was chosen an Associate of the Royal Academy in 1846, but did not become a full member until 1871, and retired from it in the year of his death. In all, he exhibited, between 1836 and 1877, of pictures and studies, seventy-seven at the Royal Academy, thirty-three at the British Institution, and two in Suffolk Street. He was much patronised by the Queen and the Prince Consort, and some of his best pictures are in the Royal Collections.

As Frost executed all his works with great care, they have not suffered from the effects of time as many of Etty's have, and when offered for sale they always produce good prices. After his death, about a hundred of his works, together with many copies by him from the Old Masters, were sold by his executors. During his lifetime, Frost's pictures, even very small ones, sold for high prices, as may be seen by the following list :

		£	s.	d.
Wood-nymphs Bathing, oval, Towns-				
hend's sale	... .. 1854	452	11	0
Diana and Actæon, seventeen figures,				
Northwick's sale	... .. 1859	708	0	0
Sabrina, Northwick's sale	... .. 1859	216	6	0
Andromeda, Flatow's sale	... .. 1860	399	0	0
The Disarming of Cupid, Flatow's				
sale	... .. 1862	357	0	0
Evening Star, 7½in. by 5in., oval,				
Bicknell's sale	... .. 1863	77	14	0
Naiad, 7½in. by 5½in., oval, Bicknell's				
sale	... .. 1863	116	11	0
Musidora, 8½in. by 6½in., oval, Bick-				
nell's sale	... .. 1863	110	5	0
The Sirens, 11½in. by 15½in., Bicknell's				
sale	... .. 1863	294	0	0



		£	s.	d.
Euphrosyne, 63 $\frac{1}{4}$ in. by 71 $\frac{1}{2}$ in., Bicknell's sale ... ..	1863	819	0	0
Venus Lamenting Adonis, study, Tong's sale... ..	1865	1861	0	0
Hylas and Nymphs, 35in. by 18in., arched top, Tomes' sale ... ..	1867	304	10	0
The Sea-cave, 18 $\frac{3}{4}$ in. by 16 $\frac{1}{4}$ in. ... ..	1872	315	0	0
Nymphs Surprised, 11in. by 15in., Hargreaves' sale ... ..	1873	261	19	0
The Sirens, 27 $\frac{1}{2}$ in. by 35in., oval, (bought in), Cottrell's sale ... ..	1873	325	10	0
Nymphs Surprised, 35in. by 28in. ... ..	1875	378	0	0
Aurora and Zephyr, 35in. by 28in., Mendel's sale ... ..	1875	399	0	0
Wood-nymphs Bathing, 27 $\frac{1}{2}$ in. by 35 $\frac{1}{2}$ in., oval, Brooks's sale ... ..	1879	378	0	0
Cupid and Nymphs, Holdsworth's sale ... ..	1881	325	0	0
The Sirens, 11in. by 15in. (small sepia of the picture in the Queen's Collection), Lee's sale ... ..	1883	152	5	0
L'Allegro, 15in. by 13in., arched (engraved). McConnell's sale ... ..	1886	141	15	0

### Frutta (Il Gobbo dalle).—*See* Gobbo.

**Fuessly, Fuessli, or Fuseli.**—There was a family of artists of this name settled at Zurich, of whom there were no less than fourteen, counting from Matthias, born at Zurich, in 1598. The most prominent artist was :

**Fuessly (Henry, properly Heinrich).**—B. Zurich, 1741 ; d. Putney, 1825 ; s. his father ; p. history. He was the second son of Johann Kaspar Fuessly, and was educated for the Church ; but after he had entered it he was obliged to leave Zurich—owing to his having exposed the dishonesty of one of the magistrates—and went to Berlin, where he devoted his time to literature. In 1765 he came to England, and, being introduced to Sir Joshua Reynolds, who praised his drawings, in 1767 he was induced to become a painter, and for the purpose of study went to Italy in the following year. There he remained nine years, the greater part of which he spent in studying the works of Michael Angelo. He never, however, became a great artist as regards either drawing or colouring ; but he possessed a powerful imagination, which led him to choose scenes of which the terrible was the chief characteristic. And it is a singular fact that his

great-grandfather, Matthias Fuessly, the first artist of the family of whom there is any mention in books on art, was also distinguished by the power with which he represented what is apt to inspire fear or horror.

Henry Fuessly left Italy in 1778, and, passing through Zurich, arrived in England in the following year. In 1782 he produced his picture of "The Nightmare," which was so often exhibited, among other places in Leicester Square, that it became generally known. It certainly is his best work, and, although the result of a disordered imagination, is a remarkable picture. Fuessly's next efforts were nine pictures, painted for Boydell's "Shakespeare Gallery," and in 1799 he opened what he termed his "Milton Gallery," in which forty-seven of his works were exhibited. In the same year he was elected Lecturer on Painting, and in 1804 made Keeper, at the Royal Academy, of which he had been a full member from 1790. Fuessly was a good linguist, and would probably have attained to greater eminence in any other career than the one he chose.

For many years pictures by Henry Fuessly have been sold for very low prices. The exceptions have been :

			£	s.	d.
Theodore and Honoria, from Boccaccio, Lord de Tabley's sale ...	1827	...	56	14	0
Friar Tuck, Lord de Tabley's sale ...	1827	...	84	0	0
Paolo and Francesca in the Whirlwind, from Dante, Lawrence's sale ...	1830	...	48	6	0
The Death of Œdipus, Lawrence's sale ...	1830	...	21	0	0
Robin Goodfellow, Duroveny's sale ...	1850	...	32	11	0

**Fuller (Isaac).**—B. 1606; d. London, 17th July, 1672; s. Perrier; p. history and portraits. Nothing is known of the early life of this painter except that he studied some time in Paris under Perrier. In the reign of Charles II. he executed much decorative work in the taverns of London. He painted in the Chapel of Wadham College, at Oxford, "The Children of Israel Gathering Manna," and an altar-piece for the same college; also five large pictures of "Charles II.'s Escape after the Battle of Worcester," which were at Tullymore Park, in Ireland. His best works are portraits, which are powerfully painted. Fuller also did some etchings, but they are of no great value.

**Fungai (Bernadino).**—B. Siena, about 1460; d. 1516; s. Benvenuto di Giovanni; p. sacred subjects. Some of his works recall those of Perugino, and he was assisted in many of them by

Pacchiarotti. They are rather numerous at Siena. The character of his Head of the Virgin is somewhat insipid; his children and angels are more animated. There is at South Kensington a "Virgin and Child" ascribed to Vivarini, which is more probably by Fungai. Pictures by this master seldom appear at sales, but a circular one of "The Virgin and Child," with a bat flitting above them to indicate night, which was exhibited at Leeds in 1868, was sold at Graham's sale, in 1886, for £430 10s.

**Furini (Francesco).**—B. Florence, 1604; d. Florence, 1649; s. his father, Passignano, and Cosimo Rosselli; p. history. His father was a portrait-painter, but a very inferior artist to the son, whose works have been compared to those of Guido and Albano, and even sold as being by Correggio. He excelled in painting the nude. His drawing of female figures and children, which he was fond of painting, is correct, and the heads have much grace and delicacy. He painted not only in Florence, but at Rome and Venice, and worked with Giovanni di San Giovanni. Among his best pictures are "The Three Graces," in the Palazzo Strozzi, and "Nymphs Carried off by Satyrs," in the Casa Galli. The picture of Sigismonda, which induced Hogarth to paint his "Sigismonda," was ascribed to Furini, although probably not by him.

Pictures by Furini seldom appear in sales, but at the San Donato, in 1870, a S. Sebastian by this master, which is described by Baldinucci, was sold for £80.

**Fuseli.**—*See Fuessly.*

**Fuss (Hans).**—*See Kulmbach.*

**Fyt (Jan).**—B. Antwerp, 15th March, 1611; d. Antwerp, 11th September, 1661; s. Jan van den Berch; p. animals, birds, flowers, and still-life. In some respect Fyt was the best of the Flemish painters, of the objects his pictures represent, and even superior to Snyders as regards colouring. The fact that Rubens, De Crayer, and Jordaens employed him to paint certain things in their pictures, shows the high opinion his contemporaries had of his talents. He was admitted as a master into the Guild of S. Luke, at Antwerp, in 1629. In 1632-3 he left Antwerp, and travelled in France and Italy, remaining absent from his native place for seven years. After his return he was admitted, in 1650, into the "Guild of Romanists," the members of which had resided in Rome, and became Dean of it in 1652. In 1654 Fyt married Joanna van den Zande. They had four children.

Of all the different subjects Jan Fyt painted, perhaps the best are dogs, and his etchings of them are admirable. In our National Gallery is a good example of his work—a picture of dead birds. Although all his pictures have great merit, they are numerous, and are to be found in all the great galleries in Europe and in many private collections. In sales they have been easily disposed of, although the prices paid for them since 1764 have varied considerably according to their importance. We give rather a full list of them, because many of the pictures mentioned must be in this country.

		£	s.	d.
Hérons in some Reeds, Elector of Cologne's sale ... ..	1764 ...	4	0	0
Fruits and Animals, Elector of Cologne's sale ... ..	1764 ...	16	0	0
A Nobleman and his Family, with dogs, dead game, etc., 86in. by 102in., Barrett's sale ... ..	1769 ...	22	0	0
Dead Game, containing Fyt's portrait by Van Dyck, 75in. by 108in. ...	1773 ...	77	14	0
A Spaniel's Head and Dead Partridge Dead Game, Clarke and Hibbert's sale ... ..	1802 ...	8	8	0
Dead Game, Dogs, etc., Yonge's sale	1802 ...	32	10	0
Dead Game, Dog, Fruit, etc., Walker's sale ... ..	1806 ...	73	10	0
Dead Game ... ..	1813 ...	12	1	6
Dead Game ... ..	1813 ...	13	2	0
Melon and Dead Game, Mitchell's sale ... ..	1819 ...	7	7	0
Dead Partridges, etc., G. Watson Taylor's sale ... ..	1823 ...	61	9	0
A Larder, figure, dead game, fruit, Clay's sale ... ..	1824 ...	21	10	0
Dogs and Dead Game... ..	1825 ...	7	0	0
Dead Game, Cat, Greyhound, Imple- ments of the Chase, Gwydir's sale ... ..	1829 ...	67	6	0
Spaniel Guarding Game in landscape, Bagot's sale ... ..	1836 ...	43	1	0
Dogs and Dead Game... ..	1840 ...	13	13	0
Dead Birds, Camden's sale ... ..	1841 ...	15	15	0
Dead Game Guarded by Dogs, Soult's sale ... ..	1852 ...	85	0	0
Interior of a Larder, Le Roy d'Etioilles' sale ... ..	1857 ...	45	0	0
Still-life, Van den Schneck's sale ...	1861 ...	15	0	0

		£	s.	d.
Interior of Larder ... ..	1863	26	5	0
Heron, Rabbits, Guarded by a Dog, Goodricke's sale ... ..	1864	115	0	0
Game, Fruits, Flowers, signed, Van Cleef's sale... ..	1864	105	0	0
Game Guarded by Two Dogs, Pom- mersfelden's sale ... ..	1867	180	0	0
Dogs, Cats, and other objects, Sala- manca's sale ... ..	1867	185	0	0
Hunting Scene, Rochebrune's sale ...	1873	400	0	0
Dead Peacock and other Birds, and Cat, from Aguado Collection, Ellis's sale ... ..	1876	120	15	0
Dead Game, Murray's sale ... ..	1877	110	5	0
Dead Game, signed and dated 1648, Greville's sale ... ..	1877	110	5	0
Ducks in a Pond, Delamere's sale ...	1877	60	19	0
Interior of Larder, Hill's sale ...	1883	105	0	0
Concert of Birds, Hope's sale ...	1885	95	11	0
Portrait of a Gentleman with Dogs, Boyle Farm sale ... ..	1886	950	0	0
Boy and Dog, Cavendish-Bentinck's sale ... ..	1891	483	0	0
Dead Game, Clancarty's sale... ..	1892	372	0	0

### Gaal.—See Gael.

**Gabbiani (Antonio Domenico).**—B. Florence, 1652; D. Florence, 1726; s. Sustermans and Dandini; P. history, landscapes, and portraits. This artist's works, while he was still young, gave such promise of future excellence that the Grand Duke Cosimo III. sent him to Rome, where he studied under Ciro Ferri. After residing three years in Rome, Gabbiani went to Venice, and improved his colouring. He was invited to Vienna, and painted there the portrait of the Emperor and some historical pictures for the Imperial Gallery. His principal works are those he painted after his return to Florence. Among them is "The Assumption," of the design for which there is a copy in Charles Rogers's book of "Facsimiles." Another is his celebrated picture of "S. Philip," in the Church of the *Padri dell' Oratorio*. Gabbiani was killed by a fall from a scaffold, in 1726. He excelled in painting children, and his figures are somewhat like those of Albano. His landscapes are executed in a grand style. He also engraved. Gaetano Gabbiani, Antonio's nephew, painted portraits in pastel, and died at Florence about 1750.

**Gabriele degli Occhiali.**—*See Occhiali.*

**Gaddi (The).**—The first painter of this Florentine family of artists of whose career anything is known was Gaddo.

**Gaddi (Agnolo).**—B. Florence; D. Florence, 1396; s. his father; p. history and portraits. Agnolo was the son of Taddeo; and as on his death in 1366, Taddeo committed his son to the care of his pupils, Giovanni da Milano and Jacobo di Casentino, it is probable that Agnolo was then very young. Agnolo, however, gradually rose as an artist until his works surpassed those of his father; they are more original in composition, and his colouring is bright and transparent. His best works are at Prato, in the Chapel del Sacro Cingolo, in the Cathedral, one of which is "The Marriage of the Virgin." In the choir of Santa Croce, at Florence, are also frescoes by him, representing, among other subjects, "The Sick at the Pool of Bethesda"; and in one of these is the portrait of Agnolo, who was buried in Santa Croce. He had a younger brother, Giovanni, who was his pupil, but died young. Among the pictures dispersed at the Northwick sale in 1859 was "The Virgin and Child, with Saints," by him, which was sold for £7 7s.

**Gaddi (Gaddo).**—B. Florence, about 1259 or 1260; D. Florence, about 1333; s. Cimabue; p. history and portraits. If Gaddo Gaddi was born in 1259 he may have been a pupil of Cimabue rather than the friend of that artist, and Andrea Tafi, from whom he is said to have learned to work in mosaic, was ten years older than Gaddi, as Tafi was born in 1250. Gaddo Gaddi excelled in mosaics, and, besides those which he executed in Florence, he was employed in Rome, by Clement V., on some important works in Santa Maria Maggiore, and in S. Peter's. He worked also at Arezzo.

**Gaddi (Taddeo).**—B. Florence, about 1300; D. Florence, 1366; s. Giotto; p. history. Taddeo was the son of Gaddo Gaddi, and the godson and pupil of Giotto, under whom he worked for twenty-four years, becoming the most eminent of that master's scholars. Most of Taddeo's paintings in fresco have perished, but what remain at Florence show that although he adhered to the old style of composition, in some of his works he equalled his master in expression and colouring; at least such was the opinion of Vasari, who saw them three hundred years ago. Considering the time at which Taddeo lived, a good many

examples of his paintings in tempera are to be found in the different museums of Europe. One of the most interesting is "The Virgin with Saints and Donors," at Berlin, which is signed and dated 1334.

The following are the only pictures by Taddeo that have been offered for sale of late years :

			£	s.	d.
Virgin and Child, Northwick's sale...	1859	...	6	16	6
Virgin and Child, with Saints, Northwick's sale ... ..	1859	...	5	15	0

**Gael** [improperly Gaal, Gall, or Gool].—There was a family of painters of this name at Haarlem, in the seventeenth century, of whom the best known is

**Gael (Barent van).**—B. Haarlem, 1650 ; D. Haarlem, 1703 ; s. Philip Wouwerman ; P. hunting scenes, fairs, and horse-markets. Gael studied under Wouwerman until the death of the latter, in 1668. His pictures are richly composed ; but the figures are more like those of Isaac Ostade than those of Wouwerman. They generally realise from £5 to £10 ; yet 'A Dutch Dairy Farm,' said to be by him, but painted in the manner of Paul Potter, sold at Maitland's sale, in 1831, for £79 16s.

**Gaetano.**—*See Pulzone.*

**Gainsborough (Dupont).**—B. 1767 ; D. London, 20th January, 1797 ; s. Thomas Gainsborough ; P. landscapes and portraits. Dupont was the maternal nephew of Thomas Gainsborough. He exhibited from 1790 to 1795 at the Royal Academy, and imitated his uncle in his landscapes, but he is most known as a portrait-painter. His principal work is a group of the Masters of the Trinity House, for which he received £500. It is now in the Court Room of that Corporation. He also engraved in mezzotint, in a very superior manner, some of his uncle's portraits. Dupont Gainsborough was buried at Kew, in the same grave as his uncle.

**Gainsborough (Thomas).**—B. Sudbury, Suffolk, 1727 ; D. Pall Mall, London, 2nd August, 1788 ; s. Gravelot and Hayman ; P. portraits, rustic scenes, and landscapes. This celebrated artist was the youngest son of a clothier, or more properly a crape and shroud maker, at Sudbury—the latter a trade which he introduced from Coventry ; and it is singular that, although the son was

baptised at the Independent meeting-house on 14th May, 1727, the exact date of his birth is not known. His father, John Gainsborough, was a Dissenter; but his mother belonged to the Church of England, of which her brother was a clergyman. The house in which Thomas was born had been an inn, known as "The Black Horse," and he was the youngest of nine children, five sons and four daughters. His mother, a Miss Burroughs, had been well educated, and excelled in painting flowers. She appears to have encouraged her son Thomas's taste for drawing, and she lived to see him settled at Bath as a portrait-painter before her death in 1769. From a very early age he drew from nature. In after-years he said that there was not a picturesque clump of trees nor even a single tree of any beauty, no, nor hedgerow, stem or post, in or around his native town which he had not treasured in his memory.

When about ten years of age, Gainsborough was sent to the Grammar School at Sudbury, the master of which was then the Rev. Humphrey Burroughs, whose wife was a daughter of the famous Dr. Busby. Gainsborough, however, spent more time in drawing than in learning his lessons, and when he was fifteen his father brought him to London, where the silversmith in whose house he lodged introduced him to Gravelot, the engraver. Besides giving him instruction in drawing, Gravelot obtained for him admission into the academy in S. Martin's Lane, and shortly afterwards Gainsborough worked in the painting-room of Hayman, who then enjoyed a good reputation as a painter of historical subjects. From him, however, and still less from the imitators of Kneller who congregated in S. Martin's Lane, a young man possessed of such talents as Thomas Gainsborough could learn little or nothing that was likely to be of use to him. He therefore hired rooms in Hatton Garden, where he commenced painting landscapes and portraits of a small size. For the former the dealers paid him very little, and although his price for a portrait was only from three to five guineas, he had very few sitters. At this time he also practised modelling animals, at which it is said he became skilful. But neither landscapes, portraits, nor models yielded him sufficient profit to induce him to remain in London, and after an absence of four years he returned to his native place. There he resumed once more the study of Nature, from whom he had learned more than from any master, and became, through sheer natural genius and hard work, one of the greatest (if not the greatest) of English portrait-painters. And here, in passing,



we may remark that there is a singular similarity between the causes which made Gainsborough a painter and those that led Van Dyck to the same result. The mother of each was an artist, and gave her child every encouragement to become one; and although both worked under other painters, they in reality learned very little from their masters beyond the mechanical part of their art: yet they became the two greatest portrait-painters that have yet appeared.

At the early age of nineteen Gainsborough met a Miss Burr, who was a year younger than himself, and very beautiful; Gainsborough painted her portrait, and the result was their marriage. According to the information most to be relied upon, Miss Burr was a natural daughter of the Duke of Bedford. What is more certain is that she had an annuity of £200 a year, and that, after residing at Sudbury, the young couple removed to Ipswich. While sketching near Freston Tower, on the banks of the Orwell, Gainsborough made the acquaintance of a painter, Joshua Kirby, who afterwards became generally known by his work on perspective, and a friendship was formed between them which lasted throughout their lives. William Kirby (the son of Joshua), who died young, was a pupil of Gainsborough's. At Ipswich also Gainsborough became acquainted with Philip Thickness, who had been appointed Lieut.-Governor of Landguard Fort, a man who tried to fuss himself into favour by publishing a variety of books, but who had a strong influence on Gainsborough's life, and it was by his advice that the artist moved to Bath, after 12th August, 1759 (the exact date is uncertain).

From that time until the end of his life, to have a portrait painted by Gainsborough was so much in fashion, that after charging five pounds for a head, he was enabled to fix his prices at forty guineas for a half-length and a hundred for a whole-length. Probably people who paid such sums thought they were rather large, and little dreamed of the capital family investment they were making. It must not, however, be imagined that the prices of Gainsborough's landscapes and rustic subjects rose at that time in the same proportion, for in a list of over twenty sold by public auction between 1769 and 1800, the prices vary from £2 for a pair of landscapes, to £101 17s. for one; and it is necessary to add that in those sales were included the pictures which came into the possession of Mrs. Gainsborough and Dupont Gainsborough after Thomas Gainsborough's death. We cannot do more than mention the jovial life Gainsborough appears to have led at

Ipswich and Bath until the year 1774, when he left it and settled in London. There he lived in a part of Schomberg House, in Pall Mall. His passion for music is well known, and if it be true that Dr. Walcott, who was a good judge, on hearing Gainsborough performing in an adjoining room, thought that it was Abel, the great executant on the viol de gamba, who was playing, it is very clear that Gainsborough had mastered some of the difficulties of that instrument.

In 1766 Gainsborough was a member of the Incorporated Society of Artists, and he was one of the foundation members of the Royal Academy. He sent pictures to one or the other until 1783; but, owing to a disagreement with the committee in 1784, regarding the hanging of his portrait group of the three Princesses, he withdrew the picture from the Academy and never again contributed to its exhibitions.

The same success which had rewarded the talent and industry of Gainsborough at Bath attended them in London, where some of his finest portraits were painted—among others those of the Duchess of Devonshire, of Colonel St. Leger, and of the members of the Royal Family. Among his pictures were “The Mall of S. James’s Park,” which was painted in 1786, “The Woodman in the Storm,” “The Shepherd’s Boy in the Shower,” in 1787, and others from that time to his death. About the cause of that the doctors disagreed, some saying it was cancer, others a wen in the neck. When dying Gainsborough wished to see Sir Joshua Reynolds, and as the latter leaned over the bed, Gainsborough, who thought he was on the point of death, said: “We are all going to heaven, and Van Dyck is of the company.” After this, however, Gainsborough rallied slightly, but he died a few days afterwards at about two in the morning of 2nd August, 1788. He was buried, by his own desire, in Kew Churchyard, near his friend Joshua Kirby.

The following list gives some idea of the prices at which Gainsborough’s portraits and pictures have been sold. In a list of about 300, the prices range from £2 for a pair of landscapes sold in 1781, to £10,605 paid for the “Portrait of the Duchess of Devonshire,” 59½in. by 45in., at the Wynn Ellis sale at Messrs. Christie’s, in 1876.

Of so large a number only those can be given which for some reason are the more interesting, and it is curious that the first which brought a price worth mentioning belonged to the French dealer Le Brun :

		£	s.	d.
Landscape, with figures, Le Brun's sale	1785 ...	42	0	0
Landscape, with woodcutters, Dr. Charlton's sale (now in National Gallery) ... ..	1790 ...	72	9	0

Eleven landscapes and fancy subjects were sold after Gainsborough's death by Mrs. Gainsborough and Dupont Gainsborough, in 1797 and 1799, the prices ranging from £14 3s. 6d. to £101 17s.

From the beginning of the present century the prices have rapidly risen, as is evident from the following list:

		£	s.	d.
A Landscape, with cattle and figures, Bridgewater's sale... ..	1802 ...	50	8	0
Wood Scene, cart and figures, Walsh Porter's sale ... ..	1803 ...	115	10	0
Gipsies, Halifax's sale... ..	1807 ...	163	16	0
Peasant Children, J. Willett Willett's sale ... ..	1813 ...	43	1	0
Landscape, with cows, J. Willett Willett's sale ... ..	1813 ...	84	0	0
A Peasant Girl with a Dish of Milk, J. Willett Willett's sale... ..	1813 ...	157	10	0
Landscape, woody, cattle, girl with milk-pail, man on horse, drinking, shepherd and sheep, Beckford's (Fonthill) sale ... ..	1823 ...	49	7	0
Fresh Breeze off Coast, two smacks, De Tabley's sale ... ..	1827 ...	625	0	0
A Cottage, Women and Children, De Tabley's sale ... ..	1827 ...	215	15	0
The Market Cart, 72½in. by 60½in., Gwydir's sale (now in National Gallery) ... ..	1828 ...	1182	18	0
The Mall, S. James's Park, Kilderbee's sale ... ..	1828 ...	183	15	0
Waggon and Horses Passing Brook, Ewer's sale... ..	1832 ...	231	0	0
Robinetta, interior of a cottage, two children before the fire, Copland's sale ... ..	1836 ...	152	5	0
Child with a Cat in a Landscape, Copland's sale ... ..	1836 ...	136	10	0
Pool of Water near a Park Gate, boy driving cows, Esdaile's sale ...	1838 ...	220	10	0
A Landscape, painted for W. Smith of Norwich... ..	1844 ...	294	0	0

			£	s.	d.
Woody Landscape—Evening, gipsies round a fire, Sanderson's sale ...	1848	...	189	0	0
A Lodge in Windsor Park, with the Royal Children descending some stone steps, cows and horses, Baring's sale ... ..	1848	...	325	10	0
Landscape, girl and pigs, Burton's sale ... ..	1850	...	178	10	0
Morning (George IV. gave 2000 guineas for this and another by Gainsborough), British Gallery Art sale ... ..	1851	...	210	0	0
Repose (given by Gainsborough to his daughter as a wedding present), British Gallery Art sale... ..	1851	...	945	0	0
Woody Landscape, boy, a grey and a bay horse—Morning, W. Wells's sale ... ..	1852	...	204	15	0
Copy of Cornaro Family, after Titian, S. Rogers's sale ... ..	1856	...	68	5	0
Landscape, cart and men crossing rapid stream, from the Thomond Collection, S. Rogers's sale ...	1856	...	262	0	0
Landscape, cottage near stream, S. Rogers's sale ... ..	1856	...	126	0	0
Landscape, cattle, men on bank of river, S. Rogers's sale ... ..	1856	...	204	15	0
Woody Landscape, two cows, sheep, shepherd, boy, man, and woman, Delawarr's sale ... ..	1857	...	446	5	0
Portrait of Garrick, in black-lead, whole-length, Blaine's sale ...	1857	...	76	13	0
Woody Landscape, men descending road, woman driving cow, Colonel Baillie's sale ... ..	1858	...	220	10	0
The Morning Walk, portrait of Miss Haverfield, Haverfield's sale ...	1859	...	756	0	0
Landscape, with portrait of Gainsborough as a gamekeeper, Trimmer's sale... ..	1860	...	80	17	0
There were sixteen other pictures by Gainsborough in Trimmer's sale; they realised from £4 12s. to £48.					
The Pink Boy, Grant's sale ... ..	1863	...	246	15	0
Landscape, with sheep, 47in. by 58in., Bicknell's sale ... ..	1863	...	399	0	0

		£	s.	d.
Repose, 47½in. by 58in., Bicknell's sale ... ..	1863	819	0	0
Landscape, Longe's sale ... ..	1866	504	0	0
Lady in Pink Dress, Munro of Novar's sale ... ..	1867	582	15	0
The Harvest Waggon, Wiltshire's sale	1867	3147	10	0
Landscape, cattle and figures, Wiltshire's sale ... ..	1867	1800	0	0
Portrait of Quin, Wiltshire's sale ...	1867	138	10	0
Portrait of Foote, Wiltshire's sale ...	1867	38	17	0
Portrait of Orpin, parish clerk at Bradford-on-Avon, Wiltshire's sale ... ..	1867	325	10	0
Portrait of Miss Anne Ford, afterwards Mrs. Philip Thickness (bought in), Richards's sale ... ..	1869	451	0	0
Landscape, cattle, men, river, boats landing fish, Dillon's sale ...	1869	756	0	0
View near King's-Bromley-on-Trent, cows, figure, dog, portrait of J. N. Lane, 46in. by 65¾in., Delafield's sale ... ..	1870	787	10	0
Portrait of Miss Ann Ford, Richards's sale ... ..	1870	525	0	0
Portrait of Henry Grattan, Harling's sale ... ..	1871	525	0	0
Innocence (bought in), Agnew's sale...	1871	315	0	0
Landscape, 57in. by 62in., Gillott's sale ... ..	1872	367	10	0
Bullock Waggon, signed and dated 1787, 38in. by 51in., Gillott's sale ... ..	1872	525	0	0
Repose, 48in. by 60in., Gillott's sale	1872	945	0	0
Landscape, 48in. by 59in., Gillott's sale	1872	1081	10	0
Road Scene—Morning, Scotland, 73in. by 54in., from Lord Coventry's Collection, Gillott's sale ...	1872	220	10	6
Evening, 73in. by 54in., Gillott's sale	1872	315	5	0
Portrait of himself, 29in. by 24in. (now in New York Museum), Gillott's sale ... ..	1872	346	10	0
The Haymaker and the Sleeping Girl, known as "The Mushroom Girl," Dupont's sale ... ..	1872	525	0	0
The Sisters, portrait of two young ladies, painted and exhibited 1775, Townley's sale ... ..	1873	6615	0	0

		£	s.	d.
Landscape, 70½in. by 93½in., Colnaghi's sale ... ..	1873	756	0	0
Portrait of Miss Evans, sister of Lady Willoughby, 49in. by 39in., Graves's sale ... ..	1873	787	0	0
Portrait of Richard Tickell, Tickell's sale ... ..	1874	1627	0	0
Portrait of Mrs. Carr, Letchfield's sale	1874	409	10	0
Portrait of Bach, the composer (bought in), Walcott's sale ... ..	1874	935	11	0
Portrait of "The Great Tenor Getting Out a High Note," 29in. by 24½in., Heugh's sale ... ..	1874	357	0	0
Countryman on a Road, 40in. by 50in., Lacy's sale ... ..	1875	3465	0	0
Portrait of George IV. when Prince of Wales, 28in. by 24in., Mendel's sale ... ..	1875	460	0	0
Portrait of Abel, the musician ...	1875	52	10	0
Portrait of Mrs. Badderley, Hawley's sale ... ..	1876	299	15	0
Portrait of Tenducci the singer, 29in. by 24in., Levy's sale ... ..	1876	262	10	0
Gad's Hill Oak, 48in. by 39in., Wynn Ellis's sale ... ..	1876	325	10	0
Portrait of the Duchess of Devonshire, 59½in. by 45in., Wynn Ellis's sale (the portrait that disappeared shortly after the sale) ... ..	1876	10,605	0	0
Lady Clarges Playing on Harp, Clarges's sale ... ..	1878	367	10	0
Portrait of Mrs. Gainsborough, 29in. by 24in., Heugh's sale ... ..	1878	367	0	0
Portrait of his Unmarried Daughter, in hat, 29in. by 24in., Heugh's sale ... ..	1878	367	10	0
View in Shropshire, 46in. by 56in., Heugh's sale ... ..	1878	525	0	0
Portrait of his Married Daughter, 35½in. by 27½in., Heugh's sale ...	1878	378	0	0
Landscape—Evening (man, horses, country church), White's sale ...	1879	761	5	0
Horses Watering at a Trough, 48½in. by 39in., from the Leicester Collection, Lonsdale's sale ...	1879	1365	0	0
Portrait of Miss Chomley (oval), 27in. by 24in., Liddell's sale ... ..	1882	1123	10	0

		£	s.	d.
Landscape, colliers and horses going to market—Early morning, Hoare's sale ... ..	1883	2135	0	0
Portrait of H. Beaufoy, Jervoise's sale	1884	787	10	0
Portrait of Miss Linley, Tickell's sale	1884	267	15	0
Cat and Child—Evening, 58in. by 46in., Knighton's sale ... ..	1885	320	5	0
Portrait of the Duke of Cumberland, Knighton's sale ... ..	1885	242	0	0
Landscape, with water and figures, Neave's sale ... ..	1886	335	0	0
Cottage Door, Bentley's sale ...	1886	200	0	0
Portraits of the Sisters Lady Day and Baroness de Noailles, Graham's sale ... ..	1887	9500	0	0
Portrait of the Hon. Mrs. H. Fane, dated 1777, Fulbeck Hall sale ...	1887	4586	0	0
Horses drinking at a spring, Lonsdale's sale ... ..	1887	1920	0	0
Landscape, with water and figures, Lonsdale's sale ... ..	1887	300	0	0
Musidora ... ..	1888	210	0	0
Landscape, with Cottages (oval), Fish's sale... ..	1888	300	0	0
Portraits of Mrs. Lane and Miss Gainsborough, Wilkinson's sale ...	1888	200	0	0
Portrait of the Hon. Mrs. Fane ...	1888	2900	0	0
Portrait of Elizabeth Duchess of Grafton ... ..	1888	970	0	0
Grand landscape ... ..	1888	500	0	0
Portrait of Viscount Hampden, Hardwick's sale ... ..	1888	200	0	0
Portrait of Richard Godwell ... ..	1888	610	0	0
River Scene ... ..	1889	252	0	0
Camera, with twelve pictures on glass	1890	215	0	0
The Harvest Waggon... ..	1890	220	0	0
Woody Landscape, Wells's sale ...	1890	378	0	0
Portrait of Lady A. Hamilton, Stover's sale ... ..	1890	4410	0	0
Portrait of Alexander Duke of Hamilton, Stover's sale ... ..	1890	1575	0	0
A Road in the Forest, Perkins's sale	1890	346	0	0
View near Sudbury ... ..	1890	273	0	0
The Mushroom Girl ... ..	1891	2572	0	0
Open Glade, Cav. Bentinck's sale ...	1891	241	0	0
Landscape, Cav. Bentinck's sale ...	1891	273	0	0
Portrait of a Lady (oval) ... ..	1891	252	0	0

		£	s.	d.
Market Cart ... ..	1892	593	0	0
Portrait of J. Bullock... ..	1892	525	0	0
Portrait of Charles Abel, Egremont's sale ... ..	1892	1470	0	0
Portrait of Raphael Franco, Egremont's sale... ..	1892	882	0	0
Portrait of a Youth in Blue, Egremont's sale... ..	1892	1302	0	0
Portrait of Mrs. Peacocke ... ..	1893	299	0	0
Portrait of Mary Carr... ..	1893	1245	0	0
Portrait of Mrs. Drummond, Revelstoke's sale... ..	1893	7035	0	0
Portrait of Lady Rodney, Revelstoke's sale ... ..	1893	2415	0	0
Portrait of Lord Mulgrave, Mildmay's sale ... ..	1893	598	0	0
Landscape ... ..	1893	299	0	0
View near King's Bromley, Hemmings' sale... ..	1894	3780	0	0
Portrait of William Pitt .. ..	1894	420	0	0
Portrait of Mme. Le Brun, Montrose's sale ... ..	1894	3250	0	0
Market Cart, Gibbons's sale ... ..	1894	4725	0	0
Portrait of Judge Willes, Willes's sale	1894	378	0	0
Portrait of the Countess Dundonald, Belcamp Hall sale ... ..	1894	1275	0	0

**Galantini (Ippolito)**, called Il Cappucino or Il Prete Genovese.—B. 1627; D. Montagni, near Florence, 1706; s. Stefaneschi; P. miniatures. This artist was a Capuchin monk who was sent on a mission to India, and on his return painted pictures for his Order. His own portrait is in the Uffizi. He must not be confounded with Bernadino Strozzi, who is also called Il Prete Genovese.

**Galantino (Il)**.—See **Aloisi (Baldassare)**.

**Galassi (The)**.—There were two Ferrarese painters of this name:

**Galassi (Galasso)**, who painted at Mezzaratta, near Bologna, in 1404, and whose works are very rude; and

**Galassi or Galasso (Alghisi)**.—B. Ferrara, 1438; D. Ferrara, 1473; s. Galasso Galassi; P. history. There are pictures by him at Bologna, and he painted the portraits of Cardinal Besarion and Aretino. It is probable that he studied at Venice.



**Galizia** or **Gallizi (Fede)**.—B. Milan, 1578; D. —; S. her father; P. history, portraits, and landscapes. She was the daughter of Annuzio Galizia, a miniature-painter, and painted both historical subjects and landscapes in the style that prevailed at Bologna before the time of the Carracci. One of the best of her historical pictures is "Christ Appearing to the Magdalen," which is now in the Brera, and was formerly in the Church of the Magdalen at Milan. In the Ambrosian Library is the portrait of P. Morriggio, which she painted when in her eighteenth year.

**Gall.**—*See* **Gael**.

**Gallait (Louis)**.—B. Tournay (Doornik in Flemish), 10th May, 1810; D. November, 1887; S. Tournay Academy, Celsthue, and Hennequin; P. history, portraits, and genre. Louis Gallait was the son of Ignace Gallait and Josephine Deronne, and the great artist who was to revive the glory of the Flemish school of painting began life as a clerk to a process-server (a bailiff). That occupation, however, was little to his taste, and he was permitted to indulge the inclination towards art which he had shown at an early age. In 1832 he gained his first prize at Ghent, for his "Christ and the Pharisees." From that moment his career was one long success. Wherever his works were exhibited they formed the chief attraction to the show; kings disputed with private persons the possession of them, he received commissions from foreign governments as well as from his own, honours were showered upon him by sovereigns and academies of which he was made a member, and when he visited London, in 1862, he was entertained at a banquet by the artists of England. Yet the general admiration which his works excited was well earned, and a critic was justified in saying of him: "His ideas are always noble and elevated, and they are realised on the canvas with a master's hand."

Only a few of Gaillait's more celebrated works can be named, and the prices at which some of them, or repetitions of larger pictures, have been sold:

Christ Restoring the Sight of the Blind Man—Tournay Cathedral.

The Beggars—Liège Museum.

Montaigne Visiting Tasso in Prison—Belgian Royal Collection.

Charles V. Resigning the Government of the Low Countries to his son Philip; the Last Moments of Count Egmont—Berlin Museum.

The Last Honours paid to Counts Egmont and Horn—  
Tournay Town Hall.

Queen Joanna Uncovering the Face of her Dead Husband  
Philip I.—Royal Gallery, Holland.

The Taking of Antioch; Count Baudouin Crowned Emperor  
of Constantinople; Art and Liberty (the engraved  
picture)—Versailles Gallery.

The following works in oils have been sold by auction :

		£	s.	d.
La Prière, 20½in. by 15½in., Uzielli's				
sale ... ..	1861	315	0	0
The Voice of the Prisoner (bought in), Morby's sale ... ..	1864	714	0	0
La Chute des Feuilles, from Demidoff Collection, 30½in. by 25in., Knowles's sale ... ..	1865	609	0	0
Art and Liberty (the engraved picture) (bought in) ... ..	1867	1323	0	0
The Italian Mother (bought in), Everard's sale ... ..	1870	745	10	0
The Prison-door, 13¾in. by 20in., Gambart's sale ... ..	1871	126	0	0
Mother and Child, 11½in. by 15in., Gambart's sale ... ..	1871	278	5	0
The Desolate Widow (bought in), Everard's sale ... ..	1871	115	10	0
Maternal Happiness (bought in) ... ..	1874	787	10	0
Wayfarers, 9in. by 12½in., Powell's sale	1874	97	13	0
Columbus in Prison, 59in. by 43in., Mendel's sale ... ..	1875	892	10	0
The Wanderers, 31in. by 25in., Mendel's sale ... ..	1875	635	5	0
Vargas Taking the Oath, 44in. by 60in., Mendel's sale ... ..	1875	2677	10	0
Last Honours to Egmont and Horn, 27in. by 39in., Mendel's sale ... ..	1875	1155	0	0
The Last Moments of Count Egmont, Burnett's sale ... ..	1876	556	18	0
The Prison-window, 11in. by 8in., Turner's sale ... ..	1878	120	15	0
Peace, Greenwood's sale ... ..	1878	304	10	0
Mother and Child—Harvest, Green- wood's sale... ..	1878	278	5	0
The Prison-window, 1862, 31in. by 24in., Fleming's sale ... ..	1879	241	10	0
Columbus in Prison, 60in. by 43in., Kurtz's sale ... ..	1880	787	10	0

		£	s.	d.
Neapolitan Girl, 45in. by 30in.,				
Kurtz's sale	... .. 1880	498	15	0
Columbus in Prison, 38in. by 26in.,				
Kurtz's sale	... .. 1881	504	0	0
Neapolitan Girl, 45in. by 30in.,				
Kurtz's sale	... .. 1881	304	0	0
Tasso in Prison, 38in. by 26in.,				
Kurtz's sale	... .. 1881	472	10	0
Faith—A mother and two infants in shrine, Taylor's sale	... .. 1883	409	10	0
Columbus in Prison, 60in. by 44in.,				
Potter's sale	... .. 1884	420	0	0
Art and Liberty, 1864, 19in. by 14in.,				
Schlottel's sale	... .. 1885	147	0	0
Roman Mother and Child, Graham's sale	... .. 1887	300	0	0

The following are water-colours :

Italian Woman and Child, Sichel's sale	... .. 1865	184	16	0
The Wandering Minstrels, 17½in. by 13in. (bought in), Campbell's sale	... .. 1867	273	0	0
Art and Liberty, Pocock's sale	... .. 1869	687	15	0
Art and Liberty, 1863, Smith's sale..	... .. 1870	199	10	0
Counts Egmont and Horn, Nicol's sale	... .. 1873	420	0	0
Coronation of Count Baudouin, 14½in. by 26in., Kurtz's sale	... .. 1880	199	10	0
Burghers before the Bodies of Egmont and Horn, Roberts's sale	... .. 1881	199	10	0

### Gall.—*See* Gael.

**Gallegos (Fernando).**—B. Salamanca, 1461; D. Salamanca, 1550; s. Pedro Berreguete; p. sacred subjects. Some writers have asserted that this old painter had studied under Albrecht Dürer, as there is a certain resemblance in their works; but it is much more probable that he was taught by Berreguete at Toledo, and some of his works have much of the softness of Raphael's second manner. There are several at Salamanca, the best of which is "The Virgin and Child with SS. Andrew and Christopher," in S. Clement's Chapel in the Cathedral. It is very possible that he imitated Jan van Eyck and Memlinc.

**Galli (The).**—There were at least five painters of this name, of whom the most known was

**Galli (Ferdinando),** called also Ferdinando da Bibiena, from the birthplace of his father.—B. Bologna, 1657; D. Bologna,

1743; s. Carlo Cignani; p. architecture and decorations. He was celebrated all over Europe for producing the decorations used at public festivals, as they were more sumptuous than any that had been seen previously. There is in our National Gallery a picture by Galli, representing a theatre at Parma when "Othello" was being performed.

**Gallizi.**—*See Galizia.*

**Gambara (Lattanzio).**—B. Brescia, 1541 or 1542; d. 1574; s. Antonio Campi and Girolamo Romanino; p. history and portraits. He was the son of a tailor who settled at Cremona, where Campi, noticing his inclination for art, allowed the lad to study in his school for six years. When Gambara was sixteen he entered the school of Romanino, who afterwards gave him his daughter in marriage. He surpassed both of his masters, and some of his works are much in the manner of Pordenone. Many of them are at Brescia, but the chief are the frescoes in the Via del Gambara at Brescia, and twelve in the Cathedral at Parma, which are sufficiently fine to bear the close proximity of those by Correggio.

**Gandini (Antonio).**—B. Brescia, —; d. Brescia, 1630; s. Paolo Veronese; p. history. His pictures are finely composed, and the figures correctly drawn. The principal one is "The Crucifixion," in the old cathedral at Brescia. His son, Bernardino Gandini, painted in the same style, and died in 1651.

**Gandini (Giorgio),** called also Giorgio del Grano, from his mother's name.—B. Parma, —; d. Parma, 1538 or 1539; s. Correggio; p. history and portraits. Correggio is said to have painted on some of Gandini's pictures. The great altar-piece in San Michele, at Parma, is by Gandini, not by Lelio Orsi. The death of Correggio having prevented his painting the tribune of that church, the commission was given to Gandini, who was likewise prevented from executing it by his death. In the Oldenburg Gallery are a "Penitent Magdalen" and a "Holy Family" by him.

**Gandy (James).**—B. Exeter, 1619; d. Ireland, 1689; s. Van Dyck; p. portraits. This artist is said to have received instructions from Van Dyck, which is very probable, as copies of that master's works made by Gandy have been sold as being by Van Dyck, and Gandy's own portraits are little inferior to those by the great Fleming. Gandy entered the service of the Duke of

Ormond, and went with him to Ireland. It is in that country that most of the portraits by Gandy are to be found; there are also a few in the West of England.

**Gandy (William).**—B. probably in Ireland, —; D. Exeter, —; S. —; P. portraits. He was the son of James Gandy, and settled at Exeter about 1700. In Devonshire and Cornwall there are good portraits by him, but he often left everything except the head and hands unfinished. He was at Plymouth in 1714, and having professed to be in the confidence of the Duke of Ormond, who was implicated in the rebellion of 1715, he did not think it safe to come to London, and remained at Exeter, where he died, but it is not known when.

**Garbo (Del).**—*See* **Raffaellino.**

**Gardin.**—*See* **Jardin.**

**Garneray (Ambroise Louis).**—B. Paris, 1783; D. Paris, 1857; S. his father; P. marine subjects. This artist was the son of Jean François Garneray, a French painter. He went to sea when only thirteen years of age, and after many adventures, of which he published an account, he was taken prisoner by the English in 1806; he remained in England until 1814. On his return to France he was patronised by Louis XVIII. In 1816 Garneray exhibited "A View of the Port of London"; he was appointed Director of the Rouen Museum in 1833, and designed during six years for the Sèvres manufactory. He also published about a hundred views of seaports in aquatint. It was he who illustrated Las Casas's "Mémorial de Sainte-Hélène." Pictures by Garneray are to be found in nearly all the museums in France.

**Garofalo** or **Garofolo (Benvenuto Tisi da).**—B. Garofalo, 1480, or Ferrara, 1481; D. Ferrara, 6th September, 1559; S. Domenico Panetti; P. history and mythological subjects. The father of this painter was a native of Garofalo, but he and his wife, Antonia Barbiani, were settled at Ferrara. At the age of ten their son Benvenuto was placed under Panetti, of Ferrara. Seven years later he was working under Boccaccio, at Cremona, and in 1499 he went to Rome, where he lived with Giovanni Baldini, a Florentine painter resident in Rome. Garofalo returned to Ferrara in 1501, but soon afterwards was at Bologna, where he entered the studio of Lorenzo Costa. In 1504 he was again in Ferrara, and on intimate terms with Dosso Dossi, some of whose works have been attributed to Garofalo. In 1509 Benvenuto was

again in Rome, and there became known to Raphael, and had an opportunity of studying his works and those of Michael Angelo. By the year 1512 Garofalo was again in Ferrara, and remained there until his death, in 1559. He had the misfortune to lose the sight of one eye when about thirty years of age, and was blind during the last eight years of his life.

It was natural that a painter who worked with or under so many masters should produce pictures in various styles, yet Garofalo always retained many of the characteristics of the Ferrarese artists, especially in colouring and general delicacy of execution. The clove-pink flower on a cross formed the family arms of the Tisi, and it is sometimes to be found on Garofalo's pictures; but it was rather an allusion to their native place than one which was personal.

The pictures by Garofalo, and those that are attributed to him, are so numerous that they are to be found not only at Ferrara and Rome, but in all the great galleries of Europe, and many of them have been engraved. The prices paid at auctions for pictures by Garofalo have varied from £10 10s. to £1606 10s.; but the majority have been sold for less than £100. The following have formed exceptions:

		£	s.	d.
The Holy Family, with saints,				
Ottley's sale ... ..	1801	252	0	0
The Vision of S. Augustine, from the				
Corsini Palace, Ottley's sale ...	1801	1365	0	0
The Samaritan Woman, Le Brun's				
sale ... ..	1810	150	0	0
Holy Family and Saints, Campion's				
sale ... ..	1810	315	0	0
Virgin and Child, with saints and				
angels, Beckford's (Fonthill) sale	1823	299	15	0
Virgin and Child, SS. Dominic and				
Francis, Harman's sale ... ..	1844	252	0	0
The Circumcision, from Lord Cawdor's				
Collection, Conyngham's sale ...	1849	262	10	0
Riposo, Virgin holding book, SS. Anne				
and Joseph, S. Rogers's sale ...	1856	588	0	0
Stoning of S. Stephen, from Balbi				
Palace, Northwick's sale ... ..	1859	1606	10	0
An Ancient Sacrifice, Salamanca's				
sale ... ..	1867	1480	0	0
Grecian Sacrifice, Dudley's sale ...	1892	397	0	0

**Garrand.**—*See* **Garrard (Marc).**

**Garrard (George).**—B. 31st May, 1760; d. Brompton, 8th October, 1826; s. Sawrey Gilpin; p. animals. This industrious artist was equally able as a painter and as a modeller, for no less than 238 of his works were exhibited at the Royal Academy, at the British Institution, and in Suffolk Street, between 1781 and 1826. He became a student at the Royal Academy in 1778. In 1784 he exhibited a "View of a Brewhouse Yard," which pleased Sir Joshua Reynolds so much that he gave Garrard a commission to paint a picture of the same class. He was elected an Associate of the Royal Academy in 1800. "An Agricultural Show," now at Woburn, is a good example of his style as a painter in oils.

**Garrard (Marc), the elder.**—B. Bruges, early in the sixteenth century; d. England, before 1604; s. Martin de Vos; p. history and portraits. The name of this painter is given as it appears to have been known in England, but it is found in various books Geraats, Gerard, Gheeraerts, Guerard, and, by Balkema, in his "Peintres Flamands et Hollandais," Gand, 1844, Marc Garrard. As, however, that writer confounds the father with the son, perhaps his opinion is of no great value. On the engravings by De Bry after his designs, published in 1664, the name is written Marc Guerard. In 1558 he was the second "Vinder" in the Guild of S. Luke at Bruges, and from this and his having made a plan of the city of Bruges before 1566, the date of his birth may be guessed. Garrard was one of the painters employed about 1571 by Queen Elizabeth, and painted a marriage procession which took place at Blackfriars, about 1600. He is said to have engraved it, and it is commonly, although erroneously, called "The Procession to Hunsdon House." If Garrard was dead, as stated by Van Mander, before 1604, as Elizabeth died in 1603, the painter of this name who was employed by James I., and painted the Princes Henry and Charles, must have been

**Garrard (Marc), the younger.**—B. Bruges, 1561; d. England, 1635; s. Lucas de Heere; p. history and portraits. He joined his father in England, and, among other works, "The Assembly of English, Spanish, and Austrian Plenipotentiaries, held at Somerset House in 1604," which was sold at the Duke of Hamilton's sale as being by Pantoja de la Cruz, and which is now in the National Portrait Gallery, is attributed to the younger Marc Garrard.

The pictures and portraits, except a few that are dated, by the two Garrards are so much alike that the prices at which they have been sold are given, without attempting to separate them.

		£	s.	d.
Portrait of Duchess of Richmond, whole-length, H. Walpole's sale	1842 ...	39	18	0
Portrait of Lucy Harrington, Countess of Bedford, leading child holding grapes, whole-length, 69in. by 43in., Bernal's sale	... .. 1855 ...	43	1	0
Portrait of Jane Marchioness of Winchester, half-length, 51in. by 36½in., Bernal's sale	... .. 1855 ...	7	17	6
Portrait of Lady in White and Gold, holding red fan, half-length, 33½in. by 28in., Bernal's sale	... .. 1855 ...	11	10	0
Portrait of Lady Shirley, flowered dress, 22in. by 17in., Bernal's sale	1855 ...	5	5	0
Portrait of Princess, crimson dress, red hat, white feather, 41in. by 32in., Bernal's sale	... .. 1855 ...	5	0	0
Portrait of Earl of Dorset and his Secretary, holding Petition from Merchant Adventurers, North- wick's sale	... .. 1859 ...	94	10	0

**Garvey (Edmond).**—B. probably in Ireland; D. London, 1813; s. —; p. landscapes. As this artist exhibited his early works in Dublin, it is believed he was an Irishman. These landscapes were somewhat hot in colour, but he improved as he went on, and probably visited Italy, as he exhibited six views in that country with the Free Society of Artists in London in 1767, 126 landscapes at the Royal Academy between 1767 and 1809, and six at the British Institution. He gained a premium from the Society of Arts in 1769, and from that time until 1777 he lived at Bath, but subsequently in London. In 1770 he was elected an Associate of the Royal Academy, and he became a full member in 1783. His pictures represent generally, on a small scale, views near Rome, or in the Alps, or gentlemen's seats. Many of his works were sold in 1816. They are somewhat like those of Richard Wilson, but more red and sunny.

**Gascar or Gascard (Henri).**—B. Paris, 1635; D. Rome, 1701; s. —; p. portraits. He was much patronised by the Duchess of Portsmouth, which led to his being employed by the courtiers of Charles II. Although he remained in this country



only a few years, he had, it is said, amassed £10,000 when he left it in 1680. He was admitted into the Academy, at Paris, in the same year, and was very successful as a portrait-painter in Italy, in which country he resided towards the end of his life. His portraits are in a very tawdry style. One of the best of those he painted here was a half-length of Philip Earl of Pembroke, who married a sister of the Duchess of Portsmouth.

**Gaspers or Jaspers (Jan Baptist).**—B. Antwerp, —; D. London, 1691; s. Thomas Willeborts Bossaert; P. history and portraits. This painter came to England and was employed by General Lambert during the Civil War. After the Restoration he worked as assistant to Sir Peter Lely and Sir Godfrey Kneller, and the portraits of Charles II. at Painter Stainers' Hall and at S. Bartholomew's Hospital, and that of Hobbes at the Royal Society, were painted by Gaspers. His designs for tapestry were also much admired, as he was a skilful draughtsman and had good taste.

**Gastineau (Henry G.).**—B. 1790; D. Camberwell, 17th January, 1876; s. Royal Academy; P. landscapes. After studying in the schools at the Royal Academy he worked at engraving, and next painted in oil; but in 1818 became an Associate, and in 1824 a full member of the Water-colour Society. He was much occupied in teaching, and was intimate with Turner, David Cox, Copley Fielding, and the other great painters in water-colours. Gastineau's best works are wild, romantic scenes in which there are rocks and waterfalls. He exhibited between 1812 and 1841 twenty-nine landscapes, twenty-six at the Royal Academy and three at the British Institution. Among his works may be cited:

Penrhyn Castle and Netley Abbey—South Kensington.

The Pass of Klamme, Styria—Paris Exhibition, 1855.

Glenarm, Antrim; Hospice and Pass of S. Gothard—International Exhibition, 1862.

The Pass of Killiecrankie—Paris Exhibition, 1867.

Water-colours by Gastineau have been sold as under:

		£	s.	d.
S. Michael's Mount, Cornwall, Bicknell's sale	...	...	61	19 0
Mill near Ambleside, Bicknell's sale...	1863	...	127	0 0
View in Glen Strathglass, Perry's sale	...	...	6	16 0
	1890	...		

**Gatti (Bernadino),** called Il Sojaro.—B. Pavia, 1485; D. Parma, 1575; s. Correggio; P. history and sacred subjects. This artist derives his name Il Sojaro from the trade of his father,

who was a potter either at Cremona or at Pavia. His works approach the nearest to those by Correggio of any by his pupils. There are many of his paintings at Parma, Cremona, and Piacenza. At the last place, he finished the works of Pordenone in the Tribune of S. Maria di Campagna, and, in 1560, painted "The Assumption" in the cupola of the Church of the Madonna della Steccata, in which the figure of the Virgin is peculiarly beautiful. Another of his great works is "The Multiplication of the Loaves" in the Refectory of the Church of S. Pietro at Cremona, painted in 1552. In the Museum at Naples are an "Ecce Homo!" and "The Crucifixion," by him.

**Gaudenzio Ferrari.**—b. Valduggia, in Piedmont, 1484; d. 1549; s. Macrino d'Alba and Scotto; p. history and sacred subjects. The name of the father of this great Lombard painter was Ferrari, that of his mother Vinci, and he signed himself "Gaudentius Vincius." It is probable that he received his first instruction in art from D'Alba at Vercelli, but went young to Milan. When about twenty-four years of age (in 1508) he painted a picture for a church at Vercelli, and in 1511 a "Holy Family with Saints" and the portrait of the donor, a Countess Borromeo, for the Church of S. Maria at Arona. Soon after this he settled at Varallo, where he principally resided. There, in 1513 and the succeeding years, he painted twenty frescoes, representing events in the Life of Christ, in S. Maria dello Grazie. These paintings are well preserved, and some of the smaller pieces are very beautiful. In many of his works the figures are lighted from below. Another of his fine early works is the altar-piece in the Church of S. Gaudenzio at Varallo, at which place he executed other large frescoes in 1524. In 1532-35, assisted by his scholar Lanini, he painted in the transept of the Church of S. Cristofore at Vercelli, and in 1535 decorated the cupola of the church at Saronno.

Gaudenzio was six years younger than Luini, but they may have been fellow-pupils of Scotto; and in the opinion of good judges, although the grace in the works of Luini renders them charming, Gaudenzio surpassed him as regards invention and picturesqueness of composition. There is no foundation for the tradition that Gaudenzio was in Rome and worked with Raphael at the Farnesina.

Easel pictures by Gaudenzio Ferrari are exceedingly rare. There are, however, examples of his work at Milan, in the

Brera, at Turin, in the Gallery, at Dresden, and in the Louvre. There are a few also in private hands, one of the principal being "The Virgin and Child, with Cardinal Javerna in Adoration," which belonged to Mr. Holford. Those which have been sold by auction were mostly small or doubtful. They were disposed of as follow :

		£	s.	d.
Holy Family, Prince Trivulzio's sale	1764 ...	60	0	0
Holy Family, Coates's sale ... ..	1777 ...	60	0	0
The Visitation of the Virgin to S. Elizabeth, with SS. Joseph, Zacharias, and Sebastian, from S. Jacobo, at Genoa, 8lin. by 65in., Solly's sale... ..	1847 ...	399	0	0
A Poet Singing, with Guitar, of Apollo and Daphne, Lumley's sale ... ..	1853 ...	95	11	0
S. Peter Walking on the Water, Moret's sale ... ..	1857 ...	20	0	0
The Annunciation, Northwick's sale	1859 ...	21	0	0
Virgin and Child Enthroned, with S. Augustine and the Donor, Northwick's sale ... ..	1859 ...	13	13	0
Virgin and Child, with S. John, Tobit and Angel in the background, Northwick's sale ... ..	1859 ...	24	3	0
Virgin and Child, with SS. John, George, and Margaret, Northwick's sale ... ..	1859 ...	5	5	0
Visitation of the Virgin, Saints, W. Ellis's sale ... ..	1876 ...	75	12	0

It is said that this last picture cost Mr. Ellis £600, but it had become doubtful since he bought it.

**Gauli** or **Gaulli (Giovanni Battista)**, called Il Baciccio.—B. Genoa, 1639; D. 1709; s. Borzone; P. history and portraits. Gauli was one of the last of the great Italian painters in fresco. He went young to Rome, and received advice from Bernini while studying there the works of older masters. By these means he rose into great repute, and formed a grand style of his own, which exhibits much variety, and is either serious or light and graceful, as the subjects require. Of the first class are the works in the vault of the Church of Gesù. at Rome, in which he represented "S. Francis Xavier Taken up into Heaven," and "The Triumph of the Order of S. Francis." Of

the second are subjects into which he introduced children, and his portraits. As a painter of the latter he was one of the best of his time, and much employed, for he painted the portraits of no less than seven successive popes and those of many distinguished persons then living. It is said, however, that he was a man of most violent temper, and that he struck his son a blow on the face in the presence of a number of friends, which affected the mind of the son so much that he threw himself in the Tiber and was drowned.

**Gault de Saint Germain (Pierre Marie).**—B. Paris, 19th February, 1754; d. Paris, 11th April, 1842; s. Dumareau; p. history and portraits. Although more generally known as the author of many valuable books on art, Gault de Saint Germain possessed considerable talent as a painter, and among other works his "S. Jerome," in the Hôtel Dieu at Paris, has been praised; we have also his full-length portrait of Marshal Richelieu, engraved by Vangelisti, and "Une Danse de Bacchante," which was in the Sommerard Collection.

**Gavarni** (the real name of this designer and painter in water-colours, who made the signature "Gavarni" so generally known, was **Guillaume Sulpice**).—B. Paris, 1804; d. Auteuil, November, 1866; self-taught; p. sketches, some in water-colours. Although he had amused himself from a very early age by sketching, Gavarni was twenty-one before he made the acquaintance of a M. Blaisot, who gave him a commission for an album of sketches. In 1824 he did some work for an engraver named Adam, of Bordeaux, and then went on foot to Tarbes: there he was employed by Mr. Lelon, who took him into his house and gave him every encouragement and opportunity for sketching the peasants and the costumes worn in that part of France. Gavarni published in 1825 some lithographs of grotesque figures, and returned to Paris in May, 1828. There he studied incessantly the different scenes of life in the capital, and was advised to offer some of his sketches in water-colours to Susse, a picture-dealer. The latter agreed to buy them if the artist would sign them; and, it is said, acting on the inspiration of the moment, Sulpice took up a pen and wrote on them "Gavarni," a name under which his sketches were to become so celebrated. From that moment, with the exception of his establishing the *Journal des gens du Monde*, which was a bad commercial speculation, and led to his being imprisoned for debt at Clichy, Gavarni's career was

one long success. In 1847 he came to England and did much work in water-colours. After his return to France his life was embittered by the death of his favourite son Jean, and after moving from one place to another in the neighbourhood of Paris he finally settled at Auteuil, where he died.

**Geddes (Andrew).**—B. Edinburgh, about 1789; d. London, 5th May, 1844; s. Royal Academy; p. history and portraits. He was the son of David Geddes, an auditor of Excise, and showed at an early age an inclination for art. In 1807 he came to London and studied at the Royal Academy at the time when Haydon, Jackson, and Wilkie were also students there. On his return to Edinburgh he commenced to practice as a professional artist. He came to reside in London in 1814, and afterwards usually passed some months there each year; and he painted the portraits of Wilkie, of Mackenzie, the author of "The Man of Feeling," and of many other remarkable men. Geddes had exhibited from 1808, and continued to do so until 1843. In all he showed one hundred works at the Royal Academy and twenty-eight at the British Institution; they were mostly portraits.

In 1815 Geddes visited Paris, and in 1821 he exhibited at the Royal Academy his picture "The Discovery of the Scottish Regalia," into which he introduced the portrait of Sir Walter Scott and those of many other distinguished Scotchmen. In 1828 Geddes spent some time in Rome, and painted there the portraits of Gibson the sculptor, and Cardinal Weld. He returned to England in 1831, and was elected in the following year an Associate of the Royal Academy. About that time he painted an altar-piece for the Church of S. James, Garlick Hill, the subject being "Christ and the Woman of Samaria." He visited Holland in 1839, and died of consumption in 1844. Andrew Geddes' best works are small full-length portraits, some of which were engraved, and he himself also etched several in the manner of Rembrandt, for he worked skilfully in that branch of art.

Besides those we have mentioned, among his pictures may be cited:

His own Portrait; The Portrait of his Mother—Edinburgh Gallery.

Dull Reading, with Portraits of Terry and his Wife—National Gallery, London.

A Man Smoking—South Kensington, London.

**Geddes (Margaret Sarah).**—*See* **Carpenter.**

**Geest (Wybrand de)**, called “the old,” and also De Friesche Adelaar (the Frisian Eagle).—*B.* probably in Friesland, about 1591; *D.* Antwerp, about 1643; *S.* —; *P.* history and portraits. This painter settled at Antwerp, as his children and grandchildren (all painters) were born there. He married, on 19th August, 1622, at Leeuwarden, Hendrickien Ulenburgh, who, it is believed, was a relation of Rembrandt’s first wife. There are in the Museum at Amsterdam some fine portraits of Counts of Nassau, who were stadhouders of Friesland, by this painter. Geest went to Italy, and lived at Rome for a considerable time. Two pictures attributed to this artist were sold as follow :

		£	s.	d.
A Dutch Family, signed Wybrandus de Leruerdlo (Leeuwarden), faciebat 1621, Pommersfelden’s sale	1867 ...	265	0	0
Portrait of a Gentleman, dated 1659 (probably by his grandson, who also bore the name of Wybrand), West’s sale...	... .. 1882 ...	105	0	0

**Gelder (Arent or Aart van).**—*B.* Dordrecht, 1645; *D.* Dordrecht, 1727; *S.* S. van Hoogstraten and Rembrandt; *P.* history and portraits. After studying under Hoogstraten, this painter entered, in 1665, the school of Rembrandt, with whom he worked for two years. He had, like that master, formed a large collection of old dresses, armour, etc., which he used in dressing the figures in his historical works. They are much in the manner of Rembrandt’s, but not equal to his portraits, some of which are but little inferior to those by that master. One of the most celebrated is that of Peter the Great of Russia, which is in the museum at Amsterdam; another is that of Cornelius Troost, which is at The Hague.

Pictures by Aart van Gelder have been sold as follow :

		£	s.	d.
David and Abigail, Linden van Slingeland’s sale ... ..	— ...	20	0	0
Portrait of a Lad, Linden van Slingeland’s sale ... ..	— ...	25	0	0
Christ and the Doctors in the Temple, Van de Vos’s sale... ..	— ...	10	0	0
An Artist’s Painting-room, Le Brun’s sale ... ..	1778 ...	10	0	0
Esther and Ahasuerus, Lambert’s sale	1812 ...	16	16	0
Two Portraits, Van den Schriek’s sale	1861 ...	20	0	0

There were two other Dutch artists of this name, of whose lives nothing is known—N. van Gelder, by whom there is a picture of “Boors Playing Cards” in the Fitzwilliam Museum at Cambridge, and Pieter van Gelder, who, it is believed, was a pupil of Rembrandt, and living in 1655.

**Geldorps (The).**—There were three painters of this name :

**Geldorp (George).**—B. probably Antwerp, about 1585 ; D. London, about 1658 ; S. — ; P. portraits. The name of this painter is inscribed in the archives of Antwerp as a master-painter in 1610, and is mentioned in them until 1622-23. He must have come to England before 1629, as he was here when Rubens arrived in this country. Rubens and Van Dyck lodged with Geldorp when they first came to London, and Sir Peter Lely worked for Geldorp on his arrival in England. Geldorp was not himself a good painter, but he knew how to avail himself of the talents of other artists, and was “Keeper of the King’s Pictures” in the time of Charles I.

**Geldorp (Gualdorp Gortzius, called).**—B. Louvain, about 1553 ; D. Cologne, about 1611 ; S. Franck and Pourbus ; P. portraits. He was one of the most celebrated portrait-painters of his time, especially in Germany. His works are numerous, and include such subject-pictures as “Lucretia Killing Herself,” which is signed, now at S. Petersburg. At Hartmann’s sale, in 1873, two portraits by him sold for £70, and at Neven’s sale, 1879, that of a little girl for £45.

**Geldorp (Melchior).**—B. — ; D. — ; S. — ; P. portraits. It is believed that he was the son of Gualdorp Gortzius. He worked at Cologne and Antwerp about 1620.

**Gellée.**—*See* **Claude Lorrain.**

**Gendall (John).**—B. probably Exeter, about 1790 ; D. Exeter, 1st March, 1865 ; S. — ; P. buildings and landscapes. This artist is first mentioned in 1820, and was employed with A. Pugin, in 1821, in the production of the books, “Picturesque Views of the Seine,” and “Views of Country Seats,” between 1823 and 1828. He exhibited, between 1818 and 1863, twenty-five landscapes at the Royal Academy, and one at the British Institution, which were mostly views, in oil and water-colours, of ruins in Devonshire. After Gendall’s death many of his works were sold by his executors.

**Genga (Girolamo).**—B. Urbino, 1476; D. Urbino, 1551; s. Luca Signorelli; P. history. This artist was architect, modeller, sculptor, and painter, and after assisting Signorelli at Orvieto, he went to Urbino and worked in the school of Pietro Perugino at the time when Raphael was a pupil of that master, and they became intimate friends. After having visited Florence and Siena, Genga returned to Urbino to work for Duke Guido Calvo II., who employed him principally as architect and designer of theatrical decorations. He was sent to Rome, where he painted "The Resurrection" for the Church of S. Cattarina di Siena. Genga was once more at Urbino in 1512, working for the Duke Francesco Maria, whom he accompanied to Mantua and Cesena. There he painted "God the Father, with the Virgin and Four Fathers of the Church," now in the Brera at Milan, which picture, though somewhat extravagant, is a fine specimen of a style that is vigorous, correct in drawing, and good in colour. There is also a "Holy Family" by this artist in the Pitti Palace at Florence. His son, Bartolommeo, who was born at Cesena in 1518, and died at Malta in 1558, was rather an architect than a painter.

**Gennari (The).**—There were at least seven painters of this name at Cento in the sixteenth and seventeenth centuries, whose works are very similar. The more talented were:

**Gennari (Benedetto),** the elder.—B. Cento, 1570; D. Cento, 1610; s. —; P. history. Guercino is said to have obtained from this painter his chief instruction, and some of the best qualities to be found in his works. The pictures known to be by this oldest of the Gennari are remarkable for their composition, which is simple and grand, and the heads are of a fine character. The colouring and management of light and shade are also excellent. His "David" is at Florence, and there is a "Virgin Suckling the Child," by him at Paris.

**Gennari (Benedetto),** the younger.—B. Bologna, 1633; D. Bologna, 1715; s. Guercino; P. history. He was the son of Ercole, the son of the elder Benedetto, and consequently grandson of the latter. Guercino married the sister of Ercole, and became thus the uncle of the younger Benedetto, who studied painting under Guercino, and became the ablest imitator of his style.

This artist was at Paris from 1672 to 1675. He then went to England, where he was employed by Charles II. and James II. At Hampton Court there are pictures by him, which he painted



in this country. Subsequently he went again to France, where he worked for Louis XIV. and the Duke of Orleans. After his return to Bologna he executed many works for churches. The younger Benedetto was, of all the Gennari, the one whose works may be most easily mistaken for those of Guercino, a proof of which is that an allegorical representation of "Painting," which is now at Dresden, was sold as being by Guercino, at Paris, in 1742, for £50. In England pictures attributed to him have been disposed of as follow :

				£	s.	d.
King David, Guy Head's sale	...	1802	...	30	9	0
Sophonisba, Thistlewaite's sale	...	1803	...	15	4	6
The Magdalen, Boxellis' sale ...	...	1803	...	10	10	0
A similar subject, Boxellis' sale	...	1803	...	6	6	0
Angelica and Medora, Boxellis' sale...		1836	...	20	0	0

**Genoels (Abraham),** the elder.—B. probably Antwerp; D. Antwerp; S. G. Franck; P. portraits. Very little is known respecting this painter, except that he was a pupil of Gabriel Franck at Antwerp in 1628-29, and that he was admitted as a master into the Guild of S. Luke in 1636-37. It is not even certain that he was related to Abraham the younger.

**Genoels (Abraham),** the younger.—B. Antwerp, 1640; D. Antwerp, 1723; S. Backereel and Fierlants; P. landscapes and portraits. He went young to Paris, where his talents soon caused him to be patronised by the Marquis de Louvois, and, becoming acquainted with Le Brun, the latter employed him to paint the backgrounds of his pictures of the Battles of Alexander. He was received as a member by the Académie Française des Beaux-Arts in 1665, and on his return to Antwerp as a Master of S. Luke, in 1672. In 1674 he visited Rome, where he remained some years, and received from his brother-artists the nickname of "Archimedes." He returned to Antwerp in 1682, and resided there until his death. Genoels was much honoured by his fellow-citizens, and his bust by Michael van der Voost is still to be seen at Antwerp. When in Paris he gave lessons in perspective to his fellow-countryman Francisque Milé, or Millé, who ultimately became the better painter of the two. The portraits by Genoels are not remarkable; but the effects of light and the colouring render some of his landscapes very pleasing. Four small ones, called "The Four Seasons," were sold at Hoet's sale, in 1760, for £10.

**Genova (Lucchetto da).**—*See Cangiagio (Luca).*

**Genovese (Il Prete).**—*See Galantini and Strozzi.*

**Gentile da Fabriano.**—B. Fabriano, probably between 1360 and 1370; D. about 1440; S. Allegreto Nuzi; P. history and portraits. The name of this painter was Gentile di Niccolò di Giovanni Massi. His works were contemporary with those of Fra Angelico, Pisanello, and Masaccio, the great Italian painters of the fifteenth century. Little is known of his life, excepting the dates at which he was working in the different cities—Perugia, Brescia, about 1419; Venice, where he painted in the Doge's Palace; Florence, where he was admitted into the Guild of Barber Surgeons, in 1422; Siena, Orvieto, in 1425; and Rome, in 1427. The subjects from the life of the Baptist, which he executed with Pisanello at S. John Lateran, Rome, have disappeared, but Roger van der Weyden, who saw them in 1450, is said to have expressed an opinion that Gentile was the best painter in Italy. Modern critics, however, have been inclined to differ from Van der Weyden, and, when speaking of Gentile's "Adoration of the Kings" in the Accademia at Florence, assert that it is too much crowded with figures, that the colouring is weak, and that, like all his works, it is made striking by the profuse use of gold. As regards the first objection, it may, however, be remarked that the figures add to the richness of the composition, and that the introduction of so many minor details gives reality to the scene.

Pictures of any importance by Gentile da Fabriano very seldom appear at auctions. The following have nevertheless been sold:

		£	s.	d.
Adoration of the Kings, Lord Northwick's sale ... ..	1858	28	7	0
Nativity, Lord Northwick's sale ...	1859	23	2	0
Portrait of Himself, red dress, dated and signed, S. Woodburn's sale ...	1860	68	5	0
Portrait of a Man, half-length, green dress, Prince Napoleon's sale ...	1872	53	11	0
Madonna and Child, with pomegranate, Barker's sale ... ..	1874	399	0	0

**Gentileschi.**—*See Lomi.*

**Geraats.**—*See Garrard (Marc).*

**Geraerds.**—*See Zyll.*

**Gérard (Le Baron François Pascal Simon).**—B. Rome, 1770; D. Paris, 11th January, 1837; S. Pajou, the sculptor, Brenet, and David; P. history and portraits. This celebrated

French artist was the son of François Gérard, who was in the employ of the French Ambassador at Rome. His mother was an Italian. He came to Paris about 1782, and after working under David, from 1786, in 1789 he tried for the "Grand Prix de Rome," but was only second on the list. While fellow-students under David, he and Girodet were intimate friends; but later in life the rivalry that arose between them entirely estranged them. Gérard's father died in 1789, and he accompanied his mother to Rome. He, however, soon returned to Paris (where his mother died in 1792), and by avoiding the political excitement then reigning in France, was able to devote his time to improving himself in art.

Gérard's picture of "Belisarius" was exhibited in 1795; but it was not until about 1799 that his position in life improved, and then it was owing in a great measure to many distinguished persons wishing to have their portraits painted by him. In the last-named year he painted that of General Moreau, and there is a letter existing in which Moreau tells Gérard that "Madame Buonaparte (Josephine) désire le voir (his portrait) et je crois que je l'accompagnerai demain chez M. Gérard." In 1802 Chaptal writes to Gérard that Napoleon wished Gérard's pictures should be exhibited in the "Salon," which he "will visit the day after to-morrow." The list of those whose portraits were painted by Gérard is a long one, and many of those who sat to him became his lifelong friends, among others Talleyrand, who as late as 1830 wrote to him from London, urging him to visit England. Throughout his life Gérard appears also to have carefully avoided being mixed up with any political party, and he was not less in favour with Louis XVIII. and those who succeeded him than he had been with Napoleon. Nor were Gérard's friends and admirers exclusively his own countrymen, for in his "Correspondence," which was published by his nephew, Henri Gérard, in 1867, there is a long series of letters from Humboldt, dating from 1807 to 1853, in which he expresses the esteem he felt for Gérard, and his admiration of the artist's works.

Many other names of persons which have become historical might be added to those mentioned above, if necessary, to show the brilliant position Gérard occupied among his contemporaries, but only the principal events in his life can be given here. He was one of the original members of the Legion of Honour, and Louis XVIII. made him a baron, with the title of "First Painter to the King." He was also elected unanimously a member of the

“Institute.” Moreover, his house was for thirty-five years the rendezvous of the most distinguished among his countrymen and of foreigners who visited Paris.

Among Gérard’s pictures may be cited :

The Plague of Marseilles—Marseilles.

The Three Ages—Naples.

Cupid and Psyche—Paris.

The Coronation of Charles X. ; Philip Duke of Anjou Declared King of Spain ; Daphnis and Chloe ; an allegory of Genius, Courage, Thought, and Vigilance ; The Entry of Henry IV. into Paris ; The Battle of Austerlitz—Versailles.

Of his portraits, perhaps the most interesting are those of Napoleon, at Dresden, and two of Josephine, as Mme. Buonaparte and as Empress, with those of Marie Louise and the King of Rome, all at Versailles. Of those of artists, there are his own, at Arras, and those of Isabey and his daughter, dated 1796, with that of Canova, all in the Louvre.

Pictures by Gérard have been sold as follow :

			£	s.	d.
Belisaire, small, repetition of the large picture, Jauffret’s sale	...	...	1811	...	80 0 0
Portrait of Mlle. Georges, the actress, Denon’s sale...	...	...	1826	...	81 0 0
Buonaparte, Gérard’s sale	...	...	1837	...	80 0 0
Charles X., Gérard’s sale	...	...	1837	...	20 0 0
Portrait of Mlle. Georges, unfinished, Pourtales’ sale	...	...	1865	...	90 0 0
Belisaire, a reduction made for the engraver Desnoyers, Delessert’s sale	...	...	1869	...	185 0 0

**Gerard (Marc).**—*See Garrard (Marc).*

**Gerard van Leyden.**—*See Zyll.*

**Gerbier (Balthasar, Baron d’Ouvilly).**—B. Middleburg, 1592 ; D. Hampstead Marshall, 1667 ; S. — ; P. miniatures. Possessed of great talent as an artist, Gerbier was equally able, perhaps even more so, as a political agent. He came to England about 1615. It was in 1615 that James I. saw George Villiers for the first time at Cambridge ; in 1616 the latter was created Earl of Buckingham, and Gerbier must then have been in his service, as in a note-book in which Gerbier made copies of letters and documents that interested him particularly, there is one of a letter dated that year, which is signed with the initials “G. B.” Although

Gerbier was "Master of the Horse" to Buckingham, in addition to his talents as a painter, of which there is ample proof in his miniature of Buckingham on horseback, Gerbier was sufficiently master of Latin, French, Flemish, and English, to act as secretary to Buckingham, and there can be no doubt that he did act in that capacity shortly after he entered the service of the earl, who was only created duke in 1623. In addition to his other accomplishments, Gerbier's handwriting was peculiarly fine, and he modernised it as he grew older. The fortune of the painter improved with that of his master, and in 1623, when Prince Charles and Buckingham started on their wild visit to Spain, Gerbier accompanied them, and painted a miniature of the Infanta, which he would certainly not have been permitted to do if he had not been a skilful artist; for it must not be forgotten that Velasquez was then in high favour with Philip IV., who appointed him his Painter in Ordinary in that very year. In the note-book to which we have alluded there are four "letters of credit," or we should say "credentials," dated March, 1624, recommending Gerbier to the King and Queen of Bohemia, to the Prince of Orange, and to Sir Dudley Carleton, the English Minister to the States of Holland. It is probable that Gerbier became acquainted with Rubens in Holland, and that there the negotiations, which were carried on from time to time between the two painters acting as political agents, commenced. The letters of credit, which are signed "G. B.," express in the strongest terms the confidence Buckingham had in Gerbier; although in one of them the word "ambassador" is struck out and "agent" substituted. It appears he travelled under the name of Le Sieur de Saint Leger. When, in 1625, the Duke of Buckingham went to Paris to conduct Henriette Marie to England, Gerbier was one of his suite, and introduced Rubens to the Duke, ostensibly to paint his portrait, but in reality to commence negotiations to maintain peace between England and Spain, after which Rubens returned to Brussels, and Gerbier to England.

In July, 1627, Gerbier was in Holland, and met Rubens by appointment at Delft. The negotiations failed to prevent war between Spain and England, but that does not seem to have led to any alteration in the friendly intimacy between the two painters; and it was after his return to England that Charles I. knighted Gerbier and that he was made Master of the Ceremonies. He also became] Baron d'Ouvilly, but it is not clear why he

adopted that title. He always professed to be a Fleming rather than a Frenchman. It had been said, also, that Gerbier fell into disgrace with the Duke of Buckingham, but as the latter was assassinated on 23rd August, 1628, his displeasure, if it existed, cannot have seriously affected the fortunes of Gerbier; in addition to which, among Gerbier's notes is the copy of the Latin letter of thanks from the University of Cambridge to the Duchess of Buckingham for some Arabic manuscripts which she had sent to the university after her husband's death, and a translation of the letter into English, made apparently by Gerbier.

When Rubens came to England, he arrived in London on the 25th May, 1629, and left about the 22nd February, 1630. It is said that he lodged at first with George Geldorp, but Gerbier was paid, by order of Charles I., £128 2s. 11d. for "The charges and entertaynment of Sig<sup>r</sup>. Piere Paulo Rubens, with Mr. Brandt, the sayd Sig<sup>r</sup>. Rubens' brother-in-law, and their men, from the 7th December last to 22nd February, 1629-30." Gerbier was the chief agent employed by Buckingham to purchase works of art from Rubens and others, but, unlike that of the latter, his career as an artist ceases for a time to be interesting after the death of the Duke. His whole time seems to have been occupied in diplomacy up to 1641, after which little is known of his life until 1648, when he obtained from Louis XIV. the privilege of establishing "Monts-de-piété" in Paris and the principal towns in France. The project did not succeed, and he came to England, where he gave lessons in the arts and sciences and wrote pamphlets. He next went to Holland, and from there started with his wife and eight children to found a colony at Surinam. After one of his children had been killed the rest of them were all sent back to Amsterdam. On the restoration of Charles II., Gerbier returned to England, and devoted his time principally to architecture and publishing books relating to that branch of art. He was, in fact, employed in building at Hampstead Marshall for Lord Craven when he died. There is at Windsor a fine group of portraits of Gerbier and his family by Van Dyck.

**Géricault (Jean Louis André Théodore).**—B. Rouen, 26th September, 1791; D. Paris, 18th January, 1824; S. Carle Vernet and Guérin; P. history and animals. Géricault was the son of a lawyer and was educated at the Lycée, in Paris. Besides the instruction he received from masters, he carefully studied the works of the older painters in the Louvre, especially those of

Rubens. Although his family were opposed to his becoming a professional artist, he in 1812 established himself in a studio of his own, and one of the earliest results of this was the "Chasseur de la Garde," now in the Louvre. After the Restoration, Géricault served for a short time in the Mousquetaires de Bourbon, but he soon returned to his painting-room, and in 1816 visited Italy, where he again employed his time in making copies from the great masters. He returned to Paris, and in 1819 exhibited at the Salon his great picture, "Le Radeau de la Méduse." It produced a great sensation, and at once divided the artists of France into two rival factions—the "Classiques" and the "Romantiques." Géricault, in company with his friend Charlet, shortly afterwards came to England, and by the exhibition of the picture in London he made £800. About this time he devoted his attention to the then new art of lithography, and produced many representations of scenes in England, among others one named "The Coal-waggon." Géricault had led a life full of excitement and somewhat dissipated, and by the time he was thirty-four had so far ruined a constitution naturally very strong that a fall from his horse caused his death. He distinguished himself also as a sculptor.

The works of Géricault produced in France a great effect upon art. The following is a list of those that are in public galleries :

A Negro—Musée Chalons-sur-Saone.

Two Horses in a Stable—Musée Grenoble.

Portrait of Lord Byron; Two Horses in a Stable; Sketches—Musée Montpellier.

An Officer of the Chasseurs de la Garde, the study for the picture in the Louvre—Musée Nantes.

The Derby at Epsom, 1821; Wounded Cuirassiers Quitting the Field, 1814; Head of a Bulldog; Turkish Horse in a Stable; Spanish Horse in a Stable; A Carabineer; Stable, with Five Horses; The Limekiln; An Officer of the Chasseurs de la Garde, 1812; Le Radeau de la Méduse, 1819—Louvre, Paris.

Study of a Horse; Study of Heads of Goats—Musée Rouen.

Pictures by Géricault have been sold at the following prices :

	£	s.	d.
A White Horse in a Stable, Le Prince's sale ... ..	1827	15	0 0
The Vidette, Baroilhet's sale... ..	1855	40	0 0
Charge of Cuirassiers, Richards' sale	1857	225	0 0
Races in Rome, Marmontel's sale ...	1868	525	0 0

		£	s.	d.
A Female on Horseback, Marmontel's sale ... ..	1868	165	0	0
Napoleon and Berthier, Marmontel's sale ... ..	1868	40	0	0
A Brewhouse, Delessert's sale ... ..	1869	400	0	0
Red Lancer of the Imperial Guard, Laurent-Richards' sale ... ..	1873	470	0	0
The above Female on Horseback, Laurent-Richards' sale ... ..	1873	480	0	0
Racing in Barbary, Marrille's sale ... ..	1876	250	0	0

**Gertner (Johan Vilhelm).**—B. Nyboder, 1818 ; D. Copenhagen, 30th March, 1871 ; s. Copenhagen Academy ; p. landscapes and portraits. This Danish artist, who travelled a great deal, at one time painted landscapes, among which is "A Shepherd Driving a Flock of Sheep," now in the gallery at Copenhagen ; but he became famous as a portrait-painter, and among the persons who sat to him were King Frederick VII., Thorvaldsen the sculptor, Eckersberg, and Count von Moltke.

**Gessi (Francesco).**—B. Bologna, 1588 ; D. Bologna or Naples, 1649 ; s. D. Calvaert and Guido Reni ; p. history. Gessi was the ablest of the scholars of Guido Reni. He worked upon some of the pictures by that master, and his "S. Francis," at the Nunziata, has often been assigned to Guido. He went to Rome and Naples with Guido, and, according to some accounts, died in the latter city. One of Gessi's best pictures is "S. Charles Borromeo Interceding for Persons Stricken with the Plague," in the Church of La Compagnia de'Poveri at Bologna.

**Gheeraerts.**—*See* Garrard (Marc).

**Gherado dalle Notti.**—*See* Honthorst.

**Ghirlandajo (Benedetto del).**—B. Florence, 1458 ; D. Florence, 17th July, 1497 ; s. his brother Domenico ; p. history and miniatures. He worked with his brother, and also by himself in France. A picture, believed to be entirely by his hand, of "Christ Going to Calvary," is in the Louvre ; it is inferior to the works of Domenico.

**Ghirlandajo (Bigordi del).**—There were three brothers of this Florentine family, to whom must be added Ridolfo, the son of Domenico. Their father was a silk-broker, whose name was Tomasso di Corradi Bigordi ; and the sons, from working in the shop of a goldsmith, who probably made the garlands then so



much worn by Florentine women, acquired the name of "Del Ghirlandajo," or, in the Florentine dialect, "Dèl Grillandajo." It is not improbable, however, that the father of Tomasso was a goldsmith, and the first who made such garlands of gold and silver, as Tomasso is also called Tomasso del Grillandajo. Many of the great Florentine sculptors and painters began life as goldsmiths. There is at Berlin a picture of "The Resurrection," on which all the three brothers worked.

**Ghirlandajo (Davide del).**—B. Florence, 1451; D. Florence, 1525; S. his brother Domenico; P. history. Davide painted with his brother Domenico in the Sistine Chapel at Rome and elsewhere; but finally abandoned painting to work at mosaic, in which style of art he became a master.

**Ghirlandajo (Domenico del).**—B. Florence, 1449; D. Florence, 11th January, 1494; S. Cosimo Rosselli or Alesso Baldovinetti; P. history and portraits. Domenico was not only the best artist of the three brothers, but also one of the most celebrated that Florence produced in the fifteenth century. That city had then risen to the highest point of glory and prosperity that it ever reached, and Domenico appears to have been constantly animated by a desire to leave memorials of its greatness. He lived between the time of Masaccio and that of Michael Angelo, and his works differ essentially from theirs. They are chiefly large frescoes representing sacred subjects, into which he introduced the portraits of distinguished Florentines, either as spectators or as actually taking part in the scene represented. In many respects, therefore, the works of Domenico are, from an historical point of view, peculiarly interesting. It is said that he early showed a talent for sketching a likeness, and as a painter in fresco he became one of the greatest as regards technical skill and facility of execution.

Although none of his works in Tuscany are now known of a date earlier than 1476-7, he must have acquired a great reputation in Florence before 1475, when he was twenty-six years of age, and was invited to Rome with his brother Davide to paint in the Sistine Chapel and the library of the Vatican. In the former he executed the grand fresco of "The Calling of Peter and Andrew." Davide appears to have been employed in the library. In the following year Domenico painted a "Last Supper" at Papignano, and in 1480 he began the fresco in the Vespucci Chapel in the Ognissanti at Florence, into which he

is said to have introduced the portrait of Amerigo Vespucci. Another work of about the same date is the "S. Jerome" in the nave of the same church. The frescoes in the Palazzo Vecchio were begun in 1481 and finished in 1485. What are perhaps his finest works—the "History of S. Francis" in the Sassetti Chapel, in the Church of the "Trinita" at Florence—were completed in 1485, and in 1490 he finished the scenes from the lives of the Virgin and S. John the Baptist in S. Maria Novella. The latter contain many portraits of members of the Tornabuoni, Tornaquinci, Medici, Sassetti, and other families, and bear Domenico's family name "Bigordi."

Besides these and other works in fresco, Domenico painted many altar-pieces and pictures, all of which are, however, in tempera, for he did not paint in oil. He also worked skilfully in mosaic, which he declared was "painting for eternity." He died of plague, or a fever, in his forty-fifth year, and was buried in S. Maria Novella, in Florence.

Pictures by Domenico del Ghirlandajo are to be found in all the great collections in Europe, and in our National Gallery is an interesting "Portrait of a Girl," which gives a good idea of the style in which he painted portraits.

Domenico had many pupils, among others Michael Angelo Buonarroti.

Pictures attributed to Domenico del Ghirlandajo have been sold as under :

		£	s.	d.
Adoration of the Magi, landscape background, Northwick's sale ...	1859 ...	21	0	0
Virgin and Child, with bird, Northwick's sale ... ..	1859 ...	99	15	0
Virgin and Child, S. John, two Angels with lilies, circular, Northwick's sale ... ..	1859 ...	43	1	0
Virgin and Child, with S. John, Northwick's sale ... ..	1859 ...	27	6	0
Landscape, Virgin, S. Joseph, Infant, Angels and Shepherds, Northwick's sale ... ..	1859 ...	40	19	0
Virgin and Child Enthroned, Angels, SS. John and Bonaventure, SS. Francis and Catharine, Barker's sale ... ..	1874 ...	367	10	0
Virgin Kneeling over Infant Christ, Dudley's sale ... ..	1876 ...	89	5	0

		£	s.	d.
Life of S. John, 86in. by 90in., W.				
Ellis's sale ... ..	1876	72	9	0
Portrait of a Lady, red hair,				
Graham's sale ... ..	1886	230	0	0
Portrait of Count Sassetti and Son,				
29½in. by 20½in., Graham's sale...	1886	535	10	0
Virgin and Child, S. John and Angels,				
38in. by 44in., Graham's sale ...	1886	777	0	0
Virgin and Child, with Saints and				
Bishops, 48in. square, Graham's				
sale ... ..	1886	215	5	0
Scenes from Life of S. John the Bap-				
tist, Graham's sale ... ..	1886	142	16	0
Portrait of Il Greco, Graham's sale	1886	293	0	0
Virgin and Child ... ..	1894	357	0	0
River Scene, Eastlake's sale ... ..	1894	1225	0	0

**Ghirlandajo (Ridolfo).**—B. Florence, 14th February, 1483; d. Florence, 1561; s. his father and Granacci; p. history and portraits. This painter was the son of Domenico del Ghirlandajo by his first wife, Costanza Nucci, and in his time the family name appears to have become Ghirlandajo. After the death of his father, he studied under that artist's favourite pupil, F. Granacci, but he never formed a style of his own, and imitated all the great masters that had preceded him, and even his contemporaries. Two of Ridolfo's best pictures are in the Uffizi—"S. Zanobio Restoring a Boy to Life," and the burial of the same saint. There is also in our National Gallery his "Procession to Calvary." He excelled in painting portraits, and some of those painted by him have been attributed to Leonardo da Vinci, and to Raphael, of whom he was a great friend, and for whom he is said to have painted the blue drapery in "La Belle Jardinière."

Pictures by Ridolfo Ghirlandajo have been disposed of as follow :

		£	s.	d.
The Marriage of the Virgin ... ..	1819	33	12	0
The Holy Family, Mural's sale ...	1823	78	15	0
Altar-piece, Virgin and Child En-				
throned with Saints, Blayd's sale	1848	84	0	0
Virgin, Child, and Saints, from Solly				
Collection ... ..	1863	52	10	0

**Ghisolfi (Giovanni).**—B. Milan, 1628; d. Milan, 1683; s. Salvator Rosa; p. ruins and architecture. It is necessary to bear this painter (who was in Rome in 1650) in mind, as pictures

by him are sometimes attributed to Salvator Rosa. He used strong effects of light and shade, and his figures are very well painted in the style of those of Salvator Rosa. Pictures by him have been sold by auction as follow :

		£	s.	d.
Ruins in the Environs of Rome, Bessborough's sale ... ..	1801 ...	27	8	0
Ruins of a Roman Gate, Bessborough's sale ... ..	1801 ...	2	5	0
Two Architectural Ruins, figures, Grosvenor's sale ... ..	1802 ...	4	0	0
Architectural Ruins ... ..	1803 ...	4	0	0
Christ Raising the Dead, landscape, ruins ... ..	1803 ...	8	18	6
The companion ... ..	1803 ...	6	6	0
View of Ancona, ruins, Coxe's sale ...	1807 ...	6	16	6
Elisha Making the Bitter Water Sweet, Comyn's sale ... ..	1815 ...	11	11	0
The Jesuits' Church at Leghorn, Balme's sale ... ..	1823 ...	5	10	0
Interior of a Palace, many figures, Standish's sale ... ..	1827 ...	9	19	6
Ruins, Adoration of the Magi, Gordon's sale ... ..	1848 ...	8	8	0

**Ghoest (Hughe van der).**—*See Goes.*

**Gianbellini.**—*See Bellini (Giovanni).*

**Gibsons (The).**—There were five portrait-painters of this name in the seventeenth century.

**Gibson (Edward)** was a son of the Dwarf, and painted portraits in oil and pastels. He died at the age of thirty-three.

**Gibson (Richard),** known as the Dwarf.—B. probably in Cumberland, 1615; d. London, 23rd July, 1690; s. F. Cleyne; p. portraits. This dwarf was only 3ft. 10in. high, and was page to a lady at Mortlake. As he showed a talent for drawing she placed him under Cleyne, and he became skilful in painting in water-colours. He improved himself also by copying portraits by Lely. He married Anne Shepherd, the Queen's dwarf, who was the same height as himself, and Charles I. gave the bride away. Lely painted their portraits, hand-in-hand, and Waller wrote verses to celebrate the wedding. Of their nine children, five lived to maturity, and were of the usual size. Gibson possessed much talent, and, besides painting Cromwell's portrait several times, was sent to Holland to instruct Queen Anne and

her sister Mary in drawing. He was made painter in miniature to Frederick Henry of Nassau, in 1680-81, and received a pension of 1000 florins (about £100 of our money) from him.

**Gibson (Susan Penelope).**—B. 1652; D. 1700; s. her father and Lely; P. portraits. She was a daughter of the Dwarf, and attained eminence as a painter in miniature, one of her best works being a portrait of Bishop Burnet in his robes as Chancellor of the Order of the Garter.

**Gibson (Thomas).**—B. about 1680; D. London, 28th April, 1751; s. —; P. portraits. He left London and settled at Oxford about 1730, but afterwards returned to London. His portraits are well painted, and it is said that Sir James Thornhill had so good an opinion of his power of drawing that when he wanted to introduce into any of his pictures a figure in difficult action he asked Gibson to sketch it in for him. Among the portraits by him are those of Vertue, the engraver, and Flamstead, the astronomer. Many of them were engraved.

**Gibson (William).**—B. 1654; D. 1702; s. his uncle and Lely; P. portraits. He was a nephew of Gibson the Dwarf, and was taught by that artist and Lely, of whose works he was a skilful copyist. He bought part of Lely's Collection when it was sold, and he imported some valuable pictures from the Continent.

**Gigoli.**—*See Cigoli.*

**Gilbert (John Graham).**—B. Glasgow, 1794; D. Yorkhill, near Glasgow, 1866; s. Royal Academy; P. portraits and history. The name of this artist was originally Graham. He was the son of a West India merchant, and on his marriage (about 1830) added his wife's name, Gilbert, to his own. He entered the schools of the Royal Academy in London in 1818, and in 1821 gained the gold medal for his picture of "The Prodigal Son." Shortly afterwards he travelled in Italy and carefully studied the works of painters of the Venetian school. On his return to England he practised as a portrait-painter in London, but went to Edinburgh in 1827, and was elected a member of the Royal Scottish Academy in 1830. About that time he married and settled at Glasgow, yet contributed to the exhibition at the Royal Academy in London from the time he returned from Italy to 1864.

Graham-Gilbert's works are remarkable for good drawing and richness of colouring. Among the fancy subjects, many of which

are the result of studies he made in Italy, may be named: "The Pear-tree Well, near Glasgow," "Females at a Fountain," "Christ in the Garden," "The Young Mother," and "A Roman Girl." It is chiefly, however, as a portrait-painter that he will be remembered, as he painted fine portraits of Sir Walter Scott, of John Gibson, the sculptor, now in the National Gallery, and of Sir John Watson Gordon, which is in the National Gallery of Scotland. Graham-Gilbert must not be confounded with J. F. Gilbert.

**Gilbert (Joseph Francis).**—B. 1792; D. 25th September, 1855. He resided at Chichester, and painted and exhibited at the Royal Academy and the British Institution landscapes and scenes on racecourses, such as "Goodwood Racecourse," "Priam Winning the Gold Cup," etc. Several of his works were engraved, and he was a competitor at the Westminster Hall exhibition.

**Gillée or Gillier.**—*See* **Claude Lorrain.**

**Gillot (Claude).**—B. Langres, 1673; D. Paris, 1722; s. his father, Gillot le Vieux; p. burlesque subjects. On coming to Paris, Claude Gillot studied under J. B. Corneille, and was received into the Académie in 1715. He was the master of Watteau, and it is said that, finding himself surpassed by his pupil, he gave up painting, and devoted all his time to designing and engraving. His works show a lively imagination and great originality in the composition. Many of them are theatrical. A full account of Gillot's works is to be found in the Catalogue of the Collection of Quentin de L'Oranger. At Proustau's sale in 1769, a "Scene in the Play of 'Bajazet'" by Gillot, sold for £2.

**Gilpins (The).**—There were three painters of this name—Sawrey, William, and William Sawrey.

**Gilpin (Sawrey).**—B. Carlisle, 11th November, 1733; D. Brompton, March, 1807; s. Samuel Scott; p. animals and landscapes. He was the younger brother of William. They are said to have been the sons of a captain in the army, who was descended from Bernard Gilpin, an English divine, known as "The Apostle of the North." At the age of fourteen Sawrey came to London, and afterwards became a pupil of Scott, who painted marine subjects and then lived in Covent Garden. This led to Gilpin's sketching the animals and the groups of men and women assembled in the market, and he left Scott in 1758 and went to Newmarket to devote his time to painting animals. He became known to the Duke of Cumberland, Ranger of Windsor

Park, who provided him with lodgings and every facility for improvement. He was shortly afterwards President of the Incorporated Society of Artists, and exhibited at their rooms, in 1763-4, some portraits of horses. From 1786 to 1807 he exhibited at the Royal Academy, of which he was elected an Associate in 1795 and a full member in 1797. He frequently painted in conjunction with George Barrett, and Zoffiany occasionally painted figures in his pictures. Gilpin's "Death of a Fox" was engraved by John Scott, and he was himself a skilful etcher. After residing for many years at Knightsbridge, upon the death of his wife he found a home with his friend Mr. Samuel Whitbread, at his seat in Bedfordshire, and when his health failed returned to live with his daughters at Brompton, where he died.

Sawrey Gilpin drew with great spirit, and painted both in oil and in water-colours; but his works are not so well coloured or so solidly painted as those of his contemporary Stubbs. In 1803 a group of sheep, a tinted drawing by him, was sold for £10 10s., but his works seldom produce more than from £2 10s. to £5. The following prices have been paid for his pictures in oils :

			£	s.	d.
Gulliver and the Houyhnhnms	... 1772	...	26	5	0
The same subject, Dillon's sale	... 1775	...	16	5	6
Two views, park scenery, cattle, etc., G. W. Taylor's sale	... 1832	...	10	10	0
Mare and Foal, in landscape by Barrett	1836	...	2	0	0
Landscape, with two cows, J. All- nut's sale	... 1863	...	6	15	0
A Spaniel, 39in. by 50in., Duke of Hamilton's sale	... 1882	...	99	15	0
Gulliver and the Houyhnhnms, from Lord Albemarle's Collection, W. Angerstein's sale	... 1883	...	99	15	0
Cows in a landscape	... 1883	...	1	8	0

**Gilpin (Rev. William).**—B. near Carlisle, 1724; D. Boldre, 5th April, 1804; S. —; P. landscapes. He was the elder brother of Sawrey Gilpin, entered Queen's College, Oxford, in 1740, and was ordained in 1746. Although more generally known as the author of works on picturesque scenery, the illustrations in many of them were also drawn and etched by himself. He died Vicar of Boldre in 1804, and was buried in the churchyard there.

**Gilpin (William Sawrey).**—B. —; D. about 1815; S. his father; P. landscapes. He was the son of Sawrey Gilpin, and exhibited at the Royal Academy from 1797 to 1801. On the

foundation of the Water-colour Society, in 1804, he was elected the society's first President, and was useful to it, owing to his connection as a drawing-master. He resigned office in 1806, but continued to exhibit there up to 1814. Being drawing-master at the Royal Military College at Great Marlow, he resided there, and moved to Sandhurst when the establishment was transferred to that place.

**Giolfino or Golfino (Niccolò)**, known also as Niccolò Veronensis and Ursino.—B. Verona, about 1465; D. after 1518; s. probably Liberale of Verona; P. history and portraits. He was the friend of Mantegna, who adorned with frescoes the upper part of his house in Verona, the lower part being painted by Giolfino himself. He was the master of Paolo Farinato.

Giolfino's works, which are to be principally found at Verona, contain figures remarkable for the grandeur yet tenderness of the expressions in the faces, and for the rich and powerful colouring. The chief of his works remaining at Verona is in the Church of S. Anastazia, and represents Christ in Glory, with SS. George and Erasmus. In our National Gallery are parts of an altarpiece, containing portraits of the Giusti Family of Verona.

**Giolfino (Paolo)**.—He was the brother and pupil of Niccolò. There are in the Verona Gallery a "Virgin Enthroned" and "The Resurrection," by him.

**Giordano (Luca)**, called Luca fa Presto.—B. Naples, 1632; D. Naples, 1705; s. Spagnoletto; P. history and portraits. Few children have shown at an earlier age than Luca a talent for art. Unfortunately, his father, an inferior painter, urged him on incessantly, when at work, by saying to him: "Luca, work quickly," from which he received among his fellow-artists his nickname. So remarkable was the facility the boy had acquired when only thirteen, that the Viceroy of Naples placed him under the care of Giuseppe Ribera, known as "Lo Spagnoletto." Under such an able master he made rapid progress, and went while still young to Rome. His father followed him to that city, and, as he profited by the boy's exertions, urged him on to produce an astonishing number of copies in oil and drawings by still repeating his old injunction. Luca, after visiting Venice, where he studied the works of Titian and Paolo Veronese, went to Florence, and returned to Naples by way of Leghorn. By the time he arrived in his native place he was capable of undertaking important works, and throughout his life he never lacked patronage. At



the early age of twenty-three he painted for the Church of S. Brigida a picture of "S. Nicholas Borne away by Angels," which at once established his reputation. In 1678 he painted an immense picture to commemorate the peace between France, Spain, and Holland, and in the following year was at Florence, where he painted in the Chapel of S. Andrea Corsini, and was patronised by Cosmo III. Among Giordano's patrons was the Viceroy of Naples, and some of his works having been sent to Spain, he was invited to that country by Charles II., and appointed in 1692 painter to the king. It is impossible to enumerate the frescoes he painted in Spain, but among them the best are "The Battle of S. Quentin" and "The Taking of Montmorency." After the death of Charles II. he continued in the service of Philip V., and resided about ten years in Spain. In 1702 he accompanied Philip V. to Naples, where he was received with enthusiasm. So great had now become his power of painting rapidly, that it is said he painted for the Jesuits a picture of "S. Francis Xavier" in a day and a half.

No painter has oftener sacrificed the higher qualities of an artist which many of Giordano's pictures show that he possessed, to the gratification of receiving the applause of his contemporaries. This has caused the works on which he bestowed time and care to be undervalued. Although some have produced such prices as the following, the majority have gone for from £5 to £10 :

			£	s.	d.
Mars, Venus, and Vulcan	...	1767	200	0	0
Judgment of Paris	...	1767	200	0	0
Holy Family, Sprimont's sale	...	1771	70	7	0
The Circumcision, Colebrooke's sale...	...	1774	105	0	0
Adoration of the Shepherds, Chelsea sale	...	1777	157	10	0
The Vow of Louis XIII. Conti's sale	...	1777	100	0	0
Adoration of the Shepherds, from the Rubenspre Collection, Fleming's sale	...	1777	200	0	0
Two, Niobe and Meleager, on copper, Calonne's sale	...	1795	88	4	0
Virgin in the Clouds, Friars beneath, Hamilton's sale	...	1801	51	9	0
Virgin Liberating Souls from Purgatory, Hamilton's sale	...	1801	57	15	0
Lapithæ and Centaurs, 100in. by 152in., Jonge's sale	...	1806	59	17	0
Diana and Actæon, Lafitte's sale	...	1832	90	0	0

		£	s.	d.
Sisera and Jael, King of Holland's sale ... ..	1850	60	0	0
Assumption of the Virgin, Louis Philippe's sale ... ..	1853	30	0	0
Bacchus and Satyrs, Montgomerie's sale ... ..	1880	110	5	0
Adoration of Shepherds, upright, 4lin. by 42in., Marlborough's sale ...	1886	64	0	0
Nativity, 43in. by 56in., Marlborough's sale ... ..	1886	52	10	0
Death of Seneca, 8lin. by 102in., Marlborough's sale ... ..	1886	64	0	0

**Giorgione** (**Giorgio Barbarelli** or **Barbarella**, called). —B. Castelfranco, 1477, or September, 1478; D. Venice, 1511; s. Giovanni Bellini; p. history and portraits. Among the Venetian artists, none was more celebrated in his own time than "Big George," or "Zorzo da Castelfranco" as the Venetians called him. He was a natural son of Jacopo Barbarella, who belonged to a Venetian family which settled at Castelfranco, in the March of Treviso, early in the fifteenth century. His mother was a peasant girl of Vedelago. He was the fellow-pupil of Titian in the school of Giovanni Bellini, but whereas Titian's life was prolonged to ninety-nine years, Giorgione died of the plague at the age of thirty-four. The number of authentic works by him which have come down to our time is small, and their great value has led to very many pictures by other painters being attributed to him, even in great galleries. The art of painting in oil had become well known in Venice prior to the time of Giorgione, but he availed himself of its advantages in a manner which had not hitherto been employed, as by scumblings, glazings, and other processes he gave it a richness and depth which had been previously unknown. His general colouring was, however, much simpler than that of Titian, for he restricted his use of colours as far as possible to red, yellow, and green. Yet his landscapes are more luminous than those of the painters who had preceded him. Morelli, who has studied more thoroughly the works of Giorgione than any other writer on art, gives the following as a list of pictures which are, in his opinion, undoubtedly by Giorgione:

- The Choice of Moses, or The Ordeal by Fire; Judgment of Solomon (both early pictures, painted about 1494)—Uffizi, Florence.
- Christ Bearing the Cross (much restored)—Countess Loschi's Collection, Vicenza.

Virgin and Child between SS. Francesco and Liberale (a sketch for S. Liberale is in our National Gallery)—Castelfranco Church.

A small picture, known as "Giorgione's Family"—Giovannelli's Collection, Venice.

The Virgin with SS. Roch and Anthony—Madrid Gallery.

A Knight of Malta—Uffizi, Florence.

A picture, part of a large box (cassone) painted with the story of Daphne and Apollo, in a landscape—Seminario, Venice.

The Three Stages of Life—Pitti, Florence.

The Concert—Louvre, Paris.

Fragment of a picture—Esterhazy Gallery, Pesth.

The Three Philosophers—Vienna Gallery.

The Sleeping Venus—Dresden Gallery.

Giorgione was buried in the Church of S. Liberale, at Castelfranco.

The pictures which have been attributed to Giorgione, and have been sold by public auction, have produced the following prices:—

			£	s.	d.
A small landscape, Coypel's sale	... 1753	...	4	10	0
The Adulteress, 53in. by 89in. (see 1821), Ansell's sale	... 1772	...	29	8	0
The companion picture, Angelica and Medora, 102in. by 78in., Greenwood's sale	... 1773	...	105	0	0
Portrait of Gaston de Foix, Conti's sale	1777	...	20	0	0
Diana Coming out of the Bath, Conti's sale	... 1777	...	21	0	0
Venus Chiding Cupid, Benfield's sale	1799	...	5	0	0
Cymon and Iphigenia, Benfield's sale	1799	...	11	6	0
Portrait, Venetian Noble in armour, Gatton Park sale	... 1799	...	5	0	0
Ecce Homo, Bessborough's sale	... 1801	...	13	1	0
The Resurrection of Christ, Bessborough's sale	... 1801	...	71	8	0
Portrait of Gaston de Foix, Bessborough's sale	... 1801	...	52	10	0
Portrait of the Fifth Duke of Piombino, Hamilton's sale	... 1801	...	22	1	6
The Holy Family, with Saints, from the Colonna Collection, W. J. Ottley's sale	... 1801	...	462	0	0
Portrait of a Poet, from Sir Joshua Reynolds' Collection, Clarke and Hibbert's sale	... 1802	...	51	9	0
				2	F

		£	s.	d.
Cupid Stung by a Bee, Complaining to Venus, from Orleans Collection (see 1859), Clarke and Hibbert's sale ... ..	1802 ...	94	10	0
The Daughter of Herodias, from Orleans Collection, Nesbitt's sale ... ..	1802 ...	57	15	0
A Lady Playing on a Guitar, Udney's sale ... ..	1802 ...	63	0	0
Offering of the Magi ... ..	1802 ...	38	17	0
Virgin and Child with Tobit and Angels, Littlehale's sale... ..	1804 ...	17	17	0
Portrait of Gaston de Foix, Smith's sale ... ..	1804 ...	15	0	0
Virgin seated in a landscape, the Infant Christ and S. John Embracing; in the background a soldier looking on ... ..	1804 ...	50	8	0
S. Lucia, from the Palazzo Bolognetti	1804 ...	66	3	0
A Female at her Toilet, from the Barbarini Palace ... ..	1805 ...	588	0	0
A Pastoral Subject ... ..	1805 ...	44	0	0
Portrait of a Man with a hat and feathers ... ..	1805 ...	31	10	0
Landscape and Portraits of Henry VIII. and Francis I. Playing Music, Sportsman and Deer, Elwyn's sale ... ..	1806 ...	178	0	0
Holy Family in landscape, Elwyn's sale ... ..	1807 ...	141	15	0
Two Portraits, Celotti's sale ... ..	1807 ...	25	0	0
Adoration of Shepherds, Gordon's sale	1808 ...	82	19	0
A Soldier holding Head of John the Baptist, and Herodias's Daughter (bought in), Grignon's sale ... ..	1809 ...	186	18	0
Herodias with Head of S. John, Herod, and Attendants, Elwyn's sale ... ..	1810 ...	99	15	0
Venus Seated and Cupid Stung by a Bee, in landscape, Walsh Porter's sale ... ..	1810 ...	336	0	0
Virgin, Child, and Saint ... ..	1810 ...	49	19	0
Portrait of Vittoria Colonna, Pitt's sale ... ..	1811 ...	31	10	0
Portrait of Aretino (see 1823), Duc d'Albery's sale ... ..	1817 ...	141	15	0

		£	s.	d.
A Concert, Portraits of Italian Poets and their Mistresses, whole lengths, 40in. by 32in., Panne's sale ... ..	1819 ...	290	17	0
Knight in Armour, said to be Gaston de Foix, 15½in. by 10¾in., bought by Samuel Rogers, who bequeathed it to the National Gallery, B. West's sale ... ..	1820 ...	147	0	0
The Adulteress, from Giustiniani Palace (see 1772)... ..	1821 ...	157	10	0
Portrait of Aretino, engraved by Marc Antonio (see 1817), G. W. Taylor's sale ... ..	1823 ...	273	0	0
Holy Family, in landscape, Woodburn's sale ... ..	1823 ...	158	11	0
Virgin Enthroned, from Duke of Mantua's Collection (bought in), Reghellini's sale ... ..	1823 ...	294	0	0
Portrait of Alivano, Reinagle's sale	1824 ...	68	5	0
Portrait of Pope Alexander and his Mistress, 27½in. by 21½in., Radstock's sale... ..	1826 ...	966	0	0
The Judgment of Paris, Emmerson's sale ... ..	1826 ...	139	0	0
A Conversation of Four Figures, Udney's sale ... ..	1829 ...	136	10	0
The Judgment of Paris, in a landscape, with Mercury Bearing the News to the Gods, Emmerson's sale ...	1829 ...	139	5	0
A Bacchanalian Scene, 66in. by 56in., Sir T. Lawrence's sale ... ..	1830 ...	115	10	0
Portrait of Alfonso di Este, Duke of Ferrara, Westall's sale ... ..	1830 ...	54	12	0
The Wise Men's Offering, from Greville's Collection, Mulgrave's sale	1832 ...	68	0	0
A Riposo, with Angels, Cazenove's sale	1833 ...	252	0	0
A Young Man's Head, black dress, Waldegrave's sale... ..	1842 ...	110	5	0
Portrait of Gonsalvo de Ferrand, on horseback, Harman's sale... ..	1844 ...	262	10	0
Landscape, Ruth and Boaz (large), Hickmann's sale ... ..	1847 ...	220	10	0
S. Peter, Martyr, and the Assassin, 31in. by 46in., Solly's sale ...	1847 ...	126	0	0
The Sibyl, whole-length, 36in. by 28in., Solly's sale ... ..	1847 ...	142	16	0

		£	s.	d.
Virgin Enthroned, and other figures, 9ft. 9in. by 12ft. 9in., Solly's sale	1847 ...	525	0	0
Adoration of the Shepherds, from Fesch Collection, 35in. by 42in., on panel, Tarral's sale ... ..	1847 ...	1543	10	0
Youth in a white dress, crimson hat and feathers, in conversation with a Lady (bought in), Ashburn's sale	1850 ...	262	10	0
Two Men and a Woman, King of Holland's sale ... ..	1850 ...	190	0	0
A Young Troubadour, Faccioli's sale	1852 ...	168	0	0
Portrait of Doge Leonardo Loredano, yellow dress, Sharp's sale ... ..	1853 ...	183	15	0
Adoration of the Virgin, seated with Infant, Joseph by her side, Venetian general kneeling, a page holding horse, convent in landscape, six figures small life-size (now in National Gallery, and attributed to School of G. Bellini), Wood- burn's sale... ..	1853 ...	525	0	0
Knight and Lady, in landscape, view of Florence in distance, Rogers's sale ... ..	1856 ...	92	8	0
A Riposo, S. Rogers's sale ... ..	1856 ...	73	10	0
Woman Taken in Adultery, North- wick's sale ... ..	1859 ...	84	0	0
The same subject, Northwick's sale	1859 ...	315	0	0
A Music Party, youth and two women, in landscape, Northwick's sale ... ..	1859 ...	787	10	0
Warrior and Page, Northwick's sale	1859 ...	5	15	6
Virgin, Child, and S. Francis, North- wick's sale... ..	1859 ...	29	8	0
Portrait of Angelus Politianus, North- wick's sale... ..	1859 ...	14	3	6
Portrait of Gaston de Foix, in armour, hat and feathers, from Lucca Gallery, Northwick's sale ... ..	1859 ...	14	3	6
Holy Family, in landscape, North- wick's sale... ..	1859 ...	11	11	0
Cupid Wounded, Complaining to Venus (engraved in Orleans Gallery, see 1802), Northwick's sale ... ..	1859 ...	1312	10	0
Portrait of Lady in turban, with dog, Northwick's sale ... ..	1859 ...	37	16	0

		£	s.	d.
Virgin and Child, Archangel, Raphael, and Tobias, Northwick's sale	1859 ...	152	10	0
Female Head, wreathed, Phipps' sale	1859 ...	120	15	0
The Repose of Holy Family, from Ottley Collection ... ..	1860 ...	105	0	0
Venetian Knight, Lady, and Children, Allnutt's sale ... ..	1863 ...	488	5	0
Portrait of Cæsar Borgia, black dress, Roe's sale ... ..	1867 ...	44	2	0
A Venetian Noble and a Lady, from Erizzi Collection, Venice, Grote's sale ... ..	1872 ...	150	3	0
Landscape, concert, Henry VIII., Francis I. (bought in), Southesk's sale ... ..	1873 ...	89	5	0
Madonna and Child, 31in. by 41in., (exhibited R.A. 1873), Chatteris's sale ... ..	1874 ...	152	5	0
Portrait of the Painter's Mistress, from Manfrini Gallery, Barker's sale ... ..	1874 ...	399	0	0
Landscape, with portraits of Borso d' Este and Lucrezia Borgia, from Manfrini Gallery, Barker's sale...	1874 ...	609	0	0
Noah and his Sons, and Noah's Sacrifice, Gladstone's sale ...	1875 ...	85	1	0
Judgment of Paris, 24in. by 26in., Malmesbury's sale ... ..	1876 ...	84	0	0
Portrait of Duke of Ferrara and Mistress, from Fesch Collection, Malmesbury's sale... ..	1876 ...	367	10	0
A Sibyl, Ellis's sale ... ..	1876 ...	141	15	0
Portrait of a General, half-armour, 78in. by 47in., Duke of Hamil- ton's sale ... ..	1882 ...	530	5	0
Story of Myrrha, 31in. by 52in., Duke of Hamilton's sale ... ..	1882 ...	1417	10	0
Landscape, Solomon and Attendants, 24in. by 19in., from Aldobrandini Palace, Bohn's sale ... ..	1883 ...	115	10	0
Portrait of a Lawyer, Graham's sale	1885 ...	106	0	0
Virgin, Child, S. Sebastian, and donors, in landscape, 40in. by 48in., Graham's sale ... ..	1886 ...	178	10	0
Holy Family, Leyland's sale... ..	1892 ...	840	0	0
A Venetian Supper, Dudley's sale...	1892 ...	220	0	0
The Golden Age, Dudley's sale ...	1892 ...	546	0	0

**Giottino.**—B. —; D. —; s. Giotto; P. history. The greatest uncertainty exists as to the name of this artist. According to Milanese, it was Giotto di Maestro Stefano; but another authority gives it as Stefano di Lapo, and says that he was born at Florence in 1301, died there in 1350, and was the grandson of Giotto by his mother's side. It is agreed, however, on all hands, that he was a pupil of Giotto. In the chapel of S. Silvestro, in Santa Croce, at Florence, is a series of frescoes representing "The Miracles of S. Sylvester," which are attributed to this artist, as are other works still at Florence. He is generally thought to have been the most successful imitator of Giotto. Among his works the most celebrated is the fresco of "S. Nicholas Restoring a Girl to her Parents," which is engraved in Ottley's "Florentine School." It is full of real feeling and dramatic composition.

The only pictures by this artist which have been offered for sale for many years were "The Life of Christ," in eight compartments, from the Ottley Collection, Bromley's sale, 1863, £54 12s.

**Giottino (Tomaso di Stefano, called).**—B. Florence, 1324; D. Florence, 1356; s. his father; P. history and portraits. The real name of this painter was Lapo, for he was the son of Stefano di Lapo, mentioned above. He achieved a great reputation among the Florentines by the large picture in which he represented, in a most grotesque manner, Gauthier de Brienne, Duke of Athens, whom they drove out of Florence in 1343. He improved the manner in which draperies had been previously represented. There are pictures by Tomaso at Florence.

Three pictures by this painter were sold as follow at Lord Northwick's sale:

Two, both representing	The Saluta-	£	s.	d.
tion ... ..	tion ... ..	1859	...	11 11 0
The Virgin and Child	Enthroned,			
with Saints ... ..	... ..	1859	...	17 0 0

**Giotto di Bondone,** commonly known as Giotto.—B. Colle, in the commune of Vespignano, near Florence, 1266; D. Florence, 8th January, 1336; s. Cimabue; P. history and portraits. Bondone, the father of Giotto, was a peasant, living in the little village of Colle, and the circumstances which led to his son's becoming an artist are variously related. One tradition is that as a boy he was employed as a shepherd, and was seen by Cimabue



amusing himself by drawing goats on the rocks. This was the opinion of Leonardo da Vinci, but it must not be forgotten that Da Vinci was born in 1452, more than a hundred years after the death of Giotto, and that it is stated, by an anonymous commentator on Dante's "Divina Commedia," who must have lived at the end of the fourteenth century, and consequently much nearer the time of Giotto than Da Vinci, that Giotto was apprenticed by his father to a person in the wool trade at Florence, and that, having to pass the workshop of Cimabue on his way to his work, Giotto always stopped there, until at last, being missed by his master, he was found busily employed painting in Cimabue's shop, in which, following the advice of that artist, his father allowed him to become a pupil. It is therefore certain that, as far as the technical processes of painting went, it was from Cimabue that Giotto acquired a knowledge of them; but he must have assiduously continued his studies from nature. These, however inaccurate they may have been in early life, gradually led to his acquiring, not only the power of drawing figures and objects correctly, but also that of giving to the former the appearance of movement or action, and to the features of the faces the expression of the passions which animated the personages he represented.

The extraordinary progress he made in all that constituted an advance in the art of painting, places Giotto in the very first rank of Italian artists. For those who came after him, and for whom he had paved the way, it was comparatively easy to make fresh advances upon it. Were it not for an occasional error in foreshortening or perspective, many of his works might be assigned to a much later date than the fourteenth century. Most of his early works have perished. Among them, according to Vasari, were those undertaken for the Badia at Florence, none of which now exist. Even the "Annunciation" mentioned by Vasari, and now in "The Belli Arti," is said not to be by Giotto. Giotto worked twice at Assisi, first as an assistant to Cimabue, and later on his own account, when he painted the allegories of "Poverty, Chastity, and Obedience," with "The Glorification of S. Francis," on the ceiling of the lower church. Giotto was, however, before 1300, called to Rome by Cardinal Stefaneschi, nephew of Boniface VIII., where he painted the apse in the old Church of S. Peter, and certainly gave the design for the famous mosaic known as "La Navicella," now in the vestibule of the present church. Of the frescoes some fragments are still preserved.

It was probably in 1303 that Giotto commenced the great frescoes that have preserved his fame to the present day. In that year the chapel of the Annunziata dell Arena at Padua, founded by the citizen Enrico Gerovegni, was completed, and Giotto employed to decorate its walls. This he did in thirty-eight subjects from Gospel and legendary history, the west end being filled by "The Last Judgment." While Giotto was thus resident at Padua, Dante, who was an exile, visited that city in 1306, and it is said that he was hospitably received into Giotto's residence. Giotto's other works at Padua have almost entirely disappeared. After the completion of the Arena Chapel there are many years of Giotto's life about which very little is known. Vasari says that he painted at Milan, Verona, Ravenna, Rimini, and Arezzo; and even modern French writers assert that he was taken to Avignon by Clement V., who was elected Pope in 1305, although the best judges are now of opinion that the works in France attributed to Giotto were executed by Simone Memmi. There is better ground for saying that Giotto was invited by King Robert to Naples, in 1329, although the frescoes now there, and attributed to him, are by some other painter. The celebrated portrait of Dante, in the chapel of the Bargello, at Florence, said to have been taken from life by Giotto, is now supposed to have been copied from one in an altar-piece by Giotto, which existed in the chapel when the frescoes on the walls of the chapel, destroyed by fire in 1332, were restored.

Giotto was made master of the works of the cathedral, fortifications, and of architecture generally, at Florence in 1334, and designed even to the minutest details the celebrated Campanile, which, however, was completed after his death under the direction of Andrea Pisano and Francesco Talenti.

The death of Giotto occurred on the 8th January, 1336, and he was buried in the Cathedral of S. Maria del Fiore. Independent of the testimony of Dante in "Il Purgatorio," and the friendship of Petrarch, the manner in which he is spoken of by Boccaccio and Sassetti proves how highly the talents and character of Giotto were valued by his countrymen.

Considering the time when he lived, there are still many of Giotto's small paintings in existence, and well-authenticated examples of his work are to be found at Florence, Munich, Berlin, and in our own National Gallery. His portrait, said to be by Paolo Uccello (who, however, was not born until 1397), is in the Louvre.

The prices paid for pictures by Giotto which have been offered at auctions have been :

			£	s.	d.
The Entombment of the Virgin ...	1804	...	199	10	0
The Virgin seated on a throne, with the Infant on her lap, under a gold canopy, surrounded by nine angels, S. Rogers's sale ... ..	1856	...	325	10	0
The Heads of SS. Peter and John, in adoration before the body of Christ, a fresco from the Carmelite Church at Florence, 19½ in. square, from Townley and Greville Collections, engraved by Patch, now in National Gallery, S. Rogers's sale ... ..	1856	...	78	15	0
Head of Dante, Northwick's sale ...	1859	...	14	3	6
Virgin and Child, with angels, in frame of the time, Northwick's sale ... ..	1859	...	9	9	0
S. Ambrose, Northwick's sale ... ..	1859	...	7	7	0
Presentation in the Temple (small), Northwick's sale ... ..	1859	...	74	11	0
Holy Family, with saints, Northwick's sale ... ..	1859	...	10	10	0
Virgin and Child, with saints, Northwick's sale ... ..	1859	...	17	0	0
Death of the Virgin, eleven Apostles kneeling, and Christ above in aureole, Northwick's sale ...	1859	...	63	0	0
Christ Bearing His Cross, Northwick's sale ... ..	1859	...	14	0	0
Virgin and Child, with saints, Northwick's sale ... ..	1859	...	8	8	0
The Angelic Choir, Northwick's sale ... ..	1859	...	73	10	0
Christ Receiving the Soul of the Virgin, with saints and angels, gold ground and impressed halo, from Fesch Collection, Bromley's sale ... ..	1863	...	950	0	0
The Coronation of the Virgin, Bromley's sale ... ..	1863	...	204	15	0
The Burial of the Virgin, eighteen figures (engraved in L'Étruria Pittorica), Farrer's sale ... ..	1866	...	178	10	0
The Last Supper, Dudley's sale ...	1892	...	283	0	0

**Giovane (Il).**—*See* **Palma (Giacomo)**, the younger.

**Giovane (Il Volterrano).**—*See* **Franceschini (Baldassare)**.

**Giovanni da Fiesole.**—*See* **Angelico**.

**Giovanni da Udine.**—**B.** Udine, 15th October, 1487; **D.** Rome, 1564; **S.** Giovanni Bellini; **P.** history and arabesques. The father of this artist was Francesco del Ricamatore, which appears to have been the family name, as he signed it "Giovanni Recamatore," and not Nanni—under which he is found in many dictionaries, Nanni being simply an abbreviation of Giovanni. It is more probable that he was a scholar of Giovanni Bellini than of Giorgione, and that, going to Rome, he became an assistant to Raphael, who appreciated the peculiar truth with which he represented children, animals, fruit, birds, and all that goes into the composition of the style of ornaments known as arabesques. What may be considered as his own works are some in the first arcade in the first story of the "loggie" of the Vatican, and a frieze in the Villa Madama. In these he profited ably by studying the old arabesques in the Baths of Titus, which were discovered in his time. After Rome was sacked in 1527, Giovanni worked in many parts of Italy, and then returned to his native place. He appears to have resided principally at Udine for the remainder of his life, and to have held the office of architect and superintendent of public buildings in the city, for which he received forty ducats annually. His house, with stucco figures and ornaments, and a ceiling painted by him in the archbishop's palace, are still in existence. He was at Rome in the year of the Jubilee, 1550, but returned to his native province and executed some works at Cividale. In 1560 he went again to Rome with Duke Cosimo de' Medici, and died there in 1564. The picture of "Christ and the Doctors" ascribed to him, now in the Venice Academy, is more probably by Pietro Vecchia. There are, however, pictures of fruit and flowers by him at Madrid, and occasionally pictures of sacred subjects attributed to him are met with in private collections, but their authenticity is very doubtful.

**Giovanni della Vite.**—*See* **Miel**.

**Giovanni di Pietro.**—*See* **Spagna (Lo)**.

**Giovanni di San Giovanni.**—*See* **Manozzi**.

**Giovanni (Tommaso da San).**—*See* **Masaccio**.

**Girodet-Trioson (Anne Louis Girodet de Roucy, called).**—**B.** Montargis, 5th February, 1767; **D.** Paris, 9th December, 1824; **S.** David; **P.** history and portraits. This celebrated painter

was the son of the "Directeur des domaines du Duc d'Orléans," and took the name of Trioson, which was that of a medical man who was his guardian. His father intended that he should adopt the army as a profession, but nothing could lessen his wish to become a painter, and his mother having shown some of his sketches to David, that artist told her that her son was born to be a painter, and he became a pupil of the master then at the height of his reputation. By the year 1787 Girodet had made such progress that he competed for the "Prix de Rome," but lost it owing to some irregularity in his method of work. The year following, however, he obtained the second prize, and in 1789 gained the "Grand Prix" with his picture of "Joseph Recognised by His Brethren," now in l'École des Beaux Arts. This picture is altogether in the style of David, but during his stay at Rome Girodet altered his very considerably, and the first-fruit of this change was his "Endymion." His next great work was "Hippocrates Refusing to Receive Gifts from the Persians"; this he painted for M. Trioson, who presented it to l'École de Médecine, at Paris. In 1790 he painted four pictures of the Seasons for the King of Spain, and the portrait of the celebrated actress, Mlle. Lange. In connection with this portrait it is related that as she was not satisfied with the likeness he cut it into strips, which he sent to her husband. After his return from Rome, in 1795, he executed the "Danæ" which was lithographed by Aubry-Lecomte. Among other fine portraits which he painted about the same time were those of the father of Napoleon, Louis Bonaparte, and his own guardian, M. Trioson. Girodet spent, it is said, four years on what is perhaps his greatest work, "Une Scene du Déluge," one of the finest examples of the modern French School. Another is the "Révolte du Caire," which he is said to have painted without any preliminary sketch. He appears by that time to have exhausted his physical strength by excessive labour, and nine years elapsed before he produced his "Pygmalion and Galatea," which excited much hostile criticism. Besides a very large number of designs to illustrate books, Girodet's literary works, which contain some fine lines, were published in 1829—five years after his death.

Although he left an immense number of studies, the easel pictures by Girodet sold since his death have not been very numerous.

An Officer of Mamelukes, Girodet's	£	s.	d.
sale ... .. 1825 ...	85	0	0

		£	s.	d.
Small portrait of Napoleon as First Consul, Denon's sale ... ..	1826	45	0	0
Portrait of himself, Girodet's sale ... ..	1836	36	0	0
Pygmalion and Galatea, Sommariva's sale ... ..	1839	560	0	0
Head of the Virgin, Perregaux' sale	1841	135	0	0
La Belle Elisabeth (this was sold at the sale of Girodet's effects, in 1826, for £380), Richard's sale ... ..	1857	125	0	0
Female nude figure, standing, Pourtales's sale ... ..	1865	110	0	0

**Girolamo dai Libri.**—B. Verona, 1474; D. Verona, 1556; S. his father, Francesco dai Libri; P. history. The father of Girolamo was one of the most distinguished painters in Verona, not only of miniatures, but of works on a larger scale. The son was fond of introducing festoons of flowers and fruits into his works, which are rich and gay in colour. His backgrounds are often views of Verona. One of his earliest works, painted when he was only sixteen, is "Christ Taken down from the Cross," in the Church of Malcesine, on the Lake of Garda. His masterpiece is the altar-piece representing SS. Sebastian, Roch, and Job, in the Church of S. Tommasso, at Verona. Many other excellent works by him are preserved in the churches and the Gallery at Verona. He painted, in conjunction with his friend Morrone, the organ-doors of S. Maria in Organo in that city. There is an excellent example of his work in our National Gallery. His son, Francesco dai Libri, was a distinguished illuminator. The only known price of a work by Girolamo is that of a picture of the Virgin, Child, and Angels, D'Aguiola's sale, 1873, £210. See **Libri**.

**Girolamo da Santa Croce.**—B. —; D. —; S. —; P. history. Very little is known regarding this painter, except that he was a native of Santa Croce, a village in the Valley of the Brembo, near Bergamo, and that the dates of his pictures range from 1520 to 1549. They are to be found in many galleries in the North of Italy, and there are two examples in our National Gallery.

There have been sold :

		£	s.	d.
Christ Blessing Two Angels, Mary Magdalen, from Solly Collection, Northwick's sale ... ..	1859	25	4	0
Holy Family, Graham's sale ... ..	1886	105	0	0

**Girolamo da Treviso.**—There were two painters who are known by this designation. Girolamo, whose name is said to have been Aviano, and known as “the old,” who flourished at Treviso about 1480, and Girolamo, said to have been the son of the painter Piermaria Pennachi, b. Treviso, 1497; d. Boulogne, in France, 1544; s. his father; p. history and portraits. The latter imitated Raphael, and painted at Bologna, Venice, and Genoa. Finding his rival, Perino del Vaga, too powerful at the last city, he came to England, and entered the service of Henry VIII. as architect and engineer. He was killed by a cannon-ball, near Boulogne. There are a few pictures by him at Bologna, and in our National Gallery is a “Virgin and Child enthroned with Angels, Saints, and the Donor,” 89½in. by 58in. This picture was painted for the Church of S. Dominico, at Bologna, was in the Solly Collection, and sold at Lord Northwick’s sale, in 1859, for £472 10s.

**Girtin (Thomas).**—b. Southwark, 18th February, 1773; d. London, 9th November, 1802; s. Dayes; p. landscapes and views. His father was a large rope and cordage manufacturer. After receiving some instruction from a drawing-master named Fisher, and working for a short time under Dayes, Girtin commenced painting in water-colours from nature; he had also, somewhat later, the advantage of being, in common with Varley and Turner, one of the young men whom Dr. Munro encouraged to meet at his house in the Adelphi to study the drawings by earlier artists, of which he had a very fine collection. It is even said that Munro gave them a supper and half-a-crown each for the drawings they made in the course of the evening.

The objects Girtin studied at first were the Savoy ruins, the old water-gate of the palace, the shores of the Thames about Lambeth, and the church and hospital at Chelsea. He next went to Scotland, rambled through the counties of York, Durham, Cumberland, and Westmorland, and visited Ely, Peterborough, Lichfield, and Lincoln. On this long journey he sketched cathedrals, ruins, and whatever struck him as most picturesque; and in 1794 and the following year he exhibited drawings, the result of these studies, at the Royal Academy. He continued to exhibit these somewhat largely up to 1798, and for the last time in 1801 (a view in oil of “Bolton Bridge, Yorkshire”). About that time, owing to his health being somewhat bad, he took advantage of the short peace in 1802 to visit Paris. There he made above

twenty sketches of views and buildings, which, after his return to England, he etched upon a soft ground, and had the effect laid in aquatint from his drawings. He also painted two views in Paris for Covent Garden Theatre. His health, however, did not improve, and he died at the house of Norman, a frame-maker in the Strand, on 9th November, 1802, and was buried in the churchyard of S. Paul's, Covent Garden, where a stone was erected to his memory.

Among Girtin's larger paintings was a panorama of London from the roof of the Albion Flour-mills, which was on view at the time of his death, and was afterwards bought by a Russian nobleman, who took it to his own country.

Redgrave has expressed better than any other writer the common opinion of what Girtin did for the art of painting in water-colours. He says on the subject: "Thomas Girtin was the first to give a full idea of the *power* of water-colour painting; the first wholly to change the practice of the art, to achieve in this medium richness and depth of colour, with perfect clearness and transparency, and the utmost boldness and facility of execution; the first who followed out a procedure the reverse of that which had hitherto prevailed—laying in the whole of his work with the true local colour of the various parts, and afterwards adding the shadows with their own local and individual tints." While admitting the general truth of these observations, it may also be observed that a careful examination of the works of Edward Dayes leads to the conclusion that the great advance made in their time in water-colour painting was nearly as much the result of the master's ability to teach, as of the pupil's aptitude for learning and making improvements on the old processes.

Although the reputation of Girtin as a painter in water-colours has always stood so high, it is a singular fact that, as the following list will show, not one of his drawings has ever been sold for a price equal to that which has been again and again paid for a slight sketch by Turner:

			£	s.	d.
Ripon Minster, Gilpin's sale ... ..	1803	...	11	11	0
Bridge over the Ouse, Broderip's sale	1859	...	14	14	0
Winchelsea—Twilight, Hibbert's sale	1860	...	7	7	0
Battersea Reach, 12in. by 20in., Agnew's sale ... ..	1861	...	26	5	0
Bridge over the Oak Gate of York, signed and dated 1800, Allnutt's sale ... ..	1863	...	43	1	0



		£	s.	d.
Ruins of an Abbey ... ..	1865	5	15	0
Darkworth Hermitage... ..	1865	11	6	0
Guisborough Priory, Dillon's sale ... ..	1869	51	9	0
A Ruined Abbey, Brown's sale ... ..	1869	54	12	0
Roman Ruins, Brown's sale ... ..	1869	52	10	0
View of Bristol, Moss's sale ... ..	1873	67	4	0
Interior of Winchester Cathedral, Turner's sale ... ..	1873	72	9	0
Lichfield Cathedral, C. Vine's sale ... ..	1873	163	16	0
Durham Cathedral, C. Vine's sale ... ..	1873	157	10	0
Peterborough Cathedral, C. Vine's sale ... ..	1873	67	4	0
A Coast Scene, Ellison's sale ... ..	1874	115	10	0
Interior of S. Albans Abbey, Tite's sale ... ..	1874	117	12	0
Newark, 8 $\frac{3}{4}$ in. by 13 $\frac{3}{4}$ in., Heugh's sale ... ..	1874	26	5	0
Tintern Abbey, 14 $\frac{1}{2}$ in. by 12in., Heugh's sale ... ..	1874	43	1	0
Landscape, Canal and Barge, 10 $\frac{1}{2}$ in. by 8in., Heugh's sale ... ..	1874	15	15	0
Old Abbey, 10in. by 15 $\frac{1}{2}$ in., Heugh's sale ... ..	1874	22	1	0
Coventry, 7in. by 11in., Heugh's sale	1874	34	13	0
Windsor Park, 11 $\frac{1}{2}$ in. by 17in., Ley's sale ... ..	1876	22	1	0
Ripon Cathedral, Tiffin's sale... ..	1877	16	16	0
Roads, City in Distance, Tiffin's sale	1877	23	2	0
Roads, Bridge—Evening, Tiffin's sale	1877	23	2	0
Lincoln Cathedral, Greenwood's sale	1878	21	0	0
Guisborough Abbey, 11 $\frac{3}{4}$ in. by 18 $\frac{1}{2}$ in., Pooley's sale ... ..	1880	30	15	0
Bolton Abbey, 12 $\frac{1}{2}$ in. by 18 $\frac{1}{2}$ in., Pooley's sale ... ..	1880	33	12	0
Lincoln Cathedral, 18in. by 23in., Pooley's sale ... ..	1880	63	0	0
Richmond, Yorkshire, 14 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in., Pooley's sale ... ..	1880	78	15	0
Agatha's Abbey, 10in. by 15 $\frac{3}{4}$ in., Pooley's sale ... ..	1880	19	19	0
Norwich, 12 $\frac{1}{2}$ in. by 18 $\frac{3}{4}$ in., Pooley's sale ... ..	1880	21	10	0
Jedburgh, 15in. by 12in., Pooley's sale	1880	27	6	0
Norham Castle, 16 $\frac{1}{2}$ in. by 23 $\frac{1}{2}$ in., Pooley's sale ... ..	1880	36	15	0
Landscape, Mountains, 23 $\frac{1}{2}$ in. by 35 $\frac{3}{4}$ in., Bale's sale ... ..	1881	136	10	0

		£	s.	d.
Hereford Cathedral, 15in. by 19 $\frac{3}{4}$ in., Bale's sale ... ..	1881 ...	110	5	0
The River Exe, 12 $\frac{1}{4}$ in. by 20in., Bale's sale ... ..	1881 ...	161	14	0
Durham, 10 $\frac{1}{4}$ in. by 14 $\frac{1}{4}$ in., Bale's sale	1881 ...	141	15	0
Morpeth Bridge, 12 $\frac{1}{2}$ in. by 20 $\frac{3}{4}$ in., from Redleaf's Collection, Bale's sale	1881 ...	115	10	0
Interior, S. Albans Abbey, Hollings- worth's sale... ..	1882 ...	17	17	0
Guisborough Abbey, 24 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in., Addington's sale ... ..	1886 ...	25	10	0
Chepstow Castle and Wye, Dr. Percy's sale ... ..	1890 ...	4	10	0
Tynemouth, and mezzo. by Reynolds, Dr. Percy's sale ... ..	1890 ...	10	10	0
Jedburgh Abbey, and engraving, Dr. Percy's sale ... ..	1890 ...	5	0	0
Manorbier Castle, Pembroke, Dr. Percy's sale... ..	1890 ...	6	6	0
Kilgarran Castle, Dr. Percy's sale ...	1890 ...	5	0	0
Harewood, Yorks, Dr. Percy's sale ...	1890 ...	11	0	0
An extensive landscape, Dr. Percy's sale ... ..	1890 ...	10	10	0
La Porte S. Denis, Paris, Dr. Percy's sale ... ..	1890 ...	24	3	0
Landscape, Dr. Percy's sale ... ..	1890 ...	6	10	0
The Prison at Southampton, Dr. Percy's sale ... ..	1890 ...	22	0	0
River Scene and Church, Dr. Percy's sale ... ..	1890 ...	32	12	0
River Scene, bridge, mill, Dr. Percy's sale ... ..	1890 ...	11	6	0
On the Thames, near Blackfriars, Dr. Percy's sale ... ..	1890 ...	71	8	0
Kelso Abbey, Dr. Percy's sale ... ..	1890 ...	40	19	0
At Knaresborough, Dr. Percy's sale	1890 ...	8	0	0
Dr. Munro's House at Fetcham, Dr. Percy's sale... ..	1890 ...	12	0	0

**Giulio Clovio.**—*See Clovio.*

**Giulio Romano (Giulio di Piero Pippi de' Januzzi, called).**  
—B. Rome, 1498; d. Mantua, 1st November, 1546; s. Raphael;  
p. history and portraits. It was about 1509 that Giulio became  
the pupil of Raphael, and his progress in art must have been very  
rapid, for in 1514-16 he assisted Raphael in the "loggie" of the  
Vatican, and about 1518 at the Farnesina. After the death of

Raphael, in 1520, in conjunction with Gianfrancesco Penni (Il Fattore), as his executors and heirs to his designs and drawings, Giulio painted in the Sala di Constantino, at the Vatican. They began to work in October, 1524, were to receive each 100 ducats per month, and the last payment was made 3rd July, 1525. Up to that time, Giulio may be said to have been guided in all he did by the genius of Raphael, even after his master's death. Gradually, however, his works became less refined, and they ultimately ran into the exaggeration which is shown in those he executed in the Palazzo del Te, near Mantua. Giulio's father died at Rome, in 1522, and he himself left that city and entered the service of the Marquis Federigo (II.) Gonzaga, at Mantua, who made him a citizen of that place on 5th June, 1526, gave him a house on the 13th of the same month, and created him a nobleman on the 31st August of the same year. In 1529 Giulio married Elena Guazzi, a native of Mantua, where he resided up to the time of his death. While at Mantua he acted as architect and decorator, painter, and designer of small works for goldsmiths. He formed also a large school of artists, some of whom, such as Primaticcio and Il Rosso, were invited to France, where they influenced the national taste. The celebrated miniaturist Giulio Clovio also studied under him.

Easel pictures by Giulio are not common, owing to his having been so much employed on larger works. One of the most beautiful is that of the Holy Family, known as "The Virgin with the Basin," which is at Dresden. Many of those that appear at sales are very doubtful. The following, however, have generally a good claim to originality :

			£	s.	d.
Adoration des Rois, Conti's sale	...	1777	...	85	0 0
Christ before Pilate (small), Sir J. Reynolds's sale	... ..	1798	...	5	15 6
Cupid and Psyche (on marble), Lord Darnley's sale	... ..	1802	...	189	0 0

The following five were from the Orleans Collection :

				£	s.	d.
The Continnence of Scipio, Duke of Bridgwater's sale	... ..	1802	...	37	16 0	
Scipio Rewarding the Soldiers after the Siege of Carthage, Duke of Bridgwater's sale	... ..	1802	...	44	2 0	
The Rape of the Sabines, Duke of Bridgwater's sale	... ..	1802	...	42	0 0	
					2 6	

		£	s.	d.
The Family of Coriolanus Deprecating his Wrath, Duke of Bridgewater's sale ... .. 1802 ...		45	3	0
Taking of Carthage by Scipio, Duke of Bridgewater's sale ... .. 1802 ...		50	17	0

The above were sold at Harman's sale in 1844 at about the same prices.

		£	s.	d.
Holy Family and S. Catherine, from Borghese Gallery ... .. 1804 ...		162	15	0
The Assumption of the Virgin ... .. 1804 ...		829	10	0
Scourging of Christ, from Charles I.'s Collection, Crewe's sale ... .. 1806 ...		315	0	0
Birth of Bacchus, from Orleans Collec- tion, Sullivan's sale ... .. 1808 ...		147	0	0
Triumph of Bacchus (oval), 33in. by 30in., Lord Kinnaird's sale ... .. 1811 ...		110	0	0
Nymph, Sea God, etc., Earl of Upper Ossory's sale ... .. 1819 ...		262	10	0
Adoration des Bergers, Massie's sale... .. 1825 ...		75	0	0
Holy Family, from Orleans Collection, 30in. by 24in., Lord Radstock's sale ... .. 1826 ...		934	10	0
Holy Family, S. Joseph Carrying Lantern, from Vincenza Spinola Palace, Genoa, Lord Gwydir's sale ... .. 1829 ...		336	0	0
L'Enfance de Jupiter, Erard's sale .....	1833	100	0	0
Holy Family, from Lord Gwydir's Collection, Nieuwenhuys' sale ... .. 1833 ...		546	0	0
S. Faurille (copy after Raphael), Car- dinal Fesch's sale ... .. 1845 ...		270	0	0
Carte Allégorique d'Alexandre le Grand, King of Holland's sale ... .. 1850 ...		80	0	0
La Vierge au Berceau (small copy, after Raphael), Rogers's sale ... .. 1856 ...		64	1	0
Apollo and the Muses, Lord Northwick's sale ... .. 1859 ...		11	11	0
Birth of Jupiter, from Orleans Gallery (now in the National Gallery), Lord Northwick's sale ... .. 1859 ...		920	0	0
Portrait of himself, Lord Northwick's sale ... .. 1859 ...		25	4	0

**Giuseppino.**—See **D'Arpino (Giuseppe Cesari).**

**Gladiatore (Il).**—See **Baen (Jacobus).**

**Glauber (Jan Gottlieb)**, called Myrtille.—B. Utrecht, 1656; d. Breslau, 1703; s. his brother and Knÿf; p. landscapes and marine subjects. He accompanied his brother Jan to Italy, and painted in the same style. Afterwards he visited Vienna, Prague, and Breslau, where he died. In Italy he was named “Myrtille.” He also engraved. His sister Diana painted history and portraits, principally at Hamburg, but became blind some time before her death.

**Glauber (Johannes)**, called Polydor.—B. Utrecht, 1641; d. Amsterdam or Schoonhoven, 1726; s. Nicolas Berchem; p. history and landscapes. Although Glauber received his first lessons in art from Berchem, his works are a mixture of scenes of an Italian character and an imitation of those painted by Poussin. On leaving his native place he went to Amsterdam, where he lived in the house of a picture-dealer named Uilenburg, and copied Italian pictures. He left Holland in 1671, and, accompanied by his brother Jan Gottlieb, his sister Diana, and the brothers Van Dvoren, went to Paris, where he remained a year, and then spent two years at Lyons with Aart van der Kabel. On reaching Rome he received from his brother-artists the nickname of “Polydor.” Glauber remained in Rome two years, and after visiting Venice and Padua went to Hamburg. He remained, with the exception of six months spent in Denmark, in that city until 1684. On quitting it he went to Amsterdam, where he lived with his friend Gerard de Lairese, who often painted figures in his landscapes, as did also Simon van der Does. The style of Glauber’s works is less grand than that of Poussin’s, but the subjects are quite as poetically treated, and his colouring is richer and more vaporous than that of the French painter. Pictures by him are to be found in all the great galleries in Europe. He also engraved.

The following prices have been paid for pictures by Johannes Glauber :

Two Landscapes, figures by Lairese,		£	s.	d.
Jacob’s sale ... ..	1774	12	0	0
The same, ditto, More and Liss’s sale	1796	6	6	0
An upright Landscape ... ..	1802	5	0	0
Pair of Landscapes, figures by				
Lairese ... ..	1803	19	8	6
Two Landscapes, Pauwels’s sale ...	1803	12	0	0
A Landscape, figures by Lairese,				
Yonge’s sale ... ..	1806	30	9	0
Ditto, ditto, Yonge’s sale ... ..	1806	26	16	6
		2	6	2

		£	s.	d.
Landscape, figures by Lairese, Mitchell's sale ... ..	1819	4	0	0
Ditto, ditto, Ossory's sale ... ..	1819	15	15	0
Small Landscape, Holland's sale ... ..	1826	2	13	0
Landscape, buildings, figures ... ..	1830	5	0	0
Ditto, ditto ... ..	1836	13	0	0
Two Mountainous Landscapes, King of Holland's sale ... ..	1850	30	0	0
Arcadian Landscape, Meffre's sale ... ..	1863	55	0	0
Ditto, Mecklenbourg's sale ... ..	1863	20	0	0
View of Nimeguen in 1643, sale in Paris ... ..	1874	360	0	0
The Maas at Dordrecht in 1632, Lisingen's sale ... ..	1876	280	0	0

**Gleyre (Marc Charles Gabriel).**—B. Chevilly, a village near La Sarraz, in the Canton de Vaud, 1806; d. Paris, 4th May, 1874; s. Hersent; p. history and portraits. This excellent painter of the modern French school was the son of a farmer, who, however, gave him every facility for following his early inclination for art. After studying at Lyons, Gleyre went in 1824 to Paris, and became a pupil of Hersent. In 1828 he visited Italy, studying principally at Padua, Florence, and Rome. From the last place he sent some water-colour portraits to the Paris Salon in 1833, which were the first works he exhibited. He next made a long tour in Egypt, Greece, and Asia Minor, and, in 1838, painted for Monsieur Lenoir, of Paris, "A Nubian Girl" and "Diana," typifying Egypt and Greece. An attack of ophthalmia nearly destroyed his sight, but on his recovery he painted his celebrated "Evening," and exhibited at the Salon up to 1849. When Paul Delaroche ceased to take pupils he recommended those who applied to him to study under Gleyre, and among the English artists who did so were Poynter, Marks, and Calderon. Gleyre died from the rupture of a blood-vessel while visiting the exhibition of 1874, in Paris, in aid of the expatriated inhabitants of Alsace.

Some of Gleyre's best works are in the museums in Switzerland; in that of Lausanne is his portrait of Thomas Carlyle.

**Glover (John).**—B. Houghton-on-the-Hill, Leicestershire, 18th February, 1767; d. Launceston, Tasmania, 9th December, 1849; self-taught; p. landscapes. Glover was the son of a farmer, and from a very early age amused himself by drawing on every scrap of paper he could obtain. He must, however, have profited by

whatever instructions he received, for in 1786 he was elected Master of the Free School of Appleby, and devoted his leisure to painting and music. About 1794 he removed to Lichfield, and gave up his time entirely to drawing and instructing others in art. Up to that time he had painted exclusively in water-colours, but he then began to work in oils with success, and also to etch.

In water-colours Glover worked in the manner of Payne, of Plymouth, laying in the subject with Payne's gray, and tinting over that preparation. He was clever at introducing the sun's rays bursting through clouds, but the execution in his drawings, especially of the foliage, was tricky and somewhat monotonous, the foregrounds being very much worked up, apparently in imitation of Claude's. Still, his works were eagerly sought after, and the money gained by giving lessons and selling his works to his pupils amounted to a considerable sum in the course of the year. He was one of the promoters of the Society of Painters in Water-colours, and sent nineteen pictures to the first exhibition in 1805. After the restoration of the Bourbons, in 1817, Glover visited France, Switzerland, and Italy.

Although he had been very successful as a painter and teacher in England, Glover emigrated to Tasmania in March, 1831, and sent some of the views he painted there to England; but he did not meet with much success with them in this country. Perhaps the public was beginning to grow tired of his manner, which he carried into the execution of views of the new scenes he represented. It must be admitted also that he did not do much towards the advancement of the art of painting in water-colours. Glover had been successful as regards making money, and he passed the latter part of his life in peace among his children and grandchildren in his new home.

Pictures in oils by Glover have been sold as follow :

		£	s.	d.
Landscape and figures...	1827	11	11	0
Cows Reposing near the Sea, Tansley's sale ...	1829	36	15	0
Sicily, View of Etna, Clarke's sale ...	1840	52	10	0
View from the Winde Cliff, looking across the Severn, Clarke's sale ...	1840	21	10	0
Chepstow Castle and Bridge, Clarke's sale ...	1840	21	10	0
Ulleswater — Morning, Northwick's sale ...	1859	85	1	0

Ulleswater — Evening, Northwick's sale ... ..	1859	...	£	s.	d.
			29	16	0
Portrait of G. Vincent, with landscape painted by him, Walter's sale ...	1863	...	4	5	0
A Mountainous Scene in Wales, Alnutt's sale ... ..	1863	...	21	10	0
River Scene in Devonshire, Alnutt's sale ... ..	1863	...	17	17	0
Greenwich Hospital from the Park, Alnutt's sale ... ..	1863	...	11	0	6
Lowther Castle... ..	1877	...	49	7	0

Drawings in water-colours by this artist have produced the following amounts :

			£	s.	d.
Llangollen, Tiffin's sale ... ..	1877	...	12	12	0
Lake Balsano Tiffin's sale ... ..	1877	...	16	16	0
Spoleto, Tiffin's sale ... ..	1877	...	15	15	0
Vale Llanrwst, Tiffin's sale ... ..	1877	...	21	0	0
Landscape on the Rhine, Tiffin's sale	1877	...	29	8	0
Bass Rock, 20½in. by 28½in., Pooley's sale ... ..	1880	...	25	4	0
Friar's Crag, 30½in. by 44in., Pooley's sale ... ..	1880	...	50	8	0
View in Borrowdale, 10in. by 12in., Duke of Hamilton's sale... ..	1882	...	210	0	0

**Glovicic** or **Glovichsich (Juraj)**.—*See Clovio (Giulio)*.

**Gobbo (Il)** [The Hunchback].—There have been several Italian painters who have been thus nicknamed. Of these the following are the most known :

**Gobbo (Andrea, or Andrea del)**.—According to Morelli, this artist was, in reality, Andrea Salario (*See Salaj*), and acquired the nickname from his attachment to his elder brother (Cristoforo Salario, a sculptor of Milan), who was hunchbacked.

**Gobbo (Il) da Cortona, or de' Carracci, or dalle Frutta**.—*B.* Cortona, 1580 ; *D.* Rome, 1640 ; *s.* the Carracci ; *p.* fruit. Very little is known regarding this painter, whose real name is said to have been Pietro Paulo Bonzi, except that he was born at Cortona and learned to paint in the school of the Carracci, at Bologna. The attempts he made to paint historical subjects were not successful ; but he became the best painter of fruit in Italy in his time. In that style he ornamented some of the palaces in Rome, particularly that of Mattei. He painted both in fresco and in oil.



The following pictures are attributed to this artist :

A Nun's Portrait—Berlin Gallery.

Latona Turning the Peasants into Frogs—Louvre, Paris.

Five Fruit-pieces—Stockholm Gallery.

**Goes (Hugo van der).**—B. probably at Ghent, —; D. Rooden Clooster, near Soignies, 1482 ; s. probably Van Eyck ; P. history and portraits. The birthplace and even the name of this painter are somewhat uncertain. He is spoken of by Vasari and Guicciardini as Ugo d'Anversa ; but a Flemish author says that he was Hughe van der Ghoest, in Zeeland, because he lived long in that country, and that he was born at Leyden. This appears, however, to be very improbable, as there were painters of the same name who were masters in the Guild of Painters at Ghent for a century before Hugo was born. There is reason to believe that, about 1440, Van der Goes visited France, and painted the "Crucifixion" which still hangs above the judge's seat in the "Cour d'Appel," at Paris, and also Italy, as he could hardly otherwise have painted the portraits of members of the family of the Portinari (who were the donors) which he introduced into "The Adoration of the Shepherds" that is in the Hospital of S. Maria Nuova, at Florence. This is held by many critics to be the only well-authenticated picture by Hugo van der Goes ; but there are many others in different galleries attributed to him.

Hugo appears, however, to have been settled at Ghent about 1450, and to have been a master of the Guild of Painters of that place from 1465 to 1475, when he was Dean. In the following year he entered the Convent of Rooden Clooster ; but in 1478 went to Louvain, to estimate the value of a picture which Dirk Bouts had left unfinished at the time of his death. Subsequently he is said to have visited Cologne, and, on his return to the convent, to have become insane. It is certain that he died there in 1482.

At the sale, in Paris, of the Collection of Edward O—, in 1877, a remarkable picture, "The Mystic Marriage of S. Catherine," said to have been painted by Hugo van der Goes, in Italy, for the Marchese Giustiniani of his time, and to have remained in the family of that name up to the time of the sale, was sold for £800. "The Life of S. Augustin," by this painter, produced £300 at Exeter's sale in 1888.

**Goien.**—See **Goyen.**

**Golfino.**—See **Giolfino.**

**Goltzius** or **Goltz**.—There were at least five painters of the family which bore this name, without counting engravers. They were :

**Goltzius (Heinrich)**, son of Johann Goltzius the Young.—*B.* Mulbrucht, 1558 ; *D.* Haarlem, 29th December, 1616 ; *S.* his father ; *P.* history, portraits, landscapes, and allegories. Heinrich began by painting on glass ; afterwards he visited Italy and Germany, and settled at Haarlem, where he lived for many years, in fact, until his death. He married Margaretha Jans, a widow ; and at the sale of Rubger's Collection at Amsterdam in 1778 there were offered some drawings by H. Goltzius, among which were her portrait and those of several members of his family, including two of J. Matham, the engraver, who was the son of Margaretha Jans by her first husband. Heinrich Goltzius was the great-grandson of Old Hubrecht, through his father, Johann the Young.

Although Heinrich Goltzius is more generally known as an engraver, he painted many pictures, which are remarkable for design and excellence of colours. The following are a few of them :

Adam and Eve, The Circumcision of Christ, The Adoration of the Magi, The Baptism of Christ—Hermitage, S. Petersburg.

Juno Receiving the Eyes of Argus (1615)—Rotterdam Museum.

Pictures by Heinrich Goltzius have been sold as follow :

		£	s.	d.
Danaë and Jupiter, Tourreman's sale	1754	...	30	0 0
The same subject, Braamcamp's sale	...	...	40	0 0
The Death of Abel, signed and dated 1613, from collections of Lucien Buonaparte and Cardinal Fesch (No. 88 in his sale), Bishop's sale	...	...	26	15 6

**Goltzius (Hubrecht)**, called the Old.—*B.* probably at Heynsbeeck, in the fifteenth century ; *D.* — ; *S.* — ; *P.* —. Heynsbeeck appears to have been the original seat of the family. Old Hubrecht, who lived at Venloo, had a son and two daughters, one of whom married a painter named Rudiger van Wurzburg. He was the father of Hubrecht Goltzius the Young, who took his mother's name.

**Goltzius (Hubrecht or Hubert)**, called the Young.—B. Wurzburg, 1526; d. Bruges, 1583; s. his father and Lambert Lombard; p. history and portraits. In 1530 his father returned from Wurzburg to Venloo, where he settled, and continued to work for the town for thirty-four years. The son, Hubrecht Goltzius the Young, went young to Liége, where he became a scholar of Lambert Lombard. In 1550 he bought a house in Antwerp, in which city he had resided since 1546. He married Elizabeth Verhulst, who was sister to the painter Marie Bessemers. In 1556 Hubrecht visited the principal cities of France and the Netherlands, and in 1557 published his first archæological work, at Antwerp, in four languages. This led to his removing to Bruges in 1558. In the same year Hubrecht visited Germany, France, and Italy. On his return to Bruges he published his other literary works, between 1563 and 1579. He dedicated one of his books to the Senate of Rome, which in 1567 conferred upon him the title of a noble Roman citizen. In 1580 his fortune began to decline; and in 1581 he married, against the wishes of his children, the widow of the antiquary, Martin Desmet. Hubrecht was historian and painter to Philip II., and the friend of Antonio Moro, the painter. His collected literary works appeared at Antwerp, in 1644-5, in 5 vols., as "*Romanæ et Græcæ Antiquitalis Monumenta ex priscis numismatibus eruta.*" His pictures are very rare; among them is "The Judgment of Midas," at Dresden.

**Goltzius (Johann)**, called the Old, son of Hubrecht the Old.—He painted in the sixteenth century, and lived at Weerde, of which place he was bourgmeester.

**Goltzius (Johann)**, called the Young, son of the above.—He painted on glass in the sixteenth century. After the death of his father, he resided in the village of Mulbrucht, where his son Heinrich was born.

**Gomez**.—There were several Spanish painters of this name, besides sculptors, of whom the most distinguished were those here mentioned:

**Gomez (Juan)**.—B. —; d. 1597; s. —; p. history. He was appointed painter to Philip II. in 1593, and painted, among other things, a large picture of "S. Ursula and her Virgins," in the Escorial, from a design by Tibaldo, and a good picture of "Christ, the Magdalen, and S. John," for the Carmelite Friars of Segovia.

**Gomez (Sebastian).**—A native of Granada, and a pupil of Alonso Cano; yet he was an indifferent painter, and must not be confounded with

**Gomez (Sebastian).**—B. Granada, —; D. Seville, 1682; s. Murillo; P. history. This painter was the mulatto slave of Murillo, employed by him to grind colours. Unknown to his master, Gomez practised painting, and there is at Seville a tradition that Murillo, having left one day a canvas on his easel, on which he had sketched a head of the Virgin, during his absence Gomez finished it with oil-colours in such a manner that when Murillo saw it he exclaimed: "I am indeed fortunate, Sebastian, for I have created, not only pictures, but a painter"; and gave him every opportunity of becoming a good painter. Gomez profited by his good fortune, and there are several fine pictures by him, which, if not equal to those of Murillo in composition, have much of the elegance and good colouring of those by that master. Among them there are "Christ at the Column with S. Peter Kneeling at His Feet" and "S. Anne and S. Joseph," both at Seville, in the Museum of which city there is also "The Virgin Appearing to S. Dominic." Gomez survived Murillo but a very short time.

**Gonzales.**—Nearly a dozen Spanish painters have borne this name. Of these the most celebrated was:

**Gonzales (Bartolomé).**—B. Valladolid, 1564; D. 1627; s. Patricio Carges; P. history and portraits. He studied at Madrid, under Carges, under whom he became an able painter, and was employed by Philip III. at the Prado. He was sent to many places in Spain by the King, but not named his Painter in Ordinary until 1617. He painted some excellent pictures for the college at Alcalá, the Franciscan and Recollet Convents at Madrid, and portraits of the Queen and the Infanta. The drawing and colouring in his works are excellent, and the compositions simple and well arranged. At the Salamanca sale, in 1867, the portrait of Marguerite of Austria, by Gonzales, was sold for £85.

**Good (Thomas Sword).**—B. Berwick-on-Tweed, 1789; D. 1872; s. —; P. interiors. The works of this artist are generally interiors, and often very pretty, somewhat like those of Wilkie and Bird, but they are light in colour. In 1820 he exhibited for the first time at the Royal Academy, his picture being "A Scotch Shepherd." He came to London in 1822, and

exhibited, between 1820 and 1834, pictures classed as "domestic": nineteen at the Royal Academy, forty-three at the British Institution, and two in Suffolk Street. He painted also occasionally coast scenes, into which he introduced fishermen. For the last forty years of his life he abandoned painting as a profession.

Pictures by Good have been sold as follow :

			£	s.	d.
The Triumph of Music, and the companion, Carysfort's sale	...	1828	26	5	0
Study of a Boy's Head, Fleeling's sale	...	1837	1	1	0
Interior, a peasant seated at a table, Fleeling's sale	...	1837	7	10	0
The Village Lawyer, Fleeling's sale	...	1837	20	9	6

**Goodall (Frederick Trevelyan).**—B. 1848; D. Capri, in Italy, 11th April, 1871; s. Royal Academy; p. history. This promising artist was the son of Frederick Goodall, the Royal Academician. He exhibited some studies at the Academy in 1868-9, and gained the gold medal by his picture, "The Return of Ulysses." When in Italy he unfortunately lost his life by an accident at Capri.

**Goodall (Howard).**—B. 1850; D. Cairo, 17th January, 1874; s. Royal Academy; p. history. He was the brother of the above, and exhibited at the Academy, in 1870, "Nydia in the House of Glaucus," and in 1873, "Capri Girls Winnowing."

**Gool.**—*See Gael.*

**Gool (Jan van).**—B. The Hague, 1685; D. The Hague, 1763; s. Terwesten and S. van der Does; p. cattle and landscapes. This artist is most known as the author of "The Lives of the Artists in the Netherlands," which is a continuation of Houbraken's work. Van Gool, although only a second-rate artist, painted some pictures in the style of Paul Potter that have merit. At Maitland's sale, in 1831, one called "A Dutch Dairy Farm" produced £79 16s.

**Gordon (Sir John Watson).**—B. Edinburgh, 1790; D. Edinburgh, 1864; s. Trustees' Academy, Edinburgh; p. history and portraits. This painter was the son of Captain James Watson, of the Royal Navy. He began by painting historical subjects, but soon abandoned them to devote his time to painting portraits, and, after the death of Raeburn, he became the principal portrait-painter in Scotland. He assumed the name of Gordon, and was

active in founding the Royal Scottish Academy, becoming its President in 1850. He was knighted and appointed Queen's Limner about the same time. Between 1827 and 1864 he exhibited 123 portraits at the Royal Academy in London, of which he was elected an Associate in 1841, and a full member in 1850. The majority of the portraits which he painted are in Scotland; but there are those of Sir David Brewster in the National Gallery, of David Cox in the Birmingham Institute, and of Thomas de Quincey in the National Portrait Gallery. They are in general well and powerfully painted.

The following were sold by auction in 1885: Portrait of Sir Walter Scott, £52 10s.; Portrait of Thomas de Quincey, £25 4s.

**Gortzius (Gualdorp).**—*See Geldorp.*

**Gossart or Gossaert.**—*See Mabuse.*

**Götzenberger (Jacob).**—B. Heidelberg, 1800; D. Darmstadt, 1866; S. Cornelius; P. history and portraits. Up to 1820 Götzenberger studied under Cornelius at Düsseldorf, and after 1824 at Munich. He profited so much by this instruction that as early as 1823 a picture by him might be mistaken for one by his master. After assisting in the frescoes at the University of Bonn in 1828, he visited Rome and Naples, and returned in 1832. He was next appointed Court Painter at Baden, and Inspector of the gallery at Mannheim. In company with Cornelius he visited London, and on his return to the Continent painted the frescoes in the chapel at Nierstein, and in the Trink-halle at Baden-Baden. He came again to England, where he painted portraits and in fresco in Bridgewater and Northumberland Houses with success.

**Goupy (Joseph).**—B. probably in France; D. London, before 1747; S. —; P. landscapes and history. This artist was probably of French origin. He painted principally in water-colours, and taught the Princess of Wales drawing. His works are in a bold style, and he imitated Salvator Rosa. The copies in water-colours of Raphael's cartoons, with the outlines taken from Dorigny's prints, formed one of his chief works. The Duke of Chandos paid £300 for them; but at the sale of his effects they only produced £17, although they were said to have been very beautiful. Goupy's Collection was sold in March, 1765. He had a brother, Louis, who painted in fresco, oil, water-colours, and crayons, and went with Lord Burlington to Italy. Joseph Goupy also en-

graved many plates. "The Virgin and Child," with the city of Bologna beneath, copied by Goupy from a picture by Annibale Carracci, was sold at Strawberry Hill for 13 guineas.

**Goya y Lucientes (Francisco).**—B. Fuente-Todos, in Aragon, 31st March, 1746; d. Bordeaux, 16th April, 1828; s. José Luxan Martinez; p. history, portraits, genre, and caricatures. This extraordinary genius, for such he was, is said to have had some lessons in drawing from an artist at Saragossa, but he went young to Rome and studied with care the works of the older masters. On his return to Spain he was appointed private painter to Charles IV., and made painter to the king on the 31st October, 1799. Goya's works are executed with the greatest vigour as regards both drawing and colouring; the composition is always full of spirit, and, although often verging on the grotesque, shows the talent he possessed to have been truly original, if often eccentric. His drawings, etchings (the finest of which are after Velasquez), and engravings in aquatint all bear the same character. In his youth his turbulent spirit nearly cost him his life, as before he went to Italy he was stabbed with almost fatal effect. After his return to Spain in 1774 he married and settled more seriously to work.

Although the works of Goya remained for some time little known out of Spain, Lord Clarendon, when ambassador at Madrid, acquired many of them, and there are some in France; still, the finest are in Spain. His pictures have seldom been sold in England, but in Paris they have brought at sales the following prices :

		£	s.	d.
Portrait of the painter's grandson, Salamanca's sale ... ..	1867 ...	120	0	0
Portrait of the wife of his grandson, Salamanca's sale ... ..	1867 ...	80	0	0
Portrait of a woman, Salamanca's sale ... ..	1867 ...	120	0	0
Procession at Valencia, Salamanca's sale ... ..	1867 ...	100	0	0
Portrait of the Duchess of Alba, Perière's sale ... ..	1872 ...	240	0	0
Portrait of a child, Perière's sale ...	1872 ...	480	0	0
Portrait of the daughter-in-law of the painter Rochebrune, Sala- manca's sale ... ..	1873 ...	300	0	0
Portrait of Emmanuel Garcia, Sala- manca's sale ... ..	1875 ...	55	0	0

Ladies on a balcony, Salamanca's		£	s.	d.
sale ... ..	1875	70	0	0
A Bull-fight, Salamanca's sale ...	1875	300	0	0
Procession at Lembos, Salamanca's				
sale ... ..	1875	210	0	0

**Goyen or Goien (Jan Josephszoon van).**—B. Leyden, 13th January, 1596; D. The Hague, end of April, 1666; S. Kornraad Schilperoort, Isaäk Nicolai, Hendrick Klok, and Willem Gerretzen; P. towns, dikes, seashores, river scenes, and portraits. In his nineteenth year Van Goyen visited France, and on his return worked for a year under Elias van de Velde. On the 16th July, 1618, he married Annetje Willems van Raelst, and lived at Leyden, which place he quitted in 1631; and he resided subsequently at The Hague until his death. In 1640 he was elected a member of the Guild of Painters of that place. Jan Steen, who painted figures in some of Van Goyen's pictures, was his pupil, and married, 19th September, 1649, his daughter Mary Aretha, who died in 1669.

The works of Van Goyen, which are remarkable for true representation of nature, light and delicate painting, and spirited drawing, have enormously increased in value within the last fifty years. Unfortunately, he often used a blue known as "Haarlem" blue, which has faded with time, and the same thing may probably have occurred in the yellows; but where the colours he employed remain comparatively unchanged, his pictures will always command high prices. He etched some plates which have great merit. The drawings he executed in black chalk washed with Indian ink are also peculiarly pretty and characteristic, the foliage of the trees being the round leaf of the alder so common in Holland. The signatures on his works vary very much. Pictures by him are to be found in all the principal galleries in Europe, and in many private collections.

In a list of sixty-five pictures by Goyen sold between 1771 and 1861, only one brought more than £30; this was "A Castle on a Height," 30in. by 41in., the property of Sir Robert Strange, the engraver, for which £47 was obtained. Since 1861 works by him have been disposed of as follow:

The Ferry-boat, dated 1647, H. de		£	s.	d.
Kat's sale ... ..	1866	95	0	0
The Raft, dated 1654, Mecklenbourg's				
sale ... ..	1870	225	0	0



		£	s.	d.
A Dutch Town on a River, Middleton's sale ... ..	1872	66	3	0
River Scene, Morris's sale ... ..	1873	162	15	0
Landscape, dated 1630, Angerstein's sale ... ..	1847	294	0	0
River, Cottages, Bridge, Boat, and Peasants, Smith's sale ... ..	1875	220	0	0
River Scene and Fishermen, 12in. by 16½in., Anderdon's sale ... ..	1879	215	5	0
Dutch Town, Ferry-boat, and Cattle, signed and dated, Phelp's sale ...	1881	210	0	0
Rural Festival, 15in. by 20in. ...	1882	78	15	0
River Scene, Ferry-boat, 14in. by 13in., Duke of Hamilton's sale...	1882	388	10	0
River Scene, with Castle ... ..	1883	157	10	0
Town, River, Ferry-boat, etc., signed, Pennington's sale ... ..	1884	204	15	0
River Scene, Figures, 19½in. by 26in., De Zoete's sale ... ..	1885	288	15	0
View of Dort, Boats and Figures, signed, Harford's sale ... ..	1885	99	15	0
Scheveling Beach, Roupell's sale ...	1887	88	0	0

**Gozzoli (Benozzo)**, properly Benozzo di Lese Sandro.—B. in the commune of the Badia di Settimo, near Florence, 1420; D. Pisa, 1498; s. Ghiberti and Fra Angelico; p. history, portraits, and landscape backgrounds. Gozzoli, like so many other Florentines, began life as a worker in metal, and assisted Ghiberti in making the gates of the Baptistry at Florence. He, however, entered the school of Fra Angelico and became one of his most able scholars. He was with Fra Angelico in Rome and painted in fresco in the Cesarini Chapel, in the Church of Araceli. In 1447 he accompanied his master to Orvieto, and painted in the Chapel of the Madonna di S. Brizio in the cathedral. Up to that time he worked in the style of Fra Angelico, but about then changed his own very much, and his works became remarkable for attempts to realise the beauties of nature, especially in his landscape backgrounds, which are enlivened by animals, birds, etc. He carried the same principle out in the interiors of buildings, which he decorated with a variety of ornaments in the Florentine style. He also introduced into his pictures the portraits of his contemporaries, many of which are now exceedingly interesting. They appear to have been true to nature, and the draperies in his works are often very graceful.

In 1452 Gozzoli completed the frescoes in the Monastery of S. Francesco at Montefalco, in which he gave portraits of Dante, Giotto, and Petrarch. It is supposed that he remained at Montefalco until 1456, after which he returned to Florence and decorated the walls of the chapel in the Medici (now Riccardi) Palace. In 1464 he went to S. Gimignano, where he executed very large frescoes, in which he was assisted by Giusto di Andrea; he remained there until 1467, and among other works restored the frescoes of Lippo Memmi in the Palazzo del Podesta in that town. Early in 1469 Gozzoli commenced his most important works, the frescoes in the Campo Santo at Pisa, which occupied him and his assistants sixteen years, as the last payment was made in May, 1485; he, however, found time to execute some other frescoes during the same time. In 1478 the authorities of the Campo Santo presented him with a tomb in order that when he died he might lie surrounded with his own great works.

Although he painted so much in fresco, there are still some easel pictures by Gozzoli in existence, two of which are in our own National Gallery. Those which have been offered for sale have been disposed of as follow :

		£	s.	d.
The Head of Christ, with Cherubim, Northwick's sale ... ..	1859 ...	6	6	0
Adoration of the Magi, Bromley's sale ... ..	1863 ...	10	10	0
Virgin and Child, Saints, Angels, gold ground, 53½in. by 35in., Graham's sale ... ..	1886 ...	204	15	0
Adoration, embossed halos and gilt, 42in. by 108in., W. Graham's sale	1886 ...	110	5	0

**Graat (Barend).**—B. Amsterdam, 1628; D. Amsterdam, 1709; s. his uncle; P. history, landscapes, animals, and portraits. While very young, Graat learned to draw from an uncle who was an animal-painter, but he soon made great progress by a diligent study of nature. The works of Pieter de Laer (Bamboccio) were in Graat's time in great demand, and he acquired the art of imitating them so well as to deceive good judges. Graat was preparing to go to Rome when his marriage with a rich young widow placed him in easy circumstances, and he never left his own country. As a means of improving himself, he established a sort of academy in his own house, in which he and his brother artists drew from the life. Among them was Johannes Hendrick Roos. His countrymen praised an allegorical subject, "Time Dis-

covering Truth," which he painted for the Council Chamber at Amsterdam. At Buckingham Palace there is a "Home Scene" by him, which has been much admired. He excelled also in drawing with a pen and etching.

**Graham (John).**—*See* **Gilbert (John Graham).**

**Gram-Vasco.**—*See* **Grao-Vasco.**

**Grandi (Ercole de', or Ercole de' Roberti).**—B. Ferrara, between 1440 and 1460; d. 1496; s. Antonio Grandi; p. history and portraits. The works of this painter are fine as to both conception and execution, and are extremely rare. He was much employed by the Dukes of Ferrara, from whom he received a regular salary. He worked at Bologna as well as in his native place. Some of his pictures have led to the belief that he studied under Mantegna. There are two small pictures by him in the National Gallery, one representing "The Last Supper," which belonged to the Duke of Hamilton, and another, "The Israelites Gathering Manna," purchased, in 1886, from the Dudley Collection. Three attributed to him were also disposed of as follow:

		£	s.	d.
The Death of the Virgin, 86in. by				
129in., Solly's sale...	1847 ...	31	2	6
Soldiers Drawing Lots, 86in. by 129in.,				
Solly's sale ...	1847 ...	10	10	0
The Three Marys at the Cross, 8lin.				
by 129in., Solly's sale (bought in)	1847 ...	6	16	6

Ercole de' Grandi's landscape and garden scenes with family groups are much in the manner of Gonzales Coques or Netcher, and the animals and accessories are touched somewhat like those by Weenix; the pictures are usually bright in colour, and in some there is a good deal of red. Pictures of this class by him have been sold as under:

		£	s.	d.
Diana and Nymphs in the Bath,				
Hope's sale ...	1811 ...	8	12	0
Portraits of Burgomaster Six and his				
family ...	1811 ...	194	0	0
A Musical Party—a servant bringing				
in game ...	1825 ...	105	0	0
Portraits of lady and gentleman in				
black dress, seated in a landscape,				
Scarisbrick's sale ...	1861 ...	38	17	0
Landscapes, boys and girls, Glad-				
stone's sale...	1875 ...	60	18	0

**Grandi (Ercole di Giulio Cesare).**—B. ——— ; D. 1531 ; s. Lorenzo Costa and Francia ; p. history and portraits. Vasari, in his account of the artists of the Ferrarese family named Grandi, has confused this painter with Ercole 'de' Roberti or de' Grandi. Very little is known of the life of this artist ; his works are to be found principally at Ferrara, and have frequently been attributed to his master (Lorenzo Costa) or to other painters ; they are remarkable for refinement and graceful female figures. Among those in this country are eight in tempera, on canvas, formerly in the Costabili Collection, now in the possession of Sir Henry Layard, and two in the National Gallery. An "Adoration" by this painter produced £493 at Eastlake's sale in 1894.

**Granet (François Marius).**—B. Aix-en-Provence, 1775 ; D. Aix, 1849 ; s. Constantin and David ; p. architecture and history. The father of this artist was a mason, and his son is said to have received his first instruction from an Italian ; but it is certain that he studied under the landscape-painter J. A. Constantin, who settled at Aix in 1780. Granet was, however, protected by Monsieur de Forbin, who caused him to come to Paris, and there introduced him to David. After gaining a prize with his picture of "A Court of a Monastery," in 1802 Granet accompanied Monsieur de Forbin to Rome, where he resided a great part of his life, making, nevertheless, an occasional visit to his native country, in which he was received with honour. In 1819 he visited Paris, where his "Choir of the Capucin Monastery" was so much admired that it is said he made fifteen copies of it with variations. Louis XVIII. gave him the decorations of the Legion of Honour and also of the order of S. Michael. In 1826 he was appointed Conservator of the paintings in the Louvre, in 1830 a member of the Institute, and in 1833 an officer of the Legion of Honour. After the Revolution of 1848 he retired to Aix, and died there in the following year.

Although Granet excelled in painting the interiors of cathedrals and monasteries, in which he exhibited the power of light and shade, his talent was by no means confined to that style of art, for his historical subjects and moonlight scenes are excellent. The figures are often put in with brown and yellow tints. He presented many pictures to his native town, and bequeathed £60 a year to be employed in supporting and educating a youth of Aix as an artist. He also left a sum sufficient to maintain two beds in the Hospital for Incurables, for two masons, in memory of his

father. Among his more celebrated works are: "The Interior of the Coliseum at Rome," "The Painter Bazzi (Sodoma) Carried to the Hospital," "The Interior of the Church at Assisi," "Ransoming Prisoners in the Prisons of Algiers," and his own portrait, all of which are in Paris, and at Munich "Savonarola in his Cell."

Pictures by Granet have been sold at the following prices:

			£	s.	d.
S. Etienne du Mont, Lafitte's sale ...	1834	...	60	0	0
A Franciscan Monastery, Monks at Vespers, Sanderson's sale ...	1848	...	26	5	0
Beatrice Cenci Led to Execution, Pourtales' sale ... ..	1865	...	25	0	0
The Monastery (bought in), Graham's sale ... ..	1874	...	220	10	0
Interior of a Kitchen, Soutzo's sale ...	1877	...	25	0	0

**Grano (Giorgio del).**—*See Gandini (Giorgio).*

**Grant (Sir Francis).**—B. Kilgraston, in Perthshire, 1810; D. Melton Mowbray, 1878; s. —; P. hunting scenes and portraits. He was the fourth son of Francis Grant, of Kilgraston, and was educated at Harrow, with the intention that he should become a barrister, but he chose painting as a profession. His early works are hunting scenes; subsequently he painted portraits, often full-length ones, and became the most fashionable portrait-painter of his time. He was an Associate of the Royal Academy in 1842, Academician in 1857, and in 1866 was chosen President and knighted. Between 1834 and 1878 he exhibited 253 portraits at the Royal Academy, seven at the British Institution, and seven in Suffolk Street. Of his hunting pictures, etc., which contain many portraits, the more interesting were:

The Breakfast at Melton, 1834.

The Meeting of H.M. Stag-hounds at Ascot Heath, 1837.

The Melton Hunt, 1839.

Equestrian Portrait of Queen Victoria, 1840.

Shooting Party at Ranton Abbey, 1841.

Sir Richard Sutton's Hounds, 1848.

After the death of Sir Francis Grant many of his works were sold, in 1879, at Messrs. Christie's rooms. About forty of them, many of which were unfinished, produced from £2 to 10 guineas each; but the following went for higher prices:

		£	s.	d.
Portrait of the Prince Consort (a sketch) ... ..	1879	52	10	0
Portrait of the Hon. Mrs. Grey ... ..	1879	31	10	0
Portrait of Mrs. Markham ... ..	1879	30	9	0
Portrait of General C. Grey ... ..	1879	24	0	0
Portrait of Mrs. Craven ... ..	1879	54	12	0
Portrait of Lord Cranbrook ... ..	1879	47	5	0
Portrait of Lieut.-General Sir Hope Grant ... ..	1879	199	15	0
Portrait of Sir Walter Scott, from life ... ..	1879	262	10	0
Home for the Holidays (Grant himself when a boy) ... ..	1879	26	5	0
Winter—a lady skating ... ..	1879	50	8	0
The Salute (Capt. Earnest) ... ..	1879	23	4	0
Copy of Lord Elgin's Duke Olivarez, by Velasquez ... ..	1879	46	4	0

Other prices realised for his works were as under :

Portrait of Mrs. Nesbitt (Lady Boothby) as the Brigand's Wife, Eden's sale... ..	1874	56	14	0
Portrait of Rajah Brooke, Johnson's sale ... ..	1877	126	0	0
Portrait of Lord Palmerston, Woodgate's sale ... ..	1879	304	10	0

**Grant (William James).**—B. Hackney, 1829; D. 2nd June, 1866; s. Royal Academy; P. history. He was admitted into the Academy's schools in 1844. In 1847 he exhibited his first picture, "Rabbits," at the Academy. From that time the subjects of his works were historical, and several of them were of a large size. Three of his best pictures were "Eugene Beauharnais Refusing to Give up his Father's Sword," "The Last Trial of Madame Pallys," and "The Morning of the Duel." Between 1847 and 1866 he exhibited thirty-nine pictures at the Royal Academy and five at the British Institution.

Pictures in oil by this artist have been sold as follow :

		£	s.	d.
The Princess Elizabeth in the Tower (sketch), Windus's sale ... ..	1859	44	2	0
Hotspur's Dream, Windus's sale ... ..	1859	49	7	0
The Betrothal-ring (bought in), Fores's sale ... ..	1864	168	0	0
Token to Robert Bruce ... ..	1865	178	10	0

Catherine Parr and Henry VIII.,		£	s.	d.
Somes's sale	... ..	1867	...	225 15 0
The Lady and the Wasp (bought in),				
Flatow's sale	... ..	1867	...	147 0 0

“The Shunamite Mother,” in water-colours, by W. J. Grant, realised at Birch's sale, in 1828, £73 10s.

**Grao-Vasco** or **Gram-Vasco**.—B. Vizen, in Portugal, 18th September, 1552; D. —; S. —; P. history. A large number of old pictures in Portugal are attributed to this artist, whose name appears to be composed of the Christian name of Vasco Fernandez and the epithet Great. Little is known respecting him, except the place and date of his birth, but many pictures are still to be seen at Vizen, which prove that Vasco Fernandez was the greatest painter that Portugal has produced. Count Raczyński, who made the life of Vasco and his works objects of special study, thought that the only pictures which can be attributed to him with any certainty are: “The Great Crucifixion” and fourteen others of saints, the finest of which represents S. Peter seated on a throne and wearing the tiara, all in the cathedral at Vizen, and perhaps a S. Michael, then in the possession of Count Pamella.

**Gravelot (Henry)**, properly known as Hubert François Bourguignon.—B. Paris, 26th March, 1699; D. Paris, 19th April, 1773; S. —; P. —. Although only known as an engraver, this artist painted before he engraved, and deserves to be mentioned here, as it was he who took Gainsborough as his pupil when the latter first came to London, and employed him in designing the ornamental borders to Houbraken's engraved portraits. Gravelot was a name he assumed when he came to England; for he was in reality a brother of the celebrated geographer D'Anville. Later, according to the entry of his death in the register, he must have been known in Paris as Hubert François Bourguignon, called Gravelot. There appears, however, to be some mistake in Huot de Goncourt's memoir of Gravelot, as he says that the sale of this artist's works, *after his death*, took place on the 19th March, 1773.

Gravelot made many caricatures, and was rather a designer and an etcher than an engraver. At one time he kept a drawing school in the Strand. His pictures are something like those of Lancret, but more feebly coloured, yet with a good

effect of daylight. One which was engraved, under the title of "Le Lecteur," by Gaillard, was exhibited by the Burlington Club in 1867.

**Grebber (Frans Pieterszoon de).**—B. Haarlem, —; d. Haarlem, 1649; s. J. Savery; p. portraits and landscapes. The family of De Grebber was of importance at Haarlem as early as the fifteenth century. There are pictures by this artist at Haarlem, but he is most known as having been the first master of Sir Peter Lely.

**Grebber (Maria de).**—She was the daughter of the above painter, and herself painted history, flowers, and fruit.

**Grebber (Pieter or Pieter Franszoon de).**—B. Haarlem, —; d. —; s. Heinrich Goltzius; p. history and portraits. He was the son of Frans Pieterszoon, and is said to have been alive in 1655. He engraved. There are pictures by him at Haarlem and at Dresden.

**Grechetto (Il).**—*See* Castiglione (Benedetto).

**Greco (El).**—*See* Theotocopuli (Domenico).

**Greens (The).**—Since 1760 no less than forty painters of this name have exhibited their works at the Royal Academy, the British Institution, or in Suffolk Street—in all 685 works. The most noted are mentioned below:

**Green (Benjamin Robert).**—B. London, 1808; d. London, 1876; s. James Green and Royal Academy; p. portraits. He was the son of James Green, and a member of the Institute of Painters in Water-colours. There is a water-colour drawing by him of "The Interior of Stratford-on-Avon Church" at South Kensington. He exhibited, between 1832 and 1862, forty portraits at the Royal Academy and thirty-eight in Suffolk Street.

**Green (James).**—B. Leytonstone, 1771; d. Bath, 27th March, 1834; s. —; p. portraits and genre. His father was a builder. He distinguished himself by his portraits both in water-colours and in oil. He exhibited, between 1792 and 1832, 167 portraits at the Royal Academy, thirty at the British Institution, and nine in Suffolk Street. In 1808 the Directors of the British Institution awarded him £60. The portraits of Thomas Stothard (the painter) and of Sir John Ross (the Arctic discoverer), in the National Portrait Gallery, are by James Green. Several of his portraits were engraved.



**Green (Mary).**—B. 1776; D. London, 2nd October, 1845; s. Arlaud; P. miniatures. She was the second daughter of William Byrne, the engraver, and married in 1805 the above James Green. She exhibited at the Royal Academy. Her portraits of Queen Adelaide and of Lady Alicia Peel were engraved. Besides fine miniatures, Mary Green made some excellent studies from the works of Reynolds and Gainsborough. She exhibited, between 1805 and 1845, eighty-five miniatures at the Royal Academy, six at the British Institution, and four in Suffolk Street.

**Greenhill (John).**—B. Salisbury, 1649; D. London, 19th May, 1676; s. Sir Peter Lely; P. portraits. This painter was the best of Lely's scholars, and when only twenty copied Van Dyck's portrait of "Killigrew and his Dog" so well that his copy was mistaken for the original. He painted not only in oil, but in crayons, and etched a plate, in 1667, of his brother Henry, who was a merchant in Salisbury. Greenhill led a very irregular life. Although possessed of great talents for painting and even poetry, being carried home drunk one night, he died in his bed in his twenty-seventh year. He was buried in S. Giles's Church, and Mrs. Behn wrote a long elegy on his death. In the National Portrait Gallery are portraits by Greenhill of Charles II. and Anthony, first Earl of Shaftesbury. He painted also those of Admiral Spragge, John Lock (engraved by Bouteling, 1673), Thomas Herbert, eighth Earl of Pembroke, Philip Earl of Pembroke, William Paulet Marquis of Winchester, Esme Duke of Richmond, Horace Lord Vere, and Lady Paulet, some of which were in crayons. In oil his best portraits are those of Dr. Seth Ward, Bishop of Salisbury, as Chancellor of the Order of the Garter, a whole-length (which is in the Town Hall at Salisbury), and his own, now at Dulwich.

**Gresse (John Alexander).**—B. London, 1741; B. London, 19th February, 1794; s. Zuccarelli; P. figures and landscapes. John Gresse was the son of a Genevese, after whom Gresse Street, Rathbone Place, London, was named, and who left his son considerable property. The son commenced life as an engraver, and worked for some of the principal engravers of his time. He was, in 1776, a member of the Incorporated Society of Artists, and exhibited miniatures and drawings. As a drawing-master he was also the most fashionable of his day, and in 1777 was appointed to teach the Princesses, the daughters of George III. He worked also for Boydell, and etched the figures for Kennedy's account of

Wilton. After Gresse's death the sale of his collection and effects occupied no less than six days; but, for some unknown reason, pictures or drawings by him are seldom met with. He was buried at S. Anne's, Soho.

**Greuze (Jean Baptiste).**—B. Tournus, near Mâcon, in Burgundy, 21st August, 1725; D. Paris, 21st March, 1805; s. Gromdon or Grandon, of Lyons, and the Academy in Paris; p. portraits and genre. Greuze was the son of a slater, who wished his son to become an architect, yet at last consented that he should go to Lyons and study under Grandon, who was the father of the wife of Gretry, the celebrated musical composer. Greuze made such progress under Grandon that his friends allowed him to accompany his master to Paris. He was soon able to paint portraits, but studied historical painting at the Academy, where, if he did not succeed in painting the nude, he very much improved his drawing, and soon astonished his masters by producing his picture of "Un père de famille expliquant la Bible à ses enfants," and his "Le Paralytique servi par ses enfants," which caused him to be received as an Academician. For his reception picture he painted "L'Empereur Sévère reprochant à son fils Caracalla d'avoir voulu l'assassiner." The Academicians, however, refused to admit him otherwise than as a "peintre de genre." Upon this Greuze went to Rome to study, but the historical picture he produced there having been also refused by the Academicians, Greuze considered that he was excused from painting a reception picture, and the Academicians on their side, although they did not strike his name off their list, refused to allow his pictures to be exhibited at the Louvre up to the time when the Revolution caused the dissolution of the Academy itself.

Time has, however, righted the wrong. For, whereas a single head by Greuze is now worth thousands of francs, the best pictures that many of those Academicians ever painted would not produce as many sous. His contemporaries reproached him for his vanity, because he spoke in praise of his own works, but the opinion of posterity has confirmed what he said. Greuze must have varied very much his manner of painting, for Mérimée, an excellent judge, tells us that he painted some of his pictures almost entirely over several times; yet it is easy to see that in some the touch is very light, and the ground, in places, scarcely covered. Speaking generally, however, his paint-

ing is solid, but not so heavy as that of his pupil, Philiberte le Doux, or of his numerous imitators. It must not be forgotten that many single heads, manufactured since the works of Greuze rose so much in value, are to be found in collections that have the reputation of being choice.

Greuze was protected in early life by the great French amateur La Live de Jully, and as the demands for his works at last became general, even in foreign countries, he was at one time in affluence; but, owing to unlucky investments, he lost most of his fortune, and when he died was almost reduced to poverty. Greuze was married, and his being unfortunate in that respect is said to have influenced his work as an artist, and to have increased the natural irritability of his temper. He left two daughters, both of whom were artists. His picture called "La petite fille au chien" is held by his countrymen to be his masterpiece. Very many of his works have been engraved. It is impossible here to give a list of them. Between 1755 and 1769 Greuze exhibited about 120 works at the Louvre, and after the Revolution about thirty; of the whole number about forty were portraits.

Taking the prices at which genre pictures by Greuze have been sold, among nearly a hundred, they vary from £17 17s. for "A Boy Sleeping," at a sale in 1802, to £6720, which was the price paid by Lord Dudley for "A Little Girl Holding a Dog, seated in her Nightdress," 24in. by 20in., at the sale by Foster's executors in 1876. Prices for portraits by Greuze have varied from about £10 to £200. Want of space prevents giving more than the prices paid for his works before 1800, and a few obtained since. The descriptions of the former are mostly given in French, as many of them have been engraved and the prints bear the same titles.

		£	s.	d.
La jeunesse studieuse, De Troy's				
sale ... ..	1764	10	0	0
Petite fille lisant, Julienne's sale ...	1767	26	0	0
Portrait du peintre, La Live de Jully's				
sale ... ..	1770	12	0	0
Jeune fille à genoux Couronnée par				
un amour, Choiset's sale ...	1772	230	0	0
Petit fille assise avec son chien, Choiseul's sale ... ..	1772	300	0	0
Le père de famille lisant la Bible, S. Julien's sale ... ..	1774	240	0	0
Savoyarde, Felino's sale ... ..	1775	30	0	0
Le père de famille lisant la Bible, Randon de Boisset's sale...	1777	275	0	0

		£	s.	d.
Deux bustes des femmes, Randon de Boisset's sale ... ..	1777	195	0	0
La jeune fille à genoux Couronnée par un amour, Conti's sale (see above)	1777	200	0	0
The same picture, Dulac's sale ...	1778	85	0	0
L'accordée de village, De Menar's sale ... ..	1782	670	0	0
La jeune fille à genoux (see above), Dubois's sale ... ..	1784	150	0	0
La cruche cassée, Le Brun's sale ...	1785	18	10	0
Savoyarde—study ... ..	1785	36	15	0
A Girl's Head, European Museum's sale ... ..	1791	25	0	0
L'ivrogne chez lui, De la Reynière's sale ... ..	1792	21	0	0
Le gâteau des rois, Duclos Dufrenoy's sale ... ..	1795	300	0	0
At this sale six of the most important pictures by Greuze were sold for 363,050 francs in <i>assignats</i> . It would be difficult to fix what the <i>assignat</i> was then worth.				
La Fille, Calonne's sale ... ..	1795	64	0	0
Le pendant du même, Calonne's sale	1795	34	13	0

The rise of what is termed the classical school, under David, caused a great fall in the prices paid for pictures by Greuze. Perhaps the clearest idea of the immense increase in their value which has since taken place may be formed from the prices paid at the great San Donato sale, in 1870, at which the pictures by Greuze produced £28,530. They were:

	£	s.	d.
Les œufs cassés, dated 1756 ... ..	5040	0	0
Le geste Napolitain ... ..	2120	0	0
Flore ... ..	720	0	0
Le Favori ... ..	2400	0	0
Bacchante ... ..	2320	0	0
La petite fille au chien ... ..	3560	0	0
La matin ... ..	3080	0	0
L'Etude ... ..	800	0	0
L'Effroi ... ..	450	0	0
La Bacchante à l'amphore... ..	700	0	0
L'Ecouteuse ... ..	1260	0	0
Le petit paysan ... ..	625	0	0
Pudeur ... ..	350	0	0
Malice ... ..	800	0	0
Réveuse ... ..	1160	0	0

	£	s.	d.
La Volupté ... ..	1240	0	0
L'Espagnole ... ..	255	0	0
La Suppliante ... ..	410	0	0

Without extending the list too much, it is only possible to give here a few of the high prices which (in addition to the San Donato list) have been paid for pictures by Greuze since the beginning of the present century.

	£	s.	d.
Girl's Head, 24in. by 20in., G. W. Watson's sale ... .. 1832 ..	703	10	0
La Confidence, two girls in a bower, 40½in. by 32in. ... .. 1833 ...	535	0	0
Psyche, Higginson's sale ... .. 1846 ...	1050	0	0
Girl with Basket of Eggs, W. Wells's sale ... .. 1848 ...	787	10	0
Le Premier Sentiment (oval), 22½in. by 28in., Montcalm's sale ... .. 1849 ...	630	0	0
Ariadne, stars overhead, Hope's sale ... .. 1849 ...	556	10	0
Girl with Spaniel, Lord Clare's sale ... .. 1864 ...	1071	0	0
Flora (engraved), Brooks's sale ... .. 1871 ...	808	10	0
Tête de petite fille, Péreire's sale ... .. 1872 ...	1280	0	0
Madeleine bleue, Péreire's sale ... .. 1872 ...	1760	0	0
Madeleine brune, Péreire's sale ... .. 1872 ...	1320	0	0
A Little Girl Holding a Dog, seated in her Nightdress (Watson Taylor's picture—see above), 24in. by 20in., Foster's executors' sale ... .. 1876 ...	6720	0	0
Tête de jeune fille, Pils's sale ... .. 1876 ...	2120	0	0
Girl and Kid, Fawkes's sale ... .. 1890 ...	630	0	0
The Dauphin, Murrieta's sale ... .. 1892 ...	798	0	0
Young Widow, Murrieta's sale ... .. 1892 ...	1176	0	0
Girl's Head, Field's sale ... .. 1893 ...	3045	0	0
Head of a Girl, A. Hope's sale ... .. 1894 ...	3045	0	0
Head of a Girl, Farquhar's sale ... .. 1894 ...	231	0	0

**Griego (Il).**—See **Theotocopuli (Domenico).**

**Griffier (Jan)**, called the Old.—B. Amsterdam, 1645; D. London, 1718; s. Roeland Rogman; p. landscapes, animals, birds, fruits, and flowers. The elder Griffier at first painted flowers and fruit, but, by studying the landscapes of the great Dutch painters of his time, he acquired a manner which is pleasing and somewhat in the style of Saffleven. The subjects of his earlier landscapes were views on the Rhine, but in 1667 he came to England, where his friend Loten was established. Griffier then commenced painting from nature here, and some of his best works are from scenes

on the Thames. For the purpose of painting them he had a large boat constructed, in which he and his family lived. In 1685 he started in it for Holland, but was shipwrecked on the coast of that country. However, on arriving at Rotterdam, he had another yacht built, and returned to England in 1687. Here he found a liberal patron in the Duke of Beaufort, and he remained from that year until his death in this country. His pictures may be known by the large use he made of green and blue. They are also often full of figures, and finished in a manner which resembles that of Jan Breughel. Among those at Hampton Court is a view of Windsor; another, which is very interesting, represents S. Paul's Cathedral at the time when it was being built, and the dome still surrounded with scaffolding.

Pictures by Old Griffier have been sold for prices varying from £5 to £50. Among others we may name:

			£	s.	d.
A View on the Rhine, Holderness's sale	1802	...	42	0	0
A View of Windsor Castle and Eton College, Godolphin's sale...	1802	...	24	13	0
A Village Festival and View on the Rhine, H. Hope's sale ...	1811	...	29	8	0
View of the Fortress of Ehrenbreitstein, near Coblentz, H. Hope's sale ...	1811	...	34	13	0
Two views, said to be on the Danube, Bute's sale ...	1822	...	49	7	0
The above picture, from the Holderness Collection, Dent's sale ...	1827	...	43	1	0
View on the Rhine, Brienen de Grootelindt's sale ...	1865	...	36	0	0

**Griffier (Robbert)**, called also the Younger Jan.—B. London, 1688; D. London, about 1750; S. his father; P. landscapes. This painter is called Robbert by Dutch writers, but he is known in England as the Younger Jan. He painted in the same style as his father, "Old Griffier." His best pictures are those in which he imitated Claude Lorrain.

**Grignion (Charles)**.—B. London, 1754; D. Leghorn, 1804; S. Cipriani; P. history and portraits. He studied also in the schools of the Royal Academy, and obtained the gold medal, in 1776, for his picture "The Judgment of Hercules." In 1782 he went to Italy, as a student of the Royal Academy, and from that time resided principally in Italy, where he painted his "Death of Capt. Cook" and a portrait of "Lord Nelson." He exhibited

at the Royal Academy between 1770 and 1784. Whilst in Italy Grignon purchased some valuable pictures, which were sent to this country to be sold—among others the two Altieri Claudes, “The Sacrifice to Apollo” and “The Landing of Æneas,” which produced at Sir P. Miles’s sale, in 1884, £6090 and £3990.

**Grillandajo (Del).**—*See Ghirlandajo (Bigordi del).*

**Grimaldi (Giovanni Francesco),** called Il Bolognese. — B. Bologna, 1606; D. Rome, 1680; s. the Carracci; P. landscapes. Although he drew the figures well, Grimaldi soon devoted all his time to landscape-painting, in the style of Annibale Carracci, and his drawings of landscapes are often mistaken for those of Annibale, and even of Titian. On going to Rome he was protected by Innocent X., who employed him in the Vatican and at Monte Cavallo. He likewise decorated the Villa of Bel Respiro, and there is a series of pictures by him in the Borghese Gallery. He was also in favour with Alexander VII. and Clement IX. Twice he was President of the Academy of S. Luke. His works are very numerous, and include a number of drawings and fine etchings.

Pictures by Grimaldi have been usually sold for from £10 to £20; but at the Delahante sale, in 1814, “The Baptism of Christ” produced £115 10s.

**Grimani.**—*See Jacobsz (Hubert).*

**Gros (Le Baron Antoine Louis).**—B. Paris, 1771; D. Paris, 1835; s. David; P. history and portraits. The father of this artist was a painter in miniature, and his mother executed some elegant portraits in pastels. In 1793 their son went to Genoa, and while in Italy painted miniatures. He was protected by Bonaparte, who treated him as an intimate friend, and gave him a sinecure employment, which enabled him to devote his time to art. After the reverses which the French army suffered in Italy, Gros escaped with difficulty to Marseilles; and the sufferings he underwent nearly cost him his life. This was about 1800. On his recovery he produced some fine pictures, and was made a Knight of the Legion of Honour by Bonaparte. After the Restoration of the Bourbons, Gros was not less in favour with them than he had been with Bonaparte. He was made a Baron, an Officer of the Legion of Honour, and a Knight of the Order of S. Michael. His school was also one of the most frequented in France, and in nineteen years he had more than 400 pupils.

**Grovata.**—*See Clovio (Giulio).*

**Grünewald** or **Grünenwald (Matthias)**, called Matthes of Aschaffenburg, Aschenburg, or Oschenburg.—B. Aschaffenburg or Frankfurt, —; D. Aschaffenburg, about 1530; S. —; P. history and portraits. This painter belongs to the school of Upper Alsace, and what remains of his works confirms the justness of Sandrart's remark that he was "an exalted and marvellous master," and "the Correggio of Germany." To this opinion we will add that of Woltmann, who says: "Grünewald is the first of those naturalistic painters who instinctively see the phenomena of colour, tone, light, and atmosphere rather than the narrow truths of detail. For example, his treatment of hair is in the strongest contrast to that of Dürer and Cranach; they, at any rate in most cases, paint each hair, or each strand, with the minutest care: Grünewald, on the contrary, paints it with a soft, broad touch, treating it in masses. Hand in hand with this freer use of the brush we find a broader conception of form; at the same time he preserves an impression of dignity and unity in spite of a lively play of movement, both in his figures and his draperies." Many of Grünewald's pictures have disappeared, but there are in the museum at Frankfurt "S. Lawrence" and "S. Cyriacus," signed with his monogram, and in the museum at Colmar his most important works, the altar-piece from the high altar of the chapel of the convent at Isenheim, painted between 1493 and 1516, one of the finest portions of which is the Virgin and Child, painted on one of the doors which enclose the principal pictures. There are also a number of portraits at Vienna, by Grünewald, of the Emperor Maximilian, the King of Hungary, and other great personages.

The only price which can be given is that paid by Prince Albert for an altar-piece representing the Virgin standing on the moon, which was sold at Messrs. Christie's in 1856 for £136 10s.

**Grutin.**—*See Leonardo da Pistoja.*

**Gualdorp Gortzius.**—*See Geldorp.*

**Gualtieri.**—*See Cimabue.*

**Guardi (Francesco).**—B. Venice, 1712; D. Venice, 1793; S. Canaletti; P. views in Venice. The pictures by this artist, who was the brother-in-law of Tiepolo, are, as regards accuracy of architectural details, far inferior to those by Canaletti, and as their number is very great, they were sold for low prices until about forty years ago. Since then, the spirit with which they are executed and the force of the colouring have caused them to



rise enormously in value. The following is rather a full list of such as have been sold by auction since 1857.

There are very good examples of Guardi's works in our National Gallery, and in the Louvre there is a suite of six. It must not be forgotten that some of his works are small, which to a certain extent accounts for the wide difference in the prices which have been paid.

		£	s.	d.
A Canal in Venice, and the View from the Dogana (two), Richard W.'s sale ... .. 1857	...	300	0	0
The Bridge on the Rialto, Morny's sale ... .. 1865	...	1000	0	0
S. Maria della Salute, Morny's sale	...	725	0	0
La Dogana, Morny's sale ... .. 1865	...	800	0	0
S. Giorgio Maggiore, Morny's sale... 1865	...	800	0	0
Piazza di S. Marco, Morny's sale ... 1865	...	210	0	0
San Gregorio and Il Molo dei Slavi (two), Hedoinne's sale ... .. 1866	...	60	0	0
Grand Canal, Boddington's sale ... 1866	...	150	0	0
Church of S. Jeremiah, Dorrington's sale ... .. 1866	...	89	5	0
Grand Canal, Munro's sale ... .. 1867	...	100	16	0
Grand Canal, Bucentaur, Damer's sale ... .. 1870	...	75	12	0
Two views in Venice, Blaizel's sale	...	425	0	0
Three views, Webster's sale ... .. 1872	...	1050	0	0
Coast Scene with figures, Du Blaisel's sale ... .. 1872	...	170	0	0
View in Venice, 13½in. by 19in., Howard's sale ... .. 1873	...	115	10	0
Fête on the Grand Canal, W. Ellis's sale ... .. 1876	...	162	15	0
Venice, 9½in. by 13½in., Levy's sale... 1876	...	188	15	0
Grand Canal, Ridgway's sale... .. 1879	...	246	10	0
Approach to Venice, Ridgway's sale	...	210	0	0
Piazzeta S. Marco, Ridgway's sale ... 1879	...	257	5	0
Venice, Procession of Gondolas, White's sale ... .. 1879	...	210	0	0
The Rialto, Fenton's sale ... .. 1880	...	430	10	0
View of Milan, Whatman's sale ... 1881	...	100	16	0
Buildings ... .. 1883	...	105	0	0
Ruined Church ... .. 1883	...	131	5	0
View near Venice ... .. 1883	...	131	15	0
Ditto ... .. 1883	...	220	10	0
Country Seats near Venice (two) Milligan's sale ... .. 1883	...	735	0	0

		£	s.	d.
Procession of the Doge, 24in. by 27in., Miles's sale... ..	1884	425	0	0
The Rialto, 24in. by 27in., Miles's sale	1884	220	10	0
Entrance to Grand Canal, Venice, Lee's sale ... ..	1888	390	0	0
S. Mark's Place, Venice ... ..	1889	399	0	0
The School of S. Mark's ... ..	1889	241	0	0
Interior of S. Giovanni e Paolo ...	1891	619	0	0
The companion... ..	1891	210	0	0
Ducal Palace ... ..	1891	630	0	0
Venice, looking towards the Dogana Vecchia ... ..	1891	736	0	0
Piazza of S. Mark ... ..	1891	262	0	0
The preceding five at Cavalier Bentinek's sale.				
Italian Seaport ... ..	1892	316	0	0
S. Mark's, Murrieta's sale ... ..	1892	294	0	0
S. Mark's Place ... ..	1893	223	0	0
Dogana, Mildmay's sale ... ..	1893	601	0	0
Dogana ... ..	1894	399	0	0

**Gudin (Jean Antoine Théodore, Baron).**—B. Paris, 1802; d. Boulogne, near Paris, 1880; s. Girodet; p. marine subjects and landscapes. Gudin is held by his countrymen to be the best painter of marine subjects of the modern French school, and it cannot be denied that his works are vigorously executed. His first success occurred about 1823. In 1827 he painted "The Burning of the 'Kent' East Indiaman," which, with "The Boarding of the English Galliot 'Hazard' by the French vessel 'Le Courier,' in 1804," are two of his best pictures. Between 1838 and 1848 he painted a series of marine subjects for the galleries at Versailles. They show the successes of the French navy in Algeria, to which place Gudin was sent by Louis Philippe. Early in life Gudin travelled in Russia, Germany, and the East, but towards the end of his life he passed much of his time in Scotland. His works in oil are very numerous, and he etched and executed some lithographs.

Pictures by Gudin have been sold as follow :

		£	s.	d.
View at Marseilles ... ..	1863	17	17	0
A Coast Scene ... ..	1863	14	14	0
On the Mediterranean, Fox's sale ...	1877	52	0	0
The Wreckers, Fox's sale ... ..	1877	25	4	0
On the Adriatic, Fox's sale ... ..	1877	31	10	0

**Guelfo de Celano.**—See **Leonardo da Pistoja.**

**Guerard.**—See **Garrard (Marc).**

**Guercino (Il), Giovanni Francesco Barbieri**, called.—B. Cento, near Bologna, baptised 8th February, 1591; d. Bologna, 24th December, 1666; s. —; p. history, portraits, and landscapes. This artist was the son of a countryman who supplied the neighbouring towns with wood and faggots, and Guercino used to take care of his cart. The nickname “Il Guercino” implies that he squinted. It has been generally asserted that as a youth he was self-taught, which is, however, very improbable, as we are told that he studied some time at Bologna and at Venice before he went to Rome, where he made the acquaintance of Caravaggio, who, however, died in 1609, and was absent from Rome for some time before his death. There is reason to believe that Paolo Lagnoni and Cremonini, two second-rate painters of Bologna, were Guercino’s masters, and that, although not a pupil of Lodovico Carracci, he studied that master’s works.

From whatever source he derived his knowledge of art, Guercino’s works—even the early ones—are distinguished by fine drawing, somewhat in the manner of that of the Carracci, and figures well relieved. His colouring was then also rich with strong shadows, but later partook more of Guido’s silvery manner. He generally lighted his figures from the top of the picture, and they may often be known by that. The expression in the faces is also often very strong, noble, or touching.

In 1617 Lodovico Carracci, in a letter which is still extant, speaks of Guercino as “gran disegnatore e felicissimo coloritore.” According to Calvi, who is the best authority for all that relates to Guercino, the latter went for the first time to Rome on the 12th May, 1621, having been called there by his old patron Cardinal Alessandro Lodovigi, shortly after the latter’s election to the Pontificate as Gregory XV. in that year. It was during his residence in Rome that Guercino painted his great picture of S. Petronilla, now in the Capitol: it was formerly in a chapel in S. Peter’s, in which a copy in mosaic has been substituted for the picture. Guercino returned to Cento after the death of Gregory XV., in 1623, and resided there until 1642, when, on the death of Guido Reni, he removed to Bologna, and there he lived in affluence until his death in 1666.

The number of painters who studied under Guercino is large, and among them were his brother Paolo Antonio (born 1603, died 1649), who painted animals, fruit, and flowers; his two nephews, the Gennari, who imitated Guercino’s style very closely; and a greater painter, Mattia Preti, called “Il Calabrese.”

Guercino executed pen-drawings with great spirit, and there are many fine etchings by his hand; but some of the former, by the Gennari, are often sold under his name.

Pictures by Guercino are to be found in all the great galleries of Europe, and in many private collections. Among them may be cited as the best examples of his style at different periods :

- S. William of Aquitaine; the Virgin Appearing to S. Bruno  
—Gallery, Bologna.  
Dido's Last Moments, Spado Palace; S. Petronilla, the  
Capitol; The Incredulity of S. Thomas—Vatican, Rome.  
S. Peter Raising Tabitha—Pitti Palace, Florence.  
Madonna and Saints—Louvre, Paris.  
Madonna and Child enthroned—Brignole Sala Palace, Genoa.  
SS. Chiara and Francis Kneeling below the Virgin—Gallery,  
Parma.  
Angels Weeping over the Dead Body of Christ—National  
Gallery, London.

Taking above a hundred pictures by Guercino sold by auction since 1756, the prices obtained vary from £3 13s. for a miniature of himself in oil, at the Hamilton sale in 1801, to £745 10s. for "The Apotheosis of S. Paul," at Day's sale in 1833. The following are some of the more important pictures by Guercino, and the prices at which they were knocked down :

		£	s.	d.
Judith, Tallard's sale ... ..	1756	35	0	0
Angelica and Medora, Strange's sale	1772	535	0	0
Endymion Sleeping, Conti's sale ...	1777	28	0	0
Christ Seized in the Garden ... ..	1788	367	0	0
Warrior in Armour, from Albano Col- lection, Ottley's sale ... ..	1801	630	0	0
Presentation in the Temple, Ottley's sale ... ..	1801	546	0	0
Lot and his Daughters, Graves's sale	1803	588	0	0
The Entombment, from Colonna Palace, Kemble's sale ... ..	1812	451	10	0
S. Sebastian and Angel Kneeling at his Side, Radstock's sale... ..	1826	231	0	0
The Apotheosis of S. Paul, Day's sale ... ..	1833	745	10	0
Assolanecon Tamar, from Cornaro Palace, Venice, Warrender's sale	1837	315	0	0
Christ and the Woman of Samaria, from Balbi Palace, Clarke's sale	1840	325	10	0

		£	s.	d.
Semiramis Receiving Intelligence of the Revolt of Babylon, from Haldimand Collection, Saunderson's sale ... ..	1848	467	5	0
Joseph and Virgin Presenting Christ to the High Priest, from Orleans and Sutherland Collections, Ashburnham's sale ... ..	1850	420	0	0
Martyrdom of S. Catherine, King of Holland's sale ... ..	1850	400	0	0
Mother and child, with sparrow, from Ottley's Collection, S. Rogers's sale ... ..	1856	315	0	0
Dead Christ, 14½in. by 17½in., on copper (not the picture in the National Gallery), S. Rogers's sale	1856	162	15	0
Samson and the Honeycomb, from Colonna Palace, Northwick's sale	1859	409	10	0
Christ and the Woman of Samaria, Northwick's sale ... ..	1859	530	5	0
Burial of S. Petronilla, 24in. by 42in., Hamilton's sale ... ..	1882	89	0	0

**Guevara.**—*See Niña de Guevara.*

**Guiglielmo da Marcilla (Fra).**—*See Marcillat.*

**Guidi (Tommaso da San).**—*See Masaccio.*

**Guido Reni**, known as Guido.—B. Calvenzano, near Bologna, 4th November, 1575; d. Bologna, 18th August, 1642; s. Denis Calvart and the Carracci; p. history, mythological subjects, and portraits. There were other Italian painters who bore the name of Guido, yet it has become usual to confine the use of it to Reni. He was the son of a musician, who intended that he should follow the same profession, but he showed early such a taste for painting that his father placed him under Denis Calvart, and subsequently in the school of the Carracci. There he formed a friendship with Albano, which lasted for their lives. They joined Annibale Carracci at Rome, and Guido, with the exception of a short visit to Naples, resided in that city for twenty years. At the end of that time he left it, and lived at Bologna until his death.

Guido's early pictures are painted in the strong, dark manner of Caravaggio. Those he executed in Rome—among others his masterpiece, "The Aurora," at the Rospigliosi Palace—are in a lighter but still forcible style, which, after his return to Bologna,

degenerated into a cold, silvery tone, and his manner of painting then became slight and sketchy. The numerous heads, of which that of the Niobe was the model, are mostly of that time, and very inferior to what he did in Rome. Although for many years in the receipt of much money, his habit of gambling caused Guido to be constantly in pecuniary difficulties. After he returned to Bologna his usual charges were about 20 guineas for a whole-length figure, 10 for a half-length, and 5 for a head. Later he was able, for a time, to increase those prices very considerably, yet at last he depended principally upon what he could obtain by the sale of his pictures to dealers. There is consequently an immense difference in the quality of Guido's works, and they are so numerous that it is necessary to bear this in mind, as also the fact that Cantarini and some of his pupils imitated his style. Guido executed a number of fine etchings. The works of Guido are so numerous that we can only mention a few of the finer.

The Crucifixion, Bologna Gallery; The Glorification of S. Dominic; S. Petronio—Bologna.

The Crucifixion—Modena Gallery.

SS. Paul and Anthony—Berlin Museum.

The Nativity (unfinished)—S. Martin, Naples.

The Aurora, Rospigliosi Palace; Andromeda; Summer House—Rome.

The Coronation of the Virgin; Youthful Christ and S. John—National Gallery, London.

The prices in a list of above a hundred pictures by Guido, which have been sold in auctions since 1758, range from £4 4s. for the "Portrait of Cardinal Borromeo" at the Northwick sale in 1859, to £1680 for "Lot and his Daughters," 45½in. by 58½in., at Penrice's sale in 1844, and now in the National Gallery. Others for which high prices were paid are:

		£	s.	d.
Christ Asleep and the Virgin Watching, Schaub's sale ... ..	1758	328	13	0
Judith with the Head of Holofernes, 90in. by 63in., Ansell's sale ...	1770	567	0	0
Lucretia, 90in. by 63in., Ansell's sale	1770	546	0	0
S. Christina, Bladen's sale ... ..	1775	451	10	0
Holy Family (with a picture by Cantarini), Conti's sale... ..	1777	650	0	0
Cupid Sleeping, from the Aldobrandini Palace, Bologna, 41in. by 55in., Dundas's sale ... ..	1794	330	0	0
Magdalen ... ..	1801	325	10	0

			£	s.	d.
S. Cecilia, from Colonna Palace ...	1801	...	357	0	0
S. Peter, from Aldobrandini Collection, Borghese Palace, Ottley's sale ... ..	1801	...	609	0	0
Madonna Dolorosa, from Borghese Palace, Ottley's sale ... ..	1801	...	399	0	0
A Sybil, from Orleans Collection, Clarke and Hibbert's sale ... ..	1802	...	346	10	0
Cupid Asleep, Boxellis's sale ... ..	1804	...	357	0	0
The Magdalen in the Desert, from Barberini Palace ... ..	1805	...	514	10	0
Abigail Interceding with David, from Orleans Collection, Coxe's sale ... ..	1807	...	304	10	0
S. Jerome and the Angel, from Balbi Palace, Wilson's sale ... ..	1807	...	766	10	0
S. Apollonia (small), from Orleans Collection, Walsh Porter's sale ... ..	1810	...	346	0	0
S. Jerome and the Angel, 21½ in. by 16 in., Walsh Porter's sale ... ..	1810	...	640	10	0
A Magdalen, from Chigi Palace, 36 in. by 33 in., Kinnaid's sale ... ..	1811	...	325	10	0
The Virgin at Work, from Purling's Collection, Hewett's sale ... ..	1819	...	325	10	0
S. Apollonia (small, see above), G. W. Taylor's sale ... ..	1823	...	420	0	0
Magdalen and Angel, G. W. Taylor's sale ... ..	1823	...	325	10	0
Assumption of the Virgin, G. W. Taylor's sale ... ..	1832	...	1102	12	0
Head of the Magdalen, with her hand on her breast, which is nearly covered by her hair, Clarke's sale ... ..	1840	...	430	10	0
Youthful Christ and S. John, 19 in. by 27 in. (now in National Gallery), Harman's sale ... ..	1844	...	409	10	0
Lot and his Daughters, 45½ in. by 58½ in. (now in National Gallery), Penrice's sale ... ..	1844	...	1680	0	0
Susanna and the Elders, 45½ in. by 58½ in. (now in National Gallery), Penrice's sale ... ..	1844	...	1260	0	0
Rape of Europa, Higginson's sale ... ..	1846	...	577	10	0
A Sibyl, W. Wells's sale ... ..	1848	...	357	10	0
S. Joseph, King of Holland's sale ... ..	1850	...	650	0	0
Bacchus and Ariadne, Ashburnham's sale ... ..	1850	...	420	0	0

		£	s.	d.
Lucretia Stabbing Herself, Ashburnham's sale ... ..	1850	409	10	0
S. Peter Praying (bought in), Ashburnham's sale ... ..	1850	315	10	0
S. Jerome and Angel, from W. Porter's and Saltmarsh's Collections, Northwick's sale ... ..	1850	367	10	0
S. Jerome, King Louis Philippe's sale	1853	710	0	0
The Entombment, small, on copper, Clarke's sale ... ..	1859	500	0	0
S. James, green and orange dress, from Louis Philippe's Collection, Scarisbrick's sale ... ..	1861	1312	10	0
Venus Stealing Cupid's Bow ... ..	1894	1000	0	0

**Gysells, Gysels, or Gyzels (Frans).**—B. Leyden, — ; D. Amsterdam, — ; S. — ; P. history and portraits. Nothing is known regarding this painter except that he was a different artist from the following.

**Gysells (Pieter).**—B. Antwerp, 1621 ; D. Antwerp, 1690-91 ; S. Jean Bouts ; P. landscapes, hunting scenes, and dead game. The name of this artist is written on a picture at Amsterdam as we give it, but he appears to have written it in several different ways. He is supposed to have studied under Bouts and also Jan Breughel, as his pictures have been attributed to the latter. He was received as a master into the Guild of S. Luke at Antwerp in 1649. All his works are painted in a refined yet firm manner, and well coloured. They have been sold as follow :

		£	s.	d.
Fruits, Flowers, Birds, and Animals, Lormier's sale ... ..	1763	25	0	0
Kermesu, Costa's sale ... ..	1764	10	0	0
Dead Game ... ..	1768	18	0	0
Dead Game in Landscape ... ..	1819	40	19	0
Females Drawing Water at a Fountain	1830	9	5	0
Dead Game, Stolberg's sale ... ..	1859	150	0	0
Dead Game, spaniel, gun, etc., Scarisbrick's sale... ..	1861	75	12	0

**Gyzels.**—*See Gysells.*

**Haarlem (Cornelis van or Cornelis Cornelisz).**—B. Haarlem, 1562 ; D. Haarlem, 11th November, 1638 ; S. Pieter Pietersen ; P. history and portraits. The name of the father of this artist was Cornelis Thomas ; and it may be useful to state that in such Dutch names the " z " at the end of the second Cornelis is an



abbreviation of "zoon," son, and a "d" of "dochter," daughter. When Haarlem was besieged by the Spaniards in 1572, the parents of Cornelis quitted that place, and left him under the care of Pieter Aartsen, a painter, the son of Lange Pier the artist, known in Italy as Pietro Lungo. By the time he was seventeen, Cornelis had already become a good painter, and went to Rome, probably to seek his fortune. Owing to the plague breaking out in that city, he moved to Antwerp, where he studied under Gillis Coignet. On his return to his native place, he was employed by the municipal authorities, and became one of them. He married Maria, a daughter of the sculptor Beggyn, who was the father of the Dutch painter known as Cornelius Bega.

Cornelis painted in preference subjects into which he could introduce nude figures, such as "The Massacre of the Innocents," and drew them well, but the colouring of his pictures is not equal to the richness of the composition or the drawing. There are good examples of this master's works in the Museum at Amsterdam; and at the Pourtales sale in 1865, two, "The Virgin and Child with Saints," and "A King Creating a Knight," sold for £65.

**Hackaert** or **Hakkert (Jan)**.—B. Amsterdam, about 1636; D. Amsterdam, 1699; s.—; P. landscapes. The pictures by this artist are among the best of those by the Dutch landscape-painters. It is not known under whom he learned to paint, but he appears to have studied early in life from nature in Germany and Switzerland. He was the intimate friend of Adriaan van de Velde, who frequently painted the figures in his landscapes. In others they are by P. Wouwerman, Jan Lingelbach, and Berchem. He was fond of painting avenues of trees, in which the effect of sunshine is very skilfully managed, and at other times, lakes surrounded by woods. He painted with a lighter touch than Jan Both, and his trees are highly finished. In many of his pictures there are sportsmen and their dogs. Most of his works have been engraved, and he etched about half-a-dozen plates.

Pictures by Hackaert are to be found in all the great galleries of Europe. As they have always been much sought after, they have occasionally been sold at very high prices and have risen very much in value, as the following list will show:

A Stag-hunt, figures by A. van de				£	s.	d.
Velde, Changran's sale ... ..	1780	...	...	10	0	0
Mountainous Landscape, figures by A.						
van de Velde ... ..	1802	...	...	30	19	6

			£	s.	d.
The Prince of Orange Returning from Hunting, figures by A. van de Velde, Helsleuter's sale ...	1802	...	95	0	0
Landscape, figures by A. van de Velde, Helsleuter's sale ... ..	1802	...	130	0	0
An Avenue of Beech-trees, Van der Pot's sale ... ..	1808	...	125	0	0
Landscape, cattle fording stream, figures by A. van de Velde ...	1821	...	100	16	0
A Stag-hunt, La Fontaine's sale ...	1821	...	215	0	0
Mountainous Landscape, Brute's sale	1822	...	37	16	0
Landscape and figures, Bernal's sale	1824	...	36	16	0
Landscape, ruins of bridge, Standish's sale ... ..	1827	...	27	6	0
The Retreat, figures by A. van de Velde ... ..	1830	...	252	0	0
In the Wood at The Hague, sportsmen returning from hunting, figures by A. van de Velde, from Duval Collection, Bagot's sale ... ..	1836	...	200	11	0
Landscape, figures by Lingelbach, Hèris's sale ... ..	1841	...	80	0	0
Stag-hunt, figures by Berchem, Granville's sale ... ..	1845	...	682	10	0
Landscape, cavalier on white horse, Scarbrick's sale ... ..	1861	...	77	14	0
Landscape, men and ladies on horse- back, Scarbrick's sale ... ..	1861	...	81	18	0
Mountainous Landscape, cavalier, dogs, attendants, etc., Scaris- brick's sale... ..	1861	...	56	14	0
Sunset, figures by A. van de Velde, De Morny's sale ... ..	1865	...	1160	0	0
Italian Landscape, figures by Lingel- bach... ..	1866	...	90	0	0
Garden Scene, figures by Lingelbach, Campbell's sale ... ..	1867	...	64	0	0
Italian River Scene, Heywood's sale	1893	...	225	0	0

**Hackert (Johann Gotlieb).**—B. 1744; D. Bath, 1773 or 1774; s. Le Sœur, of Berlin; p. landscapes and animals. This painter belonged to a family of artists in Germany. He studied in Paris and Rome, and came to England in 1772. He exhibited some Italian views in oil and water-colours at the Royal Academy, and painted a picture of four hounds, which was engraved and published by Boydell. He died in his twenty-ninth year, at Bath.

**Haelen.**—*See Halen.*

**Hagen** or **Verhaagen (J. van der)**.—B. ——— ; D. The Hague, 1656 ; s. ——— ; P. landscapes. According to the catalogue of the pictures at The Hague, the date 1656 is that of this painter's death, not 1679, and his Christian name was Joris (George), not Jan. He was the contemporary and friend of N. Berchem and Adriaan van de Velde, who frequently painted figures in his landscapes. He generally introduced a river into them, and broad effects of light and shade, but many of them are much darkened by time.

Pictures by Hagen have been sold at the following prices :

		£	s.	d.
Dutch Landscape, Van der Pot's sale ... ..	1808	130	0	0
Woody Landscape, sportsmen and dogs, Bute's sale ... ..	1822	11	11	0
Ditto, figures reposing, Bute's sale ...	1822	69	5	0
Portrait of a Lady, in a pastoral character, and Landscape ...	1828	2	2	0
Landscape, figures passing through a wood, Hampden's sale ... ..	1834	13	2	6
Dutch Landscape, King of Holland's sale ... ..	1850	15	0	0
Woody Scene, cavaliers on horseback, Scarisbrick's sale ... ..	1861	16	16	0
Ditto, peasants in a road, Scarisbrick's sale... ..	1861	4	14	6
Landscape, cascade, cavalier, and peasants, Scarisbrick's sale ...	1861	42	6	0

**Haghe (Louis)**.—B. Tournay, in Belgium, 1806 ; D. 1885 ; S. De la Barrière ; P. history and interiors with figures. Haghe was the son of an architect, who gave him his first instruction in art. He also attended the Drawing Academy in Tournay, and had lessons in painting landscapes in water-colours from the Chevalier De la Barrière, a French emigrant, who had established a lithographic press at Tournay. Under him Louis Haghe became a master in the then new art of lithography, and when only seventeen he had a very considerable share in producing the book "Vues Pittoresques de la Belgique." In 1823 Louis Haghe came to London, and made it his place of permanent residence. His skill in lithography soon led to his connection with Mr. Day, which only ceased on the death of the latter, in 1845. The fine works illustrated with lithographs, which they produced, are generally known. Haghe's last lithograph was from Roberts's picture of

“The Destruction of Jerusalem by the Romans.” Although much of his time was devoted to lithography, Louis Haghe had not neglected painting in water-colours, and in 1835 he was elected a member of “The New Society.” From that time may be dated the series of works which have rendered his name so widely known, and have been so justly admired. We believe he never exhibited at the Royal Academy, and only sent eight works to the British Institution, which are classed as “historical.” It is remarkable that Haghe, like William Müller, painted with his left hand. He received several decorations and was a member of many art societies.

The following prices were paid at auction for Louis Haghe’s pictures in oils :

		£	s.	d.
Santa Maria Novella, Florence, 42½in.				
by 46½in., Bicknell’s sale...	1863	304	10	0
An Artist in his Studio, 37½in. by				
30in., Bicknell’s sale ...	1863	183	15	0
The First and Last Touch (bought in)	1867	147	0	0
Sunny Hours, 35in. by 34in., Mc				
Connell’s sale ...	1886	236	5	0

Taking the prices paid for his water-colours, in a list of those sold by auction between 1860 and 1891, they vary from £61 16s. for the “Interior of S. Gertrude’s, Louvain,” at Hibbert’s sale in 1860, to £595 7s. for “The Ante-chamber of the Inquisition,” at Bigg’s sale in 1868. Among the higher prices paid for some others have been :

		£	s.	d.
Rienzi in the Forum, Langton’s sale...	1862	304	10	0
Council Chamber, Oudenarde, Moz-				
ley’s sale ...	1863	159	12	0
Interior of the Brewers’ Hall at				
Antwerp ...	1864	169	1	0
The Toilette, Threlfall’s sale...	1864	157	10	0
Milan Cathedral, 21in. by 30in.,				
Williams’s sale ...	1865	136	10	0
Interior of S. Mark’s, Venice, 33½in.				
by 39½in., Williams’s sale ...	1865	252	0	0
Priest Preaching to Roman Peasants,				
12½in. by 29in., Campbell’s sale...	1867	136	15	0
An Emeute, Louvain, 27in. by 37in.,				
Campbell’s sale ...	1867	315	0	0
The Fish-market, Rome, Bigg’s sale	1868	135	9	0
The Veteran’s Story, Bigg’s sale ...	1868	241	10	0
The Ante-chamber of the Inquisition,				
Bigg’s sale ...	1868	595	7	0

		£	s.	d.
Cologne Cathedral, Tomb of the Kings (bought in), Smith's sale ... ..	1868	262	13	0
Cromwell and Ireton, Moon's sale ...	1872	194	5	0
The Drinking-song, 18in. by 24½in., James's sale ... ..	1873	288	15	0
Oath of Vargas, 45in. by 34in., Leaf's sale ... ..	1873	357	0	0
The Happy Trio, 21in. by 27in., Farnworth's sale... ..	1874	210	0	0
Transept of S. Gomar, Parkes's sale...	1875	136	10	0
Silver Pulpit, Milan, Parkes's sale ...	1875	157	10	0
Cromwell and his Daughter Looking at a Portrait of Charles I., 19½in. by 25in., Leaf's sale ... ..	1875	262	10	0
The Armoury, Birch's sale ... ..	1875	157	10	0
The Brewers' Hall, Antwerp, Quilter's sale ... ..	1875	178	10	0
The Watering Place, Cairo, Rucker's sale ... ..	1876	430	10	0
The Guard-room, Rucker's sale ...	1876	178	0	0
Interior of the Hôtel de Ville, Bruges, Poole's sale... ..	1877	157	10	0
Transept, Cathedral of Tournay, 29½in. by 22in., Knowles's sale ...	1877	252	0	0
S. Onofrio, Rome, 27in. by 40in., Fleming's sale ... ..	1879	231	0	0
Guard-room, Oudenarde, McConnell's sale ... ..	1882	260	8	0
Audience Chamber, Hôtel de Ville, Bruges, dated 1852, Napier's sale	1886	300	0	0
Interior of S. Mark's ... ..	1888	215	0	0
The Silver Wedding ... ..	1891	262	0	0
Choir of S. Maria Novella, dated 1861, Bolckow's sale ... ..	1891	315	0	0

**Hainault (Jean de).**—*See* **Mabuse.**

**Hakkert.**—*See* **Hackaert.**

**Halen** or **Haelen (Pieter van).**—B. —; D. Antwerp, 1687; s. —; P. landscapes. He was Dean of the Guild of S. Luke at Antwerp in 1651-52. He succeeded Gonzales Coques as Elder of the Guild in 1671. He imitated Claude Lorraine in some of his pictures, many of which, it is said, were brought to England, but they have been lost sight of.

**Hals (Dirk).**—B. Haarlem; D. Haarlem, 1656; s. Abraham Bloemart; P. interiors, animals, etc. He was the elder brother

of Frans Hals, and by his wife Agnietje Jans had eight children, the eldest of whom, Antonio, was baptised 17th October, 1621, which proves that Dirk was then residing at Haarlem. Antonio was a painter. There are pictures by Dirk at Amsterdam and at Copenhagen. Two of his works have been sold as under :

A Party of Ladies and Gentlemen,		£	s.	d.
Van Cleef's sale ... ..	1864	...	35	0 0
Three Musicians, and Two Persons				
Dancing, Scharf's sale ... ..	1876	...	40	0 0

**Hals (Frans).**—B. Antwerp, 1580-81 or 1584; d. Haarlem, 26th August, 1666; s. unknown; p. portraits. The family of Hals was one of the oldest in Haarlem, as Claes Franszoon Hals is mentioned in the register of that place in 1350, and from that date there are entries of the births, marriages, and deaths of his descendants down to 1674. Among them was Pieter Hals Clasz, who married, in 1579, Lysbeth Coper. These were the parents of Frans Hals the painter. After filling some of the more important municipal offices in his native place, Pieter Hals left Haarlem in 1579, and, having resided for a time at Mechlin (Malines), went to Antwerp, where he settled, and Frans, his second son, was born. It is not known under what master the latter studied painting, but it is very probable that he was a fellow-pupil with Rubens under one, of the masters who taught Rubens before he went to Italy in 1600, and may have been still at Antwerp when Rubens returned there in 1608. Be this as it may, Frans Hals appears to have been the first Dutchman who practised in Holland the free manner of painting adopted by Rubens and Van Dyck. Frans had, however, removed to Haarlem, and married Anneke Hermans before 1611, as the baptism of their son Hermans was registered there on the 2nd September of that year. He seems to have led there a very irregular life, and to have received at last a small pension from the municipal authorities, which he did not live long to enjoy. It must, however, be stated that, owing to the loss of trade and war, distress was then general in Holland, that Hals was over eighty years of age, and that he must have outlived most of the comrades and friends whose portraits he introduced into those great portrait groups which are at Haarlem. In that town are to be found more of his works than elsewhere, and they are among the finest of those which the great Dutch portrait-painters of the seventeenth century produced. The heads are painted with a lightness and decision, yet sufficient solidity, giving them a

wonderful appearance of that joyous-looking life which was the result of the freedom and wealth that then existed in Holland. Both Rubens and Van Dyck had a very high opinion of Hals' talent as a painter, and when the latter visited Holland, he urged Hals to accompany him to England.

Frans Hals had several children, all born at Haarlem, who were painters. Frans, B. —, D. 1645; Hermans, B. 1611, D. 1669; Jacobus, B. 1624, D. —; Johannes, B. —, D. 1650; Renier, B. 1627, D. —; but the details of their lives and their works are now unknown. His son Frans went to the East Indies. Besides the celebrated pictures by Frans Hals which are at Haarlem, there are portraits by him in many of the great galleries of Europe, including two in our National Gallery. In the history of the variation of prices paid for pictures at different times, there is none so remarkable as that of those produced by Frans Hals' works; his portraits have risen so much in value within the last forty years that they may now, in that respect, be said to rival those by Van Dyck. The following is rather a long list of them :

		£	s.	d.
A Musical Party, from Sir L. Schuab's Collection ... ..	1769	28	0	0
The Rumbling Pot, Lenglier's sale ...	1788	15	0	0
A Lady's Portrait, Bessborough's sale	1801	12	1	6
A Boy's Head, Bessborough's sale ...	1801	7	17	6
A Portrait, Hamilton's sale ... ..	1801	7	17	6
Portrait of a Lady in a ruff, Willett's sale ... ..	1813	11	11	0
A Humorous Scene, Knight's sale ...	1819	43	1	0
Lady and Gentleman Singing, Knight's sale ... ..	1819	10	10	0
Two Girls, one with a kitten in her lap, from Greffier Faget's Collection, G. W. Taylor's sale ...	1823	36	15	0
Girl and Boy Playing at Cards, G. W. Taylor's sale ... ..	1823	37	16	0
Laughing Boy, and companion picture, Balmes' sale ... ..	1823	14	14	0
A Miser ... ..	1830	5	5	0
Man's Portrait, ruff, black dress, Vernon's sale ... ..	1831	11	11	0
Portrait of Van Goyen and his Family, G. W. Taylor's sale ...	1832	50	8	0
Portrait of Burgomaster Guldewagens, Bagot's sale ... ..	1836	16	16	0
Portrait of De Waal, Bagot's sale ...	1836	13	13	0

		£	s.	d.
Portrait of Van Goyen and his Family, Bagot's sale ... ..	1836	31	10	0
The Artist's own Portrait ... ..	1836	14	3	6
Portrait of a Man ... ..	1839	6	6	0
A Dutch Lady, Hastings' sale ... ..	1840	4	10	0
A Card Party, Hastings' sale ... ..	1840	6	6	0
Portrait of Admiral De Ruyter and Page, 18in. by 16½in., Bernals' sale ... ..	1855	2	15	0
Portrait of a Lady holding jewel, 34in. by 26in., Bernal's sale ... ..	1855	2	15	0
Portrait of the Artist with a Pig, Phipp's sale ... ..	1859	28	7	0
Portrait of the Artist, Northwick's sale ... ..	1859	18	18	0
Portrait of a Man, Pourtales' sale ... ..	1865	2000	0	0
Two Portraits, Pourtales' sale ... ..	1865	150	4	0
Small Portrait of Van Heythuyzen, Brienen de Grootelindt's sale ... ..	1865	1400	0	0
Portrait of Johannes Hoornbeeck, Vis-Blockhuyzen's sale ... ..	1870	470	0	0
The Welcome, from Pourtales' Col- lection (bought in), Du Blaisel's sale ... ..	1872	151	5	0
Portrait of a Gentleman, Middleton's sale ... ..	1872	420	0	0
Portrait of a Woman, Péreire's sale ... ..	1872	840	0	0
Portrait of the Artist, Twopenny's sale ... ..	1874	35	0	0
Head of Boy, with dog, 12in., circular, Bredel's sale ... ..	1875	189	0	0
Head of Boy, with bubbles, 12in., circular, Bredel's sale ... ..	1875	115	1	0
Portrait of a Man, Lissingen's sale ... ..	1876	485	0	0
The companion picture, Lissingen's sale ... ..	1876	215	0	0
Portrait of a Burgomeester, 10¾in. by 8¼in., Levy's sale ... ..	1876	157	10	0
Violin-player, 32½in. by 27in., Levy's sale ... ..	1876	89	0	0
The Singer, 23in. by 29½in., Levy's sale ... ..	1876	267	0	0
Portrait of the Artist, long grey hair, 27in. by 24in., Levy's sale ... ..	1876	262	10	0
A Soldier, 30in. by 25in., Levy's sale... ..	1876	89	5	0
Portrait of Falkenstein, 30in. by 24in., Levy's sale ... ..	1876	299	5	0



		£	s.	d.
Portrait of a Lady, with ruff and cap, dated 1644, Rixon's sale ... ..	1876	399	0	0
Portrait of a Gentleman, holding hat and gloves, 45in. by 36in., De Zoete's sale ... ..	1885	1008	0	0
Portrait of a Gentleman, 30½in. by 24½in., De Zoete's sale ... ..	1885	189	0	0
Portrait of Van Goyen ... ..	1888	350	0	0
Lady in Black ... ..	1889	1680	0	0
A Burgomeester ... ..	1889	567	0	0
Portrait of a Gentleman ... ..	1890	1995	0	0
Portrait of the Artist's Wife ... ..	1890	1837	0	0
Portrait of a Gentleman ... ..	1891	493	0	0
Portrait of Cornelius Niedwager, James's sale ... ..	1891	451	0	0
Portrait of Johannes Hoornbeeck, James' sale ... ..	1891	241	0	0
Portrait of a Gentleman, Clancarty's sale ... ..	1892	735	0	0
Two Boys (a pair) ... ..	1894	682	0	0
A Man's Portrait ... ..	1894	325	0	0

**Halswelle (Keeley).**—B. Richmond, Surrey, April, 1832; d. Paris, 11th April, 1891; s. —; p. genre and landscapes. When young, Halswelle drew for the *Illustrated London News*. He exhibited his first picture at the Scottish Academy in 1857, and was elected an Associate in 1866. Between 1869 and 1879 he lived generally in Italy and painted many scenes from the life of the peasantry of that country. Afterwards he devoted most of his time to painting landscapes, views in Scotland or on the Thames; they are often wide stretches of rivers covered by water-plants. In 1864 there was in Bond Street an exhibition of his sketches, called "Six Years in a House-boat."

The following prices have been paid for pictures in oil painted by Keeley Halswelle :

		£	s.	d.
Lo Sposalizio, 62in. by 98½in., A. Grant's sale ... ..	1877	840	0	0
Neapolitan Image-seller, 63in. by 100in., Brogden's sale ... ..	1878	913	10	0
A Roman Fruit-stall, Caine's sale ... ..	1880	210	0	0
Contadini Waiting for Blessing, 62in. by 84in. ... ..	1883	1730	0	0
Say "Yes," two lovers ... ..	1883	304	10	0
Landscape—Solemn and Silent Every- where, 30in. by 45in., Lee's sale	1883	378	0	0

		£	s.	d.
Contadini Waiting for Blessing, Price's				
sale ... ..	1885	372	15	0
Roba di Roma, Gibson-Craig's sale ...	1887	660	0	0
Under the Lion of S. Mark, Walker's				
sale ... ..	1888	285	0	0
Water-crowsfoot, Duncan's sale ...	1889	252	0	0
Sonning-on-Thames, Poole's sale ...	1889	262	0	0
Dolce far niente, dated 1868 ...	1890	462	0	0
Waiting for the Blessing, Brook's sale	1891	325	0	0
Play Scene in Hamlet, Kurtz's sale ...	1891	262	0	0
Inverlochy Castle, Kurtz's sale ...	1891	430	0	0
Highlands and Islands, Dent's sale ...	1892	252	0	0

**Hamilton** and **Van Hamilton**.—There were a number of painters who bore this name in England and abroad in the last century.

**Hamilton (Gavin)**.—B. Lanark, 1730; D. Rome, 1797; s. —; P. history, interiors, and portraits. Gavin was of the family of the Hamiltons of Murdieston. He went early to Rome, and resided there during the greater part of his life. He was, however, in London about 1752-55, and was a member of the artists' committee to establish a Royal Academy. While here he painted the portraits of the Duchess of Hamilton and the Countess of Coventry, two celebrated beauties of the time, and also the portraits of the travellers Dawkins and Wood, who went to Palmyra. All these portraits were engraved. Gavin Hamilton came again to England in 1783, when he inherited property from his elder brother. He returned, however, to Rome, where he was considered a high authority on matters of art, and had successful excavations made. Some of the objects then found are now in the British Museum, and he published a book entitled "Schola Italica Pictura," containing forty prints after Italian painters.

As an historical painter, Gavin Hamilton's pictures represent classical subjects, and one of them, an "Apollo," which Boydell presented to the City of London, is above life-size, and is well and solidly painted, but heavy in colour. It was on view at the International Exhibition of 1862. Gavin decorated a room in the Villa Borghese with the story of Paris. His small interiors often contain humorous scenes that are well painted. He exhibited at the Royal Academy between 1770 and 1786.

The pictures by Gavin Hamilton which have been offered at auctions have been sold as follow :

		£	s.	d.
Venus and Adonis, Smith's sale ...	1776 ...	32	0	0
The Genii of Poetry and Painting, drawing or sketch, W. Hamilton's sale ... ..	1801 ...	14	14	0
Sleeping Venus and Cupid, W. Hamilton's sale ... ..	1801 ...	27	6	0
Death of Lucretia, Hope's sale ...	1816 ...	16	16	0
Cupid Tying the Girdle of Venus, Upper Ossory sale ... ..	1819 ...	19	8	6
Hector and Andromache (copy from an old master), 20in. by 26in., Duke of Hamilton's sale ... ..	1882 ...	27	6	0
Portrait of a young Lady and a Negro, small whole-length, 17in. by 13in., Duke of Hamilton's sale ... ..	1882 ...	54	12	0

**Hamilton (Hugh Douglas).**—B. Dublin, 1734; D. Dublin, 1806; s. James Manning; p. mythological subjects and portraits. After studying in the Dublin Academy, Hugh began drawing likenesses in crayons. This he did with such success that he was induced to come to London, where he was much employed, and the King and Queen sat to him. His portraits were generally small ovals, done principally with grey, red, and black chalks, and he was very successful in the expression of the eyes. In 1765 he gained a premium of sixty guineas, and was admitted a member of the Incorporated Society of Artists. In 1778 he went to Rome, and there painted many such portraits. On the advice of Flaxman he studied painting in oils, and with success. In 1787 he was at Florence, whence he sent two portraits to be exhibited at the Royal Academy, and another in 1791. On his return he settled in Dublin, where he practised as a portrait-painter until 1800.

H. D. Hamilton's portraits are well drawn and have an agreeable expression, but are somewhat feeble. One of the best of his men is "Dean Kirwan Preaching," which is at the rooms of the Dublin Royal Society. His portraits of females are better, and both Earlom and Houston engraved after him, the latter his portrait of Mrs. Hastley.

**Hamilton (Jacobus or Jacques van).**—B. Scotland; D. Brussels, at the age of eighty; s. —; p. —. He is said to have left Scotland in the time of Cromwell, and to have settled at Brussels, where, and at Vienna, his children and grandchildren

became well known as painters of still-life. The best artist of them was :

**Hamilton (Philippe van).**—B. Brussels, 1664 ; D. Vienna, 1750 ; s. his father, Jacobus ; P. animals and still-life. He settled at Vienna, where he was named painter to the Emperor Charles VI. There are pictures by him at Vienna and at Munich. He painted somewhat in the style of Weenix or Van Aalst, but his works are inferior to theirs.

**Hamilton (William).**—B. Chelsea, 1751 ; D. London, 1801 ; s. Zucchi ; P. history and portraits. This artist, whose name is to be found on so many illustrations to books, such as Boydell's "Shakespeare" and Macklin's Bible, was the son of a Scotchman. He went young to Italy, where he studied under Zucchi. On his return to England he became a student at the Royal Academy, of which he was elected an Associate in 1784, and a full member in 1789. Between 1774 and 1801 he exhibited there eighty-two works, classed as "mythological."

Although popular during his lifetime, W. Hamilton's works have little to recommend them, as the figures are stilted and dressed in the costumes then usual on the stage. He painted also many theatrical portraits, and the panels of Lord Fitzgibbon's state carriage, which is now at South Kensington. Most of his pictures have produced in sales only £2 or £3. The following went rather higher :

	£	s.	d.
Marie Antoinette Conducted to the Guillotine, Hamilton's executors' sale ... .. 1802 ...	29	8	0
Moses Receiving the Tables, Beck- ford's (Fonthill) sale ... .. 1802 ...	38	17	0
Moses Showing the Brazen Serpent, Beckford's (Fonthill) sale ... .. 1802 ...	38	17	0
Mrs. Siddons as the Grecian Daughter, Noel's sale ... .. 1813 ...	21	0	0
Æneas and Creusa, Marsh's sale ... .. 1875 ...	34	13	0

**Hand (Thomas).**—B. — ; D. September, 1804 ; s. George Morland ; P. landscapes and figures. This painter was not only the pupil of Morland, but one of his boon companions, and his death occurred only a month before Morland's. He had acquired so much of Morland's manner of painting that he ventured to place his master's name on the copies he made from his works. Hand exhibited a small landscape at Spring Gardens in 1790, and

twenty-one at the Royal Academy between that year and 1804. These were of course shown under his own name, and were classed as landscapes. Some of them are little inferior to those by George Morland. Two have been sold as under :

		£	s.	d.
A Halt at a Public House, Clay's sale	1824 ...	6	15	0
A Coast Scene with fishing-boats and figures	... .. 1826 ...	4	10	0

**Hanneman (Adriaan).**—B. The Hague, 1610 ; D. The Hague, 1680 ; S. Johannes van Ravestein ; P. portraits. Van Ravestein was himself an excellent painter of portraits, and Hanneman profited so much by the instruction that he received, and by studying the works of Van Dyck, that the portraits he painted in England when he came here in the reign of Charles I. are often by no means unworthy of that master. Hanneman remained in this country for sixteen years, during part of which he assisted Mytens. The portraits by Hanneman are well drawn and coloured, very much in the manner of Van Dyck, except that he marked the shadows more strongly. The hands are well drawn, and the whole portraits very pleasing. His son William was also a good portrait-painter, but died here, young, and was buried in the Church of S. Martin-in-the-Fields. The father occasionally painted subject-pictures, and on leaving England returned to The Hague, when he became the favourite painter of Mary Princess of Orange, and was also Director of the Academy in 1665. He painted at The Hague for the States of Holland an emblematical figure of Peace, so much to their satisfaction that they not only paid the painter, but gave the beautiful girl who sat as his model a thousand guilders (equal to about £100 of our present money).

Portraits by Hanneman are rather numerous, and have been sold as follow :

		£	s.	d.
Allegorical portraits of the Prince and Princess of Orange, D'Aigremont's sale	... .. 1802 ...	3	3	0
Portrait of the Prince of Orange when young, Walker's sale	... .. 1803 ...	3	13	6
Portrait of the Artist by himself, Willett's sale	... .. 1813 ...	22	11	6
Ditto, W. Taylor's sale	... .. 1823 ...	73	10	0
Portrait of Louis XIII., W. Taylor's sale	... .. 1832 ...	8	8	0
			2	κ 2

		£	s.	d.
Portraits of two Children with dogs, Mellish's sale ... ..	1839 ...	5	15	6
Portrait of Hanneman, Wife, and Family, from Northwick Collec- tion, Dawes's sale ... ..	1859 ...	37	16	0
Ditto, Graves's sale ... ..	1868 ...	50	8	0
Portrait of the Artist, by himself, dated 1656... ..	1894 ...	267	0	0

**Harding.**—There have been no less than thirteen painters of this name who have exhibited at the Royal Academy. Of these the most known were :

**Harding (George Perfect).**—B. — — ; D. Lambeth, 23rd December, 1853; s. Sylvester Harding; p. portraits. He was the son of Sylvester Harding, and commenced his career as a portrait-painter, but distinguished himself principally by his copies in water-colours of old portraits of celebrated persons, which he made to be engraved in historical and antiquarian publications.

**Harding (James Duffield).**—B. Deptford, 1798; D. Barnes, 4th December, 1863; s. his father; p. landscapes. The father of this artist had been a pupil of Paul Sandby. The son was articled to an attorney, yet exhibited some views at the Royal Academy when only thirteen years of age, and between that time and 1858 thirty-five there, eight at the British Institution, and seventeen in Suffolk Street. In 1818 he gained the medal of the Society of Arts, and in that year exhibited for the first time at the Water-colour Society's Rooms, the drawings being "Greenwich Hospital at Sunset" and "Windsor, from the Great Park." In 1821 he was elected an Associate, and in the following year a full member of the society. He was always much employed as a teacher, and published many very useful books in connection with that occupation. In 1830 he went to Italy, and on his return exhibited some views in that country. He did not restrict himself to the use of water-colours, as from 1843 he frequently sent pictures in oils to the Royal Academy. His sketches in lithography after Bonington are excellent.

Whether in oils or water-colours, pictures by J. D. Harding vary much in quality. The following lists contain some of his best works.

Of those in oils the following have been sold by auction :

View of S. Pietro, Verona, Oddie's sale ... ..	1854	...	136	10	0
S. Pietro, near Verona, Fripp's sale ... ..	1855	...	115	10	0
Grand Canal, Venice, Wallis's sale ...	1860	...	130	4	0
Coigne de Gavarni, Pyrenees, 25½in. by 35½in., Plint's sale ... ..	1862	...	106	0	0
The Isle of Thun, Switzerland, 31¾in. by 53¾in., Plint's sale ... ..	1862	...	183	15	0
S. Pietro, Verona (see above), Bernard's sale ... ..	1872	...	137	11	0
Verona, Holdsworth's sale ... ..	1881	...	168	0	0
Tournon, on the Rhine, Ostler's sale ... ..	1882	...	117	18	0

For J. D. Harding's drawings in water-colours the following have been the highest prices realised :

			£	s.	d.
Wisp, on the Simplon, Rucker's sale ... ..	1852	...	215	0	0
Naples and S. Elmo, Windus's sale ... ..	1859	...	74	11	0
Val d'Aosta, Windus's sale ... ..	1859	...	49	7	0
Patmos, Hibbert's sale ... ..	1860	...	35	0	0
Mount Sinai, Hibbert's sale ... ..	1860	...	38	17	0
Venice—Evening, Palmer's sale ... ..	1861	...	67	14	0
Bolton Abbey, 12in. by 25in., Agnew's sale ... ..	1861	...	52	10	0
Great Yarmouth, 7in. by 10in., Agnew's sale ... ..	1861	...	52	10	0
Bern Castle, Bicknell's sale ... ..	1863	...	294	0	0
Loch Tay, Allnut's sale ... ..	1863	...	53	11	0
The Forest, Harding's executors' sale ... ..	1864	...	157	10	0
Ruined Castle, figures on river, 17½in. by 25in., Campbell's sale ... ..	1867	...	63	0	0
Highland Lake, fishing-boat, 14in. by 20½in., Campbell's sale ... ..	1867	...	42	0	0
Bolton Abbey, A. Grant's sale ... ..	1868	...	110	0	0
The Queen's View, Pitlochrie, Jervis's sale ... ..	1869	...	78	15	0
Bolton Abbey, Rennie's sale ... ..	1870	...	120	15	0
Bergamo, Broderip's sale ... ..	1872	...	47	5	0
Grand Canal, Venice (the engraved picture), Moon's sale ... ..	1872	...	399	0	0
Venice, 30in. by 42in., Leaf's sale ... ..	1875	...	320	5	0
A Swiss Valley, Rucker's sale ... ..	1876	...	168	0	0
Lake Como, Rucker's sale ... ..	1876	...	210	0	0

			£	s.	d.
Bay of Salerno, McLean's sale	...	1876	...	162	0 0
On Lake of Como, Poole's sale	...	1877	...	87	3 0
Marseilles, 21 $\frac{3}{4}$ in. by 34 $\frac{3}{4}$ in., Knowles's sale	... ..	1877	...	275	5 0
Bolton Abbey, 22in. by 42in., Hanbury's sale...	... ..	1884	...	178	10 0
Como, from the Milan Road, Austen's sale	... ..	1889	...	157	0 0

**Harding (Sylvester).**—B. Newcastle-under-Lyme, 25th July, 1745; D. London, 12th August, 1809; s. —; p. miniatures. Sylvester Harding was sent to live with an uncle in London at ten years of age, and was placed with a hairdresser. At fourteen he ran away, and, joining some strolling players, performed for years, but without success. He left them in 1775 and came to London, where he began to practise as a painter of miniatures. From 1776 to 1802 he exhibited at the Royal Academy twenty-two of these and at the Free Society three. He painted also in water-colours copies of old family portraits. Finally he established himself in Pall Mall, about 1793, and became well known to collectors.

Sylvester Harding published several books, and among other things "The Biographic Mirror," which was got up by himself and his brother, who was afterwards appointed Librarian to the Queen at Frogmore; also the "Memoirs of Count de Grammont."

**Harembourg.**—*See* **Horebout.**

**Hargreaves (Thomas).**—B. Liverpool, 1775; D. 23rd December, 1846; s. Sir Thomas Lawrence; p. portraits. One of Hargreaves' miniatures having been shown to Lawrence, the latter engaged him as an articulated assistant for two years, from May, 1793, at a small weekly salary, and Hargreaves continued to do such work in oils for several years. He then returned to Liverpool, and there devoted his time to painting miniatures, which are much in the style of portraits by Lawrence. Hargreaves was a member of the Liverpool Academy and of the Society of British Artists, and had three sons, all of whom painted miniatures. He exhibited nine portraits at the Royal Academy and nine in Suffolk Street.

**Harlow (George Henry).**—B. London, 10th June, 1787; D. London, 4th February, 1819; s. De Cort, Drummond, [and Sir Thomas Lawrence; p. portraits. Harlow was the posthumous son of an English merchant at Canton. It is said that his mother



spoiled him; but as he had an early inclination for art he was allowed to study under the above-named masters. After being with Lawrence for eighteen months they parted, and Harlow had to depend upon his own industry and ability. He was then much in the society of actors, and later one of his principal works was "The Trial of Queen Catharine," into which he introduced the portraits of the members of the Kemble family. At first he painted portraits at a very low price; but gradually this was raised to 40 guineas for a three-quarter length.

In 1818 Harlow went to Italy, and was well received and flattered at Rome, where he was made a member of the Academy of S. Luke. He exhibited, between 1804 and 1818, forty-two portraits at the Royal Academy and five at the British Institution. He worked with great rapidity, and made at Rome a good copy of Raphael's "Transfiguration," the same size as the original, in eighteen days.

It is said that the quarrel he had with Lawrence was the reason why Harlow was not elected an Academician.

The copy of "The Transfiguration," above mentioned, was sold in 1857 at Godin's sale for £126, and the portrait of Stothard, the painter, at Samuel Rogers's sale in 1856, produced £14. Harlow's best works are his small portraits and those done with a pencil and having the faces slightly tinted.

**Harp (Van).**—*See* **Herp.**

**Harrison (Mary).**—**B.** Liverpool, 1788; **D.** 25th November, 1875; **s.** —; **p.** flowers. The daughter of Mr. Rossiter, a hat-manufacturer in Liverpool, this lady married in 1814 a gentleman in easy circumstances named Harrison. Owing to misfortune, which rendered her husband an invalid, she had to support him and twelve children by her own industry and talent for painting flowers in water-colours. This she did. Her husband did not die until 1861, and in 1875 she herself died tranquilly, having ascertained that the pictures she intended to be exhibited at the Institute had been despatched. When her remaining works, consisting of flowers, fruit, landscapes, and figures, were sold for her executors at Messrs. Christie's in 1876, they produced from 5 to 15 guineas each.

**Hart (Solomon Alexander).**—**B.** Plymouth, 1806; **D.** London, 1881; **s.** Northcote; **p.** history. The father of this artist was a goldsmith, who removed to London in 1820, and there

taught Hebrew. He apprenticed his son Solomon to Samuel Warren, the engraver. In 1823 the son became a student at the Royal Academy, and he exhibited there a miniature portrait of his father in 1826. His "Elevation of the Law," called also "The Interior of a Polish Synagogue," painted in 1830, appeared at the rooms of the Society of British Artists. It is now in the National Gallery. Another picture by this artist which in that year attracted much attention was "Isaac of York in the Donjon of the Castle of Reginald Front-de-Bœuf."

Solomon Hart was elected an Associate of the Royal Academy in 1835, and a full member in 1840. He was in Italy in 1841-2. In 1854 he was appointed Professor of Painting in the Royal Academy, and in 1865 was elected Librarian, which office he held until his death. In all he exhibited, between 1826 and 1880, 121 works (classed as Scriptural) at the Royal Academy, twenty-five at the British Institution, and thirty-four in Suffolk Street.

Pictures by this artist have been sold by auction as follow :

			£	s.	d.
Simcheth Torah Festival,	Rucker's				
sale ... ..	1852	...	210	0	0
Festival of the Law, Wells's (of Red-					
leaf) sale ... ..	1860	...	69	6	0
Reading the Law, Taylor's sale ...	1860	...	94	10	0
Carrying the Law, Jarman's sale ...	1860	...	73	10	0

**Hart (Thomas Sanders).**—B. Exeter, 1814 ; D. Cork, 1852 ; s. — ; P. Scriptural subjects and landscapes. After studying in Paris, Thomas Hart was the fellow-student of Maclise, at Cork. He travelled, while still a young man, in the East, which enabled him to correctly represent Eastern customs and landscapes in the Scriptural scenes he chose as the subjects of his principal pictures. They were painted in the Pre-Raphaelite style, and among them are "The Deluge," "The Temptation," and a "Dead Christ." Some of his landscapes and sketches—"Adam's Peak," "Solitude," "The Governor's Parade," etc.—were purchased by Earl Derby, Viscount Torrington, and Sir Emerson Tennant ; and many of his sketches were reproduced in the early numbers of the *Illustrated London News*, such as those relating to "Eleven Years in Ceylon," etc. Being attacked by serious illness while abroad, Thomas Hart hurried home, but shortly after his arrival in England died, in his thirty-eighth year.

**Harvey (Sir George).**—B. S. Ninians, near Stirling, 1805 ; D. Edinburgh, 22nd January, 1876 ; s. Trustees' School, Edin-

burgh; p. history, portraits, and landscapes. George Harvey was apprenticed as a boy to a bookseller, but, showing a talent for drawing, was admitted into the Trustees' School in 1823. When, in 1826, the Royal Scottish Academy was formed, he was one of the Associates, in 1829 he became a full member, and he was elected President in 1867. The subjects of his pictures were scenes from the history of Scotland, such as "Covenanter Preaching," "The Battle of Drumclog," etc.; but in 1843 he exhibited in London "An Incident in the Life of Napoleon," and in the Scottish National Gallery is his "Dawn Revealing the New World to Columbus." George Harvey was knighted in the year in which he was elected President of the Scottish Academy. The composition and colouring in his works are striking and rich, but the painting is somewhat heavy. Many of them have been engraved.

**Haughton (Moses)**, the elder.—B. Wednesbury, 1734; d. Ashted, near Birmingham, 1804; s. Holden; p. still-life. He was brought up under Holden, a painter in enamel, and employed as an ornamenter of tea-boards at Birmingham, but excelled in representations of still-life in water-colours. Between 1788 and 1804 he exhibited thirteen enamels at the Royal Academy.

**Haughton (Moses)**, the younger.—B. Wednesbury, about 1772; d. —; s. George Stubbs; p. miniatures. He was the nephew of the elder Moses Haughton, and studied under Stubbs and at the Royal Academy, where he became the friend and associate of Henry Fuseli; of that artist he painted a portrait, which was engraved in 1808. He painted in a masterly style on ivory and prepared paper, and gave his portraits in water-colours much of the force of oil-painting. Fuseli entrusted to him the engraving of his illustrations of Milton's Works. Haughton painted occasionally in oil. Some of his works have been engraved, among others "The Love Dream" and "The Captive." Between 1808 and 1848 he exhibited eighty-two portraits at the Royal Academy and three at the British Institution.

**Havell (William)**.—B. Reading, 9th February, 1782; d. Kensington, 16th December, 1857; s. his father; p. landscapes. This clever artist was one of a family of fourteen children, to provide for whom his father taught drawing and kept a small shop. William, who was educated at Reading Grammar School under Dr. Valpy, showed early an inclination for painting, and was

allowed to indulge in it. He studied at first from nature, in Wales, and exhibited in 1804 at the Royal Academy. He was also in that year one of the foundation members of the Water-colour Society, and for many years seldom painted in oils. In 1807 he went to Westmorland to study mountain scenery, and resided in that county for two years. He continued, however, to exhibit at the Water-colour Society's rooms, and occasionally a picture in oils at the Royal Academy.

After residing at Hastings and Reading, where he assisted his father in teaching, William Havell was appointed draughtsman to Lord Amherst's Embassy, and left for China in the "Alceste." A quarrel with some officer on board, however, caused Havell to go to India in 1817, and he continued to paint in that country up to 1825, and saved money. After his return to England, Havell rejoined the Water-colour Society; yet, after visiting Italy, in 1827, he painted principally in oils, and exhibited his works at the Royal Academy. Owing to the failure of a bank in India, he was in reduced circumstances before his death, and had to accept assistance from the Turner Fund.

The number of pictures by William Havell is large, for he exhibited, between 1804 and 1857, of works classed as landscapes, 103 at the Royal Academy, forty-two at the British Institution, and thirty-two in Suffolk Street. They are all remarkable for good composition, and often for the effect of sunshine. He early adopted a manner which was broad, and by suppressing details endeavoured to produce the general effect of the scene he represented. At South Kensington Museum are his "View of Hastings, 1815," "Windsor," and "Kilgarran Castle, Pembrokeshire."

Works by William Havell have been sold as follow. In oils :

Mountain Pass, Subiaco, small					£	s.	d.
upright, Marsh's sale	...	...	1876	...	26	5	0

In water-colours :

Dover, 17½in. by 24in., Pooley's sale	1880	...	15	0	0	
Windsor Castle, 15in. by 19¾in., Pooley's sale	...	...	29	8	0	
Classical Landscape, Duncan's sale	1883	...	12	12	0	
Mont Cênis and Mount Vesuvius, and an engraving, Percy's sale	...	1890	...	6	6	0
Kilgarran Castle, Percy's sale	...	1890	...	42	0	0
Plains of Sorrento, and the engraving, Percy's sale...	...	1890	...	23	2	0
A Landscape and Castle, Percy's sale	1890	...	99	15	0	

**Havermann (Margaretha).**—B. Amsterdam, 1720; D. Paris, 1749 or 1795; s. Jan van Huysum; P. flowers and fruit. It is said that Van Huysum became jealous of the rapid progress which his pupil made, and that in consequence she went to Paris, where she married Jacques de Mondoteguy. In 1722 she was received into the French Académie, but her name was struck off the roll in 1723 because her diploma picture was by her master and not by herself. According to French writers she died at the age of twenty-nine, but Seubert says that she lived until 1795. The following prices paid for her works show how nearly they approach those by Van Huysum:

			£	s.	d.
A Flower Piece, Testa's sale ...	...	1757	...	10	0 0
Two Flower Pieces, Fould's sale ...	...	1860	...	105	0 0
Flowers in a Vase, Fould's sale ...	...	1860	...	105	0 0
The same picture, Fould's sale ...	...	1869	...	85	0 0
The companion, Fould's sale ...	...	1869	...	82	0 0

**Haydon (Benjamin Robert).**—B. Plymouth, 26th January, 1786; D. London, 22nd June, 1846; s. Royal Academy; P. history and portraits. Haydon was the son of a bookseller and publisher at Plymouth, and was educated at the grammar school of that place. He early wished to become a painter, and in 1804 his father consented that he should come to London and enter the schools of the Academy. Unfortunately, he adopted what was termed "high art" as the style he wished to maintain, although the public taste for it was rapidly dying out. The consequence was that his life became one long battle, with the odds against him every day on the increase. He exhibited his first picture, "Joseph and Mary," in 1807. After carefully studying the Elgin marbles, he painted his "Dentanus," which was exhibited in 1809, and led to his quarrel with the authorities of the Academy.

It is believed that Haydon was the writer of the letters signed "An English Student," written in defence of Barry, which appeared in the *Examiner*, and in 1816 he published "The Judgment of Connoisseurs upon Works of Art with that of Professional Men, in reference more particularly to the Elgin Marbles." From that moment he never ceased to be at war with somebody, until, worn out by opposition and difficulties which he had himself created, he died by his own hand.

Haydon left an autobiography and a mass of papers which were carefully edited by Tom Taylor. In the book published in 1853

will be found very full details of Haydon's life. That he was a man of great talent is certain, and he found many powerful friends who would have helped him on the road to fortune, but his vanity rendered their goodwill useless; and as if to contradict his own efforts to produce "high art," his "Mock Election," and "Chairing the Member," and "Punch," will in all probability be carefully preserved when those among his works which he most valued have disappeared through neglect.

Few of Haydon's pictures have been offered for sale by auction. Two only call for mention :

		£	s.	d.
Napoleon standing at S. Helena (one of the three copies he made of the original picture), Rogers' sale ...	1856 ...	68	5	0
Shall I Resign? portrait of Earl Grey, engraved by Ward, Johnson's sale	1880 ...	40	19	0

**Hayes (Michael Angelo).**—B. Waterford, 25th July, 1820; D. Dublin, 31st December, 1877; s. his father; p. battles and landscapes. His father was a clever painter in water-colours. The son became celebrated as a painter of military subjects in water-colours. He was an Associate of the Institute of Painters in Water-colours in London, a member of the Royal Hibernian Academy in 1854, and its secretary from 1856 to 1870. Among his works are "The Charge of the 3rd Light Dragoons at Mood-kee," "S. Patrick's Day at Dublin Castle," "The Installation of the Prince of Wales as Knight of S. Patrick in 1871," and "The Charge of the 16th Lancers at Aliwal." His works are very clever, and show that he studied nature carefully. Hayes was accidentally drowned in 1877.

**Hayls (John).**—B. England; D. London, 1679; s. —; p. portraits. This painter was an Englishman, the contemporary of Sir Peter Lely, and to some extent his rival. He painted both in oils and in water-colours, also miniatures. The portrait of Samuel Pepys, by Hayls, is in the National Portrait Gallery, and Pepys speaks favourably of him. He also painted some portraits of members of the Bedford family, which are at Woburn. He was, moreover, an excellent copyist of portraits by Van Dyck.

**Hayman (Francis).**—B. Exeter, 1708; D. London, 2nd February, 1776; s. Robert Brown; p. history and portraits. On leaving Robert Brown, a portrait-painter at Exeter, Hayman came to London and was employed as a scene-painter at Drury Lane. He made also many drawings to be engraved as illustra-

tions in books. For Vauxhall Gardens he executed a series of historical pictures, which added much to his reputation as an historical painter. For a short time he was President of the Incorporated Society of Artists, and contributed to their exhibitions between 1760 and 1764. Hayman was one of the foundation members of the Royal Academy, where he exhibited, and was appointed Librarian in 1771. He was also a member of several clubs, the friend of Hogarth, and esteemed by his companions as a good fellow and as one fond of athletic exercises. To the Foundling Hospital he presented a picture, "The Finding of Moses." In the National Gallery is his own portrait representing him painting that of Sir Robert Walpole.

Hayman's best works are small whole-length portraits which he placed in interiors or landscapes. Two of them were sold as under :

Portrait of Quin, the Actor, as Falstaff, Garrick's sale ... ..	1823	...	£	s.	d.
Garrick, when Young, seated, with Mr. Wyndham, Garrick's sale ...	1823	...	12	12	0
			12	1	0

**Hayter (Charles).**—B. — ; D. — ; S. — ; P. miniatures. This artist painted in London, in crayons and miniatures, and made very correct likenesses. He was teacher of perspective to the Princess Charlotte, and in 1813 published "An Introduction to Perspective." He exhibited miniatures at the Royal Academy from 1786 to 1832.

**Hayter (Sir George).**—B. London, 17th December, 1792 ; D. London, 18th January, 1871 ; S. Royal Academy ; P. history and portraits. In 1808 he was a midshipman in the Royal Navy ; but in the following year he returned to continue his study of art, and made rapid progress. He exhibited at the Royal Academy as early as 1809, and in 1815 his picture of "Ezra," for which the Directors of the British Institution awarded him a premium of 200 guineas, was shown there. As he painted also in miniature, he was appointed, in 1815, painter of miniatures and portraits to the Princess Charlotte and the Prince of Saxe-Coburg. In the same year he went to Italy, where he remained three years. In 1825 he produced his "Trial of Lord William Russell," in which the many figures are carefully grouped and painted. Owing to its being engraved, it made Hayter's talents as an artist generally known. The original picture is at Woburn Abbey. This picture was followed by "The Trial of Queen Caroline" and "The

Meeting of the First Reformed Parliament," now in the National Portrait Gallery. In 1837 he was appointed portrait and history-painter to the Queen, and painted a picture of her Coronation. All these pictures are full of portraits, which were very carefully painted. The last work which Sir George Hayter exhibited was a portrait of the Queen, in 1838. He went twice to Italy—in 1815, when he was much employed at Rome, and again in 1826. Although not a Royal Academician, he was elected a member of the Academies of Rome, Florence, Bologna, Parma, and Venice. In 1842 he was knighted. He wrote also an Appendix to the "Hortus Ericæus Woburnensis" on the classification of colours.

The pictures by Hayter which have been offered at auctions have produced the following prices :

		£	s.	d.
Tartars and Circassians, Carysfort's sale ... ..	1828	231	0	0
The Coronation of Queen Victoria, the engraver's picture (bought in), Graves's sale ... ..	1868	840	0	0
Portrait of Sir J. R. G. Graham, Hayter's sale ... ..	1871	3	5	0

A number of these studies for his picture of the House of Commons sold at similar prices.

### H. B.—See Doyle (John).

**Head (Guy).**—B. Carlisle; d. London, 16th December, 1800; s. Royal Academy; p. portraits and copies. Guy Head was the son of a house-painter. He came to London, studied at the Royal Academy, then went to Italy, and resided many years in Rome. He returned to England about 1790. Although he painted portraits and original pictures, he is most generally known as a very able copyist of older masters. The following belong to these classes of pictures :

		£	s.	d.
Paris Leaving Œnone, Guy Head's sale ... ..	1802	23	0	0
Copies of Rubens's Elevation of the Cross and Descent from the Cross, Guy Head's sale ... ..	1802	420	0	0
Holy Family with S. Jerome, after Correggio, Hope's sale ... ..	1816	42	0	0
Portrait of Lord Nelson, Lady Hamilton's sale ... ..	1860	42	0	0



**Heapy (Thomas).**—B. London, 29th December, 1775; D. London, 19th November, 1835; s. —; p. portraits. The family of this artist was originally French. He was apprenticed to a dyer, and attended an art school in Finsbury, but was in a great measure self-taught. He exhibited for the first time at the Royal Academy in 1800, and studied in the schools. His first subject-picture was "The Portland Fish-girl." In 1807 he became a member of the Water-colour Society. His "Hastings Fish-market," exhibited with the Society in 1809, was sold for 500 guineas. He was next appointed portrait-painter to the Princess of Wales, whom he painted in miniature, and also many other distinguished persons. In 1812 Heapy visited the British camp in the Peninsula, where he was much employed painting portraits until the end of the war. After his return he executed a large picture of "The Duke of Wellington and his Staff," which was a great success, and was engraved. He took an active part in founding the Society of British Artists, but soon left it. In 1831 he visited Italy. After his return, he was engaged in forming the New Water-colour Society, and was one of the first members, but he died shortly afterwards.

Heapy's works are well coloured, and often full of character and expression. A water-colour drawing of "A Fish-girl," at Zachary's sale in 1828, realised £27 16s.

**Hearne (Thomas).**—B. Brinkworth, near Malmesbury, 1744; D. London, 13th April, 1817; s. Woollett; p. antiquities and landscapes. Hearne came while very young to London, where his early proficiency in drawing gained him a premium at the Society of Arts in 1763. He was apprenticed to Woollett, the engraver, in 1765, worked under him for six years, and assisted in many of his engravings. In 1771 he was engaged to accompany the Governor of the Leeward Islands, and in the course of a stay of three years and a-half made there many drawings of characteristic localities. He was also for nearly two years subsequent to his return to England occupied in completing his work. He then entirely gave up engraving and devoted his time to painting in water-colours. In 1777 he joined William Byrne in their great work, "The Antiquities of Great Britain," and exhibited his drawings in Spring Gardens. Following Sandby and Rooker, he gradually advanced the art of painting in water-colours. He used the pen less than his predecessors, and with a delicacy that gave beauty to the architecture and ruins on which he was chiefly employed.

Hearne was the friend of Dr. Munro, who arranged for his burial in Bushey Churchyard. He was an F.S.A., and between 1765 and 1806 exhibited, of works classed as landscapes, forty-two at the Society of Arts, twelve at the Free Society of Artists, and twenty-four at the Royal Academy.

The subjects of the drawings by Hearne at South Kensington show that he did not confine his studies to antiquities. They are :

A Village Alehouse.  
 The Ranger's Cottage, Hyde Park.  
 View of Richmond.  
 Shipping.  
 Dutch Shipping.  
 Caistor Castle, Norfolk.  
 Monastery Gate, S. Albans.  
 Wooded Glen, Downton, Herefordshire.

Drawings by Thomas Hearne have been sold as follow :

			£	s.	d.
View of Durham, Henderson's sale ...	1882	...	34	13	0
A Farm, 1799, Henderson's sale ...	1882	...	6	16	0
Road Scene, Cows, Henderson's sale	1882	...	16	16	0
Naworth Castle, engraved, Henderson's sale ...	1882	...	10	10	0
Newark Castle, and the engraving, Percy's sale...	1890	...	17	17	0
Sherwood's Farm, near Bushey, Percy's sale ...	1890	...	7	7	0
Gate of Beaulieu Abbey, Percy's sale	1890	...	10	10	0
Windsor Castle, Percy's sale ...	1890	...	7	0	0
Iron Forge at Tintern, and the engraving, Percy's sale ...	1890	...	4	0	0

**Heda (Willem Klaasz).**—B. Haarlem, 1594; D. Haarlem, after 1678; s. —; p. history, still-life, and portraits. Some uncertainty exists as to the dates of birth and death of this artist; but in the year 1620 there was a lawyer at Haarlem who is supposed to have been the painter, and his wife died in 1668. In 1637 and 1642 he entered pupils at the Guild of S. Luke, of which he was Vinder in 1651, and among them was his son Gerrit Heda. Willem excelled in painting still-life, and examples of his skill are shown in the galleries at Munich, Dresden, and Ghent, which are dated 1623 and 1634. In the Louvre is "A Dessert," signed and dated 1637.

Heda must not be confounded with Willem van Heede, a Flemish painter, born at Furnes in 1660, and who died there in 1728. He worked in the Imperial Palace at Vienna.

Pictures by Willem K. Heda have been sold as under :

				£	s.	d.
Still-life, sale at Dordrecht	...	...	1708	10	0	0
The Breakfast, Richards's sale	...	...	1878	80	0	0
Still-life, Stange's sale	...	...	1879	20	0	0
A Glass of Hock, etc., Ridgway's sale	...	...	1886	78	15	0

**Heem (De).**—The numerous family of painters who bore this name was settled at Utrecht in the sixteenth century, but those who became celebrated as painters of fruit and flowers were :

**Heem (De).**—He lived at the commencement of the eighteenth century, and a contemporary says that he was from The Hague, either the nephew or great-nephew of Cornelis de Heem, and came to London, where probably he died. Nagler says that he was painting in England in 1720.

**Heem (Cornelis de).**—See **Heem (Johan Davidz de).**

**Heem (David de),** the elder.—B. Utrecht, 1570; D. Utrecht, 1632; s. —; P. fruit, flowers, and still-life generally. Although many of his pictures are to be found in Dutch and Flemish galleries, nothing is known of his life except that he was the father of Johan Davidz de Heem.

**Heem (David de),** the younger.—He is inscribed as the son of a master in the register of S. Luke at Antwerp, 1694; but his relationship to Johan Davidz is not known.

**Heem (David Davidz de).**—Inscribed in the register of the Corporation of S. Luke at Utrecht in 1668. Kramm thinks he was a son of the elder David.

**Heem (Johan de).**—B. 1603 (?); D. 1650 (?). It is most probable that he was a nephew of David. There is in the museum at Amsterdam a picture by him signed Johan D. Heem, 1640.

**Heem (Johan Davidz de).**—B. Utrecht, 1600; D. Antwerp, 1674; s. his father; P. fruit, flowers, and still-life. Johan Davidzoon is the most celebrated painter of the family, and consequently pictures by other members of it are frequently attributed to him. What appears to be the first place in con-

temporary documents in which his name is mentioned is the inscription of Johan de Heem, painter, of Utrecht, as a franc-mâitre in the register of the Corporation of S. Luke at Antwerp in 1635-36. In 1637 he was received as a citizen of Antwerp. From 1658 to 1661 he was inscribed as a foreign citizen, and paid the taxes as such; this indicates a temporary absence. In 1662, 1663, and 1667 he was again absent from Antwerp. On the 16th of August, 1670, he was at Utrecht, but Houbraken says that, owing to the invasion of Holland by the French, he fled with his four daughters and two sons to Antwerp, which is very probable, as it is certain that he died there in 1674. One of these sons was Cornelis, who was born at Utrecht in 1630, and, excepting where a picture is signed, it is often very difficult to distinguish the works of the father from those of the son, the only point of difference being that in those by the latter the composition is more loose.

Johan Davidz excelled in painting not only fruit and flowers, but also vases of gold and silver, and glasses; and by many persons he is held to have been the best painter of such subjects that Holland has produced.

Pictures by the Heems are by no means rare, but those attributed to Johan Davidz have risen continually in value since the beginning of this century, as the following prices will show. Even at the end of the seventeenth century Houbraken says that they were as dear as masterpieces by Both, Berchem, or Wouwerman.

			£	s.	d.
Oranges, Lemons, Oysters, etc., Sorbet's sale ... ..	1776	...	11	0	0
Fruit Piece ... ..	1802	...	6	6	0
Fruit and Flowers ... ..	1802	...	19	8	6
A pair of Fruit Pieces, Guy Head's sale ... ..	1802	...	15	4	6
Fruit and Flowers, Duke of Bridgewater's sale ... ..	1802	...	13	13	0
Group of Flowers, Pauwel's sale ... ..	1803	...	40	0	0
A Fruit Piece, Yonge's sale ... ..	1806	...	7	7	0
Fruit, Webb's sale ... ..	1821	...	9	8	6
Fruit, etc., Emmerson's sale ... ..	1829	...	11	1	6
A Festoon of Flowers, suspended by blue ribbons, J. Harman's sale ... ..	1844	...	31	10	0
Fruit, Gold and Silver Vessels, on a table, Middleton's sale ... ..	1851	...	105	0	0
Group of Flowers, Patureau's sale ... ..	1857	...	60	0	0

		£	s.	d.
Fruit and Oysters, Winstanley's sale	1858	110	5	0
Fruit, Lobster, Silver Vase, Northwick's sale ... ..	1859	17	17	0
Fruit and Oysters on a Table, Phipps' sale ... ..	1859	27	6	0
The companion picture, Phipps' sale...	1859	11	0	6
Flowers and Fruit, D'Hane de Steenhuyse's sale... ..	1860	340	0	0
Lobster and Silver Ewer, surrounded by Fruit, Scarisbrick's sale ...	1861	21	0	0
Fruit, Silver Plate, and Crayfish, on table, Scarisbrick's sale ... ..	1861	27	6	0
Allegory, the Eye of Providence, surrounded by flowers, Leroy d'Etiolles's sale ... ..	1861	400	0	0
Two pictures, Van Cleef's sale ...	1861	70	0	0
Flowers, Plants, and Insects, Herman de Kat's sale ... ..	1866	270	0	0
L'Ara et le Perroquet, Pommersfelden's sale ... ..	1867	320	0	0
Le Déjeuner, Pommersfelden's sale	1867	130	0	0
Flowers and Fruit, Stevens's sale ...	1867	45	0	0

**Heemskerck.**—There were at least eight Dutch painters of this name, the best-known of whom are those mentioned below :

**Heemskerck (Egbert van)**, called the Old.—B. Haarlem, 1610 ; D. Haarlem, 1680 ; s. — ; p. genre and merry-makings. There are two pictures by this artist in the Louvre which are much in the manner of Teniers and Brouwer ; the drawing is correct, the colouring transparent, and the execution light and spirited.

**Heemskerck (Egbert van)**, the younger.—B. Haarlem, 1645 ; D. London, 1704 ; s. his father and De Grebber ; p. festivals, incantations, etc. In the reign of William III. he came to England, and was patronised by the Earl of Rochester. His pictures in the manner of Brouwer are the best, and he often introduced his own portrait into them. He also engraved.

**Heemskerck (Maerten)**.—B. Heemskerck, near Haarlem, 1498 (?) ; D. Haarlem, 26th September, 1574 ; s. Cornelis Willemsz, Jan Lucas, and Jan van Schoorel ; p. history and portraits. Maerten is by far the most celebrated of the painters who bore the name of Heemskerck. He is said to have been the son of a peasant living at Heemskerck, whose name was Jacob Willem van Veen, but in the contract he entered into to execute certain works at Alkmaar, he signed his name " Martinus Hems Kerck."

In Italy he was known as "Martino Tedesco." By some of his fellow-countrymen he has been called "The Dutch Raphael," but very absurdly, for he imitated Michael Angelo rather than Raphael. At an early age he wished to become a painter, and his father permitted him to go to Haarlem and study under Cornelis Willemsz; but, repenting of this, his father recalled him home, and made him work on the farm. Fearing to be punished for having neglected to do something, Maerten ran away from home, and entered the workshop of Jan Lucas, at Delft, but soon removed to that of Jan Schoorel, at Haarlem. There he made such rapid progress that his master became jealous of him, and dismissed him from his school. At that time he painted altogether in the manner of Schoorel; but in the year 1532 he went to Rome, where for three years he studied the antiques and the works of Michael Angelo. Unfortunately, like so many of the imitators of that great artist, he exaggerated his style so much that the figures in his works are overcharged and often grotesque; the richness of the composition is often their chief merit. After his return to Holland he settled at Haarlem, where he painted, among other works, a "Crucifixion," and, between 1538 and 1541, was employed at Alkmaar. When the siege of Haarlem was about to begin, in 1572, Heemskerck fled to Amsterdam; he did not return to Haarlem until two years later, and then remained in that place until his death. He engraved a great number of plates.

Pictures by Heemskerck are to be found in all the galleries in Holland, but seldom out of that country, and do not appear in sales.

**Heere (De).**—For more than a century artists of this name painted in Flanders, and it may perhaps be useful, in connection with portraits, that we should give the times at which the different members of the family lived (the dates are taken from the registers of the Guild of Painters at Ghent): Andre, master-painter in 1459, Sub-dean in 1477; Georges, free master in 1472; Pierre, free master in 1490, Sub-dean in 1500, Dean in 1508; Jean, son of Jean, free master in 1499; Pierre, son of Pierre, free master in 1521, Sub-dean in 1534. There was also a Jean de Heere, who was a pupil of Gerard Horenbout, and who died at Toledo, in Spain, in 1569. There were likewise many sculptors of the same family. The most generally known of the painters, however, was: •

**Heere (Lucas de).**—B. Ghent, 1534; D. Paris, 29th August, 1584; s. Frans Floris; p. history and portraits. He was the son of a celebrated sculptor, Jean de Heere, and the painter in miniature Anna de Smyters. Lucas was one of the best scholars of Frans Floris. In 1559 he painted the picture, still at Ghent, of "Solomon and the Queen of Sheba," in which Solomon's head is the portrait of Philip II. This did not, however, prevent Lucas de Heere from being banished in 1568. He then left Ghent and went to France, where he was employed by Catherine de' Medicis to make designs for the Gobelins tapestry. It is supposed that Lucas de Heere visited England twice: first in 1554, if he painted the portrait of Queen Mary in the collection of the Society of Antiquaries. He was, however, in Ghent about 1565, as he then married Eleonore Carboniers, a Protestant lady, and published in that year the poetry he had addressed to her. It is possible also that his having become a Protestant led to his banishment, for he came to England in 1568, and remained here until 1577. In 1569 he painted the allegory containing the portrait of Queen Elizabeth—a picture which is now at Hampton Court. While here he also painted many other portraits. Of his pictures of historical subjects, the best is said to have been a "Crucifixion," which he executed for the church in the village of S. Paul. Amongst the archives at Ghent there is also a volume full of water-colour drawings by him representing the costumes of various nations. He translated the Psalms of David into Flemish, and began the "Lives of the Flemish Painters," both in verse.

Portraits by Lucas de Heere have been sold for the following prices :

		£	s.	d.
Frances Duchess of Suffolk, and Adrian Stoke, her husband (she was the mother of Lady Jane Grey), Waldegrave's sale ...	1842 ...	92	8	0
Queen Elizabeth, small whole-length, 28in. by 20in., Bernal's sale ...	1855 ...	15	15	0
Devereux Earl of Essex, Northwick's sale ... ..	1859 ...	36	15	0
Margaret Duchess of Norfolk ...	1876 ...	94	10	0
A Lady, black dress and furs, Ridgway's sale ... ..	1886 ...	105	0	0
Henry VIII. enthroned ... ..	1895 ...	236	0	0

**Heil (Daniel van).**—B. Brussels, 1604; D. Brussels, 1662; s. ———; p. fires and landscapes. There were several painters of

the same family, but Daniel is the best known. He is said to have been a pupil of Crayer. His pictures representing fires are painted in a very masterly manner.

**Helmont (Mathews van).**—B. Brussels, 1650; D. Antwerp, 1719; S. David Teniers, jun.; P. shops, markets, and interiors. He was elected a master into the Guild at Brussels, in 1674, and not having the money to pay his entrance fee, the Guild accepted one of his pictures instead of it. An artist of the same name had been received as a master at Antwerp, in 1645-46, but it is not known that they were related. Moreover, a Jan van Helmont was received at Antwerp in 1675-76, as the son of a master, and was alive in 1670. The spirited manner in which the Mathews of 1650 painted market-scenes in Italy renders it almost certain that he visited that country. It is believed also that he was some time in Paris, as some of his best pictures were painted for Louis XIV. He painted some capital pictures in the manner of his master, many of which he signed, although his signature has probably been removed and that of Teniers substituted. Pictures by Mathews van Helmont have been sold as under:

			£	s.	d.
Marché de Rome, Verhulst's sale	...	1779	...	12	0 0
A Flemish Market	... ..	1801	...	39	18 0
La Grande Place de Bruxelles, Maystre's sale	... ..	1809	...	35	0 0
Lord and Lady of a Manor, surrounded by their peasantry...	... ..	1816	...	18	17 0
Flemish Harvest Home	... ..	1821	...	15	15 0
Intérieur de Corps de Garde, Brienen de Grootelindt's sale	... ..	1865	...	65	0 0

**Helmont (Legers Jacobus van).**—B. Antwerp, 1683; D. Brussels, 1726; S. his father; P. history. He was the son of the above Mathews, and became an excellent painter. Many of his works are to be found in the churches and museums in Belgium.

**Helst (Bartholomeus van der).**—B. probably in 1613; D. —, buried Amsterdam, 16th December, 1670; S. —; P. portraits. It is very uncertain where, and even when, this great portrait-painter was born. What appears most probable is that he was a younger child of Severyn van der Helst, who married at Haarlem, in 1607, Aeltgen Hendriex; that four of their children were born in that place, in the years 1608, 1610,



1611, and 1614; and that his parents having resided at Dordrecht between 1611 and 1614, Bartholomeus was born there in the year 1613. Who was his principal instructor in art is equally uncertain, but it is not improbable that it was Frans Hals. Van der Helst went, while still young, to Amsterdam, and resided in that city up to the time of his death. His name is mentioned on the 20th October, 1653, in connection with the placing of a laurel crown on the head of Vondel the poet; and it is believed that Van der Helst was then a citizen of Amsterdam, as in the following year he was a member of the Painters' Guild of S. Luke. Late in life he married Constantina Reinst, a young lady of good family, noted for her wit and beauty. In 1664 he changed his residence from Nieuwe Markt to the Doelenstraat, where he lived until his death, after which, in the newspaper the *Haarlemsche Courant*, of 2nd April, 1671, is to be found the announcement that his widow will sell "the works of art which belonged to her late husband, together with some of his own works, and those of other good masters."

In the opinion of many good judges, Bartholomeus van der Helst, as a portrait-painter, ranks next to Van Dyck. His masterpiece is the "Festival," held on the 18th June, 1648, by the officers of the Train Bands under Captain Cornelis Jan Wits, or Witsen, on the occasion of the Peace of Munster. It was of this picture, which contains thirty-five figures, that Sir Joshua Reynolds said, "This is perhaps the finest picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have seen; they are correctly drawn, both heads and figures, and well coloured, and have great variety of action, characters, and countenances; and those so lively and truly expressing what they are about, that the spectator has nothing to wish for." This masterpiece is now in the Rÿks Museum, at Amsterdam; but fine portraits by Van der Helst are to be found in all the great galleries of Europe, and even in many private collections.

Portraits of single figures or busts by Van der Helst, have usually produced in sales from £5 to £50, but those in the following list were exceptions to this rule:

			£	s.	d.
The Distribution of Prizes to the Archers, Vaudreuil's sale	...	1784	...	400	0 0
Two portraits, a Burgomaster and a Lady, 12in. by 15½in., Montcalm's sale	...	...	...	130	0 0
	...	1849	...	130	0 0

			£	s.	d.
A Group of Family Portraits, King of Holland's sale	... ..	1850	480	0	0
Portrait of a Woman, De Morny's sale	... ..	1865	170	0	0
Portrait of a Clergyman seated, Herman de Kat's sale	... ..	1866	340	0	0
A Congress, Salamanca's sale	... ..	1867	80	0	0
Portrait of a Burgomaster, Vis-Blockhuyzen's sale	... ..	1870	165	0	0
Portraits of a Gentleman and of a Lady, Dorrington's sale	... ..	1875	267	15	0
Portrait of a Child with a Rose	... ..	1875	136	10	0
Portrait of a Lady in black dress and hood, Tremlett's sale	... ..	1875	120	0	0
Portrait of a Gentleman in black, seated, 44in. by 37in., De Zoete's sale	... ..	1885	367	10	0

**Helt-Stokade (Nicolaas van).**—B. Nimeguen, 1614; D. 1669; s. David Ryckaert; r. landscapes, history, and portraits. He was the son-in-law of David Ryckaert, and is inscribed as a master in the Guild of S. Luke at Antwerp in 1646-7. He went to Italy and resided in Rome for eight years, during which time he was much employed, particularly by Christina of Sweden. After visiting Venice he returned to Holland, and on his way was employed in Paris and appointed one of the painters to the king. His historical pictures are mostly on a large scale. There are several in Amsterdam, and he also executed some etchings; but what has perhaps rendered his name more generally known is the fact that he painted figures in the landscapes of Wynants, Hackaert, De Heusch, and Hobbema.

**Hemlinc** or **Hemmelinck.**—See **Memlinc.**

**Henegouwe (Jesmyn van).**—See **Mabuse.**

**Herbert (Alfred).**—B. —; D. 1861; S. —; P. sea-pieces. This artist was the son of a Thames waterman, and began life in his father's boat. He was next apprenticed to a bookbinder, but, owing to his love of art, became a painter. His favourite subjects were the various craft on the Thames, and fishing-boats on the Dutch and Norfolk coasts. His works are vigorously drawn, whether representing vessels or figures in calm or stormy weather. He exhibited between 1844 and 1860 fourteen sea-pieces at the Royal Academy, three at the British Institution, and twenty-six in Suffolk Street; yet, although he

worked diligently, and, Redgrave says, "under the influence of true genius," he remained almost unknown, and his yearly income never exceeded £50 until the year in which he died, when it rose to £200.

Two drawings by Alfred Herbert have been sold as follow :

				£	s.	d.
S. Helier, Jersey, Percy's sale	...	1890	...	9	9	0
On the Medway, Percy's sale...	...	1890	...	13	13	0

**Herbert (Arthur John).**—B. 1834 ; D. Auvergne, in France, 18th September, 1856 ; s. his father and Royal Academy ; p. history. He was the son of John R. Herbert, R.A., and an artist of great promise, but died of fever when only twenty-two. He exhibited two pictures at the Royal Academy in 1855, "Don Quixote's First Impulse to Lead the Life of a Knight-Errant," and in 1856, "Philip IV. of Spain Knighting Velasquez."

**Herbert (John R.).**—B. Maldon, 23rd January, 1810 ; D. The Chimes, Kilburn, 17th March, 1890 ; s. Royal Academy ; p. history and portraits. This artist was a son of a Controller of Customs, and at the age of sixteen entered the schools of the Royal Academy ; after the death of his father he had to gain a livelihood by painting portraits. He exhibited for the first time in 1830, and between that year and 1880, sixty-nine of his works were hung at the Royal Academy, twenty-six at the British Institution, and seven in Suffolk Street. The principal of his early pictures were such subjects as "The Appointed Hour," "The Brides of Venice," "Prisoners Detained by Banditti," "Haydee," etc. ; but after he formed a close friendship with Pugin and became a Roman Catholic, he devoted his time almost exclusively to painting sacred subjects, or such as "Sir Thomas More and his Daughter witnessing Four Monks going to Execution," and "S. Gregory Teaching the Roman Boys the Chant." Herbert was chosen, while young, an Associate of the Royal Academy, and was elected a full member in 1846. The decoration of the new Houses of Parliament, for which he received a commission, was the great event of his life. To him was assigned the Peers' Robing Room, and the adorning of it occupied him almost exclusively during the next eighteen years. The subjects chosen were "Illustrations of Justice on the Earth," and they have been much and very justly admired.

The pictures by J. R. Herbert which have been offered at auction have been sold as follow :

		£	s.	d.
Captives Detained by Banditti, Meigh's sale ... ..	1850	220	10	0
Boar-hunters at the Gate of a Monastery, 68in. by 70in., Meigh's sale ... ..	1850	215	5	0
The Rejected of Men, painted in 1850, Birch's sale... ..	1853	399	0	0
Marguerite, Northwick's sale ...	1859	34	13	0
Othello's First Misgivings, dated 1837, Rodgett's sale ... ..	1859	80	17	0
The Unrelenting Lord, dated 1841, Burter's sale ... ..	1862	118	13	0
The Introduction of Christianity into Britain, Ashton's sale ... ..	1868	504	0	0
Cordelia Disinherited, dated 1850, Haigh's sale ... ..	1868	94	10	0
Lear Recovering his Reason at the Sight of Cordelia, painted in 1852, Haigh's sale ... ..	1868	351	15	0
Head of the Prophet Daniel—study, Bullock's sale ... ..	1870	36	15	0
Judith, Leyland's sale... ..	1872	115	10	0
Guilt and Innocence, Moon's sale ...	1872	75	12	0
Holy Family—the Carpenter's Shop, painted in 1860, 40in. by 62in., Farnworth's sale ... ..	1874	756	0	0
Mary Magdalene, 14in. by 12in., Mendel's sale ... ..	1875	378	0	0
Christ and the Woman of Samaria, 38in. by 56in., Mendel's sale ...	1875	556	10	0
The Gaoler's Daughter, Shand's sale	1876	48	6	0
The Elopement, Shand's sale... ..	1876	31	10	0
Holy Family, 40in. by 62in. (see 1874), A. Grant's sale ... ..	1877	472	10	0
Road Scene with nuns, Sharp's sale... ..	1881	136	10	0
The Magdalen, 31in. by 21in., McConnell's sale ... ..	1886	43	0	0
Mary at Christ's feet, Graham's sale	1886	23	2	0

For water-colours by John R. Herbert the following prices have been realised :

		£	s.	d.
Descendants of Doge Dandolo ...	1862	126	0	0
The Bedouin's Home, 13in. by 22½in., Knowles' sale ... ..	1865	152	5	0

**Herp (Gerard van).**—B. Antwerp, 1604 or 1605; D. Antwerp, 1677; S. Wortelmans and Birmans; P. history and genre.

There is much confusion in the information regarding this painter, but the above dates of his birth and death appear to be the most probable. He was received as a free master into the Guild of S. Luke at Antwerp in 1637-38, and was either a pupil or an imitator of Rubens; but he finished his pictures in the manner of the younger Teniers. They are very rare, usually represent interiors, and are distinguished by richness of composition, good drawing, and fine and transparent colouring. There was formerly a picture of "Monks Distributing Alms," attributed to Van Herp, in our National Gallery, but it has disappeared. Some writers speak of a Gerard and a Guillaume van Herp, but these appear to be the same man. At Van Wierman's sale at Amsterdam "A Peasant's Home," attributed to Van Herp, was sold for £170.

**Herregouts (Hendrik).**—B. Malines, 1633; D. Antwerp, 1724; s. his father, David; P. history. This painter was the most celebrated of a family of artists. He resided some time at Rome, and in 1660 was working at Cologne, where he married. In 1664-65 he was inscribed as a free master at Antwerp, and in 1666 at Malines. His works are met with in the churches at Antwerp and Brussels. The principal is a colossal "Last Judgment," in the Church of S. Anne in the former city. Herregouts' works belong to the School of Rubens. The figures are noble, expressive, and well drawn and coloured.

**Herrera (De).**—Of Spanish painters, besides architects and sculptors, there have been at least eight who bore this name; among whom were:

**Herrera (De),** called El Rubio (the Red).—He was the eldest son of Francisco de Herrera (El Viejo), and was born at Seville at the beginning of the seventeenth century. He painted successfully droll subjects, but died young.

**Herrera (Alonso de).**—The dates of his birth and death are not known, but he was living at Segovia in 1579, and was the intimate friend of the painter "El Mudo." In 1590 he painted six pictures for the high altar of the Church of Villacastin, in which the figures were well drawn and coloured, but they were ruined in 1734 by a gilder who tried to restore them.

**Herrera (Bartolomé de).**—He was a son of the painter Francisco de Herrera (El Viejo), and painted portraits with success at Seville in 1639.

**Herrera (Cristobal de).**—A painter of Burgos, who worked about 1524.

**Herrera (Francisco de),** called El Viejo (the Old).—B. Seville, 1576; D. Madrid, 1656; S. Luis Fernandez; P. history and sacred subjects. The temper of this great painter was so irritable that it showed itself in the manner in which he executed his works; and he has the credit of having been the first among the painters of Andalusia who discarded the old timid style of painting, and adopted, in place of it, that strong free one which was afterwards carried to so high a degree of perfection in Seville. He used brushes of large size and length, and by loading on the colours produced works of great strength; yet this, in his case, was not done to conceal an incapacity to draw correctly, as he proved by his picture of "The Last Judgment," which he painted for the Church of S. Bernardo. Velasquez, who was one of his scholars, refined what he had learned from Herrera, yet to the latter belongs the credit of having led the painters of Seville into adopting a style which has since rendered the artists of that school so famous.

As owing to his violence Herrera often found himself without pupils, and probably without money, it is believed that he turned his knowledge of engraving to account in making false money, and to avoid the consequences of this or some other delinquency he took refuge in the sanctuary of the Jesuits' College. While there he painted the noble altar-piece of the church, which represents the legend of S. Hermengild, the son and heir of Leovigild, King of the Visigoths. The grandeur of the design, the dignity of the figures, the refinement of expression in the faces, and the colouring render this one of the most striking pictures in Seville. It is now in the museum of that city, and in 1624 the admiration it inspired in Philip IV. caused him to grant Herrera a free pardon for what he had done regarding the false money, Philip adding, however, the caution, "Take care that you do not get into this scrape again." Nevertheless, on his return to his home, Herrera behaved with such violence that his daughter and son fled from his house, taking with them 6,000 ducats, the former going into a convent, and the other to Rome. Being thus, through his own fault, left alone, Herrera removed to Madrid in 1650, where he died in 1656, the intervening years of his life having doubtless been embittered by the superiority of Velasquez, who was then at the height of his reputation and in great favour at Court.

Pictures by the elder Francisco de Herrera seldom appear at sales, but the following are the prices obtained for those that have been offered by auction :

Joseph and the Infant on his Knee, Purvis's sale ... ..	1849 ...	£	s.	d.
		147	0	0
S. Basil Dictating his Doctrine to his Followers, Soult's sale ... ..	1852 ...	60	0	0
Assumption of the Virgin, Salamanca's sale ... ..	1867 ...	215	0	0

**Herrera (Francisco de)**, called *El Mozo* (the Young).—b. Seville, 1622; d. Madrid, 1685; s. his father; p. history and portraits. This artist was the son of Francisco de Herrera el Viejo. He imitated his father's style with success, but as the violent temper of the latter rendered his home intolerable, he fled to Rome. There he studied architecture, and supported himself by painting pictures of still-life, and especially of fish, for which he showed so much talent that he acquired among his fellow-artists the nickname of "lo Spagnuolo degli pesci." He profited, however, little by his sojourn in Italy, and on the death of his father returned to Spain in 1656. Having settled at Seville, he was employed to paint for the churches, and one of the best works he executed at that time is in the chapel of S. Francis in the cathedral; it represents that saint borne to heaven by angels, and was etched by Arteaga. He painted also some fine portraits.

When the Academy of Painting was instituted at Seville, in 1660, Francisco was the first to affix his signature to the deed of incorporation, yet he was only the assistant or deputy of Murillo, who was the first President. Jealousy of Murillo is said to have caused him to withdraw from the Academy before the end of 1660, and in that or the following year he removed to Madrid, where he remained up to the time of his death. Some frescoes which he painted in the Church of S. Felipe el Real were so much admired that he was employed to paint the dome in the Chapel of Our Lady of Atocha, in which is the celebrated miraculous image of the Virgin. This led to his being appointed painter to Philip IV., and to other honours. He was also employed as an architect and engineer. Yet it is said that he died of disappointment at not being made painter in ordinary to Charles II.

The younger Herrera was as eccentric and ill-tempered as his father, whose facility he acquired, but without having inherited

his genius. As an architect his works are by no means good. At the sale of Marshal Soult's pictures, in 1852, "The Marriage at Cana," by the younger Herrera, sold for £100.

**Herrera (Juan and Sebastian de)** were rather architects and sculptors than painters.

**Herring (John Frederick).**—B. Surrey, 1795; D. Tunbridge Wells, 23rd September, 1865; self-taught; P. animals. Herring was the son of American parents who had settled in England. He began to paint by producing sign-boards and the heraldic ornaments on carriages. While working in Yorkshire his love of animals induced him to seek employment in a stable, and when still a very young man he drove the coach between Wakefield and Lincoln, and afterwards between London and York. This did not prevent his devoting all his spare time to painting the horses he drove, and gradually he became employed by the neighbouring gentry to paint their race-horses and hunters. After receiving some assistance from Abraham Cooper, Herring became an established animal-painter, and painted for many years the winners of the Doncaster S. Leger and other great races. He produced also "Returning from Epsom on the Derby Day" and similar pictures, some of which were engraved and became very popular. In 1841 he exhibited at the Society of British Artists "A Mail-coach in the time of George IV." He published also a series of twelve plates under the title of "The Horse," and held the appointment of animal-painter to the Duchess of Kent.

Between 1818 and 1865 Herring exhibited twenty-two works (classed as sporting) at the Royal Academy, forty-four at the British Institution, and eighty-two in Suffolk Street; yet these numbers give but a very imperfect idea of his industry, for very many of his works have never been exhibited. They have nevertheless always found purchasers at high prices at sales, and in the list of over forty given hereunder the lowest sum realised is £73 10s., for "Shoeing," at the sale, in 1866, of his pictures after his death, and the highest, £693, at which "The Start for the Derby" was bought in at Marsden's sale in 1872.

As most of John Frederick Herring's pictures are still in England, we will give the prices at which his subject-pictures have been sold, for the price of the portrait of a race-horse is altogether a matter of fancy.



		£	s.	d.
Deer-stalking, 72in. by 42in., Ham- mond's sale... ..	1854	315	0	0
Meeting of Deer-stalkers and Drovers, landscape by Bright, Flatow's sale	1861	153	6	0
Ploughing, Harwood's sale ... ..	1863	100	16	0
The Important Letter, Mallings's sale	1864	189	0	0
The Herring Collection, the Derby, sixteen pictures, Fores' sale ...	1865	2760	0	0
Deer-stalking (unfinished), Herring's sale ... ..	1866	157	10	0
Horse Fair, Herring's sale ... ..	1866	189	0	0
Market-day, Herring's sale ... ..	1866	199	10	0
Shoeing, Herring's sale ... ..	1866	73	10	0
Interior, with horses, Herring's sale...	1866	100	16	0
Alderney Cattle, Chapman's sale ...	1866	116	0	0
The Meet, Chapman's sale ... ..	1866	94	10	0
Breaking Cover, Chapman's sale ...	1866	105	0	0
Cornfield, with reapers (dated 1858), Northcote's sale ... ..	1868	122	17	0
The Return from Deer-stalking (bought in), Graham's sale... ..	1868	288	0	0
Ploughing (engraved), dated 1856, Grant's sale ... ..	1868	80	17	0
The Hayfield, Jones's sale ... ..	1871	126	0	0
The Important Letter, landscape by Bright, Mallings's sale ... ..	1871	131	0	0
The Gipsy, landscape by Bright, Mallings's sale ... ..	1871	147	0	0
The Start for the Derby (bought in), Marsden's sale ... ..	1872	693	0	0
Saddling, Marsden's sale ... ..	1872	152	5	0
A False Start, Marsden's sale ... ..	1872	152	5	0
The Run In, Marsden's sale ... ..	1872	204	15	0
Returning to Weigh, Marsden's sale	1872	162	15	0
The Flying Dutchman and Voltigeur, Marsden's sale ... ..	1872	210	10	0
Stable Scenes, Marsden's sale... ..	1872	399	0	0
Seed-time, Tyson's sale ... ..	1872	252	0	0
Cavaliers Regaling, Nunneley's sale	1872	100	16	0
The Stirrup-cup, the heads by C. Baxter, Hargreaves' sale ... ..	1873	162	15	0
The Baron's Charger, Thompson's sale	1874	199	10	0
Three Members of the Temperance Society (engraved), Naylor's sale	1875	126	0	0
Teams of Cart-horses Baiting, God- dard's sale ... ..	1876	140	14	0
The Feed, figures by Faed, Bell's sale	1878	362	5	0

			£	s.	d.
The Flying Dutchman, with the Jockey Marlow, 1850, the large picture, Whitehead's sale ...	1879	...	136	10	0
Stable, with racers, 3lin. by 44in., Tempest's sale ... ..	1880	...	231	0	0
Preparing to Start for the Derby of 1834... ..	1881	...	262	10	0
Three Horses belonging to Mr. Hill, with ducks (engraved), Hill's sale	1882	...	147	0	0
Stable, with figures, animals, and birds, Agnew's sale ... ..	1884	...	120	15	0
Watering, White's sale ... ..	1884	...	200	0	0
English Homestead (engraved), Fitzgerald's sale ... ..	1884	...	357	10	0
Return from Deerstalking, landscape by Bright, Graham's sale... ..	1887	...	530	0	0
The Village Farm (with Bright and Faed), dated 1854... ..	1891	...	241	0	0
Interior of Stable, Bolckow's sale ...	1892	...	241	0	0
S. Albans, Magniac's sale ... ..	1892	...	272	0	0

Herring had more than one son who was a painter, as there are portraits of animals by John Frederick, junior, Benjamin, and C. Herring. There was also a James Herring, a portrait-painter, in America. They were all very inferior artists compared with "old Herring."

**Hersent (Louis).**—B. 1777; D. 1860; s. Regnault; p. history and portraits. Hersent was a member of the Institute, and his pictures of "Louis XVI. distribuant des Aumônes" and "Le Passage du pont de Landshut" are at Versailles.

The following prices have been paid for pictures by him:

			£	s.	d.
Daphnis et Chloe, Lafontaine's sale... ..	1821	...	165	0	0
Comment l'esprit vieut aux filles (the well-known engraved picture), Casimir Pèrier's sale ... ..	1838	...	80	0	0

**Hess.**—There have been many German painters and engravers of this name, of whom the more celebrated are those here mentioned:

**Hess (Heinrich Maria von).**—B. Düsseldorf, 1798; D. Munich, 1863; s. his father; p. history and fable. He was the second son of Karl Ernst Christoph Hess, with whom he went to Munich in 1806. In 1813 he entered the Academy of Arts, and

afterwards, under the protection of King Maximilian, went to Rome to study there. When only thirty years of age he was made professor at the Academy of Munich, and subsequently he became Director of the Art Institutions in that city. With the assistance of numerous pupils he executed there vast mural paintings, both secular and for the churches.

The works of H. M. von Hess do not show the power of design found in those by Cornelius, nor the religious fervour which is expressed in those by Overbeck, and their most marked characteristics are the delicate beauty of many of the heads and the serenity of mind shown in the faces. His oil paintings are not numerous. Among them are "S. Luke," at Berlin; "Faith, Hope, and Charity," at S. Petersburg; and at Munich, "Country Pilgrims in Sight of S. Peter's, at Rome," which has been engraved.

**Hess (Peter von).**—B. Düsseldorf, 29th July, 1792; D. Munich, April, 1871; s. his father; p. battles and portraits. He was the eldest son and pupil of Karl Ernst Christoph Hess, the celebrated German engraver, and accompanied his father to Munich in 1806. During the campaigns of 1813-15 he was attached to the Prince von Wrede, and subsequently he visited Vienna, Italy, and Switzerland. By command of the Bavarian King, he accompanied that monarch's son, King Otto, to Greece, and on his return executed thirty-six paintings, representing "The Liberation of Greece," in the arcades of the Hofgarten, at Munich. He also painted in oil, "The Entry of King Otho into Nauplia," into which picture he introduced many portraits of his contemporaries. Hess went next to Russia, where he painted the most memorable battles of the war of 1812. He was appointed Keeper of the Pinakothek at Munich late in life, and was a member of several continental academies.

Owing to his having painted so many large works, P. von Hess's easel pictures are scarce; yet there are fine works by him in the galleries at Berlin and Munich.

**Hesse (Henri Joseph).**—B. Paris, 1781; D. Paris, 1849; s. David and Isabey; p. portraits and miniatures. This artist was the elder brother of N. A. Hesse and the father of J. B. Alexandre Hesse. He painted much in water-colours, and at Denon's sale a large miniature by him, representing "A Young Woman in Bed," sold for £22. He painted, among other portraits, that of the Duchess of Berri.

**Hesse (Jean Baptiste Alexandre).**—B. Paris, 1806; D. Paris, 1879; s. Gros; P. history. He was the son of Henri Joseph, and was known as Alexandre Hesse. He went to Italy and passed some time at Venice. After his return to Paris he executed the mural paintings illustrating the life of S. François de Sales, in the Church of S. Sulpice at Paris, which he finished in 1860. In 1867, after the death of Ingres, he was elected a member of the Institute. There are fine works by Alexandre Hesse at Versailles and in some of the provincial museums in France.

**Hesse (Nicolas Auguste).**—B. Paris, 1775; D. Paris, 1869; s. Gros; P. history. He was the brother of Henri Joseph Hesse, and obtained in 1818 the "Prix de Rome." Among his works were "Mirabeau in the Assembly of June 23rd, 1795," and many religious subjects in the churches of Paris. His paintings in the Hôtel de Ville, including "The Proclamation of the Concordat," were destroyed by the Communists in 1871. On the death of Delacroix, N. A. Hesse was elected into the Academy, and he was also a member of the Institute. He made the cartoons for the glass windows of the Chapel of S. Eustache.

**Heusch (De).**—It is most probable that Gabriel de Heusch was the same person as Guiliam or Willem de Heusch, and that in reality there were but three painters of this name.

**Heusch (Abraham de).**—B. Utrecht, —; D. Leerdam, 1670; s. Christiaan Striep; P. plants, reptiles, insects, etc. After painting for some years he went to sea and became the captain of a ship. Subsequently he married, and resumed painting. He was Burgomeester of Leerdam when he died. His pictures are rare and valuable, owing to the care with which they were painted, and to their being very highly finished.

**Heusch (Guiliam or Willem de).**—B. Utrecht, —; D. Utrecht, after 1696; s. Jan Both; P. landscapes and small figures. He was the chief artist of the family of De Heusch, and when in Italy painted landscapes, which, although different from those of Both, bear a certain general resemblance to the latter's works. De Heusch often obtained from other artists assistance with the figures in his landscapes, yet those by him are very neatly painted and richly coloured, something in the manner of figures by A. van de Velde. There is also generally more richness in the composition of pictures by De Heusch than in those by Both, and the foliage of the trees is more varied in tint.

There are, however, landscapes by him that are thoroughly Dutch as regards both the landscapes and the figures. At Berlin is a picture signed by G. de Heusch and dated 1629. This was formerly attributed to a Gabriel de Heusch, but is now considered to be by Guiliam; and if this is correct he must have been born before 1638, the date given by Immerzeel, besides which he was the Dean of the Guild of S. Luke at Utrecht in 1649.

Landscapes by De Heusch have been sold at prices varying from £10 10s. to £147. The following are some for which high prices have been obtained :

		£	s.	d.
A Village in Holland, figures by A. van de Velde (?), More and Liss's sale ... ..	1796 ...	67	4	0
A similar picture, perhaps the same, Beckford's sale ... ..	1802 ...	72	9	0
View of a Town in Holland, Beckford's sale ... ..	1802 ...	56	14	0
View of a Town in Holland, figures by A. van de Velde (?), Holderness's sale ... ..	1802 ...	64	1	0
Village in North Holland, figures by A. van de Velde (?), Holderness's sale ... ..	1802 ...	65	2	0
Landscape, with figures and cattle, Nesbitt's sale ... ..	1802 ...	61	19	0
Landscape, with figures by A. van de Velde (?), Liverpool sale ... ..	1829 ...	72	9	0
Italian Landscape ... ..	1836 ...	82	19	0
Waggon Attacked by Banditti, Shrewsbury's sale ... ..	1857 ...	126	0	0
Banditti Attacking Waggon, Scarisbrick's sale... ..	1861 ...	111	0	0
Wooded Landscape, waggon and figures, Baxter's sale ... ..	1881 ...	147	0	0

**Heusch (Jacob de).**—B. Utrecht, 1657; D. Amsterdam, 1701; s. his uncle; p. landscapes. He was the nephew and pupil of Guiliam or Willem de Heusch, but went subsequently to Italy. He was at first a very close imitator of his uncle's pictures, and later of those of Salvator Rosa, especially in the figures. At Van der Mark's sale, in 1776, a landscape by J. de Heusch, in which travellers are attacked by brigands, was sold for £5 5s.

**Heusch (Willem de).**—See **Heusch (Guiliam de)**.

**Heyde or Heyden (Jan van der).**—B. Gorcum, 1637; D. Amsterdam, 28th September, 1712; s. unknown; p. perspective

views and landscapes, also still-life. The little that is known of the early life of this artist leads to the conclusion that, with the exception of some little instruction from a painter in his native place, he was entirely self-taught. He went young to Amsterdam, and worked under a glass-painter, whose name is not known. There Van der Heÿde soon gained the reputation of being, not only a good painter, but a clever mechanician, and the Dutch attribute to him the invention of the fire-pump. In 1669 the city authorities at Amsterdam employed him to light the streets, and in 1672 gave him the control of the means of saving life at fires. He travelled into Germany, Flanders, and England, and some of his works represent scenes on the Rhine. The subjects of the majority are, however, Dutch, and he succeeded better than any other painter in combining an extraordinary degree of finish, even to marking the mortar lines in red brick buildings, with great breadth of light and shade. The foliage of his trees is rich in marking and touched sharply, somewhat in the manner in which Wynants painted. The figures in many of his pictures were painted by Adriaan van de Velde, and after his death by Eglon van der Neer or Lingelbach; but the buildings and landscapes among which they are placed are quite worthy of them. Van der Heÿde must indeed have been an excellent colourist to paint successfully in the style of execution he adopted, and which his imitators have not been able to reproduce. There are good examples of Van der Heÿde's work in all the principal galleries in Europe, and our own National Gallery possesses one, representing a street in Cologne, which is peculiarly interesting.

Owing to the time he bestowed on them, pictures by Van der Heÿde are scarce, and he must have been exceedingly industrious to have painted even the limited number which exist. The prices those offered at auctions have produced have varied from £15 15s. for a small picture of buildings, at the Duke of Bridgwater's sale in 1802, to £1600 for a "Bird's-eye View of a Town in Holland," with figures by A. van de Velde, at Delessert's sale, in 1869. The following are interesting by the subjects they represent or the prices paid for them. It must not be forgotten that many of them are small pictures.

The Castle of Bentheim, figures by				£	s.	d.
A. van de Velde, Choiseul's sale	1772	...		80	0	0
The Castle of Rosendael, figures by						
A. van de Velde, Blondel de						
Gagny's sale	...	...	...	1776	...	200 0 0

			£	s.	d.
Cologne, Calonne's sale ... ..	1795	...	44	0	0
Flower-market, Amsterdam ... ..	1798	...	57	15	0
The Castle of Lazensburg, Bess- borough's sale ... ..	1801	...	46	4	0
The Gate of Utrecht, figures by A. van de Velde ... ..	1802	...	157	0	0
The Stadhuys, Amsterdam, W. Porter's sale ... ..	1810	...	231	0	0
The College at Leyden, Parke's sale	1812	...	183	15	0
The Gate of Haarlem, figures by A. van de Velde, Lafontaine's sale...	1821	...	225	0	0
The Old Park at Brussels, figures by A. van de Velde, Emmerson's sale ... ..	1829	...	70	7	0
The Stadhuys at Amsterdam, 26in. by 1½in., Nieuwenhuys' sale ...	1833	...	462	0	0
Town in Holland, with procession of the Host, figures by A. van de Velde, Bagot's sale ... ..	1836	...	210	0	0
View in Cologne, Poniatowski's sale	1839	...	159	0	0
View of Amsterdam, figures by A. van de Velde, Harman's sale ...	1844	...	162	15	0
View of Nimeguen, Granville's sale	1845	...	451	10	0
View of Market-place in a Dutch Town, 10¼in. by 13¼in., Lake's sale ... ..	1845	...	248	17	0
The House in the Wood at The Hague, Higginson's sale ... ..	1846	...	147	0	0
View of the Dam at Amsterdam, Higginson's sale ... ..	1846	...	309	15	0
View of a Garden in a Convent, figures by A. van de Velde, De Morny's sale ... ..	1848	...	640	10	0
The Westerkerk at Amsterdam, figures by A. van de Velde, De Morny's sale ... ..	1848	...	966	0	0
Market-place in a German Town, Hope's sale ... ..	1849	...	388	10	0
View in a Dutch Town, McIntosh's sale ... ..	1857	...	483	0	0
The Entrance to a Town, figures by A. van de Velde, Patureau's sale	1857	...	585	0	0
View in a Dutch Town, Le Roy d'Étiolles' sale ... ..	1861	...	280	0	0
View in a Dutch Town, figures by A. van de Velde, Van den Schrieck's sale ... ..	1861	...	1000	0	0

		£	s.	d.
View in a Dutch Town, De Morny's sale ... ..	1865	410	0	0
Bird's-eye View of a Town in Holland, figures by A. van de Velde, Delessert's sale ... ..	1869	1600	0	0
View in Holland, figures by A. van de Velde, Delessert's sale ... ..	1869	660	0	0
A Canal in Holland, Delessert's sale	1869	320	0	0
Garden of a Convent, pilgrims, gentlemen in red, Delafield's sale ... ..	1870	378	0	0
The Castle, figures by A. van de Velde, sale in Paris ... ..	1874	660	0	0
A Town, figures by E. van der Neer, Fenton's sale ... ..	1880	99	15	0
View of a Town, 16in. by 24½in., Bell's sale ... ..	1881	162	15	0
Palace at Brussels, Lambert's sale ...	1882	183	15	0

**Heyden (Jan van der)**, the elder.—B. Brussels, —; D. Leicestershire, about 1697; s. —; P. portraits and history. He was employed by Sir Peter Lely to paint draperies, but married and settled in Northamptonshire, where he was much employed by the Earls of Rutland and Gainsborough, also by Lord Sherrard, in whose house he died. He was buried at Stapleford, in Leicestershire.

**Heyden (Jan van der)**, the younger.—B. —; D. —; s. his father; P. history. He is said to have been the son of the above, and was admitted into the Guild of S. Luke at Brussels in 1711. He made the designs for the tapestry representing "The Miracle of the Holy Sacrament," in the Church of S. Gudule at Brussels. See **Heÿde**.

**Highmore (Joseph)**.—B. London, 13th June, 1692; D. Canterbury, 3rd March, 1780; s. Kneller; P. portraits and history. Highmore was the third son of a coal merchant in Thames Street, and nephew to Thomas Highmore, a painter, who, according to the *Gentleman's Magazine*, was Sergeant-painter to William III. and the master of Sir James Thornhill. As a boy he showed a strong inclination to become an artist, but he was articled to an attorney on the 18th July, 1707. Highmore spent all his spare time in the study of the sciences which are useful to the painter, and entered himself at the Painters' Academy, in Great Queen Street. There he drew for ten years, and was par-



ticularly distinguished by Sir Godfrey Kneller. On 13th June, 1714, his clerkship expired, and on 26th March, 1715, he adopted painting as a profession. In 1716 he married Miss Susanna Hillier, daughter and heiress of Anthony Hillier, of Effingham, Surrey.

Highmore made some of the drawings for Cheselden's "Anatomy," which was published in 1722. As his business increased, he took a house in Lincoln's Inn Fields in 1723-4, and the drawings he made for Pine's prints for "The Knights of the Bath" contributed much to his success, as many of the knights had their portraits painted by him. The principal of these pictures is that of the Duke of Richmond attended by three esquires, with a perspective view of Henry VII.'s Chapel. This work is now at Goodwood. By command of George I., Highmore also painted the portrait of the Duke of Cumberland, which was engraved in mezzotint by Smith. In 1732 Highmore, in company with some friends, visited Antwerp and Düsseldorf to study the works of Rubens, and returned through Holland. Two years later he went to Paris alone, and was well received there by the Duke of Kingston. In 1742 Highmore painted the portraits of the Prince and Princess of Wales, also that of the Queen of Denmark; and, in 1745, what is supposed to be the only original portrait of General Wolfe. Highmore published several works on subjects connected with art, which are now forgotten. On the marriage of his daughter, in 1761, he went to live with his son-in-law, the Rev. Mr. Duncombe, at Canterbury, and he painted very little between that year and the time of his death. His portrait of Samuel Richardson, whose "Pamela" furnished him with subjects for some of his pictures, is in the National Portrait Gallery. He had a son, Anthony, who painted, but nothing is now known of him or of his works. Highmore's portraits are good specimens of painting during his time, being better drawn and coloured than those by many of his contemporaries. At Sir John Thorold's sale, in 1829, Highmore's portrait of Heidegger was sold for £4 8s.

**Hildebrandt (Eduard).**—B. Dantzie, 1818; D. Berlin, 1868; S. Krause; P. landscapes. A peculiar interest attaches itself to the works of this artist from his having travelled nearly all over the world, and brought home from time to time sketches which convey an excellent idea of the places he visited. He was the son of a house-painter, and lost his father when only thirteen.

Against his wish, which was to become a sailor, he was apprenticed to the painter Meyerheim. When nineteen he travelled on foot to Berlin, and, being unable to pay the fees at the Academy, was received by Krause into his painting-room, where he soon made such progress that he was able, when twenty-four, to travel in Denmark, Norway, England, Scotland, and Ireland. He arrived at Paris in 1841, was received by Isabey into his *atelier*, and in six months had one of his own. In 1843 he gained a small gold medal in Paris, and was invited to Brazil by Humboldt. The water-colours and oil-paintings he made there are now in the possession of the German Emperor.

After again visiting England and Scotland, Hildebrandt went to the Canary Islands, Spain, and Portugal, and in 1849 returned to Berlin with more than a hundred water-colour sketches. In 1850, by order of the King of Prussia, he went to Italy, Malta, Egypt, Nubia, The Sahara, Palestine, Turkey, and Greece. In 1853 he travelled through Switzerland, the Tyrol, and Italy. In 1854 he was made Professor of the Academy at Berlin, and in 1855 elected a member. In 1856 he joined the Arctic Expedition, and at the Exhibition at Brussels, in 1858, obtained the largest gold medal for his "North Cape," and at Amsterdam the same reward for his "Sea of Marmora." Between 1862 and 1864 Hildebrandt made a voyage round the world, and returned home laden with views in Egypt, India, China, Japan, and California. In 1866, and again in 1868, he exhibited in London 400 water-colour paintings with great success; but the fatigues he had undergone in travelling had undermined his health and he died in the latter year. In this country pictures by Eduard Hildebrandt have been sold as follow:

		£	s.	d.
The Peak of Teneriffe, Dillon's sale	1869 ...	68	5	0
The Coast of Heligoland, Scobell's sale ...	... .. 1882 ...	110	5	0
Sunset on the Nile, Scobell's sale ...	... .. 1882 ...	110	5	0

**Hildebrandt (Ferdinand Theodor).**—B. Stettin, 1804; D. Düsseldorf, 1874; s. W. von Schadow; p. history and genre. He entered the Academy at Berlin in 1820, and from 1823 was a pupil of Schadow, whom he accompanied to Düsseldorf in 1826. There he acted as assistant master in 1832, and as professor in 1836. He visited Belgium and Holland frequently to study the pictures by the Flemish and Dutch masters. For the subjects of his pictures he several times chose scenes from Shakespeare's

plays, and one of his best works is "The Murder of the Sons of Edward IV.," painted in 1835, and now in the Raczynski Gallery at Berlin.

**Hildebrandt (Fritz).**—B. Dantzic, 1819; D. Rome, 1855; S. Krause; P. marine subjects and landscapes. He was a younger brother of Eduard Hildebrandt, and at an early age went to sea, but indulged his natural taste for drawing, and at the age of nineteen went to S. Petersburg, where he was employed at the Winter Palace. He returned home in 1840, and in the following year studied under Krause at Berlin. In 1844 he went to Paris, where he worked under Eugène Isabey. He obtained there the gold medal at several exhibitions. In 1855 he left Paris for Naples to recruit his health, but died on the journey at Rome. Most of his works are in France.

**Hilliard (Nicholas).**—B. Exeter, 1547; D. London, 7th January, 1619; self-taught; P. miniatures. Hilliard was the first English artist whose works are still held in high estimation. He was the son of Richard Hilliard, the High Sheriff of Devon in 1560, who belonged to an old Yorkshire family. His mother was a daughter of John Wall, goldsmith, of London, and Nicholas began life as a goldsmith. He himself states, in a MS. still in existence, that, as regarded painting in miniature, "Holbein's manner of painting I have ever imitated"; and the French author Blaise de Vigenère gives the curious information that Hilliard wrote and painted with a brush made of hairs from the tail of a squirrel. He seldom painted on ivory, but usually on card. His miniatures rarely give more than the bust, but his masterpiece is one of Queen Elizabeth, a whole-length, in her robes, sitting on the throne. This one and two others of her were in the possession of Charles I. Hilliard must have begun to practise painting in miniature while very young, for there is still his own portrait painted by him when he was thirteen. He was appointed goldsmith, carver, and portrait-painter in small to Queen Elizabeth. The patent was extended to him by James I., who also gave him for twelve years the exclusive privilege "To paint, make, grave, and imprint any pictures of our image or our royal family."

As there is every probability that Hilliard imitated Holbein principally in his colouring, his miniatures have faded, for they are less strong in colour than the works of Holbein. He used largely opaque pigments and also gold in the ornaments. His

miniatures are very numerous, as he painted most of the persons of high rank in his time. He wrote also on art, but his MS. has not been published. Many of his miniatures were exhibited at South Kensington in 1865. He was the master of Isaac Oliver, and had a son Laurence Hilliard, also a painter, to whom the patent granted to his father was continued. Little is known regarding Laurence or his works.

At the Strawberry Hill sale a miniature of Sir Francis Drake, by Nicholas Hilliard, was sold for twenty guineas, the purchaser being the Earl of Derby.

**Hills (Robert).**—B. Islington, 26th June, 1769; D. London, 14th May, 1844; s. Gresse; p. figures, animals, and landscapes. Little is known regarding Hills until he exhibited "A Wood Scene with Gipsy" at the Royal Academy in 1791. He was one of the six artists who, in 1804, established the Water-colour Society, and he acted for many years as its secretary. He contributed to its exhibitions up to 1818, and again after 1823, to the time of his death. During the interval he contributed six or seven drawings yearly to the Royal Academy. He was not only a most industrious painter in water-colours, but also executed many spirited etchings of animals, of which prints there is a collection in the British Museum. In 1816 he published "Sketches in Flanders and Holland," with an account of a tour in those countries, illustrated with thirty-six aquatints. He often worked in water-colours in conjunction with Robson and Barret.

"A Turnip Field," 11½ in. by 16¼ in., by Hills, sold at Pooley's sale in 1880 for £38 17s.

**Hilton (William), the elder.**—B. Newark, —; D. London, 1822; s. —; p. portraits. Very little is known regarding this artist except that he painted scenery for a company of actors who played in the Eastern counties, and afterwards practised as a portrait-painter in Norwich, Lincoln, and London.

**Hilton (William), the younger.**—B. Lincoln, 3rd June, 1786; D. London, 30th December, 1839; s. his father and the Royal Academy; p. history and portraits. He was the son of the above William Hilton, of Newark. His father wished to apprentice him to a trade, but at last allowed him to follow his own wish to become an artist, and he was placed as a pupil with Raphael Smith, the mezzotint engraver. In 1806 he entered the schools

of the Royal Academy. Although he painted a few portraits, Hilton, from the beginning of his career, despite many difficulties, spent all his time and means in endeavouring to become a great painter of historical subjects. He exhibited for the first time in 1803, and received in 1806 a premium from the British Institution of fifty guineas for his "The Citizens of Calais Delivering their Keys to King Edward III.," and a second in 1811 for his "Entombment of Christ." The Institution also purchased his "Mary Anointing the Feet of Jesus" for £525, and in 1821 presented it to the Church of S. Michael in the City. In 1825 Hilton painted one of his finest works, "Christ Crowned with Thorns," which was also purchased by the Directors of the British Institution for 1000 guineas, and presented by them to the new Church of S. Peter, in Eaton Square, and it has since been bought by the Royal Academy with money left by the Chantry Fund. In 1813 Hilton visited Italy in company with his friend Phillips. He had been elected in that year an Associate of the Royal Academy, was made a full member in 1820, and appointed Keeper in 1827. In the following year he married the sister of his intimate friend De Wint. Her death in 1835 probably hastened his own, for he was a man of very mild character and retiring habits.

To those who can recollect Hilton's works when they were first shown to the public, it is painful to see the state in which they now are, owing in a great measure to his lavish use of asphaltum. It is difficult to believe that they are the same pictures. That he possessed great talents, is certain; but he remained unappreciated during his lifetime, and many of his works are no longer in a state to enable the present generation of amateurs to judge of their merits.

The following list contains some of Hilton's finest works, with the prices which have been paid for them:

The Rape of Europa, Lord de Tabley's		£	s.	d.
sale ... ..	1827	315	0	0
The Triumph of Amphitrite, Hilton's				
sale ... ..	1841	134	8	0
Comus and the Lady, Hilton's sale ...	1841	225	15	0
The Angel Delivering Peter, Hilton's				
sale ... ..	1841	178	10	0
Venus at the Bath of Diana, Wright's				
sale ... ..	1845	325	10	0
Jacob and his Sons, Wells's (of Red-				
leaf) sale ... ..	1860	131	5	0

		£	s.	d.
Nature Blowing Bubbles for her Children, 60in. by 84in., Swinburne's sale ... ..	1861	...	178	10 0
The Triumph of Amphitrite, 54in. by 89½in., Bicknell's sale ... ..	1863	...	283	10 0
The Angel Delivering Peter, Bishop's sale ... ..	1866	...	225	15 0
Diana and Calisto, Lord de L'Isle's sale	1870	...	120	15 0
Una and the Lion, 36in. by 48in., engraved, Ellison's sale ... ..	1874	...	99	15 0
The Triumph of Amphitrite, 36in. by 24in., Ellison's sale ... ..	1874	...	131	5 0
Cupid and Bacchante, 36in. by 28in. Levy's sale ... ..	1876	...	67	0 0
The Triumph of Amphitrite, Lord Dunmore's sale ... ..	1877	...	99	15 0
Nature Blowing Bubbles for her Children, Fenton's sale ... ..	1879	...	157	10 0
Una (bought in), Dingman's sale ...	1884	...	94	10 0

#### **Hire (De la).—See Hyre.**

**Hoare (Prince).**—B. Bath, 1755; D. Brighton, 22nd December, 1834; s. his father; p. portraits and history. He gained a premium from the Society of Arts in 1777, and in the same year entered the schools at the Royal Academy. He was sent in 1776 to Rome, and studied under Mengs. After his return to London, in 1780, he exhibited at the Academy, but with little success, up to 1785. Among the most interesting of the portraits he painted was one of Sir Thomas Lawrence, when a child, which was engraved by Sherwin. Ill-health induced him to take a voyage to Lisbon, and on his return the little encouragement he had received as a painter led him to try literature as a profession, and, between 1788 and 1799, he wrote twenty plays, mostly musical farces, among which was the well-known "No Song, No Supper." He also wrote and published several books connected with the fine arts. In 1799 he was appointed to the honorary office of Foreign Corresponding Secretary to the Royal Academy.

**Hoare (William).**—B. Eye, in Suffolk, 1706; D. Bath, December, 1792; s. Grisoni; p. portraits and history. He received a good education, and studied painting under Grisoni in London. He next went to Rome, where he was intimate with Pompeo Battoni, and after spending nine years on the Continent, returned to England and settled at Bath, where he painted principally portraits. He worked with both oil and crayons, and

excelled in the latter style, also in miniatures. Many of the most distinguished visitors to Bath sat to him. He was one of the foundation members of the Royal Academy. In all he exhibited twenty-two works there, two at the Society of Artists, and one at the Free Society, between 1761 and 1783. Hoare painted solidly, mixing much white with his tints, and his best portraits are well drawn, while the character of the sitter is often strongly marked; the execution is, however, rather hard and sharp. He was not successful when he painted historical subjects. Sir Thomas Lawrence said that he had profited much by the advice he received from Hoare. A portrait of Lord Chatham, by Hoare, produced £210 at a sale in 1894.

**Hobbema (Meindret, not Minderhout).**—B. probably Guelderland, 1638; d. Amsterdam, 14th December, 1709; s. probably Jacob van Ruisdael; p. landscapes. Although the date of the birth of this celebrated painter was discovered a few years ago among the archives of the Protestant Church at Amsterdam, by his being thirty when married, there is still some uncertainty as to the place in which he was born. Yet the fact that many of his pictures represent scenes in Guelderland gives weight to the assertion that he was born in a village (either Coeverden or Middelharnis) in that province. He married at Amsterdam, when thirty years of age, Eeltje Vinck, of Gorcum, who was thirty-four; and as Jacob van Ruisdael, the landscape-painter, was a witness to the marriage, and was about ten years older than Hobbema, it is very probable that he taught the latter to paint. Few of Hobbema's pictures are dated, but those which are attributed to him range from 1650 to 1689. It appears, however, very improbable that in 1650, when only twelve years of age, he can have painted the picture in question; the more so as Jacob van Ruisdael did not remove to Amsterdam until 1659. (See Bredel's sale, 1875.) The wife of Hobbema died in 1704, and his daughter in 1706, so that he survived them both. They and Hobbema himself were buried among the poor inhabitants, but the fate of his son Eduard, who was born in 1670, is not known.

It has been assumed from these facts that the works of Hobbema were not appreciated at their just value by his countrymen; but, as in the case of Rembrandt, who also died poor, and in that of Cuyp, who probably only escaped the same fate by his marriage, if his pictures did not sell for high prices in his lifetime, that was due in a great measure to the poverty then so

general in Holland. It is not likely that such men as Adriaan van de Velde, Berchem, and Lingelbach, artists of established reputation, would have painted the figures in landscapes which were nearly unsaleable at the time when they did so.

At any rate, if Hobbema was not fortunate during his lifetime, each succeeding year has added to the value of his works, for no other painter's works have risen so steadily in general estimation. As an instance of this, a capital landscape by Hobbema was sold in Holland, in 1768, with the collection of De Heer P. Caauw, for about £30, which, when resold, in 1827, at Muller's sale in Amsterdam, produced close upon £1,100. Other similar examples might be pointed out. Unfortunately, this has produced results which he never anticipated. Artists who were equal to the task have not only made copies of his works, but have either retouched old pictures by other artists so as to make them pass as being by him, or even painted imitations so perfect as to deceive excellent judges. Those by him are equal to the works of Ruisdael, except perhaps in the richness of invention, and often in colouring and truth to nature are superior to his.

Taking the prices which have been paid at auctions for pictures by Hobbema since the close of last century, they vary from £51 for a small landscape which belonged to the Duc d'Alberg and was engraved by Le Brun, to £10,800, the sum paid for "View in Holland" (with figures by A. van de Velde) at Dudley's sale in 1892.

As there are now more pictures by Hobbema in England than in any other country, there are here given, as fully as space will permit, the prices at which many of his finest works have been sold; and as some of them have been engraved by foreign artists, in the case of those sold in Paris, we give in French the styles by which they are known in France:

			£	s.	d.
A small Landscape, Jan Geldermeester's sale	... ..	1800	180	0	0
Landscape, Lady Holderness's sale	...	1802	294	0	0
A View in Holland, Clarke and Hibbert's sale	... ..	1802	220	0	0
Landscape, figures crossing ford, 3lin. by 39in., Sir G. Yonge's sale	... ..	1806	420	0	0
A Wood with Cottages	... ..	1807	588	0	0
A Wooded Scene, Gordon's sale	... ..	1808	199	10	0
Wooded Scene, cottages and figures (bought in), Gordon's sale...	... ..	1808	378	0	0



		£	s.	d.
Landscape, cottage, etc., 48in. by 32½in., Livernet's sale ... ..	1808	264	12	0
Landscape, watermill, figures by Berchem, Bryan's sale ... ..	1809	462	12	0
Village in Holland, 30in. by 21in., Hibbert's sale ... ..	1811	157	10	0
Wood, cornfield, and village, 23in. by 42in., Parkes's sale ... ..	1812	136	10	0
A view, supposed to be near Antwerp, Willett's sale ... ..	1813	514	10	0
Landscape, with figures, Sir G. P. Turner's sale ... ..	1815	157	10	0
Wooded Landscape, Stinstra's sale ...	1822	660	0	0
Watermill (bought in), Lafontaine's sale ... ..	1822	320	5	0
Landscape (upright), cottages, watermill, from Van Smidt's (of Brussels) Collection, G. W. Taylor's sale ... ..	1823	997	10	0
The companion, Forest Scene, G. W. Taylor's sale ... ..	1823	840	0	0
A Road through a Wood, ford, and two peasants, De Belleville's sale	1825	315	0	0
Wooded Landscape, ruins, pool, and figure fishing, Lord Radstock's sale ... ..	1826	105	0	0
Landscape, cottages, figures crossing ford, 31in. by 39in. (see 1806), Dent's sale ... ..	1827	777	0	0
Landscape with watermill, G. Muller's sale ... ..	1827	1090	0	0
Landscape, watermill, figures by Berchem, from Ottley's Collection, Zachary's sale ... ..	1828	1207	10	0
Landscape, knoll on right, Hibbert's sale ... ..	1829	535	0	0
Woody Landscape, winding road, two cavaliers, cottages, figures by roadside, Cholmondeley's sale ...	1831	530	5	0
The Herring-packers' Tower at Amsterdam, from Sneith Van Alphen's Collection, 39½in. by 39in., Nieuwenhuys' sale ...	1883	425	0	0
Watermills, 32in. by 26in., figures by Storck, Nieuwenhuys' sale ...	1833	1008	0	0
View in the Drenthe Country, Nieuwenhuys' sale ... ..	1833	798	0	0

		£	s.	d.
Wooded Landscape and watermill, figures by A. van de Velde, engraved by Earlom, Lady Hampden's sale ... ..	1834 ...	1044	15	0
Landscape, 23½in. by 33in., engraved as The Cottage, Fletcher's sale...	1838 ...	450	0	0
Peasants Crossing a Ford, 31in. by 39in. (see 1806 and 1827), Har- man's sale ... ..	1844 ...	1942	10	0
Paysage, Cardinal Fesch's sale ...	1845 ...	900	0	0
Landscape, traveller with bundle, Lord Granville's sale ... ..	1845 ...	357	0	0
The Wood at Haarlem, Higginson's sale ... ..	1846 ...	735	0	0
Les Deux Mares, two ponds, man on horseback, 33in. by 24in., C. Perrier's sale ... ..	1848 ...	588	0	0
Wooded Landscape, pond, five figures, 24in. by 32in., W. Wells's sale ...	1848 ...	341	0	0
View in Westphalia, 24in. by 33in., Smith No. 18, W. Wells's sale ...	1848 ...	640	10	0
Wooded scene in Guelderland (bought in), W. W. Hope's sale ... ..	1844 ...	367	10	0
Le Moulin à Eau, King of Holland's sale ... ..	1850 ...	2250	0	0
Les Petits Moulins, Van Saceghem's sale ... ..	1851 ...	3120	0	0
Paysage, Baron de Mecklenbourg's sale ... ..	1854 ...	2880	0	0
Landscape, cavalier with red dress, fishing ... ..	1857 ...	609	0	0
Les Petits Moulins (see 1851), Patu- reau's sale ... ..	1857 ...	3860	0	0
Le Moulin à Eau, W. Hope's sale ...	1858 ...	1720	0	0
The Wood at Haarlem, 50½in. by 38¼in., Smith No. 80, Higginson's sale ... ..	1860 ...	493	0	0
Landscape, winding road, cottage, figures, from Dawson Turner's Collection, Scarisbrick's sale ...	1861 ...	462	0	0
Landscape, large house on left, in trees, stork's nest on roof, two men, 18in. by 20in., Fordham's sale ... ..	1863 ...	420	0	0
Au bord de la Forêt, Van Cleef's sale	1864 ...	340	0	0
Landscape, pool, cavalier in red, angling, Oppenheim's sale ...	1864 ...	934	10	0

			£	s.	d.
Les Moulins, De Morny's sale ...	1865	...	3640	0	0
Paysage de la Gueldre, Brienen van Grootelindt's sale... ..	1865	...	360	0	0
Interieur de Bois, Delessert's sale ...	1869	...	1600	0	0
Paysage, Delessert's sale ... ..	1869	...	410	0	0
Landscape, 21in. by 28½in., from Charles Brind's Collection, Dela- field's sale ... ..	1870	...	1659	0	0
Landscape, with watermill, Lord Dunmore's sale ... ..	1870	...	650	0	0
Une Maison de Campagne Holland- aise (figures attributed to Helt- Stokade), Péreire's sale ... ..	1872	...	2000	0	0
Entrée de Forêt, Péreire's sale ...	1872	...	3240	0	0
Le Moulin à Eau, Péreire's sale ...	1872	...	1200	0	0
Landscape, forest, two figures, 24in. by 34in., Gillott's sale ... ..	1872	...	231	0	0
A Wooded River Scene, Norris's sale ... ..	1873	...	1155	0	0
Une Maison de Campagne (see 1872), sale in Paris ... ..	1874	...	2780	0	0
Road scene, with figures, 18½in. by 25in., signed and dated 1650, Bredel's sale ... ..	1875	...	3255	0	0
Wooded Landscape, cottages, etc., 42in. by 54in., from Lord Rad- nor's Collection, Lord Malmes- bury's sale... ..	1876	...	1102	10	0
Wooded Landscape, peasants, etc., 16½in. by 34in., Levy's sale ...	1876	...	997	10	0
Landscape, river, figures, 26in. by 34½in., Munro's sale ... ..	1876	...	2205	0	0
Landscape, post waggon, and figures, 17in. by 20¼in., Munro's sale ...	1876	...	735	0	0
Village, near river, windmills, fisher- men in boat, signed and dated 1663, Lady Lawley's sale ...	1879	...	218	0	0
Forest Scene, felled timber, three figures, and others in the distance (bought in), Cave's sale ... ..	1881	...	830	0	0
Landscape with watermill, 24in. by 33in., Duke of Hamilton's sale ...	1882	...	4252	10	0
Landscape, trees, man, and dog, 21in. by 20¼in., from Charles Brind's and Delafield's Collection, Ad- dington sale ... ..	1886	...	1593	10	0
The Ford, dated 1662, Exeter's sale...	1888	...	320	0	0

		£	s.	d.
Woody Landscape ... ..	1888	475	0	0
Woody Scene ... ..	1889	1533	0	0
Landscape, mill, figures by A. van de Velde, Secrétan sale ... ..	1889	5460	0	0
Landscape, mill, etc., Secrétan sale	1889	3465	0	0
Woody Landscape ... ..	1889	325	0	0
View in Westphalia, Wells's sale ...	1890	2855	0	0
Woody Landscape, Wells's sale ...	1890	262	0	0
Woody Landscape, Stover's sale ...	1890	2730	0	0
Landscape, Perkins's sale ... ..	1890	3465	0	0
Landscape ... ..	1892	288	0	0
View in Holland, figures by A. van de Velde, Dudley's sale ... ..	1892	10,800	0	0
Wooded River Scene, Dudley's sale...	1892	1995	0	0
Landscape, Dudley's sale ... ..	1892	2415	0	0
Landscape, dated 1667, Field's sale...	1893	4720	0	0
Lock, Mildmay's sale ... ..	1893	2310	0	0
Landscape ... ..	1894	250	0	0
Landscape, Adrian Hope's sale ...	1894	3150	0	0
Woody Landscape, Clifden's sale ...	1895	241	0	0
Canal Scene ... ..	1895	1522	0	0

Drawings by Hobbema are very rare and valuable. In 1833, one representing a wooded landscape, done in Indian ink, which belonged to M. de Vos, of Amsterdam, was sold for about £130. There are not any etchings attributed to him.

**Hobday (William Armfield).**—B. Birmingham, 1771; D. London, 17th February, 1831; s. —; P. portraits and miniatures. His father was a manufacturer possessed of considerable property, and the son's early talent for drawing was encouraged. Hobday was also placed under an engraver, but after six years commenced painting portraits in water-colours and miniatures. Between 1794 and 1830 he exhibited seventy works, classed as miniatures, at the Royal Academy, and two at the British Institution. He was much employed in London, and went yearly to Bath and Bristol, at which places he was also fully occupied. In the latter city he settled and remained fourteen years, but was ruined by extravagance, and on his return to London in 1818 he engaged in speculations which finished in his being declared bankrupt in 1829.

Hobday painted many portrait-groups of large size and a few subject-pictures, for all of which he was paid high prices, and several of his works were engraved.

**Hodges (Charles Howard).**—B. England, 1774; D. Amsterdam, 1837; s. —; P. portraits. This artist is most generally known as an excellent engraver in mezzotint, yet he painted many fine portraits. He went, while still young, to Holland, passed nearly all his life in that country, and only exhibited one or two miniatures in London.

**Hodges (William).**—B. London, 1744; D. Brixham, 27th February, 1797; s. Richard Wilson; P. landscapes. He was the son of a blacksmith who kept a small shop in Clare Market. Being employed as an errand-boy at Shipley's drawing school, where he learned to draw, he was noticed by Richard Wilson, who received him as a pupil and assistant. He made rapid progress, and became a scene-painter at Derby. In 1770 and 1772 he exhibited some of his pictures in Spring Gardens, and in the latter year was appointed draughtsman to Captain Cook's second expedition. After an absence of three years he was employed by the Admiralty to complete his drawings and superintend their engraving.

About 1776 Hodges married, but, losing his wife, he went to India under the patronage of Governor Hastings. Hodges returned to this country about 1783, married a second time, and, again losing his wife, married a third. Making a tour on the Continent in 1790, he sketched on the Rhine, and also visited S. Petersburg. His best productions were those he executed in India, and a view in Windsor Park. He painted several subjects for Boydell's Shakespeare, and two of his pictures are in the Soane Museum. Between 1766 and 1794 he exhibited twenty-four landscapes at the Society of Arts, seven at the Free Society, and seventy-four at the Royal Academy. Of the latter he was elected an Associate in 1786, and a full member in the following year. He appears to have lost money by the book he published containing views in India, and by an exhibition and sale of his paintings, and completely ruined himself by establishing a bank at Dartmouth, where he went to settle in 1795.

William Hodges was most successful in such subjects as old ruins, and his pictures, generally speaking, are more like those of Zuccarelli than the works of Richard Wilson. His works, even those which were engraved, have seldom sold for high prices, the two highest being :

A Sea-piece, Victory over a French Fleet in 1782, Paton's sale	...	1792	...	£	s.	d.
View of the Old Bridge at Shrewsbury, with figures, Steer's sale...	...	1826	...	24	3	0
					2	8

**Hoecke (Jan van den).**—B. Antwerp, 1611; d. Antwerp, 1651; s. Rubens; p. history and portraits. He was the son of a Gaspard van Hoecke, a free master at Antwerp in 1603, and was one of the best pupils of Rubens. He was also a man learned in the sciences and literature, who travelled in Italy and Germany. The Archduke Leopold appointed him his chief painter. Pictures by Hoecke are to be found in churches at Antwerp, and portraits at Vienna. His works are well drawn and coloured, and his portraits are little inferior to those by Van Dyck. At Merle's sale, in 1784, a Holy Family in a landscape by him was sold for nearly £400. His son Robert, who died in 1668, was also a good painter of history.

**Hoefnagel or Hufnagel (Georg or Joris).**—B. Antwerp, 1545; d. Vienna, 1600; s. Hans Bol; p. miniatures and landscapes. Hoefnagel was the son of a wealthy jeweller and goldsmith at Antwerp when that city was the great centre of the lapidary's trade. He followed at first the same calling as his father, yet early devoted much of his time to drawing, and became one of the most celebrated miniaturists. He also engraved. After visiting France and Spain, on his return to Flanders, he studied painting under Hans Bol at Malines. He and his father having been ruined by the Spaniards when they sacked Antwerp on the 3rd November, 1576, took refuge in Bavaria, and the son travelled with his friend Abraham Ortelius, or Oertel, the celebrated geographer, in Germany and Italy. He made drawings during the journey, and many such drawings were engraved in Braun's great work, "Civitates Orbis Terrarum," and in the "Theatrum Orbis" of Ortelius. At Rome Hoefnagel and Ortelius were presented to Cardinal Farnese, the patron of the miniaturist Guilio Clovio, with whom Hoefnagel became acquainted, and whose works he admired so much that he made them the model for his own.

On their return to Bavaria, Ortelius and Hoefnagel parted at Munich, the latter becoming court painter. While in that position he accompanied, with the Elector's permission, the Archduke Ferdinand to Innsbruck. There, and at Schloss Ambras, Hoefnagel spent eight years in the production of the celebrated Missal, which is now in the Imperial Library at Vienna. The text is copied from the Antwerp edition by C. Plantin, dated MDLXX. The ornaments in it offer a most extraordinary variety of details, and the drawing is often not

unworthy of Clovio, although the colouring is inferior to his. The Missal contains 1213 pages. Hoefnagel also executed a vast number of drawings of subjects connected with natural history for the Emperor Rudolph. One book contains 1339 miniatures, and the Emperor was so much pleased with the manner in which the work was done that he granted the painter an annuity and a sum of money sufficient to enable him to buy a property near Vienna, on which he resided to the end of his life. There are other works attributed with more or less certainty to Hoefnagel. At Brussels is a view of Seville, and it is probable that he was in England, as he superintended the engraving of, if he did not draw, plans and views of London, Oxford, Norwich, Chester, and a curious view of "Nonsuch." Moreover, there is a volume of drawings by Hoefnagel in the Museum at Rouen, consisting of twenty-four leaves, entitled "Traité de la Patience par Emblemes, invented and designed by George Hoefnagel, London, 1569." He also wrote poetry in Latin, and adorned some of the maps for Ortelius with groups of figures and mottoes.

Hoefnagel's son Jacob, born at Frankfort in 1575, painted some landscapes, but worked chiefly as an engraver. His other son, Jan, painted objects of natural history. Little is known of their lives.

**Hoet (Gerard).**—B. Bommel, 22nd August, 1648; D. The Hague, 2nd December, 1733; s. his father and Warnar van Ryzen; p. history and mythological subjects. Although the works of this painter are seldom seen in England, they are common in Holland, as he decorated many private houses, generally with mythological subjects. He was patronised by M. van Zuylen, of Utrecht, who gave much encouragement to artists, and he became Director of the Academy in that city. Afterwards he returned to The Hague, where he died. He had two sons—Hendrik Jacob, born 1697, died 1733, who painted fruit and flowers; and Gerard, who was rather a dealer in works of art than a painter. The father's pictures are very smooth and neatly finished, and the allegorical subjects are treated somewhat in the French manner. In 1823 a landscape, with figures decorating the bust of Virgil, by him, was sold for £13 2s.

**Hofland (Thomas Christopher).**—B. Worksop, 25th December, 1777; D. Leamington, 3rd January, 1843; self-taught; p. landscapes. His father was a cotton manufacturer, but failed in business after he removed to Lambeth, in 1799. The son then

began to study landscape-painting, and received assistance from Rathbone. He tried to support himself by teaching, and, becoming a volunteer in the King's Own Company at Kew, where he lived from 1799 to 1806, the king gave him a commission to make drawings of the rare plants in the royal collections. Hofland had begun to exhibit in 1798, and continued to do so up to 1843. In all he sent seventy-two works to the Royal Academy, 141 to the British Institution, and 118 to Suffolk Street.

After residing at Liverpool and at Derby, Hofland returned to London in 1811, and began then to be successful. In 1814 he received an award of 100 guineas from the British Institution for his painting, "A Storm off the Coast near Scarborough," which was purchased by the Marquis of Stafford. About 1815 he lived at Richmond, but in 1817 removed to Twickenham. Having lost money by the engravings of pictures he executed for the Duke of Marlborough, Hofland returned to London in 1823, and about that time he painted some of his best pictures. He was enabled by the successful sale of those works to visit Italy, where unfortunately he was attacked by fever, at Florence; he returned to England with broken health, and after living at Kensington, Hammersmith, and Richmond, he went to Leamington, where he died. Hofland was an eager fisherman, and wrote in 1839 "The British Angler's Manual." His widow, who was also known by her literary talents, did not long survive him.

Hofland was a capital landscape-painter, and excelled in representing stormy seas and skies. Pictures by him are by no means common. Three have been sold as follow :

		£	s.	d.
A River Scene in England—Ruins by Moonlight, Earl of Carysfort's sale ... ..	1828 ...	5	15	0
Wooded Scene, cavalier coming unexpectedly on a group of ladies, the figures by Stothard, Allnutt's sale	1863 ...	46	4	0
Richmond Hill, Allnutt's sale ...	1863 ...	215	5	0

**Hogarth (William).**—B. Ship Court, Old Bailey, London, 10th November or December, 1697; d. Leicester Fields, 26th October, 1764; self-taught; p. history, genre, and portraits. A slight degree of uncertainty exists as to the month in which this celebrated artist was born. According to his autobiography, it was on the 10th November, of course old style; but all the modern authorities give it as the 10th December. However, there is every reason to believe that the family name



was Hogarth, as Swift wrote it, and perhaps derived from Hogherd. His father was educated at S. Bees, Durham, and kept a school in Westmoreland; he removed to London and opened a school in the Old Bailey, acted as a corrector for the Press, and published some books, in one of which he styles himself "schoolmaster"; he died about 1721. His son William had a natural inclination for art, and was apprenticed, about 1712, to Ellis Gamble, a silversmith, who kept a shop in Cranbourne Alley, Leicester Fields.

Hogarth, therefore, began life as an engraver. It is not known when he made his first attempts at painting in oil, but probably shortly after his apprenticeship expired; although in 1720 he set up in business for himself as an engraver. He afterwards drew and probably painted in Sir James Thornhill's academy, in Covent Garden, which was opened in 1724. The portrait of Horace Walpole, from Strawberry Hill, which was sold at Messrs. Christie's in 1866, was painted in 1727. As Hogarth left among his manuscripts his opinion of the results obtained by drawing in an academy, and as it gives an insight into his mode of working in whatever branch of art he practised, his own words may be cited: "Drawing in an academy, though it should be after the life, will not make a student an artist; for, as the eye is often taken from the original to draw a bit at a time, it is possible he may know no more of what he has been copying when his work is finished than he did before it was begun. There may be, and I believe there are, some who, like the engrossers of deeds, copy every line without remembering a word; and if the deed should be in law Latin or old French, probably without understanding a word of the original—happy is it for them, for to retain would be indeed dreadful."

The latter sentence seems to have been intended to express Hogarth's opinion of artists who founded their works upon those of the old painters of the Italian, Flemish, or Dutch schools. Yet, although he evidently trusted to his own strength in composition, drawing, and colouring, and his works are therefore more original than those of any other artist that England has produced, it is very evident that he was not above applying the instruction he could draw from the study of pictures painted by other masters, especially the Flemish and Dutch. With him, however, this was a very different thing from simply copying, and was the result of the faculty which genius possesses of profiting by every chance of improvement. He was also gifted with an extra-

ordinary memory, and had the power of recalling at any moment the knowledge he had acquired by observation. We are told that he was in the habit of drawing with a pencil on his nail any face or figure that struck him; yet such slight memoranda can have been of little use to him, as he frequently drew from memory the whole scene in which the person whose face or figure he had carried away had been an actor. He tells us himself, "I had one material advantage over my competitors, viz., the early habit I thus acquired of retaining in my mind's eye, without copying it on the spot, whatever I intended to imitate." The effect of this habit was, as Hazlitt has truly observed, "that everything in his pictures has life and motion in it"; to which we may add another opinion, expressed by the same writer, that "when he chose to take pains, he could add the delicacies of execution and colouring in the highest degree to those of character and composition; as is evident in his series of pictures, all equally well painted, of the 'Marriage à la Mode.'" As has been said, Hogarth worked in Sir James Thornhill's academy from about 1724, and therefore probably became acquainted with that painter's daughter, his future wife, when she was very young; for she was only twenty-one when she married him secretly on the 23rd of March, 1729. Her mother appears to have favoured the match, and Sir James himself became reconciled to it before his death, which occurred in 1734.

After his marriage Hogarth resided in a house in Leicester Square, and his own account of why he adopted portrait-painting as a source of income may here be quoted: "I married, and commenced as a painter of small conversation pieces from 12in. to 15in. high. This having novelty, succeeded for a few years. But though it gave somewhat more scope for the fancy, it was still but a less kind of drudgery; and as I could not bring myself to act like some of my brethren, and make it a sort of manufacture, to be carried on by the help of backgrounds and drapery-painters, it was not sufficiently profitable to pay the expenses my family required." He ridiculed openly the artists who used such means of producing portraits, and he tells us that "one day, at S. Martin's Lane Academy, I put the following question: Supposing any man at this time were to paint as well as Van Dyck, would it be seen or acknowledged, and could the artist enjoy the benefit or acquire the reputation due to his performance? They asked in reply if I could paint one as well, and I frankly answered 'I believe I could.' My query as to the credit I should

obtain if I did, was replied to by Mr. Ramsey, and confirmed by the President, and about twenty members present. 'Our opinion must be consulted, and we will never allow it.' Piqued by this cavalier treatment, I resolved to try my own powers, and if I did what I attempted, determined to affirm that I had done it. In this decided manner I had a habit of speaking, and if I only did myself justice, to have adopted half-words would have been affectation. Vanity, as I understand it, consists in affirming you have done that which you have not done, not in frankly asserting what you are convinced is truth." It would be impossible to give a clearer idea of Hogarth's character than these quotations convey, and his portraits of Captain Coram at the Foundling Hospital, which was founded in 1739, and of himself in the National Gallery, prove that he had not over-estimated his own powers as an artist.

Another interesting event in William Hogarth's life was the foundation of the Society in S. Martin's Lane. Speaking of this, he says: "Sir James dying, I became possessed of his neglected apparatus; and, thinking that an academy conducted on proper and moderate principles had some use, proposed that a number of artists should enter into a subscription for the hire of a place large enough to admit thirty or forty people to draw after a naked figure. This was soon agreed to, and a room taken in S. Martin's Lane. To serve the Society, I lent them the furniture which had belonged to Sir James Thornhill's academy." Further on he tells us: "To return to our own academy. By the regulations I have mentioned of a general equality, etc., it has now subsisted near thirty years, and is, to every useful purpose, equal to that in France, or any other; but this does not satisfy." This is interesting, as it shows that the academy in S. Martin's Lane was not opened until after the death of Sir James Thornhill, and also gives an idea of the position of many artists in London shortly before the "Incorporated Society" was formed or the Royal Academy founded in 1768, four years after the death of Hogarth. The works of Hogarth are so widely known that we need only add that he died childless at his house in Leicester Fields, and was buried in Chiswick Churchyard. It is, however, said that the tomb erected to his memory was, by some oversight, not placed over the spot where he was buried.

After the death of Sir James Thornhill, Hogarth was appointed Serjeant Painter to George II.; but that seems not to have been

of any great advantage to him, and he must have died poor, for his widow, who died in 1789, appears to have been dependent for her subsistence on the profit she derived from the sale of his engravings and a yearly pension of £40 granted her by the Royal Academy. Hogarth was not fortunate in the sale of his pictures, and his income was obtained principally by his engravings and portraits. The story of his auction on the 6th June, 1750, at which he let Mr. Lane, of Hillingdon, who was the only bidder, have the six pictures of the "Marriage à la Mode" for £110 (from which must be deducted 24gs., the cost of the frames) has been often told. But it is not so generally known that of fourteen pictures by Hogarth, sold at Messrs. Christie's rooms between 1779 and 1792, only one, "The Hazard-table," produced anything like a price—£39 18s.—all the others being sold for a few pounds, and among them a portrait of Sir James Thornhill for 5s. From the latter year the prices rose slowly till 1866, since which date they have rapidly increased.

A few of the prices paid to Hogarth for pictures are known: For "A Scene in 'The Beggars' Opera,'" painted in 1725, £35; the portrait of Sarah Malcolm, £5 5s., from Horace Walpole; the six pictures of "The Harlot's Progress," painted in 1733-4, sold at Hogarth's auction in 1745 for 14gs. each; the eight pictures of "The Rake's Progress," sold in the same sale for 22gs. each; "The Strolling Actresses," painted in 1736, was purchased by Sir Edward Walpole for £27 6s.; the "Four Parts of the Day," painted in 1738—the first two for £78 15s., the second two for £48 6s. Only the more interesting pictures in a list of about 150, sold since 1780, can be given:

			£	s.	d.
Handel and Musicians of the Opera	1780	...	13	12	6
Portrait of Sir James Thornhill	...	1781	...	5	0
A Conversation Piece, George II., Queen Caroline, and their Family, painted when Hogarth was Serjeant Painter	...	...	1782	...	1 12 0
The Hazard-table	...	...	1782	...	39 18 0
The Old Buildings at Whitehall, with a Procession of Freemasons	...	...	1784	...	6 16 6
The Marriage à la Mode, the original set of six, 27in. by 35in., Cawthorne's sale (probably bought in)	...	...	1792	...	955 10 0
Prison Scene, containing Portraits (an undoubted picture)	...	...	1796	...	10 10 0

		£	s.	d.
The Marriage à la Mode, the original set of six, painted in 1744 (purchased by Angerstein, and now in National Gallery) ...	1797 ...	1050	0	0
Portrait of Hogarth, by himself (now in National Gallery) ...	1797 ...	45	3	0
Twelve Paintings of the Principal Scenes in "Hudibras," Cuzzan's sale ...	1800 ...	54	12	0
The eight original pictures of the Rake's Progress, painted in 1734 (now in Sir J. Soane's Museum), Beckford's sale ...	1802 ...	589	10	0
The Sleeping Congregation, Jackson's sale ...	1807 ...	20	9	0
Covent Garden in an Uproar, portraits of Wilkes and Churchill ...	1809 ...	32	0	0
Falstaff Enlisting his Recruits, David Garrick's sale ...	1823 ...	46	4	0
A Sketch of the Happy Marriage, David Garrick's sale ...	1823 ...	7	7	0
The Four Election Subjects, the Canvass, the Poll, the Chaining, and the Feast, David Garrick's sale ...	1823 ...	1732	10	0
Garrick seated at his writing-table, Mrs. Garrick in the background, David Garrick's sale ...	1823 ...	74	11	0
Original Scene in "The Beggars' Opera," Steers' sale ...	1826 ...	86	2	0
A Young Woman Singing and Playing on the Hurdy-gurdy, Dent's sale ...	1827 ...	26	5	0
Portrait of Daniel Lock, Governor of the Foundling Hospital, engraved by McArdell, Thorold's sale ...	1829 ...	42	0	0
The Laughing Audience, G. W. Taylor's sale ...	1832 ...	21	0	0
The Politician, G. W. Taylor's sale...	1832 ...	31	10	0
A Family Group of Children, G. W. Taylor's sale ...	1832 ...	94	10	0
A Savoyard Girl, G. W. Taylor's sale ...	1832 ...	10	10	0
Portrait of Miss Fenton, G. W. Taylor's sale ...	1832 ...	52	10	0
Scene in "The Beggars' Opera," G. W. Taylor's sale ...	1832 ...	73	10	0

			£	s.	d.
Hogarth in his Painting-room, painting the Figure of "Comedy,"					
Marquis of Camden's sale ...	1841	...	54	12	0
Sketch for "The Beggars' Opera," painted for Rich, the harlequin,					
Earl Waldegrave's sale ... ..	1845	...	57	15	0
The Westminster Election ... ..	1845	...	200	0	0
The Laughing Audience, Sanderson's sale ... ..	1848	...	51	9	0
Hazard-table, Lord Northwick's sale	1859	...	65	2	0
Modern Midnight Conversation, Lord Northwick's sale .. ..	1859	...	48	6	0
Portrait of Sarah Malcolm, E. Phipps's sale .. ..	1859	...	52	10	0
Portraits of Dudley Woodbridge and Capt. Holland, seated, man bringing letter, E. Phipps's sale ...	1859	...	246	15	0
Portrait of Horace Walpole in a landscape, a sundial, and Cupid pointing to 10, the age of Walpole at the time, from Strawberry Hill, H. Farrer's sale ... ..	1866	...	213	3	0
Portrait of the Poet Gay, Curling's sale ... ..	1866	...	57	10	0
Portrait of Miss Rae, Lord Sandwich's mistress (bought by Mr. Addington—see 1886), Munro's sale ...	1867	...	530	5	0
Modern Midnight Conversation (painted by Hogarth on the wall of Elephant Inn), Colnaghi's sale ... ..	1868	...	102	18	0
The Painter Seated at his Easel, engraved by himself, 15½ in. by 14½ in. (now in National Portrait Gallery), Willett's sale ...	1869	...	378	0	0
Mrs. Hogarth, whole-length (engraved), Willett's sale ... ..	1869	...	351	0	0
Miss Woodley, afterwards Mrs. Vaughan, Willett's sale ... ..	1869	...	199	10	0
S. James's Park and Rosamond's Pond, Willett's sale ... ..	1869	...	147	0	0
Examination of Recruits before Justices Shallow and Silence, Sir A. Help's sale ... ..	1874	...	399	0	0
The Lady's Last Stake (Mrs. Thrale was Hogarth's model for the Lady), Lord Charlemont's sale ...	1874	...	1585	10	0

		£	s.	d.
The Gate of Calais (now in National Gallery), Lord Charlemont's sale	1874 ...	945	0	0
The Harlot's Progress, 18in. by 24½in., Munro's sale ... ..	1878 ...	546	0	0
The Scene in Bridewell, from Beckford's Collection (the others of this series were burnt), Munro's sale ... ..	1878 ...	315	0	0
Portrait of Miss Fenton as Polly Peachem, 29in. by 23in., oval, Sir P. Miles's sale ... ..	1884 ...	840	3	0
The Shrimp Girl, sketch, 25in. by 20in., canvas, Sir P. Miles's sale	1884 ...	262	10	0
Portrait of Miss Rae, 29in. by 24in. (doubtful—see 1867), Addington's sale ... ..	1886 ...	69	6	0
Portrait of Peg Woffington, 36in. by 37in., Addington's sale ... ..	1886 ...	89	5	0
Portrait of Garrick in Green Room, 18in. by 23½in., Addington's sale	1886 ...	84	0	0
The Gate of Calais, dated 1749, Bolckow's sale ... ..	1891 ...	2572	0	0
The Price Family, Price's sale ...	1893 ...	325	0	0
The Painter's Wife, Mildmay's sale	1893 ...	1218	0	0
The Music Party, Essex's sale ...	1893 ...	210	0	0
Peg Woffington, Price's sale... ..	1895 ...	630	0	0

**Holanda (Antonio de).**—B. — ; D. Evona, after 1549 ; s. — ; P. history and portraits in miniature. In 1540 Antonio de Holanda was herald to King John III. of Portugal. The events in his life are only imperfectly known, and chiefly from the manuscript notes made by his son, Francisco de Holanda, in a copy of Vasari's "Lives" now in the Public Library at Lisbon. Francisco tells us among other curious things that when Gio. Francisco Penni (Il Fattore) went to Flanders to superintend the manufacture of the tapestries from the cartoons of Raphael, and his own desigus, he "having seen the designs by my father, which D. Fernando was then having illuminated by Simon Bening of Bruges" (who, we may observe, did not die until 1560), "and made others himself in competition with them, Bening preferred those by my father, and illuminated them perfectly well." Francisco de Holanda speaks also with praise of his father's works in black-and-white. He says, moreover, that the Emperor Charles V. wished to have Antonio de Holanda at his Court, and that when at Barcelona the Emperor told Francisco de Holanda

that when he (the Emperor) was at Toledo, Antonio had painted a better portrait of him than anybody else, not excepting that which Titian painted at Bologna. He relates also that while painting that portrait, as his father complained of the table on which he was painting being somewhat low, Charles told him not to call any attendant, as he would himself make it higher, which he did by fixing it, while De Holanda held it and Charles fastened it with some straps in which he made holes with his dagger.

Antonio de Holanda left three children : Francisco, an artist ; Michele, an equerry in the royal household, and afterwards treasurer at Goa ; and João Homen, who became a judge.

**Holanda (Francisco de).**—B. Portugal, 1518 ; D. Portugal, 1584 ; s. his father ; P. history, portraits, and views. This artist, who was skilled in design, civil and military architecture, painting both in oil and in miniature, and also in modelling, was the eldest son of Antonio de Holanda. At the age of twenty he was sent by the King of Portugal, John III., to Italy to improve himself in art ; and from his letters and manuscripts it appears that on his journey he visited the Empress at Valladolid, who requested him to paint for her a portrait of the Emperor Charles V., then at Barcelona. The Emperor seems, however, to have declined to sit, on the ground that he was too old, although then only thirty-eight. Francisco next mentions having been at Nice, in Savoy, when Francis I. and Charles V. concluded a truce in 1538. At length Francisco arrived in Rome, and apparently was well received there, as he says that the Pope administered the Sacrament to him with his own hands in 1539. He must also have enjoyed a certain intimacy with Michael Angelo, Giulio Clovio, and other great artists, at Rome and at various places in Italy, in which country he remained until 1548, when he returned to Portugal. In addition to his talents as an artist, Francisco was an able engineer, and published several books on art. In the Library of the Escorial, in Spain, there are drawings and illuminations by Francisco ; many of the former are of buildings in Italy and France. Although he was certainly fully convinced that he excelled in all the arts he practised, it must be admitted that he had cause to be vain, and his manuscripts and letters contain some valuable information.

**Holanda (Rodrigo de).**—A Spaniard, who in 1591 was appointed painter to Philip II. with a salary of 100 ducats, which was continued to him by Philip III. in 1599.



**Holbeins (The).**—There were four distinguished artists of this name :

**Holbein (Ambros).**—B. about 1494 ; D. probably Basle, about 1518 ; s. his father ; P. history and portraits. Less is known of the life of this artist than of those of the other members of the Holbein family. He was a son of the elder Hans Holbein, and went with his brother Hans to Basle about 1514-1515, where, in 1517, he was admitted into the Guild. He is supposed to have died shortly afterwards. The dates 1517 and 1518 are the only ones found on his sketches in the Basle Museum. There also are two pictures by him, and at Munich is a picture, "Joseph and the Wife of Potiphar." He probably was employed with his brother Hans in designing title-pages for books. A print of "Apelles' Representation of Calumny," by him, bears the date 1517. He designed also a title-page representing "Death and the Soldier."

**Holbein (Hans),** called the elder.—B. Augsburg, about 1460 ; D. Isenheim, 1524 ; s. perhaps Martin Schongauer ; P. history and portraits. His father, Michel Holbein, was a tanner or leather merchant, and came to Augsburg from the neighbouring village of Schönefeld. Some of Hans' pictures are dated 1493 ; but he is first mentioned in the rate-books of Augsburg in 1493-5. In 1499 he was made a citizen of Ulm, and to that year is attributed his "Death of the Virgin," now in the museum at Basle. He visited Frankfort in 1501, and there painted, for the Dominicans, a "Last Judgment," and other pictures, which are now in the Städel Institute in that city. Two of his early works—the votive picture of the Walther family, dated 1502, and "The Basilica of S. Paul," painted about 1504—are in the Augsburg Gallery, where are also preserved some of his sketch-books. From 1506 to 1508 he was employed at Augsburg executing works for the Church and Convent of S. Maurice. He appears from that time until 1521 to have worked principally at Basle, and is said to have resided there with his sons about 1516. In the museum of that city are nine books of his drawings, and some pictures, among which is "The Death of the Virgin," already mentioned. His masterpiece, "The Martyrdom of S. Sebastian," now at Munich, was painted between 1515 and 1517.

The works of the elder Hans Holbein are still numerous in German galleries, and many formerly attributed to his son Hans

are now assigned to him. Some of the earlier ones have a gold background, and are of a decorative character; but he improved in art as he grew older, and he justly divides with Hans Burgkmair the glory of having advanced it at Augsburg. His chief paintings are delicately finished, and the colouring is brilliant and harmonious. Even in the modelling of nude figures and female heads, which appear to be idealised, and in the motions given to them, he shows himself as the able precursor of his greater son, the younger Hans.

**Holbein (Hans)**, called the younger.—B. 1497; D. London, between 7th October and 29th November, 1543; s. his father and perhaps Hans Burgkmair; p. history, portraits, and satirical subjects. This most celebrated artist was the younger son of the elder Hans Holbein of Augsburg. Nothing is known of his life until he resided at Basle, in the museum of which city is a picture by him of the Virgin, dated 1514. In 1515, when but eighteen, he designed the title-page of a book, and painted some droll subjects, which were discovered in 1871 in the public library at Zurich. There is also a copy of Erasmus's "Praise of Folly," then first published, which is capitally illustrated by him with marginal sketches that are in every way equal to his later works. The book is in the museum at Basle. In 1516 he painted the fine portrait of H. Herbster, the painter, formerly in the possession of Lord Northbrook, and the portraits of the Burgomaster Meyer and his wife, now in the Basle Gallery. We next hear of Holbein being in 1517 at Lucerne, where he decorated with wall-paintings the house of Jacob von Hartenstein. There are copies of them in the Town Hall. After his return to Basle he was made a member of the Guild, in 1519, he being then of age. Of his decorations of houses which he executed there about that time, some fine designs are still preserved, and show the richness of his invention. His most important work, however, was the decoration of the Town Hall at Basle, which he began in 1521, but only finished later in life. Of this work but a few sketches remain in the museum of the city, which possesses, moreover, many of his designs for glass-painting. There also is the fine portrait of Amerbach, painted in 1519. His portraits of Erasmus were mostly painted in 1523. The two pictures of "Lais Corinthica" are of about 1526, and show the progress he was making in painting. It is supposed that many of Holbein's paintings perished under iconoclastic attacks

which took place in Basle in 1529, and many of those which remain probably suffered injury from the same cause. It has been imagined that the Virgin, in what is called the "Solothurn Madonna," in the Museum at Basle, is the portrait of his wife, the widow Elsbeth Schmidt, whom Holbein had married shortly before 1522, the year in which it was painted. A still more famous picture, painted in 1526, is the Virgin Enthroned with the Burgomaster Meyer and his family, now at Darmstadt; of this there is a duplicate or copy at Dresden, which has given rise to much controversy. The Burgomaster Meyer, who was an influential person at Basle, was a strict Roman Catholic, while Holbein inclined towards the Reformers, and this, with perhaps some family disputes, rather than the advice of Erasmus, may have induced Holbein to quit Basle in 1526. He then, provided with a letter of recommendation from Erasmus to Sir Thomas More, went to London, travelling through Flanders on his road.

Holbein was at first employed in England as a portrait-painter. In 1527 he painted both the portrait of More, in the possession of Mrs. Henry Hutt, and the famous one of Warham Archbishop of Canterbury, which is at Lambeth. Of the latter there are a replica in the Louvre, and a study in chalk for it at Windsor, where are also eighty-seven portraits, in coloured chalks, of the most eminent Englishmen of that time. Besides these Holbein painted a very large number of portraits during his three periods of residence in England, but it is impossible to afford space for further details regarding them.

When he quitted Basle in 1526, Holbein left his wife and child there. He returned to that place in 1528, and on the 29th of August bought a freehold house for 300 gulden. From that time until 1532 he was employed upon large works at the Town Hall. There are still preserved at Basle the drawings for two of the subjects, which are "Rehoboam King of Judah Answering the Men of Israel" and "The Meeting of Saul and Samuel after the Defeat of the Amalekites." The grandeur of style in these designs shows what must have been that of the paintings. Holbein returned to England in 1532, and was employed not only to paint, by the German merchants of the Steel Yard, but also on the triumphal arch erected in 1533, at their expense, on the occasion of the Coronation of Anne Boleyn. Although the decorative paintings, "The Triumph of Poverty" and "The Triumph of Wealth," which he executed for their Guildhall,

have unfortunately perished, the original sketch for the latter is preserved in the Louvre. Federigo Zuccheri, when in England, copied the pictures and, it is said, declared that they were "finer than Raphael." They might, however, have been more happily compared with the triumphs of Mantegna. In 1536 Holbein was in the service of Henry VIII., who appeared in a large decorative picture, of which there remains a good copy at Hampton Court. Holbein was in Basle again in 1538, and received permission from Burgomaster Meyer to return to England for two years, during which the authorities promised to pay his wife 40 florins yearly. Probably this pension ceased when his uncle Sigmund left him his property in 1540. At any rate, Holbein did not return to Basle at the end of the two years, and by his will it is evident that he left two illegitimate children in London.

While in England, besides portraits both life-size and in miniature, Holbein made designs for woodcuts, plate, jewellery, and architecture. The majority of these works were executed between 1532 and 1542 (the picture in the Barber Surgeons' Hall was probably painted in 1541), and one of his last works is supposed to be the portrait of himself which now hangs at Florence, in the Uffizi, as it was painted in the very year that the plague raged in London, which carried off this great artist.

By his wife, Holbein had two sons and two daughters. His eldest son, Philip, was a goldsmith at Lisbon when his father died, and established himself at Augsburg. The second, Jacob, also a goldsmith, died in London in 1552. The elder daughter, Catherine, married a master-mason named Gyssler, and the younger, Cunegonda, married Adreas Syff, a miller. One of his descendants was ennobled in 1787 with the title of Holbein von Holbeinsberg.

Woltman observes with truth that "Two other masters only were at that time living who could claim equal or higher rank than Holbein in the estimation of posterity, Michael Angelo and Titian, and Holbein stands forth as the entirely German master of his country." Even a certain similarity in some of his works to those of Mantegna, and in their technical execution to that of the Flemings, seems to have been the effect of a wish to rival rather than to imitate them. He stood alone, had no assistants, and left no pupils.

About a hundred portraits in oil attributed to Hans Holbein the younger have been sold by auction since 1761 at prices varying from £1 10s. to £1050, but it must not be forgotten that

many of them were doubtful. We give the prices at which the more interesting were sold :

			£	s.	d.
Melanchthon ... ..	1761	...	16	16	0
A Woman with a squirrel and a starling, said to be the nurse to Edward VI. ... ..	1761	...	47	0	0
Frobenius, the printer... ..	1761	...	11	11	0
Henry VIII., whole-length ... ..	1778	...	211	0	0
The same (for which he sat, and which was in old Whitehall Palace till it was pulled down) ... ..	1785	...	525	0	0
Edward VI. ... ..	1786	...	70	15	0
Bishop Gardiner, Bessborough's sale	1801	...	26	5	0
Queen Mary, in black and red, 36in. by 24 $\frac{3}{4}$ in., Froward's sale ... ..	1801	...	178	10	0
Queen Mary, 24in. by 33in., Bryan's sale ... ..	1801	...	262	10	0
Sir Thomas More and his Family, eleven figures, life-size, 15ft. by 10ft. (the picture belonging to the Lenthalls, of Burford Priory in Oxfordshire), Lenthall's sale (bought in) ... ..	1808	...	1055	0	0
Thomas Wyndham (drowned on the coast of Guinea in 1552), Yonge's sale ... ..	1813	...	210	5	0
Sir Thomas More, with medal, house, and garden, Beckford's sale ..	1823	...	105	0	0
The same, wearing collar of the Garter, Duke of Bedford's sale...	1827	...	73	10	0
Catharine of Aragon, small, Lord Gwydyr's sale ... ..	1829	..	10	10	0
Anne Boleyn, half-length, dated 1536, Sir G. Duckett's sale ... ..	1832	...	106	0	0
The Family of Sir Thomas More (the picture bought in in 1808), Lenthall of Burford's sale ... ..	1833	...	105	0	0
Anne of Cleves, from Charles I.'s Collection, Buchanan's sale ..	1846	...	210	0	0
Sir Brian Tuke, Sanderson's sale ...	1848	...	74	10	0
Martin Luther, Duke of Buckingham's sale ... ..	1848	...	30	9	0
Portrait of a Lady holding a cat, King of Holland's sale ... ..	1850	...	200	0	0
Sir Thomas More, King of Holland's sale ... ..	1850	...	80	0	0

		£	s.	d.
John Herbster the Painter, inscribed and dated 1516, Bayntum's sale	1853	84	0	0
Lady Johanna Abergavenny, holding a pink, 16in. by 12in., Bernal's sale	1855	54	12	0
Henry VIII., small whole-length, 25½in. by 17½in., Bernal's sale	1855	74	11	0
Anne of Cleves, two carnations, on vellum, 15½in. by 14in., Bernal's sale	1855	183	15	0
Nicolas Lord Vaux, seated, viol in left hand, 17½in. by 17in., Bernal's sale	1855	105	0	0
Miniature of Louis XII., Lord Northwick's sale	1859	100	16	0
Princess Mary, standing, gold chain round waist, Lord Northwick's sale	1859	99	15	0
Catharine of Aragon, holding lavender jewelled dress, Barrett's sale	1859	30	0	0
Henry VIII., jewelled cap, chain, and gold-mounted staff in his hand, Barrett's sale	1859	215	0	0
Jacob Meyer, Burgomaster of Basle, Pelissier's sale	1865	27	0	0
Portrait of a Lady, Pourtales' sale	1865	70	0	0
Two Chemists, Pourtales' sale	1865	70	0	0
Portrait of a Young Woman, Pourtales' sale	1865	80	0	0
Portrait of an Old Man, Pourtales' sale	1865	150	0	0
Martin Luther, Anderson's sale	1879	63	0	0
G. Diodati, 12½in. by 8½in., from Beckford Collection, Anderson's sale	1879	84	0	0
Portrait of a Man, dated 1550, æ. s. 61, Cave's sale	1881	210	0	0
Edward VI., L. G.'s sale	1882	110	0	0
Edward Seymour, Lord Protector, 20in. by 15in., Duke of Hamilton's sale	1882	514	10	0
Gentleman in landscape, 19in. by 13in., Duke of Hamilton's sale	1882	220	0	0
Dudley Earl of Leicester, engraved, from Rae Collection, Lord Sudeley's sale	1883	178	10	0
William Tell, nude, with bow, 30in. by 24in., Miles's sale	1884	162	15	0

			£	s.	d.
Martin Luther, Pierce's sale ... ..	1884	...	168	0	0
Martin Luther, 38in. by 30in., Deni- son's sale ... ..	1885	...	113	8	0
Thomas Cromwell, Earl of Essex, Ridgway's sale ... ..	1886	...	147	0	0
Sir Thomas More, Wilkinson's sale	1888	..	220	0	0
Sir H. Wyatt, Magniac's sale ... ..	1892	...	320	0	0
Katherine Parr, Mildmay's sale ... ..	1893	...	200	0	0

**Holbein (Sigmund).**—B. —; D. Berne, probably 1540; s. —; p. history and portraits. He was the brother of the elder Hans, and in 1504 he resided in the same house with him at Augsburg. In 1510 he was living in a separate house, and in 1517 he summoned his brother Hans before the magistrate for a debt of 34 florins which he had lent him. In 1518 he left Augsburg and went to live at Berne, where he appears to have been wealthy, and by his will, dated the 6th September, 1540, he left his fortune to "Hansen Holbyne," his nephew, the younger Hans Holbein. The only picture bearing his signature is a "Virgin and Child Enthroned," now in the gallery at Nuremberg. Two others in the Vienna Gallery are also ascribed to him. Among the drawings at Berlin is his portrait by his nephew Hans.

**Holl (Frank).**—B. Kentish Town, 4th July, 1845; D. London, 31st July, 1888; s. Royal Academy; p. portraits and genre. This artist was the son of the engraver Francis Holl, and was educated at the London University School. At the age of fifteen he entered the Schools of the Royal Academy; he obtained a silver medal in 1862, and the gold medal and a scholarship in the following year. In 1868 he gained a travelling scholarship. From 1871, his pictures, mostly of melancholy subjects, became generally known and admired; they led to his being elected an Associate of the Royal Academy in 1878. Yet Holl soon painted little else but portraits after the exhibition of his portrait of Cousens, the engraver, which proved the painter's power of execution, and of impressing on a portrait the characteristic expression of the face of the person represented. Between the time when he painted the portrait of Cousens and his death, Holl produced the portraits of many of the most distinguished men of his time. He was elected a full member of the Academy in 1884. Frank Holl's portraits, independent of their historical value, are remarkable as pictures, and he was one of the best painters among his contemporaries. Unfortunately his very success was fatal to him, and, after a short visit to Spain, he

died of overwork, at an early age, in the midst of a most successful career.

The following prices have been paid at auctions for pictures by Frank Holl :

		£	s.	d.
Better Crust than Stalled Ox (bought in), Wilkinson's sale ... ..	1873	362	5	0
Doubtful Hope, Wallis's sale ... ..	1878	157	10	0
The same subject ... ..	1878	150	0	0
Faces in the Fire, Topham's executors' sale ... ..	1878	105	0	0
Leaving Home, 24in. by 30in., Virtue's sale ... ..	1879	148	0	0
The Deserter, Hooper's sale ... ..	1880	346	10	0
Daughter of the House, 18in. by 24in. (repetition), Lovatt's sale... ..	1881	169	1	0
Newgate—Committed for Trial, 60in. by 82in., Hermon's sale ... ..	1882	808	10	0
Hushed ... ..	1883	126	5	0
Hush! ... ..	1883	84	0	0
Going Home, Cox's sale ... ..	1884	252	0	0
Times of Fear (bought in), Greig's sale ... ..	1884	126	0	0
Besieged, Poole's sale ... ..	1889	456	0	0
A Heath Scene, Poole's sale ... ..	1889	651	0	0
Leaving Home ... ..	1889	556	0	0
The First-born ... ..	1889	304	0	0
Deserted ... ..	1889	357	0	0
The Wide, Wide World, dated 1873	1889	330	0	0
Newgate, dated 1878 ... ..	1889	388	0	0
The Seamstress... ..	1889	299	0	0
Going Home, dated 1877 ... ..	1889	267	0	0
The Lord Gave and the Lord hath Taken Away ... ..	1889	210	0	0
A Deserter, dated 1874 ... ..	1889	420	0	0
The preceding nine at Holl's sale.				
Want (Burlington House, 1884), Vigne's sale ... ..	1889	441	0	0
Newgate—Committed... ..	1893	231	0	0

**Holland (James).**—B. Burslem, 1800; D. London, 1870; s. —; p. flowers, landscapes, and buildings. As a boy Holland painted flowers in the manufactory of James Davenport. In 1819 he came to London, supported himself by teaching, and exhibited flower-pieces at the Royal Academy. He had, however, previously done so in London in 1815, and he continued to do so up to 1867.



In all, at the different exhibitions, he showed 231 works. It was only in 1831, after a visit to Paris, that he devoted his time to landscape-painting. The following is the succession in which he made tours in Europe. In 1835 he went to Paris, Geneva, Milan, and Venice; in 1837 to Portugal, for the proprietors of the "Landscape Annual"; in 1845 to Rotterdam; in 1850 to Normandy and North Wales; in 1851 to Geneva; and in 1857 a second time to Venice. He was elected an Associate of the Water-colour Society in 1856, and a full member of that society and of the British Institution in 1858.

Many of James Holland's works are remarkable for brilliancy of colouring, and now sell for high prices. In a list of about a hundred in oils, sold since 1859, the prices vary from £19 19s. for a view in Venice, at E. Rodgett's sale in that year, to £1050 for "The Rialto," 38in. by 58in., at A. Brooks's sale in 1879. Among the others the more remarkable are included in the following list:

		£	s.	d.
The Colleoni Monument, Venice,				
Cope's sale ... ..	1872	204	15	0
Market-place at Rouen, 17in. by 23in.,				
Gillott's sale ... ..	1872	246	15	0
The Dogana, Venice, 19in. by 23½in.,				
Timmen's sale ... ..	1873	435	15	0
The Thames below Greenwich, Baker's				
sale ... ..	1873	241	10	0
Venice (circle), Adamson's sale ...	1874	278	5	0
Venice, gondola station (circle), 19in.,				
Montefiore's sale ... ..	1874	231	0	0
Going to Matins—Rouen, 25in. by				
17½in., Montefiore's sale... ..	1874	325	0	0
The Colleoni Monument, Heritage's				
sale ... ..	1874	850	0	0
The Grand Canal, figures leaving				
church, Murrieta's sale ... ..	1875	577	10	0
Highland River, Heritage's sale ...	1876	409	10	0
The Colleoni Monument, 30in. by				
25in., Levy's sale .. ..	1876	336	0	0
Port of Genoa, moonlight, Topham's				
sale ... ..	1878	288	15	0
Genoa, boats and figures, Heritage's				
sale ... ..	1879	267	18	0
Santa Cruz, Coimbra, Brooks's sale...	1879	315	0	0
The Rialto, 38in. by 58in., Brooks's				
sale ... ..	1879	1050	0	0

			£	s.	d.
Rouen, Hooper's sale ... ..	1880	...	304	10	0
Piazzo dei Signori, Verona, 39in. by 29in., Potter's sale ... ..	1881	...	913	10	0
Venice, dated 1839, 23½in. by 19½in., Bale's sale ... ..	1881	...	556	10	0
Chiesa Gesuita, Venice, 9½in. by 20in., Hermon's sale ... ..	1882	...	241	10	0
The Barbarigo Palace (circle), 19in., Hermon's sale ... ..	1882	...	320	5	0
Canal, Venice, market-boat, Hender- son's sale ... ..	1882	...	131	5	0
Piazza San Marco, Venice, Robert- son's sale (see 1886) ... ..	1883	...	320	5	0
Venice, Santa Maria Salute, 16in. by 18in., panel, Gurney's sale ... ..	1883	...	635	5	0
Genoa (square), 12in., Maycu's sale	1883	...	162	15	0
Venice (square), 12in., Mayou's sale	1883	...	336	0	0
Venice, San Marco, 10in. by 12in., Walker's sale ... ..	1883	...	189	0	0
Canal, Venice (square panel), 12in., Walker's sale .. ..	1883	...	283	10	0
Piazza San Marco, 19½in. by 19½in., Addington's sale (see 1883) ... ..	1886	...	325	10	0
The Thames below Greenwich, 19½in. by 22in., Addington's sale ... ..	1886	...	420	0	0
Jesuit Church, Venice, Kurtz's sale	1891	...	273	0	0
S. Mark's, Venice, dated 1859, Price's sale ... ..	1892	...	420	0	0
The companion, Price's sale ... ..	1892	...	357	0	0
Canal Scene, Murrieta's sale ... ..	1892	...	252	0	0

The principal water-colours by James Holland have produced the following prices :

			£	s.	d.
Grand View of Venice, McLean's sale ... ..	1866	...	169	1	0
Near Chiesa Miraeoli, James's sale	1872	...	120	15	0
The Rialto, Heritage's sale ... ..	1874	...	258	6	0
Roses, Quilter's sale ... ..	1875	...	288	15	0
Rotterdam, 24in. by 31in., Shaw's sale	1880	...	280	0	0
The Rialto, Walker's sale ... ..	1883	...	126	5	0
The Rialto, on rough paper, Walker's sale ... ..	1883	...	131	5	0
Grand Canal, Cosier's sale ... ..	1894	...	136	0	0
Lake of Geneva, Cosier's sale ... ..	1894	...	283	0	0
Venice, under the Rialto, Foster's sale ... ..	1894	...	315	0	0
The Dogana, Craven's sale ... ..	1895	...	546	0	0

**Holland (Sir Nathaniel).**—*See* **Dance.**

**Hollande (Cornelis de).**—*See* **Engelbrechtsen.**

**Holmes (James).**—B. 1777; D. 24th February, 1860; self-taught; P. miniatures. This painter was a large contributor to the exhibitions in London up to 1850, when he retired to Shropshire. Among other persons whom he painted were George IV. and members of the Royal Family. Lord Byron preferred Holmes's portrait of himself to those by other painters. This artist had a great talent for music, and was much in favour with George IV.

**Home (Robert).**—B. London; D. about 1836; s. Angelica Kauffman; P. portraits and various subjects. Home was the son of an apothecary, in London. After studying under Angelica Kauffman he went to Rome, and exhibited at the Royal Academy in 1770. After this year he was painting and exhibiting in Dublin. He returned to London in 1789, and thence went to India. Home was appointed painter to the King of Oude, resided in Lucknow and Cawnpore, and made a considerable fortune by the practice of his art. His large picture of "The King of Oude Receiving Tribute" is at Hampton Court. Among his other pictures, which were painted with great care and have stood well, are, "The Reception of the Mysore Princes as Hostages by the Marquis Cornwallis," and "The Death of Colonel Morehouse, at the Storming of Bangalore." Some of his pictures have been engraved, and he published several works, among them: "A Description of Seringapatam, in 1796," and "Select Views in Mysore," representing scenes in the campaign against Tippoo Sahib, in 1797. Two of Home's sons were in the Indian Army, of whom one was killed at Sobraon. He was a brother of Sir Everard Home, Bart.

**Homfrey.**—*See* **Humphrey.**

**Hondecoeter, Hondecooter, Hondekoeter, or Hondeku-ter.**—The first appears to be the most correct manner of writing the name of three painters of a family in Brabant. There was a fourth, Nicolaas, but it is doubtful if he was of the same family.

**Hondecoeter (Gillis de).**—B. Antwerp; D. —; s. R. Savery and Vinckenboons; P. portraits, landscapes, and birds. The family is said to have quitted Brabant owing to the religious troubles, and to have settled in Holland. Gillis was inscribed on the lists of the Guild of S. Luke at Utrecht in 1627. He con-

tracted a second marriage at Amsterdam in 1628, where one of his daughters (Jozina) married Jan Baptista Weenix. In the Museum at Rotterdam is a picture by him of a table covered with dead game.

**Hondecoeter (Gysbert de).**—B. Utrecht, 1613 (?); D. Utrecht, 1653; s. his father; P. landscapes, birds, etc. He was the son of Gillis, and it is said that his name is inscribed as a franc-maître in the Guild of S. Luke at Utrecht in 1627, the same year as his father. If this is true, he was born before 1613, as he must have been of age in 1627. At Berlin there is a picture of wild geese by him, which are very natural.

**Hondecoeter (Melchior de).**—B. Utrecht, 1636; D. Amsterdam, 3rd April, 1695; s. his father; P. animals, birds, and landscapes. He was the son of Gysbert, after whose death, in 1653, he studied with his uncle, Jan Baptista Weenix. Melchior de Hondecoeter resided at The Hague from 1659 to 1663, and after the latter year he lived at Amsterdam, of which city, however, he only became a citizen in 1688. The works of Melchior are superior to those by the other members of the family. He excelled in painting birds, the actions and plumage of which he represented with surprising truth. These he placed in landscapes, which are very similar to those by Weenix. He did not confine himself to representing poultry, although the life-like appearance of the cocks in his pictures is surprising, but often painted rare and foreign birds. All his works are beautifully coloured and finished, and are among the best pictures of such subjects by Dutch artists. If in good condition they always sell for high prices, but as they are rather numerous only a few of the prices paid for them at auctions since the beginning of the present century can be given :

		£	s.	d.
The Poultry-yard, Helsleuter's sale...	1802	...	180	0 0
A Cock and Three Hens, A Pigeon Flying, 40in. by 36in., Luke's sale ... ..	1845	...	42	0 0
Peacock and Peahen in the Garden of a Palace, 74in. by 52in., Luke's sale ... ..	1845	...	216	0 0
Garden, Turkey, Heron, and Poultry, Lord Shrewsbury's sale ... ..	1857	...	112	7 0
A Concert of Birds, dated 1682, Goding's sale ... ..	1857	...	158	11 0

		£	s.	d.
Goshawk Watching Poultry, Stolberg's sale ... ..	1859	120	0	0
Garden, Peacock and Peahen on the Branch of a Tree, Poultry, and Ducks in a Pool, Scarisbrick's sale ... ..	1861	147	0	0
A Goat the colour of a chamois, Brett's sale ... ..	1864	285	0	0
A Mansion, Garden, two Peacocks on a Balustrade, Pigeon, Owl, etc., Anderson's sale ... ..	1864	147	0	0
A Poultry-yard, Pourtales' sale ...	1865	50	0	0
A Park with Birds, Van Brienen de Grootelindt's sale ... ..	1865	125	0	0
Cocks Fighting, Pommersfelden's sale	1867	200	0	0
Battle between a Vulture and a Cock, Pommersfelden's sale ... ..	1867	280	0	0
Les Indiscrets, Pommersfelden's sale	1867	240	0	0
La Famille, Pommersfelden's sale ...	1867	300	0	0
Cock and Hens, Fould's sale... ..	1869	180	0	0
Peacock and Peahen in Garden, 74in. by 52in., signed and dated 1683, from Roos' and Luke's Collection, Cole's sale ... ..	1872	719	5	0
The Eagle's Prey ... ..	1873	215	5	0
Dead Partridge and other Birds, 23in. by 19in., Howard's sale ... ..	1873	136	10	0
Poultry, W. King's sale ... ..	1873	162	15	0
Landscape, Duck and other Birds, 40in. by 47in., Lucy's sale ... ..	1875	110	5	0
Poultry, Turkey, and Pigeon, 39in. by 34in., Levy's sale ... ..	1876	273	0	0
Waterfowl in Landscape, Vernon's sale ... ..	1877	199	10	0
Poultry in Landscape, Lady Baird's sale ... ..	1878	162	15	0
Geese, Duck, and Pigeons, Lady Baird's sale ... ..	1878	178	10	0
The Garden of a Palace, with Birds, Marjoribanks' sale ... ..	1878	430	10	0
A similar subject, Marjoribanks' sale	1878	84	0	0
Domestic Poultry, Bentley's sale ...	1879	127	1	0
Garden, Peacock, Monkey, Poultry, and other Birds, Walker's sale ...	1883	199	10	0
Garden, Peacock, Poultry, and Rabbits, 46in. by 57in., Denison's sale ... ..	1885	105	0	0

		£	s.	d.
Garden, Poultry, Peacock, Denison's sale ... ..	1885	304	10	0
Dead Birds, etc., 23in. by 19in., from Fonthill, Nieuwenhuys' sale ...	1886	168	0	0
Garden, Peacock and Hen, 82in. by 66in., Nieuwenhuys' sale ...	1886	441	0	0
Geese, Ducks, Ducklings, Riverside, 49in. by 61in., Lord Dudley's sale	1886	892	10	0
Birds in Garden on River-bank ...	1888	260	0	0
Garden Scene, Peacock, Fawkes's sale	1890	630	0	0
Poultry ... ..	1892	210	0	0
La Famille, Mildmay's sale ... ..	1893	598	0	0
Concert of Birds, Adrian Hope's sale	1894	1575	0	0
Cockatoo, etc. ... ..	1894	441	0	0
Poultry, Clifden's sale ... ..	1895	677	0	0
Ditto, Clifden's sale ... ..	1895	4357	0	0
Landscape ... ..	1895	315	0	0

**Hondekoeter (Nicolaas de).**—Living at Delft, in the seventeenth century. Besides the three Hondecoeters, in the register of the marriages at Amsterdam is a painter named Nicolaas Hondekoeter, aged forty, married in 1638 at Amsterdam; and in the register of the Guild of S. Luke at Antwerp a Nicolaas Hondekoeter is mentioned as having paid in 1585 his subscription as a franc-maître. Nothing further is known of either.

**Hondius or De Hond (Abraham).**—B. Rotterdam, 1638; D. London, 1695; s. ———; p. animals, birds, and fires. According to Houbraken, Abraham Hondius was already in England in 1665. He painted hunting scenes, animals, birds, and fires with wonderful spirit, and appears never to have shrunk from trying to represent the animals and birds when fighting, and in most difficult positions. The landscapes in his pictures are brilliant in colour, and the trunks of the trees are painted solidly, with the barks and roots curiously worked up. His dogs are usually reddish-brown, white, or grey.

Although pictures by Hondius are not common, and they have much merit, only a few can be cited that have produced high prices at sales:

		£	s.	d.
Dogs Baiting a Bear ... ..	1827	36	0	0
Dogs Attacking a Wild Boar in a Thicket, Esdaile's sale ... ..	1838	10	0	0
A Bear and a Boar, the two together, Pourtales' sale ... ..	1865	225	0	0
A Boar-hunt, Strange's sale ... ..	1875	35	0	0

**Hondt (Lambert de).**—B. Malines, in the seventeenth century; D. —; S. David Teniers the younger; P. peasants and battles. He was received into the Guild of S. Luke at Brussels in 1678. Some pictures by him were sold at Malines in 1756.

**Hondte (P. de).**—This signature was on some pictures of landscapes with figures and animals, which were sold in Brussels in 1758. A Henricus Peeter de Hont was inscribed as a pupil of Salomon Ruisdael at Haarlem, in 1637, and was received as a master in the Guild of S. Luke in 1645. There were other artists of the name, but they were engravers.

**Hone (Nathaniel).**—B. Dublin, 1718; D. London, 14th August, 1784; self-taught; P. portraits. Hone came to England while still young, and practised as a portrait-painter in several localities, especially at York, where he married a lady who had some property. He came shortly afterwards to London, and lived in St. James's Place. For many years he was much employed, painting in oil, miniature, and enamel, and he excelled in the latter branch of art. He was a member of the Incorporated Society of Artists and of the Royal Academy. For some cause he attacked Reynolds and Angelica Kauffman, and the Academicians having refused to hang some of his pictures, he, in 1775, made an exhibition of about sixty or seventy. Nevertheless, he exhibited portraits at the Royal Academy up to the time of his death. Sometimes he painted portraits in character; he worked occasionally in crayons, and executed a few mezzotints and etchings. He marked his collection of drawings and prints with an eye. They were sold in his lifetime, and the remainder of his own works in 1785. At John Knight's sale, in 1819, Hone's picture called "The Conjuror," which was intended as an attack on Sir Joshua Reynolds, was bought in at £58 16s. Knight bought it at the sale of a French nobleman's pictures, in 1790, for £15 15s.

**Honthorst (Gerard van).**—B. Utrecht, 1590; D. Utrecht, May, 1656; S. Abraham Bloemaert; P. history, portraits, and genre. After studying under Bloemaert until he was about twenty years of age, Honthorst went to Rome, where he remained for several years. There he distinguished himself so much by the manner in which he painted subjects seen by torch-light, that he became known in Italy as "Gherardo dalle Notti." Rubens greatly admired the pictures by Honthorst, and pur-

chased of him a sketch representing "Diogenes with his Lantern Searching for an Honest Man," in which the head of the cynic is that of Honthorst, and the honest man's that of Rubens. One of Honthorst's most celebrated works, which is praised by Lanzi, represented "Christ before Pilate"; it was formerly in the possession of Prince Giustiniani. He also painted some frescoes in the Church of S. Maria della Scala.

After Honthorst's return to Utrecht, he was elected, in 1623, Dean of the Guild of S. Luke, and opened a school which was attended by many scholars, some of them of high rank. He also taught the Queen of Bohemia and her children, and this probably led to his being invited to England by Charles I., by whom he was employed in painting allegorical pictures at Whitehall in 1628. While in England Honthorst painted many very fine portraits, and some subject pictures. He had a pension from Charles I. of £300 a year, the document authorising which is dated 4th May, 1629. On his return to Holland he decorated the palace at The Hague, the House in the Wood, and other buildings. He also painted historical pictures for the King of Denmark.

As he worked with great facility, pictures by Honthorst are not rare. Occasionally, however, they are sold for high prices, for example :

			£	s.	d.
Peter Denying Christ, David's sale...	1819	...	114	10	0
A Feast, from the Palazzo Pitti (engraved; in the Florence Gallery)	1830	...	84	0	0
Gamesters, Pourtales' sale ... ..	1865	...	33	0	0
A Dentist Drawing Teeth, Pommersfelden's sale ... ..	1867	...	240	0	0
Two portraits—Mary Stuart of Orleans, dated 1630, and William II. of Nassau, Mildmay's sale ... ..	1893	...	420	0	0

**Honthorst (Willem van).**—B. Utrecht, 1604; D. Utrecht, 1666; S. Abraham Bloemaert; P. history and portraits. He was the brother of Gerard van Honthorst, and the portraits by him are not unlike those by his brother, except that they are smoother, and the colours are more blended. He went with the Princess Louisa Henrietta of Orange to Berlin in 1650, and worked there until 1664, painting some few historical subjects, but chiefly portraits, which are to be found in that city.

**Hooch or Hooge (Pieter de).**—B. probably at Delft, 1628 (not in 1643); D. probably at Haarlem, February, 1681; S.



perhaps N. Berchem; p. portraits, courtyards, and interiors. Much connected with this excellent painter is uncertain. He was, however, living at Delft between 1653 and 1656, about 1668 at Amsterdam, and at Haarlem after 1669. The wife of Pieter de Hooch was Martine van der Hulst, who had a sister Josine, the wife of the painter Frits, to whom Martine left a considerable sum of money; she must therefore have been dead in 1702. See **Frits**.

Pictures by Pieter de Hooch are remarkable for composition, good drawing and colouring, and beautifully luminous effects of sunlight. Including some repetitions, there are not above a hundred attributed to this master, and even among those some may be by his imitator, Samuel van Hoogstraten. As the number of pictures by Pieter de Hooch which are ever likely to be offered for sale is so limited, we will give a list of those which have appeared at auctions since 1771, with the names under which many are known and have been engraved on the Continent:

		£	s.	d.
Le Payement de l'Hôteſſe, Braam-	...	45	0	0
camp's ſale... ..	1771			
Intérieur, Van der Duſſen's ſale	...	65	0	0
...	1774			
The Family of Williamsdorp, 36in. by				
42in., Dundas's ſale	...	6	6	0
...	1794			
Conversation Piece, 36in. by 42in.,				
Dundas's ſale	...	12	0	0
...	1794			
A Domestic Scene	...	77	10	0
...	1801			
Deux Intérieurs, Helſleuter's ſale	...	210	0	0
...	1802			
Figures at a Dutch Repaſt, Bryan's				
ſale	...	22	1	0
...	1804			
Interior with figures, Lord Rendles-				
ham's ſale	...	120	0	0
...	1806			
Intérieur, Serreville's ſale	...	80	0	0
...	1811			
A Muſic Party (bought in)	...	210	0	0
...	1813			
Intérieur, Hugguier's ſale	...	335	0	0
...	1817			
The Cradle, 32in. by 26in., Panné's ſale	...	174	0	0
...	1819			
Interior, lady with ſpaniel on her arm,				
a maid, hound, etc., Beckford's				
ſale	...	157	10	0
...	1823			
Interior, a woman weighing money,				
Beckford's ſale	...	30	9	0
...	1823			
Outdoor Scene, figures converſing,				
R. Bernal's ſale	...	157	10	0
...	1824			
Music Party near a Houſe (this picture				
is large, and the figures are by				
Gonzales Coques), Delahante's ſale	...	257	5	0
...	1825			

			£	s.	d.
Interior, a woman making bed, a child, etc., Lord Radstock's sale ...	1826	...	73	10	0
Femme avec un Enfant, Gerrit- Muller's sale ... ..	1827	...	500	0	0
Interior of Dutch Cottage, woman paring turnips, and child holding bottle, Zachary's sale ... ..	1828	...	98	14	0
Garden to a Dutch House, with figures, Emmerson's sale ... ..	1829	...	178	10	0
Partie de Cartes, Erard's sale ...	1832	...	35	0	0
Lady Seated by Window, giving money to servant, from the Rathaan Collection, Bagot's sale	1836	...	68	5	0
Interior, woman paring vegetables, girl with flask and glass, Zachary's sale ... ..	1838	...	52	10	0
Interior, girl with dog in her arms, Lord Mulgrave's sale ... ..	1838	...	277	0	0
Intérieur, Perrier's sale ... ..	1838	...	155	0	0
Intérieur d'une Maison Hollandaise, Perregaux's sale ... ..	1841	...	515	0	0
Interior, woman, child, and servant, 28in. by 29in., from Gelder- meister's Collection, Luke's sale	1845	...	66	0	0
Lady Peeling Apples, 21in. by 28in., upright, Perrier's sale ... ..	1848	...	283	10	0
A Courtyard, gentleman seated, woman standing, and child, 30½in. by 25½in., W. Wells' sale ...	1848	...	540	12	0
Lady seated, reading a letter, cavalier standing, servant with fruits and wine, Sir T. Baring's sale ... ..	1848	...	72	0	0
Interior of Room, cavalier and lady playing cards, girl pouring out wine, from M. Parton's Collec- tion, De Morny's sale ... ..	1848	...	315	0	0
Intérieur, De Morny's sale ... ..	1852	...	900	0	0
Intérieur, Mecklenbourg's sale ...	1854	...	220	0	0
Cavalier Pouring Wine for Lady Seated, blue corset and yellow dress, from Abbé Grovenay's Collection, 1779, S. Woodburn's sale ... ..	1854	...	216	0	0
La Balayeuse, Patureau's sale ...	1857	...	155	0	0
Lady near Cradle, servant lighting fire, Phipps's sale ... ..	1859	...	177	0	0

		£	s.	d.
Two Ladies Playing Spinnet and Guitar, gentleman singing, Phipps's sale	1859	19	19	0
Interior, cavalier and lady in conversation, Scarisbrick's sale	1861	87	3	0
Interior, lady in red, holding drapery near the fire, child in open doorway, Scarisbrick's sale	1861	441	0	0
Partie de Musique, Le Roy d'Etiolles' sale	1861	80	0	0
Six Cavaliers and Ladies, Singing and Drinking in a Garden, from Saltmarshe Collection, Morland's sale	1863	152	0	0
Départ pour le Marché, Meffre's sale	1863	200	0	0
Le Berceau, Van Cleef's sale	1864	360	0	0
Lady Reading a Letter, cavalier at the door, Bryant's sale	1865	74	11	0
Intérieur d'une Riche Habitation Hollandaise, Van Brienen de Grootelindt's sale	1865	2000	0	0
La Sortie du Cabaret, De Morny's sale	1865	400	0	0
Interior, child coming in, boy in courtyard, Campbell's sale	1867	63	0	0
La Partie de Musique, Salamanca's sale	1867	410	0	0
Scène d'Intérieur, cinq personnes, Stevens' sale	1867	130	0	0
Intérieur Hollandaise, Delessert's sale	1869	6000	0	0
Intérieur Hollandaise, Delessert's sale	1869	1640	0	0
Intérieur Hollandaise, Périere's sale	1872	820	0	0
Interior, cavaliers and ladies, from Saltmarshe Collection, Levy's sale	1874	127	0	0
Courtyard, carriages, figures, 25½ in. by 31 in., Bell's sale	1881	105	0	0
Interior, gentleman and lady, 22 in. by 19 in., Knighton's sale	1885	105	0	0
Hawking Party, Harding's sale	1885	86	2	0
Interior, lady and infant, Thomas's sale	1886	131	5	0
Interior, cavalier and lady, Exeter's sale	1888	360	0	0
Musical Party	1891	504	0	0
View in a Dutch Town, Heywood's sale	1893	420	0	0

				£	s.	d.
A Room, Mildmay's sale	...	...	1893	...	2940	0 0
Ditto, Mildmay's sale	...	...	1893	...	735	0 0
Interior, Adrian Hope's sale	...	...	1894	...	2257	0 0
Golf-players	...	...	1894	...	693	0 0

**Hooch** or **Hooge (Romein de)**.—B. probably at The Hague, about 1638; d. Haarlem, 1708; s. his uncle; p. history. This artist was the nephew of Pieter de Hooch, and a man distinguished in several ways, but as an artist he is most known as an engraver. He was much employed by our King William III., was ennobled by John III. of Portugal, and became a magistrate at Haarlem. His most remarkable work as an engraver is the "Spiegel der Fransche tirannije, gepleegd op de Hollandsche dorpen," 1673, showing the atrocities the French committed in Holland.

**Hood (Thomas)**.—B. London, in the Poultry, 23rd May, 1799; d. London, in the Adelphi, 3rd May, 1855; s. his uncle; p. humorous designs. Although he became so celebrated as an author, Thomas Hood, who was the son of a bookseller, was apprenticed when young to his uncle, an engraver, and transferred to one of the Le Keux. He retained a great dexterity in drawing, and the illustrations to many of his writings are by his own hand. He died after much prolonged ill-health, and on his tomb at Kensal Green, by his own request, was cut "He sang 'The Song of the Shirt.'" Shortly before his death his wife was granted a pension of £100, for he died very poor.

**Hooge**.—*See* **Hooch**.

**Hoogstraten (Dirk or Theodor van)**.—B. Antwerp, 1596; d. Dordrecht, 1640; s. —; p. landscapes and figures. He removed to The Hague with his family, travelled in Germany, and went to live at Dordrecht, where he was admitted into the Guild of S. Luke, 25th September, 1624. He was a good painter and engraver.

**Hoogstraten (Jan van)**.—B. Dordrecht, 1629 or 1630; d. Vienna, 1654; s. his father; p. history and genre. He was the son of Dirk van Hoogstraten, and was admitted, in 1646, into the Painters' Guild at Dordrecht. He went with his brother Samuel to Vienna, where he was employed by the Emperor, and there are some pictures by him in the Museum of that city.

**Hoogstraten (Samuel van)**.—B. Dordrecht, 2nd August, 1627; d. Dordrecht, 19th October, 1678; s. his father; p. history,

portraits, perspective views, and still-life. He was the elder son of Dirk van Hoogstraten, and shortly after his father's death, in 1640, he entered the school of Rembrandt. In 1651 he went with his brother Jan to Vienna, and, after visiting Rome, to London about 1663. On his return to Holland he was appointed Director of the Mint. He was a good poet, and wrote a useful book on art. He also engraved.

At first Samuel van Hoogstraten painted in Rembrandt's strong, dark manner, but afterwards he adopted one more like that of De Baare or Pieter de Hooch, and some of his pictures have been sold as being by the latter painter.

Pictures by him have produced the following prices :

Mother and Nurse Watching an				£	s.	d.
Infant in a Cradle	...	...	1827	...	33	12 0
Famille Hollandaise, Le Roy						
d'Etiolles's sale	...	...	1861	...	25	0 0

**Hoogstraten (Theodor van).**—*See* **Hoogstraten (Dirk van).**

**Hoorenbault** or **Hoorenbaut.**—*See* **Horebout.**

**Hoppner (Belgrave).**—B. — ; D. — ; P. sea-views and shipping. It is uncertain that Belgrave was a younger son of John Hoppner. At Lord de Tabley's sale in 1827 a picture by Belgrave Hoppner, "A Harbour with a Ship of War Furling Sails," sold for £22 1s.

**Hoppner (John).**—B. Whitechapel, London, 4th April, 1758 ; D. London, 23rd January, 1810 ; S. Royal Academy ; P. portraits and landscapes. The mother of this artist was a German attendant at the palace, and his father also a German. He entered life as a chorister in the Chapel Royal, but, showing a strong inclination for drawing, George III. made him a small allowance, and in 1775 he was admitted into the schools of the Royal Academy. His first attempts at painting were landscapes, yet he gained the gold medal in 1782 for a painting of "King Lear." In the same year he married Miss Wright, whose mother executed portraits in wax. From that time he devoted himself to painting portraits, and was the chief rival of Lawrence. He was much in favour with the Royal Family, and painted many portraits of members of it. In 1793 he was elected an Associate, and in 1795 a full member, of the Royal Academy.

To a certain extent Hoppner imitated Reynolds, and although his colouring was admired when his portraits were painted,

owing to the use of bad materials many of them have now become heavy and hard. He succeeded best in portraits of women and children. His landscape backgrounds are also excellent, and some of his best works are portraits of ladies in rustic characters. One of the more important of this class of pictures is "The Sleeping Nymph." His full-length portraits of official personages are also very good, for they stand firm upon their feet and their robes are well managed.

Pictures and portraits by Hoppner have been sold as follow :

		£	s.	d.
The original portrait of William Pitt, Dent's sale ... ..	1827	42	0	0
Portrait of a Lady, Lord de Tabley's sale ... ..	1827	22	1	0
A Sleeping Nymph, Lord de Tabley's sale ... ..	1827	472	10	0
Another portrait of W. Pitt ... ..	1827	73	10	0
Portrait of Duke of Clarence (William IV.), G. W. Taylor's sale ... ..	1832	16	16	0
Portrait of W. Pitt, G. W. Taylor's sale ... ..	1832	105	0	0
Portrait of Pitt in black, three- quarter length, Lord Liverpool's sale ... ..	1852	136	10	0
Infancy, girl with dog, Lord North- wick's sale ... ..	1859	52	10	0
Whole-length portrait of Nelson, Bryan's sale ... ..	1865	100	0	0
Portrait of Duchess of Devonshire in white dress, Farrer's sale ... ..	1866	61	19	0
Portrait of Mrs. Ellis in black velvet, Lord H. de Walden's sale ... ..	1869	42	0	0
Portrait of Wm. Pitt, Lewis's sale ... ..	1871	168	0	0
A Lady in a white dress, Sullivan's sale ... ..	1875	115	10	0
Portrait of Lady in white, from the Duke of Kent's Collection ... ..	1876	45	3	0
Portrait of Pitt, sketch, 23½in. by 18in., Heugh's sale ... ..	1878	33	12	0
Portrait of Child with dog, Boyle Farm sale ... ..	1886	715	0	0
Portrait of a Lady ... ..	1888	360	0	0
Portrait of Mary Gwyn ... ..	1889	2362	0	0
Portrait of Mrs. Gwyn ... ..	1889	945	0	0
Portrait of a Lady with powdered hair, Stover's sale ... ..	1890	1575	0	0

		£	s.	d.
Portrait of Lady Braithwaite Boughton, dated 1786 ... ..	1891 ...	388	0	0
Portrait of Mrs. Hoppner (Eliza) ...	1891 ...	829	0	0
Portrait of Girl with dog, Murrieta's sale ... ..	1892 ...	252	0	0
Hoppner's Children ... ..	1893 ...	997	0	0
Portrait of a Lady, Revelstoke's sale	1893 ...	420	0	0
Portrait of Mrs. Jordan Savill-Onley	1894 ...	1155	0	0
Portrait of Lady Langham, Selwyn's sale ... ..	1894 ...	435	0	0
Portrait of Martin Russell, Price's sale ... ..	1895 ...	1050	0	0
Portrait of Lady Gordon, Price's sale	1895 ...	1144	0	0
Portrait of Lady Coote, Price's sale...	1895 ...	1890	0	0
Portrait of Nelson ... ..	1895 ...	2677	0	0
Portrait of Maria Carleton ... ..	1895 ...	1102	0	0

**Hoppner (Lascelles).**—B. ———; D. ———; S. his father and Royal Academy; P. history and portraits. He was the son of John Hoppner. He exhibited in 1807 "The Judgment of Solomon," and gained by it the gold medal of the Academy. He sent also portraits to the Academy between 1811 and 1815. At Holland House are a very spirited picture, "The Market-place at Seville," and a fine crayon drawing of "The Apotheosis of S. Clara," after Murillo.

**Horebout, Horenbout, Hoorenbaut, Horebault, Horenbault, Hoorenbault, Hurembout, and Harembourg.**—These are all variations of the name of a family of illuminators and miniaturists settled at Ghent. There were at least nineteen between 1414 and 1541, of whom the following three are the more celebrated :

**Horebout (Geeraert).**—B. Ghent; D. London, 1540-41; S. Geeraert van der Meire; P. history and miniatures. The date of this artist's death is taken from the register of inheritances at Ghent; yet according to some authorities he lived at least ten years longer. He was at Ghent in 1510-11, in 1516, and in 1521, when Albert Dürer made his acquaintance there and praised his talents and those of his daughter Suzanna, who was then about eighteen—a fact which renders the date of her father's birth given as 1498 impossible. Geeraert came to England, was employed by Henry VIII. and many persons about the court, and died here, as did his wife, in 1520.

**Horebout (Lucas).**—The son of the above. He came to England with his father, was appointed painter to Henry VIII., and died in 1544.

**Horebout (Suzanna).**—B. Ghent, 1503; d. Worcester, 1545; s. her father; p. portraits and miniatures. She came with her father to England, was celebrated for her portraits in miniature, and married John Parker, who was in the service of Henry VIII.

**Horenbout or Horenbault.**—*See* **Horebout.**

**Hoskins (John).**—B. —; d. London, buried 22nd February, 1664; s. —; p. portraits and miniatures. Very little is known of the life of this artist. He learned at first to paint portraits in oil, but soon devoted all his time to miniatures, and the fact that he painted some of the most distinguished persons of his time shows the estimation in which his works were held by his contemporaries. Charles I. had nine by him, some of which were copies from Holbein and Van Dyck. Walpole also speaks of one—the head of a man in the gown of a Master of Arts and a red satin waistcoat, of which he says: “The clearness of the colouring is equal to either Oliver; the dishevelled hair touched with exquisite freedom.” Wornum also mentions another at Burleigh—the profile of a boy in brown, holding a plaything, which he says “is admirably natural.” Many miniatures by Hoskins were sold at Strawberry Hill. John Hoskins had a son of the same name, also a painter in miniature, but inferior. The elder Hoskins marked his works with a monogram—I. H. combined, or simply “I. H.”

**Houbraken (Arnold).**—B. Dordrecht, 1660; d. Amsterdam, 1719; s. Van Drillenburg and Samuel van Hoogstraten; p. portraits. This artist is most generally known as the author of the “Lives of the Dutch Painters,” a work which, although it contains much useful information, is not always accurate. Houbraken came to England and made the drawings from portraits by Van Dyck which were engraved by Peter van Gunst. He received 100 guilders (equivalent to more than £10 now) for each drawing. Arnold Houbraken engraved, and was the father of the Dutch engraver, Jacob Houbraken.

**Houseman.**—*See* **Huysmans.**

**Howard (Frank).**—B. 1805; d. Liverpool, 30th June, 1866; s. his father and the Royal Academy; p. history, portraits, etc. Frank was the son of Henry Howard. He was at one time an



assistant to Sir Thomas Lawrence, but exhibited many pictures, chiefly Scriptural subjects, at the Academy. About 1842 he went to reside in Liverpool, where he supported himself by giving lessons and lecturing. He, however, gained, in 1843, a prize of £100 at Westminster, for his "Una Coming to Seek the Assistance of Gloriana." He was the author of "Lessons on Colour" and several similar works, but died in very reduced circumstances.

**Howard (Henry).**—B. London, 1769; D. Oxford, 5th October, 1847; s. Philip Reinagle; p. history and portraits. Having entered the schools of the Royal Academy in 1788, Howard distinguished himself so much, that in 1790 he gained the two first medals of the year. He then travelled in Italy, and returned home by way of Vienna and Dresden in 1794. From that time he was a frequent exhibitor at the Royal Academy, and painted many portraits. In 1801 he married Miss Reinagle, the daughter of his old master; he was elected an Associate of the Academy in the same year, and a full member in 1808. His "Christ Blessing Little Children," which is the altar-piece of the chapel in Berwick Street, S. James's, was exhibited in 1808. Howard also made designs for some of Wedgwood's pottery, and for seals and medals. He was made Secretary to the Academy in 1811, and Professor of Painting in 1833. Henry Howard's works are graceful and pleasing as regards composition, and correct in drawing. They are to be found in many collections, but are not remarkable in other respects. His lectures were published by his son. Pictures by him have seldom produced high prices at sales, although many of them were very deservedly admired when they were exhibited. Among such was "Hylas Carried Away by the Nymphs," which was engraved. The following have been sold by auction :

		£	s.	d.
Cupids Wrestling, Henry Hope's sale ... ..	1816	34	13	0
The Pleiades, a replica of the picture at Stafford House, Lord de Tabley's sale ... ..	1827	220	10	0
Child with Shells, holding one to her ear, Sir F. Freeling's sale ...	1837	34	13	0
Chaldean Shepherd Observing the Stars, Howard's executors' sale	1848	51	9	0
Hylas Carried away by the Nymphs, Morgan's sale ... ..	1858	48	7	0

Sabina in the Hall of Nereus, Lord		£	s.	d.
Northwick's sale ... ..	1859	102	18	0
Titania, W. Wells' sale ... ..	1860	23	2	0

**Howitt (Samuel).**—B. about 1765 ; D. Somers Town, London, 1822 ; s. unknown ; P. animals and figures. Nothing is known of the early life of this artist, excepting that he exhibited at the rooms in Spring Gardens in 1783, and at the Royal Academy in 1793. He went to India and made many drawings representing hunting in that country. He was also a skilful and spirited etcher, and published several works illustrated by etchings from his own drawings. In sales his drawings of animals have produced from 10s. 6d. to £5 15s. 6d.

**Huber (Johann Rudolph).**—B. Basle, 1668 ; D. 1748 ; s. Kaspar Meyer, Werner, etc. ; P. history and portraits. At the age of nineteen, after studying under the above masters, Huber went to Italy, where he studied at Mantua the works of Giulio Romano. After visiting other cities in that country he resided at Rome for six years. He returned by way of France to Switzerland in 1693, where he was much employed. About 1696 Huber was appointed painter to the Duke of Würtemberg. From the extraordinary rapidity with which he worked he has been called “The Tintoretto of Switzerland.” He is said to have painted more than three thousand portraits.

**Huchtenburgh or Hugtenburg (Jacob van).**—B. Haarlem, 1639 ; D. probably in Rome, about 1667 ; s. Nicolas Berchem ; P. landscapes. On leaving the school of Berchem, this artist went to Rome, where he died young. He painted in the style of Berchem, and there are pictures by him at Rotterdam, Berlin, and Copenhagen.

**Huchtenburgh (Johan or Jan van).**—B. Haarlem, 1646 ; D. Amsterdam, 1733 ; s. his brother and T. Wyk ; P. battles and portraits. He was the brother of Jacob van Huchtenburgh, and joined him in Italy. After the death of Jacob, Jan returned to Holland, about 1670. On his road home, he stayed a considerable time in Paris, where he received instruction from Van der Meulen. In 1708 or 1709 he was employed by Prince Eugène to paint the battles in which the latter commanded, and for that purpose the Prince sent him plans and gave him verbal instructions. The Prince Elector also made him a present of a gold chain and medal. Jan van Huchtenburgh resided, towards the end of his life, at The Hague, where he not only painted, but

dealt in pictures. Shortly before his death, however, he went to live with his daughter at Amsterdam, and died there. He engraved from his own designs and those of Van der Meulen; among such works is that entitled "Beschryving der Veldslagen van Prins Eugenius van Savoye, den Prins van Oranje en den Hertog van Marlborough, 's Hage 1727." In the museum at The Hague there is, moreover, a portrait of Prince Eugène on horseback by this artist, who also painted "The Battle of the Boyne."

Huchtenburgh's battle-pieces are well composed and the figures full of energy. He often introduced into them one or two piebald horses. The colouring is, however, somewhat unequal, owing to the bright touches he placed upon the uniforms; and many are reduced copies of his chief works made by pupils under his own directions and touched up by himself. They have in general produced from £20 to £40 at sales. The following went for higher prices :

			£	s.	d.
A Battle-piece, Bryan's sale ...	...	1804	42	0	0
A Battle-piece, Webb's sale ...	...	1821	73	10	0
Bataille Devant Nauner, Heris's sale		1841	45	0	0
Le Départ pour le Chasse, sale in Paris		1866	45	0	0
The Battle of Ramilies, Luscombe's sale		1872	102	18	0
L'Ecole d'Equitation, Stange's sale ...		1879	75	0	0

**Hudson (Thomas).**—B. Devonshire, 1701; D. Twickenham, 1779; S. Jonathan Richardson; P. portraits. Hudson married Richardson's daughter, and succeeded to much of the latter's business as a portrait-painter. He could not, however, paint anything beyond the head, and employed other artists to complete his portraits. He was the master of Sir Joshua Reynolds. There are portraits by him in the National Gallery, and a large family picture at Blenheim, which is said to be his best work. Hudson's works have proved themselves to be superior to those of his great pupil in lasting qualities, for they are painted in a solid manner, and will, with care, last for centuries. His portrait of Thomas Barret when young sold at the Lee Priory sale, 1859, for £36.

**Hufnagel.**—*See* Hoefnagel.

**Hugo van der Goes.**—*See* Goes.

**Hugtenburg.**—*See* Huchtenburgh.

**Humphrey (Ozias).**—B. Honiton, 8th September, 1742; D. London, 9th March, 1810; S. Samuel Collins, of Bath; P. minia-

tures. This artist was the representative of the ancient family of Homfrey. He was educated at the Grammar School of Honiton, and his taste for drawing induced his parents to send him to London, where, acting on the advice of Sir Joshua Reynolds, he studied at the St. Martin's Lane School and the Duke of Richmond's Gallery. He was next placed under Samuel Collins, at Bath, and was much employed. Reynolds, however, encouraged him to come to London, and in 1766 a miniature of his at the Spring Gardens Rooms was bought by the King, who gave him commission to paint the Queen and some members of the Royal Family. Humphrey was a member of the Incorporated Society of Artists. In March, 1773, he went to Italy, visited all the principal cities in that country, and while at Rome drew in the French Academy in that city. He returned to London in September, 1777, and lived in Newman Street. His pictures in oil did not meet with the same approval as his miniatures, and he then went to India. There he painted miniatures of the native princes, and made money. In 1788 he returned to London, lived in S. James's Street, and resumed painting in miniature. He was made an Associate of the Royal Academy in 1779, and a full member in 1791. His sight becoming somewhat impaired, he applied himself to painting in crayons, and in 1792 was appointed portrait-painter in crayons to the King.

Humphrey's miniatures have much of the character of portraits by Sir Joshua. They are well drawn, graceful, and well coloured. He signed them in Roman letters, H within the O. The likenesses are said to have been good, and his miniatures will always be admired as works of art. At Mr. Addington's sale in 1886, the whole-length portrait of Mrs. Abington, 12½ in. by 7½ in., by Humphrey, was sold for £44 2s.

**Hunchback (The).**—*See Gobbo (II).*

**Hunt (William Henry).**—B. 8, Old Belton Street, Long Acre, London, 28th March, 1790; D. London, 10th February, 1864; s. John Varley; p. landscapes, figures, fruits, flowers, etc. This celebrated water-colour painter was the son of John and Judith Hunt, his father being a tin-plate worker. He was deformed, and his health throughout life was very delicate. Probably this was the cause that induced his father to allow him to become an artist, as at first John Hunt was strongly opposed to his doing so. He received very little general education, but when sixteen was apprenticed to John Varley. He formed early

a friendship with John Linnell, which lasted throughout their lives, and Linnell had in his possession drawings made by Hunt before his apprenticeship to Varley, so that to a certain extent he was self-taught. Hunt, however, became a student at the Royal Academy in 1808. The preceding year he had exhibited three pictures at the Academy, which were in oil, but he very early worked almost exclusively with water-colours. Hunt had also the advantage of being one of the young students who were encouraged by Dr. Munro, and to have been a favourite, for the doctor frequently had him to stay at his house at Bushey, near Watford, where he made Hunt paint from nature, and rewarded his labours by paying him 7s. 6d. a day. While sketching near Watford, Hunt became known to the Earl of Essex, who invited him to paint in the Park at Cashiobury.

Hunt's connection with the Water-colour Society dated from 1814, when he exhibited, as "Fellow Exhibitor," probably works in oil. In 1824, when the society resumed its original character, Hunt became an Associate, and he was promoted to full membership in 1827. From that time he was a constant contributor to the society's exhibitions, one of his last works being his own portrait. For the benefit of his health Hunt lived much at Hastings, and many of his works were painted there.

The manner in which Hunt's drawings are executed varies very much, as he gradually adopted many of the new processes, sometimes with very indifferent results. His figures, landscapes, and still-life are, however, all remarkable for truth to character and nature, and for the luminous effect of his colouring. During the greater part of his lifetime Hunt was paid very moderate prices for his works, but always appeared satisfied with what he received. From about 1860 their value has steadily increased. Taking a list of about 300, which have been sold by auction since that year, the prices vary from £24 3s., paid for "The Banished Lord," at Burnett's sale, in 1860, to £787 10s., for "Too Hot," and a similar sum for "The Eavesdroppers," at Quilter's sale, in 1875. So many were sold for more than £150, that only those which produced £200 and upwards can be given; even then the list is long.

Too Hot, 15in. by 10½in., Langton's sale ... ..	1862	...	£	s.	d.
			315	0	0
White Grapes and Plums, oval, 7¾in. by 11¼in., Langton's sale ...	1862	...	225	15	0
Interior of a Farm, Threlfall's sale...	1864	...	220	0	0

			£	s.	d.
Fisherman's Cottage at Hastings (bought in), Duncuff's sale ...	1864	...	241	10	0
Quinces, Plums, Blackberries, 9in. by 11½in., Knowles's sale...	1865	...	346	10	0
Flowers and Plums, 8in. by 12in., Knowles's sale ...	1865	...	210	0	0
White Grapes and Plums, 7¾in. by 11in. ...	1865	...	268	16	0
Young Fisherman, 16in. by 27in., Reid's sale ...	1865	...	241	10	0
The Flower-girl, 13½in. by 17½in., Sichel's sale ...	1865	...	367	10	0
Flowers in Grès de Flanders Jug, Nest, Basket of Raspberries on marble slab, Biggs's sale...	1868	...	362	5	0
Supplication, oval, Clare's sale ...	1868	...	530	5	0
Too Hot, Clare's sale ...	1868	...	283	10	0
Pineapple and Plums, Fallows' sale ...	1868	...	287	14	0
A Ballad-singer, Fallows' sale ...	1868	...	285	6	0
Plums, Blackberries, and Haws, Brown's sale ...	1869	...	227	17	0
Roses in Blue-and-white Jug, Charles Dickens's executors' sale...	1870	...	336	0	0
The Rustic Artist, Heritage's sale ...	1871	...	252	0	0
Nest and Wild Rose, 7½in. by 11½in., Gillot's sale...	1872	...	267	15	0
Spring Gatherings, 12¾in. by 16½in., Gillot's sale ...	1872	...	619	10	0
Primroses and Cherry Blossom, 12½in. by 9½in., Gillot's sale ...	1872	...	267	15	0
Primroses, Hedge-sparrow's nest, 10¼in. by 7½in., Gillot's sale ...	1872	...	262	10	0
Quinces, Plums, Blackberries, 9in. by 11¾in., Wade's sale ...	1872	...	402	0	0
Muscat Grapes, Peaches, Strawberries, and Currants, 7½in. by 11in., Wade's sale ...	1872	...	283	10	0
Grapes, Plums, and Nest on Matting, 7½in. by 11in., Wade's sale ...	1872	...	252	10	0
Mossy Bank, Primroses, Nests, 14in. by 12in., Wade's sale ...	1872	...	330	15	0
Dead Woodpigeon, Holly, and Ivy, 10½in. by 16in., Wade's sale ...	1872	...	210	0	0
Grapes and Sprig of Holly, 9¼in. by 13in., Wade's sale ...	1872	...	273	0	0
Quince and Hips, 10¾in. by 12¼in., Wade's sale ...	1872	...	252	0	0

		£	s.	d.
Roses in Jar and Mossy Bank, 11½in. by 9in., Wade's sale ... ..	1872 ...	525	0	0
Plums in Basket, Blue-and-white Jug, Rose and Lobelia, 11¼in. by 8¼in., Wade's sale ... ..	1872 ...	215	5	0
May Blossoms and Chaffinch's Nest, oval, 11in. by 13½in., Wade's sale	1872 ...	283	10	0
Apple on Bank with Ivy, oval, 10½in. by 12½in., Wade's sale ... ..	1872 ...	241	10	0
Plums, Greengages, Peach, and Grapes, oval, 10½in. by 13½in., Wade's sale	1872 ...	341	15	0
Devotion, Gwyther's sale ... ..	1872 ...	210	0	0
Going to School, Radley's sale ... ..	1872 ...	288	15	0
Purple Muscat Grapes, Peaches, Radley's sale ... ..	1872 ...	246	15	0
The Eavesdroppers, 29in. by 21in., James's sale ... ..	1873 ...	546	0	0
Lilac and Nest, 9in. by 13in., James's sale ... ..	1873 ...	325	10	0
Disciple of Izaak Walton, 12½in. by 9in., James's sale ... ..	1873 ...	231	0	0
Grace before Meat, 21in. by 14in., Farnworth's sale ... ..	1874 ...	430	10	0
Bridge of Sighs, 22in. by 17in., Farn- worth's sale ... ..	1874 ...	315	0	0
Summer Flowers and Early Fruit, 19¾in. by 15¼in., Heugh's sale ...	1874 ...	525	0	0
Dead Peacock, etc., 13½in. by 23½in., Leaf's sale ... ..	1875 ...	320	5	0
Head of Mulatto Girl, 15½in. by 11in., Leaf's sale... ..	1875 ...	315	0	0
Interior, lady reading, 20in. by 25in., Leaf's sale ... ..	1875 ...	215	5	0
Roses and Nest ... ..	1875 ...	252	0	0
May Branch and Nest (bought in), Elliot's sale ... ..	1875 ...	236	5	0
Young Cricketer's Repose, Naylor's sale ... ..	1875 ...	225	15	0
Cymon and Iphigenia, Quilter's sale	1875 ...	462	0	0
Devotion, Quilter's sale ... ..	1875 ...	420	0	0
The Eavesdroppers, Quilter's sale ...	1875 ...	787	10	0
Plums, Mossy Ground, oval, Quilter's sale ... ..	1875 ...	222	12	0
Plums, Primroses, Bird's Nest, Quilter's sale ... ..	1875 ...	472	10	0
Pineapple, Grapes, and Pomegranate, Quilter's sale ... ..	1875 ...	220	10	0

			£	s.	d.
Hut with Gipsies, Quilter's sale ...	1875	...	315	0	0
Primroses on Mossy Bank, Quilter's sale ... ..	1875	...	257	5	0
Too Hot, Quilter's sale ... ..	1875	...	787	10	0
Grace before Meat, A. Grant's sale ...	1877	...	388	10	0
Summer Flowers and Fruit, A. Grant's sale ... ..	1877	...	399	10	0
Quinces, Plums, Blackberries, 9in. by 11½in., Knowles's sale ... ..	1877	...	346	10	0
Flowers and Plums, 5in. by 12in., Knowles's sale ... ..	1877	...	210	0	0
Cymon and Iphigenia, 22¾in. by 29in., Fleming's sale ... ..	1879	...	252	0	0
Grapes, Peaches, and Figs, 7¾in. by 11in., Brooks's sale ... ..	1879	...	267	15	0
Peaches and Grapes, 7½in. by 11in., Brooks's sale ... ..	1879	...	252	0	0
Black Grapes and Pomegranates, Henderson's sale ... ..	1882	...	210	0	0
Hedge-bank, Nest, and Primroses (bought in), Davis's sale ... ..	1882	...	204	15	0
Pine, Melon, and Grapes (exhibited F. A. Society, 1879), Hollings- worth's sale ... ..	1882	...	236	5	0
Muscat Grapes, Peaches, Gurney's sale ... ..	1883	...	262	10	0
Spring Flowers, Gurney's sale ... ..	1883	...	225	15	0
Lilac and Bird's Nest, 9in. by 13½in., Sibeth's sale ... ..	1884	...	315	0	0
Purple and White Grapes, Holly, 9¼in. by 13in., Sibeth's sale ... ..	1884	...	372	15	0
Quinces and Hips, 10¾in. by 12¼in., oval, Sibeth's sale... ..	1884	...	283	10	0
Basket of Plums, Blue-and-white Jar, with Rose and Lobelia, 11¼in. by 8¼in., Wade Collection (exhibited F. A. Society), Sibeth's sale ...	1884	...	278	5	0
The First Cigar (two): The Aspirant, Used up ... ..	1884	...	252	0	0
Black Grapes and Pear, 7¾in. by 11in., Schlotel's sale ... ..	1885	...	204	15	0
The Eavesdroppers, Quilter's sale ...	1889	...	493	0	0
Devotion, Quilter's sale ... ..	1889	...	336	0	0
Primroses and Nest ... ..	1891	...	278	0	0
May-branch and Chaffinch's Nest ...	1891	...	225	0	0
The Cricketer, Bolckow's sale ... ..	1891	...	525	0	0
Cold Morning, Bolckow's sale ... ..	1891	...	420	0	0



			£	s.	d.
Roses, Bolckow's sale...	...	1891	283	0	0
Bird's Nest, Murrieta's sale	...	1892	220	0	0
Contented with his Lot, Lawrence's sale	...	1892	317	0	0
Happy with More, Lawrence's sale...	...	1892	325	0	0
Too Hot, Bolckow's sale	...	1892	352	0	0
Shed, Huth's sale	...	1895	215	0	0

**Hurembout.**—*See* **Horebout.**

**Hurlstone (Frederick Yeates).**—B. London, 1800; D. 1869; s. Royal Academy; p. history, genre, and portraits. Hurlstone obtained the gold medal at the Academy in 1823. He studied under Beechey, Haydon, and Lawrence, and exhibited at the Academy and British Institution, but principally at the rooms of the Society of British Artists; of that he was elected a member in 1830, and held the office of President from 1835 until his death. He visited Italy in 1835, Spain in 1851-52, and Morocco in 1854. He was a great opponent of the Royal Academy, and gave evidence against it in 1835.

Hurlstone's works have always been much admired, and are to be found in the most select collections in England. Three which have been offered for sale have been disposed of as follow:

			£	s.	d.
Constance and Arthur, Lord North- wick's sale	...	1859	85	1	0
The Mandoline-player, Bradley's sale	...	1860	174	6	0
The Game of "Morra" (for which he received the Gold Medal at Paris, 1855), Bradley's sale	...	1860	514	10	0

**Huysmans (not Houseman).**—There have been nearly a dozen painters of this name, and much confusion has been introduced into the accounts of their lives. The following are the most known:

**Huysmans (Constantin Corneille).**—B. Breda, 1810; D. —; s. M. van Bree. He succeeded his father, Jacques Charles, as Director at the Military School at Breda. He painted interiors, engraved, and published works on art.

**Huysmans (Cornelius).**—B. Antwerp, 2nd April, 1648; D. Malines, 1st June, 1727; s. Pieter de Wit and Jacques d'Artois; p. landscapes and sea-pieces. He lived, after quitting the school of D'Artois, at Brussels, and passed his time chiefly in drawing in the Forest of Soignies. He next resided at Malines, where he married in 1683 and lived the greater part of his life. From

that he is often called Huysmans de Malines. He was admitted into the Guild in 1688; but in 1702, owing to disputes with other artists, withdrew to Antwerp. By 1716 his friends had enabled him to return to Malines, where he died. He left at least five children, one of whom, Pierre Balthazar, was a painter and a pupil of Van Bloemen. He was born at Malines, in 1684, and died at Antwerp, in 1706. There must also have been other painters of the family named Cornelius, for one is inscribed in the "Liggeren" at Antwerp in 1633-34, and another was received as a master in 1707. There was likewise a Michel Huysman inscribed in the register of the Guild of S. Luke at Antwerp in 1535; he was a pupil of Jan van Hemessen.

The Cornelius of 1648 painted landscapes in a grand style, approaching that of the Italians Titian and Salvator Rosa. They have been more sought after of late years than formerly. Before 1857 few of them produced £10 each at sales. Since then they have been sold as follow :

			£	s.	d.
Paysage, Thibaudeau's sale ... ..	1857	...	65	0	0
A Classical Landscape, figures and animals, Scarisbrick's sale ... ..	1861	...	52	10	0
A Wooded Landscape, figures under a bank, Scarisbrick's sale ... ..	1861	...	19	19	0
Paysage, De Morny's sale ... ..	1865	...	235	0	0
Paysage avec figures (sale in Paris)...	1875	...	90	0	0
Paysage Montagneux, Neven's sale...	1879	...	130	0	0
Landscape in the style of G. Poussin, 19½ in. by 27 in., Duke of Marlborough's sale ... ..	1886	...	283	10	0

**Huysmans (Jacob)**, called in England Houseman.—B. Antwerp, 1656; d. London, 1696; s. Gillis Backereel; p. history and portraits. Probably related to Cornelius. He was admitted into the Guild of S. Luke at Brussels, as a stranger, in 1691, and registered as a master in 1692-93. He came to England in the reign of Charles II., and was much employed, being patronised by the Queen Catharine of Braganza, of whom he painted a fine portrait. There are also by him that of Izaak Walton, in the National Gallery, and others of the Duchess of Richmond and of Lady Byron, at Hampton Court, which will bear comparison with those by Lely.

**Huysmans (Jacques Charles)**.—B. Breda, 1776; d. Breda, 1859; s. J. H. Fredericks; p. flowers. In 1830 he was named Director of the Military School at Breda, but, becoming blind,

resigned his place in 1837. His son, Victor Godefroio Jean, settled in Paris, and distinguished himself as a lithographer in colours.

**Huysmans (Jan Baptist).**—B. Antwerp, 1654; d. Antwerp, 1716; s. Van Minderhout and his brother; p. landscapes. This painter was inscribed as pupil in 1674-5, and as master in 1676-77, of the Guild of S. Luke at Antwerp. He was very skilful in restoring old pictures, and there are some painted by him at Dijon, in the Schleissheim Gallery, and one at Brussels, signed "J. B. Huysmans, f. 1697," which was bought at Baillie's sale, in 1862, for £130. Others by him have been sold as being by Jacob Ruisdael.

**Huysmans (Michel and Pierre).**—*See* **Huysmans (Cornelius).**

**Huysum (Jacob van).**—B. Amsterdam, about 1687; d. London, 1740; s. his father; p. flowers. He was the youngest son of Justus van Huysum the elder. Although Jacob painted occasionally flower-pieces of his own composition, his chief merit was in copying so well his brother Jan's pictures, that his copies have been mistaken for original works by Jan.

**Huysum (Jan van).**—B. Amsterdam, 15th April, 1682; d. Amsterdam, 8th February, 1749; s. his father; p. flowers, fruits, and landscapes. By common consent Jan van Huysum has been held to be the best painter of flowers. He began his career by assisting his father, Justus the elder, in the decoration of apartments, but soon rose to the rank he has so long occupied among artists. This success he owed chiefly to his own industry and good taste, but also to the fact that in his time the Dutch spared neither trouble nor money in the cultivation of flowers, and that those growers who produced the most beautiful were anxious to have them painted by Jan van Huysum. Those painted on light or yellow grounds are superior to his earlier works, which are on dark ones. His fruit-pieces and landscapes are also inferior to his flowers; the latter he grouped and drew with extraordinary skill, and birds' nests, butterflies, and dew-drops add to the illusion which his pictures produce. It is wonderful also that, considering the time he must have spent in painting each picture, they are so numerous. Fine specimens of his works are to be found in all the great galleries in Europe, and there are many also in private hands.

The prices which have been paid for pictures by Jan van Huysum vary from £40, for a group of flowers at Schuylenburg's sale in 1735 (that was fourteen years before the painter's death), to £3100, for a flower-piece which belonged to Liotard, and was sold in London in 1774. Only some fine pictures undoubtedly by Jan van Huysum can be cited, for when others went for small sums at sales it may be taken as a general rule that they were either copies of his works made by his brother Jacob, or pictures by the latter.

		£	s.	d.
Pot de Fleurs, Nid et des Oiseaux, with the companion, Fraula's sale ... ..	1738	95	0	0
Vase de Fleurs, dans une Niche, Heemskerke's sale ... ..	1770	157	0	0
A Flower-piece, Liotard's sale ...	1774	3100	0	0
Flower-piece, from Robit Collection, Heathcote's sale ... ..	1805	178	10	0
Fruit, Van der Pot's sale ... ..	1808	300	0	0
Fleurs dans un Vase, Sabatier's sale	1809	560	0	0
A Vase with Flowers, La Fontaine's sale ... ..	1813	136	10	0
A Vase with Flowers, from Verhulst's Collection, G. W. Taylor's sale...	1823	262	10	0
A Group of Fruits (painted for Gildermeester), G. W. Taylor's sale ... ..	1823	273	0	0
Vase with Flowers on marble garden table, from Duc de Praslin's Collection, Beckford's (Fonthill) sale ... ..	1823	362	0	0
Le Bouquet, S. T.'s sale ... ..	1826	357	0	0
A Bouquet of Flowers, Bagot's sale...	1836	183	15	0
Bouquet de Fleurs et des Fruits, De Berry's sale ... ..	1837	258	0	0
Vase with Flowers and Bird's Nest, dated 1726, Baillie's sale ...	1839	273	0	0
Fruit and Flowers, from Boursault's Collection, Higginson's sale ...	1846	178	10	0
A Yellow Vase with Flowers, W. Wells's sale ... ..	1848	420	0	0
Flowers in Vase on marble table, Chaffinch's Nest, etc., De Morny's sale ... ..	1848	162	15	0
The companion, Fruit and Flowers, De Morny's sale ... ..	1848	220	10	0

		£	s.	d.
Sculptured Vase, Flowers, Slab, and Birds' Nest, 20in. by 16in., upright, Montcalm's sale ... ..	1849	168	0	0
Peaches, etc., the companion, dated 1744, Montcalm's sale ... ..	1849	162	15	0
Bouquet de Fleurs, Patureau's sale ...	1857	260	0	0
Fleurs, Rhonc's sale ... ..	1861	135	0	0
Le Nid, Van Cleef's sale ... ..	1864	300	0	0
La Souris, Van Cleef's sale ... ..	1864	170	0	0
Vase de Fleurs, Oppenheim's sale ...	1864	625	0	0
Roses in Terra-cotta Jar and Birds' Nest, from Bagot's Collection, Lord Clare's sale ... ..	1864	525	0	0
Peonies, Tulips, Roses, Butterflies, etc., from Radzivil Collection, Oppenheim's sale ... ..	1864	525	0	0
Flowers in Sculptured Vase on marble table, Chandler's sale ... ..	1866	299	0	0
Yellow Vase, bas-relief of Boys, Flowers, Fruit, and Chaffinch's Nest, 53in. by 36in., dated 1736-1737, No. 20 Smith, Darby's sale	1867	399	0	0
Vase de Fleurs, Pommersfelden's sale	1867	610	0	0
Le Nid, Pommersfelden's sale ...	1867	560	0	0
Vase Garni de Fleurs, Stevens's sale	1867	400	0	0
Bouquet de Fleurs, Stevens's sale ...	1867	390	0	0
Flowers and Birds' Nests, Bond's sale	1874	525	0	0
Flowers in Terra-cotta Vase, 3lin. by 24in., Duke of Hamilton's sale	1882	1228	10	0
Vase of Flowers, 31½in. by 23½in., Nieuwenhuys' sale ... ..	1886	404	5	0

**Huysum (Justus van)**, the elder.—B. Amsterdam, 1659; d. Amsterdam, 1716; s. Nicolas Berchem; p. various styles, but flowers best. He was the son of a schoolmaster in Friesland. He decorated rooms in many houses in Holland, and was assisted in such work by his three sons.

**Huysum (Justus van)**, the younger.—He was a son and pupil of the elder Justus, but the date of his birth and death are not known. He painted battles, and died when only twenty-two years of age.

**Hyre or Hire (Laurent de la)**.—B. 1606; d. 1656; s. his father and S. Vouet; p. history, portraits, architecture, and landscapes. This artist was the son of Etienne de la Hyre, a

French painter, who worked principally in Poland. Laurent was patronised by Cardinal Richelieu and many other great personages of his time. He was one of the twelve first members of the Academy; his brother Louis was also a painter, his son Philippe was the astronomer, and another son a distinguished physician. They all painted more or less. Laurent de la Hyre studied the works of Primaticcio, El Rosso, and Paul Veronese, and became one of the principal French painters of his time. He also engraved. Among pictures by Laurent was sold "Paysage avec Baigneuses," Conti's sale, 1771, £140.

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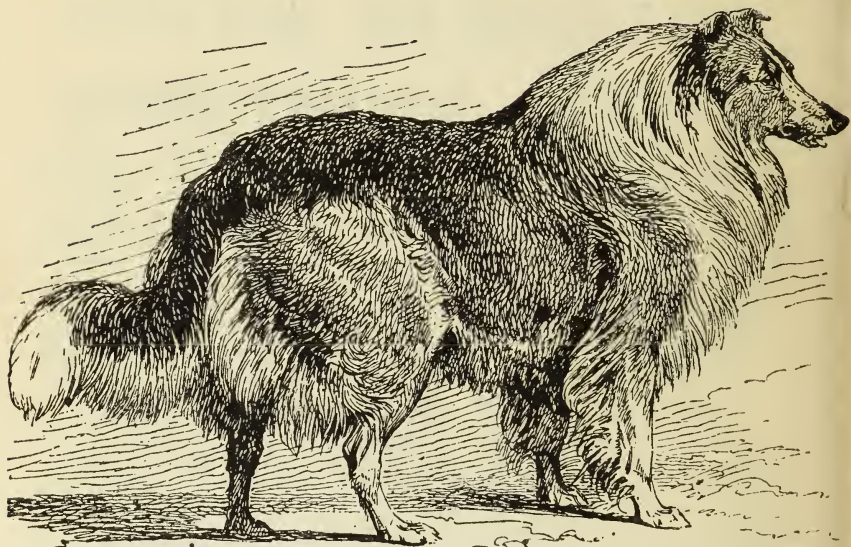
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